

**Postproduction/Visual  
EFX Series: Hybrid Artists**

Multi-taskers take on a whole new dimension as *SHOOT* profiles several from the fast growing field of hybrid artists. In the mix are an editor/colorist, a director/VFX supervisor/creative director, a creative director/designer, a director/creative director/VFX artist, and a creative director/designer/editor/sound designer.

See page 14

**Director Jason Smith  
Takes A World View At HSI**

Helmer goes for representation continuity on both sides of the Atlantic, signing with HSI for stateside and international representation. He makes the move after wrapping the ambitious Audi spot "Living Room" produced by his former roost, Bob Industries, for Venables, Bell & Partners, San Francisco.

See page 4

**Kirk Souder Pays A Visit  
To *SHOOT*'s Chat Room**

Recently named executive creative director/partner at social issues and advocacy agency GMMB, Kirk Souder talks about what prompted him to return to the ad world after a hiatus. He reflects on what changes took place in him during that time away which in turn caused him to seek out a whole new chapter what was already an eventful creative career.

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**Surveying The Field In  
The Great Midwest**

Executives and artisans discuss, assess business in the Heartland.

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# Moving Experiences

## Agency Creative Directors Reflect On Their Recent Career Decisions

**By Robert Goldrich**  
WASHINGTON, D.C.—For a noted creative director who just returned to the agency world, necessitating that he and his family relocate from Los Angeles to D.C., the allure of his new roost was shaped by what he did during his hiatus from the industry.

For another, it was the chance to build something from the ground up at an already well entrenched shop.

And for yet another creative, it was the opportunity to retain his entrepreneurial spirit even when joining an established agency.

*SHOOT* checked in with several leading creatives to gain insights into their recent career decisions as well as their takes on the evolving role of the creative director today. The most moving human interest story was that of Kirk Souder, the co-founder of Ground Zero, L.A., and then president/executive creative director at Publicis & Hal Riney, San Francisco. Souder left the ad industry in 2005 to study at the University of Santa Monica in pursuit of a Master's degree in spiritual psychology. He recently rejoined the agency fray, landing at the D.C. office of GMMB, a leading strategic communications firm specializing in social issues and advocacy.

To understand what attracted Souder to GMMB, you have to delve into his time away from the ad biz. A cancer survivor, Souder has been doing peer-to-peer counseling for cancer patients for the past 20 years and counting, an endeavor that pre-dates his advertising career. He decided to become a graduate student in spiritual psychology so that he could improve his prowess as a cancer counselor. Through his studies, he came to fully realize that he wanted to use his advertising expertise to create concepts and content that would help people.

*Continued on page 8*

**Less Is  
More For  
Saatchi**

PARKERSBURG, IA—At press time, producer Amanda Miller of Saatchi & Saatchi LA was in Parkersburg for the production of two :45 installments of Toyota's *The Line of Scrimmage*, the documentary shorts series that appears during halftime of NBC's *Sunday Night Football*.

Miller, her Saatchi colleagues and a crew headed by director Matt Ogens of Untitled, Los Angeles, were in Parkersburg to tell the story not only of the Aplington-Parkersburg Falcons high school football team but its hometown that was recently leveled by a tornado. The townspeople persevered.

It's a touching, heartwarming human tale about Iowans' resolve in the face of adversity and it brings a new serious substantive dimension to *The Line of Scrimmage* which is now in its third year.

While years one and two set the foundation for the series—a look at the spirit of high school football and the local communities rooting for their teams—Saatchi felt the need to take the show to a new place. "You started to see some of that towards the end of season two," observed Miller, "as the two young hosts of the show were less visible and the episodes were more about the stories."

Also less visible this time around, particularly compared to season one, *Continued on page 21*

**Fallon Teaches And Learns Via Its AdKare Program****By Robert Goldrich**

MINNEAPOLIS—At press time, Fallon Minneapolis was completing the ninth week of a 10-week term kicking off its AdKare program, which was recently launched in partnership with the Miami Ad School. During the two-and-a-half-month stretch, Fallon hosts select students who are in the final year of their two years of instruction at Miami Ad School. The Fallon stay affords

these students the opportunity to "go to school" inside the agency, working on special assignments, receiving guidance from Fallon staffers and liaisons with clients.

Fallon copywriter Robert Lastra, a Miami Ad School alumnus, is the director of AdKare. And now as the end of the program's first 10-week session nears, he noted that the students aren't the only ones who are learning

and benefiting.

"The young students have infused the agency with a new energy," related Lastra. "They're hungry to learn and to experience advertising. And working with them is a daily reminder that we should be happy and appreciate what we're doing. It's inevitable that we forget that sometimes."

Lastra added that the students bring "a new way of thinking to the

agency and when you combine that with the talent we have here, it makes for a good combination with both the professionals and the students feeding off of one another."

Seven students—five aspiring art directors and two copywriters—are the first to participate in AdKare. They are copywriters Nathan Marholz and Mark Gaspar and art directors Lu- *Continued on page 21*

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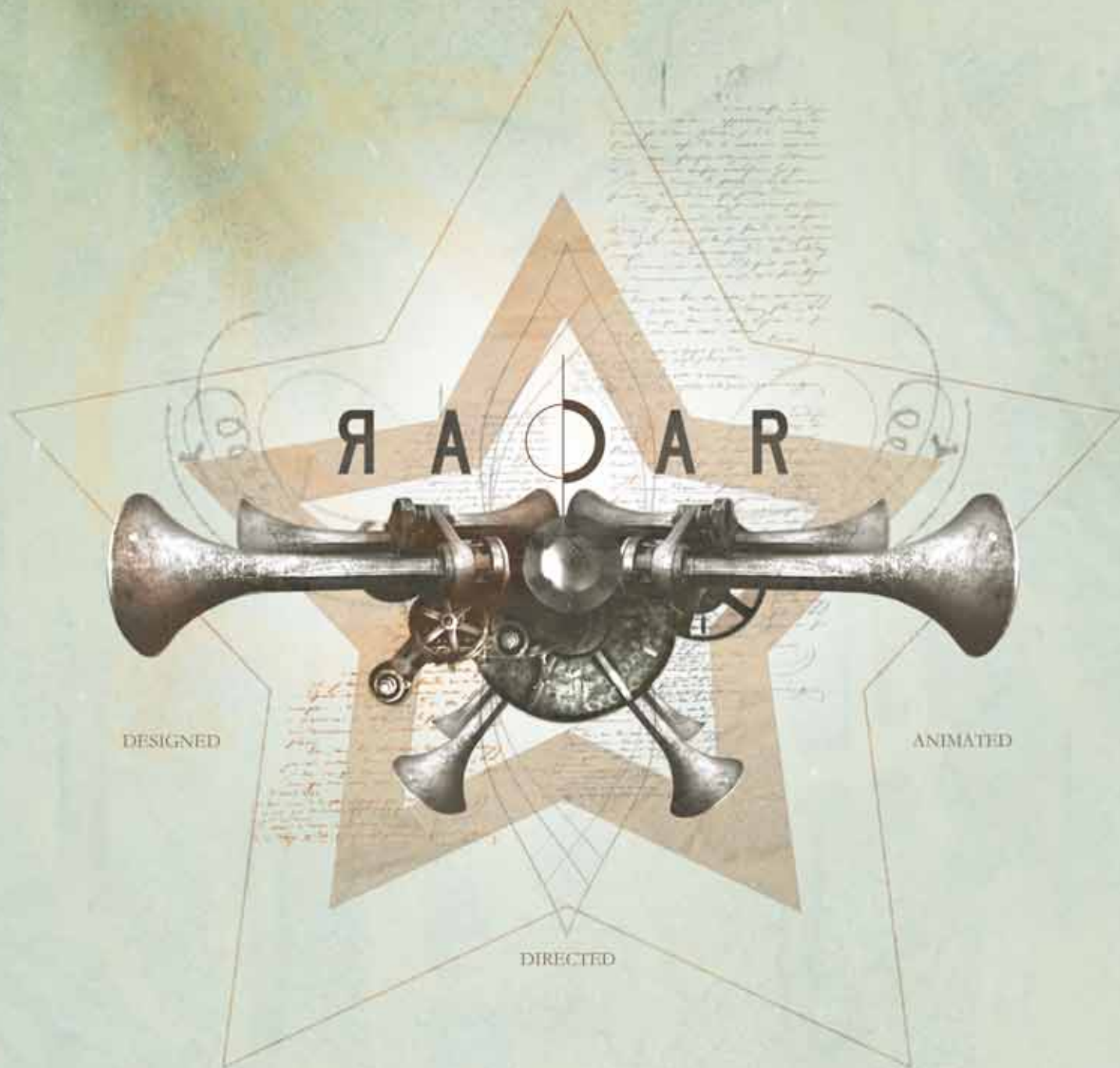
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### Net Loss

Maybe it's the baby boomer in me. With narrowcasting having taken firm hold, a part of me still missed the mass shared experience that used to rule the days when there were but three major television networks.

Nonetheless, there are those increasingly rare events that bring us back to an almost single audience orientation—the Super Bowl, of course, and most recently the Summer Olympics. These television events represent precious gold for the right advertisers. The Super Bowl and the Olympics carry ever-escalating price tags for ad time but it's a premium which many are glad to pay in order to sponsor a mega-TV event during an era when audience fragmentation is the norm.

Indeed the Olympics and the Super Bowl seem to bring us closer together whether it be feelings of patriotism relative to our country's performance

in the former or plain, good old-fashioned water cooler talk the day after about the happenings at either event.

Yet rather than a warm glow, NBC's coverage of the Games left me cold. Yes, we still reveled in the performance of the world's athletes and the emotions they stirred in us. But it was what we didn't see or hear much about—and

**We thus lost the precious chance to witness history as it was being made because it was counter to NBC's audience-building strategy.**

the time during which we got to see the events themselves—which proved troubling. Indeed look what NBC did (particularly to those of us on the West Coast) when it regained the Nielsen-dominating power of yesteryear.

For one, there was no Michael Phelps live on air which would have been around 7 to 8 p.m. Los Angeles time. Instead broadcast of the swimming events was delayed three-plus hours. And while Phelps' dominating performance may have killed much

of the drama relative to the outcome of events in which he competed, any last vestige of suspense succumbed to NBC's decision to tape delay in order to keep us watching well into the night. Even the Saturday evening when Phelps won his eighth Gold Medal was tape delayed out West. We thus lost the precious chance to

without undermining the athletes and the spirit of the Games.

Last year the International Olympics Committee predicted that the Olympics in Beijing would be a force for good and spur on progress in human rights. Instead to keep a tight rein on its country's image, the Chinese government on many reported occa-

sions stepped up human rights abuse during the Games.

I think McKay would have shed more light on this. Instead NBC seemed content for the most part to play host to a celebratory coming out party for China.

Indeed we should be grateful that media has changed so that we're no longer so dependent on but three major TV networks. NBC's work at Beijing has stopped my waxing nostalgic about those good old days.

## POV



### Digital Agency Production Workflows Are Now

The transition to an all-digital tapeless workflow has transformed how we do business. Production companies are realizing the cost benefits, flexibility and efficiencies of moving everything from tape to digital, and agency broadcast departments are implementing all-digital production environments.

At Goodby, Silverstein & Partners, I deal with massive amounts of digital media files for our client Sprint. So I appreciate that gone are the days of rifling through floor-to-ceiling vaults of director reels, worldwide traveling for casting, or running off dubs and shipping them internationally to vendors and clients for review and approval. Today, all that can be done online.

To manage Sprint, we recently transitioned from an FTP system to Wiredrive, and it's become our virtual vault and digital meeting room. We launched a campaign for the new Instinct phone from Sprint/Nextel, and used Wiredrive to share media across multiple platforms, showing the huge advantages of tapeless workflows.

Just a few months ago, our department's producers would receive approximately 30 director reels a day. Eventually, pulling something off the vault shelf meant risking being buried

alive under an avalanche of reels. And to share the reel with a colleague in L.A. or Buenos Aires meant packaging it, shipping it overnight, then receiving a hefty bill for shipping fees—not to mention it possibly not arriving on time. Now, when we get DVDs in the mail, we put one copy in the reel library (for those who still rummage through it) and request a digital link or Wiredrive reel from the sender.

With online systems, reels are circulated with the click of a mouse, so my client or creative team shooting in South America sees what I need them to see, practically in real time.

And adopting an all-digital workflow is a step in the green business practices direction. Data workflows generate no waste. There's no removable media, jewel cases, paper covers or bulky shipping packaging to throw away. Working with an online media management system has hugely reduced our delivery expenses, and it's more sustainable.

We who work in the deadline-crazed world of advertising need information—whether it's a script, storyboard or approval on the latest edit—immediately. Sprint's newly adopted tagline, "Only On The Now Network" is all about how Sprint gets what you want now, through faster networking, **September 12, 2008 SHOOT 3**

connections and Internet, and Live TV and real time GPS.

That tagline also communicates what's expected of us and our creative vendors today. We're working with shorter timetables and shrinking production budgets, yet client expectations to deliver great creative, on time, is as salient as ever. If you're an advertising professional not tapping the benefits of online digital workflows, interactive creative collaboration,

real-time sharing of files and ability to review and update reels and spot revisions on the fly, you're experiencing a lag in information delivery. By the time your client in Sao Paulo receives that DVD to review, your competitor may already be wrapping the job for his guy in Mumbai.

\*\*\*\*

*Josh Reynolds is executive producer at Goodby, Silverstein & Partners in San Francisco.*

## Flash Back

**September 12, 2003 Carol Case and Bob Giraldo have launched production company Playroom in New York....For the second consecutive month, commercial location filming days in L.A. went up....NBC and ABC are delving into shortform. This fall NBC will start running mini-movies amidst the commercials it airs in between its primetime shows. Among them is the short *Henry Tammer, Prodigy/ Bully*, which was conceived and directed by Hank Perlman of *Hungry Man*. Meanwhile, ABC is developing a series of shorts that will also air during commercial breaks.**

**September 11, 1998 Execs at commercial music production companies have expressed skepticism at the findings of the recently released 1997 Television Production Cost Survey conducted by the American Association of Advertising Agencies, which indicates that music production costs have risen.....John Adams, head of production at DDB Needham Dallas, has left the agency to pursue a career as a commercial director.....Composer Garren Chang has signed with HUM Music+Sound Design, Santa Monica.....**

PEOPLE & PROJECTS

# Director Jason Smith Goes Worldwide Via HSI Prodns.

By Robert Goldrich

LOS ANGELES—Director Jason Smith has signed with bicoastal/international HSI Productions for worldwide representation. The move consolidates his stateside and international activity under the aegis of one house. He previously had been handled by Santa Monica-based Bob Industries for U.S. spotmaking and at Home Corp., London, for U.K. work.

Smith said it was a difficult decision to leave Bob, a shop in which he was a founding partner, but ultimately he felt the need for a change after nine

years there. “When you’re with one place for that long, sometimes you seek out a change of pace, a change in energy and HSI gives me that on several levels.”

Those levels include the unified representation worldwide and a chance to get back into directing select music videos. But spots remain Smith’s prime focus while HSI is also looking to diversify him into longer form content opportunities that are taking shape in the advertising industry.

Indeed Smith has stepped up his commitment to the American ad market as reflected in his move a year ago from London to Los Angeles. He has been particularly active in the Bay Area agency market, the latest prime example being his Audi “Living Room” spot which was produced by Bob for Venables, Bell & Partners,

San Francisco.

The visually ground-breaking commercial moves us through a living room that elegantly modernizes before our eyes in a single camera move, eventually revealing the new Audi A4 in the driveway, dovetailing with the

“Progress is beautiful” slogan. “The spot entailed a motion control move with two separate sets that we built, a combination of in-camera effects, animation, CG from Method. It was a highly complex camera move achieved in one shot, which is unlike anything done before,” related Smith.

“That was the prime appeal for me—to collaborate and problem solve in order to do something that hadn’t been done previously.”

Among the other San Francisco-based advertising agencies with which Smith has recently collaborated are Heat on a shoot for EA, and Goodby, Silverstein & Partners on Sprint’s “People Mover.”

### Clip catalyst

Dating back to his days at the now defunct Propaganda Films, Smith developed a reputation as a visual *Continued on page 21*



Jason Smith brings his U.S. and international spot representation together at HSI.

years there. “When you’re with one place for that long, sometimes you seek out a change of pace, a change in energy and HSI gives me that on several levels.”

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## Olivier Katz’s Career Takes A Viral Turn

SANTA MONICA—Olivier Katz has been named president of The Viral Factory, North America. A digital marketing and media company with offices in the U.S. and U.K., The Viral Factory has turned out online campaigns that have generated over a billion views on behalf of such clients as Sony, Paramount Studios, Microsoft, Google and Samsung.

Katz had most recently served as an advertising and marketing consultant, providing expertise on integrated and new media as well as branded entertainment strategy and execution to such clients as AT&T, Coors, Activision, Exxon Mobil and PepsiCo.

Prior to that he was president and

founder of Brief Original Broadcasts (BOB), a planned digital TV network devoted to independently produced short-form programs. Though the venture didn’t come to full fruition, BOB represented the creation and development of what was an innovative programming concept, a new TV advertising paradigm and a business and financial model that went on to influence media and marketing approaches. In fact, Anheuser-Busch committed to becoming BOB’s first charter sponsor (SHOOT, 7/26/02).

From 1980-’93, Katz produced more than a thousand commercials and music videos, which garnered assorted awards along the way. In

’93, Katz co-founded (with director James Wahlberg, who’s now at Rhythm + Hues, Los Angeles) animation house Celluloid Studios, which was active in commercials as well as content that went outside the norm such as the *South Park* pilot *Santa vs. Jesus* (for which he served as an executive producer). Vinton Studios (now Laika/house) later acquired Celluloid.

During Katz’s tenure, Celluloid Studios spawned a sister shop, the now former live-action TV/commercial production house Visitor, as well as Chicago ad agency Fusion Idea Lab. After exiting Celluloid, Katz embarked on BOB.

## Director Brett Wagner Scores A Dramatic Win At L.A. Shortsfest

By Robert Goldrich

LOS ANGELES—The festival short circuit has been an electrifying live wire for Honolulu-based director Brett Wagner whose 21-minute film *Chief* continues to score accolades. The year kicked off with *Chief* becoming the first Hawaiian-made short to premiere at the Sundance Film Festival in Park City, Utah. And the latest kudo is *Chief* winning the Best Dramatic Short Award at last month’s Los Angeles International Short Film Festival.

The L.A. Shortsfest is an Academy Award-accredited film festival with its winners eligible to be nominated for an Oscar in the short film categories. Thirty of the fest’s past winners have garnered nominations and nine have won Oscars. *Chief*—both written and directed by Wagner, and produced by Dana Satler Hankins—was among thousands of shorts submitted for consideration at the L.A. Shortsfest competition.

“It’s no small feat, particularly when you look at the high profile nature of the other entries,” said Walea Constantinou



Brett Wagner

who is Honolulu’s film commissioner. “The L.A. Shortsfest featured performers read like a Hollywood who’s who—Winona Ryder, Kirsten Dunst, Rainn Wilson, Whoopie Goldberg, Robert Redford. Just being selected was an honor, but to win...it’s truly outstanding.”

Wagner, whose filmmaking pedigree includes commercials which he continues to direct as a freelancer, noted that “winning L.A. Shortsfest and getting our Academy qualification is huge for us, and a victory for the dozens of Hawaii-based cast, crew and supporters who contributed their talent and resources to this film.”

Filmed in the jungles, wa-

ters and urban nightscapes of Oahu, *Chief* tells the story of a tribal chieftain from Samoa who flees his village after the drowning death of his young daughter, and winds up a taxi driver in Honolulu.

*Chief* has additionally been recognized with a certificate of excellence from the British Academy of Film and TV.

### Spot background

Wagner began his career in commercial production in New York, writing and directing for such clients as Deloitte, CS First Boston and AIG Insurance.

Eventually spot work drew him way west to Honolulu where he has directed for McDonald’s, Starwood Resorts, AT&T Wireless, KFC, Bank of America and Hawaiian Airlines, among others.

Wagner’s ad industry endeavors have scored a dozen regional ADDY Awards over the past five years, including 2007 Best of Show recognition for *Detour*, a 10-minute branded entertainment film for client Starwood Resorts.

## Jason Zada Exits EVB, Shifts Focus To Directing

SAN FRANCISCO—Director/executive creative director Jason Zada has left leading interactive ad agency EVB, San Francisco, to pursue directing and producing full time.

Zada, who lives in Mill Valley, Calif., co-founded now-Omnicom majority owned EVB with CEO Daniel Stein in 2000. (Omnicom bought its majority stake in EVB in ’06.) For eight years, Zada served as EVB’s executive creative director, creating ground-breaking online experiences for major advertisers such as adidas, 2K Sports, Levis, JCPenney, Wrigley, Old Spice and, perhaps most notably Zada’s “Elf Yourself” viral campaign for Office Max. “Elf Yourself” garnered hundreds of millions of online hits, became a part of pop culture and scored assorted industry honors.

“I’ve had the good fortune to be at the forefront of a sea change in advertising, and this step [into directing and producing] allows me to further pioneer the future of content and participate fully in the evolution of a new production model,” Zada said. “Clients and agencies are looking to get more content for their money, so my

background in directing campaigns with content that is multi-purposed for TV, Internet, video game boxes and cell phones seems to resonate. I am already having intriguing collaborations with a wide range of creative minds in the business.”

Zada’s directorial credits include advertising for the likes of adidas MLS (TV campaign/online episodes), JCPenney (online content) and 2K Sports (TV campaign/online episodes).

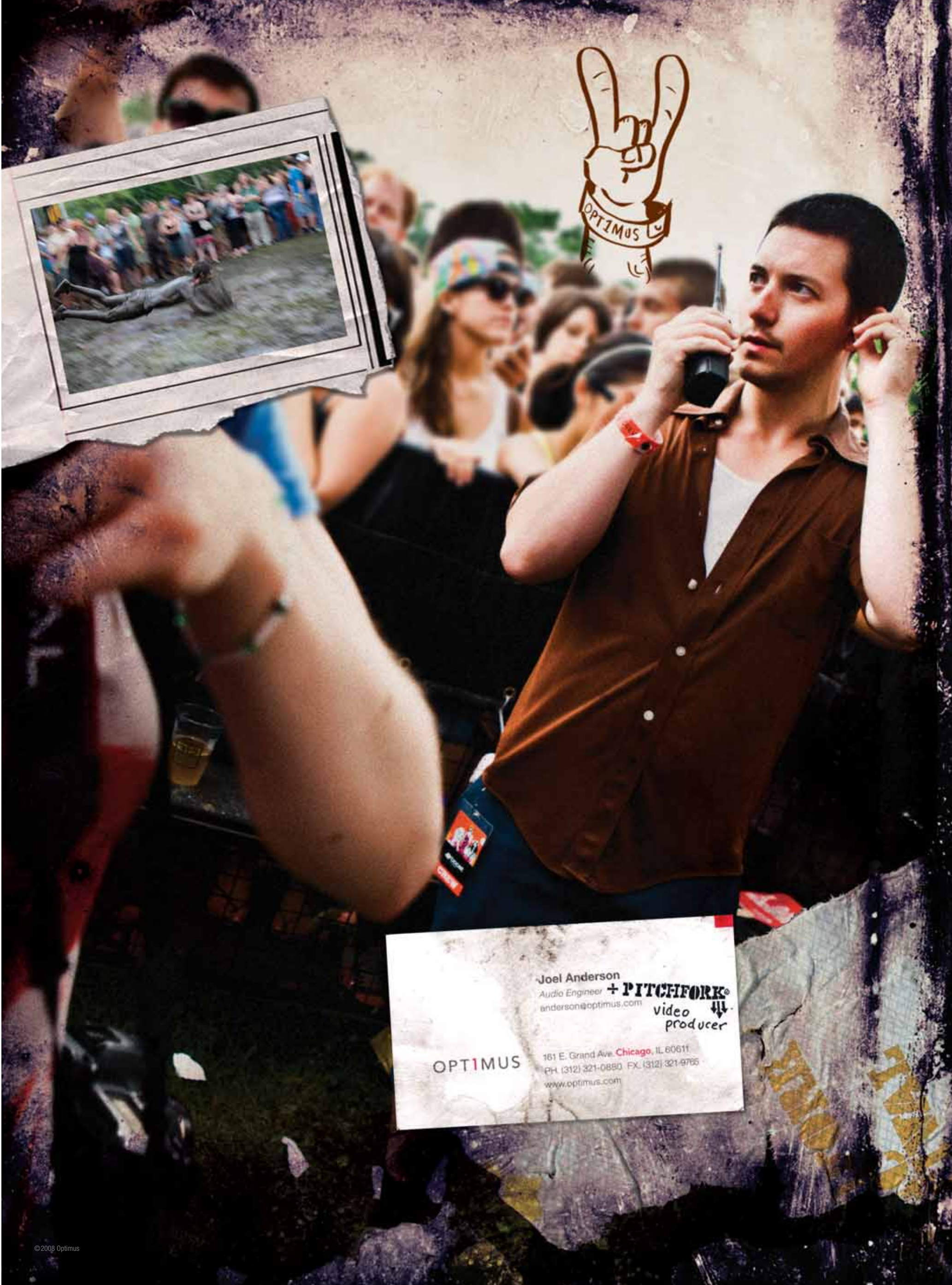
The Zada-helmed 2K Sports fare promoted the company’s All-Pro Football 2K8 video game.

Centerpiece of the campaign was a series of six two-minute online episodes starring rapper Rakim and a variety of other hip hop artists reciting poetry about legendary football players with footage from the video game in which the legends appear. The online episodes played at Footballresurrected.com and other select websites.

Zada is looking to specialize in forward-looking content creation, directing for the web, television and beyond. He is currently in negotiations with major TV networks to create interactive entertainment that melds TV and the Internet.



Jason Zada



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## Refinery Expands With Einhorn, Teicher

NEW YORK—Editors Edward Einhorn and Josh Teicher have come aboard the roster of New York-based Refinery. Einhorn had most recently been at Red Car, New York, his roost of the past four years. Meanwhile Teicher had been freelancing as of late. Prior to that he was on staff at earth2mars, New York, following a stint at Red Car in Manhattan.

Einhorn graduated from the School of Visual Arts at Syracuse University in 1996, majoring in art media studies with a focus in art video. He moved to Brooklyn in '98 to work as a production assistant on Emeril Lagasse's Food Network cooking show *Emeril Live*. Einhorn then landed his first job in postproduction at New York's Post Perfect assisting Dean Winkler and that company's sales team.

Eventually moving on to Crew Cuts, New York, Einhorn worked as an assistant editor there for three years. Next he came aboard Chickonkey, New York, as an assistant editor, running its Avid Symphony and doing motion graphics. In '04, he joined Red Car, originally hired as a cutting assistant and was then officially promoted to full fledged editor in '06.

Among Einhorn's clients are Volk-



Teicher (l) and Einhorn

swagen, Playtex, the NCAA, Spike TV, Dannon and adidas. He recently cut the trailer for the branded entertainment documentary *Drive and Deliver*, a 45-minute film which follows three long-haul truckers as they travel around the country.

The documentary was sponsored by a division of Navistar International Corp. to promote its new long haul big-rig truck called the LoneStar. Agency was Fathom Communications. The documentary was directed by Brett Morgen whose spotmaking roost is bicoastal Anonymous Content.

At press time, Einhorn was working on a web campaign for adidas featuring 1,000 f.p.s. footage of athletes shot

with Vision Research's Phantom digital camera. Advertising agency on the job is Droga5, New York.

### Joshua Teicher

Teicher attended the University of Colorado, Boulder, earning a degree in English literature and photography. He began his industry career in production, working for the stagehands union IATSE Local 16. After five years in that capacity, he got into assistant editing, working for such post houses as Cosmo Street, Final Cut, Version 2 and Consulate.

He transitioned to freelance editor in '05 and soon after came aboard Red Car, New York. Last year he joined earth2mars. Although most of his time has been spent on high-end commercials, Teicher has diversified into editing for TV, film and the web.

Teicher's credits over the years include spots for: Toyota ("The Man") via agency 22Squared, and Lexis Nexis ("Lawyers.com") for ad shop Wunderman, both cut at Red Car; TLC ("Shoulder Pads") done at Cosmo Street for The Martin Agency; and GMC ("Envoy Collection" and "Big Rig") which Teicher cut in house as a freelancer at Lowe, New York.

### ARTISANS

## Tomandandy Returns To The Spot Fray

NEW YORK—After a stint working largely in the feature film and video game arenas, music/sound house tomandandy is back in commercials again and this month moved into new Manhattan quarters that also house Peep Show Editorial (the two shops are autonomous but share an executive producer, Amy Saunders).

Tomandandy partners/composers Tom Hajdu and Andy Milburn—who reside on the West and East Coasts, respectively—come off of a stretch during which they created music for such films as *The Hills Have Eyes*, *The Strangers* and *Mean Creek* as well as the EA video game Skate.

Already several spot projects have come out of tomandandy, including General Motors (OnStar) via Campbell Ewald, Detroit, Starz from Kirshenbaum Bond & Partners, New York, and MTV. At press time tomandandy was working on two additional assignments out of Kirshenbaum Bond—for clients Biore and Jergens.

Additionally the music/sound shop has ventured into new forms of ad content, having contributed to a branding campaign for Grey Goose now being shown on an interactive media wall at Heathrow Airport in London. At the same time, a new and unrelated Grey Goose global image film is currently

appearing online.

The creative focus at tomandandy will continue to be on scoring original music for picture, coupled with novel sound design.. In addition to their years at the original tomandandy (1989-'02), Hajdu and Milburn now bring with them a fresh perspective



Tom Hajdu

from the world of feature scoring and Hollywood sound production.

"Our library is now vast, we've learned lots of new musical tricks from the film work, and we've both matured in our approach to collaborating with creative teams and clients strategically," said Milburn.

The shop continues to be active in features such as the '09 release *Sleep Dealer* from the producers of *Babel*.

Tomandandy has assorted notable spots to its credit. Towards the end of the company's first run, for example, the company did the music for Lee Jeans' "Emu" (with sound design by Machine Head, Venice, Calif.), directed by Dante Ariola of MJZ for Fallon, Minneapolis. The score—part *Twilight Zone*, part rock 'n roll—earned the number one slot on *SHOOT*'s Top Ten Tracks summer chart in '02.

In the commercial we see a beat-up car piloted by a twentysomething man. His voiceover, delivered in a creepy monotone, relates: "Driving down the road I spot a dead emu. Having just lost my girlfriend, I decide it might look nice mounted in my poolroom." The spot cuts to the emu mounted on a wall. The voiceover continues: "He's not dead. Not at all." Suddenly, the emu comes to life and attacks him. The car swerves out of control—there is a quick image of the driver's head mounted on the wall—and crashes. "I awoke in a pool hall, frequented by a local sorority, and I ask you: is this a coincidence or part of something bigger?" The man is surrounded by buxom young coeds, all wearing T-shirts emblazoned with their sorority logo: EMU. The last shot is a quick zoom in on the driver's jeans, which feature a Buddy Lee jeans logo.

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## Short Takes

### KARLSSON RAISES CANE

Resuming its series of "Super Premium" shorts promoting Moët Hennessy USA's 10 Cane rum (the first flight of films debuted three years ago), *Mother New York* this time around offers glimpses into how the libation is to be enjoyed when properly living the 10 Cane lifestyle.

For example in the short *Big World*, a man is nestled on a couch in a boat, sipping 10 Cane while casually fiddling with a globe. The voiceover, "seemingly" in French (with English subtitles), informs us, "the world is big" and "Thomas has no idea where he is." The bottom line: who cares if you know where you are or not when you're experiencing this much enjoyment.

In *Strategy*, we are introduced to members of the 10 Cane croquet team strategizing their next play. With mallet and croquet balls bobbing about them in the sea, the two team members, who are waist deep in the water, are having a grand old time. Subtitles tell us they're not devising strategies but instead they're just talking. Ah, the 10 Cane lifestyle....

The *Mother* ensemble on the 20-plus films consisted of creative directors Linus Karlsson and Paul Malmstrom, art director Piers North, copywriter Brandon Davis and producer Michael Aaron.

Karlsson served as director/DP on the shorts via production house Greencard Pictures. The films weren't scripted but rather evolved as Karlsson shot on location in the U.S. Virgin Islands.

VFX/post house was Manic, New York, with telecine completed at The Mill, New York.

Luis Moreno of jumP, New York, edited the shorts.



### TWIN DUTY FOR CARY GRIES

Griot Editorial editor Cary Gries was recently called upon to cut back-to-back feature films by filmmakers/twin brothers Mark and Michael Polish at Griot's Santa Monica office.

*Manure* is the first of two comedies Gries will be editing for the Polish brothers. *Manure* stars Billy Bob Thornton, Tea Leoni, Kyle MacLachlan and Mark Polish, and is the story of fertilizer salesman in the Kansas heartland circa 1962. The Polish Brothers, known for their films *Twin Falls Idaho* and *The Astronaut Farmer*, were able to complete production on *Manure* in 27 days. They immediately began working on their follow-up comedy, *Stay Cool* in mid-July. Using essentially the same crew for both films, the brothers hope that this process of filmmaking will help build momentum for their production company, Prohibition Pictures.

Gries was initially hired to just cut *Stay Cool*, when the opportunity arose to also work on *Manure*. *Stay Cool* stars Hilary Duff, Winona Ryder, Sean Astin, Josh Holloway, Mark Polish and Chevy Chase.

The two Polish brothers' films are the sixth and seventh features Gries has cut in his career. His ad credits include spots for such clients as Miller, Dodge-Chrysler, Kia and Mattel....

### PEOPLE IN THE NEWS

Oak Park, Mich.-based RingSide Creative has brought editor Chris Randolph on board. The move is like a homecoming for Randolph, who began his career as an assistant editor with the company (then GTN) in 1989, where he advanced to editor and then senior editor. Randolph spent the past two years at Michigan's Pluto Post. Among his recent credits is a campaign for Dodge



Chris Randolph

Caravan....Ron Smrczek has been named executive creative director at TAXI New York, effective Oct. 1. He is set to come over from TAXI Toronto where he currently serves as creative director....



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## Creative Directors Reflect On Their Recent Career Moves

Continued from page 1

“My one-on-one counseling is helping people on a personal level,” related Souder. “But the work I do professionally can help on a mass level. Both are very much geared to healing and making a positive difference.”

One such professional endeavor saw Souder create and direct a branded content documentary for the University of Santa Monica in which its spiritual psychology program is put to good use in prisoner rehabilitation. A short version of that documentary, *Freedom To Choose*, is being used as a marketing tool online by the university. And plans call for the feature-length documentary to gain exposure on the festival circuit and through some kind of broadcast or theater distribution.

After wrapping that documentary shoot, Souder began thinking about his next career move. Fortuitously, he and GMMB came together.

“When I researched GMMB and saw their list of brands and clients,” said Souder, “it was like a greatest hits list of causes that I wanted to create content for—from Save Darfur to the Bill and Melinda Gates Foundation to the Robert Wood Johnson Foundation for Health Care to Obama America.”

Souder has just begun in GMMB’s newly created position of executive creative director/partner. And reflect-

ing on his earlier responsibilities at Ground Zero and then Publicis & Hal Riney, he noted that the role of creative director has evolved and continues to evolve.

“Historically the role of the creative director was more about the trees than the forest—making sure those TV spots were great, that the print was great,” he observed. “Now that’s totally changed. The role of the creative director now is to make sure the creative platform is huge and capable of being multi-dimensional and multi-channel. It’s less about the individual ad concept and more about the big creative platform that gets developed for the brand. Before one execution is completed, you have to make sure the platform for the brand is there to tell the story and that the platform can accommodate people and engage them. And the communication, the campaign has to be purely integrated across the board, across the different channels and platforms. That’s the biggest change for a creative director during my 15 years in the business.”

(For more on Kirk Souder, see this week’s Chat Room Q&A column.)

### Chad Rea

Chad Rea recently moved from Los Angeles to Portland, Ore., to become creative director for Target at

Wieden+Kennedy. He brings creative experience stateside and from agencies abroad to his new roost, having started as a copywriter at the now defunct Pyro in Dallas (a division of the ongoing The Richards Group) and then taking on creative positions at Mother, London, and then KesselsKramer, Amsterdam. Back in the U.S., he went entrepreneurial, launching Los Angeles-based brand communications firm 86 the onions in 2002. As the moniker suggests, the philosophy of that shop was to “86” the traditional marketing formulas and layers of approval in order to move into new areas of thinking and branding.

Rea accomplished just that before deciding to close 86 the onions in ‘07 at the height of its success. “Our last four briefs were for Starbucks, Aquafina, Mountain Dew and Ethos Water. We had worked with ESPN X Games. The shop was doing great,” he recalled. “But I had single-handedly been running it for five-and-a-half years and I wanted to be free to do more.”

Part of that “more” became creating the website *ecopop.com*, a marketplace dedicated to the free exchange of eco-friendly, socially responsible ideas. That site continues to flourish and Rea remains involved in it. “Wieden encourages you to do other things, to have a life outside of advertising.



Chad Rea

Some people here have art galleries, for example. Wieden is supportive of those endeavors—like *ecopop*—which is a big part of why I came here....

“When I asked myself where is there a place for someone who is self-sufficient, an agency owner and entrepreneur, I came to the conclusion that Wieden is the closest you can get to owning your own shop,” continued Rea. “It feels very much like that here. It’s an agency with an independent nature. While there are many different personalities here, they really respect everyone’s individual talent and ultimately this place is about providing a platform for people to do the best work they’ve done in their careers.”

As for the role of creative director, Rea observed, “I’m a bit less involved now in the actual execution of the work and am much more of a sculptor and someone to help inspire and motivate creatives...I don’t feel like the creative director’s responsibilities have changed all that much in recent years. Ultimately creative directors should help guide and inspire creatives, encouraging them to delve into different ways of thinking. Now those different ways sometimes have to do with new media that have emerged but it’s still all centered on advancing the brand.”

### Troy Kooper

For Troy Kooper, there was a distinct attraction to Team One, El Segundo, Calif. (a division of Saatchi), where he recently became creative director spearheading integrated/interactive efforts on the national Lexus account.

Kooper, who came over from Goodby, Silverstein & Partners, San Francisco, where he served as an integrated art director, explained, “Team One has done tremendous work in the traditional space. So here I am at this established agency yet able to build something from the ground up—integrated and interactive communications. It’s a wonderful opportunity to help build something for a great account.”

Kooper broke in as an art director at R/GA, New York, contributing to Nike work that garnered a Bronze Cyber Lion and a Clio. He then art directed at Mekanism, San Francisco, working on the Windows Vista “Clearfication”



Troy Kooper

campaign which won a pair of Cannes Silver Cyber Lions, a Webby Award and a D&AD Yellow Pencil. Next, during his Goodby tenure, Kooper developed multiple campaigns for such clients as Comcast, Netflix, HP, the WNBA and Hyundai.

Clearly R/GA and Mekanism were founded in the integrated/interactive space. And Goodby successfully diversified into that arena. Team One, though, gives Kooper the chance for the first time in his career to create and shape an agency’s integrated philosophy and operation.

He brings definite lessons from his prior roots to Team One. “R/GA was my introduction to Internet advertising. It was an education in technology and in blowing out big websites and trying to engage users,” Kooper related. “Mekanism was more about telling a story. If a story is strong enough, it doesn’t need that much polish on it. R/GA was more about the polish. And Goodby had made earlier attempts to try to integrate. But I was there when they stepped up their commitment, became totally serious about it and wouldn’t take no for an answer. My experiences at all three of these shops give me something to apply at Team One, the prime lessons being the importance of engaging storytelling and of making integrated and interactive an agency priority. Talking about becoming integrated doesn’t do any good. Organizations have to be reshuffled, philosophies have to be redefined to bring about the necessary changes.”

In terms of the evolving creative director’s role, Kooper related, “The responsibilities are much greater now. You have to be up on all the media opportunities out there. With the Internet, you have to tell a deeper story. You just can’t do a :30 or :60 anthem spot and think your day is over. You’re dealing today with a much more mature, sophisticated, cynical target that’s willing to be engaged if you can come up with the right content in the right places. The creative director of today and the future has to be able to develop content. Just judging concepts and executions is no longer enough—those who can’t let go of that narrow minded view will become irrelevant.”



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## VISUAL EFFECTS SPOTLIGHT

# House of Beauty

By Michele Greene

*For over 15 years, this company has digitally enhanced some of the world's most famous faces in film, television, commercials and music videos.* It has completed over 1500 projects and yet has still maintained the strictest of confidentiality with its clients to remain one of Hollywood's biggest secrets.

STEELE Studios (formally STEELE VFX,) is widely known for creating award-winning imagery and visual effects for the world's most ambitious commercials, film and television projects. What only industry insiders know, however, is that for 15 years the best place to go for facial and body "Beauty" is STEELE. To be more precise, Jerry Steele.

Jerry Steele, Senior Creative Director, Visual Effects Artist, and co-founder of STEELE Studios first made a name for himself shortly after he arrived from England in 1993 with his compositing work on the Budweiser "Frogs" campaign. However, it wasn't until his compositing and finishing touches were applied to a commercial for GAP called "Khaki Swing" that he was identified as one of the best visual effects artists around.

Steele then moved his attention to developing tools for beauty in video, which at that time was a new concept. Drawing heavily on his early training in photo-retouching, he quickly established ground breaking techniques for completing cosmetic and esthetic beauty work in commercials and music videos while working on some of the most recognizable products and the music industry's largest icons. News spread quickly and soon Steele became known as the "Digital Dermatologist."

"It's not that all of these people I've worked on needed correcting, it's just that when they are under artificial lighting, it can make any person look completely different;

good or bad. If they have not had any sleep and they have dark circles, or weight gain, or bad hair day, or whatever the case may be, that's when directors, production companies, or studios hire me to correct it all. These people have invested a lot of money into a production and are sometimes surprised what they capture in camera. I've seen the most beautiful faces in the world shot with poor settings and it makes it very unflattering for them. That's where I come in," says Steele.

Steele adds, "Beauty isn't only making faces and bodies more appealing by warping and roto-painting, it can include set cleanup, product photo-retouching, image restoration, compositing, color correction etc. It means making the most pristine and perfect version possible of what we are given."



Jerry Steele

Steele's renowned image beautification skills and compositing soon transcended into everything else; products, environments, cars, beer, soda etc. putting him in high demand. It was at this time when his wife Jo Steele, CEO, Executive Producer and co-founder of STEELE decided to take the company to the next level; creating a post production facility and hiring more employees to take the load off of Jerry.

Today, STEELE Studios has perfected the digital art of face lifts, chin lifts, arm/thigh sculpture and reduction, breast enhancements, correcting skin imperfections (pimples, dark circles around eyes, scars, cellulite) fuller lips, bottoms, hair, etc. They have done it all, even ageing or de-ageing actors in films. Some celebrities even include into their contracts that STEELE do all of their beauty. STEELE even gets individuals who want to see what they would look like if they had cosmetic surgery before spending thousands of dollars.

"Ironically, regardless of the world's current economic situation, the beauty



industry is still a billion dollar industry. We get a lot of international business for this type of work," says Jo Steele.

## HD and the Future of Beauty

Today, more than ever, with the final arrival of HDTV, the need for STEELE's talents is on the rise. The added resolution and detail that viewers can now receive places much more significance on the quality of finishing. As Jerry pointed out, "it is like flipping the mirror from 1x to 10x." He added, "In this beauty obsessed world, the extra amount of cleanup that will be required on divas and media icons is astronomical." As the resolution of video increases and the quality of the technology improves, STEELE's services will be in higher demand. The more detail that the camera captures creates more visible blemishes and inconsistencies within skin texture and product finishes.

For several years now, STEELE has additionally been working on feature film effects and long-form presentations at higher 2k and 4k resolutions. The Quantel hardware that they have been using to handle these large file sizes is amply suited for HD compositing and beauty work in the ever-expanding HD arena.

**"In this beauty obsessed world, the extra amount of cleanup that will be required on divas and media icons is astronomical [for HD]."**

## Quantel

STEELE have been long-time users of Quantel post production systems and were very early adopters of the new GenerationQ product line that Quantel has developed over the last six years. The most significant characteristic of the GenerationQ hardware is the co-existence of different resolutions within a single timeline. "The unique toolset that the IQ has to offer, with the powerful processors and mixed-resolution mastering makes it a critical part of our visual effects pipeline," says Steele.

The IQ platform is a one-stop shop for all

finishing, allowing an array of different kinds of projects to be completed with it. The system contains superior compositing and color correction modules that have taken the IQ to the forefront of the DI market, and the vast through-put of the device has also made it the tool of choice for Stereoscopic finishers worldwide.

"We work at very high resolutions so that much of the work that we do is hidden and blends seamlessly into the picture. You don't see it and that's the whole point. But even though it may appear to be invisible, or consist of very subtle differences, it causes the image to be perceived in a very different way so that the real message of the spot connects better with the viewer," says Steele.

STEELE has collaborated with many different clients on various campaigns, applying their artistry and secrets to create truly beautiful spots and eye-popping effects. Some of STEELE's high profile commercial clients such as Coke, Pepsi, Budweiser, Miller Lite, Burger King, Gap, Old Navy, Microsoft, Nokia, Lexus, Cadillac, Nissan, and BMW; network/cable clients NBC, ABC, CBS, MSNBC, HBO, Showtime, and Disney, along with many music videos, feature films, corporate presentations and infomercials.

"It's been an honor to have worked with some of the most talented directors, producers, advertisers and artists in the industry and have the greatest pleasure assisting them in finishing their vision to the best possible standard," says Steele.

STEELE Studios is now located in Culver City having recently expanded into a new 2 story facility. ■

For more information, log on to [www.steelevfx.com](http://www.steelevfx.com)



# Kirk Souder

*Ground Zero's co-founder returns to the agency world as GMMB's executive creative director/partner*



**By Robert Goldrich**

Kirk Souder wrote down his notion of what an entrepreneurial boutique ad agency should be and proceeded to go out and launch it with partner Court Crandall in 1993. The shop was Ground Zero and it went from a handful of staffers to about 100 in a relatively short span and turned out assorted pieces of lauded work over the years—and continues to do so today, well after Souder's departure.

From the grass-roots origin of that shop, Souder went on in '03 to become part of the multi-national Publicis organization, becoming president/executive creative director of Publicis & Hal Riney, San Francisco. During his tenure there, the shop created notable content for HP and Sprint, among others.

But Souder longed for a change that went beyond the advertising world. Over the years, prior to and extending

throughout his advertising career, Souder, a cancer survivor, has been counseling cancer patients. He found this endeavor personally gratifying and wanted to get better at it so he left the ad biz in fall of '05 to study at the University of Santa Monica and pursue a Master's degree in spiritual psychology.

His experience there not only improved his prowess in counseling but crystallized his desire to be involved in creating content that helps to promote positive change in people. He thus created and directed a documentary, titled Freedom To Choose, about women lifers in a Central California prison that could now serve as a catalyst for rehabilitation of prisoners there and in other institutions throughout the state.

And then came the recent serendipitous career match of Souder now being able to tackle other social causes and promote positive, life affirming change in the newly created role of executive creative director/partner at GMMB, a leading strategic communications firm specializing in issues and advocacy.

**SHOOT:** What caused you to gravitate to the opportunity at GMMB?

**Souder:** My studies in spiritual psychology centered me in wanting to be involved in content that creates positive change for people. My documentary sprung from that and when I began looking around for my next career step, this firm—GMMB—came into my world. When I researched GMMB and saw their list of brands and clients, it was like a greatest hits list of causes that I wanted to create content for—from Save Darfur to the Bill and Melinda Gates Foundation to the Robert Wood Johnson Foundation for Health Care Reform to Obama America.

Here is an agency with a business mantra to do the kind of work I wanted to do. Thankfully it all culminated in my joining in the newly created position of executive creative director and partner. This is the perfect match for me, uncannily well timed. I think it is something that was meant to be. I don't believe in accidents.

My family and I have moved to Washington, D.C. which is where the social advocacy world is centered. Right now D.C. is an exciting place to be. But if someone had told me six months ago when I started to do this search that I'd relocate from Los Angeles to D.C., I absolutely would not have believed it.

The other major dynamic that attracted me to GMMB is the group of

people throughout its offices. These people have an internalized belief that what they're doing is worthwhile and important. They are good hearted activists who are respectful and kind to each other.

**SHOOT:** You were diagnosed years ago with terminal cancer and wound up beating the disease. From this came your taking on peer-to-peer counseling for cancer patients which in turn led to your studies at the University of Santa Monica and a new career path



in advertising. Take us through that journey.

**Souder:** I've been doing peer-to-peer counseling for 20 years. Five years after my last surgery, I became a counselor at Sloan Kettering Cancer Center in New York. That continued for quite some time and then I started to get referrals from other doctors and different people who knew me.

I became involved with different cancer patient advocacy organiza-

tions and have continued counseling to this day.

One of the main reasons I pursued the Master's degree in spiritual psychology was to get even better at counseling. My studies helped me do that but they also made me fully realize that I want to help people through the creation of content that I put out into the world.

My one-on-one counseling is helping people on a personal level. But the work I do professionally can help on a mass level. In a sense they're both very

*The Save Darfur Coalition's "Portfolio" is the kind of worthwhile creative work that attracted Souder to GMMB. "Portfolio," which earned inclusion in SHOOT's "The Best Work You May Never See" gallery, was directed by RSA's Jake Scott.*

much geared to healing and making a positive difference.

**SHOOT:** Tell us about Freedom To Choose, the documentary you did prior to joining GMMB.

**Souder:** It centered on a lifer, Rhonda Leland, at Valley State Prison for Women in Chowchilla, a town in Central California. She was helped by and is now helping others through a spiritual psychology program from the University of Santa

Monica that helps get inmates out of the sense of "victimhood" and what put them in prison in the first place so that upon release into society they are free internally and thus can be highly functioning and constructive. And they can also be that if they're still in prison.

It's a rehabilitation program that the prison system in California has become so taken with that they are interested in having their staff people and parole boards trained in it.

Right now there's a 20-minute

version of the branded content documentary which the University of Santa Monica has been using as a web marketing tool.

Over the next couple of months we plan to wrap up the feature-length version of the documentary with the intent of getting it exposure on the festival circuit and through some kind of broadcast or theater distribution.

**SHOOT:** What tops your agenda at GMMB as its creative director? What lessons did you learn at Ground Zero

and at Publicis & Hal Riney that you now bring to GMMB?

**Souder:** The prime focus is to bring into the creative mix the idea of huge creative platforms for the brands and causes we believe in. The platforms have to be capable of being multi-channel and well integrated across the board so that we can make the greatest impact possible for a brand, a social advocacy client and for corporate social responsibility

One of the really unique tools and services that traditional agencies don't have is fully in place here at GMMB—a whole department geared to making creative platforms that spur on grass-roots movements.

In many respects, my agency experience is well suited for GMMB today. Ground Zero was very much a shop that grew from a grass-roots foundation. Then I was at Publicis which is a multi-national firm.

On one hand GMMB is a very independently minded shop. At the same time it is a global company with offices all over the U.S. and in London. GMMB is both big and small simultaneously. And it's a place where people love what they do.

At traditional agencies, you would live for those occasional pro bono projects that could do good for others. It's the kind of work that makes you feel good, that nourishes your soul and fuels you creatively. Now at GMMB I am at a place which is full of those types of opportunities.



*spontaneous*

Top Spot of the Week

# Traktor And BBDO New York Reenact The Ancient Olympic Games For GE

By Christine Champagne

The 2008 Summer Olympics in Beijing have come to a close, but there are two athletes we'll always remember from the games—14-time Olympic gold medalist Michael Phelps and that hot guy from the GE spot whose discus throw destroyed the Parthenon.

One of the standout ads of the Olympics, "Discus" was created by BBDO New York. "The spot is about wind energy, and it's a metaphor for what could happen if the wind is not harnessed and goes against you," BBDO senior creative director/art director Ted Shaine explained.

As we see in the spot, which is set at the ancient Olympic games in Greece, an athlete with the body of a Greek god hurls a discus into the air only to have it thrown way off course by the wind—the object strikes a column of the Parthenon, leading to the collapse of the structure.

GE, which produced three new spots for the summer games (the other two were "Crane" and "Dragon"), wanted to do something lighthearted and fun with "Discus." "Part of the thinking was, here you are watching the Olympics, and at first [this commercial] looks like another one of

those big, corporate 'proud to be a sponsor of the Olympics' spots, but then it turns into this thing with a sense of humor and a twist, and it makes a very simple point about wind energy," related Shaine.

While the story was simple, the production was anything but simple. BBDO hired directing collective Traktor (Pontus Lowenhielm and Sam Larsson took the lead on this job), which is repped by Partizan, to orchestrate these ancient Olympics, while The Mill, N.Y., created assorted VFX. "I don't want to give any trade secrets away, but I think the only thing that was real in this spot was the guy's peccs," Shaine cracked.

By the way, actor Anderson Davis plays the discus thrower. The directors cast a wide net, looking at actors with the appropriately chiseled bodies from Greece, Italy, Croatia and France. In the end, they found Davis in Los Angeles. "This guy gave a great performance," Shaine said, noting, "A lot of that has to do with the agency and the directors collaborating until we got that one piece that was some good comedy. Comedy's not easy."

Meanwhile, Traktor and The Mill got a workout trying to figure out how

to approach this spot. "We did a lot of pre-vis and conference calls with Traktor in the initial stages," explained The Mill VFX supervisor Alex Lovejoy.

Ultimately Traktor wanted to create a mix of live action, CG and practical effects. Traktor and DP Chris Doyle shot the live action scenes with the discus thrower and his admirers on location in Croatia for two days. A third day was used to shoot background plates both on 35mm and digital stills.

Everything else you see in the spot was created in air-conditioned suites in New York and New Zealand.

Back at The Mill, the 3D team used the plates shot in Croatia to create the landscape seen in the spot's opening wide shot. The 3D team also enhanced the crowd, making it appear as though there were thousands of spectators through the use of Massive software, and The Mills 2D team pitched in, tiling together multiple live-action plates of the extras that were used for the mid-foregrounds.

The discus was replaced with an animated one. "I don't think our lead character is a discus thrower, but he wasn't bad at throwing the discus. He actually managed to throw it a reasonable distance," The Mill lead Flame artist Dan Williams said. "But we took out his discus and replaced it with one that flew higher and faster."

## Building the Parthenon

The Parthenon was constructed through a combination of miniatures and CG. Weta Workshop in Wellington, New Zealand, built the front portion of the Parthenon (it was so tall at 14-feet high that the directors refer to it as a "bigature"), then shot it collapsing.

Explaining why a partial miniature was employed, "You get lots of lovely things for free if you like when you do a miniature in how it collapses—you get little bits breaking off, little bits of dust. Just how everything interacts, it all happens for natural. That's the way it would happen in the real environment, in the real world, and it's something that would be very difficult and very time consuming to create CG-wise," Lovejoy explained.

The Mill created CG extensions to build out the rest of the Parthenon.

"One of the lovely finishing touches was we did a tape-to-tape grade on the final spot," Lovejoy pointed out. (The Mill's Fergus McCall was the colorist.) "So we finished all of the CG work and compositing in Flame, and we went to the telecine, and we applied a little bit more contrast and overall grade to balance all of the shots."

Additional credit for "Discus" goes to editor Ian MacKenzie of New York's MacKenzie Cutler. "He was fantastic," said Shaine of MacKenzie. "He made his first cut and as soon as the cut was done, we knew it was going to be really funny. I would say of all the things I've been involved in lately, this one cut together pretty seamlessly right from the beginning."



Ted Shaine



[CLICK HERE TO VIEW SPOT](#)

Traktor directed this Olympian feat gone wrong in ancient times, resulting in the destruction of the Parthenon by a wind-blown discus. BBDO N.Y. came up with the concept—set in the original Summer Games of yesteryear in Greece—for client GE to promote the importance of harnessing wind energy.

**TOP Spot OF THE WEEK**

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**CLIENT**  
GE  
**AGENCY**  
BBDO New York.

*David Lubars, Bill Bruce, chief creative officers; Don Schneider, executive creative director/EVP; Ted Shaine, senior creative director/art director; Tom Darbyshire, senior creative director/copywriter; Regina Ebel, director of TV production; Filomena Lovecchio, producer; Regina Iannuzzi, assistant producer; Rani Vaz, director of music; Jerry Krenach, music producer.*

---

**PRODUCTION COMPANY**  
Partizan, bicoastal/international

*Traktor (Pontus Lowenhielm and Sam Larsson), directors; Chris Doyle, DP; Richard Ulfvengren, executive producer; Rani Melendez, line producer. Shot on location in Croatia and on stage at Weta Workshop in Wellington, New Zealand.*

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**EDITORIAL**  
MacKenzie Cutler, New York.  
*Ian MacKenzie, editor; Charlotte Arnold, assistant editor; Melissa Miller, executive producer; Sam Schaffer, sound design.*

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**POST/VISUAL EFFECTS**  
The Mill, New York.  
*Dan Williams, lead Flame artist; Cole Schreiber, Randy McEntee, Flame artists; Gigi Ng, Flame assistant; Andrew Procter, Rob Petrie, Wyatt Savarese, Doug Luka, Aron Hjartason, CG artists; Westley Sarokin, Suzanne Dyer, Anu Nagaraj, Liz Koenig, Tony Robins, Greg Gilpatrick, 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.*

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**Weta Workshop, Wellington, NZ**

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**MUSIC**  
Stimmung, Santa Monica  
*Robert Miller, composer; Joey Reyes, producer.*

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**AUDIO**  
Buzz, New York.  
*Michael Marinelli, mixer.*

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**TALENT**  
Anderson Davis.

The Best Work You May Never See

# “Asterisk” Punctuates A Poignant Message

By Robert Goldrich

A young athlete is the big man on campus as he receives congratulations from his classmates and the community at large in this public service message sponsored by the U.S. Olympics Committee (USOC) and the Ad Council. Funding for the overall campaign is being provided over the next three years by U.S. Olympic Team sponsor Johnson & Johnson.

We open on a locker room where teammates congratulate Jake on a great game. In a nearby mirror, he sees that a pimple has sprouted on his forehead. It doesn't seem at first like that big a deal.

Next, Jake is walking down the school halls to the cheering adulation of his fellow students. However, one classmate does a double take when he sees Jake's forehead. The two exchange glances and their facial expressions reflect an awareness that something is amiss.

Jake then looks in the mirror of his hall locker and it appears that the pimple has grown. So too has his concern, which seems to be just more than the typical teen preoccupation with a zit and its consequences on one's social life.

The spot then takes us into town where signs celebrating the state champion high school Vikings team and the exploits of Jake are everywhere.

We next see Jake at a pep rally. A teacher/coach looks at Jake's forehead as the pimple has increased again in size.

Finally we're at yet another rally where Jake is awarded the most valuable player trophy. The crowd cheers but as Jake comes up to accept the award, his coach turns away from him. The cheers give way to stark silence as the students see that a giant patch of acne in the form of an asterisk has formed on Jake's forehead.

A voiceover relates, “Take steroids and people will eventually see you for what you really are: A fake, a fraud, an asterisk. Don't be an asterisk.”

And end tag carries the website address DontBeAnAsterisk.com, accompanied by the logos for the Ad Council and the USOC.

## Documentary chops

“Asterisk” was directed by Nannette Burstein of bicoastal/international Hungry Man for TBWA\Chiat\Day, New York. Burstein brought documentary chops to the project. She and Brett Morgen co-directed her first film *On The Ropes* and then *The Kid Stays in the Picture*. The former, which follows the lives of three boxers and their trainers, garnered an Oscar nomination for best documentary, won the Special Jury Prize at Sundance and received the DGA Award in the documentary category. *The Kid Stays in the Picture* chronicles the life of movie producer Robert Evans.

Burstein's most recent documentary is *American Teen*, which follows five teenagers through their senior year of high school in a small Indiana town. The film earned her the directing award for documentaries at this year's Sundance Film Festival.

Burstein's documentary sensibilities lent themselves to the “Asterisk” story as we see the protagonist evolve from hero to a shameful embarrassment.

## “Scarlet letter”

“Being caught with steroids comes with absolute penalties. You're off the team. Your scholarship is gone. Your hopes of going pro are possibly out the window,” said Gary Scheiner, executive creative director, TBWA\Chiat\Day. “Our creative solution was to make teens understand that of all the outcomes of steroid use, fakeness is also considerably damaging. To illustrate this, we took a well-known icon already used in the world of sport, and turned it into our scarlet letter: ‘The Asterisk.’”

This marks the first time that the USOC and the Ad Council have teamed to raise awareness about the national issue of illegal performance-enhancing drugs both within and outside of sport. In addition to TV, the campaign entails radio, print and the Internet with PSAs driving traffic to the aforementioned DontBeAnAsterisk.com in order to learn more about steroid abuse, hear from professional athletes and find healthy alternative means to excel in athletics.

Kevin Byrne executive produced the “Asterisk” PSA for Hungry Man with Rich Krekian serving as producer. The DP was Adam Beckman.

The TBWA\Chiat\Day creative team consisted of executive creative director Scheiner, associate creative directors Ron Castaldo and Jared Rubin, art director Einav Jacobovich, copywriter Melissa Pincus and producer Winslow Dennis.

Editor was Steve Bell of bicoastal Cosmo Street. Riot, New York, was the visual effects house.

## credits

**Client** U.S. Olympics Committee/Ad Council/Johnson & Johnson **Agency** TBWA\Chiat\Day, New York **Gary Scheiner, executive creative director; Ron Castaldo, Jared Rubin, associate creative directors; Einav Jacobovich, art director; Melissa Pincus, copywriter; Winslow Dennis, producer. Production** Hungry Man, bicoastal/international **Nannette Burstein, director; Kevin Byrne, executive producer; Rich Krekian, producer; Adam Beckman, DP. Editorial** Cosmo Street, bicoastal **Steve Bell, editor; Julie Gagliardi, producer; Michael Young, assistant editor. Visual Effects** Riot, New York **Brent Holt, executive producer; Peter Stanik, producer; Matt Reilly, lead Flame artist. Post** Company 3, New York **Billy Gabor, colorist. Audio Post** Sound Lounge, New York **Eric Warzecha, mixer.**

From fleeting fame to everlasting shame.



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# SHOOT

SEPTEMBER 26 ISSUE

AD AGENCY PRODUCERS

DTV TRANSITION, Part 2  
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OCTOBER 10 ISSUE

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VISUAL EFFECTS & ANIMATION  
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## A Tip Of The Cap(s)

Artisans wear multiple hats in evolving marketplace

A SHOOT Staff Report

While the business prospects for a millinery have long been dormant, figuratively speaking such a shop has gained marketplace relevance today in that a growing number of industry artisans find themselves donning multiple hats as they contribute to projects in varied capacities. Or in some cases talent can serve in one role on one production, and a distinctly different role for another.

Indeed versatility embodied in the form of hybrid artists has become increasingly evident in the visual effects and post sectors. In a sense the mini-trend parallels the multiple media platforms that have emerged, spurring creatives and producers to be nimble and adept across multiple outlets and channels.

Being nimble with a wide range of skillsets—some or all of which are deployed on a project depending upon its needs—is the calling of the hybrid artist. This isn't to say that specialization has ceased to exist—rather that more artisans are starting to get recognized and are being naturally gravitated towards for their prowess in a mix of specialties.

While there are many such hybrid artists to choose from, *SHOOT* offers a taste of what several have to offer and how they reached hybrid status. Here's our sampling:



**Alex Bickel**

"The norm is to get into coloring by editing," said Alex Bickel. "I did it backwards."

Bickel, who is now an editor/colorist at Outside Editorial, New York, took a circuitous route to his dual role after receiving his BFA degree in film from the North Carolina School of the Arts and then moving to Manhattan. He landed a gig as a writer's assistant for Comedy Central's *Stella*, produced by Jerry Kupfer (now the producer of *30 Rock*). Through Kupfer, Bickel then scored finishing and colorist duties on the *Sundance Festival Dailies* news show for the Sundance Channel, which in turn led to a short tenure at the Sundance Channel in New York where he produced, edited and served as colorist for a series of spots rebranding DocDay, Sundance Channel's weekly destination (branded as a mini-channel) for documentary films.

A key for Bickel in establishing himself was his experience in Apple's Final Cut Pro which he used in school and for his own projects, even working closely with Apple Pro Apps group as a Final Cut technician.

"It was just when Final Cut was starting to take hold in New York and there weren't a lot of people who had experience on it," said Bickel. "It opened the door for me in finishing and in coloring through its capabilities and plug-ins."

Following the Sundance job, Bickel freelanced, handling finishing on several reality TV series including *Inked* for A&E. Editing opportunities arose on some of these shows, and eventually he got the chance to put his Final Cut Pro editing chops to good use.



In spring of 2007, Bickel came aboard Berwyn Editorial, New York, an independent house which handles much of the work out of Euro RSCG, New York. There he diversified significantly into commercials as both an editor and colorist. Then this past January, Bickel joined Outside though he still handles projects on occasion via Berwyn (the two houses are sister shops). Among his recent endeavors are cutting the Jaguar "Winter Mode" spot, serving as colorist on an Old Navy job as well as on global and North American campaigns for Jaguar.

Along the way Bickel was colorist on the feature film *Quiet City*, which was an official selection for the South by Southwest (SXSW) Film Festival in Austin, Tex., and a nominee for an Independent Film Spirit Award. The timing was fortuitous in that Apple had just rolled out its Color software which Bickel deployed on the film.

"I was lucky enough to be on the front end of the curve twice with Apple, with Final Cut and Color," observed Bickel. "I was able to gain the experience on the software early on in my career because it was affordable and accessible. If I had to apprentice on a daVinci and purchase some system that cost hundreds of thousands of dollars, I never would have had the opportunity to break into the industry the way I did. My career wouldn't have been nearly as far along as it is today."

# POST & VISUAL EFFECTS TALENT



## Ben Grossmann

While springing into national prominence from roots in Alaska is a path that's recently received much attention in national politics, Ben Grossmann made that journey long before it became popular, beginning as a stringer news photographer for Associated Press (AP) in Fairbanks, Alaska. He

got his hands dirty with film and began experimenting on some of the first digital cameras for news coverage.

Grossmann became friendly with the local police and fire departments and soon was first on the news scene, scooping other outlets. This caught the eye of a local TV station owner who recruited Grossmann to become a news cameraman. This necessitated that Grossmann diversify as he began editing the stories he shot and doing the sound mixing as well. The TV station owner then needed someone to produce local TV commercials and financed a video production company for Grossmann who bought Alaska's first Avid and then brought Photoshop and After Effects into the fold. Suddenly he was a jack of all trades spanning directing, shooting, visual effects, motion graphic design and audio with much of his work coming in spots, promos and interstitials.

Having gone about as far as he could go in Alaska, Grossmann moved to Los Angeles where he had to establish himself all over again. He hooked up with Bob Coleman's Digital Artists Agency which was impressed with how Grossmann packaged himself via the then fledgling web, PDFs, resume and work samples. While getting him choice projects was still a reach at that time in the major L.A. market, Digital Artists Agency recruited him to redesign its brand and the presentations of some of its clients.

Grossmann then landed an entry level After Effects gig at Ring of Fire on a Disney TV show and earned increased effects responsibilities on the project. He freelanced in L.A. for the next five years (2000-'05), working his way up from paint and roto (*Spider-Man*) to compositor to senior compositor (*Master and Commander*) to effects supervisor (*Hollow Man 2*) and sequence supervisor (*Sin City*) on different movies. "Visual effects are so isolated from other film and commercial production departments but I, based on my experience, had an understanding of what goes on in production. At the same time, there's often little understanding on the production end of what goes on in visual effects. I found myself bridging that gap with knowledge from both sides."

In '06, Grossmann joined his current roost, The Syndicate in Santa Monica, a shop which offers assorted services including visual effects, telecine, finishing and editing. He has taken on true hybrid status at The Syndicate, serving as visual effects supervisor, creative director and director. He recently wrapped VFX creative director duties on the opening graphics package for ESPN's *Monday Night Football*, which tapped into his background in motion graphics and VFX. Live elements from each week's game stadium are being incorporated into the package. The live feeds from stadium cameras and other game-time elements will be even more ambitiously and sophisticatedly meshed into the mix as the season progresses.

Grossmann's workload encompasses commercials, music videos (including a Radiohead clip shot not with a camera but with lasers, directed by James Frost of Zoo Film, with Grossmann as VFX supervisor) and several collaborations teaming him with both director Martin Scorsese and noted effects supervisor Rob Legato. This included Scorsese's short film *The Key To Reserva*, his Rolling Stones film *Shine A Light*, and the upcoming feature *Shutter Island*.

Grossmann served in a VFX supervisor capacity on the projects.

Meanwhile Grossmann has also sat in the director's chair. His CG/effects-driven two spot package for Six Flags amusement parks produced by The Syndicate for Zimmerman Advertising, Ft. Lauderdale, Fla., helped earn him inclusion in *SHOOT*'s 2007 New Directors Showcase. He has since also directed a spot for sports equipment manufacturer CCM.



## John Leamy

While studying painting at Syracuse University, John Leamy started up a band. This mix of visual and aural—which he said provided "different types of cathartic release" for him creatively—reflects Leamy's hybrid nature as an artist.

So little wonder that in his current role as creative director at hybrid design/effects house Spontaneous, Leamy wears hats spanning effects, design, editorial, sound design, animation and illustration.

Instrumental in Leamy's development was breaking down his resistance to computers early on in his career. "I was a purist, I needed that tactile connection like I enjoyed when painting," he recalled. "But I needed to make a living so I gave in and to my pleasant surprise, I took to the computer as an artist's tool, using Mac and Photoshop. I discovered that what I really like about the work is problem solving and the process. As a painter, I would belabor or agonize over a decision. With a computer, I could try a thousand things. My decision-making acumen, my ability to think

*Continued on page 16*



## The Making Of Hybrid Artists—A Look Back At Their Beginnings

Continued from page 15

visually became more powerful. Then I started animating in After Effects, became interested in 3D and started assembling as many arrows for my quiver as possible in order to express myself creatively.”

His figurative archery exploits as a freelance digital artist spanned advertising and broadcast promotion at such houses as @radical.media, Freestyle Collective, Imaginary Forces and Lee Hunt Associates before joining Spontaneous in 2004. Leamy was promoted to creative director in late '05.

Leamy's recent Spontaneous endeavors expand beyond the creative director's role. For example, he directed a series of spots for the Gotham Comedy Club, also handling the illustration and animation for the campaign as well as performing the musical score.

And in the big picture, he does a great deal of design work on varied projects at Spontaneous. “I'm not looking to put my hand on everything. I just want to deploy myself in every way that makes the most sense and is necessary.”

During the last couple of years, Leamy has worked with the band U2 in conjunction with its visual curator Catherine Owens. He animated a piece centering on the United Nations Bill of Rights for U2, animated the first third of and creative directed the entire U2 video “Original of the Species,” and then directed with Owens the main title and intro sequence for the film *U23D* (which Owens and Mark Pellington—whose spot roost is *Crossroads*—directed). Leamy's involvement also led to his doing posters and print collateral as well as cutting the trailers for the film.

Akin to his creative pursuits, Leamy said the prime goal at Spontaneous “is to grow into as many compelling platforms as possible.” He cited a new interactive arm “we're working closely with on a number of projects” as opening up “great new creative opportunities that our talent can creatively apply themselves to.”

In that vein, Leamy is a member of the cult band Masters of Reality, whose next CD is slated for release in late '08/early '09.

about their jobs, how they got into what they're doing, what they liked and so on.”

Unbeknownst to Rushes, MacDonald pretty much lived there. “I used to leave my shift, go out to a bar for a bit, come back and play on the computers at night and then sleep. I had two suitcases tucked away—one with clean laundry, the other with dirty laundry. I was like the live-in guy in that movie *The Terminal*.”

At Rushes, MacDonald fell in love with and made a name for himself in digital compositing, beginning a visual effects filmmaking sojourn that saw him go entrepreneurial in London with various enterprises (all built on the then breakthrough notion that the VFX supervisor should go on set with the director to make sure that all was in order so that the effects/post process would go easier and less expensively—rather than having no presence on set and having to “fix it in post”). Then MacDonald moved stateside, landing at Digital Domain as a VFX supervisor on commercials. “They ran commercials like they were small feature films with a great deal of staff and resources,” related MacDonald who then “scaled down” with his next career move, helping to launch Creo Collective in Santa Monica, which he described as “a small two Inferno boutique with six CG artists...it was very guerilla in its approach.”

After his tenure as Creo creative director, MacDonald was courted by his current roost, Riot in Santa Monica. As Riot's creative director, he also serves in visual effects supervisor/artist capacities and on select occasions as a director.

He brought the new generation effects and approaches of the Creo boutique to the Riot infrastructure of finishing, telecine and its long-standing grab bag of effects solutions. He also brought the “guerilla” mind-set which entails working with directors in myriad ways and in varied roles. “We're a digital studio that can give you digital and traditional solutions. We do Flame, Houdini, Maya but whatever the tools we have the artists and our personal, psychological and technological beliefs on how to best use them. We can partner with a director on a job, we can have a director say what he or she wants and then work backwards so all of that will fit into the budget and timetable of the project. The main message is we're not the geeky tech guys who are going to slow you down. It's quite the opposite. We can shoot second unit if it helps, we can write a treatment. Generally it's a much more expanded, integrated production role for us in relation to the director and production house. And agencies have started entrusting us with the same, asking for help and tests to help push work through the client.

“This takes,” continued MacDonald, “a modular, flexible organization with artists here crossing over lines between post, live action, motion graphics, CG and so on.”

Such crossing of the lines spanning different disciplines has been the case on numerous jobs, including recent spots for MGM Grand (teaming with director Bruce Dowad of Supply and Demand), Tar-

get's “Liquid Chrome” (The Cronenweths at Untitled) and Orbit's “Side Mirror” (helmed by Filip Engstrom of Smuggler).



**Victor Newman**

As creative director at Freestyle Collective, New York, Victor Newman frequently designs, illustrates, creates characters and on select occasions directs.

He started out working in the print arena, specifically magazine design, developing an expertise in layout and typography. His first job in TV was at a designer at the BET (Black Entertainment Television) network.

“That was during the pre-Mac, pre-Avid days, meaning that as a designer I was doing a lot of illustrations and had to experiment in online editing, using Beta decks to layer objects an designs. It took a longer time to render but it was a great education.”

His designer education continued at Channel 7 News in Washington, D.C. “We were doing news graphics on the fly. It's where I learned speed.”

Then came Newman's first foray into the post facility world. He joined D.C.'s Interface Video as a senior designer in '96. “The Flint and Flame were starting to come into greater use,” he said. “I began experimenting with Flame and opened up into commercials and political advertising. This got me thinking beyond cool hip design, delving into areas such as branding, concept and story.”

Newman's next career stop was MSNBC from its very inception in '97. “The Internet boon was on and we were trying to connect with younger people.”

Then it was back to the post shop arena with Newman becoming a senior designer at Manhattan Transfer, New York. Among the notable projects he worked on was an ambitious redesign for the SciFi Channel.

“I had different mentors along the way and in many respects they and all these places prepared me for what was to come.”

What came was Freestyle Collective which he helped launch in '01. As the studio's creative director, Newman has handled a mix of projects in a mix of capacities ranging from set and FX supervisor for an Avon campaign, directing spots for Dirt Devil and promos for HGTV and HD network Voom, creative directing and designing a show open package for extreme sports network Fuel TV, and designing for the likes of American Express, Jet Blue, Samsung and Snapple.

And on the horizon is lead-in animation for a Cartoon Network video game which entails Freestyle Collective's involvement from initial concepting to design to 3D.

“I wear different hats not necessarily out of necessity but because I love to do it,” affirmed Newman.



**Andy MacDonald**

Two suitcases underscore Andy MacDonald's thirst for learning. A fine arts student in the U.K. who wasn't sure what his professional direction should be, he went on to apprentice at motion control and practical effects houses, even a film lab. Then he landed a job at Rushes, a London post/effects house that was hard to break into—until he came up with an offer the company couldn't refuse.

“I told them I'd like to work for free,” recalled MacDonald. “They went for it and I worked in the kitchen. I'd ask the artists if they'd like a cup of tea, I'm make them one and then ask them

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## Building Role Models

This past April during the Association of Film Commissioners International (AFCI) Locations Trade Show, the State of Michigan generated arguably the event's biggest buzz by significantly upping the ante on its filming incentives program. The measure became among the most, if not the most generous lensing stimulus initiative in the U.S., providing a 40 percent rebate on production-related spending in the Great Lake State. The package doubled what Michigan previously had in place—and that 40 percent rebate can jump another two percent if the project is shot in certain designated Michigan communities. The Michigan incentives apply to commercials, with the minimum spend set at only \$50,000 to qualify for the rebate.

Back on January 1, Wisconsin entered the incentives act when a refundable tax credit of direct production expenditures for feature films, TV, broadcast advertising and video game production formally took effect. The program helped Wisconsin to catch a big feature fish, Universal Studios feature *Public Enemies* starring Johnny Depp, Christian Bale and Marion Cotillard. The film is being directed by Michael Mann, a feature filmmaker who is repped for commercials by Alturas Films, Santa Monica.

The Michigan and Wisconsin breakthroughs continue a pro-filming incentives tradition in the Midwest, which includes Illinois' ground-breaking package of some years ago which has since been sweetened further to attract film, TV, commercials and new media projects, as well as Minnesota's long-standing Snowbate package. Indeed the success of the Illinois incentives program influenced other states—within and outside the Midwest—to explore and ultimately adopt economic initiatives, affecting the film commission business model.

Appropriately enough, the Midwest itself is redefining business models, a recent prime case in point being mainstay Chicago editorial/post house Optimus which has extended its reach into production with the launch of Optimus oNe and the hiring of agency veteran John Noble to head up the new venture (*SHOOT*, 7/25).

And the expansive Midwest mind-set is also taking the form of a planned soundstage facility just outside Traverse City, Mich. The key movers in this de-

velopment are David Kenneth, president/executive producer of Innovate Entertainment and I.E. Effects, both in Southern California, and local Michigan developer Ron Walters.

*To get a better handle on business models, the nature of the business being done in the Midwest and the impact of filming incentives, SHOOT surveyed a cross-section of the region's executives and artisans. The questions posed were:*

1) How has your advertising industry business model changed over the past year or two? How have you had to adapt to an evolving marketplace with such

dynamics as: new forms of content beyond the traditional broadcast :30 becoming more prevalent; the pending transition to DTV; a tight economy (dare we say, "recession"); or other factors that you care to cite (more client-direct business)?

2) What's the nature of the ad content business you're attracting? National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, webisodes, etc.? (You can cite specific projects as examples.) How has the nature of this business changed over the past year or two (For instance, whereas production of a web project might have been piggybacked in the past

onto a broadcast :30 shoot, are exclusive shoots now the norm when it comes to web content or other "new media" projects?

And 3) How have the high-profile filming incentives programs in Illinois, Michigan and/or Wisconsin affected your business, including commercials and other forms of advertiser-sponsored content? Has industry infrastructure been positively impacted in your market?

*Here's a sampling of the feedback we received:*



**The Midwest  
Takes Initiative In  
Spot Incentives  
And Business  
Diversification**

**A SHOOT Staff Report**

*Continued on page 18*

## Executives, Artisans Offer Feedback On State Of The Biz

Continued from page 17



**Mark Andrew, executive producer, Story, Chicago**

1) We are doing more non-traditional media projects every month and see that as an increasing part of our business. Client direct work is increasing as well as we are handling more projects through finish. All these changes are very positive for the directors who love being involved earlier in projects and like having their hand in the finishing phase.

2) We shot a huge commercial package for General Motors which will end up on TV and the Internet for Leo Burnett. Bob Ebel shot a Dixie Cup spot which also is piggy backing TV and internet. Most of our work in new media still involves an element of TV and this is fortunate since the TV budget still carries the weight of the production costs.

Two of our directors, Laurie Rubin and David Orr, are accomplished still photographers and often their projects include a print portion. Laurie has shot projects for Element 79 and Quaker Oats doing both stills and film.

3) We have been using the tax incentives in Illinois, New York, Georgia, Texas and Hawaii for various productions. These incentives allow us to stretch our clients budgets further. The Illinois incentive is very easy to use but of course if we need to shoot exteriors in January we are more likely to utilize the Hawaii incentive.



**Tom Duff, president, Optimus, Chicago**

1) The business model has certainly changed from it being just the traditional broadcast :30 spots, as we all know. Yet, as much as it has changed in diversity of media type, it is still moving images, so that basic model of creating content is really still the same. The challenges of creating visually appetizing content in many more mediums makes this time more exciting than ever before. There is more collaboration, more partnering among agencies, production, and editorial because we are all facing the new challenges together. We all need each other and that team approach brings a whole new spirit of mutual reliance. We are all learning new ways of shooting, editing and providing the necessary deliverables to

meet the challenges of the transition to DTV and the HD world.

2) The question itself actually contains the answer: Yes, the webisodes used to be piggybacked on to traditional packages, and were really considered throw-ins. Now, there is much better quality on the web and other media outlets, and that puts the ante for advertisers to remain competitive. So, now we are being asked to provide the same quality as a TV spot for web projects. But, it goes a step further, actually. It's not just that exclusive shoots are being requested, budget challenges have us also seeing more requests for shoot through finish all as one package, and this is probably the most exciting new world for us in the post business. We have new opportunities to open production arms as a new component in response to our client needs.

3) In Illinois, the IPA (Illinois Production Alliance) has done an incredible job of getting the film incentive program to bring in a number of big time films over the last five years or so. It has revived Illinois as a thriving film state. Unfortunately, there has been minimal impact on the commercial business. A couple of production companies have used the credit pretty consistently, but it is tough with a smallish local commercial production business, and also the somewhat cumbersome filing/reporting structure.



**Jim Annerino, FX artist/partner, Hootenanny, Chicago**

1) In this slower economy, non-traditional forms of advertising are becoming the norm, both to maximize new technology as well as stay within a budget. In the last 6 months, Hootenanny has finished traditional spots for air and web, webisodes, editorial content for websites, and internal films for Fortune 500 companies. Though budgets and technology may change, our goal is still the same: to put forth the best creative work to sell our clients' product. Our lean yet flexible workflow allows our clients to focus on the creative work, as we handle the challenges of the various deliverables.



**Mitch Apley, executive producer, Resolution Digital Studios, Chicago**

1) Three years ago we started producing some of the first content made specifically for mobile delivery on a large scale for Sprint through Intersport. Since then we have seen a dramatic increase in combination or even digital-only delivery. Increased broadband and mobile penetration combined with tighter budgets across the board are probably the main factors in this trend. As a result, our marketing has emphasized our capabilities in terms of being a digital production house first and foremost.

2) For our 2007 "Earn Your Stripes" campaign for Kellogg's via Starcom, we produced nine :60 second Award Shorts primarily for web, highlighting kid athletes—two of which were broadcast on-air nationally. In 2008, the :60 time limit was abandoned as all the pieces were web only which allowed us to tell each story more effectively. That, I think, shows a major shift in the advertiser's mind-set in a single year from traditional broadcast mentality to an online mentality.

3) We have helped support a handful of indie features in the past few years that certainly wouldn't have been here were it not for the film tax credit. We're also seeing more long form documentary work coming through as a result of the credit, which clearly improves the number of day-to-day jobs in the city.



**Michael Graf, principal/director, Spot Filmworks, Madison, Wisc.**

1) Over the last two years we've seen a much fiercer competition for agency work. We've also seen agency production budgets stagnate or actually get smaller. The ongoing challenge for us is to continue to provide high quality production and exceed client expectations while managing rising production costs (labor, fuel, etc.) and working with more limiting budgets.

2) Regional and national advertising still is our bread and butter. However, we're seeing more of that work multi-purposed for both broadcast and the Internet.

3) We're excited about the new incentives that Wisconsin has initiated. However, most of the state's focus has been on feature and independent production. There's been a learning curve in regards to commercial production and the special needs commercial producers have. We're actively working through that with the state. It's a process and we're at the beginning of it. Wisconsin is starting to build its production infrastructure and that's good for everybody.



**Samantha Hart, co-president, Foundation, Chicago**

1) We began diversifying our business model over two years ago in response to what we saw as a rapidly changing advertising landscape. Now we're a fully integrated production/post production/visual effects company with thirty employees. We shoot large and small-scale productions on location

and on our fully equipped stage including everything from music videos to webisodes to national spots. This fall we are ramping up our content division to include a base in Los Angeles. That's quite a growth spurt from our humble beginnings as a strictly post production company with five employees just four and a half years ago.

2) National and regional spots, broadband video/mobile content, sponsored web films, webisodes, music videos and in-store advertising. Foundation strives to do work that is innovative, original, inspiring and honest. We believe great ideas can come from any area of the company. For example, our director of new media, Vignette Noelle Lammott, and our director/editor Anna Patel just had a short film produced by Foundation Content accepted to the Chicago International Film Festival.

The budgets have gotten increasingly better and are capturing more attention from the agencies and clients so the creative is getting better too!

3) We actually got a tax rebate for one of our larger production jobs from Illinois! We think that the tax incentives are a positive thing for the states participating, which obviously has to have a trickle down effect even for small businesses.



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**Kirk Hokanson, president,  
Voodoo Films, Minneapolis**

1) Traditional commercials are becoming more competitive and budgets are tighter. Agencies will recommend using an approach that utilizes the newest technology, even if it does not produce a better production value. We are also seeing many clients that want quality video on their websites, often direct to the client.

I am also seeing confusion from agencies regarding the DTV transition. For a long time, AICP has been educating agencies and hopefully clients about what has to happen. Now as the DTV deadline approaches, clients are being informed that some things in HD will cost more—compositing the new deliverables, and often the details in a set because of four times the resolution in HD. Next year will be a bit rocky until the DTV conversion is conquered. Sadly, the 16x9/4x3 center cut protection will be here awhile.



**Lisa Masseur, executive producer,  
Radar Studios, Chicago**

1) Radar hasn't changed its business model much. It was established eight years ago on the philosophy of being an artist-driven production company where an agency could come for one stop shopping. Production through post including FX, animation and design. We've also been finishing spots in HD for several years now.

Whereas we only shipped a handful per year in HD before, this year that has jumped to 80-90 percent. I think our company has grown so greatly in the past couple of years due to the fact the agencies like working at one facility that has artists working together and plusing up the work. Now many production and post companies are trying to switch to this one-stop model. In some cases, the business demands it. Especially with the diversity of work beyond the :30 spots now.

2) The vast majority of our work is still traditional spots but with our young comedy director, Sam Macon, his work is a mixture of all—web spots, webisodes, some that he has written and directed—commercials, and web content.

3) It has definitely brought an increase of work to the city and helped increase the infrastructure here. Also, our commercial budgets simply go farther here due to the tax credit.



**Don McNeill, president,  
Digital Kitchen, Chicago**

1) For DK it's actually been a great 18 months. Being a hybrid agency and focusing on non-traditional work has never been better than the last year or two.

The changing environment has forced us to hire people who think differently. There is not a huge market for experienced “non-traditional” thinkers—creative or production.

Since DK has been able to serve as the training ground, we are fortunate to have a decent pipeline of quality talent knocking on the door. That's absolutely key to success in new forms of content.

The other major change is how we approach new business. It's so important to be clear and concise about our offering, yet the new world of marketing communications is very amorphous.

2) DK tends to attract very high production value jobs, very visual and technical, yet strategic in their delivery.

For instance ATT U-Verse is all about delivering on three screens—TV, mobile and Internet. So we are developing campaigns designed from the get go for all three touch points with equal attention.

Or Microsoft's MS Live campaign where we built a 65-foot sphere and projected dynamically generated graphic content in NYC's South Street Seaport. A viewer could take a photo, set it projected in HD on a seven-story ball, and then we filed that and put it online!

3) For the film business, it's been a home run. For commercials, I still think the incentives are a major plus. I think they are absolutely having a positive impact for Illinois workers and businesses.

Yet I still believe the incentive is a bit misunderstood. It's simpler than you think once you get used to using it. Major film folks are willing to learn because of the huge financial return to the producers.

On commercials, it seems small for an individual job, but it adds up quickly. The state has been terrific. So now that it's active again, I think everyone will get even more benefit in 2008 and 2009.

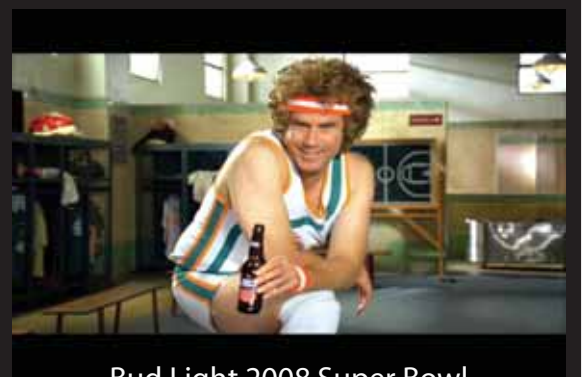
*Continued on page 20*



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## Cross-section Of The Industry Assesses The Midwest Market

Continued from page 19



**John Noble,**  
executive producer/director of production,  
Optimus oNe, Chicago

1) The Optimus oNe production model was built specifically for the seismic changes that lie ahead for commercial advertising business. Budgets are shrinking, timelines are condensing, and the requests for “smaller jobs” (250K and under) seem to be multiplying like rabbits. Couple that with audience fragmentation and the mass acceptance of digital technology (broadband 2.0, mobile, 3rd screen, etc.) and you’ve got a corporate client with many needs. This means the agencies will need to deliver a diverse offering of more visual solutions as opposed to just one big TV campaign. The good news is that this will ultimately create more work and thus a greater chance for break through creative opportunities. The bad news is that budgets will continue to be a challenge. Solutions like “one stop” production will continue to trend forward.

2) We’re all about giving the “much needed love” to the smaller creative jobs out there. We’ve been bidding on everything from TV spots to corporate documentaries and everything in between. For capturing images we’re utilizing and exploring every new technology out there today - anything from the Red Camera to the new Vision3 super stocks from Kodak. The game has changed, and will continue to change, and great work must now be produced at all budget levels.

3) When I ran the production department at Element 79 we were really starting to utilize tax incentives that Illinois, Wisconsin, and now the biggie, Michigan, had to offer. We used it quite a bit on the Quaker brands when we shot multiple days here in Illinois. Because it was all about tax credits that took months and months to process, it required some client hand holding and convincing to gain approval to shoot in Illinois. It also took a bit of outsourcing to properly process and ensure the somewhat laborious paperwork and filing mandates required by the state. To date, neither agencies nor production companies are properly staffed to handle that kind of workload; so further simplification would go a very long way in bringing more commercial production to the respective home state. At oNe we plan to utilize state resources and tax advantages available to us as long as they continue to make creative and financial sense for our clients.



**Diana Schroeder,**  
managing director,  
Red Car Chicago

1) Our business model at Red Car really hasn’t changed. We’ve always been in, and will always be in, the business of storytelling. And whether the story is :30 for TV, thirty minutes for a webisode or

three minutes for YouTube doesn’t change the need for a well constructed, well told story. Creative editorial is our business. So as technology changes, we find ourselves the happy recipients of more and more creative (and efficient) ways to work. It’s an incredibly exciting time to be doing what we do.

2) We produce a variety of broadcast and web-based projects. Several years ago, web work was an afterthought. But in many cases, our clients (creative teams and agency producers) would conceive ideas that begged for non-traditional media. We’ve always relished the opportunity to collaborate and to assist our clients in producing “new media” – although it doesn’t feel that new anymore.

3) The “savings” apply to post only when it is bundled with primary film production. So the filming incentives in Illinois haven’t really affected our business that much. However, if filmmakers and commercial production companies were to bundle more, and effectively leverage the talent within both the production and post communities of Chicago, we might have a different story to tell next year.



**Michael Suggs,**  
managing partner,  
Milagro Post, Southfield, Mich.

1) We’ve seen an agency shift from almost exclusive broadcast content to more cinema, web based and cell phone advertising. Agencies are using websites like YouTube to gauge viewer interest in campaigns. It seems this is the new “focus group” forum.

Michigan now offers a film incentive, of up to 42 percent for dollars spent here, for feature film, episodic and documentary productions. We are well positioned to take on post for this work. We’ve been creating and integrating cinema grade content for our ad clients for over two years. Additionally, with the push to alternative content, such as web based advertising, we have started snapLounge, a web development company, which has been very successful due, in part, to it’s access to our artists and technology. We can provide very high quality content for snapLounge that most other web companies cannot afford or have access to. This lets us create content for ad campaign deliverables for cinema, broadcast, print and web. Michigan’s economy has had a profound impact on this market. We see agencies single sourcing their work, reducing staff and partnering with us more for creative development, execution and project management.

2) Primarily regional cinema, broadcast and web ad work. It seems exclusive shoots have been the norm, such as one production for spot work and another for print, but we recommend the agencies have single productions with different crews for the multitude of deliverables. Real cost savings are evident in that approach.



**Steven Wild, president,**  
Grace & Wild, Inc.,  
Farmington Hills, Mich.

1) Our “auto-centric” Detroit-based advertising marketplace has endured a great amount of pressure over the past few years. Grace & Wild began developing alternative skills oriented to new media content creation and distribution

around five years ago. This has broadened our opportunities in a transitional marketplace. Producing images and re-purposing them for use in multiple media formats is a common request now. We provide customers with resources that span beyond traditional broadcast to include web, mobile, podcast, print, digital signage.

2) The ad content created within the various Grace & Wild divisions serves a broad range of customers, from local to regional to national advertising messages. These are augmented by versioning and repurposing. However, other forms of “ad content” are also appearing and require specific production capabilities. For Borders, as an example, we provide four camera HD production and post services to create videos highlighting authors and books that are integrated into the www.borders.com website.

3) In April, Michigan passed a lucrative film incentive package. Grace & Wild’s hdstudios and Filmcraft Imaging divisions have benefitted from several projects that came here as a result. Filmcraft has been busy processing film for documentaries, indie films and major studio features. Hdstudios has provided equipment to those shooting HD, soundstages, editorial and dailies services.

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## Saatchi, Director Matt Ogens Redefine The Line of Scrimmage

Continued from page 1

are Toyota vehicles. In the first season, the Toyota Tacoma was the site for tailgate parties. Now in season three—which debuted this past Sunday (9/7) with the first of two :45s on the Brophy Prep Broncos in Phoenix—running footage of a Toyota Tundra truck will be shown only briefly at the beginning of each episode.

So season three of *The Line of Scrimmage* now has no hosts and less truck, underscoring that in the big picture the Saatchi conclusion is that less is indeed more. In a world in which branded content often manifests itself in rampant product placement (arguably having

the opposite desired effect on consumers), Toyota and Saatchi have opted to go with a more story-centric approach with the theme of the guttiest high school football teams in America. And guttiest can be defined in assorted ways.

The Brophy Prep Broncos team, for example, plays in full uniform in temperatures of 115 degrees. The Parkersburg athletes persevere even after a tornado's devastation. And next on the docket are a couple of :45 episodes on a school for the deaf in Frederick MD, which wins consistently against hearing teams.

"No matter what the content—and whether you consider *The Line of*

*Scrimmage* to be branded entertainment or branded content or mini-documentaries—it all ultimately comes down to stories," affirmed Miller. "It wouldn't be respectful to throw a truck into the midst of everything while telling these people's stories. Toyota recognizes this and to their credit they were fine with the Tundra being just a minimal element in the series. That's what's best for the people, their stories and for Toyota."

Also gone are series hosts and their blogs. Miller explained, "The blogs weren't getting the hits that warranted the amount of time that we had to put into them, vetting through legal and so

on. Now we have a much simpler, more focused vision on the story itself, but the production is more polished and less guerilla style than in prior years. And on the web, we have videos with additional footage so viewers can experience the stories again with even more to them."

Compared to seasons one and two, Saatchi for this third season had the luxury of more lead time for research, which enabled the agency to uncover stories that were substantive and heartwarming, reflecting what Miller described as "Tundra heartland values." She related, "The correlation is between Toyota and the story, the val-

ues reflected in the story that are also in the Tundra—hard work, honesty and teamwork."

The Saatchi team consisted of creative director Greg Wells, art director Mike Czako, copywriter Bob Fremgen, producer Miller and associate producer Chris Halstead.

Untitled's Ogens is directing all the episodes. Miller said that Saatchi gravitated to Ogens based largely on his documentary work.

*The Line of Scrimmage* editor is Rob Watzke of Beast, Santa Monica. Assistant editor Charlie Lee is cutting the web videos.

—By Robert Goldrich

## Fallon Close To Wrapping First AdKare Term, Plans New Wrinkles

Continued from page 1

cas Greening, Charles Lalo Carter and Elizabeth McAuley of Miami Ad School Minneapolis, art director Sitha Ngy of Miami Ad School Miami, and Ainara Del Valle from Miami Ad School Madrid.

A week or so after this group completes its 10-week curriculum on the Fallon premises, another batch of students is scheduled to commence their in-agency experience. Lastra is already tweaking the AdKare program to accommodate his next class from Miami Ad School. For one the class will be an even number of students, six, and be equally divided between art directors and copywriters.

This, explained Lastra, is more conducive to their working as art director/copywriter creative teams. The other major planned change, he continued, is to integrate the students more into the creative department, giving each his or her own cubicle or workspace within Fallon's creative offices. The first AdKare class has been working primarily in a large conference room.

Lastra reasoned that by instead integrating students into the creative department's physical space, they will be more in tune with the agency creatives and how they work. This can lead to an even better rapport between professionals and students so

that they can more easily learn from one another.

Lastra said it's been gratifying to see assorted Fallon creatives from the top on down involved in AdKare. He feels this kind of nurturing and mentoring is not only a responsibility but an experience that benefits both students and the agency culture. As a student at Miami Ad School Miami, Lastra interned at Saatchi & Saatchi New York. He went on to teach at Miami Ad School, San Francisco, and landed a job at Goodby, Silverstein & Partners, San Francisco, before establishing himself at Fallon.

For Lastra, AdKare is a work in progress. Miami Ad School has Green-

house educational programs in place with other advertising agencies. The Greenhouse moniker reflects an environment in which a seed develops, thrives and grows. AdKare is the program Lastra and Fallon have tailored in that Greenhouse tradition.

"We're just eight and a half weeks into this and it's been very exciting," related Lastra. "We knew from the beginning that it would be a learn-as-we-go experience. And this learning experience has been a healthy one for all of us at the agency."

## Director Jason Smith Signs With HSI

Continued from page 4

storyteller. While that still very much applies today as evidenced by "Living Room," he has since extended his directorial reach into actor performance-driven narrative work.

Key in helping him diversify further into that arena was a music video, "Late At Night," for the band Electronic. The clip centered on a group of thugs wreaking havoc in London.

"It was one of the darkest pieces of work that I had done to that date," recalled Smith. "But agencies saw it and came to me with storytelling campaigns, including work for Coke and Sony PlayStation."

The latter, "Getaway 2" out of TBWA/London, was an ironic, dark spot which depicts a London tourism film that goes very wrong to the tune of "London Bridge Is Falling Down." Well received in Europe, the spot performed well on the industry awards show circuit, including gaining recognition at the Cannes Lions International Advertising Festival.

Smith's actor-driven storytelling

acumen is also reflected in such spots as the humorous "Buzzer" for Kia out of Deutsch LA, in which people from different walks of life are pretending they're basketball players, throwing objects into various make-shift or imagined "baskets" to beat the game-ending buzzer as they go through their otherwise mundane daily routines. The spot promotes automotive company Kia Motors' sponsorship of the National Basketball Association.

Among Smith's other notable American ad credits over the years are a Major League Baseball campaign out of Lowe, New York, a visually innovative Mitsubishi Endeavor commercial, "Street Level" (a live-action/effects tour de force akin to the earlier cited Living Room" for Audi) via Deutsch LA, which earned *SHOOT* "Top Spot" distinction, and Nike's "Covert Texas" for Wieden+Kennedy, Portland, Ore.

The latter, which received an Association of Independent Commercial Producers (AICP) Show honor, opens with Tour de France champ Lance Armstrong biking on a panoramic,

mountain road. As he pedals along, a cargo truck approaches from behind and, honking wildly, tries to pass. Annoyed by one another's presence, the trucker and the biker begin a game of who can pass whom—much in the tradition of the film *Duel*, the '71 made-for-television movie that was helmed by Steven Spielberg in which a man in an automobile is being stalked by the driver of a big rig truck.

At one point, when Armstrong is riding alongside the truck, it crowds him off the lane. Armstrong then races back up to the truck, bumps it with his arm—the one wearing the Nike watch—and sends the multi-ton vehicle over the side of the cliff, where it explodes. The commercial ends with a shot of Armstrong's Nike XTR Covert watch—which survived the battle unscathed.

Though Smith hasn't helmed a music video in some time, he'd like to rekindle that flame for select ambitious projects and reasoned that HSI could facilitate that wish. Smith said he's drawn to the narrative prospects that certain music video concepts carry.

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## News

### street talk

Director Shyam Madiraju has joined Backyard, Venice, Calif. He made his first mark directing at V3, which became Anonymous Content Emerging Media. While there, he gained inclusion into SHOOT's 2006 New Directors Showcase. He made the transition to director from the agency side of the business. Prior to V3, he served as creative partner at Ogilvy, Los Angeles, where he oversaw creative on the Cisco Systems' account.... The Whitehouse, bicoastal, Chicago and London, has added Corky DeVault and Adam Robinson to its editorial roster. The latter comes aboard as an editor after several years assisting with the company. Meanwhile

DeVault spent the last nine years at Joint in Portland, Ore., which is Wieden+Kennedy's edit arm. At Joint he cut jobs for such clients as Nike, EA Games, Coca-Cola, AOL and Old Spice....Bicoastal Cosmo Street has added editor Mike Colao. He comes aboard after seven years at Final Cut NY and a short freelance directing stint. His credits include spots for such clients as Nike, New Balance, Smirnoff, Jet Blue and Subway as well as videos for the Shins, The Kills and Albert Hammond....Wieden+Kennedy, Portland, has hired Zach Canfield as global director of creative recruiting. He will assume this newly created position at the agency effective Oct. 20. Canfield comes over from Goodby, Silverstein & Partners, San Francisco, where he was creative recruiter and manager....Santa Monica-based audio facility The Mix—launched in May by partners Josh Eichenbaum, Ted Lobinger and Steve Davis—has brought Chris Vera on board as executive producer. She formerly served as an account supervisor for Visa and Sara Lee at TBWA\Chiat\Day, Los Angeles, where she also played a role in new business development....

### rep report

Santa Monica-headquartered production companies GARTNER and tight have secured Jolie Miller, Ann Zagarioli and Brad Edelstein of simpatico for East Coast representation....Maria V. Elgar of Hardtribe Creative Representation is handling the West Coast for Hollywood-based Dark Light Pictures....Edit house Beast, with shops on both coasts and in Austin, Tex., has formed an alliance with London-based Speade. Per this reciprocal agreement, Speade will rep Beast's editorial talent in the U.K., and Beast will handle Speade's editors stateside. On a separate front, Beast has secured indie rep firm FM Artist Management, New York, to cover the East Coast....Pluto, a Birmingham, Mich.-based provider of editorial, motion graphics, visual effects and audio services for advertising, has hired Celeste Edelman as director of sales and marketing. She comes over from Detroit market design/editorial company RingSide Creative where she serviced such accounts as Jeep, Mazda and GM....FilmLight has hired Fred Medina as VP of West Coast Sales. He will oversee sales for the Baselight nonlinear color grading system, focusing on spot post facilities....

### bulletin board

- >September 16/San Francisco, CA: AICP Show. [farahf@aicp.com](mailto:farahf@aicp.com)
- >September 22-26/New York: Advertising Week. [www.advertisingweek.com](http://www.advertisingweek.com)
- >Sept. 29/Minneapolis: AICP Show. [jim@twistfilm.com](mailto:jim@twistfilm.com)
- >October 3/Miami, Florida: AICP Show. [peggi@runwaysthegroup.com](mailto:peggi@runwaysthegroup.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)



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