



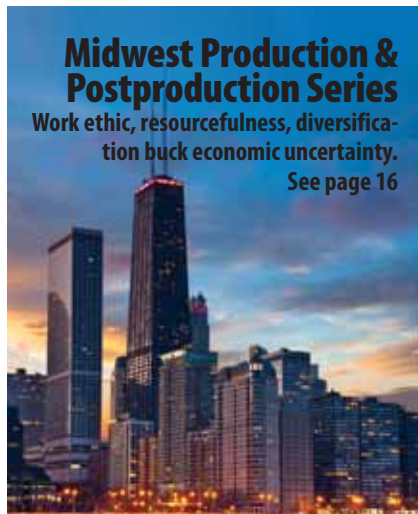
## 20 Music & Sound Series

Our quarterly Top Ten Tracks Chart, the backstories behind the first three entries, and the latest Music Notes column.



## 3 Reflections On 9/11

Spot.com.mentary covers StoryCorps' oral history and animated shorts which sustain victims' legacies. (Monique Ferrer pictured.)



## Midwest Production & Postproduction Series

Work ethic, resourcefulness, diversification buck economic uncertainty.  
See page 16

# Charting New Waters; Industry Houses Diversify

*From 3D To A Talent Agency Launch, Moves Into Content Creation, Features, TV—And More*

### A SHOOT Staff Report

LOS ANGELES—Whether the proverbial glass is viewed as half full or half empty depends on one's orientation and attitude. But either way, there's half a glass left to fill, and the optimist might be more inclined to chart new waters for that purpose while the pessimist would maintain the status quo level of H<sub>2</sub>O.

Yet charting new waters can prove daunting in an uncertain, fragile economy. Still, such waters run

deep for those with entrepreneurial spirit as reflected in companies looking to diversify and further extend their reach in myriad ways so far this year.

Underscoring this dynamic were several 2011 primetime Emmy Award nominees. For one, consider the performance of Ridley and Tony Scott's family of companies which garnered nominations for Best Drama Series (CBS' *The Good Wife* produced by Scott  
*Continued on page 4*



## Ad Biz Makes Mark At 2011 Emmy Awards

### A SHOOT Staff Report

LOS ANGELES—For the fourth straight year, the Emmy winner for Outstanding Drama Series was *Mad Men*, underscoring that the ad biz had indeed once again made its mark on the television awards season. But that impression wasn't confined to AMC's acclaimed 1960s Golden Age of Advertising period piece show. In fact, there was a TV commercialmaking tinge to several other winners both during this past Sunday's (9/18) primetime Emmy telecast and the prior week's Creative Arts portion of the competition.

The ad industry connection was even part of another big winner during the primetime Emmy telecast, ABC's *Modern Family*, which copped a total of five Emmys to top the evening—for Best Comedy Series (the second consecutive year), Outstanding Writing in a Comedy Series (Steve Levitan and Jeffrey Richman), Outstanding Supporting Actress (Julie Bowen) and Outstanding Supporting Actor in a Comedy Series (Ty Burrell), and Outstanding Directing for a Comedy Series (Michael Spiller).

Spiller won on the strength of the "Hallowe'en" episode of *Modern Family*, the same episode which earned him back in January the Directors Guild of America (DGA) Award for Best TV Comedy Series Director. The Emmy thus capped a stirring awards season for a helmer who too has been gaining momentum as a TV commercial director via Lookout Entertainment,

*Continued on page 9*

## Emerging Cinematographers Reflect On ICG Honor

### By Robert Goldrich

LOS ANGELES—Yueni Zander was in disbelief when she got a phone call from Steven Poster, ASC, national president of the International Cinematographers Guild (ICG), IATSE Local 600, informing her that she had been named a recipient of a 2011 ICG Emerging Cinematographer Award. It wasn't until a week or so later upon hearing from a PR person for the event as well as Jim Matlosz, chairman of the Guild's Emerging Cinematographer

Awards (ECA) committee, that the honor began to sink in for Zander.

The confirming realization will come when she and seven other honorees will be presented their awards during a ceremony this weekend (9/25) at the Directors Guild of America Theater in Los Angeles. Also slated to be recognized are two honorable mention artisans.

Zander's initial surprise is understandable in that she won on the strength of her American Film

Institute thesis film, *Dead Grass, Dry Roots* which teamed her as DP with director Gabe Hohreiter, writer Anayat Fakhraie, producers John Negropones and Marlena Feehery, and editor Simon Carmody—all fellow AFI students. Zander explained that she entered the film in the ECA competition not expecting to win but on the advice of a friend who offered the rationale that at least she would be introducing herself as a cinematographer to the Guild.

*Continued on page 12*



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Top row, left to right: Curtis Clark, ASC; Richard Crudo, ASC; Daryn Okada, ASC; Dennis Dillon, DP; Francis Kenny, ASC

Bottom row, left to right: Cassie Brooksbank, Senior, USC School of Cinematic Arts; Cameron Combe, Student Filmmaker, Cal State Long Beach; Brian Smith, Award-winning Photographer; Brooke Mailhot, Cinematographer

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By Robert Goldrich



## Naiveté

Looking back on our coverage of the 9/11 terrorist attacks and their impact on different facets of our industry, I recall nurturing a budding hope 10 years ago that certain positive media developments might come out of the tragedy.

For one, I thought 9/11 could serve as a wake-up call for mass media, triggering coverage of more serious news and stories, phasing out the tabloid journalism values that had become mainstream much to the detriment of our society. Clearly with the benefit of 20-20 hindsight, my wish was pure naiveté.

I also thought 9/11 would bring us all together in a lasting way. It undeniably has in some respects yet at the same time hasn't made a dent in the polarization that plagues us and which has grown exponentially over the past decade. Again, my naiveté is showing.

My two wishes didn't come true

in large part because there's too much profit in tabloid fare and in the ratings-generating polarization that seems more intent on creating a riled-up electorate rather than an informed one. I have no problem with commentators stirring the pot but it seems to be taking time, resources and priority away from the thoughtful news and

is StoryCorps, the national nonprofit oral-history organization. For the past five years, StoryCorps has worked to record one story to honor each life lost on Sept. 11, 2001. Thus far, survivors, families, friends and rescue workers have memorialized nearly 600 individual victims of the attacks through StoryCorps interviews.

Center attacks.

• *John and Joe.* John Vigiano Sr. lost both his sons on Sept. 11. John Jr. was a firefighter like his dad; Joe was a police detective.

All three shorts debuted on story-corps.org/animation, are being broadcast on public TV stations nationwide, and on Sept. 11th appeared on You-

For the past five years, oral history organization StoryCorps has worked to record one story to honor each life lost on Sept. 11, 2001.

reportage that can make a truly positive difference in our lives.

But before this sinks into a diatribe on what ails us, there are reminders all around of what's great about this country as the 10th anniversary of 9/11 is commemorated. And thankfully part of it is evident in the media landscape, sans the bluster of cable and radio personalities, and instead conveyed in the voices of everyday Americans who suffered the greatest losses of all on 9/11. Capturing those voices

And three of those stories have been made into short films, animated by the Rauch Brothers. Created with the assistance and consent of the families of the victims memorialized, these shorts are:

• *Always a Family.* Monique Ferrer remembers her last conversation with her ex-husband, Michael Trinidad, who was killed in the World Trade Center.

• *She Was the One.* Richard Pecorella remembers the love of his life, Karen Juday, a secretary for Cantor Fitzgerald, who was killed in the World Trade

Tube's homepage. (Links to these shorts are in the electronic version of this column and posted on www.shootonline.com.)

These stories are emotionally moving and a reminder of a tragedy that I had hoped would be moving enough so that our media would behave differently and more responsibly. Perhaps if those in positions of media power look at these stories with an open mind, they can now find the inspiration to act accordingly.

## POV



## Why Advertising Loves Indie

It's certainly no secret that people have been licensing music from up and coming bands for ad campaigns for the last decade. What hasn't been discussed as much is the appeal for brands and, more recently, how that trend is influencing the advertising world of today and breathing life back into the music industry.

Let's start with why a brand finds indie artists appealing in terms of selling their product. What does the word indie even mean? Indie is, of course, short for independent, which translates to people working on their own outside of large corporate influence. This allows for and rewards risk taking and innovation, which is necessary in order to succeed as an independent business, band, artist etc. People are attracted to this natural byproduct of being "indie" which usually leads to something authentic and heartfelt that was created without an expectation of a large audience.

It was once considered taboo for bands to link their songs with a brand. Cries of "sell out" often went along with any placement of a licensed track in an ad. Now that everyone under the sun is downloading a band's music for free and album sales are at an all time low, we have become much more forgiving. In fact, it has proven to be a win win for

both sides of the equation. The brands get the credibility of having the band's involvement and the band gets huge exposure, press and money from the sync. It is, along with live performance, one of the only places bands can still find money to scratch out a living.

This discussion of how bands and brands have changed their way of working together was recently explored in a great article in the New York Times, titled "Looking to a Sneaker for a Band's Big Break". The article tracked the evolution of the surf pop group, Best Coast, and delved into the ways bands are now willing to align themselves with brands beyond just licensing an existing track. For instance, bands will play shows with corporate sponsors, lend their images to billboards, release exclusive tracks through a brand's website or even create an original track for use in a campaign. Agencies that create work for the brands now have many more creative options open to them, and often are looking for more than a pre-existing track to use in their spot.

Still, many people underestimate the role of a skilled music producer, or someone who understands the needs and sensibilities of both sides, in these artistic collaborations. Being an indie artist myself, I found learning how to

talk about music as a concept and using it as a piece of the larger picture to be one of the biggest challenges when I started making music for advertising. Luckily, in the early days, we worked with patient agency creatives and producers who believed in us. Today, we've come full circle. With our music collective Black Iris and our singles label, White Iris, we're fortunate enough to be able to offer that opportunity to other young bands (Best Coast, Fool's

Gold, Foreign Born) who are navigating these waters for the first time. It's incredibly satisfying to know that by doing so, we're helping them to keep doing what they love. The goal for any artist is to keep making art. In my opinion, there's no difference between producing a great record with a band or creating an amazing spot for a brand.

\*\*\*\*\*

Daron Hollowell is owner/executive producer of Black Iris Music.

## Flash Back

September 22, 2006 Nick Law has been promoted to chief creative officer, North America, for agency R/GA, New York.... Feature filmmaker Steven Shainberg—whose credits include the Sundance Special Jury Prize-winning *Secretary* starring Maggie Gyllenhaal and James Spader—has secured spot representation in North America, signing with Saville Productions... Knucklehead, London, has secured the directing duo of Zak and Dan, formerly of Stink, London, for worldwide representation in commercials....

September 21, 2001 Commercial producer William "Bill" Weems was among the victims of hijacked United Airlines flight 175, which crashed into the World Trade Center in New York on Sept. 11. He was 46....Former agency producer Kevin Batten has been named executive producer of Brand New School (BNS), the year-old design/ graphics/live-action shop that has just gone bicoastal with the opening of a New York office....Editor Patrick Burns has joined cutting house Northern Lights Post, New York, following a year with now defunct Shooting Gallery....

# Emmy Connection, 3D Underscore Diversification For Spot Shops

Continued from page 1

Free Productions), Outstanding Miniseries or Movie (Starz's *The Pillars Of The Earth*-Tandem Communications and Muse Entertainment in association with Scott Free Films), Outstanding Nonfiction Special (History channel's *Gettysburg* produced by Scott Free Productions in association with Herzog & Company), and Outstanding TV Commercial (Subaru's "Baby Driver" produced by RSA Films and directed by Jake Scott). *The Good Wife* earned a total of nine nominations while *Gettysburg* tallied seven. The latter wound up winning the Emmy for Outstanding Nonfiction Special, as

well as statuettes in other categories.

Indeed it's been a great Scott of an Emmy season, showing how diversification can score on both the creative and business barometers.

Also prominent in the Emmy mix was the acclaimed HBO miniseries *Mildred Pierce* which topped this year's competition with 21 nominations, including for Outstanding Miniseries or Movie, Outstanding Directing For A Miniseries, Movie or Dramatic Special (Todd Haynes), Outstanding Writing For A Movie, Miniseries or Dramatic Special (Haynes and Jon Raymond), Outstanding Actress in Title Role (Kate Winslet) and Best

Supporting Actors (Brian F. O'Byrne, Marc Wunningham, Melissa Leo).

The five-part miniseries was a production of Killer Films/John Wells Productions in association with HBO Miniseries and Metro-Goldwyn-Mayer. *Mildred Pierce* marked the directorial debut in the TV program arena for Haynes whose helming touch has nonetheless been evident on the small screen in shorter form. He has to his credit, for example, the high-profile Heineken commercial titled "Share" and continues to be on Moxie Pictures roster of feature filmmakers who are available for select spots and branded content.

Furthermore, Killer Films, headed by producers Christine Vachon and Pam Koffler (both exec producers on *Mildred Pierce*), has a more direct business tie to Moxie. Underscoring our diversification theme, Moxie, under the aegis of CEO Robert Fernandez and president/director Danny Levinson, announced earlier this year that it had partnered with Killer to form talent firm KillerMoxie Management. The new venture's client roster includes writers/directors Haynes, Floria Sigismondi, Gregg Araki, James Foley, Sam Jones, Nicholas Jaecki—and a pair of Best First Screenplay nominees at the Independent Spirit Awards, directors/writers Nicholas Fackler and Dana Adam Shapiro—and actors Joy Bryant, Brady Corbet and Asia Argento, as well as rockers Sean Lennon, Conor Oberst of Bright Eyes, and Alex Ebert of Edward Sharpe and the Magnetic Zeros.

During the "From The Director's Chair" session of *SHOOT*'s Directors/Producers Forum at the DGA Theatre in NYC this spring, Levinson said in broad strokes that KillerMoxie Management puts Moxie in a position to explore creating opportunities for clients in entertainment across varied media and diverse talent. This in turn could generate career and brand-building projects for Moxie's coterie of filmmaking talent.

Additionally this year has also seen the formation of Moxie Pictures TV with David Casey, formerly of History, hired to serve as director of creative. He teams with Jesse Korwin, director of development, to advance Moxie television endeavors; the two will focus primarily on nonfiction programming for TV network series and specials, as well as show packaging and promotional campaigns for network series and brands.

Scripted television offerings represent a goal for the future. Key to Moxie Pictures TV strategy will be to develop television projects directly with its high profile roster of commercial and feature film directors as

well as the KillerMoxie Management roster of talent.

On the theatrical motion picture front, Moxie's movie producing debut, Errol Morris' feature-length documentary *Tabloid*, opened in theaters this summer.

Moxie's feature scope has since broadened with its first narrative feature, *Austenland*, an adaptation of author Shannon Hale's novel about Jane Austen-obsessed contemporary heroine Jane, played by Keri Russell. The film—which wrapped shooting last month—marked the directorial debut of Jerusha Hess who co-scripted the indie hit *Napoleon Dynamite* with her husband and writing/producing partner, director Jared Hess. *Austenland* is produced by Stephenie Meyer (*The Twilight Saga: Breaking Dawn Part 1, Breaking Dawn Part 2, The Host*) through Fickle Fish Films, the production company of Meyer and Meghan Hibbett, and Moxie Pictures' Gina Mingacci. Executive producers are Fernandez and Levinson of Moxie Pictures and co-producer is Jane Hooks (*Sex & Drugs & Rock & Roll, Bronson*).

## Major Ascent

Though it was finalized one day prior to the start of this calendar year, Deluxe Entertainment Services' purchase of Ascent Media Corporation's Creative Services and Media Services businesses carries import and implications well into 2011 and beyond, underscoring the staying power of diversification and expansion through acquisition. The Ascent holdings now part of the Deluxe family include such mainstay shops as Company 3, Beast, Method Studios, Rushes, Encore Hollywood and Level 3 Post.

Warren Stein, COO of Deluxe Entertainment Services Group, noted that the Ascent deal has expanded Deluxe's reach meaningfully into commercials and TV, "historically areas we have not played in that much. We were very much a feature film company but now we have diversified beyond that across the board, including in the digital area spanning features, TV and commercials."

Stein noted that Ascent has some "remarkably talented people" who could cross over into features, just as a number of Deluxe artisans could expand into TV and commercials. He sees that synergy starting to develop as another potential benefit of the deal.

Overall, Stein assessed, "The deal has worked out very well, even better than we anticipated...Business has been stronger than we expected. Feature film production has picked up. Commercials have been strong as well. The market for commercials

in the first part of 2011 was stronger than the same period of 2010. We've realized much greater cost savings for the acquisition, and benefited from an infusion of major talent."

## New dimension

There are assorted other recent examples of production, post and VFX houses looking to extend their creative and business reach this year. Among the fronts spawning growth is 3D.

Tate USA, a mainstay Santa Monica-based commercial production house headed by founder/executive producer David Tate, has diversified into 3D, launching T-3D, a venture dedicated to producing 3D content for the advertising marketplace.

Veteran spot production company executive Michael Romersa and his partner Danny Llewelyn are executive producers of T-3D, which through a relationship with equipment development/rental house the 3D Camera Company (3DCC) gains exclusive North American access to an ensemble of stereographers as well as leading edge technology.

Under the aegis of Bill White and partners William Reeve, CSC, and Lacia Kornylko, the Toronto-based 3DCC has since its founding in 2006 developed a range of specialized stereoscopic image capture equipment for the motion picture entertainment industry. Such equipment, including rigs designed for aerial photography, were deployed for example on a stand-out scene in the Michael Bay-directed *Transformers: Dark of the Moon* in which sky divers (mountain flyers in winged suits) literally jump from the top of the Trump Tower and soar through downtown Chicago.

Plans call for 3DCC to soon have a full-service operation up and running in Los Angeles. Romersa has been tabbed to serve as managing partner of 3DCC's Southern California shop. In addition to its Toronto headquarters, 3DCC maintains footholds in India through a working relationship with Mumbai-based production house the Prasad Group and in the United Arab Emirates (UAE) via Abu Dhabi company Anasy Media Productions.

Tate's T-3D, which opened in July, represents 3DCC's first major incursion into the advertising arena. Tate USA's directorial roster—which includes the likes of Jonathan Brown, Steven Antin, Michael Bindlechner, Ohav Flantz, Chris Graham, Matt Humphrey, Enno Jacobsen, Mattieu Mantovani, David Popescu, Rob Bliss, Pedro Gonzalez Rubio, Jonathan Teplitzky, 13 Keys and Status Collec-

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## Short Takes

## TENNIS ANYONE? OR MAYBE SOCCER?

Reading from a storybook to a classroom full of youngsters are tennis greats Andre Agassi and Steffi Graf who also happen to be husband and wife. As they read, the pages of the hand-drawn storybook are brought to life in animation as we hear about a girl named Sophie who tried to play tennis but the courts were too big, the racket too heavy and the balls bounced too high. The visuals are scary and the kids in class are taken aback yet still hopeful of a turn in the story. Abruptly the book closes as Graf informs the kids that Sophie quit tennis, and Agassi adds that she decided to instead play soccer. However, their audience's disappointment is short lived as a voiceover provides a happy ending: "Now courts, rackets and balls come in kid sizes." A closing super of a website address appears: [10andundertennis.com](http://10andundertennis.com).



Titled "Story Time," this :30 for the U.S. Tennis Association out of The Martin Agency, Richmond, Va., combined the talents of director Alison MacLean of Park Pictures, animation director Rohitash Rao of Curious Pictures and editor Merritt Duff of Cutting Room.

## SKINNY, B-REEL ENTER SHOE BUSINESS

A lucky shoe lover will win shoes for life after playing ALDO Shoes for Life ([aldoshoesforlife.com](http://aldoshoesforlife.com)), a new collaborative project—and first interactive experience—from the shoe giant. This interactive catalog boasts a series of three games of chance with a Monte Carlo-like spirit that shows off the ALDO fall/winter 2011 collection.

This new interactive site, developed by creative agency SKINNY and interactive production shop B-Reel, is part of a larger initiative, on behalf of the ALDO brand, to bring its campaign inspiration to life—going beyond print and into the digital space. The ALDO fall/winter campaign, all about getting lucky, was shot by Terry Richardson, and stars actor Matthew Gray Gubler and top model Lily Donaldson. "Choosing SKINNY was part of a broader decision to delve into the interactive world," said ALDO creative director/GM Douglas Bensadoun. "We sought a partner who could not only bring our campaign to life but also create an immersive experience that's new and innovative, allowing our customers to participate in the campaign itself." Players may enter to win the grand prize, two pairs of shoes per year for the next 25 years. Others who win the three games receive a 15% discount coupon valid at ALDO stores.

## PEOPLE IN THE NEWS....

Brooklyn-based creative agency Big Spaceship has five new hires and one promotion in its design and development teams. New to the latter are sr. developer Stacey Mulcahy, developer Bruce Drummond and jr. developer Luke BrownGold. Mulcahy formerly served as a technical architect at Teknison in Ottawa, Canada, and Drummond as a developer at Aviary. BrownGold is a recent grad of The Parsons School of Design. Meanwhile, hired for Big Spaceship's design team are sr. designers Able Parris, previously a designer at McKinney in Durham, N.C., and Valerie Gnaedig who was art director/visual designer at MRM Worldwide. Big Spaceship has also promoted Dan Mall from sr. designer to art director....Renata Florio has been appointed chief creative officer of



Able Parris

Wing (formerly WingLatino), a full-service marketing communications agency focused on the intersection of the U.S. Hispanic, Latin American and general markets. She will be based in Wing's N.Y. headquarters. Wing's clients include P&G, Goya Foods, Eli Lilly and the Ad Council. Florio most recently served as exec creative director at Peralta StrawberryFrog in Sao Paulo, Brazil....

## Tate USA, Red Car Spread Their Wings

Continued from page 4

into the 3D marketplace, tapping into 3DCC's stereographers and technological resources. David Tate and Romersa both noted that additional 3D directors could also be brought into T-3D as select spots and longer-form branded projects dictate.

The alluded to stereographers for whom T-3D has exclusivity in the ad world via its deal with 3DCC include William Reeve, John Reeve and Dylan Reade. William Reeve is recognized as a pioneering 3D stereographer with credits that include *Saw 3D*, *Dinosaurs Alive*, *Legends of Flight* and *Volcanoes of the Deep Sea*. (All but the latter had their 3D production facilitated by 3DCC.) His son John Reeve is a stereographer and camera operator whose body of work spans *Queen Elizabeth in 3D*, *Rescue 3D*, *Lord of the Dance 3D*, *The Red Show* and *Cobu 3D*, with 3DCC handling the 3D production for all. And stereographer/3D cameraman Reade has served as a specialist in IMAX 3D production since 1988. His credits include nearly 50 IMAX films such as *Legends of Flight 3D* (3D production by 3DCC), *Born To Be Wild 3D*, *Under the Sea 3D*, and *Space Station 3D*.

Additionally via 3DCC, T-3D has an exclusive arrangement for ad industry projects with postproduction supervisor Ken MacNeil whose 3D exploits include *Saw 3D*, concert productions for such artists as Kylie Minogue and Michael Flatley, and TV projects.

Tate USA's directors can avail themselves of these 3D artisans' expertise in the planning and execution of spots and branded content. David Tate described stereographers as a cross between such disciplines as that of production designer, cameraman and choreographer. On the production design score, he noted that leading stereographers draw storyboards and design shots meticulously. On the camera front, stereographers discuss and provide expertise on what focal lengths, angles and other lensing considerations will best capture what's required of a scene. And in a choreographer capacity, stereographers envision how shots should cut together.

"Stereographers are essential to the process," affirmed Tate. "They can work with directors and DPs, sharing the experience of knowing when to sit back and wait so as to give more impact to the high impact shots. But it goes beyond the images that jump out at your face. There's a depth and quality in 3D that stereographers help to achieve throughout."

Romersa noted that he has touched base with several agencies that are eager to diversify into 3D and sees the



Michael Romersa

market opening up not only in cinema advertising but also in broadcast. "There are two U.S. networks broadcasting exclusively in 3D—including ESPN's 3D network—and within 18 months there will be more," related Romersa. "TV sets will become more user friendly, and technology is rolling out that doesn't require the wearing of glasses. Once that settles in, 3D will be off to the races. With 3D entertainment on the rise, it's only a matter of time before 3D advertising and related content comes into prominence. We're looking to be on the ground floor of that."

Romersa added that agencies can package projects to shoot in both 2D and 3D, with the latter version playing in theaters prior to a major 3D movie or in homes via ESPN's 3D network which offers a highly desirable sports environment for advertisers. The 2D fare could continue to run on conventional media outlets as agencies prepare for the future by building their 3D production experience and acumen.

## Integrated approach

For editor/director Larry Bridges, founder of Red Car, diversifying his company beyond its longstanding editorial core has evolved naturally as an attentive response to the marketplace. Just as ad agency creatives are dealing with multiple media platforms and strive for the properly integrated campaigns and pieces of communication to connect with audiences, Red Car sees the need to be selectively integrated as well in order to provide the solutions being sought by agencies and clients.

"We have to be integrated with varied talents and services across many media formats," observed Bridges. "Agencies and brands need more complex solutions, pulling from different areas—solutions involving production, post, editing, graphics, sound, animation, moving into transmedia, the Internet—and we are growing to meet those needs. The 'typical' job today spans broadcast networks, web films, an iPhone app, an Android app, a possible cinema version, and other forms of content."

Red Car has been extending its creative reach into these varied areas spanning digital, production and post services.

"We've been building a strong graphics department for some time. We have a creative director/graphic designer in each of our offices," said Bridges. "We've introduced to our palette such specialties as finishing, audio and we're now on the verge of color in a very meaningful way. The industry has shifted away from a fixed base operation with expensive heavy metal hero rooms to what are becoming more flexible, portable, software-driven color solutions which free up talent who can be freelance, perma-lance, staff or from the outside."

Furthermore, creative editorial house Red Car recently made its first directorial signing, securing the services of noted mixed-media animation helmer and artist Crankbunny (a.k.a. Norma Toraya).

Additionally, Chris Bialkowski was promoted from senior designer to creative director overseeing animation and visual effects at Red Car, New York, while Courtney Fransen was hired as animation/VFX producer. "We're stepping up our offerings to clients across the range of content production in ways that complement our core editorial work," said Mary Knox, managing director of Red Car New York. These additions to the Red Car N.Y. roster are being made available to clients nationally via the company's network of offices in Los Angeles, Chicago and Dallas.

Crankbunny had been at Curious Pictures for five years prior to joining Red Car. Her work is hands-on and hand crafted, frequently entailing a layering of techniques, including hand-drawn animation, painting pixilation, stop motion and live-action compositing. Over the years she has collaborated with assorted agencies, including Doner, Digitas, Fallon, Bromley Communications and Taxi. Her filmography also includes the short *Animals Will Leave Us First*, which is part of the permanent collection at the Museum of Modern Art in New York.



Larry Bridges

“The signing of Crankbunny helps to bolster several other recent moves at Red Car in the area of animation and visual effects,” said Bridges. “We’ve been providing motion graphics and animation work to our clients for the past several years, mostly as an outgrowth of our editorial work. Now we’re actively concentrating on strategic and creative development in this area.”

Red Car is no stranger to the content arena. The company has a long history of producing short and longer form fare, including a recent Bridges-directed series on prominent writers for the National Endowment for the Arts.

As for its alluded to increase in digital acumen, both in terms of talent and resources, Red Car has connected with Artifact as a digital partner. Artifact’s roots are in digital and its principals are interactive creative director



**Mary Knox**

George Johnson, digital business strategist Marni Borek, and operations/finance exec Alexandre Fuchs. Artifact’s expertise spans creating, producing, designing, thinking and building digital experiences.

Prior to co-founding Artifact with Borek and Fuchs, Johnson was director of technology and design at Rabbit. Earlier he served as VP/executive creative director at ARC Worldwide/Novo Interactive, helping to conceive and build immersive products and experiences for Cadillac, Toyota, Levi Strauss & Co., Procter & Gamble, General Mills, Sony, E\*Trade, Estee Lauder, Hewlett Packard and Orbitz.

Borek previously was VP, strategy, at Schematic’s N.Y. office. Prior to that, she held interactive marketing management positions at Draftfcb and Ogilvy One. Her client roster includes Target, Universal Music Group, Nokia, IBM, Orange, Motorola, United Healthcare Group, Bank of America and Sony.

And Fuchs was most recently COO of Curious Holdings, the holding company for Curious Pictures.

“We can connect Artifact to our client relationships, and can bring our clients that much more in digital,” said Knox who got to know Fuchs—and for that matter, Crankbunny—during her tenure as executive producer/managing director of commercials at

Curious Pictures.

Bridges said that Artifact brings Red Car into the bigger picture of digital strategy, helping to answer client questions for a wide range of platforms, “opening up opportunities for us in all kinds of spaces like outdoor guerrilla stuff, apps, experiential.”

Like Bridges, Knox sees an intelligent, measured branching out as a natural, logical extension for Red Car. “We have a very strong historic core expertise in editing but I don’t see myself each morning coming to work at an editing house,” she related. “We engage in the business of storytelling for brands. We can do that storytelling in the form of editing images together but the needs of our clients for brand engagement also open up other doors and different ways for us to help them connect with audiences—we can be an editing company as well as a design company, an ideation company. Selling has changed today. What is sales for a company? To effectively connect with your clients, you have to be in the zeitgeist—and if we can be there in more than one creative stream, with so many integrated solutions being sought today, then we become more relevant and valuable to agencies, clients and brands.”

### Reaching out

Visual effects house Moving Picture Company (MPC), London, New York and Santa Monica, has extended its reach internationally and stateside. Last month it opened MPC Creative US headed by executive producer Paul Abatemarco out of the Santa Monica studio.

The move followed the lead of the success of MPC Creative in the London office which arose out of the increasing number of clients who wanted to work directly with and tap into MPC for more comprehensive creative and production services, including yet going beyond the studio’s core visual effects offerings.

“All sectors of the advertising business are trying to diversify and offer more—agencies are developing in-house motion graphics, others are developing editorial operations,” related Jeremy Smith, executive producer of MPC Creative in the U.K. “Our launch of MPC Creative in London and now in the states is a natural result of wanting to be more flexible and creative for our clients, being able to offer them more options.”

At the same time, Smith stressed that NOT an option for MPC Creative is to encroach on MPC’s longstanding mainstay business.

“MPC in its advertising division has benefited from great relationships with production companies and their directors,” he said. “We are not going after them. We are not looking to

*Continued on page 8*



Valley of Fire State Park

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## MPC Creative US, Alive & Well Open

Continued from page 7

compete with the Noam Murros and Traktors of the world. If we find we are, we will gracefully bow out of such a prospective project.

“But,” continued Smith, “we have a very strong, diverse group of talent, visual directors who will allow us to go after work that the [live-action production company] directors won’t be looking for that we can do turn-key. We can help agencies design the idea, offer animation, motion graphics, visual effects and edit all under one roof, providing the economical advantage of dealing with one vendor and one markup. There are people who come to you with jobs that don’t require the traditional director, jobs that are CG and post heavy, that center on creature creation. We can facilitate those jobs with our visual effects talent serving as directors.”

MPC Creative in the U.K. has taken the helm of several such jobs, including an ambitious Cat’s Pride litter campaign out of Doner in Southfield, Mich., entailing the creation of photo-realistic CG cats. Jake Mengers, visual effects creative director at MPC London, directed Cat’s Pride via MPC Creative, U.K. One spot shows a cat giving a full back massage to a woman, relieving the tension created from her having to lift heavy litter bags. The other commercial has a cat passing out from a smelly litter box only to be revived via CPR administered by



Paul Abatemarco

another cat whose litter box is filled with Cat’s Pride.

Mengers and the coterie of filmmaking artisans at MPC Creative UK in turn now represent a talent source for Abatemarco and MPC Creative US to access for select projects. Abatemarco meanwhile is developing a roster of directing talent for MPC Creative US. He envisions that roster as being a combination of in-house talent who can assume the directing mantle when needed, and other select outside directors whom MPC Creative can call upon. He conjectured that such outside talent could in some cases come in the form of talented visual directors in Europe and Asia whom MPC Creative US could handle exclusively for stateside assignments.

As for an in-house nucleus, MPC Creative US has a key roster building block in place with its first director signing, Daniel Marsh who in his

role as lead VFX supervisor at MPC LA has worked on projects for such clients as AT&T, Honda, Chef Boyardee, OWN and Mercedes-Benz. Several more director signings were in the offing for MPC Creative US at press time.

“We won’t be doing docu-style or comedy work,” said Abatemarco, “but we intend to have a roster that can take on a depth and breath of visual styles, who can handle visually driven commercial work running the gamut of different disciplines from live action to CG, stop motion and so on.”

Both Smith and Abatemarco have extensive production backgrounds. Smith served as sr. executive producer at Blink London for 10 years and prior to that was on the ad agency side as a producer at BBH, London. For the past nearly four years, Abatemarco was executive producer at Stardust, which started out as a design/motion graphics company and then diversified successfully into live action. Earlier Abatemarco served as VP and head of sales at Radium/Reel FX and prior to that as director of operations at Riot, Santa Monica (which since been folded into Method).

### Start-ups

Meanwhile newly launched houses are opening as diverse entities, a couple of prime high-profile production company examples this year being Wondros and Alive & Well.

The latter was launched by Stephen Dickstein and Phillip Detchmendy, featuring a directorial roster that includes Eric Hellenbrand, Phil Abraham, Henry Hobson, Aaron Salgado, Alex Feil, Robin Hays, Andreas Roth and Chris Woods.

Beyond its commercialmaking and branded content chops, Alive & Well has extended its reach into the digital arena via a partnership with Fake Love, a shop active in motion graphics, experiential design and new media ap-

Continued on page 19



“Pass Out Cat” For Cat’s Pride

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## On The Wire

### Eden FX Creates Opening Sequence for Dreamworks

SANTA MONICA, CA - Eden FX created the stereo 3D opening sequence for DreamWorks Pictures’ feature film “Fright Night,” which opened August 19, 2011. The famous DreamWorks logo had never been used in a stereo Live Action movie before.

### Music: Maybe It’s Time For A New Idea

NEW YORK - Artists like Olivia Broadfield are working with HAUS INTERNATIONAL to raise money for their recording and touring projects by writing music for advertising and TV. Olivia’s music for example has already been featured on over 40 TV shows and in several commercials. Her new album, THE BEAUTIFUL WAR was largely funded by these commercials.

### Bense Wins Oink Ink’s 14th Annual Dead Radio Contest

NEW YORK - Oink Ink Radio announced freelance copywriter Michael Bense as this year’s Dead Radio Contest winner. Bense’s :60 script, “Business Names,” was selected as the top script in an especially competitive year that saw hundreds of entries.

### Chainsaw Editors Win Emmy

HOLLYWOOD - Editors Michael Polito, Bill DeRonde and Kevin O’Dea of Chainsaw have won an Emmy Award for their work on the HBO music special “Lady GaGa Presents The Monster Ball Tour: At Madison Square Garden.” The award came for Outstanding Picture Editing For A Special (Single Or Multi-Camera) and was shared with editor Katie Hetland.

### AlphaDogs Editors’ Lounge To Examine Editing Options

BURBANK, CA - AlphaDogs Editors’ Lounge will host their monthly lounge on Friday, September 30th. This month’s topic is “Exploring Editing Options.” Rich Montez will be showing off Blackmagic Design’s DaVinci Resolve and discussing what’s new in version 8. Adobe will be presenting Premiere Pro Creative Suite 5.5.

### MSNBC TV Features Graphics By Pixeldust Studios

BETHESDA, MD - Pixeldust Studios produced the full graphics package, including the opening main title sequence, for the recently aired, two part MSNBC TV special “Day of Destruction, Decade of War.” Pixeldust’s client was Peacock Productions (NBC).

### Cadbury In New :60 From BNS Director Jonathan Notaro

LONDON - Brand New School (BNS) detail their latest project. Developed in partnership with Publicis QMP Ireland and Cadbury, the :60 spot for Cadbury Dairy Milk entitled “Icons” recently debuted as a key part of the brand’s biggest ever integrated marketing campaign in Ireland.

### Gravity Names Corbett VFX Supervisor & Design Director

NEW YORK - Gravity has named Emmy Award winner J. John Corbett as its new VFX Supervisor/Design Director. Corbett will be based at the company’s New York office.

### Director Marc André Debruyne Shoots 100th Music Video

NEW YORK AND MINNEAPOLIS - Twist Director Marc André Debruyne has shot his first American commercial project for Maine Medical Centre; and completed his 100th music video for Canadian music artist Tyler Medeiros featuring Lil Twist and their new hit song “Say I Love You (Please Don’t Go).”

### Optimus Partner Craig Leffel Takes Helm of ONE at Optimus

CHICAGO - Optimus announced that Craig Leffel is the new director of production of ONE at Optimus. Optimus also announced the addition of industry talent Tyler Roth as colorist. Leffel, also a partner at Optimus, moves to ONE after more than 20 years in the color chair.

### Codex Digital and ARRIRAW in Production

LONDON - Principal photography has now been completed on some of the first movies to utilize an ARRI Alexa/Codex ARRIRAW workflow, whilst production continues on many others around the world.

### Stephen Arnold Music Scores CNN’s 9/11 Coverage

DALLAS - Stephen Arnold Music created moving and inspirational music for CNN’s coverage of “9/11-Ten Years Later.” The network used the music in a range of shows and promotions during the week leading up to the commemoration.

### Sony Launches F65 CineAlta Camera & Unveils 4K Workflow

LOS ANGELES - Sony Electronics officially raised the curtain on its F65 CineAlta(TM) digital motion picture camera system. Before a select audience of American Society of Cinematographers (ASC) members, press and high-profile industry professionals, Sony screened new F65 footage shot by leading DPs, demonstrated new features and announced its roll-out plan for the revolutionary camera, including availability and a surprisingly accessible pricing.

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).

# Modern Family Director Spiller, Gettysburg Score Emmy Honors

Continued from page 1

a Hermosa Beach, Calif.-based production house headed by executive producer Yvonne Bernard. Spiller's recent ad exploits include a three-spot package for Purolator oil filters out of Grey New York, the comedic premise centered on unlikely mechanics like a grandmother, geisha and an Amish man performing oil changes on an old pickup truck. If they can do it, anyone can as each is asked questions off camera by Spiller, adding to the people appeal and humor of the campaign.

Spiller's credits also include directing Lookout-produced commercials for Mercury Insurance out of Kovel/Fuller, Culver City, Calif., and Ross Dress For Less from Los Angeles agency Admarketing.

Spiller continues to direct multiple episodes of *Modern Family* (now in season three) and has embarked on a new ABC sitcom, *Apartment 23*.

## Scott Free

The History channel's *Gettysburg*—produced by Ridley and Tony Scott's Scott Free Productions in association with Herzog & Company—scored four Emmys during the Creative Arts ceremony, including the statuette for Outstanding Nonfiction Special as well as Outstanding Special Visual Effects for a Miniseries, Movie or a Special. *Gettysburg* was directed by Adrian Moat, best known for his commercialmaking on both sides of the Atlantic via RSA Films.

Mary Donahue, one of three History executive producers on *Gettysburg*, acknowledged that she and her colleagues took a leap of faith on



Samuel Bayer

Moat. "We would have had concerns with anyone who didn't have a big background in factual TV. But we absolutely fell in love with Adrian, his work and passion for the project. You could see the narrative skills in Adrian's short films and commercials. And his compelling visual style was also essential for what we were trying to do."

Part of what History was trying to do was to strip away the levels of romanticism that often surrounded accounts of the Civil War. *Gettysburg* thus focused on the perspective of the foot soldier, providing a realistic, graphic depiction of what the weapons of that time could do to human beings, the brutal heat endured by men on the battlefield, and the bravery needed to walk into what for many was certain annihilation.

Donahue related, "Given what we wanted to achieve, what better company to tell the story than the one run by Ridley and Tony Scott? The Scotts in turn connected us with Adrian who is one of the most creative, collaborative directors I've ever encountered. He was a true partner in the production."



Mary Donahue

## Outstanding TV Commercial

As earlier reported (*SHOOT*, 9/11), for the third consecutive year, Wieden+Kennedy, Portland, Ore., won the primetime commercial Emmy Award, which was presented at the Creative Arts ceremony. This time Wieden scored the Emmy for Chrysler's "Born Of Fire" directed by Samuel Bayer of Serial Pictures and edited by Tommy Harden of W+K's Joint Editorial.

"Born Of Fire" topped a 2011 field of spot nominees that also consisted of Nissan LEAF's "Polar Bear" directed by Daniel Kleinman of Epoch Films and London-based Rattling Snake for TBWA\Chiat\Day, Los Angeles; McDonald's "Baby" directed by Fredrik Bond of MJZ for TBWA\Chiat\Day, New York; Old Spice Body Wash's "Questions" directed by MJZ's Tom Kuntz for Wieden+Kennedy, Portland; American Express' "Conan-Curtain" directed by Bryan Buckley of Hungry Man for Ogilvy & Mather, New York; and Subaru's "Baby Driver" directed by Jake Scott of RSA Films for Carmichael Lynch, Minneapolis.

"Born Of Fire" debuted on this year's Super Bowl telecast and went on to generate invaluable earned media, eliciting social chatter, email, blogs and the like that continue to this day, most recently sparked by the Emmy win.

Director Bayer said that the commercial "was really a form of anti-car advertising. That's why people appreciated it so much. We weren't talking about the virtues of a Chrysler, how beautiful the car is. Instead the spot talked about something bigger, much greater in significance—the spirit of a city, Detroit, a sense of hope and economic recovery. People could relate to that. I feel lucky to have been involved. I'm just a guy who executed it. The big props go to Wieden+Kennedy for having a big idea and a big set of brass balls along with Chrysler to make it happen. The copy was amazing, really beautiful. The commercial didn't have the comedy or special effects you expect to find in the Super Bowl. Instead it just had a lot of heart, which broke through the ad clutter and stood out, September 23, 2011 **SHOOT 9**



J. John Corbett

especially in a business as insincere as ours can be at times."

## Emmy follows Oscar

The Creative Arts Emmy proceedings also saw HBO's *Game Of Thrones* land the statuette for Outstanding Main Title Design. The honored title design team included creative director Angus Wall, art director Robert Feng, animator Kirk H. Shintani and designer Hameed Shaikat.

Wall is best known as an editor and partner in Los Angeles house Rock Paper Scissors through which he has cut assorted commercials over the years. His Emmy for title design caps a memorable awards season as earlier this year he and editor/partner Kirk Baxter of Rock Paper Scissors earned a Best Editing Oscar for director David Fincher's *The Social Network*.

## VFX signing

J. John Corbett has been named VFX supervisor/design director at creative content/visual effects/brand communications house Gravity and will be based at the company's New York studio. The announcement comes on the heels of the *Boardwalk Empire* pilot winning the Outstanding Special Visual Effects For A Series Emmy at the Creative Arts ceremony.

Corbett was part of that Emmy-winning *Boardwalk Empire* pilot team, serving as a lead compositor. Other artisans in that ensemble were VFX designer Robert Stromberg, VFX producers David Taritero and Richard Friedlander, VFX supervisors Justin Ball and Paul Graff, special effects coordinator Steve Kirshoff, and lead compositors Brian Sales and Ah Dee.

The same project earlier garnered a VES Award for Outstanding Supporting VFX in a Broadcast Program.

Corbett joins Gravity from Brainstorm Digital, New York. Gravity is active in commercials and branded content, and Corbett has credits in that arena which include contributions to Canon Digital Rebel's "Impossible" campaign and to TV campaign graphics for Kmart.

## Audio honor

Taking the Creative Arts Emmy

for Outstanding Sound Mixing For A Comedy or Drama Series (Half-Hour) and Animation was *Family Guy*'s "Road To The North Pole" episode. Artisans from CSS Studio's Todd-AO on the Emmy winning episode were production sound mixer Patrick Clark and re-recording mixer James F. Fitzpatrick.

## Tally-ho

Topping the 2011 Emmy Award tally was HBO's *Boardwalk Empire* with a total of eight—seven of which came during the Creative Arts ceremony, the other during this past Sunday's primetime telecast for Outstanding Directing in a Drama Series, won by Martin Scorsese.

Next with six was PBS' *Downton Abbey (Masterpiece)*—two from the Creative Arts proceedings, four during the primetime telecast, The latter quartet of honors was for Outstanding Miniseries or Movie, Outstanding Directing in a Miniseries, Movie or Dramatic Special for helmer Brian Percival, Outstanding Writing for Julian Fellowes, and Best Supporting Actress for Maggie Smith.

Tied with five Emmys apiece were HBO's *Mildred Pierce* (which led the field with 21 nominations) and the aforementioned *Modern Family*. *Mildred Pierce* earned three Emmys during the Creative Arts proceedings and two this past weekend for Outstanding Actress in a Miniseries or Movie for Kate Winslet in the title role, and Outstanding Supporting Actor for Guy Pearce.

Garnering four Emmys each were: History's *Gettysburg*; NBC's *Saturday Night Live*; ReelzChannel's *The Kennedys*; and Discovery Channel's *Deadliest Catch*. Both *Gettysburg* and *Deadliest Catch* caught all their Emmy Awards during the Creative Arts proceedings. *Saturday Night Live* and *The Kennedys* won three apiece at the Creative Arts ceremony. During the primetime telecast, *The Kennedys* won for Outstanding Actor in a Miniseries or Movie for Barry Pepper, and *Saturday Night Live* scored for Outstanding Directing for a Variety, Music or Comedy Series, for helmer Don Roy King.

Winning three Creative Arts Emmys each were FOX's *So You Think You Can Dance* and PBS' *Freedom Riders (American Experience)*. The latter won all three categories in which it was nominated: Nonfiction Filmmaking (Best Documentary), Editing for Nonfiction, and Writing for Nonfiction.

Rounding out those shows with more than one Emmy were a dozen with two each, including: *Mad Men*

Continued on page 23



Michael Spiller accepts the Emmy.



Gettysburg

Top Spot of the Week

# Director Martin Krejci, Mother Orchestrate "Playfight" For Ikea

By Christine Champagne

A man who has nodded off on the couch gets whacked in the face with a stuffed animal in the opening moments of "Playfight," a 60-second commercial which cleverly and entertainingly promotes Ikea's line of bedroom furnishings in the United Kingdom.

It turns out the man's wife, who would rather her husband join her in bed, is behind the sneak attack, which leads to an exuberant playfight involving everything from pillows to socks.

At one point, the couple dives under the covers, emerging wearing each other clothes. And just when it seems like the playfight is over, they both spot a pillow on the bed. Soon enough, we see it flying out the window.

"Playfight," directed by Martin Krejci of London's Stink, is part of a "Happy to Bed"-themed integrated campaign created by advertising agency Mother in London.

"When it comes to bedroom furnishings, most retailers advertise sleep," Mother London creative director Feh Tardy remarked, noting the goal here was for Ikea to celebrate and own the concept of bedtime and to inspire people to have a little fun before

they hit the sack.

"When we were children, the bedroom was our personal space in the home where we could do whatever we wanted and let our imagination run wild," Tardy mused. "We tend to deviate from that as we get older as very little time is spent in the bedroom. 'Playfight' allowed us to reestablish the connection between the bedroom and our inner child."

The commercial is certainly rather playful. It's also quite sexy, and the actors are completely believable as a married couple.

Tardy gives considerable credit to Mother creatives Ana and Hermeti Balarin, who happen to be married, with bringing "a certain level of authenticity and credibility to the script."

tain level of authenticity and credibility to the script."

## Backstory

Krejci added to that authenticity and credibility, devising a backstory to motivate the actors, providing perspective and context.

"The backstory he devised for the actors was based on a couple who vowed to always maintain the spark their parents lost after having kids," according to Tardy. "The wife basically is inviting her husband back to

the fun part of their relationship by instigating a playfight. Martin said he had 'friends' who were starting to experience similar things so he was able to draw from that to bring richness to the chemistry and to the performance of the actors."

After extensive casting calls in London, Berlin and Prague, Krejci initially hired two actors for the lead roles. However, the director ultimately deemed them as being "too professional" and instead wound up casting two friends, Kristyna Bokova, a former dancer, and Milan Cais, a well-known Czech musician.

"To me, they make a believable and credible couple," Krejci said, noting, "I have to say I am really grateful to the agency and to the client that they trusted me on this as I think it was quite risky."

The perfect talent cast, Krejci and cinematographer Stepan Kucera shot most of "Playfight" in Prague on stage at Barrandov Studios.

The living room scene as well as the exterior scene featuring the tree-house were both shot on location in the suburbs.

The director wanted to make sure the commercial was engaging from start to finish.

"My aim is to keep the audience's full attention during the commercial break. The last thing I want is them thinking, 'yet another stupid, boring commercial,'" Krejci said. "On top of that, I want them to find it entertaining...To watch the spot, get the concept and come out smiling."

To ensure the playfight flowed, Krejci worked with choreographer Litza Bixler, whose theatrical feature film credits include *Scott Pilgrim Versus the World*, *Easy Virtue* and *Shaun of the Dead*.

"She was fantastic," Tardy said of Bixler, adding, "It was really cool to see her and Martin work out the scenes on rehearsal days. It was particularly interesting to watch Martin move around the set in slow motion as he was on crutches due to a soccer game with children which resulted in the breaking of his ankle two weeks prior to the shoot."

Despite his injury, Krejci delivered a playfight that was "poetic," Tardy praised.

## "Tango"

The action-packed commercial gets a boost from the music that accompanies it, a quirky track titled "Asfalt Tango" by Fanfare Ciocaria, a Romanian brass band.

Krejci credits editor Filip Malasek of Robota, Prague, with bringing the tune to his attention.

The director actually played the song for the agency while he was still shooting the commercial, and everyone immediately loved the song, Tardy said.

As for the edit, it was a fast and smooth process.

"It was probably one of the shortest editing sessions I've ever experienced. There was very little tweaking done after our first viewing. When myself, Ana and Hermeti saw the edit, we joked about how couples watching will probably turn to each other afterwards and then realize how boring their relationship is," Tardy said, adding, "Honestly, though, we just want people to enjoy it and feel good about being home and in their bedrooms."

As previously noted, "Playfight" is part of an ambitious integrated Ikea campaign from Mother that also includes :10 spots running on Britain's Channel 4 and inspired by the iconic *BBC Nine O'Clock News* idents; a free mobile app featuring an alarm reminding people to prepare for bedtime; and a blog exploring the concept of bedtime.



Martin Krejci



[CLICK HERE TO VIEW SPOT](#)

The creatives at Mother London teamed with director Martin Krejci of Stink to capture for client Ikea a playful spirit in the bedroom, sparking and rejuvenating couple relationships and again underscoring the importance of fun and connecting with one's inner child and imagination.

**TOP Spot OF THE WEEK**

**CLIENT**  
Ikea.

**AGENCY**  
Mother London.  
*Feh Tardy, creative director; Ana and Hermeti Balarin, creatives.*

**PRODUCTION COMPANY**  
Stink, London.  
*Martin Krejci, director; Stepan Kucera, DP; Blake Powell, executive producer; Ben Croker, producer. Shot on stage at Barrandov Studios, Prague, and on location outside Prague.*

**EDITORIAL**  
Robota, Prague.  
*Filip Malasek, editor.*

**POST**  
One of Us/The Mill, London.  
*Tom Sparks, post.*

**AUDIO**  
Factory, London.  
*Sam Robson, mixer/sound designer.*

**MUSIC**  
Jan Muchow, music producer.

**PERFORMERS**  
Milan Cais, Kristyna Bokova.

The Best Work You May Never See

# Zippo Sparks M. Keegan Uhl's Career

By Robert Goldrich

We open on an elderly man regaling his teen grandson with a war story. The imagery flashes us back to the former as a young man in battle who witnesses a fellow soldier get seriously wounded. He goes to rescue his comrade, carrying him back to cover behind a tree.

Then as he returns to the fight, a bullet hits him in the chest around the heart area. He recoils back and falls to the ground. But remarkably he's not hurt and is fully conscious, only stunned by the impact of the bullet which was absorbed by a metal Zippo lighter in his front uniform pocket.

The spot returns us to the present and the grandfather hands the life-saving, bullet-dented Zippo to his proud grandson who's understandably in awe of the gift.

A supered endtag simply reads "Zippo."

## Real-world traction

Titled "Heirloom," this spec spot was written, directed, produced and edited by M. Keegan Uhl. Created earlier this year for Zippo's create-a-commercial contest at poptent.net, "Heirloom" wound up winning Uhl \$5,000 in prize money. And just last month, it paid another dividend in terms of exposure, debuting at a NASCAR race event venue.

Furthermore, "Heirloom" is slated this month for display on electronic billboards in Asia. Uhl's spec spot has indeed graduated to earn some real-world marketing play.

So too is Uhl looking to graduate to a full fledged production house affiliation for his first career representation as a director of commercials and branded content. He has to his credit spec work, a couple of short films and music videos, even a web comedy series, with other projects in the works. The digital sitcom is titled *Guess Again*, which follows the antics of three 20something roommates; episodes of the mini-comedy run from four to eight minutes apiece. Uhl, who's been an editor for over a decade, began showcasing his directorial reel to production companies last month.

Uhl is no stranger to *SHOOT*. He entered "Heirloom" into this year's *SHOOT* New Directors Showcase. Though the spot didn't make the final cut for the ninth annual showcase, it was under strong consideration as a finalist for inclusion.

## Exposure

2011 has been a year for Uhl's work as a director to garner exposure. His short film *The Beach* came up a winner in Canon's "The Story Behind The Still" contest, selected as the official Chapter 3 for a collaborative film started by director Vincent Laforet (a Pulitzer Prize-winning photographer) who collaborated with Grey New York to bring his interpretation of a still image to life in a short film entitled *The Cabbie*. The year-long contest invited participants to use the HD video capability of their DSLR cameras to create short videos that tell a story based on the final

still frame from Laforet's piece, and then from each successive winning "chapter." Videos were submitted online and judged by a group of filmmakers and the Vimeo community at large. Laforet's piece kicked off an eight-chapter collaborative work. Laforet (who is repped as a commercials director by The Joneses) also helmed the eighth chapter, titled *Corridors*, to conclude what was billed as one of the largest user-generated filmmaking stories ever.

The final full eight-chapter film, including Uhl's Chapter 3, *The Beach*, debuted this past January at the Sundance Film Festival and simultaneously on Vimeo. The next month the overall film made its TV premiere on the Sundance Channel.

"The innovative nature of 'The Story Behind The Still' contest demonstrates how storytelling has evolved to become a wonderful social experiment in collaborative filmmaking," said Ari Halper, senior VP/executive creative director, Grey New York. "The awards won by this campaign, including the prestigious 2010 Cannes Advertising Festival Gold Medal Lion, Silver Promo Lion, Titanium/Integrated Lion, are a testament to how this contest has created a new milestone in filmmaking—one that inspires individuals to express themselves in new and interesting ways using the increased functionality of their cameras."

Uhl directed, wrote, co-produced, edited, handled color and sound design for *The Beach*, which was shot by cinematographer Andrew Brinkhaus who also lensed Zippo's "Heirloom."

credits

**Client** Zippo **Agency** M. Keegan Uhl, **writer.** **Production** M. Keegan Uhl, **director/producer;** Andrew Brinkhaus, **cinematographer/producer;** Aaron Champion, **gaffer.** **Editorial** M. Keegan Uhl, **editor.** **Music** The Reverend John Delore, **composer/guitar;** David Cieri, **piano/accordion;** Kara Suzanne, **vocalist.** **Audio** Bryan Pugh, **producer/recordingist/mixer/accordion.** **Performers** Harold I. Gould, Nico Nevolo, Charlie Capen, Travis Stanberry

Spec spot lights up prospects for aspiring director.



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## Through The Viewfinder

Promising DPs  
Reflect On Their  
Career Paths,  
Guild Honor

*Continued from page 1*

“I didn’t expect to be able to compete with some of those who have been doing this for a much longer time,” related Zander. “It’s an incredible honor.”

Yet her being recognized by the ICG underscores that the ECA judges find merit across the spectrum of entrants—from those just starting out to those more established as operators and assistant camera persons making the transition to cinematographer.

*Dead Grass, Dry Roots* is a period piece western set in Utah in 1864. Zander actually shot three days on location in Simi Valley, Calif., and three more days on stage in Southern California. The story follows James Hickock who tries to redeem himself—following the brutal murder of his son Noah—by overcoming his own cowardice in order to save another’s life.

Among the creative challenges for Zander was overcoming the initial disappointment of not being able to shoot the short on 35mm film due to a tight budget. So she instead opted to deploy a Sony F900 from AFI.

“The key decision was to abandon trying to make it look like 35mm film,” explained Zander. “Instead we embraced the HD medium and gave this period piece a modern western feel, almost like a stylized comic book western. While this was a period western, the director felt the issues the protagonist was going through were very relatable to modern society. So modernizing the look of the period piece kind of fit the spirit of what we were trying to accomplish.”

Another challenge was limited stage space. While the three days of exterior shooting were centered on a beautiful quarry in Simi Valley, the three interior lensing days were on a small stage that could barely accommodate the house, replete with roof, built by a production designer. “Just fitting the actors, the lighting, the equipment into this relatively tiny space was tough,” said Zander, “but we made it work and were able to benefit from the physical space limitation, capturing a kind of intimate authenticity.”

Zander, a former dancer born and raised in Berlin, migrated to New York City in

2000 to pursue her BFA in Theater Arts at Pace University with a focus on directing and choreography. Originally an aspiring ballet dancer, she wound up working as a camera assistant in TV and motion picture production. Zander joined Local 600 in 2005, at which point she was taken under the wing of first assistant cameraman Bobby Mancuso and second assistant cameraman Scott Tinsley.

In ‘08, Zander was accepted as a cinematography fellow at AFI and she received the Women in Film grant from PriceWaterhouse Coopers. Since her graduation last December, she has been splitting her time between New York

and Los Angeles. This past April, Zander shot her first feature film, a sexy tongue-in-cheek comedy, with an all-female crew. At press time she was up for two more features in NYC.

Still, she’s trying to continue to garner work as a union camera assistant. “The budgets are so tight on my DP projects, I feel that as a loader I can go on bigger productions and see how cinematographers work under those conditions, learning more along the way. Prior to AFI, I didn’t attend formal film school and thus gaining a real-world education by coming up through the ranks is all the more important to me.”

### Steve Romano

Steve Romano had a feeling that the 11-minute short *String Theory* would garner attention for its atypical take on fashion, one which attracted the involvement of cult label A.F. Vandevorst and has since garnered recognition for the film’s director, Zach Gold.

Still, assistant cameraman Romano wasn’t sure that *String Theory* would garner him an ECA honor as a cinematographer given the stiff competition. He feels most gratified to have been named a 2011 ECA recipient and hopes it will help elevate him to the next level of opportunity as a DP.

Looking to make a fashion art film that went against the conventions of beauty shots and high fashion branding, Gold gravitated to Romano for his acumen as a digital imaging technician/cameraman, and as a pioneering artisan on the

*Continued on page 14*



# Film And Digital Get Along!

Andree Martin  
VP Technical Services

Michael Condon, SOC  
VP Digital Division

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## Emerging Cinematographer Award Recipients Discuss Honored

Continued from page 12

Phantom HD camera which he beta tested for Vision Research. Romano owns five Phantoms—two HDs and three of the newer Flex models—and has gained a reputation for his innovative deployment of the technology, his penchant for high-speed photography and blending it with standard speed fare.

Romano shot *String Theory* with the Phantom HD and Leica Lenses, and the short is regarded in some circles as representing a new fashion industry genre. *String Theory* takes the viewer on the journey of a young girl experiencing brief rifts in the continuity of her reality. She's not the subject of a beauty shot all the time; only at select moments between intrusions. "The film plays out like an art piece with fashion involved," related Romano. "It's not centered on outfits and accessories. Parts of it are gritty, even eerie...There's a scene, for example, where butterflies are prevalent. Zach asked me to include that when he saw the wildlife stuff—butterflies at high speed—I've been shooting."

Romano brings a wide range of experience to the camera, having first worked at the former visual effects/animation house APA Studios in New York, and then moving into commercial production with now defunct OneSuch Films and associated companies like Wildlife Management. At



**Yueni Zander**

OneSuch, Romano served as a camera assistant to the revered tabletop director/cameraman Bruce Nadel (who since passed on in late 2005 at the age of 60). "I learned a ton from Bruce and the other commercial directors there. I found that Bruce and I were very much alike in the respect that you could put him alone in a room and he'd be able to shoot something good. He could write, build props, create and then shoot. I patterned myself after him in that regard. I love to shoot. When I'm not working, I shoot a lot of stock footage. I'm always creating and shooting."

Over the years, Romano has managed to garner a number of spot DP credits. And he recently wrapped three weeks of shooting a documentary in Egypt. But *String Theory* has become his highest profile piece. "I like it because while it reflects Zach's vision, my hands weren't tied. I was able to cap-

ture what the director wanted and at the same time I got the chance to put my own creativity into it as well."

That creativity is also evident in Romano's penchant for technical invention. He developed his own smaller housing for the Phantom Flex camera, making it easier to handle and more versatile in its usage.

### David Mahlman, SOC

"It is a wonderful honor to be recognized by my ICG colleagues," related David Mahlman, SOC, who's been an active member of the Society of Camera Operators since 2004. "Thanks go out to our crew on the production for their dedication and hard work. We are all very proud of this film."

The film he alludes to is the short titled *Numb*, directed by Erwann Marshall. *Numb* tells the story of an up-and-coming mixed martial arts fighter whose greatest challenges outside the arena are his estranged father and eight-year-old son.

Marshall gravitated to Mahlman for *Numb* based on their earlier successful teaming on *Ping Pong*. Mahlman recalled how he landed the cinematography gig for *Ping Pong*, a short written and directed by Marshall. "I answered a posting for a DP. He [Marshall] sent a script and upon reading it, I felt the story was a little gem. With not a lot of time for pre-production, I was de-



**Steve Romano**

lighted how well he and I collaborated on the project. Erwann knows what he wants, gives the talent excellent direction and is open to ideas and suggestions from me. On completion of the production, he was very pleased with the job I did. I enjoyed working with him and did not hesitate when he called me to shoot *Numb*."

For Mahlman, *Numb* proved to indeed be a stimulating experience. "Working with a modest budget and ambitious production schedule, the approach to the visual style was not unlike the lead character—dynamic and rough around the edges," said Mahlman. "During pre-production we decided that hand held and a color pallet of cooler tones would be utilized. We shot with the RED One camera system and Panavision Ultra Speed lenses. All the scenes were shot on location and particularly challenging was the lighting placement for the sparring scenes in the intimate confines of the fight arena. For inspiration prior to the shoot, I screened several classic fight movies from the 1970s."

Mahlman brings both a formal education and extensive camera experience to his craft. He studied the art of filmmaking at Columbia College in Chicago, enhancing his cinematography skills through the study of painting and various seminars, including classes at the Rockport Maine Workshops. He worked as a camera assistant for 10-plus years before transitioning to camera operator. Mahlman joined Local 600 in 2000.

His work experience—spanning studio features, indie films, commercials,

industrials and documentaries—has given him the opportunity to work alongside such noted cinematographers as Peter Bizou, BSC, Bill Butler, ASC, and legendary documentarians Albert and David Maysles. (David Maysles passed away in 1987.)

Mahlman worked with the Maysles Brothers on documentary fare and commercials. Watching and learning from the Maysles, affirmed Mahlman, was "a real honor."

Mahlman assisted for Bizou on a corporate project. "We had down time between scenes and he was extremely giving of his knowledge, a real gentleman," recollected Mahlman of Bizou.

And working as an operator for Butler, Mahlman said the cinematographer "gave me some great advice to not over think things and to trust my instincts."

Mahlman also rubbed elbows in the classroom with another luminary DP. "During school at Columbia College



**David Mahlman, SOC**

in Chicago," said Mahlman, "my classmate Janusz Kaminski taught me to be fearless and go after every opportunity."

### Michael Nie

"Recognition by my peers is fuel for my future as I progress in my own career," said Michael Nie who added that "it's rare to have that kind of evaluation. You don't normally have an opportunity to get feedback from other DPs."

Nie is indeed gratified to get positive feedback in the form of an ECA honor, based on the short film *Not Your Time* which he shot for director/writer Jay Kamen.

While Nie has lensed other shorts,

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## Shorts, Recognition From International Cinematographers Guild

spec commercials and music videos, *Not Your Time* represents the highest profile project that he has DP'd thus far. Kamen's short has performed well on the festival circuit, garnering Best Short Film at this year's Boston International Film Festival and at the New Media Film Festival in Los Angeles. The latter fest also bestowed its Grand Prize for Best Picture upon *Not Your Time*. The short was an official selection at the Cinequest Film Festival and the Palm Springs Shortfest. Most recently, the short was accepted into the Friars Club Comedy Film Festival.

*Not Your Life* is a musical, a comedy and an autobiography of Kamen. The short follows the life and career disappointments of Sid Rosenthal (played by Jason Alexander), a Hollywood screenwriter who is now a censor film editor.

This was Nie's first collaboration with Kamen. The DP feels lucky to have landed the job, the introduction coming about through a referral from a script supervisor. Nie and Kamen met over a meal, hit it off and the DP went into "a fast and furious pre-pro...I was

brought in three weeks before day one of principal photography. My pre-pro time was very limited. I came in with some reference touchstones—we looked at Bob Fosse's *Cabaret* and *All That Jazz*, a number of Woody Allen films that were inspiration for this project as well as for Jay Kamen in his life. I got inside his head quickly, got the crew and equipment together in short order."

With more than 40 speaking roles and 35 locations, the short had the feel of a feature film. *Not Your Time* was shot on a single Sony F900 with Digital Primo lenses, compliments of Panavision. Working with a talented crew, Nie pushed the limits of the HDCam format. In the end, collaborating with colorist John Dunn at Sony ColorWorks and color timer Chris Reagan at Deluxe Labs, they were able to finish on Kodak's Vision Premier 2393 print stock.

Early on in his career, Nie connected with noted gaffer Michael Bauman; they shared the bond of being University of Wisconsin alumni. Nie interned with Bauman who in turn introduced him in 2003 to Mauro Fiore, ASC



**Michael Nie**

(who won last year's Best Cinematography Oscar for *Avatar*). In '04, Nie got the chance to work as an assistant to Fiore on *The Island* (gaffed by Bauman). For the Michael Bay-directed film, Nie shot reference photographs with a digital still camera, capturing shots that mimicked what was being lensed for the motion picture. Nie took these reference pics into Photoshop and worked with Fiore to best represent the look and feel of a given scene; the photos were sent off to the lab with the color timer using them as references for color in the dailies. Nie

next served in the same capacity for Fiore on the Joe Carnahan-directed feature *Smokin' Aces*. And then, once he formally joined the ICG, Nie took a film loader gig, working with Fiore on the Peter Berg-directed *The Kingdom*.

"Bar none, Mauro is my greatest inspiration among working cinematographers today," affirmed Nie. "I got to understand his way of working but his influence goes beyond that. Professionally I learned a lot from him. But I also have a strong affinity for someone who is well rounded and has balance to his life. He is family-oriented yet at the same time very good at what he does. He maintains a strong, healthy balance in his personal and professional life. In this business, you work hard and log long hours but you have to figure out ways to balance it all out, to have a personal life, a strong sense of family. Mauro is an inspiration both personally and professionally."

### Emerging field

The other 2011 ICG Emerging Cinematographer Awards' recipients and

the short films they shot are: camera operator Joseph Arena for lensing *Applebox*, assistant cameraperson Alison Kelly for *Spring of Sorrow*, 1st assistant cameraman Stefan Tarzan for *Absaroka*, and digital imaging technician Gregory Wilson for shooting *Somewhere Else*.

In addition, there are a couple of International Cinematographers Guild ECA honorable mentions in the mix of honorees—second assistant cameraman Abraham Martinez for shooting the short *Little Candy Hearts*, and camera operator Brian O'Carroll for lensing *8 For Infinity*.

"These honorees represent the cinematographer superstars of tomorrow," said ICG president Poster. "It's very exciting to see how the community has embraced these awards year after year. Everybody wants to come out to see tomorrow's talent."

The awards are open to ICG members. The judging committee who selected the winning films from some 74 submitted shorts consists primarily of ICG cinematographers.



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## Reality, Resilience, Recovery

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Deal With  
Challenging  
Economic Times

A SHOOT Staff Report

Though the advertising agency (Wieden+Kennedy) and production company (Serial Pictures) behind it are in Portland, Ore., and Los Angeles, respectively, Chrysler's "Born Of Fire" struck a chord with its Midwest sensibilities that has resonated well beyond its Super Bowl telecast debut and into chat rooms and assorted other forms of earned media which continue to this day, the latest catalyst being the commercial winning the primetime commercial Emmy Award earlier this month.

The ad is operatic, patriotic, full of can-do attitude and American pride, playing as much as an anthem for Detroit—the Midwest work ethic and perseverance—as it does for the client Chrysler itself.

Often overlooked is the spot's showcasing of the beauty of the Motor City's depression era architecture—including the WPA mural of factory workers and a depression period limestone building. The commercial takes us back generations while remaining rooted in today and expressing an uplifting optimism for the future.

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.

Those themes—the value of work, resourcefulness, resilience and a stick-to-it-iveness in the face of a daunting challenge or adversity—reflect in a great many respects the Midwest production, post and advertising community today.

We pick up on that defining parallel in this Midwest Production and Post-production Series by examining resourcefulness in the form of different houses diversifying and expanding in the face of an uncertain economy—and by touching upon some of the notable work that's come out of the Midwest marketplace so far this year.

### Diversification

Optimus has been a Chicago mainstay since its founding in 1973. But being a mainstay requires evolving, adapting and reinventing as the editorial house over the years expanded into other postproduction areas spanning finishing, color grading and the like.

In early 2002, Optimus extended its reach West with the opening of a shop in Santa Monica. In the fall of 2005, Optimus launched a design department. And in '08 came the stepping up of the company's commitment to sound with the formation of a full fledged, fully staffed audio department with state of the art technology.

Later that same year a live-action production arm, ONE at Optimus, was formed, competing in the mainstream production marketplace while also being available for one-stop shopping by packaging production and post to the budgetary advantage of assorted clients.

This year too has been marked by expansive thinking and developments. First, Tom Duff, president of Optimus, along with other company partners teamed with Blair Stribley, owner of Backyard, to form production company Mighty Film.

Mighty and Backyard operate out of the same Venice, Calif. complex, which has been the longstanding home to Backyard. Mighty, Backyard and Optimus are completely auton-

omous and each operates independently. Still, said Duff, there are opportunities for synergies as necessitated by select projects. It all comes down, he explained, to offering agencies and clients more options and resources to mix and match as needed.

Furthermore, last month Optimus brought Morgan James on board as animation director: A well known Los Angeles talent who relocated to the Midwest, James—working in tandem with Optimus creative director Mike Ciacciarelli—



Chrysler's Super Bowl spot, "Born of Fire"

# MIDWEST PRODUCTION & POST

serves as a technical and creative solutions leader, particularly in the area of CG animation, on the production and post sides for clientele. This brings an extra dimension to the graphics and design talent and resources that Optimus has built over the years.

And most recently, there's been a changing of the guard at ONE at Optimus with Craig Leffel, a partner in Optimus since 1998, being named director of production for ONE, succeeding John Noble who stepped down after a three-year tenure at the helm of that operation, having helped to launch it and build its directorial roster.

Leffel himself reflects the openness with which Optimus charts new territory and redefines itself. An accomplished industry colorist for more than 20 years, Leffel now enters a new chapter in his career, teaming with executive producer Kipp Christiansen and bringing his assorted positive working relationships with agency creatives and producers to bear at ONE at Optimus.

With Optimus from its inception, Leffel is ideally positioned to connect producers from that company with their counterparts at ONE, creating an environment conducive to script-to-finish collaborations—inclusive of production and post—whenever required for projects. At the same time, ONE at Optimus and its ensemble of directors will continue to compete against mainstream production companies.

Freeing Leffel to assume the ONE mantle was Optimus' hiring of colorist Tyler Roth, a talent who came into his own during the past four-plus years at Filmworkers Club, working for such brands as McDonald's, Allstate, Walgreens and Wrigley's Orbit chewing gum.

ONE at Optimus' directorial roster consists of Michael Chaves, James Fleischel, Barry Kimm, Jim Matlosz, Sunny Zhao, Ryan Bosworth, Alex Beh and Otto Arsenault.



**Craig Leffel**

The latter two earned inclusion into *SHOOT*'s annual New Directors Showcase at the Directors Guild of America (DGA) Theatre in New York. Arsenault made the Showcase earlier this year while Beh garnered the honor in 2010.

## Solid Foundation

Another champion of diversification is Samantha Hart, president of Foundation Content, Chicago and Los Angeles. Hart's take on the need to intelligently diversify and Foundation's corresponding business plan are reflected in her comments in this issue's lead news story on industry diversification.

Hart noted, "The old models just don't apply anymore. The companies that have responded and evolved are surviving and, even thriving, despite the tighter budgets and fractured media plans. To keep up with the changing landscape, we've gone from specializing in postproduction to offering full-service creative and content development. We've got everything under one roof—producers, directors, graphics, color correction, shooting stage—so we can keep costs down and offer cohesive, nimble, efficient solutions to our clients.

"Opening a second office in Los Angeles was a way to capitalize on our roots in the entertainment industry," continued Hart. "With the lines between commercial and entertainment getting less and less distinct, it



**Michael LaBellarte**

just makes sense. It might seem like a risky time to expand in light of the economy, but the business is not going away. It's just evolving. You've got to be willing to evolve with it. I firmly believe that creativity and courage is always rewarded.

## RingSide seat

Back in April (*SHOOT*online, 4/7), Steven Wild of Wild Acquisitions partnered with Cutters, Inc., a Chicago fixture, to purchase Oak Park, Mich.-based integrated media studio RingSide Creative LLC.

This led to the July announcement that Cutters, an editorial/post house with a Chicago flagship studio and a Santa Monica facility, was adding a third shop, Cutters Detroit.

Cutters Detroit opened with a roster of editors consisting of Dave Mariani and Chris Moore, both formerly of Griot, Kevin O'Brien, who had been with Kinetic Post, and Byron Pink who shifts over from Cutters sister house RingSide Creative.

Cutters Detroit is located next door to RingSide, allowing a smooth workflow for projects that both houses are working on.

Besides its resident talent, Cutters Detroit can tap into Cutters' national roster, collaborating with editors in the Chicago and Santa Monica studios.

In between the Ringside acquisition and the Cutters Detroit announcement came word that editor Chris



**Matthew Egan**

Hafner, synonymous for many years with RingSide, had moved to Chicago to be closer to family members, taking up residence at Cutters in the Windy City. He too is available through Cutters' other locations as well as to connect with his RingSide compatriots in the Detroit market.

Underscoring the diversification theme, Hafner also joined Cutters' affiliate Dictionary Films as a director for commercials and varied forms of branded content.

This harkens back to Hafner's days prior to focusing on commercial editorial when he directed and edited music videos for such acts as Methods of Mayhem, Tommy Lee, Lil' Kim, Fred Durst, Nickel Bag, Cypress Hill, No Doubt, Snoop Dog, Nirvana and Tupac.

The RingSide management team consists of CEO Steven Wild, veteran executive Doug Cheek and CFO Brian Efrusy. Tim McGuire is Cutters' president and founder.

The Cutters family of companies includes Cutters, Dictionary, picnic Transmedia, audio studio Another Country and Sol design.

At the time of the finalization of the RingSide deal, McGuire said, "There are a lot of synergies possible with the RingSide acquisition involving all these companies. Detroit has always been known for strong creative advertising agencies that produce award-winning and iconic

work. Now it's experiencing a new beginning, a sort of 'rebirth,' and we're excited to make an investment in this great city."

McGuire expressed hope that synergies resulting from the RingSide acquisition will in turn help advance Detroit's resurgence.

## Utopic of conversation

Chicago-based integrated digital media company Utopic formally launched a production division this summer with the signing of its first director, Michael LaBellarte. Utopic also offers post, audio, web, design, mobile and interactive services.

LaBellarte has already wrapped several assignments at Utopic, including a pair of commercials and interactive content for Nintendo out of Leo Burnett, Chicago.

LaBellarte and executive producer Michael Antonucci also have plans to build the Utopic roster by bringing on more directors.

LaBellarte's longtime experience as an editor and graphic designer allows him to structure a story from beginning to end, with a creative approach that opens doors to impromptu inspiration.

LaBellarte began his directing career through Z Group Films in Venice, Calif., in 2006 and worked under the Altar Film banner in Los Angeles for six years prior to joining Utopic, relocating to be part of its production division.

He first established himself in the business as an editor, a career which began with staff positions at Edit Chicago and then Optimus.

LaBellarte became a founding partner of the former editorial house NuWorld in 1993, and then launched Outsider in '00.

He edited assorted notable commercials, including European cinema ad "Transglobe" for Philip Morris brand L&M out of Leo Burnett, Chicago, which was nominated in

*Continued on page 18*

## Detroit's Finest CGI/VFX Team

Matt Campbell
Frank DeMarco
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## Diversification, Body Of Work Define The Midwest Marketplace

Continued from page 17

'06 for a Best of Chicago Association of Independent Creative Editors (AICE) Award.

"Transglobe" was also significant in that it was helmed by LaBellarte in late '04, helping to rekindle his directorial ambitions, which dated back to his college days.

Initially upon graduating, LaBellarte broke into editing as a means to transition into directing, but he wound up enjoying cutting commercials a great deal and his career path detoured to the post arena for some 20 years. He then transitioned successfully into the director's chair.

"The opening of the Utopic production division is a significant step forward in realizing our integrated content offering," said Antonucci. "Michael is the perfect addition to the high level of creative talent that resides at Utopic."

### Filmworkers

Also forming a production unit is Filmworkers. The new division is Filmworkers Media Content and its first major hire this summer was director Matthew Egan, a specialist in branded entertainment and other new media content.

Egan has directed web-based projects for a number of national brands including Target, POM Wonderful,



**Tom Duff**

Geico and Chicago-based designer Agga B.

At Filmworkers Media Content, plans call for Egan to pursue similar work. He will also team with Filmworkers and its affiliates Vitamin and Giannini Creative to provide packaged creative services for broadcast and interactive platforms.

Egan was formerly with Foundation Content's Chicago shop and prior to that Digital Kitchen. He began his career as an editor at Cutters. His notable recent work includes several web, broadcast and in-store projects for Target. Among those is a stop-motion campaign promoting the store's reusable bags and Earth Day event.

He also directed a viral video for POM Wonderful in which a man dressed as an orchestra conductor gives an elaborate demonstration of

how to open a pomegranate. In addition to directing, Egan often conceives, writes and edits his work.

Egan notes that joining Filmworkers gives him access to a broad range of production resources, including visual effects and color correction. He also hopes to take advantage of the company's sales reach to broaden his clientele.

Filmworkers president Reid Brody said that Egan's arrival is part of the company's plan to offer companies and advertising agencies a one-stop production solution.

"We've developed a network of creative boutiques within Filmworkers. Matt is another piece in that puzzle. He takes us into a new and growing area of production with the new Filmworkers Media Content division," related Brody. "It's another service that our clients are demanding."

### Work ethic

As earlier alluded to, joined at the hip with diversification is the legendary Midwest work ethic.

And what better way to reflect that longstanding ethic than the nature of the work being handled by Midwest shops in 2011?

In that vein, Optimus' Duff observed, "We just went through a reel of our best work this year, and with full bias, I had a real proud feeling for



**(L-r) Steven Wild, Doug Cheek, Tim McGuire, Brian Efrusy**

what we've accomplished for our clients. I don't think I'd want to single out any particular project, but I can tell you that I think we have done our best overall work ever in 2011.

"Why? Because it has been the most challenging year ever. With incredibly shrinking budgets and timelines, we have had to use more combinations of creativity, imagination, resourcefulness, collaboration, and technology to pull off what we have been able to do."

In the big picture, Duff observed, "I think we in the Midwest overall have, more than ever, lived up to our reputation of ingenious creativity combined with a work ethic second to none. Agency creatives (our clients) have also shown incredible resilience and toughness. Their staffs have been decimated, their demands increased, and yet, they have risen above it all

and are kicking out more creative ideas than ever before.

"What I enjoy the most out of these challenges," he continued, "is the all-hands-on-deck collaboration that takes place between all the players on a project, from the agency creative teams to our artists at Optimus. We need each other, and necessity is the mother of invention. And boy, have we ever had to be inventive."

SHOOT surveyed Midwest shops about what their best work has been this year. We posed two questions:

**1) What do you consider your company's best work this year and why?**

**2) How does it exemplify what the Midwest market has to offer?**

Here's a sampling of the feedback we received:



**Dan Bryant, executive producer, The Whitehouse Post Midwest, Chicago**

Whitehouse Post Midwest continues to push creative bounds. Certainly one of our most prolific collaborations has been Leo Burnett and Allstate's "Mayhem" campaign, which we've worked on since its inception, edited by Matthew Wood and Carlos Lowenstein and John Smith. The campaign has been exemplary in its dedication to character development. Matthew Wood said it best:

"Spending so much time with the footage, the team and the character, you develop a relationship with the character—you watch out for them the same way you do your kids. Mayhem is like a teenager. He's a handful, but you care about his future—you want to elevate him and help him navigate it all."

This devotion to the creative trinity of character, story and team is a key characteristic of our Midwest work. It's part of our company culture and part of what makes our editors shine. We work collaboratively with directors and agency teams to get to the heart of the story and character; and this relationship surfaces in the nuances of character development, comedic timing, mood and other intuitive visual storytelling elements.

Whitehouse Post is dedicated to industry growth and advancement. We've partnered with like-minded companies like Chicago production company Cap Gun, Gentleman Scholar and CarbonVFX to continue to carve the path of quality and craft in advertising.



**Terry King, managing editor, STS-Griot, Ferndale, Mich.**

There was a Navy project we worked on earlier in the year where the agency went with our creative editors' recommendation for a director. From the very beginning we were all working together to achieve the story we knew was there. We went beyond the standard interview to make it relatable in new ways. We collaborated to create a piece the audience would connect and identify with.

In Detroit, we like to ask "What if?" We're a city that's not concerned with recreating what once was. Instead, we strive to re-invent through constant innovation, to become something new and better. We aren't afraid to take risks, to try something new, to get it wrong, and try it again. The Navy project well exemplifies this type of innovation and persistence, because it started with a collective vision and we didn't stop until we achieved it.



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

This past year, the stop motion work of our director Sam Macon has been surprising and unique. What began a couple of years ago by shooting the opening to a friend's documentary feature, *Hand Made Nation*, has turned into a unique specialty and something Sam and Radar are sought after for. This past year, Sam has shot campaigns for McDonald's France, Jelly Belly and Brach's to name a few. Each project had its own challenges and

in each case, Sam created unique spots that have a bold energy and truly bring products to life. Radar is an artist-driven production company that specializes in mixing live action with animation and VFX. Stop motion was not an area that Radar or Sam intentionally set out to master as a specialty, yet it has turned into a surprise niche area of expertise for us. Sam is now sought after worldwide for his expertise in stop motion and bringing products to life. The work itself is amazing and the fact that Sam has made a name for himself in this niche so quickly is a testament to the creativity he injects into each project.



**Melissa Thornley, executive producer, Beast Chicago**

Miracle Whip's "Which Side Are You On?" campaign was one of our most exciting campaigns this year. It rekindled the rivalry of mayo versus Miracle Whip in a cheeky and engaging way. From an editorial perspective, our editor Angelo Valencia had a blast taking on the challenge of finding the narrative thread through the mass of improvised footage that was shot as well as striking a balance between Miracle Whip's lovers and haters.

The joy of working in the Midwest market is that the creative leans towards authentic, straightforward storytelling. There's an emphasis on what's real and what will connect consumers to the products, with no muss or fuss. This campaign delivers that in spades, while being entertaining and funny at the same time.

# Diversification Takes Many Forms; Artists, Execs Offer Feedback

Continued from page 8

plications across varied platforms.

Furthermore, Alive & Well maintains Kicking & Screaming, a network of freelance talent who can be called upon to work with the company on viral video projects. Dickstein envisions a natural progression for the entity as it evolves a roster of dedicated creatives who work in the content arena.

As for Wondros, a production house formed by director Jesse Dylan and featuring a roster shaped by executive director Anne-Marie Mackay, diversification has been part of the company blueprint from the outset. Complementing its mainstream commercial and branded content operations, Wondros has a music video division headed by exec producer Joseph Uliano, and maintains Wondros Global, which specializes in giving voice to causes, issues, philanthropic and technological pursuits, creating pieces of communication spanning short and longer form. The Wondros directorial lineup includes: Dylan, David O. Russell (nominated this year for the Best Director Oscar and a DGA Award on the strength of *The Fighter*), Aaron Schneider (whose feature helming debut, *Get Low*, won this year's Independent Spirit Award for Best First Fea-

ture) Trent Reznor (this year's Oscar winner for Best Achievement in Music on the basis of the original score for David Fincher's *The Social Network*), Antoine Fuqua (*Training Day*; *Shooter*; and experienced in commercials), Mark Pellington whose filmography encompasses features (*Arlington Road*, *Mothman Prophecies*), TV (*Cold Case*), commercials, music videos and music documentaries (for such artists as U2 and Pearl Jam), and Javier Aguilera, a noted music video director who's diversified into spotmaking.

## Coming Attractions

Diversification continues for spot-makers eyeing long-form. Park Pictures, the commercial production house founded by director Lance Acord and executive producer Jackie Kelman Bisbee, this summer formed a narrative feature company, Park Pictures Features, with film producers Galt Niederhoffer and Sam Bisbee. Park Pictures Features' first project is the family comedy *Robot & Frank*, marking the theatrical feature directorial debut of Park Pictures' Jake Schreier. The film's cast includes Frank Langella, Susan Sarandon, James Marsden, Liv Tyler, Jeremy Strong and Liev Schreiber. Written by Chris-

topher Ford, the feature is being produced by Niederhoffer, Bisbee, Kelman Bisbee and Acord.

Set in the future, *Robot & Frank* follows aging curmudgeon, Frank (Langella), a confused loner with a love for books. His one friend is the librarian Jennifer (Sarandon) whom he regularly visits. Other than his library outings, and weekly visits from his son, Frank lives a quiet, lonely life, until his grown-up kids (Marsden, Tyler) install a caretaker robot to look after their dad and an unlikely friendship begins.

Next on the Park Pictures Features' slate are the theatrical film directing debut of Acord and a new project from director Ringan Ledwidge. The company will also produce the adaptations of Sam Lipsyte's best-selling novel, "The Ask," to be directed by Steven Shainberg, and the late David Foster Wallace's short story, "Little Expressionless Animals."

Niederhoffer thus far has produced 21 features, eight of which have been shown in competition at the Sundance Film Festival—with seven winning awards, including *Grace Is Gone* which garnered the Sundance Audience Award in 2007.

Sam Bisbee's film debut as a producer—*The New Tenants* directed by

Park Pictures' Joachim Back—won the Academy Award for Best Live-Action Short last year. Bisbee executive produced and co-wrote the screenplay and songs for the slasher musical *Don't Go In the Woods*, directed by Vincent D'Onofrio (who starred in *The New Tenants*). Bisbee additionally has screenwriting and singer/songwriter/composer credentials.

Park Pictures plans for two movies in its first year. The company will draw on its directing talent (which includes Acord, Schreier, Niederhoffer, Ellen Kuras, Joachim Back, Gary Freedman, Steven Shainberg, 300ml and Alison MacLean) as well as local New York City directors to make feature films with strong visual, narrative, and commercial appeal.

Acord, partner in Park Pictures and Park Picture Features, related that the former is "a company comprised of filmmakers, so as we grow and evolve it only makes sense to develop and produce their feature projects. Being a commercial production company, we have a unique opportunity to utilize our resources within the industry to economically and efficiently make long form films. Having Galt on board has been great. Her knowledge and expertise is such an amazing asset.

"I have been excited to see *Robot & Frank* go into production," continued Acord. "Jake and C.D. Ford have been working on this for quite some time now and I must admit it has been a bit surreal to sit on set and see the film actually take shape. Jake is a very talented guy. His confidence on set and insights into working with actors far exceeds that of a 'first time director.' I think his years of experience as a commercial and music video director have served him well."

## Feedback

SHOOT sought input from other companies that have diversified so far this year.

We posed the following two-pronged question:

**How and why have you recently diversified your business and/or extended your creative or geographic reach?**

**Also please touch upon whether in your opinion the current climate of global economic uncertainty makes it more or less prudent to invest in expansion and/or diversification.**

Here's a sampling of the feedback we received:



### Ray Carballada, president, ShootersINC

ShootersINC has diversified both physically and creatively, and doing so has been part of a long-term expansion plan we began to put into effect five years ago when we launched DIVE, the visual effects/post supervision for feature films division. Led by Mark Forker, formerly of Digital Domain, DIVE's recent film projects include *The Road*, *I Am Number 4* and *The Last Airbender*.

This year we launched two new divisions: ShootersNYC, a creative hybrid boutique led by managing director/EP Jeff Beckerman that ties together production, post, visual effects and design for commercials, branded content, television and film work; and ShootersTV, headed by sr. VP John Foy, which is focused on developing long-form television programming. ShootersTV currently co-produces the popular *Restaurant Impossible* for Food Network.

From my perspective, diversification is essential and part of the "new normal" in terms of how clients want to work and the reality of budgets today. While 10 years ago it was expected that a client would go to one studio for a certain editor, another for their visual effects, another for a colorist, etc., clients today are looking to work with companies like Shooters that can do a lot of things well, and has the kind of technical infrastructure and talent resources that brings peace of mind to busy producers.



### Samantha Hart, president, Foundation Content

It's not news to say there's been a continual shifting away from the traditional in the way that companies approach advertising and marketing. It has to do both with the economy and with the acceleration of technology and the ways in which people interact with technology to discover information and entertainment. The old models just don't apply anymore. The companies that have responded and evolved are surviving and, even thriving, despite the tighter budgets and fractured media plans. To keep up with the changing landscape, we've gone from specializing in postproduction to offering full-service creative and content development. We've got everything under one roof—producers, directors, graphics, color correction, shooting stage—so we can keep costs down and offer cohesive, nimble, efficient solutions to our clients. Opening a second office in Los Angeles [complementing the company's Chicago base] was a way to capitalize on our roots in the entertainment industry. With the lines between commercial and entertainment getting less and less distinct, it just makes sense. It might seem like a risky time to expand in light of the economy, but the business is not going away. It's just evolving. You've got to be willing to evolve with it. I firmly believe that creativity and courage is always rewarded.



### Steve Horton, Grand Large

Diversification and the ability to rapidly adapt to change has always been part of the architecture and vision of Grand Large. Starting ten years ago in Paris, my plan was to produce international commercials for a predominantly U.S. client base. A week after opening and booking our first job (Marc Caro directed for Abbot Mead Vickers London), September 11th changed the direction of the business plan and Grand Large shifted its focus towards Europe, Eastern Europe and Asia.

In 2007 we added our New York office offering a European model of production with directors involved throughout the entire production process. Since then Grand Large has been invited to handle every aspect of certain projects for both cost saving and creative advantages. A good example of this was the recent global launch of Tommy Hilfiger's "Loud" fragrance, which we produced earlier this year. We worked directly with Hilfiger and licensor Estee Lauder to develop creative and then produced an entire cohesive campaign including print, TV, cinema, radio and internet. We were in charge of all production, postproduction, sound and special effects through final delivery.

In 2009 we launched what we call our GL-X Division to focus on digital productions that demand high quality but with very challenging budgets. Grand Large continues to broaden its international reach from our original operation in Paris, New York's Mercer Street offices and our recently added presence in Los Angeles. We are committed to continue to develop diverse creative services to client needs and to not only keep pace with the rapid changes in the marketplace but be a leader as a cutting edge creative and production resource to agencies and advertisers.



### Bruce Mellon, executive producer, Original

Original recently established a postproduction division because we felt that a turnkey solution would be beneficial to our clients and directors. And, in fact, several clients have already taken advantage of this new resource. It also allows us creatively and financially to handle other types of production, such as virals, apps, music videos and even television.

Our growing volume of work outside the U.S. has made us more aware of the increased opportunities in other markets, and has expanded our experience and connections to take advantage of them. We are presently expanding into Latin America. It's a natural progression for us.

Expansion is good...but you have to do it prudently. Expanding increases your overhead so you have to be quite sure it will result in sufficient new revenue to support it. We are confident that Original is expanding in a way that will make us a stronger and more creative company to be an even greater resource to our clients.

# SHOOT TOP TEN TRACKS

# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Vanguard's "Horror"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Elias Arts, bicoastal Christopher Kemp, composer; Kala Sherman, executive producer. P.S. 260, New York Maury Loeb, sound designer.	Sound Lounge, New York Tom Jucarone, mixer.	Kirshenbaum Bond Senecal & Partners, New York	Hungry Man, bicoastal/international Hank Perlman, director.
2	 <b>Summer's Eve's "The V"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	PrimalScream Music, Los Angeles Nicole Dionne, creative director; Klaus Badelt, composer; Stuart Brawley, sound designer. Music mixed at The Village Recorder, Los Angeles.	Lime, Santa Monica, Calif. Loren Silber, mixer.	The Richards Group, Dallas	House of Usher, Santa Monica, Calif. Kinka Usher, director
3	 <b>Nokia's "Gulp" (short)</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Wave, London Will Grove-White, composer ("Gulp Guitar" track); Jack Sedgwick, sound designer.	Wave, London Jack Sedgwick, mixer.	Wieden+Kennedy, London	Aardman Animations, Bristol, U.K. Sumo Science (Ed Patterson, Will Studd), directors.
4	 <b>El Pollo Loco's "Stomach Serenade"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Beacon Street Studios, Venice, Calif. John Nau, Andrew Feltenstein, composers; Adrea Lavezzoli, producer.	Trailer Park, Hollywood, Calif. Mike Rodriguez, mixer.	goodness Mfg., Hollywood	Bob Industries, Santa Monica Trish Sie, director.
5	 <b>State Farm's "State of Chaos"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Q Department, New York (original music) Henryboy, New York Bill Chesley, sound designer.	Sound Lounge, New York Tom Jucarone, mixer.	DDB Chicago	O Positive, bicoastal Jim Jenkins, director.
6	 <b>Toms Shoes' "Get Out And Play"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Wondershow LLC, Los Angeles Ben Romans, composer/arranger.	Sean Melia, mixer.	Urgent Content, bicoastal	Urgent Content Max Joseph, director
7	 <b>UMBRO's "Blackout"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Amber Music, bicoastal Andrew Brannan, sound designer; Jennie Armon, producer; Michelle Curran, executive producer.	audioEngine, New York Tom Goldblatt, mixer.	Anomaly, New York/London	Buck, bicoastal Buck, director.
8	 <b>ESPN's "Decent Proposal"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	KarmaGroove, Brooklyn, NY Auria Abraham, arranger/producer. Song: "Bridal March" composed by Richard Wagner.	Sound Lounge, New York Phil Loeb, mixer; Gloria Pitagorsky, producer.	Wieden+Kennedy, New York	O Positive, bicoastal Jim Jenkins, director.
9	 <b>U.S. Navy's "Ceremonial Guard/Drill Team"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Yessian Detroit Michael Yessian, head of production, Gerard Smerek, executive producer; Brian Yessian, chief creative officer; Chris Plansker, composer; Jef Dittenber, sound designer.	Yessian Detroit Scott Gatteno, mixer.	Campbell-Ewald, Detroit	Nonfiction Unlimited, bicoastal Peyton Wilson, director.
10	 <b>Verizon's "Doors"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Tonefarmer, New York Dan Sammartano, composer/sound designer; Christina Tortorelli, executive producer.	Sonic Union, New York Steve Rosen, mixer.	mcgarrybowen, New York	Park Pictures, bicoastal Jake Schreier, director.



Vanguard's "Horror"



Summer Eve's "The V"



Nokia's "Gulp"

## "Horror" Story Tops Quarterly Music/Sound Chart

Elias Arts' Movie Send-up For Vanguard Earns Number One Slot; "The V" For Summer's Eve Finishes Second

### A SHOOT Staff Report

It's a staple of the horror movie genre: the victim who's blissfully oblivious to pending doom and disaster.

And it's played to perfection in this feature film spoof conceived by a creative ensemble at Kirshenbaum Bond Senecal & Partners, New York, for investment firm client Vanguard.

We open on a young woman in a deserted park at night. "You must be Billy," she says to someone off camera. "You picked such a great place for us to meet. It's so quiet. So bored at the club scene."

The camera cuts to her date, Billy, who's wearing a mask and brandishing a chainsaw.

"So you're a lumberjack," she surmises. "I dig that. So what do you want to do tonight?"

Billy cranks up the chainsaw, which lets out a roar.

She seems okay with cutting trees at this late hour, at which point a super appears which reads, "Horror. Great for movies. Not so good for investing," accompanied by the Vanguard logo.

The lass then asks her date if he has an extra chainsaw for her to use.

"Horror" was directed by Hank Perlman of bicoastal/international Hungry Man, with music from bicoastal Elias Arts, and sound design from the spot's editor, Maury Loeb of PS.260, New York.

Christopher Kemp composed for Elias, with Kala Sherman serving as executive producer.

Audio post mixer was Tom Jucarone of Sound Lounge, New York.

### Nod to a genre

Elias' Sherman noted that "Horror" is one of three commercials in the Vanguard campaign, each providing a nod—with a wink—to a movie genre; the other two being dramatic love story and spy thriller.

Sherman said that the creative proposition musically was relatively simple—provide "a true representation of what you would hear in a classic horror movie. It was great fun to do

something that wasn't as contemporary as we are normally asked for. Our part of the project was to offer a nod to the genre of music that corresponds to the genre of film."

The same applied to sound designer/editor Loeb. The biggest creative challenge, he observed, was dealing with an almost embarrassing abundance of riches.

"There are so many amazing elements you could use for horror sound design," Loeb observed. "The cup truly runneth over. The biggest need was to show restraint, trying to settle on a few choice sounds. There are iconic aspects to all of the movie genres in this campaign—we wanted to tap into that universality, what you think of in terms of sounds you would hear in a horror movie. Honestly, you go for the almost cliché without being too cliché."

As for his selections, Loeb cited, "Out of nowhere you hear a breath. Then a big musical horn sting, and eerie high frequencies that are naturally very scary.

"And helping make them scarier," he continued, "are undercurrents of low frequency tones we used. The goal in one respect is go overboard—but you cannot go overboard with sound because then you end up with a cacophony, a confusing mess. You have to be able to hear the dialogue. As an editor, you try to strike just the right balance."

Loeb praised Elias Arts' contributions to varied sounds in the commercial. He also cited a subtle piano accompaniment from Elias at the end of "Horror" which he described as a perfect closing.

Loeb said he is more frequently being called upon to contribute sound design to the work he edits. At the very least, he does his own pass on sound design when putting together rough cuts.

"I try to put something on the page so to speak, and it is more often getting retained and re-mixed," related Loeb. "I also find it great when a

sound designer takes over and is either informed by choices I made or just rethinks things and does it better. I at least want to provide a taste of where things could potentially go in terms of the sound."

Loeb found it gratifying that the agency gave him the sound design gig on the Vanguard campaign. "It was a wonderful opportunity for me," he said. "Sound design is incredibly important in setting the tone of a commercial or any piece of film."

### Two, three

Ranking second and third in SHOOT's latest quarterly Chart are, respectively, "The V" for Summer's Eve, and the Nokia short "Gulp."

For the former—a cinema commercial lauding the power of a woman's most intimate part and the part it has played throughout world history—PrimalScreen Music served as music/sound design house.

This story of love, power and feminine hygiene was directed by Kinka Usher from House of Usher for The Richards Group, Dallas.

Music was mixed at The Village Recorder, the landmark Los Angeles recording studio in which PrimalScreen is based. Audio post mixer was Loren Silber of Lime, Santa Monica.

To create the authenticity of a mov-

ie score—"The V" broke theatrically in 2,500-plus screens nationwide prior to broadcast airing—PrimalScreen creative director Nicole Dionne chose composer Klaus Badelt (*Pirates of the Caribbean*, *Gladiator*) for his invaluable theatrical feature film and trailer experience as well as his penchant for impactful scoring.

Dionne and Badelt have worked together assorted times over the years, including on the groundbreaking BMW Films web short directed by Wong Kar-Wai.

The project entailed a live orchestra and choir to bring a weighty dimension to the overall piece. Sound designer was long-time PrimalScreen talent Stuart Brawley.

Tina Johnson, brand creative for The Richards Group, related, "We have a great relationship with Nicole and trust that PrimalScreen will always deliver something fabulous. This was a big job and sure enough, they delivered big."

### Big "Gulp"

As for the number three Top Ten Tracks Chart entrant, the 90-second "Gulp" earned Guinness World Record distinction for being realized on what's believed to be the world's largest stop-motion animation set.

The film showcases what's possible

to shoot with the resourceful combination of a Nokia N8 touch screen phone, a little ingenuity and a whole lot of imagination.

"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. But luckily for the fisherman, he is spit back out courtesy of a well-timed explosion.

The directing duo Sumo Science—Ed Patterson and Will Studd—of Aardman Animations, Bristol, England, turned out "Gulp" for Wieden+Kennedy, London.

"Gulp" earned distinction last month as a SHOOT Top Spot of the Week (8/19).

Will Grove-White composed the folksy track accompanying "Gulp." Known as "The Duke of Uke," according to Wieden+Kennedy creative Tom Seymour, Grove-White happens to own a ukulele shop just right around the corner of Wieden+Kennedy's London office.

Jack Sedgwick of London's Wave Studios did the thoughtful, realistic sound design, incorporating everything from the lap of the ocean to the squawk of seagulls.

Sedgwick additionally served as audio post mixer on the spot.

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## Music Notes...Projects, Personnel

### Spot Transmissions

DDB Los Angeles launched a campaign for Deus Ex: Human Revolution™, the third installment in the Deus Ex video game series from Square Enix developed by Eidos-Montreal. The cornerstone of the ad package, two TV :30s (“It All Leads To Adam,” “The Truth Will Change You”) featuring action-packed game footage, is a piece of original, emotive music created especially for the campaign by Transmissions, a newly formed duo consisting of Susanna Waiche, one of the vocalists for Dirty Projectors, and Kenseth Thibideau from the band Pinback.

The assignment from DDB not only represents Transmissions’ debut song, “My World,” but also the formation of the band.

“Today, in cooperation with artists, agencies are able to create and use music on behalf of brands in completely new ways,” said Eric Johnson (aka DJ Bunny Ears), executive producer of music and integration at DDB. “Increasingly, we have the opportunity to collaborate on projects that go far beyond traditional licensing deals, and this opens new doors for a different kind of creative and production process on all sides. The musical accompaniment for Deus Ex: Human Revolution is an exciting example of that kind of innovation, and a great illustration of working upstream in the creative process to create something truly unique.”

To find the right music for the campaign, DDB initially conducted a music search, but soon recognized a need to break from the usual process for this particular effort. Working with Beta Petrol, the agency inspired over a dozen indie artists to submit their original take on the journey of Deus Ex: Human Revolution’s main character, Adam Jensen. After selecting the Transmissions song, DDB licensed the chosen music, which the artists have released as a full-length track on iTunes.

Bryan Ray Turcotte, owner/music supervisor at the bicoastal Beta Petrol, commented, “DDB has been a great partner on this project, giving us the freedom to experiment and take risks with creative direction and the artists we chose to collaborate with.”

Telling the story of Adam Jensen, a man cybernetically augmented against his will who finds himself in the middle of a global conspiracy to which he holds the key, Deus Ex: Human Revolution is set in a near-future world where humanity is at a turning point. By offering players the chance to play the game in vastly different variations, Deus Ex: Human Revolution provides an immersive experience where every choice has a lasting consequence.

The spot is airing on networks such

as Comedy Central, Spike and MTV2. The title song, “My World” has been released in its full form and is available on iTunes along with additional tracks by Transmissions...

### Coming Home Again

Bicoastal commercial music company Amber Music has signed Andy Brannan to return as a sound designer in its New York office. Brannan has trained under acclaimed advertising sound designer Bill Chesley—starting with Brannan’s first tour of duty at Amber and then working the past two years at Chesley’s company, Henryboy. Brannan comes back to Amber after working on a wide range of projects including the feature documentary *Freakonomics* which screened at the Tribeca Film Festival and Cannes Film Festival. *Freakonomics* consists of segments directed by Alex Gibney, Seth Gordon, Morgan Spurlock, Rachel Grady, Heidi Ewing and Eugene Jarecki. Recent ad work for Brannan includes a spot for Nintendo out of Goodby, Silverstein & Partners, San Francisco, and a NASCAR commercial out of Wieden + Kennedy...

### GEMS Shines From Start

Good Ear Music Supervision (GEMS), a Los Angeles-based music placement and licensing company launched in March by founder Andrew Kahn, has gotten off to a fast start, contributing to campaigns for Honda, Heineken, Toyota Prius, Pepsi, American Express, Lexus, Champ Sports and ESPN. Prior to GEMS, Kahn served as in-house music supervisor at TBWA Media Arts Lab on the Apple account, including the iPod, iPhone, iPad and Mac campaigns. Earlier he was music coordinator for HBO’s *The Sopranos*...

### Audio Branding Confab

Expansion Team Audio Branding, Music and Sound Design is hosting the International Audio Branding Congress, along with the Audio Branding Academy, Hamburg, slated for Nov. 17 at the Columbia Faculty House on the campus of Columbia University. The Congress brings together professionals from audio, branding, marketing, scientific research and production.

It’s a one-day event featuring guest speakers who include Tapio Hakanen, head of sound design at Nokia, Paul Kalbfleish from RIM, Jerry Krenach, head of music at New York-based advertising agency mcgarrybowen, and Martyn Ware, founder of Human League who is also the confab’s keynote speaker. Also on hand will be people from around the world presenting various case studies and scientific research about how audio affects and/or influences different marketing/branding strategies...

### DeepMix At Daphne’s

Fresh indie music mixes are being featured at Daphne’s California Greek restaurants. Tunes from artists such as Adele, Air, Brendon James, Brett Dennon, Dangermouse, Deathcab for Cutie, Black Keys and Basement Jaxx are reverberating throughout the chain’s 57 restaurants in the Western U.S. and are available as downloads at [www.Daphnes.biz](http://www.Daphnes.biz).

The music program was implemented by Hollywood-based DeepMix, known for bringing cutting edge music to mainstream advertising and corporate settings. The music program is also being highlighted by live performances of an Artist of the Month at select Daphne’s locations...

### Propeller Promotion

Propeller Music Group, a bicoastal original music, sound design and music licensing company, has promoted Gregg Singer to partner. He joins founding partners Doug Hall, creative director, and Iris Schaffer, executive producer/managing director.

Day to day, Singer is the executive producer/director of business development at Propeller. Prior to joining Propeller, he served as the executive producer of Sound Lounge Radio and RadioFace in New York. Before that, he was on the agency side of the business, working at such New York ad shops as JWT, BBDO, CDM, Publicis, and Kirshenbaum Bond...

### Hoot Of A Hire

Los Angeles-based Barking Owl has brought music supervisor Liza Richardson aboard its roster. A well-known DJ on her self-titled weekly Saturday evening show on 89.9 KCRW in Santa Monica, Calif., Richardson has become a leading curator of underground tracks in the music biz.

Richardson has supervised numerous films and television shows. Her TV credits include *Friday Night Lights*, *Hawaii Five-O* and *Parent-hood*. On the feature film front, Richardson has *The Kids Are Alright*, *Scream 4*, *Lords of Dogtown* (with the Grammy Award-winning soundtrack “Y Tu Mama Tambien”), and the Oscar-nominated (Best Animated Feature) *Surf’s Up*.

Richardson has also worked on commercials for such high-profile brands as Bud Light, Target, Coca-Cola, as well as the acclaimed Apple iPod “Silhouettes” campaign. Her debut project with Barking Owl is an upcoming spot for IBM out of Ogilvy & Mather, New York.

Joining Barking Owl reunites Richardson with company EP/creative director Kelly Bayett. The two earlier worked together at stimmung...

## street talk

Lawmakers have approved a one-year extension of the California Film and Television Tax Credit Program, which had been slated to expire in 2012. This means that the credit—designed to help the Golden State keep and attract production—now runs through 2013. California’s credit, against income or sales taxes or both, covers up to 25 percent of production budgets spent in the state and applies to feature films with production budgets of up to \$75 million, along with movies for television, TV miniseries and certain episodic series. Commercials remain ineligible for the California anti-runaway production program which allocates \$100 million in tax credits annually. For the current fiscal year, the entire \$100 million was allotted to 27 projects on day one (June 1) of the 2011 filing period for the program. Assorted other projects are currently on a wait list. While the film/television industry welcomed the news of an extension, the one additional year granted is a far cry from the original proposal, vigorously lobbied for by the Motion Picture Association of America and other groups, which called for a five-year extension....Eron Broughton has joined David&Goliath, Los Angeles, as associate creative director. In this newly created role at the agency, Broughton will be working on the Kia and Carl’s Jr. accounts, reporting to David&Goliath’s executive creative director, Colin Jeffery. Earlier, Broughton was a senior art director at Saatchi & Saatchi Australia, where he worked on Toyota, Lexus, Cadbury, Sony and Fox Sports, among others. After that, he spent some time at San Francisco-based agency Butler, Shine, Stern & Partners where he completed work for MINI and YP.com....

## report

The Directors Network (TDN), a talent agency for freelance directors and cinematographers, has signed director and still photographer Judy Starkman whose body of work includes documentary and real people fare. Headed by Jeff Lewis, TDN has also signed DP Rainer Lipski.... London-based production house Colonel Blimp, best known for its music videos and music-related content, has secured Nathan James as marketing and development rep. He comes over from Partizan where he headed up repping duties for the animation division. Prior to Partizan, James held posts at Cut+Run, Pagan Films and Bullet....DP Karl Walter Lindenlaub, ASC, BVK, has joined WME for exclusive representation in features, television and commercials....New York Office has signed DP Pat Notaro for commercial, music video, TV and feature representation....Innovative Artists has signed still photography duo Elewendy for film and commercial work. Elewendy specializes in effect-driven shoots and celebrity talent. They’ve recently wrapped the “Jane Bond” project with Alison Haislip as part of Comic Con 2011...

## bulletin board

- >September 30-October 16/New York. New York Film Festival: <http://www.filmlinc.com/pages/new-york-film-festival>
- >October 3-7/New York. Advertising Week: <http://www.advertisingweek.com>
- >October 4/Chicago. Midwest Independent Film Fest’s Ad Shorts Night: <http://www.midwestfilm.com>
- >October 6-20/Chicago. Chicago Intl Film Festival: <http://www.chicagofilmfestival.com>
- >October 10/Minneapolis. AICP Show: [http://www.aicp.com/show/tour\\_dates.html](http://www.aicp.com/show/tour_dates.html)
- >October 12/Atlanta, GA. AICP Show: [http://www.aicp.com/show/tour\\_dates.html](http://www.aicp.com/show/tour_dates.html)

## 2011 Emmy Awards Tally

Continued from page 9

(with one during the primetime telecast for Outstanding Drama Series); *Game of Thrones* (a primetime telecast Emmy for Outstanding Supporting Actor in a Drama Series for Peter Dinklage); Comedy Central's *The Daily Show With Jon Stewart* (two primetime wins for Outstanding Variety, Music or Comedy Series, and for Outstanding Writing); and DirecTV/NBC's *Friday Night Lights* (primetime wins for Outstanding Actor in a Drama Series, Kyle Chandler, and for Writing, Jason Katims).

The balance of seven shows winning a pair of Emmys all got them during the Creative Arts proceedings: FOX's *American Idol*, PBS' *American Masters*, Disney Channel's *Phineas and Ferb*, Comedy Central's *Futurama*, Cartoon Network's *Firebreather*, CBS' *64th Annual*

*Tony Awards*, FOX's *Glee* and Showtime's *The Borgias*.

Among the one-time 2011 Emmy winners of note were: Julianna Margulies who won Outstanding Actress in a Drama Series for CBS' *The Good Wife*; Margo Martindale who took Supporting Actress in a Drama Series honors for FX's *Justified*; Jim Parsons of CBS' *The Big Bang Theory* for Outstanding Actor in a Comedy Series; Melissa McCarthy of CBS' *Mike & Molly* for Outstanding Actress in a Comedy Series; and CBS' *The Amazing Race* for Outstanding Reality-Competition Program.

The Creative Arts and primetime Emmy ceremonies were held at the Nokia Theatre in Los Angeles. The live primetime telecast was hosted by *Glee* star Jane Lynch and executive produced for the first time by reality TV producer Mark Burnett.



Mildred Pierce

## Watson Joins Goodby

SAN FRANCISCO—Ralph Watson, formerly of BBDO New York, has been hired as executive creative director and associate partner at Goodby, Silverstein & Partners, Detroit.

Watson is expected to aggressively expand the Motor City office's business portfolio. The veteran creative will also share the creative leadership on the Chevrolet account on behalf of General Motors (GM).

At BBDO New York, Watson served as executive creative director on the AT&T business.

Previously, he had spent three years at Saatchi & Saatchi New York as creative director on such accounts as Miller Brewing, Wendy's and General Mills Fruit Snacks.

An art director by training and an award-winning creative, Watson has also had extensive experience at ad shops like Arnold Worldwide, Team One and GSD&M.

"With GM's goal of making Chevrolet a global brand, we had an opportunity to bring in someone with incredible creative horsepower," said Jeff Goodby,

co-founder and co-chairman of the overall Goodby, Silverstein & Partners, which is headquartered in San Francisco.

"It [Watson's hiring] is all part of our plan," continued Goodby, "to move more and more of the Chevrolet creative work to Detroit."

Watson said of his new gig, "I think it's the most interesting, challenging and possibly the most rewarding job in advertising right now."

He added, "It's the only job I can think of that makes me excited by the unknowns. Almost any other job at that level just felt like it would predictably run its course in two years' time. This feels more like pioneering. With the full support of Jeff and Rich [Silverstein], you're a pioneer but you have a howitzer in your wagon."

A unit of the Omnicom Group, Goodby, Silverstein & Partners handles such accounts as Hewlett-Packard, Frito-Lay, Haagen Dazs, California Milk Processors Board ("got milk?"), Adobe, Sprint and the National Basketball Association.

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