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Monday Morning Quarterbacking

Agency Creatives Assess Super Bowl Commercials



A SHOOT Staff Report

TAMPA—While the Pittsburgh Steelers' rousing victory over the Arizona Cardinals kept viewers on the edge of their seats until the very end, the question we posed to agency creatives was whether the Super Bowl commercials lived up to the game in terms of retaining audience interest.

The responses were a mixed bag with most characterizing this year's crop of Super Bowl spots as lackluster yet some felt the level of creativity was up as compared to the past couple of years.

This year, though, is quite different in that we are in the throes of a recession, which has impacted our collective psyche. This arguably makes it an even more daunting task to break through to prospective consumers no matter what the target market.

Is humor welcome? Is sentimentality the wrong chord to strike? Is the hard sell advisable? Does spending \$3 million on a 30-second Super Bowl time slot carry an inherent backlash in light of so many people struggling to make ends meet?

Furthermore there's the Big Game dynamic of consumer-generated fare which reached new heights as Doritos' commercialmaking contest yielded "Free Doritos," a comedy spot which topped the *USA Today* Ad Meter. For taking the number one slot in the noted poll, the Herbert brothers from Batesville, Ind., who made "Free Doritos," won a \$1 million prize from Doritos.

As it has over the years in this survey, *SHOOT* talked with creative folk whose agencies did not have any spots on the Super Bowl so as to get an unvarnished, apolitical perspective on 2009's Big Game advertising. Here's a sampling of what they had to say:

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Ogilvy In Harmony With Estelle

By Robert Goldrich

NEW YORK—In this week's Music & Sound Series feature, *SHOOT* explores two of the most recent ways in which the advertising sector and recording artists have come together, including the Lincoln MKS campaign that debuted during the recent Grammy Awards telecast on CBS.

Yet another example was evident during a pre-Grammy event on the E! cable network covering the arrival of celebrities on the red carpet. Debutting during that E! show was a commercial, "Dancers," for Kraft brand Crystal Light featuring an excerpt from "Star," a new song by Estelle (a.k.a. Estelle Swaray).

"Dancers" in turn drove traffic to a special website—upumpitup.com—where visitors can access a full-length version of "Star" which isn't otherwise available until March when it goes on sale online via such outlets as iTunes and Amazon.

Beyond it being in the commercial, part of the song could also be heard during the lead-in to one of the E! show segments.

The connection between Crystal Light and Estelle was struck between Atlantic Records (which maintains the vocalist's Homeschool label) and New York-based Ogilvy Entertainment, an Ogilvy & Mather unit. And

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SAG, AFTRA To Come Together For Spot Negotiations

NEW YORK—When commercials contract talks begin next week (at press time they were slated to get underway on Feb. 23 in N.Y.), the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) will present a united front, jointly negotiating with management, represented by the Joint Policy Committee (JPC) of the Association of National Advertisers (ANA) and the

American Association of Advertising Agencies (AAAA).

The current pact is scheduled to expire on March 31 after SAG, AFTRA and the JPC agreed to a five month extension last August. (The contract was set to expire on Oct. 31, '08.)

While SAG and AFTRA jointly negotiating a spot contract has been the longstanding norm, their coming together this time around represents an

accomplishment given the acrimony between the two unions.

The bad blood dates back to AFTRA splitting from SAG last year to negotiate and then reach agreement on its own contract with the Alliance of Motion Picture & Television Producers (AMPTP)—and SAG's subsequent campaign to get AFTRA members, most notably those in AFTRA ranks who are also SAG members,

to vote down that contract but to no avail. Meanwhile SAG has yet to come to an agreement with AMPTP studios and producers on a feature/television contract and the machinations within the union continue as regularly chronicled in *SHOOT*.

When AFTRA members approved their union's contract with the AMPTP last summer, Roberta Rear-

Continued on page 21

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Luis Mayorga
Associate Designer
mayor@optimus.com

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EDITORIAL

Publisher & Editorial Director

Roberta Grier

203.227.1699 ext. 13 rgrier@shootonline.com

Editor

Robert Goldrich

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

Christine Champagne
Millie Takaki

ADVERTISING

Display Advertising Inquiries

ads@shootonline.com

203.227.1699 ext. 13

Advertising Production

Gerald Giannone

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699 ext. 11 mmorgera@shootonline.com

OFFICES

Main Office

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

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Fair Play

Consider it a mini-trend in this column thus far for the new year. We kicked off '09 covering a project outside the spotmaking world that is near and dear to director/editor Larry Bridges of Red Car—a series of video conversations with leading authors as part of the National Endowment of the Arts' Big Read initiative (SHOOT, 1/30).

This time around we explore a project that director Danny Levinson of Moxie Pictures describes as being “close to my heart”—*Uneven Fairways*, a documentary that he wrote and directed, and which recently debuted on The Golf Channel with repeat airings scheduled. Pete McDaniel (who is author of the book *Uneven Lies*) was a co-writer of the documentary which tells the story of African-American golfers who were not allowed to compete in PGA tournaments so they went off on their own and formed the United Golfers Association with competitions on mostly tattered municipal courses. Sponsorships were non-existent, there was little or no prize money yet these players, mostly men but some women as well, golfed for the love of the game.

In many respects there are parallels to baseball's now legendary Negro Leagues, particularly in terms of

them, his father would likely have not had access to the game, meaning that Tiger in turn would never have gravitated towards golf.

Director/writer Danny Levinson's documentary *Uneven Fairways* sheds light on an overlooked yet important piece of civil rights history.

many of the players having the talent to compete at the highest professional level but not permitted to do so because of their skin color.

Levinson interviews many of the forgotten African-American pioneers of the game, as well as today's greatest star, Tiger Woods, who credits his very career to the players who preceded him by decades, including Charlie Sifford, James Black, Pete Brown, Charles Owens and untold others.

Woods observed that if not for

Stanley Mosk who played with Sifford at the Hillcrest Country Club. Mosk saw Sifford's talent and said that if the golfer played that well at an upcoming PGA tourney at the Wilshire Country Club in Los Angeles, he'd have a chance to win.

Sifford informed Mosk that the PGA has a Caucasian-only rule which prohibited him from competing. Mosk contacted the PGA and said if they continued to enforce that rule, they would have to move the tour-

name out of the state. At first the PGA planned to do just that but the public attention brought the NAACP and others into the fray. Sifford got to compete in the California tournament and holds the distinction of being the first African-American to receive a Tour Card. He became known as the “Jackie Robinson of golf.”

Moxie Pictures produced *Uneven Fairways*, which was executive produced by The Golf Channel.

From a business standpoint, said Levinson, the project also represents a bit of a breakthrough as commercial production houses look to diversify. Moxie and The Golf Channel are sharing revenue, partnering on distribution and can feel gratified about shining the spotlight on an important, otherwise overlooked part of civil rights history.

POV



Sundance '09

I write about the festivals themselves and I leave the critique of the films to the experts (the nerds who sit in the theater all day and write big reviews that we cannot understand). Lets talk people and the mood of Sundance.

OK enough of the bitching that it's all about Hollywood releases and not what it used to be. Sundance has become a huge success. This place is happening. Filmmakers from all over the world come here to look, talk, share and some actually learn. I felt that people were optimistic about the future. More young people here, except for me, and that's a good thing. More room in the restaurants. Good for being able to talk to strangers about film, bad for the owners and the cabbies. Back to the bitching. It seems that if your film gets in, it's a well run festival. And if not, it sucks. This festival works. It does what it was designed to do. It gives us a sense of the direction that movies, documentaries, shorts, indies are all going in both creativity and production. Is big in? Or is small? People or style? Reality or fantasy? Comedy or tragedy? Or maybe everything at once. This year I felt like it was everything at once.

The mood was a kind of cynical

hope for the industry. The movies themselves also reflected this mood. “When all around us sucks, entertain me.” This festival also does what is most important. It brings filmmakers together in one town to actually talk and stop texting. Well not everyone. I sat next to one woman who was texting the entire movie under her cheap fur coat. Let's outlaw bluetooths and texting for a 24-hour period and see who's left standing. Less parties, money I guess. More real people dramas and documentaries. Better live music and the food is always good. The women at the box office are amazing. And the Ray-Ban ladies made my day, but not my night.

The weather was too hot. The skiing (don't let Chris Cooney read this) was wet but fun. Not as many drunks, but I am going to bed earlier. Not a big ad presence week two. I may be in the minority but we need to be here. The lines between films and advertising are shrinking and because both reflect the mood of a country and a culture, we need to share more and not just when we have something showing here. My favorites: *Humpday*, about two straight guys making a porn (sounds like me and Ferg), *Afghan Star*, *In the Loop*, *Pulse*, *Heart of Stone*, and *Helen*.

We need to step outside our own whiney hiney ad world and see what's going on. We keep talking about the new and nobody is doing it. We want to expand advertising. The only way to do that is to get out of advertising and go interact with other forms of entertainment: music, film, sports, sex. Yeah money's tight in the film business just like in the ad world. But shooting tight with a good story is still a great formula for success. Movies about

people. Tight shots of faces. No more than two or three people in a scene. Limited locations. Documentary-style cinematography. Smaller crews. Performance and story are driving the bus. Real life situations. I feel this is the direction we are also moving into in ad land. Enough texting and cross consultants. Think man, think.

The film business needs Sundance. [Tom Mooney is president of N.Y.-based production house Moon.]

Flash Back

February 27, 2004 Directors Richard Sears and Alain Gourrier have signed with Tate USA, Santa Monica for exclusive U.S. spot representation....Director Thomas Krygier has joined A Band Apart, L.A., for representation worldwide, except for Europe....Director Joel Pront, who continues to be handled Down Under by Sydney-based Goodoil, has secured his first stateside representation, signing with bicoastal Go Film....Director Lisa Yu has joined Bent Image Lab, Portland.... Editor Mark Hutchinson has come aboard The Blue Rock Editing Company, New York....

February 26, 1999 Bicoastal Flying Tiger Films has signed New Zealand-based director James Holt for his first exclusive U.S. spot representation....Commercial director and former agency creative June Manton has joined N.Y.-based Open Frame Productions.... Mark Yang, who had been with N.Y.-based Post Perfect since 1992, most recently as VP of production services, was named exec producer at Crush Digital Video, N.Y. Both Post Perfect and Crush operate under parent company New York Media Group....

PEOPLE & PROJECTS

Director Chuck Bennett, EP Andrew Denyer Join trio

LOS ANGELES—Director Chuck Bennett and his long-time executive producer Andrew Denyer, both formerly with Big Lawn Films, have come aboard Los Angeles-based trio films headed by executive producers/owners Taylor Ferguson and Erin Tauscher. A comedy/storytelling director and former agency creative, Bennett launched Big Lawn in 2003 with Denyer joining the shop as COO/exec producer at the beginning of '05 after freelance producing regularly for Bennett over the years.

Big Lawn shutters with its financial

selected to shoot a high-def short for the Sony "Dreams" project.

Bennett recently wrapped a Lowe's campaign with BBDO N.Y. At press time he had been awarded his first job under the trio banner, a five-spot Southwest Airlines campaign for GSD&M, Austin.

A self-proclaimed ad junkie, Bennett's directorial style is steeped in the concept of observational comedy. Driven to connect with and engage audiences, Bennett relies on his acute awareness of the oft-subtle quirks and details of human nature. His work also

Stein Robaire Helm. Then they firmly established themselves as a creative team at TBWA\Chiat\Day, L.A., moving up from art director and writer, respectively, to managing partners/creative directors. During their tenure, Bennett and Williams began to co-direct select projects for the agency.

Bennett and Williams then jumped over to the production house side, joining Crossroads as the directing team Chuck & Clay in 2000, helming assorted jobs. Then in '02 each went solo, with Bennett staying at Crossroads and Williams joining MJZ. The next year Bennett founded Big Lawn.

Now Bennett and Denyer are also looking to usher in new opportunities at trio that extend beyond traditional advertising borders, including a return to short film fare. Bennett's previous two shorts, *Expecting* and *Lemons*, entertained film festival audiences around the country.



Big Lawn Films closes with its obligations met, freeing Bennett to fully focus on directing at trio.

obligations honored, freeing Bennett to place his full creative focus on directing at trio. Over the years, he has helmed ads for assorted national brands including Campbell's, Splenda, Pizza Hut, Taco Bell and Subway. He was also one of the first directors

displays prowess in visual storytelling.

Agency roots

Bennett first gained industry prominence as an agency creative. He and Clay Williams started out as an art director/writer duo, first at now defunct

Savant Secures Dirs. Borgato & Berte

HOLLYWOOD, Calif.—Italian directing duo Borgato & Berte (Paolo Borgato and Tommaso Berte) has signed with Savant Film for exclusive U.S. spot representation. Savant, headed by partners/executive producers Joby Barnhart and Jamie Miller, becomes Borgato & Berte's first stateside commercialmaking roost. The helming team continues to be handled by independent reps in Europe.

Borgato & Berte is known for bold visual work as reflected perhaps most notably in "Human Machine" for Freddy's athletic wear out of Milan agency United, which helped earn the duo a slot in the 2007 Saatchi & Saatchi New Directors Showcase at Cannes.

Messrs. Borgato and Berte have a diverse history in filmmaking. Borgato spent 10 years as a production manager, editor, and 1st assistant director on feature films. Berte attended film school in France, before returning to his native Italy to work as a producer. The pair met while producing commercials in Milan in '04, and soon began collaborating behind the camera.

In 2005, "Schoolbus," the duo's PSA for Save The Children earned accolades and launched them internationally. Borgato & Berte have since directed spots for such clients as Vodafone, Volkswagen, Sprite and Ikea.

"The work of Borgato & Berte has a distinct and inventive flavor, and we

look forward to getting their names out in the U.S. market," said Miller.

The duo joins a Savant roster that includes Neil Abramson, Carolyn Chen, Sega, Nelson Cabrera, Jimmy Diebold, Matthew Welch, and Wreck.

Abramson, whose feature *American Son* debuted at last year's Sundance Festival, has since seen that film—which centers on a young Marine about to depart for Iraq—premiere on the Starz network earlier this month.

During this past year after wrapping *American Son*, Abramson returned to the commercialmaking arena with projects for clients that include Verizon, Merrill Lynch, Pontiac, Walmart, Cadbury and Nstar Energy.

Director Eric Heimbold's Spec Commercial Turns Super

LOS ANGELES—For director Eric Heimbold, whose spot-making roost is Venice, Calif.-based Wild Plum, the third spec spot proved to be the charm. Not that the first two weren't successful in their own right, the first being an ambitious car job for Nissan based on a concept from creatives at TBWA\Chiat\Day, and the next being a comedy spot, "Strip Poker," for Centrum Silver Vitamins that earned inclusion a couple of years ago into *SHOOT's* "The Best Work You May Never See" gallery (4/27/07).

But Heimbold's latest spec endeavor, an entry into the Doritos' "Crash The Super Bowl" contest, scored a major coup in the form of \$3 million ad slot in this year's Big Game telecast on NBC. Though it didn't win the contest, Heimbold's "Power of the Crunch" spot generated enough buzz among online voters and presumably within Doritos' parent company PepsiCo/Frito-Lay that the decision was made to air the commercial on Super Sunday. "Power of the Crunch" not only finished second in the Doritos contest (from



Eric Heimbold

nearly 2,000 submissions), but also earned the number five slot in the high-profile USA Today Super Bowl Ad Meter.

Heimbold's spot, which he both conceptualized and directed, is a comedic yet cautionary tale centered on the theme of ultimate power ultimately corrupting the person who wields it. A young man enjoying a bag of Doritos finds that his every wish comes true. He takes a bite of Doritos and a sudden gust of wind blows the clothes off of an attractive woman walking down a city street, reducing her attire to frilly undergarments.

The next bite of Doritos causes an ATM machine to spew

out cash to our guy as well as bystanders.

A policeman then arrives on the scene but before he can restore order, another chomp of Doritos results in the law enforcement officer being transformed into a monkey.

As our Doritos-crunching protagonist revels in his new found power, he finds that his bag of chips is empty, at which point he is run over by a fast-moving bus.

Heimbold put together a grass-roots crew of colleagues, called in favors, and pretty much self-financed the spot, getting extensive production support from Wild Plum. Among the other key contributors was Los Angeles-based SIM Video, which donated a RED digital camera and top flight lenses.

This was Heimbold's first RED experience and he was favorably impressed with the results during a one-day shoot in downtown Los Angeles. The director worked with cinematographer Tony Molina.

The Wild Plum ensemble
Continued on page 21

Launch of VES Northeast Section Could Be In Offing

NEW YORK—Momentum is building for the launch of a Visual Effects Society (VES) Northeast section spanning artisans and professionals in New York, New Jersey, Pennsylvania, Massachusetts and Connecticut.

At press time a petition was being circulated with the goal of gaining 50 member signatures, the minimum needed to form a local VES section or chapter. Key movers in the Northeast include Vico Sharabini, VFX director/partner at Rhino, and his company colleague, COO/executive producer Camille Geier. Rhino maintains VFX/animation/design studios in N.Y. and Stamford, CT.

Melissa Sherman, a membership and special projects coordinator at the Encino, Calif. headquarters of VES, noted that New York-based freelance VFX supervisor Eric Robertson has been a long-time champion of a New York and then a Northeast section. Rhino, though, has given recent impetus to the initiative, breathing life into the idea and moving it closer to becoming a reality. According to Sharabini, Autodesk has expressed a willingness to sponsor the Northeast section when it comes to fruition.

Sherman noted that also playing an important role in helping to get the ball rolling was Los Angeles-based VFX supervisor Mark Stetson, a VES board member and chair of the membership committee.

According to Sherman, Stetson observed that the VES' Australian section covers a geographical circumference larger than New York, meaning that the VES should think more expansively in terms of organizing on the East Coast. This made garnering a minimum of 50 members an easier proposition by bringing five states into the equation rather than just confining the territory to VES professionals in New York.

Once the petition with 50 or more signatures is completed, it will be submitted to the VES board of directors which has the power to approve the formation of a Northeast section. If that authorization is secured, the region would then have to hold an election for officers and Northeast board members.

"There is a growing visual effects community here," said Sharabini. We are bringing features into New York City which is work that was not being
Continued on page 21



Vico Sharabini

Lance Acord

Cinematographer, director, philosopher, visionary

Like any artist working in any medium, the material you work upon is part of the creative process. And it's what I find in working with film that I truly cherish and enjoy.

"I don't consider shooting digital, unless it's supposed to look like digital."

Creative control. It's the one thing everyone in this business wants. Film gives it to me. I can push it a few stops, work through tough lighting situations, play with the processing, experiment with emulsions, and get a lot in-camera that would be difficult to duplicate in post. And it's got that look. You know, that film look. HD has its place, but I rarely spec a job where I would choose it over film.

Lance Acord refuses to compromise.

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Gentlemen's Agreement For U.S. Spots

LOS ANGELES—Gentlemen, the directing duo comprised of Brett Snider and Billy Federighi, has signed with Bandito Brothers for exclusive U.S. spot representation. The team entered the spotmaking arena two years ago, winning ad contests for Doritos and Converse. Doritos' "Mousetrap" aired during last year's Super Bowl broadcast, ranking number four on the *USA TODAY* Ad-Meter. Gentlemen has since directed projects for Kellogg's, Cici's Pizza, Hormel and the Kentucky Lottery.



Snider (l) and Federighi

rate lives: Snider behind the counter at Kinko's and Federighi as a set P.A. for production companies such as Villains and Smuggler (where he first met Bandito Brothers EP Jeff Rohrer). When Snider and Federighi decided to try directing, something clicked. As Gentlemen, they wrote, directed, and edited a 16mm spec for Converse: "The Original" which won the brand's worldwide contest and ran nationally. Doritos "Mousetrap" followed.

When the directors showed their work to Chicago agencies DDB and Leo Burnett, they were determined to stand out and parlay the screening into actual work. The guys constructed a wooden two-foot by two-foot diorama

depicting themselves as centaurs perched atop snow-capped mountains. A recorded track related their long and arduous journey from the hinterland to Chitown. The stunt and the work made an impression and Leo Burnett gave Gentlemen a 50K budget for a Kellogg's animatic. The project, "Toothosaur," became a national spot.

Gentlemen comes aboard Bandito Brothers—which is active in varied disciplines (features, TV, branded entertainment, videogames)—on the heels of its opening a spot division.

As an independent creator, producer, manager, and distributor of audiovisual content, Bandito Brothers has constructed a business model that also includes full in-house HD post, which is becoming a valuable asset in the new media landscape.

"As the ad industry evolves and merges more comprehensively with entertainment, we're in a position to grow in all directions," said McCoy.

In addition to Gentlemen, McCoy, and Waugh, the Bandito Brothers' directorial roster for commercials includes Jacob Rosenberg, and helming team Teton Gravity.

ARTISANS

FilmCore N.Y. Adds Editor Joe Kriksciun

NEW YORK—Editor Joe Kriksciun, familiarly known as Joe K, has come aboard the roster of FilmCore.

A two-time Association of Independent Creative Editors (AICE) Award nominee as a full-fledged editor (he also had a hand in an AICE Award-winning spot as an assistant editor earlier on in his career), Kriksciun will be based out of FilmCore's New York office but also expects to work out of the company's facilities in Santa Monica, San Francisco and Chicago as projects dictate.

Formerly with editorial/post house Bluerock, New York, Kriksciun has cut spots for such accounts as Smirnoff, IBM, Motorola, Kodak, Ann Taylor, and the Office of National Drug Control Policy (ONDCP). Two of the ONDCP ads he cut, "Office" and "Subway," for Ogilvy & Mather, New York, aired during the 2003 Super Bowl telecast.

In his first project under the FilmCore banner, Kriksciun is editing a campaign for ESPN and The Martin Agency, Richmond, Va., promoting the network's coverage of Grand Slam championship tennis events.

Kriksciun said that he was attracted to FilmCore by its boutique size and reputation for attracting creatively challenging work.

Up the ladder

Kriksciun began his career as an assistant with New York-based edit house Go Robot! in '99 and rose to editor in just four years. He was assistant editor on the '02 AICE Award-winning IBM spot "Heist," which was cut by Go Robot!'s Adam Liebowitz. The com-



Joe Kriksciun

mmercial was recognized in the AICE competition's dialogue category.

One of Kriksciun's first projects as an editor was a PSA titled "Yuri" for the Ad Council and the group Remember Freedom. Directed by Joe Pytka of Venice, Calif.-based PYTKA, the spot presents a man from Eastern Europe discussing his experience with captivity and torture, interwoven with rapid montages of images of freedom.

The PSA earned Kriksciun an AICE Award nomination in '04.

Kriksciun earned a second AICE Award nomination last year for a collaboration with Japanese director Koichiro Tsujikawa. The Smirnoff spot "Whoo Alright-Yeah.Uh Huh," out of J. Walter Thompson, New York, shows water droplets "dancing" to the beat of the song of the same name by The Rapture. The AICE nom was earned in the competition's visual effects category.

Penchant for dialogue

Despite his success with such high concept work, Kriksciun says that he most enjoys cutting dialogue. "There is nothing like cutting actors," he observed. He added, however, that he values the uniqueness of every project.

"Everything you approach has a different life," he says. "But there are also similarities in what you bring to it. What I most like about editing is the creativity and the control—the field is completely open to creativity."

After his run at Go Robot!, Kriksciun joined Bluerock in late '07.

"Joe is a very talented editor who, we feel, is just coming into his own," related Andrew Linsk, executive producer of FilmCore, New York. "His work shows incredible imagination and versatility."

Short Takes

HOFFMAN BROTHERS GO PAVLOVIAN

Talk about your conditioned Pavlov's response. In this spec spot directed, edited and conceived by The Hoffman Brothers (Mark and Matt) of Santa Monica-based harvest, it's not dogs that are salivating at the perceived promise of a reward but rather grown men who are turning tricks in return for a special treat.

We open on two women in a public park venue that's reminiscent of a doggie park, except the canines are their husbands who are running wild and free. The guys are having a grand old time, not listening to anything or anyone, including their spouses.



That is, until, one wife gets her hubby to retrieve a thrown ball. She explains to her fellow wife that it's "all about praise and reward." He brings the ball to her but refuses to relinquish it, until he gets his treat: a bottle of Bud Light. He drops the ball to the ground and takes off with the brew.

After a product shot, we're back to the park where the untrained husband is dry humping a park fixture. Asked where she found him, the wife responds, "He's a rescue."

Bonnie Goldfarb and Scott Howard exec produced for harvest, with Rob Sexton serving as producer. The DP was Joe Meade.

CANADIAN DPS GO ONLINE—FOR REEL

An online reel library for Canada's IATSE Local 667 has been launched by adbeast which specializes in digital asset management solutions for the advertising and production communities. Local 667 members—DPs as well as camera operators—are now able to promote and share their work in a state-of-the-art, rich-media environment.

"Thanks to adbeast our members no longer have to struggle with the production of cumbersome DVDs. Adbeast streamlines the storage, distribution, and promotion of our members showreels saving us time and money. More than that, it allows us to bring our members' work to a much larger audience," said Rick Perotto, Local 667 business rep.

Reels from more than 120 of Eastern Canada's top DPs and camera operators will be available online through the new adbeast service. Plus there's the added value of Local 667 staffers being able to log on to their adbeast studio to build and send out reels directly to the inboxes of top producers in Hollywood and around the world.

PEOPLE IN THE NEWS....

Roger Baldacci has been promoted from executive VP/creative director to executive VP/executive creative director and Wade Devers from executive VP/creative director to executive VP/creative director/head of art at Arnold Boston where they will partner with chief creative officer Pete Favat. In his new role, Baldacci—who's been with the advertising agency for eight years—will touch more businesses at Arnold with the goal of inspiring the best work, and mentoring staff. Meanwhile Baldacci is also charged with bringing new talent into the agency's headquarter offices, and overseeing



Roger Baldacci

all new hires in the creative department. Devers has been with Arnold for nine years. The head of art role has been created to drive visual communication and execution across all aspects of Arnold's creative product. In addition to working with and mentoring the art and design staff, he will also collaborate with Arnold's digital and print production groups, as well as the studio, to ensure the highest quality across all work that the agency produces....

Ogilvy Debuts Estelle Song "Star" For Kraft's Crystal Light

Continued from page 1

as it turns out, Ogilvy Entertainment got an added bonus when later that night Estelle's song "American Boy" featuring rap star Kanye West won a Grammy in the Best Rap/Sung Collaboration category. (Estelle and West also performed "American Boy" on the Grammy telecast.)

Seeking out Estelle, though, was more than Ogilvy hitching Crystal Light to a rising "Star."

Doug Scott, president of Ogilvy Entertainment, noted that while Estelle's ascent as an artist was an important factor, there were many other considerations that went into the decision to link Crystal Light with her.

For one, there was a natural linkage already there. Estelle, said Scott, is a Crystal Light drinker and is a believer in the product.

The artist and brand were also simpatico in terms of the shared creative theme of female empowerment. This theme has been part of Crystal Light's brand DNA and is reflected in



Crystal Light's "Dancers"

Estelle's endeavors, most notably her work with Richard Branson's Virgin Unite charity, which entails promoting female empowerment and entrepreneurship globally.

Then there was the song itself. Crystal Light, related Scott, wanted something "upbeat and playful" which is consistent with its "Pump It Up" mantra. Estelle's music and tone was in alignment with that branding.

"We feel very comfortable with her in relation to the Crystal Light brand," assessed Scott. "Plus she is a star on the rise, a half-polished diamond so to speak who has a chance to become an even more valued stone. For us it represented a breakout opportunity to be associated with a breakout artist who speaks to a key target audience."

Due diligence

Yet there are at times high-profile pitfalls to hitching a brand to a young star as evidenced in recent headlines involving 2008 Summer Olympics hero Michael Phelps (the infamous picture of him and bong as one) and pop recording star Chris Brown (who allegedly assaulted his girlfriend, pop singer Rihanna).

"You have to delve into people's history," related Scott. "Chris Brown

doesn't have the cleanest record in the world and Wrigley's [Brown has crooned for Doublemint gum] probably knew there was some risk there. It comes down to your tolerance for that risk."

In hindsight, Phelps had a DUI ar-

rest prior to his Olympics Gold Medals glory so there was a bit of a red flag there as well. And subsequent to the Games, said Scott, Phelps was "exuberant" in his partying and celebration upon returning to the U.S., being spotted in casinos.

"I'm a little bit surprised that some of the brands associated with Michael Phelps did not turn the screws on him and his manager a lot earlier. I mean a brand like Kellogg's is clean and wholesome, and that's an image that needs to be protected."

Scott observed, "You can never predict how things will turn out. But there's a lesson to be learned here. So many brands want to latch onto the next best thing. But you have to take a step back and look fully at who and what you are latching onto."

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Creatives Put On Their Big Game Face, Assess Super Bowl Spots

Continued from page 1



Cameron Day,
executive creative director, McGarrah/Jessee, Austin, Texas.

Overall it was a weak crop of commercials, though there was some work that I liked. The Audi “Chase” spot [Venables, Bell & Partners, San Francisco] was wonderfully edited, beautifully shot. It made me like the brand better and showcased an actual product benefit, the supercharged power of the Audi A5. I was hard on Audi last year for its Super Bowl work [*The Godfather* spoof] but this time they did a truly different car commercial with an actual product message, which is difficult to do.

Pepsi also stepped back into the spotlight and nudged Coca-Cola out. The “I’m Good” spot [TBWA\Chiat\Day, Los Angeles] made me laugh out loud. While it’s in the category of the shaggy dog bar humor I usually don’t like, this spot transcended that genre and represented a great way to pitch diet soda to men.

The other Pepsi spot [“Refresh Anthem”] was again a formula I’ve seen a thousand times—lifestyle montages depicting different eras [from Bob Dylan to Wil.i.am]. I didn’t think it was a great spot but it made me feel better about Pepsi and left me wondering what happened to Coke.

Coca-Cola’s “Mean Joe Green” spoof spot [Crispin Porter+Bogusky, Miami] was unfortunate. Keep in mind that I like the taste infringement concept behind the Coke Zero campaign but that just got lost in this attempted parody. It reminded me of when Coke tried to teach the world to sing all over again. There are some sacred spots that you should leave alone.

Cars.com [DDB Chicago] was a clear hit for me—the prodigy who was great at everything but inept at buying a car. It reminded me a bit of Dos Equis’ “World’s Most Interesting Man” campaign. But the strategic relevance to Cars.com made me willing to forgive that. The commercial I most wish I had written would be this one for Cars.com.

As for the \$3 million that was best spent, my vote would go to Pedigree’s “Crazy Pets” [TBWA\Chiat\Day]. The spot advocates something that doesn’t have to do directly with dog food—adopting a dog—but beautifully reinforces that Pedigree actually loves animals. That message represented money well spent.

One of my favorite commercials was Monster.com [BBDO New York] though I was already predisposed to liking that client. People can relate to having an asshole working directly above them and this comedy spot literally captured that feeling.

I also liked the humor of Hulu.com [Crispin Porter+Bogusky]. It made me check out the website and I intend to go back there.

The biggest tragedy might have been Jack in the Box. I have a lot of respect for Dick Sittig [creative director, The Kowloon Wholesale Seafood Company, Santa Monica] and that campaign and the spot in which Jack gets hit by a bus piqued by curiosity. But when I went on my computer to get to the website that the spot drove me to, I couldn’t get in. Either they didn’t have their act together or there was an overload that the system couldn’t handle. I tried several times. To get the teaser without the ending is a great way to piss people off. If Crispin, which integrates TV with digital so well, had been involved in that spot, there wouldn’t have been a failure on the back end. It would have been a positive branding experience.

Predictably the Godaddy.com stuff [in-house agency] was lacking. Danica Patrick is probably very talented behind the wheel of a car. I wish she stayed there. She’s not doing herself any favors by appearing in this campaign. It devalues her as a person.

The Bridgestone spots [The Richards Group, Dallas] were also a waste of time. They’re supposed to be selling safety and traction. Not sure what they were doing.

Economic times are tough. And if I were watching the Super Bowl as an unemployed auto worker, I’d wonder why are they spending millions of dollars to tell me nothing. Most of the work was over produced and under thought strategically.

If I think of what could be done with \$3 million instead put towards viral thinking, it becomes clear that most of the Super Bowl advertisers, maybe 80 percent, were burning their money right before our eyes. In that respect, I felt like I was watching the last dinosaur when viewing the Super Bowl spots. So much more could be done with the money.



Charlie Hopper,
principal/creative director, Young & Laramore, Indianapolis

This wasn’t a really outstanding crop of commercials, though there were some I would have been proud to do. The bar has been set so high, expectations are so great that it’s like *Saturday Night Live*. When it first came on the scene, it was new, fresh and exciting. But over the years it’s had its share of ups and downs, just like Super Bowl advertising. What a burden to be a *Saturday Night Live* writer. You have so much to live up to, just like agencies on Super Bowl commercials.

Plus you had the Doritos paradigm. Will YouTube people be doing

more of our work for us?

The excitement over the 3D stuff was a letdown. My kids enjoyed the movie trailer but were waiting for the SoBe Water ad to be fun and exciting, and that never happened.

GoDaddy isn’t even good bad advertising. They’re stupid bad ads. They’re trying to be the lowest

of the low and not even doing it right. It’s like bungling badness.

Cars.com caught our interest at first but it seemed like a long way to go to get to the payoff of this brilliant kid not being confident buying a car. The expectations were for a greater payoff.

We enjoyed the Mr. and Mrs. Potato Head spot for Bridgestone.

The Coca-Cola ad where the insects steal the bottle of Coke [Wieden+Kennedy, Portland] would have been remarkable years ago. But it’s kind of hum drum and run of the mill these days because consumers have seen so much. It’s harder and harder to break through.

The Conan ad for Bud Light [DDB Chicago] would have worked better if it had been Jim Lehrer. But Conan is the kind of guy who would want to be on the Times Square big screen.

Many of these ads would have been fine on ER. But when you place the standard of being a Super Bowl game changer, a lot of them just come up short.

It used to be said that the ads were better than the game. But this year the game surpassed the ads.



Liz Paradise,
senior VP/group creative director, McKinney, Durham, N.C.

It’s easy to say I was a little disappointed but I was. That’s been the theme for a couple of years.

I enjoyed the Careerbuilder.com spot [“Tips” from Wieden+Kennedy, Portland]. It was a great concept. I applaud them for trying to break the mold and I felt they did just that.

Not surprisingly I did not see any epic film production this year. Whether it’s the economy or the realization that you don’t have to necessarily go all over the world and shoot if you have a good enough concept, I don’t know. Everything seemed pretty low key with average production values.

What was missing is you kind of always counted on something from Bud about men behaving badly. As a woman, I like that. But the theme more this year was let’s hurt somebody. This year there was a whole category of bodily harm, like the Doritos ad in which the guy gets run over by the bus.

Another “WTF.?” for GoDaddy. Good for them that they get noticed. I still have no clue what they’re trying to sell.

I love the Clydesdales [for Budweiser]. But leave them alone, don’t try to make them funny. I don’t think that worked.

There were choices to be blind to the recession, to be in a positive voice. In some cases, though, commercials came straight at it [like Hyundai’s promise that if someone buys a car and loses their job the next month, their credit won’t be hurt—Goodby, Silverstein & Partners, San Francisco]. That’s kind of bold to acknowledge that.

I was really stunned by the amount of TV show promos and movie trailers. I heard they [NBC] sold out their ad space. I don’t know about that. There were an awful lot of TV show promos.



Adam Stockton,
senior art director, The Martin Agency, Richmond, Va.

I felt the strain of the looming recession, particularly with the Hyundai work. If you lose your job, we won’t trash your credit. Even Denny’s offering a free breakfast [Goodby, Silverstein & Partners] would be nice if we weren’t in a recession. But since we’re in a recession, it kind of had a sad overtone to it.

At the same time there was a lot of punching people in the nuts. This year marked the first time I’ve seen those two extremes together on the Super Bowl.

Those classic nuts jokes apparently work every time. Those Doritos guys won \$1 million. I will start pitching this to clients.

By far my favorite commercial was CareerBuilders.com. That was refreshing. This had some flow to it. Even the crazy stuff of a koala getting punched or a lady riding a dolphin in the ocean or a guy in Speedos clipping his toenails represented states of mind, not just hyperbole to make a joke. There was a train of thought, a real message.

The Clydesdales are usually solid and good. I’ve noticed that the ones that go from good to great straddle that sentimental quality—they have a nod of humor instead of being silly. The one that didn’t use joke cheapshots—the young Clydesdale with the Scottish accent had that sentimentality. It gave meaning to the Clydesdales.

The Pepsi “McGruber” [Pepsuher from Arnell Group, N.Y.] seemed more like a Saturday Night Live sketch that they put a can of Pepsi in. It seemed like someone else’s joke. But the Pepsi “Refresh” spot [TBWA\Chiat\Day] was fantastic, representing the kind of voice you want to hear from Pepsi.

Last year’s screaming animals from Bridgestone made sense even loosely in my foggy creative mind. The car swerving to avoid hitting the animal showed a tangible product benefit. This year, though, you have the guys on the moon, their vehicle’s tires are stolen but there was no real connection. Just a Super Bowl spot that a logo was thrown onto. The film quality looked great but I thought the work was more relevant last year.

I’m an art director and Cash4Gold [Euro RSCG Edge, N.Y.] had no art direction. Sometimes it doesn’t matter how things look. It was Ed McMahon and M.C. Hammer as two classically washed up guys. It was funny.

Then there was a Kellogg’s Frosted Flakes commercial [Leo Burnett, Chicago] that was sweet and sentimental, about baseball fields for youngsters. It was a little oasis in a sea of silly stuff.

Sunny Side Up In Arizona, New Mexico, Utah Despite Economy

Incentive packages positively impact commercialmaking and film industry infrastructure in Southwest states

A SHOOT Staff Report

In today's economic climate, cost cutting by states has been the norm with the marquee example being California, which is in the throes of a \$40 billion-plus shortfall that can seemingly only be addressed through a mix of tax increases and expenditure reductions.

Yet the balance sheet often doesn't recognize until well after the fact that certain cuts can have a profoundly negative impact on the economy they are supposed to help revive. For example, cuts in education could hold students back who are key to the economic future of the Golden State.

In the same vein, California is one of but 10 states not to have a financial incentives package for filming. Thus runaway production was recently referred to by Paul Audley, president of nonprofit filmed entertainment permitting organization FilmL.A., as having become "ran-away production." He made the comment while addressing steep declines in feature film and commercial on-location lensing in Greater Los Angeles last year (*SHOOT*, 1/16), noting that "California is not competitive in the marketplace. We must create an environment that brings back high-dollar film productions, the thousands of jobs they generate and the revenues they pump into our local economy."

By sharp contrast, those states and municipalities that have put aggressive incentives measures in place have generally experienced growth in filming or least held their own in times of financial uncertainty. This in turn has had a positive effect on their economies. Such is the case with much of the Southwest.

And filming business spawns infrastructure, including crew talent, stage and post facilities, and other related support resources.

SHOOT touched base with members of the Southwest film commission community to get a sense of incentives and infrastructure in their respective states. We posed the following two-pronged survey query:

How having meaningful filming incentives—or the lack thereof—that apply to commercials impacted ad industry business in your state? Has industry infrastructure been positively impacted in your market?

Here is a sampling of the feedback we received:

Shelli Hall,
director, Tucson Film Office

As I write this, Arizona has over \$75 million in tax credits available for 2009. I encourage commercial produc-

tion companies to hurry up and apply before the big features come and take away most of the pie. And just in case they try to, Arizona has carved out \$5 million set aside that is exclusively

for commercial production. We can almost always find the right location. Tucson and the surrounding southern Arizona landscape are surprisingly varied, ranging from Pine-covered

mountain peaks to rolling grasslands to classic saguaro-laden desert. Our architecture spans 17th Century Spanish to Antoine Predoc modern. Tucson is also close to the Mexican border and

so we facilitate productions that want to shoot on both sides.

Arizona tax incentives have definitely helped attract more commercial

Continued on page 22

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Top Spot of the Week

Traktor, TBWA\Chiat\Day Go Wild During Super Bowl For Pedigree

By Christine Champagne

Since 2005, Pedigree has encouraged people to adopt shelter dogs with tug-at-your-heartstrings advertising. Given the success of the campaign both in terms of promoting pet adoption and selling Pedigree dog food, this year Pedigree and its advertising agency, TBWA\Chiat\Day, Los Angeles, decided to bring the message to a larger audience via Super Bowl XLIII.

The Super Bowl is, of course, a festive event, so the creative team knew it had to veer away from the aforementioned tug-at-your-heartstrings approach. So forget sad little puppy dogs sitting in cages. "You can't ruin somebody's Super Bowl party," TBWA\Chiat\Day creative director Chris Adams pointed out. "So we tried to come up with an entertaining and engaging approach."

That led the creative team to ask: What would the world be like without dogs? What would life be like if we chose other animals as pets?

We find out in the :30 "Crazy Pets." Directed by Traktor, which is represented by Partizan, with visual effects produced by the L.A. office of The Moving Picture Company (MPC), the spot finds a woman calling her rhino to go

out for a walk only to have him crash through the door without his leash on.

Elsewhere, an elderly woman runs after her ostrich, chastising him for chasing the mailman away; a grandmother and grandchild are crammed into the back seat of a car with the family's pet boar; and a guy tries—unsuccessfully—to play Frisbee with his bison.

"Maybe you should get a dog," the Danny Duchovny voiceover intones for Pedigree's adoption drive. "Help us help dogs."

What a zoo

While a rhino, ostrich, boar and bison appear in "Crazy Pets," there were other animals that were considered but ultimately didn't make the cut,

including a python, an alligator and a hippo. "Hippos are actually the most dangerous animals on the planet. They kill more people than any other animal," Adams shared.

Beyond the danger factor, procuring a hippo just wasn't practical. "The only hippo we could get was in Georgia," Adams said, "and it was going to require shipping him across the United States."

All of the animals you do see in the spot are real, by the way. Early on in the process, Traktor and the agency

decided they didn't want to rely on CG animals. "We wanted to get as much of it in-camera as we could—shooting plates for some of it if the animals were too dangerous—because we didn't want it to be like *Jumanji*," Adams shared. "We wanted it to look as real as possible."

In planning how to shoot each animal, the production and VFX teams considered how dangerous each animal was and how best to keep them under control, according to MPC's post producer Andrew Bell, who noted that the ostrich could be shot in the actual environment with the actors—that said, a yellow cord was wrapped around the location to ensure the ostrich didn't take off, and a leather strap was attached to the ostrich just in case the trainer needed to grab him.

The bison was also pretty mellow and didn't even get angry when a Frisbee was tossed at him, but much more care had to be taken when shooting the rhino and the boar. The rhino couldn't be trusted to charge through a room without causing harm to humans, so that sequence was shot in three plates, Bell explained, with one plate of the rhino running through the set; one plate of the woman getting out of the rhino's way; and one plate of a guy in a blue suit pushing a rig through the set, smashing furniture and bursting through the door. Later, the MPC artisans composited the plates, adding dust, debris and some wobble to a bookshelf and lamp.

The action in the boar scene was also comprised of three plates. That sequence was particularly challenging in that MPC needed to make sure that the boar's fur was compressed where he was pressed up against the grandmother. On set, a blue rod was pressed against the boar's fur so that the artisans had that visual to work with.

As much as the shots were planned, there were issues that came up during the post process, Bell said, noting that a head composite was performed on the grandmother, combining a great take of her body reacting to being jammed up against the boar with a different take that had her delivering the dialogue much better.

Additional credit for "Crazy Pets" goes to editor Dan Oberle of The Whitehouse, and composer Michael Fitz of Los Angeles-based New Math.

The wild, wild web

While Traktor shot "Crazy Pets," the agency brought in a video crew to shoot footage for additional spots that explain how each person came to own

their pet and can be seen on Pedigree.com. The agency creatives gave each actor basic storyline points to hit but allowed them to ad lib, according to Adams, who praised Traktor with being open to the talent dividing their time on set between "Crazy Pets" and the web material. "Some directors might say, 'No, it's a distraction. I want them focused on what we're doing,'" Adams said, "but Traktor was open to it and thought it was a good way for them to fill their downtime."



Chris Adams



[CLICK HERE TO VIEW SPOT](#)

This pet project turned out to be a major undertaking as the animals were hardly of the domesticated variety—a rhino, an ostrich, a boar and a bison—in order to show what life would be like in a world without dogs. Indeed there's something to be said for man's best friend as this Pedigree spot attests.

TOP Spot OF THE WEEK

CLIENT
Pedigree.
AGENCY
TBWA\Chiat\Day, Los Angeles.
Lee Clow, global director of media arts; Rob Schwartz, executive creative director; Chris Adams, Margaret Keene, creative directors; Eric Terchila, Marcin Markiewicz, Ted Kapusta, copywriters; Denise Zurilgen, Jer Mehrdad, Paulo Cruz, art directors; Guia Iacomin, executive producer; Chris Spencer, assistant producer.

PRODUCTION COMPANY
Partizan, bicoastal/international.
Traktor, director; Emmanuel Lubezki, DP; Rani Melendez, head of production; Sheila Stepanek, Richard Ulfvengren, executive producers. Shot at Renmar Studios, Hollywood, and on location in Tarzana, Calif.

EDITORIAL
The Whitehouse, Los Angeles, London, Chicago, New York.
Dan Oberle, editor; Jeff Carter, assistant editor; Joni Wright, producer.

POST/VISUAL EFFECTS
The Moving Picture Company (MPC), Los Angeles.
Mark Tobin, VFX executive producer; Andrew Bell, postproduction producer; Franck Lambert, VFX supervisor; Ryan Knowles, Aaron Kupferman, Adam Frazier, VFX team.

MUSIC
New Math, Los Angeles.
Michael Fitz, composer.

AUDIO/SOUND DESIGN
Lime Studios, Santa Monica.
Rohan Young, mixer/sound designer; Joel Waters, assistant sound mixer.

PERFORMERS
Jim Cashman, Doug James, Verda Bridges, James James, Nick Nervies, Jesse Holmes, Arleigh Castle, Geoffrey Gould, Jesse Merriwether.

The Best Work You May Never See

Optimus Contest: ONE, "Done" And On Air

By Robert Goldrich

A woman checks on a turkey that's roasting in the oven. A red button then pops up from the bird, signaling that the main course is done.

Next we are in a courtroom where a man awkwardly puts his hand on a bible, and pledges to tell the whole truth and nothing but the truth. From his facial expression and body language, though, it's clear he's pretty much incapable of telling the truth. We notice that a red pop-up button has sprouted from his back. This witness is "done" before he even starts to testify.

We then get glimpses of other slices of life which share the common bond of a red pop-up button. A man enters a tanning booth, a lad walks up to a microphone on stage at a spelling bee, a man in a gym struggles as he attempts to lift a heavy barbell, a deer appears on the road in front of an oncoming vehicle. Each person and the deer then have their buttons pop up, signifying that they are either done or about to be done—the deer destined to be roadkill, the struggling, exhausted man straining but unable to hoist the heavy weight, the guy emerging from the tanning booth with a perhaps too well done tan, and the lad who's presented a word that he has no idea how to spell, resulting in his being dismissed from the competition.

We even see a man and woman seated on opposite sides of a bed, their naked backs to each other. The guy's back though has a button that has popped up, meaning that he's finished, presumably long before the woman would have liked him to be.

And finally we see youngsters running a race, each one's button popping up upon crossing the finish line. A tagline simply reads, "Done," accompanied by the name of the sponsor, Optimus, the mainstay Chicago house which is in the business of finishing commercials and making sure that they are indeed well "done."

Local airtime

The spot, titled "Done," came out of a contest initiated last August, the fruits of which were harvested late last month with actual airtime. "Done" debuted on Comcast in Chicago on January 22, and later appeared from January 26 to February 2 on TV in various Chicago area communities.

Production/post house Optimus and its marketing agency Scott & Victor, Chicago, devised and developed the competition with a call for entries issued to Chicago advertising creative talent with five years or less experience. The contest was an outreach effort to new up-and-coming creatives, offering them the opportunity to add to their reels.

There were two major prizes in the competition. The winning concept would be produced start to finish by Optimus and its in-house production arm ONE, which was launched last year under the aegis of noted ad agency veteran John Noble who came aboard in September (*SHOOT*, 7/25/08) after five years as senior VP, director of production/digital at Element 79 Partners, Chicago. Furthermore, Optimus would buy local airtime for the "done"-themed commercial, giving meaningful marketplace expo-

sure to the work.

The creative brief asked for a spot conveying the concept of something being "done." Those creative parameters elicited a slew of entries. Entrants were not told up front that the project was a promo for Optimus.

A panel of judges that included noted directors and agency creative directors ultimately selected a script by Jane Ackerson and Nate DeLeon of DDB Chicago. DeLeon wrote "Done" while Ackerson served as art director.

Creative directors for the overall project were Scott English and Victor LaPorte of the aforementioned Scott & Victor.

English described the winning team of Ackerson and DeLeon as "smart, funny, curious, meticulous—everything we'd hoped for. And so is the spot."

Red shoot

Alex Anderson directed for ONE at Optimus with Noble serving as executive producer/managing director and Matt Abramsom as content producer. The spot was shot on the Red digital motion picture camera by DP Matthew Santos.

For Optimus, the visual effects director was Glen Noren with Gretchen Praeger executive producing.

Editor was Randy Palmer of Optimus. Others in the Optimus ensemble who contributed to "Done" were senior colorist Craig Leffel, online editor Scott Yurks and music supervisor Joel Anderson, the sound designer/audio post engineer who heads up Optimus' audio operation which formally opened last year (*SHOOT*, 5/9/08).

credits

Client Optimus Agency Scott & Victor, Chicago Scott English, Victor LaPorte, creative directors Nate DeLeon, copywriter (DDB Chicago); Jane Ackerson, art director (DDB Chicago) **Production** ONE at Optimus, Chicago Alex Anderson, director; John Noble, executive producer/managing director; Matt Abramsom, content producer; Matthew Santos, DP **Editorial** Optimus, Chicago Randy Palmer, editor **Post** Optimus Gretchen Praeger, executive producer; Glen Noren, effects director; Craig Leffel, senior colorist; Scott Yurks, online editor **Music** Optimus Joel Anderson, music supervisor

Popping up in the right and wrong places.



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 NAB Preview/Cameras & Post equip/software
 Southeast Production & Post
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 NAB, Las Vegas, 4/20-23
Ad Space Deadline: March 6

APRIL 24 ISSUE
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 Original Music Production
 "Top Ten Spot Tracks" Chart
 Music Libraries
 San Francisco/No. CA & Pacific Northwest
Event Distribution:
 Clio Festival, Las Vegas, 5/12-14
 AICE Awards, Beverly Hills, 5/20
Ad Space Deadline: April 10

MAY 22 ISSUE
 AD AGENCY CREATIVES on working with Directors
 SHOOT "NEW DIRECTORS SHOWCASE" PROFILES
 VISUAL EFFECTS & ANIMATION
 Plus: Top Ten VFX & Animation Spots Chart
 CINEMATOGRAPHERS & Cameras
 AICE Award Winners
 AICP Show Preview
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SHOOT

From Grammy Clips To MySpace Music

Pair of Projects Underscores The Changing Face Of Music For Advertising

A SHOOT Staff Report

To be clear, there's no replacing commercial music/sound houses with advertising and marketing sensibilities from which emanate original music and sound design for spots and other forms of advertiser content.

Yet at the same time there's no denying that the landscape of music for advertising is changing as mainstream artists and new performing talent enter the mix, and as the web proves to be a viable medium in which to connect consumers with music, bands and brands.

On the latter score, consider *Dig Out Your Soul in the Streets*, billed as being the first HD debut of a documentary on MySpace Music. The documentary from BBH New York chronicles the agency's atypical grass-roots campaign that helped to recently launch the new Oasis album/CD.

Meanwhile also underscoring the changing nature of the biz is Y&R TeamDetroit's campaign for the Lincoln MKS, with spots on the Grammy Awards telecast driving viewers to music videos on a special website (www.cbs.com/lincoln).

SHOOT takes a look at these two projects which reflect new opportunities emerging in advertising as it relates to music and vice versa.

"Project Rising Stars"

"As recently as three or four years ago, this wouldn't have been possible," said Greg Braun, executive creative director, Y&R TeamDetroit, regarding his agency's Grammy campaign for the Lincoln MKS. During the Grammy telecast on CBS earlier this month (2/8), Lincoln MKS ran five trailer spots, each with excerpts from a corresponding music video featuring music from some of the country's top emerging music artists/performers. The spots in turn drove consumers to a website where they could see the full videos, and access a link to learn about the performers as well as the directors behind the clips.

The overall initiative was dubbed, "Project Rising Stars: Lincoln Music Video Challenge." "To have new or established music artists attached to this kind of a campaign would have been unthinkable a few years ago. There was too much of a stigma attached to advertising with artists feeling like they would be 'selling out,'" observed Braun. "But commercials and other forms of sponsored content

have since become mainstream ways for music to gain exposure and to find audiences so we took full advantage of that with this campaign."

Y&R TeamDetroit connected with DJ and Grammy-nominated producer and music supervisor Gary Calamar, ultimately selecting 10 songs from new music artists. In turn the agency and Calamar collaborated with Filmaka, the online community of filmmakers, to develop a music video-based competition whereby talented young directors could craft clips based on one of the songs, the only creative prerequisite being that the MKS be incorporated into the final video.

More than 300 entries were submitted by hopeful directors and writers looking to showcase their creative prowess in videos featuring the all new Lincoln MKS. The quality of the work was so good that Lincoln decided to go with the five 30-second trailers for the top original music videos during the Grammy telecast rather than traditional vehicle ads.

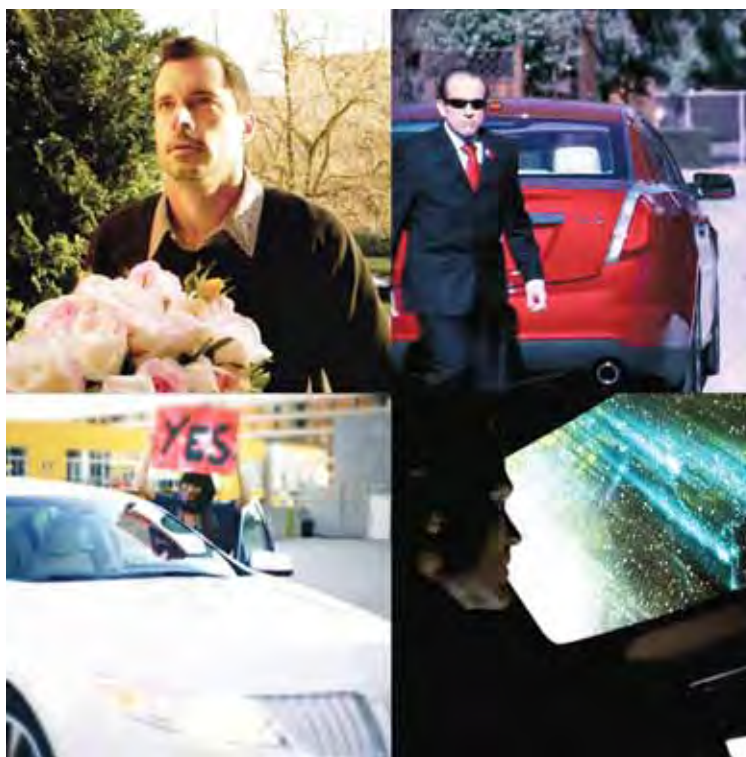
"What we've learned from research is that the Lincoln MKS is attracting a new group of buyers that are tough to reach with traditional advertising. They're into technology, film and a wide array of music," said Thomas Zaremba, who is Lincoln Mercury communications manager. "This opportunity is a great way to create fresh content and put Lincoln in front of a new audience."

In effect "Project Rising Stars" was designed to showcase new talent, both in front of the camera and behind it.

Visitors to the CBS/Lincoln website can currently view not only the five winning videos but five additional finalist clips as well.

The five winning clips were:

- "The Race" featuring The Heavenly States (from label Blue Budha Entertainment), which was directed by Varda Hardy and written by Daric Ingrami and Flavio Stroppini.
- The Afternoons' "Say Yes" (Natural Energy Labs) directed and written by Andrea Giacomini.
- The Jazzual Suspects' "Night Life" (Om Records) directed and written by Noah Harald.
- Greyboy's (Ubiquity Records) "Love" (featuring Nino Moschella) directed and written by Patricio Ginelsa.



(Top R clockwise): Greyboy's "Love," Heavenly States' "The Race," The Afternoons' "Say Yes" and Olivia Broadfield's "Indescribable."

SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Frito-Lay Lay's Potato Chips' "Fireworks" CLICK HERE TO VIEW SPOT >	Hook Music, Toronto (licensing house) Cat Calinescu, music supervisor Slow Club, a U.K.-based indie band, wrote the song "Thinking, Drinking, Sinking, Feeling" Pirate Toronto Chris Tait, music director; Krista Tevlin, producer.	Pirate Toronto Keith Ahman, Erl Torno, mixers.	Juniper Park, Toronto	Suneeva, Toronto Mike Long, director
2	 Audi's "Synchronization" CLICK HERE TO VIEW SPOT >	Q Department, New York Drazen Bosnjak, composer/sound designer	Studio Funk GmbH & Co. KG, Hamburg Jochen Koempe, mixer.	Heimat, Berlin	Psyop New York Psyop (Marco Spier, Eben Mears), directors Stink, Berlin Tempomedia, Hamburg
3	 Budweiser's "Circus" CLICK HERE TO VIEW SPOT >	Elias Arts, bicoastal Dave Gold, creative director; Nate Morgan, composer; Ann Haugen, executive producer. (cinematic piano score that segues into Marvin Gaye's "Ain't No Mountain High Enough")	Another Country, Chicago	DDB Chicago	PYTKA, Venice, Calif. Joe Pytka, director
4	 Wrigley 5's "Pipeline" CLICK HERE TO VIEW SPOT >	stimmung, Santa Monica Gus Koven, sound designer; Jack Catlin, producer.	750 mph, London Gary Walker, mixer	AMV BBDO, London Energy BBDO, London	Stink, London Filip Engstrom, director
5	 Pedigree's "Crazy Pets" CLICK HERE TO VIEW SPOT >	New Math, Los Angeles Michael Fitz, composer Lime Studios, Santa Monica Rohan Young, sound designer	Lime Studios, Santa Monica Rohan Young, mixer; Joel Waters, assistant sound mixer	TBWA\Chiat\Day, Los Angeles	Partizan, bicoastal/international Traktor, director
6	 Absolut's "Hugs" CLICK HERE TO VIEW SPOT >	Louis Armstrong, "A Kiss To Build a Dream On" (U.S. spot version)	Sound Lounge, New York Tom Jucarone, mixer	TBWA\Chiat\Day New York TBWA\SMP Philippines	Person Films, London HSI Productions, bicoastal, London Michael Hausmann, director
7	 TheLadders.com's "Little Creatures" CLICK HERE TO VIEW SPOT >	Human, New York 740 Sound, Santa Monica Eddie Kim, Andrew Tracy, sound designers; Scott Ganary, executive producer	Lime Studios, Santa Monica Rohan Young, Sam Casas, Loren Silber, mixers	Fallon Minneapolis	MJZ, Los Angeles Dante Ariola, director
8	 NFL's "Run" CLICK HERE TO VIEW SPOT >	Bongo Post & Music, Sacramento, Calif. Bob Smith, sound designer/music exec producer; Ryan Sibitz, sound designer; Debbie McMahon, music post producer.	Lime Studios, Santa Monica Dave Wagg, mixer; Joel Waters, assistant mixer; Jessica Locke, executive producer	MeringCarson, Sacramento	Motion Theory, Venice, Calif. Mathew Cullen, director
9	 Head and Shoulders' "Styles 4" CLICK HERE TO VIEW SPOT >	Yessian Music, New York Marc Chu, composer; Brian Yessian, chief creative officer; Marlene Bartos, executive producer.	Yessian, Farmington Hills, Mich. Jeff Dittenber, mixer	Saatchi & Saatchi Moscow	Forward International, Prague Jason Harrington, director (handled stateside by bicoastal Believe Media)
10	 Motorola's "Uh HUH" CLICK HERE TO VIEW SPOT >	Bang Music, New York Brian Jones, composer	Sound Lounge, New York Tom Jucarone, mixer	Ogilvy & Mather, New York Karl Westman, music producer	Station Films, New York Harold Einstein, director

BBH New York Finds Grass-roots Marketing Oasis

Continued from page 13

leading up to the launch of the band Oasis' latest album, recently premiered on MySpace Music.

Directed by The Malloys (Brendan and Emmett) of bicoastal/international HSI Productions for agency BBH New York, the documentary was first alluded to in *SHOOT's* Music & Sound Series feature last November (11/7/08), which covered the marketing campaign that helped build a buzz as well as sales for the Oasis CD *Dig Out Your Soul*.

BBH's promotional approach was not to be protective of the CD's music but rather to share it with New York street musicians. These artisans then performed their interpretations of the pieces one day (9/12/08) in Manhattan subways and public venues (Times Square, Astor Place)—prior to the actual release of the Oasis album containing those songs.

So the music got its first exposure in the streets, with a heads-up for Oasis fans posted on the band's website. People came to subways and other venues

to hear what Oasis had in store—and other folks who just happened to be going about their daily commute got an earful as well.

A placard at each venue read, "You are the first to hear this Oasis song."

The event got loads of coverage in both the consumer and trade press, and generated genuine grass-roots word of mouth and interest in Oasis' latest work.

When the Warner Records' album launched, it immediately hit the number three slot on the U.S. version of iTunes and number 11 on Amazon.

Now the recently released documentary chronicles the entire process, including Oasis band members meeting with the street musicians at a studio venue and introducing them to the album's music.

Oasis members, including singer Liam Gallagher, seemed genuinely moved by the street players' renditions of the songs.

The documentary gives us a sense of the passion and talent of these street performers, including Nicole



Calle (l) and Pelle Sjonell

Holz, Michael Shulman, Dominic del Principe, Thoth, Jason Stuart, Dagmar, Suki Rae, Theo Eastwind, Next Tribe and Majestic K. Funk.

And The Malloys captured the subway performances themselves. Five cameras were deployed for the film, which also showed the performers genuinely connecting with enthusiastic crowds. The music seemed to strike a responsive chord.

Dig Out Your Soul in the Streets is believed to be the first high definition debut of a documentary in the history of MySpace Music.

The BBH New York creative ensemble on the documentary included its creators Pelle and Calle Sjonell, chief creative officer Kevin Roddy, head of broadcast Lisa Setten and senior producer Julian Katz.

Rebecca Skinner executive produced for HSI Productions with Dawn Rose serving as producer. DP was Sam Levy. Editor was Tim Wheeler.

The Oasis initiative also benefited BBH tourism client NYC & Co. which was able to provide New York City visitors and locals with a memorable experience. The CD launch was of special interest to one sizable visitor segment in particular, Europeans, who are big followers of Oasis (the album broke in the #1 slot in the U.K. and Italy).

Furthermore, in terms of promoting New York City, the project was a major success. Traffic on the NYC & Co. website (nycvisit.com)—which carried footage of the subway music debut



Kevin Roddy

performances—increased 15 percent on the day of the event.

Regarding the overall campaign, BBH's Pelle Sjonell observed, "We went with a nontraditional way of doing things in a traditional business. The lesson learned from both the advertising and marketing perspectives is that sometimes you have to change the rules.—perhaps even more so today with a changing, constantly evolving media landscape.



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Looking Through The Lens—A Trio of DP Perspectives

Cinematographers with breakthroughs at Sundance Film Festival, DGA and ASC Awards discuss their craft

By Robert Goldrich

While they are distinctly different, three accomplishments have drawn *SHOOT* to a trio of cinematographers to kick off the new year: Xavier Pérez Grobet who shot the feature *I Love You Phillip Morris*, which debuted to rave reviews at the recently concluded Sundance Film Festival; Bryan Newman who shot two of the four spots that last month earned Tom Kuntz of MJZ a Directors Guild of America (DGA) Award nomination as best commercial director of 2008; and Donald McAlpine, ASC, ACS who received the 2009 American Society of Cinematographers (ASC) International Achievement Award earlier this week.

Here are some reflections from Grobet, Newman and McAlpine on their diverse careers, filmmaking and digital cinematography:

Xavier Pérez Grobet

Commercials have been an important part of Grobet's career as a cinematographer dating back to his days in Mexico. Ten years ago he moved stateside and continued to be involved in spots but in recent years has been immersed in feature films. His next feature project, *Mother And Child* for director and screenwriter Rodrigo Garcia, is most ambitious yet at the same time Grobet said he wants to commit to getting more active in spots via his agent Dattner Disputo and Associates, Los Angeles.

Over the years, Grobet has lensed ads for such clients as Sprint, FedEx, T-Mobile, Best Buy, McDonald's, Burger King and the Ad Council, collaborating with directors Harold Einstein, Phil Morrison, Matt Smuckler and Harry Cociolo, among others.

Of commercialmaking, Grobet observed, "It gives you the chance to set your mind on something specific and come up with quick solutions. Everything happens so fast and it keeps you creatively nimble, to be on top of things visually, to experiment and learn. In a way it's like a lab. In a movie you have to come up with a style and

maintain it throughout a whole shoot for two or three months. Commercials, though, allow you to deploy a different style or styles within a short time frame. The tools you work with, the experimentation have helped me in my feature work."

Mother and Child itself will present Grobet with experience on a new front as he will shoot the feature with the Panavision Genesis digital camera. He is no stranger to digital cinematography, having lensed the CBS primetime series pilot *Swingtown* with Thomson's Grass Valley Viper. "The Viper was an easy camera to use and the results were really good," assessed Grobet.

Yet in the case of that series pilot, the final product was in HD. For the upcoming *Mother and Child*, Grobet is shooting on Genesis and then transferring to film for the first time. "It should be an interesting experience. I very much like what I know about the camera and had considered it for my last feature, *I Love You Phillip Morris*, but we wound up shooting on film instead."

Mother and Child stars Naomi Watts, Kerry Washington and Annette Bening. The film centers on a 50-year-old woman, the daughter she gave up for adoption 35 years ago, and a woman looking to adopt a child. Produced by Alfonso Cuarón, Alejandro González Iñárritu and Guillermo del Toro, *Mother and Child* is scheduled for release in December 2010.

Mother and Child reunites Grobet and director/writer Garcia. They previously worked on the feature *Nine Lives*. "We decided to shoot *Nine Lives* in real time with no cuts. The whole film is only nine shots, that was our challenge," recalled Grobet. "Let's tell the story without cutting the camera out. The experience was challenging and the result was beautiful. Now this time around with *Mother and Child* we've come full circle. I asked Rodrigo [Garcia] if we could shoot this film without moving the camera, letting actors play the frame. We will try to get the frame to be as strong as



Xavier Pérez Grobet

possible, to make a statement, and let the actors do what they do within that framework. This is very much a performance piece and doesn't require us moving around all that much.

"I'm looking forward to shooting this digitally," he continued. "I love film. I know film. At the same time I want to access and use new tools. It's time to get into digital for sure. My very first experience was almost ten years ago on a little film called *Tortilla Soup*. I shot on a 480P Panasonic camera and we outputted to film but optically—not electronically. It was a good experience, a good looking movie and people couldn't tell that it was shot on video."

Whatever the project and the means of shooting, Grobet simply wants to do good work. That's what attracted him to *I Love You Phillip Morris*, directed by Glenn Ficarra and John Requa. "It was a great script, very funny, emotional and just a terrific story," said Grobet. "It's all about telling a story."

The film stars Jim Carey and Ewan McGregor. The former plays Steven Russell, a married father whose exploits land him in the Texas criminal justice system. Russell falls in love with his cellmate [McGregor] who is eventually set free, which leads Russell to escape four times from Texas prisons. Shooting was done in Louisiana and Florida on Kodak film stock.

"This isn't the broad kind of comedy you associate with Jim Carey," related Grobet. "It goes into other levels of performance and it was great to see the film make the grade at Sundance, a tremendous honor."

Grobet has worked his way up to Sundance. He knew from the age of 12 when he started experimenting with a Super 8 camera in his native Mexico that he wanted a career in filmmaking. He went to film school in Mexico, and began assisting in camera capacities on movies. He was a focus puller on the feature *Total Recall*, and did support work on other features before graduating to cinematographer with *La Mujer de Benjamin* (*Benjamin's Woman*) written and directed by his former film school colleague Carlos Carrera. The feature won assorted awards worldwide

and was nominated for a best cinematography honor by the Mexican Academy of Motion Pictures.

The picture that put Grobet on the U.S. industry map was director Julian Schnabel's *Before Night Falls*, which featured Johnny Depp and Sean Penn. The film garnered a best actor Oscar nomination for Javier Bardem and a best cinematography nod at the Independent Spirit Awards.



Bryan Newman

Bryan Newman

A cinematographer whose work spans arresting visuals and that genre that DPs don't get much credit for, comedy, Bryan Newman has gained some recent recognition in the latter based on work with director Tom Kuntz. Last month Kuntz earned a coveted DGA Award nomination as best spot helmer of '08 on the strength of four spots, two of which were lensed by Newman: the uproarious Skittles' "Pinata" out of TBWA\Chiat\Day, New York; and the offbeat comedic California Milk Processor Board spot "White Gold Is" for Goodby, Silverstein & Partners, San Francisco.

Furthermore, Newman shot the Kuntz-directed "Tips" for CareerBuilder.com (Wieden+Kennedy, Portland, Ore.), a funny spot which was one of the best received in this year's crop of Super Bowl advertising.

Indeed Newman is known to some as a good humor man in that he regularly works with comedy directors Kuntz as well as Tim Goddard of Biscuit Filmworks and Randy Krallman of Smuggler. Newman also shot a Nike comedy spot with Lance Armstrong directed by Christopher Guest (*Waiting For Guffman*, *Best in Show*) of Go Film.

"In some respects comedy is harder than the kind of work that I and almost any cinematographer loves to do—beautiful pictures, amazing shots and visually driven pieces," related Newman. "In comedy you have to exercise a lot of restraint. That's what makes Tom [Kuntz] and other great comedy directors so successful. Tom pulls everything back just a tiny bit. Others with the same kinds of concepts go a little too far so that when you're watching their work, you don't believe it. You have to let the humor naturally come out and that's the challenge for the director and the DP. You cannot have photography distract from the comedy and be the center of attention. You have to use a lot of restraint."

Yet as alluded to, all of Newman's lensing eggs aren't in the comedy basket. At press time, the DP—who is repped by Endeavor, Beverly Hills—was about to embark on a visually driven Shell job for JWT London that will

entail his shooting with the Sony F35 digital camera for the first time. "I'm excited to see what I can do with the camera," said Newman who is experienced in both film and digital lensing. Again on the pretty picture front, he has shot with the Genesis quite a bit, including a Verizon job and Wal-Mart commercials. And Newman has RED digital camera savvy and expertise, having collaborated with Albert Watson of cYclops.

"Albert is one of the most amazing photographers around and he chose the RED camera," said Newman. "If Albert is exploring digital cinematography, there's something to it creatively. For me it's another tool. I like HD for the right projects. I try to find some basis of reality for what I shoot. I feel like people can connect to things if there's some grounding reality in the photography. And these HD formats add to the artist's palette. You can take reality and put a little twist on it, introduce some new artifice, stylize it a little. It's great to experiment with."

Newman has also done a large body of stylized film spots for Target out of Petersen Milla Hooks, Minneapolis, working with such directors as Mikon Van Gastel of A Very Small Office, and Josh & Xander of @radical.media.

Additionally there's a noteworthy U.S. Army campaign Newman shot for director Henry Alex Rubin of Smuggler for agency MRM Partners Worldwide.

Newman's endeavors also include visual filmmaking for MAC Cosmetics directed by Floria Sigismondi of Believe Media, and Fidelity directed by filmmaker Todd Field (*In The Bedroom*) via Uber Content.

About a year and a half ago, Newman shot a series of clips for Sean Lennon directed by Michele Civetta. Newman actually has some video roots dating back to his days as a student at NYU Film School. He shot clips for local N.Y. bands, as well as some spec commercials during his third year at NYU. Upon graduating in '99, Newman got his first break, landing a shooting gig for a spot promoting a dot-com client. The production house was HKM where Newman got to know director Michael Karbelnikoff.



I Love You Phillip Morris

“Michael took me under his wing, hired me on a bunch of jobs. The first one I ever did with him was 18 days for Time Warner. I learned a lot from Michael and owe him a great deal for helping to launch my career.”

Donald McAlpine

The ASC International Achievement Award is presented annually to a cinematographer who has made significant and enduring contributions to the global art of filmmaking. If that isn't honor enough, Donald McAlpine, ASC, ACS, who received the award on Feb. 15, also earned the distinction of becoming the first Australian to garner the ASC kudo. He follows in the footsteps of such honorees over the years as Freddie Young, BSC; Jack Cardiff, BSC; Gabriel Figueroa, AMC; Henri Alkekan; Raoul Coutard; Freddie Francis, BSC; Witold Sobocinski, PSC; Miroslav Ondricek, ASC, ACK; Tonino Delli Colli, AIC; Gilbert Taylor, BSC; Michael Ballhaus, ASC; and Walter Lassally, BSC.

“To be named to receive this honor is an amazing shock. It came straight out of the blue,” said McAlpine who's



Donald McAlpine

represented by The Gersh Agency, Beverly Hills. “I had no concept that it would happen but I'm exceedingly pleased it did. It reinforces my absolute and total acceptance here in what's fundamentally for me a foreign country. Going way back from my earliest times in the U.S., I never sensed resentment at any level from anyone based on my nationality. And I was among the first of this new Australian wave that dug into the American market.”

McAlpine's initial industry involvement came as an assistant TV news-cameraman *Down Under*. He also directed some spots early on before transitioning into short dramas when he hooked up with Film Australia, a government entity that produced 35mm color film documentaries.

A few of his short dramas caught the eye of director Bruce Beresford who recruited him in 1972 to collaborate on the feature film *The Adventures of Barry McKenzie*. McAlpine recalled of the experience, “I felt like I had come home.”

McAlpine made another major career stride in '82 with a phone call from director Paul Mazursky who was taken by three Aussie films, *My*

Brilliant Career, *The Getting of Wisdom* and *Breaker Morant*, which had opened on cinema screens in Manhattan during a two-week stretch. Mazursky noticed that McAlpine had shot all three films.

This in turn led to McAlpine shooting *Tempest* for Mazursky. The cinematographer then lensed *Harry & Son*, which was directed by and featured

Paul Newman. In '85, McAlpine got his first chance to shoot a film on Hollywood soundstages when he worked on the Mazursky-helmed *Down and Out in Beverly Hills* for Disney.

McAlpine's filmography encompasses seemingly all genres as reflected in such credits as *Patriot Games*, *Clear and Present Danger*, *Predator*, *Mrs. Doubtfire*, *The Time Machine*,

Moulin Rouge and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Slated for release in May is yet another feature he lensed, *X-Men Origins: Wolverine*.

Though he has yet to shoot a feature with a digital camera, he has tested most of the models out there currently. “I cannot convince my producers to use them—not yet,” said

McAlpine. “I'm very much digitally inclined to be honest. Sure there are advantages and disadvantages to the digital cameras but the progression forward is exploding.”

As for what digital camera he might gravitate towards initially, McAlpine said, “I've shot 50 films on Panavision. I'd probably go with their Genesis system when I step into new waters.”

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T a l e n t . E x p e r i e n c e . K n o w l e d g e .

Artisans Pinpoint The Challenges That Helped Shape Their Work

VES Award Nominees Identify, Discuss The Artistic, Creative And Technical Hurdles Their Spots Had To Clear

A SHOOT Staff Report

These are indeed challenging times on many levels, particularly with the state of the global economy. But regardless of the tenor of the times, at the upper echelon of filmmaking there are always inherent creative and logistical challenges—a fact of life reflected yet again in this year’s crop of nominated commercials in the seventh annual Visual Effects Society (VES) Awards.

The Mill, with VFX/post studios in London, New York and L.A., topped the spot field with six nominations in this year’s VES competition. Three of those six came on the strength of Coca-Cola’s “It’s Mine” directed by Nicolai Fuglsig of MJZ for Wieden+Kennedy, Portland, Ore.

“It’s Mine,” out of The Mill, New York, was nominated for outstanding compositing in a broadcast program or commercial, for best visual effects in a spot, and for outstanding animated character (Macy’s Thanksgiving

Parade’s Stewie balloon from *Family Guy*) in a live action broadcast program or commercial.

The Mill, London, scored two noms: one for Toshiba’s “Time Sculpture” (directed by Mitch Stratten via Hungry Man, London, for Grey London) which was nominated in the outstanding compositing category; and another for Drench bottled water’s “Brains Dance” out of agency Clemmow Hornby Inge, London (for the character Brains from cult 1960s TV series *The Thunderbirds*). Ringan Ledwidge of Rattling Stick, London, directed “Brains Dance.”

The Mill’s Los Angeles studio also had a hand in New Balance’s “Anthem,” but this VES nom, which was in the models and miniatures category, more directly applied to New Deal Studios, Los Angeles. “Anthem” was directed by MJZ’s Fredrik Bond for BBDO New York.

Next up in the VES Awards’ spot

nominations derby with three was Framestore, which maintains studios in New York and London. Framestore has won the VES Award for outstanding effects in a commercial for four of the past six years. This time around Framestore earned two noms in the category of outstanding effects in a spot on the basis of: Monster.com’s “Stork” directed by Daniel Kleinman and the aforementioned Ledwidge are repped for spots stateside by bicoastal Epoch Films); and FedEx’s “Carrier Pigeons” directed by Tom Kuntz of production house MJZ. Both spots came out of BBDO New York.

“Carrier Pigeons” additionally scored a VES Award nomination in the category honoring outstanding compositing in a broadcast program or commercial.

Getting back to the marquee VES Award commercials category for best visual effects, Bacardi’s “Sundance”

rounded out the nominations, pitted against “Carrier Pigeons,” “Stork” and “It’s Mine.”

Digital Domain, Venice, Calif., was the effects house on “Sundance” which was directed by Joseph Kahn of bicoastal/international HSI for RKR/Y&R, London.

Digital Domain registered two spot nominations as “Sundance” was also recognized in the category of outstanding animated character in a live action broadcast program or commercial.

Meanwhile one other VES Awards category—outstanding created environment in a broadcast program or spot—yielded a couple more ad nominations: Audi’s “Living Room” for visual effects studio Method, Santa Monica; and Wrigley 5’s “Fruit Shredder” for MPC, London, with Asylum FX, Santa Monica, contributing some model building savvy via Flame.

Jason Smith directed “Living Room” for agency Venables, Bell &

Partners, San Francisco, back when he was at Bob Industries, Santa Monica. (He has since moved over to production company HSI.)

“Fruit Shredder” was directed by Filip Engstrom of Stink, London, for AMV BBDO, London, and Energy BBDO, Chicago.

The VES Award winners—which also span features, TV programs and student projects—will be announced and honored during a gala ceremony on Feb. 21 at the Hyatt Regency Century Plaza Hotel in Los Angeles.

SHOOT touched base with several of the artists behind VES-recognized advertising fare this year, posing the following query:

What was the biggest creative and/or technical challenge of your VES Award-nominated spot?

Here’s a sampling of the feedback we received:



Barnsley, senior Flame operator, The Mill, London (Drench’s “Brains Dance”)

Pre-production on ‘Brains’ led us to think the spot should include two-thirds real puppeteering and one-half CG. We planned to join various sections of the live action together where it wasn’t possible to perform a traditional move but due to how the puppet was strung/re-strung and not realizing how difficult and time consuming this process was followed by the speed and complexity of the dance sequences, we realized this wouldn’t be the case.

We gathered motion-capture data for the whole dance sequence, which made it possible to animate ‘Brains’ performing the exact dance moves quickly and effectively. The main issue was the puppet looked life-like and did not move like a puppet, so the animation team re-designed every slight move and nuance to create the exact balance between realism and puppetry.

Like the creative challenges, technically the nature of the piece meant we spent long periods focused on the character and as a result we spent many hours analyzing every detail of ‘Brains’ and how he integrated into the environment. Modeling, texture, cloth simulation, hair, strings and shadows had to be a near A-I match with the real puppet, which was shot for lighting reference at each position.

I would say that in total two-thirds of the project was built in CG and combined into the set and we are very pleased with the results.



Ian Hunter, New Deal Studios, Los Angeles. VFX supervisor (New Balance’s “Anthem”)

For the New Balance commercial “Anthem,” we were tasked with building a stylized set of city building miniatures that at first looked like normal buildings up close. But as you backed away, you would realize that the buildings together spelled out the words: “LOVE” and “HATE.”

The challenges: The building art designs mixed architectural styles within each building. Given a tight production schedule, we cast resin building “textures” from some of our previous projects grafted onto new building facades. [We were] giving the building a high level of detail while still fitting into the style of the spot. We took the drawings and redrew them in CAD in our digital art department and had the building walls laser cut. The resulting building facades were assembled by a team lead by miniature crew chief Jon Warren and all those cast resin brick and stone textures were added on top of the laser cut facades. Painting could then begin.

The other physical challenge we had on the spot was the director’s desire to place all the buildings in specific “ominous” angles in order for the building to brood over our main character, the runner. This meant that each building had a frame made from standard chesbros clamps added to the back to allow us to vary the shoot angle on set. Since the spot transitions from early morning to sunrise, we also built internal lighting into each building. They were shot with and without the lights on as separate passes to allow the windows to be selectively “turned on” within each shot.



Ludo Fealy, Dean Robinson, VFX supervisors, MPC, London (Wrigley 5’s “Fruit Shredder”)

The majority of the ad—with the exception of the actor, the floor and the control panel—was created by MPC’s 3D and 2D teams. This represented an enormous challenge, as the whole photo-realistic environment had to be created from scratch. Based on the concept drawing, we started building the 3D structure, layer by layer, to achieve a believable look.

Concepts were conceived in the art department with Adam Leary designing the opening shot, which consequently dictated the look of the job. This was a vital part of the commercial, because we had to build a realistic environment from a rough idea sent to us by the director. The juice guns were modeled, animated and textured in Maya as was the outer dome. MPC’s 2D team and digital matte painters were also involved, sourcing the trees, tracking and compositing them. In some shots there are hundreds of guns firing at once, so we had to write a system that would allow us to aim the guns and fire thousands of fruits, without the need to hand animate each gun and each fruit. The look of the CG elements then needed to be made to match the rest of the elements. Extensive particle animation created the ‘sensation moment’ where the fruit mist and spray fills the dome. All these elements were combined with some live footage of trees, exploding fruit and a life-size gun model built by Asylum FX.



Nikos Kalaitzidis, VFX supervisor, Digital Domain, Venice, Calif. (Bacardi’s “Sundance”)

The creative direction was actually the source of our biggest technical challenge. Director Joseph Kahn had a vision of a :60 commercial with a single, seamless camera move that started off slow and continuously spun around a group of animated liquid dancers while they multiplied from one character to four, ending in an exploding finale of liquid that forms a cocktail. Originally we had planned to use high-speed photography, but that approach wouldn’t give us the look he wanted within the five-week schedule. Instead we came up with the idea of using motion capture and character animation to drive fluid simulation interactions. We’re pretty sure this technique has never been used before in a commercial on such a grand scale.

We were able to take FSIM, our Academy Award-winning fluid simulation system developed for large-scale feature films, and adapt it for this project. We used the dancers as source volumes for the fluid simulations, where liquid is generated from them on a per-frame basis. Art directing the fluid simulations was challenging—to transition between liquid and dancing forms within fluid simulations. We created new tools and an efficient character-to-fluid-simulation pipeline to give animators better control of the liquids.

The effect is that the dancers’ moves blend seamlessly as they dance, multiply and separate; movement never stops, with a single camera move from start to finish.

VISUAL EFFECTS & ANIMATION

TITLE VISUAL EFFECTS/ ANIMATION AGENCY PRODUCTION

1


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Amnesty International's "You Are Powerful"

Smoke & Mirrors, New York, London Sean Broughton, creative director; Marios Theodosi, Flame artist; Celest Gilbert, executive producer; Belinda Grew, Paul Schleicher, Lauren Shawe, producers.
Rushes, London Rufus Blackwell, lead VFX artist; Adam Watson, Richie White, Marcus Wood, Leo Weston, VFX artists; Joe Dymond, Dan Alterman, Anthony Larango, Noel Harmes, Combustion artists.
Framestore, London Stephane Allender, Flame artist; Pauline Piper, producer.
(Toolbox: Flame, Furnace Plugins, Kronos, Softimage XSI, PFTrack 4.1, Photoshop)

Mother, London

Academy Films, London
 Kim Gehrig, director
[\(Visit SHOOTonline.com and/or read The SHOOT>e.dition on 2/20 for backstories on Chart-Topping spots #1 and #2\)](#)

2


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TheLadders.com's "Little Creatures"

Method Studios, Venice, Calif.
 Alex Frisch, VFX supervisor/Flame artist; Andy Body, VFX supervisor/lead CG artist; Katrina Sallicrup, Noah Caddis, Andy Davis, Flame artists; Matt Hackett, Floyd Raymer, Jonathan Vaughn, Jack Zaloga, Alex Lee, Todd Herman, CG artists; Andy Mower, Ryan Raith, Craig Hilditch, Amanda Burton, Edgar Diaz, Jay Robinson, Pam Gonzalez, assist/roto; Helen Hughes, exec producer/director of production; Moylene Boyd, project manager.
(Toolbox: Flame, Maya, Houdini, Zbrush, Nuke, Combustion)

Fallon Minneapolis

MJZ, bicoastal/international
 Dante Ariola, director

3


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McCain Chips' "Farmer"

Motion Theory, Venice, Calif.
 Bryan Godwin, VFX supervisor; Kaan Atilla, sr. art director Amber Ventris, producer; Stuart Cripps, compositing supervisor; Charles Paek, lighting lead; John Tumlin, lead TD; Jesse Carlson, rigging, FX lead; Ben Grangerau, Na Song, Jeffrey Arnold, Michael Clarke, Mauro Contaldi, Shiv Dholakia, Chris Logan, Hector Ortiz, Sam Sparks, 3D artists; Angela Zhu, Leanne Dare, Jenny Ko, Peggy Oei, designers; Andrew Ashton, Matt Motal, Deke Kincaid, Danny Koenig, Mario Peixoto, Rob Winfield, compositors; Army Paskow, Ram Bhat, Alan Sonneman, matte painters; Sheri Patterson, postproduction manager.
(Toolbox: Nuke, Flint, After Effects, Maya, Renderman)

Beattie McGuinness & Bungay, London

Motion Theory, Rokkit
 Mathew Cullen, director

4


[CLICK HERE TO VIEW SPOT >](#)

Coca-Cola's "Heist"

Psyop, L.A. Andrew Romatz, FX supervisor/CG lead; Thibault Debaveye, FX supervisor/lead Flame; Lane Jolly, 2D supervisor; John Velazquez, animation lead; Mike Dalzell, Itg. lead/look development TD; Jan Bitzer, pre-vis/FX artist; Mike Makara, Todd Constantine, Sarah Bocket, John Cerniack, pre-vis; Yvain Gnabro, sr. animator; Alejandro Castro, Joon Lee, Frantz Vidal, Maxime Devanlay, Zee Myers, animators; Kiel Gnebbba, FX artist; Alex Kolasinski, Flame; Jared Sandrew, Michael Dobbs, Miguel Batista, compositors; Kyle Cassidy, sr. lighter; Katie Yoon, Wendy Klein, lighters/look; Ian Ruhfass, Barry Kriegshauser, lighters; Clay Osmus, Andy Kim, modelers; Bryan Repka, modeling/generalist; Petrik Watson, rigger/generalist; Sean Comer, James Parks, Dave Bosker, riggers; Krystal Chinn, Austin Brown, Scott Baxter, roto/paint. **(Toolbox:** Maya, XSI, Combustion, Nuke, Flame, Photoshop, Z-brush, After Effects, PTGui Pro)

Wieden+Kennedy, Portland, Ore.

Psyop, Los Angeles
 Psyop, director (Todd Mueller, Kylie Matulick, creative directors)

5


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Audi Q5's "Unboxed"

Passion Pictures, London Russell Brooke, co-director/2D designer/2D animation; Tim Sanpher, 2D design/2D animation; Neil Riley, VFX supervisor/compositor; Chris Welsby, Wesley Coman, animators; Julian Hodgson, TD; Jason Nicholas, head of CG; Niamh Lines, Luke Carpenter, compositors; Harry Bardak, lead lighter; Stu Hall, Tommy Andersson, Quetin Vien, Claire Michaud, Guillaume Cassuto, lighting & rendering; Iam Brown, Craig Maden, Dan Moore, modeling; Chris Dawson, rigger; Michael Adamo, exec producer **(Toolbox:** XSI, Nuke)

BBH London

Passion Pictures
 Russell Brooke, co-director
 1st Ave Machine
 Aaron Duffy, co-director

1st Ave Machine, New York Aaron Duffy, co-director; Arvind Palep, creative director; Belinda Blacklock, Anna Lord, producers

6


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LG's "Advanced Learning"

Digital Domain, Venice, Calif. Ed Ulbrich, president of commercials/EP; Karen Anderson, EP/head of production; Jay Barton, VFX supervisor; Ron Herbst, CG supervisor; Chris Fieldhouse, producer; Stephanie Escobar, VFX coordinator; David Rosenbaum, pre-vis artist; Dave Stern, Flame artist; Kevin Ellis, online Flame artist; Sven Dreesbach, Rafael Colon, Nuke compositors; Marc Perrera, Lee Carlton, Tim Nassauer, Tim Jones, Chris Norpchen, James Parris, Justin Lloyd, Ruel Smith, Navin Pinto, Derek Crosby, digital artists; Jake Sargeant, motion graphics artist; Josh Nimoy, motion graphics programmer; Hilery Johnson Copeland, roto artist; Scott Edelstein, on set tracker; Montu Jarivala, integration tracker; Russ Glasgow, editor.
(Toolbox: Maya, After Effects, Newtek Lightwave, 3ds Max, V-Ray, Nuke)

BBH London

RSA, London
 Carl Erik Rinsch, director

7


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Acura RDX's "Wall Art"

MPC, Los Angeles
 Allyson Nevil, post producer; Adam Frazier, lead Smoke artist; Ryan Knowles, Nathaniel Lane, Bill McNamara, Dan Sanders, Lisa Tomei, VFX team; Mark Gethin, telecine.
(Toolbox: Smoke, Shake, Flame)
 Epoch Films, bicoastal
 Ben Foley, Chris Hopewell, directors/animators

RPA, Santa Monica

Epoch Films, bicoastal
 Collision Films (U.K. based directing collective consisting of animators Ben Foley and Chris Hopewell)

8


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Pepsi Max's "I'm Good"

The Mill, Los Angeles
 Ben Hampshire, executive producer; Asher Edwards, producer; Giles Cheetham, lead Flame; Ross Goldstein, Flame assist; John Leonti, 3D.
(Toolbox: Flame, Maya)

TBWA\Chiat\Day, Los Angeles

Epoch Films, bicoastal
 Matt Asefton, director

9


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Hershey's Kisses' "Off To Work We Go"

Asylum, Santa Monica
 Piotr Karwas, animation director; Jason Schugardt, CG supervisor; Paul O'Shea, VFX supervisor; Michael Pardee, exec producer; Craig Van Dyke, Michael Warner, animators; Jeff Julian, conceptual designer; Matthew Maude, lead lighter; Bret St. Clair, Dan Abrams, lighters; Jeff Werner, CG producer; Diana Cheng, VFX producer; Mike Hanley, bidding producer.
(Toolbox: Maya, Renderman, Houdini, Inferno, Photoshop)

Arnold New York

Kommitted, Santa Monica
 Nathan McGuinness, director

10


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Monster.com's "Double Take"

Framestore, New York and London
 James Razzall, executive producer; Michael Stanish, producer; Mike McGee, VFX supervisor; Chris Redding, Marcelo Pasqualino, Flame.
(Toolbox: Flame)

BBDO New York

Rattling Stick, London
 Epoch Films, bicoastal
 Daniel Kleinman, director

Artisans Behind VES Nominated Spots Reflect On Their Work

Continued from page 19



Jake Montgomery,
lead 2D effects artist,
Method, Santa Monica (Audi's "Living Room")

For this project our objective was to create a time lapse style spot that rapidly tracks the stylistic and functional changes over many years of a home, a garden, and an automobile. We spent a good deal of time providing input right up front and determining how the deconstruction of the room should unfold.

We only had a couple of days on a stage to shoot our footage. That was a bit of a challenge, but we got it done. There were three different motion control setups, in two different rooms, with motion control lights moving around the room to reflect the time of day. The three motion control setups needed to be tied together into one seamless shot. To achieve that linear feel, we used 3D to fill in what was impossible to shoot or things we didn't have time to shoot on stage. It was a huge challenge, but my happiest moment on the job was when we started to see the transitions working with the plates stitched together, with the motion control lighting moving smoothly through the scene. I knew then that this was going to be a very cool spot.

More than anything else, this spot highlights how well we work together as a team. We accomplished roughly five weeks of postproduction work in a little over two weeks, and that's mainly because we have such a talented, tight-knit unit. Creative ingenuity was spontaneous, and we really had to be on our toes, because we knew we were only going to get one shot at this."



Ben Smith,
co-head of 3D,
The Mill, New York (Coca-Cola's "It's Mine")

The biggest creative challenge on Coke was creating authentic and believable balloons.

The team studied footage from the Macy's Day Parade in order to authentically design and animate the balloons. The animators emulated how the balloons would deform, bend, squash and stretch. An ingenious method of classical animation blended with cutting edge dynamics simulation was used, allowing for a flexible approach on a shot-by-shot basis. Once the final animation of the characters was approved, handling ropes were added to the balloons, these were then dynamically simulated to create realistic motion.

One of the first steps for The Mill's artists was to experiment with different edit combinations to set the spot's pace. Timing was essential to make the characters' movements and the shape of their bodies realistic. One of the initial considerations was defining how fast the characters would move—too slow, the edit would become dull and labored, too fast and the characters would seem light and unbelievable. A major challenge was to maintain the storyline and edit without over animating the characters. They needed to convey the action of the shot, but still move in a totally realistic way.

Another key component was texture and lighting, crucial in creating Stewie and Underdogs' scowling and determined faces. All creases and textures were hand painted by The Mill artists, further enhancing the outstanding authenticity of each balloon. Lighting was also necessary to create a believable interaction between the balloons and their environment. The way tree shadows fall and the light interacts with the translucent balloons all had to be considered and executed.

Momentum Builds For The Launch Of VES Northeast Section

Continued from page 4

done here regularly before. We want to bring this community together on the East Coast. The events that the Visual Effects Society creates are invaluable in terms of educational material and dialogue. We've made a push to get top talent interested in joining VES and are supporting the initiative to get as many people involved to help form this section and have it thrive once it's up and running."

Geier related, "The VES provides a centralized group to bring the visual effects community here together for an exchange of ideas, for seminars, forums. From a bigger picture standpoint you can now do your entire film in New York. You

have the visual effects artists, the soundstages, all the resources. Films are coming back here. To shoot and to do post-production and effects in New York can translate into a 30 percent tax incentive."

Geier added that once the VES Northeast section has been approved, Rhino plans to host a mixer meeting to help get the group off to a fast start, getting members of the effects community to meet face to face and to begin to network.

In addition to Australia, the VES currently has sections in London, Vancouver, B.C., and the San Francisco Bay Area.

VES is a professional, honorary society, dedicated to advancing the arts,

sciences, and applications of visual effects and to upholding the highest uniform standards and procedures for the visual effects profession. VES is the entertainment industry's only

official organization representing the extended community of visual effects practitioners including supervisors, artists, producers, technology developers, educators and studio executives.

The VES has some 1,800 global members who contribute to all areas of entertainment from film, television and commercials to music videos, games and new media.

SAG, AFTRA United For Spot Talks

Continued from page 1

don, president of AFTRA, issued a statement which read, "To those of us for whom labor solidarity is more than just a slogan, the idea that politically motivated leaders of one union would use their members' dues to attack another union is unconscionable."

"Unconscionable" or not, there's

since been some fence mending between SAG and AFTRA on the spot contract front. Helping to broker this coming together for commercials was the AFL-CIO. After working with representatives of the AFL-CIO, SAG and AFTRA last month issued a statement pledging "to foster a healthy and productive joint bargaining relationship."

Key to the commercials contract talks will be results of a joint advertising industry/union study—agreed to in 2006 by the JPC, SAG and AFTRA—exploring alternative compensation models for performers spanning traditional spots as well as nontraditional ad fare spanning a growing area of new media.

Heimbold Has A Super Spot Sunday

Continued from page 4

included executive producer Shelby Sexton, line producer Ted Robbins and head of production Sandy Haddad.

Editor was Oliver Power, with Dan Perse serving as lead effects artist.

By his spot being voted one of the five Doritos contest finalists, Heimbold was awarded \$25,000. (The contest winner, "Free Doritos," wound up finishing first in the USA Today Super Bowl poll, earning its creator Joe Herbert a Doritos bonus of \$1 million.)

While Heimbold is an up-and-coming talent, he is no stranger to having his work showcased

before mega TV audiences. He has directed three seasons worth of music videos for *American Idol*. That's a total of some 36 clips featuring *Idol* performers.

This *Idol* fare was conceptualized, shot and produced in an extremely tight-turnaround time, constantly requiring Heimbold to adapt while not compromising the quality of the final work within the constraints of challenged budgets.

"In many respects that has been a great training ground for me, a trial by fire," said Heimbold of the *Idol* experience, which spans seasons three, five and six of the hit series. (Season three being the

first in which the show stopped in-house producing the clips.)

Heimbold's high level of performance on the *Idol* clips translated into his getting the chance to direct a Ford spot featuring *Idol* winner Taylor Hicks for JWT Detroit.

Heimbold's filmography also encompasses music videos such as The Baja Men's "Who Let The Dogs Out?" and the Brian Setzer Orchestra's "Jump, Jive and Wail."

Now Heimbold is poised through Wild Plum to step up his spotmaking involvement, particularly in light of his Super Bowl debut through the "Power of the Crunch."

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Incentives Make Mark In Southwest

Continued from page 9

production to our state. The state's commercial business has always been strong due to mostly mild, predictable, sunny weather and aforementioned locations, but there was a definite increase in the number of commercials shooting statewide last year. I surveyed Randy Muarry Productions, a small creative boutique in Phoenix to get his take on it, and he agreed saying the "incentives have had a positive effect and everyone is hoping they result in a more robust and stable production community." In Tucson, we hosted commercial production companies like Traktor, RSA Films, Aero, two companies from Japan. We compete with Phoenix a lot because they are a bigger city, but people need to know that there are 16 direct flights coming and going from Los Angeles to Tucson everyday. And because we are the second city, we try harder.

We also have a Tucson incentive in partnership with a dozen of our top hotels and resorts like JW Marriott and Loews Ventana. We will credit your production company's hotel master account up to \$10,000 if you meet the hotel room night criteria. See www.filmtucson.com for more details. We really want your business and we find that incentives really work.



Marshall Moore, director, Utah Film Commission

The current Utah Motion Picture Incentive Fund (MPIF) will allow for commercials to be considered, if the Utah spend is 1 million dollars or more. The MPIF is a 15 percent post performance cash rebate with a \$500,000 per project cap. As to date, no production company has taken advantage of the MPIF for the making of a commercial.

Toyota, GMC, Kia, Ford, Suzuki, Sara Lee, Sears, Sylvania, Verizon, British Airways, and Nissan have all shot major ad campaigns in Utah, adding significantly to the growth of Utah's infrastructure, and the development of local crew and talent.

Utah has a long history of commercials and print ads, due to the diversity of locations found within the state. From the brilliant red rock deserts of southern Utah, the majestic Wasatch Mountains, and the vastness of the Bonneville Salt Flats.

Other benefits of filming in Utah include its proximity to L.A., two full service equipment rental companies and nearly 700 crew members who reside in the state. Utah will continue to be a location destination for all types of productions.



Lisa Strout, director, New Mexico Film Office

New Mexico has a long history of attracting commercials due in part to diverse and exceptional locations, such as White Sands, Native American pueblos, vast desert expanses, snow-capped mountain peaks, and everything in between traditional Anytowns and otherworldly environments. Our 25 percent tax rebate, which applies to regional and national spots, has made New Mexico even more of an appealing destination for commercial production, and our state has recently welcomed national spots for Wendy's, AT&T, Allstate, Toyota and Lexus. Besides significant infrastructure, which includes state-of-the-art soundstages and numerous dedicated vendors, New Mexico boasts one of the country's largest crew bases.

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street talk

Thom Higgins' relationship with BeachHouse Films (SHOOT, 12/19/08) turned out to be short lived. Though there's a difference of opinion between the director and the Santa Monica-based production house as to what caused their parting of ways, both sides agree that the bottom line is Higgins will start his own company. More details on that new venture to come....Sound designer Bill Chesley and producer Kate Gibson, formerly of Amber Music, New York, have set up their own N.Y.-based sound design house, Henryboy....Sean Elias-Reyes and Julian Rebolledo have launched Hyperbolic Audio, a New York sound house serving agency creatives, filmmakers, animators and TV and radio producers. Elias-Reyes has extensive experience as an audio mixer, sound designer and voice artist. Rebolledo is also a voiceover talent. He and Elias-Reyes formed N.Y. sound studio Shut Up & Talk in '01. Joining them now at Hyperbolic Audio is head of production/mixer/producer Jeannine Guenther. During her days at Shut Up & Talk, Guenther worked as head engineer on a mix of projects for such clients as Chanel, Tiffany & Co., MAC Cosmetics and DHL....Sonic Union, the New York house launched last November, has added audio post mixer Paul Weiss to its roster. Weiss began his career with an internship at Sound Lounge, N.Y. There he tuned his acoustic ear, moving up from assistant mixer to a full-time mixer position in 2006....Michelle Edelman, chief marketing officer/director of strategic planning for NYCA, has been promoted to president of the Encinitas, Calif.-based agency. Michael Mark continues as creative director/CEO. Edelman has been with NYCA since '05. Prior that she was at such shops as Ogilvy and Leo Burnett....

rep report

Strato Films, L.A., featuring director Paula Walker, has secured indie rep firm Char & Associates to handle the West and Texas....Chuck Silverman of Chuck Silverman Represents has taken on national representation for Venice, Calif.-based live-action/graphics/design firm Two Thousand Strong....Daria Zeliger, who recently launched indie firm A:D Talent Management, is handling East Coast representation for Madison Park Pictures, N.Y., Karma Collective, L.A., animation/design/motion graphics house Adolescent in N.Y., and London music company 2110....Kate Blum has formed indie firm KBreps in Sausalito, Calif. The new venture reps N.Y. editorial house The Now Corporation and L.A. motion graphics company Picture Mill in the Bay Area, Seattle and Portland, while handling national sales for San Francisco communications/design firm Fresh Eye as well as composer Timothy Drury....UTA, Beverly Hills, has signed DP Munn Powell....Cinematographer Robert Richardson has completed Quentin Tarantino's Inglorious Bastards and is again available for spots through The Skouras Agency, Santa Monica....

bulletin board

- >February 21/Los Angeles, California: VES Awards Dinner. www.visualeffectssociety.com
- >March 4/New Orleans, Louisiana: AAAA Media Conference & Trade show. www.2.aaaa.org/events/media09
- >March 26/New York, NY: AAF Advertising Hall of Fame Luncheon. www.advertisinghalloffame.org
- >April 15/Final Deadline for SHOOT 2009 "New Directors Search" submissions. www.shootonline.com/go/search
- >April 16-18/Santa Monica, California: AFCI Locations. www.afci.org
- >Apr 20-23/Las Vegas, NV: NAB Conv. www.nab.org



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