

Jaume Collet-Serra Comes Aboard Alturas

Noted director reunites with recently hired executive producer Roger Hunt at production company known for handling feature filmmakers for select ad assignments. Though Collet-Serra's roots are in spots and videos, he has since diversified successfully into long form, his latest feature being the thriller *Orphan*.

See page 4

Getting In On The Ground Floor Of Cutting Room

Cut+Run New York alumni Chuck Willis, Susan Willis and Mike Douglas launch Cutting Room Films. Editor Chuck Willis and exec producer Susan Willis are cofounders of the new venture while editor Douglas is a company partner. Meanwhile Cut+Run, with shops in Santa Monica and London, is slated to soon unveil its plans for N.Y.

See page 4

Karley & Graham Visit SHOOT's Chat Room

DDB Chicago associate creative directors Jason Karley and Galen Graham, the core writer/art director team on the primetime Emmy Award-winning Bud Light commercial "Swear Jar," discuss the spot's detour from the Super Bowl to the viral world, the genesis of the concept, the selection of director David Shane for the job, and the joy of Emmy recognition.

See page 14

Hawaii Series: The Aloha State Of Production

Incentives And Infrastructure
Boost Spots On The Islands.

See page 15



© Honolulu Film Office

Pushing The Envelope, Please

Agency Producers Reflect On Their Emmy-Honored Spots

By Robert Goldrich

LOS ANGELES—"The envelope, please." During the Creative Arts Emmy Awards ceremony held earlier this month at the Nokia Theatre in Los Angeles, there was the obligatory hush over the capacity audience for a brief moment until the presenter read out that this year's primetime commercial Emmy was going to Bud Light's "Swear Jar" out of DDB Chicago.

The enthusiastic applause, though, greeting that announcement was not obligatory as the spot had been screened earlier for the industry crowd, eliciting laughter and an ovation.

Furthermore the commercial made history, pushing the Television Academy's figurative envelope by setting two precedents—becoming the first web spot to be nominated for and then to win a primetime Emmy Award.

Actually the original plan—as reported in this week's "Chat Room" with DDB Chicago associate creative directors Jason Karley and Galen Graham, the writer and art director, respectively, on "Swear Jar"—was for the commercial to possibly air during the 2007 Super Bowl telecast. But CBS rejected "Swear Jar" in script form, leading to it eventually gaining initial exposure on the Bud.TV web entertainment channel and then an ongoing viral life all its own.

So ironically television's highest honor, the Emmy, was bestowed upon a spot that

Continued on page 8

* ATAS/NATAS



Dove Enters Feature Film Arena With *The Women*

By Robert Goldrich

LOS ANGELES—With the passage of nearly 70 years, the remake of director George Cukor's classic 1939 film *The Women*—this time with *Murphy Brown* creator Diane English writing and directing—was bound to have some contemporary spins. But one that wouldn't have been readily anticipated is the involvement of Unilever's Dove brand, which—dating back to

'06 with the viral spot "Evolution" and then last year with the viral film "Onslaught"—has made a name for itself by taking to task the unrealistic fashion model-like beauty standards that are being imposed on women in today's society.

Praised by some for tackling unhealthy stereotypes and criticized by others for exploiting the issue for brand-building gain, Dove nonethe-

less has done breakthrough creative work that has garnered much publicity as well as assorted industry honors, a centerpiece example being "Evolution" winning the Grand Prix in both the Film and Cyber competitions at the '07 Cannes Lions International Advertising Festival.

Now Dove has taken its initiative to the theatrical feature realm with *The Women*, based on the famous Clare

Booth Luce play. The remake has a cast that includes Meg Ryan, Annette Bening, Eva Mendez, Debra Messing, Jada-Pinkett-Smith, Candice Bergen, Bette Midler, Cloris Leachman, Carrie Fisher and Lynn Whitfield. The film, a Picture House release produced by Jagged Films, premiered nationwide in theaters earlier this month (9/12).

Asked to discuss Dove's role in the

Continued on page 10



Launched In February,
BN Now Has Over 7,000
Opt-In Subscribers.

Brand New[s]

Powered By The SHOOTonline Publicity Wire

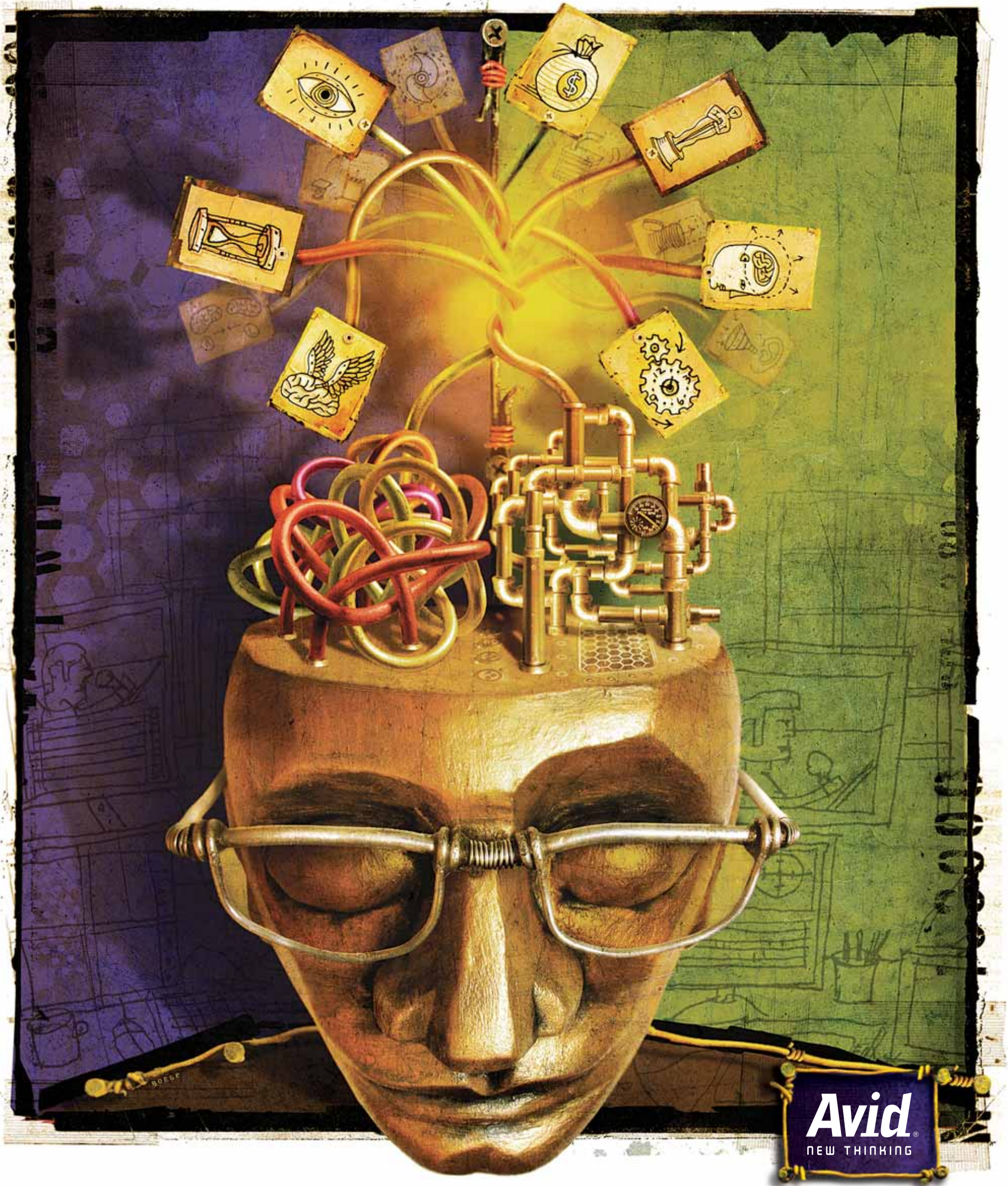
The Latest Publicity News for the Advertising, Broadband, Filmmaking And Television Production And Postproduction Industries

Founded with the mission of delivering timely new product and services information covering the wide range of companies, people, products and services involved in the Advertising, Broadband, Filmmaking and Television Production and Postproduction Industries.

For all who are interested in knowing first, sign up for your FREE subscription NOW!

Go to www.SHOOTonline.com/go/subscribe

Brand New[s] Read & Find... New Products | New Services | New Research | People on the Move | Mergers & Acquisitions | New ScreenWork



Avid[®]
NEW THINKING



**Your business side. Your creative side.
Inspire both. Introducing Avid's new editing lineup.**

An evolutionary system architecture that delivers what's most important to you. Quality, performance and value. A new way of thinking. A new way of doing business. Take a closer look at Avid.com/Editors/Shoot.

SHOOT

THE LEADING PUBLICATION
FOR COMMERCIAL, INTERACTIVE,
& BRANDED CONTENT PRODUCTION

September 26, 2008
Volume 49 • Number 16

www.SHOOTonline.com

EDITORIAL

Publisher & Editorial Director

Roberta Griefner

203.227.1699 ext. 13 rgriefner@shootonline.com

Editor

Robert Goldrich

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

Christine Champagne

Millie Takaki

ADVERTISING

Sales Director, East/Midwest/Canada/Latin America

Robert Alvarado

203.227.1699 ext. 15 ralvarado@shootonline.com

Sales Director, West Coast/International

Meridith Riley

323.960-8035 ext. 6685 mriley@shootonline.com

Advertising Production

Gerald Giannone

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699, ext. 14 mbarone@shootonline.com

OFFICES

Main Office

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2008 DCA Business Media LLC. All rights reserved.

No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

To Subscribe Go To

www.shootonline.com/go/subscribe

For Subscription Service Inquires Call:

1.847.763.9620

If your mailing label says **RENEW**, then go to www.SHOOTonline.com/go/renew and complete our online renewal form today.

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in July and August when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT e-edition published weekly except in January, July, August, and December when three-times per month.

SHOOT is produced in the U.S.A.

SHOOT is a member of



spot.com.mentary



Bill Melendez

While a primetime commercial Emmy nomination for Coca-Cola's "It's Mine" is hard to top, praise of another kind certainly ranks for me personally. In this case the praise comes in the form of a thought that first crossed my mind upon seeing "It's Mine" during this year's Super Bowl—that the spirit of the spot was true to the classic Charlie Brown character as captured in TV animation from the

great animator, director and producer Jose Cuatemoc "Bill" Melendez.

Melendez died on Sept. 1 at St. John's hospital in Santa Monica. He was 91.

I met Melendez once, back when he maintained his animation studio, Bill Melendez Productions, on Larchmont Blvd., just blocks from SHOOT's current West Coast roost on the Raleigh Studios lot in Los Angeles. I also had the occasion to do a couple of phone interviews with him in subsequent years.

He was a warm, sweet, decent man

and it struck me that his warmth, sweetness and decency were the same traits that made Charles Schulz's classic, treasured "Peanuts" cartoon strip so popular and appealing.

Melendez, his studio partner Lee Mendelson and Schulz brought the "Peanuts" characters to life on television, helping to establish the format of

Melendez's warmth, sweetness and decency were the same traits that made the classic "Peanuts" cartoon strip so popular and appealing..

the half-hour animated special of which the Charlie Brown shows were a pioneering staple. The very first "Peanuts" special, *A Charlie Brown Christmas* (originally sponsored by Coke), won both an Emmy and a Peabody Award. It debuted on CBS and is now shown each holiday season on ABC.

Melendez also had a hand in four "Peanuts" theatrical films (A Boy Named Charlie Brown; Snoopy, Come Home; Race for Your Life, Charlie Brown; and Bon Voyage Charlie Brown).

Melendez's involvement even included his voice for the Snoopy character's laughs and sobs. According to Melendez's obituary in the *Los Angeles Times*, the emergence of Melendez as the voice of Snoopy sprung from fortuitous circumstance. Schulz said that Snoopy couldn't talk. So Melendez experimented with making sounds that

studios as United Productions of America (UPA) and Playhouse Pictures. And in 1959, he directed the first animation of the "Peanuts" characters for a series of spots promoting the Ford Falcon.

Melendez's accomplishments in animation encompassed working at Walt Disney Studios, contributing to *Pinnocchio*, *Bambi* and *Fantasia*, as

well as Mickey Mouse and Donald Duck shorts.

He later animated Bugs Bunny, Daffy Duck and other classic Warner Bros. characters.

Melendez is survived by his wife Helen, two sons, six grandchildren and 11 great grandchildren. Donations in Bill Melendez's memory can be made to Children's Hospital in Los Angeles, 4650 Sunset Blvd., #29, Los Angeles, Calif., 90027 (www.childrenshospitala.org).

POV



It's So Yesterday

About three days before most shoots take place I lose my producer. And all the other serious, hard working production folks around the office go missing; I can't find the production manager, her coordinator and you can forget about all the PAs.

I mean they're still physically in the same zip code but their brains have been taken over by "the system" and they are now committed to a radically different kind of production that has the square root of bugger all to do with the commercial we are about to shoot.

These tightly-torqued production folks are in fact working relentlessly and against the clock to produce the all important pre-pro book. And when finally it is finished, bound and caressed into shape, another 15 copies of this classic will have to be replicated. (Like most classics this book will never be read cover to cover.) But it's a beautiful thing. First you've got some lovingly created client logo that adorns the front of the binder and that only the PM has the skills to do, and the pretty tabs with colorful numbers on them which have been three-hole punched into submission. And we haven't even got to the vital content inside. Here there are various photos and images that have been formatted

into the body of the beast as well as pages galore that list the caterer, the colorist and the absent creative director plus the address of the agency, the map to the stage and the approved script that is going to be read word for word including the video directions.

Can you imagine the weight of all the paper from 15 pre-pro books, printer inks, and trips to Staples. And what about the (w)man-hours involved in all the copying, formatting, late phone calls with additional revisions, blah blah blah. And now multiply all this by all the shoots you do and then by all the shoots your company does... well you get my point.

It's kind of ridiculous and strikes me as a monumental waste of energy and resources that maybe, just maybe is symbolic of the way we produce commercials right now. We are operating as if we are unaware of shrinking margins, the earth's precious resources and the declining impact of the 30-second spot. (This order can be re-arranged to suit your priorities.)

I can't help feeling that the client is sitting there at the pre-production meeting and this thought bubble comes over his head, "Oh this is why I am paying \$175,000 per shooting day when my cousin Ira's wedding video cost \$4,000 including the editing.

Duh, Ira never got a pre-pro book."

Am I alone in thinking that it's time to change this practice? Let me throw out at least a transitional idea so as not to shock the system too much. Why doesn't the production company email all relevant contents to everyone and their wife and then we'll all turn up with to the pre-pro meeting, open our laptops and gaze at the screen while we run through what we all need to understand and obtain approval from

the powers that be.

Now if this were to happen, we could all feel just a teensy bit smug knowing that we're doing our part to be more green which would help us in turn feel even more important as we set about our God given task to increase consumption of various goods and services.

Jeremy Warshaw is a director with The Observatory, New York.

Flash Back

September 26, 2003 Bob 'n' Sheila's Edit World, the San Francisco shop launched in 1994 by commercial editors Bob Spector and Sheila Sweeney, is slated to close Sept. 30. The decision to shutter was made despite the fact that the shop continued to be profitable, according to Spector and Sweeney....Director Anouk Besson, formerly of bicoastal Epoch Films, has come aboard bicoastal Celsius Films for exclusive spot representation in the U.S....Production companies Zero 2 Sixty, New York, and Comotion Films, Atlanta, have entered into a joint marketing and production partnership.....

September 25, 1998 For bicoastal/international Propaganda Films, an Independent state of mind means facilitating spot opportunities for a select group of feature filmmakers....Director Vadim Perelman is about to join Atherton, the bicoastal shop headed by president/executive producer Julie Atherton....Peter Berg, best known for portraying Dr. Billy Kronk on the CBS drama Chicago Hope, has signed as a director with Tool of North America, Santa Monica, for exclusive spot representation.

PEOPLE & PROJECTS

Director Jaume Collet-Serra Joins Alturas Films' Roster

By Robert Goldrich

SANTA MONICA—Director Jaume Collet-Serra—who at one time went by the Jaume moniker in the commercials world—has come aboard Alturas Films, the Santa Monica shop under the aegis of president/executive producer Marshall Rawlings, for exclusive spot representation.

The move reunites Collet-Serra with Roger Hunt who recently joined Alturas as executive producer. Hunt has collaborated off and on with Collet-Serra over the years, first during the director's earliest commercials

prior to his coming over to Alturas.

Collet-Serra has also made his mark in feature filmmaking. He just came off of directing the Joel Silver-produced thriller *Orphan*, which is slated for a 2009 release.

The director and Silver have a track record of collaboration. Upon seeing Collet-Serra's stylized, surreal and often dark work in the advertising arena, Silver hired him to direct *House of Wax* in 2004. This marked Collet-Serra's feature directorial debut.

Since then, Collet-Serra's love for football took him back to his na-

ture filmmakers for select advertising projects. However, as earlier alluded to, Collet-Serra's roots are in short form.

He actually broke into the business as an editor, and then transitioned to directing music videos and later diversified into commercials.

Over the years Collet-Serra has directed spots for assorted clients such as Sony PlayStation (including "Seals Online" for TBWA\Chiat\Day, Los Angeles), Budweiser, AOL, MasterCard, Miller Lite, Pontiac, Smirnoff Ice, Renault, Verizon, 7Up and Delta Air Lines.

After breaking in with The End, Collet-Serra shifted his commercials affiliation to bicoastal/international Partizan in '00. He then joined Believe Media in '05.

Collet-Serra said that he signed with Alturas Films because of both Rawl-

Continued on page 11



Having wrapped the feature *Orphan*, Collet-Serra returns to spotmaking via Alturas.

via now defunct production company The End where Hunt was head of production and then executive producer. More recently as a freelancer, Hunt produced several commercials for Collet-Serra at bicoastal Believe Media, which was the helmer's ad roost

ive Spain to helm *Goal2! Living The Dream*, a feature which recently hit the big screen in the United States on a limited run.

After *Orphan*, Collet-Serra now returns to commercials via Alturas Films, a company known for handling

NEW YORK—Key players in Cut+Run, New York, have bought the Manhattan shop, turning it into Cutting Room Films. The buyout puts former Cut+Run editors Chuck Willis and Mike Douglas as well as executive producer Susan Willis in charge of the newly christened Cutting Room. Douglas becomes a partner in the new venture along with its founders, Chuck and Susan Willis.

Meanwhile Cut+Run continues to maintain its bases of operation in Santa Monica and London. Cut+Run founder/editor Steve Gandolfi said his company will soon be releasing details about its new Manhattan location and the leadership team and talent being

assembled there.

As for Cutting Room Films, it hits the ground running with largely the same talent, location and infrastructure that was in place at Cut+Run, New York.

In addition to Chuck Willis and Douglas, Cutting Room Films' roster of editors include Jon Grover, Joel Miller, Chris Hellman, Merritt Duff and TG Herrington.

Miller and Grover recently came over from Cut+Run's London office and now shift from Cut+Run, New York, to Cutting Room Films. Miller just wrapped two international campaigns for Sharp while Grover, who recently cut MasterCard's "Elephant"

spot, was at press time about to embark on a Honda job.

Exec producer Willis said she is enthused over the prospects of continuing "to build on the success we created over the last few years with all of our editors here in New York as well as the talent we've added from the London office."

That success at Cut+Run, New York, includes major ad campaigns over the years for such brands as MasterCard, Bank of America, adidas, Lipton, Pizza Hut, Verizon, Subaru, GMC, Mercedes-Benz, the New York Lottery, Continental Airlines, Sharp, Ford and *Saturday Night Live*.

Continued on page 11

Arnold, Director Joshua Seftel Ask For A Year Of Your Time

By Robert Goldrich

NEW YORK—In PSAs created by Arnold Worldwide, Boston, directed by Joshua Seftel of Redtree Productions, Boston, and broadcast by Comcast, viewers will get the chance to see the good being done by the young volunteers of City Year who dedicate a year to community and country as tutors, mentors and role models who transform children's lives.

The spots feature City Year corps members—17-to-24 year-olds from diverse backgrounds—in meaningful moments that convey the powerful impact they have as young people engaged in citizen service. Each PSA carries the City Year tagline "give a year. change the world."

The centerpiece "Anthem" spot shows the volunteers decked out in their red City Year jackets, juxtaposed with stock footage of historic figures who have been faces of positive change, including Mahatma Gandhi, Dr. Martin Luther King, Cesar Chavez and Mother Theresa. A young volunteer declares, "I am change



CLICK HERE TO VIEW SPOT

City Year's "Anthem"

and this is what I wear." We see a group of youngsters in unison zip up their red City Year jackets. And then the camera shows the back of that jacket, carrying the City Year logo. The website address cityyear.org also appears.

"The more you learn about City Year, the more you are inspired by the energy, passion and optimism that shine through everything they do," said Arnold creative director Brian Hayes. "We hope these new ads convey this and motivate more young people to get involved in the program."

The ads will be broadcast nationwide by Comcast, a City Year corporate partner. Part

of its three-year, \$27 million commitment to City Year is the donation of airtime that will show the PSAs nearly 2,400 times on Comcast networks.

Seftel brought his documentary chops to the campaign, chronicling the work of City Year volunteers. The DP was Giorgio Scali.

The Arnold team included CCO Pete Favat, creative director/copywriter Hayes, creative director/art director Andi Bird, copywriter Matt Kaiser, producer Chris Perry and assistant producer Reagan Puleo.

Editor was Shondra Burke of Red Tree. Post facility was Brickyard VFX, Boston.

Sound Lounge M&SD Strays Into New Territory

NEW YORK—Sound Lounge Music & Sound Design (SLMSD), New York, has entered into a partnership with artist management and licensing company Stray Dog Music, Brooklyn, N.Y., to form a music supervision unit.

Partners/producers Erik Steinert and Axel Niehaus launched Stray Dog in 1996 as a production and artist development company. Over the years, Stray Dog has evolved into a music licensing firm due to its relationships with artists and ability to cultivate and identify new talent. Niehaus and Steinert have worked on production for assorted artists including Alicia Keyes, Stevie Wonder, Carly Simon, The Roots, P-Diddy and Mary J. Blige.

"Axel and Erik bring an added dimension to the creative services at SLMSD," said Sound Lounge partner/sound designer Marshall Grupp. "The ability to offer expert music supervision and licensing allows us to accommodate the needs of both our advertising clients as well as the feature film and television series communities."

Stray Dog Music has created a size-

able network of tastemakers, labels, bloggers, journalists, managers, lawyers, store owners, radio programmers and promoters. This network keeps them plugged into developing scenes all over the world.

"By the time SPIN Magazine is talking about the new scene in Indiana, we already have The Black Diamond Heavies and The Giggles in our catalog," said Steinert. Niehaus noted that Stray Dog has "never completed a job that

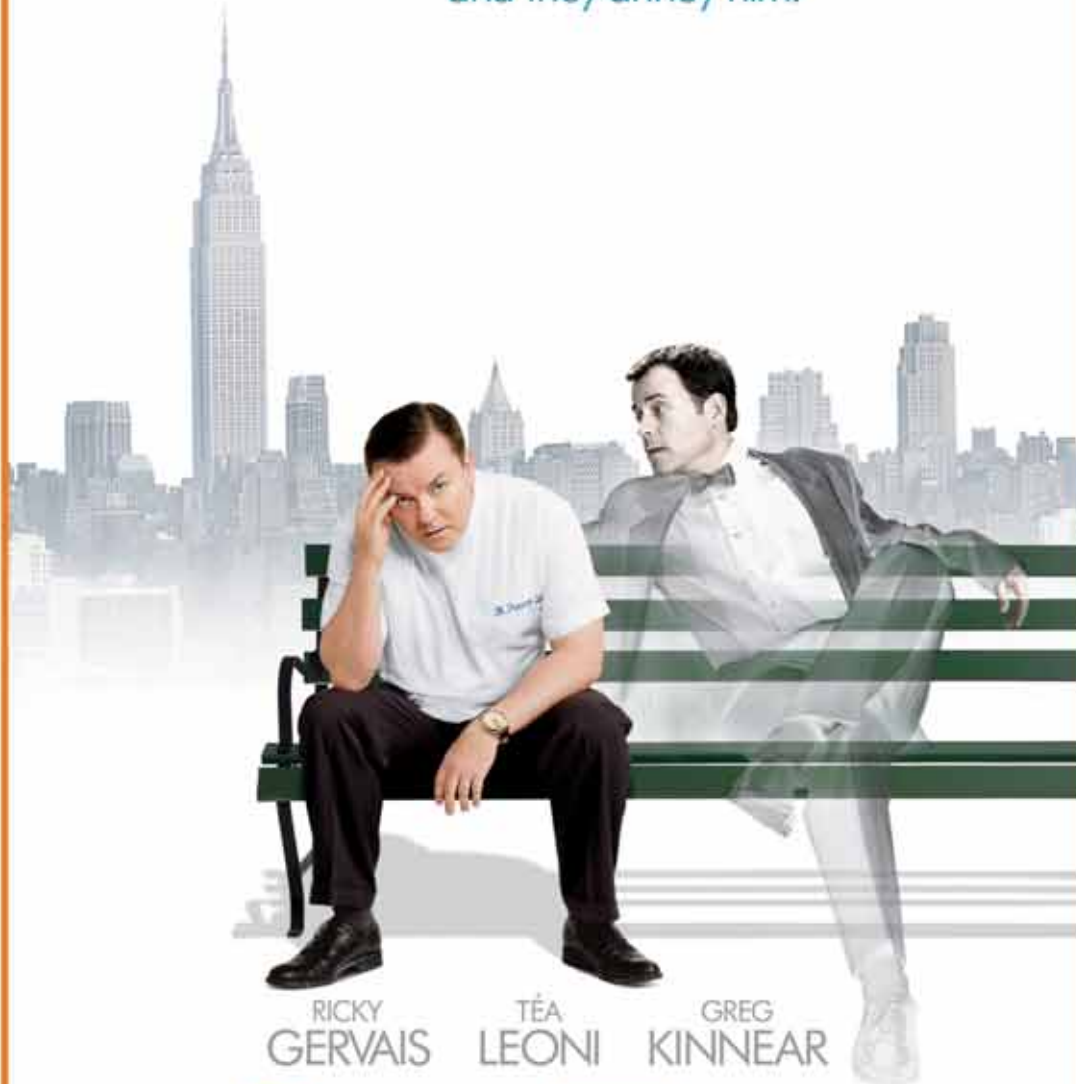
ended with the same music it had in the brief. They always seem to travel between styles, genres, licensed vs. composed, iconic vs. indie...our value is in the ability to deliver quality music, quickly, whether it is a huge iconic hit record, an indie band about to explode, an original piece of music composed by one of our in-house composers, or even a new custom song by one of our many indie bands and writers."

Recent credits for Stray Dog include a Buick campaign via Digitas and projects for Nike and American Express. SLMSD is a sister brand to New York audio post house Sound Lounge.



Axel Niehaus (l) and Erik Steinert

He sees dead people...
and they annoy him.



RICKY GERVAIS TÉA LEONI GREG KINNEAR

GHOST TOWN

DREAMWORKS PICTURES AND SPYGLASS ENTERTAINMENT PRESENT A PHOENIX PRODUCTION "GHOST TOWN" RICKY GERVAIS TÉA LEONI GREG KINNEAR JULY CAMPBELL KRISTEN WOOD DANA VEY
MICHAEL ZANELLI GREG KATZ EDWARD ZWISLOCKI SAM WELLS PHILIPPO CARONICO JAMES FRED MITCHELL AND JAMES ROSEY GINA LISA GARY HANCOCK LISA THORNTON
CASTING BY JILL KAPLAN COSTUME DESIGNER JILL KAPLAN HAIR AND MAKEUP BY JILL KAPLAN PRODUCTION DESIGNER JILL KAPLAN
EXECUTIVE PRODUCERS DAVID KATZ JOHN KAPLAN PRODUCED BY DAVID KATZ WRITTEN BY DAVID KATZ DIRECTED BY DAVID KATZ
DREAMWORKS PICTURES PRESENTS A SPYGLASS ENTERTAINMENT PRODUCTION
DISTRIBUTED BY DREAMWORKS PICTURES
© 2005 DREAMWORKS PICTURES ALL RIGHTS RESERVED
DREAMWORKS PICTURES
SPYGLASS ENTERTAINMENT
PHOENIX PRODUCTIONS
DREAMWORKS PICTURES
SPYGLASS ENTERTAINMENT
PHOENIX PRODUCTIONS

September 19
GhostTownMovie.com

Visual Effects and Animation
By



Messina Enters Spot World With Bang

NEW YORK—Mateo Messina, a Los Angeles-based composer best known for his lauded underscore to Oscar-nominated director Jason Reitman's hit film *Juno*, has linked his talents and studio with Bang Music, New York, for all commercial compositions.

Messina gains deeper production support and a broader platform worldwide via Bang. Conversely Bang garners—and provides the ad world access to—a leading composer whose work spans features (*Juno* as well as Reitman's *Thank You For Smoking*), television (NBC's *The Office*) and spots (including scores for Intel, AOL, VW, Microsoft and the Sundance Festival).

Most recently he finished work on a commission from the NFL—an arrangement of Led Zeppelin's "Kashmir" which Messina conducted and performed live with Alice In Chains and members of the Northwest Symphony Orchestra at halftime of the Seattle Seahawks home season opener earlier this month (9/14).

As a film composer, Messina views his role as that of a "storyteller," helping directors and producers move their narrative forward through sound. "I believe viewers should feel the music more than hear it," he related. In his sym-



(L to r): Greenfield, Stratton, Sr. Producer Sara Iversen, Messina

phonies and commissions, Messina has written for and conducted orchestras, rock bands, a 200-member children's choir, a collegiate drum line as well as the intimate ensembles he's deployed in several feature films.

Messina has earned several honors over the years, including a Best Score Award at the Festival Tous Courts in France and an Outstanding Score Award at the One Reel Film Festival in the States. The latter was earned on the strength of Messina's work on *Terra* ('03), the former for *The Freak* ('02). Both *Terra* and *The Freak* are short films directed by Aristomenis Tsirbas.

Bang creative director/founder/part-

ner Lyle Greenfield cited the depth and breadth of Messina's musical experiences and interests as providing him with "the complete palette for film scoring of every kind. And his energy is simply next level. We've already begun working together on a major ad project."

Headed by Greenfield (who is also president of the Association of Music Producers), partner/composer Brian Jones and executive producer Brad Stratton, Bang provides original composition, soundtracks, licensing, radio production and sound design.

Through its partnerships with Los Angeles-based Studio 8 Sound, composer Espen Noreger's studio in Stavanger, Norway and Air-Edel/Cutting Edge Studios in London, Bang offers music supervision, ADR, Foley, sound editorial and mastering globally. Bang's New York facility houses three recording studios, including a surround mix and mastering suite.

Bang's ad work spans such clients as Mercedes-Benz, Victoria's Secret, Heineken, Mountain Dew and McDonald's, as well as promos for MTV, ESPN and Comedy Central. Furthermore, Bang has successfully diversified into longer form (TV series *Shear Genius*, *Real World* and *Scrubs*).

ARTISANS

Hoytyboy Signs Director Robert Maya

SAN FRANCISCO—Director/camerman Robert Maya has joined Hoytyboy Pictures for exclusive commercials representation in the U.S. Maya, who continues to be repped throughout Canada by Mad Films, Toronto, comes aboard a Hoytyboy directorial roster that consists of Steve "Spaz" Williams, Richard Kizu-Blair, John Kricfalusi and Rob Schneider.

Clint Goldman, executive producer/principal at Hoytyboy Pictures, has followed Maya's career for some time. There's a connection with Williams in that both he and Maya have been represented via the aforementioned Mad Films.

"When we started Hoytyboy," recalled Goldman, "Robert [Maya] was always someone that we wanted to represent in the States, and finally, just recently, we had a chance to sit down and discuss representing him through Hoytyboy Pictures. I was always surprised that he had not really been repped seriously stateside prior considering that he lives here in Miami and is such a gifted director/camerman with great passion about the art of commercial filmmaking."

Goldman added that Hoytyboy Pictures hopes to expand Maya's artistic and creative palette to include a bit more visual effects work.

Still roots

Maya began his career as a photography student at NYU, splitting his time between shoots and the rental house where he worked. He then assisted the famous still photographer Bruce Weber for two years in the early 1980's. Maya resisted getting pi-



Robert Maya

geonholed as a fashion photographer. "I started out doing lots of cosmetic work, but wanted to tackle as many genres as possible," he related.

The director believes his strong technical background helped him expand into storytelling, comedy and dialogue work. "I've always had a very organic filmmaking sense," he related. "I understand strobes and lighting, but when given the chance

I'd rather let nature be my art director." Maya cited a recent shoot for Ford involving the lensing of deer in a forest. The point of the spot was to show just how quiet and close to nature a Ford Hybrid could be. Maya said that a number of the directors bidding for the job proposed shooting the spot in a controlled environment like a zoo. "I didn't want to do that with the deer, preferring to work with nature."

Among the factors attracting Maya to Hoytyboy were the work of its directors and the shop's expertise in combining the worlds of live action and computer graphics.

Hoytyboy has been active with a mix of spot work for the U.S. and international markets. Williams just wrapped spots for Trix (out of Saatchi & Saatchi, New York), Dirol (McCann Moscow), Juicy Fruit and Beeline (BBDO Moscow), Mirinda (BBDO, Dubai), Montana's (BBDO, Toronto), AT&T (Bravo Group in Miami), and Diet Dr Pepper (Y&R, San Francisco). Kizu-Blair's recent endeavors include Toyota (22 Squared, Atlanta) and Chrysler (BBDO Detroit). Kricfalusi (of *Ren & Stimpy* fame) is working on a large series of webisodes for an undisclosed client while Schneider's directorial feature debut, *Big Stan*, has been released internationally.

Short Takes

TEAM SAATCHI WRAPS PARALYMPICS ANTHEM

Director Luke Scott of RSA, editor Cyril Metzger of Cut+Run, London, and Sir Paul McCartney himself contributed to an emotionally stirring 60-second spot—"Superheroes" out of Team Saatchi, London—designed to help fundraising efforts for the U.K.'s Paralympic athletes.

McCartney lent his iconic song "Live and Let Die" to the project which shows a series of Paralympic athletes in action.

McCartney explained the circumstance that drew him to the campaign, relating, "I met leading Paralympic dressage rider Sophie Christiansen and was completely blown away by her skill, dedication and the fact that she had won a gold medal for Britain, so I felt I had to do something. My suggestion was simple. Why not create an ad that would highlight the work of Paralympics GB and call on the British public to donate much needed money?"

Editor Metzger described the footage as "beautifully directed in terms of content and emotion, all the images were so arresting that the drama wrote itself."

Team Saatchi creatives were Adrian Borra and Julian Borra with Laura Mueller serving as producer.

Jan Richter-Friis was the DP.



AMERICAN SOCIETY OF CINEMATOGRAPHERS' HERITAGE AWARD DEDICATED TO BUD STONE

The American Society of Cinematographers (ASC) has dedicated the 2009 Heritage Award to the memory of Burton "Bud" Stone, who was president of Deluxe Laboratories for 18 years.

The organization has simultaneously issued a call for entries in the 23rd annual Heritage competition for undergraduate, graduate or recently graduated film school students. The deadline for submissions is November 1. The Bud Stone Heritage Award will be presented to one or more recipients during the 23rd Annual ASC Outstanding Achievement Awards on February 15 in Los Angeles.

Inaugurated in 1999, the ASC Heritage Award has been dedicated to the memory of a different cinematographer each year. This is the first year that the award will be dedicated to the memory of an extraordinary individual in the film industry who was not a DP.

Stone died on April 18 at the age of 80.

PEOPLE IN THE NEWS

Bicoastal Lost Planet has named editor Kim Bica a company partner. Bica is based in Santa Monica and joins editors Paul Martinez, Charlie Johnston and Geoff Hounsell as partners. The group of editors will continue to work closely with owner/editor Hank Corwin, and executive producers Betsy Beale (Santa Monica) and Alec Sash (New York). Bica regularly cuts commercials for such directors as Errol Morris and Tarsem. Her recent work includes Cisco's "Anthem" directed by Tarsem and an American Express "Members Project" spot directed by Martin Scorsese....Editor Jamaal Parham has joined the roster of Chemistry, New York. He is particularly known for the music and rhythm-based style that helped earn Fatboy Slim's "That Old Pair of Jeans" an MPVA Award nomination for best electronic video. Parham, who's been active in both clips and spots, had most recently been freelancing after starting out at bicoastal Final Cut....Rob Guenette, currently president of agency Taxi Canada, becomes CEO, responsible for all Taxi offices in Canada and the U.S. Additionally Ron Wilson, now CFO, adds to his current role the title and responsibilities of COO, overseeing each of Taxi's six offices....



Kim Bica

Director Jonathan David Comes Aboard TWC For Commercials

SANTA MONICA, Calif.—Director Jonathan David has signed with TWC, Santa Monica, for exclusive spot representation. The announcement was made by TWC managing director/executive producer Mark Thomas. David joins a company directorial roster that includes Brain Baderman, Sebastien Chantrel, Trevor Cornish, Jeff France, David Jellison, Justin Klarenbeck, Matt Murphy, Alex Ogus, Suthon Petchsuwan, Bo Platt, Hamish Rothwell, Eric Saarinen and Selby.

David's last company affiliation was bicoastal Go Film. Prior to that he was at bicoastal/international MJZ. His current reel includes work for HSBC, ESPN, Comcast and Nokia.

A documentary director who started his spot career by winning a pair of Cannes Lions right out of the box, David said he's looking for subtle comedy about people and "the unpredictable situations in which they find themselves with others. I like to shoot carefully observed, character-driven

creative with a humorous twist that tell stories that are accurate about who we are and how we behave. Of course, there is no accounting for taste, but I prefer humorous moments that make people think in a subtle way about other people and their state of affairs."

David added, "I think the genre of comedy is coming back to a more sophisticated level. Look at what's on television. Whether people are watching *The Office* or *Entourage*, *Weeds* or *30 Rock*, they are looking for sto-

ries about people as they try to adapt to what's around them. It's the same with good films. I'd like to see more of that careful observation in the work I'm involved in."

Thomas observed that David "tells stories that are like little movies, his passion for real filmmaking and attention to detail are evident in his entire body of work. His spots make you smile and compel you to think, which are rare attributes. He knows how to whisper a joke, as opposed to

shouting one. Performance, visuals etcetera, he has a deep skill set of storytelling abilities and he brings them to the table in many different genres. Jonathan David is that special kind of director that likes new challenges and continuously pushes himself to meet them."

TWC is represented by independents Mary Ford & Associates on the East Coast, Doug Stieber & Nichole Tinaglia in the Midwest and Kelley Class on the West Coast.

Shout It Out Loud Extends Its Reach Into Original Music

Company Incorporates A&R Approach For Commercials, Signs 11 New Bands To Its Talent Roster

NEW YORK—Best known for its expertise in music supervision and licensing for commercials, Shout It Out Loud Music (SIOLM) is ramping up its services to include original music—a natural evolution and extension of the SIOLM brand.

Music supervisor/composer Francis Garcia and feature film composer/songwriter Andrew Hollander head the year-old company. The work of these two New York-based composers spans the worlds of advertising, feature films and records. They have created tracks for commercial campaigns on behalf of AT&T, American Express, Olay, Fuse, Reebok, Verizon and a Wes Anderson-directed spot for Dasani.

Hollander's credits include the feature films *Waitress* starring Keri Russell, *Serious Moonlight* starring Meg Ryan, and *The Photographer*, which screened at the Cannes Fest and featured Maggie Gyllenhaal.

Former Elias Arts/New York head of music supervision and composer

Garcia brings years of experience in original composition, music supervision and licensing for commercials and feature films. He also functions in an A&R capacity with recording artists by discovering emerging talent, organizing music events and releasing compilation CDs.

"We have deep roots in the music industry, born from an indie music pedigree and a genuine passion for music," related Garcia. "We're down in the trenches, regularly attending shows and researching new music, so discovering talent is a completely organic process for us.

"Our A&R-type approach to commercial music allows us to utilize our vast network of bands, artists and composers for licensing opportunities, as well as original compositions."

SIOLM has recently signed 11 acts to its roster:

- Walter Meego—electro pop from Los Angeles.
- Tigercity—disco/pop rock from

Brooklyn, N.Y.

- Eagle Seagull—chamber pop from Lincoln, Nebraska.

- Belaire—indie/new wave from Austin, Texas.

- Shout Out Out Out—electro/punk rock from Edmonton, Canada.

- Spain Colored Orange—psychedelic/indie rock from Houston.

- Cheyenne—Americana from Brooklyn, N.Y.

- The Antlers—shoegaze/avant pop from Brooklyn, N.Y.

- Scorpion Child—classic rock n' roll from Austin, Tx.

- Anamanaguchi—NYC power pop performed with a modified Nintendo game system

- And Floormodel—downtempo electronica from Los Angeles and Cologne, Germany.

"Stylistically, our bands run the gamut," added Garcia. "We try not to be too genre-specific, which is complementary to our existing music library. We tend to function like a

record label in terms of development by taking our bands to a higher level with promotional initiatives. We exert a lot of energy towards band promotion, whether it's directly pitching for a project or harnessing our connections to get the band's music in front of the advertising industry."

SIOLM's initial work includes tracks for an Olay spot and the entire musical packaging for Nicktoons' upcoming Saturday Morning block of comedy programming, which includes *Catscratch*, *Teenage Robot* and *Tak*. Recent marketing initiatives include a SIOLM-hosted party at the record industry's SXSW (South by Southwest) Music Conference, which attracted hundreds of music lovers, as well as advertising, film & TV and record label professionals. SIOLM also curated a 16-track CD compilation of artists, including MSTRKRFT, The Blakes, White Rabbits, Tigercity and Rhett Miller, for the February issue of *HARP Magazine*.

The SIOLM team also includes producer Leigh Hurwitz, engineer/sound designer Jeff Slutz and sales rep Kamila Prokop. They approach each assignment by asking clients what kind of emotional response they want to evoke. Capturing a feeling can be more effective and stronger than citing the sound of a specific band. Upon discussing the creative direction internally, they then target the right specialized talent for the job.

"Supplementing our arsenal of traditional composers with current recording artists elevates our creative process," concludes Garcia. "There's an energy level and chemistry that a band gets from making records and playing shows every night. When a project demands a specific music direction, employing a band from that particular scene lends an air of authenticity. Our main role is to act as a creative partner and conduit between the bands, artists, ad agencies, record labels and publishing companies."

Frantic Films Opens Branded Content + Commercials Division

TORONTO—Animation/effects/live-action house Frantic Films has launched Frantic Branded Content + Commercials, a multi-disciplinary production facility that specializes in creating original integrated entertainment content for use across traditional and emerging media platforms.

With offices in both Toronto and Winnipeg, the studio has a track record of working cooperatively and creatively to deliver high-quality, deep-impresion content and advertising solutions for brands, agency partners, and entertainment outlets. Frantic's projects include traditional broadcast television series, feature films, documentaries, and branded content for clients such as the Discovery Channel, Slice Network, The Canadian

Museum for Human Rights, and the Canola Council of Canada.

Frantic VP/exec producer Jeff Peeler related, "As advertisers shift away from high-priced 30-second creative, the relationship and dependence on experienced producers who can also act as creative partners will continue to increase. Frantic can be that partner...helping our clients and agencies create effective content for this new form of advertising."

The Frantic Branded Content + Commercials team creates targeted entertainment programming for integrated advertising, including television series, short and feature films, animation, digital advertising, as well as traditional television commercials. These original content solutions can



Jeff Peeler

be distributed in numerous ways including traditional broadcast, online, wireless, and digital out-of-home.

Frantic is currently in development on a 10-episode network television series that not only features an actual advertising agency at its core, but also brings an advertising brand to the forefront of each episode.

Peeler and executive producer Wai Pheng Gan head up Frantic Branded
September 26, 2008 SHOOT 7

Content+Commercials, with oversight from Frantic's overall chief executive Jamie Brown.

The latter, who received the inaugural Lionsgate Innovative Producer Award at the Banff World TV Festival, is known for the creation and development of content for a varied mix of specialty channels.

Meanwhile Peeler has helped brands such as Wal-Mart, Verizon, MTV Worldwide and Monsanto build awareness through long and short-form advertising and other forms of promotional fare.

And Gan served as an advertising agency producer in Canada for DDB, Ogilvy, Lintas and McCann Erickson.

Another key player in the Frantic mix is creative director Bill Stewart

whose background is as a designer/illustrator/ animator.

The Frantic Films family also includes a traditional film and television division, creating factual and dramatic television series, as well as feature films. *Til Debt Do Us Part*, which airs in Canada on Slice Network and in the United States on American Life, as well as in the U.K. and Asia, is a lifestyle program in which a financial wizard helps save debt-stricken families and failing marriages. And Frantic's *Guinea Pig*, which airs on Discovery Channel in Canada, the U.K., and Germany, and Viasat in Europe, follows an unflinching host who acts as the subject of extreme science experiments that test the limits of the human experience.

Agency Producers Offer Insights Into Challenges Faced And

Continued from page 1

was first intended for TV but never made it there.

Challenges, reflections

For further backstory on “Swear Jar” as well as the other Emmy-nominated commercials, *SHOOT* checked in with the agency producers on these projects for insights into the challenges each job posed as well as for personal reflections on the significance of the Emmy honor.

Will St. Clair, VP/ executive producer at DDB Chicago, and agency producer on “Swear Jar,” observed, “I don’t know if it [the Emmy] would qualify as populist recognition but it is definitely recognition from the entertainment community. And as recognition that reflects entertainment value, the Emmy is quite an honor. As an agency, as a producer, as a creative—we’re all striving to meet that entertainment standard. We know that to get the eyeballs, the attention and anything that translates into what a client needs, you have to entertain.”

The spot’s premise centers on an office setting up a “swear jar” into which money will be put each time someone at work swears. The funds collected will be used to buy Bud Light for the



Will St. Clair

office staffers, causing bleeped-out expletives to fly out of the mouths of employees and executives alike all over the workplace.

For St. Clair, the biggest challenge was to not rely too heavily on the cheap laughs inherently in the concept. “There’s always a prurient interest in cussing,” he said. “We all laugh at stuff like that anyway. But we couldn’t rely on that too much as a crutch.

“The thrust from the beginning,” he continued, “was to find a director who would put emphasis on performance and creating vignettes that would come across to an audience—to the point where the viewer would imagine a little bitty story about each of the people in the vignettes. That’s why we went with David Shane as the director. The performances he cap-

tured felt reel and the office situations hold your interest.”

Shane was at bicoastal/international Hungry Man at the time he directed “Swear Jar.” (Shane has since moved over to production house opo+ive, New York.) “David puts everything he’s got into nailing performances. There are exhaustive callback sessions. He’s never satisfied,” said St. Clair. “And that helped us elevate ‘Swear Jar’ to the spot it became.”

St. Clair also credited Anheuser-Busch for “letting us take creative risks for entertainment value. To have a client that will hold hands with you and go there—recognizing the value of entertainment—is tremendous.”

“Swear Jar” topped a field of Emmy-nominated spots this year that also consisted of Hallmark’s “Brother of the Bride” directed by Joe Pytka of Venice, Calif.-based PYTKA for Leo Burnett, Chicago, and three commercials produced by bicoastal/international MJZ: FedEx’s “Carrier Pigeons” directed by Tom Kuntz for BBDO New York with visual effects from Framestore, New York; Travelers’ “Delivery” directed by Rupert Sanders for Fallon, Minneapolis, with visual effects by Mass Market, bicoastal; and Coca-Cola’s “It’s Mine” helmed by Nicolai Fuglsig for Wieden+Kennedy, Portland, Ore, with effects done at The Mill, New York.

“Brother of the Bride”

Tom Keramidas, VP, content architect at Leo Burnett, served as producer on the agency’s Hallmark spot “Brother of the Bride.”

“Sitting at the Emmy Awards show on Saturday night, the cliché was true for me—it was an honor to just be there and to have had our work nominated,” related Keramidas.

“To be recognized in a non-advertis-



Tom Keramidas

ing competition as prestigious as the Emmy Awards,” he said, “reaffirms the value of good storytelling and how well crafted commercials have come to be considered today just as valid a piece of entertainment as the television programs themselves.”

As for the spot’s biggest challenge, Keramidas cited casting, noting at the same time that there was considerable comfort knowing that Pytka was directing. “He’s a masterful storyteller who handles dialogue so beautifully,” said Keramidas. “His instincts on casting and performance are so true. While he doesn’t shoot tons of takes, everything he gives you is usable in so many ways.”

Still, casting was of paramount concern. “We knew casting would make or break the commercial,” affirmed

Keramidas who described the spot’s title character (“Brother of the Bride”) as “a well meaning guy who makes a lifetime of faux pas in one afternoon at a wedding. He’s well meaning but can’t help himself. He says the wrong things at the wrong times—yet he also has to make the transition as an actor to delivering at the end of the commercial a heartfelt message to his sister. You have to cast a guy whom you like from the beginning. And when he says the wrong thing, you hurt for him. You feel for him. You aren’t laughing at him.”

Keramidas added that director Pytka and the advertising agency ensemble had the luxury of having two minutes to tell the story. (The spot debuted during a Hallmark Hall of Fame presentation; at press time, a 90-second version was being wrapped for exposure elsewhere)

“We needed the full two minutes to do justice to the character and to follow the arc of the story,” related Keramidas who added that the other luxury afforded him and his colleagues was to have a client like Hallmark. “There are so few accounts that value this kind of storytelling—emotional with real dialogue that affects people.”



Bud Light’s “Swear Jar”



Hallmark’s “Brother of the Bride”

PERSONA

Directors

Yan Vizinberg
Abigail Honor
Orange
Karl Shefelman

Executive Producer

Chris Cooper

Website

personafilms.com

New York

114 West 17th Street
New York, NY 10011
P: +1-212-229-0475
E: newyork@personafilms.com

Moscow

29 B. Bronnaya Street
Suite 15
Moscow, 123104
P: +7-495-649-8113
E: moscow@personafilms.com

Overcome On Their Emmy-Honored Commercials

“Delivery”

Kate Talbott, executive producer at Fallon Minneapolis, is no stranger to the circle of Emmy nominees.

In recent years, work she’s produced at Fallon has garnered three Television Academy nominations, the first in 2004 for United Airlines’ “Interview” and then in consecutive years for Travelers’ “Snowball” and now “Delivery,” a whimsical, charming :60 that follows a dapper man toting a huge, larger than life umbrella.

The enormous bumbershoot proves handy in helping people he encounters in the course of the adventures they share along the way.

For Talbott, an Emmy nomination is unlike any ad industry honor. “Everybody knows what an Emmy is. If I tell someone we’re nominated for an Emmy, they know what that is. It’s recognition that’s great for everyone involved and it breaks outside the industry into the mainstream.”

Talbott noted that her major chal-



Kate Talbott

lenge was limited time to bring such an ambitiously creative commercial to life.

“This involved a major time crunch,” she said, “but that’s when you look to the professionals to come through for you.”

She cited assorted contributors, including her DDB colleagues, director Sanders, his spot production house roost MJZ, and production services/support company Cherokee Films in Auckland, N.Z.

Talbott said that the philosophy adopted by Sanders and the creative team—which was “the more we could

shoot practically, the better off we would be”—proved to be key in the success of “Delivery.”

“We had a 20-foot umbrella prop built,” said Talbott. “You can’t fake that. It was real and it made the spot’s adventures real.”

Wieden, BBDO

Earlier this summer, SHOOT garnered the reflections and recollections of Wieden+Kennedy senior producer Matt Hunnicutt on Coca-Cola’s “It’s Mine” and BBDO New York executive VP/executive producer Elise Greiche on FedEx’s “Carrier Pigeons.”

Both these Emmy-nominated commercials debuted during this year’s Super Bowl telecast

To briefly recap, Greiche said that perhaps her biggest challenge on “Carrier Pigeons” came from it being on the Super Bowl.

“You want to do a great ad for the biggest stage of all,” she related. “You want to create compelling work and content for the client. And then to get not only a great response after the Su-

per Bowl but then later on an Emmy Award nomination is about as good as it can get.”

Meanwhile Hunnicutt noted that Coke’s “It’s Mine” posed varied major challenges, perhaps the most daunting being, “This wasn’t just any parade. It was the Macy’s [Thanksgiving Day] Parade which people hold near and dear to their hearts. We made sure we were there for the parade to not only shoot that day but to absorb the magic and make sure it was captured and reflected in the commercial.”

By virtue of being at the parade, Hunnicutt added that he and his agency colleagues as well as director Sanders all got “a better understanding of how these balloons move.”

And of course the character balloons (Charlie Brown, Underdog, Stewie) were key. “We were working with The Mill and directing these CG balloons,” said Hunnicutt. “If the balloons don’t work, if their authenticity is questioned for one moment, then the spot fails and the power of the idea is lost.”



Travelers’ “Delivery”

LEAVE YOUR PASSPORT,
BRING YOUR
ODYSSEY



800-553-4563 • MONTANAFILM.COM



Dove Collaborates With Diane English

Continued from page 1

project, Kathy O'Brien, Dove's marketing director, related that the brand's relationship with *The Women* "presented partnership opportunities both on screen and behind the scenes."

On the former score, O'Brien noted that there was "product placement and integration within the film." She explained that "Dove worked with the film's director Diane English to integrate Dove Campaign for Real Beauty messaging into the script dialogue to engage women in discussions about real beauty and self-esteem."

Table of content

O'Brien added that the brand's relationship with the film also created an opportunity to develop exclusive content, available on Dove.com/TheWomen, including:

- *The Women Behind 'The Women.'*

Dove worked with English to create this short film that follows teenage journalist Cammy Nelson behind the scenes of *The Women*. The short, which highlights the work and people involved in making a major motion picture come to life, encourages women to challenge today's beauty stereotypes and to empower one another to be their best.

- Dual diaries. Both English and

Nelson share their experiences creating *The Women* and *The Women Behind 'The Women,'* respectively, through weekly diary entries posted on Dove.com/TheWomen. English gives readers a perspective from the director's chair while Nelson goes behind the scenes of the film to educate her peers about a wider definition of beauty, helping to foster positive self-esteem among a younger generation of women.

Furthermore, English and producer Victoria Pearman appeared in a Dove ad featured on the back cover of September's issue of *Reader's Digest*. The ad represents the power of female friendships. English and Pearman are long-time friends who worked together to finish *The Women*, a project they pursued and finally brought to fruition over a 13-year span.

Additionally, Dove held a couple of sweepstakes related to the film—one in which website visitors could enter to win two tickets to the red carpet premiere of *The Women*; the other for tickets to regular screenings of the film (100 pairs of tickets were awarded).

Genesis

While the aforementioned virals "Evolution" and "Onslaught" were created by Ogilvy Toronto, there was

no such advertising agency involvement in *The Women*.

Dove's O'Brien said, "The producers of the film approached the brand with a compelling opportunity to partner with a film being created by women, reminding us that our circle of friends is an influential and important factor shaping our views of beauty and success."

O'Brien continued, "The goal of the partnership is to apply multiple promotional opportunities to engage women in discussions about real beauty through the programs created in partnership with *The Women*."

Dove's involvement was first reported in *SHOOT* late last year (11/2/07), based on backstory provided by Lori Sale—who at the time was head of global branded entertainment at International Creative Management (ICM)—during a panel discussion at an industry conference in Beverly Hills. (Sale has since gone on to become head of artist marketing at talent and literary agency Paradigm.)

During the panel session, Sale said that ICM sought out Dove for *The Women*. She noted that financing can be hard to come by at times for female-themed films, but ICM saw *The Women* as being simpatico with the Dove brand.

HD Essentials

FCC Hits The Road

An ambitious educational initiative on the transition to DTV might spur a spoof of a standard song. The new lyrics might be something along the lines of "I'll be FCC'ing you in all those old, familiar places."

Indeed the Federal Communications Commission (FCC) will take a lead role in a road tour to approximately 80 markets across the United States. Each stop along the way will feature a public event in which one of the FCC's five commissioners will appear in order to help raise awareness about the Feb. 17 switch from analog to digital television.

The list of markets to be visited consists of those where more than 100,000 households—or at least 15 percent of households—rely solely on broadcast television.

Washington, D.C., and most of the nation's largest cities are currently on the FCC's itinerary.

Timed to the tour stops will be increased exposure for public service announcements informing the public about the transition and what needs to be done in order to ensure households get uninterrupted TV service when the digital transition hits.

Households reliant on analog signals must take one of three steps to continue receiving TV signals once DTV takes hold: buy an analog-to-digital converter box; buy a new, properly equipped TV set; or subscribe to cable or a satellite service.

Up A Creek With HD

A small spring-fed creek near Ennis, Mont., is having a big impact in wildlife habitat recovery. A new HD documentary about the O'Dell Creek Headwaters Restoration Project is set to show the world how a wetland drained for over 50 years can make a remarkable comeback.

The combination of a Sony HDCAM, a 40:1 zoom range (from a portable EFP lens), Canon Optical Shift Image Stabilizer ("Shift-IS") technology, and high definition imagery from the Canon HJ40x10B telephoto EFP lens empowered veteran filmmaker Dickson Sorensen to capture the story of an extraordinary group of people working to help restore one of nature's creations.

A noted feature film and commercial cinematographer, Sorensen, and his co-producer Jeff Laszlo, documented the stream's restoration in rural Montana for more than two years, capturing it all in 720/30p high-definition footage.

"I started recording what was going on when I realized that this was a much bigger and more complicated project than I had originally envisioned," Sorensen related.

"There's a lot of wildlife out there, but you just can't get close enough to photograph it. We were lucky to have the Canon HJ40. Without its telephoto capabilities and image stabilization, we never would have been able to record what we did."

What the pair recorded were remarkable close-ups of many bird species in their natural habitats, including Bald eagles, Great Blue herons, Sand Hill cranes, and the elusive sora, which frequents freshwater marshes. Sorensen and Laszlo also captured dramatic footage of elk, Whitetail deer, antelope, muskrats, and many more species.

"There were two important aspects of this lens for shooting O'Dell Creek," noted Sorensen. "Number one is that it's a very long lens, capable of zooming in very tight. Number two is the built-in stabilizer. Without a stabilizer, in order to get a decent image on a long lens you need a heavy tripod, a good camera head, and an extremely stable platform. But with Canon's built-in stabilizer, I was able to get on top of my truck – which shakes in the wind – zoom all the way in, and – like magic – the shimmering stopped and I got rock-solid images.

"This makes it ideal," he continued, "for recording wildlife, where you're in remote areas and you need to travel light. The HJ40 is light enough to be easily carried around in the field. In addition, the 'bracketry' is solid and well-designed, including a sliding balance plate; this made changing lenses in the field an easy task to accomplish."

Contact *SHOOT* editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or (323) 960-8035.



D A T T N E R D I S P O T O

DIRECTOR OF PHOTOGRAPHY

GLYNN SPEECKAERT, SBC

RECENTLY WRAPPED THE FEATURE
FILM "JE SUIS PARTI DE RIEN"

AND IS ONCE AGAIN AVAILABLE
FOR COMMERCIAL AND MUSIC VIDEO
WORK IN LOS ANGELES

310.474.4585 P | 310.474.6411 F | WWW.DDATALENT.COM

Chuck & Susan Willis, Mike Douglas Launch Cutting Room Films

Continued from page 4

While their prime niche is offline editorial with a significant focus on advertising, Cutting Room Films' editors work across all forms and formats including traditional broadcast, theatrical features, documentaries, virals, and webisodes. The company will also deliver visual effects, sound design, and online services to support its core editorial efforts.

Chuck Willis is president/owner of Cutting Room Films. He has cut spots that have won assorted honors in such competitions as the Cannes Lions International Advertising Festival, the AICP Show, the London International Awards, Clio, ADDY and ANDYs as well as an Emmy nomination. Prior to co-founding Cut+Run, New York, in '05, Willis had a hand in starting several editorial and post shops, including Crew Cuts, Quiet Man and Buzz. Among his notable editing credits are



Chuck Willis

Collet-Serra To Alturas

Continued from page 4

ings' and Hunt's depth of experience with feature film directors, and the production house's ability to attract choice high caliber creative concepts in the advertising sector.

The director noted that now "dozens of spots and three feature films later, I feel I can bring a lot more to the table than ever before."

Executive producer Hunt had most recently been freelancing. Prior to that he was exec producer at New Reality, Hollywood. Hunt cut his filmmaking teeth in London, primarily producing music videos.

Next Hunt moved stateside, serving as an executive producer and line producer on music videos and commercials at director Tony Kaye's former West Hollywood studio. (Kaye is now with bicoastal Supply & Demand.) Hunt then came aboard the End in '95 as head of commercial production. Shortly thereafter he was promoted to exec producer at The End.

Little Caesar's "Focus Group" for Cliff Freeman and Partners, N.Y., Pepsi's "Boy In A Bottle" out of BBDO New York, and Nike's "Frozen Penny" via Wieden+Kennedy, Portland, Ore.

Cutting Room partner Douglas recently cut projects for Mercedes as

well as Bank of America's new identity campaign. Before Cut+Run, he edited at Mackenzie Cutler, New York, working on such lauded fare as Snickers "Not Going Anywhere For Awhile?" campaign and numerous Super Bowl commercials, including E*Trade's

"Monkey" spot.

And Cutting Room Films' exec producer Susan Willis co-founded Cut+Run, N.Y. She is currently producing *Alicia in Africa*, a documentary for Alicia Keyes' charity Keep a Child Alive. Before that, as a senior

producer at BBDO NY, Susan Willis produced for clients such as Pepsi, Sierra Mist, M&M Mars, FedEx, Frito Lay, Visa, Office Depot and Pizza Hut, garnering awards and recognition including a Bronze Lion, and a London International Award.

the **SHOOT** publicity wire

www.SHOOTonline.com/go/publicitywire

One of a kind. Worldwide.

A **Powerful Tool** for PR, Marketing Pro's, and Entrepreneurs for Communicating to a Hard-to-reach Vertical Market Comprised of Customers, Prospects, and Influential Industry Decision-makers and Industry Journalists while Focusing on Ease of Use, Flexibility, Speed of Delivery, Audience Coverage, Archiving, and Cost-effectiveness as the **Key Benefits**.

The Publicity Release Distribution Service for the **Advertising, Online Video, Filmmaking** and **Television** Production and Postproduction Industries.

A Targeted Real-time News and Information Release Distribution Service. Targets Delivery of Publicity Releases to Critical Vertical Market While Establishing Your Release in Vital Industry **"Database of Record"**

The Publicity Wire Offers Digital **RSS Feeds**, Opt-in Distribution, In-site Promo, Archiving & Indexing, Search Engine Optimization (**SEO**) to Increase the Visibility of Your News, Boost Your Search Engine Rank and **Drive Traffic To Your Web Site**.

The Publicity Wire Delivers **Direct Access to a Global Marketplace** in North America, South America, Europe, Eastern Europe, Africa, Asia, Australia, and the Middle East and The Far East.

Copyright 2008 DCA Business Media LLC. All rights reserved.

What To Expect From The Publicity Wire

> Price per release of just \$49.95 includes: No hidden fees; No base word limit; No membership fees; Web photo/logo & Hyperlinks; Article html text and email, and print versions of releases included

> Choose date/time your release goes live; Editor "Quick Review" of text and graphics; "Smart Links" to drive web traffic to your site or page to play video included.

> High visibility via headline placement on SHOOTonline.com homepage and SHOOT >e.dition; Global Distribution via digital RSS feed, guaranteed publication of release head/abstract/graphic in opt-in **Brand New[s]** (now over 7,000 opt-in subscribers powered by shootonline.com), Search Engine Placement & Optimization (SEO). All releases are fully accessible to all SHOOTonline visitors (38,000 uniques per month avg*) from a highly visible landing page within SHOOTonline.com. The Publicity Wire archives are searchable and accessible for 2 years to all users of SHOOTonline.com. Releases are organized by category, date, and fully key word searchable.

Who gets your Publicity News?

Everyday the list grows of Producers, Directors, Editors, Creatives, and Management Decision-makers and others at the motion picture companies, ad agencies, networks, TV stations, movie studios, and websites you want to reach.

Judge us by the company[s] we keep

To view the rapidly growing list of the companies who get SHOOT Publicity Wire Publicity Releases **Guaranteed...** Go online to www.shootonline.com/go/publicitywire

*Source: Google Analytics First Half 2008

The SHOOT Publicity Wire is powered by shootonline.com. SHOOT and shootonline are registered trademarks of DCA Business Media LLC.

Top Spot of the Week

Director Madhvani Brings Himani Fast Relief To “Man Made Machines”

By Christine Champagne

Human beings are sculpted into everything from buses to factory machines in a captivatingly artful spot for pain relief ointment Himani Fast Relief. Created by Mumbai’s Ambience Publicis and directed by Ram Madhvani, “Man Made Machines,” which runs more than a minute, portrays the non-stop hustle and bustle of life in a big city.

“The basic idea for the campaign stems from the life of our target—the people who outstretch themselves every day. To them, life’s become a machine,” Ambience Publicis creative director/copywriter Ashish Khazanchi said. “Though this product can’t change that, what it certainly can do is make it less of a pain.”

The agency hired Madhvani—who is repped in India by Mumbai’s Equinox Films and throughout the rest of the world by Great Guns, bicoastal and London—to direct the spot because he has a history of pulling off visually stunning ads, and he realized that “Man Made Machines” had to reach people on a visceral level, according to creative director Khazanchi.

“I can’t even begin to enumerate what Ram brought to the table. This

was a difficult project and just to keep our sanity going was a task,” Khazanchi said. “Ram not only pulled it off beautifully for us, he kept the faith alive in the idea.”

The making of “Man Made Machines” was a long process that involved a month and a half of ideating, two months of rehearsals, six days of shooting in a studio, a month shooting backplates on location and a month and a half of postproduction.

Altogether, the job took about six months. By comparison normally in India, a commercial would go from conception to completion in just six weeks, Madhvani said.



Ram Madhvani

Tone of voice

According to the director, the agency came to him with “the concept very clear in their minds. They wanted to form machines with human beings, and they also had a tone of voice—they were very clear that they wanted it to be slightly cynical. They wanted it to be that you go through your day, you have a problem to fix, you try to fix the problem, and you go right back to the grind,” Madhvani explained. “So they were very clear about the device and the tone of voice. What we didn’t have was a story.”

After brainstorming, the agency and director hit upon the idea of portraying the big city grind.

With a concept firmied up, Madhvani put together a cast of about 200 people made up of two groups—practitioners of a gymnastic sport called Mallakhamb, and dancers.

“The reason we went for these people was there was going to be lots of touchy-feely, human bodies in contact, and I didn’t want to be a position where people said, ‘Excuse me, where are you putting your hands?’” Madhvani related with a laugh. “So I wanted people who were comfortable with touching each other.”

Madhvani relied on choreographers Avit Dias and Ganesh Devrukhar to then help him shape these people into everyday objects.

Organic formations

“I wanted the formations to be—to use a word that is very topical today—organic,” Madhvani said.

“Though every vehicle had a frame onto which these people had been put, I didn’t want it to feel like the frame was there.”

Upon completion of rehearsals, Madhvani and DP Kartik Vijay shot “Man Made Machines” in a studio in front of a green screen.

“I had to do this in an air-conditioned environment with safety mats because I wanted the people to be comfortable. Obviously, the agency was very worried that we would not be able to pull off the reality of it,” Madhvani acknowledged.

“But,” he continued, “I must say they were very trusting because I said, ‘No guys, this is the only way that we can actually attempt this because I don’t want to be in the middle of a road with a one-hour road permission. You just can’t do this kind of thing in one hour.’”

Once Madhvani had his live action and backplates, which were a combination of 35mm and digital stills, he dove into the editorial and postproduction process. Anshuman Gokel of Mumbai’s Pixion edited the commercial, and the artisans at Tata Elxsi, also in Mumbai, handled the post and the visual effects.

There was a lot of back and forth between Madhvani, the editor, the art directors from the agency and the team at Tata Elxsi.

“The art directors are very good with things like shadows and all of the other things directors don’t really want to look at. You sit there with what you felt was a good shot, and they turn

around and say, ‘Oh, there are fifteen problems with this shot—the perspective is not matching, the shadows are not right. I think you need to plant a tree there. The clouds don’t match—you can’t have cirrus and cumulus clouds together,’” Madhvani said with a laugh.

While painstaking attention was paid to the visuals, the music also played an important role in conveying the commercial’s message.

The agency’s Khazanchi actually wrote the song lyrics, while well-known Indian composers Vishal Dadlani and Shekhar Ravjiani, who go by Vishal-Shekhar and are based in Mumbai, composed a hypnotic track with an Indian techno feel.

“The music says that the wise men say that men have become machines as the wheels of time turn. That’s a very, very bad translation, and it sounds very corny when I say it,” Madhvani said. “But when you hear it in Hindi, it is evocative of an insight that is part of our lives.”



Ram Madhvani helmed this charmingly offbeat ad for Himani Fast Relief pain reliever in which people are artfully “sculpted” into “Man Made Machines.” Himani keeps these “machines” humming despite the physical rigors they experience.. The spot was conceived by Ambience Publicis, Mumbai.

TOP Spot OF THE WEEK

CLIENT
Emami Limited/
Himani Fast Relief.

AGENCY
Ambience Publicis, Mumbai.
Ashish Khazanchi, creative director/copywriter/lyricist; Prasanna Sankhe, creative director/art director; Prashant Godbole, Akash Das, art directors; Hozefa Alibhai, producer.

PRODUCTION COMPANY
Equinox Films Pvt. Ltd., Mumbai.
Ram Madhvani, director; Kartik Vijay, DP; Manoj Shroff, line producer; Sahrudananda Sahoo, Anna Ipe, production designers. Shot on location in Mumbai and on stage at Film City, Mumbai.

EDITORIAL
Pixion, Mumbai.
Anshuman Gokel, editor.

POST/GRAPHICS
Tata Elxsi, Mumbai.
Ravi Datla, modeling; Paresh P. Patil, matte painting; Vishwas Sivanur, Deepal Dass, compositing leads; Syam P.M., B. Selvamuthu Kumarsamy, Rachana Vaity, compositors; Rohini Joshi, T. Kannan, Flame compositors.

MUSIC
Vishal-Shekhar, Mumbai.
Vishal Dadlani, Shekhar Ravjiani, composers.

The Best Work You May Never See

Seb Edwards Pierces Veil Of Invincibility

By Robert Goldrich

Firemen slide down poles as if responding to an emergency—albeit slowly—yet there’s no emergency in sight or sense of urgency felt

An emergency medical technician (EMT)/rescue worker type pushes an empty gurney through corridors and eventually onto an ambulance.

Firefighters gear up their truck which then makes its way out of the station.

Police cars, a fire truck and emergency vehicles converge on a stretch of highway which the officers have cordoned off. Yet there’s no sign of any trouble..

Traffic comes to a standstill, unable to pass the police blockade. People get out of their cars, knowing they’re in for a long wait. What they’re waiting for, though, remains unclear. Traffic is backed up for as far as the eye can see.

Investigators walk about, looking over the scene.

Meanwhile, we finally get a glimpse of who and what they’re waiting for: a motorcyclist beginning his commute. He’s driving recklessly and at high speed, weaving in and out of traffic.

Clearly he’s a skilled driver but he’s also a daredevil, zipping along thoroughfares while encountering some close calls with bigger vehicles.

Back to where the police, EMTs and firemen wait, we now see a nearby highway overpass. There a couple of youngsters watch and wait. One of them has his cell phone camera at the ready.

Then the inevitable happens. The motorcyclist loses control of the bike and they both flip over the center divider. They land heavily on the pavement, right in the center of the cordoned off highway. The driver bounces several times against the road as his body slides along before coming to a literally dead halt.

A firefighter sprays fire extinguisher foam over the motorbike wreckage.

An EMT-type or paramedic places a sheet over the deceased driver.

A super then appears: “You’re an accident waiting to happen.”

The lad on the overpass clicks off cell phone camera photographs of the accident scene below and then leaves.

Another super follows, which relates a sobering statistic: “British troops are twice as likely to die on the road as civvies.”

A British Army logo then comes up on screen accompanied by some prudent advice: “Drive Carefully. You’re Tough. But Not Invincible.”

Road safety films

The British Army commissioned this 70-second road-safety film titled Waiting to Happen. It’s one of two in a campaign for internal military use that was directed by Seb Edwards of Academy Films, London, for London agency Golley Slater. The other :70, titled Debris, shows a deadly traffic collision with the impact being felt in different places—by the dead driver’s loved ones, friends and family who are barraged in their homes and elsewhere by shattered glass and other debris.

A parting supered message to the reckless driver reads, “It’s not just you who will feel the impact.”

The ensemble at Golley Slater included creatives

David Abbott and Paul Williams, and producer Sinead Phillips.

Simon Cooper produced the films for Academy. The DP was Martin Ruhe.

Editor was Sam Rice Edwards of Nick Hindson Editors, London. Flame artist was Ludo Fealy of MPC, London. Colorist was MPC’s Mark Gethin.

Sound designer was Andy Humphreys of 750mph, London.

Jon Hopkins, an independent artisan, served as music composer.

Epidemic

Both 70-second films were created in the wake of the staggering number of British troops recently killed on civilian roads after returning home from active military service. It was discovered that having survived war zones in Afghanistan and Iraq, many soldiers approach normal life with an air of invincibility, resulting in tragic accidents. Rather than simply barking orders at the soldiers, the army adopted a cinematic approach to tackle the problem.

Waiting to Happen was shot on location in Germany where there are a large number of British barracks. The bleak eastern landscape provided a perfect sense of foreboding for the film. The idea was to create an unsettling surreal atmosphere that slowly intensified, like a bad dream. It was important to avoid the customary ‘road safety’ shock tactics as the target audience would be immune to such a crude approach, given that most of them would have witnessed real life atrocities themselves. Both Waiting to Happen and Debris were developed as part of a more subtle strategy to get under soldiers’ skin and leave an indelible impression that would hopefully result in a positive change in behavior.

credits

Client British Army **Agency** Golley Slater, London **David Abbott, Paul Williams, creatives; Sinead Phillips, producer.**

Production Academy Films, London. **Seb Edwards, director; Simon Cooper, producer; Martin Ruhe, DP. Editorial** Nick

Hindson Editors, London **Sam Rice Edwards, editor. Post** MPC, London **Ludo Fealy, Flame artist; Mark Gethin, colorist. Sound**

Design 750mph, London **Andy Humphreys, sound designer**

Music Jon Hopkins, composer

From reckless to lifeless in the blink of an eye..



[CLICK HERE TO VIEW SPOT](#)

SPEAK UP!

Reach Potential Clients With A Loud & Clear Brand or Sales Message

Promote your company, services, products to Ad Agency Producers & Creatives and Production/Post Decision-makers!

In addition to the latest news and best new work, here's what's coming up...

OCTOBER 10 ISSUE

AD AGENCY CREATIVES ON Cinema & Mobile Advertising

VISUAL EFFECTS & ANIMATION & Top Ten VFX/Animation Chart

South America: Production/Prod Services/Locations

Deadline: September 29

OCTOBER 24 ISSUE

SHOOT is pleased to present its semi-annual "NOT TO BE MISSED"

DIRECTORS EXTRAVAGANZA !!

- I. Profiles of leading directors
- II. Feature on rising directorial stars
- III. Cinematographers & Cameras

Florida Production & Post

Deadline: October 14

NOVEMBER 7 ISSUE

AD AGENCY PRODUCERS MUSIC & SOUND

+ "Top Ten Spot Tracks" Chart
 Bonus Distribution: SHOOT "Music for Commercials" Panel at THR/Billboard Film & TV Music Conference

London Intl Advertising Awards Preview
 United Kingdom Production & Post

Deadline: October 28

Reserve Ad Space Today:

East/Midwest/Canada/
 Latin America
 203.227.1699 ext. 15
 ralvarado@shootonline.com

West Coast / International
 323.960.8035 ext. 6685
 mriley@shootonline.com

Classified / Recruitment
 203.227.1999 ext. 12
 classified@shootonline.com

Publisher
 203.227.1999 ext. 13
 rgriefer@shootonline.com

SHOOT

Jason Karley & Galen Graham

The core creative team on Bud Light's primetime Emmy-winning "Swear Jar" reflect on the honor and the spot's genesis.



Graham (l) and Karley

By Robert Goldrich

A creative team for four-and-a-half years and counting at DDB Chicago, art director Galen Graham and copywriter Jason Karley—who are both associate creative directors—came into prominence on the Bud Light account, most notably with the viral spot “Swear Jar,” which earlier this month won the Academy of Television Arts and Sciences’ (ATAS) 2008 primetime commercial Emmy Award.

Graham has been with DDB Chicago for the past seven years, Karley for the last five. The former caught the advertising career bug at his alma mater, Washington University in St. Louis. During Graham’s studies there he landed an internship and then a junior art director gig at Fallon, Minneapolis, before moving to Cramer-Krasselt, Chicago.

Next came the opportunity at DDB Chicago, enabling him to get more fully into television. Hired by DDB originally

to work on the Dell computers account, Graham segued into McDonald’s a couple of years later and hooked up with Karley on that business.

While Karley and Graham focused on McDonald’s, Mark Gross, now senior VP/group creative director at DDB Chicago, gave them the chance to also contribute to some Anheuser-Busch assignments. They were able on occasion to get involved in creative for Bud and sold a few concepts.

“Budweiser was always the dangling carrot,” observed Karley. “I was hired to work on a couple of accounts but was reminded that Bud and Bud Light are in the building. It’s an account I very much wanted to work on and I ultimately got the opportunity to do so.”

Karley, a graduate of Syracuse University, broke into the agency ranks at Saatchi’s former Rochester office. He then moved to Manhattan, landing a job as a writer at a boutique that soon closed. Next came a short stint at FCB, New York, and then DDB Chicago came calling.

Besides the Emmy and a Cannes Silver Lion among other honors, “Swear Jar” scored Karley and Graham pretty much full-time duty on Bud.

SHOOT: Tell us about the Emmy Awards ceremony experience at the Nokia Theatre in Los Angeles.

Karley: Being on the red carpet was surreal. Sitting in this huge auditorium with each nominated commercial being played at different times of the evening was a bit surreal as well.

To have our commercial get such a loud, warm, enthusiastic response was a kick—and then a minute later to hear that we won the Emmy was an absolutely incredible feeling.

Graham: It was so cool to be there. It really hit home for me that the Emmy Awards are so different than the awards in the advertising industry. Being judged by your peers and having your work respected in the industry is a terrific honor whether it be a Cannes Lion or whatever.

This [the Emmy] is a different kind of recognition, however. It’s a mainstream award that everyone knows about and that has clout in the real world beyond our community.

SHOOT: Does the Emmy win take on added significance for you in that it set a precedent thanks to the Academy of Television Arts and Sciences’ decision to open up eligibility to work appearing on platforms other than traditional TV? The irony is that “Swear Jar” became the first commercial not to appear on television to actually win what is television’s highest honor, an Emmy Award.

Graham: Yes, it’s great to be tied into the Academy making the statement that broadband is a part of broadcast, that entertainment isn’t confined to just television, that it can be delivered to people through different platforms. Plus we were a bit of a dark horse candidate, which made winning a bit of a surprise and even more special for all of us at DDB.

SHOOT: The commercial debuted on the Bud.TV web entertainment channel and then took on a life of its own

Karley: The original plan wasn’t viral for the commercial. Originally it was a potential 2007 Super Bowl spot. But the network [CBS] rejected it in script form. They said absolutely no way to all the bleeping.

However, Anheuser-Busch liked it enough to keep the idea alive. Without a client who saw the entertainment value of the spot and was willing to commit to it despite a network rejection, there would be no Emmy to celebrate today.

Karley: It was just one of those moments. We were kicking around ideas. We talked about a tip jar and other reasons for collecting money.

As soon as one of us said “swear jar,” it just clicked into place. That’s not to say that we immediately had the script in its original form. But we had the idea and the spirit. Someone puts out a swear jar and everyone starts swearing to get Bud Light.

Over the next several weeks we honed in on the scenes and lines that wound up in the final commercial.

were all on the same wavelength in terms of casting.

SHOOT: Though being rejected for the Super Bowl is hardly cause for celebration, in retrospect it led to your current success with “Swear Jar.”

Do you think about what might have been had the commercial made the Super Bowl cut as had originally been intended?

Karley: No. Though it would have been cool to have the spot viewed by that huge Super Bowl audience, things turned out quite well for “Swear Jar” virally and most recently with the Emmy Award.

For one, the viral :60 is a lot better than the :30 version—and I don’t know that we would have had a :60 on the Super Bowl. Maybe the :30 wouldn’t have had the same incredible impact on the Super Bowl as it did virally in the form of a minute-long spot. I don’t know that the broadcast :30 version would have ultimately won an Emmy Award.

I do know that it’s been great to see how people found the commercial virally and experienced it. Between YouTube and viral emails, the spot at the most recent count has generated around 12 million hits.

Audiences continue to either seek out the spot or discover it. And new outlets are opening up even now. “Swear Jar” was recently posted, for example, on Will Ferrell’s funny or die website.



Celebrating the primetime Emmy Award win backstage at the ATAS Creative Arts Emmy ceremony are (l to r): Rick Carpenter, president/CEO, DDB Chicago; Karley; Mark Gross, group creative director; and Graham.

virally. Was “Swear Jar” intended to be a viral spot from the very beginning because of its storyline which entailed bleeped-out cussing?

[Editor’s note: The spot’s premise has an office setting up a “swear jar” into which money will be put each time someone at work swears. The funds collected will be used to buy Bud Light for the entire office, causing bleeped-out expletives to fly out of the mouths of employees and executives alike in varied situations all over the workplace.]

Graham: Then the plan became to use it to help launch the Bud.TV network. “Swear Jar” was used as a promo for the network, giving people a taste of the Bud.TV channel’s spirit and identity.

When you watch the commercial, it is clearly for Bud Light—but it also reflects the bold irreverence and the spirit of Bud.TV.

SHOOT: How did you come up with the idea for “Swear Jar”? What was the genesis of the concept?

And scenes and lines were also developed when working with the director, David Shane.

SHOOT: What led you to select Shane who at the time was with Hungry Man? [Shane has since joined opposi+ive, New York.] What did he bring to the party?

Graham: David is one of the best dialogue directors around today. His comedic timing and casting are simply amazing. And as it turned out, we

Islands, Incentives, Infrastructure

Hawaiian I's Make Their Mark In Spots And Branded Content

As if paradise needs extra incentives in order for filmmakers to visit—well, actually today's economic realities dictate that it does even when that paradise is as naturally enticing as Hawaii. And indeed Hawaii has been responsive to an ultra competitive marketplace in which assorted states and countries have put financial incentives in place to help keep and attract production.

In fact, 2007 marked the initial full calendar year for Hawaii's refundable tax credit measure that took effect in July '06. The initiative applies to features and TV as did past Aloha State incentives, but for the first time commercials are among the mix of eligible projects. The tax credit amounts to 15 percent of qualifying production-related expenditures for lensing on Oahu. And that goes up to 20 percent for activity on any of the other neighboring islands (The Big Island of Hawaii, Kauai, Lanai, Maui, Molokai).

Hawaii Film Office state film commissioner Donne Dawson noted that since the tax credits took effect in summer of '06, applicants for the incentives have collectively accounted for some \$221 million in filming-related expenditures in the state. Approximately \$9.4 million of that amount came from commercials.

While that dollar figure isn't a large percentage of the overall total (in part due to the size of such major projects as the ABC hit series *Lost* and the feature film *Tropic Thunder*), Dawson noted that commercials represented some 49 percent of the incentive applications submitted thus far. Furthermore, these spots employed nearly 2,000 workers, 1,563 of whom were state residents. That's 79 percent local hires.

(Since July 2006, the total direct expenditures on documented commercial production on the Islands amounts to some \$13.3 million, which includes the \$9.4 million worth that filed for the tax credit incentive.)

Bright prospects

Dawson envisions the commercialmaking business increasing substantively over the long haul in Hawaii as word gets out relative to the incentives package and the fact that the minimum qualifying threshold is \$200,000 in expenditures, which is quite attainable for national spots be they from the mainland U.S. or international (with much activity already coming from Japan).

Plus the range of eligible expenditures makes the initiative all the more attrac-

tive. For example, airfare to and between the Islands, and the cost of shipping equipment to Hawaii can qualify as valid expenditures for the tax credit—as do above and below-the-line talent and resources, including crew members who are Hawaii residents or from out of state.

"We're seeing projects coming here because of the incentives that might not have come otherwise," related film commissioner Walea Constantinau of the Honolulu Film Office. "And at the same time, we're attracting projects that already had an interest in coming here but are expanding their budgets when they take into account the tax credits—so they're adding more to their bottom line in terms of equipment, hiring extra people or simply shooting here longer. The incentives are proving to be very important—and they figure to become more important as more people outside Hawaii become fully aware of them and the scope of the expenditures that qualify."

At press time, producer Dana Hankins of Redhead Productions, Honolulu, was laying the groundwork for an undisclosed feature scheduled to start production in Hawaii in January. The project is an example of the tax credit adding to the bottom-line budget per the scenario outlined by Constantinau. Hankins noted that the \$3 million film is projected to earn a Hawaii tax credit of about \$200,000 so the producers are putting that back into the budget to fund what essentially will be a \$3.2 million film.

Spot rundown

In the commercialmaking arena, Hawaii has drawn recent jobs with some big ticket mainland directors attached, including Rocky Morton of bicoastal/interna-

Continued on page 16

A SHOOT Staff Report



Shooting the MOW *Special Delivery*

(Top Photo)
AT & T shoot, Halona Cove in East Honolulu

Spot-Friendly Hawaii Picks Up Filming Momentum

Continued from page 15

tional MJZ for an AT&T package featuring broadcast journalist Bill Kurtis, and helmer Baker Smith of Santa Monica-based Harvest for another AT&T spot, "Beach," in which Oahu doubles for a beach (actually a nude beach per the comedic storyline) in Spain. Director Mike Bigelow of GARTNER, Santa Monica, was in Oahu recently for a CDW campaign. And there's been spot action on neighboring islands as well, including Range Rover and eHarmony shoots on the Island of Hawaii (which at press time was also in the midst of about a month of hosting the *Wheel of Fortune* TV series, according to Big Island Film Office commissioner John Mason).

Also among the latest notable advertising fare was Kaiser Permanente Hawaii's "Breath" directed and shot by Ken Arlidge of Aero Film, Santa Monica, for Campbell-Ewald, Los Angeles. Featuring a collage of activity propelled forward by the sound of the human breath, this breathtaking regional spot earned inclusion this summer into SHOOT's "The Best Work You May Never See" gallery (7/18-8/14 issue).



© Honolulu Film Office



Donne Dawson

Facilitating production in Hawaii was Honolulu-based Production Partners headed by producer/production manager Leroy Jenkins.

A production veteran, Jenkins—who is president of the Hawaii International Film Association—wasn't available for comment at press time in that he was in the midst of two major shoots in Hawaii for the Japanese market.

The Islands indeed attract much business, including commercials, from Japan. Art Umezu of the Kauai Film Commission cited, for example, a Panasonic spot for Japanese consumers that was recently lensed on the Garden Island. At the same time, Kauai has drawn some big ticket projects, most notably the earlier alluded to *Tropic Thunder* starring, directed and co-written by Ben Stiller. Umezu estimated that about 80 to 90 percent of this box office hit comedy was filmed on Kauai.

On the TV series front, the TV Land reality show *High School Reunion* was shot on Kauai a few months ago, with those episodes slated to debut on air in early '09. And slated for November filming on Kauai is the Food Network series *Diners, Drive-ins and Dives*.

Infrastructure

The range, caliber and quantity of production on the Islands has helped to build a healthy industry infrastructure. Constantinou noted that crew talent and production support resources are deep, with distinct specialties not easy to find elsewhere now readily available in Hawaii such as "water people spanning cinematographers, safety experts and all kinds of support for ocean and underwater shooting."

And of course water is just part of the range of locations offered on the Islands. "It's an interesting mix of city, resort, jungle, mountains, vistas, beach and permutations with many or all of those things rolled into one," observed Constantinou. "There are a lot of different looks to be had here, the poster child for all this being the series *Lost* which is now in its fifth season. They're recreating different backstories all the time and it's all shot on Oahu."

Randy Spangler is one of the prime location managers on *Lost*. He and his

sister Stephanie Spangler maintain a location scouting and management business in Hawaii with a laundry list of credits that spans *Hawaii Five-O*, *Magnum P.I.*, the Michael Bay feature *Pearl Harbor*, the miniseries *Blood & Orchids* and assorted commercials, including HBO's "Chimps," the very first spot to win a primetime Emmy Award. "Chimps" was directed by Joe Pytka of Venice, Calif.-based PYTKA for BBDO New York.

Part of and also helping to build the infrastructure cited by Constantinou are local filmmakers who are gaining prominence that extends well beyond Hawaii. Consider the case of Honolulu-based director Brett Wagner whose 21-minute film *Chief* continues to score accolades.

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

The year kicked off with *Chief* becoming the first Hawaii-made short to premiere at the Sundance Film Festival in Park City, Utah. And the latest kudo to be bestowed upon *Chief* was 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 festival's past winners have garnered nominations and nine



James Rosen

have won Oscars. *Chief*—both written and directed by Wagner, and produced by the aforementioned Hankins—was among thousands of shorts submitted for consideration at the Los Angeles Shortsfest competition.

"It's no small feat, particularly when you look at the high profile nature of the other entries," said Constantinou. "The L.A. Shortsfest featured performers read like a Hollywood who's who—Winona Ryder, Kirsten Dunst, Rainn Wilson, Whoopie Goldberg, Sam Rockwell, 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."

Honolulu Mayor Mufi Hannemann described *Chief* as setting a high stan-

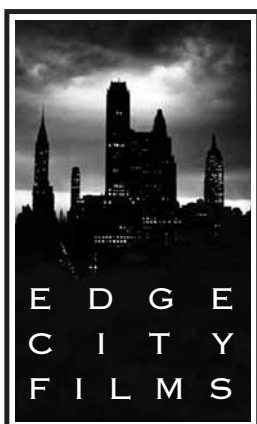


Kaawa Valley

© Honolulu Film Office



Chief



Shawn Hiatt

DIRECTOR OF PHOTOGRAPHY

www.edgecityfilms.com

808-383-4374

edgecity@hawaii.rr.com

dard as “a shining example of the potential of Hawaii’s film industry.”

Chief has additionally been recognized with a certificate of excellence from the British Academy of Film and Television (BAFTA). The film, which also won best dramatic short honors at the Maui Film Festival, will make its formal Oahu debut during the Hawaii International Film Festival in October.

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

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.

Over the past five years, Wagner’s ad industry endeavors have scored a dozen regional ADDY Awards, including 2007 Best of Show recognition for



James Sereno

Detour, a 10-minute branded entertainment film for Starwood Resorts.

Branded content

Select directors in Hawaii turned out other films in the Starwood series of branded entertainment fare, including James Sereno of Kinetic Productions, Honolulu, and Dennis Mahaffay who was with Shooters Film Production, Honolulu, at the time. (Mahaffay has since moved over to the ad agency side, heading production at Laird Christianson Advertising, Honolulu.)

Shooters Film Production is under the aegis of director David Rosen, who’s active in varied forms of content, including commercials. He described the Starwood series of films as akin to the famed BMW shorts, and sees potential in different forms of advertiser-supported content that go beyond traditional commercials. Thus he has positioned Shooters Film Production to handle both conventional and emerging ad fare. One move in that vein was the signing of director Gerard Elmore who has a track record of web work, including a Crown Royal Whisky project which focused on the NASCAR auto racing circuit. Rosen brought in young gun helmer Elmore to handle a mix of new media projects as well as broadcast commercials. In

fact Rosen and Elmore have teamed on a campaign for Hawaii Pacific Health, with Rosen helming the TV spot component while Elmore directed content expressly for the web. While he’s primarily involved in live action, Elmore at press time was also directing a 15-second stop motion web piece for Hawaii Pacific Health.

As for Kinetic Productions’ princi-

pal Sereno, he gained recognition back in ‘05 when his first short film, *Silent Years*, won a BAFTA/L.A. Award. Sereno has gone on to establish himself in varied disciplines, including commercials and branded content.

On the latter score, besides the Starwood short he directed, Sereno is now in the midst of an ambitious initiative for an undisclosed eco-friendly, pro-

green client out of Honolulu ad agency Core Group One. The agency brought Sereno in during the early stages of the project to help in the conceptual development of the campaign which will follow a character who goes on an extraordinary journey while doing extraordinary things, all tied into the green theme. The campaign’s components tentatively include a commercial

driving traffic to the web, a documentary about this character, a book written by the character that can be downloaded, character blogs and other branded entertainment elements.

Director Sereno is often asked to be involved in the creative for projects given his ad agency pedigree. Earlier in his career, he was a producer for Southern California agency Team One.

NEWER MATH

$$4 + 5 \times 1 = :30$$

Four great counties, five great film offices and one great incentive. It all adds up to a great place to do your 30 second spot.

SAVE 15-20% ON YOUR HAWAII SPEND

Contact us to find out more about getting back 15-20% of your TOTAL Hawaii spend including pre-production, scouting, cast, crew, musicians, hotel, locations, equipment, set construction, wardrobe, props, office supplies, transportation, editing, visual effects, music, post-production, rentals, airfares, shipping, insurance, bonding...

FILM OFFICES OF THE HAWAIIAN ISLANDS

- MAUI**
FILMMAUI.COM
808 270-7415
- KAUAI**
FILMKAUAI.COM
808 241-6386
- BIG ISLAND**
FILMBIGISLAND.COM
808 327-3663
- HONOLULU**
FILMHONOLULU.COM
808 527-6108
- HAWAII USA**
HAWAIIFILMOFFICE.COM
808 586-2570

A Mix Of POVs On DTV

A SHOOT Staff Report



Continued from page 1

The following two-pronged question was posed to the hardware/software community:

What advice would you offer to postproduction facilities and producers (that are active in commercials and other forms of sponsored content) about how to best adapt to—and benefit from—the fast approaching transition to digital television (DTV)? What new kinds of technologies—hardware and/or software—should post shops and/or producers consider investing in, experimenting with and/or renting and why?

Here's a sampling of the industry feedback:



Nathan Adams,
senior account executive, Media Distributors
Technology & Solutions Group

The switch to DTV means that most projects are working in HD now. Those working in HD for the first time should involve experienced professionals to avoid surprises. Start by getting the final delivery requirements in writing and create a plan that will get you to the finish line. Understand that all HD formats are not created equal. Different formats shoot at different frame sizes, frame rates and color depth, and the workflow associated with each format is usually different. Green screen work or projects requiring significant color correction should watch out for HD formats in 4:2:0. Mixing frame rates and frame sizes can be expensive and time consuming if the technical aspects are left until the finishing process. A fast FCP system with a quality HD reference monitor and an Aja Kona 3 card or an IO-HD should pay for itself very quickly by cutting down or eliminating time in an online bay. This setup offers HD conversion capabilities that are unrivalled at this price. Plus, now many projects are working with “broadcast quality” compressed material like Apple’s ProRes HQ. This allows them to edit “online” from cheap drives and eliminate or minimize the expense of an online session.



Michael Bergeron,
strategic technology liaison,
Panasonic Broadcast

Preparing for the DTV switch will involve preparation for HDTV, including equipment and workflow changes. Regarding equipment, for a full return on these investments, it will be necessary to consider all of the advantages to be gained from the new technologies. For example, the value of improved image quality is obvious; but in evaluating new acquisition gear, end-to-end testing is essential. An 8-bit recording may look stunning with a straight playback, but it may not hold up as well to postproduction image manipulation as 10-bit recording will. It’s very important to measure quality in the context of the post process.

The bigger long-term advantage of the new tools may have less to do with resolution and more to do with revenue generation and operational efficiency. With the move towards more file-based environments, I expect the value of creating file based content with rich meta-data support will increase. Looking towards the future, Panasonic leveraged forthcoming meta-data driven technologies by focusing on MXF and XML standards for our P2 solid-state recording products. This has already proven useful for creating a working, digital footage-archive system and will be key to enhancing an organization’s ability to repurpose content in the digital age.

DTV TRANSITION



Michael Bravin,
chief technology officer,
Band Pro Film & Digital

The effect of the transition to digital transmission means that the production and postproduction workflow becomes digital and in many if not most cases working with wider screen (16 X 9) aspect ratio pictures.

While at first glance it seems that the equipment necessary for the all digital workflow is costly, there are several advantages over the long run.

The post houses that have not made the transition to digital will find that the transition can be costly if done all at once. Many if not most commercial post facilities have long ago adopted a digital workflow and they are poised to move when the transition takes place because they have been doing this for the past several years merely downconverting for 4:3 analog deliverables.

For the producer the additional quality inherent in an all digital workflow when mastering for television, enables the ability to repurpose material for the web, mobile phone, print, and even the cinema. This allows for additional revenue streams or cost savings because of a master once use many times methodology as they are repurposed for each platform.

The DP has additional picture real estate to work with when shooting 16X9 and the additional image quality especially for product spots allows for more creative control. Digital offers a closer finished product to what the DP visualizes and then sees on set.



Mike Condon, SOC;
manager, digital department,
Clairmont Camera

There are many variables that should be taken into consideration when renting equipment for shooting an HD commercial. These include the preferences of the DP or camera operator, the environment of the shoot, the "look" that's desired, the interfacing with post, and, of course, the budget.

From a camera standpoint, Clairmont offers everything from the "workhorse" Sony F900/3 and Panasonic Varicams, up to the sophisticated film-like Arri D-21 and Sony F23. We also have the new Red One camera, which has many highly desirable features, including very high resolution (4520 x 2540 active pixel array). The tiny Iconix HD-RHI has also become increasingly popular among commercial makers because of its ability to function in exceptionally tight quarters. Lenses play an important part in the creative process, and one that's receiving quite a bit of play lately is the unique v3 MOE® (moving optical element) that enhances realism of a shot. The Long-Range Macro offers magnification up to 40x and avoids the lighting issues that come with normal length lenses. As for digital workflow, we have everything from the mobile Panasonic AJ-HPM-110 P2 recorder/player all the way to comprehensive digital workstations and fiber optic networks.



Ray Gilmartin,
WW marketing manager, DCC,
Workstations, HP

As a technology leader in the broadcast and postproduction industries, HP plays a crucial role in both the impending transition to DTV distribution and the ongoing evolution towards HDTV production. As a result, HP has been actively working with leading content providers to develop workstations with the increased CPU and GPU horsepower needed to meet the

demands of these new, all digital workflows. The post industry can prepare for the switch by ensuring that their facilities are equipped with the computing power needed to handle digital content. All HP Workstations are equipped to handle DTV, while the quad-core HP xw8600 and xw9400 Workstations are ideal for anyone looking to make the switch to HDTV production.

By working closely with our partners in the content creation industry, HP was able to equip our existing workstations and displays with the processing power and digital I/O necessary to support these new all-digital workflows. By implementing these capabilities into our products well in advance of the mandatory cutover, HP has helped to ease the transition for our customers to DTV. In addition to all HP Workstations, HP's Performance Displays meet the requirements to provide high quality DTV, including the new HP DreamColor LP2480zx, the HP LP2475w and the HP LP2275w displays.

Avid®

Al Kovalick,
strategist, Avid

The DTV transition is the tip of the iceberg. DTV means more than moving from 4x3 to 16x9 and SD to HD. The transition opens up opportunities in multi-screen content creation; for digital TV, web, mobile, podcasts, IPTV, digital cinema and more. Multi-screen is the future of content distribution. Technical staff of post houses should know the specifications these new channels require and provide services to create and publish to them.

It will be important to understand the compression formats, data rates, screen sizes, metadata use models and file formats required by the end user. Gone are the days of handing off a videotape and feeling the job is done. Provide quality control with in-house test screens for the target device—iPod and other portables, select mobile phones (iPhone), Web viewers (Flash, Silverlight). For digital TV target screens, it's a good practice to test finished materials on both 4x3 and 16x9 displays. Learn about the Active Format Description and how you can provide value to your client by adding it to your deliverables. We'd suggest that our customers become familiar with products that assist in format conversion such as those from AnyStream, Digital Rapids, Harmonic/Rhozet, TeleStream, and others as well as Avid's Interplay workflow system for content management across target domains.



Dean Lyon,
director of marketing,
da Vinci Systems

The transition of consumer TV to DTV is a non-event to the production and postproduction world. We had already begun a transition to digital by the late 1980's and da Vinci was at the forefront of providing the tools necessary for filmmakers to transfer and post their programs and television commercials in digital. Obviously, over the years, the digital path and processes have improved, and by the late 1990's, da Vinci, once again, led the transition of production and postproduction companies to digital HDTV, largely fuelled by the insinuation that "digital" TV would ultimately pave the way for high-definition television in less than 10 years.

The basic filmmaking tenet has not changed, always produce your asset (feature film, TV show or ad) in the highest resolution possible, thereby insuring best quality, flexibility and durability throughout these standards and format transitions. The resolution advantages that we had in motion picture film were that we could scale, aspect ratio adjust and otherwise format the images to any desired television broadcast standard. With this in mind, da Vinci developed their latest generation offering, Resolve, with the capability to pan, tilt, zoom and even rotate digital (like Genesis, Viper and Red) or film (16/35/70mm) acquired images in real-time to any resolution output with exceptional results.



Michael Morelli, VP and worldwide general manager, strategic accounts & regional business general manager, Americas, Entertainment Imaging Division, Eastman Kodak Company

The transition to digital television coupled with the rapidly growing number of high-definition screens in homes represents a unique opportunity for commercial producers and directors. The prospects for heightening the emotional content of 30- and 60-second stories by using nuances in colors, tones, contrast, textures, and light that speak to audiences will increase. Film is inherently a high-definition medium. We recently developed a new generation of KODAK VISION3 films with distinct imaging characteristics and unsurpassed latitude, which provide directors, producers, cinematographers and colorists at postproduction facilities with unlimited flexibility. Audiences will sense things that weren't apparent before. It may be a subtle gleam on the silver tone of a new car, a sparkle in a character's eyes, or a barely noticeable shine that catches the viewers' eye. Creative freedom has no boundaries in the film format, maximizing the impact of the client's product, services or brand on the viewing audience. DTV makes that truism more important than ever. Choosing anything else is a compromise.



David Sampson,
Western Region & Latin American sales manager,
Autodesk

To take advantage of DTV, producers and facilities need to prepare for three basic things.

More Channels—which implies more need for many thousands of hours of airtime to fill with new, and repurposed content.

More resolution—Uncompressed NTSC 601 is no longer good enough for long term content. 4:4:4 RGB HD is a superb choice. If producers want to remain competitive, they must be acquiring/creating the imagery in a very high resolution. This higher resolution then creates a throughput and image quality preservation problem for post facilities.

New Equipment—post facilities need to retool with newer software capable of handling everything from 601 to 4K seamlessly, faster platforms capable of handling large images, and upgraded networking, storage, tape deck and archiving solutions.

All of the above are extremely complex challenges that Autodesk is uniquely positioned to solve. Flame, Smoke and Lustre are engineered to deliver the security that the producers demand for their images while sustaining incredible throughput. This speed allows for artistic experimentation during the post process while still making the deadline. These solutions are ideal for post facilities that need maximum flexibility and scalability.



Richard Townhill,
director of video applications product marketing,
Apple Inc.

It's impressive just how many postproduction centers around the world have become Final Cut towns. This transition has occurred because our industry is moving away from proprietary, monolithic environments and adopting a more IT-centric strategy: systems need to be built on open standards and need to talk to each other.

With all the digital acquisition options available today, Final Cut Studio 2 connects the dots for digital file-based postproduction. It starts with Final Cut's log and transfer tool which is designed to work with file-based digital acquisition devices from Panasonic cameras recording onto P2 cards to Sony XDCAM HD discs and XDCAM EX solid-state devices to high resolution images captured on the Red cameras and finally to consumer AVC HD cameras.

No matter what your source material, the process of copying the media onto local or SAN storage goes quickly and happens in the background. You can begin editing as soon as the first clip appears. When done, you'll use Compressor to encode and distribute media. Compressor can output in just about any format you need, from broadcast standard MPEG2, to H.264 for web or mobile delivery.

Continued on page 20

Industry Perspectives On The Pending Transition To DTV

Continued from page 19



Rob Willox,
director of marketing,
content creation division,
Sony Electronics, Inc.

The promise of DTV was up to six times the resolution of Standard Definition and the option of the 16:9 aspect ratio. The reality of the marketplace is that even though the HD infrastructure is growing quickly (there are over 100 HD "Channels" on some cable providers), the commercial

playout infrastructure in many cases is 4:3. What should you do?

Field record digitally in 1080/24P CineAlta. With cameras like the Genesis, F23 and F35 you can make a spot that is as artistically beautiful as any other medium. Shoot safe for 4:3 or shoot for both 16:9 and 4:3 on separate takes. From that 24P master make all your cross and down-conversions. Do a low res (SD) off line in letterbox and 4:3. Then go back and master your hi def.

The F23/35 and Genesis all have under/over crank, a huge color palette and are well know by the d.o.p. community. There are no longer "compromises" or giving up creative freedom to shoot it digital. These cameras offer all the on sets benefits of digital while providing an image that is world class. DP's can use 35mm or 2/3" lenses as the scene dictates and the cameras are available to rent from the usual suspects. Record on tape or on flash, whatever you're more comfortable with. But don't be afraid to shoot digital.

Flipping The Switch: Trade Association Feedback

Just as *SHOOT* sought out members of the technology community for their takes on the transition to digital TV and its implications, so too were heads of leading trade associations invited to provide feedback.

The two-pronged question posed to them read:

What advice would you offer to post facilities and producers (that are active in commercials and other forms of sponsored content) about how to best adapt to—and benefit from—the fast approaching transition to digital television (DTV)? Have you any suggestions relative to how they should eye new technologies when it comes to considering investing in, renting or experimenting with hardware and software related to DTV?

Here are perspectives from four leading industry organizations: The Association of Independent Commercial Producers, the Association of Independent Creative Editors, the Hollywood Post Alliance, and the Production Equipment Rental Association:



John Johnston, executive director,
Production Equipment Rental Association (PERA)

I think the DTV conversion date should be delayed until 01/10/10 so we have a date that's all ones and zeros. But come February 17th next year, the FCC, somewhere will pull that big switch and life in fringe reception areas may never be the same. Maybe that's why the date is after the election.

To put some advice about the digital transition into 200 words makes me think about adding 193 more to George Carlin's list. But enough cynical thinking. It's going to be just fine. Actually the commercial production, post production infrastructure is very well prepared on the content creation side.

It's still all about preparation and planning. Workflow is more than a buzzword. Thinking through the project and the process has never been more important. DTV specs include 18 possible outputs, the end result of numerous image acquisition file formats combined with several post platform variables, viewed on different types of displays in one or the other aspect ratios. Someone should do the math to compute the number of total possibilities.

Trust your DP. Remember if you can see it, you can scan it. Film works.

So does digital. But listen to your DIT. Even if you don't understand a thing he /she says.

Know what your workflow will be. Talk to your post facility. Some things can be fixed in post. And some things can't. Ouch.

Choose your production equipment wisely and from a rental company that can provide the service to properly check equipment out. Know that they can back up the rental package if something goes down on set. Pick a rental house that has all the proper accessories to work with the camera package. Know they are going to come through on technical advice and support when you need it.

Production insurance and prayer are additional options.



Matt Miller, president/CEO,
Association of Independent Commercial Producers (AICP)

Two words: Pay Attention!

Make it a priority to educate yourself about the process, and look at the transition from all angles, paying particular attention to what applies to the sector of the business you are working in. There is a great deal of information out there, from a variety of sources; some is accurate, and some is not. Don't rely on hearsay, or advice from friends of friends. Above all, understand the real-world applications, be realistic about the process, communicate costs and other factors to clients, and plan accordingly.



Burke Moody, executive director,
Association of Independent Creative Editors (AICE)

The Digital Transition in February 2009 will be the final, small step in providing an all-digital transmission and distribution path for television programming and advertising in the U.S. In the television commercial production space, all-digital workflows are just beginning to emerge as more and more projects are shot with file-based, tapeless cameras—the Red and P2 cameras are common—edited, finished and distributed digitally.

Having worked on digital platforms for in excess of 15 years, more recently finishing and delivering DTV content in HD and comfortable in networked media environments, creative editorial companies are well-positioned to meet the challenges of the all-digital pathway. From transcoding camera files for ingest, to prepping 2K or 4K files for color grading, to 5.1 surround audio design, they are confronting the issues, discovering solutions, engineering new ways of doing things and establishing the new workflow models which will become standards in the industry tomorrow.

In the meantime, the transition from the very well-established and reliable film-originated work model to a virtually experimental one, grappling with technologies in a constant state of flux, is disruptive, challenging and thrilling.



Leon Silverman, president,
Hollywood Post Alliance (HPA)

The impending transition to DTV has to a large extent been made possible by the Hollywood postproduction community who not only heard the call at the dawn of the digital era, but put up its money and its talent to make it happen. We hear a lot these days about the deadline for DTV but the fact is that for the Hollywood Post Alliance community, this is really old news. Since the 1999-2000 television season when our community first started delivering television product, our community has invested, trained and has long since risen to the challenge. Our community reacted to this impending transition by understanding the opportunities and working together. Our postproduction industry has over the past 25 years gone through tremendous change, both in the way content is created and distributed. The key to thriving and surviving in these times of change is to understand the impact of these changes and to work together as an industry to meet the challenges and opportunities head on. I am proud of how our Hollywood Post community has helped to create a day where the content is seamlessly delivered and ready for this transition.

Case, Van Gastel Launch Animation/VFX House Offspring

NEW YORK—Executive producer Saffron Case and director Mikon van Gastel, co-founders of New York-based production house A Very Small Office, have launched design, animation and visual effects company Offspring, also in New York.

Case noted that the new studio venture represents “an opportunity to take the work that A Very Small Office does and keep the design and animation in-house.”

Case and van Gastel, who earlier in their careers were at bicoastal Imaginary Forces, have assembled an Off-

spring team headed by creative director Adam Levite whose credits include working directly with Beck to design the cover for the Grammy-nominated album, Guero, designing the logo for the Undefeated sneaker brand, and designing the poster for Paul Thomas Anderson’s *Boogie Nights*.

Levite has to his directorial credit music videos for such artists as Beck, Interpol, Queens of the Stone Age, Regina Spektor, The Stills, Ted Leo and the Pharmacists, Taking Back Sunday and Tortoise. Prior to Offspring, Levite served as a creative director at Pro-

logue Films in Los Angeles.

Previously, Levite was an art director/designer at several New York agencies including Kirshenbaum Bond and Partners and Berlin Cameron.

Besides Levite, Offspring has brought on board executive producer Joanna Fillie and art director/lead animator Wes Richardson.

Fillie has worked with Case over the last seven years, the first four at Imaginary Forces, then as supervising producer at A Very Small Office. During her tenure at Imaginary Forces, Fillie produced AICP Show competi-

tion-honored work for varied brands, including Dove and Smirnoff.

Offspring’s first high-profile spot project, “Let There Be Rock Band” for MTV and the Rock Band 2 video game, is slated to air this month.

Additional projects in the pipeline include a major campaign for an

energy company out of Euro RSCG Worldwide, and well as an initiative for automaker Ford.

Offspring creates design, animation, and VFX for TV commercials, music videos, broadcast, installations, integrated and interactive media across multiple platforms.

For the Record

In “Building Role Models” (9/12), it was reported that the current Michigan filming incentives package applies to commercials. While that was the original intent of the bill, the final language is not inclusive of spots and won’t be for at least this first year of the new initiative. Michigan film commissioner Janet Lockwood is hopeful that commercials will qualify for the incentives down the road.

In “Less Is More For Saatchi” (9/12), it should be noted that director Matt Ogens was with production house Untitled, Los Angeles, when he was awarded the assignment of Toyota’s *The Line of Scrimmage* documentary shorts series. Ogens has since joined Rabbit, New York, though he continues to work on *The Line of Scrimmage* which is being produced by Untitled.

Looking Glass Adds Director Bobo

LOS ANGELES—Director Suzuya Bobo—who’s gained a reputation for short and long-form film and web projects she has written, helmed and produced—has signed with Looking Glass Films, Los Angeles, for exclusive U.S. spot representation. This marks her first commercial production house affiliation.

Most recently, Bobo directed a spec spot marking the onscreen debut of supermodel Cole Mohr (the face of Marc Jacobs’ new campaign for men and women). The spot was co-produced by artist Natalie Rodgers, and shot in New York’s Lower East Side.

A CalArts accelerated grad alumna from Plano, Texas, Bobo has such current work on the Internet as *The Rory Story*, a reality series chronicling the adventures of recording artist Rory, as she records and tours to promote her EP entitled “Catch Me If You Can”. The reality series can be



Suzuya Bobo

found on rorymusic.com.

June Guterman, Looking Glass’ executive producer, believes the time is right for Suzuya’s fresh take on advertising. “There’s no need for Suzuya to unlearn or relearn the rules. The lines separating advertising, marketing, and branding have been erased and now well conceived content can

serve all three.”

Bobo is also co-producer of One Brick Film’s first feature entitled *A Woman Called Job*, for which she raised over half of the film’s financing and directed the 2nd unit while on location in Cape Cod. The film is currently in postproduction.

Bobo got her podcasting start while working with Tikibartv.com and subsequently was profiled in a four-page *Vanity Fair* center foldout article entitled “Who Needs a Network?”

Bobo joins a Looking Glass Films’ directorial roster comprised of David Mamet, David Nutter, Alek Keshishian, Alfonso Arau, Jean-Jacques Annaud, Steven Antin, Danny Boyle, Kerry Conran, Chad Einbinder, Renny Harlin, Anjelica Huston, Marc/Andy, Francine McDougall, Marine Panossian, Roman Polanski, Jay Roach, Chris Rock, Mark Simmons, and Cliff Watts.

Zero 2 Sixty, Guerilla FX Sign Hale

NEW YORK—Director Gregg Hale has signed with New York-based commercial production company Zero 2 Sixty (0:2:60) and its design, effects and post partner Guerilla FX (GFX) for exclusive U.S. spot representation, it was announced by 0:2:60 president/executive producer Doug Robbins and his GFX partner, Thor Raxlen.

Hale, who comes over from Chelsea Pictures, where he was represented as Haxan Films, has directed national and regional spots over the years for clients including the 2012 New York City Olympic Campaign, MSG/The Mets, General Mills and Bolt.com.

As a producer, Hale has been active in long form, his most recent endeavor being *Altered*, a sci-fi/horror film which was purchased and released by Rogue Pictures, and *Seventh Moon*, a supernatural thriller starring Amy



Gregg Hale

Smart that is just beginning to hit the festival circuit.

Hale worked as a set dresser and prop man on features and TV shows in Orlando and Los Angeles for 10 years before producing *The Blair Witch Project* in 1999, for which he received

the Producer’s Guild of America Nova Award as outstanding new producer.

In 2005, Hale wrote and directed *Say Yes Quickly*, which screened in film festivals nationwide and won best feature honors at the Indie Memphis Film Festival.

Hale co-created the television series *Freakylinks*, that combined elements of horror, mystery and comedy, for FOX Television and produced the show’s “e-fiction” website. He also executive produced the FOX remake of the *In Search Of...* series that conducted “investigations” into the pseudoscientific and paranormal.

In addition to his commercial and film work, Hale is one of the executive creative directors at Campfire, New York, and remains there to continue that agency’s work in interactive and online advertising.

CLASSIFIEDS

To place classified ad simply email ad copy to: classified@shootonline.com

Your reply will contain price estimate and PDF proof of ad for your review.

Print classifieds run online for 30 days as FREE bonus with email distribution on

SHOOT >e.dition every Friday during 30 day period online.

For further info/rates/deadlines go to www.shootonline.com/go/classified

EMPLOYMENT

EXECUTIVE PRODUCER, SALES & MARKETING

Digital Domain seeks ad industry insider & highly driven sales/marketing pro for this new position. You’ll work with our independent sales team, executive producers and senior execs to evangelize our award-winning creative digital production services to the advertising industry. You’ll expand business relationships, opportunities, and grow revenue. You’ll market and identify talent spanning visual effects, design, directing, and live action production to serve our clients, who create advertising content for all forms of media. Minimum 5 years ad industry sales/marketing experience; stellar communication, analytical, presentation and writing skills; proven leadership abilities and knowledge of creative & technology trends.

Apply todigitalhiring@d2.com.

Visit www.digitaldomain.com for more.

Senior Editor

Award-winning NYC post house seeks high-end promo/commercial editor with strong client following. Attractive financial incentives to head up department. Confidentiality guaranteed and required. Please send reel/resume or website info to:

nyeditors@speakeasy.net

POSITIONS WANTED:

New Directors Looking For Commercial Work

Visit

www.shootonline.com/go/newdirectorswebreel

to view SHOOT’s 2008 New Directors Showcase Reel

REP WANTED

WANTED: REPRESENTATION

Award-winning sound design company based in Los Angeles, CA seeks East Coast Representation for commercials.

Please submit resume to:

seekingrep2008@gmail.com

TECHNICAL SERVICES

TECHNICAL OPERATIONS, INC

- Maintenance Services for Broadcast and Industrial A/V Equipment
- System Integration
- Multimedia Services/Manpower
- A/V Rentals
- Free Pickup, Delivery, and Loaners Available

454 West 41st Street • New York, NY 10036
(212) 465-1318 • Fax: (212) 465-2318

<http://www.tech-ops.com>
email: support@tech-ops.com

LOS ANGELES

NEW YORK

TORONTO

YOU'RE READY TO START YOUR NEXT FILM.

WE'RE HERE TO HELP YOU
FROM SCRIPT TO SCREEN.

- Budgeting and scheduling tools
- Crew and talent payroll processing
- Residual payroll
- Tax incentive consulting
- Production and post-production accounting
- Production safety management
- Production software and supplies

Whether it's through our accurate and timely payroll service, expertise in managing your production risks, or innovation in production software development, we help filmmakers save money and time. That's why some of the industry's top names, as well as small independent producers, have looked to Media Services for the past thirty years.



**MEDIA
SERVICES**
ENTERTAINMENT ACCOUNTING, PAYROLL & SOFTWARE

www.Media-Services.com

800 . 333 . 7518

www.ShowbizSoftware.com

800 . 5 . Showbiz



**SHOWBIZ
SOFTWARE**
THE ENTERTAINMENT PRODUCTION RESOURCE
A DIVISION OF MEDIA SERVICES



News

street talk

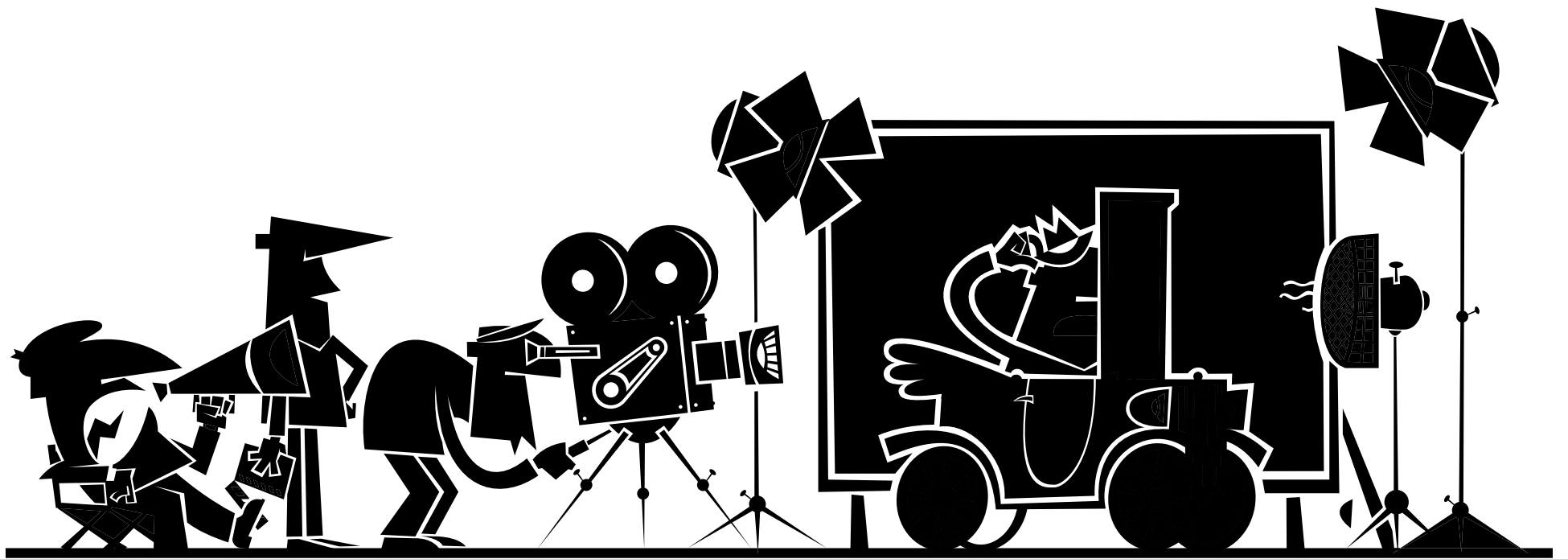
Director Howard Greenhalgh and the directorial collective Crush have joined the roster of Zoo Film, Hollywood. Greenhalgh had formerly been repped stateside by Believe. He continues to be handled in the U.K. by Home corp. As for Crush, this is the first time that this team has had U.S. representation....Director Beverley Fortnum has joined the roster of Love, London. She comes over from U.K. house Wanted. Prior to breaking into directing, Fortnum was a leading beauty products creative director in the U.K., having worked at Leo Burnett, Grey and Saatchi & Saatchi....Amy Lazarus, formerly of Mad River Post, has joined the creative editorial company Bluerock in New York as executive producer, reporting to Bluerock president/COO Roe Bressan....Director/designer Daniel Garcia has joined production studio vitamin, Chicago....Ben Fischler has been named VFX supervisor for the CG department of LAIKA/house, Portland, Ore. He comes over from DreamWorks Animation, where he worked as a production lighter on such projects as *Madagascar*, *Bee Movie*, *Shrek2*, *Shrek The Third*, and *Over The Hedge*....New York-headquartered JSM Music has hired exec producers Ross Hopman and Tony Harris. Hopman returns to JSM where he began his career. He had most recently been at musical management and representation firm International Artists Agency, where he worked with such artists as The Wu-Tang Clan, Nas and Peter Murphy. Harris comes to JSM with 10 years of agency experience working at BBDO Detroit and Campbell-Ewald as a broadcast producer....Comma, an original music house based in Chicago, has brought exec producer Vicki Ordeshook on board to head the company's recently launched L.A. office....

rep report

Alturas Film, Santa Monica, has secured indie rep Lori Youmans of Lori and Company to handle the East Coast....SHH Management, headed by Sarah Holbrook, is now handling East Coast representation for bicoastal editorial house Lost Planet....Cecily Mullins has come aboard bicoastal Spot Welders as its staff head of sales, East Coast....Bicoastal music/sound/audio identity house Elias Arts has added rep Danielle Ostrowski for the West Coast. She joins existing West Coast rep Shirley Schackmann. Elias also has a new Midwest rep, Sean Sullivan of indie firm Sullivan Creative....United Talent Agency, Beverly Hills, has signed DP John Lindley. He is now represented by Wayne Fitterman and Pete Franciosa of UTA for features and by Robert Arakelian for commercials....Cinematographer Salvatore Totino has completed principal photography on Ron Howard's *Angels & Demons* and is again available for spots via the Skouras Agency, Santa Monica....DP Glynn Speckaert, S.B.C. recently wrapped the feature film *"Je suis parti de rien"* and is again available for spots and music videos via Dattner Dispotto and Associates, L.A....

bulletin board

- >October 3/Miami, Florida: AICP Show. peggi@runwaysthetalentgroup.com
- >Oct. 28-30/L.A.: SMPTE Conference. www.smpte.org
- >November 13/Richmond, VA: AICP Show. terry.stroud@lobe.com
- >November 10/London: London Intl Advertising Awards. www.liaawards.com
- >November 14/Los Angeles: SHOOT presents: "Music for Commercials & Beyond" panel at THR/Billboard Film & TV Music Conf. www.billboardevents.com
- >November 19-23/Wellington, NZ: AFCI Cineposium. www.afci.org



If You Had Just One Shot,
Just One Opportunity,
To Deliver Your Message...

Shouldn't You Take It?

In the competitive world of commercial, interactive & branded content production, getting your Company noticed by potential clients in the Production and Creative departments of Ad Agencies, Production and Post companies is no easy feat.

Get Noticed & Stand Out From The Crowd This Fall.
Give It Your Best Shot. This Is Opportunity. Seize It.



the **PASSION**
the **POLITICS**
the **DRIVE**
the **CREATIVITY**
the **BACKSTORIES**
the **IMAGINATION**

THE SHOOT DIRECTORS ISSUE

YOUR HIGH-VISIBILITY DIRECT LINK TO PROSPECTIVE CLIENTS

For 48 years, SHOOT's Directors Issues are the talk of the industry when first published and referred to long after the issue date.

Issue Date **October 24th**

Space Reservations October 14th
Material Due October 17th

www.shootonline.com/go/directorsissue

CALL NOW TO RESERVE YOUR AD SPACE!

West Coast/International
mriley@shootonline.com
Meridith Riley
323/960-8035 ext. 6685

East/Midwest/Canada/Latin America
ralvarado@shootonline.com
Robert Alvarado
203.227.1699 ext 15

Publisher
rgriever@shootonline.com
Roberta Grier
203.227.1699 ext 13

Classified | Recruitment
classified@shootonline.com
203.227.1699 ext 12



Detroit
Santa Monica

877.853.4183 www.griotedit.com
Griot Editorial is a division of Grace & Wild, Inc.

Michele Ballard
Cary Gries
Terry King
Dave Mariani
Chris Moore
Steve Persin
Jim Talbot