





## SHOOT spot.com.mentary

The Leading Publication For  
Commercial, Branded Content  
& Entertainment Production

December 16, 2011  
Volume 52 • Number 11

www.SHOOTonline.com

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SHOOT (ISSN# 1055-9825) printed edition is published monthly except in July for \$75.00 per year by DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880.

Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

**USPS (06-234)**

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

The SHOOT e-edition is published weekly on Friday. The edition will not be published on the following dates: 7/1, 11/25, 12/23, & 12/30

SHOOT is produced in the U.S.A. SHOOT supports the Sustainable Forestry Initiative by purchasing SFI-certified paper.



SHOOT is a member of:



By Robert Goldrich



## Clow on Jobs

Our “Agency of the Year” coverage in this issue features the observations of several key players at TBWA\Chiat\Day and TBWA\Media Arts Lab, none more key than Lee Clow, global director, Media Arts TBWA Worldwide, and chairman of TBWA\Media Arts Lab.

An icon in his own right, Clow offered reflections on another icon, the late Steve Jobs with whom he made advertising/marketing history.

After a first go-around which yielded the classic Apple “1984,” the commercial that put the Super Bowl on its path to becoming an advertising event, Jobs returned in 1997 to the company that had ousted him. He immediately sought out Clow.

“I remember Steve telling me that Apple was in big trouble and he wanted to save it,” related Clow. “We were in a fire drill mode and the “Think Different” campaign and the “Crazy

Ones” commercial were part of the reassertion that Apple was going to find its soul again. Steve was speaking to the public but also to Apple itself and the software developers. He didn’t have any new computers or product to point to yet. So he pointed to what made Apple great. ‘Think Different’ was a promise that Apple

would get back to its values and what he and Apple’s customers believed in. Less than a year later, the iMac was unveiled and the turnaround of the company was underway.”

A few years later “Think Different” is what Clow, Jobs and their colleagues applied to the agency itself handling Apple.

From that thinking came the formation of TBWA\Media Arts Lab, a separate unit dedicated to Apple.

“We built this unit for a perfec-

tionist communications genius,” said Clow in reference to Jobs. “We built it to give Steve the security and consistency of talent he demanded.”

Clow explained that security was very much “needed because there was stuff on the office walls that needed to be kept under wraps, new Apple innovations. Security on our

marketing meeting. We built Media Arts Lab totally around the dedication of our people to the things that Steve wanted us to deliver.”

Clow observed that Jobs “understood early on that everything a brand does is advertising. The ad agency has to be the keeper of the flame—one who understands the

**We are in charge of finding the soul and center of a brand and trying to tell stories that reflect that core, that do in fact resonate in the culture.**

shoots and at the Media Arts Lab offices is tight—that’s not paranoia. It was part of Steve’s communications strategy. He was P.T. Barnum who at the right moment would say, ‘Ta-dah, look what we just did.’ We worked in a unique way for a unique guy.

“Steve came to every marketing meeting every week,” continued Clow. Here’s the chief executive making that commitment when for other clients you often don’t have ad managers who show up for each week’s

core belief and soul of the brand and to make sure everything the brand does and says stays true to that emotional center...We are in charge of finding the soul and center of a brand and trying to tell stories that reflect that core, that do in fact resonate in the culture and give people something to tweet about, talk about and relate to in some meaningful way. The center of it is that a brand has to have some kind of passion, a soul.”

## POV



## 3D: A Game Changer

James Cameron blew the 3D doors off with *Avatar*. Recent popular films have also cashed in on the technology, from *Pirates of the Caribbean* to *Transformers*. But is this yet another round of 3D being the ‘Next Big Thing’? Are we just holding our breath before technological complications and a simple failure to provide a seamless user experience causes it to once again be put back on the shelf?

In a word, NO. This time is different for 3D. Leading directors (Scorsese, Herzog, Spielberg, etc.) no longer see it as a fun feature for adding a few bells and whistles, but as significant a breakthrough as the introduction of color—unlocking a radically enhanced and elevated viewer experience.

TV makers have already shipped millions of 3D sets, outpacing the early adoption of HD, while more and more laptops—including glasses-free—are coming out from major players like Dell, Sony, and HP. The gaming industry has embraced 3D, from the PlayStation 3D Display to glasses-free 3D gaming with the Nintendo 3DS.

### Going Mobile

In many respects, 3D has leapfrogged over more traditional technology channels and joined forces with

leading-edge mobile developments. Mainstream phone-makers like HTC and LG have 3D-enabled models, and even non-3D handhelds have screen overlays available. In addition, most phones with 3D display capabilities allow 3D image and video capturing. Site content and mobile apps can be developed to work on 2D phones, but come to life when viewed on 3D devices.

### How 3D Phones Work

3D technology mimics the best: the human eye. Spaced slightly apart, eyes capture two different images, from two different angles. Traditionally, 3D works by the viewer wearing glasses with lenses that each allow a slightly different image to pass through. Our brains then reassemble the images received by each eye, and the combined image appears to be 3D.

With 3D phones, glasses are unnecessary, for an overlay that sits on the phone’s screen provides a filter for each eye. This overlay can only work on small screens due to a small “sweet spot” where the correct images are directed to the correct eye for the 3D effect.

### Gimmick Or For Real

For both marketers and creatives, 3D phone capabilities offer intriguing possibilities. 3D gives the user a powerful feeling that they can reach out and touch things. This tactile element can be used many ways, such as in online retailing. If a picture is worth a thousand words, a 3D picture is worth a hundred thousand.

While only beginning to be seen as a mainstream choice in North America and Europe, 3D phones are already commonplace in Asia. According to Jon Peddie Research, 3D phones will be 80% of the mobile market within

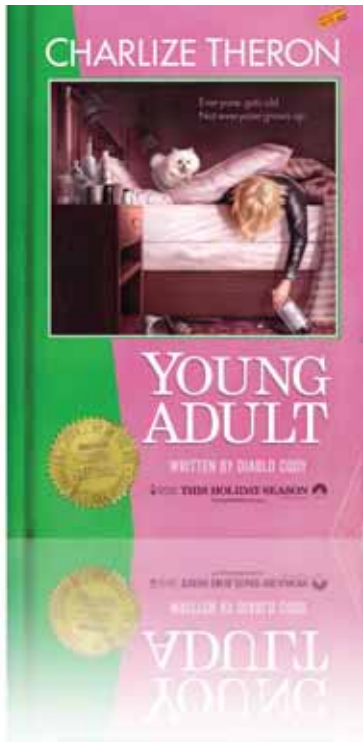
three years. This increasing popularity will accelerate 3D penetration in other areas. Glasses-free 3D phone sales will be the key that unlocks consumer interest in 3D TVs. “To 3D, or not to 3D?” That is not the question. The question is how quickly, and creatively you can embrace 3D to put your clients—your brand—significantly ahead of the competition.

(Geneva Film Co.’s James Stewart is a leading 3D creative and director.)

## Flash Back

**December 15, 2006. Director Matt Smukler, formerly of Epoch Films, has joined Rock Fight, L.A....Director Dan Trachtenberg, who works under the name Danny T, has joined Boxer Films for spot representation....Director Gustavo Garzon has come aboard Cine-Concepto America, Miami, for representation in the U.S. Hispanic market....Editor Joel Marcus has joined Cutters. He will be based in the company’s Santa Monica facility but be available to work out of its Chicago shop as well....Composers Justin Asher and Annie Holloien have joined Brahmstedt White Noise, L.A. and Minneapolis...**

**December 14, 2001. In association with directing team the Poiraud Brothers (Didier and Thierry) and their EP Claude Letessier, Cohn+Company has launched Paranoid Projects, a satellite through which the Poirauds will helm stateside commercial work....Director Lance Kelleher, formerly with Ritts/ Hayden, has signed with L.A.-based Copper Media for exclusive spot representation.... Editor Steve Prestemon has joined the staff at Mad River Post/Santa Monica, which is headed by EP Gary Ward....**



# Oscar Contenders Emerging

**The Help, Hugo, The Artist Are Among The Early Buzz Generators**

*Continued from page 1*

knowledge in how to shoot narrative film. He trusted me in so many aspects.” Those aspects included, said Goldblatt, “having a budget that was not so much more expensive than an independent film while needing to recreate a full scale period piece [during the Civil Rights movement of the 1960s] shooting in Mississippi.”

Sometimes the financial constraints led naturally to the right approach. “Instead of having the fancy cranes used today, I wound up going with an old crane mothballed in New Orleans,” related Goldblatt. “That crane suited the period we were trying to create. It naturally fit into what we were trying to capture in a way that it would have been captured during that period.”

Still, the combination of a relatively tight budget and a script of 150 pages had its challenges. “The film is two hours and twenty minutes long. That’s a lot of film to capture within our budget. The time and money weren’t there, yet we had a wonderful cast and crew. Tate let me bring in most of my people. It was helpful that Tate gave me so much freedom which can also be viewed as so much rope on which to hang myself. We became close, worked a lot in pre-pro. We had extensive script meetings and he’d incorporate ideas from me and I would do the same with many of his ideas.”



*The Artist*

The collaboration was so engaging and fruitful that the two plan on working together again. “Tate and I are waiting on the next project,” said Goldblatt who during the interim is available for a stretch to take on commercials. Represented by The Skouras Agency for features, TV and spots, Goldblatt has a long ad track record, among his most recent endeavors being an NFL campaign directed by Tucker Gates via Independent Media.



**Stephen Goldblatt (l), Tate Taylor**

Goldblatt deployed ARRI’s Alexa digital camera on the NFL job. “I’ve shot a few commercials with the Alexa and like it, though the electronic viewfinder goes against the grain for me. I like to see what I’m doing. Yet all in all, I feel pretty good about working with the Alexa,” said Goldblatt who is contemplating going the digital cinematography route with a feature film for the first time.

“I would seriously consider the Alexa for a feature. I didn’t for *The Help* [shot on 35mm] because I was gun-shy about walking into any problems, particularly working with a high contrast range—scenes, for example, with the very dark skin of [actress] Viola Davis and the angelic blonde baby. That could be difficult enough on film. I wasn’t experienced enough on Alexa when we started *The Help* anyway. I might have been able to use Alexa on that film with the experience I have now.”

Goldblatt said he’s gratified over the success of *The Help*, given its substantive content and the opportunity the story afforded him to engage both the mind and the eye. “Hats off to Tate,” affirmed Goldblatt, “for being able to tell a story that engaged audiences for well over two hours.”

## Silent treatment

In *The Artist* silence is golden and it could also translate into a number of nominations for the golden statuette judging from critical acclaim and an impressive early showing on the awards show circuit, with a Cannes Festival nom

*Continued on page 6*

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Scott Mendelson, THE HUFFINGTON POST



# YOUNG ADULT

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## “Tattoo” Could Make Mark At Oscars

Continued from page 4

for the Palme d’Or for director/writer Michel Hazanavicius and a Best Actor win at Cannes for Jean Dujardin who portrays George Valentin, a charismatic movie star unhappily confronting the new world of talking pictures.

Meanwhile talkies seemingly signal new found movie stardom for young extra Peppy Miller (played by Berenice Bejo). *The Artist* relates the interlinked destinies of Valentin and Miller, with the former falling for the rising starlet.

Set during the end of Hollywood’s silent era, *The Artist* is an example of the form it celebrates, a black-and-white silent film that relies on images, actors and music (scored by Ludovic Bource) to tell its story.

*The Artist* is being distributed by The Weinstein Company. It debuted theatrically in the U.S. on Nov. 25, just days before it tied with *Take Shelter* (directed by Jeff Nichols) for the most nominations—five, including for Best Feature, Best Director and Best Screenplay at the 2012 Film Independent Spirit Awards.



Hugo

*The Artist* was also named the year’s Best Film by the N.Y. Film Critics Circle, which additionally bestowed Best Director upon Hazanavicius.

### Hugo

The National Board of Review (NBR) selected Martin Scorsese’s 3-D film *Hugo* as the year’s Best Film, also naming Scorsese as Best Director.

*Hugo* tells the whimsical tale of an orphan who lives in a 1930s’ Paris train station. Adapted by screenwriter John Logan (whose credits include Scorsese’s *Avatar*) from Brian Selznick’s children’s book, “The Invention of Hugo Cabret,” *Hugo* centers on a lonely lad’s search for a new family and happiness.

Like *The Artist*, the film hearkens back to an earlier movie era, *Hugo*’s roots being in the wondrous work of French filmmaker Georges Méliès whose groundbreaking use of dissolves, time-lapse photography and visual effects helped define the magic of cinema. Now Scorsese has brought his artistry to 3-D, looking to break new storytelling ground with that technology.

“*Hugo* is such a personal film by Martin Scorsese,” said Annie Schulhof, NBR president. “It is a tribute to the early years of cinema that uses today’s cutting edge technology to bring the audience into a completely unique and magical world. It is visually stunning and emotionally engaging.”

NBR has a bit of a pedigree in picking films that have gone on to win the Best Picture Academy Award, notable examples including *Slumdog Millionaire* and *No Country For Old Men*.

Pixomondo—a VFX company with a global network of studios in Berlin, Frankfurt, Munich, Stuttgart, L.A., London, Shanghai, Beijing and most recently Toronto—completed more than 800 shots as the primary VFX vendor on *Hugo*, working closely with Scorsese and VFX supervisor/2nd unit director Rob Legato.

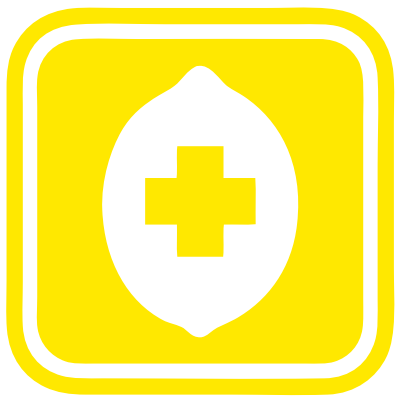
### Oscar ensemble

Though not premiering until next week (12/21), *The Girl With The Dragon Tattoo* is already billed as an Oscar contender. For one, it’s the latest from David Fincher and is being described as a dark, disturbing, controversial adaptation of Stieg Larsson’s blockbuster crime novel. The film is easily

Continued on page 8



The Girl With The Dragon Tattoo



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## street talk

Producers Kevin Matusow, Carissa Buffel and Kate Bacon have teamed with director Chris Woods (not to be confused with the director of the same name at Alive & Well) to launch L.A.-based production house The Traveling Picture Show Company (TPSC). Matusow is CEO of the company while Soto serves as an exec producer. Woods’ prior roosts include Mirror Films and Momentum. Additionally, TPSC has entered into co-venture agreements with Unit FX and The Noise Deli. Per this arrangement, TPSC can offer advertising agencies and clients packaged services, tapping into the talent and resources at Unit FX (which is housed in the same facility as TPSC) and The Noise Deli (based in London). TPSC, Unit FX and The Noise Deli continue to pursue independent projects as well....Director Floria Sigismondi has joined Black Dog Films, the music video division of RSA Films, for music video representation in both the U.S. and U.K. She continues to be handled for commercials by Believe Media where among her notable credits is Absolut Vodka’s “Blank” for TBWA\Chiat\Day, New York, one of many projects cited in this SHOOT issue’s Agency of the Year coverage. Sigismondi has directed music videos over the years for such artists as The White Stripes, David Bowie, The Cure, Sigur Ros and Bjork....Bicoastal The Famous Group has signed director John X. Carey. Earlier this year, Carey was awarded an ADC Gold Cube from the Art Directors Club for his work on “Voices from the Field” for Designmatters/Project Concern International....Film and spot production company Three (One) O’s co-founder and principal Norry Niven has completed principal photography on his feature film directing debut, *Chasing Shakespeare*...

## report

New York-based post boutique Northern Lights and sister shops, design/VFX house Mr. Wonderful and production/creative house Bodega, have added Nancy Vines as director of business development. With over 25 years of agency experience as a producer and an EP, Vines has worked on such brands as Revlon, Hershey, American Express, General Motors, Chase, Maybelline and Office Depot. More recently, she served as an EP at JWT where she worked on Macy’s Corporate Marketing, Stouffer’s and Schick accounts....Technicolor-PostWorks New York has appointed a new senior sales team. Carol Jazwinski will serve as sr. VP, broadcast sales, and Charlie Herzfeld becomes sr. VP, theatrical sales. Both will also provide sales support for the post facility’s growing commercial clientele. Technicolor-PostWorks was formed last month when Slate Media Group purchased the assets of Technicolor Creative Services, NY, and PostWorks, NY. Jazwinski was formerly sr. VP of sales for PostWorks, New York, a position she held for 11 years. Herzfeld previously served for eight years as sr. VP of sales and marketing for Technicolor Creative Services, New York....

## bulletin board

- >January 17/New York, NY: One Club Creative Hall of Fame. [www.oneclub.org/oc/hall-of-fame](http://www.oneclub.org/oc/hall-of-fame)
- >January 19-29/Park City, UT: Sundance Film Festival. [www.sundance.org/festival](http://www.sundance.org/festival)
- >January 20-26/Park City, UT: Slamdance Film Fest. <http://showcase.slamdance.com>
- >January 28/Hollywood, CA: DGA Awards. [www.dga.org/Awards/Annual.aspx](http://www.dga.org/Awards/Annual.aspx)
- >January 29/Los Angeles, CA: SAG Awards. [www.sagawards.org](http://www.sagawards.org)
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A BEAUTIFULLY TOLD AND EMOTIONALLY SATISFYING STORY.”

*NEW YORK*  
MAGAZINE

*David Edelstein*

“ONE OF THOSE WONDERS OF THE WORLD YOU NEED TO SEE.”

A MARTIN SCORSESE PICTURE

**HUGO**  
IN 3D



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# Navigating On The Road To Oscar

Continued from page 6

the season's most anticipated thriller. But the Oscar buzz goes beyond high expectations and the Oscar pedigree of Fincher, whose *The Social Network* earned eight Academy Award nominations for 2010, including for Best Picture and Best Director. There's also an Oscar track record for other key contributors to *The Girl With The Dragon Tattoo*, including several artisans with whom Fincher has collaborated with on commercials. (The director's spotmaking roost is Anonymous Content).

For example, editors Kirk Baxter and Angus Wall (of Rock Paper Scissors) won the 2010 Best Editing Oscar for *The Social Network*; they also edited *The Girl With The Dragon Tattoo*. And Jeff Cronenweth, ASC, shot both movies, earning a Best Cinematography Oscar nomination for *The Social Network*. Baxter, Wall and Cronenweth have all teamed with Fincher on spots.

Cronenweth is repped as a DP by Dattner Dispoto and Associates, and is half of a commercial directing team known as The Cronenweths (with brother Tim) at Los Angeles production house Untitled.

Others with an Oscar history are Trent Reznor and Atticus Ross whose work on *The Social Network* won the Academy Award for Best Original Music Score. They also scored *The Girl*



**Stephen Daldry**  
*With The Dragon Tattoo.*

### Xmas release

Slated for release on Christmas day is *Extremely Loud & Incredibly Close*, based on Jonathan Safran Foer's 2005 novel about a lad (played by Thomas Horn) confronted with tragedy and a mystery. The former is the death of his father (Tom Hanks) in the 9/11 terrorist attacks. The mystery is trying to figure out the significance of a key that the late dad left for his son.

Also generating some Oscar rumbling, *Extremely Loud & Incredibly Close* was helmed by Stephen Daldry, the only director to receive Academy Award nominations for his first three films—*Billy Elliot* in 2001, *The Hours* in '03, and *The Reader* in '09.

Daldry first made his mark in the theater, having directed 100-plus plays, including the Tony Award-win-



ning revival of "An Inspector Calls." Daldry later directed a stage musical adaptation of *Billy Elliot* and in '09 his work on "Billy Elliot the Musical" earned him a Tony Award for Best Director of a Musical. Daldry is handled for spots by Saville Productions.

### The Descendants

Also gaining Oscar traction is the performance of George Clooney in Alexander Payne's *The Descendants* as a father of two whose life is rocked by his wife's coma and the discovery that she had been having an affair.

Both Clooney and Payne each have an Oscar win and multiple nominations in their careers. Clooney won the Best Supporting Actor Oscar in '06 for *Syrianna* and received Best Actor nominations for *Up In The Air* last year and *Michael Clayton* in '07. He was also nominated for Best Achievement in Directing and Best Writing of an Original Screenplay (shared with Grant Heslov) for *Good Night, And Good Luck* in '06.

Meanwhile for *Sideways* in '05, Payne was nominated for Best Director and won the Oscar for Best Adapted Screenplay (shared with Jim Taylor). Five years earlier for *Election*, Payne garnered a nomination for Best Writing, Screenplay Based on Material Previously Produced or Published (also shared with Taylor).

Last month *The Descendants* garnered four nominations for the 2012



*The Descendants*

Continued on page 10

## Short Takes

### SCORING STYLE POINTS FOR JENGA

The Doctor Twins—Matt and Jason—via Harpoon Pictures teamed with digital studio Radium/Reel FX, Santa Monica and Dallas, to play a radical game of Jenga in "Style Points" out of TracyLocke/UP-ROAR! New York. The :30 features L.A. Clippers forward Blake Griffin and Minnesota Timberwolves forward Kevin Love facing off with an unconventional game of Jenga on an NBA basketball court. The Hasbro spot draws inspiration from an ESPN tongue-in-cheek short, *Behind The Scenes at The ESPYS*, which featured Griffin and Love playing a heated game of Jenga back in July. Radium/Reel FX exec creative director Dale Carman served as on-set VFX supervisor.



"Style Points" opens on Griffin feverishly dribbling a basketball on the court when Love walks on, challenging him to a game of Jenga. The two add their own personal touches. "Style points," brags Love, spinning a Jenga block on his finger. "Just like that?" Griffin asks as he pulls a block out, dribbling it on the court before placing it on top of the tower. As his last move, Griffin steals the show by stacking hundreds of Jenga blocks and successfully leaping over them to place a block on top. But he quickly realizes that his swift moves were a bit over-the-top, causing the tower to topple over and end the game. The two are next seen cleaning up the pieces. The spot closes on Griffin doing a backward dunk before asking, "How do you Jenga?"

### MUSIC TRIO HATCHES EGG

Recording industry and music for picture vets Bryan Hanna, John Hermanson, and Eric Fawcett have opened up their own music production company, Egg Music. Based in Minneapolis, Egg provides original scores, complete music supervision and licensing services, audio production, and final mixing for clients. Prior to forming Egg, creative directors Hanna and Hermanson and EP Fawcett worked together at Modern Music, a Minneapolis house best know for its work over the years on behalf of Target via agency Peterson Milla Hooks.

Egg's principals all have roots in the recording industry. In addition to playing in a number of bands, Hanna co-owned The Terrarium, a Minneapolis studio where he produced, engineered, and mixed records for some of the Twin Cities' most popular bands. He continues to work on records for artists here and abroad, notably for Dean Fertita (Queens Of The Stone Age, The Dead Weather) and Taiwanese pop divas Yao Yao and Lisa Djaati. Hermanson has recorded a dozen studio albums and tours nationally with his popular folk duo Storyhill. Fawcett was the drummer for Pharrell Williams' hip hop/rock group N\*E\*R\*D, Spymob, The Hopefuls, and currently performs with Chinese pop star Wang Lee Hom.

### PEOPLE IN THE NEWS

DDB Chicago has added the integrated creative team of Ariel Abramovic and Bruno Acanfora from BBDO in Argentina where they served as sr. copywriter and sr. art director, respectively. They



Bruno Acanfora (l) and Ariel Abramovic

also previously worked together at Santo Buenos Aires and Del Campo Nazca Saatchi & Saatchi. During their careers, they've collected nearly 50 awards, with numerous gold and silver accolades across a range of clients including Axe, Gatorade and 7-Up. Abramovic and Acanfora most recently won a Gold Lion and Gold Clio for a P&G campaign....Editors Nadav Kurtz and Nick Tomnay—who, respectively, continue to be available in Chicago via Cutters and New York via wild(child)—have moved to San Francisco where they are being handled by Barbary Post. So far through Barbary, Kurtz has cut two projects for EVB S.F. while Tomnay was at press time slated to take on a job for S.F. shop Duncan/Channon....

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Betsy Sharkey, Los Angeles Times

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## Gotham Film Honors; Sequel Action

Continued from page 8

Film Independent Spirit Awards, including for Best Feature, Director and Screenplay.

### J Edgar

There's also been much Oscar talk concerning Leonardo DiCaprio's portrayal of FBI director J. Edgar Hoover in the Clint Eastwood-directed *J. Edgar*. Providing an emotionally reserved yet a quite absorbing look at Hoover, the movie has key contributors with an Academy Award track record.

DiCaprio has been nominated three times for Best Actor—the last coming for *Blood Diamond* and prior to that for *The Aviator* and *What's Eating Gilbert Grape*.

Eastwood has won the Best Director Oscar twice, for *Million Dollar Baby* and *Unforgiven*. He's also been nominated for his direction of *Letters From Iwo Jima* and *Mystic River*.

And the screenplay for *J. Edgar* was penned by Dustin Lance Black who won the Original Screenplay Academy Award a couple of years ago for *Milk*.

### Dark reunion

Released last week was *Young Adult*, a dark comedy which reunites *Juno* director Jason Reitman and screenwriter Diablo Cody. Charlize Theron (honored with a tribute at last month's Gotham Film Awards) stars as a mean-spirited writer returning to her small hometown to win back her high school sweetheart who is mar-

ried and has just become a father.

Reitman has received a pair of Best Director Oscar nominations, one last year for *Up in the Air* and in '08 for *Juno*. The latter earned Cody the Oscar for Best Writing, Original Screenplay. Theron won the Best Actress Oscar for *Monster* in '04.

Reitman is handled for commercials by Bob Industries.

### Gotham toppers

The award season kicked off last month with a tie for Best Feature between director Terrence Malick's *The Tree of Life* and director Mike Mills' *Beginners* at the Gotham Independent Film Awards.

Starring Brad Pitt and Sean Penn, *The Tree of Life* won the Palme d'Or at the 2011 Cannes Film Festival. Last month, *The Tree of Life* earned Emmanuel Lubezki, ASC, the Best Cinematography honor from the New York Film Critics Circle. Meanwhile *Beginners*, a flashback comedy starring Ewan McGregor and Christopher Plummer, went on to garner four nominations at the 2012 Film Independent Spirit Awards, including for Best Feature, Director and Screenplay.

Mills had been active in commercials up until several years ago. He is a cofounder of multidisciplinary production company The Directors Bureau.



The Tree of Life



Beginners

### Sequels

Among the sequels up for Academy Award consideration are *Harry Potter and the Deathly Hallows, Part 2*, directed by David Yates, and *Happy Feet Two* directed by George Miller.

The latter has much to live up to in that the original *Happy Feet*—also directed by Miller—won in '07 the Best Animated Feature Film Oscar.

Similarly, the latest *Harry Potter* film had its *Deathly Hallows, Part 1* counterpart—also helmed by Yates—earn a pair of Academy Award nominations earlier this year, for Best Art Direction and Best Visual Effects.

## On The Wire

### Phosphene Creates Visual Effects For "Young Adult"

NEWYORK - The Phosphene visual-effects team completed more than 80 complex shots for "Young Adult," a dark new comedy-drama, starring Academy-Award® winning actress Charlize Theron, Golden Globe nominee Patrick Wilson and Patton Oswalt. **Original Uncovers Sunken Treasure with "Pirate Island" Doc** LOS ANGELES - "Pirate Island," a feature-length documentary that recently made its world premiere on the History Channel, follows legendary underwater archeologist Barry Clifford as he searches for pirate shipwrecks in the waters near Ile Sainte-Marie, a tiny island off the coast of Madagascar.

### Voting Open for Cinema Eye Honors' 2012 Audience Choice

NEWYORK - The Cinema Eye Honors for Nonfiction Filmmaking announced that voting for the 2012 Audience Choice Prize has begun.

### The Traveling Picture Show Company Launches

HOLLYWOOD - The Traveling Picture Show Company (TPSC), an innovative new production studio with an award-winning pedigree has launched in Los Angeles. Formed by producer Kevin Matusow, who will serve as CEO, director Chris Woods, partner Kate Bacon, and producer Carissa Buffel, the new company will pursue a multi-media model encompassing live-action commercials, long and short form documentary work, scripted and reality television programming and new media.

### Original Force Accelerates Render Pipeline Using Qube!

LOS ANGELES - With rendering being a vital, albeit expensive part of the production puzzle, it became critical for Original Force to quickly find a rendering management solution that would create a more efficient pipeline that was also flexible enough to keep up with their tremendous growth. They chose PipelineFX Qube!

### Focus Creeps Lens Another Hit

LOS ANGELES - Foundation's directors Focus Creeps' recent video for Arctic Monkeys' hit "Suck It and See" was voted #2 best video of 2011 by NME. Shot with a slightly more narrative edge, the video aims to tell the story of an extreme "lost weekend" featuring the band's drummer Matt Helders.

### Scriptapalooza 14th Annual Screenwriting Competition

LOS ANGELES - Scriptapalooza announced its 14th annual Screenplay Competition to continue its mission in providing unparalleled creative opportunities for aspiring screenwriters in the fiercely competitive entertainment industry.

### Mode Project Docs Doughnuts - Wins at Chicago Fest

CHICAGO - Mode Project wins "Best Super Short" at the Second Annual Chicago Food Film Festival. Mode's film, which documents the sights and sounds of Chicago boutique doughnut seller The Doughnut Vault, premiered in front of a sold-out crowd at Intelligentsia Roasting Works on Chicago's near west side on November 19th.

### Technicolor - PostWorks New York Name Sales Team

NEWYORK - Technicolor - PostWorks New York has appointed a new senior sales team. Carol Jazwinski will serve as Senior Vice President, Broadcast Sales and Charlie Herzfeld will serve as Senior Vice President, Theatrical Sales.

### Picture Head Posts "The Tsunami and the Cherry Blossom"

HOLLYWOOD - "The Tsunami and the Cherry Blossom" — which is short-listed for Academy Award consideration — was finished at lightning speed. Hollywood post house Picture Head, provided DI color grading, finishing and sound mixing services, in a literal round-the-clock effort.

### BiG MACHiNE Creates Powerful TV Graphics Packages

LOS ANGELES - BiG MACHiNE recently brought its visual strategy and direction prowess to graphics packages for "HOSTAGE: DO OR DIE," a new doc-style series on Investigation Discovery, and NFL GameDay Morning, a popular show on the NFL Network.

### Sal Masekela To Narrate "RUFFO"

SANTA CRUZ, CA & HOLLYWOOD - Action sports host Sal Masekela will narrate the soon-to-be-completed documentary film Ruffo, about pro surfing legend Anthony Ruffo. The film documents Ruffo's struggles with methamphetamine addiction, and his ambitious efforts to lead his communities out of drug dependency.

### Optimus Honored at Midwest Independent Film Fest

CHICAGO - Optimus Editor and Partner Randy Palmer took home the 2011 Best of the Midwest Awards (BMAs) "Best Editing" award with Brooks Ruyle for their work on "Ballhawks," the documentary by Mike Diedrich, who took home the "Best Director."

### A Look Into Bear McCreary's Creative Process

HOLLYWOOD - Emmy-nominated composer Bear McCreary discusses how he created the opening title music, including his collaboration with writer/director Frank Darabont and producer Gale Anne Hurd, in "Bear McCreary Sessions: The Walking Dead."

For the full stories [and many more], videos, and contacts visit SHOOT Publicity Wire (SPW) at [www.SHOOTonline.com](http://www.SHOOTonline.com). SPW is a publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. To get info on SPW and to post your news release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire).

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Richard Corliss, Time Magazine

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**A MOVIE THAT SUCKS YOU IN FROM THE START AND SPITS YOU OUT THE OTHER END WITH A SENSE OF WONDER TO GO WITH THE TEARS IN YOUR EYES."**

Marshall Fine, The Huffington Post

**"THIS MOVIE, A TRUE BEAUTY, WILL PUT A SPELL ON YOU."**

Peter Travers, Rolling Stone

BEST DIRECTOR  
**J.J. ABRAMS**

**SUPER 8**



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Top Spot of the Week

# Lidster Puts Bumble Back in Touch With His Inner Monster for Bing

By Christine Champagne

Bumble is back! The scruffy monster—also known as the Abominable Snowman—from the stop-motion animated Christmas special *Rudolph the Red-Nosed Reindeer* now stars in “Bumble-Less.”

Directed by Ken Lidster of Portland-based Bent Image Lab, the :30 commercial finds the beast trying to instill fear into a couple of elves, but his roar isn’t what it used to be, and they laugh at him. Determined to get his monster mojo back, Bumble consults the Bing search engine. Typing “scary monster” into the search field, he quickly locates some helpful videos. Inspired by what he sees, the furry white creature goes back outside, sneaks up on the unsuspecting elves again and scares the daylight out of them.

“Decide what your holidays will look like with Bing,” a voiceover intones at the end of the spot.

There was no advertising agency involved in the making of “Bumble-Less.” Bent Image Lab worked directly with the client, including Sean Carver, director, brand entertainment at Microsoft, Bing.

Initially, Lidster directed four viral videos—“Bumble-Less,” “Hot Yoga,” “Social Search” and “You Won’t Believe This.” But Bing liked what they saw so much that they asked the Bent Image Lab crew to go back



Ken Lidster

into the studio and lens more scenes so that they could expand the viral videos—ranging from 22 to 25 seconds in length—into :30 television spots, according to Bent Image Lab executive producer Ray Di Carlo.

“It was very exciting for us because we love these characters,” Di Carlo said, noting Bent Image Lab has revived the Rudolph gang for various projects over the years. That said, the Bing assignment marked the first time that Lidster personally got to take the reins of a production featuring the iconic characters, and the director wanted to make sure that Bumble as well as the others looked like they did in the famed television special. Lidster and his team of animators took the time to watch Rudolph the Red-Nosed Reindeer again—and, surely, they’ve already seen it numerous times—just to ensure “that everybody was completely on board with the style and how they stood and how they spoke and moved,” the director said.

## Stop-motion advances

“Bumble-Less” certainly appears as though it could have been excerpted from the original show even though the techniques used in stop-motion today differ greatly from back in the 1960s. “The technical side has advanced miles and miles away from where it was back then. We have systems now to check out how the animation is going as we are working, and we get instant feedback. That whole side of it has evolved even in the last five years,” Lidster said, adding, “Five years ago we were using completely different setups and film, and now everything is completely digital.”

One thing you’ll notice if you look back at *Rudolph the Red-Nosed Reindeer* is that the characters don’t always move so smoothly. Keeping that in mind, Lidster went for a clunky feel in “Bumble-Less.” “When you see Bumble hiding behind the hill, and he jumps out, it is not super smooth animation,” Lidster pointed out. “If it was, it would feel incorrect.”

Lidster, DP Dan Ackerman and their team shot “Bumble-Less” in five days. The production starred a Bumble who stood about 14 inches tall. He had a mechanical armature at his core, housed in a foam body that was covered with fur. Bumble’s feet could be screwed down to the set to keep him in place, and all of his fingers could be articulated. “There is no clay anywhere,” Di Carlo noted.

## Scary videos

Besides animating Bumble and the elves for “Bumble-Less,” Lidster also had to create the two “scary monster” videos Bumble finds on the Internet. Lidster purposely lowered his production standards for both. “We wanted the first one to look like a child had done it at home and videotaped it with his parents’ camera,” he said. “But as soon as we got the thing set up and we started lighting it, we thought, ‘This looks too good.’ So we turned on the fluorescents and got a table lamp and blasted it with light so it would look like a kid did it.”

The second video was equally as terrible—again, on purpose. “The second one was supposed to look like it was from a bad TV puppet show. We did a few takes of it, and it just looked great. So we did another couple of takes where the puppet gets lifted too high, and you can see the arm of the guy who is actually operating it,” Lidster said. “Now that made it funny.”

The director had quite a bit of story

to tell in :30 between the initial set-up, the two videos and the final scare. “That was difficult, but that’s what happens with commercial animation. It’s like that,” Lidster said. “You’re always trying to cram stuff in.”

Additionally, there were certain restrictions on how the Rudolph characters could be portrayed. “When you use these franchise characters, they’re not allowed to actively sell stuff,” Di Carlo explained. “So what you’re seeing is that in these particular spots, the Internet is just part of their lives. They’re not recommending it. They’re just using it.”

## TOP SPOT OF THE WEEK

### CLIENT

Bing.

### PRODUCTION COMPANY

Bent Image Lab, Portland.

Ken Lidster, director; Ray Di Carlo, Tsui Ling Toomer, executive producers; Kara Place, senior producer; Keith Rice, production coordinator; Octavia Hunter, assistant director; Dan Ackerman, DP; Jerold Howard, Joe Mello, animators; Greg Arden, art director; Evan Stewart, art coordinator; Matt McKenna, puppet lead; Kimi Kaplowitz, Marty Easterday, Brandy Cochran, Hazel Malone, puppet fabrication; Samala Coffey, Maeve Callahan, junior puppet fabrication; Kate Fender, puppet costumer lead; Sarah Frechette, puppet costumer; Gary McRobert, armaturist; Sam Niemann, storyboard artist; Abbey Paccia, Stephen Bodin, Traci Cook, 2D artists; Brian Peitrowski, models; Perci Harding, Mich Conklin, model-makers; Tony Candelaria, sculptor; Keenan Keeley, Loren Candela, set fabrication; John Kirkley, set dresser; Jeremiah Brooks, set fabrication PA; Christina Owen, scenic lead; Becky Steele, Mattie Bowden, Derek Bourcier, Renee Staeck, Jesse McManis, Katlin Kennedy, Stephanie Loftis, art PAs; Lane Clark, production assistant; Charlie James, Doug Zajackowski, grips; Matt Hazelrig, Jean Margaret Thomas, gaffers; Jenny Souza, data wrangler; Kally Kahn, Lee Luker, runners; and Danie West, art intern.

### EDITORIAL

Bent Image Lab.

Brent Heise, editor.

### POST

Bent Image Lab.

Orland Nutt, compositor and colorist.

### SOUND DESIGN

Lance Limbocker Studios, Portland.

Lance Limbocker, sound designer.



Bumble bumbles about trying to regain his scary mojo until he finds the Bing search engine, which leads him back to his desired persona as a monster to fear. Ken Lidster of Bent Image Lab directed this stop-motion homage to the look and feel of the Xmas special *Rudolph the Red-Nosed Reindeer*.

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The Best Work You May Never See

# Nieto Serves Up Breakfast At Cracker Barrel

By Robert Goldrich

Thinking outside the box has led to connected wooden boxes in which action unfolds from one box to the next, relating a story that introduces or for some reinforces the value of comfort and home at Cracker Barrel diners/country stores.

This boxed set of chain reactions has an Americana reminiscent of a Norman Rockwell painting, deftly translating into a two-spot TV campaign under the banner “Handcrafted by Cracker Barrel,” which includes “By Hand,” a :30 with a simple, charming Rube Goldberg-like feel.

We open on a chicken in a nest laying an egg which goes down to a box below via a chute and then into another box in which a fiddle is being played. The egg rolls down the fiddle bow into a bowl in yet another handcrafted box. Next to the bowl are other eggs which are being whipped up into pancake batter.

The camera then moves to another box containing a checker board on which a game is being played. The next box on screen takes us to burners heating up a short order cook’s stove top upon which fluffy pancakes are being made.

The cook flips over a pancake into the next wooden box, onto a breakfast plate on a restaurant table. Indeed we have the makings of a hand-crafted breakfast.

This journey through the preparation of a meal at Cracker Barrel was directed by Nieto of production house Paranoid US for agency Euro RSCG Chicago.

## Key components

Two key factors contributed to the spot’s success: a detailed miniature set and well-crafted transitions from one connected box to the next.

The meticulously crafted set was created by production designer Damon Fortier who brought his extensive experience in model construction to bear. The set encompassed a combination of found objects, such as vintage suitcases, reclaimed wood and old doors, as well as actual Cracker Barrel paraphernalia used in their local shops—shipped out for the Los Angeles production.

Custom-made miniature furniture was also fashioned to produce exact dimensions to those of the furniture in the store. To retain authenticity Nieto and the agency team set out to craft as much of the subtle trickery as possible in camera. In pre-pro, the creative ensemble constructed a large-scale mockup of the planned set to assess proportions and sizes. Nieto then did a pre-visualization of the mock-up, which he later converted into a 3D scale. Since virtually every box was a different pass, it was important to be painstakingly accurate on set. The shots were ultimately composited in post, by tracking and combining takes, to

create a thoroughly seamless storyline.

As both space and time were constrained, Nieto took special care to pace the action so that the concept unfolded properly and the elements came together.

The spots were color graded by Mark Gethin of MPC Los Angeles to enhance the warm tones of the wood and country life.

## At home

The other spot, “Home,” features the trappings of home in the connected wooden boxes, from a record player to toys, trinkets and various artifacts from yesteryear, including some of sentimental value. The spot offers a mix of nostalgia, comfort and comfort food.

Ironically the distinct sense of Americana in this campaign was captured and nurtured by Nieto, a director born in Colombia and living in France. The monikered director studied visual communication in Colombia where he started working as an art director at different ad agencies. He moved to France where he decided to focus on film direction.

Nieto collaborated with a creative team at Euro RSCG Chicago which included chief creative officer Jason Peterson, executive creative director William Mericle, associate creative director Christian Jackson, sr. art director Scott Rench and sr. integrated producer Britt Drouet.

The DP on both spots was Tom Lazarevich. Editor was Joe Shakula of Paranoid Design Studio, which also served as the visual effects company.

Helping to connect the action unfolding in the connected boxes was a musical score and sound design from Duotone Audio Group, which also scored in this issue’s quarterly Top Ten Tracks Chart with a cinema spot/short for the Chipotle Cultivate Foundation.

## Credits

**Client Cracker Barrel Agency Euro RSCG Chicago Jason Peterson, chief creative officer; William Mericle, executive creative director; Christian Jackson, associate creative director; Scott Rench, sr. art director; Britt Drouet, sr. integrated producer. Production Paranoid US, bicoastal Nieto, director; Claude Letessier, executive producer; Lisa Cowan, producer; Tom Lazarevich, DP; Damon Fortier, production designer. Editorial Paranoid Design Studio, Los Angeles Joe Shakula, editor Post Paranoid Design Studio Guillaume Raffi, head of postproduction VFX Paranoid Design Studio Raena Singh, VFX producer; Pilon Lectez, Andrew Cook, VFX artists Music/Sound Duotone Audio Group, New York David Leinhardt, executive integrated music producer; Jack Livesey, composer/arranger/sound designer; Mitch Osias, sound designer; Chuck Zwicky, music mixer Audio Post Euro RSCG Chicago Todd Bernstein, mixer**

“Handcrafted” creative from Euro RSCG Chicago.



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—> **Road To Oscar, Part IV**  
A look at films generating Oscar buzz, plus pre-views of the Sundance Film Festival and VES Awards.

—> **Nominees' Circle: DGA Awards**  
Interviews with several DGA Award nominees and a look at the work for which they've been recognized.

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Industry movers and shakers shown above [L to R]: The Director (member of DGA, AMPAS), the producer (member of PGA, AMPAS, AICP), the cinematographer (member of ASC, ICG, AMPAS), the actor (member of SAG, AMPAS). Not shown: the Screenwriter (member of WGA, AMPAS), the Art Director (member ADG), the Editors (members of ACE, MPEG, AMPAS, AICE), the VFX Animators (member of VES, AMPAS), the Musicians & Audio talent (members IBT, RMA, CAS, AMP, AMPAS), the Set Director (member SDSA), talent in the Casting department (members of CSA, AMPAS), Locations Scout (member of LMGA), Warobe & Makeup talent (members MAHS, AMPAS), legal & accounting departments, Studio Management and Agents (members AMPAS), and of course, the PR talent (some members AMPAS).

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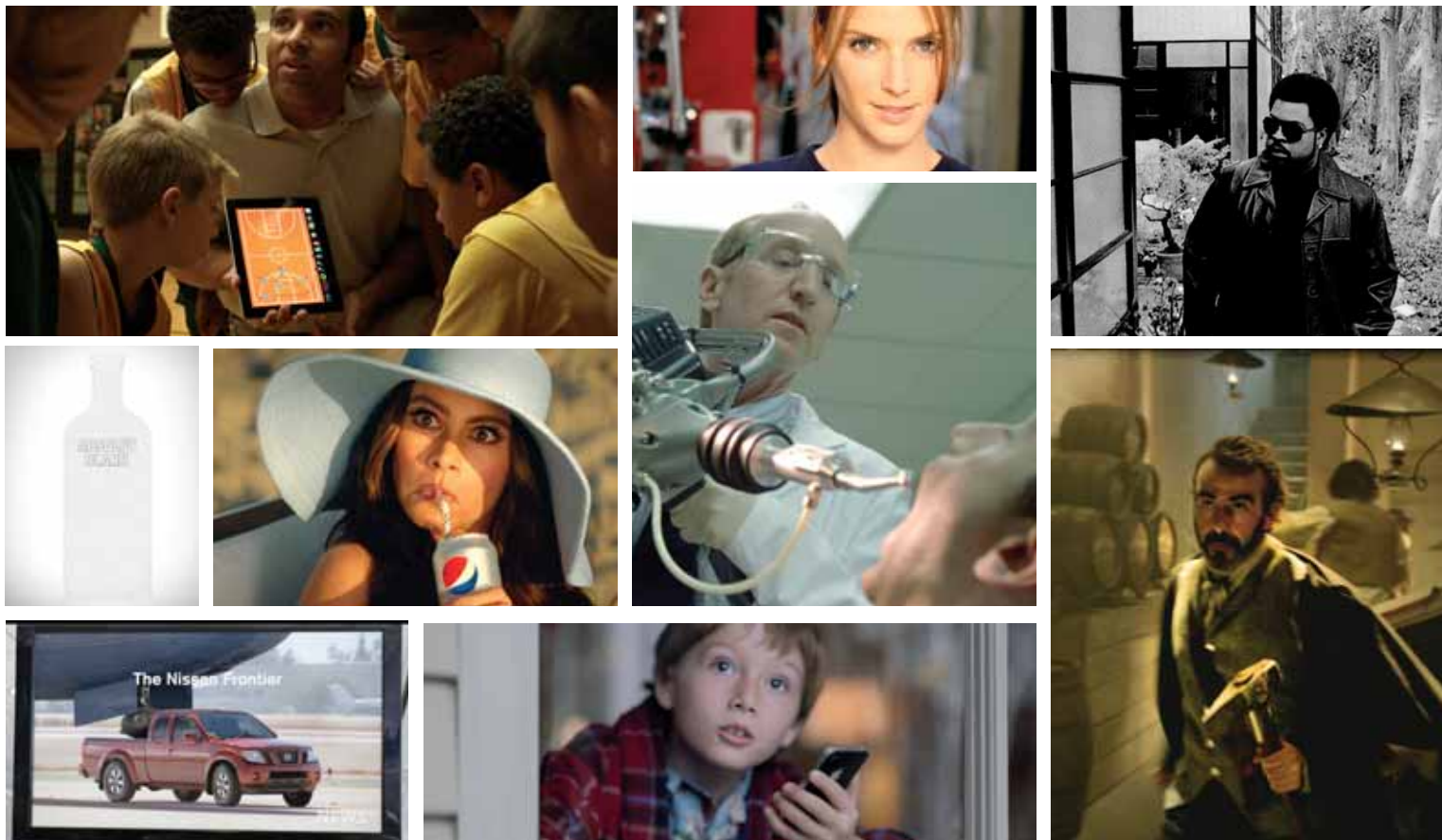
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# Apple At Its Core



From top left, clockwise: Apple iPad 2's "Love"; Bare Escentuals' "Be A Force of Beauty"; PST's "Ice Cube/Eames House"; Jameson's "Fire"; iPhone 4S' "Siri, Snow Today"; Nissan Frontier's "Landing Gear"; Absolut's "Blank"; Diet Pepsi's "Beach Tweet"; Nissan LEAF's "Gas Powered Everything."

Front cover images, l-r, top row: a vintage Datsun automobile (predecessor to Nissan) in the TBWA\Chiat\Day, L.A. office; Mark Figliulo; a shot inside the TBWA\Media Arts Lab office. Second row: Richard O'Neill; the Pirate symbol (reflecting an internal mantra); Rob Schwartz. Third row: Gate house entry, TBWA\Chiat\Day, L.A.; Lee Clow. Fourth row: Patrick O'Neill; Lee Clow's office wall; Duncan Milner. Bottom row: Stairway in TBWA\Chiat\Day NY office; Robert Valdes; skateboards adorn entry way to TBWA\Chiat\Day, NY.

LOS ANGELES—"Getting lost in the things we love has never felt quite like this." That's the parting thought conveyed by the voiceover in a recent Apple iPad 2 commercial, "Love," in which we see people engage via the iPad 2 in what moves them, whether it be a basketball coach diagramming a play for his team of youngsters during a game timeout, a fledgling teen rock band rehearsing or simply a boy in his bedroom reading about and immersing himself in the subject of dinosaurs.

That sense of wonderment and experiencing it in a new way reflects a big part of the legacy that made the late Steve Jobs and Apple so successful—and it also applies to what makes TBWA\Chiat\Day, Los Angeles and New York, and TBWA\Media Arts Lab so relevant in today's advertising/marketing/branding landscape, a prime dynamic which led to SHOOT selecting them collectively as our Agency of the Year.

Indeed the creative cultures at Apple and the agencies are "simpatico," reflected Lee Clow, global director, Media Arts TBWA Worldwide, and chairman of TBWA\Media Arts Lab. This dates back to the seminal Super

Bowl spot "1984" but is perhaps best exemplified in Apple's resurrection in 1997 with the "Think Different" campaign marking Jobs' return to the company.

"Apple was ready to go out of business back then," recollected Clow. "But Steve re-energized the company. They developed new products, liberated the design people. 'Think Different' was a challenge to the creative people who cared about the brand as well as a challenge to Apple itself to rethink what it made and did. Two of the proudest moments of my career were the '1984' spot and then years later the 'Think different' campaign. I have a deep feeling for 'Think different' and the 'Crazy Ones' commercial. It was a pivotal moment for Apple and it speaks to any creative person, anyone who tries to break the rules, who pushes the boundaries to try to do something that hasn't been done before. Everybody in our agency kind of looks at that commercial as being a mantra for our belief in creativity just as it was a mantra for Apple wanting to be a company dedicated to people who do creative things. It was a mantra for Apple users as well. It is a man-

tra that defined Apple, its customers and us as an agency."

Taking a page from TBWA\Chiat\Day, Los Angeles' "Think Different," Clow, Jobs and others thought differently, which led to the eventual formation of the now well-entrenched Media Arts Lab, a separate agency unit dedicated exclusively to Apple. "We built this unit for a perfectionist communications genius," said Clow of Jobs. "We built it to give Steve the security and consistency of talent he demanded. We started doing a lot of shooting and directing internally, experimenting with different ideas and approaches, exploring what would work best. We weren't waiting for your typical work order, a strategy document, bids, costs and all that crap. Instead we were constantly making stuff, shooting a five to ten-to-one ratio in terms of what ultimately wound up on air. Steve wanted us to constantly explore storytelling, how things looked, felt and sounded. We experimented, for example, with 'Silhouettes'; Steve saw it in rough form, thought it could be amazing and we went into production—it became iconic globally.

"Steve understood early on that ev-

erything a brand does is advertising," continued Clow. "The ad agency has to be the keeper of the flame—one who understands the core belief and soul of the brand and to make sure everything the brand does and says stays true to that emotional center. And while we work through a separate unit on Apple, the spirit of that brand and our relationship with it and Steve over the years spills over to everyone at TBWA\Chiat\Day. We want our culture to be dedicated to the creative expression of the brands we work for. We are in charge of finding the soul and center of a brand and trying to tell stories that reflect that core, that do in fact resonate in the culture and give people something to tweet about, talk about and relate to in some meaningful way. The center of it is that a brand has to have some kind of passion, a soul."

The same can be said of an ad agency, particularly in an environment where large holding companies are prevalent. "We have to keep our own internal passion," affirmed Clow. "TBWA is a huge company. So many companies when they get huge, they

*Continued on page 18*

**TBWA\Chiat\Day,  
TBWA\Media Arts  
Lab Earn SHOOT's  
Agency of the  
Year Honor**

**by Robert Goldrich**

## Media Arts Lab Debuts iPhone 4S, iPad 2; TBWA\Chiat\Day, L.A.

Continued from page 17

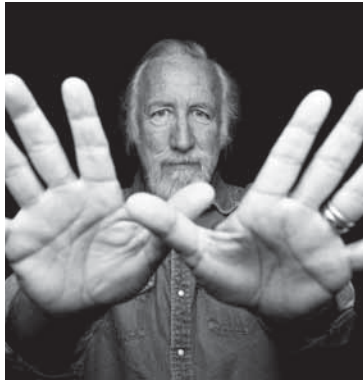
stop wanting to come from an emotional place and they become big businesses. They come at work from a left brain, bottom line, profit margin kind of place. Here we try hard not to make that the impetus for coming to work every day. Instead we are about creative people from different disciplines trying to find, define and reflect the magic of a brand, big or small. Every client deserves as big an idea as we can find for them. That at our core has helped us remain creative and entrepreneurial—and I believe it helped us earn this year's honor from *SHOOT*."

### Media Arts Lab

When Duncan Milner, chief creative officer, TBWA\Media Arts Lab, is asked to reflect on 2011, he immediately gravitates towards the introduction of the iPhone 4S (with its Siri-generated global buzz) and the iPad 2. Compatible with the brand's soul, the intros brought humanity to technology as exemplified in the aforementioned "Love."

"Steve Jobs once said that Apple stands at the crossroads of technology and liberal arts," noted Milner. "There are certain moments in Apple's history where that becomes clearly evident, and this year we saw that with iPad 2 and the new iPhone."

The message in the spot "We Believe," for example, as conveyed by the voiceover, is simply that "technology alone is not enough. Faster, thinner, lighter, they're all good things but when technology gets out of the way, everything becomes more delightful, even magical...That's when you end



Lee Clow

up with something like this: iPad 2."

From a creative standpoint, Milner observed that Media Arts Lab has the incredible advantage of a client who happens to be making innovative products that are changing the world. "This means that a lot of times we develop work that is a process of reduction," said Milner. "You take away the conceits and anything that feels like it's embellishing. You strip your message down to the simple, most elegant, most inevitable form because the Apple products are so simple, elegant, intuitive and beautiful. You don't have to prop up a product or disguise it somehow."

Helping to pave a path to desired creative simplicity is Media Arts Lab's hybrid nature. "We're structured a bit like half agency, half production company," explained Milner. "When we come up with ideas, we will go out and shoot little tests, edit them. We develop our three or four favorite ideas. It's an important part of the way we work. We equate it to Apple and the way they develop products. It's our form of R&D. As soon as Apple builds a model, they understand the



Duncan Milner

product better. Our model takes the form of these little tests we produce, and then spending time tweaking and refining. Once we decide on which concept to go with, we are then in a better position to have productive discussions with directors and production companies about the idea, what we can change, what we need to hold onto. This is something that not many agencies do. It's something that Apple has supported us doing all along."

### Ripple effect

As articulated by Clow, the creative culture at Apple and for that matter Media Arts Lab has had a profoundly positive impact and influence on the culture of TBWA and of course, TBWA\Chiat\Day.

Indeed 2011 was a stellar year as TBWA\Chiat\Day earned a pair of primetime Emmy nominations, one for Nissan's "Polar Bear" out of its L.A. office, the other for McDonald's "Baby" via the New York shop. Additionally there were Grand Prix honors at The One Show, two Gold Lions and four Bronzes at Cannes, three Yellow Pencils at D&AD, and five AICP Show honors, among other kudos. The AICP Show honors consisted of: two each for Jameson Irish Whiskey's "Fire" (Production, Production Design) and Gatorade (Music for "Gatorade Has Evolved," and the Next Award, Product Integration for the lauded *REPLAY Season 2* for Fox Sports Net); and one (Production) for Activision Call of Duty's "There's A Soldier In All Of Us." (The latter account has since departed TBWA\Chiat\Day, L.A.).

But what resonated for *SHOOT* judges was the consistency of engaging big-idea creative for not just the Apples, Nissans, Gatorades, Activisions and Jamesons of the world but also for so-called "lower-profile" clients such as Bare Escentuals and Pacific Standard Time (PST), both out of TBWA\Chiat\Day, L.A.

For PST, consider actor Jason Schwartzman and conceptual artist John Baldessari discussing art but it's an atypical dialogue in that the former is talking to the latter who's taken the form of a giant head that appears on



Richard O'Neill

buildings, following Schwartzman who is trying to flee not only Baldessari but the Los Angeles County Museum of Art. Ultimately, though, in this nearly five minute short for the PST arts initiative, Baldessari convinces Schwartzman—who along the way runs into comedian Jeff Garlin—to not be intimidated and to enter the museum to experience all that art has to offer. By the way, Garlin doesn't see Baldessari's visage, leading the comic and exec producer of *Curb Your Enthusiasm* to believe that Schwartzman is likely hallucinating.

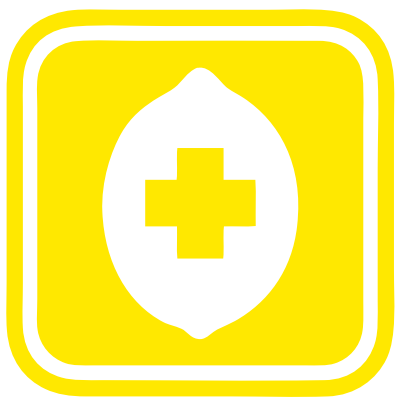
Jesse Dylan, founder of production house Wondros, directed this piece—and another short pairing Red Hot Chili Peppers' Anthony Kiedis and pop artist Ed Ruscha—in order to generate buzz for PST, consisting of some 60 exhibits during a six-month stretch at museums throughout Greater Los Angeles, showcasing the work of local artists and designers from 1945-1980 who made the City of Angels a global art center. Both shorts have :30 versions and they drive traffic to a PST website that is both artistic and pragmatic. The practical enables site visitors to identify their artistic likes and to receive feedback on what museum exhibits they might find appealing. Patrick O'Neill, executive creative director at TBWA\Chiat\Day L.A., explained that this online conduit to help make museum art accessible to the public at large comes in the form of an algorithm created in the agency's Creative Technology Lab. "We're taking down the ivory tower of the Getty Museum and other institutions, guid-

ing people to exhibits that match their creative interests and inspirations," said O'Neill, adding that a 2.0 version of this algorithm will be unveiled in January to help make museum art hopefully even more meaningful and relevant to contemporary culture.

At press time, another PST pairing brought together rapper Ice Cube with the Eames House, a remarkable Southland structure built in a couple of days by Charles and Ray Eames in 1949. Unlike his contemporary counterparts Kiedes and Schwartzman in the prior two PST shorts/spots, Ice Cube couldn't interact with the artists in that the Eames are no longer living. So instead Ice Cube interacted with the house, comparing its meshing of different pre-fabricated elements as being a visionary predecessor to today's music mash-ups. The Eames House/Ice Cube work was directed by Dave Meyers of @radical.media.

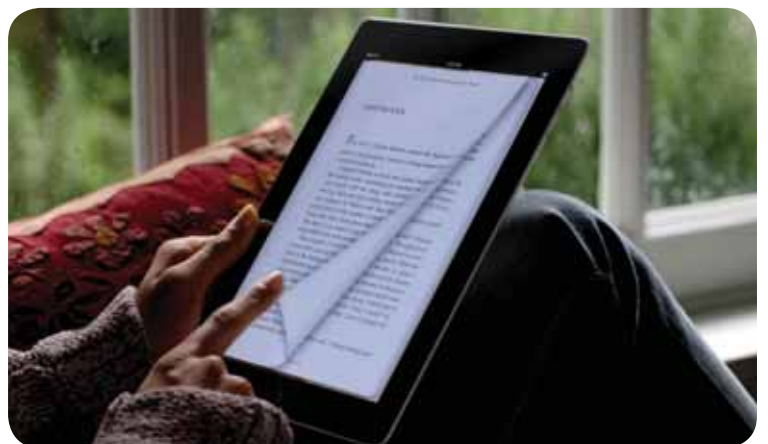
"This small account epitomizes everything we do on all accounts," observed Richard O'Neill, executive director of integrated production at TBWA\Chiat\Day, L.A. "Everybody dives in to make things work. They love the work, the art of it all, the marketing of it all, and we have phenomenal partners in everything we do. In this case, Pacific Standard Time was challenging because we had limited financial resources but still needed to do iconic work in film and website development. Jesse and Dave pitched in and rolled up their sleeves, helping us bring in celebrities and getting the work done for a reasonable amount of money. There's been a real bonding on this campaign."

Some form of "bonding" has become a prerequisite on all projects, related O'Neill. "Everybody's role in advertising has evolved. We've assumed more responsibility. Before we were cardiologists. Now we're internists. We've gone from being specialists to having to know the whole body of work, an array of different and emerging platforms, which means we have to work even more closely with others and tap into their expertise. It's a team



# LEMONAIDE

www.lemonaide.tv



iPad 2's "We'll Always"

## Runs On PST For The Arts, Finds Inner Beauty, Shakes Hands

game—partnering with outside directors, editors, talent in all disciplines, as well as partnering with people within your agency. Our producers and creatives work as teams. You need to create a cohesion like I have for example with my digital partner, Matt Bonin [executive director of integration at TBWA\Chiat\Day, Los Angeles].”

As for the alluded to Bare Escentuals, the “Be A Force of Beauty” competition/campaign represents a new

take on beauty which has given the client a viable, meaningful stake in the social digital conversation. The campaign deployed “blind casting” whereby judges never saw contestants in advance, thus underscoring a definition of beauty that is a dramatic departure from the norm. The “most beautiful” women were sought out based not on their physical appearance but rather on their answers to questions which shed light on their values, concerns,

efforts and priorities.

“I was one of the only male members on the creative team,” said executive creative director Patrick O’Neill. “All the women in our office rallied around this creative, which found beauty in intangibles—the beauty of taking action.” The global campaign included print ads and posters with QR codes that Smartphones could read in order to download content.

The initiative spans TV, print, digital and social marketing efforts throughout the Americas, Europe and Asia. The campaign, which is still unfolding, features creative designed to elicit a social discussion around beauty and motivate women into action, summarized by such taglines as, “Pretty is what you are. Beauty is what you do with it.”

### Handshake agreement

Rob Schwartz, chief creative officer of TBWA\Chiat\Day, Los Angeles, noted that the Bare Escentuals campaign was inspiring not only for its “beauty is on the inside” orientation but also



**Rob Schwartz**

its integration—“there’s an app, a QR code on the print, all the media is working together. TV needs a handshake with print, which shakes hands with the web. We’re in a world of these kinds of handshake agreements.”

There can even be different media sensibilities involved in a single medium, observed Schwartz, citing Nissan Frontier’s “Landing Gear,” a recent *SHOOT* Top Spot (10/21). The TV commercial is a fake news report centering on a plane coming in for what seems destined to be a crash landing until a Frontier appears. The

truck speeds out onto the airport runway and lines itself in front of the airplane just in time for the pilot to drop the plane’s twisted landing gear into the bed of the pick-up truck. Disaster averted, people ranging from airline employees to passengers on the disabled plane share stories of alarm and awe with a news crew.

“It’s YouTube meet broadcast,” said Schwartz. “We live in this sensationalist, immediacy culture. And capturing this YouTube culture and dynamic was a way for us to give an old-school product demonstration.”

Another “handshake” evolved during a Diet Pepsi beach shoot in which Sofia Vergara and David Beckham starred. The commercial proved successful in tapping into celebrity power and resulting buzz but so too did an impromptu shoot instigated by a pair of ambitious agency creatives who got some down time with Beckham on the beach kicking around a soccer ball. The Beckham viral generated a million hits on YouTube right out of

*Continued on page 20*



**Bare Escentuals “Be A Force of Beauty”**



## Bare Escentuals “Be A Force Of Beauty” Campaign

Director: Gregory Maya

Agency: TBWA\Chiat\Day

Creative Director: Xanthe Hohalek

Copywriter: Michelle Lewis

Art Director: Jennifer Tranbarger

Senior Producer: Lisa Johnson



# The Artists Company

Executive Producer | Roberto Cecchini

New York

+

Los Angeles

## The Art Of Craft Contributes To Nissan LEAF, Jameson, Absolut

Continued from page 19

the gate. “Pop culture and celebrity are part of the Pepsi brand and we wound up with a TV spot and a viral supporting both,” related Schwartz.

### “Road Trip”

Spanning considerably more platforms, the Nissan Versa “Road Trip” campaign deployed a mix that included atypically executed TV, an iAd, the web and Facebook. Targeting young people in search of an affordable new ride (Versa’s price point is \$11,000) and featuring the most legroom and headroom per dollar of any US car, as well as a technology package (Bluetooth, navigation, iPod integration) in line with the demographic, Versa needed advertising that was relatable to the youth market.

“They share their lives through still pictures,” observed Tito Melega, TBWA\Chiat\Day, L.A. creative director, Americas, for Nissan. “They live on mobile phones and Facebook, snapping pictures more than videos. So in the TV spot, we told stories through snapshots, showing young people on the town, hanging with friends.”

Promoted in the TV was the “My Versa Road Trip” contest in which people can come to a microsite and write up their dream road trip. A Google app interface then immediately maps out the sojourn, showing a little film of what the road trip would look like. The goal was to generate 10,000 entries. Instead the initiative drew nearly 15,000. Six winners were picked—each getting a Versa to make the trip in as well as expenses for food and lodging. Each winner could invite four friends via Facebook to go along on the trip, an experience that would showcase how the Versa can accommodate all the passengers and their luggage. Each car was equipped with still cameras that shot stills at regular intervals both inside and outside the car—thus a film of stills could be made chronicling each road trip.

People could then cast votes online for their favorite road trip based on the films. An iAd—which iPad and iPhone users can access—was developed by TBWA\Chiat\Day working in concert with its dot-com partner agency Critical Mass. Via the iAd, folks could do first-person tours of the Versa, demonstrating what the vehicle can accommodate and how it performs on a road trip.

This latest TBWA\Chiat\Day iAd had a new wrinkle, according to Melega: the use of a gyroscope. Working closely with Apple, the creatives enabled participants to be placed virtually inside the car via the iPhone or iPad, moving left to right, up and down, seeing the ceiling, instrument



Mark Figliulo

panel, the windows. It was like sitting in the Versa and looking all around.

This same experience was replicated on the web for those without an iPhone or iPad. Special films containing hot spots were made for the Nissan website and the iAd. Clicking on a hot spot in the car, for example, triggers further exploration of that designated feature, like a demo film about the vehicle’s Bluetooth integration. My Versa Road Trip registered an average time spent on the website per user of a whopping 27 minutes.

### “Baby,” “Zero,” “Everything”

Nissan had other higher profile work which also made a major mark in 2011, including Maxima’s “Baby” where a young man learns his wife is pregnant. He goes to the driveway not to celebrate but to lament over his now needing to relinquish his Nissan Z sports car. But not to worry—he merely tugs on the Z body, extending its cabin to form a Maxima family sedan which has the spirit of a sports car.

But perhaps the most lauded Nissan work this year, following in the creative footsteps of “Polar Bear,” includes two more spots for the all-electric LEAF: “The Value of Zero” and “Gas Powered Everything.” The former showed a rapid series of “zero”-shaped objects in order to promote the concept that the Nissan Leaf has zero emissions. Among the images were a manhole cover, pieces of machinery, a tire hanging from a tree, a pregnant woman’s belly. Everything was shot cleanly in a rich and playful manner.

And LEAF’s “Gas Powered Everything” asks us to imagine a world where everything is gasoline powered. We open on a man waking up to his gas-powered alarm clock from which spews exhaust. Getting ready for work takes us to the kitchen where a gent jump starts the toaster while his wife gases up the microwave oven. In the bathroom, exhaust belches out from a woman’s hair dryer.

Out on the street, we see a female jogger with a gas-powered pedometer; she scampers past a man who’s talking on his petrol-powered cellphone.

Next we’re at the workplace where

a man turns the key and puts his foot on the gas pedal to boot up his desk-top computer. A repair man reads the oil dipstick on the copier machine. Fueling up the office machinery is as simple as going to the proverbial water cooler—but instead of H2O, the cooler contains gasoline.

We’re even taken to a dentist’s waiting room where we hear a drill being revved up like a sports car engine. Inside, a patient says “ahh” as the dentist pulls the cord on his power drill akin to how a gardener would be pulling the cord to start his gasoline-driven lawn mower.

The spot then takes us to a gas station where a hybrid car, GM’s Volt, is getting a fill-up.

A voiceover asks, “What if everything ran on gas?”

He continues, “Then again, what if everything didn’t?”

The spot concludes with an eyeful of Nissan’s LEAF.

TBWA/C/D Los Angeles’ Schwartz observed, “It’s nice when your biggest client is doing some of your best work. And I think this work helps to affirm that TV is still here to stay and when used properly has never been stronger. ‘Gas Powered Everything’ is a great concept and story done with great craft. We worked with director Dante Ariola [of MJZ] and sweated every frame, composing the shots and making sure in post that everything felt and played real.”

### Craft counts

Indeed the craft cited by Schwartz is also embraced by Mark Figliulo, chairman/chief creative officer, and Robert Valdes, head of production, for TBWA\Chiat\Day, New York.

“We place a major emphasis on craft,” said Figliulo. “There were bigger, better, meticulously crafted projects this year—for clients like Jameson, Absolut and Planters [the latter coming out of TBWA NY agency BEING and giving a voice to Mr. Peanut]. From a full orchestra scoring the Jameson tall tales to using Laika/house for the Planters animation. The crafting of each and every piece was essential to their impact.

“Craft is very important,” continued Figliulo. “The digital age has ushered in a lot of bad behavior when it comes to craft. User-generated content is great but looks like crap. Having it look beautiful, differentiating our work that way, is a tremendous advantage. Craft matters.”

Valdes concurred, noting that a currently unfolding Jameson print campaign is based on actual oil paintings.

Figliulo pointed out that Jameson was originally a print-only client. “For them, television was the new medium.



Robert Valdes

When we first began discussing TV, the notion was to grow the brand with three or four spots. But the scope of the idea called for one epic spot. And so it’s developed that maybe once every eight months or so we deliver a big, beautifully crafted, epic spot. It’s a different way to go to market and that’s part of the charm.”

Two Jameson tall tales this year were directed by Noam Murro of Biscuit Filmworks, with each earning *SHOOT* “Top Spot” distinction. The first, “Fire,” has already been widely heralded. This period piece tells us how John Jameson saved his village—and just as, if not more importantly his distillery and the whiskey it housed—from a fast spreading fire.

Just when it appeared all would be lost with assorted homes ablaze, Jameson came up with the idea of one catastrophe helping to avoid another as he busted through the town’s dam, causing a flood which put out the fire.

The precious whiskey saved, the narrator quips, “Catastrophe averted.”

And just a couple of months ago, Jameson’s “Hawk of Achill” premiered. A larger than life hawk, at first unseen, strikes fear into a village, having swooped down and carried away a family’s daughter. We only hear about that tall tale but soon we see another act of hawkish pillaging when a cask of Jameson Irish Whiskey is whisked away.

Finally John Jameson strikes back, setting a clever trap, leaving an oversized cask unattended outside. Sure enough, we see two huge talons come into screen and abscond with the cask, which in fact is a Trojan horse of sorts as our hero, Mr. Jameson, later emerges from the cask to find himself in an enormous bird’s nest. There he reclaims the original stolen cask and is pleasantly surprised to see a lovely lass—the earlier alluded to kidnapped daughter.

However, a giant shadow envelops him as their winged adversary returns to the nest. Fast forward to a happy ending—the man, woman and cask are back in a celebratory village, which is about to feast on a giant roasted bird.

Another *SHOOT* “Top Spot,” Absolut’s “Absolut Blank” was part of a

campaign also showcasing craft and artistry—and for that matter, a collection of artists themselves. Giving artists a blank canvas is nothing new to Absolut as reflected in past initiatives such as last year’s short film *I’m Here*, an offbeat story of robotic love directed by Spike Jonze of MJZ. In ‘11, however, Absolut leveraged its iconic bottle shape to serve as a catalyst for creativity via the “Absolut Blank” initiative.

This time Absolut engaged 20 artists worldwide—representing creative disciplines ranging from drawing to painting, sculpture, filmmaking and digital art—to fill the bottle, designing it with their creations. Among the artworks were UVA’s high intensity, bright and striking light installations, Mario Wagner’s attention-grabbing collage imagery, the colorful and playful graphic design of Aesthetic Apparatus, the bold paintings of Kinsey, and the detailed mural work of Good Wives and Warriors.

The other contributing artists who each shared their individual takes on the art of the Absolut bottle were Thomas Doyle, David Bray, Eduardo Recife, Jeremy Fish, Brett Amory, Morning Breath, Sam Flores, Robert Mars, Fernando Chamirelli, Zac Freeman, Will Barras, Marcus Jansan, Ludovica Gioscia, Alex Trochut and Adhemas Batista.

A taste of this artistry meeting the bottle was captured in a spot titled “Absolut Blank” directed by Floria Sigismundi of Believe Media.

The overall campaign was launched in several countries and first went live in the U.K., supported by the TV commercial, print, out of home, digital and experiential. Spearheading the “Blank” campaign were TBWA\Chiat\Day NY creative director/writer Sue Anderson and associate creative director/art director Hoj Jomehri, with Valdes exec producing for the agency.

“I’ve never seen a place where creatives and producers collaborate so well,” said Valdes. “There’s kind of an entrepreneurial spirit when it comes to the work. I think that’s part of the reason we are so consistent.”

This collaboration, chimed in Figliulo, extends from one office to another. “Rob Schwartz and I are working together every day. We have our own projects but there’s room for us to compare notes, to team and contribute to what the other is working on.”

While this is a factor behind the agency’s success, Figliulo affirmed, “You can’t have this conversation about Agency of the Year without talking about Lee Clow. He sets the pace. We’re all trying to live up to his level and high standards. He is an icon who spurs us on to do iconic work.”

## 2011 was a Midas year.

We worked on the Qream of the crop. Paired up with Levis. Kicked it with Nike. Rocked it with Arctic Monkeys. We learned to strip tease with KD Lang, and did some flash mobbing in NYC with Matt & Kim. We pushed it to the Peak, and we pushed for a better environment with Nissan Leaf. We found an Alli, and we Lived United. We kept it all going with vitaminwater, Aleve, and Citracal. Got loose with Clos du Bois and tight with Coffee Bean & Tea Leaf. We continued to nurse a bit of a thing for hospitals: Rush Hospital, Iowa Hospital, and Kansas Hospital. We got into organic farming with Whole Foods. We learned more than we ever wanted to know about Contagion, and we trained bugs to do amazing and daring feats. We got Progressive, and we shook the good hands of Allstate. There were a few headaches along the way, but nothing that a little Bayer couldn't handle. We cleared through the clutter with John Deere, and we found whether it's Sharpie, Cabot Wood Stain, blood, sweat or tears, it all comes out in the wash with Clorox.

Congratulations to TBWA\Chiat\Day on being named Agency of the Year,  
and thank you to all of our other partners for making 2011 so memorable.

Look forward to 2012.



FOUNDATION

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## Judging 2011's Significance

Cross-section of Industry Provides Feedback On Major Trends, Lessons Learned

*Continued from page 1*

the Japanese and Thailand economies begin to rebound after enduring devastating natural disasters.

The Group M unit of WPP paints an even better picture, predicting a 6.4 percent increase from 2011 to '12 in global ad spending.

This holiday season's consumer spending levels are also generally regarded as a positive sign that the public at large has at least some confidence about the future.

### Marketing strides

Many also point to 2011 as a year when much of the industry turned the corner in terms of branding via different platforms, boding well for innovation now and in the future. When asked which trends or developments were most significant this year, Tanya LeSieur, director of integrated production at Saatchi & Saatchi LA, observed, "The new media and brand relationship is evolving significantly. Now it's not just about throwing a brand's label on new media content as a static logo or masthead. It's about marrying the core of both brands together so the brand experiences are intertwined.

"It's also about taking the interactive experience and making it physical, bringing together what could be considered an experiential event with interactivity," continued LeSieur. "Our London office executed this brilliantly with a live stunt that combined a live Angry Birds game with a T-Mobile smartphone."

As you'll see in the survey portion of this story, several of LeSieur's colleagues are excited over strides made by the marketing community in social media this year and are just as enthused for prospects in the mobile sector in 2012.

Yet with innovation and dynamics like social networking comes responsibility. While Facebook, for example, made gains in the ad/marketing sector this past year, it also was taken to task by the Federal Trade Commission for

often misleading its users about the handling and sanctity of their personal information. An FTC complaint claimed that Facebook shared its users' personal info with third-party advertisers from Sept. 2008-May 2010 despite several public assurances from company officials that it wasn't passing such data along for marketing purposes.

Facebook and the FTC thus reached an agreement last month whereby the online social network will submit to government audits of its privacy practices every other year for the next two decades. Facebook also agreed to get explicit approval from its users—also known as "opting in"—before changing their privacy controls.

The fine line between benefiting consumers with targeted messages and respecting their privacy will likely be a continual navigating challenge. Marketers perceived as not being respectful as such face the prospect of a public backlash that can undermine even the most creatively inspired campaign. This is among the lessons learned from 2011 that carry import next year and well beyond.

### A couple of queries

To gain insight into where we've been in 2011 and what from this past year can help us in the future, *SHOOT* posed the following pair of survey questions to a cross-section of industry folk:

1) *What do you regard as being the most important industry lesson or lessons learned by your company this past year?*

2) *What industry trends or developments were most significant in 2011?*

Here's a sampling of the feedback we received:



**Conor Brady, CCO,  
Organic, San Francisco**

1 & 2) HUNCH OR CRUNCH: As we move into the era of big data with more and more to crunch, the real skill will be in what is the data telling us. Will we just use the data to replicate what we are already doing, but a little better—or will we use it to make an educated hunch on what will be the next big thing?

MOBILE FIRST: Big brands will adopt a mobile first marketing and design philosophy. Mobile will continue to grow into the platform that is the most useful and timely

interaction with a brand for a consumer.

RESPONSIVE DESIGN: We are going to have to get smarter with how we approach user experience and marketing. As budgets shrink and the number of platforms we are expected to deliver on increases, we will have to adopt the design once and deploy many approach. This will more than ever require a close relationship between design and technology

OPTING OUT: A lot of us, especially the younger generation, is struggling with "social openness"—that idea that your life and all aspects of it are broadcast to everyone. The result being our social feeds are becoming more and more junked, with randomness and brands taking advantage of the openness. We have seen everything from the extremes of people holding farewell parties as they resign their Facebook accounts, to others limiting who is exposed to their social feed.



**Hilary Coate,  
executive producer  
on Chevrolet,  
Goodby, Silverstein &  
Partners, San Francisco**

1) Long gone are the days of a 6-12 week production schedule. Continuing to produce faster and cheaper yet maintaining a creative standard is expected. Way too

many of our spots were produced in less than two weeks this year. Agencies must be nimble and resourceful. We are continually challenged to approach a project in innovative ways, but also know how to push it through in time.

Efficiencies are topics of every production. More and more I see broadcast, digital and print combining resources to economize on jobs.

2) The scales began to tip more towards digital cameras, especially the Alexa. It became a true 35mm film rival. While other digital cameras have been successful in the past, this one has proved to capture a surprisingly rich image, with range in both color and clarity. More than 50% of our work this year has been shot digitally, and the Alexa is often the camera of choice. For web content, almost 100%.

# YEAR IN PERSPECTIVE



**Clayton Condit,**  
editor/partner,  
Splice Here®, Minneapolis

1) In the current economic environment, partnerships with clients are key. There are so many choices today in terms of formats and tools that long-term growth with our clients is reliant on our ability to streamline and manage costs while preserving quality. Beyond building a great creative team, we

have focused on offering an extremely efficient workflow so clients can have the best possible experience and the highest quality outcome. Post must be involved with production now—from pre-production planning to on-set supervision of visual effects and assuring a clean hand off of assets. With digital acquisition, the blurred line of who is responsible for what between production and post has actually been great for collabora-

tion from our perspective.

2) Facility engineers are being supplemented or even replaced by IT and workflow experts. It's all about the format of the day, big storage and enough bandwidth to move a lot of data fast. Arguing film vs. digital acquisition is pointless. Digital cameras are here to stay, and film is still a great canvas. We don't care what you shoot. Everything becomes digital files with amazing work-

flow benefits and tools at our fingertips. We need to wrangle lots of data and be able to find it quickly. Our technical foundation is all about asset management now. Splice is building on our SAN infrastructure to do this in a custom manner for each client allowing local, remote and mobile access. This will free our creatives to do what they do best.

*Continued on page 24*

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

1) Production/cost consultants and procurement folks have been in our lives for a while now, but in 2011, we saw a crescendo growth in not only their presence as just that, but more embedded into the everyday lives and direct responsibilities of our agency production departments.

It just feels like they're all over the place. So many players in so many roles in so many places: inside agencies, inside holding companies, inside advertisers, and of course, the 3rd party pro-



duction/cost consultants themselves.

We have preferred supplier programs, volume discounts on top of regular discounts, extreme out of left field discounts on top of preferred/volume discounts, and a myriad of variations. Where are these lists coming from? The agencies? The advertisers? The production/cost consultants themselves? Who's calling the shots?

We get the cost-conscious world we live in today, that's for sure, and are way up to the challenge of competing, collaborating and making all this work so we all win and the client gets great creative for their brands. And isn't that really the ultimate shared goal here?

But the key to all of this working centers on the agency producers. They need to have the freedom to select the suppliers (it can work within a flexible preferred supplier program) and bid the job themselves, (do the cost review directly with the producer after they have done their own due diligence).

"Encroachment" for these responsibilities handcuffs agency producers, and makes it more difficult for them to enrich the brands they are entrusted to help grow. This is their mission, they get it, let them do what they do best with the freedom they need.

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## Trends & Developments

Continued from page 23



**Bob Greenberg,**  
chairman/CEO/  
global CCO, R/GA

1) We're committed to change and evolution at R/GA. This year we announced plans for our next nine-year cycle, which is centered on developing the ability to really innovate and implement new products and services, which is the byproduct of our clients moving into a functionally integrated model. This is the idea

of a brand being surrounded by a set of complimentary products and services e.g. Amazon, Apple, Nike, Google, etc. R/GA's reorganization is already underway in preparation for its activation in 2013. We're really building on top of our existing departments and offerings.

2) Mobile payments and social integration were two key trends in 2011. These two areas will continue to command more attention as consumers spend an increasing amount of time on these channels. More specifically, developments in areas such as voice-to-text (e.g. Apple's Siri) and voice-to-video began to heat up in 2011 and will undoubtedly continue in 2012. Video-to-video communication will also be a space to pay close attention to next year.



**Stuart Harricks,** creative  
director, Wieden+Kennedy  
Amsterdam

1) From my own learnings and observations, a walk away thought for the year would be that there's a growing confidence in what we all do and there's a getting over nerves in the dance with technology. Today, more than ever we're all so accustomed to everything changing at an incredible rate. Some companies develop plans

that only look three months into the future. There grows a need to rise above the reliance on technology and back to the familiar challenges of a story. Audiences need to feel as though their time was well spent. The need to find something entertaining, useful, a lead to another thing or a worthy experience, all ever important during the daily time crunch of life. And still there's plenty of room for some downright awe factor. Now the hard part, getting out there and making one of these, hmmm.

2) Campaigns that live through earned media have increased with popularity ten-fold. Proving that people really are the channel now more than ever. Facebook's 'Subscribing to a friend' slides straight through our defensive radar. Campaigns live via what our friends are posting, rather than the formal front gates of a TV spot, a website or poster. But all media still plays a role in how we talk about things. Also fast growing is mobile content. The on-handset channel continues to push the industry further into content generation. Now commuting won't be such a grind.

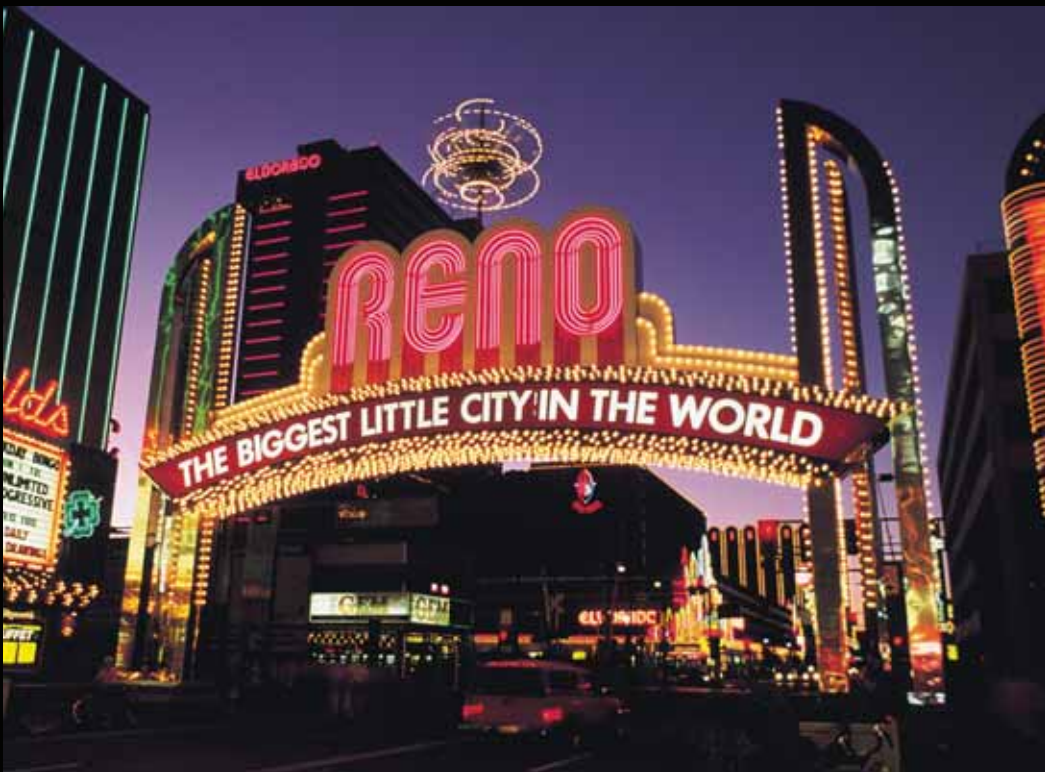


**Mark Hunter,**  
partner/CCO, Deutsch LA

1) 2011 had a point of no return feel to it. Like we'd moved beyond talking about change and started being it. The trend toward brand engagement solidified. People are watching TV with their laptops for a reason; passive one-way communication is just no longer satisfying or immediate enough. On the app front, usefulness replaced novelty.

Provide me with a cool tool I need (like P&G's Sit-or-Squat geo-tracking to help find a clean public toilet anywhere!) and I'll use it and share it with my friends. Time-shifting of programming sped closer to ubiquity as Hulu, Netflix, Apple TV, Google TV, HBO GO ensured nobody watches TV the way they used to. Which means nobody really gets reached by ads the way they used to. Branded entertainment also seemed to change gears. I kept mistaking the new BMW spot for the new *Mission Impossible* preview. Or was it the other way around?

2) Music companies seemed more willing to provide access to their stars as old models of money making become less reliable. That's not a bad thing. The gaming industry reminded us of the weaponry it wields in the communications revolution as Modern Warfare 3 grossed a billion in two weeks and X-box and PS3 moved a step closer to making the cable box obsolete. And one of our own, Digitas CEO Laura Lang, took over at Time Inc., the granddaddy of the printed word. If that's no signal that tablets are taking over the world, then nothing is. What does this mean? Nothing but good news. It's always been about an unignorable idea. Once you've got that, you simply decide how to shape it and where to put it.



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# YEAR IN PERSPECTIVE



**John Immesoete,**  
executive  
creative director,  
MARC USA, Chicago.

2) I think the most interesting trend of 2011 is the lack of one Big Trend—yet again. The Industry as a whole still seems to be trying to escape the Hell of the Big Holding Company model. While advances are clearly being made - more independents, hybrid shops, etc - we're still clearly in a Purgatory Phase.

The work and the ad agency business climate seems to still reflect the bigger overall busi-

ness climate—safe, boring, playing not to lose (and therefore losing a bit more everyday.)

The Ad Business and the world at large is clearly crying out for bolder moves, more interesting work, faster-moving and more dynamic companies. We've been crawling towards solutions but we're clearly not there, maybe 2012 will provide a more interesting breakthrough. The Dark Ages didn't end one day and The Renaissance start the next, there was a grey area. That's the type of environment I think we're in right now, but clearly moving towards the Light.

*Continued on page 26*



**Barney Miller,**  
partner/editor,  
Hooligan, New York

1) Use the word "Why." Whenever you can! Last year I discovered Simon Sinek through Ted Talks. His book, "Start With Why," discusses business and personal careers. He's different from your typical "motivational speaker." He doesn't start with career improvement tricks or tips. He doesn't talk PR, reps and sales techniques to grow business. He simply says no matter what you do, if you want a satisfying and successful career, you'll first have to answer one question: "Why?"

After running my own edit boutique Company X for eight years, and then deciding to join forces with Chinagraph to create Hooligan, I had to ask "why?" a lot these past 12 months. Whether I'm cutting new footage, talking to a client, sifting through dailies, sitting at a color correct session or launching a new company, answering "why" honestly to myself and others has helped me make the right choices. Every time.

"Why" reminds me that our industry is run by people: editors, directors, producers, creatives — and that's especially important in our new economic reality. As long as the "why" is clear, everything else usually falls into place because you're clearly acting with purpose and not just trying to "get the job out the door" or "close the deal." Not only will the people you work with, from clients to assistants, feel more confident in your abilities, but also they'll open up and share their "whys"—getting that response from colleagues is priceless.

Answering "why" at every step makes for an environment that's less stressful and more conducive to creativity—that helps me, my business, our industry, which is a good thing, right?



# BEAST

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## Grey's Tor Myhren, Saatchi's David Perry Reflect On 2011

**Tor Myhren,**  
president/  
chief creative officer,  
Grey New York.

1) A return to good, old-fashioned storytelling. We got all caught up in tools and platforms and technology for a while. Which is all great and useful and the tech can certainly help you tell the story, but it's not the story unto itself. The brand needs something people can fall in love

with. Something people remember and want to be a part of. That's what strong brands have: a story. And our industry forgot about that for a minute.

2) Social media, obviously, was the biggest story of 2011. It's huge, and only getting big-

ger. How do brands live in that world? Do people want brands in that world? Is a Facebook "like" really worth anything? Does anybody care about my YouTube brand channel? What the hell is Foursquare and why does nobody use it outside of LA, SF and NY? How can I get Lady Gaga to



Tweet about my product? Social media was the biggest story of 2011. Mobile will be the biggest story of 2012.



**David B. Perry,**  
executive VP,  
head of TV production,  
Saatchi & Saatchi  
New York

1) The need to feed a lot more screens, without much more money, has us embracing a new aesthetic of production imperfection. The perfectionism of the last few decades has given way to small, fast-moving crews and less preciousness from creatives and producers. No more spending 3 hours lighting an interior. Not everything is perfectly backlit. Wardrobe has wrinkles. We don't shoot 25 takes on every set-up. We don't spend 8 hours in telecine, assuming we're still even shooting film. No more "magic hour" for perfect sunlight. People who swear by 35mm accept b-roll footage shot on a cel phone. We still need a director with vision. But he has a lot less to work with.

2) For 60 years you needed a newspaper to be a journalist or TV or radio show to be a broadcaster.

But social media let anyone publish or get on-air. Blogs, Video Blogs. YouTube, Twitter, Facebook, MySpace.

Now everybody is famous. There are so many famous people nowadays that you haven't heard of any of them.

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# YEAR IN PERSPECTIVE



**Ethel Rubinstein,**  
CEO, Stairway 9,  
New York

1) Change as times may, the most important industry lesson learned this year underlines what we already know, the road to success is always under construction! Our storied past and evolving present provides the basis for staying creatively nimble and technologically grounded. With the addition of beauty/luxury design studio, Scarlett and Motive 3.0, our digital/interactive offering, our model of independent/interdependent companies has continued to be a trusted option for clients. Times change but the commitment and mission to respond effectively to industry evolution remains our core DNA.



**Michael Sagol,**  
executive producer/  
managing partner,  
Caviar

1) One word. Talent. Ok another word. Creators. We've found that agencies and clients are really expecting us to bring more to the table than in the past. With the technology advances in our industry in the last few years - the :30 spot, which once ruled our world, now is usually just one small component in a very expansive campaign. Because of this I've really had to search out a roster of talent that doesn't necessarily think within the constraints of the :30 commercial. These are creators. People who develop, write, create, cast, direct, sweat and bleed for their own projects. These are the people who know how to blow out a script, to take the campaign--dare I say the dreaded word--viral. Because they've done it on their own already. Without these creators we wouldn't have any of our most successful campaigns in the past year. And we wouldn't have people coming back.

2) More than half of our work last year was web based. Whereas a couple years ago the Microsite reigned supreme, the

*Continued on page 28*



**Tiffany Rolfe,**  
VP/executive creative director,  
Crispin Porter + Bogusky,  
Los Angeles

1) How important a company's culture is and how hard it can be to clearly define it and replicate it. While we do work to make our clients successful and bring great ideas to life, moreover we work for and support each other, our co-workers and friends. It's what can drive us

to be successful and push the work and our clients' success.

2) Invention became a magic word. Ideas that are so useful they become product, that are unique creations, that are long term platforms. The key is to get clients to understand the value in them and the commitment to them long term. And further, to clarify ours and their role and the partnership that may need to be innate to this type of work.

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## YEAR IN PERSPECTIVE

### Assessing 2011's Impact

Continued from page 27

#### Michael Sagol, Continued

Facebook App successfully kicked its micro-butt this year. We've found ourselves working as closely with interactive production companies as we do with VFX houses. It's been exciting and challenging - the instant gratification or sadness that comes with being able to see up-to-the-minute results on how many people have viewed your video really holds you accountable for the work.



#### Lauren Schwartz, owner/executive producer, kaboom productions, San Francisco & L.A.

1) We have been diversifying our offerings and projects for the last five years, but 2011 reflected a real shift from kaboom being a commercial production company that does "other work" to a true content company whose work reflects the "other" integrated with advertising. I would venture to say this is true for many other companies. In fact - there is not much out there these days that is truly and purely "traditional" in the sense that we knew it to be ten years ago.

Our feature film *Sironia* and, even more so, our TV pilot/series for Fox Sports, has really helped inform how we approach our spot work. For example, with our TV show we were able to create great documentary sports and travel content with a support crew of five. So the next time an agency approached us with a challenging budget that needed to deliver high production value we had a new way of thinking, and understood what was truly possible. How we execute a TV spot is not going to be the same as how we approach a docu TV show, but we certainly were able to bring our knowledge from that medium to advertising projects and capitalize on the "best practices" from that experience.

We are storytellers, for brands, agencies and other partners. Having developed a director roster that is multi-faceted (director/editor, director/photographer, director/DP, director/writer, etc.) has really helped us traverse this new landscape, and I think it will prove effective in the years to come.



#### Pelle Sjoenell, executive creative director, BBH LA

1) We have entered the innovation economy with technology brands riding at the forefront, and our industry has a chance to ride along with them, creating a rare and glorious time for creativity. The difficulty arises in that we have to learn to approach technology in a unique way, continuously. There has been a lot of talk about what the perfect agency model for the future is. I think we have learned that there is no perfect model, unless it is a model that can constantly adapt and change.

2) It's about making more out of less. Like turning that small internal communication brief into something famous (which is actually ideal for anyone with creative ambition).

I think ultimately we are at our best when we are problem solvers, so 'tis the season, so to speak.



## Ballet In Heart Of "City"

We are taken to a street in the heart of a bustling city, traffic moving forward in the distance, yet there is a curious sight in the middle of the street. A single, solitary ballet dancer is poised to perform as sunlight moves in from right to left to bathe her and her surroundings.

A lower case super appears, evident but unobtrusive. It reads, "the birth of contrast." The dancer—dressed in a white tutu contrasting against the dark asphalt—then pirouettes, her grace and artistry also in sharp contrast to what can be rough hewn city environs.

The camera next focuses on both of the dancers' feet extended with heels up, only her toes touching terra firma as they turn on the street, a move setting pigeons in flight around her. As the pigeons take off in slow motion from the street near her feet, the super appears, "the rebirth of detail."

Our ballerina is then joined by an ensemble of ballet dancers each dressed in vividly colored garb. All the ballerinas' movements are synchronized as a super reads, "the rebirth of colour."

One ballerina then takes slo-mo flight herself, leaping over a moving taxi cab.

Assorted dancers leap high, soaring over rows of performing ballerinas whose feet are still touching the street. Together they are a mesh of color, movement and inspired choreography, a sight being captured on and paralleled to a Sony LED television set, billed as the rebirth of LED TV.

### Q Department

Titled "City," this spot was directed by Daniel Askill of @radical.media for Tokyo agency Frontage, earning the #1 slot on our fall Top Ten Tracks Chart. The visuals are deftly accompanied and subtly driven by an original music and sound design score crafted by a coterie of talent at Q Department, N.Y.

"The brief was very beautiful, The footage was so majestic. The biggest challenge was to create a piece of music to go hand in hand with this experience," related Drazen Bosnjak, founder of Q Department and one of that shop's composers and sound designers on the project.

Bosnjak cited director Askill's acumen in "shooting at different frame rates. His style and way of expression through shooting at different speeds shows a great understanding of how time ripples when you stretch it out and what you can convey through that. The shots he chose and his use of that technique are so amazing and perfect. We responded with a piece of music that almost feels like a butterfly slowly bouncing from one scene to another. The music feels like rebirth which is the theme, something happening that has taken motion, that is majestic and beautiful."

The spot opens with an undercurrent of sound design depicting a city, accompanied by some piano. The sound design meshes with the musical arrangement as the bass comes in as substitution for the metropolitan sounds. Bosnjak said the bass taking over has a "wind-in-the-sails effect so to speak, becoming a pushing, pulsing force through which the city sounds are filtered out and the emotional experience of the music and the images takes over."

Abstract sound design was deployed for the birds taking flight. "We didn't want to use the real sound of wings flapping because something abstract fits better with the slow motion, the slowness of time," explained Bosnjak. A realistic sound with action slowed down can be effective but it isn't as poetic and lyrical as an abstract audio interpretation can be. A stylized abstract sound is more in line with being able to study a particular moment in time."

Later sound design was augmented during the moment when a ballerina literally flies over the taxi. The transition is a reversal of the intro where sound design gave way to music—except silence plays a stronger role. "We wanted to make that moment special," said Bosnjak. "One of my favorite things when scoring material in general is to try an inverse or negative hit so to speak. In-

*Continued on page 31*

**Q Department  
Snare #1 Slot For  
Sony Bravia Spot**

**By Robert Goldrich**



# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Sony Bravia's "City"	Q Department, New York (music & sound design)	Sound Lounge, New York Glen Landrum, mixer	Frontage, Tokyo	@radical.media, bicoastal/ international Daniel Askill, director
2	 Chipotle Cultivate Foundation's "Back To The Start"	Willie Nelson, performer covering Coldplay's "The Scientist" (Justin Stanley, Doyle Bramhall, music producers for Willie Nelson) Duotone Audio Group, bicoastal David Leinhardt, music supervision Fonic, London Barnaby Templer, sound design	Fonic J.M. Finch, mixer	CAA/Chipotle, Los Angeles Liz Graves, content manager (CAA)	Nexus, London Johnny Kelly, director
3	 Adidas adiZero Rose 2's "The Bull"	Elias Arts, bicoastal Kenny Segal, arranger; Ann Haugen, executive producer. Song: "The Bull" by araabMuzik 740 Sound Design, Los Angeles Eddie Kim, lead sound designer; Scott Ganary, exec producer; Adrienne Alexander, producer.	Eleven, Santa Monica Jeff Payne, mixer	180LA	Imperial Woodpecker, bicoastal Stacy Wall, director
4	 Twinings' "Gets You Back To You"	Soundtree, London (music) "Wherever You Will Go," performed by Charlene Soria; Oli Julian, producer. Grand Central, London Raja Sehgal, Munzie Thind, sound designers	Grand Central Raja Sehgal, Munzie Thind, mixers	AMV BBDO, London	Psyop/Smuggler, bicoastal Psyop, director
5	 Gears of War 3's "Dust to Dust"	"Into Dust" by Mazzy Star Skywalker Sound, Marin County, CA. Randy Thom, sound design; Leff Lefferts, re-recording mixer; Mac Smith, supervising sound editor; Steve Boeddeker, sound FX; Sean England, Ronni Brown, Foley; Tony Eckert, Foley mixer; Corey Tyler, Foley recordist.	Lime Studios, Santa Monica, Calif. Joel Waters, mixer	Twofifteen McCann, San Francisco	Smuggler, bicoastal Adam Berg, director Digital Domain, Venice, Calif.
6	 Volkswagen Passat's "Rocket Man"	"Rocket Man," by Elton John, Bernie Taupin Endless Noise, Santa Monica Jeff Elmassian, creative dir./arranger/composer; Andy Rehfeldt, arranger/comp.; Mary Catherine Finney, prod; Grant Cornish, eng. 740 Sound Design, L.A. Andrew Tracy, sound designer; Scott Ganary, EP	Eleven, Santa Monica Jeff Payne, mixer; Ben Freer, assistant mixer	Deutsch LA	Park Pictures, bicoastal Lance Acord, director/DP
7	 Jordan Brand's "Melo M8" (experiential)	Human, New York Mike MacAllister, composer Trinitite Studios, Brooklyn, NY Brian Emrich, sound designer	Sonic Union, New York Steve Rosen, mixer	Wieden+Kennedy, New York	Klip Collective, Philadelphia Pier Nicola D'Amico, director/DP
8	 Audi's "Hummingbird"	Finger Music & Sound Design, London (music supervision) Music Track: "Open Road"—performed by John Charles Thomas ("Open Road" is a piece from the Johan Strauss II operetta "The Gypsy Baron")	Factory, London Anthony Moore, Sam Robson, mixers	BBH, London	Knucklehead, London Daniel Barber, director
9	 Nike's "Shine"	"Sleep Warm" by Frank Sinatra Stimmung, Santa Monica Gus Koven, sound designer	Eleven, Santa Monica Scott Burns, mixer	Wieden+Kennedy, Portland, Ore.	Park Pictures, bicoastal Lance Acord, director/DP
10	 Ikea's "Manifesto"	Yessian Music, Hamburg, Germany Ralf Denker, composer; Brian Yessian, chief creative officer; Ingmar Rehberg, producer.	NHB, Hamburg Wenke Kleine-Benne, mixer	Kemper Trautmann, Hamburg	Soup Film, Berlin Lisa Rubisch, director

## Urban Dance Tops Chart

Continued from page 29

stead of hitting a moment with sound when something happens, you create a void, an absence of sound. It's like everybody holding their breath for the resolution—in this case, a dancer leaping over a moving car. And when the music drops out and there's a silence, we then substitute some sound design, like a sound cloud to give an extra dimension to what we're seeing."

### In session

"City" marked the first time Bosnjak worked with director Askill. "What was really cool is that we had a session with Daniel once we had come up with the approach we had decided to go forward with after having developed several different possible approaches. We worked with him on finessing the track and working on those moments when the action on screen slowed down. I had a lot more sound design in the piece, knowing that we would strip that down. It's easier to mute things than to be looking for sounds to add in this kind of session. Daniel sat down with us for a couple of hours. We fine-tuned everything together.

"Getting the chance to work with Daniel was really something I welcomed," continued Bosnjak. "I wish it would happen a little more often. We don't really get to collaborate with directors that often. It's great to have the director involved—which is always the case in movies but relatively seldom in commercials. That's hard for me to understand. If you have the director



**Drazen Bosnjak**

involved in executing his or her creative vision to its end point, it can be of great help. It can be a very positive creative collaboration."

Askill had originally gone with a scratch track to which the spot was cut. It was a piece of established, eclectic music, said Bosnjak, that Askill had fallen in love with and contemplated putting on his director's cut. "The best compliment for us at Q Department was that Daniel decided not to go with that on his reel because he liked our original music which was completely different from what he had before."

Askill and the Q Department ensemble worked with a Frontage creative team that included creative director Hideo Tanaka, art director Junji Fujimori and producer Yoshiyuki Suzuki.

Editor was Brad Turner of Mass-Market, New York, which also served as visual effects house.

Colorist was Tim Masick of Company 3, New York.

Audio post mixer was Glen Landrum of Sound Lounge, New York.



Sony Bravia's "City"





## BEST WORK OF THE YEAR

# The Gold Standard Rises In 2011

**SHOOT Editors  
Select The Year's  
Best Work Culling  
Through Weekly  
Top Spots and  
The Best Work  
You May Never  
See Gallery**

**A SHOOT Staff Report**

As 2011 draws to a close, it's time for reflection on many fronts, including assessing what work was among the year's most worthwhile creatively and which in the process managed to strike a responsive chord with viewers.

Determining the year's "best" is indeed a highly subjective proposition so *SHOOT* staffers looked to at least narrow the field by first culling through two bodies of work—our weekly Top Spots as well as our weekly pair of "The Best Work You May Never See" gallery entries throughout 2011.

We then selectively cut the candidates down to 15 Top Spot and 15 "Best Work" pieces, ultimately choosing a Top Five from each. We took some creative license by adding to the 15 finalists a piece of work or two that might have fallen through the cracks and not earned weekly "Top Spot" or "Best Work" status yet which we had covered extensively in other features or news stories during the course of 2011.

*SHOOT* also conducted an online poll of to get industry feedback regarding the year's best Top Spots and "Best Work You May Never See" entries from the same respective 15 finalists. There were some distinct differences between the *SHOOT* editors' selections and those who voted online—yet there was some common ground as well.

Far from an exact science, *SHOOT* took exacting measures to arrive at its picks. We talked to impartial advertising agency creatives during the year about our Top Spots and "Best Work" entries, taking their observations into account, viewing the work multiple times and then processed all that with our own tastes and sensibilities.

Surprisingly, themes emerged for both our Top Spot and "Best Work" Fab Five selections as the best of 2011. Our top two "Top Spots" had a decidedly Super orientation. And three of our Top Five Best Work picks for the year wound up being in a certain subject/product-related category.

So without further adieu, here are *SHOOT*'s selections for the Best Work of 2011, first for Top Spots, and then for our very best of "The Best Work You May Never See":

### TOP SPOTS OF THE YEAR

While the Super Bowl is the marquee broadcast—and arguably online—advertising event of the year, the Big Game spots don't usually rank among a select annual best list. But in 2011, two automotive commercials on Super Sunday

resonated with viewers, one sparking warmth and laughter, the other a sense of renewed pride and optimism.

And indeed, warmth, laughter, pride and optimism were most welcomed at a time when concerns about the economy continue to abound and divisiveness seems to be the political calling card of the day.

Our picks for the number one and two "Top Spots" of 2011 are, respectively, the Super Bowl's "Born Of Fire" for Chrysler out of Wieden+Kennedy, Portland, Ore., and "The Force" for Volkswagen from Deutsch LA.

Director/DP Samuel Bayer of Serial Pictures captured a succession of moments in "Born of Fire" that played as much as an anthem for Detroit and America as it did for Chrysler itself. In some respects the sought after economic comeback of the Motor City is intertwined with that of Chrysler as we see gritty urban images—some reflecting hard times—yet still feel an attitude of perseverance and survival in the face of adversity. Also captured are city landmarks, hustle and bustle, a sense of emergence, and a feeling of determination among people in Detroit. We also eventually see Eminem driving a Chrysler 200, with all the action playing to the strains of his music from *8 Mile*.

Often overlooked is the spot's showcasing of the beauty of the Motor City's depression era architecture. The commercial takes us back generations while remaining rooted in today. There's a link between the first depression and the economic downturn we're in currently, conveying a confidence that we came out of the first depression stronger and we'll do the same again.

### "The Force"

While the other aforementioned Super Bowl spot, VW Passat's "The Force," didn't carry the weighty significance of "Born of Fire," it deftly gave us a sweet simplicity as a boy in Darth Vader garb takes his imagination to new heights—with a little help from dad.

Directed and shot by Lance Acord of Park Pictures, "The Force" shows the youngster trying with all his might to use the force—that special power we all know from the *Star Wars* films—to manipulate inanimate objects, but to no avail. Finally he focuses on his father's Passat in the driveway. Inside the house, dad activates the car's remote start feature, Little Darth Vader's surprised and startled reaction to the automobile starting is priceless.

# BEST WORK OF THE YEAR

## Thumbs up

Taking the number three slot is an irresistibly offbeat spot. Combine a fetching cast of cats with a fantastically over-the-top premise, slick compositing work and a delightfully dramatic voiceover by Tim Curry, and you've got "Cats With Thumbs," an entertaining, charming and most memorable new commercial for Arla Foods' Cravendale milk.

Created by W+KLondon, the spot was directed by Ulf Johansson of London's Smith and Jones Films. London's MPC handled the visual effects.

"Cats With Thumbs" opens on a man pouring milk into a bowl of cereal as his cat watches quite intently.

Banished to the backyard so the man can enjoy his breakfast without being stared at, the cat suddenly sprouts opposable thumbs, and one of the best moments of the spot finds the cat picking up a ball with ease thanks to his newfound dexterity and realizing he will now be able to do all sorts of things he couldn't do before.

His feline friends in the neighborhood also grow thumbs, enabling them to thumb through books on

military strategy (as well as file their claws and do needlepoint), and before long, the cats organize an army, and they've got only one thing on their minds—Cravendale milk!

## Hot spots

Playing with fire has proven creatively inspiring as flames figure prominently in our number four and five Top Spot selections, both directed by Noam Murro of Biscuit Filmworks: DirecTV's "Hot House" and Jameson Irish Whiskey's "Fire"

You can practically feel the heat blasting from the TV screen when you watch "Hot House." We first see a man lying in bed and calmly watching his bedroom fill with flames. It turns out what he's viewing is a dramatic film sequence on DirecTV that later has a fireman falling through the floor and rescuing a little boy. Indeed the original man's viewing experience is so intense that it looks and feels as though the scenes are literally playing out within the walls of his home as he moves from room to room.

Created by Grey New York and directed by Murro, with visual effects by

MPC LA and animation from Buck NY, the spectacularly cinematic "Hot House" is part of a series of spots that promote DirecTV's multi-room viewing feature by depicting people watching films, pressing pause to freeze the action, then moving to other TV-equipped rooms to continue the flicks.

Next, TBWA\Chiat\Day, New York, and Murro teamed with VFX houses Method Studios and Scanline on a period piece which tells the tall tale of how John Jameson saved his village—and just as, if not more importantly his distillery and the whiskey it housed—from a fast spreading fire.

Just when it appeared all would be lost with assorted homes ablaze, Jameson came up with the idea of one catastrophe helping to avoid another as he busted through the town's dam, causing a flood which put out the fire.

The precious whiskey saved, the narrator quips, "Catastrophe averted."

## Another POV on Top Five

Finishing first in the online Top Spot poll was Jameson Irish Whiskey's "Fire" followed by, in order, Hertz's "The Gas and the Brake" (directed

by Tucker Gates of Independent Media for DDB NY), General Motors/Martin Luther King, Jr. Monument's "Table" (directed by Ben Quinn of The Sweet Shop for Spike DDB, NY), Nissan Frontier's "Landing Gear" (directed by Baker Smith of harvest for TBWA\Chiat\Day, LA), and VW's "The Force."

## BEST WORK GALLERY

Three of our five Best of "The Best Work You May Never See" entries for 2011 center on health-related issues and stories. While complex surgery, cancer and addiction to tobacco seem morbid topics, they are dealt with in an uplifting, at times (in the case of tobacco) humorous manner, underscoring the unconventional thinking and creative depth that went into each spot.

Here's our rundown of the very best work that graced our "The Best Work You May Never See" gallery this year:

## "Heather"

When you see a piece of true reality, you realize how shallow, vacuous and contrived reality television is by comparison. In our "Best Work You May

Never See" countdown, the number one entry for the year is a poignant, touching slice of reality.

Nine-year-old Heather McNamara speaks directly to the camera in a matter-of-fact manner, relating how she was turned away from hospitals in different parts of the country.

A message appears on screen which informs us that Heather had a baseball-sized cancerous tumor lodged among her vital organs."

We return to Heather on camera who says that she and her family finally found a place that didn't send her elsewhere: New York-Presbyterian. Heather stumbles a bit in her pronunciation of "Presbyterian." She tell us of Dr. Kato who agreed to operate.

A supered message reads, "In a 23-hour surgery, Dr. Tomoaki Kato temporarily removed six major organs in order to remove the tumor."

The camera comes back to Heather who tells us how happy she is to be better and cancer free.

The spot ends with the New York-Presbyterian campaign mantra, "Amazing Things Are Happening Here."

*Continued on page 34*

# 2011 Top Spots of the Year



1 Chrysler's "Born Of Fire"

2 Volkswagen's "The Force"

3 Cravendale Milk's "Cats With Thumbs"

4 DirecTV's "Hot House"

5 Jameson Irish Whiskey's "Fire"



# BEST WORK OF THE YEAR

## The Best Of 2011's "The Best Work You May Never See" Gallery



1

[CLICK HERE TO VIEW SPOT](#)



2

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3

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1 New York-Presbyterian Hospital's "Heather"

2 Reseau Ferre de France's "RFF"

3 American Legacy's "Unsweetened Truth"

4 Skoda's "Curriculum Vitae"

5 Oklahoma University Medicine Cancer Center's "Hair"



4

[CLICK HERE TO VIEW SPOT](#)



5

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Continued from page 33

The "Amazing Stories" campaign was created by New York agency Munn Rabôt. Director was agency cre-

ative director Peter Rabôt

### On track

Featuring multiple disciplines, in-

cluding modelmaking and 3D animation artistry, this spot titled "RFF"—directed by Thierry Poiraud via Paranoid Paris (he is also repped by Independent Films, London) for Réseau Ferré de France, the company responsible for managing the French national railway network—took the number two slot in our year's "Best Work" tally.

Although the piece was shot traditionally using ARRI Alexa cameras, Poiraud employed a variety of techniques including modelmaking and 3D animation to create a world that marries real life and the magic of a miniature railway. This :45 takes us on a whimsical, exciting journey across France that captures the full scale of RFF's day-to-day operations—with the occasional intervention of a giant human hand that modernizes the railway infrastructure as it continues going about its daily business.

A voiceover relates the slogan, "Building tomorrow's network while running today's."

### "Unsweetened Truth"

Baker Smith of harvest directed "Unsweetened Truth," an American Legacy PSA for Arnold Boston. This cinema spot, finishing third in our **34 SHOOT December 16, 2011**

rundown, takes us to a parade in order to illustrate the impact of smoking. The focus is on six people on a parade float decorated with candy and fruit. The people are all adorned in hospital gowns as the float makes its way down the street, passing by spectators. It turns out these six people are in real life coping with tobacco-related disease—one for instance wears an oxygen mask, another has a hole in her throat.

They break out into song heralding the different flavors tobacco comes in, with a chorus that goes, "Oh why do they make tobacco taste sweet?"

An end tag invites us to meet the singers at [thetruth.com](http://thetruth.com).

### Looking good on paper

A job applicant prepares and then finds himself in his own curriculum vitae (CV), reflecting his future and myriad possibilities before he goes on to conclude what looks like a successful job interview.

Directed by the collective wear-flink, who are on the roster of U.K. house Independent, the live action/animation short for the website of car maker Skoda features pages of various CVs forming a paper world in which we see the applicant's ex-

ploits and envisioned accomplishments at Skoda come to life on a global scale.

Agency is Leagas Delaney Praha.

### "Hair"

Rafael Fernandez of Green Dot Films, Santa Monica, Calif., directed this :60 titled "Hair" for Oklahoma University Medicine Cancer Center out of ad agency BVK, Milwaukee and Chicago.

In this Best of "The Best Work" spot rounding out our top five, a woman looks in the mirror. Staring back is someone she doesn't quite recognize, someone who doesn't seem to be her but it is—she is bald, in the throes of cancer treatment. We see her reflection in the mirror as she sheds a tear. Perched on a nearby dresser are numerous medication bottles and a framed photo of the woman, which shows her as she once was, smiling with a full head of hair.

We next see her walking downstairs from the bedroom but there's an outline of slight hair growth.

Next, she is preparing a cup of tea but more follicles have grown in, signaling that she is much further along in her treatment.

Continued on page 36



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Nathaniel Goldberg  
Gabriela Cowperthwaite  
Adrien Brody  
Gary Breslin  
Ondrea Barbe

## High Five: The Best Work You May Never See; Music Ad Tracks

Continued from page 34

A quick shower reveals that her hair, while short, has grown in considerably more. She wraps a towel around the top of her head.

Then back downstairs in the kitchen, she is making peanut butter sandwiches. A slight playful half smile crosses her lips. Her hair has grown even more.

We next see her with her hair having filled in nicely. A reflection of her face is clearly visible in a foyer mirror; suddenly appearing in that mirror behind her is her young daughter who is ready to head out for school. Mother and daughter then walk out the front door to a beautiful morning.

### Another perspective

In an online poll, *SHOOT* received industry feedback regarding the top “Best Work You May Never See” spot of the year from a field of 15 contenders. The number one entry was Oklahoma University Medicine Cancer Center’s “Hair.” Finishing in a tie for second were: Toms Shoes’ “Get Out and Play” (directed by Max Joseph of Urgent Content); and Toronto Crime Stoppers’ “Anonymous” (directed by Curtis Wehrfritz of Untitled Films, Toronto, for DDB Canada). And rounding out the Top Five in a tie for fourth were:

Affinity Plus’ “Underwear and Socks” (directed by Matt Pittroff of Twist for Minnesota’s Risdall Marketing Group) and California Lottery’s “Rabbit Foot Factory” (directed by the Superfad collective of the studio Superfad for David&Goliath, Los Angeles).

### OFF THE CHARTS: The year’s five best ad tracks

Our fall quarterly chart and our first annual Best of the “Top Ten Tracks” Charts for all of 2011 share a common bond: the number one entry for both is Sony Bravia’s “City,” with music and sound design by Q Department, New York, for Tokyo ad agency Frontage.

Directed by Daniel Askill of @radical.media, the spot plays like an urban ballet, with the performance artistry of ballerinas gracing an otherwise gritty, bustling city street. At one point, a ballerina is seen in slo-mo jumping over a moving taxi cab. (For further backstory on this commercial, see this week’s quarterly Top Ten Tracks feature story.)

Finishing second in *SHOOT*’s rundown of the year’s best Top Ten Tracks Chart entries is the music video “Planet Better” for the MTV EXIT (End Exploitation and Trafficking) initiative. “Planet Better” topped our March 2011 quarterly Chart,” featuring sound design by Brooklyn-based

Brian Emrich and an original song composed by Lewis Pesacov, a producer at Black Iris Music, and sung by Best Coast’s Bethany Cosentino. The score complements a hauntingly animated piece directed by Edouard Salier of Paranoid US for Y&R, N.Y.

A little over two minutes, “Planet Better” highlights the dangers and impact of trafficking for sexual exploitation. The animated clip tells the story of a girl who is tricked by a man to follow her hopes and dreams across borders in search of a better life. Her at first exciting journey to “another planet” ends in tragedy.

The video concludes with a grim, sobering statistic. “Every year, 640,000 women and children are tricked into slave labor and prostitution with the promise of a better life.” An endtag directs viewers to mtvexit.org to help stop human trafficking.

“Planet Better” has appeared on MTV properties on-air and online around the world. The music track is also available for download on iTunes via Black Iris’ record label, White Iris. Proceeds for the iTunes sales have been directed to anti-trafficking organizations working to rescue and rehabilitate victims of human trafficking.

### Full Nelson

Taking third place for the best

tracks of ‘11 is the stop-motion animation short *Back To The Start* for the Chipotle Cultivate Foundation (the number two entry in the current quarterly fall Chart). Directed by Johnny Kelly of Nexus, London, for Creative Artists Agency (CAA) and Chipotle, Los Angeles, the short is propelled by Willie Nelson’s cover of Coldplay’s “The Scientist,” with David Leinhardt of Duotone Audio Group handling music supervision. Barnaby Templer and J.M. Finch of Fonic, London, served as sound designer and audio post mixer, respectively.

*Back To The Start* centers on a misguided farmer who slowly turns his family farm into an industrial animal factory before seeing the error of his ways and opting for a more sustainable future. The beautifully executed animation is all contained in one long panning “shot” and has no voiceover, leaving the music to tell the story.

And for that, CAA turned to Duotone which came up with a tailored edit of Coldplay’s “The Scientist” that not only matched the mood of the film but also scored to picture naturally and powerfully. Sync licensing was handled by Duotone EP Leinhardt.

Nelson was an ideal choice to perform the song. He co-founded Farm Aid, which assists and increases awareness of family farms. His full-

length cover is available for download from iTunes, with proceeds going to the Chipotle Cultivate Foundation, which benefits the small and sustainable farms movement.

### “Hot” and cool tracks

Fourth on our year’s best countdown is DirecTV’s “Hot House” which is driven by music composed by Robert Miller of Stimmung, Santa Monica, and sound design from Kim B. Christensen of Noises Digital, Inc., San Francisco and L.A. Noam Murro of Biscuit Filmworks directed for Grey NY. “Hot House” was the number one entry in our June ‘11 quarterly Chart.






And rounding out the year’s Top Five is Sherwin-Williams’ “River,” directed by Buck of Buck New York for Durham, N.C.-based agency McKinney. The inspired cool, breezy jazz score was composed and arranged by Beacon Street Studios in Venice, Calif. “River” originally placed second in our June ‘11 Top Ten Tracks Chart.

### Different take

For a different perspective, *SHOOT*’s online poll gained industry feedback as to the year’s Top Track from a field of 15 finalists. Finishing first was Nokia’s “Don’t Fence

Continued on page 38

## 2011’s Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Sony Bravia’s “City”	Q Department, New York (music & sound design)	Sound Lounge, New York Glen Landrum, mixer	Frontage, Tokyo	@radical.media, bicoastal/international Daniel Askill, director
2	 MTV EXIT (End Exploitation and Trafficking)’s “Planet Better” music video	Brian Emrich, sound designer. Black Iris, Brooklyn, LA, Richmond, Va. Lewis Pesacov, composer, “When Will I Feel Love”; Daron Hollowell, EP; Bethany Cosentino, Best Coast, singer.	Brian Emrich, mixer.	Young & Rubicam, New York	Paranoid U.S. Edouard Salier, director
3	 Chipotle Cultivate Foundation’s “Back To The Start”	Willie Nelson, performer covering Coldplay’s “The Scientist” (Justin Stanley, Doyle Bramhall, music producers for Willie Nelson); Duotone Audio Group, bicoastal, David Leinhardt, music supervision; Fonic, London Barnaby Templer, sound design	Fonic J.M. Finch, mixer	CAA/Chipotle, Los Angeles Liz Graves, content manager (CAA)	Nexus, London Johnny Kelly, director
4	 DirecTV’s “Hot House”	stimmung, Santa Monica, Calif. Robert Miller, composer. Noises Digital, San Francisco & Los Angeles Kim B. Christensen, sound designer.	740 Sound Design, Los Angeles Eric Ryan, mixer	Grey New York Josh Rabinowitz, director of music; Ryan Duda, Zach Pollakoff, music producers.	Biscuit Filmworks, Los Angeles Noam Murro, director.
5	 Sherwin-Williams’ “River”	Beacon Street Studios, Venice, Calif. Adrea Lavezzoli, producer; Beacon Street, composer/arranger.	Color, New York Kevin Halpin, mixer.	McKinney, Durham, N.C.	Buck, New York Buck, director

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## SHOOT's Quintet Of 2011's Top Visual Effects/Animation Jobs

Continued from page 36

Me In" (Cole Porter's "Don't Fence Me In"; Yessian and Jafbox Sound were music and sound design house, respectively, with Tom Jucarone of Sound Lounge the audio post mixer, for Wieden+Kennedy, NY). Rounding out the top five in the voting for Best Track of 2011 were, in order, Jack Daniel's "King Bee" ("I'm A King Bee" performed by The Stone Foxes, with sound design and audio post from The Lodge, NY, for Arnold, Boston); Sony Bravia's "City"; MTV EXIT's "Planet Better"; and Adidas adiZero Rose2's "The Bull" (Song titled "The Bull" by araabMuzik with music arrangement by Elias Arts, sound design from 740 Sound Design and audio mix by Jeff Payne of Eleven for agency 180LA).

### SHOOT's Final Chart

Meanwhile, check out SHOOT's high five Chart (see prior page), with the quintet of entries deemed as having the best scores of the year.

### OFF THE CHARTS: The Year's Top VFX/Animation

In sifting through SHOOT's quarterly Visual Effects & Animation Charts, there were close calls as to which work would make the final cut as part of the Best Five of 2011. Ultimately, though, we went with the

number one entries on each respective quarter's Chart—with DirecTV's "Hot House" (SHOOT, 8/19) at number one, followed by Twinings' "Gets You Back To You" (SHOOT, 11/18) at number two, Huggies' "Soiree" at number three (SHOOT, 2/18), and Cravendale Milk's "Cats With Thumbs" at number four (SHOOT, 4/15).

Rounding out the year's Fab Five is Nokia's "Gulp," the number three entry from our quarterly Chart just last month.

"Hot House," with visual effects by MPC LA and animation from Buck New York, and "Cats With Thumbs," for which MPC London served as VFX house, are covered in our Best "Top Spots" of 2011 roundup.

### Safe passage

Twinings' "Gets You Back To You" was directed by the Psyop collective via production house Psyop/Smuggler for AMV BBDO, London. The animation spot puts us in a small boat on a stormy sea. A woman navigates what at first is a tumultuous ride, losing an oar and left with but one to paddle her way to safety.

She hangs in there but seems to be fighting a losing battle. However, a flock of gulls enters the picture and lifts the boat above the churning waves, eventually landing the craft on

more subdued, peaceful waters.

As the boat approaches the shoreline, someone is waiting for her. The woman steps out of the boat; we see her foot settle in the sand underwater amidst coastal life.

The person who greets her looks familiar. It turns out to be her "other self." The two converge as one as a super reads, "Gets you back to you," accompanied by the Twinings Tea logo.

As the nuanced piece unfolds, so too does the realization set in that we are witnessing the woman's emotional journey from the hectic machinations of everyday life—as mother, wife, worker, daughter, sister and friend—to eventually returning to her inner self, as if taking a moment to enjoy who she is, recharge, and put life into context.

### Baby steps

Meanwhile Huggies' "Soiree" takes diaper ads to a new level of visual creativity. Directed by Fredrik Bond of MJZ and featuring the VFX work of N.Y.'s MassMarket, the :30 from JWT New York centers on a baby who wreaks havoc at an upscale loft party.

The spot was designed to promote Huggies Little Movers diapers, which are shaped to fit in a way that allows babies to move faster and more freely. That insight led the creative team at JWT to wonder, could Huggies have

created a diaper that has babies moving so fast they can't be caught?

From that question came the idea of producing a commercial that finds a baby in overdrive. But rather than have the baby whizzing around like Road Runner, which would seem like an obvious route to take, the creative team conjured up a sense of speed through a series of frozen vignettes.

While the baby is a whirlwind of destruction, whipping around the party and knocking over everything from a plate of spaghetti to an aquarium with dad in hot pursuit, the action is depicted in a series of intricate still moments.

### Big "Gulp"

It's amazing what you can shoot with a Nokia N8 touch screen phone and a little ingenuity.

Wieden + Kennedy, London, teamed up with directing duo Sumo Science of Aardman Animations, Bristol, England, to prove that point last year, producing "Dot," a stop-motion film that finds an itty-bitsy girl—standing a mere 9 millimeters tall—on the run as her tiny world crumbles and threatens to consume her.

Shot entirely on a Nokia N8 outfitted with a high-powered microscopic device called a CellScope, the diminutive work earned a Guinness World Record for smallest stop-motion ani-

mation character in a film.

Having mastered the world of micro filmmaking, W+K and Sumo Science went big when it came time for their next collaboration, this year's "Gulp." Shot outdoors on an 11,000-square-ft. section of beach, the film earned its makers another Guinness World Record, this time for the world's largest stop-motion animation set.






"Gulp," features an average-sized man in the role of a weathered fisherman who goes out to sea in search of his daily catch only to be swallowed, along with his boat, by an enormous fish. Luckily, he is spit back out courtesy of a well-timed explosion.

Like its predecessor, "Gulp" promotes the Nokia N8's still camera capabilities to 18-to-25-year-olds who are known to use their phones for photography purposes as well as entertainment, gaming and social networking. "The idea of the film was to show that the technology is there to be used in a number of ways, and this is a great example of how to use the N8's 12 megapixel camera in unique way," W+K creative Tom Seymour said.

### Top Five: VFX/Animation

Here's SHOOT's high five Chart, with the quintet of entries deemed as the best VFX and/or animation ad fare of 2011.

## 2011's Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 DirecTV's "Hot House"	<b>MPC LA (The Moving Picture Company)</b> Franck Lambert, VFX supervisor/Flame lead; Michael Wynd, VFX supervisor/lead 3D; Brinton Jaecks, Brendan Smith, Elliott Brennan, Katerina Arroyo, Nuke; Ben Persons, matte painter; Ben Davidson, Smoke; John Cherniack, Ross Denner, Jessie Amadio, 3D.	Grey New York	Biscuit Filmworks, Los Angeles Noam Murro, director
2	 Twinings' "Gets You Back To You"	<b>Psyop/Smuggler, bicoastal, London</b> Kylie Matulick, CD; Neysa Horsburgh, EP; Kyle Cassidy, 3D lead; Dan Vislocky, anim. lead. Danny Koenig, Julie Lenoble, compositing leads; Cris Kong, compositor; Paul Kim, lead design; Rie Ito, Ibtisam Ahmed, modeling; Blake Guest, pre-vis anim; Minor Gaytan, Chris Meek, Jacob Frey, Sashdy Arvelo, Yvain Gnabro, Todd Akita, animators; Katie Yoon, David Chontos, David Barosin, Barry Kreigshauer, Hao Cui, Roman Kaelin, Eric Rosenthal, Andreas Berner, 3D.	AMV BBDO, London	Psyop/Smuggler Psyop, director
3	 Huggies' "Soiree"	<b>MassMarket, New York.</b> Justin Lane, Rich Rama, EPs; Nancy Nina Hwang, Marcus Lansdell, prods; Damon Ciarelli, CG supervisor; Andy Jones, CG lead; Todd Akita, Jonah Friedman, Soo Hee Han, Xuan Siefert, CG artists; Tom Cushwa, CG modeler; Ian Brauner, CG pre-vis; Joerg Liebold, tracking lead; David Parker, lead Flame; Jamie Scott, Joanne Unger, Jeen Lee, Adam Flynn, Flame artists. <b>Animation: Buck, NY.</b> Kate Treacy, Anne Skopas, EPs; Kevin Hall, prod; Orion Tait, CD.	JWT New York	MJZ, bicoastal/international Fredrik Bond, director
4	 Cravendale Milk's "Cats With Thumbs"	<b>MPC (The Moving Picture Company), London.</b> Kamen Markov, lead Flame/VFX supervisor; Richard McKeand, assist Flame; Ryan Hadfield, Heather Goodenough, Neil Griffiths, assist Nuke; Charlotte Tyson, matte painter; Jean-Clement Soret, telecine; Josh King, post producer.	Wieden+Kennedy, London	Smith and Jones Films, London & North Hollywood, Calif. Ulf Johansson, director
5	 Nokia's "Gulp"	<b>Aardman Animations, Bristol, U.K.</b> Sumo Science, dirs; Toby Howell, DP; Stephanie Owen, prod.; Mark Hewis, production mgr; Jamie Wardley, sand art director; Andy Moss, Tom Bolland, sand team; Lisa Butler, 1st a.d.; William Todd, pixilation artist; Inez W, Nick Herbert, Merlin Crossingham, animators; Helen Javes, props maker; Sion Lane, Paul Galloway, props; Jim Lewis, senior post artist and grade; Spencer Cross, Paule Quinton, Dan Blore, composers.	Wieden+Kennedy, London	Aardman Animations Sumo Science (Ed Patterson, Will Studd), directors

4,083 short film submissions.  
32 u.s. films selected.  
2 produced by  
supply&demand integrated.

## the tsunami and the cherry blossom

directed by Academy Award nominated Lucy Walker

produced by Supply&Demand Integrated



## meaning of robots

directed by Matt Lenski

produced by Supply&Demand Integrated

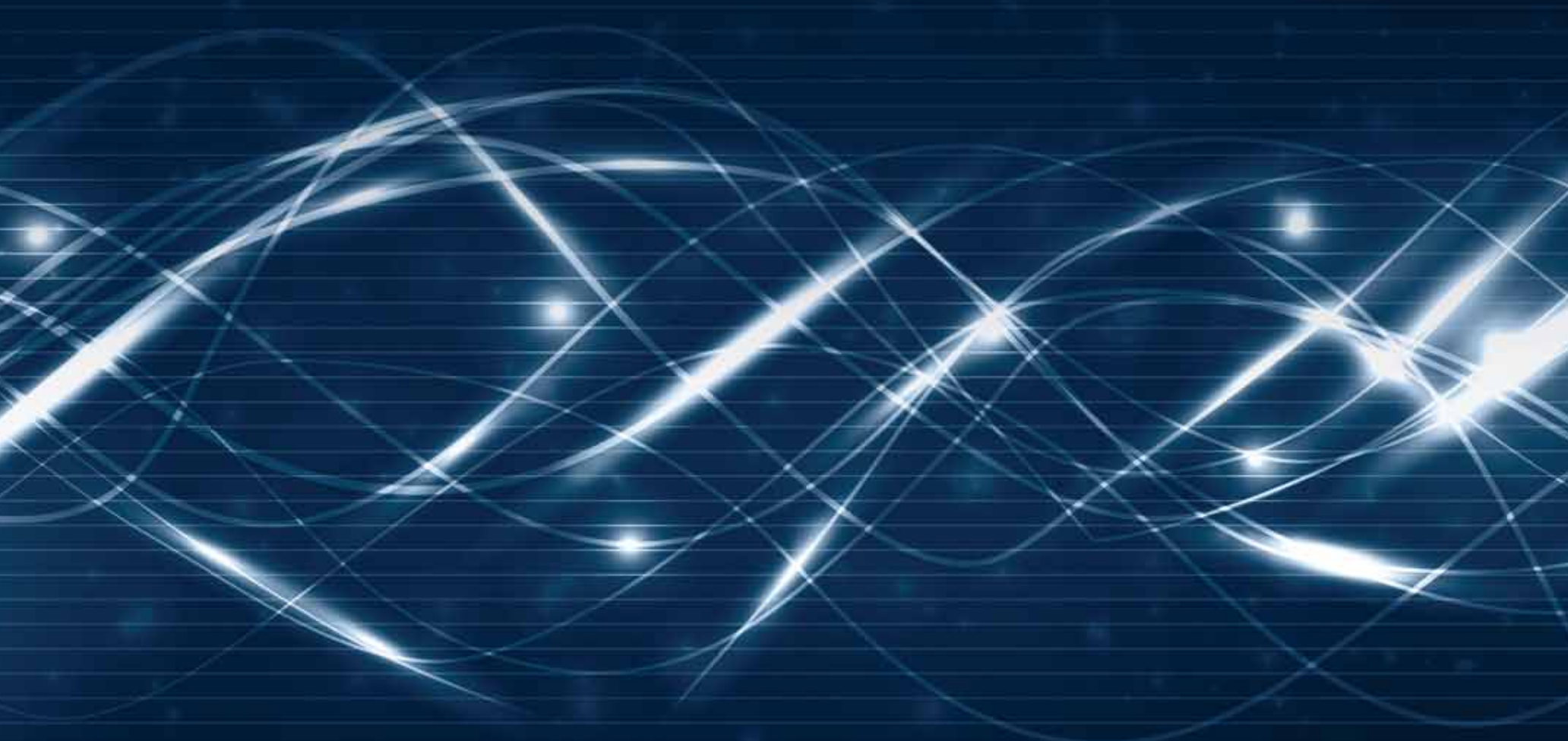


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