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Coming Attractions: Advertising & Entertainment

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A SHOOT Staff Report

LOS ANGELES—The notion that award shows reflect the state of the industry is hardly new. However, that dynamic has gained momentum, propelled not only by the body of work submitted and the winning entries this season, but also the increasing inclusiveness of competitions as stellar creative erases longstanding boundaries and redefines categories.

Two recent cases in point are the high profile Cannes Lions and the Emmy Awards. Much has been made of a television commercial not winning the Film Grand Prix at Cannes this past June as the honor went to Philips Cinema 21:9's "Carousel" from Tribal DDB, Amsterdam.

Lisa Bennett, chief creative officer of DDB West, served as a judge on the Film Jury at Cannes and observed that this precedent-setting turn of events has been

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Emmy Credit: ATAS/NATAS

ATAS' Leverage Sees 30 Rock Star Inspiration For Spots

By Robert Goldrich

NORTH HOLLYWOOD, Calif.—As this week's lead story tracks the blurred, if not at times outright erased lines between advertising and entertainment, appropriately John Leverage, senior VP, awards for the Academy of Television Arts and Sciences (ATAS), sees a parallel between two of this year's primetime Emmy-nominated commercials and lead characters in

the NBC hit series *30 Rock*.

Leverage, who annually offers *SHOOT* an entertainment industry perspective on the commercials in the running for the Emmy, observed that the parallel goes beyond the fact that *30 Rock* stars Alec Baldwin and Tina Fey are in the nominated Hulu spot "Alec in Huluwood" and AmEx's "Airport Lounge," respectively.

Indeed, said Leverage, Baldwin's

30 Rock character Jack Donaghy—the portrayal of which earned the actor an Emmy last year and has him nominated once again this time around—and Fey's series character Liz Lemon, for which she received Emmy Awards in 2007 and '08, and another nomination this year, are both evident in the Hulu and AmEx commercials.

"You have poor hapless Tina Fey in her persona as Liz Lemon talking

to Martin Scorsese in the AmEx ad, thinking he is about to offer her a choice movie role but instead is trying to get her to buy a timeshare in a condo," said Leverage.

And Baldwin in the Hulu spot (directed by Peter Berg of Pony Show Entertainment, Los Angeles, for Crispin Porter + Bogusky, Miami and Boulder, Colo.), continued Leverage, is "not

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DDB's Emmy Nominations Run Gamut

By Robert Goldrich

CHICAGO—The two primetime commercial Emmy Award nominations scored last month by DDB Chicago come from both ends of the advertising continuum. On one hand, there's Budweiser's "Clydesdale Circus," which is as high profile mainstream broadcast as you can get, the :60 having debuted during this year's Super Bowl telecast. On the flip side, Bud Light's "Magazine Buyer" is a two-minute piece that has never appeared on television, instead finding life on the Internet.

Still, beyond both being humorous and attaining Emmy nominations, "Circus" and "Magazine Buyer" have another common thread—the Super Bowl. Viewers who visited a special Anheuser Busch/Budweiser website after the Feb. 1 Super Bowl to see the full lineup of A-B commercials on the Big Game and then voted for their favorites received a bonus for participating online—access to a "secret spot," the risqué "Magazine Buyer" directed by Erich Joiner from bicoastal Tool of North America.

This marked the second straight year that the Super Bowl was an entree to a bonus "secret spot" online. In '08, the commercial was "Deli," which too was helmed by Joiner.

Also for the second consecutive
Continued on page 17

Congratulations
to the dirty minds at DDB Chicago
for this year's Emmy nomination.





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By Robert Goldrich



Big Easy Initiative

In our preview of the SIGGRAPH Computer Animation Festival last month, we incidentally mentioned that the overall SIGGRAPH confab was being held in New Orleans.

The incidental becomes essential, though, in this column. For one, the event, which wrapped last week (8/7) brought some 20,000 industry professionals from six continents to New Orleans, furthering the region's economic recovery as we approach the fourth anniversary of Hurricane Katrina hitting southeast Louisiana (8/29/05).

Indeed while New Orleans proved to be a great city for the SIGGRAPH confab, the region is still in need of support. Beyond the obvious benefits derived from having hosted SIGGRAPH, New Orleans finds itself gaining on several other fronts thanks to the SIGGRAPH 2009+1 Outreach Program, which focuses on helping

to educate local youth about careers in technology and creative arts. The long-term goal is to strengthen the New Orleans community by investing in the next generation.

The program entails:

- Helping the Algiers Technical Academy, a charter high school that is part of the Algiers Charter Schools

Summer Jazz Camp, which trains 100 young people per year (ages 10-21) in music and dance. The camp also offers three week-long training programs in the music business, recording engineering, and music notation technology for advanced students.

To support the camp, SIGGRAPH 2009 partnered with Basin Street Re-

dia arts, music, theater arts, visual arts, and creative writing.

SIGGRAPH brought 50 students each from NOCCA and from Algiers Technical Academy for a mentor/mentee day that provided students with a glimpse into a variety of professions available in the world of computer graphics and interactive techniques.

SIGGRAPH's proactive approach to further New Orleans' economic recovery went well beyond holding its annual confab in the Big Easy.

Association, which features several courses to train students in computer graphics. SIGGRAPH has performed a complete makeover of the school's computer room and is creating a new student computer graphics lab with computers donated from Walt Disney Animation Studios and software donated from Autodesk. Volunteers assisted with painting, decorating, hardware setup, networking, software installation, and cleanup of the lab.

- The Louis "Satchmo" Armstrong

records to offer a custom album of music by some of the city's finest musicians. Proceeds from the \$9.99 album download will support the camp and its kids. Plus, this allows people from around the world to help out an important New Orleans initiative. The album is readily available for download.

- NOCCA—New Orleans Center for Creative Arts: A school in New Orleans providing pre-professional arts training to middle and high school students in culinary arts, dance, me-

- Tipitina's Foundation: A non-profit organization that features "Instruments a Comin'," a program that provides new musical instruments to New Orleans area schools. SIGGRAPH put in place a mobile text message-based fundraising campaign that people participated in during the SIGGRAPH confab.

For detailed information on the SIGGRAPH Outreach Program visit <http://www.siggraph.org/s2009/community/outreach/index.php>.

POV



Awards Season

I recently entertained 26 five-year-olds at my sons "drop off" birthday party. This is when the guests' parents slow their cars down outside your house and eject their offspring onto your lawn, returning hours later with wine stained teeth and leaves in their hair.

Of course, we launched the festivities with a *Star Wars*-inspired "Jedi Obstacle Course"—complete with a "Death Star Tunnel Crawl"; a "Tire Maze (maze)" (affectionately named after Mace Windu); and a "Whack the Empty Water Cooler Jugs With a Light Saber" game. Winners were awarded plastic Gold Medallions, which they proudly wore for the remainder of the party.

Remarkably, these 33-cent awards created a dynamic change in the behavior of the once-innocent partygoers, reminding me that from a very early age, we are defined by our awards. They shape who we are, how we are perceived, and ultimately position us in the food chain.

I have been directing [what I would like to think of as] pretty sweet regional work for years—adding to the concepts (or taking away when appropriate), keeping things subtle, employing a keen eye for art direction—and maintaining a pretty solid style and

voice. More than a handful of times, my name graced the pages of this very publication next to respected directors Baker Smith, Noam Murro, Jim Jenkins, David Kellogg and the like.

But it wasn't until last year, when a campaign I directed was honored at Cannes, that I got a taste of what awards can do. I will always continue to grow and evolve as a director, but without really changing the way I approached my job I found myself starting to get boards from formidable ad agencies for national brands. Did I have a sudden burst of talent? Perhaps qualified participants in the obstacle course are just bound to get a medal at some point.

Awards create a buzz, building recognition, followed by an increase in quality boards, resulting in a higher caliber of work, which ultimately results in more awards—repeat cycle as long as you can. This metamorphosis takes the same director, with the same sensibility, to an entirely different level.

Theoretically, directors with skill and talent can be recognized and hired regardless of the creative they've worked on or clients they have worked for. But even with good regional work, it seems difficult to suggest a lesser-known director these days. In these times of "Preferred Director Lists,"

stiff competition, changing media landscape, and agencies staying lean, it's harder to stick your neck out and discover new talent.

There are jobs that are appropriate for new talent, and I hope undiscovered directors—myself included—continue to create a presence by finding great creative opportunities and racking up some award credit. Inversely, I implore creative buyers to keep a keen eye out for these emerging Jedi's, after

all there is a reason one kid kicks another kid's ass in the obstacle course. I'll be mindful not to treat awards lightly. Maybe I'll even get a little shelf.

I am very lucky to direct little stories, meet like-minded and incredibly interesting people, and work on projects that hit the "Trifecta" (happy client, agency and director). The greatest award is the reward of the job.

[Matt Pittroff is a director with Twist, New York and Minneapolis.]

Flash Back

August 20, 2004 Director Brett Ratner has signed with bicoastal HSI Productions for exclusive commercial and music video representation. Previously, Ratner was repped by bicoastal Villains.... Michael Rutka, a senior VP/creative director at Doner, Southfield, Mich., died Aug. 6 after he was hit by a car while jogging near his home....Editor Michael Coletta has joined 89 Editorial, New York, after three years of cutting with Bug Editorial, New York.

August 13, 1999 Publicly traded, Englewood, Colo.-based cable programmer/communications conglomerate Liberty Media Corporation has entered into letters of intent to acquire controlling interests in Todd-AO Corp. and Soundelux Entertainment Group,.....Exec producer Susanne Preissler has left Hollywood-based Propaganda Independent, a division of Propaganda Films....A Band Apart has signed directors Dean Karr and Darren Grant for spots and music videos....The Whitehouse Post Productions, an editorial company in London, has formed an alliance with New York-based boutique Post Factory to establish a beachhead on the East Coast....

PEOPLE & PROJECTS

Aussie Actors Declare Strike On Foreign Spot Shoots

By Robert Goldrich

SYDNEY—Equity, the actors' union in Australia, last week declared that it is on strike and that its members will not work on foreign ("offshore") TV commercials until a labor agreement is reached with the Screen Producers Association of Australia (SPAA).

Back in June, SPAA exercised a 45-day out clause, announcing its intent to withdraw on Aug. 7 from the offshore commercials contract with Equity that had been in effect since 2005. SPAA contends that this contract has put Australia at a competitive disadvantage,

translating into a significant decrease in foreign spot work, particularly from the U.S. and U.K.

shot in Australia because by comparison employing actors is more expensive and complex Down Under due to terms of the Equity contract. "When we first negotiated that contract [in '05], transparency about rates was thought to have been desirable," said Brown. "But it has turned against us. We need more flexibility to be competitive. We need to break out of the straitjacket of fixed session fees and fixed usage rates so we can be more responsive to our clients, especially in light of the tight global economy."

Brown said that producers have

He contended that a more flexible working agreement is needed. "We have clients from the U.S. coming to us and asking for a quote that is within a certain talent budget range, and we cannot meet those requests under the labor agreement we had in place."

Brown added, though, that SPAA

does not want to throw out the entire agreement. He said that SPAA would like to retain a safety net of work practice protections for actors, contingencies for cancellations, postponements and the like.

SPAA and Equity representatives met a couple of weeks ago, and both

sides expressed a desire for continued dialogue. However that dialogue had not yet come to pass at press time. Simon Whipp, director of Equity (which is part of Australia's Media, Entertainment & Arts Alliance—MEAA), claimed that SPAA had not responded

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SPAA and Equity are at odds over a contract covering foreign spot shoots in Australia.

Geoff Brown, executive director of SPAA, said that New Zealand, South Africa and Canada have wrested away offshore work that had typically been

been able to save some offshore jobs by going on a per project basis to Equity to attain certain flexibility in compensation. But this individual case-by-case modus operandi is no way to do business given the pressing time schedules of the advertising industry.

Sound Lounge Makes Core Biz Decision

NEW YORK—Sound Lounge has shuttered its music division, which was formed some three-and-a-half years ago, to fully focus on its longstanding audio post and sound design services.

Marshall Grupp, partner and sound designer at the New York-based Sound Lounge, said that going back to the 10-year-old company's roots and core business was a logical move, with the current state of the economy factoring into that decision.

"The number of available jobs out there, the heavy competition between really well established music companies sort of signaled that the time was right to reconsider what we had tried [on the music front]," related Grupp,



Marshall Grupp

who noted that Sound Lounge is thus now back in a position where it can more easily collaborate with any music house, opening up more opportunities to have its mixing and sound design "complement the work of all the great

shops that we've established close relationships with over the years."

Grupp added that by concentrating on its "true niche" in sound design and mixing, Sound Lounge can grow not only in its mainstay business of commercials but also in other forms of content.

Sound Lounge continues to maintain, for example, an Entertainment division, through which Grupp has sound supervised such theatrical motion pictures as *Motherhood* starring Uma Thurman, and *Explicit Ills* directed by Mark Webber. Sound Lounge also handled audio post services on both features.

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A Famous Take On An Agency Online Destination

Famous Interactive Builds New Global www.yr.com

CULVER CITY, Calif.—Famous Interactive, a division of Culver City-based The Famous Group, has built Young & Rubicam's (Y&R) new global website: www.yr.com.

The interactive site features assorted noteworthy elements including an offbeat brand-battling wrestler game, "Contact Y&R" notes sent via the arcane yet at the same time charming means of homing pigeon to their intended recipients, movable refrigerator magnets, direct Flickr feeds allowing each of Y&R's 186 offices to upload location pictures, and a fluid content playback capability.

The alluded to Flash game pits two Mexican wrestlers against one another, each representing a brand: Brand A and Brand B.

With Y&R creatives, Famous filmed actual Luchador wrestlers on a full-size professional ring built on location in front of Famous' in-house greenscreen. Shooting with the RED Camera in 4K, director Joel Lava of Famous worked with Y&R creative



www.yr.com

artisans to choreograph several wrestling moves such as "Romper El Hielo," "Style Clash" and the always crowd-pleasing "Suplex Sinistra."

Famous then enhanced the campy, tongue-firmly-in-cheek mat-pounding moves with some well deployed computer-generated imagery.

The end result is a live-action and CG Flash video game intended to engage the user, through humor and entertainment, in the advertising agency's patented marketing techniques and approaches.

Famous and Y&R brought an innovative component to the

"Contact Y&R" section with a live-action-shot pigeon handler and his professionally trained pigeons.

When the user clicks "Send Message," composes his or her email and clicks "Send," the pigeon handler steps out onto a composited urban rooftop and holds up the message, which is now re-printed on his paper.

He then walks over to the coop, pulls a pigeon from the corresponding category and attaches the message.

The pigeon is finally set free, flying in a hurry off screen. Famous shot the handler and pi-

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Red Car Forms Graphics, VFX Division Redhead

NEW YORK—Mainstay editorial house Red Car, with operations in New York, Miami, Chicago, Dallas, Santa Monica, San Francisco and Buenos Aires, has launched Redhead, a graphics and visual effects division based in New York.

The move represents a natural progression in that Red Car's graphics department has evolved to the point where it needed a stand-alone identity, with creative director Vikkal Parikh at the creative helm.

Redhead has just hired Jason Sonner to serve as executive

producer to manage the division. He has an extensive background of freelance producing at such shops as Eyeball, Favorite Color and Digital Kitchen. Sonner was a producer at ABC News' on-air graphics department, exec producer at Phactory (which then merged to become UV Phactory, N.Y.), and had served as a sales rep for independent rep firm Commercial Artists Management and multiple production companies.

In addition to managing Redhead's ongoing workload, Sonner will help introduce the division to network promo opportunities.

Additionally Chris Bialkowski has been promoted to senior designer. Besides providing his design expertise, Bialkowski will supervise projects.

Continuing to oversee the overall management of what is now Redhead will be Jennifer Leder-



Jason Sonner

man, who serves as national managing director of Red Car. Other key Redhead staffers include designer Eric Dalimarta, Smoke/Flame artist David Sullivan and Smoke/Flame assistant Thomas Gifford.

In addition to advertising work, Redhead finds itself designing and programming for online pieces such as banner ads.

Redhead is housed in larger accommodations within Red Car's New York space. However Redhead's work is not limited to projects being cut at Red Car.

The current Redhead workload spans commercials, web and corporate fare. The shop has recently wrapped design and effects work for Latisse (featuring Brooke Shields) for Grey New York, design work for Nelson Mandela Day spots out of Gotham, as well as assignments for the U.S. Army and Michael Kors.



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Waks, Munro, Bartoli, Butler Go hybrid

SANTA MONICA, Calif.—Editors Stuart Waks, Susan Munro and Michael Bartoli have teamed with executive producer Gail Butler to form hybrid, a Santa Monica house offering creative editorial, finishing, visual effects and motion graphics.

Munro has already wrapped the first project under the new banner, cutting a Union Bank campaign directed by Ray Dillman of bicoastal/international MJZ for San Diego-based agency MeadsDurket. At press time, Waks was editing a Toshiba webisode campaign titled “Boring vs. Normal” for Y&R, Irvine, Calif., and directed by Mark Foster of P13+Co., New York.

The hybrid roster also includes editors Cory Livingston and Duncan Shepherd. Livingston comes over from Filmcore Santa Monica and prior to that was with The Whitehouse.

The rest of hybrid’s editorial lineup and executive producer Butler had most recently been with 89 Editorial. Butler joined bicoastal 89 as its West Coast exec producer last year (*SHOOT*, 6/20/08), followed by editors Munro in October ‘08, Bartoli in January ‘09, and Waks in February ‘09. Shepherd was at 89 prior to Butler being hired there. While 89’s longstanding New



Gail Butler

York base of operation remains intact, the shop recently closed its Santa Monica office.

Power credits

Hybrid additionally represents editor and graphics/finishing artist Oliver Power who is best known for his work on Doritos’ “Power of the Crunch” commercial which finished second in the client’s “Crash The Super Bowl” contest and earned the fifth place slot in this year’s *USA Today* Super Bowl Ad Meter rundown. “Power of the Crunch” was directed and conceptualized by Eric Heimbold whose spot-making roost is Venice, Calif.-based Wild Plum (*SHOOT*, 2/20).

All of hybrid’s editors are established in commercials. In addition to his spot endeavors (Nissan, Sony PlayStation II, Budweiser, Lexus, Ford and the Ridley Scott-directed iconic Chanel No. 5 ad “Gardens”), Waks has had a hand in cutting several feature films, serving as one of the editors on such movies as *Ali* directed by Michael Mann, *Days of Thunder* helmed by Tony Scott, and *Any Given Sunday* directed by Oliver Stone. Waks also edited a Stone-directed commercial for Heineken, and a Mann-directed spot for Rolex.

Prior to joining 89, exec producer Butler was a senior producer at The Whitehouse, Santa Monica, where she worked with such brands as Nike, Coca-Cola, Miller, Motorola, Land Rover, Visa, Nissan, Dunkin’ Donuts, Lexus, NASCAR and UPS. She began her career at Red Car in Southern California and subsequently moved up the ranks there to producer before leaving in ‘04.

The editors at hybrid are available in all markets and for mobile on-set editorial. Hybrid is handled by Doug Sherin and Kimberley Griswold of Los Angeles-based independent rep firm OPTIONS.

ARTISANS

Dir. Niven, EP Sibert Launch Three (One) O

MARINA DEL REY, Calif.—Director Norry Niven and executive producer Elaine Sibert—who continue to maintain their longstanding Dallas-based Stone Core Films—have teamed to open production house Three (One) O in Marina del Rey. Sibert explained that the new venture is designed to appeal to up-and-coming filmmaking talent, necessitating that she and Niven establish a West Coast presence as well as a rebranded company banner.

Already a couple of promising young directors have come aboard Three (One) O—D’gby and Paul Kell. The former crafted his first spot while a graphic designer at New York boutique agency DCode. A creative brief, 40 bucks and an all-night jam session later, he had a spot for the Partnership for a Drug Free America that went on to be a finalist for art direction at the AICP Show. D’gby’s later served for three years as a protege/right-hand person for noted director Marcus Nispel of MJZ. D’gby then freelanced as a production assistant, shooter, post producer, editor, compositor and designer while directing projects every chance he got. D’gby now formally launches his directorial career with Three (One) O.

Meanwhile Kell made his initial mark as a documentary filmmaker, di-

recting the feature-length *5 Sides of a Coin*, which premiered at the American Film Institute Festival in Los Angeles and was screened at more than 35 international festivals. After serving as a director and DP on work ranging from documentaries to TV series, Kell has set his directorial sights on commercials.



D’gby

Kell and D’gby complement spot-making veteran Niven whose directing credits span such brands as McDonald’s, Walmart, Hasbro, Sears, 7-Eleven and Showtime. For the latter, Niven helmed and Sibert exec produced via Stone Core Films a 90-second “Funhouse” spot promoting the third season of cable TV series *Dexter*. “Funhouse” recently garnered an AICP Show honor in the production

design category for production designer Loren Basulto.

“Funhouse” additionally earned multiple honors at the Promax|BDA awards, including Golds for directing, drama spot, and art direction & design, Silvers for entertainment spot, promotional ad, and writing, and a Bronze for editing. Earlier this year “Funhouse” garnered a New York Festivals’ Silver honor in the visual effects category. Toronto-based Topix was the visual effects studio on the job.

Promax|BDA-honored work directed by Niven wasn’t confined to “Funhouse.” Gold was bestowed upon the Niven-helmed “Dreams Begin” 2009 promo spot for Fox’s *American Idol*. The promo features *American Idol* winner David Cook as he flashes forward and back, reliving his *Idol* days and experiencing newfound success.

And the aforementioned New York Festivals gave a Gold to “Showtime Talent Image” in the station/image promotion category, and a Bronze to “House of Cards,” a promo for Showtime’s historical drama *The Tudors* in the camerawork category. Niven directed both spots.

Three (One) O has also secured indie rep Sara Barnhouse to handle its roster of live-action, visual effects, narrative storytelling, and design talent.

Short Takes

ZADA, NTROPIC PUT FIRE OUT WITH SMOKEY

A man is about to move on from a campsite when his companion, a young lass, informs him that the once burning campfire is still smoldering. He responds that they did a good enough job of dousing the fire and it’s time to get going. However, when he turns to see the woman’s reaction, she is no longer there. In her stead is a towering CG Smokey Bear who takes him to task for his carelessness. Upon realizing his irresponsibility, he sets out to do a better job of making sure the fire is totally out, at which point Smokey reverts to being the young lady.



Titled “Bonfire,” the PSA was directed by Jason Zada of bicoastal Tool of North America, with effects, including the CG Smokey, created by Ntropic, San Francisco, for agency Draftfcb, Irvine, Calif.

The Draftfcb team included executive creative director Teddy Brown, group creative director Scott Murray, senior producer Tom Anderson, and associate producer Jeff Perino.

The DP was Ross Richardson. Editor was Jim Staskauskas via Optimus, Santa Monica. The Ntropic ensemble included creative director/VFX lead Andrew Sinagra, CG artists Dustin Zachary and Rob Hubbard, animator Joel Fletcher, exec producer Dana Townsend, and producer Esther Gonzalez.

YESSIAN BOWS IPHONE APP FOR MUSIC SEARCH

Music/sound house Yessian, bicoastal and Detroit, has released an iPhone application designed to allow companies seeking music for licensing to browse the shop’s library of original music available for licensing or buyout. With over 5,000 tracks to peruse, Yessian creates and licenses music for assorted media outlets, including television, radio, web, video games and entertainment attractions. The free application will allow advertisers to quickly browse tracks at their own convenience anywhere they go, and search using keyword, genre or even tempo. Over the course of the next year, Yessian plans to add more features to the application that will allow users even greater ease in searching for music.

“Our iPhone app is a music production company first,” claimed chief creative officer Brian Yessian. He said it offers “our clients a truly seamless way to search for music, whether it be with the app, widget or on our website. With this trilogy, we are now accessible to people in the office and on the road.”

With a registered user ID and password, users will have full access to all available tracks on the Music Search site. There is a complete audio description along with touch screen features that allow people to directly call or email any of Yessian Music’s studios directly from the application.

PEOPLE IN THE NEWS....

Robert LePlae has been named president of McCann Erickson North America. Based in San Francisco, he will have responsibility for McCann Erickson and T.A.G., San Francisco, as well as McCann Detroit, Los Angeles and Canada. LePlae was most recently president of the TBWA North American group of companies....Toronto-



Robert LePlae

based Holiday Films has added Legs and Lena Beug to its directorial roster for Canadian representation. Beug continues to be repped by Moxie Pictures stateside. Her credits include anti-smoking PSAs for Colorado, and the short film *Mandy & Lester* for Liberty Mutual’s Responsibility Project. Meanwhile Legs, a creative team of writers, directors and producers working out of MILK Studios, N.Y., recently wrapped 15 station IDs for Diet Coke’s sponsorship of *Ugly Betty* in the U.K. via Mother, London....

Richardson Opts For VariCam

Portland, Ore.-based director/DP Peter Richardson, a veteran of P2 HD production, recently purchased the Panasonic VariCam 2700 P2 HD VariCam, which he is using to shoot a feature-length documentary about Oregon's Death with Dignity Act. He has also utilized the camcorder to shoot promotional video for Nike.

The latter debuted at the 2009 Boston Marathon to launch Nike's LunarGlide+ running show. The video was produced by ALPHA Multimedia Solutions, Portland, with Mike Lepis producing. The project included interviews, B-roll shot on both Steadicam and tripod, slow motion footage of a runner on a treadmill, and stylized set-ups for silhouetted runner shots. The video was shot over the course of three days at Nike's world headquarters in Beaverton, Ore., and Cathedral Park in Portland.

Richardson is known for both his commercial and documentary work. His documentary, *Clear Cut: The Story of Philomath, Oregon*, shot on Panasonic's DVX100 series camcorders, premiered at the 2006 Sundance Film Festival. Since then he has shot and directed a variety of commercials and short-form content for Microsoft, Bluetooth, HP and Nike.

A Lensing Perspective

Fujinon has introduced the XA50X9.5B ESM-D HD telephoto lens. The XA50X9.5B ESM-D features the same optics as the XA50X9.5 lens introduced at the 2009 NAB Show in April, however, the new lens is designed for "hard" cameras—or ENG cameras that use system expanders.

The cost effective XA50X9.5B ESM-D was designed for smaller venues and applications that do not require extremely high magnification. It is ideal for basketball arenas and certain camera positions in other professional and collegiate sports coverage, as well as houses of worship and corporate events. Rental companies that already have the build-up kits or a Fujinon lens adapter only have to buy the lens.

Dave Waddell, Fujinon's marketing manager, said, "This lens offers the high quality imaging our customers are used to seeing from our products, but works with the types of cameras they already have in their inventory."

hdstudios Fortifies RED Workflow

Farmington Hills, Mich.-based hdstudios has bolstered its RED Camera workflow capability with the purchase of the redBOXX II by Assimilate and Boxx Technologies. hdstudios is a division of Grace & Wild, Inc.

The redBOXX II system comes equipped with Scratch color correction software to allow native processing of raw .r3d RED files. "Before we had the Scratch system, RED projects were always hindered by the time required to render huge files," noted Grace & Wild senior VP of technology Keith Neff. "Now color correction and processing happens in real-time or faster, making quick turnaround for commercials and motion picture dailies practical."

Scratch allows real time color corrected output to tape at the highest quality level HD Cam-SR 4:4:4 HQ recording while also being able to render industry standard 2K DPX files faster than real time. "This is a game changer in the world of RED production," said Neff. "We can now have the fantastic images RED is known for and efficient workflows that we are familiar with."

The redBOXX II and Scratch system enhance hdstudio's extensive entertainment and commercial production and postproduction offerings. Capabilities include dailies delivery, audio design and post, edit system rentals, sound stages, production offices and the State's only motion picture film lab. hdstudios has contributed to more than a dozen feature film and TV projects since Michigan's film incentive bills were passed in April 2008.

Grace & Wild, Inc. offers creative and technical services within the audio, video, film and emerging media industry via its operating divisions hdstudios, Postique, Griot Editorial, Emerge, Division X and Filmcraft Imaging. Capabilities include sound stage rental; studio and remote video production; motion picture processing and printing; film-to-video transfer; new media development specializing in interactive video and rich media; CGI/3D computer animation and VFX; video editing; audio recording and mixing; creative editorial services; mass and custom duplication; 24P HD video equipment rental; and new media development, authoring, and replication.

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

Leverence Reflects On Emmy Noms

Continued from page 1

only a sleazy salesman but an alien looking to take over the world by turning people's minds to mush. For those of us who watch *30 Rock*, the salesman and other worldly alien apply to the Jack Donaghy character who has such a tentative grasp on reality."

Leverence is also struck by a pattern reflected, for example, in "Airport Lounge" and Amex's "Animals," which won the Emmy in '07—both directed by Bryan Buckley of bicoastal/international Hungry Man for Ogilvy & Mather, New York—in which "you have an ordinary everyday background and a very extraordinary foreground. You have an airport lounge in which it's not the Martin Scorsese you think it is. Instead it's a 'con man' Martin and a Liz Lemon/Tina Fey in the foreground, against the mundane backdrop of an airport. Similarly in 'Animals,' Ellen DeGeneres is in her talk show office but the varied wildlife animals she has on staff represent an extraordinary foreground."

Continuing themes

There's also a track record exemplified in Coca-Cola's "Heist," an '09 Emmy nominee out of Wieden+Kennedy, Portland, Ore. "It's reminiscent of Coke's 'Happiness Factory' [out of Wieden, Amsterdam] which was nominated a couple of years ago and is one of the best commercials I have ever seen, wonderfully and imaginatively done," related Leverence. "Wieden has given us another wonderfully clever fantasy with 'Heist,' a midsummer night's dream only it's the afternoon in which insects and plant life are the fairies who act with assembly line precision to move a bottle of Coke through a series of Rube Goldberg steps, and then open the bottle to refresh the world they're in." The parallels between these two Coke spots (both directed by Todd Mueller and Kylie Matulick of Psyop, N.Y.) reflect creative that is consistent and true to the brand, the new slogan being "Open Happiness."

Leverence also sees a Wieden creative lineage between Nike's '09 Emmy

nominee "Bottled Courage" (directed by Ralf Schmerberg of bicoastal/international @radical.media), and the brand's spot of seven years ago, "Move" (helmed by Jake Scott of RSA Films, bicoastal and London), which won the '02 Emmy Award.

"There's the same kind of rapidly cut sports scenes and even non-sports scenes that are intellectually satisfying to the viewer, putting forward in the most concrete terms the sense of movement and now the sense of courage," said Leverence.

Wieden scored a third nomination this year for CareerBuilder.com's "Tips" (directed by Tom Kuntz of bicoastal/international MJZ), which Leverence described as a departure from the norm.

"Usually the Emmy voters," said Leverence, "like to see the arc of a narrative, from a beginning to a middle to an ending. 'Tips' had this but with a bunch of hiccups with the repetitive nature of the story, going over and over again—like 'The Twelve Days of Christmas'—the 'tips' that it's time to look for a new job. The repetitiveness works not only in terms of the comedy but also the god awful repetitiveness you have to endure in job hell, experiencing the same people and horrors day after day."

Getting back to shared themes with counterpart Emmy-recognized work from past years, Leverence cited this year's two nominated commercials from DDB Chicago: Budweiser's "Clydesdale Circus" and Bud Light's "Magazine Buyer."

"'Circus' reminds me of 'American Dream'—nominated in 2006—in which a little horse wants to grow up to be a big Clydesdale and pull the Anheuser-Busch wagon," recalled Leverence. "'Circus' also centers on a Clydesdale's dream—in this case a romantic dream as he pursues a filly whose owner tries to separate the two horses, taking the filly far away to perform on the road with a circus. Both spots have the classic story arc of Americana—at least the partial arc in which the first act sets up the situation and the obstacles in the way, and the second act is fulfillment,

realizing the dream. Gatsby is going to get Daisy. We never see a tragic third act to determine whether he loses her or not later on in the story."

Both "Clydesdale Circus" and "American Dream" were directed and shot by Joe Pytko of PYTKA in West Hollywood, Calif.

Also with strong parallels are Bud Light's "Magazine Buyer" (directed by Erich Joiner from bicoastal Tool of North America) and last year's Bud Light Emmy winner, "Swear Jar" (directed by David Shane, then of Hungry Man, now with bicoastal/international O Positive). Both are non-broadcast commercials which found life on the Internet. And both are marked by risqué underground-style humor that feeds the viral dynamic.

"You have two brands—Budweiser with its Americana, and Bud Light with its edgy comedy—and you see such a difference between the two corporate cultures. I don't think the Bud Light people are on the same floor in the building as their counterparts at Budweiser," laughed Leverence. "Based on the cultures and sensibilities, you'd never think the two brands are part of the same company."

Rounding out this year's field of primetime Emmy-nominated commercials is Sprint Nextel's "Wedding" from Goodby, Silverstein & Partners, San Francisco (directed by Jim Jenkins of O Positive).

The spot depicts the perfectly planned and executed wedding, with a film crew at the matrimonial reins. "For Emmy voters, it's like an inside joke in terms of how a film shoot unfolds, with careful planning and orchestration. You couldn't have done a better job in terms of storyline in order to catch the attention of Emmy voters," observed Leverence.

Expanded field

Whereas there are normally five primetime commercial Emmy nominations each year, '09 yielded eight nominees due to a five-way tie in the voters' tally for fourth place.

"This gave the awards committee a choice of going with the top three nominations or expanding the field to eight nominations," said Leverence.

The decision to be more inclusive made sense, according to Leverence. "I think going with eight was a very good idea given the quality of the work," he assessed. To have five commercials end up with the same score shows what an extremely tight race this is as well as the intensity of the competition. There are razor thin margins between being in and not in. The bottom line is that with the quantity, we have great quality in this year's nominated commercials."



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Coca Cola's "Heist"

Advertising And Entertainment Mesh In Varied Ways As New

Continued from page 1

misinterpreted by some as signaling that television has become a thing of the past.

She said that TV commercials made a strong showing in the competition and the industry should at the same time embrace what has become an expanded definition of film and more platforms for advertising and entertainment. “We see film in TV, in interactive, mobile, on various different screens,” related Bennett. “Film Lions encompass a much greater range of work and we honored the best examples of how film was used. This doesn’t diminish TV but adds to what we know as film. We went with great examples that would hopefully serve as inspiration to others as to how film has evolved and what we can do in the future.”

The primetime commercial Emmy Award nominations announced last month also reflect an expansive mindset, which underscores the mesh of advertising and entertainment, as well as the fact that this coming together does indeed extend to varied platforms.

On the latter score, for the second consecutive year a viral web spot which never appeared on TV—Bud Light’s “Magazine Buyer” directed by Erich Joiner from Tool of North America for



John Leverage

DDB Chicago—has cracked the field of primetime commercial Emmy nominees. Last year another non-broadcast Bud Light nominated spot from DDB Chicago, “Swear Jar,” went on to win the Emmy.

Other Emmy-nominated commercials this year further dissipated real and perceived borders between advertising and entertainment. Consider the observations of John Leverage, senior VP of awards for the Academy of Television Arts and Sciences. Leverage sees a parallel between two of this year’s primetime Emmy-nominated commercials and lead characters in the NBC hit series *30 Rock*. This connection, he observed, goes beyond he fact that *30 Rock* stars Alec Baldwin and Tina Fey are in the nominated Hulu spot “Alec in Huluwood” and AmEx’s

“Airport Lounge,” respectively.

Baldwin’s *30 Rock* character Jack Donaghy—the portrayal of which earned the actor an Emmy last year and has him nominated once again this time around—and Fey’s series character Liz Lemon, for which she received Emmy Awards in 2007 and ‘08, and another nomination this year, are both evident in the Hulu and AmEx commercials.

“You have poor hapless Tina Fey in her persona as Liz Lemon talking to Martin Scorsese in the AmEx ad [directed by Hungry Man’s Bryan Buckley for Ogilvy & Mather, N.Y.], thinking Martin is about to offer her a choice movie role but instead is trying to get her to buy a timeshare in a condo,” said Leverage.

And Baldwin in the Hulu spot (directed by Peter Berg of Pony Show Entertainment for Crispin Porter + Bogusky, Miami and Boulder, Colo.), continued Leverage, is “not only a sleazy salesman but an alien looking to take over the world by turning people’s minds to mush. For those of us who watch *30 Rock*, the salesman and other worldly alien apply to the Jack Donaghy character who has such a tentative grasp on reality.”

The lines between primetime TV and primetime advertising are blurring more than ever, related Leverage. (For more on Leverage’s entertainment industry perspective on the Emmy-nominated spots, see the separate story in this week’s *SHOOT*.) At the same time the Emmy has seemingly grown in stature in the eyes of many in the ad community, in large part because recognition from an entertainment-driven competition has become all the more valuable in a marketplace where entertainment has become essential in engaging consumers who have so much more control over the messages

they see and seek out.

“The entertainment aspect is a point of entry for advertising. You cannot separate the two,” affirmed creative director Tim Roper of Crispin Porter + Bogusky, Miami and Boulder, Colo., who worked on “Alec in Huluwood.” Looking beyond the Emmy nomination for a commercial, Roper said the next goal would be for Crispin to someday earn an Emmy nom for a show or series. “Further explorations into long-form content for clients are certainly in the works for us,” he said, noting he wasn’t yet at liberty to publicly “spill the beans.”

One road

Indeed the oft-cited intersection of advertising and entertainment has become the same road traveled by both. It’s almost as if along that thoroughfare, though, we come across street corners representing different ways in which the two can come together, often in unexpected places—like a hotel bar or an iPhone game.

As for the latter medium, earlier this year Peter Thwaites of Gorgeous Enterprises, London (who’s repped stateside by Anonymous Content), won the Directors Guild of America (DGA) Award as best commercial director of 2008 on the strength of two spots, one of which was Barclaycard’s “Waterslide” for BBH London. The spot shows a swim trunks-clad employee taking a wondrous amusement park-like commute home from the office—his mode of transportation being an enormous waterslide that winds its way throughout the city all the way to his suburban abode. Along the way he slip slides through a grocery store where he buys a banana which he pays for by waving his Barclaycard past a sensor. He is able to use the card repeatedly without slowing down his slide home.

While Thwaites’ DGA win came as a surprise to many award show handicappers, even more unexpected has been the success of an iPhone game spawned by his entertaining wild ride of a broadcast spot.

Developed by London agency Dare Digital Ltd., the “Waterslide Extreme” game has earned billing as the most popular free, branded game ever released by the iTunes App Store—to the tune of a reported 4 million downloads.

“Waterslide Extreme” players navigate their way along a huge urban waterslide, scoring points during their journey. Barclaycard scores points in turn for the subtle connection to the convenient manner in which its card can make purchases, hardly slowing down the consumer during whatever commute he or she might undertake.

Furthermore, Dare Digital has launched a YouTube channel featuring a waterslide competition in which consumers can create their own video adventures, with winners receiving Amazon vouchers, and other prizes. This is the beginning of challenges and contests that will be part of the Barclaycardcreate channel.

Raising the bar

Another example of an unexpected place in which to find the intersection of advertising/marketing and entertainment is the earlier alluded to hotel bar—in this case at the upscale Chambers Hotel in Minneapolis. While room occupancy was healthy at the hotel, the bar needed an infusion of customers. Thus to drive traffic to the bar, agency Barrie D’Rozario Murphy (BDM), Minneapolis, came up with an edgy security camera surveillance piece, 30 minutes in length, featuring interiors of guest rooms and guests’ recreated private moments.

Directed by Peter Nydrle of West Hol-



Alec in “Huluwood”

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Good Ideas Are Great But Profitable Ideas Are Better

>> Here’s a Profitable Idea to Pick Up the Pace and Charge Ahead...



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Content Forms And Platforms Emerge In The Marketplace

lywood-based NYDRLE who worked with a cast of hotel staff and actors, the hot new video entertainment provided the exposure that made the bar a controversial and in-demand city venue.

While this was staged material, the action still had a voyeuristic appeal, leaving viewers to wonder if what they were witnessing was real or not.

BDM co-president/executive creative director Stuart D'Rozario explained that the Chambers Hotel is a cool hangout which exhibits world renown art. "It's part of the Minneapolis art tour so to speak—a collection of edgy, contemporary art from star artists. We thought wouldn't it be cool to do something on the two TV screens in the bar that felt like edgy art. The fake security camera feel starts out quite mundane. Nothing happens by design, it's quite boring. But then you see a few things room to room that pull you in, hints of activity you shouldn't be seeing. Some people complained, others have approached the hotel about buying the video as though it were another valued art piece in the hotel. But the bottom line is that more traffic was being driven to the bar and those who came stayed considerably longer than they had before. It became a destination unto itself.

"It all comes down to the relevance of the entertainment to the advertiser's brand," continued D'Rozario. "For another hotel, this would have been a totally wrong idea.

For its relevant entertainment value, the "Chambers Video Art Piece" this year garnered a Cannes Gold Lion as well as an AICP Next honor.

Next insights

Speaking of what's Next, Jamie Barrett, partner/creative director at Goodby, Silverstein & Partners, San Francisco, recently came off of chairing the judging panel of the AICP Next Awards, part of the AICP Show. The gig also entailed him emceeing the AICP Next session at the Museum of Modern Art in N.Y., during which insights were shared by the creators of honored work, case studies presented, and the audience got to participate in



Stuart D'Rozario

the proceedings, including by voting for their favorites among the work honored in the competition.

"The work itself was inspiring but you also couldn't help but be inspired by the vibe of the event," related Barrett. "The audience, fellow judges, panelists—it felt like we were together in a high school auditorium learning stuff. It used to be that we could experience the best work by turning on the TV or opening up a magazine. It was easily digestible, you knew the format—one commercial versus another, an apples-to-apples comparison. But now you need much more to truly appreciate the work. People had put together videos explaining different facets of projects. For its great Oasis album work, the BBH team brought several of the street musicians to the MoMA auditorium to perform to give us a taste of what onlookers experienced in New York venues when they were first exposed to the Oasis music as interpreted by the street musicians. You have digital, experiential, film-work coming in so many different forms, shapes and lengths."

The dichotomy for Barrett is that while so much is new, at the same time it's always been with us. "To me advertising and entertainment have always been inseparable...Ads are a form of entertainment. And equally true, entertainment is a form of advertising...Every song you hear is an ad for the artist...On some level, we are selling ourselves in everything we create. Good advertising entertains. Good entertainment sells. The two converged a long, long time ago."

Still we're in a new era. "To be in my 40s and to be 20-plus years into an ad-



Jamie Barrett

vertising career and still be learning on a daily basis is a kick," affirmed Barrett.

Heartfelt documentary

The latest addition to the body of work out of Wieden+Kennedy Entertainment is a 30-minute documentary *Feel Your Heart Race* (done through Wieden's New York office) directed and edited by Doug Pray of Oil Factory, Los Angeles. The show debuted on ESPN2 last month.

The integrated marketing effort encompassed TV spots, radio, print and online content. Pray's TV ads exploring NASCAR and its fans shot down stereotypes of the sport's followers while providing a taste of racing's appeal and the social community it creates.

"The documentary grew out of the wealth of footage that would never fit into the TV ad campaign," explained Gary Krieg, head of content production at Wieden, New York. "Today clients are more open to entertainment content than ever before as long as it is in service of the idea. It was a pretty easy sell to turn our footage into a half-hour documentary."

Copywriter Eric Steele described director Pray as "your man if you're looking to explore a subculture you want to mine for gold. You look at his documentaries on the grunge scene and graffiti artists, and that's what drew us to him for this NASCAR campaign. He captured the human face of these fans—which is a far cry from the redneck stereotypes."

"I'm often an outsider to the worlds I portray in my documentary films," stated Pray. "And directing *Feel Your Heart Race*, I was a fish out of water again. Though I had done my research, I was still overwhelmed by how exciting it actually was being live at the track, meeting drivers and interviewing fans. The show is for die-hard fans and complete outsiders alike. It reflects the experience of discovery that I personally went through, and defines what ultimately motivates the NASCAR Nation and its heroes."

While the broadcast ratings were respectable for *Feel Your Heart Race*, the value of such a branded entertainment project needs to be measured in other "metrics." Wieden producer Niki Polycan described the documentary as "a



Jeffrey A. Greenbaum

love letter to the sport while giving back to the fans of NASCAR." Blogs in response to the film were overwhelmingly favorable, expressing gratitude for showing the intelligence, passion and caring of NASCAR fans and the community they are a part of. Besides creating good will among core fans and insights into a world not familiar to those who haven't experienced NASCAR, *Feel Your Heart Race* realized another client goal. "We needed to show that ESPN understood the NASCAR culture," said Wieden art director Kurt Lenard.

Modelmaking

"Agencies and advertisers are seeking a level of engagement with consumers, creating an experience that's a product itself—social networking sites, rich consumer experiences, online games, apps for iPhone, interesting events, TV shows, varied forms of content. We're creating relationships with consumers in different ways today," related attorney Jeffrey A. Greenbaum, a partner at Frankfurt Kurnit Klein & Selz, New York.

Falling behind this content creation curve, though, is the construction of new business models relative to com-

penation for creating and producing branded/sponsored fare in all its emerging forms.

"You have a number of agencies looking for a piece of ownership in what they're providing. They feel the need to look for a more value-based compensation model," said Greenbaum. "Agencies are trying to work through different options and possibilities with their clients."

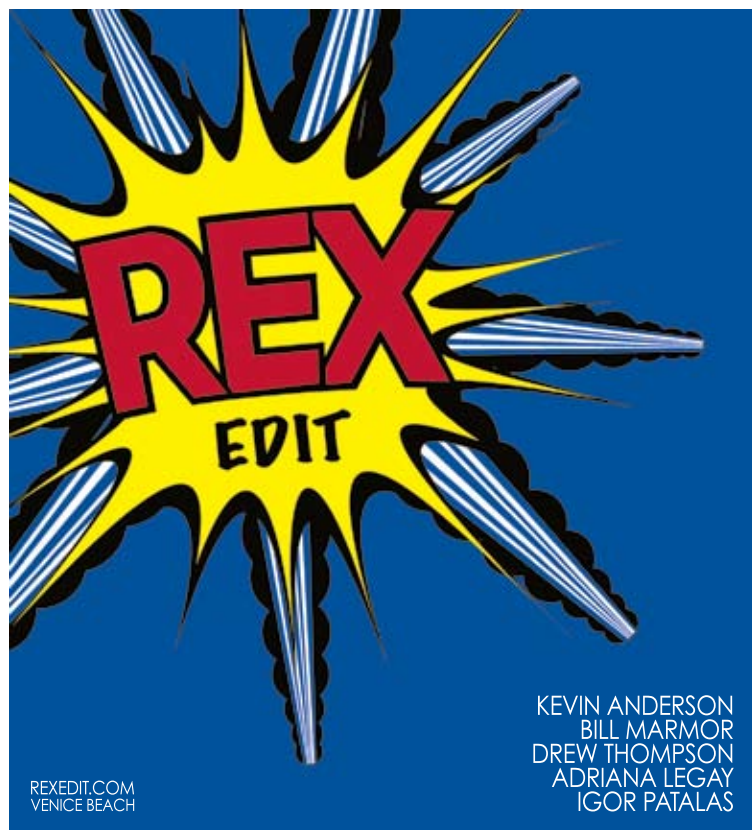
Similarly production houses are exploring moving when appropriate from a work-for-hire model to having a stake in intellectual property they're involved in creating and bringing to fruition. "With markups going down in the work-for-hire situation, the cash flow and profitability problems [in commercialmaking]," conjectured Greenbaum, "perhaps in some ways this is conducive to production companies making a stronger case for the need to explore new compensation models and having a piece in the success of work they create and produce."

At the same time, continued Greenbaum, talent agents are "trying to figure out what role they're going to play in the next generation of advertising.

"The fact, though, is no one has totally figured it out yet," he continued. "Obviously whoever finances these projects has the leverage. You have to be nimble about different ways of doing business and structuring deals. While content is driven by creativity, everyone involved will have to be creative on another front—in being able to be flexible and open-minded about the creation of business models relative to ownership, rights, licensing and different forms of compensation."



Feel Your Heart Race



KEVIN ANDERSON
BILL MARMOR
DREW THOMPSON
ADRIANA LEGAY
IGOR PATALAS

REXEDIT.COM
VENICE BEACH

Top Spot of the Week

The Nathans, Grupo Gallegos Put Idea To Bed, Dream Big For Comcast

By Christine Champagne

It's amazing where your dreams can take you as we see in "Anthem," a :60 stop-motion spectacle for Comcast created by Grupo Gallegos, Long Beach, Calif., and directed by Yuval and Merav Nathan, who are represented by Hollywood's Acme Filmworks for spotwork in the United States.

One of three Spanish-language commercials directed by the Nathans as part of Comcast's "Dream Big"-themed campaign, the spot, which is airing nationwide, finds a woman lying on a mattress dreaming up all sorts of fantastical scenarios that are played out right on the bed—we see her running through a field of clouds, swimming with fish in the deep blue sea, dancing the night away with a handsome man and getting caught in the wind with a red scarf around her neck.

There are clever touches in the spot—for instance, to signify that the woman is diving into the sea, the white sheet is replaced with a blue one, and the fish she swims with are actually white socks. Who knew white socks would make such convincing fish?

An accompanying song and supers explain that Comcast—with 50 chan-

nels in Spanish, 250 Spanish On Demand choices, the best HD picture, super fast Internet and hundreds of international minutes—brings you the world you've been dreaming of.

The inventive execution of the stop-motion spot was inspired by the similarly themed music video for singer Oren Lavie's "Her Morning Elegance," by the way. The clip earned Lavie and the Nathans, who directed the video with the singer, inclusion in the 2009 Saatchi & Saatchi New Directors Showcase.



Yuval (l) and Merav Nathan

"Perfect Fit"

When creatives from Grupo Gallegos saw "Her Morning Elegance," which also features a dreaming

woman, they were eager to marry the stop-motion technique used in video with Comcast's "Dream Big" message. "It was a perfect fit," said group creative director Juan Oubiña.

So the agency hired the Nathans. The agency first looked to the directors to determine whether the script for "Anthem" was workable. "We read it and gave our ideas and objections. To some they agreed and to others not," Yuval shared. "It was important to us to use ideas that get the most out of the technique, using the mattress as

a window to a wider world and to create fluent movement that plays with the timing, space and gravity."

Once the script was settled, the Nathans created a detailed pre-viz. "So when we got to the shooting stage, we just had to shoot according to the prepared animation," Yuval related.

The Nathans and their crew, including DP Billy Robinson, shot "Anthem" at Stokes/Kohne in Hollywood over the course of three days, casting actors who had experience in dance, and a great deal of patience. "It is a hard task to lie still for three days, letting other people move you all the time, and keep smiling," Yuval acknowledged.

Stellar cast

Dani Marco, the lead actress, appears onscreen almost constantly. "She was amazing," Yuval praised. "She kept her optimism and positivism during the whole process. It is very hard to know how your actor will react to this situation."

Thankfully, the actors had some comfort in that they were lying on a nice, thick mattress all day while they were being manipulated into various positions by the animators, which included Yuval and Guy Ben Shetrit as well as assistant animators Kevin Glick and Pete Levin.

While Yuval handled the animation, Merav served as production designer, giving the spot a handmade, crafty look. Art director Tricia O'Connell was responsible for the props.

The shoot itself was painstaking, of course, but it went smoothly. It helps that the Nathans had recently done "Her Morning Elegance." "We didn't fall into the same traps," Yuval said.

It should be noted that while "Anthem" is not a remake of "Her Morning Elegance," the commercial does feature a few similar sequences. For example, both the spot and the music video find the women swimming in a sea populated by sock fish and being caught in the wind with red scarves around their necks.

Observing the "Anthem" shoot was "very interesting because, personally, for me, it was something new. It was a completely different way to shoot a commercial," Grupo Gallegos creative director Martin Cerri said. "You have to pay attention to every little detail, and it's a very hard process."

All of the action was captured in-camera, with nothing but the supers and color correction done later.

As for the music, Cerri and his team wrote the lyrics to "Anthem," and Ezequiel Flehner and Damian Minckas of

Papamusic, Buenos Aires, composed and arranged the music, creating a modern, playful tune.

Oubiña said it was particularly challenging to share all of Comcast's attributes within the span of a :60, not to mention a :30 version. "Timing was crucial here, and it was complicated to create the song and coordinate the scenes with the lyrics of the song," Oubiña reflected. "They had to complement each other. It was like putting together a puzzle."

TOP Spot OF THE WEEK

CLIENT
Comcast.

AGENCY
**Grupo Gallegos,
Long Beach, Calif.**

Favio Ucedo, principal/creative director; Juan Oubiña, group creative director; Martin Cerri, associate creative director; Saul Escobar, associate creative director/copywriter; Curro Chozas, associate creative director/art director; Valeria Maldini, producer.

PRODUCTION COMPANY
Acme Filmworks, Hollywood.

Yuval and Merav Nathan, directors; Billy Robinson, DP; Ron Diamond, executive producer; Gwynn Adik, co-executive producer; Donna Waxstein, line producer; Dan Kohne, effects supervisor; Yuval Nathan, Guy Ben Shetrit, animators; Kevin Glick, Pete Levin, assistant animators; Merav Nathan, production designer; Tricia O'Connell, art director. Shot onstage at Stokes/Kohne, Hollywood.

POST
Acme Filmworks.

George Khair, postproduction assembly/postproduction supervisor; Scott Coleman, postproduction assembly; Yuval Nathan, colorist.

Post Logic Studios,
Hollywood.

Larry Spangler, colorist; Matt Johnson, Smoke compositor; Bill Coffin, Inferno compositor.

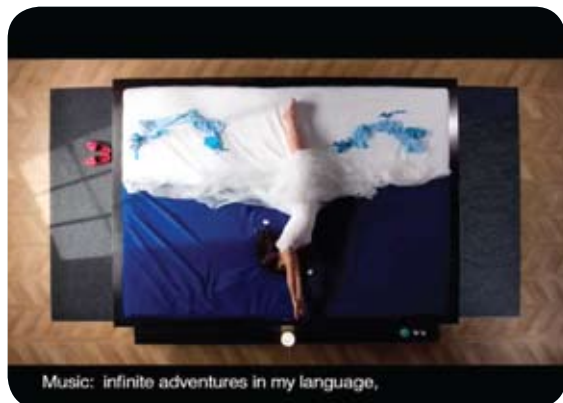
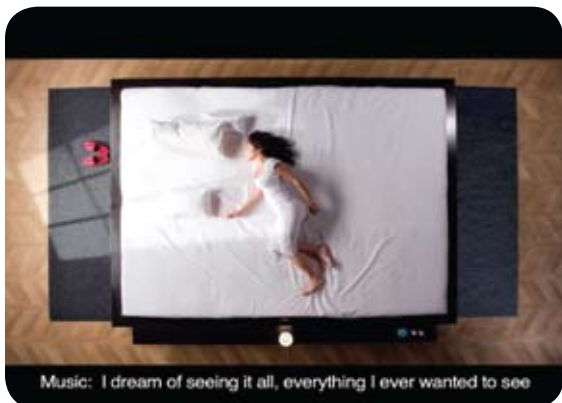
MUSIC
Papamusic, Buenos Aires.

Ezequiel Flehner, Damian Minckas, composers/arrangers.

AUDIO
**AZ Los Angeles,
Santa Monica, Calif.**

Gonzalo Ugarteche, mixer.

PERFORMERS
Dani Marco, Omar Brancato, Linda Sans, Jose de Vega.



Though inspired by the Oren Lavie music video "Her Morning Elegance," this Comcast commercial "Anthem" took on a distinctive creative identity of its own under the direction of Yuval and Merav Nathan. This stop motion project turned out to be a "dream" job both literally and figuratively speaking.

The Best Work You May Never See

Douglas Avery Aims High For Lowe Vietnam

By Robert Goldrich

We open on a child riding in a bus, tying a gift bow around an individual mini-carton of milk. He then draws a heart on an inflated blue balloon. Next, he extends his hand out of a bus window, lets go of the balloon—which is now tied to the milk carton—and watches it float skyward.

Another child releases his carton skyward from a balcony. Soon this act of sending milk carton-carrying balloons to the wild blue yonder repeats itself kid by kid seemingly all over town. We then see the balloons hovering above a city skyline that's now densely populated with them.

Next we find ourselves in the countryside where kids are chasing after the balloons which are now descending. Juxtaposed with slices of everyday country life, we witness scenes of youngsters picking the balloons and their nutritious cargo out of the air.

A voiceover (in Vietnamese, translated into English for this story) relates: "Every time you buy our milk, we donate a glass to a child in need." As we hear this, we see a boy sipping out of a Vinamilk carton.

An end tag carries the Vinamilk logo.

Titled "Balloons," this :60 is part of a four-spot campaign directed by Douglas Avery of bicoastal Furlined for agency Lowe Worldwide, Vietnam. Production company on the job was Sudest in Ho Chi Minh City, Vietnam. The action unfolds to the accompaniment of a musical score out of Beacon Street Studios, Venice, Calif., that's a mesh of Asian and Western sensibilities, bringing a magical, charming tone to the spot. (See this week's Top Ten Tracks Chart coverage.)

"Raising the ante"

The Lowe Vietnam team was headed by creative director Robert Cohen. Director Avery was introduced to Cohen by a mutual friend, a freelance producer based in San Francisco. This eventually led to Avery getting the opportunity to direct the package of Vinamilk spots and to shoot in Vietnam for the first time.

"Bob [Cohen] is trying to raise the ante creatively, taking work to new heights in Vietnam and I'm gratified that he asked me to help," related Avery who's no stranger to lensing in Asia. But even with that experience, shooting in Vietnam was an education. "At first the plan was to take advantage of the crew having to drive from Saigon (now Ho Chi Minh City) to Hanoi, which takes a couple of days along not so great roads. We figured that we could shoot some scenes along the way. But the local officials didn't like the idea of our shooting freestyle on the fly. So we had to shoot later, a couple of times even having to wait for local neighborhood permission."

"Balloons" was shot all over the country—Ho Chi Minh City, Hue, the Mekong Delta, Phan Thiet, Mue Ni and Hanoi. "It was amazing to see that much of Vietnam," said Avery. "At times the logistics were daunting but it was a good experience in the end."

The crew and resources were pulled from different parts of the world. For example there were assistant camerapersons flown in from Bangkok, cameras sent in from L.A., a production designer from

France, a Vietnamese assistant director who lives in N.Y., and a DP, Marcelo Durst, who came in to do the job from Sao Paulo, Brazil.

Creatively Avery set out to mix bigger shots with intimate shots in making "Balloons." Avery explained, "We needed the scope but couldn't sacrifice the humanity. We didn't want this spot to come off as just lots and lots of balloons."

That "humanity" was reflected in the children's faces as a local casting service lined up youngsters for Avery to consider for the campaign. Only able to pick a dozen from maybe 30 or so on hand in a little house one night was "brutal, seeing the disappointment in some kids' faces," said the director.

Giant Steps

Venice, Calif.-based effects house Giant Steps did about 10 shots for "Balloons." "The scenes in which massive amounts of balloons were seen were all theirs," related Avery. "They did a lot of work in a very short, tight time frame."

Production designer Marianne Arsa was in charge of art department folk in Vietnam who rigged the balloons with makeshift fishing lines, pulleys and wires so that they wouldn't float away. The production didn't want to put helium balloons into the atmosphere given the negative environmental impact. A mixture of helium and water was put in the balloons to get a certain rise and fall, and to ensure that no balloons would disappear into the atmosphere.

Editor was Damion Clayton of Rock Paper Scissors, Santa Monica, Calif.

credits

Client Vinamilk Agency Lowe Worldwide, Vietnam Robert Cohen, creative director; Khoa Nguyen, art director; DP Odishoo, executive producer. **Production** Sudest, Ho Chi Minh City, Vietnam Douglas Avery, director (who is with bicoastal Furlined); Matt Caltabiano, producer; Henri Phimasset, producer (Sudest); Marcelo Durst, cinematographer; Kimo Proudfoot, second unit director/DP; Marianne Arsa, production designer. **Visual Effects** Giant Steps, Venice, Calif. Ryan Thompson, VFX supervisor; Michael Vaglianti, VFX artist. **Editorial** Rock Paper Scissors, Santa Monica Damion Clayton, editor. **Music** Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers. **Audio Post** Eleven, Santa Monica Jeff Payne, mixer.

Advertising is clearly on the ascent in Vietnam.



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SHOOT

Sound Thinking

Audio post mixers, sound designers reflect on their roles, experiences

A SHOOT Staff Report

While Tom Jucarone of Sound Lounge, New York, observed that his role as an audio post mixer hasn't changed over the years, the marketplace certainly has. "The constant," says the veteran artisan, "is that I am part of a creative team, providing an additional creative viewpoint that contributes to and helps realize the team's vision. Every job—no matter what number of different ways we deploy and approach audio—affirms how sound can change the commercial experience."

Yet the economy has made an indelible imprint as of late. "There are a lot simpler executions because of budget, the new media landscape, computers, YouTube. Unfortunately, for some, this has lowered expectations for some of what sound adds to a spot. With challenged budgets and the proliferation of cheap software and hardware that claims to do what we do, the bar is kind of being lowered in some respects. Yet that shouldn't change our role. No matter what the sound quality is on a small screen, for example, a talented mixer can add to the production value of the content, advance a concept and help to tell a story."

Jucarone has been helping to advance and tell stories through audio for years. His reputation and body of work (Wendy's, AT&T, Mercedes-Benz, Gillette, Starburst and Monster.com, including the lauded "Daybreak" spot) have enabled him to continue to garner major campaigns even during budget-strapped times, among the latest examples being Microsoft Bing's launch out of JWT, New York. His track record even includes an occasional foray into long-form fare, such as the feature *Red Doors*, which gained recognition back in 2005 at the Tribeca Film Festival.

Jucarone's roots are as a musician, specifically playing the violin and viola. He attended James Madison University in Harrisonburg, Va., which fortuitously at the time had just launched a music business program which allowed students to shape their curriculum. Jucarone was the lone student who formulated a program geared towards the recording of music. After graduating, his passion for sound led him to New York where he enrolled at the Institute of Audio Research, which was at the time one of the few schools for recording in the U.S.

Jucarone got his foot in the door as a go-fer for the venerable National Recording in New York. He moved up the ranks and eventually started mixing for radio, then television. A National principal then became partnered in a new venture,

East Side Audio, which is where Jucarone made his mark over a span from 1983 to '98. He mixed the Pepsi stuff going back to Michael Jackson, Lionel Richie, Michael J. Fox, Diet Pepsi with Ray Charles, Tina Turner, David Bowie and Robert Palmer. (That Pepsi tradition continued into Jucarone's current Sound Lounge tenure with, for example, the Justin Timberlake spot that debuted on the Super Bowl last year.)

Indeed Jucarone has a Super Bowl pedigree, which includes his having mixed seven spots that finished in the number one slot on the annual *USA Today* post-Big Game Ad Meter. Jucarone mixed the AmEx commercial "Jon And Dana Go To The Super Bowl" in '89, which topped the very first *USA Today* Super Bowl chart. And he mixed Pepsi's "Security Camera" which was voted the best spot in the 20 years of the *USA Today* Super Bowl Ad Meter.

Jucarone co-founded and partnered in Sound Lounge, which opened 11 years ago. "It is a company run by mixers with strong ideas as to the way things should be. We built our place as a creative studio and the young engineers we've brought up here treat sound with the same passion and dedication as we have throughout our careers."

Hillary Martell

"Most people come into this end of the business as a failed rock star. I was a failed classical musician," quipped mixer Hillary Martell of audioEngine, which maintains shops in New York and Phoenix. Studying at the music conservatory at Johns Hopkins University in Baltimore, Martell got "dis-

tracted" in the recording arts program. "It started out as a side project in my studies and then took over my life when I found I wanted to do more than just playing [cello]. Between my final semesters, I got an internship at [New York audio house] Nutmeg and that led to a job at Photomag where I was an assistant to mixer Bob Giammarco.

When Giammarco teamed with three other partners to launch audioEngine, Martell came over to the then new shop where she eventually ascended to full fledged mixer some five-plus years ago. Among her latest projects are the Liberty Mutual Responsibility Project campaign in which families face personal struggles and decisions (directed by Harmony Korine via MJZ for Hill Holliday, Boston), and Mercedes-Benz's "Museum," the number three entry on our Summer Top



Ten Tracks Chart in this issue (directed by Dom & Nic of Oil Factory, Los Angeles, for Merkley+Partners, New York).

For the latter, Martell not only served as mixer but contributed to sound design which also entailed work by Finger Music and by editor/sound designer Andrea MacArthur of Peepshow Post Productions, New York.

Also among Martell's most notable career mixing credits is the acclaimed Coca-Cola spot "Happiness Factory," which earned a primetime spot Emmy nomination last year for Wieden+Kennedy, Amsterdam. ("Happiness Factory" was directed by Kylie Matulick and Todd Mueller of Psyop.)

Martell feels her background as a classical musician has been helpful to mixing endeavors. "I think it leads me to appreciate the nuances and subtleties in sound and rhythm, the power of soft and medium in addition to the higher decibel range.

"A mixer in many respects acts as a filter," she continued. "Sometimes we have to add things into the piece, other times we have to take things out to make it the most effective and impactful. We also act as psychologists. Whenever people walk into my room, I try to assess their needs individually, to figure out how I can help them bring their vision to fruition. Sometimes they look for my direction to lead and create. Other times they have everything well defined and need me to help execute what they envision. You listen to their ideas, take them in and explore. The trick sometimes is knowing when to explore and when to rein things in. It can be a balancing act."

Rohan Young

Growing up on the East Coast, Rohan Young, now a noted mixer at Lime Studios, Santa Monica, moved to London at the age of 18 to pursue a career in sound. He sent his resume (C.V. in Brit parlance) to any and every studio he could find, eventually landing a tea boy (runner in stateside vernacular) gig at audio post house The Bridge where he met chief mixer Bill Gautier. Young worked his way up the proverbial ladder, handling cassette transfers at Bridge sister studio Silk Sound, then becoming a junior mixer at London house Videasonics, and hitting the road for Fleetwood Mobile, recording audio on tour for artists in concert throughout Europe.

Young then returned to audio post, joining The Tape Gallery, a London shop which proved to be a spawning ground for sound talent. Honing his skills there, Young then reunited with Gautier to launch Scramble Sound in London in '95. By that time, Young was a full fledged mixer and one of the first jobs Gautier and he landed at the new venture was Nike's now classic "Good Vs. Evil" directed by



Tom Jucarone

Tarsem of @radical.media. This began a long and fruitful collaboration with Wieden+Kennedy in Europe on Nike, in particular the soccer-themed fare, including "Airport" directed by feature filmmaker John Woo.

During his eight-year run at Scramble, Young established himself as a go-to mixer as well as sound designer. "Back in those days in London, if you were a good mixer, you were a good sound designer," he recalled.

In '93, though, Young left London after 20 years. He had gotten married, had a couple of kids and Los Angeles beckoned for family and lifestyle reasons. Young sold his stake in Scramble and initially had a hand in opening an L.A. office for Amber Music. When that office shuttered less than a year later, Young found himself in demand as a mixer, first as a freelancer and then eventually at Lime where he was drawing the lion's share of his work. Young's London following followed him stateside where editors from the U.K. who relocated to the U.S. sought him out, including such cutters as Rick Lawley, Russell Icke and David Brixton at The Whitehouse, Rick Russell at Final Cut and Andrea MacArthur of Peepshow. Also key creatives from Wieden in Europe—including creative director Glenn Cole of agency 72andSunny, El Segundo, Calif.—gravitated to Young. This led to Young audio mixing such spots out of 72andSunny as Nike's "Next Level" and Discovery Channel's "I Love The World/Boom Dee Ya Da," which both scored honors at the AICP Show earlier this year. "I Love The World" earned AICP Show distinction in the Musical Arrangement category (arrangers were Andrew Feltenstein and John Nau of Beacon Street Studios, Venice, Calif.). And "Next Level" (directed by Guy Ritchie via Anonymous Content) copped honors in the Production and Cinematography (DP David Higgs) categories.

Young also mixed Comcast Powerboost's "Rabbit," which earned AICP Show honors in Agency Art Direction and Copywriting for Goodby, Silverstein & Partners, San Francisco. Young has enjoyed an ongoing collaborative relationship with Goodby, both mixing and sound designing the agency's lauded NBA split-screen work as well as this year's "Elevated Moments" campaigns revisiting classic plays

in big playoff games, including the "Kobe vs Shaq Alley Oop" spot.

Earlier this year, Young mixed eight Super Bowl spots, including the comedic Pedigree "Crazy Pets" ad directed by Traktor of Partizan for TBWA\Chiat\Day, L.A. Young served as both mixer and sound designer on the job.

Young conjectured that some of his combo mixing/sound design gigs stem from "tighter budgets translating into artists being asked to cover more bases in order to get clients what they need." While he enjoys diversifying into sound design, Young affirmed that he also likes very much just mixing while working with other sound designers. "Those collaborations have been gratifying."

Tony Rapaccioni

Defining sound design can be an elusive pursuit yet at times it seems somehow within grasp when discussing the right project. Consider Audi's "Gymnast" directed by Paul Hunter of Prettybird for BBH London with sound design by Tony Rapaccioni of Wave Studios, London. The spot—which was honored in the Sound Design category at this year's AICP Show—features an ensemble of gymnasts whose twisting, twirling and precision movements parallel the Audi RS6's powerful engineering that demands "performance from every part."

Wave's Warren Hamilton served as sound director on the job which also tapped into composers Nick Rapaccioni (Tony's brother) and Neil Barnes. The latter two's soundtrack was completed up front and helped to drive and establish the tempo, pulse, rhythm and pace of the subsequent filming. Later, with the properly synched images and soundtrack, Hamilton and Tony Rapaccioni orchestrated the process of deconstructing that musical track and blending in original sound design elements.

Wave's sound department Harvest recorded the RS6 being put through its paces on a racetrack. Microphones were placed near the engine and in the exhaust pipe. "We created a morph of the music and the car noises, build-



Hillary Martell

ing a soundtrack while being careful to maintain the right balance," related Tony Rapaccioni.

Special care had to be taken in that U.K. advertising restrictions make it a "no-no" to show the power and speed of a car. "We thus had to convey that power in an understated way, through the power of gymnasts and the music and sound design score, which was totally in sync with their performance," explained Rapaccioni.

"Gymnast" showcases the fact, said Rapaccioni, that "sound has always been and will always be 50 percent of the final product. I can't believe that anyone

would watch anything mute and say that's great. Sound is such a part of the experience, of telling the story, and that fuels my passion for audio."

He became aware of that passion in his childhood. "I loved being able to play with noise, to experiment with sounds. As soon as I was legally able to leave high school, I wasn't interested in any further formal education. At age 16, I started writing to various studios in London."

A high school career liaison officer put Rapaccioni in touch with Malcolm Bristow who ran an audio studio for commercials. Fresh out of high school in '87, Rapaccioni began working for Bristow whom he described as being "an amazing guy and mentor." From tea boy to projectionist to assistant mixer, Rapaccioni progressed. "I learned from Malcolm the core basics of getting the best recording possible. Today you open a laptop computer and can get a lot of what you need to get on air. But a lot of those core values get lost today with all the speed

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SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 2K Sports/The Bigs 2's "Two Trains"	Revolving Blackbird Sound, Santa Monica Dan Creech, sound designer Tavera Music, Agoura Hills, Calif. Michael Tavera, composer	POP Sound, Santa Monica Peter Rincon, mixer	Ground Zero Advertising, Los Angeles	Pony Show Entertainment, Los Angeles Peter Berg, director
2	 Vinamilk's "Balloons"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Danny Dunlap, composers; Adrea Lavezzoli, producer. Chau Nguyen, musician.	Eleven, Santa Monica Jeff Payne, mixer	Lowe Worldwide Vietnam	Sudest, Ho Chi Minh City, Vietnam Douglas Avery, director (of bicoastal Furlined)
3	 Mercedes-Benz's "Museum"	Finger Music, bicoastal Finger Music (music, partial sound design) Dave Hodge, creative dir; Mina Louy, producer. Peepshow Post Productions, New York Andrea MacArthur, editor/sound designer audioEngine, New York Hillary Martell, sound designer	audioEngine Hillary Martell, mixer	Merkley+Partners, New York	Oil Factory, Los Angeles Outsider, London Dom & Nic, directors
4	 Toyota Prius' "Harmony"	A capella version of the Bellamy Brothers' "Let Your Love Flow" performed by Petra Haden Human, New York (sound design)	Lime Studios, Santa Monica, Calif. Rohan Young, mixer	Saatchi & Saatchi LA, Torrance, Calif.	The Sweet Shop, bicoastal/international Mr. Hide, director
5	 Urban Ministries of Durham's "Family"	Endless Noise, Santa Monica Jeff Elmassian, Andy Rehfeldt, composers; Mary Catherine Finney, producer Warner Chappell Music Publishing, New York Dave Pettigrew, Jessica Laun, licensors. Original song by Marketa Irgolova for the motion picture <i>Once</i> .	Endless Noise Hao Lam, mixer	McKinney, Durham, N.C.	Semamad, New York Johnnie Semerad, director
6	 Columbus Zoo's "Number 2"	Mann Made Music, Santa Barbara, Calif. Brian Mann, composer Ron Foth Advertising, Columbus, OH Ron Foth Jr., David Henthorne, lyrics	Platinum Studios, Columbus Doug Edwards, audio engineer	Ron Foth Advertising	Ron Foth Advertising Ron Foth Jr., director
7	 State Street Global Advisors' "Buried Treasure"	Big Foote, New York Darren Solomon, composer	Sound Lounge, New York Peter Holcomb, mixer	The Gate Worldwide, New York	Smuggler, bicoastal/international The Guard Brothers, directors
8	 Comcast's "Anthem"	Papamusic, Buenos Aires Ezequiel Flehner, Damian Minckas, composers/arrangers Grupo Gallegos, Long Beach, Calif. Martin Cerri, lyrics	AZ Los Angeles, Santa Monica Gonzalo Ugarteche, mixer	Grupo Gallegos, Long Beach, Calif.	Acme Filmworks, Hollywood, Calif. Yuval and Merav Nathan, directors
9	 Lenscrafters' "See What You Love"	peercommercialmusic (publisher), Nashville Donovan Leitch (a.k.a. musical artist Donovan), songwriter ("Colours"); Craig Currier, executive producer. Agoraphone, New York Beth Urdang, music supervisor	One Union Recording, San Francisco Eben Carr, mixer	Cutwater, San Francisco	Park Pictures, bicoastal Joaquin Baca-Asay, director/DP
10	 Pepsi's "Sound"	Yessian, New York Jeff Dittenber, composer/sound designer; Brian Yessian, chief creative officer; Michael Yessian, head of production; Marlene Bartos, executive producer.	Yessian Scott Gatteño, mixer	BBDO Moscow	Stillking Films, Prague George Jecel, director

From A Train Wreck To A Fanciful, Purposeful Flight

2K Sports/The Bigs 2's "Two Trains" And Vinamilk's "Balloons" Top SHOOT's Summer Tracks Chart

A SHOOT Staff Report

Major League Baseball star Prince Fielder runs at full speed towards a catcher who braces for what promises to be a tremendous home plate collision. But the impact ante has been upped considerably when it's revealed both players are perched atop locomotive trains that are speeding across the desert towards each other, underscoring the power of baseball as depicted in 2K Sports new video game The Bigs 2.

Meanwhile in a distinctly different spot, assorted balloons, each carrying a carton of Vinamilk, serenely float to the wild blue yonder, filling the sky over Vietnam.

Indeed there's a curious range in mood, speed and mode of transportation represented in the 2K Sports and Vinamilk commercials, which are respectively entries number one and two in this summer's SHOOT Top Ten Spot Tracks Chart.

The Bigs 2's "Two Trains" let's us know from the outset what to expect.



The Bigs 2's "Two Trains"

We're clearly headed for a helluva train wreck. By contrast, we're not sure about the balloons' intended destination in the Vinamilk commercial. That destination, though, turns out to be a most deserving one as the balloons eventually make their way gently back to earth into the hands of disadvantaged youngsters who benefit from the much needed nutrition contained in Vinamilk.

Finishing first in the Summer SHOOT Top Ten Tracks Chart, "Two

Trains" stars Milwaukee Brewers' slugger Fielder, one of the biggest and most powerful men in baseball. From the point of view of a catcher protecting the plate, a collision with Fielder might feel like being hit by a train.

The spot cuts between the accelerating trains and video game footage, and ends with a shot from the game of Fielder blasting into the catcher, sending him and the ball flying. This scene highlights a new feature of The Bigs 2 that allows players to slow the action at

critical points in the game.

Right behind "Two Trains" in the number two slot in SHOOT's quarterly Music & Sound Chart is Vinamilk's "Balloons," which is also featured in this week's "The Best Work You May Never See" gallery. The spot opens on a child riding in a bus, tying a gift bow around an individual mini-carton of milk. He then draws a heart on an inflated blue balloon. Next, he extends his hand out of a bus window, lets go of the balloon—which is now tied to the milk carton—and watches it float skyward.

Another child releases his carton skyward from a balcony.

Soon this act of sending milk carton-carrying balloons to the wild blue yonder repeats itself kid by kid seemingly all over the city.

We then see the balloons hovering above a city skyline that's now densely populated with them.

Next we find ourselves in the countryside where other kids are chasing after the balloons which are now de-

scending. Juxtaposed with slices of everyday country life, we witness scenes of youngsters picking the balloons and their nutritious cargo out of the air.

A voiceover (in Vietnamese) relates: "Every time you buy our milk, we donate a glass to a child in need." As we hear this, we see a boy sipping out of a Vinamilk carton. An end tag carries the Vinamilk logo.

"Two Trains"

Directed by Peter Berg of Pony Show Entertainment, L.A. for Ground Zero, L.A., "Two Trains" for 2K Sports' The Bigs 2 video game relates a story which is conveyed as much through the spot's intricate 5.1 surround sound soundtrack as through its visuals.

The clatter of the trains on the tracks and the urgency of their horns build to feverish intensity as the distance between the trains inexorably shrinks, while the hyper kinetic clicking of players working game control-

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Audio Artisans Sound Off About Their Art, Craft And Experiences

Continued from page 13

and immediacy. I learned at Malcolm Bristow Studios to set up the microphones correctly, to create a mix, to take the time to sweeten sounds, to use compression correctly, to take the time to have a chat with the voiceover person to get him or her in the right frame of mind."

Bristow moved on to The Tape Gallery and took Rapacciolli with him, where their new boss was Lloyd Billing who helped usher in digital sound. Rapacciolli was thrust into the limelight, taking on new technological tools, running mixing and moving into sound design. "We grew from mixing existing sound to creating sounds and jumping into a more immersive audio experience," recalled Rapacciolli.

During his Tape Gallery tenure, Rapacciolli met a couple of other up-and-coming artists, Johnnie Burn and Warren Hamilton, who grew at the company and then went on to launch Wave in '99. Three years later, Rapacciolli joined them at Wave, advancing his sound design career on leading projects, including collaborations with creatives Tom Carty and Walter Camp-

bell at AMV BBDO, London. In this body of ongoing work was Guinness' classic "Swim Black" directed by Jonathan Glazer of Academy, which pitted an elderly Italian man swimming in a race against time—specifically the time it takes to pour a perfect pint of Guinness. Designing sound for that was a challenge which Rapacciolli met, creating an audio tour de force that meshed perfectly with Glazer's visuals.

Bill Chesley

Sound designer Bill Chesley founded New York-based Henryboy in Sept. '08, partnering with executive producer Kate Gibson. Chesley, who had been sound designer/creative director at Amber Music, New York, decided to go entrepreneurial for one overriding reason. "I asked myself, 'Why not a sound design-only shop?'" he said. "There are sound design and music companies, editorial with sound design, mix and sound design. On a philosophical level, sound design is important enough to have its own shop and be its own entity. A lot of people are savvy and understand that sound design is essential. But I still think it can get a bit overlooked."



Bill Chesley

Chesley is bringing along young sound design talent at Henryboy—Andy Brannan who works in conjunction with him on projects, and an intern who's moving up the ladder, Matt Hedge.

Independence is key to the business model. "I didn't want Henry Boy to be doing music or connected with one music house or one editorial or mix house, thus cutting off collaborative opportunities. We want to work globally with other music, editorial and mixing companies."

Among Chesley's recent sound design credits are spots for Sprint and Cheetos out of Goodby, Silverstein & Partners, and Wi via Wieden+Kennedy, Portland, Ore.

Earlier this year the Jordan Brand "Field Generals" :60 out of Wieden, N.Y.—with sound design by Chesley at Henryboy, and editor Neil Smith of Spot Welders—copped an AICP Show honor in Sound Design.

Chesley is no stranger to the awards show circuit, having done the sound design on the original Coke "Happiness Factory" spot for Wieden, Amsterdam, while at Amber. He then did the second year of the "Happiness Factory" work via Amber, and the third installment via Henryboy. His other notable Amber credits include the Sprite "Subliminal" campaign.

Chesley's self-described sound design "epiphany" came with a reference to Martin Scorsese's *Good Fellas*, specifically a scene at the end of the film in which a car drives through suburbia, passing mailboxes at the end of a driveway. "There was a little wind swoosh, and I remember it being referenced by [director] Tamara Jenkins as a sound she wanted to recreate in a film she did while at NYU, back when I was a partner in Giant Lizard Company. Suddenly my eyes were opened to the potential of sound design."

Giant Lizard Company, N.Y., opened in the mid-'90s and started out doing a lot of music for such MTV series as Liquid Television and The Head. Giant Lizard broadened into sound design, and Chesley decided to expand his horizons in that discipline when he moved onto pioneering sound design house Machine Head in Venice, Calif. He set up Machine Head's New York operation, working out of Mad River Post at the time, collaborating with editors there like Michael Elliot and Emily Dennis on high profile projects. For example Chesley did sound design on the classic Jonathan Glazer-directed, Dennis-edited "Frozen Moment" commercial for Nike.

Chesley later moved over to Amber where he had a successful 10-year run.

Now at Henryboy he's looking to diversify the shop into longer-form fare while maintaining its core spot base. And he's already diversified within the ad industry arena beyond broadcast, an example being an entertainingly offbeat viral spot, "Microwave," for Net 10 cell phones and Droga5, N.Y., which earned a Bronze Clio. "There are opportunities emerging across all kinds of platforms for sound design," he affirmed.

Summer Chart Toppers Range From Americana To Vietnam

Continued from page 15

lers provides a nervous subtext.

"There is an immense layering of sounds," said audio post mixer Peter Rincon of POP Sound, Santa Monica. "And they are heard from lots of different perspectives—the trains are going from right to left, then left to right—or you're listening from above the train, or inside. We do a lot of surround panning in the 5.1 version."

In preparing the mix, Rincon worked with scores of sound elements supplied by sound designer Dan Creech of Revolving Blackbird Sound, Santa Monica, and a music track, created by composer Michael Tavera of Tavera Music, Agoura Hills, Calif., that draws influences from Inuit and Tuvan throat singers.

"We did a custom surround mix that utilizes sub-woofers and surround information," Rincon related. "There are times when the train is rushing past the screen, creating wonderful opportunities to push the sound from the front to the rear speakers.

"There is a great scene where the train is heading straight toward you. As it nears the screen, the camera slides around the side and then enters a window. The sound follows all the perspective shifts, creating an amazing immersive experience."

With the spot having no dialogue, the sound design plays an unusually



Peter Rincon

large role in the spot. "The sound really helps to tell the story," said Rincon. "If you couldn't hear the engines, the whistles and so forth, you might be a little lost, but when you hear the drama build and hear the crescendo, your heart starts pounding because you're right there."

"Balloons"

Directed by Douglas Avery of bi-coastal Furlined and produced by production house Sudest in Ho Chi Minh City, Vietnam, for agency Lowe Worldwide, Vietnam, Vinamilk's "Balloons" unfolds to a musical score out of Beacon Street Studios, Venice, Calif., that's a mesh of Asian and Western sensibilities, bringing a magical, charming tone to the proceedings.

Beacon Street composers Andrew Feltenstein, John Nau and Danny Dunlap took advantage of Southern

California's cultural melting pot, going with Lowe Vietnam creative director Robert Cohen to the Little Saigon Vietnamese community in Orange County to tap into the knowledge and artistry of musician/teacher Chau Nguyen.

"This job required that the music had to be authentically Vietnamese," related Feltenstein. "The Vietnam government had to approve the spot first of all in order for it to go on air. And authenticity was a big hurdle to clear to gain that approval. Lowe wanted Vietnamese music with a Western twist. The Western twist wasn't a problem for us. But we had to do our homework in order to capture musical authenticity for Vietnam."

Beacon Street started searching through various channels in order to find an expert in Vietnamese music. Dunlap said he came up with the idea of exploring Little Saigon, which is the largest Vietnamese community outside of Vietnam in the world. The Little Saigon trail led to Nguyen who runs Lac Hong Group, an Orange County school that teaches Vietnamese music to young students, encompassing lessons on such native instruments as the Dan Bao, the Dan Tran and Dan Co. These instruments are for the most part in the strings section with a smattering of percussion.

The Dan Bao, for example, is a single string instrument that's a cross



Danny Dunlap

among several instruments, including a zither and a stringed harmonica. "It's pretty hard to describe," noted Nau, "but it makes distinctive sounds."

Beacon Street also had to be cognizant of music that would appeal to North as well as to South Vietnam. "Certain songs don't fly in both the North and South so you have to be aware of that and craft your music accordingly," said Feltenstein, crediting Lowe Worldwide's Cohen with providing expertise that kept the balance needed in order for the spot to attain universal appeal musically for audiences throughout Vietnam.

Again it all came back to authenticity, affirmed Nau. "We couldn't do work that sounds like some guys in L.A. trying to be Vietnamese.

In visiting musician/teacher Nguyen, the Beacon Street artisans found an adept performer who not only intro-

duced them to Vietnamese music but performed on assorted instruments from that country. "We were in Chau's living room where he laid out his instruments for us and played them," recalled Feltenstein. "We brought a laptop mobile rig with microphones and headphones to capture everything. It was a great learning experience and taste of a different culture. We used his performances, brought them back to our studio and added some Western flavor. That was essentially the process by which we created this score."

Dunlap said that while Chau "taught us, we also saw him during the course of the day teaching the proper playing of the instruments to different students at his school. It must have been around 20 students that day who came in to learn between our sessions. He was generous in letting us hang out. He gave us a taste of Vietnam which allowed us to bring that same taste and style to the commercial."

The audio post mixer on "Balloons" was Jeff Payne of Eleven, Santa Monica.

"Balloons" represented Beacon Street's first venture into the Vietnamese market, yet it clearly has proved successful. At press time, the music/sound house was about to embark on another project for Lowe Vietnam—this one for a different undisclosed client—which will entail bringing hip-hop elements to the project's score.

DDB Chicago's Chuck Rachford, Adam Glickman Talk Emmy

Continued from page 1

year, DDB Chicago earned an Emmy nomination on the strength of a non-broadcast spot. In 2008, DDB Chicago's "Swear Jar" for Bud Light—which debuted on the Bud.tv entertainment web channel—was not only nominated but wound up winning the Emmy. ("Swear Jar" was directed by David Shane who at the time was with Hungry Man and is now at O Positive.)



Chuck Rachford

Creative feedback

SHOOT caught up with Chuck Rachford of DDB Chicago, a creative director on "Magazine Buyer," to gain his reflections on the Emmy nomination. (For the observations of creatives behind other Emmy-nominees this year, see story in SHOOTonline, 7/31.)

"It sounds cliché but being nominated for an Emmy is quite an honor," related Rachford. "It means a great deal because it's based on the work's entertainment value, and also because so few commercials actually earn nominations. We're thrilled to be in that group—one of eight nominees this year. This isn't an advertising awards show with hundreds of finalists, a book that's full of finalists. This is very select company."

To recap (SHOOTonline, 7/17), that company in addition to the DDB Chicago spots (the aforementioned

"Circus" was directed by Joe Pytko of PYTKA) consists of: three commercials from Wieden + Kennedy, Portland, Ore.—CareerBuilder.com's "Tips" directed by Tom Kuntz of MJZ, Coca-Cola's "Heist" helmed by Kylie Matulick and Todd Mueller of Psyop, and Nike's "Bottled Courage" directed by Ralf Schmerberg of @radical.media; Sprint Nextel's "Wedding" directed by Jim Jenkins of O Positive for Goodby, Silverstein & Partners, San Francisco; Hulu's "Alec in Huluwood" directed by Peter Berg of Pony Show Entertainment for Crispin Porter + Bogusky, Miami and Boulder, Colo.; and AmEx's "Airport Lounge" directed by Hungry Man's Bryan Buckley for Ogilvy & Mather, New York.

Getting back to "Magazine Buyer," it is the second non-broadcast spot to gain an Emmy nomination since the

competition became open to work from different platforms. "It was probably an important statement that the Emmy went to 'Swear Jar' last year," observed Rachford. "It showed that commercials are no longer confined to a broadcast category. More of us are getting so much from the Internet."

The web also offers more creative latitude as reflected in "Magazine Buyer," which introduces us to a man who decides to complement his purchase of a six pack of Bud Light with a porn magazine, leading to varied forms of embarrassment for the gent not only inside the convenience store but also on a live TV newscast as a would-be robber bursts in and hold the "porno guy," among others, hostage.

Rachford credited the DDB Chicago creative team—including associate creative director/copywriter Pat Burke and associate creative director/art director Chris Carraway—as well as "a great client, who understood from the beginning we had to push the creative and kept encouraging us to do just that." Rachford added that Budweiser recognizes the importance of the "underground comedy" dynamic and the momentum it can generate virally.

Circus

As for the aforementioned Super Bowl debutante "Clydesdale Circus,"

Adam Glickman, creative director/art director on the job, said that its Emmy nomination means "my relatives are impressed. They've heard of the Emmy Award."

Glickman added that the Emmy recognition is validation that there's a major place for entertainment in advertising—as long as you're true to the brand.



"Magazine Buyer"



"Clydesdale Circus"

Sound Lounge Revamps

Continued from page 4

Additionally Grupp made his first foray into the horror genre, sound designing for a series of Horror Fest feature films.

Furthermore Sound Lounge has diversified into television series fare, having worked on the Atlas Media shows *Art Attack* (which is on the Travel Channel) and *Royal Inquest* (which appears on Discovery's TLC network). Last year Sound Lounge mixed the season finale episode of the FX network series *Damages*.

This diversification reflects Grupp himself coming full circle in that he made his first career mark in features as a sound editor on director Mike Nichol's *Working Girl* and the Warren Beatty-directed *Reds*.

Grupp later successfully moved into sound design for commercials, initially with Coca-Cola's ground-breaking "Max Headroom" campaign.

Sound designer Grupp's latest spot endeavors include an Asthma Foundation PSA as well as an Electronic Arts spot promoting the Fight Night 4 boxing video game.

The Marshall Grupp Sound Design banner continues to be part of Sound

Lounge. Martia Quinn remains producer/head of sales for Grupp.

The Sound Lounge ensemble of talent includes partners/engineers Tom Jucarone (who's profiled in this week's Music & Sound Series), Peter Holcomb and Philip Loeb, and partner/sound designer Grupp.

The Sound Lounge team is backed by two Manhattan studios featuring I3-plus production and mix suites fully equipped with state-of-the-art digital audio technology, including 5.1 Surround capabilities and resources facilitating sound mix for cinema and HD, and ADR/voiceover sessions tailored for large or smaller projects. Sound Lounge is also outfitted with a large sound effects library, accessible on a fast, responsive internal network.

Among Sound Lounge's notable projects over the years are Super Bowl campaigns for E*Trade, Castrol and H&R Block, Academy Award-nominated films such as *Rachel Getting Married* (directed by Jonathan Demme) and *Frozen River* (directed by Courtney Hunt) and the Oscar-winning *Taxi to the Dark Side* (directed by Alex Gibney who is repped for commercials via bicoastal Chelsea).

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Incentives In Play

Texas Seeks Spot Business As Boundaries Blur Between Media

A SHOOT Staff Report

A little less than four months ago, the new Texas Moving Industry Incentive Program was signed into law, containing provisions that apply to commercials and branded content. The initiative offers qualifying commercial projects the opportunity to receive a payment of five to seven-and-a-half percent on eligible Texas spending upon completion of a review of their Texas expenditures.

The base five percent payout on Texas spend applies throughout the Lone Star State, and can be bumped up another two-and-a-half percent for filming in so-called “under-utilized areas.”

Bob Hudgins, director of the Texas Film Commission, related, “With this competitive program, we have seen a significant increase from commercial production companies interested in Texas. Texas also offers up-front sales tax exemptions on most items rented or purchased for direct use in production, as well as refunds of the six percent state occupancy tax on hotel rooms occupied for more than 30 consecutive days, and refunds on fuel tax paid on fuel used off-road.

“With the incentive program, tax exemptions, diverse locations and our production hubs,” continued Hudgins, “Texas continues to be a strong choice for commercial production.

Drew Mayer-Oakes, film marketing manager for the City of San Antonio and director of Film San Antonio/San Antonio Film Commission, assessed that the Texas incentive initiative for commercial production “has proved to be a viable program for producers working in San Antonio. We have a strong commercial crew base, so residency requirements for the program are easily met. And when you combine the incentive with our crew, facilities and equipment rentals, and easy-to-acquire locations, San Antonio makes a lot of sense.

“We are now seeing local ad agencies making a conscious effort,” continued Mayer-Oakes, “to keep production here in San Antonio. Directors and production designers from around the world are finding out that our city is rich with

texture, a variety of locales and looks, and an attitude that makes filming here a cost effective, creatively satisfying experience.”

Janis Burklund, director of the Dallas Film Commission, noted that the additional two-and-half-percent bonus can be attained rather easily with an abundance of qualifying locations.

“We have under-utilized areas within Dallas for instance,” she explained. “For one, areas 30 miles outside the Dallas downtown radius qualify as under-utilized. Also qualifying are pockets in which the median income is less than 60 percent

of the norm in the state. There are many of these pockets and they offer diverse locations and looks.”

Burklund added that the incentives apply to spending in Texas on pre-pro, production and post, and that there’s no cap on expenditures. The threshold for commercials to qualify is within practical reach, set at \$100,000 in Texas spend, with 70 percent of paid crew, cast and extras combined needing to be from Texas.

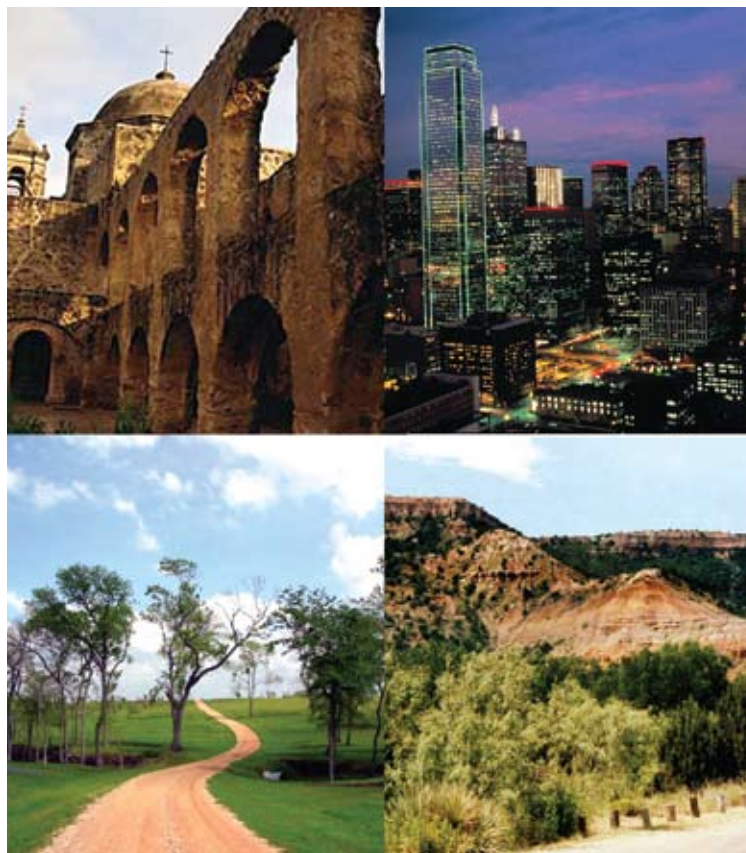
The advertising category also has been expanded to include infomercials, interstitial advertising content, music videos and educational videos. Burklund observed that with new forms being explored in advertising well beyond traditional broadcast commercials, “lines have become blurred even when there’s a distinctly separate category.”

As an example of this, she cited the Texas incentive program’s separate category for video games. Pretty much the same qualifying thresholds and requirements apply to video games as those for commercials.

“We are seeing the advertising community getting into video games as a content form so it’s yet another way for ad people to tap into our incentives,”

said Burklund.

In this same vein, Burklund recalled a sponsored webisode series shot in Dallas that was tied to some television movies for the Lifetime Network, one of which was the telefilm *Inspector Mom*. “Sponsored content is taking all shapes



Top row, left to right: Mission San Jose, San Antonio; City skyline, Dallas; bottom row, left to right: Dos Brisas Scenic Trail, Houston; Palo Duro Canyon, Amarillo

TEXAS PRODUCTION & POST

and forms," she assessed.

Texas' new incentives program is slated for a two-year run or until funding is exhausted. For theatrical motion pictures, the incentives can reach 15 percent on Texas spend.

With the recent introduction of the incentives package, Burklund said it's hard to tell how much new business it has helped to bring in from the advertising industry.

"Sometimes you don't know what the decision is based on to come to Texas. I received a call this morning, though, from an advertising agency because the client had heard about the incentives and wanted to see how to best take advantage of them. And what's an added benefit to all this is that we will be able to better track



Drew Mayer-Oakes

commercials as more of them access the incentives in place.

"What's good," continued Burklund, "is that we have a strong foundation here in terms of commercial production and overall infrastructure. We have had a pretty strong commercialmaking industry in Texas for quite a long time. There are ebbs and flows over the years but even with the at times cyclical nature, the business has been solid, in many respects our bread and butter."

To get a handle on that bread and butter, *SHOOT* surveyed artists and execs with Texas-based production and post houses, asking for an overview of activity. Our request was simply:

Please provide a brief overview of the advertising industry-related work your company has been involved in most recently (feel free to cite specific projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc. You are welcome to also comment on the impact the state's filming incentives program has had on the commercialmaking business and industry infrastructure in Texas.

Here's a sampling of the feedback we received:

Chad Briggs,
partner, Element X Creative

While Element X Creative shared concerns about the economy going into 2009, our versatility allowed us to start the year off strongly. Our team was able deliver several projects for our friends at Pizza Hut, Wingstop, Porsche and Warner Brothers. These projects

touched many delivery and acquisition format from interactive web applications, 35mm, digital cinema and beyond. Recent projects include a HD motion graphics show-open for the WeTV channel's *Girl Meets Gown*; produced by AMS Pictures. *Girl Meets Gown* gave us the opportunity to animate a 2.5D scrapbook-style piece depicting what goes on inside a bride's head as she



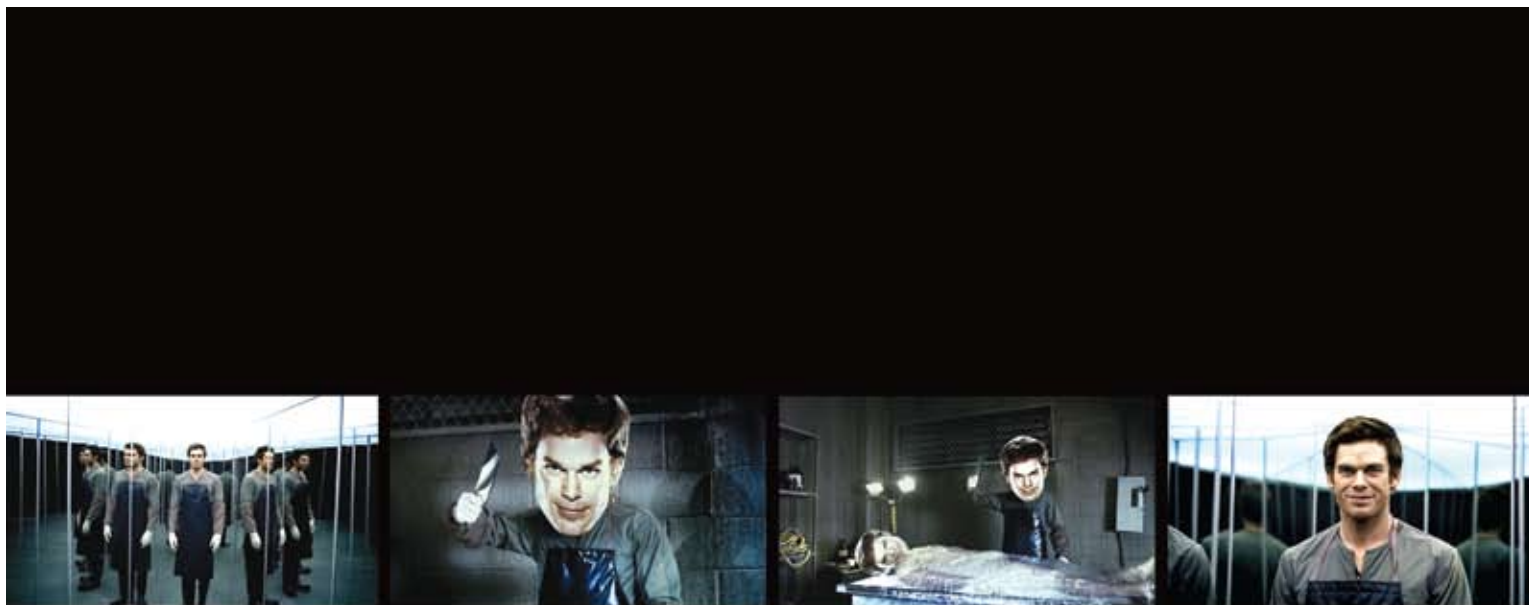
Chad Briggs

searches for the perfect wedding dress. The 3D department kept busy designing some early prototype Terminator robots to complement the well known film franchise mythology.

These robots were then used in the global marketing campaign surrounding the *Terminator: Salvation* motion picture. Our concept artists dreamed up some great ideas for a variety of robots,

which our team then modeled and textured as part of a "fresh off the assembly line" presentation for the fictional Sky-net Research company.

Our company was also able to take advantage of the new Texas film incentives for Season One of our animated series: *Bowlopolis* (<http://www.bowlopolis.com>). *Bowlopolis* is an eight-episode
Continued on page 20



Colorist Kelly Riemenschneider, "Funhouse" promo for Showtime Network's Dexter

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Executives, Artisans Offer Feedback On State Of The Biz In Texas

Continued from page 19

3D series developed for the Bowling Proprietors Association of America and the U.S. Bowling Congress. Designed to increase youth bowler awareness and participation through entertainment, we are happy to report that both goals were achieved and the series has experienced tremendous success.

Richard Gillespie, owner, Fast Cuts

Fast Cuts continues to maintain its role as a leader in creative editorial by adapting to changing trends in the industry. While many projects still include television and radio commercials, there has been a definite increase in web-based content development, graphics, and even production.

Editor Gigi Cone Welch and Dieste garnered a win at the recent AICE Awards for the Nationwide "Lightning" spot. I am currently editing both webisodes and television campaigns



Richard Gillespie

for Bojangles' Restaurants with Eric Mower and Associates.

Stein Mart partnered with editor Michael Oleksinski for their recent package of television spots. South Padre Island Tourism utilized four different mediums, including RED, for a new series of spots edited by Kristina Z. Cruse.

The design artists at Fast Cuts also recently completed a couple of graphics and compositing intensive music videos for hot new artists Caitlin Crosby and Shwayze.

You may also have seen some of Fast Cuts' graphics genius on the Nickelodeon TV network.

The newest Fast Cuts creation is Fuzzball—a group of our young talent working under the banner of "You bring the idea, We'll do the rest." Fuzzball hit the ground running with a Roy Bennett music video directed, photographed, edited, composited, sound-designed and mixed by this youthful, yet extremely talented group. Recently, the boundless energy and creative problem-solving that defines the Fuzzball team produced an intensely realistic re-creation of a FBI/police raid video for the Internet.



John Gilliland

John Gilliland, president of AICP Southwest, executive producer and partner, Directorz

While business this year has definitely been affected by the economy, overall we're staying very busy. All of our directors have been working consistently, shooting national work for Macaroni Grill, Denny's, Purina, Conoco Phillips, The Salvation Army, and Nestle.

Budgets continue to be an increasing challenge, so maintaining great relationships with advertising agencies as well as clients are more important than ever before. We do this by always delivering a consistent, quality product and experience.

The film incentive program promises to help draw work to the State of

Texas. Right now, they are still working out the kinks, so until payments are made in a more timely manner, I don't see much of an impact on commercial business in the state.

Once we know we will receive the incentive money in a timely manner, we can pass those savings onto clients, and help attract business to the state. I'm assured the state has addressed this issue and payments will now start to be processed much more quickly.

Brent Herrington, editor/partner, 3008

3008 is a creative commercial editorial house in Dallas, utilizing off line, on line, graphics, and recording/mixing for our clients.

We work on national and regional advertising campaigns, ranging from accounts such as The Home Depot,



Brent Herrington

Ford, Hasbro, Advance Automotive, McDonald's, Game Stop, Boost Mobile and many others.

As to the state's incentive program: It is a great beginning. Attracting production and postproduction to Texas is terribly important in this extremely competitive industry.

The work will go to the people who want it the most, and make an attractive and pro-active place to get the

Texas Directory

To access the rich range of diverse locations in Texas as well as information on filming incentive programs, here's a directory of film commissions with contacts and website addresses. Incentives in the Lone Star State apply to varied filmmaking disciplines, including commercials and branded content.

Texas Film Commission
Office of the Governor
Bob Hudgins, Director
<http://governor.state.tx.us/film>

Meg Gould, Assistant Director
Jan Thomas, Location Coordinator
info@filmdfw.com
www.filmdfw.com

Texas Moving Image Industry Incentive Program
<http://governor.state.tx.us/film/incentives/miip/>

El Paso Film Commission
Susie Gaines
sgaines@elpasocvb.com
www.elpasocvb.com

Texas Regional Film Commissions
Amarillo Film Commission
Jutta Matalka, CTP
jutta@visitamarillotx.com
www.amarillofilm.org

Houston Film Commission
Rick Ferguson
Alfred Cervantes
rferguson@ghcvb.org
acervantes@ghcvb.org
www.houstonfilmcommission.com

Austin Film Office
Gary Bond
gbond@austintexas.org
www.austintexas.org

Northeast Texas Regional Film Commission
Ron Hollomon, Director
Belinda Blalock, Administrative Assistant
netrfc@gmail.com
belinda.blalock@yahoo.com
www.netexasmovies.com

Brownsville Border Film Commission
Peter L. Goodman, Film Commissioner
peter@cob.us
www.filmbrownsville.com

San Antonio Film Commission
Drew Mayer-Oakes, Director
Drew.Mayer-Oakes@sanantonio.gov
filmsa@filmsanantonio.com
www.filmsanantonio.com

Corpus Christi Film Commission
Kimberly Lemley, VP/Tourism Marketing & Media
Amie Hacker, Communications Manager
klemley@cctexas.org
amieh@cctexas.org
www.corpuschristicvb.com

South Padre Island Film Commission
Mary K. Hancock, Film Commissioner
maryk@sopadre.com
www.sopadre.com

Dallas Film Commission
Janis Burkland, Director



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JP McLean,
executive producer,
ANDTRANSFER

ANDTRANSFER has most recently completed regional and national commercials for LatinWorks, Uproar, GSD&M Idea City, Ackerman McQueen, and TracyLocke to name just a few. Our latest commercials have included, Burger King, Popeye's Chicken, Bud Light Lime, the Texas Lottery, Domino's Pizza, Hasbro, Pier 1, Taco Bueno, Taco Cabana, AT&T, Nationwide Insurance, and many more.

We've also been involved in a couple of major campaigns for Nike-Brand Jordan, and most recently The Nike "Driven" campaign.

This fall is shaping up to be a busy

one as we have just dedicated one of our three suites to full Digital Intermediate, via Da Vinci Resolve..

This offers our clients fast and easy color grading of all file-based footage (Genesis, Phantom, etc.) and especially allows us to work natively with r3d files for the RED digital camera which is growing in prominence.



Norry Niven

Norry Niven,
partner/director,
Stone Core Films

Our goals have always been to create the best work possible, no matter where, no matter what budget.

Because of constant striving, we were just honored at the Association of Independent Commercial Produc-

ers (AICP) Show (in the Production Design category for Showtime Networks' "Funhouse," promoting the series Dexter), Promax, BDA and New York Festivals for a variety of spots we shot over the past year.

Nearly everything we shoot is a national spot and we're very proud of the work we're currently doing for such clients as Electronic Arts, Hasbro, Albertsons, PetSmart, Showtime Networks and Fox.

We've been fortunate enough to shoot the majority of our work in Dallas, making the most of the area's vast resources and incredible crews.

The incentives are a great thing to look at in the broad perspective. Texas is lucky to have them and they can be a powerful tool for any commercial budget, making Texas commercial production very attractive. Something we've always known, no longer a secret, is that it is truly attractive as a place to make great spots, not just inexpensive ones.

Jack Waldrip,
senior editor/principal,
charlieuniformtango

We indeed feel very fortunate to



Jack Waldrip

be working quite steadily this year-- knock on wood!

Our business model has been changing over the last couple of years and I credit that with giving us the ability to flourish in the midst of this quite challenging climate.

In addition to our editorial and finishing services, we added a very talented young director named Jeremy Bartel to helm our new production arm - Liberal Media.

Also, we have added digital production and Internet services to our overall company arsenal.

Digital Tango, headed by former advertising agency and interactive creative director Matt Manroe, can help consult, design and produce online projects such as banners, web content,

and microsites.

Now we can truly package a 360 solution for any client needs.

On the editorial front, we're currently cutting a Fruit of the Loom advertising campaign as well as varied work for Conoco/Phillips, Amstel Light and AT&T.

Among the projects that we've completed so far this year, have been Volkswagen, Home Depot, Superpages, Buffalo Wild Wings, Rent A Center, Burger King and Zales.

We had an American Airlines commercial short listed at the Cannes Lions International Advertising Festival, and another American Airlines spot is up for an Emmy Award.

Liberal Media has also been quite busy on the production side with a campaign for TXU, as well as some viral commercials for Starbucks, and Internet work for clients Superpages and the nonprofit Susan G Komen Breast Cancer Foundation.

Digital Tango is currently turnkeying a microsite for State Farm Insurance that involves live action, editing, animation and Flash. Other digital work includes Yellow Pages and Nokia.



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Famous Creates Y&R Website

Continued from page 4

geons on a green cyc wall with the RED camera at 4K.

Using After Effects and Flash, the site is able to track the message entered by the user so it transcribes exactly onto the handler's corresponding piece of paper. This fine touch adds an personalized feel to the message relaying process.

Famous developed the website's introduction using a combination of Flash and Flex on the front-end with a custom back-end content management system developed in ASP.NET and powered by a SQL Server database.

Led by Famous' Michael Marina, the technical team man-

aged to achieve Y&R's goal of marrying the two sides of the business—creative and analytical—using a line that the user drags back and forth.

While the analytically inclined left side of the featured brain displays information about the agency and its work in text format, the creative right side encompasses a variety of interactive modules including the Luchador flash game, dynamic data visualizations corresponding to Y&R news articles, a refrigerator with movable magnets, Flickr-powered image galleries, and much more.

"Creating the dynamic data-visualizations for the news sec-

tion was one of the most difficult components of the site," said Marina who added that the mathematics "required to dynamically graph the information in such a stylized format was especially tricky."

Nancy Aviram, who serves as Y&R's executive director of content production, said that the Famous team had "both the technology and the talent to help us beautifully execute [and do justice to] our idea of left and right brain thinking."

Aviram was part of an ensemble at Y&R that included such colleagues as creative director/art director Neil Heymann, and creative director/copywriter James Maravetz.

Equity, SPAA Spar Over Foreign Work

Continued from page 4

to an Equity invite for further discussion. He noted that in their last communicate, SPAA "advised us they were prepared to negotiate a new agreement covering anything other than money. But money is a central issue that needs to be addressed."

Whipp said he shares SPAA's desire to keep and attract more offshore production. But he affirmed that SPAA pulling out of the contract unilaterally sans consulting with Equity is no way to do that.

Brown, however, claimed that SPAA has expressed strong concerns

to Equity about the labor contract dating back to '07 when it was becoming apparent that Australia was losing a major share of foreign business.

Whipp said at press time that Equity was preparing for possible picketing of casting agents and/or commercial productions seeking to engage performers in breach of the strike.

Brown meanwhile noted that SPAA, if need be, could formulate and release contingency plans this week for producers in response to the strike.

Whipp said so-called "contingencies" like trying to get Equity members to break ranks and work, or bringing

in foreign performers won't fly.

"If I'm an advertising executive in Chicago or New York," conjectured Whipp, "the last thing I want is uncertainty if I'm considering producing a commercial in Australia. We would like to create certainty by getting back into talks for a contract."

Brown observed that the "strike" that truly concerns him is the one being conducted by "our offshore clients who are no longer working here. If we cannot attract foreign work, then what are the actors striking against? There's little or no work to strike unless we make some changes."

DK Hires Interactive CD Erik Reponen

LOS ANGELES—Digital Kitchen has hired Erik Reponen as interactive creative director in its Los Angeles office. Reponen will strategize and pursue opportunities for Digital Kitchen as the company further immerses itself into the world of alternative media. He will also help lead the Digital Kitchen team in their work for AT&T U-Verse.

Reponen most recently oversaw in-

teractive and brand identity development and design as VP of branding and innovation at Ripe Digital Entertainment (RDE), an ad-supported multi-platform entertainment company that targeted males 18-49 across three lifestyle verticals

An expert in marketing-based web development, integrated campaigns, branding and identity, Reponen

played a major role in bringing the RDE websites to new levels by expanding the site opportunities for advertisers, increasing interactive capability, delivering higher quality video and expanding user syndication in a scalable, open platform. As a result, the web properties were transformed from a value-add for advertisers into the primary source of revenue for the company, which was backed by Time Warner and Hearst

Reponen has served as an art director and creative director in the interactive space over the last decade. His prior positions include director of interactive at Transistor Studios, an original founder of the Los Angeles based interactive agency BIG Interactive, senior art director for IPC's Zentropy Partners, and interactive and branding creative consultant at nomospace and various interactive studios.

Digital Kitchen is a hybrid creative ad agency/full service production company, which maintains offices/studios in New York, Chicago, Seattle and Los Angeles.

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street talk

California's fiscal crunch has resulted in the closing of certain state government services and agencies for designated days during the course of each month—and the film industry has not escaped the cutbacks. For example, starting last month and continuing through June 2010, the California Film Commission is slated to be closed the first, second and third Fridays (a.k.a. furlough Fridays) of each month. Due to the shortened work schedule, all film permit applications must be submitted four business days prior to the first prep/shoot day. For road closures a meeting is required at least 12 business days in advance of a prep/shoot....Paranoid US, based in Los Angeles, has signed the French directorial collective, AB/CD/CD (Arnaud Boutin, Camille Dauteuille and Clement Dozier), whose work spans commercials, music videos, shorts, media for theaters and even a video installation. Among the directing collective's recent credits is a music video for Lily Allen...Los Angeles-based independent advertising agency David&Goliath has hired Howard Herrarte, formerly of Hill Holliday, New York, as senior art director, and copywriters Greg Szmurlo, who had been at Cutwater, San Francisco, and Noah Phillips, previously with Barkley in Kansas City, Mo....Peter Jennings has been named director of photography at independent digital production studio thelab, which is based in New York with an office in Los Angeles....Editor Marc Stone has joined Dallas house 3008. Stone comes over to 3008 after eight years at N20, Dallas, where he cut for such brands as Red Lobster, The Home Depot, Corona, Nissan, BC Powder, Farmer's Insurance, National Pork Board, and the Salvation Army....

report

Innovative Artists, Santa Monica, has signed DP Robert (Bob) Gantz for features, TV, commercials and music videos. Gantz shot Sprint's "Wedding" which was nominated for a 2009 primetime spot Emmy Award. "Wedding" was directed by Jim Jenkins of O Positive for Goodby, Silverstein & Partners, San Francisco....Montana Artists Agency, Santa Monica, has hired Nick Malkin as head of the commercial/music video department, representing a roster of DPs, production designers and costume designers. Malkin joins Montana after working alongside commercial agent Robert Arakelian at United Talent Agency under production department head Wayne Fitterman.... Production designers Benji Bamps and David Max have signed with bicoastal New York Office for representation in commercials, music videos, film and television....DP Matthew Libatique is now available for commercials via United Talent Agency after wrapping principal photography on *Iron Man 2*....DP Jeff Cutter becomes available for commercials via WME Entertainment after completing principal photography on *Nightmare On Elm Street*...

bulletin board

>September 10-15/Amsterdam: IBC. www.ibc.org
 >September 21-25/New York, NY: Advertising Week. www.advertisingweek.com
 >October 5-9/Cannes, France: Mipcom confab. www.mipcom.com
 >October 30/Los Angeles, CA SHOOT Magazine's "Music for Commercials" panel at Billboard/Hollywood Reporter Music for Film & TV Conf. SHOOT panel/SHOOT panel sponsor info: rgriefer@shootonline.com. event registration info. www.billboardevents.com
 >October 31-Nov. 3/Los Angeles, CA. AFICI Cineposium. www.afici.org

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