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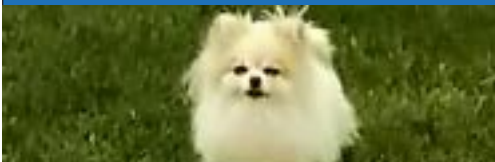
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This Week



Columns

ScreenWork

Agency Producers Series

Siggraph Attracts CG Industry, Along With DI-Savvy Crowd

Digital Color Grading Technology Showcased On Exhibit Floor; Motion Capture, Facial Software Demos Make Mark At Confab

By Carolyn Giardina

LOS ANGELES—The recently wrapped Siggraph computer graphics and animation confab (7/31-8/4) produced further evidence that digital color grading and the digital intermediate (DI) process are making inroads in the visual effects world.

At the conference held at the Los Angeles Convention Center, a host of companies demonstrated some of the latest software-based color grading systems, scanners, film recorders, servers and the like. And the visual effects industry is very interested; in fact, in the feature arena, an increasing number of visual effects supervisors are attending digital color grading sessions as well as producing additional effects in DI environments.

Richard Antley, product manager of DI systems for Munich-headquartered Arri, which showed its Arriscan and

Arrilaser film recorder at Siggraph, said, “DI is expanding, and this is an obvious place for it to show up. DI grew out of what developed as visual effects—scanning, recording, color manipulation...”

Siggraph was also a particularly timely event for DI discussion as a week earlier, the studio consortium Digital Cinema Initiatives announced that it had finalized its digital cinema specification (see related story) for 2k and 4k cinema content. Marc Petit, VP of product development and operations at Autodesk Media and Entertainment (formerly Discreet) billed this announcement as “a confirmation of the 2k and 4k trend... We hope this announcement will move this forward.”

For Siggraph attendees like Michael Givens, director/cinematographer via Los Angeles and London-based blueYed Pictures, this was a place to learn. “DI is just about to explode,”

Digital Cinema Clears Major Hurdle

By Carolyn Giardina

HOLLYWOOD, Calif.—For more than three years, the film industry has been actively developing and testing digital technology with an eye toward transitioning from film-based motion picture projection systems used in movie theaters to those that are digital.

And last week that work culminated

with the announcement that a consortium of Hollywood studios has completed and released its final system requirements and specifications, which are designed to help theatrical projector and equipment manufacturers create a uniform and compatible digital cinema system in the U.S.

The agreement was viewed as a

historic milestone in motion picture development by all who participated in the massive effort, lead by studio consortium Digital Cinema Initiatives (DCI), which was formed with the specific purpose of creating digital cinema specifications. The effort also included participation from many individuals and organizations including the American

ATAS VP Reflects On Ad Nominees

By Robert Goldrich

NORTH HOLLYWOOD, Calif.—The nominees for this year’s primetime commercial Emmy Award represent a diverse creative mix—so much so that John Leverage, VP, awards, for the Academy of Television Arts and Sciences (ATAS), thinks that deciding which spot should win will prove to be a daunting task for judges.

The field of nominated ads includes two which debuted during the Super Bowl: Ameriquest Mortgage’s “Surprise

Colleagues Remember Don McLean

By Robert Goldrich

TORONTO—Don McLean—who reigned for decades as Canada’s most influential production house executive, helping to launch assorted companies as well as directorial careers—passed away last month of complications from heart bypass surgery. He was 72.

Best known for his long tenure at the helm of The Partners’ Film Company, Toronto—which he headed up until

Heartfelt Request

Leading members of the postproduction industry have issued a call for help, rallying to the aid of Sam Holtz, who suffered a heart attack earlier this year around the time of the National Association of Broadcasters (NAB) confab.



A mainstay figure in postproduction engineering and technology, Holtz is currently recuperating at home and undergoing physical therapy to regain his ability to walk—which may take several more months. His family has been financially devastated by the cost of his ordeal and ongoing convalescence.

A recent letter sent out to the industry at large informed people of Holtz's plight. The letter was signed by Chris Homer, president of the Society of Television Engineers (STE), Moshe Barkat, president of Modern Videofilm, Leon Silverman of the Hollywood Post Alliance (HPA) and president of Laser Pacific, and Gavin Schutz, executive VP/chief technology officer of Ascent Media.

The letter cited Holtz's contributions to the industry over the years, including his service to major trade organizations that benefit the technical and business aspects of the motion picture/TV landscape. Among these groups are the STE, the HPA, the Society of Television & Motion Picture Engineers, the Audio Engineering Society, the Alliance of Motion Picture & Television Producers, the Academy of Television Arts and Sciences, and the former International Teleproduction Society.

Holtz was also credited with being instrumental in helping to eliminate the California sales tax previously paid by producers for production and post services. That lobbying effort took place in 1988. Then in '92, Holtz played a key role in the significant reduction of property taxes paid by production and post facilities within Los Angeles County.

And in '00, Holtz took the lead in the industry push to gain a five-percent tax credit for facilities relative to equipment purchased in the transition from analog to digital.

I can attest to Holtz's commitment to the betterment of the overall industry. I first met him years ago when he was at the former Editel/Los Angeles, before he moved on to partner in now defunct Action Video, Hollywood. But he usually called me not to promote the companies

he was with, but rather to generate coverage for issues that the various trade organizations he was involved in were looking to address.

The industry letter from Messrs. Homer, Barkat, Silverman and Schutz noted that the tax savings—which Holtz helped to attain—on one HD VTR amount to about \$5,000. "If every company were to contribute this amount, we could achieve our goal of \$100,000," read the letter, which

urges contributions be made as a gift honorarium, a well-deserved thank you to Holtz "for what he has done for our industry."

Individual donations up to \$11,000—while not tax deductible by the donor—do not cause a taxable event for Holtz and his family, according to the letter. Contributions can be sent to: Sam Holtz, c/o Modern Videofilm, 4411 W. Olive Ave., Burbank, CA 91505. Checks should be made payable to Sam Holtz.

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Post-Its

New Staffers; Trailer Park Debuts In Dallas

Editor **Tim Cahill** has joined New York-based editorial, visual effects and design house **Version2**. He was most recently with **89 Editorial**, New York, where he contributed to music videos for such acts as the **Beastie Boys**, as well as spots for **TIAA-CREF**, **Motorola**, **Reese's** and **ESPN.....** **Jim Riche** has come aboard the **Nice Shoes** family of shops, consisting of New York-based **Nice Shoes**, **Guava** and **Freestyle Collective**. He will serve as head of production for both **Nice Shoes** and **Guava**. Riche will oversee the companies' production staffs, work to foster collaboration between the two studios, and capitalize on synergies between their services and artistic staffs. Additionally, Riche will be available as a visual effects supervisor for special projects; his first such job is an international campaign for an undisclosed client, with **Nice Shoes** supplying telecine and final editorial, and **Guava** handling shoot supervision and visual effects. Riche was formerly executive producer of **Cibolo Films**, San Antonio and Santa Monica, a Hispanic advertising specialty shop he founded in 1997. There he oversaw production of commercials for such advertisers as **Levi's**, **AT&T**, **Sprint**, **Coca-Cola**, **Ford**, **Chrysler** and **Fila**. Riche also was the founder of New York-visual effects house **Cause+Effects**, where he worked on the show opener for **The Late Show With David Letterman**, promos for **PBS**, the **Family Channel** and **Nickelodeon**, and visual effects for spots promoting **Norelco**, **Nyquil**, **Tylenol** and **Crest....** Flame artist **Aaron Vasquez** has joined visual effects/design/3-D house **Click 3x**, New York. He comes over from New York-based design shop **Sideshow Creative**. Vasquez is experienced in spots, broadcast graphics and title sequences..... **Simon Gosling** has been named managing director of **Cut + Run**, London, where he will work closely with company founder **Steve Gandolfi**. (Editorial house **Cut + Run** also maintains offices in Santa Monica and New York.) Gosling most recently served as director of the commercial effects division at **London boutique Clear**. Prior to that, he was senior producer at **The Moving Picture Company**, London.....The Dallas chapter of the **Association of Independent Creative Editors (AICE)** recently held its first annual **Trailer Park Festival**. The Trailer Park competition originated with the AICE's Chicago chapter, and has since spread to AICE groups in Los Angeles, New York, Detroit, Toronto and now Dallas. The event enables assistant editors at AICE shops to demonstrate their creative cutting prowess. For Trailer Park's Dallas debut, assistant editors took the Oscar-winning *The Lord of the Rings, Return of the King*, and cut their own 90-second trailers to either sell or spoof the film. "For our first competition, we had a modest eight entries, but they were very good," related AICE/Dallas president **Tom Acito** of **Red Car**, Dallas. Several Dallas editors served as Trailer Park judges. Grand prize winner was **Jason Varian** of **Red Car**, Dallas, for his comedic spoof. First runner up was **Gray Wilcox** of **Fast Cuts Edits**, Dallas, and second runner up was **Jason Chrien** of **501 Post**, Austin.

Directors Ted Pauly, Phil Brown, James Dodson Join Tate USA

SANTA MONICA—Tate USA, headquartered in Santa Monica, has added three directors for exclusive U.S. spot representation: Ted Pauly, Phil Brown, and James Dodson. Pauly retains his senior producer's post at MTV while becoming available to helm commercials. The Toronto-based Brown is well established as a spot director, after having served as an agency creative in both Scotland and Canada. And Dodson is a former VP production at 20th Century Fox who is currently slated to helm two feature films.

In his senior producer capacity at MTV, Pauly has garnered numerous honors, including BDA and PROMAX Awards, and a Peabody Award for his work on the "Know HIV/AIDS and Fight for Your Rights: Protect Yourself" campaign. He also directed for MTV a series of 2003 "Speak Out" spots soliciting opinions of young people on the then pending war in Iraq. Pauly's helming credits also include a short on young voters, which was shown at the Democratic National Convention in '04. For MTV, he has also collaborated on several contest spots with outside clients such as Atari, Virgin Mobile and Procter & Gamble's Pantene line of products.

David Tate, president/executive producer of Tate USA, said he was drawn to Pauly's "skill in grasping the underlying truth of an idea and communicating it with subversive humor." In turn, Pauly related that he was attracted to Tate USA based on his affinity for exec producer Tate, the company's small directorial roster, and the support the shop offers for "extracurricular work" like short films.

DODSON

Tate USA becomes the first formal spot production house roost not only for Pauly but also the aforementioned Dodson, who is slated to direct *The Retreat* and *Shades of Gray*. The latter feature is being produced by Nicholas Cage and developed by his production company Saturn Films. *The Retreat* is being done for New Line Cinema and producer Jon Berg (*Elf*). Earlier this year, Dodson sold an hour-long drama series to USA Networks called *Damage Control*, which he is writing. Additionally, he is attached to direct and executive produce the pilot. Bruce Willis and his production company, Cheyenne, are attached to produce.

David Tate believes that Dodson will transition seamlessly into spotwork. The director is no stranger to shorter form fare. His short film, *David Mamet's Gilded*

Stones, was an official selection of the '04 Sundance Film Festival, HBO Comedy Arts Festival, and the San Francisco Independent Film Festival. *Stones* also won this year's Indie Producer Short Film Contest.

BROWN

Meanwhile Brown's ad industry experience spans the agency and production house sides of the fence. A U.K. native, Brown got his start in the agency arena, working as an art director at Formula, Aberdeen, Scotland. He made his spot directing debut by way of a competition sponsored by *Creative Review*; Brown helmed an Absolut Vodka ad, "Absolut Intrigue," which garnered attention. He then moved to Canada and took an art director position at BBDO Vancouver.

During his BBDO tenure, Brown took another stab at directing when a creative colleague, Bradley Wood, from Palmer Jarvis DDB, Vancouver, offered him an assignment for Fong's fresh poultry, "Dead Chicken," which was short listed at the Cannes International Advertising Festival in '98. Brown and Wood teamed to create the darkly humored spot in which two elderly women are not allowed to board a city bus with a live chicken—so they strangle it.

Shortly after the Cannes recognition, Brown landed spot representation as a director via Radke Films, Toronto, and then in the U.S. at bicoastal The Artists Company. He later shifted from the latter for a stateside representation stint with Metro Pictures, Marina del Rey, Calif., and then briefly at bicoastal/international Partizan in '02. That same year, he moved his Canadian representation to Industry Films, Toronto. Since Partizan, Brown has had not U.S. representation until his signing now with Tate.

Brown's directing credits over the years include spots for Volkswagen, Cadbury, Wal-Mart, 7-Up, Visa, Labatt, Molson, Sony, Ikea and Samsung. Much of this work has been for the Canadian ad market but he has also diversified into Europe with campaigns for the likes of Ikea in Germany. Brown also maintains a Silver Clio-winning Web site, which carries an air travel theme, dovetailing with his directorial goal of taking audiences on a journey.

Brown, Pauly and Dodson join a Tate USA directorial roster that also consists of Federico Brugia, Shaun Conrad, Alain Gourrier, Vadim Perelman, Jason Reitman, Richard Sears and Jonathan Teplitzky.

New Faces

Fallon is shuttering its New York office after the departure of executive creative director **Ari Merkin** and agency president **Anne Bolonga**, who are leaving to open their own agency. The 40 staffers at the New York office of **Fallon** have been offered positions at the agency's Minneapolis headquarters....**Margeotes Fertitta+Partners**, New York, is merging with creative boutique **Powell**, New York, which is additionally being acquired by **MDC Partners**, parent company to **Margeotes Fertitta+Partners**, as well as shops like **Crispin Porter + Bogusky, Miami**, and **Cliff Freeman and Partners**, New York. **Neil Powell**, executive creative director of **Powell**, will assume the same title at the newly configured **Margeotes Fertitta+Powell**....**David T. Jones** has been named executive creative director of emerging platforms at **Footnote, Cone & Belding**, Chicago. In his new role, Jones will work with the creative, interactive, integrated services and media departments in shaping strategy for non-traditional advertising at the shop. **Jones** had been a senior VP/group creative director at the agency....**Dean Hacohen** has departed **Lowes Worldwide**, New York, where he was executive creative director... **Tan Le** is joining **Wongdoody**, Seattle, as creative director design and brand development; he comes over from **Young & Rubicam**, Seattle. Copywriter **Eric Helin** is also coming aboard **Wongdoody**; he had previously been with **The Ballpark**, Los Angeles... **Jackie Lee** is joining **breatheinteractive**, Atlanta, as a copywriter...**Cindy Gallop** has resigned from **Bartle Bogle Hegarty**, New York; she served as chairman of that office, and global chief marketing director for the agency... **Katie Dreke** has joined **Wexley School for Girls**, Seattle, as project and brand director... The jurors for the **Women Image Network (WIN)** has announced the jurors who will select its advertising award. They are: **Susan Credle**, executive VP/creative director at **BBDO** in New York; **John Butler**, creative director at **Butler, Shine, Stern & Partners** in Sausalito, Calif.; **Charlotte Moore**, a freelance creative director; **Danielle Flagg**, an art director at **Wieden + Kennedy**, Portland, Ore.; **Joyce King Thomas**, chief creative officer of **McCann Erickson**, New York; and **Lisa Shimotakahara**, a group creative director at **McKinney + Silver** in Raleigh, N.C. Additionally, **Lu Chekowsky**, founder of **agency Heart**, New York, will be honored with the Harriett Abbot Award for innovation and vision in the field of advertising.

Account Movement

Grey Worldwide, New York, will handle broadcast duties for the Land's End ad account....Subway and Goodby, **Silverstein & Partners**, San Francisco, have parted ways. The account will be handled by **MMB**, Boston, which already created work for the sandwich chain....**Crispin Porter + Bogusky**, Miami, and Gateway have parted ways....**Saatchi & Saatchi**, New York, will handle ad duties for Excedrin....**Publicis & Hal Riney**, San Francisco, has won ad duties for WellPoint, a health insurance company... **Kirshenbaum Bond + Partners**, New York, is handing global ad duties for contact lens brand Fresh Look....Hilton Hotels has awarded its ad account to **Young & Rubicam**, New York....**TBWA Worldwide** will be responsible for creating global corporate image work for Group Danone's dairy products. **TBWA/Paris** will lead the effort....**Virgin Life**, a new wellness and fitness offshoot of **Virgin**, has selected **Cliff Freeman and Partners**, New York, to launch the brand....

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TOP SPOT
OF THE WEEKO'Hagan Puts An End To Puppy Love For Milwaukee's Best Light
Unmanly Behavior Is Quashed In A Humorous Campaign Out Of Mother, New York

By Christine Champagne

Even in the day and age of the metrosexual, there are still plenty of guys out there who cling to a code of conduct that real men are supposed to abide by. It is these average Joes—more specifically, blue collar guys ages 25 to 40—that Mother, New York, set out to reach in a new television campaign for Milwaukee's Best Light. And while all of the five spots directed by John O'Hagan of bicoastal RSA USA present funny situations that find men straying from what is widely considered to be manly behavior, the highlight is "Dog" (:15).

As the spot opens, three guys are standing in the driveway of a suburban home peering under the hood of a muscle car as one of them talks about the engine. Fascinating stuff, of course, but one of the guys gets distracted when the fluffy white dog from next-door approaches. Bending down, he starts engaging in cutesy puppy talk. "Come here. I'll rub your little belly," he coos.

Boom. In a split second, a giant can of Milwaukee's Best Light beer falls from the sky and crushes the guy. Meanwhile, the dog, not close enough to meet the same fate, hightails it back home.

"Men should act like men, and light beer should taste like beer," a voiceover intones, and the brand's tagline "Brewed for a man's taste" appears on screen.

THE LIGHT STUFF

According to Mother's Linus Karlsson, who served as creative director on the Milwaukee's Best Light campaign along with Paul Malmstrom, the agency has handled the brand, part of Miller Brewing Co.'s line of products, for

about a year. Initially, Mother worked on developing promotions and radio spots for their client, then came the opportunity for Milwaukee's Best Light to become the official sponsor of the World Series of Poker on ESPN and a need for television commercials.

Building off the tagline "Brewed for a man's taste," Mother's creative team created various scenarios featuring a group of buddies who represent the Milwaukee's Best Light drinker. According to Karlsson, that drinker is "a straightforward, funny guy who tells it like it is. What you see, is what you get."

Like "Dog," the campaign's other spots all end with a beer can flattening the one guy who slips into unmanly territory. While "Insect" finds a man frantically swatting at a buzzing insect, "Pizza" has another using a napkin to soak the excess oil off his slice of pizza. In "Check In," a guy engages in a syrupy sweet phone conversation with his girlfriend when he thinks he is out of earshot of his buddies, and in "Match," a man shows up at a barbecue holding hands with his girlfriend—and they are wearing identical shirts.

The concept for "Dog," by the way, was inspired in part by Mother copywriter Dave Clark. "People realized that I own two tiny Yorkies, and that's pretty unmanly," Clark said laughing.

With the scenarios locked down, the agency set out to find the right director. O'Hagan was chosen for a combination of reasons. "Obviously, we think he has a brilliant reel. He captures humor in a way that feels very real, and he's fantastic with casting," Mother art director Rob Baird commented. Plus, Baird added,



Click Poster To View "Dog"

"He really understands where this guy [who drinks Milwaukee's Best Light] is coming from and the role of the beer in his life."

With the exception of one professional actor, O'Hagan cast non-actors, average guys wrangled from hardware stores and bars.

"It's not an easy way to cast," O'Hagan acknowledged. "There are a lot of people who are uncomfortable on camera. So you have to do a lot of casting, and sometimes you just find amazing people out there who have never been in front of a camera before, but when you put them in front of a camera, they're great."

One of those finds was Travis Nicholson, a native of Tennessee who plays the main character in "Dog." You can't help but notice Nicholson's Southern drawl in the spot. "I've had multiple people call me—both inside and outside the ad industry—who've seen the spot to comment on how great it is that there's a guy in a commercial running on national TV with a real Southern accent. They like that we're not making fun of a Southern accent. He's just a real guy from the South," Baird said, adding, "It's not that we were

trying to pick [guys] from a specific region, but we did want guys who felt real."

As for the dog in the spot, a trained pooch named Bandit—not one of Clark's Yorkies—took on that role. "The dog was great," O'Hagan remarked. "We wanted to make it feel like it was this little toy dog that belonged to the grandmother next-door or something."

"Dog" and the other spots were shot on location in the Los Angeles area over the course of three days. While Ellen Kuras was the DP on "Dog" and "Check In," John Stainer was the DP on "Pizza," "Insect" and "Match."

BEER BASH

Perhaps one of the biggest challenges was deciding exactly how to crush a guy with a giant beer can. "That was a big discussion early on, and personally, I just always prefer to do as much in camera as I can and then resort to post in trying to enhance stuff later," O'Hagan said.

Going with that approach, the director had about half-a-dozen eight-foot-tall Milwaukee's Best Light beer cans fabricated from foam and fiberglass. At each location, one of the cans, weighted with sand bags to ensure a solid landing, was hoisted up into the air by a crane and subsequently dropped to the ground.

The artisans at The Mill, New York, later went in and "scrunched the guy down and erased him," O'Hagan said.

Achieving the effect was remarkably uncomplicated, the director said, noting, "We originally thought we were going to have to do a can drop and then place the can on the spot and morph the two shots together so the can would be facing the camera perfectly. But we just got lucky. It pretty much faced the camera straight

Client
Miller Brewing Co./Milwaukee's Best Light

Production Company
RSA USA, bicoastal.

John O'Hagan, director; Ellen Kuras, DP; JD Davisson, line producer; Jules Daly, managing director. Shot on location in the Los Angeles area.

Agency

Mother, New York.

Linus Karlsson and Paul Malmstrom, creative directors; Rob Baird, art director; Dave Clark, Ann Mason and Allon Tatarka, copywriters; Margaux Ravis, producer.

Editorial

Cut & Run, New York.

Mike Douglas, editor; Susan Willis, producer.

Post/Visual Effects

The Mill, New York.

Jamie Scott, Westley Sarokin, Angus Kneale and David Parker, Flame artists; Tara DeMarco, Combustion artist; Wendy Garfinkle, VFX producer; Fergus McCall, telecine artist; Alex Maxwell, assistant telecine artist; Angela Botta, telecine producer.

Audio

Sound Lounge, New York.

Tom Jucarone, mixer.

on [after every drop]."

Once all the footage was in the can—so to speak, Mike Douglas of Cut & Run edited the spots.

Short and to the point, "Dog" and the other commercials in the campaign are truly genius in their simplicity. "That was the rule across the campaign," O'Hagan said. "We didn't want to overcomplicate the spots. We wanted for them to just be really simple, recognizable moments."

Shafei/Levitz Places “Deli” Order: Tongue Firmly In Cheek

Publicis & Hal Riney Promotes San Francisco Jewish Film Festival

By Robert Goldrich

Consider it a slice of delicatessen life. A grizzled deli owner talks about his professional life—and the restaurant, which is his pride and joy.

“This is it for me,” he relates as he stands behind the deli counter. “When I’m finished, I’m finished. I’m going to die here.”

Indeed there’s no takeout order for this colorful, down-to-earth character. He notes that he once got an offer to buy the place, but immediately refused. As he explains, there’s “not enough money in the world for me to sell.” He cites all the customers that have come through the place, that there are “too many people I love” here. No way he’s going to relinquish this business.

But time is catching up with him. He’s owned the deli for 40 years. We

see him in his restaurant, first slicing some meat with a carving machine, then looking out his storefront window at the surrounding neighborhood of merchants.

“I love this place!” he exclaims. He then heads to the back of the restaurant to put a large container of potato salad into a refrigerator.

Upon opening the refrigerator door, he’s in store for a surprise. Standing inside the fridge is a film crewmember in hiding. He’s holding a clapboard, with information about the commercial scrawled on it.

The deli proprietor looks quizzically at the crew person, whose response is to clap down on the board as if to signal



Click Poster To View "Deli"

another take for the spot. Lights, camera, action!

But there’s no more action to be had. Still puzzled, the deli owner simply

closes the refrigerator door, subscribing to the adage, “Out of sight, out of mind.”

At that point, a super appears against a dark backdrop. It simply reads: The San Francisco Jewish Film Festival, accompanied by dates (July 21-Aug. 8) and contact info.

This offbeat spot is playing on Bay Area television and in local theaters. The ad was one of two directed by the team of Shafei/Levitz—David Shafei and Saul Levitz—of bicoastal HKM Productions

for Publicis & Hal Riney, San Francisco. Shafei/Levitz is repped for commercials by HKM; the duo continues to be handled for music videos by Revolver

Film Company, which maintains offices in Los Angeles and Toronto.

The other spot, “Brisket,” shows a crewmember unexpectedly popping out from a pot of brisket that has been uncovered. This is after a mother is nagging her daughter endlessly about finding a guy and getting married.

Carl Swan and Ned Brown executive produced for HKM, with Anne Johnson serving as producer. The DP was Jesse Green.

The Publicis & Hal Riney team consisted of executive creative directors Jon Soto and Jae Goodman, art director Mark Grundland, copywriter Jen Robinson, executive producer Sam Walsh and producer Doug Cox.

Cox also served as in-house editor for Publicis & Hal Riney. Colorist was Sean Coleman of Company 3, Santa Monica. Audio post mixer was Andy Greenberg of One Union Recording Studios, San Francisco.

The deli owner was portrayed by Hal Alpert.

“Hose”

By Robert Goldrich

Sometimes summer isn’t all it’s cracked up to be—particularly for kids with time on their hands, as underscored in this :30.

We see a young boy lying on the floor, with his head nestled against a wall. He takes the hose from a turned-on vacuum cleaner and places it on his side and abdomen. We see the hose suction leave a temporary imprint on his ribcage area. He then lifts the hose and places it further down along his side, leaving another circular impression.

The boy repeats this action several times, the final destination we see being his belly button area. Alas, this lad seemingly has nothing better to do.

At that point, a super appears which simply reads: “Stop the boredom.” That’s followed by the YMCA Camps logo and contact info.

“Hose” is one of three similarly themed spots in a campaign directed by Yael Staav of production house Reginald Pike, Toronto, for agency Happy Farmer, Toronto. The other spots are titled “Light” and “Fan.” In the latter, a girl puts her face close to the front of a shielded, moving electric



Click Poster To View "Hose"

fan. She speaks into the fan, making noises. The oscillating fan distorts her voice. She “talks” into the fan over and over again. And in “Light,” a kid lays on a couch, holding a switch, which she clicks time after time, turning a table lamp behind her on and off repeatedly. Positioned as the cure for youth boredom in both cases is YMCA Camp fun.

James Davis and Josefina Nadurata executive produced for Reginald Pike, with Cindy Marshall serving as producer. The DP was Adam Marsden.

The Happy Farmer creative duo consisted of creative director/writer Patrick Scissons and creative director/art director Chuck Marino.

Editor was Matt Dell of Flashcut, Toronto. Colorist was Walt Biljan of Technicolor, Toronto. Audio post mixers/sound designers were Rocco Gagliese and Kris Donaldson of Eggplant, Toronto.

Stephano Moncada portrayed the boy in “Hose.”

Adapting To A Changing Landscape

As the advertising landscape changes and grows—with ads reaching consumers via an ever-growing number of media channels—from video games to cell phones to online and beyond—the role of a producer is changing, moving beyond executing TV ads. For this week's series on agency producers, SHOOT canvassed producers about how their roles are changing as content expands. The questions: How is the role of a producer changing as advertising needs to be produced for more and more media platforms? What skillsets are necessary for this changing role? What's the best way for a producer to stay on top of changes? Here are their responses:

Susan Cook and Tom Dunlap
Co-directors of broadcast production
Wieden + Kennedy, Amsterdam

The ever-increasing number of media choices, formats and postproduction techniques are bringing more creative possibilities to the table. The producer needs to be present from the beginning of the concept stage, in order to inform and communicate all the ways to take advantage of these options.

Understanding the brief is key to suggesting the right approach, which might be an alternative or an addition to the traditional TV spot.

It has become more necessary to maintain good communication with the media planners within the agency, in order to make the most of what they know and can apply to the idea. The ability to brainstorm with various people and disciplines brings out the best use of the resources at hand.

It also remains important for a producer to stay up on the technology and how it affects all phases of the production process. A campaign can cross a variety of platforms, and we need to go the route that gets the best creative product across the board. One example would be the continuing evolution of hi-def and its prevalence. A producer needs to understand what film vs. video means when shooting and finishing, and if that's the right choice to make for the project.

As always, a producer needs to stay curious. Both within and outside the industry there is a lot of experimentation happening—and it's happening fast. It's important to watch, listen, and not be afraid to ask questions. When we see something we find interesting, the best way to learn is to pick up the phone and go straight to the source.

Sandra Miller
Executive producer

The Production Farm, New York

The commercial world is changing so fast that the best thing a producer can have is an open mind. It's all about new ways of doing work, new media disciplines and new deliverables. As with everything else, we have to seek out the people who have experience in what may be challenging to us, and learn from them—whether it's hi def, cinematic release, 24p, virals, co-branded promotions or low budgets. Producers need to trust the young bucks and smaller production companies in this business as they have grown up immersed in these new media and have not been spoiled or tainted by big budgets. They have learned the hard way and have a lot to offer.

On the client side, producers must also learn to offer an 'option B.' Oftentimes clients with small budgets haven't thought about options like hi-def or 24p. They do not know the tools we have to save money and keep our creative output exceptional—so it's our job to educate them.

Producers can stay on top of these new changes by simply experiencing and embracing them. We need to be open to honing young talent and re-educating old talent. Clients will naturally adapt to the new landscape if we as producers communicate and present it effectively.

Aaron Royer
Associate director of broadcast
production

Grey Worldwide, New York

The successful producer is now responsible for all integrated content. The "make it happen" skillset that they apply to commercial production needs to include all areas of content production—print, Internet, and longer format. The framework of any 360 idea requires a central point person; producers naturally fill that role, insuring a creative idea is fulfilled in all mediums. Any truly integrated idea has more creators, more vendors, and more distribution channels—the navigation of this process is critical, and often uncharted, and requires an enthusiastic producer to get behind it.

The best way to stay on top of change is to be the person driving the change. Producers at Grey are asked to bring back branded content of some form from each television production—whether it's for the Internet or print, or a musical idea.

Monique Veillette
Head of Broadcast

72andSunny, El Segundo, Calif.

Actually, I believe that the *role* of the producer is not changing—just their vocabulary. A producer is a producer. Simply, a producer is a creative problem solver who manages challenges every day—whether it is to produce a Saturday barbeque or to oversee a \$5 million international television commercial. Any project—big or small, old or new—is inherently riddled with challenges for even the most seasoned producer.

Therefore, the best producers are diligent researchers who are organized, inquisitive, empathetic, passionate, courteous, optimistic, creative, calm and confident in their abilities. Yet, they are also humble—because a little humility brings a broader perspective and a willingness to solve the unknown. A new media platform is another opportunity to produce groundbreaking work.

To stay on top of things: Read—the trades, tech magazines, the daily paper and interesting international publications. Read about what is going on everywhere and anywhere. Attend local and global festivals and events inside and OUTSIDE the industry—production conferences, Sundance, Slamdance, shorts festivals, NAB, film releases, documentaries, museums, live shows, etc. Get out there. It will make you a more well rounded person and producer. Ask questions of your editors, directors, fellow producers and creatives. Find out what they are excited about in the industry. Scour the Web for updates.



Monique Veillette



Aaron Royer



Sandra Miller

street talk

Bicoastal/international Moxie Pictures has signed its first London-based director, James Griffiths, for commercial and music video representation worldwide. His credits include spots for adidas, Coca-Cola, Lynx and Sony PlayStation, and music videos for Groove Armada, HAL and Goldfrapp. His first assignment under the Moxie banner is a music video for Petra Jean Phillipson....Creative Film Management International (CFM), the New York production house headed by president Lou Adesso, has added Andrew McCarthy to its spot directorial roster. McCarthy recently made his writing and directorial debut in the screen adaptation of a Frank O'Connor short story, News for the Church. As a performer, his credits include The Joy Luck Club, Pretty In Pink and St. Elmo's Fire, as well as the Tony Award-winning Sideman....Director Nigel Dick has signed with DNA, Los Angeles for music video and spot representation. Meanwhile, also joining DNA is L.A.-based director Fritz Flieder, for representation in the American ad market. He is known for his spotwork in Europe and the U.S....Director Paula Walker has joined Bruce Dowad Associates, Los Angeles, for exclusive representation in North America and nonexclusive representation in the rest of the world for commercials....BeachHouse Films, Santa Monica, has signed comedy/dialogue director Jeff Gordon for U.S. representation. He comes over from X-Ray Productions, part of the Crossroads (bicoastal and Chicago) family of companies....Feature filmmaker Stephen Daldry, a two-time Oscar nominee (Billy Elliot, The Hours), has signed with international shop Saville Productions for commercials....A Band Apart, Los Angeles, has signed director Adam Pollina and Ben Dickinson for exclusive representation in music videos and commercials. Polina is a well known comic book artist and video game designer who diversified into directing last year. Dickinson is one of a group of former NYU students who formed the Brooklyn-based directors collective Waverly Films, which has made inroads in spots and music clips....Richard P. Crudo has been re-elected for a third term as president of the American Society of Cinematographers (ASC)....Barbara Marshall has been promoted to managing director of Encore Hollywood, a post facility that's part of the Ascent Media Creative Services Group family of shops. Marshall formerly served as director of Encore Visual Effects.....The industry is mourning the death of director Bruce Malmuth following a courageous fight against cancer. Malmuth, 71, was active in commercials, music videos, documentaries and features. In lieu of flowers, the family requests donations be made to the Bruce Malmuth Build a Child Foundation, P.O. Box 570625, Tarzana, CA 91357-0625.....

rep report

Snug, the Santa Monica-based production house recently launched by director Michael Grasso, has signed independent rep Arthur Portnoy to handle the East Coast....Bicoastal Trollback + Company has entered into a relationship with Brent Novick of independent rep firm Novick Inc. for sales on the West Coast....Visual Music, Woodland Hills, Calif., has signed independent rep Jack Lewis of Lewis & Associates to handle the Midwest....Charlie McBrearty and Vanessa McLean of Los Angeles-based independent rep firm Shortlist have taken on the West Coast for director Robert Bryant of bicoastal Order. The rest of Order's directorial roster continues to be handled out West by indie rep Connie Mellors of Connie Mellors & Company, Toluca Lake, Calif....Red Truck Films, Raleigh, N.C., has signed directors Tracy Helms and Michael Ivey for exclusive representation in the Southeast....Orlando Management, Sherman Oaks, Calif., has signed DP Ralph Linhardt for exclusive representation. His credits include spots for Clairol, Lexus, Top Flite, X-Box, Panda Express, Fuji Film and Southern California Edison....Production designers Paul Dove and Stephen Sinclair have signed with bicoastal Paradigm for exclusive representation....Wardrobe stylist Kelle Kutsugersa has signed with the Montana Artists Agency, Los Angeles, for spot and feature representation....DP Tim Suhrstedt is now available through Innovative Artists, Santa Monica, for commercials after wrapping principal photography on Little Miss Sunshine with directors Jonathan Dayton and Valerie Faris (whose spot roost is Bob Industries, Santa Monica)....

bulletinboard

- Aug. 16-Sept. 9:** São Paulo, Brazil: One Show Traveling Presentation and Exhibition: the 7th Annual One Show Brazil at the Panamericana School of Art and Design at the Groenlândia campus. www.oneclub.org....
- Aug. 25/Minneapolis:** AICP Minnesota HD Seminar. jodi@voodooofilms.com....
- Sept. 8-13/Amsterdam:** IBC2005 Conference and Exhibition at the RAI Convention Center, Amsterdam. www.ibc.org....
- Sept. 15/New York:** 2005 Agency Relationship Forum presented by the Association of National Advertisers (ANA) at the Grand Hyatt Hotel. www.ana.net....
- Sept. 26/New York:** Battle of the Ad Bands III at Irving Plaza. www.fluidny.com....
- Sept. 26-30/New York:** Advertising Week; www.advertisingweek.com for complete calendar.
- Sept. 28/New York:** AAAA Account Management Confernece, Kimmel Center at New York Univeristy. www.aaaa.org....
- Sept. 29/New York:** The 3rd Annual SHOOT Commercial Production Forum; 8:00 a.m.-8:00 p.m. at The Metropolitan Pavillion. Presented by SHOOT and Source TV. Attended by Ad agency producers, creatives, clients, production & post execs. The Forum is pleased to be part of Advertising week! For sponsor, exhibitor, and registration information, contact forum@shootonline.com....