



11 Music & Sound Series

An in-depth look at this quarter's Top Ten Tracks Chart #1 entry, and insights from BBDO NY's Melissa Chester.



18 Texas & The Southwest

The state of incentives, industry infrastructure, production and projects in Texas, New Mexico and Arizona.

Cinematographers & Cameras Series

Profiles of Jeff Cronenweth, ASC, Darren Lew, Simon Duggan ACS
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Looking Back, Gearing Up

Ad Agency Creative Execs Reflect On Business, Creative Aspects Of 2010 Thus Far

A SHOOT Staff Report

LOS ANGELES—With seven-plus months of the now not so new year behind us, SHOOT sought out reflections from the advertising agency community on how 2010 has shaped up thus far on the creative and business fronts.

Feedback touched upon any and everything from economic backslide to recovery, the issue of net neutrality, iPad experimentation, the emergence of differently skilled creative and filmmaking talent to handle an expanding menu of video content needs, more proactive ad shop involvement in music, the evolution of branded content, and weaving brands into the cultural fabric.

(On two of these topics—iPad experimentation and branded content—see separate articles in this week's SHOOT on Tool of North America's *Touching Stories* for the iPad, and the branded entertainment endeavors of NBC Universal's Creative Partnerships and Innovation department.)

As for our agency respondents, SHOOT posed three survey questions to them:

- 1) What has been the most significant business and/or creative development so far this year?
- 2) How have you and your department had to change or adapt this year from a business standpoint? Creatively?
- 3) What project has been the most important for you and your shop thus far in 2010 and why?

Here's a sampling of the feedback we received:

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Tool Finds Touchpoints On The iPad

By Robert Goldrich

SANTA MONICA, Calif.—Tool of North America distributed iPads to a select group of agency creatives and producers at the Cannes Lions International Advertising Festival this past June. But it wasn't so much the medium but the message that the production house was sending as each iPad was loaded with four interactive live-action stories that the agency artisans could affect, advance, change the pace of, link to related info and back-grounds for, and in some cases even change the outcome of and control.

While there was much advance buzz regarding how the publishing industry was preparing for the iPad's introduction, so too in a lower profile yet just as serious manner had been the folks at Tool—including executive producer Brian Latt, and digital exec producer Dustin Callif—who saw the device as an ideal platform for a new brand of storytelling.

And they put the power to create and tell those stories in the hands of five of their live-action directors: Tom Routson who conceived of and directed the interactive short *Triangle*; Sean Ehringer who turned out *Jerry and Sarah*; Georgie Stephens who conjured up *The Most Interesting Couple in Britain*; and Erich Joiner and Jason Zada who teamed on the film *All Ends, Ends All*.

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Attaining Universal Appeal In Branded Entertainment

By Robert Goldrich

LOS ANGELES—Branded entertainment has substantively evolved over a relatively brief time, and in some respects this ongoing progression is reflected in a department, Creative Partnerships and Innovation, formed just three years ago by NBC Universal and led by senior VP Barbara Blangiardi.

Already an NBC veteran at the time (she is now in her 11th year there),

Blangiardi came aboard the department, helping to bring together a team with both creative and sales expertise. Underscoring the hybrid nature of the operation is the chain of command which finds Blangiardi reporting to Mike Pilot, president of NBC Universal Sales and Marketing, while also having a dotted line report conduit to Marc Graboff, chairman of NBC Entertainment and Universal

Media Studios.

"We have become a creative group inside of sales, with people here who have creative backgrounds yet can speak to the business side of things relative to both NBC and our clients," said Blangiardi.

That business acumen grasps client concerns over the DVR and its impact on the traditional :30, the increased competition for consumer at-

tention across multiple platforms, and the need to experiment with ways to break through to a targeted audience. It's on the experimentation front that Blangiardi and her team exercise their creative and strategic chops, in the process forming another hybrid of sorts as Creative Partnerships and Innovation often serves as a combo advertising agency/production house,

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John Urie

After a long illness, John Urie passed away on June 26 at his home in Santa Paula, Calif. He was 83.

The loss of his life has been felt by assorted people throughout the industry because he gave life to so many of their careers and made so many friends along the way. Before the web and new director showcases, gaining exposure for one's own talent was a considerably different proposition. It depended more heavily on getting someone else to recognize and believe in your talent. And on that front, director/entrepreneur Urie was a leading beacon of light.

His legendary Los Angeles studio, John Urie and Associates, was a spawning ground. And his credibility with the agency community was often enough to get ad shops to try out unknown talent during the 1960s.

The directors who cut their teeth

at his studio included Ron Dexter, Stu Hagmann, Joe Hanwright, Remi Kramer, David Stern, Ahmed Lateef, Dick Bailey and David Impastato. Young cameramen broke into commercials via the Urie studio, among them John Hora, Ed Martin, Alan Daviau, Woody Omens. Caleb Deschanel (who co-founded and directs spots via

John gave life to so many people's careers. He recognized and believed in new talent, giving it the opportunity to grow and succeed.

Dark Light Pictures) and Kent Wakeford (who became a director and co-founded Wakeford/Orloff).

Editors also emerged from the Urie fold, including Pete Verity and editor-turned-director David Dryer. A key grip at Urie, David Farrow, became a leading automotive spot director. Casting director Niki Minter made a successful transition to director. Also blossoming at Urie were animation directors Bob Curtis and Jean-Guy Jacques.

Before starting his own studio in

1958, Urie worked at UPA writing, producing and directing animated, stop motion, and puppetry commercials—not to mention ads deploying cut-outs in the pre-Monty Python era. Among his creations was Western Airlines' "The Only Way to Fly" campaign with an animated bird kicking back and sitting on the tailend of a plane. And then

a place his staff never wanted to leave. Many became award winners."

Urie used to say, "With a smile, you can go around the world."

"And he did," noted Jacques. His generous spirit and creativity will be missed by a huge number of friends."

Urie is survived by his son Willard and his daughter Cinthia, three grand-

daughters and two great grandsons, a younger brother Richard, and a sister, Margaret Huston. John Urie's younger son Kurt passed away at the age of 33 in 1993 from cancer. He also lost his wife Cheli in '07. He loved working with his sons—Kurt was involved in video playback and Willard continues to serve as a gaffer.

In lieu of flowers, donations can be made to: Boys and Girls Club of Santa Clara, Calif., P.O. Box 152, Santa Paula, CA 93061. (805 525-7910).

there was the classic, "Hey. How' bout a nice Hawaiian Punch?" commercial. Urie then started turning out live action spots and short films with a special touch that was ahead of its time.

Jean-Guy Jacques remembered Urie for having "a unique gift for recognizing people with a special talent as an editor or a cameraman, a writer or a director. That gift, the talent he hired and the notable work he produced allowed his studio to quickly grow from a staff of three to a staff of over sixty. John created

POV



Dear Dad

My father used to tell me to live my life remembering to "take the time to listen," "maintain a sense of humor" and "a proper perspective."

His name was Howard but everyone called him "Boots." He was a renaissance man; some might say a visionary, and a people person.

In the '60's, he developed Baltimore's first "art house" movie cinemas, exhibiting first run foreign films, introducing the likes of Fellini, Bergman and Truffaut.

He created Maryland's first multiplex before multiplex was the vernacular as well as Maryland's first FM stereo radio station and its first video rental store.

He didn't live long enough to have an email address or Facebook friends, but was adored by the community. He made you feel you were the most important person while you were talking to him because he genuinely wanted to get to know you. He asked a lot of questions; you answered, he listened. That's why he was successful personally and professionally.

Listening engages and cements relationships. It's comforting.

People adored my father because they were heard and the more they felt heard, the more they opened up.

It was mutually beneficial.

I have learned over time that listening is more effective than talking in order to persuade someone to believe in your perspective.

I learned more when I listened more. I heard the "concerns," the projects' "Achilles heel," and the clues giving me better insight to position the negotiation. As the negotiations continued, I listened for the "things" not being said, the subtle, perhaps subconscious hints. Those signals warned me if I was on target, or needed to alter my strategy, or take a more diverse approach.

"I" want to work with you is not "we" want to work with you. I wasn't getting the job when I heard "I" instead of "we." Who of this "we" did we need to listen to and persuade.

The bonds of friendship strengthen from listening to one another, not talking at one another.

Advertising is a dark comedy some days. Life too! A sense of humor creates laughter, which is life's best medicine. I promise that there is humor in almost every situation.

To maintain a proper perspective, place yourself in their shoes, examine the moment through their eyes to understand their behavior.

I've been responsible for creating
August 20, 2010 SHOOT 3

revenue a long time. It's very rewarding strategizing, booking jobs, to grow careers and companies.

At the same time, it's incredibly stressful when board flow is board flu, the jobs don't book and you have to deliver bad news. I'd leave the office depressed, feeling blue, then eventually remind myself to "maintain a proper perspective".

I have a home, three meals a day, health insurance, my health, a won-

derful family, and my worst days are better than 99 percent of the world's best days. Plus I have an opportunity to generate revenue tomorrow.

So take the time to listen, maintain a sense of humor and a proper perspective. Thanks dad.

Industry veteran Rick Wagonheim (rick.wagonheim@me.com) is an animation/visual effects executive producer and consultant.

Flash Back

August 19, 2005 Director Joachim Back has departed his native Denmark for the U.S., signing with Park Pictures, N.Y., for U.S. representation....David Rolfe joins DDB Chicago, as senior VP/director of branded production. Rolfe comes over from Crispin Porter + Bogusky, Miami, where he served as co-director of integrated production, along with Rupert Samuel....Brian Friedrich is joining Lowe, New York, as executive VP/creative group head.... Alan Irvin, former exec creative director of Grey Worldwide South Africa, has moved into the director's chair, joining Picture Tree, Johannesburg....

August 18, 2000 Director Carlton Chase has joined bicoastal MJZ for exclusive commercial representation. Chase comes over from N.Y.-based Shooting Gallery Productions, the spot division of indie feature company The Shooting Gallery....Director Tim Hamilton, who's repped in Canada by Avion Film Productions, has entered the U.S. spot arena, signing with bicoastal Zooma Zooma....Final Cut, with bases in London and N.Y., has added editor Carlos Arias. He will initially work out of the U.K. and then soon relocate to N.Y....

Ad Agency Artisans Reflect On How 2010 Is Shaping Up From

Continued from page 1



Fabrice Brovelli,
managing director,
BETC Euro RSCG, Paris

2) BETC Euro RSCG is perpetually trying to innovate, to find new effective solutions. We have no dogma, no defined rules. Each project, each request is unique. The philosophy of the agency is to find and invent the future of advertising. But we are living in paradoxical times: we have to learn to go faster in the fog. We definitely believe that creativity remains the key factor. But new challenges are emerging: how can we

make qualitative AND universal creativity? Which media combination and integration will be effective? How can we create word of mouth and media coverage around a campaign? And we must not forget that creativity must benefit the brands and the consumers. These are the stakes.

For example, we believe that music can be a powerful asset to make brands move with the times, to help them dialogue with their consumers and to interest them. Why? Because everybody talks about music!

We believe that creating links between brands and music can be an effective way to tackle a part of the stakes mentioned above. It is the reason why we created BETC Music: to create solutions to help our clients to define music and brand content strategies.

We recruited Nelson Burton recently—a young strategic planner specialized in digital and social media strategy, but above all a musician who is spending his time attending and creating gigs and parties. We want our clients to talk about music accurately, to create interesting stories for consumers, not artificial promises.

Another interesting example is a project we are currently working on with Air France (the French national airline). We set up an endorsement association between the airline, and the French music band Phoenix, which sees the association of both parties at the Coachella festival in April 2010 and at Phoenix's New York concert in October at Madison Square Garden. Air France and Phoenix share common values, the same sense of quality and aestheticism. In their own manner, they represent the "French Touch" around the world. It was an obvious partnership for us, and it works very well on social networks like Facebook.



Gareth Kay,
director of brand strategy,
Goodby, Silverstein & Partners

1) I'm not sure if this is a development that began this year but it certainly seems that we now need to understand that the old campaign mindset of "launch and leave" is now dead. Ideas today are "always on"—people participate with them and begin to interact with and shape the story. Smart businesses and advertisers are beginning to understand this. Threadless has built a multi million dollar business on an idea that relies on its customers participating with the brand and creating content. Old Spice created a campaign that became so much part of the cultural fabric that it responded to questions, from the public and celebrities alike, in real time. And in the U.K., the last election was the first election in a major Western economy where the most powerful communication came from voters, not the parties or agencies.

2) As planners, we've begun to change how we work in an age when ideas now are "always on." It's about thinking strategically during action, not just in advance of action. We have to think about "rapid response" strategy and the rules of engagement, not concrete plans in advance that ignore the inherently participatory nature of culture today. This means greater collaboration with creatives, more fluid "plans" and greater flexibility of action. It's now more about agreeing on frameworks for campaigns than specifics. And perhaps most importantly getting involved in the work well beyond the brief.

3) It's difficult to choose—every project is important to us. But two come to mind as being projects that perhaps begin to point the way forward for the agency. The first was the case we developed for the iPad in order to help launch the Sprint Overdrive, a mobile hotspot. It was an elegantly simple way to give the 4G hotspot some cultural relevance and allowed us to flex our muscles in product design. The second is the project we are currently working on to launch the Adobe Museum of Digital Media. Not only does this allow us to begin to showcase all the amazing work that Adobe software has created in an age where questions are being raised by Apple over its relevance, but it is an example of a digital idea that has taken its inspiration from the physical world. We've taken the physical idea of the museum and re-expressed it in the digital space. And it's much richer and more interesting for it.

Flushing out the design and execution of the iAd in two weeks was certainly going to be a challenge, but



Bill Davenport,
executive producer,
Wieden+Kennedy Entertainment

1) The iPad has the potential to really impact the entertainment business, especially on the print and magazine side of things. The Wired iPad app is a great example of how the iPad might reinvigorate publishing by combining print, video and interactive connectivity all into a single platform. But perhaps the most significant business development in terms of entertainment might be the outcome of the debate on web neutrality and the resulting FCC decision.

2) This year, in addition to producing branded content for our clients, we have decided to invest in the development and production of original content, with the goal being to produce content that is commercially viable. We are hiring more people with entertainment experience and bringing that outside, real world entertainment perspective to bear on all our projects, branded and original.

3) The Levi's Go Forth "Ready to Work" integrated campaign has been a big undertaking so far this year. On the entertainment side WKE partnered with Levi's, OMD and IFC to produce 11 short web films and an hour-long documentary that will run on IFC and Sundance in September. The webfilm series and the documentary were directed by Aaron Rose and produced through our new in-house production unit, Don't Act Big.



Kevin Moehlenkamp,
chief creative officer,
Hill Holliday

2) I would say that the biggest shift for us this year has been shifting from the old model of waiting around for the marketing assignment from our client and then kicking into creation mode. Our clients now want us to keep the gas on the pedal. Gone are the days of agencies just being a marketing partner. I often say, that if the CEO disappeared tomorrow, we should be able to slide into their seat and keep the company running. We have to be that tied into our clients and their brands. And that has required us to re-evaluate what it means to be an "idea" company. We are now

offering more ideas across a wider range of our clients' business than ever before. We have to be more proactive and flexible than ever before, and in turn our definition of what an idea is has had to expand. I'm not sure that we can say that we are as beholden to "the big idea" as we used to be. We still see a brand as a living, breathing thing. And we need to ensure that, as stewards of that brand, we are maintaining consistency of voice and execution. But we see brands as a lot more elastic than in years past. Consumers have more control over what they see and how they want to see it. They can now push and pull the brand to suit them and we have to be able to accommodate that. Our brands have to be able to accommodate that.

3) While we have had many important projects this year for our clients that have shaped us, I would have to say that the most important project for us this year is ourselves, Hill Holliday. It seems like everybody I talk to in our industry is "re-inventing" themselves. And I ask myself, "jeez, has anyone actually finished re-inventing yet?" I think the answer is actually "no." I think one of the biggest realizations for me, is that we are now in constant Beta where change is continuous. And that has made our industry equally exciting and terrifying. We are seeing our clients becoming increasingly savvy about how many more ways there are to build their brand today. And they are looking for us to show them the way.

That has required many of us who have been in this business for some time to quickly become not only brilliant at creating great ideas that get our consumers excited and interested, but also experts on the media they are using to participate in the brand. In doing so, it has become very important that we remember what has always made us valuable (and will continue to make us valuable) to our clients and adding in talent to evolve and expand our offering. It is definitely not business as usual here at Hill Holliday.



Richard O'Neill,
executive director of integrated production,
TBWA\Chiat\Day, Los Angeles.

1) A new media platform, Apple's iAd, was being offered to clients and we had the perfect candidate. The all electric, zero emission Nissan LEAF was about to be introduced. The challenge we gave ourselves, though, was not just to be one of the first iAds, but to be the first iAd ever seen and to have it presented to the public by Apple.

The production deadline for air of the iAd left plenty of time but if we wanted to prove our iAd was the best we needed to be selected by Apple in less than two weeks to have it shown at the Worldwide Developers Conference.

Business, Creative POVs, Explore How Industry Has Had To Adapt

we felt that with the teams we had at hand, we were up to it.

The challenge was to pull off the first Apple iAd for the introduction of the all-electric Nissan LEAF, with construction of a CGI futuristic introductory video, CGI car, and creation of a unique multi dimensional digital platform optimized for the iPhone capabilities and platform, all in just a few weeks.

A perfect marriage of great new green technology in the Nissan LEAF automobile to be introduced on one of the most popular innovative technologies, the iPhone.

Driving home at 6 a.m., I was trying to keep my eyes open on the coast highway after a 24-hour final push. I knew we had nailed it. The adrenaline of the job kept me awake. Seeing Apple present our Nissan iAd at the Developers Conference was a coup not only for our Nissan client but also for our agency.

2) Highly skilled Preditors are in high demand. No, the Preditor (with an “i” not an “a”) I’m talking about is not about to battle Arnold or Aliens. The Preditors we’ve raised and are employing are a combination hybrid producer, editor and writer who can develop video and audio content for our clients.

They’re capable of long form scripting, planning, shooting, editing, and developing video content in a professional manner for the Internet. These producers are “Preditors” because they not only produce but also write and edit.

Preditors are typically graduates of the many film schools that have been producing filmmakers over the last few decades. These students have learned long form scripting, producing, directing and editing. Many have been working for the networks and cable stations producing and creating promos and shows. Their new tools are the computer, Final Cut Pro, and a HD Camera.

But their greatest tool is an understanding of the story and how it can emote. I see the producer and creative role evolving as the media platforms also evolve.

Waiting in the wings are Preditors who have been readied for the new media arts battle.

3) Our Gatorade “Replay” campaign has become one of the most important productions for our producers, our agency, and me in 2010. We have won many awards including two Grand Prix at Cannes, and the Andy Awards “Grandy.”

Now we are helping to produce, with Fox Sports Net and Gatorade, a series of “Replay” television shows, live events and web content. The

“Replay” web production and ensuing media wins have not only lifted the spirits of an agency coming out of a recession but have, along with other honored work, validated that we are truly one of the top creative media arts integrated agencies.

As executive director of integrated production, it’s important to me that we have been able to build upon an already strong production group and hire as needed to meet the demands of new media.

Having been in the business

for more than 30 years, doing just television commercials has become pretty old hat.

Doing web content, videos, mobile, television shows, events, and other forms of media all over the world certainly has broadened the

horizons of the advertising agency’s work, that of the production department, as well as my own.

I’m proud of what the agency and my team have to offer in this ever-evolving media-marketing world.

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Agency Feedback On The Year So Far

Continued from page 5



David Rolfe,
partner/director of integrated production,
Crispin Porter+Bogusky

1) The Old Spice “your man smells” thing (I like to call it that) has seemed to be pretty riveting. I’m happy for its success. And we talk on how its different and funny and bold, and then how it went through the roof from a social media aspect, but when I watch (and ponder) it, I remind myself of the potency of great, standout executing. The idea is smart and he’s one-in-a-million, but still the agency and [MJZ director Tom] Kuntz made those spots so impeccably great. It truly could have been a forgettable campaign. Its a universal accomplishment, and it’s a great one for the production biz.

From an industry standpoint and CP+B, I think the Domino’s “Pizza Turn-around” has been remarkable. It is simply a marketing message that doesn’t compute at first, runs counter-intuitive. It is possibly always evident that a product makes a change because it needs improvement (not just warrants advancement), and for Domino’s to embrace the message that they were improving because they were admitting to and directly responding to harsh criticism of their pizza is a special thing. And the story was authentically inspiring (not just provocative). The “campaign” became a phenom, and I have enjoyed how it has found its place in culture in a broader sense. I think we do a good job at cultural imposition, but this one possibly inadvertently possessed a broader moral message.”

2) CP+B is holding steady. I think we are enjoying more than ever the variety of strategic, communicative and practical business solutions we can provide our clients. Honestly I am very thrilled by it. We can put up a slide and show the range of media projects, tools and business solutions we’ve come up with (and made) for our clients, over a mere matter of months, and it defies what I could have dreamed of maybe even only three years ago. And this is our job. We’ve put ourselves in the position to do this, but geez I feel lucky.”

3) In addition to Domino’s (and about five other accounts), I have been emboldened by the Old Navy effort. Supermodelquins are at once annoying, obsessively endearing and just plain silly, and the client has stuck with it (and those plastic oddballs are selling, so no wonder) and we’re advancing the campaign in new ways. But overall I guess it’s just about momentum, our online stuff is entirely geared to literally get people offline actually and into the store, which is a somewhat unique goal. We’ll have strides in mobile per that cause as well, it’s beautifully suited to inject technology into on-premise. But the group is a machine. I’m proud that CP+B is doing such smart things for a business that truly could do well just rolling out basic, constant TV pronouncements—we are doing that but are doing it compellingly, plus some.”



Doug Scott, president,
Ogilvy Entertainment

1) Branded entertainment has emerged as a valuable marketing tool for companies across a wide range of industries. We’ve seen our business grow over 30% in the past year alone. This growth is at least partially attributable to a proliferation of channels through which brands can reach their key audiences directly—to entertain, to engage, to excite—through original content. YouTube, Facebook, Foursquare, Hulu, Vimeo, Vevo are the outlets where consumers are increasingly getting their media, and brands are realizing their vast marketing potential.

With new opportunity, though, comes new challenges. In traditional advertising, companies would buy the area around entertainment properties—thus the invention of the :30. In the realm of branded entertainment, though, brands get

to look outside of that small window and actually create and own full entertainment properties. Now that DVR and TiVo are standard, brands need to provide true entertainment value in order to capture consumer interest. That’s a tall order for companies that don’t specialize in content creation—which is where Ogilvy Entertainment comes in.

Consider all of the questions a brand faces when its marketers decide to play in the entertainment space: What story am I going to tell? What tone am I trying to establish? What format is appropriate for my message? Short-form or long-form web series? Music video? Integration? Online game? Social media app? Book? Documentary? Podcast? What talent will best serve the property? Where are my key audiences getting their entertainment and information? How will I balance brand messaging with entertainment value? What is the look and feel of the production? What differentiates my property? Who will write/shoot/produce? Answering these questions requires marketing and entertainment expertise. One misstep in either discipline can doom a project—which explains why so much poorly conceived branded entertainment is flooding the web. But when done correctly, branded entertainment can be hugely beneficial for a brand. Case in point: Hellman’s foray into entertainment through “In Search of Real Food, which started in 2007 as a 12-part web series distributed through the Yahoo Food network. Response was so positive—and translated into such a significant bump in sales—that Hellman’s decided to renew the series. Now in its fourth year, the program is updated year-round and stars celebrity chef Bobby Flay. It has expanded to its own online home featuring recipes, feedback and conversations, related videos, and prizes. Not only have consumers gained an incomparable online resource, but Hellman’s has emerged as a clear industry leader.

2) The playing field is getting more crowded. Clients are coming to us increasingly excited about entertainment opportunities as more success stories emerge. Compared to several years ago—or even last month!—we are producing more ambitious projects that need to be adaptable to a wide range of very different media channels. Every week a new screen seems to hit the market—new smartphones, iPads, music players, cameras—so we need to be more cutting edge and flexible in our approaches. Plus, with clients now willing to invest bigger budgets in entertainment, we are being called on to produce more installments. Whereas a year or two ago, a 12-part video series may have been ambitious, now clients are looking for 20, 30, 40 videos. When we launched “The Guy’s Manual” for Post Grape-Nuts last year, we produced 90 videos. A project for another client that launches in September requires nearly 1,000. Other brands are looking even further into the future—to feature films and theatrical productions. The opportunities are consistently getting bigger and braver.

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Short Takes

DRENCH GETS ITS HEAD TOGETHER

“Cubehead,” a spot for Britvic’s Drench bottled water, opens on a man sitting on a subway station bench. This is no ordinary gent: his face is divided into a dozen cubes, all of which are improperly placed. Realizing he needs to ‘get himself together’ before the train arrives, he begins shifting his ear square to the forehead position, his nose square to his chin position and so forth. He can’t quite get it right, so the man takes a gulp of Drench—poured into his mouth currently



[CLICK HERE TO VIEW SPOT](#)

positioned where his forehead should be—and gets to work. A shift or three later and the man’s face looks normal again—save for the right-angle lines all over his face. He puts his MP3 player headphones in and nods his head to the beat of the music. The spot closes on the Drench bottle beside him and the super, “Brains perform best when they’re hydrated. Stay drenched.”

Ulf Johansson of Smith & Jones Films, London, directed this :60 for London agency Clemmow, Hornby, Inge & Partners. Editor was John Smith, A.C.E., of The Whitehouse, London. VFX house was The Moving Picture Company, London.

“Cubehead” has been posted on YouTube and at www.staydrenched.co.uk, and debuted in cinemas earlier this month.

YOUTUBE TOTALS 80,000 DAYS

Submissions for YouTube’s Life in a Day came to a close on July 31 with the total number of submissions reaching 80,000 and representing 197 countries, in 45 different languages. Ridley Scott, who’s EP of the project, said, “The sheer number of uploads to the channel is astonishing and exceeds our expectations. I’m as fascinated as anyone by what kind of videos people have uploaded and the kind of film which will result from this innovative endeavor.”

As the project moves into its next phase, director Kevin Macdonald (*State of Play*, *Last King of Scotland*) has assembled a team of 20 to log and vet the submissions. Macdonald said, “We’re now faced with the daunting task of selecting and shaping the wonderful array of diverse stories that have been captured around the globe... We’re hoping to soon have a more manageable 100 hours worth of footage to edit down into feature length form.”

Users will also be able to view the submissions when the gallery goes live on YouTube’s Life in a Day channel in early September. The final, feature-length film will be completed in time for a January 2011 debut at the Sundance Film Festival and will simultaneously be made available at YouTube.com.

Life in a Day is a film experiment that enlisted the global community to capture a moment of their lives on Saturday, July 24, and to upload that footage to www.youtube.com/lifeinaday. Individuals whose footage makes it into the finished film will be credited as co-directors and 20 of these contributors will be flown to Sundance for the film’s world premiere.



Dominique Anzano

PEOPLE IN THE NEWS...

Editorial house Beast has hired Dominique Anzano as senior producer at its L.A. facility. Anzano joins Beast from agency Deutsch LA, where as a broadcast producer she handled projects for such clients as VW, DIRECTV, Sony PlayStation and Saturn. Prior to her six years

at Deutsch, Anzano served as a broadcast producer at Ogilvy & Mather LA. Her new roost, Beast, maintains editorial shops in Santa Monica, New York, Austin, Detroit, Chicago and San Francisco.... Carrie Jones has been named director of the Michigan Film Office, succeeding Janet Lockwood who held the position for 18 years. Jones joined the Film Office in February as its deputy director....

Ford, Torres, Rodriguez, Uhry, Grande Swing Into Action Figure

AUSTIN, Tx.—Action Figure, an Austin-based production house known for its longstanding representation of director Mark Miks (a company founder whose credits include the buzz-generating GMC “Dude Perfect/Airplane Shot” spot), has expanded its filmmaking roster with the addition of helmers Randal Ford, Mike Angelo Torres, Marcel Rodriguez, Matt Uhry and Gina Grande.

Additionally, director Ben Starkman has come aboard for Southwest representation. (Starkman is otherwise handled by New York-based production company All Day Buffet.)

Torres joins Action Figure from Austin production house Rebel Rebel. His credits include music videos for such artists as Lil’ Wayne and Dizzee Rascal, PSAs for the Texas Blood Center and The Ricky Martin Foundation, and the rock documentary feature *Lost Coastlines*, which featured indie folk band Okkervill River on a worldwide tour and garnered a theatrical run in 2008.

Ford is an accomplished photographer whose work has been highlighted in *Communication Arts*, *Range Finder* and *Digital Photo Pro*, as well as having gained recognition from the Austin ADDYs, and *Photo District News*, among others.

His work also includes covers of *Texas Monthly Magazine*, and the coffee table book “The Amazing Faith of Texas.” Action Figure provides him with the opportunity to put his still aesthetic into motion.

Rodriguez was most recently affiliated with Austin-based Troublemaker Studios, his brother Robert Rodriguez’s production shop.

Marcel Rodriguez earned an MFA in directing from the University of Texas. He then worked at Troublemaker where he got a hands-on education in directing, cinematography and large-scale production. He honed his eye for the Latino market in documentary film, shooting Latino subject matter along the Texas/Mexico border.

Rodriguez additionally served as a



GMC’s “Dude Perfect”

screenwriter, contributing to a variety of projects including the *Spy Kids* series and *The Adventures of Sharkboy and Lavagirl*. He also was a cinematographer on several films, including *Dance with the One*, which was in competition at this year’s South by Southwest (SXSW) Film Festival.

Director/DP Uhry has had his work as a cinematographer featured in Saatchi & Saatchi’s New Directors Showcase. His spot directorial credits include campaigns for Sony, Nikon, Nokia and Honda.

As a cinematographer, Uhry has lensed music videos for the Strokes and Foo Fighters, the “Respect Yourself” Kellogg’s Nutri-Grain campaign, and a 2006 AICP Show-honored Nike “Skateboys” spec commercial directed by Charles Jensen via production house Anonymous Content.

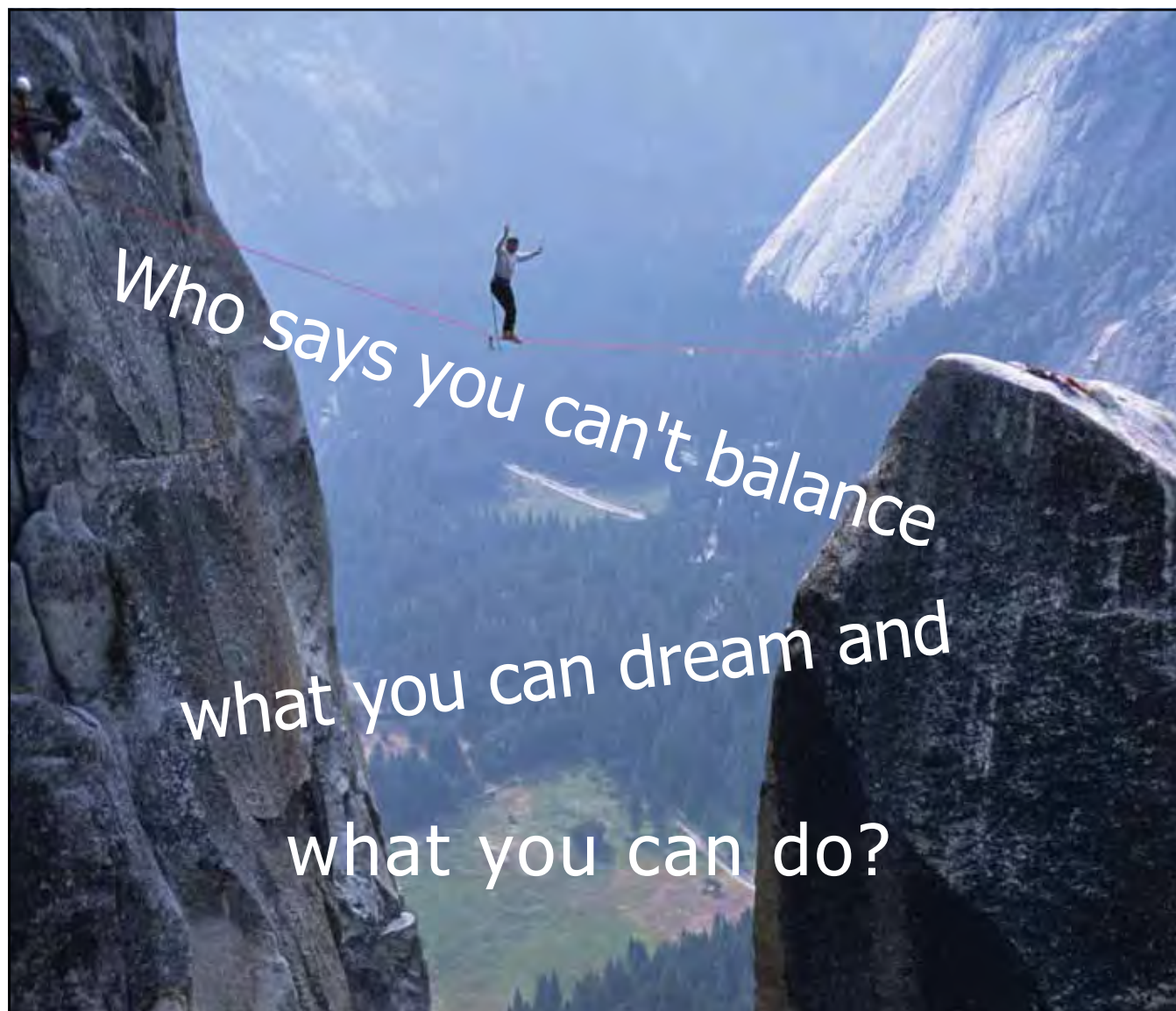
On the long-form front, Uhry was cinematographer on Amat Escalante’s *Los Bastardos*. Action Figure marks Uhry’s first stateside representation as a director; he is handled in Europe by Venus Films.

Grande is another young talent whom Action Figure will try to cultivate. She began her film career as a script supervisor and has moved up the industry ranks. Last year she created, developed and wrote the *Ned Kelly* series (currently in production). Grande is also the editor and one of the directors for the web series *The Yak Fisherman*.

Meanwhile Starkman’s directoral endeavors range from comedy to documentary. He was also the DP of the feature *On The Road With Judas*, which was an official selection in dramatic competition at the 2007 Sundance Film Festival.

Action Figure maintains a production facility with soundstages as well as editorial, motion graphics and finishing talent and resources.

Action Figure’s executive producer is Roka Music who said that company plans include capitalizing on its new filmmaking talent by “building a director’s lab where more senior directors mentor the up-and-comers.”



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Top Spot of the Week

Obermeyer, The Richards Group Go On A Quest For Fruit Of The Loom

By Christine Champagne

Those music video-style commercials for Fruit of the Loom never get old. Dallas-based The Richards Group, which has had Fruit of the Loom as a client for a decade, began producing the music video parodies featuring the Fruit Guys five years ago, kicking off the successful campaign with the country song “You Can’t Overlove Your Underwear.”

“This time around it felt right to do a big rock anthem for the modern man,” The Richards Group creative director/copywriter Ron Henderson said of the latest music video parody in the campaign—a :60 titled “Comfortably” and directed by Klaus Obermeyer of Aero Film, Santa Monica, Calif.

The process began with Henderson penning the song’s lyrics, which aim to “let all men know that whoever they are and whatever they wear, Fruit of the Loom has everything they need. It’s a message of comfort and hope in a time when people so desperately need it,” Henderson said. “Powerful, huh?”

“Are you boxers, are you briefs?” the song begins, ultimately promising, “I won’t leave you bare in your search for underwear.”

Regular Fruit of the Loom collaborators Roger and Scott Wojahn of Wojahn Bros Music, Santa Monica, set the lyrics to music. “Think about Chris Daughtry or David Cook or Nickelback, any of those rock bands that do big, emotional ballads you hear on the radio,” said Roger Wojahn who shares composer credit on “Comfortably” with his brother Scott. “It’s one big gooey mess, and that’s what we were going for.”

That “gooey mess” earned the number five slot in this quarter’s *SHOOT* Top Ten Tracks Chart. (See the full Chart rundown in this issue’s Music & Sound section.)



(L to r) Ron Henderson, Klaus Obermeyer, Dennis Walker

Top 40 session

Obermeyer, who has worked with The Richards Group on spots for Dodge Ram, Home Depot and Bridgestone but never Fruit of the Loom until “Comfortably,” sat in on the recording session for the ditty. “They actually produced the song like you would a top 40 hit,” the director said. “They got the best, most brilliant musicians, and the song was sticking in my head long before we shot the film, which was a really good sign.”

With the song as inspiration, Obermeyer worked with Henderson and

The Richards Group creative director/art director Dennis Walker to create a loose storyboard that depicted a man who’s on a fateful quest to find the right underwear.

As we see in the commercial this quest takes the hunky young dude (played by Brandon Quinn) from the desert to the top of an oceanside cliff. Wherever he goes, there is a seemingly never ending assortment of Fruit of the Loom underwear hanging from what has got to easily be the world’s longest clothesline.

“We were laboring over how to best integrate the product, and the guys [Henderson and Walker] came up with this idea of a Christo landscape late in the game,” Obermeyer shared. “I thought it was great because it was both artistic and functional.”

To his credit, Obermeyer came up with the idea of weaving a secondary story throughout the music video involving an elusive woman (Rachelle Wood). “Klaus reminded us we couldn’t do a rock video without a pretty woman,” Henderson said, likening the character to an “underwear angel.”

Then there are, of course, the Fruit of the Loom Guys—that’s Apple (Rad Daily), Purple Grape (Wayne Wilderson), Green Grape (Richard Horvitz) and Leaf (Gene Steichen)—who are seen belting out—well, lip synching—“Comfortably.”

Piano man

Obermeyer and DP Bill Ahrens shot “Comfortably” on location throughout California, traveling from Dumont Dunes to Chimney Ranch Rock in San Luis Obispo to Montana De Oro State Park in Los Osos. It was one thing transporting the cast and crew to all of these locations, however it was quite another to transport the piano that is featured in the video—it had to be airlifted and lowered into each setting.

“We had so much fun playing it in between scenes,” Obermeyer said, noting that he loved the antique piano—bought sight unseen from a seller in San Francisco—so much that he kept it after the shoot.

While portions of the music video were shot Steadicam and handheld, there are numerous aerial shots in the music video, lending it an epic feel. Obermeyer captured the aerial shots using what he calls the Klaus-cam—a camera attached to the underbelly of a helicopter.

Once the shoot wrapped, Henderson and Walker worked with editor Jack Waldrip of Dallas’ charlieuni-

formtango to cut “Comfortably.” “To be honest, it came together really quickly,” Henderson said, adding, “The more challenging part was adding the extra clothesline and billowing underwear that wasn’t captured in-camera in post.”

Obermeyer was not part of the edit, but he loved the final product, which he described as a music video “in the style of the old Creed videos when they had big budgets and were taking themselves pretty seriously.”

“The Fruit Guys would like to think they’re originals,” Henderson added. “But if you had to lump the video into a genre, it would probably live in the post-grunge/adult alternative world where everything’s a bit too serious and sung through the teeth.”

“Comfortably” is currently playing in movie theaters and on television, and the music video can also be seen at FruitGuys.com. MP3 songs can also be downloaded at that site, and the song is even getting radio play, according to Henderson.



[CLICK HERE TO VIEW SPOT](#)

From the desert to the mountains to the sea, man’s quest for the right underwear is never ending—until he finds Fruit of the Loom. Even then, the quandary of boxers vs. briefs must be addressed. Thankfully, director Klaus Obermeyer, The Richards Group and Wojahn Bros. Music did just that.

TOP Spot OF THE WEEK

CLIENT

Fruit of the Loom
AGENCY

The Richards Group, Dallas.

Ron Henderson, creative director/copywriter; Dennis Walker, creative director/art director; Sheri Cartwright, producer.

PRODUCTION

Aero Film, Santa Monica, Calif.
Klaus Obermeyer, director; Bill Ahrens, DP; Lance O’Connor, executive producer; Rob Helphand, head of production. Shot on location in Montana De Oro, Los Osos, Calif.; Chimney Ranch Rock, San Luis Obispo, Calif.; and Dumont Dune, Baker, Calif.

EDITORIAL

charlieuniformtango, Dallas.
Jack Waldrip, editor; Mary Alice Butler, executive producer.

POST

Company 3, Santa Monica.
Stefan Sonnenfeld, colorist.

MUSIC

Wojahn Bros Music, Santa Monica.
Scott and Roger Wojahn, composers; Dara Norris, executive producer.

PERFORMERS

Rad Daily, Wayne Wilderson, Richard Horvitz, Gene Steichen, Rachelle Wood and Brandon Quinn.

The Best Work You May Never See

Contraband Becomes Legit Via Spec Spots

By Robert Goldrich

This spec promo commercial centers on a homeless man who is looking to better himself, raising money every which way he can in order to pay for training as a boxer at a local gym. We get glimpses of his life on the streets, his makeshift sleeping accommodations near train tracks, and the various means he uses to make a living—or in this case to graduate to some semblance of a livelihood in the boxing ring.

We see him being paid for his blood at a blood bank, waiting for and getting a gig as a day laborer, pawning jewelry, even promoting himself as a street fighter which leads to a match in which he's practicing a crude form of the so-called sweet science in order to get a piece of the wagering that's been placed on him.

The hard work and his hard life finally pay off as we see him adorned in boxing trunks and a robe, accompanied by his trainer into a boxing ring in the center of a packed arena. He has arrived, in a sense victorious even before the first punch is thrown in the bout.

The spot then cuts to an end tag for HBO's *Boxing After Dark*.

This intriguing portrait was conceived, directed, and edited by Liam O'Neil and Jason Koburov who comprise the directorial duo known as Contraband. They chose the Contraband moniker for its edgy feel, not wanting to simply opt for a more mundane Liam and Jason-like tag.

O'Neil and Koburov made the little over two-minute HBO spec commercial which is entitled "I Still Have A Soul," under their informal production banner Paradise Square.

Koburov explained that he and O'Neil gravitated towards a boxing story based on their love of the sport.

"One of the great things about doing spec work is that you get to explore whatever your passions are," said Koburov. "So we created a story about boxing and the New York scene."

The HBO piece is Contraband's second spec spot, the first being "Red Eye," a promo for the Tribeca Film Festival which earned shortlist status in the spec category of this year's AICP Show. "Red Eye" was one of 11 finalists that made the AICP Show's spec shortlist.

Coming together

O'Neil and Koburov first met at RSA Films where they were support staffers—O'Neil serving as a production assistant, Koburov as a media manager. Koburov still works at RSA's New York shop as a media manager and sales support person, but O'Neil has moved on to freelance production roles.

Upon getting to know each other at RSA, Koburov and O'Neil found they were on the same creative wavelength. This translated into their teaming to executive produce and direct episodes of the web series *Rise of the Radio Show*, which featured such comedians as Colin Quinn, Dave Attell and J.B. Smoove as well as several notable actors.

One of the comedians Koburov and O'Neil ran

across during that endeavor was Wil Sylvince, whom they would later select to play the homeless, aspiring boxer in "I Still Have A Soul." The choice proved to be an inspired bit of dramatic casting.

Prison prism

After *Rise of the Radio Show* was wrapped, Koburov and O'Neil decided to return to where their filmmaking education began, in commercials. Under the Contraband label, they directed the alluded to Tribeca Film Festival spec promo ad, a cinematic piece in which we see the inside of a prison through the eyes of an incoming inmate.

As he is escorted by a guard to his cell, he walks by and glances at other prisoners who are behind bars. Stark black-and-white flashbacks show how each of these men wound up in jail. As the camera focuses on the new prisoner, a message appears on screen which reads, "Everyone has a story. What's yours?" Then the Tribeca Film Festival logo appears as the spot concludes.

Koburov noted that he and O'Neil received a great filmmaking education simply by being at RSA, getting the chance to see directors work there, even getting feedback from them on their spec pieces.

"Everybody is extremely supportive around here [at RSA]," said Koburov, noting that he is also afforded a measure of scheduling flexibility for going out and shooting Contraband's work. "It's just been a great environment here."

Koburov hopes that the spec work will help Contraband secure a production house affiliation and dedicated representation.

credits

Client HBO's *Boxing After Dark* (spec promo commercial)
Production Paradise Square, New York Liam O'Neil, Jason Koburov (a.k.a. Contraband), directors/writers/creators/editors; Rob Conticelli, producer; Nicolas Montalvo, Chase Bowman, DPs. **Performers** Wil Sylvince

O'Neil, Koburov enter the ring for HBO Boxing.



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 +Top Ten Visual Effects & Animation Chart

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Up-And-Coming Cinematographers

SHOOT 50th Anniversary Series: Part VIII

Space Deadline: Sept. 13
 Ad Material Due: Sept. 17
 Bonus Distribution:
 ICG Emerging Cinematographer Awards

OCTOBER 15 ISSUE

Fall "DIRECTORS" Extravaganza
 > Leading Commercial Director Profiles
 > Leading Indie Film Director Profiles
 > Up-And-Coming Directors
 > Cinematographers & Cameras

Music & Sound + Top Ten Tracks Chart

SHOOT 50th Anniversary Series: Part IX

Space Deadline: Oct. 4
 Ad Material Due: Oct. 8
 Bonus Distribution: SHOOT panel at the
 Hollywood Reporter/Billboard Music
 for Film & TV Conf.

NOVEMBER 19 ISSUE

50th ANNIVERSARY
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SHOOT

Shorts, Trailers & Promos

180, @radical.media Have Liftoff For Sony Electronics USA

CLIENT

Sony Electronics USA

AGENCY

180 Los Angeles

William Gelner, executive creative director; Ari Weiss, Gavin Lester, Amir Farhang, creative directors; Ryan Pocket Fluet, Jungshih Wang, art directors; Ben Barney, copywriter; Kevin Will Chen, designer; Peter Cline, head of production/managing partner; David Emery, sr. producer; Christopher Neff, digital producer; Brit Browning, planner

WEB SITE DEVELOPMENT

Hello Design, Los Angeles

David Lai, Hiro Niwa, creative directors; Sung Hearn, associate creative director; Eunice Oh, design director; George Lee, exec producer; Barry Chiang, sr. project lead; Justin Blackwell, technical lead.

PRODUCTION

@radical.media, bicoastal/international

Andrew Fried, director; Bill Winters, Stephen Dickter, Chris Messina, Matthew Akers, Zoran Popovic, DPs; Frank Scherma, Justin Wilkes, exec producers; Bob Stein, head of pro-

duction; Amy Korngiebel, story producer; Aine Carey, casting director; Denny Rubianes, Kelly Martin, production staff.

EDITORIAL

Outpost Digital, New York

Ting Poo, editor; Liz Friesell-Mason, exec producer; Chanel Boyd, producer; Chris Messina, assistant editor.

MUSIC

Stock

THE WORK

This short titled *We Have Liftoff* introduces us to the Rocket Project, part of a broad-based campaign based on the fact that the first rocket to reach the moon had less computing power than today's Sony VAIO notebook. This in turn raised the question: Can a Sony VAIO laptop with Intel processors launch a rocket into space? To test the premise, eight brilliant high school students teamed with Tom Atchison, founder of Rocket Mavericks, using Sony VAIO laptops with Intel Core Processors, to design, build and launch a 29-foot tall, 1,100-pound rocket into the stratosphere. The Sony VAIO Z-series laptop with Intel Core i5 Processors was built into the inner chamber of the rocket to run key on-board functions



while the VAIO F-Series: 16.4" screen, Intel Core i7 Processor with Turbo Boost served as mission control for the launch.

The project has been well received, and it's not over yet! Not only did the kids successfully launch the rocket, the project has attracted worldwide interest in the science community with more than 28 high schools in the US and around the world wanting to replicate the program. This short chronicles the project and the journey and has spawned a 22-minute documentary helmed by Fried that will air on the Science Channel.

Gliding Together: Saatchi London, Smuggler, Cut+Run

CLIENT

Kerry Foods Ltd./Wall's (packaged snacks—sausages, pastries, bacon)

AGENCY

Saatchi & Saatchi, London

Andy Jex, Robb Potts, creative directors; Sally Beerworth, business leader; Stanley Cheung, art director; Jonathan Benson, copywriter; Jennifer Kennedy, producer.

PRODUCTION

Smuggler, bicoastal/international

Joshua Neale, director; Patrick Milling Smith, Brian Carmody, Fergus Brown, Chris Barrett, exec producers; Ben Roberts, producer; Richard Stewart, DP.

EDITORIAL

Cut+Run, London

Tim Hardy, editor; Kirsty Oldfield, producer.

POST

Nice Biscuits, London

AUDIO

Grand Central, London

THE WORK

Titled *Granny Glider*, this short profiles a grandma who pilots a glider. We see her fly through the air with the greatest of ease and joy, a far cry from the shuffleboard mindset of most typical senior citizens.

After a smooth landing in a field where her family—son, daughter-in-law and grandchildren—are having a picnic, granny joins them to snack on Wall's.

Chrome's Lance Pereira Cuts *Rango* Trailer For Gore Verbinski

Rango trailer

PRODUCTION

Gore Verbinski, director

EDITORIAL

Chrome, Santa Monica

Lance Pereira, editor; Betsy Beale, exec producer.

THE WORK

Whetting fans' appetites for the much anticipated *Rango*, Industrial Light + Magic's (ILM) first animated theatrical fea-

ture, is this trailer even though the film won't be released until next March.

This trailer features protagonist lizard character Rango whose chances for survival in the desert appear dubious at best.

Among the featured players in this character-driven romp are a line of mariachi owls perched upon a cow skull, introducing Rango and his predicament to the viewers with a song and dialogue containing a central message which is "The lizard? He is going to die." So much for an optimistic outlook relative to Rango's future.

The trailer stars a cross section of the film's wacky an-

thropomorphic characters—from top hat-wearing snakes to saloon-dwelling rats—whom Rango encounters as he fights, runs, and shrieks his way through his treacherous yet colorful new environment.

The *Rango* trailer is the latest project that Pereira and Verbinski have teamed up on.

The prolific director has also entrusted Pereira with cutting a music video for The Crystal Method, several scenes in *Pirates of the Caribbean: Dead Man's Chest*, and every TV version of his feature films.



Traktor's Teaser Trailer For Lemondrop, Absolut Vodka

CLIENT

Absolut Vodka

AGENCY

TBWA\Chiat\Day, New York

Mark Figliulo, Matt Bijarchi, executive producers; Alisa Sengel Wixom, Kris Wixom, creative directors/writers; Julia Menassa, producer.

PRODUCTION

Traktor, Venice, Calif.

Traktor, director; Christopher Doyle, DP; Rani Melendez, producer; Robert Valdes, production director; Tom Hartman, production design; B Akerlund, costume designer.

EDITORIAL

Final Cut, New York

Rick Russell, editor

VISUAL EFFECTS

Moving Picture Company, London/Los Angeles

AUDIO POST

Sound Lounge, New York

THE WORK

This teaser trailer introduces us to blonde bombshell Lemon Drop portrayed by Ali Larter.

We see Lemon Drop's flirtatious first meeting with cool cat Johnny Thunderbird—a relationship which winds up ending

in a literally explosive encounter.

From her playful side, which includes a deep, abiding love of cats, to her penchant for revenge, Lemon Drop clearly can be both sweet and sour.

This tongue-firmly-planted-in-cheek trailer is designed to drive traffic online to see the Lemon Drop summer movie created by TBWA\Chiat\Day, New York, for client Absolut Vodka.

Absolut is no stranger to the short film discipline. Earlier this year, Absolut and TBWA\Chiat\Day released the short titled *I'm Here*, an offbeat story of robotic love directed by Spike Jonze of bicoastal/international MJZ and scored by Squeak E. Clean Productions, Los Angeles. On the latter front, the spot earned the number four slot in *SHOOT's* quarterly Top Ten Tracks Music & Sound Chart (4/16).



A Stirring Wake-Up Call

Upon being drafted to serve in the U.S. Army, Irving Berlin wrote a song in 1918 which gave a comic perspective on military life. “Oh! How I Hate To Get Up In The Morning” became a hit, eventually making its way into three Broadway shows as well as the film *This Is The Army*.

As the song’s title suggests, Berlin was hardly a fan of reveille. A portion of his lyrics went:

“For the hardest blow of all, is to hear the bugler call.

You’ve got to get up, you’ve got to get up, you’ve got to get up in the morning! (repeated in reveille rhythm)

Some day I’m going to murder the bugler,

Some day they’re going to find him dead;

I’ll amputate his reveille, and step upon it heavily,

And spend the rest of my life in bed.”

Fast forward to today and the daunting creative challenge was to somehow make reveille likable, daresay even a positive motivating force, in a commercial for the American Express OPEN line of business credit cards.

More than up to the challenge from Crispin Porter+Bogusky, Boulder, Colo., was the contingent at Beacon Street Studios, Venice, Calif., including composers Andrew Feltenstein and John Nau, music producer Adrea Lavezzoli, audio mixer Paul Hurtubise and mix producer Faye Armstrong, and an ensemble of talent from Santa Monica-based Machine Head headed by accomplished sound designer Stephen Dewey.

Directed and shot by Max Malkin out of production house Prettybird, Santa Monica, “Reveille” opens on a skyscraper as the sun is just starting to peek out. We then are taken briefly to a farm followed by a succession of small businesses opening up for the day, with all the action unfolding to the unmistakable beat of reveille. But the tune’s military feel gives way to a jazz interpretation as we see a diner hopping with customers and breakfast being served. To this score, we see businesses trying to score whether they be housed in office settings, at workstations, in a custom motorcycle shop, a factory, on the farm, or at a pottery wheel.

A voiceover relates, “Reviving the economy means reinventing the way we do business. Here’s to the owners showing us the way.”

Indeed instead of reviling reveille, we find ourselves inspired by it as an anthem to the entrepreneurial mindset and spirit.

“That was the challenge—taking a song associated with annoying you, waking you up rudely, and making it instead something very positive and motivating,” said Nau. “It’s meant to be a positive wake-up call that gives you chills, that signals us taking an active role in an economic recovery. To break out of the military feel, we found that the song lends itself to a jazzy, New Orleansy flavor. And by pushing it in that direction and improvising,

it evolved into a more flavorful, fun version. We reharmonized the song, put new chords underneath it, changed its flavor. We had some piano and bass come in at the end, giving the music more shadings.”

Feltenstein added, “We must have done 20 versions—from real languid ones to more orchestral. We slowly, though, kept coming back to a jazzy version which was one of the first we did. It made the piece more relatable, accessible and human.”

The jazzier rendition also served as a pre-score, before footage for the commercial was shot.

“Our score was something to shoot and edit to so you could, for instance, have the woman at the pottery wheel slapping the clay to the music, the guys on the farm stacking hay to the rhythm,” continued Feltenstein. “We had all these businesses moving to the rhythm in a natural way. Crispin Porter +

Bogusky and Prettybird did a great job envisioning this and helping us contribute to this vision.”

Feltenstein also noted that Dewey contributed some fine sound design touches, citing a scene centering on a bottling machine in a factory with liquids filling the bottles.

“You feel after the diner scene that technology starts advancing and when we get to the bottle maker, things are taking off with the whirring of machines in the factory. Both the sounds of the machines and the reveille are ascending together, complementing each other,” noted Feltenstein.

Continued on page 15

**Crispin Teams
With Beacon
Street, Machine
Head To Top
Quarterly Chart**

A SHOOT Staff Report



Scenes from American Express OPEN’s “Reveille”

LISTEN UP: Music & Sound Talent

SPONSORED LISTINGS



Toyota Motor Sales U.S.A.
"Swagger Wagon"



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CREDITS

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Production Company: Caviar Los Angeles. Jody Hill, director
Editorial: Butcher. Teddy Gersten, editor
Music: Black Iris Music
Audio Post: POP Sound

WHAT WE DO

Black Iris is a collective of musicians, deeply rooted within the independent music scene, that creates original and innovative compositions for entertainment, media and advertising campaigns. As an extension of the brand, Black Iris introduced a record label that showcases their unique talent, creative production capabilities and collaborative spirit.



Black Iris

HOW WE MEET CHALLENGES

Bright Falls, created by agencytwofifteen and directed by Philip Van of Little Minx, is an immersive live action web series that sets the stage for XBOX's Alan Wake. The series demanded a rich, varied musical story that couldn't be satisfied with a single track or arrangement. The result is a creative cross collaboration that melds multiple genres. From original composition to sound design to licensing one of our own (Best Coast), we capitalized on our diverse collective talent to create an original, complex soundtrack.



Kia Motors Europe
"A New Kind of Wow"



COMPANY INFO

HiFi Project
912 Colorado Ave.
Santa Monica, CA 90401
310-319-1100
646-535-HIFI
www.hifiproject.com

CONTACTS

Paul Robb, Creative Director/Composer
paul@hifiproject.com
Birgit Roberts, Executive Producer/West Coast
birgit@hifiproject.com
Jack Bradley, Executive Producer/East Coast
jack@hifiproject.com

CREDITS

Agency: David & Goliath
Production Company: The Mill. Juan Brockhaus, director
Postproduction: The Mill
Music: HiFi Project. Paul Robb, Composer/Creative Director. Birgit Roberts, EP
Audio Post: Hi Fi Project



Paul Robb

WHAT WE DO

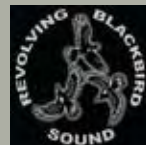
Hi Fi Project is the non-admusic admusic company. We provide music, sound design, music supervision and remixing services to clients across the entire media spectrum.

OUR PHILOSOPHY

We practice and demonstrate all sounds, and their generation. We have harmonies which you have not, of quarter-sounds, and lesser slides of sounds. Divers instruments of music likewise to you unknown, some sweeter than any you have, together with bells and rings that are dainty and sweet. We represent small sounds as great and deep; likewise great sounds extenuate and sharp; we make divers tremblings and warblings of sounds.



2K Sports MLB 2K10
"Perfect Game"



COMPANY INFO

Revolving Blackbird Sound
1640 5th St. Suite 220
Santa Monica, CA 90401
310-656-2473
www.revolvingblackbird.com

CONTACTS

Dan Creech: CEO / Senior Sound Designer
dan@revolvingblackbird.com

Alex Gilliam: Studio Manager / Sound Designer
alex@revolvingblackbird.com

General Info
info@revolvingblackbird.com

CREDITS

Agency: 72 and Sunny
Designed and Directed by: Shilo
Sound Design: Revolving Blackbird Sound. Dan Creech, Alex Gilliam
Final Mix: Lime Studios



Dan Creech

WHAT WE DO

Revolving Blackbird Sound provides premier audio post-production for projects of any size or budget. RBS offers 5.1 and 7.1 mixing, voiceover, sound design, and original composition.

OUR PHILOSOPHY

At Revolving Blackbird Sound, our award-winning sound designers work on many projects that feature animation, CGI, and motion capture technology. We transform those silent visuals into realistic, immersive experiences. Building multiple layers of sound from the ground up, our innovative sound design adds that critical final dimension to your audience's experience.



Chevrolet/Corvette
"Rocket"



COMPANY INFO

CBMSD Inc.
707-363-1000
www.cbmsd.com

CONTACTS

Chris Bell, Composer/Sound Designer
cbmsd@earthlink.net

CREDITS

Agency: Goodby Silverstien & Partners/SF
Production Company: @radical.media. Jeff Zwart, director/DP
Editorial: Lost Planet. Hank Corwin, editor
Music: Tenth House. John Fahey, Desperate Man Blues, composer
Sound Design: CBMSD. Chris Bell, Sound Designer
Audio Post: Lime/Santa Monica, Loren Silber, mixer



Chris Bell

WHAT WE DO

We provide music, sound design, music research and audio mixing to the advertising and production community for commercials, interactive, cell phone application, television and cinema projects. Both long and short format.

OUR PHILOSOPHY

We take a hands on "one on one" approach to every project viewing the music and sound design as "one composition". We strive to create a sound track with all elements working together just as an orchestra uses many instruments to create perfect harmony. The motto being..."The right composition of both music and sound creates no battles in the mix bay".



Google Nexus One
"The Story - Episode 5"



COMPANY INFO

Musync
855 Folsom Street
San Francisco, CA 94107
415/282.3444
www.musync.com

CONTACTS

Seb Jarakian, Music Supervisor
seb@musync.com

Randy Schroeder, Evangelist
randy@musync.com

CREDITS

Agency: Roberts & Langer
Licensing Company: Musync
Music Supervisor: Seb Jarakian
Band: Latch Key Kid
Song: Miracle Mile (Instrumental)



Seb Jarakian

WHAT WE DO

A San Francisco based music licensing company serving the US, Europe and Latin America. We're dedicated to syncing content producers with indie musicians.

OUR PHILOSOPHY

Our goal is to help musicians make money from what they love, while making a great collection of filtered and pre-cleared tracks available to people who select music for productions. The company was founded on two needs. Emerging and talented indie musicians have great tracks that are affordable. And, television, film, game and Web productions need great music, but don't always have big budgets.



Various Clients
Montage



COMPANY INFO

Sonic Union
19 Union Square West - Floor 8
New York, NY 10003
(212) 302-3001
www.sonicunion.com

CONTACTS

Stephen Rosen Mixer / Partner
steve@sonicunion.com

Michael Marinelli Mixer / Partner
mike@sonicunion.com

Adam Barone Managing Director / Partner
adam@sonicunion.com

CREDITS

Audio Post: Sonic Union. Justine Cortale, scheduling manager



Steve Rosen

WHAT WE DO

We're a diverse group of sound mixers, sound designers, talent directors, artists and musicians who have joined forces to create an organization devoted to stellar audio post production.

OUR PHILOSOPHY

Sonic Union exists only for our clients. And the space was built that way. We're not about creating "mixing stars." We're about helping our clients achieve their vision first and foremost. If our clients are happy, we've done our job. That ethos can be found in every facet, from the owner/partners, to the PAs.

Chat Room: Melissa Chester Reflects On “Whole New World”

BBDO New York VP, executive music producer discusses AT&T spot and adapting to an ever-evolving industry

By Robert Goldrich

Melissa Chester grew up in recording studios. Her father is a recording engineer whose work spans advertising, film and records. Her brother is in the business. Her grandfather was a drummer.

As a teenager, Melissa interned at assorted music houses, went on to attain a BA in music, and landed a staff position at David Horowitz Music Associates (DHMA), New York, for a stretch.

She had never contemplated being on the ad agency side of the business until one day when Rani Vaz, the director of music at BBDO New York, came a calling. “Rani reached out to me to produce,” recalled Chester who joined BBDO in 1996 and has been there producing music ever since.

“My world opened up at the agency,” she related. “Instead of just musicians and composers when I was at a music house, I found myself at BBDO also collaborating with art directors, copywriters, animators, directors, editors, licensed music people. The increase in artists who I’ve been able to work with and the high caliber of those people has been a wonderful education and experience, both of which are thankfully ongoing.”

Prompting **SHOOT** to seek out

Chester—who is now VP, executive music producer at BBDO New York—was AT&T’s “Whole New World,” a cinema commercial that earned the number two slot in our current quarterly Top Ten Tracks Chart. Psyop directed this fantastical journey of a fish who is forced to exit the deep blue and winds up finding nirvana above the ocean’s surface. The animation spot was developed for cinema release in 3D and also ran on a limited basis during ESPN’s 3D coverage of The World Cup.

We gained Chester’s reflections on “Whole New World,” as well as on the whole new world that agency music producers have been adapting to in recent years.

SHOOT: Share some backstory on “Whole New World.” How did you decide ultimately on going with composer John Adair of Emoto?

Chester: The backstory is that what makes a great spot possible is a great client. AT&T really cares about the music. It’s a great account for music. We were involved early on in the pre-vis stage, looking at drawings that moved. We realized that this would be an incredible music spot, a cinematic story driven by music. After considering different ways to go, we saw that



Melissa Chester

we needed to record the music live, that we would need a fantastic mix in 5.1 Surround Sound. And we started thinking about which composers would be good for this special project—a short animation film with no voiceover or dialogue, a short intended primarily for theater audiences.

I spent a lot of time culling down the list of composers I thought would lend themselves to a real filmic score. Included in the list were feature film composers. I started with a list of 10 different companies and composers and started getting demos for a :60, mostly orchestral synthesized pieces. I ultimately got 60 pieces of music which I culled down to 10. Revisions were made as pre-vis got better and more defined. Music was written to accentuate certain scenes. From the 10 pieces, I chose the top five and had people also do a :30. From there

we wound up picking the John Adair track. I’ve worked with him and his company many times before for such clients as GE, Visa and Campbell’s Soup. He’s a film composer who has advertising sensibilities.

Ultimately we went to Warner Brothers and recorded live with an orchestra. The live performance gave the spot the warmth and depth we wanted. It was like a Pixar film score with a relatively small orchestra of about 40 players, which is an intimate size that translated into the kind of intimate score we had envisioned. We don’t use many live orchestras anymore so this was a treat, a wonderful experience.

SHOOT: What were the creative challenges you faced on this project?

Chester: We wanted feature film sensibilities for this score. This project required those kind of chops so we stretched our search to cover film composers as well as those who do mostly advertising. We wanted to make sure we were covered. The score had to have a nice balance. It would have been easy to go too over the top silly, which we were conscious of avoiding. The score had to feel filmic, sophisticated, not reliant on an old grab bag of tricks. Since there was no voiceover, the music was essential and

we wanted to get the most out of the orchestral performance so that it just felt right in the context of the story. We were careful in terms of not taking the instrumentation too far so that we could maintain a certain level of class and prestige.

You also have to explore all your options. The challenge with any job is what more can you find out there in the marketplace that doesn’t sound like everything else. We first did a song search for this project. We briefly considered what if we put a song against it or a famous instrumental track. We spent a couple of weeks doing that before deciding that this needed to be scored. We realized in this case that just laying a piece of music on this story would not do it justice. It felt right to go orchestral.

SHOOT: How has your role evolved as an agency music producer?

Chester: Many new avenues have opened up which means that we have to go down as many avenues as possible musically so that no stone is left unturned. That’s what we did for “Whole New World” and what we do for all our work. Do you go with licensed music—an old piece, a new piece? Should there be lyrics?

Record labels are sending us ev-
Continued on page 15



Thomson Reuters
“Eikon”



COMPANY INFO

Tonal
526 West 26th Street
New York, NY 10001
212-255-4369
www.tonalsound.com

CONTACT

Alexander Lasarenko, Creative Director, Composer,
alex@tonalsound.com

Warren Wolfson, Executive Producer
warren@tonalsound.com

CREDITS

Agency: Gardner Nelson + Partners
Production Company: MJZ. Phil Joanou, director
Editorial: Beast Editorial
Audio Post: Color NY
Music & Sound Design: Tonal. Creative Director/Composer, Alex Lasarenko; Engineer, David Little; Executive Producer, Warren Wolfson



Alexander Lasarenko

WHAT WE DO

Founded in 2002 by Alexander Lasarenko as a place to create original music and new ideas in an artistic environment, clients from such diverse areas as advertising, network TV, motion pictures, record labels and designers come to collaborate. Located in Manhattan’s vibrant West Chelsea arts scene. Our space has become a destination for artists/performers from around the globe.

OUR PHILOSOPHY

Tonal is a collaborative company that encourages everyone we work with to participate as much as time will allow. The relationship that we help create between the brand and the consumer through music and sound is in many ways an extension of the relationship we have with you - it leads to better work.



GMC
“Tilt Shift”



COMPANY INFO

YESSIAN/Dragon Licks
57 E. 11th Street, 3rd Floor, New York, NY 10003
(212) 533-3443
www.yessian.com

Contacts:

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brian@yessian.com

Marlene Bartos, EP/Managing Director,
marlene@yessian.com

Michael Yessian, Partner/Head of Production,
michael@yessian.com

CREDITS

Agency: Digitas/Boston
Production Company: Partizan. Kieth Loutit, director
Editorial: Accomplish
Music: Yessian/Dragon Licks. Tim Hanauer, artist



Brian Yessian

WHAT WE DO

We’re all about sound. Yessian/Dragon Licks is a global collective of music producers, music supervisors, recording artists and composers with main offices in New York, Detroit, Los Angeles and Hamburg.

OUR PHILOSOPHY

Music has always been a primal undercurrent of the human experience. Yessian/Dragon Licks harnesses the power of sound by combining integrity and talent with swift and intelligent executions to create an effective way to reach any target market or audience through original music, sound design or licensing.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION	
1	 CLICK HERE TO VIEW SPOT >	American Express OPEN's "Reveille"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, music producer. Machine Head, Venice, Calif. Stephen Dewey, sound designer	Beacon Street Studios Paul Hurtubise, audio engineer; Faye Armstrong, mix producer.	Crispin Porter+Bogusky, Boulder, Colo. Bill Meadows, executive integrated music producer	Prettybird, Santa Monica Max Malkin, director/DP
2	 CLICK HERE TO VIEW SPOT >	AT&T's "Whole New World"	Emoto, Santa Monica John Adair, composer	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Melissa Chester, executive music producer	Psyop Eben Mears, director; Jon Saunders, co-director, designer.
3	 CLICK HERE TO VIEW SPOT >	Sprint's "Firsts"	Elias Arts, bicoastal Jonathan Elias, composer; David Gold, creative director; Jay Nierenberg, sound designer; Ann Haugen, exec producer.	Lime Studios, Santa Monica Rohan Young, mixer	Goodby, Silverstein & Partners, San Francisco	The Mothership, Venice, Calif. Dael Oates, David Rosenbaum, directors.
4	 CLICK HERE TO VIEW SPOT >	Levi's "To Work"	stimmung, Santa Monica Gus Koven, sound designer; Joey Reyes, producer. Robert Miller, composer, adapting Richard Wagner's "Prelude" to "Das Rheingold"	Sound Lounge, New York-Philip Loeb, mixer	Wieden+Kennedy, Portland, Ore.	Skunk, bicoastal John Hillcoat, director
5	 CLICK HERE TO VIEW SPOT >	Fruit of the Loom's "Comfortably"	Wojahn Bros. Music Scott Wojahn, Roger Wojahn, composers.	charlieuniformtango, Dallas Russell Smith, mixer	The Richards Group, Dallas	Aero Film, Santa Monica Klaus Obermeyer, director
6	 CLICK HERE TO VIEW SPOT >	Verizon's "Towers"	Q Department, New York Original music Trinitite Studios, Santa Monica Brian Emrich, sound designer	Sound Lounge, New York Peter Holcomb, mixer	mcgarrybowen, New York Jerry Krenach, director of music production	MJZ, bicoastal/ international Rupert Sanders, director
7	 CLICK HERE TO VIEW SPOT >	Travelers' "Watering Hole"	Licensed track: "Summer's Gone" performed by the band Aberfeldy 740 Sound Design, Santa Monica Eddie Kim, Andrew Tracy, sound designers	740 Sound Design Mike Franklin, mixer	Fallon Minneapolis	MJZ Dante Ariola, director
8	 CLICK HERE TO VIEW SPOT >	Lexus LFA's "Pitch"	Human, bicoastal	Juice Studios, Santa Monica Bob Gremore, mixer	Team One, El Segundo, Calif.	Paydirt, Beverly Hills Iain MacKenzie, director
9	 CLICK HERE TO VIEW SPOT >	GMC's "Tilt Shift"	Yessian Music, New York Tim Hanauer, composer; Mary Ellen O'Brien, music producer; Michael Yessian, head of production.	Soundtrack, Boston Brian McKeever, mixer	Digitas Boston	Partizan, bicoastal/ international Keith Loutit, director
10	 CLICK HERE TO VIEW SPOT >	Oceana's "Fast"	Nylon Studios, Sydney Jonathan Dreyfus, composer; Simon Lister, sound designer.	Nylon Studios, Sydney Simon Lister, mixer	GQ in-house	Aero Film Klaus Obermeyer, director; Pete Zuccarini, co-director/ underwater DP

A Conversation With BBDO Exec Music Producer Melissa Chester

Continued from page 13

everything as pre-releases. The stigma of recording artists having their work in advertising is long gone. Advertising campaigns offer great exposure for music so we are hearing albums months before they are released. Yet there are so many considerations relative to if music from this source is

right for the brand. Is it the right tone? You have to be sensitive to the lyrics and the message they convey.

And the artists run the gamut, from established to brand new bands—from the Stone Temple Pilots new album, to work from a brand new band breaking

out of London and scheduled to come out to the U.S. in a few months.

Then there's all the original music talent out there—composers at commercial houses, feature composers, as reflected in the range of people we considered for "Whole New World."

And there's the range of projects as now there are different forms of content beyond the traditional commercial. Short web films, for instance, are a work in progress. The budgets can be tight yet you need to get the best quality. We're still sorting through the

best options for music and sound on this kind of web content. How does a score play across different platforms.

It all begins, though, with an exciting idea no matter what the project. And that's what we had with "Whole New World."

A Stirring "Reveille"

Continued from page 11

"It's a great accompaniment of sound design and music which are in turn accompanying and advancing the visuals and the very feel of the spot."

Balancing all these audio elements was Beacon Street post mixer Hurtubise, with the composers, sound designer, advertising agency, production house and editing arti-



John Nau (l), Andrew Feltenstein

sans (editor was Damion Clayton of Rock Paper Scissors, Los Angeles) all contributing.

"Andrew Keller [Crispin Porter+Bogusky co-executive creative director] and the Crispin folks were camped in one of our rooms," recalled Feltenstein. "John and I were able to come in and lend a hand on a musical level."

"This is in contrast to some jobs where we end up turning our track over to an outside audio mixer," continued Feltenstein. "To have the mixing on this project in-house [at Beacon Street] enabled us to give even more to the final spot."



Paul Hurtubise

Meet the masterminds

behind the music in today's hottest films, TV shows and advertising campaigns.



PJ BLOOM
Music Supervisor
Neophonic, Inc



GARY CALAMAR
President
Go Music



BONNY DOLAN
Executive Producer/
Artist Liaison,
Comma



TODD JACOBS
Agent
William Morris
Endeavor



ROBERT KRAFT
President
Fox Music



STUMP MAHONEY
Music & Audio Producer
Draftfcb Chicago



JONATHAN MCHUGH
SVP Film & TV
Island Def Jam



UMUT ÖZAYDINLI
Chief of Possibilities
Deviant Ventures



ALEXANDRA PATSAVAS
Owner, Chop Shop
Music Supervision



ERIC SHEINKOP
President
Music Dealers, LLC



RANDY SPENDLOVE
President of Music
Paramount Pictures



JEFF TAMMES
Senior VP of Strategic
Marketing & Creative
Cornerstone



STEVEN VINCENT
VP Music &
Soundtracks
Disney Channel



LIA VOLLACK
President,
Worldwide Music
Columbia Pictures music

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For the full conference calendar, speaker line-ups and schedules visit: **BillboardEvents.com**



L to r: Jeff Cronenweth, ASC; Darren Lew; Simon Duggan, ACS

Focus and Clarity

Leading DPs Discuss Their Work, Offer Perspectives On Technology, Collaborating With Directors

By Robert Goldrich

One cinematographer recently wrapped his return to the feature film arena as he enjoyed another long-form collaboration with director David Fincher, for whom he has also shot commercials over the years.

Another DP earned an AICP Show honor this year for Best Cinematography and saw his work account for the largest segment of a feature-length documentary which debuted at the 2010 Tribeca Film Festival. The project teamed him with an Oscar-winning filmmaker.

And a third DP also garnered a Best Cinematography honor at the AICP Show, and at press time was lensing the feature filmmaking debut of a noted commercial director.

Here's our close-up look at accomplished cinematographers Jeff Cronenweth, ASC, Darren Lew, and Simon Duggan, ACS (Australian Cinematographers Society).

Jeff Cronenweth, ASC

Jeff Cronenweth, ASC, is a man for all disciplines and varied roles. He spends time in the director's chair as part of the helming duo The Cronenweths with brother Tim via Los Angeles commercial production house Untitled. Jeff Cronenweth also remains most active as a DP, shooting commercials for select directors, even recently taking on lensing of a special live concert project in London featuring Rage Against The Machine, and getting back into feature film cinematography by renewing his collaborative relationship with director David Fincher.

The latter saw Cronenweth recently complete shooting of *The Social Network*, which centers on the story of Harvard undergrad and computer programming wiz Mark Zuckerberg whose seminal work translates into the global social network Facebook, sparking a communications revolution. He becomes a

billionaire but at great personal cost which also entails complex legal problems and litigation.

Cronenweth is no stranger to Fincher, having lensed commercials for him and some 12 years ago shooting his feature *Fight Club*. Cronenweth has shot a smattering of feature films off and on since (including *K-11: The Widowmaker* for director Kathryn Bigelow, and *One Hour Photo* for director Mark Romanek). The cinematographer made a conscious decision to be extremely selective about feature cinematography gigs in that they are generally time consuming and his personal priority was to spend more time with his family. However when Fincher called him regarding *The Social Network*, Cronenweth was all ears.

"For one, it was three to four weeks on location, with the rest of the shooting in Los Angeles, meaning I could be close to home," related Cronenweth.

"But more importantly, I was hooked when I read the script—it's a cerebral movie that's all dialogue. There was no dark side other than how you interpret the actions of Mark Zuckerberg and those around him. There are no chase scenes or complex visuals. It's essentially a courtroom drama without a courtroom. Instead it's set in two deposition rooms and in surroundings where certain events took place. The visual approach was more reality driven, contemporary—these were events of the past six or seven years. It was an exercise in constraint—visually adding to the performances and the words being said. It was great to see how one of our industry's brightest and most talented directors tackled this."

At the same time, Cronenweth observed, "If Fincher calls you, do you even need to read the script to decide if you want to work with him? Of course not—the chance to work with David is too good to pass up. You know the project will be ambitious and challenging."

Cronenweth shot *The Social Network* on a state-of-the-art RED One camera, which filmmaker Steven Soderbergh provided for Fincher. Cronenweth had used RED in the past but found this new iteration with the Mysterium X chip to be advantageous. "I believe this was the first major movie to use this new chip, which offered increased dynamic range in latitude and color, the ability to hold highlights better than its predecessor, the capability to deal with warm light. So many of our locations dictated what our lights sources would be—the aesthetics that the scenes would demand at places like Harvard and in

Cambridge. Had RED not progressed with its new chip, then the demands of this movie would have been an issue."

Fincher has been proactive in digital cinematography on his features in recent years, going with the Viper on *Zodiac* (with Harris Savides serving as the cinematographer) and *The Curious Case of Benjamin Button* (DP Claudio Miranda), for example. Cronenweth explained that this digital bent does not stem from an aversion to film but rather Fincher's desire to own and control as much of the imagery as he possibly can, being less vulnerable to outside forces like film labs where issues like scratches, handling of the work and timing can surface.

Cronenweth himself is open-minded about new tools, going with what's best for the particular project. He earlier for example had a positive experience deploying the Sony F35 on a Fincher-directed iPhone spot produced last year by Anonymous Content for TBWA\Chiat\Day and Media Arts Lab, L.A.

Still, Cronenweth is an unabashed lover of film. "There's no mystery, no surprises per se when shooting in HD which to some is the advantage of HD. But I love the texture of film, the grain, not always knowing what you have."

On one hand, quipped Cronenweth, "I love not having to call the film lab at 5 a.m. wondering if I will have a job that day. But not knowing exactly what you captured, sometimes having a little fear is not necessarily a bad thing—I'm not sure all the young DPs appreciate that. If you're brave enough to embrace the mystery and the surprises you can get on film, that pushes you. Without that, there are people

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who might not be pushing and taking the risks they should be taking.”

Asked for how he and Fincher have evolved over their years of collaboration—spanning spots, two features divided by a dozen years (*The Social Network* and *Fight Club*) and earlier Fincher movies for which he served as second unit DP (*The Game*, *Seven*)—Cronenweth observed. “We have grown. We are both better, more concise as filmmakers. We know how to arrive at desired points sooner, easier. We communicate better with each other. I understand his language. There’s more short hand between us.”

Having worked with the likes of Fincher, Bigelow and Romanek, Cronenweth noted that these experiences have helped him as both a director and cinematographer. A prime lesson learned from these filmmakers, said Cronenweth, is “all of them have strong creative convictions. They believe in themselves. They believe in ideas and fight hard for them.”

Meanwhile Cronenweth—who’s repped as a DP by Datter Disputo and Associates—continues to shoot a variety of projects for different directors, spanning spots, music videos and the alluded to live concert for Rage Against The Machine. The free concert, with Cronenweth as cinematographer, deployed some 40-plus cameras and was directed by Daniel Catullo of DC3 Group. Cronenweth also recently lensed the directorial debut of Justin Timberlake (whom the DP got to know during the filming of *The Social Network*)—a commercial for the pop star/actor’s branded liquor 901 Silver produced by superstudio for St. Louis agency Core. Other DP credits for Cronenweth as of late include a Delta faucets job directed by David LaChapelle of HSI; Mercedes-Benz helmed by Simon McQuoid of Imperial Woodpecker; and a music video, “Ain’t No Doubt About It,” starring Justin Timberlake, The Game and Pharrell, and directed by HSI’s Diane Martel.

As for his directorial career under the banner The Cronenweths, Jeff and Tim’s most recent exploits include Nike for Wieden+Kennedy, Portland, Ore., Direct Energy for Texas agency RAPP, Kellogg’s for Leo Burnett, Toronto, and Kraft out of mcgarrybowen, Chicago. The spots are all cut from atypical creative cloth such as the two-and-a-half minute theatrical spot for Kraft depicting football teamwork in a single play, underscoring the power of working together to address hunger—Kraft feeds millions of homeless people each year.

Jeff Cronenweth finds directing to be gratifying—not just for its artistry but also for being able to do it in tandem with his brother. “We have had similar journeys—a father [the late legendary cinematographer Jordan Cronenweth, ASC] who introduced us to the busi-

ness, and our coming together and maturing together as brothers and filmmakers. We’ve grown past egos. If we have battles, they are over aesthetics and to get a better end result.”

What about the prospect of directing a feature together? “We’d like to at some point,” said Jeff Cronenweth. “If it ever comes to pass, I don’t know if I could let go of the shooting part.”

Darren Lew

It’s been a stellar year thus far for Darren Lew with work ranging from spots to shorts to feature documentary fare, and recognition coming for his contributions to all these disciplines. His lensing of Levi’s “America” :60 directed by Cary Fukunaga of Anonymous Content for W+K, Portland, earned AICP Show honors in the Cinematography and Visual Style categories, as well as a Bronze Lion for Cinematography in the inaugural Film Craft competition at the Cannes Lions International Advertising Festival.

Lew additionally shot a short film, *Bastard*, directed by Kirsten Dunst, which was a selection at the 2010 Tribeca Film Festival and the Cannes Film Fest International Critics Week.

Tribeca also came calling for the feature documentary *Freakonomics*, which was the Fest’s closing night gala film. The documentary featured segments from different documentarians—the longest portion being that directed by Oscar-winner Alex Gibney (*Taxi to the Dark Side*), who brought Lew aboard as cinematographer.

Freakonomics is based on the book “Freakonomics: A Rogue Economist Exposes The Hidden Side of Everything.” Noted filmmakers each took on documentary adaptations of different chapters in the book, including Gibney whose portion focused on corruption in Sumo wrestling, entailing shooting on location in Japan and the U.S. Sumo is used as a jumping off point from which to explore cheating in society in general and specifically in the financial markets.

“I’m proud of *Freakonomics* and getting the chance to work with a great intellect in Alex,” related Lew, who put together a visual presentation to convey his vision and sensibilities for shooting in Japan. This helped Lew win Gibney’s trust and the assignment to shoot alone in Tokyo for six nights. Gibney provided Lew with an audio rough cut that had segments of interviews with former Japanese police officials and journalists talking about corruption in Sumo wrestling.

“Alex in essence wanted me to provide a visual soundtrack to those words,” said Lew. “I would go through the rough cut during the day, and write down key words and phrases from what I transcribed. I would carry around a piece of paper with these words on it as I hit the streets of Tokyo

at night. I looked for twice removed visual metaphors to go with the words. I didn’t want to ram images down people’s throats. I wanted viewers instead to work, to have to think twice to see the connections. When dealing with how someone was strangled and suffocated, I went with an image of the famous Japanese puffer fish, and another fish gasping for air in a water tank located in a Tokyo fish market. I didn’t want the images to be literal. I wanted them to reflect things subtly. That’s more in line with Alex, with what clicks for him. He gave me the freedom to go out and capture that.”

Lew deployed small stealthy cameras for this quest—primarily the Sony EX3, along with the Canon 7D Mark II for additional shots. He then went to New York for the same subtle images yet found this much more challenging. “I live in New York and because of that it’s hard to see regular surroundings in a fresh way—the way I did in Tokyo,” explained Lew. “I struggled, shooting for days and days, late nights, early mornings. In the end, I squeezed out what I needed in New York.”

Freakonomics was Lew’s first collaboration with Gibney, as was Levi’s “America” the initial teaming of the DP with Fukunaga. The two had met several years ago at the Sundance Screenwriters Lab where Fukunaga had seen *Bugcrush*—directed by Carter Smith and shot by Lew—which won the Grand Jury Prize for Short Filmmaking at the ‘06 Sundance Film Festival. “We hadn’t stayed in touch and then out of the blue Cary contacted me about Levi’s,” recalled Lew. “Cary had just won Best Director [Dramatic] at Sundance [‘09] for *Sin Nombre*. He had never directed a spot before but he had a definite vision for what he wanted. He is a daring guy.”

The job was very physical, entailing Lew having for example to run through knee deep water in Lake Louisiana, shooting 35mm with lighting from flares and fireworks. Lew shot on an ARRI 235 with Cooke lenses. “I tried to make it look like street photography. We never used a

tripod. I carried the 235 around like a shoulder camera. We shot on the run, on the spur of the moment,” related Lew. The high-profile spot was W+K’s first for the client, serving as a “Go Forth” anthem to pioneering spirit, which laid the thematic foundation built upon for this year’s recently introduced Levi’s campaign (with a centerpiece spot shot by Savides for director John Hillcoat of *Skunk*).

Lew opted for 35mm on “America” because he felt film lent itself best to the job. “I didn’t think we could work quickly, freely and in low light conditions with RED for that particular project. But I have shot RED a lot on other assignments,” said Lew. “It’s fantastic that we have so many choices and tools. However, what really gets me is when producers have already prescribed a camera to use and the cameraman hasn’t even been brought on the job yet or consulted. What they prescribe is something they’ve read about in *American Cinematographer* or in the press. RED is one of the greatest marketed products ever but you have to assess if it’s right for your particular project. I’m open to using any camera. I love shooting digital. I love shooting film. You just have to find the right match to do justice to each job. You have to show the same care in your choice as when choosing a director and locations. I’ve shot with the F35, the EX3, the ARRI D21 which is a great camera and I’m probably going to end up being the first person in New York to shoot a major project with the new ARRI Alexa. I’m working again on the F35 this week.”

Lew’s DP filmography also encompasses: commercials for such clients as Lacoste, Target, Nike, Nautica, Clinique, Versace, VW, adidas, Panasonic, Dr Pepper, GMC, Gillette, HBO, Calvin Klein, Reebok, Toohey’s, The Gap and New Balance; short films including *Who’s The Top?* directed by Jennie Livingston, *Welcome* helmed by Dunst (‘08 Sundance Film Fest), *Streak* directed by Demi Moore, and *Dark Yellow* helmed by Glen Luchford; and the Livingston-directed documentary

Through The Ice (‘06 Sundance Fest).

“What I like is the diversity of the work,” observed Lew. “For instance, the Levi’s spot was different from what people perceive me as doing. One thing I told my agent [William Morris Endeavor Entertainment Agency] is that I don’t want to be pigeonholed. I feel very lucky to get the opportunity to do a mix of beauty work, car work, documentaries, comedy, lifestyle. I’m grateful every day that projects that come to me are from a wide array.”

Simon Duggan, ACS

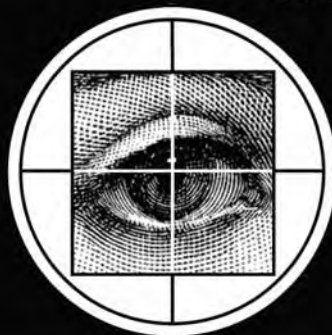
Another Best Cinematography honoree at this year’s AICP Show was Simon Duggan, ACS, for Jameson Irish Whiskey’s “Lost Barrel” directed by Noam Murro of Biscuit Filmworks for TBWA\Chiat\Day, New York. Duggan too is an artisan whose endeavors span short and long-form fare, with his feature endeavors involving directors with commercialmaking backgrounds.

“Lost Barrel” tells the tall tale of John Jameson who was caught in the great storm of 1781, which claimed the lives of four of his shipmates. It appeared Jameson too was a goner when he dove into the ocean to recover a barrel of whiskey only to be caught in the tentacles of a giant octopus. Weeks later, a funeral was held on the Dublin shoreline—and emerging out of the deep blue was Jameson himself, carrying his beloved, recovered barrel.

Duggan related, “Director Noam Murro realized it was not possible to shoot the Jameson’s ‘Lost Barrel’ spot at sea on a real ship within time and budget considerations so the shell of a full scale ship from the main sail to the stern was constructed and mounted on a hydraulic gimbal system and surrounded by bluescreen on an exterior stage. Special effects included gale force wind, rain and wave tanks to crash water over the deck and hull. We had a complement of Arriflex sync sound and high speed cameras with rain protection, rain deflectors and underwater housings. It was a mix

Continued on page 20

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August 20, 2010 SHOOT 17

Net Gains In Texas; New Mexico Woos Spots, Branded Content;

A SHOOT Staff Report

The recently announced broadcast network schedules for the upcoming fall season have proven to be especially entertaining for Texas, which will be host to the production of three series: *The Chase* on NBC and *Lonestar* on ABC are slated to film in Dallas while *My Generation*, also on ABC, is set in Austin and expected to shoot there. Meanwhile the current summer show *The Good Guys* on Fox is being lensed in Dallas. Plus there's the upcoming fifth and final season of Texas football-driven series *Friday Night Lights*.

It's estimated that each TV series episode shot in Texas yields some \$1 million for the economy.

Among the prime factors drawing the business to Texas are series storyline in the case of some of the shows, but looming large overall are the state's production infrastructure and crews, as well as its incentives package.

Last year the Texas legislature approved an increase in funding for state filming incentives from a two-year total of \$22 million to \$62 million. Since that passage and Gov. Rick Perry signing the initiative into law in April 2009, more than 200 projects have gravitated to the state, generating an estimated 28,500 full-time jobs and in-state spending of more than \$184 million.

Prompting the beefing up of incentives in '09 were Texas-sized losses of some 7,000 crew positions and \$500



Governor Rick Perry

million in production spending to states with at the time more competitive film incentives, such as New Mexico and Louisiana. At that juncture, it was estimated that about 25 percent of Texas-based film professionals were working in those other states, with some starting to relocate permanently. When Gov. Perry signed the bill for greater funding, he said that increasing Lone Star State filming incentives to a more competitive level represented "an important step in helping Texas regain its footing in the moving image business. With this legislation, we are strengthening our state's investment in a vital industry that not only shows off our state to the rest of the world, but also draws investment and creates jobs for Texans."

That has indeed proven to be true as evidenced by the aforementioned production tally and the further new business coming into Texas from up-

coming fall network shows. Gov. Perry related during a recent press conference, "As the program continues to pick up speed and productions begin popping up all over the state, we're hearing stories of a reverse migration of sorts as skilled production hands return to Texas. They are part of a growing critical mass that will continue to drive Texas forward and establish our state as the preferred location for film production, game design, commercials and television productions."

Commercials too are included in the Texas incentives package with qualifying projects receiving a payment equal to five percent of eligible Texas spending. In order to receive the five percent, spending on a commercial or campaign must reach an in-state minimum of \$100,000--and at least 60 percent of shooting days must be completed in Texas, and at least 70 percent of the total number of paid crew, cast and extras combined have to be Texas residents. Furthermore, projects that complete at least 25 percent of their total shoot days in an under-utilized or economically distressed areas of Texas may receive an additional 2.5 percent of in-state spending, for a total incentive payment of 7.5 percent of eligible Texas expenditures.

On the feature front, the Coen Brothers are shooting *True Grit* near Austin. The film stars Jeff Bridges, Matt Damon and Josh Brolin assuming the



Lisa Strout

roles originated in 1969 by John Wayne, Glenn Campbell and Jeff Corey.

New Mexico

Shooting for *True Grit* also took place and recently wrapped in New Mexico, which also provided the backdrops for *Crazy Heart*, the lauded independent film that earlier this year earned Bridges the Academy Award for Best Lead Actor. Meanwhile the current feature docket in The Land of Enchantment also includes *Cowboys & Aliens* as well as *Fright Night*, both in production from DreamWorks, and such recently completed movies as *Passion Play* starring Mickey Rourke, *Due Date* starring Robert Downey Jr., and the comic book superhero film adaptation of *Thor*.

New Mexico additionally plays host to such TV series as *In Plain Sight* (which wrapped its third season), and the critically acclaimed *Breaking Bad*, again a

leading Emmy contender, with those awards being bestowed later this month.

For the last fiscal year which wrapped June 30, 2010, New Mexico reported an economic filming impact of some \$565 million, a healthy tally when considering the state of the global economy. Still, it represented a decrease from the prior fiscal year's performance of \$786 million.

Lisa Strout, director of the New Mexico Film Office, sees an economic recovery taking shape from a lensing perspective for New Mexico. She reported that activity has been on the upswing since April, which bodes well as New Mexico enters its 2010-'11 fiscal year.

Part of her agenda includes getting the word out to commercialmakers regarding New Mexico's 25 percent tax rebate, which applies to spots and qualifying branded content/entertainment fare. "I think there are people in the advertising industry who don't fully realize that regional and national commercials are eligible for the full 25 percent tax rebate we have in place for features and TV expenditures in New Mexico," she said.

Strout noted that unlike many other states, there's no minimum threshold in order to qualify for the rebate. "If you make a commercial that spends \$10,000 in New Mexico, you're eligible to get \$2,500 back," she affirmed, adding that New Mexico's sizeable crew base grew out of commercials over the

Texas Talent & Resources



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Postproduction: CHARLIEUNIFORMTANGO
Travis Aitken, editor
Online: CHARLIEUNIFORMTANGO. Nicole Brieger
Digital Production: CHARLIEUNIFORMTANGO
Matt Manroe

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Lola Lott



Dixon Mower
"Obstacle Course"

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Production Company: 26" Productions. Mike Lee, director
Editorial: Fast Cuts. Richard Gillespie, editor
Music: Fast Cuts. Ben Templeton & Hayes Smith
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Richard Gillespie

Arizona Hopes To Continue Incentives Program Beyond 2010

years. "Most of our professionals came out of work in commercials," related Strout, "and have since broadened into TV and features. We have a deep, experienced crew base for commercials here. For some reason, business from commercials—which years ago used to be our bread and butter—is down recently." But Strout is confident that can turn around based on the incentives and infrastructure the state offers. Car spots, she said, continue to be a strength, with major work for BMW. Recent ad biz has been generated by commercials for LG Electronics, Chanel perfume, a series of A&E Network promos as well as a Joe Pytka-directed spot promoting tourism in New Mexico.

While a huge studio film might get more high profile publicity, Strout noted that commercials and smaller independent movies could yield employment opportunities higher on the food chain. For example, an art director/production designer gig for a major motion picture might not go to a local talent. However, the same role on a spot or indie project could represent a viable opportunity for a New Mexico artisan.

As for the prudence of New Mexico's substantive rebate program, Strout cited an Ernst & Young study which found that for each incentive dollar, \$1.50 comes back to New Mexico in combined state and local taxes. This healthy return doesn't take into account other economic benefits such as the exposure of New Mexico locales on film, TV and new media having a favorable impact on tourism.

Indeed as incentives translate into more filming, they also yield more comprehensive infrastructure. "We now have some 3,000 crew members here," said Strout. "I remember when we had just hundreds. We have every service in place except for a lab related to film. Postproduction and visual effects resources are growing. Albuquerque Studios has eight of the largest soundstages in the world. We sustain the incentives program because it sustains our community and economy."

Arizona

Ken Chapa, director of the Arizona



Ken Chapa

Film Office, described commercials and branded content production as representing "the bread and butter of the Arizona production industry. On average, these projects account for over half of our total annual production days. In fact, over the past year

we have seen about a five percent increase in production."

At the same time, there have been changes in the nature of that ad work over the last few years. "For instance, we are seeing much more content being developed for Internet distri-

bution....There seems to be a trend towards longer spots. Once again, I think the Internet has a lot to do with this. Lengthier advertisements that tell a more detailed story can be distributed on websites like YouTube and make their way to broader audiences

in a more cost effective manner. In addition, the footage can be edited down for traditional formats."

Among the clients who have chosen Arizona as their primary location for select commercial shoots this past

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Tool Directors Bring Custom-made "Touching Stories" To The iPad

Continued from page 1

All these Tool directors have agency creative pedigrees. Their iPad shorts reside under the *Touching Stories* project banner. As part of its preparation prior to Apple's iPad launch, Tool linked up with technology partner Domani Studios which laid the groundwork for being able to integrate live action with web components and the iPad's multi-touch and accelerometer features, bringing user interactivity to the fore.

Cues in the short films prompt viewers to touch, shake or turn the iPad to access backstories, cause action to progress, or impact the developing storyline in one way or another. Domani's technological acumen yielded apps which help make the stories a custom made experience for the iPad.



A scene from the short film *Jerry and Sarah*.

"We're big believers in custom constructing stories specific to platform," related Callif. "In some camps the school of thought is to shoot a spot and repurpose it. I understand the reasoning for that in today's economy. But

we're not of that mindset. We want to create something different so that users can intuitively interact with the content on a specific platform."

Latt explained that Tool's decision to invest in the ambitious iPad project

"sprung from our desire to give our directors more creative storytelling opportunities, to realize how they could connect with audiences in a whole new way. And while our directors don't function as a collective, they are all friends and we found them sharing ideas and executions back and forth with each other. It's a way for our guys to look into and help shape the future of storytelling."

For Callif, another important marketplace dynamic was simply "to get the conversation going so that agencies could see what could be done on the iPad, to get them thinking even more about how they could tap into it to tell stories, build brands, engage audiences."

Latt shared that he initially envisioned his five accomplished live-action comedy directors coming up with

a handful of funny pieces. "As it turned out, the end product was entirely different than what I expected. For example Tom created a very powerful story with a strong narrative thread that wasn't at all comedy driven."

Latt noted that Tool's orientation is to work closely with ad agencies on all platforms from the traditional to the new, and the campaign integration of those two. "We're not seeking client-direct work," he affirmed. "We are very much into collaborating closely with and supporting agencies."

For a rundown of the four shorts' storylines, as well as insights into Tool's creative culture and infrastructure for production of live-action and digital content, see this week's edition or log onto www.shootonline.com.

Cinematographer Simon Duggan Reflects On Spots, Features

Continued from page 17

of hand-held cameras on the rocking deck and a camera mounted to a 50-foot Technocrane with remote head, tracking back and forth along and over the length of the ship. It was quite a massive set-up but once in place it was relatively easy to shoot as everything was controllable and repeatable. The closer underwater performances with our actor were

achieved in a local swimming pool lined with black matting, and wider angles were shot in the ocean harbor with a stunt double. As with all projects like this, it takes careful planning with all involved, especially our post house Animal Logic LA who digitally placed the ship back into the real ocean background and seamlessly melded live 'in camera' special effects with their digital visual effects."

Asked how his spot lensing informs his feature film work, Duggan—who is currently shooting *The Killer Elite* directed by Gary McKendry and starring Robert DeNiro—observed, "I have a history of all my films being connected to directors with a strong commercial background, mostly from recommendations within a relatively small circle of directors. It was Alex Proyas who invited me to shoot his

film *I Robot* that really advanced my career into mainstream features. I do love the visual collaboration with commercial directors; my present film *The Killer Elite* is commercial director Gary McKendry's first feature and he has easily segued into the additional complexity and demands of long-form work with a formidable cast of actors." (Aero Film reps McKendry for spots.)

Duggan's industry roots are in commercials. He broke into the business in the camera department at a spot studio in Australia. He recalled, "Those were the days when most commercial production companies were fully self contained studios employing full time shooting crew including editorial. It was a great experience and a great way to work up through the camera ranks while learning something of everyone's craft within the studio. I often attended postproduction for commercial work overseeing color grading and visual effects, giving me a good understanding of the post world."

"Some of my best experiences with commercials," continued Duggan, "have been the productions

travelling the world and seeing places not many get the opportunity [to see]. Some memorable spots are for multi national campaigns such as the Ford global Millennium campaign, Visa Card, Qantas Airlines, Australian Tourism. And lately some great spots with Noam Murro for Xbox Halo, Boag's Beer, Stella Beers and Jameson's."

While most of Duggan's work has been shot on film, several recent spots have been shot digitally as was the feature *Knowing* which he lensed for director Proyas on the RED One. "It was the first time I had shot with a digital or video camera and I was very happy with the results," said Duggan. "Digital is such an immediate system and gives everyone total confidence as they shoot."

At the same time, Duggan—whose feature/spot agent is The Caleel Agency—noted, "I'm shooting my present film on the latest Kodak neg stocks and it's not until the final transfer that you are reminded that film still surpasses present digital systems when it comes to dynamic range and flexibility when grading."

Arizona Incentives Key In Boosting Biz

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year are Yamaha, Bridgestone, Infiniti, GoDaddy.com and Honda. On the feature front, Arizona has hosted during this same stretch such films as *Everything Must Go*, *Piranha 3D*, *Queens of Country*, *Sedona the Movie*, *Valley of the Sun*, and *Sunset Daze*.

Arizona offers a 20 to 30 percent transferable tax credit to pre-qualified projects. Eligible projects include feature films, TV, commercials, still photography and video games.

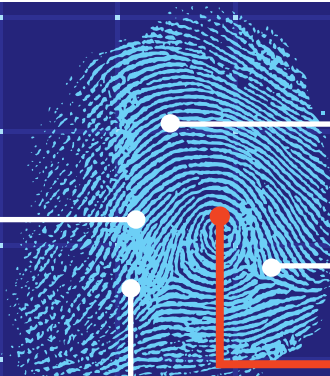
"The incentives have been a very

aggressive tool in recruiting projects of all types. As more states and countries are beginning to extend their incentives to target commercials and branded content projects, I believe having a strong incentive program designed to specifically meet the needs of commercial productions will easily become a necessity to stay competitive, and must be addressed in every program," affirmed Chapa.

However, there is some question as to the status of Arizona's current incentives package beyond this calendar year. The program is scheduled to sunset on Dec. 31. However, it is possible to extend eligibility on a project up to 24 months if that project is qualified before Dec. 31. Chapa encouraged interested productions and companies to contact him so he can walk them through that process.

He added that there will be a new incentives bill introduced in early January 2011. If it passes both the House and Senate and is signed by the Governor, this incentive program could be in place by as early as late January 2011.

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NBC Universal's Branded Entertainment Menu Matures, Expands

Continued from page 1

working in tandem with clients, traditional, digital and media agencies, as well as in-house and/or outside filmmaking talent.

Hiring decisions on directors are generally made by Creative Partnerships and Innovation. A key in-house artisan is creative director Joseph Lee who serves as director on many of the department's projects.

When the department was in its infancy, the industry norm was for brand integration to be within a network show, with product placement a prevalent means. Early on, Blangiardi recalled a challenge in which the timing between a product and a TV show's production was incompatible, seemingly making product integration impossible during the desired series in a two-hour NBC primetime comedy block.

"I remember being told when I first came to this department that I was in charge of 'pod innovation,'" related Blangiardi. "I didn't know exactly what that meant—but when this problem in timing came up, I started to get an idea of why and then how we needed to innovate."

Her marketing revelation was that integration didn't have to be within the television show but could also be effective within the daypart and/or genre itself. She just needed to figure out a way to create humorous content that fit somewhere in that two-hour comedy block, showcasing the product but without the product having to necessarily be within an actual network situation comedy.

From this sprung "The Adventures of Mike and Steve," two guys who worked in an office environment and dealt in funny scenarios—with an AT&T cellphone in the middle of each scenario. These mini-entertainment pieces ran in the commercial breaks of such NBC comedies as *The Office* and *Earl*.

"We found that a client could connect to our intellectual property without having to connect directly to the show. You can connect to a comedy

genre, an environment, a platform in which comedy is prevalent."

Blangiardi's purview goes well beyond that comedy block and for that matter the mainstay NBC network itself. She is helping clients to connect with entertainment available on the many different NBC Universal owned platforms be they broadcast or cable networks, or online—and those endeavors are on the rise.

In 2007, NBC Universal's Creative Partnerships and Innovation had a hand in nine branded entertainment productions. Last year that tally went up to 35, representing nearly 300 pieces of video content. This content—which takes varied forms ranging from commercials to promos, PSAs, web films, mini-programs and short-form series—comes from both reactive and proactive orientations, the former entailing the NBC Universal department being responsive to advertiser requests.

On the flip side, Blangiardi's team takes ideas out to the advertiser marketplace, looking for partners in the development and creation of content in different formats.

As for formats that have come out of Creative Partnerships and Innovation, among the notable examples are:

- Mini-movies in Liberty Mutual's "Responsibility Project" initiative directed by such NBC primetime series stars as Zac Levi of *Chuck*, Anthony Anderson of *Law & Order* and Connie Britton of *Friday Night Lights*. All these actors were looking to diversify into directing. Their films debuted on NBC during a designated week in September of last year, reflecting each director's vision of what constitutes personal responsibility.

These pieces carried full end credits akin to those that run on movies, with viewers directed to extended versions and behind-the-scenes "making of" footage online—on NBC.com as well as the Liberty Mutual "Responsibility Project" website.

For the project NBC Universal worked with Moving Parts, a frequent production house collaborator, and Liberty Mutual's advertising agency,



Barbara Blangiardi

Hill Holliday.

- A campaign over each of the past two years for TurboTax that ran across all the NBC Universal networks and extended into digital platforms connected to those networks—on TV shows that best reached the target customers in the market for tax return computing software.

These branded content videos included one which ran during the Syfy network series *Ghost Hunters* in which we see a ghost hunter doing taxes on location in a haunted house; another connected to the Winter Olympics in which ice hockey players in the penalty box prepare their taxes before skating onto the rink for competition; and two stars from the primetime comedy series *Community*, Ken Jeong and Jim Rash, going out to dinner—with one actor doing his taxes on a laptop computer while the other was invited to tag along so that their meal would qualify as a business dinner tax deduction.



America's Got Talent for fashion in this Kmart spot

These entertaining pieces ran in the first or "A" position in a commercial pod during each respective network series immediately followed by a TurboTax commercial. And in the last pod slot ("Z" position) there would be a :15 driving fans of the respective television series online for more related to their favorite shows.

Negotiations are underway for a continuation of the TurboTax campaign in 2011. John Bonito—who's repped by The Directors Network in Los Angeles—directed this year's TurboTax branded entertainment fare via Moving Parts.

A former staffer at The NBC Agency several years ago, Bonito has directorial credits which include the feature film *The Marine* as well as assorted commercials. The first season of the TurboTax campaign was directed by NBC Universal's Lee.

- Spot tie-ins to *30 Rock* for Dr Pepper and the Honda Fit. The latter included a piece starring Jordan Friedlander in character as *30 Rock*'s TGS series writer Frank Rossitano. He is willingly "kidnapped" by a couple of lovely lasses who bill themselves as network execs and ask him to plug the Fit during episodes of *30 Rock*.

Meanwhile the Dr Pepper campaign featured *30 Rock* character "Dr." Leo Spaceman portrayed by Chris Parnell. The Dr Pepper and Honda Fit promo spots aired during *30 Rock* and were directed by Dennie Gordon whose credits include episodes of *30 Rock*. Gordon, whose other TV directorial credits in-

clude episodes of *The Office*, *Burn Notice*, *The Good Guys* and *Ally McBeal*, recently signed with Go Film for spot representation (*SHOOT*, 5/7).

- Another Honda project was tied to Earth Day and NBC Universal's "Green Is Universal" promo campaign. A piece tracing the environmental movement in the United States as well as at Honda was directed by lauded cinematographer Janusz Kaminski whom Creative Partnerships and Innovation connected with via ICM. (Kaminski's production company home as a commercial director is Independent Media).

- Honda also tied into *Last Comic Standing* a couple of years ago with a series within that series. The branded series was *Last Comic Driving* in which 10 of the comedians who didn't make the on-stage cut in the actual show were put in competition performing their stand-up acts while sitting down in the front seat of a Honda Pilot, with a series co-host driving and a backseat "audience." Viewers voted for their choice as best comedian who won a Honda Pilot and a cash prize.

Viewership of this series within a series went up steadily from one week to the next, according to Blangiardi. NBC Universal's Lee directed the *Last Comic Driving* episodes.

Blangiardi's department worked with Honda advertusing agency RPA on all of the aforementioned Honda branded entertainment projects.

- And most recently Lance Bangs (cinematographer on the *Jackass* feature) directed Kmart commercials featuring teens and tweens tied into NBC's *America's Got Talent*.

Blangiardi said that NBC Universal gravitated to Bangs for the job based on his young demographic appeal and POV. He directed via Moving Parts, as Blangiardi's department worked closely with Draftfcb Chicago and media agency MPG.

The first spot in the campaign features a teenager who is given \$100 to pick out and buy his back-to-school wardrobe at Kmart. The ad is themed, "America's Got Talent for fashion."

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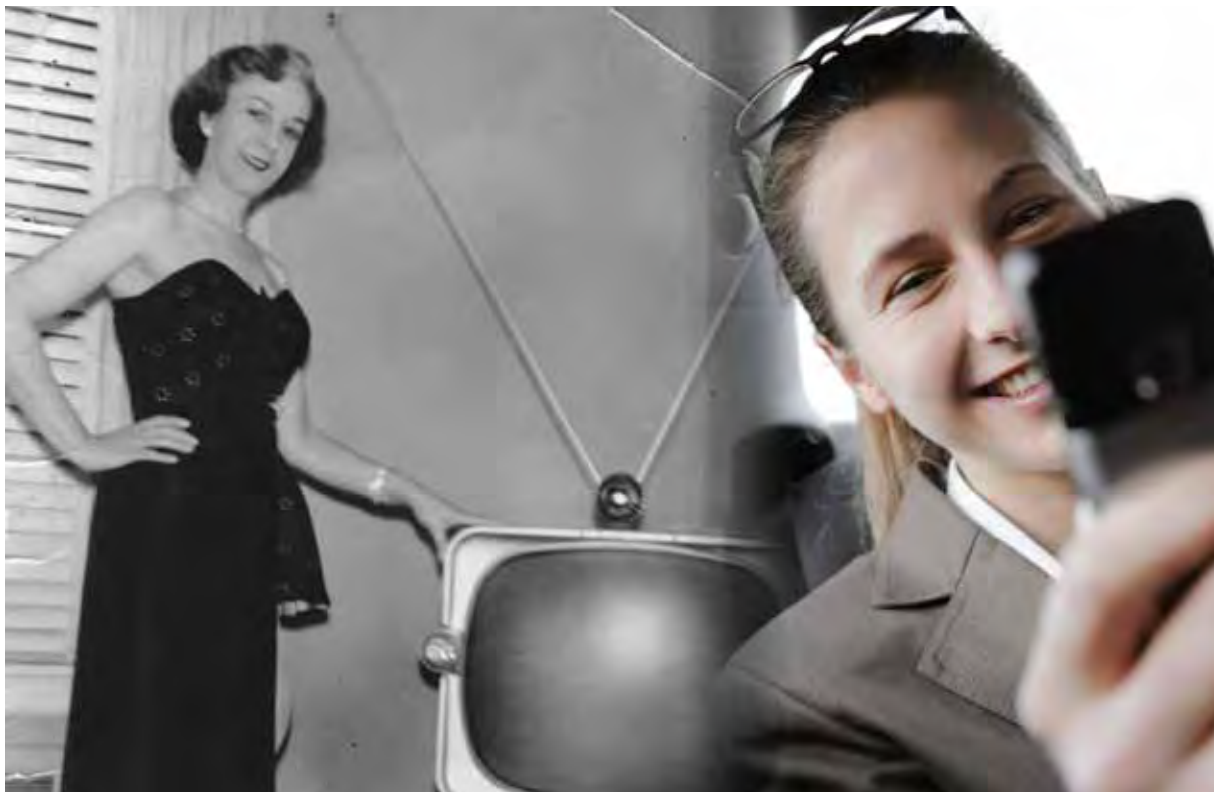
Director/cameraman Charlie Cole and exec producer Neil Hallenborg have teamed to launch Charcoal Films, a N.Y.-based shop which kicked off with a two-day shoot for LongHorn Steakhouses out of Grey New York. At press time, Charcoal was prepping a five-day shoot in L.A. for Publix supermarkets and Tampa agency 22Squared. Cole and Hallenborg formerly worked together at Nola Pictures, N.Y.--their last job there having been for ALFA Insurance out of Luckie & Company, Birmingham, AL. Hallenborg has been Cole's producer and first assistant director for many years, dating back to their days together at OneSuch Films. After OneSuch, Cole's affiliations included Fahrenheit Films, Cohn+Co., and Nola....Video artist and filmmaker Marco Brambilla has confirmed an ongoing collaborative relationship with London-headquartered Stink. Brambilla will be represented internationally as an artist for special projects. His latest work produced through Stink is the video collage, *Power*, commissioned by Kanye West, which has already attracted over six million online views in under a week....Helen Hughes has come aboard Framestore, which has studios in N.Y. and London, as a senior commercials producer. She most recently served as exec producer and director of production for Southern California's Method. Earlier she helped to establish the L.A. studio of The Mill....Thor Raxlen is partner/creative director in the recently opened, N.Y.-based live-action/VFX/character animation/design/post finishing studio Lair. The new venture's core team includes head of production Theresa Loquercio, producers Alex Aab and Nicole Rodan, editors Jason Yantz and Linda Peters and post producer Ted McEnaney....

rep report

Erika Sheldon has joined Venice, Calif.-based production house Wild Plum as in-house West Coast sales rep/head of sales. She previously served as in-house rep for Moo Studios. Now at Wild Plum, Sheldon takes on a directorial lineup that includes Kieran Walsh, Ericson Core, Jan De Bont, Shane Drake, and Jason Sands....Industry vets Meghan Lang and Susanne Kelly have launched N.Y.-based independent rep firm Stable 7, which opens with a roster for East Coast representation that includes music house Black Iris, editorial boutique Chinagraph, video remix artists shop Eclectic Method, artists collective The Saline Project, directing/design/animation studio Tronic, and design company The Wilderness....Chuck Silverman of Chuck Silverman Represents taken on Modern Industry Pictures, owned by director Jeff Apps, for national representation....DP Peter Menzies Jr. (*Clash of the Titans*, *The Incredible Hulk*) and production designer Jeff Mann (*Transformers*, *Tropic Thunder*) have signed with William Morris Endeavor (WME) for exclusive representation in features, TV, commercials and music videos....

bulletin board

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>9/20 Minneapolis, MN. AICP Show: www.aicpshow.com
>9/26 Hollywood, CA. ICG Emerging Cinematographers Awards: www.ecawards.net
>10/7-11 East Hampton, NY. Hamptons Intl Film Fest: www.hamptonsfilmfest.org
>10/8 Miami, FL. AICP Show: www.aicpshow.com
>10/13 New York, NY: Visual Connections Image Expo: www.visualconnections.com/NY2010



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 in which noted industry executives and artists reflect on the changes they've seen over the decades, the essential dynamics that have endured, and their visions and aspirations for the future.

In this installment we add a pair of high-profile agency artisans to the mix: Steve Simpson, Ogilvy & Mather's chief creative officer for North America, and Bob Jeffrey, worldwide chairman and CEO of JWT.

Steve Simpson

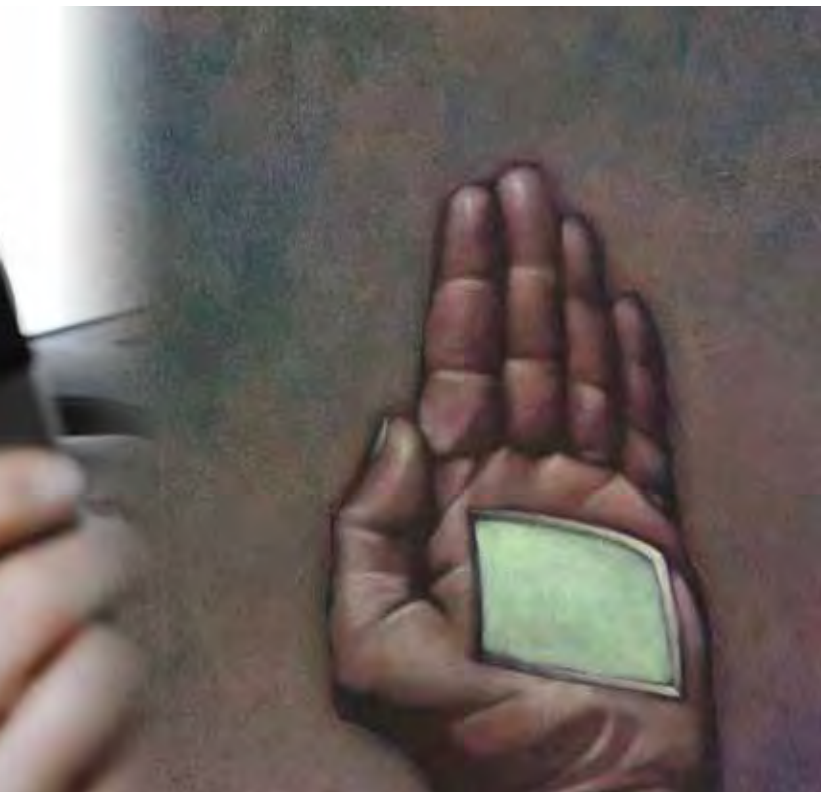
Last month marked the beginning of a new chapter in Steve Simpson's career. After 20 years at Goodby, Silverstein & Partners (GS&P), San Francisco--where he rose through the ranks to partner/creative director--Simpson came aboard Ogilvy & Mather as chief creative officer for North America.

Asked to identify his prime responsibilities at Ogilvy, Simpson related, "The job is the job it's always been in the creative business, which is talent hunting. You have to be in relentless pursuit of the best and most interesting talent always--through recession and recovery. Goodby has been brilliant at this--they never let up seeking out talent no matter if clients were coming or going, if the economy was up or down. They always had a full court press on talent."

However, the nature of the talent being pursued has changed. "You really have to broaden the aperture of where you look for talent," observed Simpson. "For a long time, the good agencies had a little recycling club amongst themselves--trades between Chiat, Wieden, Fallon awhile back. You had people going back and forth. But now there's a much more expansive field, going well beyond just people with advertising backgrounds. We are now looking at people who come from performing arts, journalism, academia. A chief creative officer has to find that talent no matter where it resides. It's challenging but it's also exciting. Having more sources to tap into enables you to make some great discoveries. Talent is so much better than it was before--you have people who are more diverse, more open, more flexible, more confident and experimental. They are much more open to experimentation and the risk of failure than we ever were."

This key difference is simpatico with the times. "Everything is changing so fast that no one really knows what is going to be lasting," said Simpson. "The best brands are going to have to spread their bets across more media than ever before and set up a certain percentage of their budgets for communications

PRELUDE TO 50TH ANNIVERSARY SERIES: Part VII



R&D. You will have to experiment and accept a certain degree of failure and then learn from that failure. There are no longer hermetically sealed successes. That's the era we're entering and you have to find talent that isn't driven crazy by that. And you have a better chance of finding talent with that temperament when you delve into performing artists and some of the other varied sources that are opening up."

Yet while Simpson embraces this change, also worth embracing are certain constants that remain despite all the changes. He hearkens back to early in his career working with the legendary creative Hal Riney at the San Francisco office of Ogilvy, which later became Hal Riney & Partners.

"My coming of age in the business was with Hal Riney," said Simpson. "It was amazing to see the way in which he mastered one medium with classic work for such brands as Henry Weinhard's, Bartles & Jaymes, and Saturn. Hal worked from meticulous timelines. He would take a :60 and graph out every half second, sometimes every quarter second, which was at times necessary with complicated narratives and characters doing dialogue. He had absolute control over every second. I learned about meticulous craftsmanship. But he had more than a storytelling sense. He had a great sense of telling the brand's story. What's striking about his campaigns is that there was an invention every time or a newness to the brand. He created a brand, Bartles & Jaymes, that lived apart from Gallo. For Henry Weinhard's, a brewery that was known only to people in Oregon, he created from scratch a new Private Reserve brand. He cut and created from whole cloth. Saturn meeting up with Riney was a perfect match. There was less to invent since Saturn was an American business all

about reinvention and brand.

"What Hal brought to the table," continued Simpson, "was absolute dedication to craft, storytelling, and a really great intuitive and committed sense of the brand. There was never a one-off character in his work. He was always building a larger edifice ad by ad. I feel confident that being such a great thinker, Hal would have succeeded in any era no matter what tools he had to work with. People still respond to beautifully crafted stories which he did so well with his truisms and core discipline, creating work that was guided by a deeper sense of the brand. I've often wondered what Hal, who saw things in such a 360 way, would do with the tools and media we have today. I think it would have been memorable work."

Along those lines, Simpson's last job at GS&P was a Commonwealth Bank of Australia spot directed by Jean-Pierre Jeunet whose filmmaking credits include *Amelie* and *Delicatessen*. "He said something to me which made me think of Hal," related Simpson. "Referring to technical innovations in filmmaking that will come during the decades ahead, Jeunet said, 'It kills me that in 50 years I won't be around to use any of them.' It occurred to me that this is what every good creative person feels. Despite the initial shock of dealing with technology you're unfamiliar with, creative people view the challenge as a joy ride. We've gotten a gift every day during the last decade. This is the best time to be in this business."

After his time with Riney, Simpson's next major place of learning was GS&P whose principals were Riney alumni. The diversification of mainstay creative agency GS&P into interactive has been cited as a showcase example of an ad shop evolving to successfully span

traditional, digital and integrated forms of marketing and communication.

For Simpson, GS&P represents "a good example of refusing to be intimidated by new technology, throwing everybody into the mix and embracing that the world is changing. Yet with all this change, Goodby didn't change its core creative values. Art and copy are still relevant tools. The heartening thing about your [Then & Now] series is that so many you've interviewed convey the belief that no matter the medium, you have to tell the story well—and you can feel that these people are so enthusiastic about the time we're in and the times ahead. It's refreshing to hear this when there seems to be so much complaining about how tough the agency business is. I have never had a better time in it."

Part of the successful underpinning to storytelling is a dynamic that runs through the lineage of the Riney, Goodby and Ogilvy shops. "When I first came to San Francisco and took my portfolio of print ads around," related Simpson. "I showed the work to people at Riney and they pulled out these print ads by Howard Gossage, a creative legend in San Francisco. Gossage was all about never dumbing it down, all about respect for the intelligence of the audience. Hal Riney came down a direct line from that—Jeff [Goodby] and Rich [Silverstein] as well. The best work stirs and sometimes provokes you. It gives a lot more credit to the audience than a lot of other advertising does."

"I remember David Ogilvy's fa-



Steve Simpson

mous quote which was along the lines of respecting the consumer because she's your wife. He was from this school of never dumbing it down, always respecting the intelligence of the consumer. And that speaks to his understanding brands and building them over the long haul—IBM and American Express are two obvious examples. We need to stay true to the intelligence of the work and our audience, and our commitment to craft. The conversation of digital versus traditional is over. That's five years ago. It's all settled with everything being media. We need to partner with brands, figure out their story, what it is today and what they want it to be and then taking that story and driving it

through all the touchpoints."

Bob Jeffrey

While changes in the business have been profound, there are certain constants which Bob Jeffrey, worldwide chairman and CEO of JWT, continues to embrace—and he feels fortunate to have first been exposed to them at Doyle Dane Bernbach where he broke into the business as part of the agency's training program.

"I was very lucky to begin my career there," he recalled. "It was prior to Omnicom, at a point when Bill Bernbach was still very much part of the agency's culture and the work. You could go into his office and talk to him. To be able to work alongside Bill, Phyllis Robinson, Bob Levenson, Bob Gage, Helmut Krone, all these legends, was inspiring. My success in the business is attributable to having been at Doyle Dane Bernbach and the principles I learned there. It was all about the work and the ideas. Clients look to an agency to solve a problem, to create an opportunity with brands at the center of it. Doyle Dane Bernbach did that with the highest level of creativity and craftsmanship. They created work that was successful both creatively and from a business standpoint. When you think about the great successes over the past 60 years, that agency's work for Volkswagen, Alka Seltzer, Polaroid, the American Tourister gorilla ad are all part of the discussion. It's work that came out of relevant insights into the brands, the products, the audience."

The value of those insights, of great



Bob Jeffrey

ideas and creativity hasn't changed, noted Jeffrey. "What's changed—and it's one of the single biggest changes over the years—is the complexity of the media landscape, all the channels you now have to express your ideas and creativity. It used to be so straightforward—TV, film, print, maybe radio and outdoor. Now technology penetrates deeper and deeper into the population. Young people are digital natives. That doesn't mean that traditional media have gone away but rather have become part of a diverse mix of channels and platforms."

What has gone away, though, to some degree is craftsmanship, related Jeffrey. "I remember Helmut Krone who was a true artist, a legendary art director.

He was meticulous and if he wasn't happy with an aspect of the work, you could ask the client if the media could be delayed. The answer would be 'yes.' Creative people honed their crafts, had more time to develop their work, and they were respected by clients. There was true craftsmanship. But now with technology enabling us to make things happen faster, craftsmanship has often become secondary."

Conversely, the immediacy of the business perhaps keeps creatives more on their toes, less likely to rest on any laurels. "Years ago, creative people got fame very quickly for doing some very big campaigns," said Jeffrey. "This gave them mileage in terms of the life cycle of their careers. At Doyle Dane, very few creative people were fired. By contrast, today you're not judged by what you did years before but what you've done most recently. You're only as good as your last work."

This has led to less of a star system than in Doyle Dane Bernbach's heyday. "Back then, you had these giants in the industry who were treated as such and deeply respected. But there's really no huge star system today. In fact, there aren't a whole lot of agencies—Goodby, Silverstein would be an exception—with the people who are active and doing the work having their names on the door anymore, giants like Bill Bernbach."

In a sense the advertising industry parallels the movie business in its evolution, observed Jeffrey. There's no big studio system, no movie moguls like before. The big studios are falling away, independents are growing, and the influence of technology and demographics is changing the content. At the same time, those studio and media brands are being reconfigured into business empires by the likes of Redstone and Murdoch—akin to holding companies which are parents to numerous ad agencies.

"There's no question that the phenomenon of holding companies has changed the landscape," said Jeffrey. "We could go on and on talking about it. Has it been a plus or a minus? I think it's been both, all of the above."

What about the state of content? Has it changed for the better? The classic VW, Alka Seltzer, Polaroid and American Tourister work cited by Jeffrey was more than successful—it was intelligent and in a way you felt smarter for having seen it. Can the same be said today? Does there seem to be more lowest common denominator, dumbing down fare than before?

Responding to the latter query, Jeffrey assessed, "That's a fair criticism. But the irony is that now more than ever we cannot afford to do that. Audiences are no longer passive. They can opt out now. Today there has to be a greater emphasis placed on the value of entertainment and engagement."

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