

## VFX/Animation Series: Chart and Crossover

Visual effects studio executives and artisans discuss the art of crossing over and how their recent feature/TV work has informed and influenced their spotmaking endeavors. Plus our quarterly Visual Effects and Animation Top Ten Chart with backstories on the two lead entries, which are both in the automotive ad arena.

See page 13

## Tabletop Maestro Suarez Finds New Spot Roost

After a couple of decades at his own venerable New York commercial production house, director/cameraman Santiago Suarez joins Washington Square Films in Manhattan so he can free himself of company ownership/managerial responsibilities and put his full creative filmmaking focus on the food/tabletop discipline.

See page 6

## Sandy Grushow Pays Visit To SHOOT's Chat Room

The president of online creative filmmaking community and marketplace Filmaka discusses the company's progression, particularly in the advertising/marketing/branded content sector, the new Ford short films initiative done in concert with JWT Team Detroit, and the new paradigm for short and long-form content development on limited budgets.

See page 12

## South America Series: Commercial Production

An overview of spotmaking in  
Argentina and Brazil.

See page 18



# Phone Home And Away

## Mobile Marketing Builds Momentum, Faces Challenges

### A SHOOT Staff Report

NEW YORK—If you were in Beijing during the Summer Olympics and had the properly equipped Bluetooth cell phone, you could have seen select Coca-Cola commercials on the mobile run while at Olympic stadia, arenas and playing fields as well as at restaurants and other hot spots sprinkled throughout Beijing and Shanghai.

While the jury is still out relative to the bottom-line effectiveness of Coke extending its marketing reach in this manner to outdoor entertainment venues, the Summer Games endeavor represents yet another way that the mobile marketing waters are being tested.

Closer to home geographically, consider how AtmosphereBBDO New York extended the reach of the Bud Light "Dude" character whose different iterations of the word "Dude" to convey assorted emotions and attitudes first became popular via various commercials out of DDB Chicago.

Though DDB created the "Dude" guy, AtmosphereBBDO mapped out a digital strategy giving him an engaging online and cell phone presence. Last month the digital "Dude" campaign scored an OMMA Award



AtmosphereBBDO's digital "Dude" campaign for Bud Light

for Online Creativity in the food/beverage category.

Log onto dudemadness.com and among your options are multiple "Dude" phone messages, each with a different vocal inflection to convey

a certain emotion, tone and/or state of mind. You can send a voicemail to a friend's cell phone with whatever iteration of "Dude" you desire. This is followed with a text message

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# LM&O On Guard For Cinema

### By Robert Goldrich

ARLINGTON, Va.—For LM&O Advertising in Arlington, the decision to go with cinema advertising was clear cut for client the Army National Guard, reflected in the 2007 in-theater spot "Citizen Soldier" (a shorter version of which is being re-released next month) and this year's "Warrior."

"We're trying to reach the toughest target market—18 to 24 year olds," related LM&O creative director Dave Marinaccio. "Arguably it's the most visually competitive market in all of advertising. You have to keep in mind that this is a generation that has grown up with advertising and is much more skeptical of advertising than previous audiences. Plus, it's an audience where it's cool to be skeptical."

Successfully communicating with this demographic becomes even more daunting, continued Marinaccio, given the complex nature of the National Guard message. "You're asking people to make a difficult life decision about a career path that could lead to standing on a corner in Baghdad. The fact is that you don't know where and when you can be deployed. When you join the Navy, you know you'll be on a boat. Or with the Army, you'll be sent somewhere with a gun on your shoulder. But with the National Guard, you live at home, train during weekends

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# Zack Resnicoff's Ford Short Gets Primetime Preview

### By Robert Goldrich

LOS ANGELES—While he remains firmly ensconced as part of the directorial duo Zack & J.C., which signed earlier this year for spot representation via Lost Highway Films, New York, Zack Resnicoff has found a side solo helming gig on a couple of branded entertainment short films, the latest being *Numskull* for the 2010 Ford Mustang launch.

In fact the *Numskull* creators, Resnicoff and his longtime friend, writer Sonny Calderon, appeared in a promo for the short during the debut of the *Knight Rider* series in NBC primetime on Sept. 24. In the promo, about 45 seconds of excerpted material from the five-minute *Numskull* was featured, with Resnicoff and Calderon talking a bit about the project. The :60 was designed to drive traffic to the

website [www.the2010mustang.com](http://www.the2010mustang.com) to see the entire film.

*Numskull* is the first of 10 short films selected by JWT Team Detroit for client Ford. The films sprung forth from a competition soliciting shorts which either reflected personal true stories of devoted Mustang enthusiasts or original ideas. Resnicoff and Calderon opted for the latter, teaming on the *Numskull* story with Calderon writing

the script. The competition was conducted by Filmaka, an online global creative community and marketplace ([www.filmaka.com](http://www.filmaka.com)) which was formally launched earlier this year by noted film producer Deepak Nayer (*Bend It Like Beckham*, *Buena Vista Social Club*) and is headed by former FOX Television chairman Sandy Grushow (see this week's Chat Room for a Q&A

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— Robin Berg, Director



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### City of Ember

At press time, a special screening of the feature *City of Ember* was slated for this week on the 20th Century Fox studio lot in Los Angeles. The movie opens nationwide on Oct. 10.

The film's cast includes Bill Murray, Saoirse Ronan (*Atonement*), Tim Robbins, Harry Treadway (Brothers of the Head) and Martin Landau. *City of Ember* is a Walden Media and Playtone co-production produced by Tom Hanks and Gary Goetzman. The script was penned by Caroline Thompson (*Edward Scissorhands*) based on a best selling novel by Jeanne Duprau.

While there was no word as to critics' reviews of the film as we put this issue of SHOOT to bed, *City of Ember* merited this column's attention because of its director, Gil Kenan, who graduated from Inner-City Filmmakers in 1994.

It was in the summer of '93 that

commercial editor Fred Heinrich and his wife, producer Stephanie Lipner, launched Inner-City Filmmakers, an organization offering free industry training to talented, disadvantaged high school students throughout Greater Los Angeles. The program has also helped secure paid entry-level jobs for many grads.

### The success of Inner-City Filmmakers underscores how good can come from bad--and how an inspired grassroots effort can bear fruit.

The May '92 riots in Los Angeles served as a catalyst for Heinrich and Lipner, prompting them to form the group as a way to make a positive difference in the lives of youngsters who might not otherwise get the chance to become part of the film community. Fast-forward to today and the nonprofit organization has provided training and hands-on experience in different aspects of filmmaking to assorted graduates who have different ethnic backgrounds and come from

low-income families.

Heinrich recalled that the purpose of Inner-City Filmmakers hit home for him during its first year, when students from Bell High School, in Bell, Calif., brought in their school video yearbook, which included five obituaries. "That underscored the fact that we need to somehow help create some

ven Spielberg and Robert Zemeckis, *Monster House* not only was directed by but also co-written by Kenan.

On the strength of the film, Kenan also earned an Annie Awards nomination from ASIFA-Hollywood for best directing in an animated feature production as well as a Chicago Film Critics Association Awards nomination as

most promising director. Kenan's ascent to mainstream feature filmmaking represents the power of trying to do good, of Heinrich and Lipner taking an idea designed to help others and then working to make it a reality. It's also a stellar example of how good, in this case the Inner-City Filmmakers program, can come out of bad, namely the rioting that broke out in the wake of the initial acquittal of police officers in the high-profile Rodney King beating case.

opportunities for underprivileged young people living in the inner city," he observed.

After completing his instruction at Inner-City Filmmakers, Kenan went on to become a graduate of the master's class at UCLA's film school. *City of Ember* is Kenan's second theatrical motion picture. He made his feature directorial debut with *Monster House* which earned an Academy Award nomination for best animated movie in 2007. Executive produced by Ste-

ven Spielberg and Robert Zemeckis, *Monster House* not only was directed by but also co-written by Kenan.

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## POV



### The Journey Of An Inspired Brand

The most exciting trend I see in advertising today is the shift of the relationship between the agency and the client. The days of traditional advertising are coming to an end, especially with the economic state we are in. Companies are tightening their belts and spending their money more judiciously. Many brands today, and the organizations that market them, are in a state of fear and confusion that impedes their growth. This puts agencies in a position of choice—either get squeezed out of the bigger process and become just the doers or become even more valuable by inspiring those clients with bigger thinking. An advertising agency's real value comes from inspiring much more than just advertising.

You won't get inspiring advertising until there are inspired marketers behind the advertising. And more often than not, marketing organizations and the companies they operate within aren't aligned behind their brand messaging. Which is also why, more often than not, those brand initiatives fail because the company/product/brand aren't committed or able to deliver on that promise.

That is why it is so important to rally the organization internally before you

can even think about communicating to the clients audience.

The higher an advertising agency can reach and inspire in an organization, the more powerful the message (and thus the brand) will be as it moves down the chain of the organization. (From president/CEO to the marketers to sales staff and product developers, and in the end this snowball-effect of inspiration will have a higher impact once it reaches the consumer.) And they will see the authentically inspired brand and gravitate towards it.

The inspiration should always precede the insight, which should always precede the idea, which should always precede the communication.

These days, we tend to see ads based on ideas which rely on insights that simply lack inspiration.

With this inspired mindset, agencies can reinvent their involvement in a client's business, no longer being specialists, instead being generalists at inspiration. We must think beyond just online, print and TV. There are so many other ways to reach consumers. Events, "Tryvertising" (product sampling), New Product Development, Product Extensions, Packaging Design, Entertainment, WOM, Interior Design. The list goes on. All these skills are impacting a brand's growth

and clients are looking for more help in these areas. There are no longer any rules or boundaries that define what an agency can do for its clients.

When all is said and done, advertising to consumers may lead to sales, but an inspired message from an inspired brand through an inspired medium will then lead to an inspired consumer. An inspired consumer will do more than buy; they will join the brand and function as brand evangelists.

Inspired consumers will feel a sense of ownership of the brand, giving it a life of its own.

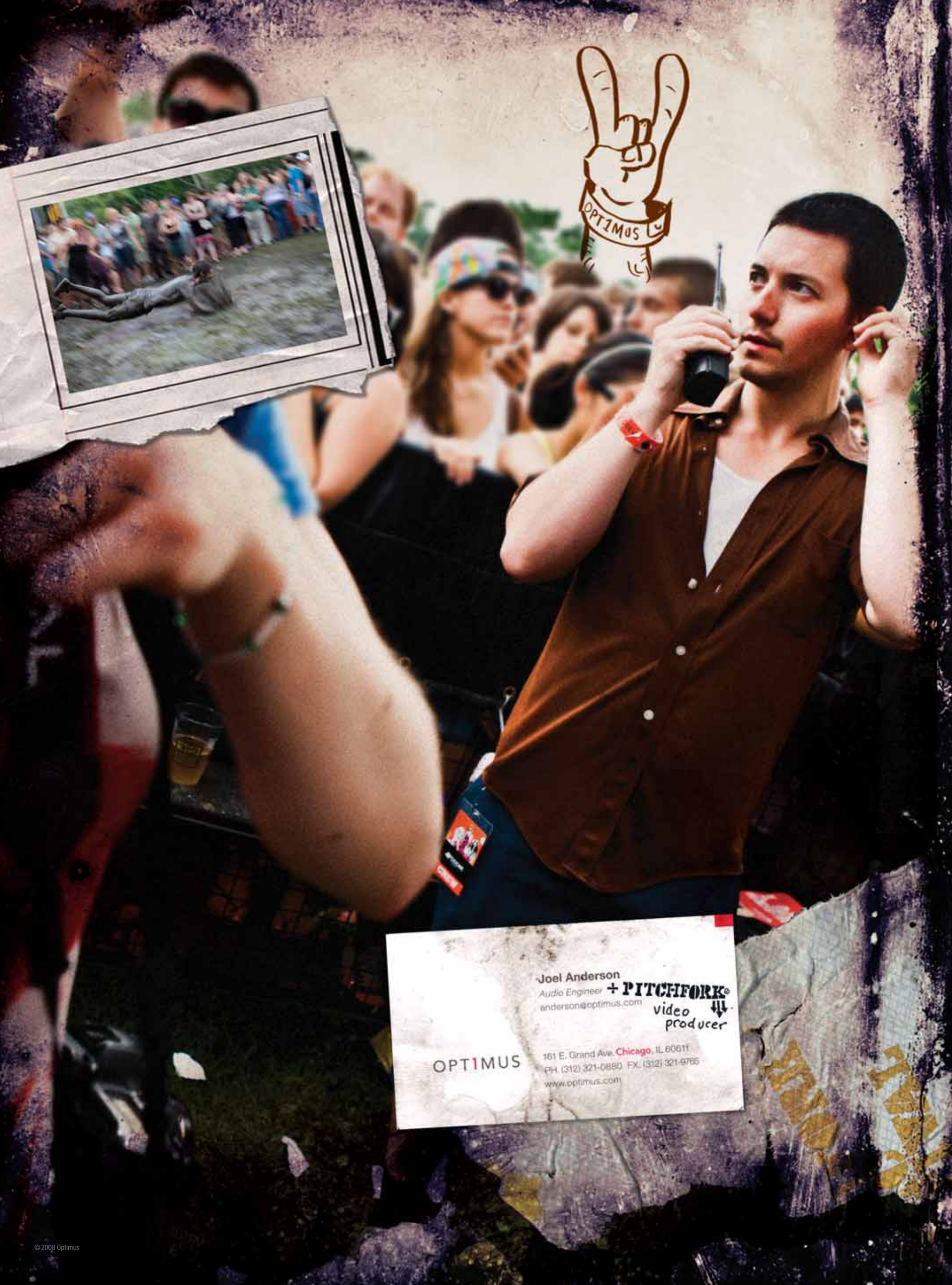
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*Tom Lyons is creative director/designer at San Francisco-based advertising, design, digital and media agency BuderEngel. Among his most recent efforts at the shop was designing a retro-styled, high-end electric football game for the S.F. 49ers. Lyons came to BuderEngel from Leagas-Delaney.*

## Flash Back

**October 10, 2003 Director Ulf Johansson, who left the directorial collective Traktor this past summer, has teamed with executive producer Philippa Smith to open Smith and Jones Films....Bicoastal Elias Arts has signed buzz band Fischerspooner....According to the American Association of Advertising Agencies' (AAAA) annual Television Production Cost Survey, the average cost of producing a 30-second TV commercial was \$358,000 in 2002, the same as in '01. Meanwhile the Association of Independent Commercial Producers (AICP) continues to question the study's findings, methodologies and viability as an industry benchmark....**

**October 9, 1998 The U.S. House of Representatives lifts visa cap for high-tech workers; industry applauds move....Paris-based director Emmanuel Carlier has joined the directorial roster of bicoastal/international Partizan Midi Minit....Composer/producer Ira Antelis, a veteran of the Chicago commercial music scene, who has run Chicago-based Antelis Music since 1992, has partnered with composer Scott Bennett to form Bigwig Music, Chicago.**



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PEOPLE & PROJECTS

# Santiago Suarez Joins Washington Square Films

By Robert Goldrich

NEW YORK—Noted tabletop director Santiago Suarez has signed with New York-based Washington Square Films (WSF). The native Ecuadorian who works both in English and Spanish, moves to WSF after some two decades running his own N.Y. production house, Santiago.

“At a certain point I realized I am in this business because I love tabletop directing, but managing a company was taking up lot of time in my life. Moving to WSF allows me to concentrate on the directing work and enjoy

vivid color palette, Santiago has built his reputation directing spots for food clients including Pizza Hut, Kelloggs and Campbell, and with consumer products companies such as Rolex, Maybelline and Gillette.

His work for Lifesavers has been honored twice in the tabletop category of the Association of Independent Commercial Producers (AICP) Show, placing it in the permanent collection of the Museum of Modern Art in New York. Lifesavers’ “Cool La La” from FCB/Leber Katz Partners, New York was honored in the AICP competition

Ratliff and Carolina Zorrilla de San Martin. Recent WSF work includes jobs for Apple, Sharp, New York Lottery and Seimens.

WSF’s head of sales and marketing, Jonathan Schwartz, described Suarez’s reel as being “extraordinary. He has a mastery of the camera that allows him

to work in live-action with a skill and sense of storytelling that few in the business can match.”

Schwartz added that “Santiago has a personal passion for food and for architecture that is apparent in the sumptuous appeal he gives to his subjects. He has a strong client base and

we are looking forward to expanding that base even further.”

The overall Washington Square Arts & Films is a bicoastal production and management company. The Arts group manages the careers of actors, writers, directors and composers for the stage and screen.



After two decades running his own shop, Suarez joined WSF to focus on food/tabletop.

myself,” said Suarez.

As for the choice of his new roost, he related, “I have been tracking WSF for years, watching them grow. They are a creative, hard-working company, and they treat you like family.”

Known for his cinematic style and

in ‘95 and three years later so was Lifesavers’ “Tropical Fruit” via FCB/N.Y.

Suarez adds tabletop expertise to WSF’s growing directorial roster, which includes Peter Sillen, Tom Schiller, Braden King, Bob Balaban, Tim Greenberg, Liev Schreiber, George

NEW YORK—Bill Sandwick, formerly founder/executive producer of bicoastal Sandwick Films, has entered into a joint venture with longstanding production house Crossroads to form the satellite Sandwick.

The new shop features a roster consisting of many of the directors who were at the now shuttered Sandwick Films, including Jeff Gorman, Ruben Fleischer, The Roenbergs, the Camp David collective, Christoffer Von Reis (who is part of Camp David but also directs individually), Nick Rafter, N Thomas Sigel, and the team of Nic and Sune. Newly signed to the Sandwick satellite is director Keir McFarlane.

Sandwick said that Crossroads—

bicoastal with offices in Chicago and London as well as an affiliate in Toronto—provides an established home, citing the shop’s “strong heritage,” longevity (20 years in the business), multiple disciplines (with divisions spanning film, TV, commercials, music videos, new media and creative services), and the business acumen of Crossroads’ partners Cami Taylor and Dan Lindau.

“We are entering into a new era in our industry... companies need to be extremely strong from a talent perspective, but also nimble and innovative,” related Sandwick.

“This move provides my directors strong production support and the

opportunity to work in all the various disciplines of filmmaking that Crossroads has set up while still maintaining a boutique atmosphere.”

Sandwick acquired production house JCF from director Gorman in 2004 and turned it into Sandwick Films. Prior to that, Sandwick spent 17 years as executive producer at now bicoastal/international HSI, where he helped launch and guide the careers of many notable directors including Gerard de Thame, Samuel Bayer, Paul Hunter and the late Paul Giraud. During his career, Sandwick has produced well over a thousand spot campaigns around the world for virtually every Fortune 500 company.

## Sandwick Makes Crossroads Decision

## Short Goes Long Way Toward Showcasing AMP Talent

NEW YORK—The Association of Music Producers (AMP) premiered the short film *The Third Millennium: 2000–Present* at “AOL AMP’d UP! Presented by Platform A,” Advertising Week V’s opening night concert at the Nokia Theatre in New York City on Sept. 22. The soundtrack, composed and produced by AMP-member companies, was performed live by an orchestra while the film, an extraordinary montage of images chronicling recent history, screened. Virtually all of the footage for the film was provided by Thought Equity Motion, and Paul Kelly of Beast, New York, edited the piece.

With a running time of five minutes, *The Third Millennium* chronicles the historic events of the past eight-plus years—from the triumphant New Years’ celebrations of 2000 to the tragic events of 9/11 to the Mars landing and the recent Olympic Games.

“This film is a great collaborative effort, showcasing many talents,” said Lyle Greenfield, president of the national board of AMP, and founder of Bang Music, who crafted the



The Third Millennium: 2000–Present

film’s concept. “It’s a unique example of what AMP member companies and composers are capable of—what we do.”

The original music score was composed in collaboration among Liz Myers (Trivers/Myers); Chris Plansker (Yessian Music); Jeff Slutz (Sugarbox); and Ben Zebelman (Octave Music). Each composer scored a portion of the film, with their combined efforts fluidly melding into one cohesive track. Executive producers for the film’s music were PJ Hanke of Sovereign and Jason Menkes of the newly launched COPILOT.

Menkes, VP of AMP’s New York board, noted, “The creative challenge of this project

was to provide a consistent narrative while balancing individual expression through writing freedom. We chose these four composers specifically for their unique viewpoints, yet it was equally essential to present this work as a single living piece.”

The soundtrack to the film supports and gives cohesiveness to the moving images. “It was gratifying—and challenging—to be a part of this project and frankly, pretty extraordinary to view all we have lived through in the past eight years,” said Kelly.

The film tapped into Thought Equity Motion’s inventory for

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## Workhorse Media Signs Dir. Maro Chermayeff

SANTA MONICA, Calif.—Marking her introduction to the ad agency community, director Maro Chermayeff—known for her notable documentary endeavors—has signed an exclusive TV spot representation and production agreement with Workhorse Media, Santa Monica.

Chermayeff’s credits include lauded series for PBS. She directed all 10 episodes of *Carrier*, which chronicles life aboard the nuclear-powered aircraft carrier USS Nimitz. She was also co-creator and co-executive producer of the series, in partnership with Mel Gibson’s Icon Productions. The program, which premiered on PBS this year, was just honored with a Creative Arts Emmy for Outstanding Cinematography/Reality Programming.

Chermayeff additionally served as one of the producer/directors of the PBS series *Frontier House*, in which three modern families homesteaded in the American West circa 1883.

She has collaborated closely with noted journalist and interviewer Charlie Rose, having produced and edited many of his one-hour specials. Chermayeff also was director of documentary programming at A&E for

two years, and was nominated for an Emmy for her work on the series *Biography*. In addition to PBS and A&E, her work has appeared on HBO, TLC, Bravo, Discovery, Channel 4 in the UK and France 2.



Maro Chermayeff

Currently working on a new multi-part series for PBS that will premiere in 2010, Chermayeff also has a commitment to produce and direct feature documentaries for HBO and Turner’s truTV cable channel, the latter an international co-production with France 2. In addition, she recently founded and serves as chairman for the School of Visual Arts MFA program in Social Documentary, which launches next year.

Workhorse Media’s executive producer/principal Pola Brown first heard about Chermayeff from friends on the agency side, who were aware of her ability to get deep inside subjects and capture their stories in visually exciting ways. Brown’s long association with documentary director Peter Gilbert (*Hoop Dreams*—which he and Steve James whose spot roost is bicoastal Nonfiction Spots, directed) helped her see just how Chermayeff’s

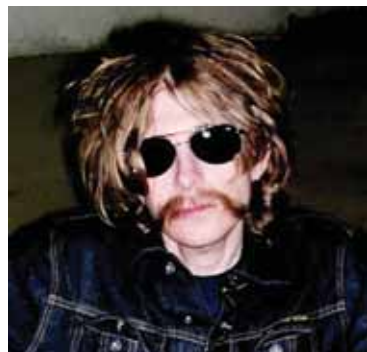
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# Entertainment Dynamic Rings True For Cell Phone Users

Continued from page 1

translation of what the "Dude" you hear actually means.

"It's a mobile component which is both voice and text to extend a successful on-brand character and message for Bud Light," related David Bear, executive director of mobile for AtmosphereBBDO.



Greg Hahn

"You either have to have entertainment value or an application that is useful," stressed BBDO New York executive creative director Greg Hahn. "The cell phone is such a personal thing. If you interrupt or barge into it, you run the risk of alienating the people you're trying to court. Yet you can't ignore the medium. A lot of clients have become increasingly interested in mobile phones and devices because they've become the new laptop computer. They are where laptops were a few years ago."

Examples of practical applications include relevant information based on the user's location (where to find the cheapest gasoline, a Starbucks finder, an AT&T Store locator), a branded pedometer to track one's walking mileage, an iPhone link to participate in and/or monitor an eBay auction, and a coupon offering a monetary discount on a service or product.

And entertainment can take varied forms. Hahn cited the lauded HBO "Voyeur" campaign.

While many are familiar with the high profile web, VOD and outside venue components of that campaign, often overlooked is the mobile aspect through which curious viewers could access additional content over their cell phones.

The mobile content centered on what's captured by a security camera

on the top floor stairwell of the "Voyeur" apartment building.

Amidst the various goings-on in the building over the Internet, attentive viewers might notice that fire sprinklers went off suddenly on the top floor. It's an incidental moment

that nonetheless might pique the curiosity of certain viewers. To find out what set off the sprinklers, the stairwell security camera footage can be accessed over cell phones and other mobile devices.

And according to Hahn, people

indeed sought out the additional material, again further serving to brand HBO, as the place for storytelling.

## Spike in interest

As earlier reported in SHOOT, Nokia has reached out to its consumer mobile

device users to shoot original content for a competition in which winning material will be incorporated into a short film (nine to 12 minutes) directed by feature filmmaker Spike Lee.

The final film—with content shot on

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David Bear

## Susan Munro Comes Aboard 89 Edit

SANTA MONICA, Calif.—Bicoastal 89 Edit has brought editor Susan Munro aboard its Santa Monica team. She comes over after several years at Red Car, Santa Monica.

Her body of work ranges from national to multinational campaigns, music videos, short films and documentary projects.

Among Munro's spot campaign credits is work for such brands as AT&T, Pepsi, Kraft, State Farm, Honda, Cellular One, Qwest, Citibank, Chevrolet, Union Bank, Coors Light and Nissan.

On the long-form front, Munro cut the feature-length documentary *A Place to Live: The Story of Triangle Square*, directed by Carolyn Coal. The film chronicles the journey of seven people as they attempt to secure a home in Triangle Square, Hollywood, the nation's first affordable housing facility for lesbian, gay, bisexual and transgender/transsexual senior citizens. Since demand far exceeds the number of available apartments, a lottery system was set up to determine who would be selected.

This film is a moving exploration of the applicants' personal stories and what the future might hold for them.



Susan Munro

Through their stories, the issue of the housing crisis for seniors in the United States gains exposure.

*A Place To Live: The Story of Triangle Square* was honored with outstanding documentary feature-Audience Award at Outfest 2008, as well as with the "Top Pick To See at Outfest" by *LA Weekly*.

Munro's experience also spans short form. Prior to *A Place To Live: The Story of Triangle Square*, she cut *Tell Me Who Ruby Was*, which earned best short film distinction at the Sonoma Film Festival.

Gail Butler, 89 Editorial's Santa Monica-based executive producer described Munro as "a truly gifted talent

capable of compelling storytelling, be it a :30, :60 or feature length documentary. If it's film, and a message needs to be conveyed, she reigns in every precious moment with skill and grace. In addition to being an award winning creative editor she contributes much in regards to music, sound design and supervising the visual effects and finishing of her projects."

"It's a great privilege to join the 89 Edit team and reunite with my good friend and colleague Gail Butler," noted Munro. "I am excited to be part of such a creative and collaborative environment that 89 has created."

Founded in 1994, 89 Editorial maintains offices in the Chelsea neighborhood of New York City as well as in Santa Monica.

The company, along with sister brand Headlight Design + Visual Effects, provides comprehensive servicing from rough-cut editorial through completion for TV commercials, music videos, emerging media, feature and long-format clientele. The two companies have collaborated on many lauded efforts together, most recently GEICO's "The Real Scoop" tongue-in-cheek comedic campaign out of The Martin Agency in Richmond, Va.

ARTISANS

## Director Hackett Joins The Joneses

NEW YORK—Commercial director Randy Hackett has signed with The Joneses for exclusive, national representation. He comes over to the bi-coastal shop from Washington Square Films, New York.

Hackett specializes in comedy, often combining realistic performances with quirky situations. Among his most recognizable endeavors are a campaign for Vonage, where people talk about their phone service while bizarre happenings unfold in the background, and new work for Motel 6, where unusual circumstances force travelers off the road in search of lodging. He has also directed numerous comedy spots for ESPN and Major League Baseball featuring sports celebrities.

"Randy's humor is very much in tune with the times," said The Joneses executive producer Pam Rohs. "It's engaging, approachable and drawn from real life."

Hackett said he was attracted to The Joneses' boutique size and national sales reach. He also felt a strong connection with Rohs. "She has an in-depth view of the business, a strong marketing focus and a strategic plan for career growth," he said.

Hackett got his start as a copywriter. He later served as creative director at the Neiman Group for four years and

won numerous awards for his work, including Clios, One Show, New York Festivals, LA Art Director's Club and ADDY honors. While there, he also began working behind the camera and developed his signature approach to humor.

Upon leaving the agency, Hackett



Randy Hackett

turned to directing full time and quickly established himself as a comic stylist. "I've done a lot of subtle, simple performance based comedy and I've done a few pieces that are bigger in terms of storytelling," Hackett said. "I'd certainly like to pursue more projects that are larger in scope. But at the end of the day the most important thing for me is the talent and performance, and of course whether it's

funny or not."

Hackett's skill in working with talent is born out by his success in drawing natural performances from sports celebrities. His spots for Major League Baseball feature Barry Zito, Andy Pettit, Garrett Anderson and Jim Thome, among others, and most cast the players in deadpan comic roles. The Zito commercial has the Oakland A's pitcher tutoring a group of youngsters in baseball superstitions.

Zito also starred in "Opening Day," an Oakland A's spot which earned inclusion into *SHOOT*'s "The Best Work You May Never See" gallery (4/2/04). Produced by Washington Square Films for McCann Erickson, San Francisco, the promo showed three of the A's frontline starters at the time—Zito, Mark Mulder and Tim Hudson—taking turns bribing then manager Ken Macha in order to win the plum season opener starting assignment. Hudson ultimately "won" by buying Macha a new Hummer SUV.

In addition to his commercial work, Hackett has directed long-form integrated campaigns for Showtime and Microsoft, among others. He has also directed web-based spots for such brands as Novell/Microsoft and Intel. He is currently working on a documentary film called *Sore Losers*.

## Short Takes

### COSSETTE ISSUES GLOBAL CALL TO ACTION

Cossette New York has produced the "in my name" music video, featuring the exclusive new song by Black Eyed Peas frontman Will.i.am for the Global Call to Action Against Poverty (GCAP). The 'in my name' song and video, which both launch during last month's UN General Assembly, were developed in partnership with the GCAP, Oxfam, Save the Children, Comic Relief and Nabil Elderkin, to help renew the global commitment to eradicate world poverty.



Elderkin is director/producer of the "in my name" campaign and also shot the musician footage. Production was managed by the Cossette creative team, with footage shot not only by Elderkin but also provided by Cossette and Oxfam.

The music video is appearing on MTV channels and inmyname.com. Along with Will.i.am and African singer Angelique Kidjo, the video features celebrities, dignitaries and citizens, all committed to holding their governments accountable for the lack of progress on meeting the Millennium Development Goals.

The music video will also be available on YouTube, including a message from Will.i.am urging people to visit the campaign website and pledge their support. Additionally the "in my name" song will be available free of charge on inmyname.com and iTunes. The overall campaign includes ongoing events, promotions and social media efforts supporting ways for citizens to join the campaign against poverty and connecting activists around the world.

This campaign has garnered the support of various dignitaries and celebrities, including Kristin Davis, Rahul Bose, Elle Macpherson, Emeritus Archbishop Desmond Tutu, Jeffrey Sachs, Annie Lennox, John Legend, Scarlett Johansson, Sergio Mendes, Missy Higgins, Fergie, John Butler, Mel B, Emmanuel Jal, Wyclef Jean, Khalid Abdalla and Mischa Barton.

### AICE DALLAS WRAPS SPLICECAPADES

The Dallas chapter of the Association of Independent Creative Editors (AICE/Dallas) recently held its fourth annual event to showcase the talents of up-and-coming assistant editors. The Dallas version of the Trailer Park competition had assistants cutting tongue-in-cheek trailer promos for one of the following films: *Juno*, *No Country For Old Men*, *Ratatouille*, *SuperBad*, *Sweeney Todd* and *There Will Be Blood*.

Taking first place was assistant editor Andy McGee of Red Car Dallas. Right behind him was Red Car colleague William Franklin and winning third place recognition was Brad Thurman of Fast Cuts Dallas....

### PEOPLE IN THE NEWS

W!LDBRAIN Animation Studios, San Francisco, has promoted Amy Capen, to head of commercial and new media production. In her new role, Capen is charged with developing new business, recruiting creative and production talent as well as overseeing commercial and short form production. She will report to general manager Marge Dean. Capen joined W!LDBRAIN in 1999 as executive producer of content for wildbrain.com. Since '02, she has held the position of senior producer within the company's short format division, producing campaigns and pilots for clients including Kraft Foods, Microsoft, Esurance, Honda, Disney and Virgin Airlines....Robin Hall has come aboard Northern Lights, New York, as executive producer. He was most recently at Bluerock, New York....



Amy Capen

He was most recently at Bluerock, New York....

## HD Essentials

### Keeping Your Antennae Up

Gaining confidence that most Americans are now aware that the DTV transition is fast approaching, the National Association of Broadcasters (NAB) is moving to another related issue in the shift. Indeed a lesson learned from the Wilmington, N.C. DTV test was how antenna problems became cause for concern. So NAB is distributing two new 30-second spots to television stations everywhere, in English and Spanish, focusing attention on that issue. "Most consumers are now aware of the transition, and many are trying out their converter boxes for the first time," said NAB's Jonathan Collegio. "To obtain the best possible digital pictures, some viewers may need to reexamine and upgrade their antennas. In some cases, new antennas can nearly quadruple the number of channels available to viewers in a market." The spots can also be viewed at the NAB special website [www.dtvanswers.com](http://www.dtvanswers.com)....

### hdstudios Adds Sony SRW-5800

hdstudios in Southfield, Mich., recently added to its Sony HDCAM-SR capabilities with the purchase of the SRW-5800 studio recorder. hdstudios is a division of Grace & Wild, Inc.

HDCAM-SR is used extensively in Hollywood and is the format of choice for critical motion picture and television show mastering worldwide. "With the number of movie and television projects now shooting in Michigan, we needed the additional capacity and capabilities that the SRW-5800 provides," noted senior VP of technology Keith Neff.

hdstudios' new deck is also capable of the absolute highest quality HD 4:4:4 video recording at 880Mb per second with 12 channels of digital audio, and is able to play back stereoscopic 3D recordings made on the SRW-1 field recorder.

hdstudios has utilized the deck for multiple projects to date, including the Lifetime Television movie *Prayers for Bobby*, the ABC/Disney television pilot *The Prince of the Motor City*, and independent horror films *The Man Who Collected Food* and *The Offspring*.

Grace & Wild, Inc., headquartered in Farmington Hills, Mich., offers a wide variety of creative and technical services within the audio, video, and film industry via its operating divisions hdstudios, Postique, Griot Editorial, Division X and Filmcraft Imaging. Clients include broadcast advertising agencies, business communicators, government entities, and entertainment companies. Capabilities include sound stage rental; studio and remote video production; motion picture processing and printing; film-to-video transfer; CGI/3D computer animation and effects; video editing; audio recording and mixing; creative editorial services and supervision; mass and custom duplication; 24P HD video equipment rental; and new media development, authoring, and replication.

### On The Fly

Fly-fishing enthusiasts will recognize Montana's Smith and Missouri Rivers, and Alaska's Stikine River, Bradfield Canal and Katmai National Park as premier destinations for their sport. Veteran outdoors filmmaker (and fly-fishing guide) Greg Heister has recently captured the beauty and drama of fishing these waters with Panasonic's AG-HPX500 P2 HD camcorder as he shoots the second season of *Seasons on the Fly*, an all-season, documentary-style show that airs on Fox Sports Net Northwest.

With the HPX500 2/3" P2 HD shoulder-mount as his primary camera for the series, Heister is also using the HVX200 P2 HD handheld camcorder for underwater work. He is about to take delivery of the new AG-HPX170 fully solid-state P2 HD handheld, which will likewise support production of the show..

*Seasons on the Fly* is produced by Heister's company, Green Highlander Productions (Spokane, WA). He serves as writer, narrator and editor for the series, and during the first season shared hosting duties with Mark Few, head basketball coach at Gonzaga University. Heister has been producing outdoors television for more than 20 years and has been honored with five regional Emmy Awards.

\*\*\*\*\*

Contact SHOOT's Robert Goldrich with HD-related developments and news at [rgoldrich@shootonline.com](mailto:rgoldrich@shootonline.com) or (323) 960-8035.

## Raising Brand Awareness Via Mobile

*Continued from page 7*

Nokia mobile devices—is slated to debut on Oct. 14 at a Club Nokia venue in Los Angeles and then presumably online.

The Nokia contest generated thousands of submissions which were culled down to 30 finalists with Lee choosing the work he will use in the collaborative film project. (For a look at finalist footage, log onto [www.nokia-productions.com](http://www.nokia-productions.com)).

### iPhone

Indeed the user-generated content dynamic has its place in the mobile marketing arena. But the landscape is growing on varied fronts, fueled in part by the growing penetration of high-tech mobile devices.

"The iPhone, its competition and other high-end devices afford brands the potential to deliver value in terms of video and audio content," said Atmosphere BBDO's Bear.

But Bear noted that a big picture perspective lends itself to more relevant, viable mobile marketing solutions, citing his own recent career arc as a case in point.

In 2006, he joined Omnicom Group as VP of business development for the then newly acquired mobile marketing and advertising company IPSH!

While at IPSH!, Bear developed and managed multiple mobile marketing and advertising campaigns for different Fortune 500 companies.

Although that experience at a mobile-only focused shop was gratifying, it led Bear to quickly recognize the value of being at a broader digital advertising/marketing agency, an opportunity that arose when he moved over to another member of the Omnicom family in '07, AtmosphereBBDO, to head the newly developed mobile and social media practices.

"This new role allowed me to be a person at the table when discussing a broader digital strategy, with mobile serving as one leg of the stool so to speak," observed Bear.



A security camera POV on cell phone for HBO's "Voyeur" campaign.

"It's important to understand the broader objectives of a client as it relates to digital and then to bring a mobile perspective to that conversation. It's much better than just being narrowly focused on mobile which can lead often to making mobile an accessory after the fact, no more than an add-on.

"At AtmosphereBBDO," he continued, "I have the luxury of being able to have a hand in formulating the larger digital strategy, working across all accounts, with creatives embracing me to be part of the early conversations, tapping into my expertise from mobile and social media perspectives. This way, when mobile is discussed, it's done so in a logical, strategized way to fit into the broader communication plan for a client."

While Europe and Asia have generally been ahead of the curve in mobile marketing, Bear added that the United States recently surpassed Europe in terms of Internet usage on the phone.

This is attributable in part to such factors as unlimited data plans from carriers and the advent of the iPhone as well as iPhone competitors.

### Branding boost

A report released this summer by

research firm Dynamic Logic concluded that advertising on mobile websites and applications could have a substantive positive impact on brand awareness among prospective consumers in the marketplace.

The report found that awareness of a particular brand on average increased by a whopping 24 percentage points among those who were exposed to a mobile advertising campaign as compared to those who were not.

However mobile campaigns haven't yet reached a saturation point, meaning that consumers might be more receptive to them now as opposed to when and if they become too prevalent and seemingly inescapable.

Thus there's a delicate balancing act that savvy marketers will need to maintain or they will risk being viewed as no more than creators of mobile spam.

For Bear, the key to success when looking at and developing mobile marketing is "to make sure that it is being driven by consumers' needs and behavior as they use and seek value from the actual device."

He affirmed that "only then can brands effectively communicate with consumers through cell phones and mobile devices."

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Top Spot of the Week

# Director Noam Murro And Toy, N.Y., Let It Rip For Extended Stay Hotels

By Christine Champagne

It's not often that flatulence is used to sell, well, anything in advertising—let alone a hotel chain. But a new spot for Extended Stay Hotels titled “So Relaxed” finds a parade of guests feeling so at home at the hotel that they break wind at will.

Created by New York's Toy, the commercial was directed by Noam Murro of Biscuit Filmworks, Los Angeles.

As you might imagine, “So Relaxed” has garnered mixed reaction. Some people think it's a gas. Others have made a big stink about it. We think the spot is funny.

That said, we're relieved Smell-O-Vision never caught on.

“We know the spot isn't going to be universally loved,” Toy executive creative director/copywriter Ari Merkin told *SHOOT*.

“It will get criticized. It will get its fair share of negative press,” he continued. “At the same time, the people we are trying to reach, we'll get a laugh out of them, and they'll appreciate it for what it actually does have to say, which is that the place makes you feel more comfortable.”

Toy aimed to reach “middle-class working men who are—from what we

found—extremely resistant to advertising in general,” Merkin said. “They are just not paying attention.”

The hope was that they would pay attention to this unusual spot, which had a limited television run, airing during such programs as Comedy Central's *The Colbert Report* and ESPN's *SportsCenter*.

The commercial was also distributed via YouTube and other Internet venues. “It was important to kick it off as an actual TV commercial. We thought if we just stuck it on YouTube, it would be dismissed as just another viral video,” Merkin noted. “But the client has been such a big fan of the spot that they wanted

to do whatever it takes to get as much attention as we can.”

### Risky business

Asked whether the executives from Extended Stay Hotels initially turned up their noses at the passing gas concept, Merkin said the client had no qualms about taking a risk.

“They were asking for outrageous work, something that would go viral, something that would be massively attention-getting and cause a ruckus,” Merkin shared, noting, “It was the first

time we found ourselves pulling a client back and saying, ‘Yes, but we also want to make a statement about the brand, something relevant, something that also focuses on the features of the hotel and what it has to offer.’ So we ended up kind of meeting somewhere in the middle with this.”

Certainly, the commercial has gotten people talking about a hotel chain that many of us hadn't even heard of before. The brand is indeed making some strides towards becoming more of a household name.

“The client was facing some serious challenges, including the most basic point of name recognition, just getting on the radar,” Merkin acknowledged. “These guys needed buzz.”

As for the making of the spot—actually, let's back up a second to ask, “What exactly did director Noam Murro make of this brief?”

“I think what Noam was attracted to—and the point that he made when I talked to him about it—was that the spot delivers a point, that the spot delivers a message, and it's flatulent for a reason,” Merkin said. (Incidentally, Murro was on a shoot and unavailable for an interview at press time.)

You have to imagine that the casting call for this commercial was interesting. “For a spot that was all about comfort, the casting call was probably one of the most uncomfortable castings I ever witnessed,” Merkin said with a laugh.

Surely, some of the actors must have thought they were being punk'd upon being asked to pretend they were passing gas.

What was required of the talent? “These folks had to be believable,” Merkin said. “Let's put it that way.”

With a cast in tow made up of primary performers Gregory Downer, Sonora Chase, Mike Holley, Dion de Rizzo, Jonathan Oldham, Vincent Conrad, Truett Griffin and Skip Pipo, Murro and DP Toby Irwin shot “So Relaxed” on location at an Extended Stay Hotel in Arcadia, Calif.

### A single day

Murro and his team had just one day to capture several scenarios that included a man farting while asleep, causing the sheet over his body to billow in rather splendid fashion; a woman passing a burst of gas powerful enough to snuff out two candles; and a man using the power of his fart to shut the door to his room.

Murro's regular collaborator Avi Oron of New York's Bikini Edit edited “So Relaxed.”

The spot runs just a little more than a minute, piecing together a series of flatulent vignettes set to a recording of “Stride La Vampa” from Giuseppe Verdi's opera *Il Trovatore*.

The recording was purchased from the New York office of the music production library Extreme Music.

As of press time, “So Relaxed” had gotten nearly 400,000 views on YouTube and a four-star rating (out of five) from viewers.

While a few of those who posted comments were disgusted, most of the posters expressed delight.

“This is freakin' awesome,” MTR73 wrote, while ablsync commented, “A classy fart commercial! I can die happy!” “This is one of the best commercials since the Super Bowl,” denethorsteward praised.

“It's like getting hit by a football in the groin,” Toy's Merkin said of the fart as a tool in comedy. “It never ceases to be funny.”



Noam Murro



[CLICK HERE TO VIEW SPOT](#)

New York ad agency Toy and director Noam Murro of Biscuit Filmworks, Los Angeles, air it out for Extended Stay Hotels as guests of the chain feel comfortable enough to be flatulent on varied occasions in different venues ranging from their rooms to virtually anywhere else on the premises.

**TOP Spot OF THE WEEK**

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**CLIENT**  
Extended Stay Hotels.

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**AGENCY**  
Toy, New York.  
*Ari Merkin, executive creative director/copywriter; Tiffany McKee, art director; Cheri Anderson, producer.*

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**PRODUCTION COMPANY**  
Biscuit Filmworks, Los Angeles.  
*Noam Murro, director; Toby Irwin, DP; Shawn Lacy, executive producer; Jay Veal, producer. Shot on location in Arcadia, Calif.*

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**EDITORIAL**  
Bikini Edit, New York.  
*Avi Oron, editor.*

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**POST**  
Nice Shoes, New York.  
*Lenny Mastrandrea, colorist; John Shea, online editor.*

---

**MUSIC**  
Extreme Music, New York.

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**AUDIO**  
Big Yellow Duck, New York.  
*Lou Esposito, mixer.*

---

**PERFORMERS**  
*Gregory Downer, Sonora Chase, Mike Holley, Dion de Rizzo, Jonathan Oldham, Vincent Conrad, Truett Griffin and Skip Pipo.*

The Best Work You May Never See

# Stop Motion Is A Go For BC Dairy, DDB

By Robert Goldrich

Stop motion directed by Abraham Spear of New York-headquartered Curious Pictures fuels a zany campaign for the BC Dairy Foundation out of DDB Canada's Vancouver office.

Our featured spot from the package is "Giant Monster" which is reminiscent of the campy Godzilla movies from yesteryear but sans the bad dubbing. A huge reptilian creature seems poised to terrorize a city. But instead of leaving behind a giant swath of destruction, our protagonist monster ends up leaving with a whimper, vowing to do better the next time.

The scenario is made all the more comical by the monster's imposing physical presence. After all he's as tall as the giant skyscrapers which surround him, and his footprint can cover a city intersection.

At first the bustling city at his feet seems in a state of chaos. We see cars collide, people running about, screaming in hysterics. Police cars racing around. But as it turns out, there's really not all that much to get worked up about.

The monster attempts to set the city aflame with his fire-breathing prowess. But he barely musters enough firepower to light a candle. And on his second attempt, he coughs, generating a couple meager puffs of smoke.

Onto plan two which calls for him to exhibit his physical strength. The beast rears back and punches the side of a skyscraper. The building remains intact but our gargantuan reptile suffers bruised knuckles and let's out an "ow."

As he makes his way deeper into the city, he finally shows some physical might, swiping at the top of a giant crane, causing it to come full circle. The only problem is that the crane rig swings around and hits the creature in the back of the head.

Toy soldiers defending the city laugh at the monster's weakness and ineptitude.

Our fearsome creature then makes his retreat, favoring his back as if he's in need of a giant tube of Ben Gay. He slithers away into the river on the outskirts of this Gotham-like metropolis. As he is about to fade from view and become totally immersed in the water, we hear him say, "Must drink more milk."

Those four words then appear as a tagline on screen, accompanied by a .com, spelling out a website address for the BC Dairy Foundation

DDB Canada Vancouver collaborated with digital shop Tribal DDB Canada on the web component of the campaign, which consisted of the special website (www.mustdrinkmoremilk.com) and web virals posted to YouTube.

pull off astonishing tricks with the ball. One blue player fires off a bullet of a shot that takes off the head of one of the hapless red defenders. As the head rolls across the field and comes to a rest, the voiceover presumably from the decapitated player coos, "Note to self: must drink more milk!"

The spots are a mix of traditional stop-motion techniques and After Effects work, which Spear said was used to enhance some of the stop-motion shots.

Spear credited the DDB core creative team of senior art director Dan Strasser and senior copywriter Kevin Rathgeber for having an innate love of the stop-motion form. "They wanted something in the animation genre, but weren't entirely sure if they wanted to go with CGI, 2-D, 3-D or some combination of techniques," said Spear.

## Caring treatment

To win the job, Spear created a stop-motion style scene from each script, photographed each and presented this along with his treatment to the agency to illustrate what this campaign might visually look like. His creative team at Curious also performed a few motion tests, which helped sell the creatives on the project.

The entire process took five months from when the job was first awarded to completion. During this time, six oversized sets were built on the Curious stop-motion stage, including the massive "Giant Monster" cityscape, which was built on a four-foot riser with three trap doors so that animators could get into its interior and manipulate the puppets and props.

## credits

**Client** BC Dairy Foundation **Agency** DDB Canada, Vancouver, B.C. **Alan Russell, chief creative officer; Dean Lee, Cosmo Campbell, creative directors; Kevin Rathgeber, copywriter; Dan Strasser, art director; Sue Bell, producer.** **Production** Curious Pictures, New York. **Abraham Spear, director; Mary Knox, executive producer; John Cline, head of production; Adam Pierce, lead animator; Andrew Harmon, Michael Anderson, additional animators.** **Graphics** Union of One, Vancouver **Brandon Thomas, graphic designer.** **Editorial** Curious Pictures **Sam Goetz, editor.** **Post** Company 3, New York **Tom Poole, colorist.** **Audio** Pirate Radio & TV, New York **Richard Spooner, sound designer/audio mixer; Tom Edmundson, audio producer.**

## One of six

"Giant Monster" is one of six Spear-helmed TV :30s in this campaign, three more of which are yet to break. Spear recently wrapped "Giant Monster" and "Foosball," which pick up on where the initial spot, "Teen Power Team" left off. The latter showed teen super heroes morphing into powerful beasts, except for the last one who can only muster a transformation into a meager gerbil. He too comes to the conclusion, "Must drink more milk."

"In Foosball," we are thrust onto a foosball table where the blue team clearly has the edge as players



Monster finds himself to be utterly deficient.

[CLICK HERE TO VIEW SPOT](#)

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**SHOOT**

# Sandy Grushow

*President of Filmaka discusses company's business model, new Ford initiative for JWT Team Detroit*



**By Robert Goldrich**

Sandy Grushow is president of Filmaka, an online global creative marketplace formally launched earlier this year by noted film producer Deepak Nayer. Prior to its opening in April, the company was in beta test mode for a year, assembling an active online community of more than 3,600 aspiring filmmakers from 95 countries.

Fast forward to today and the Filmaka network has grown to some 8,000 active filmmakers—a mix of new and established artisans—in 123 nations. Through a variety of competitions offering real-world exposure and business/creative opportunities, Filmaka has helped connect filmmakers with ad agencies and clients on the branded content front, and with decision-makers in TV and theatrical features.

For example, in the ad sector, JWT Team Detroit recently came to Filmaka to tap into its online community for the

creation and production of web shorts promoting 2010's Ford Mustang.

Prior to Filmaka, Grushow was chairman of Fox Television Entertainment Group overseeing both Fox Broadcasting Company and 20th Century Fox Television Studio's entertainment operations. Under his leadership, FOX launched new series such as *Malcolm in the Middle*, *24*, *American Idol*, *The OC*, *The Bernie Mac Show*, *The Simple Life* and *Arrested Development*.

Grushow's roots, though, are in marketing. He started out in the feature film marketing department at 20th Century Fox Film Corp, and was then asked to start the first integrated marketing department at the fledgling FOX TV Network in the late 1980s. Grushow had a hand in developing the broadcast network's brand and identity. He next became president of the FOX Network, then moved over to build the TV studio which went from having five shows on the air to 22 within three years. Grushow later became chairman overseeing both the studio and the network.

His experience reflects and embodies the very place that Filmaka is now in—at the intersection of entertainment and marketing.

**SHOOT:** How did the 2010 Ford Mustang campaign come about?

**Grushow:** JWT Team Detroit approached us on behalf of its client Ford. The agency believed short films on the web represented the perfect medium for filmmakers to showcase the unique relationships that people have with their Mustangs. We conducted a competition open to our global online community to explore that relationship on film.

The competition generated nearly 400 scripts from filmmakers in 28 countries. Filmaka culled this field down to 75, and then JWT and Ford teamed to pare the field down to 22 semi-finalists who each received \$5,000 to produce their films, 10 of which were selected to be featured on a special Ford Mustang website. The first film, *Numskull* directed by Zack Resnicoff, debuted on Sept. 24 and benefitted from a promo spot during the premiere of NBC primetime series *Knight Rider*, which drove traffic to the site.

Each of the 10 winners received an additional \$5,000 and one will be chosen for the grand prize, the opportunity to direct a film for JWT Team Detroit and Ford.

By being in business with companies like Cisco [currently involved with Filmaka on a project via Ogilvy] and Ford, we give filmmakers the kind of access that heretofore most of our online community members could only dream about. That's the power of our business model—bringing to-

gether extraordinarily talented people from around the world with agencies and clients as well as with people in TV and features.

The tone was set in our first feature film competition which was won by Nuru Rimmington-Mkali on the strength of his short, *And I Refuse to Forget*. Entries were judged by a panel of industry notables [Paul Schrader, Bill Pullman, Wim Wenders, Neil LaBute, John Madden, Zak Penn, Colin Firth, Werner Herzog]. The feature, which will



capable of servicing the needs of the marketplace in an efficient way.

To have JWT come to us says a lot about our business model. For one, they wanted to access our online marketplace of filmmaking talent. Plus brands today need a healthy volume of professional content that is produced efficiently. An expensively produced :30 does not a web presence make, especially as a brand is programming a dedicated site. Filmaka assists agencies in a complementary fashion, meeting the needs of high

*Numskull, a short directed by Zack Resnicoff (see news story in this issue), was the first film to debut in a series of Filmaka competition-winning entries designed to promote the launch of the 2010 Ford Mustang for JWT.*

mark Rimmington-Mkali's theatrical movie directing debut, is being produced but not financed by Filmaka

**SHOOT:** The business model not only provides quality talent but certain economies as well.

**Grushow:** Yes, the need for high quality, low-cost content for new and traditional distribution platforms has never been greater. Through our competition engine, we continue to discover talent from around the world that is

quality and relatively lower cost. And to have JWT extend what was initially intended to be a web campaign into television with the introductory promo on *Knight Rider* made the project even more high profile.

**SHOOT:** Besides Ford and Cisco, Filmaka has been involved in competitions that have translated into creative shorts for such clients as SAB Miller and Red Bull. What about your business model relative to TV programs?

**SHOOT:** That was also the case with the short *You Don't Have To Be A Superhero to Work Here But It Helps*, directed by up-and-coming filmmakers Lawrence Axe and Robbie Gibbon. As earlier reported, the short told the tongue-in-cheek story of a business which dispatches super heroes to disasters as they're happening. What's the status of that project?

**Grushow:** For a \$10,000 investment in five short episodes, we have a viable series in development. We are in an

evolving content marketplace where hungry filmmakers are needed who can work within budgets more in line with today's economic reality..It's a departure from the Hollywood lazy Susan of fat and happy development deals..In our current age of fragmentation, you are no longer able to aggregate enough eyeballs to justify more production expenditures.

We were able to attract to the project a talented writer whom I am not at liberty to identify. He spent years working on *The Simpsons*.

The five short episodes have elicited interest here and overseas. We are in the process of pitching an animation version of the show to a U.S. broadcast network. Simultaneously it is being pitched as a live-action show to networks in the U.K.

On a separate front, we are currently negotiating with a major TV studio in Hollywood that wants to access our community of filmmakers.

**SHOOT:** What about feature films?

**Grushow:** In addition to the project for Nuru Rimmington-Mkali, Filmaka is set to shortly announce a brand new media competition.

This competition is being launched through our relationship with a movie studio that came to us in order to reach out to our global community. I'm not yet free to announce the identity of the studio but it is linking with us to try to come up with an interesting new idea in a specific film genre.

## Finding The Key To Crossover

Studios Assess How Feature Work Has Influenced Their Spot Endeavors

A SHOOT Staff Report

With crossing over between long-form and short-form fare a way of professional life for visual effects/animation studios, the dynamic of how one informs the other has taken firm hold.

Feature visual effects experience can have a significant influence on a studio's spotmaking endeavors, for example, on creative, technical, R&D, logistical and artistic fronts.

To get a better handle on those influences, *SHOOT* canvassed visual effects/animation studio executives and artisans for their observations on the long and short of give and take in a crossover world. We posed the following multi-pronged question:

*What theatrical feature film or television project that your studio worked on during the past year has influenced and/or informed your work in commercials or other forms of advertiser-related content? How so? (Please explain how it influenced or informed your work in the ad sector creatively, artistically and/or from a philosophical or logistical standpoint).*

Here's a sampling of the feedback we received:

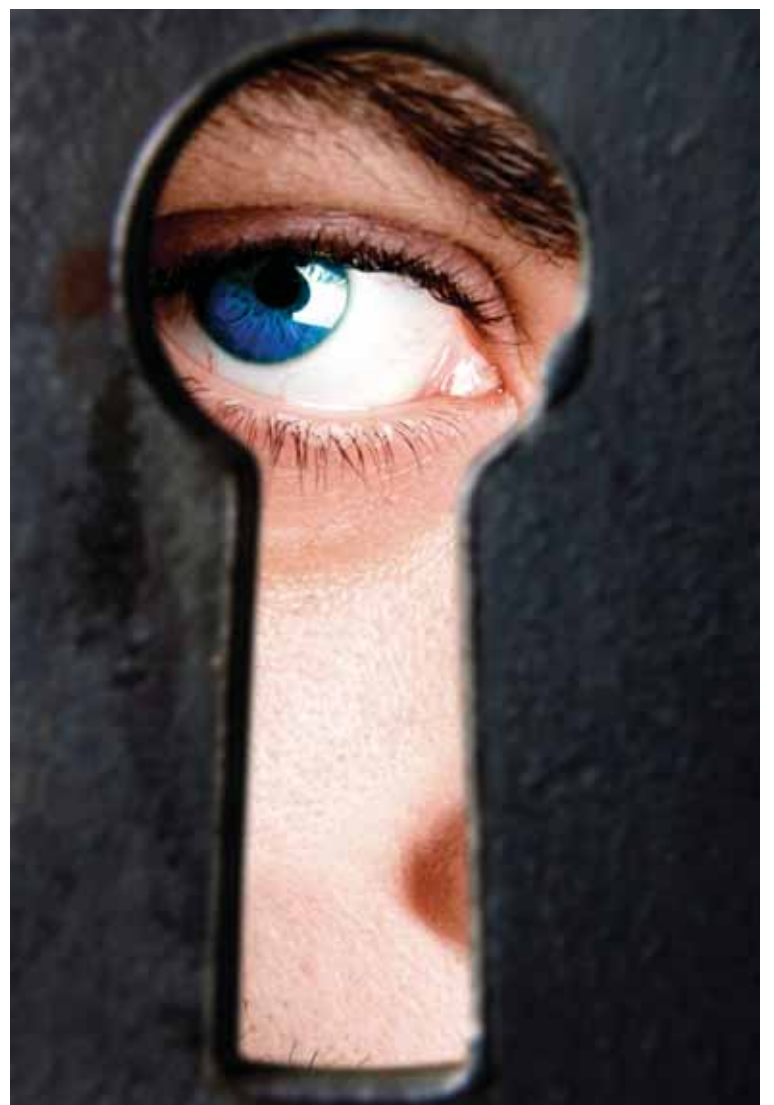


**John Andrews,**  
executive producer/creative director,  
Kachew!, Hollywood  
sr VP/head of production,  
Klasky Csupo, Hollywood

Here at Klasky Csupo we've been developing a feature project that involves a combination of CGI environments with 2D character work where all the elements have to blend well and live together as they are juxtaposed within the overall art direction. Working on the feature, we develop our little tricks of the trade with regard to camera tracking, shading, lighting, compositing and virtually all other areas of animation production. This year these fed directly into ka-chew!'s combination spot work for Chef Boyardee and CareerBuilder.com. In addition a number of our ka-chew! directors are filmmakers outside of their commercial work. Director David Russo, for instance, has recently finished his first feature and is submitting it to Sundance. Already some of the unique practical FX David developed for the movie are being shown to our potential clients. Effects David used in his spots this year for Samsung Glyde and Instinct (Leo Burnett, Chicago) were derived from work he had done on previous independent film projects. Likewise directors Paul Cummings

and Tony Fiandaca are directly incorporating the stop motion techniques from their YouTube hit *Tony vs Paul* into campaigns for Gogurt and RedVines. Looking to the future, we expect to see the visual FX, design, animation and art direction that owner Gabor Csupo brought to his two recent feature projects, *Bridge to Terabithia* and the *Secret of Moonacre*, filter into our spot work as we shortly begin to market Gabor as a ka-chew! commercial helmer.

Continued on page 16



## VISUAL EFFECTS &amp; ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 Honda Fit's "Mecha- Mosquitoes"	<b>Digital Domain, Venice, Calif.</b> Eric Barba, Brad Parker, VFX supervisors; Ed Ulbrich, exec producer; Karen Anderson, exec producer/head of production; David Rosenbaum, creative director and previsualization; Richard Morton, CG supervisor; Alex Thiesen, VFX producer; Stephanie Escobar, VFX coordinator; Tom Bruno Jr., previsualization; Marc Perra, animator; Andrew Eksner, compositing supervisor/Flame artist; Ron Herbst, CG lead; Brenten Cottman, matte painting; Hilery Johnson-Copeland, lead roto artist. ( <b>Toolbox:</b> Lightwave, Nuke, Flame)	RPA, Santa Monica	Digital Domain Eric Barba, Brad Parker, directors
2	 Audi A4's "Living Room"	<b>Method, Santa Monica</b> Jake Montgomery, lead 2D VFX artist/VFX shoot supervision; Andy Boyd, lead 3D VFX artist; Andy Mower, Billy Higgins, Brian Petras, Carsten Dietz, Noah Caddis, Ryan Raith, Trent Shumway, 2D VFX artists; Chris Smallfield, Felix Urquiza, Floyd Raymer, Jack Zaloga, Sean Durman, 3D VFX artists; Bill Schaeffer, Edgar Diaz, Lyndal Heathwood, junior 2D VFX artists; Alexander Lee, Jonathan Vaughn, Rachael Campbell, Todd Herman, junior 3D VFX artists; Lisa Houck, exec producer; Leighton Greer, head of production; Erin Hicke, producer. ( <b>Toolbox:</b> Flame 2D, Maya 3D, Houdini 3D, Boujou tracking, Shake 2D) <b>Halon, Santa Monica</b> Gregg Lukowski, previsualization.	Venables, Bell & Partners, San Francisco	Bob Industries, Santa Monica Jason Smith director (he has since joined HSI)
3	 Ford Fiesta's "Zeitgeist"	<b>Framestore, London</b> Michael Stanish, producer; Dan Seddon, head of 3D, commercials; Paul O'Brien, VFX artist; Michele Fabbro, Javed Khan, TDs, Tim Greenwood, Smoke artist, David Ludlam, sr. colorist ( <b>Toolbox:</b> Maya, Houdini, Smoke, Flame)	Ogilvy, London	Blinkink, London Noah Harris, director
4	 Chevrolet's "Disappear"	<b>Ntropic, San Francisco</b> Nathan Robinson, Andrew Sinagra, creative directors; Dana Townsend, exec producer; Kara Holmstrom, Esther Gonzalez, producers; Nathan Walker, lead Inferno artist; Peter Hamilton, CG supervisor; Dominik Bauch, Maya Korenwasser-Bello, Matt Tremaglio, Jesse Boots, Inferno artists; Deb Santosa, James McCarthy, Dustin Zachary, Javier Bello, Thomas Briggs, Robert Hubbard, CG artists; Marie Denoga, Ed Anderson, composers. ( <b>Toolbox:</b> Maya, Inferno, Flame, Smoke, Shake After Effects, Silhouette)	Campbell-Ewald, Warren, Mich.	TWC, Santa Monica Eric Saarinen, director/DP
5	 BMW Mini-Cooper's "Killer Carts"	<b>Asylum, Santa Monica</b> Sean Devereaux, VFX artist; Darcie Muangman, producer; James Allen, compositor; Elissa Bello, rotopaint supervisor. ( <b>Toolbox:</b> Inferno, Silhouette)	Butler, Shine, Stern & Partners, Sausalito, Calif.	Tool of North America, bicoastal Geordie Stephens, director
6	 GE's "Discus"	<b>The Mill, New York</b> Dan Williams, lead Flame artist; Cole Schreiber, Randy McEntee, Flame artists; Gigi Ng, Flame assistant; Andrew Proctor, Rob Petrie, Wyatt Savarese, Doug Luka, Aron Hjartason, CG artists; Wesley Sarokin, Suzanne Dyer, Anu Nagaraj, Liz Koenig, Tony Robins, Greg Filpatrick, Jeff Robbins, Tristian Wake, additional Flame/Combustion/Smoke; Fergus McCall, telecine artist; Greg Reese, telecine assistant; Alex Lovejoy, VFX supervisor; Jo Arghiris, VFX producer; Camila De Biaggi, CG producer; Derek McLeod, telecine producer. ( <b>Toolbox:</b> Flame, Combustion, Smoke)	BBDO New York	Partizan, bicoastal/international Traktor, directors
7	 Leonard Cheshire Disability's "Love and Sex"	<b>Aardman Animations, Bristol, U.K.</b> Steve Harding-Hill, director; Helen Argo, producer; Stephanie Owen, production manager; Sylvia Bennion, character and set designer; Chris Entwistle, model-making manager; Lee Ietznier, model-making team leader; Alexis Hoskins, Nigel Leach, Jonathan Tate, model-makers; Kitty Clay, art director; Kathryn Miller, Damian Neary, Jack Slade, set dressers/prop makers; Nick Herbert, puppet rigger; Chris Stock, track breakdown; Mark Chamberlain, DP; Guy Holme, Nathan Sales, Sparks artists; Yago Alvarez, Dave Osmand, Chris Sadler, Inez Woldman, animators. <b>Rushes, London</b> Matt Lawrence, After Effects artist; David Kidde, Marcus Wood, VFX artists. ( <b>Toolbox:</b> AfterEffects)	Freud Communications, London	Aardman Animations Steve Harding-Hill, director.
8	 The Getty Centre's "Heads"	<b>Ring of Fire, Santa Monica</b> John Myers, exec producer; Jerry Spivack, creative director/VFX supervisor; Casey Conroy, Justin Beaupre, producers; Steve Tiseo, Candace Naitkura, associate producers; Kyle Gray, Chris Reilly, composers; John Ciampa, Shelly Dutcher, online artists ( <b>Toolbox:</b> Maya 3D, After Effects 2D, Flame 2D)	M&C Saatchi, Los Angeles	Sleeper Films, bicoastal Peter Martin (Martin Dix, Peter Livolosi), directors
9	 Levi's "Live Life Unbuttoned— Unbreakable"	<b>Absolute London</b> Sally Heath, VFX producer; Richard Nelson, Minh Nguyen-Ba, Toby Walton, Jamie White, 3D artists; Phil Oldham, David Smith, Hani Al Yousif, Daniel Morris, lead Flame artists; Dan Leatherdale, James Cornwell, Mark Epstein, Tim Andrews, Owen Saward, Combustion artists. ( <b>Toolbox:</b> Flame, Combustion)	BBH London	Sonny London Fredrik Bond, director
10	 MGM Grand At Foxwoods' "Illusion"	<b>Riot, Santa Monica</b> Andrew MacDonald, creative director/VFX supervisor/compositor; Wensen Ho, Joey Brattasani, Kevin Prendiville, Satoshi Ozeki, Claus Hansen, composers; Robert Tatum, Cecile Tecson, David Hernandez, desktop composers; Andy Lesniak, Michael Johnson, Bryant Reif, CG artists; Matthew McManus, Robert Owens, exec producers. ( <b>Toolbox:</b> Inferno, Combustion, Lightwave)	Sk+G, Las Vegas	Supply and Demand, bicoastal Bruce Dowad, director

## Taking The Sting Out And Putting Style In Automotive Advertising

Spots For Honda Fit From Digital Domain, Audi A4 Via Effects Studio Method Are Fall's Pair Of Chart Toppers

### A SHOOT Staff Report

Honda Fit's "Mecha-Mosquitoes"—a commercial in which hybrid mosquito/gas guzzling cars (circa the 1960s) prey on fuel tankers but meet their match when they try to assault a Fit—and Audi A4's "Living Room," a visual tour de force which moves us through a living room that elegantly forms and deconstructs, modernizing over the years before our eyes in a single camera move, are SHOOT's Visual Effects & Animation Chart toppers for the fall quarter.

The former takes us on a wild surreal ride. We open on a gas tanker barreling down a desert highway toward a shiny city in the distance. Off to the side of the road, we see another huge tanker gutted by strange flying mosquito/automobile creatures who are dipping their stingers into the abandoned metal tanker, siphoning gasoline as a mosquito would siphon blood from a person.

The mosquitoes then see their next victims zipping down the thoroughfare—two other large tankers and a quick, nimble Honda Fit. The mosquitoes take flight and the pursuit is on. Some hop aboard the moving tanker



Brad Parker

and sink their stingers into the vehicle to suck out gas. But several other aggressive mosquitoes go after the Fit. One of the predators gets outmaneuvered by the Fit and winds up crashing on the highway.

Yet its mosquito colleagues continue the chase. From the POV of one of the mosquitoes we see that the 33-miles-per-gallon Fit is indeed elusive. Still the mosquitoes are on its tail as we enter the earlier alluded to cityscape, veering over and under a maze of highway overpasses—but the winged predators cannot get by what looks like a light tower.

The Fit escapes as in the background we see the mosquitoes getting

fried in the tower which resembles a giant bug zapper.

"Mecha-Mosquitoes" was produced by Digital Domain, Venice, Calif., for agency Rubin Postaer and Associates (RPA), Santa Monica.

Meanwhile, in Audi's "Living Room," the camera floats through an ornate Victorian living room, replete with carved wood, leather chairs, hanging chandelier, and a carefully coiffed Afghan dog. As the camera continues to orbit the room, however, the room itself changes with the shifting daylight. Floor-to-ceiling windows replace brick walls, revealing a Zen-like garden; simple, more modern furnishings supplant their flamboyant predecessors; natural light displaces light bulbs; and a more rough-and-tumble dog succeeds the Afghan. The piece-de-resistance arrives as the spot closes, when the Mercedes-Benz in the driveway is replaced by the Audi A4 and the tagline: "Progress is Beautiful."

Method, Santa Monica, was the effects studio on the Audi spot.

### "Mecha-Mosquitoes"

RPA entrusted Digital Domain to create a CG world where the Honda Fit could play and act out scenes. But the trust went even deeper than that as the agency didn't outsource the helming responsibilities to a conventional production house but rather chose to keep the project under one roof by turning to Eric Barba and Brad Parker of Digital Domain to direct the job. Barba and Parker additionally served as VFX supervisors on "Mecha-Mosquitoes."

"The business is changing," observed Digital Domain's David Rosenbaum, executive producer/head of production for the Honda campaign, which included "Mecha-Mosquitoes."



Eric Barba

"Today, there are people who feel as comfortable behind a computer as they do behind a camera," related Rosenbaum. "For the Honda campaign, a guiding voice came from both Brad and Eric who were able to riff on each other and make the spot better and better."

For the Digital Domain team, creating a world for the Fit meant every single element needed to be designed, discussed and delivered. "You make thousands of decisions about what the world will look like, what the creatures will look like, what their makeup will be and how they will behave," explained co-director Parker. "Literally nothing exists. Every pixel is designed

from the ground up."

Barba made key decisions giving the spots a characteristic look and feel. "The sky has dramatic colors, the road has unbelievable twists and turns, the tankers are more massive—all those cues helped set the stage," said Barba.

Directing duties came naturally to Digital Domain's Parker and Barba who have directed numerous spots via the digital studio. And both men credit the entire team that wanted to create a spot worthy of the concept and were inspired by the creative control that comes from directing in-house.

"This was the best creative we had seen in a long time," said Barba. "Plus we didn't have to worry about shoot days and working with another production company. The whole team was extremely motivated to create an outstanding spot."

### "Living Room"

Jason Smith, who at the time was with Bob Industries, Santa Monica, served as director of this commercial (he has since joined bicoastal/international HSI Productions), for the Audi A4 out of Venables, Bell & Partners, *Continued on page 17*



"Mecha-Mosquitos"



"Living Room"



digital magic  
special effects  
rock and roll

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www.FLYfx.net

## Industry Feedback On Lessons Learned From Crossing Over; How

Continued from page 13

What feature film or TV project that your studio worked on during the past year has influenced and/or informed your work in commercials or other forms of advertiser-related content? How so? (Please explain how it influenced or informed your work in the ad sector creatively, artistically and/or from a philosophical or logistical standpoint).



**Mat Beck,**  
senior VFX supervisor and owner,  
Entity FX, Santa Monica, and Vancouver, B.C.

Entity FX takes pride in being “multi-cultural,”—in working on big screen and small screen projects at the same time and benefiting from the synergy between them. We produce a high quantity of high-quality shots for projects with different timetables, budgets and directing styles, and a new solution in one arena often helps in solving challenges in the next.

A recent example is our work creating synthetic environments. We put green screen actors into photo-real urban environments for *The X-Files: I Want to Believe* and into more stylized backgrounds for Frank Miller’s *The Spirit*. Our general technique involves turning a concept sketch into a detailed painting and bringing it to life by adding geometry and detailed texturing. It has also been used in TV projects such as

*Smallville* and *Terminator: The Sarah Connor Chronicles*.

To create a Nissan ad that we are renewing for the 2008 holiday season, we leveraged the same approach. In “Auto Mall,” real people populate a totally CG shopping mall full of cars. An approved concept sketch is turned into 3D geometry with camera moves that then drive the green screen shoot. The environment is finalized by incorporating hi-res textures, details, and the actors from the live plates.

Beyond specific cross-leveraging, spots represent a good synthesis for our pipeline because they require both very high quality and quick turnaround. A confluence of multiple projects earlier this year had us producing 550 feature film shots and 150 high-resolution television shots within six weeks, which provided excellent practice for even the most demanding commercial job.



**Scott Boyajan,**  
executive producer, Commercial VFX,  
Luma Pictures, Venice, Calif.

It’s no secret it is still a difficult feat to create believable CG water. When Luma Pictures took on the water sequences for *City of Ember*, it was necessary to step back and look at methods for creating water that had worked for us in the past, software that was on the market, plug-ins, multi-pass rendering techniques, etc., whilst also considering how to accomplish the 60-plus shots within the budget and the schedule for the show. It would be imperative to come up with a methodology that would provide us with absolute photo-real water in a manner that was manageable and flexible. Working with “off-the-shelf” software combined with our in-house programming capabilities, we came up with a way of moving a large number of highly complex water shots through our studio in a timely fashion. Likewise, CG water in

commercial spot work is still a common hurdle for production companies and directors. With commercial timelines and budgets getting tighter all the time, working on films like *City of Ember* and other water intensive films allows Luma to invest in research & development to create complex effects that advertisers then benefit from. We found this scenario to hold true on *No Country for Old Men* where our extensive research into animal physiology, fur development, character rigging and animation placed our studio in the unique position to handle similar scenarios more efficiently when dealing with commercial spots. Ultimately, both disciplines reap the artistic benefits from the other and improve the end result.



**Ben Grossmann,**  
VFX supervisor/creative director,  
The Syndicate, Santa Monica

On Scorsese’s Rolling Stones film *Shine a Light*, we switched from using Film Scans to using HDCamSR tape in 4:4:4 to deliver our work, and to ensure the most color fidelity possible, we created all of our visual effects work in linear-light floating-point color, which more accurately models the way light behaves in the real world. This approach combined a no-compromise color workflow, with a output medium that offers a lot of ease-of-

use with minimal trade-offs. Because we refined that pipeline for feature-film quality color, it was easy for us to switch to doing all of our commercial work the same way. So we’re no longer working with our material in the traditional video world with limited color range. We’re working on all of our ad projects with the same color workflow that we use on our feature work because the pipeline has become so seamless. This is giving us a much higher color fidelity, much more flexibility with last minute color changes and most importantly, a more invisible integration of the VFX work, with the production footage faster and easier.



**Lourri Hammack,**  
president/executive producer,  
LAIKA/house, Portland, Ore.

LAIKA’s Entertainment division is currently wrapping animation on the Henry Selick-directed feature *Coraline*, which releases February 6, 2009. The film employs an array of technical approaches for stop motion, including shooting in stereoscopic, and new advances in armaturing and model building to achieve flawless consistency of performance. The crews in the Commercial/Content division, LAIKA/house, are currently

integrating these technologies into commercial and original content projects to expand our creative capabilities. The biggest difference in working methodologies between Entertainment and House is scheduling. We simply could not have made the same advances in technology on short form projects, though we have been able to trim our production schedules by a third over the last few years. We have greatly benefited from three years of intensive R&D and the results will soon be coming to broadcast and content platforms.



**Winston Helgason, president,**  
The Embassy Visual Effects, Inc.,  
Vancouver, B.C.

This is a very interesting question since we were chosen to too be one of the principal vendors on *Ironman* because of our commercial work. The Citroen transforming car commercials along with our other robotic and mechanical based visual effects ads were instrumental for us to step into the feature film arena. That being said, our work on *Ironman* and the short film *Terminus* has really improved our profile in the ad world over

the past year. It’s hard to ignore the amount of buzz that a film like *Ironman* generates and *Terminus* has been in, and won, numerous international film festivals. Agency creatives definitely take notice of things like this and its really helped us generate business through an atypically slow period in advertising. Working on a long form projects can also be beneficial to the logistics of running a visual effects company. Since the post process on a film is typically around a year it really helps budgeting to have a steady revenue stream, which enables you to be a little more selective with the projects you take on. In order to work on *Ironman* we had to completely upgrade our infrastructure and expand our staff, which came in very handy this past summer when we were working on multiple large commercial projects at the same time. The pipeline, workflow, and render upgrades that we made for our feature work, has really streamlined our development process, and has been very beneficial for us as a commercial VFX house.

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## Long-Form Has Influenced Studios' Spotmaking



**Ian Hunter,**  
creative director/co-founder,  
New Deal Studios, Inc., Los Angeles

New Deal Studios specializes in miniature, practical and digital effects. Our work on films like *Iron Man*, and *The Dark Knight*, has caused commercial production companies to approach us for "feature quality" work. However, feature films historically have longer delivery schedules and deliberate design phases, while commercials come at you fast and furious. The challenge becomes how to achieve a "feature" look on a commercial schedule.

Recently the paradigm has changed, as feature films become like long-form commercials. The release date gets established first, like a commercial's airdate. Only then the "how-the-heck-are-

we-going-to-do-this" phase starts. Creatives weigh in, change their minds, ask for tests; all before OK'ing any visual effects work. Many creative decisions are postponed until after a rough-cut assembly, biting into the shortened post schedule. And yet that release date remains.

Subsequently, we have had to expand and strengthen our design department. Using 3d design tools, we can quickly develop and modify a set or an effect before committing resources to its execution. Having a digital design art department allows us to distribute digital assets to our other departments the moment the client gives the go-ahead. Thus we build miniatures and sets while developing previsualizations, and production plans. And once the build is complete, photography commences immediately with digital effects developed in tandem.

Since we've established a process for features that can quickly combine practical and digital effects, we found that we can apply that method to commercials. This allows us to provide that "feature quality" look and feel to the commercial market, where delivery dates approach even faster and more furious than they ever have before.



**Jim Rider,**  
senior compositing supervisor on *Ghost Town*,  
rhinofx, Stamford, CT, and New York

What we learned during our recent work on Dreamworks' *Ghost Town* will definitely help us in our future commercial projects. For that project, with it's 60-plus effects shots, we needed a streamlined pipeline to get shots through from conception to completion. Features have a very tight schedule, tighter than spots, so from the beginning we needed to communicate our creative ideas and the final look to David Koepp, the director. He had to grasp what we wanted to accomplish before we shot so we could finalize our production methodology going in. We realized the best way to do this was by using 3D previsualization. We pre-viz 90 percent of our spots, but

on *Ghost Town* it had to be more detailed and specific.

We created entire edited scenes in low rez 3D so David could get a sense of continuity and context,

timing of the effects within the scenes because its a comedy. By doing this, we were able to do some creative back and forth and nail down a look and methodology before shooting even began. These previz shots were our guide both when shooting and when we were executing the final shots. Unlike in the commercial world where there is immediate feedback from the clients in the room, on a feature the feedback loop is slower so having decisions made ahead of time really helps the process.

Most of the shots required many artists in different departments. We had all hands on deck in both 2D and 3D. Shots required 3-D tracking, modeling, lighting and animation and then these 3D elements would be fed to our Flame department for final compositing. Of course there would be revisions to shots, often months after we began them, so we had to have a very buttoned up tracking system to manage the resources and workflow. The departments involved in a particular shot would then need to turn over revised elements quickly. In the end we were really able to develop an efficient pipeline that gave us a certain rhythm on the show. We were able to interact creatively with the director, while he was interacting with the studio heads, as we invisibly coordinated all our resources behind the scenes, to generate shot revisions quickly and efficiently. I'm confident that we will be able to bring that expertise and efficiency to our commercial clients as well.



**Jerry Steele,**  
creative director/senior FX supervisor,  
STEELE studios, Culver City, Calif.

Earlier this year STEELE studios completed work on *Tivo:Thirteen*, the latest psychological thriller from the makers of the *Saw* movie series. The entire process of data management and distribution at our facility came under the gun. The visual effects requirements were substantial for a movie that was not slated as a visual effects piece, so many shots had to be distributed amongst many artists. Shots were moved between systems without the need for wranglers, operators or assistants, and all approvals were conducted over the Internet using QuickTime.

In short the whole project was completed in cyberspace with no tape media involved.

STEELE studios is no stranger to digital workflows, having embraced the groundbreaking technologies of Quantel's generation Q hardware over the last five years and having been early adopters of the present DI color correction pipeline ideologies. The way in which we have used data management to expedite the recent film projects at STEELE studios is now becoming more prevalent in our commercial endeavors. More and more projects are arriving as data and the use of tape media is on the decline. STEELE studios is presently engaged in negotiations to acquire even more data management tools through Quantel, adding more systems and more distributable storage.

Recent reports suggest that more and more producers are choosing to complete their productions using digital cameras that record to external solid state devices. This new means of capture presents large storage demands on facilities wishing to work on these projects and STEELE studios has positioned itself to accommodate all clients wishing to do so in commercial finishing.

## Visual Effects/Animation Chart Topper Backstories

Continued from page 15  
San Francisco.

The ad tracks the stylistic and functional changes of home, garden and automobile over the years.

"This project seamlessly blends 3D and live action in a unique and interesting way," said Andy Boyd, lead 3D artist at Method. "Audi's core message is about elevation, refinement, and style; about working towards a higher, more elegant goal. For this spot, we had to present an environment that is rapidly constructing and deconstructing with the passage of time, but present it in a pristine, stylish fashion. To achieve that, we tied beautiful footage together with some imaginative, photorealistic 3D animations."

The progression centers on the living room and thankfully Method was



**Andy Boyd**

able to make progress on the project from very early on. "We were fortunate to be involved from the very beginning of this project, recalled Jake Montgomery, lead 2D effects artist at Method. "We spent a good deal of time

providing input right up front and determining how the deconstruction of the room should unfold. We were intimately involved in the previsualization process with Gregg Lukomski and the team from Halon, and we investigated just about every possibility before opting for this elegant, stop-motion style look. Once that was decided, we only had a couple of days on a stage to shoot our footage. That was a bit of a challenge, but we got it done."

Boyd explained, "There were three different motion control setups, in two different rooms, with motion control lights moving around the room to reflect the time of day. The three motion control setups needed to be tied together into one seamless shot. To achieve that linear feel, we used 3D to fill in what was impossible to shoot



**Jake Montgomery**

or things we didn't have time to shoot on stage. It was a huge challenge, but my happiest moment on the job was when Jake showed me how he had managed to stitch the plates together, with the motion control lighting mov-

ing smoothly through the scene. I knew then that this was going to be a very cool spot"

Faced with a tight timeline and a challenging vision, the Method team of 20-plus artists banded together to create a polished, pristine spot that conveys the essence of luxurious style.

"More than anything else, this spot highlights how well we work together as a team," observed Montgomery. "We accomplished roughly five weeks of postproduction work in a little over two weeks, and that's mainly because we have such a talented, tight-knit unit. Creative ingenuity was spontaneous, and we really had to be on our toes, because we knew we were only going to get one shot at this. Working with Jason Smith is always very nice and collaborative."

## A New Definition For "Going South"

### Executive Producers In Argentina, Brazil Assess Spot Biz

#### A SHOOT Staff Report

**When things go south**, that conventionally means they're taking a downward turn. But in the case of going South America, business and infrastructure have been going up—though there are concerns about the world economy and its recent, current and future impact on the state of production business.

While the global economists hold their collective breath, there is nonetheless much to be bullish about relative to Argentina and Brazil.

Consider the former, which earlier this year hosted a campaign for Old Navy directed by its then in-house creative director Landis Smithers (who has since left the company and is looking to launch a directorial career). U.S. house Supply & Demand was tabbed to produce the ambitious campaign which yielded four web shorts (ranging from two to four minutes each in length), from which were gleaned four :60s and eight :30s.

Kira Carstensen, managing director/executive producer of bicoastal Supply and Demand, said the project ultimately gravitated to Argentina due to various factors. "Landis wanted a place that had locations that weren't identifiable as being in the U.S.—that

could be anywhere," related Carstensen. "We wound up in Argentina with a mix of modern lifestyle and older style European architecture, a great backdrop for these little romantic stories.

"Plus we did some initial casting in South America and were very pleased with the talent we discovered," she continued, adding that savings in production and talent costs also figured into the decision.

However key to supporting that decision was production house Film Planet, which has offices in Argentina, Brazil, Los Angeles, and an offshoot shop in Chile. Carstensen has been collaborating with Film Planet on South American

shoots for eight years, going back to her freelancing days prior to her tenure at Supply & Demand. "I was freelance producing a lot for HSI, directors like Samuel Bayer and Matthew Rolston, and we turned to Film Planet for production support and services in South America," related Carstensen who once again connected with Film Planet for this spring's Old Navy campaign, teaming with that company's executive producer Karin Stuckenschmidt.

"Karin has been great to work with," assessed Carstensen. "She is fluent in different languages—English, German, Spanish, Portuguese. She's Brazilian yet of German heritage. I remember producing a Mercedes-Benz job in Brazil and she was able to speak to the clients in German. She knows how to handle agencies and clients the way we do in the U.S."

Editor Jeff Ferruzzo of Outside Editorial, New York, came to Buenos Aires along with a post producer, assistant editor and graphics designer for the Old Navy campaign. "It was such a big project that I had to be there to cut everything. We were on a tight schedule."

He was impressed with Buenos Aires and the support he received from Film Planet. "Everything went smoothly. I was on the set for a couple of days and then often at the hotel editing. The production was shot by a Red digital camera so there was no film transfer. The Red files were put onto a cartridge. The assistant would load the dailies on the set, sequence them and then hand me a drive so I could get to work."

#### Feedback

Other shops are also well established in producing and facilitating production in Argentina and Brazil. SHOOT surveyed several for their takes on the state of the business, posing the following multi-part question:

What is the status of commercial production and/or branded content in your marketplace—are you attracting U.S. work (please cite examples) and what factors are drawing it to your market? Where is the rest of your ad industry-related business coming from—Europe? Other nations? Homegrown?

Here's a sampling of their feedback:



(Top Photo) Sugarloaf Mountain, Rio de Janeiro, Brazil; (inset) Iguazu Falls, Argentina

# ARGENTINA & BRAZIL



## Enrique Bacher, Sergio Gulco, executive producers, Altana Films, Buenos Aires.

Despite some cost increases during the last two years, Argentina is still a very attractive location for commercial production. Cost increases in hard currency are not only coming from local inflation (around 20 percent a year) but also from the exchange rate stability (3.00 to 3.10 ARG pesos per dollar). Also unions have been pushing crew rates up. Nevertheless we are still cost effective on the combination of production+talent and still attracting U.S. commercial ads. In our case 70 to 80 percent of the jobs are coming from the U.S. Other commercial production centers coming to Argentina are: London, Paris and Germany.

Argentina is strong in talent diversity and competitive buyouts. More and more bilingual professional crew are coming on board as we go (focus pullers, AD's, art directors, gaffers, grips and even DOP's). Though we need resources to grow in order to have alternative and competitor vendors and suppliers. We, producers, need to invest time and energy in developing new sources to combat cost increases.



## Paulo Henrique Miranda, executive manager, FilmBrazil, São Paulo

Commercial production is still the main type of production in Brazil reaching 14,510 registrations with our regulatory agency ANCINE in 2007 alone. Within the last few years, Brazilians became the largest consumers of new media in the world forcing producers and production companies to specialize in reaching this market. The increased consumption of branded content and viral ads, naturally prepared the industry for the challenges of producing those types of projects. This expertise is gradually attracting other countries that come to Brazil looking for the balance among locations, infrastructure, creativity, content,

and experience. More and more production houses are branching out and opening sister companies to become even more specialized while maintaining their well established reputation and infrastructure.

In 2007, the U.S. was responsible for 34 percent of Brazil's international productions, followed by England with 26 percent, and Germany with nine percent. Those countries come to Brazil looking for a combination of factors such as locations unique to Brazil and often times similar to their own countries, talent, climate, and creativity. Lately, there has been an increased search for our directors which bring a different flavor to international productions.

In terms of branded content, a representative case is of Nike's soccer documentary *Ginga* which has won a number of awards worldwide and is up to today (according to Wieden + Kennedy's producer) Nike's most successful branded content project. *Ginga* was produced by o2 Filmes.

In terms of infrastructure, Brazil has South America's largest private studios, rental houses and state-of-the-art equipment in addition to one of the world's most modern and efficient banking and financial systems. When combining this with the examples above, Brazil naturally turns into the most qualified market to take in foreign productions. When it comes to talent, all people need to get acquainted with is to the fact that this country has been colonized by the Dutch, English, Italians, Germans, Japanese, Portuguese, Libanese, just to name a few. FilmBrazil is working on educating advertising professionals that there is more to Brazil than the famous beach, samba, and carnival.



## Georgos Nicolaidis, executive producer, Benito Cine Argentina

Benito Cine has been working non-stop for United States production companies over the past five years. But the last six months have been the worst in our history: U.S. clients have been renewing talent contracts for commercials we produced four years ago. We have renewed more than 10 commercials—this has never happened before....It's a clear sign of the economic reality.

A particular strength in Argentina is our set construction. Not many U.S. companies are aware of this fact. A good example is the huge and complex gyrosphere we built for MJZ and director Rupert Sanders for *Monster.com.*, or seven sets of high quality that represented U.S. looking home interiors we built for director Jeff Gorman, and many jobs requiring set construction for Moxie Pictures, especially director Pam Thomas. This carries big potential for filming in Argentina all year long.

And regarding your question about infrastructure, we have great crews and state of the art equipment here in Argentina, however, in my opinion, what still needs to be improved is the capacity to say "no" when Argentina is not the right choice of country for a specific commercial.



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## Cinema Ad Watch: LM&O Tabs Mangold For National Guard Spot

Continued from page 1

and when you are called, it could be to a Malibu Canyon fire and then you go back home. Or it could be foreign soil [Iraq, Afghanistan]. Your commitment never wavers though there is uncertainty as to where you end up."

Thus time is of the essence. "A 30-second format isn't conducive to our message. It's important," said Marinaccio, "to have much more time with our prospects. Cinema advertising for this client is a great way to get the message across that a member of the National Guard is indeed a 'citizen soldier.'"

### Marquee talent

"Warrior" and "Citizen Soldier" have much in common. Both were directed by feature filmmakers with

James Mangold (*Walk The Line*, 3:10 *To Yuma* and *Girl, Interrupted*) of Santa Monica-based Aero Film helming the two-and-a-half-minute "Warrior," and Antoine Fuqua (*The Replacement Killers*, *Training Day*) of Anonymous Content directing the three-and-a-half minute "Citizen Soldier."

Both cinema ads also feature noted musical talent as the band 3 Doors Down performed an original song in "Citizen Soldier" while Kid Rock sang "Warrior" in the spot of the same title. The "Warrior" song can be downloaded for free by logging onto the Yahoo Search engine.

"In theaters, your competition isn't Bank of America, American Express, Coca-Cola or McDonald's. It's *Batman*, *Iron Man* and Meryl Streep. If

you're going to play in that field you need to do it right or not at all," affirmed Marinaccio, underscoring that marquee feature and music talent are thus essential.

For example, LM&O gravitated towards Mangold for his work on *Walk The Line*. "Our commercials for the National Guard tend to be musical in nature," observed Marinaccio. "So beyond Mangold's incredible storytelling ability, we were drawn to the way he handled music in *Walk The Line*.... We also went with a world class cinematographer, Wally Pfister who shot *The Dark Knight*."

Two other star elements in "Warrior" were Kid Rock and race car driver Dale Earnhardt Jr.

The former, noted Marinaccio,

"wasn't asked to do a song asking people to join the Guard. Instead Kid Rock was asked to create a tribute to the National Guard that was genuine and in his own voice."

Meanwhile Earnhardt Jr. reflects the team spirit of racing, which parallels the teamwork that is vital to the success of the National Guard.

"You see Dale Earnhardt Jr.'s 88 race car and you know Dale is from the top shelf of what he does, just as Kid Rock and James Mangold are. Our challenge was to bring all this talent to bear on our message to the target audience."

And that message was of a citizen soldier being a warrior who can be in disaster relief situations—such as combatting devastating fires in a residential

neighborhood and buttressing a levy during flooding—or being on duty in harm's way in Afghanistan. All these scenarios—meshed in with a Kid Rock music video-like performance and Earnhardt Jr. putting his car through its paces in competition with other racers—are part of "Warrior."

Marinaccio said that the cinema ad medium has served his client well, one indication being how the "Warrior" song has inspired people to cut their own versions and post them online.

"In one case," related Marinaccio, "someone animated the 'Warrior' concept and song by telling the story using Legos. That's a pretty time consuming proposition. We seem to be striking a responsive chord with our longer form cinema messages."

## Numskull Scores In Filmaka Competition For Ford Mustang, JWT

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with Grushow). JWT Team Detroit came to Filmaka in order to tap into its marketplace of filmmakers for web shorts that could help promote buzz for the 2010 Mustang.

### Online community

Filmaka is in the business of soliciting entries from aspiring and established filmmaking talent around the world through a variety of competitions. During a year of beta testing prior to its official startup, Filmaka established an active online community of more than 3,600 aspiring filmmakers from 95 countries. Since then those numbers have increased dramatically to 8,000 active filmmakers spanning 123 nations.

The Ford Mustang competition drew nearly 400 scripts from filmmakers in 28 countries. From that field, 22 semi-finalists received the green light—and \$5,000 apiece to produce their films, 10 of which were selected by JWT and Ford to be featured on the special Mustang website as part of the 2010 model launch.

On the heels of *Numskull*, the other nine films will debut one at a time online pretty much each week. (At press time it wasn't yet known if the remaining films would get the primetime broadcast promo boost that *Numskull* received, helping to drive traffic to the special Ford Mustang website. *Knight Rider* was chosen, incidentally, because its automotive star is a Shelby GT 500KR Mustang.)

Filmmakers behind the 10 Mustang shorts each received an additional \$5,000 and are eligible for the grand prize whereby one of them will get the opportunity to direct a film specifically for JWT Team Detroit and Ford.

### Branded pedigree

Since its April '08 launch, Filmaka has created branded entertainment competitions on behalf of SAB Miller, Red Bull and currently with Cisco to generate content for traditional and digital media, as well as for integrated marketing campaigns.

Filmaka encouraged Calderon and Resnicoff to enter the Ford competition in that the two had earlier teamed on a short titled *Redman* which was one of five winners in a Filmaka-conducted SAB Miller competition. The five winners received \$5,000 apiece and the chance to have their films used as online, mobile or some other form of advertising fare for one of SAB Miller's brands. Word is that *Redman* is slated to be shown in movie theaters throughout Hungary to promote Miller's Dreher beer.

### Numskull

*Numskull* centers on a young man who spends the summer with his cantankerous grandfather. The two initially have a rocky relationship with the grandpa bossing around and belittling the teenager, frequently calling him a numskull. However, slowly the two bond over a classic Ford Mustang which the elderly man has stored in his barn/garage. He tells his grandson to clean the car which the youngster does lovingly over an extended span, tending to all the small details.

The story is ripe for a happy ending with the granddad seemingly set to hand over the Mustang to the lad as summer winds down. The appreciative youngster is emotionally moved as that appears to be the case when he receives driving gloves as a gift from the irascible yet seemingly softened man. But when the boy voices his as-



Zack Resnicoff

sumption that he's getting the Mustang, the old coot laughs hysterically, saying that anybody who thinks he would give up his Mustang has to be a numskull.

"We went with a misdirect from the classic movie storylines we grew up with like *On Golden Pond* and *The Karate Kid* where the grumpy old man gives in and passes something on to a youngster," said Resnicoff. "We thought it would be fun to turn that anticipated happy ending on its ear."

When the script got the competition go-ahead, Resnicoff recalled he had but one phone call with JWT Detroit, which afforded him and Calderon considerable freedom. "They basically told me, 'Don't make a Mustang commercial. You're making a short film. Be edgy if you need to be. Don't change your script.' That was it."

### Busy Highway

Meanwhile the aforementioned Zack & J.C. (J.C. Houry) continue their careers as a directorial team at Lost Highway. They recently directed a Partnership for a Drug-free America PSA out of New York agency Gardner Nelson, as well as a comedic campaign

via Kaplan Thaler, New York.

Prior to Lost Highway, Zack & J.C. had been on the roster of bicoastal/international @radical.media.

During their @radical.media tenure, Zack & J.C., who are best known for their comedic prowess, directed assorted projects, including a pair of web campaigns for Avaya via R/GA, New York; an in-house Guinness Beer project out of BBDO New York; a Video-On-Demand piece for Comcast to promote the HD release of the six *Star Wars* films; and a Time Warner web campaign.

Additionally, @radical.media landed an Orange Julius web film for Zack & J.C. who produced the limited budget project independently. The film was the first live-action advertising

ever done by Orange Julius and was an offbeat look at Julius Freed, the inventor of the frothy orange beverage, which was introduced in the 1920s. Titled *Julius Freed: An American Original*, the viral film was the centerpiece of an ambitious campaign from agency space150, Minneapolis.

Zack & J.C. made their first industry mark when they were selected for *SHOOT*'s fourth annual New Directors Showcase in 2006. Their spec spot, Mountain Dew's "Foley," was screened at the *SHOOT* event in May of that year at the Directors Guild of America (DGA) Theatre in New York, where it was also announced that @radical had just signed them. "Foley" went on to win an AICP Show honor the following month.

## AMP Registers During Advertising Week

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archival footage. "We provided 95 percent of the footage for this film—giving the producers nearly 800 clips to select from," said Thought Equity Motion CEO/founder Kevin Schaff.

"This is a great example of seeing editorial content typically used only in documentaries or news programs in a fresh, creative light," continued Schaff. "The end result is both entertaining and thought-provoking."

Since 2006, AMP and the Association of Independent Com-

mercial Producers (AICP) have brought their expertise to the planning of Advertising Week's opening night celebration (which this year featured performances by OutKast's Big Boi and N\*E\*R\*D), as well as other entertainment events during The Week.

"But *The Third Millennium* film," affirmed Greenfield, "is one 'event' that has brought together a full ensemble of creative forces in our industry—live action, still photography, editorial, soundtrack composition, sound design, performance, audio post, It rocks!"

# Maro Chermayeff Moves Into Spots

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background and skills fit into the current ad scene. Gilbert directs commercials via Workhorse Media.

"Maro comes to advertising with a truly unique perspective," Brown added. "She knows how to tell stories, and does so with a highly engaging and contemporary visual style. Her work looks great, as the Emmy win for *Carrier* shows, and I think that's what makes her an attractive resource for agencies—her combination of narrative skill with a great eye."

Chermayeff is no stranger to the world of advertising and branding, as she's the daughter of famed graphic designer Ivan Chermayeff of Chermayeff & Geismar.

"I've been around ads, brands and corporate identity all my life," she laughed, although her first real love was filmmaking. After graduating with a film degree from the Univer-

sity of Colorado she got her start in the industry working on feature promotion at The Kanew Company, R/Greenberg Associates and Balsmeier & Everett, where she cut trailers and helped produce movie ads.

She credited her experience as a network executive at A&E with helping expand her collaborative abilities, and notes that this has obvious applications for working in advertising. "I was in a position to bring in new points of view and new talent to the network, and help develop ideas for programs and specials.

"Moving from being a filmmaker to the executive side of production was a real life lesson for me," she continued. "As a director, you're often totally focused on your vision for the film you're shooting.

"The A&E job called on me to step outside of that viewpoint and focus on creating accessible programming

that clicked with audiences. I think that's what advertisers are looking for today, as well as advertising agency creatives. They're looking to connect with consumers, which is becoming increasingly more difficult to do via traditional channels."

Workhorse Media's signing of Chermayeff continues the expansion of the company's roster.

The shop recently signed music video specialist Ryan Smith (*SHOOT*, 8/1) for spot representation in the West, East and Midwest. (Director-Smith continues to be represented in the Southeastern U.S. market by Pogo Pictures, Atlanta).

Workhorse Media is represented for spots on the East Coast by Jennifer Hertslet of Hertslet Reps, in the Midwest by Richard Miller of Richard Miller Associates, and on the West Coast and Texas by Ellen Knable of Ellen Knable Associates.

# ACNE Breaks Out With U.S. Office

VENICE, Calif.—The Swedish collective ACNE, formerly of RSA, has launched its own creative shop state-side. Based in Venice, ACNE US is managed by executive producer Fran McGivern, who comes over from RSA. The new venture will offer film as well as interactive production.

ACNE is a leading European commercial production company which in recent years has built up a cutting edge interactive division, handling all aspects of web production. ACNE's work includes productions for international brands such as Nike, EA

Games, Coca Cola, Volvo, Burger King and ESPN. These projects and others have led to various awards in such international shows as the Cannes Lions International Advertising Festival, the AICP Show, the New York Festivals, Epica and Eurobest.

"I have been working with ACNE since 2001," said McGivern, "and this expansion is the next natural step in the ACNE story. ACNE's combination of experienced filmmakers, together with interactive knowledge and creativity, gives us a unique position in today's marketplace."

ACNE will be represented by Stephanie Stephens on the West Coast and by Michael Arkin of Reprizent on the East Coast.

The creative collective ACNE (Ambition to Create Novel Expressions) was established in 1996. The idea was to act in many different creative fields, working as consultants as well as launching their own products. Today the creative collective's endeavors range from film production to fashion, graphic design, character development and magazines. ACNE maintains headquarters in Stockholm, Sweden.

# Agency Vet Pearsall Joins The Mill

NEW YORK—Colin Pearsall has been hired as director of integrated content for visual effects/post studio The Mill, New York.

In his new role, Pearsall will spearhead the company's expansion into all media platforms.

Pearsall's strategic involvement in The Mill's development will entail working with creative directors and producers to tailor solutions for integrating The Mill content throughout campaigns that live in any moving media and on digital screens of all shapes and sizes.

Prior to joining The Mill, Pearsall was director of integrated production for Saatchi & Saatchi, New York, in 2007. There he implemented the integration of production across moving media working transversely on high

profile brands that included Wendy's and JCPenney.

For the latter account, Pearsall helped to establish a retail-paced production team which went on to turn out award-winning work spanning honors from the ANDY Awards competition, the Cannes Lions International Advertising Festival, London's Design & Art Direction (D&AD) Awards and the Clio Awards.

Before Saatchi, Pearsall served as senior VP/director of broadcast production at Publicis New York, a position to which he was promoted in '06 after having served as executive producer since '02.

There he worked with major clients like BMW, Procter & Gamble, Heineken beer, Coca-Cola and Turner Broadcasting's TBS SuperStation.

Work that Pearson contributed to during his Publicis tenure gained recognition at such competitions as the Cannes Advertising Festival, the D&AD Awards, the Clio Awards, the Effies, The One Show and even the DGA Awards.

Pearsall joined Publicis from D'Arcy New York where he was executive producer for five years, producing notable work for Heineken, Amstel, Capital One, Ernst & Young and Procter & Gamble, among others.

Pearson began and grew his advertising/production career in Poland throughout the 1990s.

He studied at The American University in Washington, D.C., where he earned a Bachelor of Arts degree in French literature along with a minor in Russian language.

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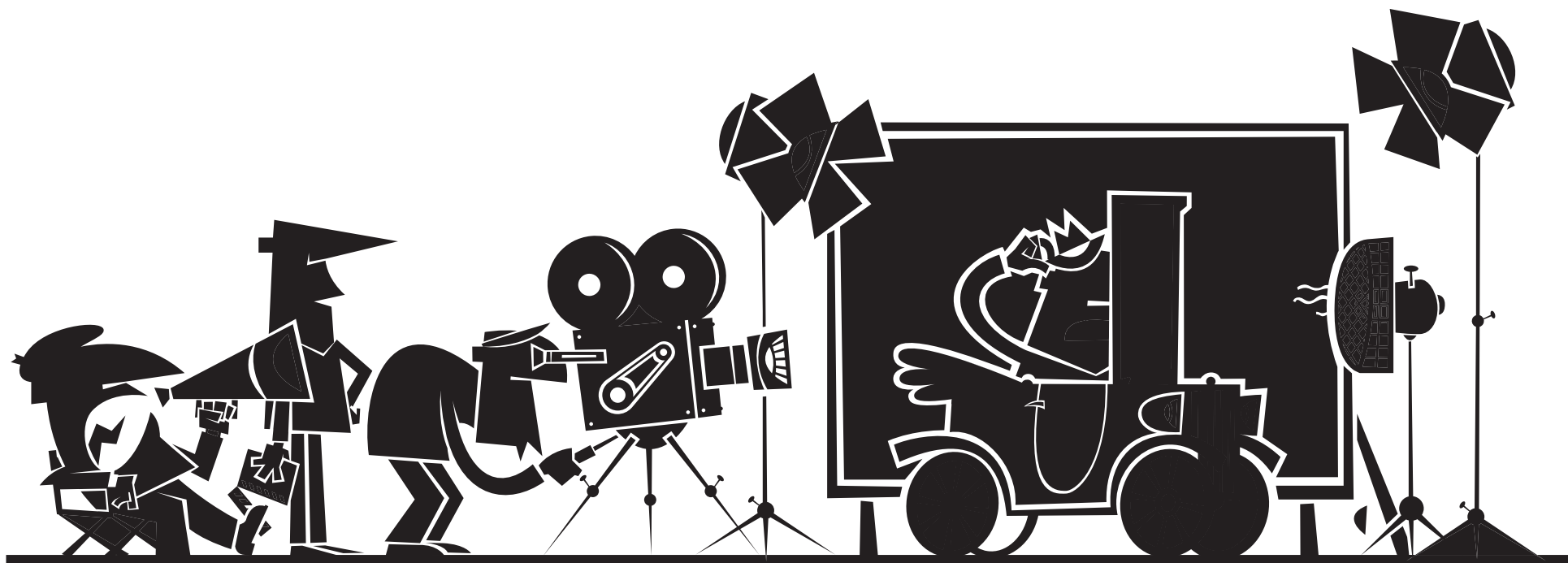
Director Jacques Steyn has joined Santa Monica, Calif.-based Aero Film. Steyn has been directing commercials and image films out of his own Radical Images based in Germany. His forte is high-end car work for Audi, Lamborghini, Volvo, Mercedes and Mitsubishi....Director Jack Wung, whose short films made their mark on the festival circuit, leading to his successfully diversifying into commercials and music videos, has come aboard bicoastal/international Instant Karma Films. He earlier earned distinction for being one of eight up-and-coming directors chosen by Saatchi & Saatchi N.Y. for the P&G Small Gifts project...Matt Howell has joined Modernista!, Boston, as director of digital production, where he will run the agency's digital production capability internally and with its network of development partners. This includes the development of websites, software, mobile applications and other interactive brand engagements....Broadway Video has added editor Dan Fisher, a specialist in broadcast promotions and other short form media. Fisher, who won a Promax World Gold Award earlier this year for his work on a campaign for the Sci Fi Channel series *Who Wants to be a Superhero?*, will collaborate with Broadway Sound editors Mike Garatty and Kevin McElligott in crafting promotional spots and campaigns for broadcast clients....A pair of New York houses—creative post boutique Bionic and branding specialist firm Flying Machine—have entered into a creative alliance. Via this association, Flying Machine's Micha Riss will serve as creative director for Bionic on select campaigns and projects. Flying Machine gains access to Bionic's visual and audio talent and resources....

## rep report

Sean Sullivan of Sullivan Creative Management has been named to handle Midwest representation for bicoastal Tool of North America....Calabash Animation, Chicago, has named Ice Tea Productions, New York, as its East Coast sales representative....Char & Associates is now handling representation on the West Coast and in Texas for CAKE Editorial and Pi vfx, a pair of Santa Monica shops run by exec producer Tatiana Derovanessian....Portland, Ore.-based Food Chain Films has secured independent rep Mary Ida Bonadio to handle the Midwest....Ascent Media Group, headquartered in Santa Monica, has appointed Erika Callahan to the newly created post of VP, global marketing and communications. Previously a partner in marketing and distribution firm Beyond the Box Productions and a former VP of worldwide corporate marketing and promotions at Warner Bros., Callahan now directs marketing and communications for all Ascent Media Group business units worldwide....Stun Creative, a creative agency and original content production company based in L.A., has retained Ellen Knable of EKA for commercial representation on the West Coast and in Texas....

## bulletin board

- >October 28-30/Los Angeles, CA: SMPTE Conference & Expo. [www.smpte.org](http://www.smpte.org)
- >November 10/London, UK: London Intl Advertising Awards. [www.liaawards.com](http://www.liaawards.com)
- >November 13/Richmond, VA: AICP Show. [terry.stroud@lobe.com](mailto:terry.stroud@lobe.com)
- >November 14/Los Angeles: SHOOT presents: "Music for Commercials & Beyond" panel at THR/Billboard Film & TV Music Conf. [www.billboardevents.com](http://www.billboardevents.com)
- >November 19-23/Wellington, New Zealand: AFCI Cineposium. [www.afci.org](http://www.afci.org)
- >Nov. 20/Chicago: AICP Show. [chill@d-kitchen.com](mailto:chill@d-kitchen.com)



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