



13 Editing & Post Series

Editors, post and VFX artists look back on the challenges, surprises and lessons learned from notable projects.

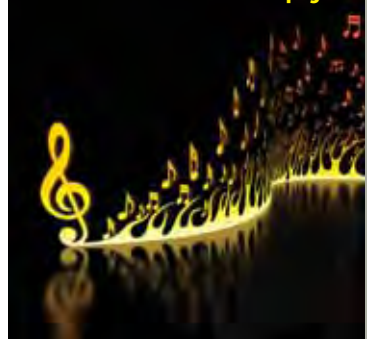


20 50th Anniversary Series

Creatives Dan Wieden and Susan Crelle, and director Noam Murro reflect on how the industry has evolved.

Music & Sound Series: Chart, High Notes

Backstories on top two chart entries; longer form fare emerges.
See page 16



A Tale Of Two Tribeca Directors

Bearden To Make Feature Debut, Oscar Winner Gibney Set With Trio Of Films At Upcoming Festival

By Robert Goldrich

NEW YORK—While assorted films will be showcased at the 2010 Tribeca Film Festival, which gets underway on April 21 and runs through May 2, SHOOT provides a taste of the proceedings by tapping into two directors who are on opposite ends of the experience continuum when it comes to long-form fare and for that matter, the Tribeca Festival itself.

Alex Gibney is an Oscar-winning feature documentarian (*Taxi to the Dark Side*, which premiered at Tribeca in 2007) and now has three films on tap for screening at this year's festival. Meanwhile Keith Bearden is making his feature directorial debut at Tribeca.

Both Bearden and Gibney reflected on their projects at Tribeca, the meaning of the film festival for them, and their prospects in filmmaking.

Alex Gibney

"It means a lot to me," said Gibney regarding the Tribeca Film Festival. The director recalled that his documentary *Taxi to the Dark Side* had been rejected by



Untitled Elliot Spitzer documentary (top); Meet Monica Velour

the Sundance Film Festival as well as the Berlin Film Fest. "But Tribeca accepted the film which won the best documentary award there [in

'07]. That gave me a real shot in the arm when I needed it. The film went on to win the Oscar, which certainly

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Entrepreneur Agencies Go Hybrid Route

By Robert Goldrich

NEW YORK—Arthur Bijur had a perennial hand in breakthrough creative for clients ranging from Little Caesars to Staples and Hollywood Video during his lengthy tenure as a founding partner and president/creative director at Cliff Freeman and Partners. Now, a couple of years after exiting that venerable, since closed shop, Bijur is looking to break through on another front via a hybrid agency business model.

Bijur is co-founder of the recently formed, New York-based Workshop, which meshes creative acumen with digital expertise, in-house production capabilities, and a conduit to budget-friendly postproduction services. Bijur is partnered in Workshop with former R/GA creative director Pat Stern, and director David McNamara, who continues to maintain N.Y. production house Collective. Furthermore an undisclosed post house has an equity stake in Workshop, providing economy-minded access to edit and finishing resources.

"There will always be room for big agencies," related Bijur. "There will always be a number of clients that need their services. But at the same time, I think clients who are using big agencies now are more and more open to trying new and different things."

Additionally, Bijur observed that
Continued on page 7

Car Commercials Drive Lensing Growth In Los Angeles

LOS ANGELES—On-location production in Greater Los Angeles rose 18 percent the first quarter of 2010 as compared to the same quarter last year based on figures released by FilmL.A., the not-for-profit community benefit organization that coordinates filming permits for location shoots in the City of Los Angeles, L.A. County and other select local jurisdictions in the area. A total of 11,087 permitted production

days (PPD) were recorded for January-March 2010, compared to the 9,408 logged during the first three months of '09.

Helping to drive this growth were commercials which jumped a whopping 61 percent from 1,266 PPD during the first quarter of '09 to 2,034 PPD for the same period this year. The increase provided the commercials category—beset by annual de-

clines since '06—its strongest quarterly showing in three years.

The quarter saw a marked increase in the number of automobile commercials, which had fallen off in '08 and '09 as the recession led to reductions in ad spending. Sixty-six car spots were shot on location in L.A. during the first three months of '10—31 more than were lensed the first quarter of '09.

There's been industry conjecture

as to what has fueled the jump in automotive ad activity, a prevalent factor cited being the massive recall of Toyota models due to safety concerns. For one, Toyota itself seems to have stepped up its spot production to retain business in light of the problems it's encountering, with deaths and accidents being attributed to alleged acceleration problems in several of its

Continued on page 9

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SHOOT

The Leading Publication For
Commercial, Interactive, Branded Content
& Entertainment Production

April 16, 2010
Volume 51 • Number 3
www.SHOOTonline.com

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SHOOT (ISSN# 1055-9825) printed edition is published
monthly except in January and July for \$75.00 per year by
DCA Business Media LLC, 256 Post Road East, #206, Westport,
CT 06880. Printed periodicals postage paid at Westport, CT
and at additional mailing offices. POSTMASTER: Send address
changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

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

The SHOOT-edition is published weekly on Friday.
The edition will not be published on the following dates:
1/1, 7/2, 9/3, 11/26, 12/24, & 12/31

SHOOT is produced in the U.S.A.

SHOOT is a member of:



A I C E
association of independent creative editors

spot.com.mentary



Charles Moore

Our ongoing Cinematographers Series—the last installment of which appeared in our March 19th Spring Directors Issue—has put us, and hopefully you, more in touch with the artistry of assorted shooters over the years.

Yet putting us even more deeply in touch with that artistry—and its potential to impact our lives—was the passing last month of photojournalist Charles Moore at the age of 79. Moore died Thursday, March 11, of natural causes at a nursing home in Palm Beach Gardens, Fla.

Moore's career is a testament to the power of a single image—and it doesn't necessarily have to be a moving image. Paradoxically, though, Moore's still images were moving, figuratively. They were images that moved people to action and our society to a better place. From the late 1950s to the mid '60s, Moore covered the civil rights movement as a photographer for the *Montgomery Advertiser* (Alabama) as well as *Life* magazine.

The images Moore captured—sometimes at his own personal peril—helped to put the national spotlight on injustices, building public opinion and momentum that eventually led to the passage of the Civil Rights Act of 1964.

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“Honestly, if those pictures made my native South, which I love, a better place, then I am darn proud of that.” —Charles Moore

Moore began photographing the then relatively unknown Rev. Martin Luther King Jr. in Montgomery in 1958, a pivotal image that year being of King getting manhandled while being booked at a police station. The photo appeared in *Life* magazine as did Moore's photos of Ku Klux Klan meetings and rioting over the enrollment of James Meredith, the first African-American student at the University of Mississippi.

There were also images of civil

rights movement protestors being attacked by police dogs and doused with water from a fire truck hose.

The latter image came in 1963 as students demonstrated in Birmingham, Ala., to spur on desegregation only to find themselves pinned against a building by water spurting from a high-pressure hose.

to Alabama in '57 and joined the *Montgomery Advertiser*.

Later on in his professional career, Moore brought his photojournalism to bear on the Vietnam War, as well as political unrest in Haiti and Venezuela.

Still, it was his coverage of the civil rights movement which has endured most of all.

The son of a Baptist minister, Moore was born in Hackleburg, Ala., and was raised in the nearby town of Tusculumbia. He took up boxing as a teenager, later quipping that he turned in his boxing gloves for a camera.

This led to the title of the 2005 documentary, *Charles Moore: I Fight With My Camera*.

Moore served in the Marine Corps as a photographer, then studied at Brooks Institute of Photography in Santa Barbara, Calif. Moore returned

In fact, a book was published in 1991 chronicling that work: "Powerful Days: The Civil Rights Photography of Charles Moore."

Moore's obituary in the *Los Angeles Times* cited an interview he did with the *Birmingham News* in '02, in which he related, "I know the importance isn't me, but the photographs. It's proof that the world learned a lot from them. Honestly, if those pictures made my native South, which I love, a better place...then I am darn proud of that."

POV



Music In Advertising

I recently returned from SXSW where I gave a presentation on the emotional power of music to leading brands and music industry executives. I was struck by the overwhelming reaction it received. My experience on productions over the last several years is that music has been devalued and is not being produced from a brand perspective and this often leads to music decisions that are not really based upon what is best for the brand. But now I had the managers of top brands validating that observation, complaining about it and asking me what can be done to change the process. In general there is a lack of understanding of the music creation and production process and of how powerful music really is. In order to see a more creative and successful way forward, we need to look back.

In the '80s I worked at Backer & Spielvogel's music department. The agency was responsible for campaigns such as The Miller Lite All-Stars and Dave Thomas for Wendy's. Bill Backer was passionate about music in advertising and many famous campaigns were music-driven. Even underscores were done with a unique musical theme and instrumentation that was carefully conceived, designed and deployed to com-

municate and build brand equity. But what I learned most from Mr. Backer about the use of music in advertising was its ability to communicate a brand message on an emotional level.

The potential for music's power was illustrated by the story Mr. Backer often told me about the creation of the famous "Hill Top" commercial for Coke. Mr. Backer had an epiphany of sorts when he realized that Coke was about more than refreshment—when you asked someone to have a Coke, you were inviting someone to share a moment and connect with you. Mr. Backer then wrote "I'd Like To Teach The World To Sing" as the means to make that emotional connection. That spot, one of the most recalled in history, achieved many of the goals that we strive for today. It was proprietary brand-based content that jumped into pop culture charting on *Billboard's* Hot 100 twice. The year was 1971! Now 40 years later, have we improved on that process, are we having that type of success, and are we using the power of music to improve brand trajectory? The answer is "no." We are actually using music less effectively.

Do you know who your music supervisor is? Is it your film editor or a music producer? Regardless, this music direction never considers the needs of

the brand on anything but the tactical execution level. Do you realize the opportunity that is missed here? Perhaps I should have said "Do You Realize". The Flaming Lips licensed this song to Mitsubishi, Land Rover and Bank of America/Merrill Lynch. How could this song possibly have relevance for all three of these brands? There are times when licensing works; VW using Nick Drake's "Pink Moon" comes to mind but it has become a shortcut.

Can you think of any ads using licensing that has the recall of Subway's \$5 foot long campaign? Is there an example of a licensed track improving the brand trajectory the way "I'm Lovin' It" has for McDonald's?

To use the power of music as Bill Backer did, we need to rethink our process and start with the brand.

Tag Gross is CCO/partner at music and sound house Pirate NY.

Flash Back

April 22, 2005 Director Aaron Ruell has joined Area 51, Santa Monica, for exclusive representation in spots and music videos. Ruell is best known for his acting role as older brother "Kip" in Napoleon Dynamite....Noted still photographer Simon Stock is making a foray into spot directing, signing with Godman, London....Final Cut, with offices in London and N.Y., has launched a Santa Monica shop staffed by partner/lead editor Eric Zumbrunnen, editor Jim Weedon and EP Saima Awan....Editor Anthony Marinelli has joined Cut+Run, New York....

April 14, 2000 Swedish director Joakim Sandstrom has joined bicoastal/international The Artists Company for representation in the U.S. and out of its London office. This is the first foray stateside for Sandstrom....Bicoastal new media and spot production house Cylo has signed director Mark Valentine for exclusive representation....L.A.-based consultant Pamela Powell, former deputy director of the California Film Commission, has been named sales rep for the Monterey County Film Commission....

Alex Gibney, Keith Bearden Discuss Their Tribeca Fest Films

Continued from page 1

vindicated Tribeca's choice."

Tribeca represented a most apropos venue for *Taxi to the Dark Side* given its subject matter. The poignant, unsettling film—written, produced and directed by Gibney—examines the torture practices of the U.S. in Afghanistan, Iraq and Guantanamo Bay, focusing on an innocent taxi driver in Afghanistan who was tortured and killed in '02.

"The Tribeca Film Festival started very much in response to the 9/11 attacks in New York City," related Gibney. "The festival is a celebration of the vitality of our American culture, a vitality that makes us who we are. That seemed to me a better response to the 9/11 attacks than some of the policies of Dick Cheney. And I felt that what *Taxi to the Dark Side* was about made it terribly important that it premiere at Tribeca."

Now Gibney finds himself with an embarrassment of riches with three films he directed slated to debut at Tribeca this year: *My Trip to Al-Qaeda*, a documentary to be presented as part of Tribeca's Encounters section, which offers original films that reflect pop culture and contemporary issues; a special event screening of a work in progress, an untitled film about former New York Governor Elliot Spitzer; and the documentary *Freakonomics* (Gibney directed a portion of this film), the closing gala premiere of the '10 Tribeca Fest.

My Trip To Al-Qaeda is based on Lawrence Wright's one-man play, which grew out of his Pulitzer Prize-winning book "The Looming Tower." Like the book and the play, the documentary explores journalist Wright's quest to shed light on and define fundamentalist Islamic terrorists, as he comes to grips with the moral issues tied to that process and his struggle to maintain objectivity along the way.

Meanwhile the Spitzer documentary examines his rise and fall, revealing characters in this story who have not yet been revealed. "I always intended to have this film debut at Tribeca if they would accept it," said Gibney. "Though it's a national story, the heart of it is in New York." Gibney noted that the documentary is pretty close to completion but not yet finished. The norm would be not to show the film in this state but Gibney elected to based on several factors.

For one, he took on the project in conjunction with Peter Elkind, a co-author of *The Smartest Guys In The Room* (which helped inspire Gibney's lauded Enron documentary). Elkind's new book on Spitzer is scheduled to come out the week the film screens at Tribeca. "We shared investigative



Alex Gibney

duties on this," said Gibney. "Some of what I uncovered is in Peter's book, some of his work is in my film. I felt it was important to publicly plant the flag on the Spitzer story, to establish at Tribeca that this is the film on that subject. It seemed like the timing was important and right to debut the film even though it isn't quite finished."

And *Freakonomics* is based on the book "Freakonomics: A Rogue Economist Exposes the Hidden Side of Everything" by Steven Levitt and Stephen J. Dubner. Notable filmmakers each took on documentary adaptations of different chapters in the book, which was on the *New York Times* Best-seller list for more than two years. These documentarians included Gibney, Morgan Spurlock (*Super Size Me*), the team of Rachel Grady and Heidi Ewing, a.k.a. LOKI (*Jesus Camp*), and Eugene Jarecki (*Why We Fight*). Filmmaker Seth Gordon (*The King of Kong*) directs the interstitial glue that meshes these chapters into a unified film. (See sidebar story for more details on the Gibney-directed segment of *Freakonomics*.)

The LOKI duo recently took on spot representation via New York production house Rabbit, and was profiled in our Up-And-Coming Directors feature in *SHOOT*'s Spring Directors Series (3/19). Gordon is handled for commercials by bicoastal/international Moxie Pictures. And Gibney too has commercial representation, via bicoastal Chelsea. Gibney told *SHOOT* that he is slated to embark on a project that will mark his spotmaking debut this summer.

Keith Bearden

Meet Monica Velour prompts us to meet up with Keith Bearden, who wrote and directed the film, which marks his theatrical feature debut.

"One of my prime goals all along was to make a feature film," said Bearden who made his first directorial mark with a lauded short film, then dove-tailed into European commercials, scored with another notable short, and then nurtured a script which has now brought him into independent moviemaking nirvana at a festival that

holds special meaning for him.

"Along with Sundance, Tribeca is the top film festival around. To get recognition at Tribeca is great, and Tribeca is a good audience festival that has helped propel films to success," related Bearden. "The biggest personal kick is that I am a New Yorker and to have my film premiere in my own backyard, at theaters I normally have to pay to get into, is special."

Bearden made his initial directorial splash with the short film *The Raftman's Razor* in 2005. Mixing visuals, humor and an off-center take on reality and bittersweet situations, the film took best short honors at the South By Southwest Festival (SXSW) as well as at fests in Seattle, Nantucket, Chicago and Montreal. *The Raftman's Razor* played on PBS and broadcast TV worldwide, wound up in the Museum of Modern Art's permanent collection, and elicited an invite for Bearden to direct an anti-smoking PSA in France.

Bearden's career as a commercial maker picked up momentum in France, among the notable credits being the humorous "Apartment Sharing" for Brandt Washing Machines out of DDB Paris. "Apartment Sharing" contributed to Bearden being included in *SHOOT*'s 2008 New Director Showcase at the DGA Theatre in New York. He continues to helm ads in France, where he's repped by Big Productions, Paris, his latest credit being a French magazine commercial featuring Paris Hilton bearing the brunt of a catfight over a handbag. Bearden has also landed stateside spot representation via bicoastal production house Skunk, and is repped in the U.K. by Annex.

In '07, Bearden's short film *Train Town* also generated buzz, taking a Silver Medal at the Chicago International Film Festival, playing at SXSW as well as other fests worldwide, and gaining broadcast time throughout Europe on Canal Plus.

"When I first established myself and started to do well, the goal was to move towards making a feature film," recalled Bearden. "I wrote this script, a relatively inexpensive movie to make that I could pitch to people. I pushed and pushed and finally found some producers who made a genuine commitment to the project. Getting a Tribeca launch and securing Andrew Herwitz, a solid American sales rep for the film—he sold *Waitress*—represent major strides."

Meet Monica Velour is characterized in the Tribeca Film Festival rundown as "a quirky comedy," a description which gives Bearden pause. "The word 'quirky' is sometimes an excuse for a comedy not being all that funny. I prefer to think of *Meet Monica Velour*



Keith Bearden

as a comedy with dramatic elements."

The film centers on Tobe, a teenager (played by Dustin Ingram) who's an orphan living with his grandfather. The teen has his share of weird obsessions, including an all consuming one over an adult film star from the 1970s and '80s named Monica Velour (portrayed by Kim Cattrall). Through the Internet, he finds out where she lives

and drives across the country to meet her. She lives in a trailer home in the Midwest and is in the midst of a very nasty child custody battle against her ex-husband.

"Tobe confronts the reality behind his fantasy," related Bearden. "He's innocent and naive, and Monica is pretty bitter."

Beyond his film gaining further exposure and landing a distribution deal, Bearden hopes *Meet Monica Velour* will also advance his commercial making career in the U.S. "I've managed to do well in commercials in France with a language I don't understand. Imagine what I could do in my own language. This film showcases me in this language. I feel great about the performances delivered by Kim Cattrall and Dustin Ingram."

Meet Monica Velour is one of just 14 films selected for Tribeca's aforementioned Encounters section.

Klevin Cuts Gibney's Segment of Freakonomics

NEW YORK—The closing gala premiere of the 2010 Tribeca Film Festival will be *Freakonomics*, which is a documentary adaptation of the best-selling book "Freakonomics: A Rogue Economist Exposes the Hidden Side of Everything" by Steven Levitt and Stephen J. Dubner.

Chapters from the book are being translated into film by several noted documentarians (see Tribeca Film Festival feature story), including Alex Gibney, who won a best documentary Oscar in 2008 for *Taxi to the Dark Side*.

Sloan Klevin, a partner in bicoastal post house Union, edited Gibney's segment of *Freakonomics*, which focuses on corruption in Sumo wrestling and entailed the director shooting on location in the U.S. and Japan.

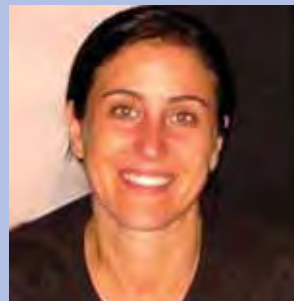
"The segment uses Sumo as a jumping off point from which to explore cheating in society in general and particularly, the financial markets," said Klevin, who cut and co-produced *Taxi to the Dark Side*.

In addition to Klevin, Gibney's collaborators on his portion of *Freakonomics* included producer Alexandra Johnes, commercial DP Darren Lew, bicoastal music and sound design house Human, mixer Tony Volante of Sound Lounge, New York, colorist Billy Gabor of Company 3, New York, and graphics artist Brady Poulsen, who worked out of Union's N.Y. office.

"This project took me about eight months to edit, because I was doing commercial work throughout," Klevin said. "But it allowed Alex

a lot of time to think about what he wanted to shoot, and it gave us a lot of time to think about how we wanted this film to be different than anything else we had done. I think the result of having so much time and no deadline is pretty darned good."

Of the Tribeca Festival premiere, Klevin noted, "It will be fun for us to be back at Tribeca again, as that is where we premiered *Taxi* and won our first award!"



Sloan Klevin

In addition to *Freakonomics*, Gibney—who's repped by bicoastal production house Chelsea for commercials—has two other documentaries screening at Tribeca this year: *My Trip to Al-Qaeda*, and a work in progress screening of his as-yet untitled Elliot Spitzer documentary.

Klevin's recent spot editing credits include York Peppermint Patties, directed by Bruno Aveillan of bicoastal/international Believe Media via Arnold New York; a campaign for Mederma, directed by Jaci Judelson of bicoastal/international HSI (also via Arnold); a Covergirl spot starring Drew Barrymore, directed by Peggy Sirota of Santa Monica-based Pretty Bird via Grey New York; and a new campaign for Weight Watchers premiering spokesperson Jennifer Hudson, directed by Liz Friedlander of Believe Media via Mccann Erickson New York. Klevin is currently cutting a short fashion documentary sponsored by Starbucks Frappuccino, directed by RJ Cutler of Nonfiction Unlimited for BBDO N.Y.

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BeachHouse Rebrands As Passport Films, Grows Directors Roster

SANTA MONICA, Calif.—BeachHouse Films has rebranded itself as Passport Films to reflect a new chapter in the company marked by an expanded directorial roster and the addition of veteran production house executive Michael Romersa as head of new business and feature film development.

BeachHouse founders Patti and David Coulter remain as principals/co-owners of the newly dubbed Passport, which will handle a mix of commercial, international and feature directors for spot and new media projects.

The Santa Monica-based Passport has brought several filmmakers aboard for representation, including Stephen Sommers, Ari Sandel and Marco Schillaci.

They complement a continuing roster of directors who were BeachHouse mainstays: Marshall Vernet, Monty Miranda, Domenic Mastripolito and Larry Carroll.

Romersa—who at one time maintained the Stoney Road family of companies and most recently Reactor Films—has since closed those operations and now returns to the business after a brief hiatus.

This marks the first time in many years that Romersa is not a company owner or partner, enabling him to now fully focus on new business, on bringing directors into the Passport fold, and on the development of feature film properties.

Feature initiative

On the latter score, Romersa continues to work closely with producing/development associate Danny Llewelyn. The two enjoyed success at Reactor, co-producing the critically acclaimed feature *Akeelah and the Bee* with Out of the Blue Entertainment's Sid Ganis and Nancy Hult Ganis in association with Laurence Fishburne's



Stephen Sommers

Cinema Gypsy Productions.

Akeelah and the Bee centers on Akeelah (played by Keke Palmer), an 11-year-old girl from South Central Los Angeles, and her journey to compete in the National Spelling Bee. Fishburne plays her mentor, Dr. Joshua Larabee.

Akeelah and the Bee was directed by Doug Atchison whom Romersa said is now available for select spot projects via Passport.

Romersa has also enjoyed a commercialmaking relationship with director Sommers whose feature credits include *The Mummy*, *The Mummy Returns*, *Van Helsing* and *G.I. Joe*. Sommers presently has numerous projects in development, including a movie adaptation featuring the famed Tarzan character.

Sommers is no stranger to the advertising discipline. With Romersa as executive producer on the spotmaking front back at Reactor, Sommers directed a pair of Office Depot commercials for The Kaplan Thaler Group, New York.

Back on the long-form score, Romersa has the movie rights to the book "Darkness In Him," a psychological thriller. Romersa and Llewelyn have commissioned a script for this Passport film. Romersa and Llewelyn are



Ari Sandel

also involved with Ganis on a number of projects.

Romersa joined Passport based on his affinity for Patti and David Coulter and their track record of collaborating over the years.

Romersa recalled being hired as a producer early on in his career by David Coulter, who was then the executive producer at the now defunct commercial production house Avery/Tirce Films.

Later, David and Patti Coulter worked at the venerable production house Michael/Daniel Associates, in which Romersa was partnered.

Ari Sandel

Besides Sommers and Atchison, the infusion of directorial talent into Passport Films also includes Sandel and Schillaci.

Sandel started his career in the entertainment industry in 1999 creating and hosting the comedic TV segment, *The Traveler*, for the FX Channel's *The X Show*. Sandel wrote, directed, and hosted the segment for two seasons as he traveled the globe, offering a tongue-in-cheek view of the world's unknown hot spots specifically geared to the young and hip.

Sandel earned his directing Master of Film Arts from the University of



Marco Schillaci

Southern California's (USC) School of Cinema-Television.

During that time, he directed and co-wrote the Academy Award-winning short film, *West Bank Story*, which premiered at Sundance and has screened at over 200 film festivals worldwide, winning 31 awards.

Vince Vaughn's Wild West Comedy Show: 30 Days & 30 Nights—Hollywood to the Heartland, marked Sandel's feature-length documentary directorial debut, premiering at the Toronto International Film Festival and then released nationwide in theaters in 2008.

Most recently, Sandel directed comedy webisode/promo spots for the series *Melrose Place*.

Sandel is developing several studio comedies and is attached to direct the comedy film *Dancing With Myself* at Warner Brothers, and *Brad Cutter Ruined My Life Again* at 20th Century Fox. He also has a movie in development with Ganis.

Marco Schillaci

Meanwhile Schillaci was most recently on the roster of Rhythm+Hues Commercial Studios, Los Angeles.

Prior to that he was handled by Malibu, Calif.-based Admit One Productions, his first stateside roost upon

moving from Italy to the U.S. in '08.

Schillaci's credits at Admit One included two Chrysler commercials for Global Hue, Detroit.

Born in Italy, Schillaci studied photography in Milan and started his career as a photographer for national and international magazines. His photographic work appeared in such publications as *Gran Bazaar*, *Harper's Bazaar*, *Vanity Fair*, *Vogue*, *Case*, *Amica* and *Max*.

By the late 1980s, he was also shooting print campaigns for advertisers and by '93 he had diversified into commercial directing.

In '94, his Toyota spot campaign made the automotive category shortlist of the Cannes Lions International Advertising Festival.

Schillaci has collaborated with production houses in France, Germany, the Middle East, the U.K., Spain and Portugal on projects for assorted international brands. This client list includes such notable companies as Audi, Alfa Romeo, Coca-Cola, Citroen, Emporio Armani, Ferrero, Fiat, Honda, Moto, Invicta, Pepsi, Unilever and Vodafone.

His breakthrough campaign for the latter attained great success in Portugal and Spain, setting the bar for the client's advertising throughout Europe from '04 to '07.

While focusing on his directorial endeavors, Schillaci is also now working with international fashion designer Naida Begeta, collaborating as photographer and visual supervisor for the global fashion brand Kao Pao Shu.

Passport has already wrapped several projects, including a Byetta assignment as well as a BigLots national campaign—both directed by Vernet—and client-direct live-action segments for EA Games.

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#3: AUGUST

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Workshop's Arthur Bijur Reflects On Hybrid Agency Biz Model

Continued from page 1

there's "a whole class of clients who are challenged and don't want to spend money on agencies. They don't even want an agency of record necessarily. If they do, they want one that doesn't have lots of overhead. That's where there's tremendous opportunity, with this spreading group of clients. So many clients I've talked to over the last couple of years ask, 'Why do I need all that stuff that big agencies have. All I need are some smart people who get it and can do it.' Clients are frustrated with the lack of nimbleness at bigger agencies, too many bodies on projects and not getting to deal with the senior people."

A number of large ad shops are taking notice. "You see the big agencies reformulating themselves, trying to get closer to being more hands-on, to having a more efficient model," said Bijur. "But that's a difficult transition. It's harder to build down than up around a client or clients. Workshop is designed to build up, catering to specific needs of clients who don't need 'everything' that's on a large agency's menu. We have a small core group that's smart and quick on its feet. We develop what the client really needs as times change, technology changes, as client needs change. It's a common sense model that makes a lot of sense now and going forward given the state of the economy."

A major part of that model entails production and post capabilities. Bringing these elements into the equation enables Workshop to deliver a fully integrated campaign in an affordable fashion. This was borne out in assorted films and integrated campaign work for the Robin Hood Foundation, a poverty-fighting organization in New York City. Prior to Workshop, Bijur assembled the necessary elements to bring the public service campaign to fruition. This saw him connect with director McNamara and later Stern when the campaign required an interactive dynamic.

"In the director search process, I found David and it turned out we were quite like-minded. I got to know him during endless hours in the editing room together on quite a number of films in the [Robin Hood Foundation] campaign," related Bijur. "A business model can sound good but it all comes down to the people you have in that model. David is very much a creative person. And while he is a director we can work with, having him and a production mindset within the agency offers more than just that. We are open to bringing in another director or directors from the outside to make sure we have the right talent for a particular project. But even when he's not directing, David infuses us with a production perspec-

tive. Being able to look through the lens of a production company helps us get the most out of a budget."

Stern provides the digital component. As a creative director at R/GA, he contributed to putting Nike on the digital map. And at TBWA's Me-

dia Arts Lab, Stern was part of the creative team behind Apple's "Get A Mac" campaign.

Flexibility in the hybrid agency business model is key, continued Bijur, noting that in today's marketplace, clients are seeking answers and expertise

everywhere. "Some clients go to directors directly for projects. Others have marketing groups in house. Some have work that is out of the scope of the contracts they have with their existing agencies. There's a lot of movement and a hybrid agency can adjust to all

that. If you're not properly positioned for this economy, you're in trouble."

Since formally opening its doors last month, Workshop has a client in the offing. And at press time, Workshop was in the midst of a pitch process against big-

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Tom Adams Contemplates Goodness

Continued from page 7
ger agencies for another account.

For goodness sake

Three years ago, five former staffers at Crispin Porter+Bogusky, Miami-creative directors Tom Adams, Paul Keister and Bob Cianfrone, director of integrated production Rupert Samuel, and Brian Rekasis, director of the agency's Area 51 division handling nontraditional media-teamed to form goodness Mfg., a creative boutique originally based in Venice, Calif.

The shop grew yet remained nimble, a balance it is intent on maintaining while now meshing with entertainment agency/production/design/post hybrid Trailer Park, which acquired goodness earlier this year (*SHOOT*, 2/12). The goodness shop has since moved to Trailer Park's Hollywood quarters, reuniting Adams and his goodness partners with another former Crispin colleague, Matt Bonin who came aboard Trailer Park last September as senior VP/director of integrated production. Bonin had been VP/integrated head of production at Crispin's office in Boulder, Colo.

The word "integrated" also applies to the process Adams has experienced in the early going since goodness and Trailer Park came together. "Departments aren't siloed," he observed. "It's more like a creative collective where we work with Trailer Park technologists, digital experts and designers up front to plus a job before it ever reaches the client. With our integrated approach, thinking meets doing."

At the time that Trailer Park bought goodness, Adams touched on that thinking-meets-doing mantra, stating, "Traditionally thinking and doing have been separate entities in advertising. It's that separation that creates wasted time and missed opportunities."

Though he's not at liberty to discuss specifics, Adams related that several projects are in the offing from goodness and Trailer Park. In broad strokes,



Arthur Bijur

he related, "The marketplace is constantly changing, to where there are so many more touchpoints for consumers to interact with brands. So much of what we do now is creating, developing and feeding the right messages and information out to these touchpoints. Our business model-creative integrated with the digital, design, broadcast and post/visual effects talent, the technologists who we can access through Trailer Park-lends itself to getting the



Michael Antonucci

most out of those touchpoints."

Among goodness' clients are LucasArts' gaming division, electric car manufacturer Coda Automotive, a couple of Nestle divisions, and running shoe company Pearl Izumi.

During his tenure at Crispin, Adams was a creative director on the American Legacy Foundation's "truth" anti-smoking campaign, Slim Jim and Geek Squad. He played a key role in launching the "truth" brand in Florida and ultimately expanded it on a na-

tional level. He also helped to launch Ikea and Burger King for Crispin.

Adams, Keister and Cianfrone are partners/creative directors at goodness with Samuel serving as partner/head of production and Rekasis as partner/head of brand management.

Utopic

In December '09, hybrid shop Utopic opened in Chicago. Partnered in the new venture are chief creative officer Tony Passero and COO/account management exec Shannon Kemp, both from Chicago's TribeAgency, editors Jan Maitland and Tom Kloehn, formerly of Optimus, and agency production veteran Michael Antonucci.

The latter started his career at JWT Chicago, working up the ranks to producer during his eight years there before moving on to Leo Burnett, Chicago, as a producer for 10 years, and then head of production at McCann Erickson, Detroit, for four-plus years. Next Antonucci freelanced before taking on his first non-agency gig, coming aboard 3D/CGI/VFX house Speedshape in Detroit and helping it launch a Venice, Calif. facility.

It was during his Speedshape stint that Antonucci began to see the need for a hybrid offering spanning both content creation and execution. Building on that blueprint were discussions he had with editor Maitland, who shared the same vision. Through happenstance, the two connected with Passero. It turns out that TribeAgency creative chieftain Passero and Maitland had gone to the same high school and remembered one another.

"Tribe was successful and looking to expand," recalled Antonucci. "They were a full service agency but digitally focused. They saw and had the need for traditional executional services to expand their offerings to clients. Meanwhile we saw their creative expertise as a complement to our talents and from that the foundation

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Short Takes

SAY HELLO! TO BARBECUED DOG FOOD

Mark Gilbert of Los Angeles-based production house HELLO! directed a droll "Missing Something" campaign for Sears Optical out of Chicago agency Sponge.

One of the spots, "Dog Days," centers on a near-sighted man who fires up the backyard grill, lighting what he thinks is charcoal. But his visual impairment leads to his mistaking a bag of dog food for a bag of briquets. At least he has an acute sense of smell. Once he sets the dog food ablaze, his olfactory acumen perceives that something is indeed amiss. Perhaps its time he went to Sears Optical to bring his eyesight into focus.

The spot ends with a canine visiting his doggie bowl only to turn away. A bowl full of charcoal is hardly appetizing.

The Sponge team included creative director Paul Brouman, copywriter Patrick Hoopes, art director Jesse Freese and producer Colleen Dirmsmith. Richard Henkels was the DP. Editor was Mark Jepsen of Cutters, Chicago.



BAILEY, ASC, TO JUDGE KODAK COMPETITION

John Bailey, ASC will judge the regional entries of the 2010 Kodak Film School Competition for the second consecutive year. The competition is designed to recognize innovative visual storytelling demonstrated by current film school students and recent graduates from the Asia Pacific region, Latin America, United States/Canada, and Europe.

"We introduced this competition 11 years ago with the goal of inspiring the next generation of filmmakers," said Johanna Gravelle, worldwide manager, Education Segment, for Kodak's Entertainment Imaging Division. "It's an integral part of our commitment to tomorrow's filmmakers."

Kodak is currently accepting submissions at the national level. Finalists will be judged by Bailey, who will select one winner from each region. The prize includes a trip to the 2011 Clermont-Ferrand Short Film Festival in France, where the winners will have the opportunity to screen their films in the Kodak Short Film Showcase.

Bailey has compiled more than 70 cinematography credits spanning such films as *American Gigolo*, *Ordinary People*, *The Big Chill*, *The Accidental Tourist*, *Groundhog Day*, *In The Line of Fire*, and *As Good As It Gets*. Additionally, Bailey was recently named the 2010 Kodak Cinematographer-in-Residence for the spring quarter at UCLA's School of Theater, Film & Television. In this program, students can receive direct guidance from noted cinematographers.

National Kodak Film School Competition finalists will be selected by August 30, and regional winners will be announced by November 1. For further information, visit www.kodak.com/go/filmschoolcompetition

PEOPLE IN THE NEWS....

Mathias Appelblad, Toygar Bazarkaya and Ralph Watson have joined BBDO New York as executive creative directors. Appelblad was mostly recently interactive creative director at Swedish shop



Mathias Appelblad

Forsman & Bodenfors. At BBDO, he will take on a new role as director of innovation. Bazarkaya moves to BBDO N.Y. from BBDO Dusseldorf where he was CCO. He will lead global creative efforts on P&G. Watson joins from Saatchi NY, where he was senior VP/creative director and head of art. At BBDO N.Y., he will primarily oversee AT&T....Clay Weishaar has been hired as senior art director for the L.A. office of David&Goliath. Most recently, Weishaar worked at Razorfish's L.A. office as senior art director....



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L.A. Posts A Strong First Quarter In On-Location Production

Continued from page 1
vehicle models.

At the same time, other automotive manufacturers view Toyota's woes as an opportunity to win back marketplace share, thus spurring on the creation and production of aggressive ad campaigns.

In the big picture, a turn in the economy from recession to at least a slow recovery may have sparked increased commercial production spanning automobiles and other product categories.

Additionally, FilmL.A. spokesperson Todd Lindgren cited the Winter Olympics—a mega TV event—as a first quarter catalyst for the jump in spot location filming which benefited Los Angeles.

Impact of incentives

Still, though, some question whether the upturn in commercials can hold over the long haul given California's lack of financial incentives for spot production as compared to many other states which offer tax credits, rebates and other economic enticements to the advertising industry.

By contrast, California does offer an

incentives package for certain qualifying feature film and TV projects. The California Film and Television Tax Credit has helped Greater L.A. register a one percent gain for the just wrapped quarter (929 PPD) as compared to the same span in '09 (921 PPD). From January through March '10, a total of 11 state-incentivized feature film projects shot on location in the region, translating into 184 PPD or 20 percent of the quarterly yield for this year's opening quarter.

"I can say with certainty that most, if not all, of the incentivized feature films would not have shot in California were it not for our tax credit program," stated Amy Lemisch, director of the California Film Commission, which administers the program.

Meanwhile TV production—which has endured three consecutive quarters of double-digit percentage losses—managed a first quarter gain this year of 14 percent (4,881 PPD in '10 vs. 4,279 PPD in '09). TV pilots and reality TV led among TV subcategories with PPD gains of 42 percent and 38

percent, respectively. However, TV dramas and sitcoms declined 17 percent and six percent, respectively.

The television pilot season performed well, with more projects shot

in the region than in prior years. Of the 129 total projects FilmL.A. tracked in the '09/'10 development cycle, 76 filmed in Los Angeles, giving the region a 59 percent share of overall TV

pilot production. This share is slightly larger than what L.A. captured during the previous development cycle. L.A. landed 59 out of 103 available projects for a 57 percent stake in '08/'09.

Utopic Embraces Hybrid Approach

Continued from page 8
was built for Utopic."

TribeAgency was folded into Utopic, bringing some existing client business into the fold, which includes ambitious website and content projects for such accounts as United Stationers and Young Rembrandts. Meanwhile Utopic's editors have cut assorted assignments, including Samsung and Nintendo for Leo Burnett, and American Airlines for Burrell, Chicago.

However, Antonucci said that while it makes ala carte services available, the apple of Utopic's eye is being able to provide "a bigger integrated solution—creative, production, editing and finishing of traditional and digital

content." He sees this comprehensive business coming not only from clients directly but traditional agencies grappling with how to best plug into the integrated mindset. Antonucci said that many agencies are looking for the right marriage to accomplish this. He noted that some have had bad experiences being forced into relationships with digital counterparts under the same holding company umbrella.

According to Antonucci, discussions are ongoing between Utopic and prospective agency clients as well as clients directly. Once these come to fruition, he sees Utopic diversifying further, perhaps bringing directorial talent aboard. "That figures to be on our to-do list,"

he related, adding that currently Utopic maintains relationships with several independent directors.

"It's a matter of time and timing," observed Antonucci. "There's a real need for the integrated solutions we provide. Our hybrid shop was formed in response to needs in the marketplace. Agencies and clients are struggling within their own walls as to how to best integrate projects on their end. Timing is key, though. The trick for us is to be out in front of the project trajectory. We need to be brought in early in order to be able to provide content creation and then execution. Agencies are coming to us, and I think that the timing will come together."



Top Spot of the Week

Directing Duo Woods + Low, DDB Sell Us The Lap 'N Snack And Subaru

By Christine Champagne

The latest Canadian commercial for Subaru doesn't actually appear to be a commercial for Subaru—at least not at first.

Instead, the :30 “Axe” appears to be an infomercial for the Lap ‘n Snack, a dual-chambered snack bowl that fits neatly on your leg while you’re sitting on the couch zoning out in front of the television.

Just as you’re about to scream, “Great, another infomercial for a ridiculous product we don’t need!” as you’re watching the “infomercial” comes the reveal—the TV screen cracks and is ripped apart by a rugged outdoorsman wielding an axe, and we’ve gone from a living room to a forest. “Maybe you should get out more,” a super reads as the axe man gets into his Subaru Outback and drives away, leaving couch potatoes stunned and maybe even a little ashamed as they gorge on their munchies.

The work of DDB Canada in Toronto, and the directorial team of Woods + Low, which is represented by Toronto’s OPC, “Axe” isn’t the first Subaru spot to cleverly dupe Canadian television viewers. Last fall, DDB created a :30 titled “Crowbar,”

another spot for the Canadian market that had a clip from a Snuggie infomercial similarly interrupted when a crowbar suddenly pried the television screen apart, revealing that outdoorsy guy and his Subaru Outback in the great outdoors.

Explaining the thinking behind the campaign, DDB associate creative director/copywriter David Ross said, “There is something ironic in the fact that we are selling an outdoorsy car on TV, a sedentary kind of media that has people sitting on the couch. So we thought, ‘Why not take advantage of that?’ That’s where we got the idea to rip the infomercials that you’re used to watching and telling people to get outside and enjoy the outdoors and the Subaru Outback.”



David Ross

Inventive creatives

While “Crowbar” featured footage from a real Snuggie infomercial (Woods + Low shot the outdoors segment at the end of the spot), DDB and Woods + Low went a step further with “Axe,” making their own infomercial based on a faux product—the Lap ‘n Snack—created by Ross and DDB associate creative director/art director

Paul Wallace.

“The key was coming up with a product that wasn’t too far fetched because we didn’t want this to be a parody of an infomercial,” Ross said. “The whole thing was to look very real and believable. If we’d gone over the top, we’d have been giving away the surprise so to speak.”

Woods + Low—that’s Chris Woods and Jeff Low—did their homework before the infomercial portion of the “Axe” shoot. (The infomercial segment was shot at Pie in the Sky Studios, Toronto, and the location work was done in Vancouver.)

“We looked at all the infomercials that were out there, and we really paid attention to the location, the casting, the graphics and the voiceovers,” Woods shared. “While there is a certain amount of cheese factor in an infomercial, we were trying to hit that but not go too far where it becomes a parody of itself.”

Infomercial authenticity

Interestingly, getting the infomercial look and feel down pat was more difficult than Woods thought it was going to be. “I DP’d it, and whenever I DP, my job is to try to make things look as beautiful as possible, but infomercials have their own look, and I had to hold back and try to mimic that look,” Woods said.

Nailing the performances was also a challenge. “It’s difficult to have actors overact in the right way and not in a joking, winking kind of way,” Low remarked. (Rob Viccars, Bryan Armstrong, David MacNeil and Maggie Connelly were featured in the spot.)

Once the footage was shot, Marco Pazzano and Brian Williams of Panic & Bob, Toronto, cut “Axe.” VFX artist David Whiteson of Toronto’s Crush Inc. pieced together the shattered screen effect, working with Crush executive producer Jo-ann Cook and producer Kristen Van Fleet, while Ted Resnick and Vlad Nikolic of Toronto’s RMW Music served as audio director/producer and sound designer, respectively.

The end result: A commercial that fooled this reporter and a lot of other people. “Initially, my take was anything that we produced ourselves wouldn’t be as successful [as the first commercial, which used actual Snuggie infomercial footage],” Woods said. “I thought anything that we’d do would be a watered-down version, but we pulled it off.”

“We did what we did,” Low added, “but most of the credit does go to

David and Paul for just having the foresight to trick people in this way and in a way that doesn’t make them angry. It makes you think, ‘Oh, that was clever.’ Any time there’s an idea like that, it sort of shoots itself in some ways, and I think Chris will agree that the pieces fell into place because the idea was good.”

One has to ask whether the Lap ‘n Snack might become a real product. “We’ve had a bunch of people inquire about it,” Ross said, noting that people have even posted requests for the snack tray on YouTube. Meanwhile, there is even an I Wish Lap ‘N Snack Was Real fan page on Facebook.

So might Ross and Wallace go into product development? “Right now, no. I think we’ll stick with advertising,” Ross said with a laugh. “That’s our specialty.”



An infomercial for Lap ‘n Snack, a dual-chambered snack bowl that fits neatly on a TV-watching couch potato’s leg, takes a surprise 180-degree detour, becoming a commercial that advocates an active, energetic outdoor lifestyle and the ideal vehicle for it, the Subaru Outback.

TOP Spot OF THE WEEK

CLIENT

Subaru.

AGENCY

DDB Canada, Toronto.

Andrew Simon, creative director; David Ross, associate creative director/copywriter; Paul Wallace, associate creative director/art director; Andrew Schulze, Marie-Pierre Toure, Caroline Clark, producers.

PRODUCTION COMPANY

OPC, Toronto.

Woods + Low (Chris Woods and Jeff Low), directors; Chris Woods, DP; Harland Weiss, executive producer; Donovan Boden, Dwight Phipps, line producers. Shot on stage at Pie in the Sky Studios, Toronto, and on location in Vancouver.

EDITORIAL

Panic & Bob, Toronto.

Marco Pazzano, Brian Williams, editors.

POST/VISUAL EFFECTS

Alter Ego, Toronto.

Eric Whipp, colorist.

Crush, Toronto.

David Whiteson, VFX artist; Kristen Van Fleet, producer; Jo-ann Cook, executive producer.

AUDIO/SOUND DESIGN

RMW Music, Toronto.

Ted Rosnick, audio director/producer; Vlad Nikolic, sound designer.

PERFORMERS

Rob Viccars, Bryan Armstrong, David MacNeil, Maggie Connelly, Keith Carsen (infomercial v/o) and Murray Furrow (Subaru section v/o).

The Best Work You May Never See

Aaron Sorenson Crafts A Whale Of A Sad Tale

By Robert Goldrich

There's a classic scene in the movie *The Graduate* when a self-anointed wise old man gives fresh faced college grad Benjamin (played by Dustin Hoffman) some sage one-word career advice: "Plastics."

Yet while that punchline was funny in the movie, it's anything but in this PSA for The Surfrider Foundation entitled "Rise Above Plastics."

The spot centers on a gray whale swimming through a ocean polluted by plastics. The mammal desperately seeks an open patch of water in order to surface but to no avail. The whale becomes helplessly coated in a seemingly never ending floating bed of discarded, dirty plastic bottles, bags and six-pack rings. He leaps out from the debris but lands only to be literally beached while in the sea.

The camera pulls back to reveal the mind-numbing extent of the pollution which appears as an enormous floating island of plastic. A super informs us that plastics kill some 1.5 million marine animals each year.

Aaron Sorenson of LAIKA/house, Portland, Ore., served as director/ animator on the PSA for agency Borders Perrin Norrande, Portland.

Creative impetus

The creative inspiration for the storyline came to Jeremy S. Boland, creative director at Borders Perrin Norrande, during a rainy Portland day. Boland saw trash flowing down a street sewer grate near a local playground.

"I saw the plastic, man-made waste filtering through a street drain and thought about how most people never think about its final resting place, our oceans," related Boland. "The Freudian thing about trash for most people is that if it's out of sight, it's out of mind. The juxtaposition of our future leaders playing in the school's playground and plethora of plastic waste spurred me to think about how I could raise awareness of its negative effects on marine life. I knew the spot should have a stylistic appeal and a humanism that is easily communicated through animation."

Boland gravitated to LAIKA/house, having earlier collaborated with the studio on an animated campaign for the Oregon Lottery. "Once again I brought my ideas to Aaron [Sorenson] and he and I just started jammin'," said Boland.

Mixed media

First briefly seen swimming unencumbered, the whale was hand drawn and animated, while the plastic debris was CG.

"We used natural elements created in the hand-drawn 2D animation style and matched them with unnatural objects made in CG," said Sorenson. "The result is an illustrative style that visually defines and separates the pollution from the living characters like the whale and the ocean." LAIKA/house has the varied disciplines, including CG, 2D and stop motion, in-house.

Jan Johnson, LAIKA/house co-executive producer, added, "The beauty and message of this 30-second call to action heartened the entire animation

team. In fact, LAIKA/house no longer uses beverages sold in plastic bottles. I hope this spot also inspires others to change their habits and save our oceans."

The Surfrider Foundation is a grassroots environmental organization dedicated to the protection and enjoyment of our world's oceans, waves and beaches. Now in its 25th year, The Surfrider Foundation has grown from a small group of surfers in Malibu, Calif., to a global movement that's more than 500,000 members strong with 90 chapters worldwide.

The Surfrider Foundation reports such sobering environmental facts as:

- Each year one million seabirds and 100,000 marine mammals die from ingestion of or entanglement in plastics.
- In certain parts of oceans, plastic particles outnumber plankton by a ratio of 46 to one.
- And virtually every piece of plastic ever created still exists in some shape or form.

A special website, www.riseaboveplastics.org, chronicles the plight of the oceans due to the onslaught of plastics. Riseaboveplastics.org provides a running count of plastic bottles that have been thrown away in landfills since the site's launch last year. The number is staggering and increases by the second.

The site also offers easy tips for people to follow in order to reduce their plastics footprint. They include no longer using bottled water, opting for reusable grocery bags, ceasing to use plastic sandwich bags, using silverware instead of plastic eating utensils, and buying in bulk so to avoid single serving packaging.

Scott Fox produced "Rise Above Plastics" for Borders Perrin Norrande. Annie Pomeranz produced for LAIKA/house.

credits

Client **Surfrider Agency BPN, Portland.** **Jeremy Boland, CD; Scott Fox, prod..** **Prod'n LAIKA/house, Portland.** **Aaron Sorenson, dir/animator; Jan Johnson, EP; Annie Pomeranz, prod.; Ric Sluiter, art dir; Jenny Kincade, illustrator/After Effects; Kameron Gates, animator; JD Buffam, asst. animator/ink & paint; Patrick Van Pelt, TD/CG lead; Karl Richter, TD; Josh Tonnesen, modeling; Nicholas Nakadate, texture; Terence Jacobson, character set-up; Thane Hawkins, lgt; Ben Fischler, FX supervisor; Steve Miller, editor; Rex Carter, Flame/compositor; Leif Peterson, Flint.**

A whale is beached in an ocean of plastic.



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Challenges, Surprises, Lessons Learned

The contributions of editors, post and visual effects artisans to the success of projects can be integral and profound. While some of these artistic and technical accomplishments end up being acknowledged on the awards show circuit in one fashion or another, such recognition only scratches the surface.

To go a bit deeper, *SHOOT* sought reflections from different artisans relative to the creative challenges presented by notable projects, as well as surprises and lessons learned from the experience of being involved in those jobs.

These projects ranged from broadcast commercials and campaigns to a grassroots PSA, short films, a web video, branded content for a primetime network series, and theatrical features.

In the mix were *The Hurt Locker*, this year's Academy Award winner for Best Picture and Best Director (Kathryn Bigelow who's also repped for spots by RSA Films); *The New Tenants*, this year's Oscar-winning Best Live-Action Short Film helmed by commercials director Joachim Back of bicoastal Park Pictures; James Cameron's breakthrough film *Avatar*, which took home the Best Visual Effects Oscar as well as multiple honors at the Visual Effects Society (VES) Awards; the documentary short titled *6* directed by Jeff Bednarz of Dallas-based commercial production house Directorz, and which debuted at the recent South By Southwest (SXSW) Festival in Austin, Texas (*SHOOT*, 3/19); and such new theatrical feature releases as *Greenberg* starring Ben Stiller, and *Clash of the Titans*.

We touched base with such artisans as a visual effects supervisor on *Avatar* (which garnered VES Awards for models and miniatures, matte paintings, best animated character in a live-action feature, best single effect in a feature film, best visual effects in a VFX-driven film), the colorist on *The Hurt Locker*, the editor of *The New Tenants*, the senior editor on *Greenberg* (directed by Noah Baumbach), a visual effects supervisor on *Clash of the Titans* (which was directed by Louis Leterrier), and the editor of *6* (a 20-minute documentary providing insights into the high school kids who play Six-Man Football and their coaches, as well as the small Texas communities that come together as a result

of their games).

In terms of commercials, we also have perspectives from the senior colorist on Target's "Liberty of Love" campaign; the visual effects executive producer on Nike's high-profile "Human Chain" spot; the senior creative editor on the Verizon Droid campaign; and the editor of the ShelterBox PSA titled "Results."

The latter was based on a concept by copywriter Andrei Chahine and art director Ryan Stotts of Cramer-Krasselt, Chicago, who won Optimus' second annual One Shot contest. The up-and-coming agency team garnered two major prizes. For one, their winning concept designed to promote disaster relief

nonprofit foundation ShelterBox got produced from beginning to end by Optimus, Chicago, and its in-house production arm ONE. Secondly, Optimus then committed to buying local airtime for the finished commercial, giving meaningful marketplace exposure to the work.

The One Shot contest was devised and developed by Optimus and its marketing agency Scott & Victor, Chicago. ONE's Mehdi Zollo directed ShelterBox's "Results."

We additionally gain some backstory from the senior digital colorist on Honda's branded content for the NBC series *Chuck*, as well as from the editor on BBDO Minneapolis' "Laminate Rocks" web videos.

SHOOT posed a pair of questions to a cross-section of industry artists regarding select projects:

What was the biggest creative challenge you faced?

And what noteworthy surprise or surprises arose (a lesson learned or an unexpected discovery) during the course of the project?

Here's a sampling of the feedback we received from editing, postproduction and visual effects talent:

Editing, Post, VFX Artisans Reflect On A Varied Range Of Notable Projects

A *SHOOT* Staff Report



Continued on page 14

Editors, Post And Visual Effects Artists Look Back On Projects,

Continued from page 13



**Russell Icke, editor,
The Whitehouse**

(Project: The Academy Award-winning short film *The New Tenants*)

The film came together very quickly. The tone and pacing were already in the script. If I had to pinpoint our biggest challenge, I would say deciding how much music to put in or take out. Initially we had more, but we realized it was better to let the scenes play out organically. We had a taut script and honest performances, so more music was a band-aid we didn't need.

Having to trim the husband character's performance was a good problem to have. We kept it extended for a long time because it was so strong, but in the end decided its length was unbalancing. We wanted to introduce these characters and the space in a unique way. Playing with angles and keeping it claustrophobic until it was absolutely necessary to go wider yielded some unexpected results. I'm very proud of how the story unfolds. Overall, we all had a lot of fun putting this together and I think that's evident in the film.



**Sue Lakso, senior colorist,
Crash+Sues, Minneapolis**

(Project: Target's "Liberty of Love" spot campaign)

Over the past decade (Minneapolis agency) Peterson Milla Hooks (PMH) has called upon me to color correct dozens of challenging Target spots. This year, creative director Dave Peterson once again raised the creative bar with the national retailer's most recent campaign, "Liberty of London."

Dave designs the distinctive, vibrant palette that has become a signature of Target spots. This spot was loaded with color and the patterns of the Liberty of London products.

There were many layers shot on film including green screen, foreground and background elements. The challenge was to color correct the multiple layers of the model-esque talent, trendy furnishings, intricate patterns and surreal environments to match the footage and create a seamless flow between scenes.

On the forest scenes there were blue flares coming and going. Many times I'm called upon to diminish the color and intensity of flares but in this case we worked with the blue to enhance the blue, green and pink products and the mood and color scheme we were creating. Another challenge was keeping the rays of light at a good level, yet keeping the people bright. I used keys, wipes, and dissolves on the moves to keep it ethereal yet bright with color and detail.

With color correction there's always an element of surprise when we see the final spot after it's edited and composited. We've learned to trust our instincts and rely on the collaborative relationships we've built with the agency.

Producer Aldo Hertz and PMH's team keeps building upon the strong visual brand they've created for Target—and over the years Crash+Sues has continued to thrive on just that kind of challenge.



**Carlos Lamas, editor,
Fischer Edit/FX, Minneapolis**

(Project: BBDO Minneapolis "Laminate Rocks" web videos)

One interesting thing about the "Laminate Rocks" project was that the cameraman was a character within the story. "Keith," the character documenting (and, by default, editing) Gary's adventure, is an amateur wedding photographer. Therefore, the real-life director, Josh Thacker, had to fight the urge to shoot cutaways or reverse angles, and instead shoot in-character, as "Keith" would.

This led to an interesting challenge in the postproduction process: how to best tell an entertaining story while keeping an intentionally amateurish quality present. I realized that, as a professional, working the way an amateur might is harder than it sounds. We were lucky to have a lead actor with great timing and improvisational skills, which allowed some flexibility. For instance, I was able to hold single shots without having to cut around performances, which in turn helped maintain the in-character editing.

Another challenge was of the "embarrassment of riches" variety—there were many very funny segments, and we were limited in picture length, so it was tricky weighing the relative strengths of different vignettes against each other to decide what to include. We ended up generally leaning towards conciseness, after one specific punchline caused the creative director to comment, "that's kind of a long walk for pantyhose."



**Justin Lane, managing partner/
executive producer, MassMarket, New York**

(Project: Nike's "Human Chain" commercial)

The biggest creative challenge we faced was to devise a complex mathematical and technical methodology to create what appears in the end to be simple and subtle. The original concept features many athletes, all part of a giant "Human Chain" that highlighted their individual sports and talents, but also conveyed the interconnectivity of sport in general. Outside of the logistic issues of which athletes/sports were locked down and changing which sports went into the next, the pre-production phase required extensive

planning to shoot athletes completing multiple iterations of the same move while capturing the subtleties and slight changes each time they completed the move. Each of the athletes "iterations" were shot as separate takes; cameras, moves and athletes' positions were then re-timed each take, to place the athlete in the right position throughout the scene.

We worked very closely with Brian (director Beletic of *Smuggler*), the DP, AD and crew to establish blocking for each scene, the objective being to shoot a great take for each iteration while avoiding having the athletes cross over their other iterations from take to take. These passes were then composited in Flame, where the layouts were tweaked and refined until they appeared like a finely choreographed dance. Add in multiple other players/defenders or a bull and you have quite a challenge. By the end of a long shooting process, the crew had it down, but we also realized what makes some athletes super-human; their ability to repeatedly hit a cue with slightly different movements or actions and make it look easy.



**Chris MacKenzie, senior editor,
Deluxe New York**

(Project: The feature film *Greenberg*)

We recently completed the postproduction on Focus Feature's *Greenberg*. For this film, we were tasked with finishing a modern film evoking a 1970s' aesthetic envisioned by its director (Noah Baumbach) and cinematographer (Harris Savides). Much of this look was achieved through creative grading in our EFILM Digital Intermediate theater, but the graphics and digital opticals proved to be an interesting creative challenge. Digital elements had to be designed to complement this overall creative choice and not appear to be too

modern or out of place. Noah and the editor (Tim Streeto) had found several examples of vintage credits to use as inspiration, but we avoided trying to directly mimic a specific 1970s' credit treatment. To achieve the result, I built a luminance key that created a slightly soft and exposed look to the text but avoided other imperfections like bounce and jitter that are usually evident when these elements were added by a traditional optical process. When trying to replicate a look from another era, I think it's important to create work that doesn't clash with the overall artistic style of the production. Noah had a great vision and we were very proud to help execute that for him.



**Stephen Nakamura, colorist,
Company 3, Santa Monica, CA**

(Project: *The Hurt Locker*, Academy Award winner for Best Picture)

I wouldn't say that anything about my work on *The Hurt Locker* was a surprise so much as a confirmation of what I've known: My best work as a colorist comes from working with collaborators who have definite ideas about what they want, but who also give me the freedom to explore how best to express those ideas with the tools I use in the digital intermediate bay.

In this case, producer/director Kathryn Bigelow was very focused on the concept in the film that the lead character, Sgt. James, played by Jeremy Renner, is basically "addicted to war"—that unlike the other soldiers we encounter in the story, he is exactly where he wants to be.

Kathryn told me her ideas and the kind of emotion she wanted to convey and then gave me a lot of creative freedom to try to do what I thought would be best for the movie. The images—army uniforms and vehicles surrounded by desert and sand—weren't filled with bright, saturated colors, but I thought it would work if we really did bring out the color that was there: the blue in the sky, the green in the uniforms, even the colored wires in the explosives. It's very subtle but it helps audiences see through James' eyes and feel what Kathryn wanted them to feel.

It isn't an immensely complicated film from the color-grading standpoint, but I'm proud of my work on it and I think my contribution plays into the overall effectiveness of the film.

The Challenges They Presented, And Lessons That Were Learned



**Katherine Pryor, editor,
Optimus, Chicago**

(Project: Shelterbox's "Results" PSA)

The concept of the Shelterbox spot is simple. It's not about the tragedy or aftermath, it's about people getting back to normal. The goal was to draw attention to Shelterbox and get people to go to their website and hopefully donate. What makes the spot intriguing is that we see glimpses of life around the world, without knowing right away what the product is or that there was even a disaster.

The hero of the spot is the box. My biggest challenge was deciding just how heroic the box needed to be. Do we make it the focal point of each vignette or keep it a secret until the end? We (the creative team and I) decided to be somewhere in between with our box. We needed to identify Shelterbox, but we wanted it to feel like we just happened to capture these people going about their lives, in an unobtrusive way, yet still convey the box's presence.

I had to deconstruct a little bit after my first cut, which is also tough to do. Instead of focusing on the box being the main character and worrying about anybody "getting it," I ignored the box and focused on the stories. Then, I tried to find the most organic shots of the boxes, and finally I tucked them back in at the right moment to fit with the copy. So the box became the "we" in the voice. And we intentionally kept that from the audience until the third vignette to build interest.

It's always fun to unravel something and rebuild it in a new way. Ultimately, this spot came together quite naturally.



**Stephen Rosenbaum, VFX supervisor,
Digital Domain, Venice, Calif.**

(Project: *Avatar*, Oscar winner for Best Visual Effects; Rosenbaum worked on the film during his tenure at Weta Digital, Auckland, N.Z.)

One of the more significant creative challenges we overcame on *Avatar* was convincing the audience that the characters were alive. It was an early mandate from James Cameron that the actors' performances should directly translate to their CG character without embellishment. Jim believed that this would lead the audience to accept them as truly sentient beings. The key to accomplishing this was

capturing and then interpreting the nuances of what an actor's face was expressing and feeling, particularly the eyes. Once we understood how to read the myriad facial gestures and micro-expressions that faces can portray, we could breathe life into the Avatars and Na'vi.

Making a movie in 3D requires a creative shift in how to best deliver the stereo experience. The DP needs to approach lighting and shot composition in a way that accounts for the audience's tolerance of stereo imagery, and the editors need to be mindful that it can be jarring to cut some 3D shots the same way a 2D (flat) movie is cut. In visual effects, forethought and attention needs to be paid to how elements are created and layered into a shot. Most importantly, setting the stereo space of a movie so that it enhances the experience—rather than becoming the experience—is something we were taught early on by Jim. Watching *Avatar* is a far more enjoyable and immersive adventure in 3D than in 2D, because he took care to not beat people over the head with excessive and gratuitous stereoscopic images.



Adam Schwartz, senior creative editor, Beast NY

(Project: Verizon Droid campaign)

The Droid campaign was a real departure for Verizon, which made it challenging in a number of ways. The spots were as much about creating emotion as storytelling, and the director, Benzo Theodore (Park Pictures), gave us a wealth of material to work with. The goal was to produce a visceral emotional reaction in 27 seconds—a bare-knuckled bucket of does. The storyboarding and script gave us a lot of latitude, and as an editor, that's the scariest and most exciting kind of job you can get.

What made these spots so different from past campaigns were the textures, layers and other elements used to evoke the rough feel of machinery or a metal foundry. The DP, Guillermo Navarro, shot multiple passes on metal grates and plates as well as melting wax and liquid dyes, and for some portions we even used stock footage. I was encouraged to be as creative as I wanted, and I dove in, pushing boundaries as far as I could for the first cut. To my surprise, there were almost no revisions.

What I learned from this project is an old lesson that might sound a little cliché, but is still incredibly vital: you have to chase your best work, and not be afraid of what the reaction might be. I've worked with the agency, mcgarrybowen, for a number of years, which really helps to foster the trust and mutual respect essential to going after your best. Ultimately, projects like this are why we all be-

come editors. They don't come along every day, but when they do, they remind you why you got into this business in the first place.



**Simon Stanley-Clamp,
visual effects supervisor, Cinesite, London**

(Project: The recently released film *Clash of the Titans*)

One of the biggest creative challenges we faced on *Clash of the Titans* was some very complex compositing work. Our main sequence was a battle involving giant scorpion-like creatures called scoriochs which we created in CG. We were using both Shake and Nuke for compositing. Although we've used Nuke before, we really pushed it in ways we hadn't before for one particular shot. We had 26 filmed plates which were shot from above as locked off tiles which we had to project onto rudimentary 3D geometry of the terrain and set. You simply can't do that in Shake.

Once we'd imported and reprojected the plates onto the geometry to construct the terrain, we imported our scorioch model—and refined the 3D camera move for the shot which involved a lot of to-ing and fro-ing between animation and compositing. This process isn't possible in Shake because it doesn't have a 3D architecture. But Nuke is a hybrid 2D/3D tool which works in real 3D space so we were able to reproject stills onto geometry to create a terrain with a pseudo-3D look.

We have unlimited licenses of Shake and there are lots of artists who can use it, whereas at the time we had fewer seats of Nuke and it has a smaller user base. But being a relatively small team, everyone used Nuke on some of their shots. We even used it to do some very sophisticated clean-ups. We've since expanded our Nuke licenses as it's a very sophisticated tool and definitely the way forward. We now have a Nuke site license which is 500 seats.



**Sparkle, senior digital colorist,
Technicolor, Hollywood**

(Project: NBC *Chuck*—Honda Branded Content)

I do a lot of work for director Joseph Lee and NBC's in house branded content agency (NBC Creative Partnerships and Innovation); we've got our workflow down: they bring in RED drives and I convert the files to MFX for the edit and when they have their EDL, I pull for their conform and assemble.

This was supposed to be a project like all the rest, this one for Honda and the series *Chuck*. When Joseph came in for the final, they threw me a curve; not only did he have his RED EDL, but in addition, they had 30p footage from the Canon 5D Mark

II as well as visual effects materials delivered in DPX that all had to be assembled for the final—all in the time that they had booked.

I work on a Clipster, constantly pushing DVS to the limits with what I do with it for spots, so I threw it another challenge and put the various elements into the same timeline, compressing the 30p material to the right length, allowing the project to be completed in the allotted time.

Lessons learned? Be flexible and have plans A, B, C and D; surprises will invariably continue to happen as new digital cameras and processes come on line; and work with a system that allows for flexibility.



**Jack Waldrip, VP/senior editor,
charlieuniformtango, Dallas**

(Project: The short film, *6*)

Technically, the biggest challenge with *6* was constructing the narrative solely from OC interviews and dialogue, particularly since it involved parallel story lines. This approach requires sifting the film through multiple filters. Ordinarily, a scripted VO serves to set up situations, tells you what to feel, creates transitions, etc., and the interviews elaborate and reinforce whatever purpose the VO is serving. With *6*, the interviews had to carry the total weight of the exposition without the benefit of VO shortcuts.

Emotionally, the challenge was to keep football in a supporting role. The main story was that these small towns are a throwback to a distant age. An age when hard work, individualism, and a sense of community defined America, and they are disappearing. When they can no longer support a six-man team, they die—slowly and literally. I can't say that I discovered, or was surprised by anything on this project. It did, however, reaffirm my love for my craft. Commercial editing requires a cocktail of different skill sets. It is competitive, fast paced and intense. I love the challenge. It demands that you knock the shit out of any ball thrown at you. Taking on projects that distill editing down to its purest form helps me stay sharp and passionate. To that end, I've always taken on non-commercial work when possible. I have cut over 200 spots for director Jeff Bednarz. I was honored that he wanted me to cut his first long form project, and that it was one of only nine short docs chosen for SXSW.

Off The Chart Gains Traction On The Chart

Varied Content
Forms Becoming
More Prevalent
In Quarterly
Rundowns

A SHOOT Staff Report



While projects other than commercials have made headway in *SHOOT*'s quarterly Music & Sound Top Ten Tracks Charts over the past couple of years, these varied content forms are becoming increasingly prevalent, perhaps best underscored with the number one entries in our Q1 2010 rundown and prior to that in our Fall '09 Chart (*SHOOT*, 10/23/09).

The latter was topped by the California Milk Processor Board's "Battle for Milkquarious" online rock opera starring spandex-clad rocker White Gold, who brandishes a milk-filled guitar.

Both White Gold and the rock opera were creations of Goodby, Silverstein & Partners, San Francisco, with the rock opera composers being Tyler Spencer and Zach Shipps of Detroit-based rock band Electric Six (and lyrics written by Goodby, Silverstein & Partners' copywriter Andrew Bancroft).

Next our Chart kicking off this new year was headlined by ESPN World Cup's "Group of Death: The Rockumentary" from Wieden+Kennedy, New York.

This web viral short also finds an agency creating not only inspired work but also the rock stars themselves with W+K assembling four musicians,

whose roots are in heavy metal and soccer, to form the band Group of Death. The music for the short, featuring a concert at a soccer pub in N.Y., was composed by W+K copywriter/lyricist Andy Ferguson and the agency team in tandem with band members Steve O'Reilly, Matt Anthony, JT Weber and Matt Montalto.

Fast forward to our current Spring '10 Top Ten Tracks Chart—and while the number one entry is a broadcast commercial, four of the 10 selected works are outside the traditional TV spot arena.

There's a Bounty "Rap/Bring It" video from Yessian Music, New York, for Publicis, New York; a short spec film *The Sandpit* scored by bicoastal Human, and which helped earn Sam O'Hare of Aero Film inclusion in our Up-And-Coming Directors feature story in *SHOOT*'s recent Spring Directors Series (3/19); a short film, *Job Security*, which won a leg of the Canon/Vimeo online "The Story Behind The Still" competition, scored by Modern Music, Minneapolis, and directed by Josh Thacker of Runner Runner, Minneapolis; and Absolut Vodka's short *I'm Here*, which debuted at the Sundance Film Festival and then recently made its online premiere, scored primarily by Squeak E. Clean Productions, Los Angeles, and directed by Spike Jonze of bicoastal/international MJZ for TBWA\Chiat\Day, New York.

I'm Here

For a taste of what these expanded opportunities beyond :30 mean on the music and sound front, *SHOOT* explores the backstory and music/sound resources marshalled for Jonze's robot love story, the half-hour short *I'm Here*.

Sam Spiegel and Brent Nichols of Squeak E. Clean served as composers/performers for the intro section of the film and various vignettes and moments. Additionally music was composed for The Lost Trees, the fictional band that was part of the story in that the two main characters/love interests in the short are big fans of the group, Brought together to perform that band's music were a mix of singers and musicians from varied sources, including a local L.A. band, and an undisclosed well known group.

Spiegel also collaborated with Aska Matsumiya, a member of the band Moonrats, who wrote the song "There Are Many Of Us" for the short. That song, related Squeak E. Clean's Zach Sinick, who served as music supervisor on *I'm Here*, became "an unofficial theme" for the film, with Spiegel asked to rework the track instrumentally.

There was a collaborative back and forth between Matsumiya and Spiegel as the film's prime composer. He also touched up some of the recordings and mixes.

Spiegel provided additional production for two versions of "There Are Many Of Us" penned by Matsumiya, as well as "The Past is a Grotesque Animal" (courtesy of Polyvinyl).

Squeak E. Clean also reached out to a then unknown band, The Sleighbells, and wound up licensing two tracks from it for the short: "A B Machines" and "Crown on the Ground." The Sleighbells have since been picked up by a label and are building a following.

Squeak E. Clean also licensed a track, "Hellhole Ratrace" from Girls, a

band that came out with its debut album (titled "Album") in September '09. Also fitting into the *I'm Here* mix was "Did You See The Words," a track from Animal Collective.

"We had bands and talent involved—including some we can't name—who normally don't license or perform their music for ads," said Spiegel. "But the chance to

work with Spike on a film that he had creative control of is what drew them in."

Regarding that creative freedom, director Jonze stated on the day of the short's premiere at Sundance, "They [Absolut] didn't give me any requirements to make a movie that had anything to do with vodka. They just wanted me to make something that was important to me, and let my imagination take me wherever I wanted. And it wasn't like working with some huge corporation where I had to meet with committees of people. It was just a small group, and it seemed like creativity and making something that affected them emotionally was the only thing that really mattered to them. I got to make my first love story. It's about the relationship between two robots living in Los Angeles."

The love story required maintaining a delicate balance on the music front for Spiegel and his colleagues, and on the sound design front for Ren Klyce of Mit Out Sound.

"The film takes place in the kind of near future but very much has a now reality feeling to it," related Spiegel. "Science fiction-type scores were considered but we wanted to push the creative envelope and give the film its own feel—slightly futuristic yet realistic."

"That's important to the story

so that the robots feel very human, which they are," continued Spiegel. "So we were going for futuristic but at the same time realistic, a mix of emotional and realist. We worked with Spike to find that balance in-between that kind of fantasy/fantastic world and one that is very much grounded in reality."

This translated into a mesh of sound genres, including, said Spiegel, "sprinkling some synthesized and futuristic elements in with some organic elements."

I'm Here didn't release wide until last month, when it went global on www.imheremovie.com.

Following its Sundance Festival debut in January (during that film

fest's first ever opening night shorts program), *I'm Here* enjoyed a high-profile screening at the Berlin Film Festival in February.

Absolut's collaboration with Spike Jonze was spawned by TBWA\Chiat\Day, New York, and reflects the changing nature of projects in the advertising/marketing arena, which in turn yields expanded creative opportunities of the longer form fare variety for the music and sound community.

Music editor for *I'm Here* was Erich Stratmann. The re-record mix was done by Juan Peralta at Skywalker Sound, Marin County, Calif. Susan Schwartz of Platinum Rye handled music clearance.



I'm Here



Bounty's "Rap/Bring It"

Doctor's Visit Followed By A Road Trip

"Say Ahh" And "Named Rider" Top SHOOT's Spring Tracks Chart

A SHOOT Staff Report

Musical harmony with a classical bent is what you'd expect to hear at a concert hall, not in a doctor's office. But the latter unlikely venue takes center stage in GE's "Say Ahh," in which folks of all ages are seen in doctors' examining rooms around the world, opening their mouths and saying, "ahh."

Indeed for this spot, the "ahhs" have it as they come together to make for an "ahh-spiring" rendition of Beethoven's Ninth Symphony, Fourth Movement—also known as "The Ode To Joy." The mesh of "ahhs" is pleasing not only to the ear but to the entire mind and body as GE is developing innovations that will mean "better health to more people."

Meanwhile health—expressly, keeping motorcycle drivers safe—is the goal of a U.K. Department of Transportation PSA titled "Named Rider." In the spot, we see drivers on motorcycles in traffic who are identified with bold, stylized neon signs bearing their names and other information, such as Tom who's "shy" and "retiring," Nick and Helen, who "met online," and Dave who's a new dad.

Car drivers weaving in and out of the same traffic take notice of the motorcyclists, which is the point—to raise awareness of motorbike drivers. The concept/storyline was inspired by research that found car drivers are more careful around bikers when they actually know one.

Charmingly driving the spot itself is a song titled "If You Got To Know Me."

"Say Ahh" finished first in the Spring SHOOT Top Ten Tracks Chart, followed by "Named Rider." Here are the two commercial entries' music and sound backstories:

"Say Ahh"

Directed by the Traktor collective via Traktor, Santa Monica, for BBDO New York, GE's "Say Ahh" is driven by an innovative arrangement of doctors' patients opening their mouths and saying "ahh," forming what turns out to be a most unique, engaging rendition of Beethoven's "Ode To Joy." David Horowitz of DHMA (David Horowitz Music Associates), New York, served as the arranger.

The classic Beethoven piece was one of the first considered for the spot

but was put aside while other songs with lyrics were explored as possibilities. Ultimately, though, the spot came back to Beethoven, for which Horowitz was grateful.

"The piece fits well with the concept which was starting small on individual voices and vignettes, and in the end you have the whole world singing," said Horowitz. "That was [BBDO executive creative director] Don Schneider's concept. He wanted it to be beautiful. And how can it not be beautiful when you have Beethoven."

Still, though, while the selection was ideal, there was much work to be done to make it a custom fit. "The trick was to make it sound personal and up close while at the same time universal," related Horowitz. "It helped that this Beethoven piece is universally recognized around the world, but we had to convey it only through voices. There was no orchestral accompaniment like it exists in the original. So we had to add elements to make up for the lack of an orchestra. For instance when we went from individual voices to the power of the boys choir, we gave it a

Continued on page 19

original music ■ sound design ■ remixing ■ licensing



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MUSIC & SOUND

		TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1		GE's "Say Ahh"	DHMA (David Horowitz Music Associates), New York David Horowitz, arranger (Beethoven's 9th Symphony, 4th Movement—a.k.a. "The Ode to Joy"); Jan Horowitz, producer	Sonic Union, New York Michael Marinelli, mixer	BBDO New York Rani Vaz, director of music production	Traktor, Santa Monica Traktor, directors
	CLICK HERE TO VIEW SPOT >					
2		U.K. Department of Transportation's "Named Rider"	Mophonics, bicoastal Stephan Altman, songwriter; Michael Frick, executive producer; Stacey Altman, producer.	Factory Studios, London Anthony Moore, mixer.	AMV BBDO, London	Thomas Thomas Films Kevin Thomas, director
	CLICK HERE TO VIEW SPOT >					
3		K-Swiss "Awesome Day"	Beacon Street Studios, Venice, Calif. John Nau, Andrew Feltenstein, composers; Adrea Lavezzoli, producer.	Lime Studios, Santa Monica, Calif. Rohan Young, Joel Waters, engineers; Bruce Horowitz, executive producer; Jessica Locke, producer.	72andSunny, El Segundo, Calif.	Caviar LA, Venice, Calif. Keith Schofield, director
	CLICK HERE TO VIEW SPOT >					
4		Absolut's "I'm Here" (short film)	Squeak E. Clean Productions, Los Angeles Sam Spiegel, Brent Nichols, composers/per-formers; Zach Sinick, music supervisor Mit Out Sound, Sausalito, Calif. Ren Klyce, sound designer	Skywalker Sound, Marin County, Calif. Juan Peralta, mixer	TBWA\Chiat\Day, New York	MJZ, bicoastal/international Spike Jonze, director
	CLICK HERE TO VIEW SPOT >					
5		Bounty's "Rap/Bring It" video	Yessian Music, New York Mark Chu, composer; Marlene Bartos, executive producer; Brian Yessian, CCO; Michael Yessian, head of production.	Yessian Music, N.Y. Gerard Smerek, mixer.	Publicis, New York	Brainwash Films, Los Angeles Andrew Tucci, director
	CLICK HERE TO VIEW SPOT >					
6		Visa Europe's "Football Evolution"	"Isla de Encanta" by The Pixies	Wave, London Jack Sedgwick, mixer	Saatchi & Saatchi, London	Gorgeous Enterprises, London Chris Palmer, director
	CLICK HERE TO VIEW SPOT >					
7		The Sandpit (short film)	Human, bicoastal Human, composer; Rosi Golan, Alex Wong, writers	Human, bicoastal	none	Sam O'Hare, director/cameraman
	CLICK HERE TO VIEW SPOT >					
8		Nike's "Human Chain"	Existing music piece by The Hours. Song: "Ali in the Jungle" Mit Out Sound, Sausalito, Calif. Ren Klyce, sound designer Trinitite Studios, Santa Monica Brian Emrich, sound designer	Eleven, Santa Monica Jeff Payne, mixer; DJ Fox Engstrom, producer	Wieden+Kennedy, Portland, Ore.	Smuggler, bicoastal Brian Beletic, director
	CLICK HERE TO VIEW SPOT >					
9		Barclaycard's "Rollercoaster"	Boston's "More Than A Feeling" Wave, London Parv Thind, sound designer	Wave, London Parv Thind, mixer	BBH London	MJZ, bicoastal/international Nicolai Fuglsig, director
	CLICK HERE TO VIEW SPOT >					
10		The Story Beyond The Still's (Canon/Vimeo contest) Job Security (short film)	Modern Music, Minneapolis Daron Walker, creative director/composer/sound designer	Modern Music Daron Walker, mixer	none	Runner Runner, Minneapolis Josh Thacker, director
	CLICK HERE TO VIEW SPOT >					

Backstories For Top Two Chart Entries

Continued from page 17

rhythm—it happens to be a rhythm that occurs earlier in that Beethoven piece so it fit even though it's an extra element being introduced into our score."

Horowitz is quick to credit others for their contributions. DHMA producer Jan Horowitz came up with the idea of deploying rhythms from other parts of the Beethoven movement. And mixer Michael Marinelli of Sonic Union, New York, did a yeoman's job, explained Horowitz. "There are visual closeups of individual patients saying 'ahh' and when you see a face in front of you full screen, you want to hear that voice yet at the same time feel the power of the choir as it comes in. Mike worked with dozens and dozens of tracks and attained this delicate balance. He was able to do this in just three days. To hear that little girl you see on screen and balance it just right with the choir, preserving the integrity of the piece and pulling it all off in that short a time period is a tremendous job of mixing."

Editor Sherri Margulies of Crew Cuts, New York, also made key contributions, bringing the visuals in to correspond at the proper junctures with each solo voice. "She did that to my original demo track which didn't have the original solo voices, which makes her work all the more remarkable," related Horowitz who gave ultimate credit to Rani Vaz, BBDO New York's director of music production. "Rani kept tabs on all of this while keeping



David Horowitz

all of us on our toes. She's always a joy to work with."

"Named Rider"

Directed by Kevin Thomas of Thomas Thomas Films, London, for Abbott Mead Vickers BBDO, London, the U.K. Department of Transportation's "Named Rider" is propelled by "If You Got To Know Me," a song written and sung by Stephan Altman of bicoastal Mophonics.

"The creative brief from AMV BBDO was quite specific—they wanted an approach that was in sharp contrast to the more shocking, jarring, graphic motorcycle safety ads that have been the norm, particularly in the U.K. where I'm from," related Altman. "Instead of seeing violent collisions and dead bodies, this spot showed us life—the personalities of bikers as real people. This way, car drivers who don't know bikers would think of



Stephan Altman

them more as real people and drive more carefully around them."

The song's lyrics coupled with the neon signs on each bike bring us closer to the motorcyclists as people. The catchy, charming tune simply relates that "if you got to know me, I think that you would like me very much."

For instance as biker David drives past with a sign identifying him and the fact that he's a new dad, we begin to like what would otherwise be a faceless, nameless motorcycle driver. "The song has a certain cheekiness and irreverence to it but at the same time rings true with an important, relevant message," said Altman.

Ultimately Altman's stripped down, bare version of the song was selected as the spot soundtrack. "As happens many times, that was my first rendition, which they came back to and ultimately used," related Altman who had done subsequent versions with more horns in the mix, and another that was rock 'n roll-driven.

Yet the work that went into these different versions wasn't all for naught as AMV BBDO wound up asking Altman to make the spot track into a full-length track for social media in order to connect with people more personally and for longer stretches of time. There's been a groundswell of engagement on YouTube, Facebook, Twitter and the like, with links to the song and spot cropping up on motorcycle, moped and bike forums and sites.

And there's a happy personal irony for Altman who originally left the U.K. to find success as a singer state-side. When that career didn't materialize, he embarked on a route which eventually led to his being a founding partner in Mophonics. Now based in Southern California, Altman said his family and friends in London are getting an earful of his vocals via the "Named Rider" PSA which has been prevalent on TV and cinema throughout the U.K. "It's like I've made it as a singer back home through this commercial," smiled Altman.

Audio post mixer on "Named Rider" was Anthony Moore of Factory Studios, London.



GE's "Say Ahh"



U.K. Dept. of Transportation's "Named Rider"

Independent Music Licensing

By Seb Jarkian,
founder and head of Musync



The proliferation of visual media for an ever-hungry web, television and film market coincides with the growing need to synchronize the right music with the right project. Music has always been an important element to the overall experience and effectiveness of advertisements and entertainment.

What are the options?

Popular music by major recording artists are typically the most sought-after songs to pair with films, television programs and advertisements. They can add impact to a message or narrative. For big budget advertising projects the right hit can be memorable, but for most projects, it simply isn't affordable.

Old or new, hit songs and recordings are usually the best music available, period. Generally, they're created by the most talented artists or became popular because of the times, novelty, an original sound, a new genre, controversy, or include cultural resonance that continues to engage broad audiences. Depending on the popularity of a track, the price can be steep.

Tracks from indie musicians and labels are usually easier, much cheaper and often as high a quality as you can find.

This category includes composers and musicians who are new and undiscovered, in the process of being discovered or choose not to give up their independence to a major recording label. Independents are often a better option for projects than popular music because they offer a fresh sound that can bring a production to life. Many producers find that they attract attention to their projects by using the latest undiscovered song, track or artist.

There are plenty of talented undiscovered artists in this group that are often eager for exposure, flexible and extremely cooperative. Finding time to sift through thousands of artists and songs to identify the perfect fit is the larger problem. The right track creates buzz for the artist and label and the production.

Finding help

Many companies now navigate rights and clearance issues directly with independent artists and labels making life easier for producers. They filter out the best, and then pre-clear the music to ensure every track they offer for licensing is usable immediately. These tracks are great to use as temp tracks (temporary placeholders until final edits are completed). Should directors, editors and producers fall in love with a temp track, it's already cleared, ready to license and pre-priced. A simple call or email to wrap-up the license is all that's needed.

Most companies representing independent music also offer free music searches so a production team can focus on the production. It's the difference between going to a huge library and browsing through rows and rows of books, searching for just the right one, or getting help from the research librarian. It is far more efficient to use the skills of a professional to dramatically narrow the search for the right track at the right price.

When music is left as an afterthought, it often shows. Music is key to making a production more engaging and memorable. It often puts the viewer in a time and place or sets the stage for dramatic effect. A few notes, arranged into an original sound, can sell a car or move an audience to tears. Finding music that works is both an art and a business all its own.

For more information on Musync and its offerings, including its research and licensing services, its catalog of music and librarian assistance, log onto www.musync.com.



Then, Now and Looking Ahead

Perspectives On How the Industry Has Evolved As *SHOOT* Approaches A Milestone

By Robert Goldrich

To commemorate its 50th anniversary which comes upon us in December, *SHOOT* continues a special series of features that will run through 2010 in which noted industry executives and artists reflect on the changes they've seen over the decades, as well as the essential dynamics that have endured. These folks—from different sectors of the business—additionally share their visions, concerns and aspirations for the future.

In our first three series installments, we tapped into the insights of Lee Clow, chief creative officer/global director of Media Arts, TBWA Worldwide, and chairman of TBWA/Media Arts Lab; director/editor Larry Bridges, founder of Red Car; Robert Greenberg, chairman/CEO/global chief creative officer of R/GA; Rich Silverstein, co-chairman/creative director of Goodby, Silverstein & Partners; Stephen Dickstein, global president/managing director of worldwide production house The Sweet Shop; former Interpublic Group CEO Phil Geier, current chairman of The Geier Group, New York; and directors Bob Giraldi of bicoastal Giraldi Media, Joe Pytko of West Hollywood, Calif.-based PYTKA, Bryan Buckley of bicoastal/international Hungry Man, and the legendary, groundbreaking Joe Sedelmaier, who last year earned the New York Festivals Lifetime Achievement Award.

Now we garner observations from Dan Wieden, founder and CEO of Wieden+Kennedy; Susan Credle, chief creative officer of Leo Burnett North America; and Directors Guild of America (DGA) Award-winning helmer Noam Murro of Biscuit Filmworks, Los Angeles.

Wieden and David Kennedy co-founded Wieden+Kennedy, a shop which retains its independence yet has managed from humble, makeshift beginnings in Portland, Ore., to grow and evolve over the years into an agency with a global footprint and which has made—and continues to make—an indelible impact on industry creativity.

Credle came aboard Leo Burnett last October. Prior to that, she had been executive VP/executive creative director at BBDO New York. For over a decade, she had been leading BBDO's creative development on M&M/Mars and Cingular/AT&T, among other brands. Under her aegis, those brands garnered numerous honors spanning Cannes, The One Show, the ANDY and Clio competitions, while meshing themselves into pop culture.

Murro won the DGA Award as Best Commercial Director of 2004 based on three entries: Starbucks' "Glen" for Fallon in New York; adidas' "Carry" from TBWA\Chiat\Day in San Francisco; and eBay's "Toy Boat" conceived by a team from Goodby, Silverstein & Partners. This win came in the midst of a run during which Murro was nominated for the DGA honor five out of six years.

Dan Wieden

"Back in the day, I used to complain quite a bit about our industry being very much reminiscent of a cul-de-sac," recalled Dan Wieden. "You were always in the

same neighborhood, going in a circle, pulling into one driveway and then the next—without any real difference between driveways. Well, those days of complaining are long gone for me.

"So much has been said of the rise of the digital class, the impact of social media and how these developments have changed everything," he continued. "What is so interesting to me is that this whole technological revolution is shaking so many economic and business models to their very foundation. It's like we're doing business in the middle of an earthquake where you appreciate just having a base of operation from which to work and observe—a tent and clean water so to speak. But the fact is that this is probably the most exciting time ever in the business. No more cul-de-sacs—now we have a whole new frontier to work in, to innovate and in which to connect with people."

Wieden+Kennedy, though, wasn't quick to heed the call, acknowledged Wieden. "When the first digital shot was fired, we took our time before fully realizing the impact and the necessity to move quickly. But I'm feeling a lot better about where we are now.

"If you look at all our digital folks around the world today, the caliber of their work and talent is impressive. Still, we're never satisfied, which is what helps push us on to do, to seek out and to achieve more. Dissatisfaction can be a most powerful motivator."

Indeed as *SHOOT*'s Agency of the Year in 2009, Wieden+Kennedy turned out varied, creatively inspired, plum traditional and interactive media projects which connected with prospective consumers worldwide.

Yet Wieden said he is looking to go well beyond that as agencies redefine themselves and what they do. He cited P.I.E., which stands for Portland Innovation Experiment, as an example.

"We've gathered a bunch of young developers who wanted a place to come together, develop ideas and start up new businesses," related Wieden. "We're working with them in an interesting way, trying different experiments in developing businesses and products.

"P.I.E. entails partnering with clients and retailers to do things differently. Right now some of those ideas are half-baked. Others are ongoing and show promise. The real key for us is to work on a different level with clients, to partner with them when it makes sense and to give ourselves as many options to redefine ourselves as possible."

Somewhere in this exploration, though, resides an incongruity that fascinates Wieden and which he hopes to somehow reconcile.

"As part of this huge technological explosion, human beings have never been connected to so many others in so many different places in so many different ways as we are now," he observed. "At the same time, there's never been a greater lack of intimacy despite all these connections. That search for intimacy even with all these connections or touchpoints is fascinating. It's like you discover sex

PRELUDE TO 50TH ANNIVERSARY SERIES

which is great but eventually you're looking for something that increases the meaning in your life.

"That's the role," continued Wieden, "we're trying to explore as an agency—connecting with people in ways that are meaningful and valuable to them.

"What is 'meaning' today? What is 'intimacy' today? What kind of relationships can you build today that enlarge and enrich you in a more profound way? Connecting with people through media is not enough. It still comes back to quality, not just measuring by quantity. We have to try to connect with people in as meaningful a way as possible."

Susan Credle

Susan Credle remembers when she was a teenager watching television and by chance came across director Ridley Scott's Chanel No. 5 "Share The Fantasy" commercial for the first time, with arresting imagery unfolding to the Inkspots song "I Don't Want To Set The World On Fire."

"I had never seen anything like it before," recalled Credle. "I had never heard music like that. I had never seen people like that. Shortly thereafter I bought Chanel and I am still buying their products today."

The commercial took Credle to another world, and made a lasting impression, sparking not only her imagination but also what has become a most notable career in advertising.

Today that classic piece of filmmaking still provides a spark—for concern on her part.

"I'm not sure that where we're currently taking marketing would allow for that 15 or 16-year-old girl to see that commercial and open up communication with that brand," she related.

"We are so specific now on who we target for our brands—we're often stereotyping and not allowing society as a whole to grow together. In the process we're limiting those whose attention we seek to connect with. We're limiting those who could become believers and participants in a brand. At times I'm a little thrown by that desire to find that perfect target for that perfect message. It makes me nervous. You



Dan Weiden

can end up shutting out people who might not seem perfect but turn out to be just that for a brand if we reach out to them."

The Chanel commercial also underscores Credle's love for craft, which triggers seeking out talented directors, designers, artists and actors.

"Craft makes us more civilized," she said. "Craft like any art can help us to be better people. There's a saying that 'porn sells but thank goodness people make other movies.'"

"You can have a particular marketing solution that sells," continued Credle, "but was it responsible to the brand in the long term? Was it responsible to the public? I've always thought of advertising as architecture. It's there in some form whether people ask for it or not.

"Our responsibility is to be out there in a way that not only sells product but does something bigger and of service to the world. A well designed house makes you behave differently than a poorly designed house. Well crafted pieces of marketing make us better as people. Yes, ugly, obnoxious advertising can work but we should aspire to do more."

And it's that "more" which helps to build brands and connects over time with people. Driving sales over the short haul doesn't build a brand. Building a brand is a long-term proposition. Credle affirmed that if you have a voice in public, that power carries with it important responsibilities. What are you doing for people through your voice? The brand's voice needs to mean something that's lasting and carries meaning and value for people.

In that vein, Credle cited Leo Bur-



Susan Credle

nett's approach which centers on what the advertising agency succinctly identifies with its coined word as being "HumanKind."

"We try to look at a brand and determine how it touches people's lives in a way that makes their lives better," she explained. "Sometimes that's product specific. Sometimes it involves a bigger voice that serves the product, the brand, the people we reach out to and their communities."

Credle went on to observe, "I don't care so much for ads because they're fleeting. I do care that these ads add up to a brand that is strong. With all the different ways we have to greet and meet consumers, they mean nothing if they don't add up to a strong feeling for a brand, a brand's purpose and a purpose for the people we're trying to connect with."

Relative to the green environmental movement, in which she's glad that the advertising industry has taken a proactive messaging role, Credle sees a bit of irony.

"There's talk about sustainability everywhere but no one talks much about the sustainability of brand message," she said. "Coming in with a whole new campaign every nine months, recasting brands, is a luxurious position to be in. But the long-term big picture can suffer when working this way. There's sustainable marketing versus short-term marketing."

"What work are we leaving behind that the next generation of marketers will be able to play with and build upon? I'm not so sure how much we're leaving that will be around in twenty years," she observed. "That says to me that we can do a much better job of building brands."



Noam Murro

Noam Murro

"You have avenues that go beyond the confines of 30 seconds, the opportunity to do whatever length you like. That's a major shift," said Noam Murro. "I now often hear, 'We'll do the :30 but do whatever other length you like. We can run it on the net. If the work is interesting, we can screen it on Youtube.' For a director it's tremendous to be able to do microform and short-form content. The thirst for content is a blessing."

On the flip side, with all these opportunities, there's still a lack of interesting concepts, he observed.

"That isn't confined to the advertising industry. Look at the state of cinema. There's less and less stuff that is small and interesting, and more and more stuff that is big event blockbuster, which can be wonderful to watch but sometimes lacks storytelling. When you think about what kids are exposed to visually, it's unbelievable. At the same time it starts to be formulaic and audiences can become numb to that. There's a lot of eye candy out there. Look at the genre of the special effects/3D movie which seems to be dominant. What is going to separate one from the other is how good the story is, how good the storyteller is. That's true for our world as well.

I remember once in an interview saying, 'digital, smigital,' and I stand by that. Story is important. If doesn't matter if you read it on a Kindle, a printed page or it's engraved on stone. 'Anna Karenina' is going to be pretty good no matter where you see it. Story is king."

Murro noted that quality storytelling not only spans different media but different forms.

"It's important to clarify that a story doesn't have to unfold in three acts. It doesn't have to be linear. It can be completely visual, completely modern, completely relevant. At the end of the day, our job is to move people. We respond as human beings when we are moved emotionally. I hear clients, agencies, writers today still talk about storytelling and finding an emotional avenue that people can relate to. It's like real estate—'location, location, location' is the saying for good reason. For directors and creative people, it's 'story, story, story.'"

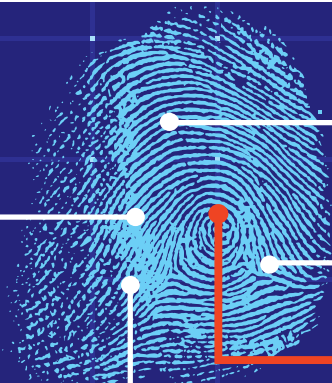
However, there are obstacles along the road to storytelling. "I'll never forget being on a flight from Europe and seated next to me were two French businessmen working on some really complicated charts," said Murro. "I was sure they were looking at blueprints for an atom bomb. They seemed like serious mathematicians. I finally mustered enough courage to ask them in broken French, 'What kind of math are you doing?' The answer: 'We're doing marketing research for an ad.'"

"The stuff they had on paper looked like mathematical equations," recalled Murro. "This seems dangerous to me—not because it's not successful but because at times it is successful. When you use the same research, this can lead to homogenous content and homogenous points of view. There's a danger in mathematical or scientific answers to things that aren't scientific or mathematical by nature. So much in our industry goes through the filter or prism of research. At the end of the day, it can be a killer of instinctual ideas. We can't forget that 'mistakes' can be the fuel to create and make great things."

For these "great things," Murro embraces the increasing number of distribution conduits.

"Whether on the small screen, streamed, on the iPhone, on the subway or at home on television, these different outlets are all welcomed as progress," he assessed. "To have more avenues, more places to tell stories that people can access in a less cumbersome way is great. I'm up for it and I love it."

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DP Hurlbut Moves Into Spot Directing

CULVER CITY, Calif.—Bandito Brothers has signed director/cameraman Shane Hurlbut for exclusive U.S. spot representation. The Culver City-based production house becomes his first career directorial roost as he diversifies beyond cinematography.

Hurlbut is an established DP. His credits as a feature cinematographer include *Terminator Salvation*, *We Are Marshall*, *Drumline* and *Into The Blue*. He received an ASC nomination in 1999 for best cinematography in the movie of the week, miniseries or pilot TV category on the strength of HBO's *The Rat Pack*.

On the commercials front, Hurlbut has lensed for such clients as Visa, Coca-Cola, Verizon, and American Express. Hurlbut has also worked with music notables The Rolling Stones, Nirvana, and Smashing Pumpkins. He additionally served as DP on a Bandito-produced U.S. Navy SEAL narrative feature helmed by Bandito directors Mouse McCoy and Scott Waugh.

As a director, Hurlbut's credits include webisodes for *Terminator Salvation*, and his initial helming assignment via Bandito: "Diver" for the U.S. Navy. He has also embarked on another spot gig, co-directing a Loc-tite project with McCoy out of Cramer-Krasselt, Milwaukee.

Collaborative bonding

As for what led Hurlbut and Bandito to now come together, company executive producer Jeff Rohrer said, "It's a relationship that's blossomed out of the [Navy SEAL] feature film.



Shane Hurlbut

Shane, Mouse, and Scotty have spent eight months together. They're hard-working guys, filmmakers who push the envelope every time out. Shane's not only embraced shooting with the 5, 7, and 1D Canons, but he's a progenitor of the process. And on this movie they've advanced the medium."

Hurlbut related, "Shooting features is extremely gratifying, and as I continue to do that it's something that will no doubt inform my work as a director on commercials. Collaborating with artists like Mouse and Scotty has been a great inspiration."

Hurlbut, a New York native who graduated from Emerson College with a Bachelor of Arts in Film, was a successful commercial DP prior to shooting his first feature-length project, *The Rat Pack*, for director Rob Cohen.

Hurlbut has gone on to collaborate with other noted filmmakers, such as McG, John Stockwell, and Charles Stone III.

In addition to director Stone's features *Drumline* and *Mr. 3000*, Hurlbut

shot the director's "True Vote" PSA, winner of a Cannes Lion 2009 special jury commendation.

Beyond creating strong visuals, Hurlbut has kept his eye on the bigger filmmaking picture.

"Regardless of the scope of the project, I've tried to bring a technologically advanced, fiscally responsible, and environmentally friendly approach to filmmaking," related Hurlbut, singling out the Canon 5D as an example of all three. "Whether I'm DP'ing a feature or directing a commercial, why not employ something that uses three times less light, less manpower, and no chemicals to develop the film? Of course, the real evidence is in the final product."

Hurlbut added, "As a director, my objective is to go well beyond the visual, to bridge the gap between crafting that experience and delivering a powerful dramatic element in the narrative realm."

One of the first cinematographers chosen by Canon as an "Explorer of Light" for his trailblazing use of the Canon 5D, 7D and 1D cameras, Hurlbut shot *The Last 3 Minutes*, a Po Chan-directed, Canon-sponsored short showcasing their lenses and the new firmware update for the 5D that was shown at the recently wrapped NAB Show.

Hurlbut rounds out a Bandito Brothers directorial roster consisting of McCoy, Waugh, Stewart Hendler, the Gentlemen duo, and directors/cinematographers Mitchell Amundsen and Vic Huber.

Butcher Signs Editor Gordon Carey

SANTA MONICA, Calif.—Butcher, an editorial boutique headed by executive producer Rob Van and editor David Henegar, has brought aboard editor Gordon Carey, formerly of Filmcore/Beast. Best known for his comedy-dialogue editing, Carey joins a Butcher roster that includes editors Henegar, Teddy Gersten, Megan Bee, and Mark Rees.

Van and Carey first worked together when the former worked on the agency side for Fallon, Minneapolis, back in 1996. "Fallon was all about funny. And Gordon just had an exceptional talent in locating "it" and placing "it" into the cut to achieve the highest level of funny," recalled Van.

Carey worked with Fallon on successful commercial campaigns for Holiday Inn and Lee Jeans (Buddy Lee), which eventually led to the offbeat Super Bowl spot "Cat Herders" for client EDS directed by John O'Hagan who was with Hungry Man

at the time. (O'Hagan is now on the RSA Films roster.)

"Cat Herders" debuted during the 2000 Super Bowl telecast and went on to be named one of the year's 10 best edited commercials at the inaugural Association of Independent Creative Editors (AICE) Awards Show.

The spot was a send-up of Hollywood's sweeping Old West epic movie. "Cat Herders" takes romanticized documentary-style interviews with cowboys, complete with majestic Old West backdrops and a sweeping musical score, and mixes them with scenes of three horsemen trying to corral herds of fast-moving housecasts. The housecat metaphor illustrates that information services firm EDS can corral a company's data.

"Anybody can herd cattle, but holding together ten thousand half-wild short-hairs is another thing all together," explains a cowpoke in a straight faced, matter-of-fact manner.

Fast forward to today and Carey's first assignments under the Butcher banner include a Round Table Pizza project out of Y&R San Francisco, and a large package of commercials for Toyota out of Saatchi & Saatchi LA.

Meanwhile on the technology side, Butcher has expanded its digital media capacities by adding File Flow, a digital file service that makes it simple to manage, repurpose and distribute digital content to any format. Rounding out its creative resources, Butcher has the support of finishing and visual effects capabilities via Inferno artist Ben Loom, whose prior roosts were A52 and Sea Level.

Among Butcher's notable projects are commercials for Target/Sean White, adidas, Microsoft, Partnership for a Drug-Free America, Coke and Lexus, as well as the "Imagine" short film series for HBO.

Butcher is represented on the West Coast by Tracy Reid.

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street talk

Beauty/fashion directors Didier Kerbrat, Wilfrid Buch and Lars Knorrn have joined C-Entertainment, a New York shop headed by president Jack Cohn and partner/executive producer Olivier Gauriat. Also becoming available for commercials via C-Entertainment is director Jaume Collet-Serra after having wrapped his latest feature, *The Unknown White Man* starring Liam Neeson....Director Matt Smukler has returned to Los Angeles-based HELLO! for spot representation. He comes over from The Cartel, Hollywood. Smukler's recent commercialmaking credits span such clients as the NFL Network, Digiorno Pizza, Reebok, Oreo and Serta...The directorial duo of Mark

Albiston and Louis Sutherland has joined The Sweet Shop for commercial representation worldwide Their short *The Six Dollar Fifty Man* came up a winner at the short film section at Cannes last year, has gone on this year to garner best international short distinction at the Sundance Film Festival, honors at the 60th International Film Festival in Berlin, and most recently an Oscar-qualifying best drama honor (in addition to a BAFTA/Los Angeles prize for excellence) at the Aspen Shortsfest....Ryan Denning has been promoted to managing director and will lead the San Francisco office of R/GA, partnering closely with executive creative director Mauro Cavalletti. In addition, R/GA San Francisco has added interaction design directors Andres Jimenez, Yasmin Nestlen and Vlad Margulis, as well as Brett Rampata who comes aboard as associate creative director, interaction design, Ricardo Landim as associate creative director, visual design, Ted McGagg as an associate creative director, and Allison Gabrys as group director, production....

rep report

Indie rep firm Schafler Artists is handling the East Coast for N.Y.-based production house C-Entertainment. Additionally, Schafler Artists has hired Kelly Carson as a sales rep...Malibu, Calif.-based Holmes Defender of the Faith, headed by EP Jeff Armstrong, has hired Sarah Jenks and Laurie Turner to serve as Midwest reps, with Jenks additionally covering the East Coast....DP Christian Sebaltd and production designer Dan Novotny become available via talent agency Paradigm, Beverly Hills, on April 27 when *CSI* wraps its 10th season. Paradigm DP David Claessen is shooting the *Back Nine* pilot for Spike TV....Holiday Films, Toronto, has signed director Raymond Bark for Canadian representation. Bark continues to be handled stateside by Santa Monica-based GARTNER...Fujinon, Inc. has tabbed Gordon Tubbs as director of sales for the broadcast division. Tubbs is responsible for all aspects of sales, with an emphasis on network and group sales. He will work closely with national sales manager Thom Calabro and special assistant to the president, John Newton. Fran Fehr, manager of key accounts, will report directly to Tubbs....

bulletin board

>April 21-May 2/New York, NY. Tribeca Film Festival: www.tribecafilm.com/festival
>May 11/New York, NY. SHOOT Directors Symposium & 8th Annual New Directors Showcase Event: www.shootonline.com/go/showcase
>May 10-16/New York, NY. One Club Presents Second Annual Creative Week NYC. www.creativeweeknyc.com
>May 20/Chicago, IL. AICE Awards: www.aice.org
>June 3-6/Hollywood, CA. Cine Gear Expo: www.cinegearexpo.com
>June 8/New York, NY. AICP Show: www.aicp.com

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Event is for: Commercial & Entertainment Industry Production & Postproduction creatives, artisans & executives including.... directors, ADs, producers, cinematographers, ad agency creatives & producers, indie & feature film execs, production & post company execs, broadcast, cable, online & mobile executives and brand marketers.

Directors Symposium Registration Includes: admission to the Directors Symposium daytime Event, lunch & guaranteed seating to the evening SHOOT New Directors Showcase Event (screening, panel to meet the new directors & after party) Two great events at one low price!

Panelists to date Include:

Laura Belsey, director, Shadow Pictures and C-Entertainment, & teacher, "Commercial Directing," Graduate Film School of NYU's Tisch School of the Arts

Wayne Best, executive creative director, JWT New York

Bob Giraldi, director, Giraldi Media, & teacher, "The Project Class" & "Evolutionary Dynamics in Advertising," School of Visual Arts, NY

Bonnie Goldfarb, founder & executive producer, harvest

Jeffrey A. Greenbaum, managing partner, Frankfurt Kurnit Klein&Selz

Nick Iannelli, VP, Deluxe Postproduction, Toronto

Kevin Kerwin, director, Authentic Films, & 2009 Showcase Director

Craig Leffel, partner/senior colorist, Optimus

Stacey Mokotoff, president, Bird Bonette Stauderman Inc.

Allison (Ally) Polly, head of strategy and brand partnerships, Filmaka Entertainment Studios

Bobby Sheehan, director/cameraman/co-founder, Working Pictures

Kristi VandenBosch, CEO, Publicis & Hal Riney

Additional Panelists to be announced soon!

See panel descriptions at www.shootonline.com/go/register

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