

SHOOT®

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THE TOP SPOT OF THE WEEK

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This Week



ScreenWork

Interactive Agency Focus

NAB Attendance Hits 100,000+ As Digital Transition Continues

HD Content, Hi-Def DVD Formats, Mobile Devices, Media Archiving Were Among The Big Picture Developments At The Vegas Confab

By Carolyn Giardina

LAS VEGAS—Nearly 105,000 attendees trekked across the massive exhibit floors of the Las Vegas Convention Center at last week's National Association of Broadcasters (NAB) Convention, examining the continued development of digital production and postproduction tools and techniques—and their impact on the way content is created.

"The choices available to filmmakers have become quite complex," warned NAB Digital Cinema Summit keynote speaker and Hollywood Post Alliance (HPA) president Leon Silverman, who is president of Hollywood-based post house Laser Pacific and VP of the Entertainment Imaging division at Eastman Kodak, Laser Pacific's parent company. "And the really hard work is about to begin—to make this technology transparent to creative and business people.

"We really don't have a plan on how to navigate production,

distribution and archiving," he continued, specifically referring to digital cinema, although the same can be said for the commercial advertising industry.

In this first NAB wrap installment, *SHOOT* will examine some of the areas that will likely impact commercial advertising in the coming years, including content distribution to mobile devices, more affordable HD and its potential impact on the business, R&D in archiving digital content, a developing high definition DVD standard, and the evolution of HD production. Also in a tongue-in-cheek column this week (see p. 2), *SHOOT* explores the lighter side of NAB (find out why Larry Chernoff was a hit as a demo artist). Next week, *SHOOT* concludes its NAB coverage with a rundown of the major product categories, including cameras and color correction systems.

THE DOLLARS AND SENSE OF HD

Industry Updated On N.Y. Tax Credit

By Robert Goldrich

NEW YORK—As earlier reported (*SHOOT*, 4/8, p. 1), a proposed tax credit designed to help New York keep and attract filming of commercials has surfaced in both houses of the state legislature. Currently, two similarly worded tax incentive bills are in play—one introduced in the State Senate, the

other in the Assembly.

During the New York Production Alliance's annual general membership meeting on Tuesday (4/26) at the Eastman Kodak Theater in New York, Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), provided an update on the proposal. He noted that there are

seven weeks left in the current legislative session and the industry is hopeful that a bill can gain passage.

Miller related that the tax credit has bipartisan legislative support and that Assemblyman Joseph D. Morelle (D-Rochester) has made the measure a priority. If passed, the credit would apply to certain below-the-line expenditures and

W+K Scores "Grr" ANDY For Honda Ad

By Kristin Wilcha

NEW YORK—The International ANDY Awards were held this week at Capitale, New York, and hosted by honorary chairman Alex Bogusky, executive creative director at Crispin Porter + Bogusky (CP+B), Miami. Honda's animated "Grr" spot out of Wieden+Kennedy, London, won the GRANDY Award, along with a \$50,000 cash prize. The spot asks the question, can hate be good?, and tells the tale of how Kenichi Nagahiro, an engineer at

Fox Enters Visible World Of Custom Ads

By Robert Goldrich

NEW YORK—Last week *SHOOT* reported on addressable ad technology company Visible World and its ongoing cooperative working alliance with post house Refinery. The two New York-based shops have experimented extensively on customized advertising over the past year, including turning out an ambitious campaign for the Ford Dealers in the New York Tri-State area, out of J. Walter Thompson, Detroit, and New Brunswick,

Wendy Noll-Oliveira

By Robert Goldrich

A small chapel in San Francisco was bursting at the seams last month with friends, family and colleagues paying their final respects to Wendy Noll-Oliveira, best known in the commercialmaking community as Wendy Noll. A noted ad agency producer,



Noll was a mainstay at Young & Rubicam, first in New York and then in its San Francisco office.

Noll, who was 55, lost her battle with cancer on Palm Sunday, March 20. A memorial service was held three days later in San Francisco's St. Cecilias chapel, followed by a reception at her house. The get-together was described by friends as being "a party" of which Noll would have been most proud.

Just last week, an East Coast memorial service was held at the Larchmont Yacht Club in Larchmont, N.Y. Noll's compatriots, friends and family turned out for a celebration of her life.

Noll started her career in the traffic department at Young & Rubicam, New

York, straight out of college in 1971. She eventually became a producer there and was a fixture at the New York ad shop until '88, when she shifted over to Y&R, San Francisco. Noll stayed at the San Francisco agency 'til '02. Her exploits as an agency producer took her all over the world, including Czechoslovakia, New Zealand and Australia.

"Wendy's professional skills were tremendous. She was committed to doing a great job and making the best work she possibly could," said Texas East, a partner in The East and Landgraf Group, who worked with Noll at Y&R, New York. "But what Wendy's life was most about was life itself. What struck me most at the memorial service [in Larchmont] was that of the ten people who stood up and spoke, six described themselves as 'Wendy's best friend. That says it all. She had a deep compassion for people in need, had a wonderful sense

of humor, was incredibly generous and personified the term 'great friend.'"

Noll is survived by her husband, Kenneth Oliveira, her stepson, Cameron Shay Oliveira, and her mother, Ann Linderman Noll, all of San Francisco. From the spotmaking community and her sailing days in Larchmont, Wendy Noll assembled a large extended family, as well.

This extended family is reflected on a Web site dedicated to her memory—<http://wendy.wyomingfilms.net/>

The site contains photos chronicling her life, and remembrances from friends, family and collaborators. Perhaps most telling is the site's guest book, which contains tributes to her professionally and personally.

Yet even the professional testaments are punctuated with references to Noll's kindness, caring, spunk and sense of fun—and her grace and courage in

confronting challenging times, including her struggle with cancer. Also prevalent in this mix of reflections and observations is her husband, who is described as being Wendy's soul mate—and how fortunate each felt to have found the other.

An anonymous guest wrote of the kindness Noll extended to her. She recalled, "When I was pregnant, on bed rest, Wendy showed up at my house, goaded my husband into helping her carry me upstairs because I would be happier in my own bed, and commandeered my kitchen to make three huge chicken pot pies. She waited on me for days, dismissing any gratitude by saying it was payback for cooking for her during chemo. Because of her, I have a daughter."

In lieu of flowers, the Noll family has requested donations to Planned Parenthood be made in honor of Wendy Noll.

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SHOOT's NAB Honors

By Carolyn Giardina

And The Winners Are....

Editor's Note: This week's lead story is part of our continuing coverage of the recently wrapped National Association of Broadcasters (NAB) convention. Below is a lighter hearted look at some of the color at this year's confab.

The BS (Best Swag) Awards: Avid Technology and Sony

Chew More. Do More.

Avid Technology brilliantly showed up at NAB with several cases of Jolt caffeinated chewing gum. In one piece of gum, one could achieve minty-fresh breath—as well as the equivalent of the caffeine in a cup of coffee to help one

through NAB.

DineAlta

Sony's branded Zagat's guide of America's Top Restaurants was a great idea and a wonderful resource. The only thing missing is Howie Schwartz's annual restaurant picks.

Demo Artist of the Year:

Larry Chernoff (co-founder of Chernoff Toubert Associates in Beverly Hills, and chairman of Ascent Media Creative Services)

Larry was a superstar as he presented MTI's Control Dailies—a prod-

uct that was developed with his input. He enthusiastically talked about the technology, the business model, and all other aspects of the product and workflow. "He's our best demo artist," enthused director of sales Pat Howley, who at press time was expecting some important sales based on the demos. Well done Larry!

Transportation Improvement: Monorail

D'Oh, Monorail.

The long awaited monorail linking the Las Vegas strip to the Convention Center was finally operational this year.

The monorail was \$3 a ride (10-ride and day passes were also available), and resulted in a shorter wait than at the taxi stand. It also started many conversations about *The Simpsons*, prompted by the episode in which Springfield builds a monorail.

Runner Up

The NAB Connector was a mini van that ran from the front and rear entrances of the South Hall to the front of the main entrance between the North and Central Hall (an estimated half mile walk). It was a great resource; the problem was a lot of people didn't know about it.

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

Dir. Lance Acord Brings The Nest Egg To Life For A.G. Edwards

Carmichael Lynch, Minneapolis, Exceeds Creative Egg-spectations With "Care For"

By Christine Champagne

Television commercials produced for financial services companies generally don't fall into the category of standout work. "Most of the advertising is either the founder walking around talking, or some actor that you theoretically trust in his fifties or sixties walking around talking about how much you can trust the company. So much of it is just kind of the same and/or forgettable," maintained Peter McHugh, chief creative officer of Carmichael Lynch, Minneapolis.

Given that reality, McHugh and his creative team, which included creative director/copywriter Tom Camp and art director Jason Smith, strove to create something utterly unforgettable for financial services firm A.G. Edwards. The result is a campaign composed of three spots—"Runway Egg," "Nest Eggs" and "Care For"—featuring not a talking head but an actual egg that literally represents the nest egg.

"It was tricky because the nest egg thing is a cliché," McHugh conceded. "The challenge for us was to elevate it."

McHugh and his creative team could have wound up with egg on their faces—so to speak. But Carmichael Lynch rose to the challenge, creating three clever spots brought to life by director/cameraman Lance Acord of Park Pictures, New York. *SHOOT* chose to highlight "Care For" (:30) as Top Spot of the Week.

"Care For" finds a family consisting of a dad (played by Brian Finney), a mom (Valorie Keegan) and a young daughter (Antonia Fuller) nurturing their nest egg as if it were a member of the family. For instance, we see the family—and their egg—watching TV, frolicking at the beach and roasting marshmallows over a campfire. We even see the egg getting a piano lesson and being bathed.

A GOOD EGG

While another spot in the A.G. Edwards campaign, "Runaway Egg," which has a lone man chasing his egg as it rolls through the streets of Los Angeles and



Click Poster To View "Care For"

features effects work done by Digital Domain, Venice, Calif., offers a chase scene as good as any in a feature film, *SHOOT* chose the quieter "Care For" as Top Spot because in depicting the egg within the context of a family unit, the spot drives home the nest egg analogy.

"People do try to care for their nest eggs, but they don't always do the best job," McHugh shared. "So in this commercial we were trying to dramatize that and just say that there is a better way to take care of your nest egg than pretending it is part of your family."

"Care For" concludes with a voiceover (provided by David Paluck) intoning: There's an even better way to care for your nest egg—objective financial advice. A.G. Edwards—for 108 years fully invested in our clients."

McHugh was thrilled to discover that a lot of A-list directors were interested in tackling the A.G. Edwards campaign. Carmichael Lynch decided that Acord was the right person for the job. "I just had a sense of reassurance with Lance," McHugh said, noting that he has worked with Acord on various jobs over the years—most recently, the adidas "Impossible Is Nothing" campaign he creative directed last year while at 180/TBWA, Amsterdam.

Acord, who spoke to *SHOOT* while on a break from shooting director Sofia Coppola's latest feature, *Marie-Antoinette*, on location in France, agreed to take on the assignment because he thought each ad offered him "a fun little story to tell visually."

Client
A.G. Edwards

Agency

Carmichael Lynch, Minneapolis.

Peter McHugh, chief creative officer; Tom Camp, creative director/copywriter; Jason Smith, art director; Lisa Norman, producer.

Production Company

Park Pictures, New York.

Lance Acord, director/DP; Jackie Kelman Bisbee, executive director; Deannie O'Neil, line producer. Shot on location in Los Angeles.

Editorial

Spot Welders, Venice, Calif.

Eric Zumbrunnen, editor (He has since joined Final Cut, Santa Monica); David Glean, executive producer.

Post/Visual Effects

Company 3, Santa Monica, Calif.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Digital Domain, Venice, Calif.

Fred Raimondi, visual effects supervisor; Lisa Beroud, producer.

Audio

Lime Studios, Santa Monica.

Loren Silber, mixer.

Music

Mit Out Sound/M.O.S.

Sausalito, Calif.

Ren Klyce, composer; Misa Kageyama, executive producer.

Dir. Andrew Douglas Gets The Drop On Toyota's Prius

"Water Fleas" Shows The Evolution From Oceans' Depths To Hybrid Technology

By Robert Goldrich

It's the little things that make a difference—give or take a million or so years. In this :60 with a Discovery Channel program-type feel, we see the microscopic wonders of nature, starting with a solitary water flea deep in the ocean. A narrator fills us in on this curious-looking creature's existence and its implications for the future of humanity.

"Deep in the ancient sea, we discover a lone water flea," the voiceover relates. Then we see another, this one a female. "He approaches the female—and the courtship begins," chronicles the narrator. "At that moment, love is born on this planet.

"Time goes by," he continues. "Children are born. They grow, meet

companions and their love multiplies to fill the oceans."

Our underwater documentary shows us each step along the way, with children alongside their parents frolicking through the sea. The water fleas indeed bear fruit and multiply as their colonies grow exponentially.

But there are two sides to the cycle of life continuum, the other being the fateful conclusion. The narrator relates, "The first of the clan have grown old. It's their time to go. Others follow, falling like snow to layer the ocean floor."

We see two elderly water fleas land in their final resting place at the bottom of the sea. The significance for humankind, though, is literally fuel for thought. The voiceover explains, "The story of oil begins."

A super then reads, "Millions of years later."

Our perspective rises from the ocean to some sort of fluid-filled vortex, which then turns dry as we get closer to the surface. It turns out we have emerged—along with a nozzle—out of an automobile's gas tank. Holding the nozzle is a grown man wearing a cowboy hat and boots. A single drop of petrol falls from the nozzle and lands on his shoe, much to the guy's consternation. But a drop of gasoline isn't all that significant as the camera takes us up from the gas station to the nighttime sky. Supered against this backdrop is the line, "Nothing lasts forever," followed by two words, "Hybrid technology," and the Toyota logo promoting its hybrid Prius automobile.

Andrew Douglas of bicoastal Anonymous Content directed and lensed this spot, titled "Water Fleas," for HakuHodo, Tokyo. Also involved in the project was the agency's in-house production entity, HakuHodo Photo Creative. The agency team consisted of creative director Masahiko Ishii, copywriters Koji Ando, Tetsuya Tokimatsu, Kotaro Yoshioka and Usagi Ishii, executive producer Munehiro Sai and producer Yasuyuki Kubota. (There was no agency art director.)

Andy Traines executive produced for Anonymous, with Aris McGarry serving as producer. Bruce McCloskey was the production designer.

Editor was Michael Elliot of Mad River Post, Santa Monica. Colorist was Stefan Sonnenfeld of Company 3, Santa Monica. Audio post mixer was Peter



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"Water Fleas"

Rincon of POP Sound, Santa Monica; Jason Talton was assistant mixer.

Visual effects were done at Digital Domain, Venice, Calif. Digital Domain artisans included visual effects supervisor Eric Barba, executive producer Gabby Evans and producer Chris Fieldhouse.

Elias Arts, bicoastal, was the music house. The shop's talent ensemble consisted of creative director Dave Gold, composer Kimo Kemp and producer Dayna Turcotte.

"The Bribe"

By Robert Goldrich

The late George Burns told a joke about what he did first thing in the morning. The elderly comedian quipped, "I comb my hair—and then I put it on."

That routine takes on new life in this spot for Dunkin' Donuts featuring Boston Red Sox centerfielder Johnny Damon, a popular player known for his timely hits—and his long flowing hair. But the legitimacy of those locks is called into question as this :30 opens in the Sox locker room lavatory.

Red Sox general manager Theo Epstein walks in and then stops dead in his tracks. The camera then reveals what took Epstein by surprise—a baldheaded Damon, who's combing his hair, which is perched on a mannequin's head.

"Dude, promise me you will not say anything," says Damon. Epstein agrees, but exacts a heavy price: Damon's nearby beverage, a Dunkin' Donuts' iced latte.

After a brief intermission for the obligatory product shot of the latte—which comes in chocolate banana and chocolate strawberry flavors—we return to Damon and Epstein. This time the two meet up in the stadium stands. Damon, holding another iced latte, walks by a seated



Click Poster To View
"Bribe"

Epstein. Damon asks rhetorically, "We're cool, right?"

Well, not exactly. Epstein replies, "I'm still a little thirsty." Damon hands over the latte and walks away.

The spot wraps with an end tag consisting of the Dunkin' Donuts logo, accompanied by the slogan, "Bring yourself back."

"The Bribe" was directed by Hank Perlman of bicoastal/international Hungry Man for Hill Holliday, Boston. Dan Duffy executive produced for Hungry Man, with Tom O'Mally serving as line producer. The DP was Joe DeSalvo.

The Hill Holliday creative team consisted of creative directors Kevin Moehlenkamp and Tim Foley, VP/associate creative director/art director Jeremy Schwartz, copywriter Jim Bell, senior VP/broadcast producer Bryan Sweeney and producer Lisa Belden.

Editor was Gavin Culter of MacKenzie Cutler, New York. Online editor was Jimmy Hayhow of MacKenzie Cutler. Colorist was Tim Masick of Company 3, New York. Audio post mixer was Mackenzie Cutler's Marc Healy. Lewis Herrin of MacKenzie Cutler was the sound designer.

Music composers were Al Wolovitch and Thad Spencer of Asche & Spencer, Minneapolis.



Brawny Makes Your Day

Online effort showcases the helpful icon.

By Kristin Wilcha

The Brawny Man icon was for years a mustachioed, flannel-clad guy who helpfully cleaned up around the house, showing off the super-absorbency and strength of the paper towels. Awhile back, the Brawny Man got a makeover—the vaguely '70s era mustache was nixed, although he's still attired in his reliable flannel shirt.

His new look is on display in TV ads and a cinema spot via Fallon, New York, which also created an interactive campaign called “Innocent Escapes,” which showcases the sensitivity and helpful way of the handsome and rugged Brawny Man. Zach Math of Omaha Pictures, Santa Monica, directed the online clips, available at www.innocentescapes.com. (The TV and cinema work was helmed by Happy of bicoastal Smuggler.) The new spots and interactive effort, which present the Brawny Man as the perfect guy, are not what one would expect from the category, which is normally limited to comparisons of paper towels absorbing spills.

When users go to the site, which can also be accessed through Brawny's main Web site, they can select a customized or pre-made greeting—all of which can be emailed. The clips, shot first-person, include “Everyday Is Valentine's Day,” “That Thing You're Going Through,” and “Feeling Lonely,” and each shows the Brawny guy behaving in an adoring manner. For example, in “Your Hair, Its Perfect,” the action opens on a log cabin in the woods, a door open so we can see the Brawny Man building a rocking horse in front of a fireplace. He greets his unseen visitor, apologizing for the mess, explaining that he's making the horse for some kids at a local school. Suddenly, he compliments his visitor on her haircut, extolling its beauty and perfection; he later writes and recites a poem about the hair. The interactive effort is similar to TV efforts, in that it presents perfect men, who notice haircuts, remember birthdays and, of course, clean up their messes. In addition to the pre-made clips, visitors to the Web site can also customize their own escapes from a pull-down window.

Marty Senn, the copywriter on the project, notes that the Brawny client was very open to the Web-based films and its viral component, and gave the agency team, which also included art director Molly Sheahan, a great deal of leeway in formulating concepts. “The client got right away, that for this to be successful, it had to be funny,” relates Sheehan.

“It needed to have pass-on value, and I think for those reasons, they gave us a little more license to have fun with it too, more than you might if it was more traditional media.”

The client was receptive to the concept from the start. “When we presented, they were hoping we would present something like this,” explains Senn. “They wanted something they hadn't really seen before, and they pushed us to make sure it was funny, and make sure people wanted to email it to each other, because if they didn't do that, there wasn't a whole lot of point to doing it.”

THE CONCEPTS

Each of the scenarios presented are decidedly over the top, and use stereotypes of what women want from men to humorously present the Brawny Man, a man whom a woman can trust. “I would say we thought about what [women] like in guys, or what guys think they should be doing,” explains Sheahan.

“[We were] pushing the stereotypes,” adds Senn, “[letting people] laugh at themselves and laugh at these things instead of getting too serious and too heartfelt.”

The project was shot over four days in Toronto this past winter, which meant for a tight schedule. “Something we learned as we were doing it, and became kind of fun, was using the camera as your second actor,” explains Senn. “And I think some of the bits that work the best are the ones that really use that camera as more of a person [as opposed] to just documenting what's going on.” In certain clips, when the Brawny Man asks a question, the camera, his unseen visitor, nods in agreement.

The agency selected Math based on his reel, and several favorable conference calls. As of yet, there are no plans to make more of the greetings. “What we planned to do was create a lot of them right away,” says Senn, “and I think between all the pre-packaged ones, and the custom-made ones, there's plenty on there for repeat visitors.”

Response to the initial round has been favorable, with a high pass-on rate—both Senn and Sheahan report that friends have forwarded them clips, not knowing they worked on the package.

Additional agency credits on the “Innocent Escapes” project goes to: executive creative director Ari Merkin, interactive creative director Paul Bichler, art director Kim Haxton, director of broadcast production Brian DiLorenzo, and producer Zarina Mark.



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street talk

Greg Popp, senior VP/group executive producer at **DDB Chicago**, has left the agency and signed with bicoastal **Supply & Demand** for representation as a director. Popp had been directing commercials while on the agency side, both solo and in tandem with **John Immesoete**, formerly group creative director at the ad shop, and now a director at **Backyard**, Venice, Calif. Popp and Immesoete co-directed Budweiser's "Mr. Silent Gas Passer" and "Mr. Giant Taco Salad Inventor," which along with "Mr. Way Too Much Cologne Wearer," directed by **Noam Murro** of **Biscuit Filmworks**, Los Angeles, won a Gold Lion at last year's **Cannes International Advertising Festival**....**Josh Rabinowitz** has joined **Grey Worldwide**, New York, as senior VP/director of music production. He had been executive music producer at **Young & Rubicam**, New York....Director **Rupert Sanders** has signed with bicoastal/international **Morton Jankel Zander**....Director **Russ Lamoureux** has joined **Biscuit Filmworks**. He had been with bicoastal/international **Hungry Man**....Director **Joseph Kosinski**, an expert in digital production, has come aboard bicoastal **Anonymous Content**....**Brian Mitchell**, formerly VP/executive producer at **BBDO** New York, has joined New York-based design/animation/effects company **Spontaneous** as its managing director.**Shari Christensen** has been named executive producer of Santa Monica music house **Endless Noise**. She fills a position formally held by **Celia Williams**, who earlier this year moved on to become director of broadcast production at **Arnold Worldwide**, New York. Christensen had most recently served as a freelance executive music producer....Director **Mona El Mansouri** has come aboard bicoastal **Villains**. She has already completed an ESPN spot via her new roost....Czar.US has signed New York-based director **Mark Tiedemann**....Bicoastal **Saville Productions** has added two directors to its roster for exclusive North American spot representation: **Paul Vos** and the mono-monikered **Amon**. Vos continues to maintain Amsterdam-based **Vos Films (formerly Zorro Films)**. **Amon** is a Brazilian director who has been active internationally....The **International Clio Awards** have selected **Sony Computer Entertainment America** as its advertiser of the year. The honor will be presented at the Clio Awards Festival next month....Director **Fredrik Bond** of bicoastal/international **Morton Jankel Zander** has been named chair of the **Clio Awards' '05** technique jury.....

rep report

Bicoastal Saville Productions has signed **Robin Fried** and **Richard Fink** of New York-based independent rep firm **R2** to handle the East Coast....**ONDA**, a New York-based music collective of composers, producers and DJs, has hired **PGM Artists**, New York, to handle national sales and marketing for TV and developing media. Sales and talent management firm **PGM** was recently launched by **Phil McIntyre** (SHOOT's 4/8 Rep Report)....Creative editorial and design house **Space Division**, Santa Ana, Calif., has signed independent rep **Maureen Melvin** of **Maureen Melvin & Co.** to handle California.... **Hilly Reps**, Chicago, an independent rep firm headed by **Hillary Herbst**, is covering the Midwest for bicoastal design/visual & branding solutions house **Trollback+Company**....**Erika Levy**, formerly an agent at **The Montana Artists Agency**, Los Angeles, is now representing Marina del Rey, Calif.-based **IOWA Interactive**, which offers **Wiredrive** resources, including **WiredrivePRO**, which consolidates the production review/approval process and project collaboration in a branded Web environment....**DP Dermott Downs** is now available through **Innovative Artists**, Santa Monica, for commercials and music videos after completing principal photography on **CSI: New York**....Production designer **Michael Shaw** is again available for spots via **The Montana Artists Agency** after a wrap on principal photography for **The Night Listener** starring **Robin Williams** and **Toni Collette**....

bulletinboard

- May 11/New York: *The One Show*, presented by *The One Club for Art & Copy*: www.oneclub.org.
- May 11-22/Cannes, France: **The 58th Cannes Film Festival**. www.festival-cannes.org....
- May 12/Los Angeles: 14th annual Music Video Production Association (MVPA) Awards. Orpheum Theater. www.mvpa.com.
- May 19/New York: **SHOOT's 3rd Annual New Directors Showcase Event**, at the *Directors Guild of America Theater*.
- May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com....
- May 21-24/Miami: **The 46th Annual Clio Festival**, The Ritz Carlton South Beach. www.clioawards.com
- May 23-25/London: **The Design and Art Direction (D&AD) Congress**, including the 2005 D&AD Awards ceremony. www.dandad.org.

A SNEAK PEEK AT FEATURES COMING UP IN SHOOT'S MAY - JULY PRINT