

SHOOT®

THE LEADING **NEWSWEEKLY** FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

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THE TOP SPOT OF THE WEEK

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This Week

Settlements Reached In Calif's. Timely Payment Litigation

Cases That Raised Concern In Spotmaking Community Are Close To Being Resolved; Final Approval Hearings Set For October, November

By Robert Goldrich

LOS ANGELES—According to public records accessed by *SHOOT*, a Los Angeles Superior Court judge has granted preliminary approval to class settlements of pivotal litigation centering on timely payment to “motion picture” workers in California. The agreements, which cover two court cases, are subject to final approval at separate hearings—one scheduled for mid-October, the other for November.

If the settlements indeed get finalized, they would end a contentious legal battle that has been cause for concern in the commercialmaking community dating back to the original main lawsuit filing in Oct. 2000. As earlier reported in *SHOOT*, the litigation involves a provision in the California State Labor Code requiring that “motion picture” workers be paid no later than 24 hours after being discharged from a job. However

in 1998, an amendment to that Labor Code was enacted that enabled employers (production houses and/or payroll companies) to, without penalty, pay crewmembers by the next regularly scheduled pay day. This amendment was written and passed by state legislators and signed into law by then Gov. Pete Wilson (R-Calif.).

Lobbying for the amendment were the Association of Independent Commercial Producers (AICP), the Alliance of Motion Picture & Television Producers and the Motion Picture Association of America (*SHOOT*, 5/22/98, p.1). They cited long-established industry hiring practices whereby freelance crewmembers know up front that they will work for set, finite periods of time that end with the wrapping of the project. At that point, crewmembers are free to be hired again for another assignment. Their being discharged from a job

David Rolfe Set to Join DDB Chicago

By Kristin Wilcha

CHICAGO—David Rolfe is joining DDB Chicago, as senior VP/director of branded production, a new role at the ad shop. Rolfe comes over from Crispin Porter + Bogusky (CP+B), Miami, where he served as co-director of integrated production, along with Rupert Samuel. In the wake of Rolfe's departure, Samuel was promoted to director of integrated production at CP+B.

While at CP+B, Rolfe produced and executive produced several high-

ScreenWork

Editors

IBC '05: Mobile Content, DI, Beattie

By Carolyn Giardina

AMSTERDAM— Trevor Beattie, founder of new London-based advertising agency Beattie McGuinness Bungay (BMB), is bored with being asked about the future of advertising. “But I'm excited by the belief that it has one,” said the visionary advertising veteran, who is the featured speaker for a Master

Class on Advertising scheduled as part of the 2005 International Broadcasting Convention (IBC), Sept. 8-13 at the RAI Convention Center in Amsterdam.

The former creative director and chairman of TBWA/London, perhaps best known for his campaigns for FCUK and Wonderbra, continued, “Do I know what that future holds? What shape it

will take? What evolved role advertising will play in our hectic lives? Whether we will find ways of making the newest of new media pay as much as the traditional streams? What ‘branded content’ means in reality? No.

“But I do know that the phrase ‘answers on a postcard, please’ suddenly seems grossly out of date. Defining what

Shop Gains Firm Footing In Brand Fare

By Robert Goldrich

BEVERLY HILLS—Worldwide media buying shop Zenith Optimedia has entered into a working relationship with Beverly Hills-based entertainment management/production company The Firm. Per the arrangement, The Firm will explore and pursue brand integration and entertainment-based opportunities for Zenith Optimedia's client roster,

Music & Sound Design/
Summer Edition

“One Voice”

I recently talked to director Steve Chase of Reactor Films, Santa Monica, about the late Don McLean, who reigned for decades as Canada’s most influential production house executive, helping to launch assorted industry careers and entrepreneurial ventures. McLean died last month due to complications from



heart bypass surgery. He was 72.

Chase simply observed, “I owe my career to Don. “I’m one of many people—directors, DPs, editors, producers, crewmembers—who can make that statement. He bred confidence in people and helped them grow. He was like my father.”

Indeed, McLean—best known as the driving force behind The Partners’ Film Company, Toronto—positively impacted many lives and careers. He had a hand in some of the industry’s best work, which has graced numerous reels

over the years.

So it’s fitting that McLean’s passing has translated into the most impressive reel to come across my desk in some time. It contains remembrances of McLean by his colleagues and friends. Chase told me his daughter saw the reel and summed it up best with the description, “Twenty faces, one voice.”

That “one voice” articulated many of the same traits that endeared so many to McLean. He was referred to repeatedly as “mentor,” “teacher,” “friend,” “supportive,” “generous,” “loyal,” “wise,” “a people person” and “a surrogate father.”

A former business partner, Syd Kessler, referred to McLean as a “very influential mentor and teacher” who imparted lessons about “the power of generosity, conviction, excellence,

friendship, and most importantly the power of righteous leadership.”

In *SHOOT*’s obituary on McLean (8/5, p. 1), Chase related, “My fear is that there’s no one to fill Don’s shoes in terms of having the influence to convince people to use young directors. He made jobs happen. He helped my generation of directors—and the generation before me. But the next generation will never know his generosity and support.”

Chase hopes to help fill a portion of this large mentorship void by now organizing those artisans whose lives were positively impacted by McLean. During McLean’s memorial service in Toronto, which drew some 1,000 people, Chase networked with several of the attendees, asking them to consider putting aside a day to work with young, aspiring talent. Chase plans to organize an annual

event in which established professionals will turn out to mentor up-and-coming artisans in Canada. This, he said, would be a fitting tribute to McLean, helping to continue, at least in part, his legacy.

Gary Prouk, an ad agency veteran who currently is a principal in the Sebastian Consultancy, Toronto, said in his eulogy of longtime friend McLean, “One of this business’ most dangerous conceits is the mistaking of personality for character. There may have been those with greater charisma in the business, but inarguably never anyone with more character than Don. You can judge the character of a man by how he treats those who can do nothing for him, or to him. On that basis alone, he was, I dare say, a great man. And he remained a friend to those who needed him and to those who didn’t, throughout his life.”

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Music Notes

By Steve "Bone" Hampton and John Adair

You Say You Want an Evolution...

Licensing Remakes the Commercial Music Business

When licensed music emerged as a huge trend in advertising several years ago, many commercial music companies began to worry. After all, every time an agency used a licensed track in a commercial, it was one less spot that required original music. Music producers saw licensing as a threat to their livelihood.

They were right to be worried. Specific figures are hard to come by, but our experience suggests that 30 to 40 percent of the market for original music for ads has disappeared in recent years, replaced by licensing. A 30 or 40 percent decline in sales would devastate any business and there is no doubt that many commercial music houses have been hurt. Yet, in the long run, licensing may turn

out to be the best thing that ever happened to those of us who create music for spots.

Commercial music companies have responded to licensing by changing the way they do business. With fewer ad projects available, music companies have sought to diversify, to pursue opportunities to create music for other media, such as television and film. Many have also expanded their talent and resource base. They’ve forged relationships with record labels, music publishers, recording artists, remixers and others outside the traditional pool of



Steve “Bone” Hampton and John Adair, principals, Emoto, Santa Monica and Chicago

commercial composers who can deliver the sounds that agencies are demanding today.

Some companies have responded to the challenge of licensing by going into the licensing business themselves. Our company, Emoto, did so and we quickly discovered that we had something valuable to offer advertising agencies: experience.

Commercial music houses are used to the tight deadlines and budget constraints inherent to advertising work. Big record labels are often unfamiliar with the process of producing ads. Neither are

they set up to tweak a track to conform to a 30- or 60-second ad format. Commercial music houses do that every day. Even something as mundane as paperwork needs to be handled accurately and that is something that artists who work directly with agencies aren’t remotely equipped to handle.

As painful as change can be, the process of change often produces unexpected benefits. Our own experience bears this out. Although we had been involved in scoring for television for some time, when licensing became an issue in advertising, we began to focus more intently on the entertainment side of our business. That not only led to more

Toolbox Looks Into Eyetronics' 3D Scanning

Visual Effects House Method Deploys, Relies On New Technology

fitting stuff in [to the shots] than cleaning up the scans.”

That was especially helpful, Baron recalled, on a recent BBDO New York spot for Mountain Dew titled “Change”, which required a very quick turnaround. He reported that they used Eyetronics to scan featured cars, and as a result, “We were able to focus on animation and had a great head start in the pipeline.” Directing team Traktor helmed the spot through its Traktor shop in Santa Monica.

By Carolyn Giardina

Gil Baron, 3-D technical supervisor at Santa Monica-based Method Studios, reported that there are two reasons that Eyetronics has a great place in advertising production: “One is accuracy; the other is speed. Commercials are getting more exacting and turnaround is getting more compressed, so those are issues.”

Eyetronics is a Redondo Beach, Calif.-based company that specializes in high-quality 3-D acquisition systems and services that enable faster production of 3-D models, animation and special effects. Its 3-D scanning services can be used for a wide range of applications, including complex visual effects for feature films, television and commercials, as well as realistic character generation for computer games.

Among its services, Eyetronics' team is available to go on set or on location with its portable Shapecam system to do scans during a production. Alternatively, scans can be achieved in a separate setting along the lines of a photo shoot.

Simultaneously, the Shapecam system captures 3-D geometry and high-resolution textures. Then Eyetronics makes the scans animation-ready in any file format. “We can

provide an animated polymesh, subdivided surface mesh or NURBS mesh that would be fully re-textured, so they don't have to; texture maps include displacement maps or normal mattes,” explained Eyetronics VP of operations Nick Tesi.

Eyetronics' services have been used on production of 2005 films including *Elektra* and *The Ice Princess*, as well as highly anticipated summer releases *Charlie and the Chocolate Factory* and *Batman Begins*. Meanwhile, television series such as *Alias* and *Star Trek: Enterprise* have utilized the system.

Eyetronics technology has also played a prominent role in commercial work. For instance, the service was used to scan roughly 30 actors for the production of “Network,” a British Telecom spot that was nominated for a 2005 Visual Effects Society (VES) Award for best achievement in a commercial. Santa Monica-based The Syndicate/Café FX produced the effects.

Also, Method Studios has used Eyetronics' services for projects such as BBDO New York's Mountain Dew “Spy versus Spy” campaign (the initial centerpiece spot in the package earned *SHOOT* Top Spot honors last year).

Method has been using

Eyetronics' technology and services on a fairly steady basis, in order to increase quality and productivity.

“I use Eyetronics mostly to have a really accurate scan, especially for actors, to be sure that we are as precise as possible,” related Method's 3-D creative director Laurent Ledru. “Otherwise you would scan and then do textures by hand, which is a lot more time consuming and not as precise. [With Eyetronics] you are capturing geometry and textures at the same time. Historically when you work by hand, the models and textures don't always fit together, because they are done separately.”

Eyetronics' services were used recently on an international spot for Gatorade titled “Better Than Water” from Element 79 Partners, Chicago; directing team Radish helmed the spots via bicoastal Go Film. The complex visual effects spot features CG water characters playing soccer. During production, Eyetronics came on set with its portable system and did full body scans of the soccer players during breaks in the shoot.

“The scanning fit in during the shoot,” explained Method's Baron. “Traditionally it would have taken much longer, so it had a lighter impact [on the schedule].”

“Its one of the best scanners

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK**Dempsey Bros. Slip Up For Nintendo Wi-Fi Connection**
Filmic Commercial Out Of Leo Burnett USA, Chicago, Promotes New Gaming Service

By Christine Champagne

FAST AND FILMIC

A :60 spot plugging Nintendo Wi-Fi Connection adroitly illustrates how Nintendo gamers will be able to connect with—and compete against—other players through the use of Nintendo's new Wi-Fi gaming service for Nintendo DS.

Created by Leo Burnett USA, Chicago, and directed by Ben and Joe Dempsey of bicoastal Rock Fight, "The Sad, Agonizing Tale of Bhuvan Ganguly," which is playing in movie theaters only, opens on a shot of a weathered laborer, Bhuvan, pushing a heavy cart laden with limestone across a blistering hot desert.

Bhuvan is alone—except for the herd of goats we see in the distance. Weary, the man sits down beside his cart to eat his meager lunch, which consists solely of a banana. Once finished, he tosses the banana peel onto the seemingly never-ending dirt road that stretches before him.

Cut to a city scene clearly thousands of miles away in which a car zooming down a highway spins out of control as if it has slipped on this banana peel. Talk about cause and effect.

Hardcore gamers will pick upon—and surely appreciate—the nod to MarioKart DS, according to Leo Burnett executive creative director Dominick Maiolo. For those of you who aren't hardcore gamers, MarioKart DS is a popular video game in which players drive along tossing bananas on the road, forcing other players to wipe out (well, hopefully) and earning points in the process.

The tie-in of sorts also makes sense in that MarioKart DS will be one of the first games to launch with Nintendo Wi-Fi Connection later this year, Maiolo shared.

Given that "The Sad, Agonizing Tale of Bhuvan Ganguly" was made for movie theater showings, Leo Burnett needed to hire a director who would be able to deliver a spot with a cinematic look and feel, and, just as importantly, a director who could turn the job around fast, Maiolo said.

Ultimately, the spot was assigned to Ben and Joe Dempsey, London-based brothers and directing partners who had proven themselves to the agency with a previous Nintendo spot titled "Gents."

At the outset of this project, the Dempseys realized that the key to making the spot work would be finding the right person to portray Bhuvan. The role, which was not a speaking part, required someone "whose face showed a real sense of daily struggle," Joe Dempsey said.

At first, the directing duo tried casting that face through conventional methods. However, when that search failed to yield the right talent, they sent a casting director out into the streets of Barcelona (the highway scene was shot in Barcelona, the desert scene outside the city limits) where a man named Talad Mahmud was discovered.

Not an actor by trade, Mahmud, a native of Pakistan, had lived in Barcelona for about four years, working various odd jobs. He was deemed perfect for the role both inside and out. "He was a real person with a lot of humility," Joe Dempsey said.

With Mahmud cast as Bhuvan, the Dempseys and DP Antonio Paladino headed a couple of hours outside Barcelona to shoot the desert scenes. While Mahmud was a natural on-camera who was easy to work with, according to the directors, the sun wasn't always so cooperative. "We went into the [shoot] saying we wanted to get this hot, baked desert look, but at one



Click To View "Bhuvan Ganguly."

point, the sun completely went [behind the clouds]," Joe Dempsey related. "So we had to be flexible with our scheduling and do all the tight shots [until the sun came back]. Anthony lit them so that you don't even notice [the sun wasn't out]."

By the way, while the desert, which was supposed to resemble a remote area in India, looks desolate, it was hardly a remote location. "The camera really does lie because in some of those desert shots [if you panned] literally one millimeter to the right, you'd see bits of highway and petrol stations," Ben Dempsey revealed.

As for other illusions, you don't see the wires that were used to create the effect of the banana peel swirling around on the desert road thanks to the artisans at Asylum Visual Effects, Santa Monica.

The car spin scene was shot back in Barcelona on a stretch of highway during an overcast day. It was important to create as much contrast between the locations as possible to create the feeling that they were across the globe from each other, Joe Dempsey noted.

Precision drivers repeatedly performed the stunt in which one car spins out after hitting the imaginary banana peel, causing other cars to also spin out of control.

We don't just see the main car spin

out. We also sit inside the car next to the driver at one point in the spot, getting his perspective on the mishap. According to Ben Dempsey, the goal of that shot was to "take [viewers] within the action of what's happening rather than observing it at arm's length."

SLIPPING INTO THE EDIT

Accustomed to taking part in the edit when they work with agencies in Britain, the Dempseys told Leo Burnett that they would like to take a crack at a first cut of the spot, and the agency obliged, Joe Dempsey said. In fact, editor Meg Kubicka of The Whitehouse, Chicago, actually flew to London and cut for a few days with the duo.

Perhaps one of the greatest challenges in cutting the spot was figuring out how long the audience needed to see the banana peel sliding around in the desert. "In the [final] version, you probably get one shot of the banana sliding around on the dirt. We did shoot more of that, but it felt a bit like too much explaining, too much visually [if we put more in]," Joe Dempsey said. "Most people know the analogy—a banana skin on the ground means someone or something is going to slip on it. We realized we didn't need to labor too much visually to show that."

Looking beyond the spot's run in cinemas—"The Sad, Agonizing Tale of Bhuvan Ganguly" is slated to accompany showings of films such as *The Dukes of Hazzard*, *Fantastic Four* and *Supercross* through August 25—might we see it in other venues? "You may see this again online. You may see it somewhere else," reported Maiolo, who wasn't sure at press time whether the standout spot would journey to television.

Client

Nintendo Wi-Fi Connection.

Production Company

Rock Fight, bicoastal.

Ben and Joe Dempsey, directors; Antonio Paladino, DP; Ned Brown, executive producer; Lindsay Turnham, producer. Shot on location in Barcelona, Spain.

Agency

Leo Burnett USA, Chicago.

Ned Crowley and Jonathan Moore, group creative heads; Bill Stone and Dominick Maiolo, executive creative directors; Vince Cook and Gary Fox-Robertson, creative directors; Nate Zuercher, art director; Vinit Patil, copywriter; Sergio Lopez, senior producer.

Editorial

The Whitehouse, Chicago.

Meg Kubicka, editor; Lisa Long, executive producer.

Post/Visual Effects

RIOT, Santa Monica

Bob Festa, Colorist

Asylum Visual Effects, Santa Monica.

David Hofflich, executive producer; Darcie Tang, producer; Ryan Merideth, coordinator; John Fragomeni, FX supervisor; Simon Cassels and Tony Meister, designers; Mark Renton and David Crawford, Inferno artists; Steve Vojkovic, Smoke artist; Sean Faden and Rob Stauffer, CGI artists; Mike Lori, matchmoving; Jeff Werner, CGI producer.

Music

Amber Music, London.

John Wood, composer; Michelle Curran, managing director/producer.

Audio

POP Sound, Santa Monica.

Peter Rincon, mixer; Jason Talton, assistant mixer; Erin Reilly, producer.

Principal Talent

Talad Mahmud

By Way Of Shea, Mr. Met Fights Boredom

Mascot Holds Down The Fort, Bides Time During Team Road Trips

By Robert Goldrich

For team mascots, passing time when the national pastime is on the road can be a challenge. In this campaign, Mr. Met, the head cheerleader for the New York Mets, shows his resourcefulness when it comes to the art of killing time at Shea Stadium, waiting for his ball club to return home.

In “Whittler,” we see Mr. Met seated in the dugout. He’s whittling away, putting the finishing touches on a figurine of a giraffe. He places it alongside a menagerie of wooden animals he has presumably whittled into being. They fill the top of the dugout bench.

But Mr. Met isn’t through—except now we see what he whittled down to make each animal in his mini-zoo: a full-sized major league baseball bat. Indeed he has a pile of bats next to him in the dugout—enough material to fill Noah’s Ark with a varied collection of creatures big and small.

A supered message sums it up: “The excitement returns to Shea this Thursday. And not a moment too soon.” The Met’s Web site address then appears on screen for those interested in getting tickets for the next home stand.

“Whittler” is one of five spots in a campaign in which Mr. Met is left to his own devices as he attempts to amuse himself in an empty cavernous stadium. He lives for the day when the Mets are back in town.

For instance, in “T-shirt Cannon,” we see a groundskeeper get hit in the head with an unidentified object. Turns out it’s a T-shirt being shot out of a cannon by none



Click Poster To View "Whittler"

other than Mr. Met. This happens again—but the victim isn’t fooled. He sees Mr. Met’s oversized head peeking out from behind a

stadium seat.

Similarly in “Jumbotron,” Mr. Met gets the stadium scoreboard operator to display self-congratulatory messages about the team mascot with the big head: “Mr. Met Is Super Awesome”; “Mr. Met Smells Pretty Today.” But even the Jumbotron operator has his limits—he looks at a piece of paper handed him by Mr. Met and exclaims, “No way I’m typing this.”

The final two spots in the package show Mr. Met checking his foot speed on a radar gun, and trying to make like daredevil Evel

Knievel with a bullpen cart.

The commercials were directed by Tim Godsall of Biscuit Filmworks, Los Angeles, for Ogilvy & Mather, New York. Shawn Tessaro executive produced for Biscuit, with Shelby Ross serving as producer. The campaign was shot on location at Shea Stadium, Flushing, N.Y., by DP Derek McKane.

The Ogilvy team consisted of executive creative directors Joe Johnson and Josh Tavlin, copywriters Curtis Mueller and Mark Svartz, art directors Arturo Gigante and Josh Rosen, and producer Carrie Simon.

Geoff Hounsell of Lost Planet, New York, was the editor. Assistant editor was Paul Snyder. Betsy Beale and Jean Lane were executive producer and producer, respectively, for Lost Planet. John Shea of Nice Shoes, New York, was the online editor on “Whittler.” Also in on the conform was Nice Shoe’s Kevin Wade. Some minor color correction was done during the online edit. Audio post mixer was Philip Loeb of Sound Lounge, New York.

On Your Mark... Get Set... Go



Start the fall off right by getting the word out about your company. Promote your established directors, editors, colorists or composers, introduce up & coming talent, increase awareness of recent work, thank clients, introduce new services/products or make a branding statement. Each issue of SHOOT is another opportunity to get your message across to 15,000 Advertising Agency and Production Industry decision-makers -- more than 8,500 of those readers are Advertising Agency Creatives and Producers from Head of Production and Chief Creative Officer to Producer, Creative Director, Art director and Copywriter. One ad in SHOOT reaches all these pre-screened potential clients, and it reaches them in an environment completely devoted to their need for learning the latest news and finding out about great talent and great work.

The September & October issues offer four finely tuned opportunities to spread the word about your company. In addition to the latest news, columns, and reative Screen Work section, here's a look at some special features....

Sept. 9 issue (Ad Deadline: 8/31)

Ad Agency Series: Creative Teams - Creative directors, art director and copywriters behind some of the recent eye popping work discuss concepts and strategies. **Border Watch: Scandinavia** - A look at creative and production from a region long known for break through work and talent. **Event coverage: Cineposium wrap-up coverage**

September 23 Issue (Ad Deadline: 9/14)

Ad Agency Series: Heads of Production discuss the changing roles of producers both within the agency and within the production community, with emphasis on how producers navigate media, helping to decide what's appropriate for their clients, and collaborating with media planners. **Also included: spotlights on producers behind successful integrated campaigns. Border Watch: Argentina & Brazil** - Some of the most talked about productions take place in these two countries. Find out what the scene is. **Event Coverage: SHOOT Commercial Production Forum preview Bonus Distribution: SHOOT Commercial Production Forum "TV Advertising & Beyond", September 29th, New York City**

October 7 Issue (Ad Deadline: 9/28)

Editors & Post Series: Up & Coming Talent - Find out who you should be cutting and posting your next job—a look at the next generation of editing and post talent, both state side and internationally, with insights into how they view technology and the ad business. **Visual Effects & Animation** - How did they do that? Effects artisans discuss their latest effects work, while animation talents discuss their celluloid endeavors. **Event Coverage** - Wrap coverage of the SHOOT Commercial Production Forum and other Advertising Week events.

October 21st Issue (Ad Deadline: 10/10)

DIRECTORS | DIRECTORS | MORE DIRECTORS FALL EXTRAVAGANZA

Directors Issue - Profiles of leading commercial directors, plus a feature on emerging directorial talent. Included in this issue will be a lively discussion with some A-list helmers, who will talk about everything from concepts and treatments, to the media landscape, to what it takes to successfully break into commercials. **Cinematography & Cameras** - Profiles of the hottest commercial DPs out there, with emphasis on current work. Plus, find out what cameras DPs will be shooting with in '06. **Event Coverage** - ANA Annual Conference Wrap up coverage

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Editors Speak Out...

In this week's Editors Series, *SHOOT* explores style and technique in profiles of five editors, three of whom—Avi Oron, John Murray and Haines Hall—had a hand in several of the spots nominated for this year's primetime commercial Emmy Award.

Oron of Bikini Edit, New York, discusses cutting the Emmy-nominated Starbucks spot "Glen," as well as his long relationship with director Noam Murro of Biscuit Filmworks, Los Angeles. Murray edited Emmy nominee "Drink Up" for Aquafina, and Hall cut Ameriquest Mortgage Company's "Surprise Dinner," which also received an Emmy nod.

Also profiled are Steve Gandolfi of global edit shop Cut+Run, and Kirk Baxter of Rock Paper Scissors, Los Angeles. Gandolfi talks about his latest endeavor for adidas, as well as his past award-winning work. And Baxter discusses his recent projects and his move to the West Coast.



Kirk Baxter Heads West Recent Mini Cooper work with CP + B, Miami, Lands Gold and Titanium at Cannes Ad Festival.

By Emily Vines

While editor Kirk Baxter excels at cutting performance-based, dramatic storytelling, he's also proven his prowess for effects work. Propel's "Ordinary Water," out of Element 79 Partners, Chicago, and directed by Rupert Sanders through now defunct Omaha Pictures (Sanders is now with bicoastal international Morton Jankel Zander), features water in various environments—dripping out of a faucet and spraying out of a sprinkler head. Eventually athletes spring out of the droplets and begin engaging in sport—riding a bike, hitting a volleyball, jogging. "I call that sort of work more like being the graphic designer than being an editor because you are working with shape and speed, and really it's design," relates Baxter, who cut the spot via Rock Paper Scissors, Los Angeles, the edit shop

he joined in October 2004. "I never find myself going for scripts like that. I normally avoid them because I don't think they are about storytelling," he explains, "but I thoroughly enjoyed that one because it was completely loose, it was like, 'Here are our ingredients what are we going to do?' ... It was a good lesson for me, I think I'll stop avoiding design jobs."

Baxter has been having a good year regardless of what type of spot he's cutting. A campaign he cut for Mini Cooper out of Crispin Porter + Bogusky, Miami, won a Gold Lion and a Titanium Lion at this year's Cannes International Advertising Festival. The package, which included a spot, a DVD, as well as Web elements, was directed by Bryan Buckley of bicoastal/international Hungry Man. The tongue-in-cheek "Counterfeit" warns consumers to be on the lookout for counterfeit Minis, and features interviews with people duped into buying the fake cars. "I like doing

that sort of work," Baxter shared. "It's the absurd but treated with compete reality."

Baxter began his career in Australia, becoming a commercial editor by the time he was 20. Three years later, he relocated to London, working with Sam Sneade at the now closed Sam Sneade Editing. He later joined Final Cut, London, and in 1998 he left the U.K. to help open—along with managing director Stephanie Apt—the New York branch of Final Cut. He recently decided to move to the West Coast, joining Rock Paper



Click poster to view Mini Cooper's "Counterfeit"

Scissors last fall. He moved out West partly for personal reasons—he has a new baby girl, and wanted to travel

less. (Baxter estimates that while living on the East Coast, he spent about four to five months a year on the West Coast.) Baxter, who worked out of Rock Paper Scissors while cutting his West Coast jobs for Final Cut, opted to sign with the Los Angeles shop because of its boutique size and his comfort level with how the facility operates.

Baxter notes that while he works on performance-based projects frequently, he's open to a variety of genres. He cites "Improvisation" for adidas out of TBWA/Chiat/Day, San Francisco, and directed by Jake Scott of bicoastal RSA USA—a frequent collaborator and one of the editor's favorite directors. "I especially liked that job because it was Jake ... he's just a fantastic guy and that's how I rate the directors I want to work with—the ones that are nice people," Baxter says. The special effects laden spot features a basketball player who is suddenly in competition with the hardwood floor of the court, which comes to life and surrounds him. Baxter laughs that the early footage—of men in blue suits standing in for the floor, which was created later by Digital Domain, Venice, Calif.—looked fairly

ridiculous. He noted that the key to the spot's success was being open to collaboration. "Improvisation," reports Baxter, wasn't a classic effects job that was planned out like animation; he described it as being very "loose in its construction," and was shot with hand-held cameras and edited like a sports action piece. "Jake Scott approached it this way intentionally so that the film had a natural reality to it, not locked off and predetermined," explains Baxter. "I did the rough cut first, then gave it to Digital Domain to do the effects. We found that some sections that needed to be cut fast in rough cut form to keep the energy up could now be simplified once the 'character' of the floor began to take it's form." Scott and Baxter recently collaborated on another spot, an upcoming Hummer commercial out of Modernista!, Boston.

On his general approach to editing, Baxter believes that it is important to "have a go" at cutting a spot on his own before the client comes in. Doing that initial pass allows him to master the material and challenge himself. Otherwise, he said it becomes a lazy endeavor, with other people leading the way. His process is clearly working.

Starbucks “Glen” Receives Emmy Nod

By Kristin Wilcha

Starbucks’ “Glen,” directed by Noam Murro of Biscuit Filmworks, Los Angeles, for agency Fallon, New York, is one of the more memorable spots nominated for this year’s primetime commercial Emmy Award. The ad features a remix of the ’80s hit “Eye of the Tiger,” from Survivor—performed by Survivor. In the new incarnation, the band follows Glen, as gets he ready for work, downing a can of Starbucks DoubleShot espresso, shaving, waiting for the bus, and arriving at the office. The band, dressed as though performing at a stadium show, follows Glen, while singing the updated version of the tune. Sample lyrics: “Middle management is right in his grasp/ it’s a dream he will never let die.” Once Glen is at his office, the band, satisfied that Glen is sufficiently pumped up to begin the day, begins serenading Roy, hoping to get him going.

Avi Oron, of Bikini Edit, New York, says the ad “was easy to put together because it was very well-planned,” citing the casting and other spot elements which were all in place when he began editing. “My job on ‘Glen’ was try to keep it very simple,” relates Oron. “Since it’s kind of musical, [we didn’t want to] to fall into the trap of trying to make it like a real music video, but just keep the slow pacing, and the humor and the story. ... That was the key.

Hopefully, we made it funny.”

Asked if the spot should get the Emmy, Oron laughed that was “like asking me if my kids are smart.”

“It’s a great spot,” he continues, on a more serious note, “it’s among some good spots, and it’s getting a good reaction from the viewers—that’s winning for me.”

“Glen” is one in a long line of spots that Oron has cut for Murro. The pair met 15 years ago when Murro was an art director at now defunct Goldsmith Jeffrey; when Murro began directing, Oron began cutting his work. “We just clicked,” says Oron, “I don’t know why, and I don’t know that you can put a finger on it. ... but I’m lucky to work with a guy like him.” Some



Click poster to view Starbucks’ “Glen”

recent Murro/Oron collaborations include Nike’s “Barefoot,” out of Wieden+Kennedy, Portland, Ore.; DirecTV’s “Forward,” out of BBDO New York; and an upcoming project for Hummer out of Modernista!, Boston.

Oron notes that during their years collaborating together,

the style of Murro’s work has grown, encompassing more elaborate postproduction. But the director remains rooted in strong storytelling. Oron notes that while visual effects today are more sophisticated and realistic than ever, the key is to “use effects to your advantage to tell stories, and not for the sake of the effect.” Oron relates that Murro has successfully integrated visual wizardry into his work, noting “I think it’s serving him in a very, very good way to create some more magic with the storytelling.”

While he frequently works with Murro, Oron often collaborates with other A-list directors. He’s currently working on an Old Navy project directed by Stacy Wall of bicoastal Epoch Films; a Raisin Bran Crunch package helmed by Frank Todaro of bicoastal/international Moxie Pictures and a Saturn spot with Fredrik Bond of bicoastal/international Morton Jankel Zander (MJZ).

Oron, who formerly was a DP—primarily on short films and documentaries—began editing 18 years ago in his native Israel. He says he was attracted to the challenge of editing. “The creative process is more demanding, and there’s more opportunity,” he says, “especially with spots, where you have to tell a story in thirty seconds... I like the challenge of trying to come up with something new and something different, and to keep the concept and idea clear.”

“Drink Up” Impresses Emmy Voters

By Kristin Wilcha

The spot “Drink Up” features scenes of typical drinking scenarios—complete with a drinking song extolling the virtues of imbibing. There’s a pub full of people drinking from bottles while cheerily breaking out in song, which cuts to a celebration in an Oktoberfest beer garden complete with a waitress in costume and people clinking beer steins. A rugby team is shown, presumably toasting a victory. Two friends, arms around each other, head down a street, loudly singing. What makes these drinkers stand out is that instead of slinging back spirits and ale, they’re drinking bottles of Aquafina water.

The spot, which is backed by a boisterous tune that exhorts viewers to “drink, drink, drink,” ends with the voiceover: “Drink to you health, because the more water you drink, the better you feel,” followed by the super, “Make Your Body Happy.”

The ad, out of BBDO New York and directed by Traktor, of Traktor, Santa Monica, and bicoastal/international Partizan, is a nominee for this year’s Emmy Award for best primetime commercial, and was edited by John Murray of Nomad Editing Company, Santa Monica. (The other nominated spots are: Anheuser-Busch’s “Applause,” out of DDB Chicago, and

directed by Joe Pytko of Venice, Calif.-based PYTKA; Starbucks’ “Glen” via Fallon, New York, and directed by Noam Murro of Biscuit Filmworks, Los Angeles; Ameriquest Mortgage Company’s “Surprise Dinner,” out of DDB Los Angeles, and directed by Craig Gillespie of bicoastal/international Morton Jankel Zander; and the ONE Group’s anti-poverty PSA “One by One,” directed by Marcus Tomlinson of bicoastal/international @radical. media directly for the client.)

Murray, who partnered with editor Tom Muldoon and company VP Scott Carleton to open Nomad in 1994, began cutting “Drink Up” as it was being shot. “Because of the tight



Click poster to view Aquafina’s “Drink”

finishing schedule, we edited in Prague [where the spot was shot],” explains Murray. “We would work all day, and the agency and the [Traktor team] would come in at night to give us comments. We continued cutting in airports, and on the flight back to the U.S., and finished in New York.”

The breakneck pace was well worth it—the infectious oom-pah-pah style seems effortless, as scenes of merriment move smoothly into one another. Murray frequently works with Traktor and BBDO—he cut “Change” for Mountain Dew as well as Sierra Mist’s “Who Knew.” Murray has a long history with Bill Bruce, the BBDO executive creative director who oversees creative for Mountain Dew, Sierra Mist, and Aquafina. “It all started twelve years ago when I met Bill Bruce on a Mountain Dew job,” relates Murray, who is in the midst of a large Aquafina package, once again directed by Traktor. “A couple of hundred spots later, we are still a team.”

The editor, who also frequently works with directors Samuel Bayer of bicoastal RSA USA, and the team of Dayton/Faris—Valerie and Jonathon—of Bob Industries, Santa Monica, recently worked on action and montage sequences for *The Island*, the latest feature from director Michael Bay. Murray has also cut several Bay-helmed spots—the director maintains The Institute for the Development of Enhanced Perceptual Awareness, Santa Monica, for his commercial work. One of Murray and Bay’s most recent collaborations was on Chevrolet’s “Car Carrier,” out of Campbell-Ewald, Warren, Mich.

Achieving The Impossible

Steve Gandolfi cuts latest adidas extravaganza.

By Kristin Wilcha

The latest global adidas spot out of 180 Amsterdam, “Impossible Field,” which broke earlier this summer, is a visual tour de force. The spot opens on a soccer field, with footballers lining up to start a game; however, this is no ordinary field—it’s a series of metallic rails that make up the playing area, with no ground beneath. Suspended on the catwalk, the soccer stars deftly play a match, with a few near misses along the way, but all remain on the beams, proving the spot’s tagline: “Impossible is nothing.”

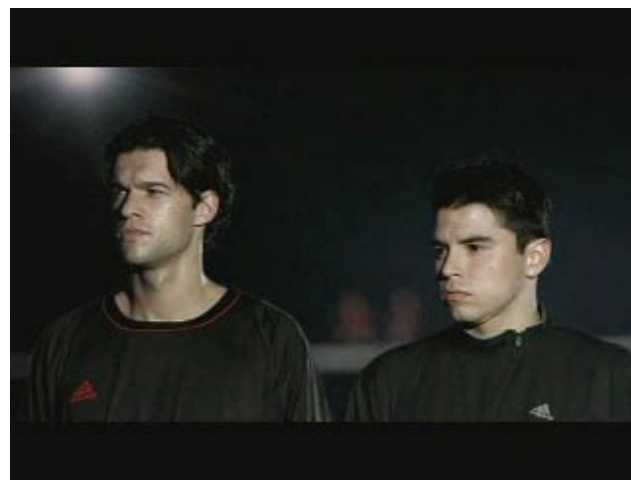
The ad is one of the latest from director Daniel Kleinman, of Kleinman Productions, London, and like most of the renowned director’s work, was cut by editor Steve Gandolfi, who works via Cut + Run, the editing house he started in London eight years ago; the shop has since successfully launched in the U.S., with offices in Los Angeles and New York. While Gandolfi and Kleinman have worked together on some of the most striking spots of recent years for clients like Levi’s, Xbox, and adidas, Gandolfi modestly credits the stunning work to the director. “I don’t collaborate with Danny. I just cut the footage together,” he states. “Danny Kleinman is a legend.”

Achieving the look of “Impossible Field” was a painstaking process. Gandolfi relates that he initially cut storyboards with Kleinman, then visual effects supervisor William Bartlett of Framestore CFC, London—the company also has a New York office—did the pre-visualization on the spot. “Danny shot for a week, using body doubles and stuntmen, which we edited on location. Every morning and evening we showed Danny the cuts, talked about them and from these conversations Danny had a good idea of any extra shots, problems or any different angles that needed shooting,” explains Gandolfi. “By the end of that first week we had a complete cut which we showed the agency and they quickly approved. Danny

then shot the spot using the real soccer stars and again we cut each day on location, showing Danny the edits and enabling him to see it coming together as he was still shooting. We then combined both shoots, cutting between real and body doubles, and handed it over to Framestore to finish off all the effects.”

Kleinman and Gandolfi have had quite a year: a Sony PlayStation 2 package out of TBWA/London, which included spots such as “Golfers,” “Athletes,” and “Traders,” scored impressively at this year’s awards shows, winning, among other accolades, a campaign Gold Lion at the Cannes International Advertising Festival. A poignant child-abuse awareness ad, “Ventriloquist” via Saatchi & Saatchi, London, also garnered a Gold Lion at Cannes, as well as other accolades. The PlayStation campaign features PlayStation Land, which is much like the Serengeti, except instead of lions attacking prey, porn stars attack golfers. On the opposite end of the spectrum is “Ventriloquist” which presents the helplessness of abused children by showing a young girl as a ventriloquist’s dummy, controlled by her abuser. (Both ads were produced via the now defunct Large.)

Gandolfi cut the PlayStation work on location in



Click poster to view Adidas' "Impossible Field"

Africa. “My assistant and I flew out there and set up our kit on river banks, in sand dunes, dust fields and the back of a truck,” relates Gandolfi. While not shot in as exotic a locale—it was lensed in south London—“Ventriloquist” was also cut on location. “We knew that was going to be a very special spot,” says Gandolfi. “The amount of response and awards the spot received was incredible—it really moved so many people.”

ON LOCATION

For several of his recent jobs, Gandolfi has been editing on location, a process he says is beneficial to the directors and creatives he works with. “I’ll cut anywhere, anytime,” notes Gandolfi. “It’s great because it gives you the ability to get into the spot. It’s so important to speak to the director and the creatives, so that you totally understand the idea and where they’re coming from. That’s why I love being on a shoot, because as an editor it gives you such a feel for all of that.”

There are other benefits to editing on location as well, explains Gandolfi: “It also gives the director the opportunity to see everything cut together as it’s being shot. The director always has his/her producer and director of photography sit next to them, and now they can have their editor beside them as well. That said, I don’t get involved with the actual shoot—I sit at the back and do the editing. If I see something, then I’ll have a quiet word with the director. It’s not my job to put my two cents in; I’m just there to cut and make the film better.”

The editor has been keeping busy: he recently completed a Volkswagen spot with director Lenard Dorfman of bicoastal/international Morton Jankel Zander and agency BMP DDB, London. Gandolfi is currently in the midst of a large Guinness project, directed by Kleinman through AMV BBDO, London, and is then slated to start on another Volkswagen ad directed by Rocky Morton of MJZ. “In and amongst these projects, I also try to take time out to nurture our editors here in London and look forward to having the chance to do the same in the U.S.,” he relates. “Mentoring is one of the most satisfying aspects of the business.”



Steve Gandolfi

Gandolfi has cut spots in the U.S., but has been on somewhat of a hiatus from the market, which will change come the fall. “I’ve been cutting jobs in the U.S. for the last ten years,” he notes, “but nothing in the last ten months due to the birth of my twins. I’ve had to turn a lot of work down—though the time spent being a father is amazing. As of September, I’ll be available for work in the U.S. and look forward to spending a lot more time there.”

Cut + Run opened in London in 1997, and has since expanded significantly, opening successful facilities in Los Angeles, and more recently, in New York. Gandolfi enjoys running the shop, and is pleased with its U.S. growth. “The best part for me of being a company owner is being involved in all the fantastic work that we do, and developing and nurturing people,” says Gandolfi. “However, even as a company owner and editor I will never stop honing my approach. I try to see the project from every angle, love watching dailies and just get a great amount of satisfaction from editing in general.”

“Surprise Dinner” Thrills Haines Hall

Ameriquest Mortgage's spot garners an Emmy nomination.

By Emily Vines

Haines Hall, partner/editor at Spot Welders, Venice, Calif., cut Ameriquest Mortgage Company's “Surprise Dinner,” one of this year's nominees for the primetime Emmy Award for best commercial. This is the second time a spot cut by Haines has received a nod—in 1999, that distinction was earned by a Miller Lite spot, “Dances with Dog,” directed by Tarsem of bicoastal/international@radical.media through Fallon McElligott (now Fallon), Minneapolis.

Hall's latest spot to be nominated was directed by Craig Gillespie of bicoastal/international Morton Jankel Zander (MJZ) for DDB Los Angeles. The hilarious spot, which premiered during the Super Bowl, uses an absurd situation to remind viewers that people shouldn't jump to conclusions—just like Ameriquest won't jump to conclusions

In the spot, a man is cooking dinner, with the intention of surprising his sweetheart. As he's cooking, the woman's white cat knocks a pot of tomato sauce off of the stove, splattering itself. The innocent man, chopping vegetables with a large knife, quickly picks up the feline—just in time for the woman to walk into the apartment and assume that her boyfriend is preparing her pet for the main course.

“I liked the idea, it was pretty out there,” relates Hall. “You don't really know what they're getting at when this commercial starts, but I like ads like that where you're sort of baffled as you go along, and then it all kind of clicks at the end.”

It was the first time that Hall had collaborated with Gillespie, whom he said understands the edit process, meaning the director was good with timing and had a clear idea of what he wanted when the edit began.

moved away from humor, embracing the surreal for the adidas spot “Hello Tomorrow,” out of TBWA/Chiat/Day, San Francisco. Hall worked with director Spike Jonze of MJZ on the spot. “Hello Tomorrow” features a sleepwalking man, who successfully navigates a dreamscape with adidas_1 sneakers. The man seems to wake, and his sneakers gravitate to



Haines Hall

perilous settings—including an encounter with a bear. To illustrate his vision for the strange world of “Hello Tomorrow,” Jonze acted out the sequence for Haines, with summersaults and other acrobatic moves. The spot won a Gold Lion at this year's Cannes International Advertising Festival for corporate image, and it also scored the first-ever Lion for best use of music; the spot featured a dreamy tune performed by Karen O of the Yeah Yeah Yeahs.

“Spike is always fun to work with—it's like working with your little brother in a way. He always seems to be having fun,” explains Hall, who has worked with the director on spots for Levi's and music videos for the likes of the Beastie Boys and Weezer. “... He directs in a more instinctual way I think, and it allows me [while editing] a little more freedom to interpret what he's saying and then try to make it happen.”

Hall embraces the variety in his work, noting that collaborating with different people and ideas keeps the process fresh. At Spot Welders, which he's been with since 1995, he works

helping people achieve the visions they have for commercials in a short period of time. “There's a fast turn around about it that's fun,” he comments. He is currently working on a spot for the Honda Accord Hybrid through Rubin Postaer and Associates, Santa Monica, Calif.

In 1990, Hall began his editing career working in the vault at now-defunct Propaganda Films. His stay there lasted approximately four years, as he cut his teeth assembling reels and director's cuts. He then decided to freelance for a time, later joining Spot Welders. In addition to his commercial work, he's cut features like *Thumbsucker* (2005) and *Paperboys* (2001), both of which were directed by Mike Mills, who helms spot via bicoastal The Directors Bureau; Hall and Mills have often collaborated on projects. “Mike is always re-inventing himself, trying new and different ideas,” says Hall. “His work is always original and very well thought out—helpful for an editor. We work quickly as we seem to be ‘in sync’ when we edit.”

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the forum schedule preview

8:15 - 8:45 **Registration**
 8:45 - 9:00 **Welcome Address**
 9:00 - 9:30 **Keynote Address**
 9:30 - 9:45 **A Word from The Forum's Gold Sponsors**
 9:45-11:00 **Session I: Clients, Commercials & Chief Creative Concerns**
 Clients, Agencies & Advertising Content Producers define and tackle today's major issues and concerns...from client's increasing involvement in creative & production decisions traditionally left to ad agencies, the changing agency and production company business models, new media and the types of companies that will be providing advertising-related content in the future.
 11:00 - 11:15 **Matt Miller, President and CEO, Association of Independent Commercial Producers (AICP) presents findings of the 3rd annual AICP Membership study covering globalization and addresses production company concerns including, profitability and business trends.**

11:15-11:30 **Break**
 11:30-12:30 **Session II: Cinematography And HD Post: High Definition or Huge Dilemma?**
 If in your mind, HD stands for Huge Dilemma, this eye-opening panel will provide a non-engineering tutorial and discussion about the subject. When the client asks for HD, what do you need to know to budget for and produce a successful HD commercial? Hear from top DPs about why and when you should shoot on film, and why and when you should consider HD origination. Leading post talent will enlighten us about HD from the planning stage to editing, color correction and finishing.
 12:30-1:00 **Point/Counterpoint**
 We explore the hot-button topic of in-house agency editorial arms and their impact on the marketplace.
 1:00 - 2:30 **Attendee Luncheon in the Forum Marketplace**
 2:45 - 3:30 **Heads of Production – The Next Generation**
 The new generation of agency heads of production reflects on their evolving roles and expanded responsibilities encompassing TV and new-media forms.

3:30-4:30 **Industry Perspectives on Global Production**
 Global production is now the way of the world. We will explore this topic from the vantage points of the client, the ad agency, the production company and the film commission and examine the latest research on global production trends and how to best take advantage of the worldwide stage.
 3:30-4:45 **Break**
 4:45- 5:45 **The Media is the Message: When Creative & Media team up for TV advertising, Branded entertainment, and new ad forms**
 When the media is just as creative as the creative, you have a win-win situation. Leading agency creatives spanning viral, interactive, traditional commercialmaking and branded content, and leading media shop artisans discuss how great results can be realized when creative and media work together. Session will include a look at the creative and strategic genesis of a successful integrated campaign spanning traditional broadcast, the Web, and other media platforms.

6:00 – 8:00 **Closing Cocktail Reception**

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Cool Sounds For Summer

A look at how the top three tracks came into being

By Kristin Wilcha

For the summer Top 10 chart, a trio of diverse tunes took the top spots. Endless Noise, Santa Monica, and Marshall Grupp Sound Design & Music, New York, created the perfect harmony of music and sound to illustrate how a runner's shoes keep him moving while everything around him deflates. An earnest country tune from Wojahn Bros. Music, Santa Monica, helps express why Fruit of the Loom undergarments are so beloved. And, once again, Chef Boyardee updates an old standard to make sure kids everywhere eat their pasta.

Number One

In the adidas spot "Never Quits,"



out of TBWA/180, San Francisco, and directed by Nicolai Fuglsig of bicoastal/international Morton Jankel Zander, a jogger obliviously runs along as various inflatable items—a bunny's head, the tires on some parked cars, a blow-up castle like ones seen at children's birthday day parties—deflate with gusto. Other items like a pogo stick and a bunch of waterbeds in a showroom, also lose their abilities, accompanied by a crescendo of noise. All the while, the runner moves along, taking no notice of what's going on around him even when an eighteen-wheeler blows all its tires. The deafening sound of things coming undone is contrasted with a light and sunny tune, complete with gentle drumbeats, a xylophone, and guitar strings.

Marshall Grupp of Marshall

23-Cool Sounds, 24-Top 10 Chart, 27-Art Of Song, 30-Search Party

SHOOT'S

TOP 10 SPOT TRACKS



| | | TITLE | MUSIC/SOUND | AUDIO POST | AGENCY | PRODUCTION |
|----|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 1 |  | Adidas, "Never Quits" <small>< To view click poster</small> | Endless Noise, Santa Monica Jeff Elmassian, creative director/composer; Scott Friedman, composer; Shari Christensen, executive producer; Roxanne Morganstern, producer; Marshall Grupp Sound Design & Music, New York Marshall Grupp, sound designer; April Jaffe, executive producer | Crescendo! Studios, San Francisco Craig Helmholz, mixer | TBWA/180, San Francisco | Morton Jankel Zander, bicoastal/international Nicolai Fuglsig, director |
| 2 |  | Fruit of the Loom, "Country Video" <small>< To view click poster</small> | Wojahn Bros. Music, Santa Monica; Scott and Roger Wojahn, co-CEOs/composers; Dara Norris, producer | charlieuniformtango, Dallas Russell Smith, mixer | The Richards Group, Dallas | Uncle, Santa Monica Wayne Holloway, director |
| 3 |  | Chef Boyardee, "Jumper" <small>< To view click poster</small> | tonefarmer, New York Raymond Loewy, composer; Tiffany Warin, executive producer | Airstream Audio, Chicago David Axelbaum, mixer | Leo Burnett USA, Chicago | Biscuit Filmworks, Los Angeles Steve Rogers, director |
| 4 |  | Hummer, "Chairs" <small>< To view click poster</small> | Paul Oakenfold, London Paul Oakenfold, composer Rock Paper Scissors, Los Angeles Angus Wall, editor/sound designer | Soundtrack Recording Studios, Boston Mike Secher, mixer | Modernista! Boston | @radical.media, bicoastal/international Daniel Askill, director |
| 5 |  | Reebok, "Far" <small>< To view click poster</small> | Human, bicoastal, Gareth Williams, Andy Bloch, Morgan Visconti, Lindsay Jehan, Sloan Alexander, and John Connelly, composers/sound designers; Marc Altshuler, executive producer; Final Cut, New York Roland Alley, sound designer | Final Cut, New York Roland Alley, mixer | mcgarrybowen, New York | Tool of North America, bicoastal Harry Cocciolo, director |
| 6 |  | Panasonic, "DVDR" <small>< To view click poster</small> | Big Foote, New York; Sherman Foote, Matthew Hauser, and Darren Solomon, composers/sound designers; Ray Foote, executive producer | audioEngine, New York Tom Goldblatt and Hillary Kew, mixers | Grey Worldwide, New York Josh Rabinowitz, senior VP/director of music production/ music producer | Anonymous Content, bicoastal Andrew Douglas, director |
| 7 |  | Mitsubishi, "Drums" <small>< To view click poster</small> | Groove Addicts, Los Angeles Stewart Copeland, composer; Dain Blair, creative director Nomad Editing Company, Santa Monica; Francois Blaignan, sound designer | POP, Los Angeles Peter Rincon, mixer | BBDO New York Loren Parkins, executive music producer | RSA USA, bicoastal Samuel Bayer, director |
| 8 |  | Nike, "Free" <small>< To view click poster</small> | Elias Arts, bicoastal Michael Sherwood, composer; David Gold, creative director; Ann Haugen, executive producer | Lime, Santa Monica Rohan Young, mixer | Wieden + Kennedy, Portland, Ore. | Smuggler, bicoastal StyleWar, director |
| 9 |  | Cingular, "Broken Leg" <small>< To view click poster</small> | Pull, New York; Mitch Davis, composer; Scott Brittingham, executive produce | Sound Lounge, New York Philip Loeb, mixer | BBDO New York Melissa Chester, music producer | Smuggler, bicoastal Filip Engstrom, director |
| 10 |  | Hummer, "Vertigo" <small>< To view click poster</small> | Ten Music, Santa Monica Sarah Gavigan, creative director; Rachel Dunn, executive producer Midwest Product's "Swamp" | Sound Lounge, New York Philip Loeb, mixer | Modernista!, Boston | Smuggler, bicoastal Daniel Levi, director |

Artisans Discuss Creative Genesis Of The Top Three Spot Tracks

Sound Design and Music created the sound design for “Never Quits,” while Jeff Elmassian and Scott Friedman composed the music for the ad. (Elmassian is owner/creative director of Endless Noise.) Joe Calabrese, senior producer at the agency, relates that he and the creatives were looking for music that would convey that the jogger was in his own zone, not really noticing the upheaval around him. “We wanted something that was minimal and playful,” says Calabrese of the music in the commercial. “Because the spot is so chaotic, we didn’t want the music to be the typical running piece, where it’s more percussive and hard-driving.”

Elmassian relates that Endless Noise was brought onto the project after it was shot and the edit had started. “When we came into the process,” he continues, “an extensive search for music had already taken place. What the client articulated to us was the exact feel and the effect that they wanted the music and sound design to have. The real task was to bring musical life to the feelings that had been described to us at the beginning of the process.” The music house, relates Elmassian, had about 24 hours to create demos, then another 24 hours to refine the track the agency chose.

“I was brought into this project in the later part of the editing process,” recalls Grupp. “Because we were on different coasts, I was able to build a track and send it to [the agency] via our FTP site, get their thoughts, and then make the requested changes.”

Grupp, who didn’t have a music track with which to work, knew that the sounds of the spot had to stand out. “It was very clear from the beginning that sound would play a critical role in telling the story,” states Grupp. “The creatives wanted the sounds to be big, dramatic and build to the climactic ending of the tires blowing out on the eighteen-wheeler.

“I was determined to create a whole new set of sounds by combining different explosions with air releases and metal suspension effects,”



Marshall Grupp



Jeff Elmassian

he continues. “I did go to a Foley stage to create additional elements that made the sound design unique.

“The music plays into [the runner’s] thoughts,” concludes Calabrese. “You have crazy explosions and sound effects emphasizing [all the chaos], while the music is representing the runner and his oblivious attitude.”

Number Two

The latest Fruit of the Loom spot—“Country

Video,” out of The Richards Group, Dallas Texas—features a memorable country song titled “You Can’t Over-love Your Underwear”—referring of course, to Fruit of the Loom briefs. The ad touches on just about every country music video cliché one could imagine—clothes drying in the country breeze, a little boy watching his dad come up to the house in the rain, and loving shots of the band—the iconic Fruit Guys, a staple in advertising for Fruit of the Loom. (The Apple Guy does lead vocals and plays guitar.) The tune is replete with lyrics such as: “You can’t over-love your underwear, cause comfort ain’t just found in Teddy bears/There’s no label hanging anywhere/No, you can’t over-love your underwear.”

Wayne Holloway of Uncle, Santa Monica, directed the ad—which is spot-on in terms of looking like a country-music video. In fact, it was so authentic, the spot earned a world premiere on the CMT (Country Music Television) and GAC (Great American Country) networks. “We were looking for the most believable, authentic, heartfelt country track imaginable—not a heavy-handed ad version of a country song,” says Ron Henderson, group

creative director at The Richards Group, who served as the spot’s copywriter, penning many of the lyrics. “We knew for the spot to work, everything had to be totally true to the genre—with the exception of the Fruit Guys.”

Henderson relates that he turned the lyrics over to Roger and Scott Wojahn, co-CEOs/composers at Wojahn Bros., Santa Monica, who then tried several executions. “The agency knew they wanted an emotional country ballad, and the substance for it,” note the brothers in a joint statement. The brothers Wojahn say that the lyrics they were given served “as a good model, but naturally there were an endless number of ways to execute the idea with original music. We were treated as true partners in that our point of view about what would work best was always considered.”

Henderson—who has worked with the music company in the past, and praises the brothers’ prowess with comedy—relates that Scott and Roger Wojahn explored several different melodies and lyrics, and that “we had a hell of a time choosing the final track,

Artisans Discuss Creative Genesis Of The Top Three Spot Tracks

but in the end, we chose one with lyrics fairly close to the original.”

The Wojahns worked for about two weeks writing melodies—they estimate that in the end, they wrote five or six different tunes. “Several of them were solid contenders,” report the Wojahns. “We, the agency, and the director wrestled about the pros and cons of each for several days prior to production. Once we settled on a final direction, the execution was simple and straightforward: go to Nashville and make a record.” Several well-known Nashville musicians played on the track. An experienced singer provided vocals; due to contractual reasons, the agency is not at liberty to divulge who performed the song.

“This is one of the best spots we’ve ever worked on,” say the Wojahns. “A lot of times we are asked to lean in and commit to a humorous direction, but then lyrics start getting compromised and changes are made and pretty soon, the spot isn’t as funny anymore.

“It’s rare that a group of people sees the opportunity and fully commits to a direction without watering it down,” they continue. “That’s what happened here and that’s why the

spot is resonating so strongly with customers all over the country. We are very proud of it.”

“The music didn’t just enhance the spot,” adds Henderson. “It drove the spot. If it hadn’t been right on the money, the spot would’ve failed miserably.”

Number Three

Chef Boyardee’s “Jumper,” out of Leo Burnett USA, Chicago, and directed by Steve Rogers of Biscuit Filmworks, Los Angeles, follows a remarkable little boy who can literally jump head and shoulders above the rest. He effortlessly wipes the top most part of his classroom’s blackboard, leaps a tall fence on to a baseball field, is able to jump up and rescue a cat out of a tree, and leaps over the gate to his house. An elderly neighbor, witnessing this last feat, asks her husband, “How does he do that?” Cut to a shot of the boy in his kitchen, leaping up to reach a can of Chef Boyardee, which is on the top shelf of the cabinet. The spot, which contains almost no dialogue, is backed by a track that combined elements of a 1930s gospel-style tune called “Strange Things Are Happening,” which was originally performed by Sister Rosetta Tharp, with original music from composer Raymond Loewy of tonefarmer, New York.

Josh Denberg, group creative head at Leo Burnett, and copywriter on the spot, noted that the track came from a list compiled by director Rogers. This is not the first time Chef Boyardee has used a piece of music seemingly out of place in an ad for canned spaghetti intended to entice kids. Last year, Leo Burnett launched “Rolling Can,” which told the tale of a Chef Boyardee can that followed a little girl home from the supermarket. The French tune “Un P’tit Air” accompanied that spot. Denberg, who also worked on last year’s

execution, wanted to continue with the idea of thinking of Chef Boyardee in unexpected ways in this latest effort. “We used the last spot as a benchmark,” reports Denberg. “It worked really well to have something pretty unexpected for kids.” Denberg and his team tried several tracks with the spots, deciding on a few that worked best. The next step, reports Denberg, was convincing the client to take a less traditional approach with the music—a process that took about three months. “They wanted us to explore a lot of the more traditional channels,” notes Denberg. “To make them feel comfortable, we explored a lot of those channels.” In the end, the client went with the agency’s recommendation.

“Tonefarmer came into the process quite early on, back in February,” relates Loewy. (The spot broke in July.) “That’s a whole lot of time, particularly in the current environment where it seems like all too often the composers and sound designers are brought into the process several days—or even hours—before a spot’s ship date.”

Loewy reports that the agency gave him an outline of the types of music they were looking for, and through March and April created various tracks. He estimates that 13 to 15 tracks were done. “True credit for the choice of the spot’s final lyric and song goes to Steve Rogers, Josh and Paul Hirsh [also group creative director at the agency, and art director on the spot]” says Loewy. “They had become intrigued, early on, with ‘Strange Things Are Happening.’ The pacing of that particular arrangement was a bit slower than desired and some of the lyrics felt awry, but both the timeless quality of the band’s recording and the ‘Strange Things’ lyrical refrain were perfect.

“One of our early demos had a



Josh Denberg

similarly era-specific boogie-woogie piano quartet that moved along at a livelier pace,” he continues, “so the ultimate end product became a marriage of the two tracks—a tinge of the original gospel feel, but equally based in boogie-woogie and spiritual blues.”

Once the client signed off on the track, it was a relatively painless recording process, notes Denberg. Loewy reports that band highlights included a great vocal performance from Aisha de Haas, and guitar work from Bucky Pizzarelli.

Both Denberg and Loewy are pleased with how the spot turned out. “We loved it since the first phone call,” states Loewy. “So often, the first call is great, the idea is great and then after rounds and rounds of tweaking and comments, the spot just falls flat, barely recognizable to the original idea. In this instance, it’s such a cool spot—in such an often un-cool category—managing to be at once hip and classy and disarming and goofy, all within the context of a strong and simple story.”



Scott and Roger Wojahn

The Art Of Song

Agencies look to well-known artists for inspiration

By Emily Vines

Today's television audiences are inundated with messages from a myriad of sources such as 24-hour news channels, reality series, entertainment programs, and talk shows. Because information comes from so many different directions—and viewers are bombarded by ads outside of TV—clients and agencies are working harder to engage and educate consumers about brands.

One way to stand out in the loud and crowded marketplace is with a catchy, well-known tune—or the voice behind a well-known tune. More and more, advertising agencies are teaming with established artists to catch viewers' attention. In fact, collaborations with notable musicians sometimes begin with a meet-and-greet-and-perform at a shop, or with a prior relationship between an artist and creative. Forging these relationships benefits both sides—artists can increase their exposure, and in some case record sales, while agencies associate the brands they work for with artists viewers respond to.

In the case of "Hello Tomorrow," which introduced the adidas_1 shoe—a sneaker with an in-sole computer—Karen O of the Yeah Yeah Yeahs performed an original song that drove the spot's action. Sam Spiegel of Squeak E. Clean, Los Angeles, composed the track; Spike Jonze (Spiegel's brother) of bicoastal/international Morton Jankel Zander (MJZ) directed the spot for TBWA/Chiat/Day, San Francisco. A complete version of the song that appeared in the spot is available on iTunes, and earlier this summer, the track earned "Hello Tomorrow" the first-ever Lion for excellence in music at the Cannes International Advertising Festival.

Chuck McBride, creative director North America and executive creative director of TBWA/Chiat/Day, San Francisco, and the copywriter on "Hello Tomorrow," relates that Karen O became involved in the spot because of a personal relationship with Jonze. Interscope, O's label, arranged for the song to appear on iTunes, where at one point, it was on the top 10 list of most downloaded songs. With the success of the track, McBride notes that he'll look to such collaborations on future work. To him, creating a whole song—part of which is used in a spot—with an accomplished artist is an ideal way "to contribute to culture as opposed to just borrowing from it."

He plans to seek out artists whom he and his creative team feel would be a good fit with a particular brand, helping to enhance it in the minds of consumers. With "Hello Tomorrow," relates McBride, "it felt like we had taken a visual artist and a musical artist, and we were able to get them to work together and do something that was consumed differently than taking a visual artist and then buying a track that already existed."

"What I have learned from that experience," he continues, "is that the real novel way to approach famous music within your commercials is to go out and make it yourself. Just have the connections and the wherewithal to score the music and ask them to write a song for you that you'll turn into a commercial, but don't take one of their top ten hits and try to turn it into a commercial."

Lance Jensen, co-founder/creative director at Modernista!, Boston, has collaborated with musical talents like the Cocteau Twins, Ian McCullough of Echo and the Bunnymen, and, most recently, Paul Oakenfold—all are musicians who don't usually write music for

commercials. Jensen finds that artists like these bring an honest and unique quality to the spot assignments they do decide to work on. Though often the connections with artists develop through labels and managers, Jensen met Oakenfold through a mutual friend, and hit it off, agreeing that they should work together one day. When Jensen was working on "Chairs," for Hummer, he felt Oakenfold's talents would suit the creative, and arranged a meeting with the artist, which led to Oakenfold writing the spot's track.

"Chairs," which touts the Hummer H3, was directed by Daniel Askill of bicoastal/international @radical.media. In the spot, modern dancers use chairs to form a Hummer H3. The action is set to the beat of Oakenfold's electronica-inspired music. Eventually, the chairs rise off of the desert floor and a Hummer H3 forms around the dancers. "Let the Dance Begin," reads the end tag. "[Oakenfold] came to the pre-pro meeting and talked to the director," relates Jensen. "It's fun when you surround yourself with these amazing people because they just make you look better. If someone is as big as he is, why not take advantage of his talent and get him involved?"

CONCERT SERIES

With artists and record labels eager to get their work into commercials, agencies are being bombarded with submissions from record labels and publishing companies. Some agencies have set up programs whereby artists come to the shop, perform a set, and meet with creatives and producers. Leo Burnett USA, Chicago, has a program called Artists in Residence, while Foote, Cone



an informal concert series, which began last year. The goal is to acquaint creatives and producers with artists, in the hopes that music can be licensed, or that the artists might be interested in composing an original tune for a spot or campaign. The concerts at FCB are scheduled depending on availability and what groups and artists are hot at the moment—the agency hosted two concerts last month. Acts that have performed at the agency include James Blunt (whose album *Back to Bedlam* has recently climbed to the top of the charts in the U.K.), Tracy Bonham (“Mother Mother”) and Katie Melua (a top-selling female artist also in the U.K.). The series grew from luncheons the agency used to host for music houses. The current incarnation is “a time for people to essentially get the kind of view of an artist that a record label head would get,” relates Gregory Grene, a music producer at FCB. To Grene, who is in a band called The Prodigals, it seems like a tough gig. “[The artists] are not protected by the wall of lights and sound systems and everything else,” he notes. “It’s really standing up there in a very naked form, but they’ve been great about it.”

At Leo Burnett, bringing acts into the shop is an effort to connect with artists. The Artists in Residence Program has hosted groups like Collective Soul and Good Charlotte, as well as Chaka Khan. “We literally have the highest creative people in the agency come to these things, that’s how deals happen,” shares Ira Antelis, director of music at Leo Burnett USA, Chicago, and head of the agency’s Music Aid division. The first deal to come out of the Leo Burnett program was for Collective Soul, who licensed the song “Better Now” from the

album *Youth* for “Milk,” a spot promoting Kellogg’s Special K cereal. (Luca Maroni of Plum Productions, Santa Monica, directed the spot.)

When artists come into Leo Burnett, they first meet with small groups of creatives for question-and-answer sessions. After the seminars, which Antelis moderates, the musicians perform several songs. The success of the program has prompted the agency to invite acts once or twice a month instead of on a quarterly basis, which was the original plan. “I think everyone who’s left, all of the artists, feel like they’ve really developed a relationship,” says Bonny Dolan, music producer/manager

In 2002, Neill released an album titled *Automotive*, which was based on music he created for VW.

Conversely, because of the concert series and the music marketplace’s increased interest in working on commercials, Grene said the agency is often approached about getting artists into projects. “The whole dynamic of what’s happening in music has changed,” he relates. “Advertising agencies at this point are really a major creative outlet—the dynamic has completely reversed; years back I think people felt like consorting with advertising agencies was a little [like] dealing with the devil and, at this point, we’re viewed at quite

of the fact that they’re not that flexible,” relates Grene. “It means that when they speak with their voice, it’s a very specific, idiosyncratic voice and that’s what you are looking for. And if it’s the right match with the right client, it can have a really dynamic effect.”

Josh Rabinowitz, who recently joined Grey Worldwide, New York, as senior VP/director of music production, has extensive experience working with artists on original music for spots. While at Young & Rubicam, New York, Rabinowitz produced several iterations of a Dr Pepper campaign that featured modern artists saluting musical legends (i.e. LL Cool J paying homage hip hop master Run DMC or Paula Rubio singing about Celia Cruz)—the point being that like Dr Pepper, these legends are originals. Rabinowitz also worked with artists Macy Gray and the Los Lonely Boys, who, respectively, recorded covers of Aerosmith’s “Walk This Way,” and Johnny Cash’s “I Walk the Line,” for Sony, a former Y&R client. “I think, to cover a song and have an artist put [his] stamp on it and make it your brand, is just a beautiful thing,” notes Rabinowitz. “You have the value of the song, but since it’s done a completely different way, it becomes [the brand’s song]. You combine the value and the fact that it’s yours, it makes something stand out and you can have a really strong brand identity carved out.”

He notes that whether an artist is covering a song, or creating a composition, or if a song is licensed, in all cases, that music needs to serve the concept, and creatives and music producers need to meaningfully collaborate—often at a campaign or spot’s conception—for the idea to be effective. “I think we are very sensitive to making good music that has entertainment value,” he says, “and

that obviously enhances and maximizes brand identity.”

BENEFICIAL RELATIONSHIPS

Aside from the financial benefit, artists get tremendous exposure when they perform for, or have their work heard, on a commercial. Grene relates that sales of the Lyrics Born album “4th Dimension Rocket Ships,” increased after a track from the album, “Callin’ Out” was used on “Bounce in NYC,” a Diet Coke spot directed by Michel Gondry of Partizan, Los Angeles, which features actor Adrien Brody. The agency recently broke a new Diet Coke spot, “Loft,” which features the song “I Like the Way,” from the BodyRockers album of the same name. Francis Lawrence of DNA, Los Angeles, directed.

“It’s viable and important to get your song in an ad because it’s really hard to get your music out there,” notes Rabinowitz. (With CD sales declining and marketing budgets decreasing, it’s become increasingly difficult for record labels to break new artists.) Additionally, licensing for spots generates additional revenue for both artists and their record labels.

Also, in a world where the shelf life of a musical act is getting shorter and shorter, advertising can be outlet to increase career longevity. “At the end of the day, no matter what anybody tells you, it’s all about money on some level,” says Leo Burnett’s Antelis. “Twenty or thirty years ago, you sold records.” That dynamic, Antelis relates, has changed—CD sales are down, and a group or artist might not remain popular beyond one or two albums. Licensing tracks for spots or writing original music for them allows an artist to capitalize on his or her popularity, providing an outlet to be heard, and most likely, attracting new fans and selling more records.

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- Josh Rabinowitz

at the agency, who coordinates the acts that come in.

The connection between an agency and artist often develops through record companies or managers. Grene noted that he also scouts for talent, while Jensen said he approaches acts that he likes, sometimes by writing to them like he did with trip-hop artist Ben Neill. Jensen, who formerly worked at Arnold Worldwide, Boston, on the Volkswagen account, collaborated with Neill on several spots for the carmaker. (Neill continued to create music for Volkswagen and Arnold after Jensen left to start Modernista!.)

the opposite end of the spectrum. We’re viewed as a possible salvation for artists because basically what advertising brings to the picture is something that most labels cannot afford anymore: A certain kind of exposure and a certain kind of outlet to everybody who wants to listen to music.”

Grene worked with noted feature film composer Philip Glass—an Oscar nominee for his scores for *The Hours* and *Kundun*—on a Samsung spot last year. “If you use a major artist, you can get a kind of authenticity and integrity to what they’re doing simply by the nature

Poster Diversifies Into Spots From Features

preview.

While both involve scoring to picture, Poster relates that there are distinctions between creating soundtracks for films and ads. “While you’re using music and images like in movies, there are nuances [in spots] that render one different from the other,” states Poster. “A lot of it has to do with pacing of it, in that I can work on a movie for fourteen to eighteen months, and in commercials, there’s a much faster turn-around, and you have to be much quicker to respond. It’s different in that with a movie, when you’re putting songs or music in, you have to take the particular and see how it relates to the whole, while in commercials the particular is the whole.

“I like doing both,” he continues. “Movies can be a marathon, and spots are sort of a sprint, so the combination gets you in really good shape—I feel good about doing both together.”

Poster is excited about the prospect of bringing artists and advertisers together, and providing another outlet for these artisans. “I spend so much time listening to music, finding new music, that it’s good to have a channel for that music,” he states. “For example, last year I was working on a lot of period movies, and didn’t really have an outlet for some of the more contemporary stuff that I’d been listening to, and this gives me a chance to have an outlet for that and explore other types of music, or work with other people. I find it to be very complementary and invigorating.”

In addition to finding and licensing tracks, Poster has also overseen the composition of original music for films, something he’s continuing in his ad work. He’s worked with composers such as

Money Mark, Jim O’Rourke, Roddy Bottom, and Craig Wedron. Poster notes that several of the composers he collaborates with in film are intrigued by the prospect of composing original music for spots, relating that commercials can provide artists with an outlet for experimentation. Poster hopes to bring those artists to advertisers, creating memorable scores—and memorable advertising. “We want to keep it small,” he says of Search Party. “I’m not looking to build a big company—I’m looking to work on great projects.”

The soundtracks for films that music supervisor Randall Poster creates are as well known and lauded as the features themselves. Poster has collaborated with noted auteur Wes Anderson on all of his films—*Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic With Steve Zissou* and the upcoming stop-motion animated *The Fantastic Mr. Fox*, based on the book by Roald Dahl. Last year, Poster worked with Martin Scorsese on the soundtrack to *The Aviator*. He’s worked with director Richard Linklater (*The Bad News Bears*; *School of Rock*), and Harmony Korine (*Gummo*).

Poster is now turning his talents to the spotworld. Over the years, Poster had dabbled in commercials—working on a Coca-Cola project directed by Jake Scott of bicoastal RSA USA, among other ads. Last fall, he partnered with bicoastal/international Moxie Pictures to launch Search Party, which offers his services to advertisers. Poster notes that although affiliated with Moxie, the two companies operate separately, and while Search Party is available as a resource to Moxie directors, the company also works on

spots from a variety of helmers. Recent projects include a three-spot package for Sprite—“Kung Fu,” “Tricked Out,” and “Race featuring LeBron James”—out of Ogilvy & Mather, New York, and directed by Steve Miller of bicoastal/international @radical.media; and Dasani’s “Hamster,” directed by Anderson via Moxie for agency Anomaly, New York.

Joining Poster at Search Party are: producer Stephanie Diaz-Matos, whom Poster met while she was at London Records—she later worked as a music producer at Ogilvy & Mather, New York; and Jim Dunbar, who has collaborated with Poster on all of his feature projects. Dunbar was previously an A&R executive with Geffen and Columbia Records.

Poster relates that like his film work, he is hoping to forge relationships with agencies and brands in the same way he has with directors. He believes that advocating for the right music will make a brand stronger, particularly as the media business continues to change and evolve, with more branded content projects, and less hard sell. “Agencies, as they are trying to innovate, and as the industry is innovating,” he relates, “are beginning to learn how we can serve them in a unique way.”

Currently, Poster is working on a short film project for *Glamour* magazine. The shorts are being produced by Moxie and are directed by well-known women. Taking a turn behind the camera are, the team of Gwyneth Paltrow and Mary Wigmore; Jenny Bicks (an executive producer of *Sex and the City*); Talia Lugacy (her short features frequent collaborator Rosario Dawson); and Trudie Styler. Sponsored by the magazine’s advertisers, including Elizabeth Arden and the Bebe

clothing chain, the films will be distributed on DVD in the December issue. Poster notes that it’s an eclectic group of shorts, and the soundtracks for each will likely feature original work, as well as licensed music. So far, two of the films have scores: *Dealbreaker*, co-directed by Paltrow and Wigmore, features a track from Anna Waronker, while *Little Black Dress*, directed by Lugacy, will have a track from Genji Shirasi. Music for the remaining shorts is still being developed. “As [advertisers] are looking to do non-traditional advertising, I’d like to see us at the forefront of that,” says Poster. “In terms of doing these short films, this *Glamour* project speaks to a trend that companies are looking to attach themselves to longer form devices, and can use music as a tool to communicate the value and personality of the brand.”

While Poster is focusing his attention on spots, he plans to continue working on films, and has several in the works. His talents will be on display in *Jarhead*, directed by Sam Mendes, and set during the first Gulf War; the aforementioned *The Fantastic Mr. Fox*; and *I’m Not There: Suppositions on a Film Concerning Dylan* from director Todd Haynes. Poster notes that creating soundtracks is more cyclical than commercial work—he’ll spend time upfront getting tracks together for the production process, then step back until it’s time for postproduction and the first preview.

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Search Party Seeks Out Ad Opportunities

Noted feature film music supervisor breaks into spots

By Kristin Wilcha

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Music Notes

You Want An Evolution

television work, it also led us to uncover opportunities in film, DVD and gaming.

As our business changed, we began to make new contacts. Through our TV work, we met music supervisor Howard Paar, who now heads our licensing division. We formed an alliance with Craig J., a Chicago-based remixer. Relationships that we made with recording artists through our licensing division suggested the possibilities of working with those same artists on original scoring assignments.

While the licensing trend provided an opportunity for labels and publishers to enter the advertising business, it turned out to be a two-way street. Writing music for ads, television, film and records used to be discreet, insular businesses. Composers rarely worked outside their area of specialization. Today the situation is much more fluid and the advent of licensing can be credited for helping to spur that change. For commercial music companies, the disappearance of the barriers that separated advertising and entertainment has provided an opportunity to build more diverse businesses with broader resources. Ultimately, that is a very good thing for the bottom line.

But the real beneficiary of this change is the creative process. For musical artists, the freedom to work in different media is a boon to creativity. The opportunity to collaborate with artists with different backgrounds, experiences and talents is enormously stimulating.

Advertising clients also benefit. When agencies come to us for music, we've always been able to offer them the talents of a superb team of composers—and we still can—but we now have access to several alternative resources as well. We can offer existing tracks as licensing possibilities. We can bring in an underground band from the UK, with whom we are connected through our licensing division or an independent record label, to write an original track. We can submit ideas for remixes. These additional choices can only be a good thing from the perspective of an ad agency.

Ultimately, the proper response for music producers to the trend toward licensing is not to resist it, as if that were possible, but rather to embrace it. From a business standpoint, reinventing a business can be a little bumpy at first, but it inevitably leads to more interesting and original output. From a creative viewpoint, the opportunity to work with a broader range of collaborators makes the work more vital and fresh, and the process of creating music more organic—and a lot more fun.

Musical Chairs

MassiveMusic, Amsterdam, has expanded into the U.S., opening a New York office under the aegis of executive producer **Keith Haluska** and creative director **Kerry Smith**, two artisans whose resumes include having served at the New York office of **Elias Arts** where Smith was associate creative director and Haluska was head of production. MassiveMusic, which opened five years ago in Amsterdam, is no stranger to the U.S. market—the shop was behind the remix of James Brown's "Sex Machine," which was featured in work for **Gatorade** out of agency **Element 79 Partners**, Chicago. The company has a roster of composers in several European and U.S. cities, all of whom will be available to U.S. ad shops.... Music house **Siblings** has been launched in New York. Principals in the new venture are composer/senior partner **Mario Grigorov**, partner/head of film division **Marcus Smith**, producer/ad sales/junior partner **Michelle Barbieri** and composer **Hylton Mowday**... **Visual Music**, the Woodland Hills, Calif.-based music house under the aegis of creative director **Tom Seufert**, has signed an ensemble of young, up-and-coming composers and artists. Part of Visual Music's **Next Gen** initiative to introduce new talent to the industry, the roster additions are: **The Gone Jahmen Crew** (a band of four DJs who blend hip-hop with hardcore rock), retro-traditional ska band **The Roundabouts**, classically trained composer **Bear McCreary**, vocalist/recording artist **Andy Grossnickle**, alternative rock band **Elseworth**, saxophonist/budding film composer **Ian Anderson**, four-piece bands **Ritual** and **Aetrium**, punk band **Take Hold**, and composer **Devon Seufert**. The latter, who's Tom Seufert's 17-year-old son, just scored his first national TV spot, "Lifeguard" for **General Mills' Peanut Butter Toast Crunch** cereal out of **Campbell Mithun**, Minneapolis. Per Next Gen, Tom Seufert has been mentoring a number of young composers and artists, taking them to music technology seminars, their first NAMM Music show in January '05, and providing them access to Visual Music's Pro Tools studio..... Producer **Bill Grishaw**, composer/arranger/instrumentalist **Steve Van Dam** and songwriter/producer/engineer **Craig Honeycutt** have teamed to form **Zoka**, a music house with shops in Richmond, Va., Charlottesville and Los Angeles. The trio's recent endeavors include projects for **Miller Genuine Draft**, **Tropicana**, **Geico** and **Quiznos**, jobs that helped to fund the release of an album by artist **Tiana Hux** via Honeycutt's label **Sensei**. Additionally Sensei artists spanning various genres are available via Zoka..... Composer **Simon Johns**, the bass player for **Stereolab**, has signed with **Q Department**, New York, for commercials.... Audio facility **hsr/ny** has restructured and renamed its 10-year-old casting department. Now known as **Broadcasters**, the independent casting entity will be helmed by casting veterans **Stacy Seidel** and **Lisa Fischhoff**. The operation will continue to cast radio, voiceover and on-camera talent for assorted projects, including commercials, Internet fare, animation, industrials and CD-Roms. Both Seidel and Fischhoff come over from **Liz Lewis Casting Partners**,

New York; Seidel served as manager/casting director there while Fischhoff was a casting director. At Liz Lewis, Seidel cast spot projects for **Sony**, **Hollywood Video**, **Staples**, **Verizon**, **Chase**, **Delta Song**, **Mohegan Sun**, **Coke**, **Pepsi**, **Miller Lite**, **Sam Adams** and **Smirnoff**, among others. Fischhoff's credits include casting on-camera and voiceover talent for commercials on behalf of such clients as **American Express**, **Chrysler**, **Victoria's Secret**, **Bath and Body Works**, **Cablevision**, **Burger King**, **Western Union**, **Level Vodka** and **JP Morgan**.... Audio mixer **Eben Carr** has joined **One Union Recording**, San Francisco, as a senior engineer. He spent the past six years as a staff audio engineer at **Goodby, Silverstein & Partners**, San Francisco, where he mixed national TV and radio spots for such clients as **Budweiser**, **Saturn**, **Foster Farms**, **Hewlett-Packard** and **eBay**.... Audio mixer **Vance Walden** has returned to **Polarity Post Production**, San Francisco. He first left the shop in 1995, when it operated under the **Music Annex** banner. Walden was most recently with **One Union Recording**, his roost since '00.... The **L.A. Studios, Inc.**, parent to such audio post houses as **L.A. Studios**, **Margarita Mix de Santa Monica** and **Margarita Mix**, Hollywood, has announced the shift of audio mixer **Rich Rauh** from Margarita Mix's Santa Monica shop to its Hollywood facility. The move was prompted by requests from Hollywood clients who wanted to work in their own backyard with **Walden**. It also signals the start of a test phase whereby mixers with any of The L.A. Studios shops will be available for projects in whichever facility is most convenient for agencies and clients. Rauh's credits include commercials for such brands as **Nextel**, **AT&T**, **Infiniti**, **Wachovia**, **Purina** and **Miller Lite**... **Wave Recording Studios, London**, has introduced **Bite**, a software-based technology which operates from a single computer, thus costing significantly less than deploying a full blown studio. Per Bite, clients can experiment with various audio ideas, accessing Wave's creative expertise without incurring the full expense of studio time. Bite also provides Wave with opportunities to explore new areas in media-based sound; for example, company co-owner and joint creative director **Johnnie Burn** has recently wrapped a three-minute multi-platform video game project via Bite. Meanwhile Wave has also expanded its facility, opening three Bite rooms, a new studio for engineer **Parv Thind**, and a new office for co-owners/joint creative directors Burn and **Warren Hamilton**... **Gary Gross** has been promoted to the newly created position of president, **BMG Production Music Worldwide**. He was previously president of **BMG Production Music, North America (NA)**. He will continue to be based in BMG's Beverly Hills office and report directly to **Nicholas Firth**, New York-based chairman/CEO of **BMG Music Publishing Worldwide**. In his new role, Gross will be responsible for worldwide profit and loss as well as strategy, global marketing, production and Web sites for BMG's global Production Music libraries. And he will continue to head BMG Production Music NA....

Spotmaking To Be Prominent At Confab

the regional initiative hessen-media, the Hessian Institute of Private-Sector Broadcasting (LPR Hessen) and the city of Frankfurt am Main under the patronage of Udo Corts, Hessian minister of science and the arts.

“Under the direction of Prime Minister Roland Koch and Udo Corts, the state of Hessian has underwritten this not-for-profit event in order to put Frankfurt and Germany in the center of film production and postproduction,” explained Tom Atkin, festival co-director and founder of the Visual Effects Society (eDIT is staged in conjunction with VES). “Germany had a long and colorful history in film production. This event is designed for all filmmakers to have the opportunity to attend presentations in their specific disciplines, while at the same time attending additional presentations giving them greater insights into all areas of filmmaking.”

On the advertising day, a session on high-end visual effects in commercials will be presented in cooperation with *SHOOT*. Presenters include Darren Price, head of 3-D at London’s Nexus Productions, who will show and discuss the making of Honda Diesel’s “Grr” via Wieden + Kennedy in London, which won the Grand Prix at the Cannes International Advertising Awards, among

assorted honors from other competitions. Additional scheduled presenters that will showcase their latest work while discussing industry trends are Bill McNamara, visual effects supervisor at London’s The Moving Picture Company; Thomas Kutschera, senior 3-D artist at VCC Perfect Pictures, Frankfurt; and Frank Petzold, visual effects supervisor at Tippett Studio in Berkeley, Calif.. Moderating the discussion will be Carolyn Giardina, *SHOOT*’s senior editor of technology and postproduction.

Meanwhile, LPR Hessen will supplement the advertising focus at eDIT with a trade conference on children and advertising.

The event will also include a foray into the Digital Intermediate (DI) process, with presentations designed for both beginners and experienced professionals. Speakers will include Michael Underwood, colorist at Hollywood-based post house Post Logic; Phil Meheux, BSC, president of the British Society of Cinematographers, and additional representatives from studios and manufacturers.

Also during the event, Festival Honors will be presented to Phil Tippett, award-winning visual effects supervisor, animation pioneer, director, and founder of Tippett Studio.

A full event schedule can be found at www.edit-frankfurt.de.

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street talk

Alan Irvin, former executive creative director of **Grey Worldwide** South Africa, has jumped over to the commercial production house side of the business, becoming a director at **Picture Tree**, Johannesburg.....New York-based **mister boomboom**, a label of bicoastal/international **Believe Media**, has added director **Alistair Taylor-Young** to its roster. Taylor-Young is well established in Europe but new to the American ad market; he is slated to move from London to Manhattan next month.....Meanwhile designer and live-action director **Monica Perez** has come aboard **Believe Media** to helm spots and music videos. She previously served as a designer, creative director and commercial director at global creative agency **Attik**, New York and San Francisco, for six years.....Attik has opened its first permanent office in Southern California. Initially the West Hollywood quarters will be working on the **Scion** account. **Rachel Newell**, Attik's West Coast business manager, continues to work out of the firm's San Francisco office. Attik additionally maintains a New York office and its European headquarters in Leeds, England....**Rhythm & Hues Commercial Studios**, Los Angeles, has signed director **Mark Dippe**. Additionally, Lisa White has been promoted to head of production at the shop's **Commercial Digital** operation....Director **Adam Stevens** has joined **Notorious 24:7**, Santa Monica, for U.S. spot representation. His work for New Zealand beverage brand **L&P** made this year's Cannes short list and earned a gold award for direction at the '05 Axis Awards of New Zealand....**Washington Square Films**, New York, has launched **Washington Square International**, headed by executive producer **Brian Morris**. The new venture opens with three directors: **Steven Fong**, **Leandro Sanchez** and **Nick Santana**. Washington Square International is repping these helmers to the general market, to U.S.-based Hispanic and Asian ad agencies, and to multicultural ad shops in foreign countries....Senior producer **Andrea Sertz**, formerly of bicoastal **Brand New School**, has come aboard bicoastal **Transistor Studios**. Meanwhile, relocating stateside is design director **Anders Schroder**, who's now based in **Transistor's** Venice, Calif., office....**Tammy Walters**, acting executive producer at **FlickerLab**, has become a partner in the New York-based design/animation studio.... Creative director **Mikon Van Gastel** and executive producer **Saffron Kenny**—both formerly of bicoastal **Imaginary Forces**—have launched **A Very Small Office**, a design-driven live-action studio in New York.... **Charlex**, New York, won a BDA World Gold Award for its **M&M's** "River Rock" spot via **BDO** New York....The **Omnilab Group**, one of Australia's largest privately owned media services companies, has acquired **AAV Limited's Digital Media Services** group, which includes **Digital Pictures** Melbourne and Sydney, **Iloura** Melbourne, **Comcopy Imagestream**, **Flagstaff Studios**, **Digital Pictures Interactive**, **AAV PAX**, **AAV New Zealand**, and a 50 percent stake in **DubSat**. Omnilab adds these assets to its existing independent businesses, which include: **The Lab Sydney**, **Ambience Entertainment**, **The Playroom Sydney**, **Cornerpost** and **Island Films**....

rep report

Grace Silverstein of Santa Monica-based independent rep firm **Reel Grace** has taken on the West Coast for **RMI**, the New York-headquartered music house (with an L.A. studio) headed by owner/composer **Robert Miller**....**Susanne Kelly** has joined New York-based music/sound design/mix house **Headroom Digital Audio** as director of marketing.... DP **Eric Trageser** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in features, commercials and music videos....Cinematographer **Manfred Reiff** has signed with **Ambitious Entertainment**, Sherman Oaks, Calif., for worldwide representation.... DP **Christopher Probst** and production designer **Matthew F. Holt** are now available exclusively through the **Lyons Sheldon Prosnit Agency**, Los Angeles.... Cinematographer **Doug Chamberlain** and production designer **Michael Perry** have signed with bicoastal **Paradigm** for exclusive representation.... Production designer **Anne Ross** has joined **The Skouras Agency**, Santa Monica, for exclusive representation....**Orlando Management**, Sherman Oaks, Calif., has signed production designer **Bill Lakoff** for representation. His credits include spots for **The Gap**, **Levi's**, **Victoria's Secret**, **Earthlink** and **Domino's Pizza**, as well as music videos for such artists as **Stained**, **Ja Rule**, **Ashanti**, **Kid Rock** and **Missy Elliot**....

bulletinboard

- **Sept. 8-13/Amsterdam:** IBC2005 Conference and Exhibition at the RAI Convention Center, Amsterdam. www.ibc.org....
- **Sept. 8-10/Ennis, County Clare, Ireland.** The 43rd Annual Shark Awards, presented by The Institute of Advertising Praticioners of Ireland. www.iapi.ie....
- **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; go to www.advertisingweek.com for complete calendar of events.....
- **Sept. 28/New York:** AAAA Account Management Confernece, Kimmel Center at New York Univeristy. www.aaa.org....