

SHOOT

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

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Number Of Spots In AAAA Study Database Is Declining

This Statistic Looms As Significant In The Annual TV Prodn. Cost Survey; Decrease Suggests Clients Are Investing In Alternate Media

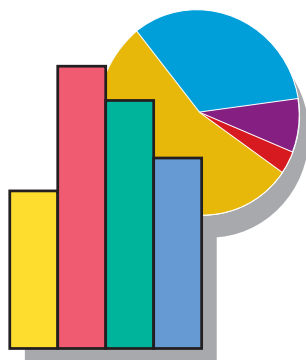
By Robert Goldrich

NEW YORK—Whereas the typical marquee finding in the American Association of Advertising Agencies' (AAAA) annual Television Production Cost Survey—which is in its 18th year—has been, for better or worse depending on your viewpoint, the average cost to produce a national 30-second TV spot, now the spotlight shifts to a bigger picture perspective, namely the number of commercials this and other averages are based upon.

The latest AAAA study, which covers calendar year 2004 as reported by 20 participating ad agencies and branch offices (including most of the country's top 20 shops), shows a total pool of 1,579 national

commercials—that's 58 more spots than in 2003 based on returns from 19 agencies.

However when looking over the past four years, the tally of national commercials being produced, as reported in the study, is steadily declining. In 2001, per the AAAA survey, there were 1,741 TV spots. In '02, the total was 1,725. When '03 came in at 1,521 spots, there was conjecture that advertisers from some product categories might have started up their activity later in calendar year '03 and continued it into '04. It was too early, said some, to pinpoint a trend—the '04 numbers would be more telling. Now that this tally is



Continued on page 6

Is N.Y. Spot Tax Credit In Offing?

By Robert Goldrich

NEW YORK—Momentum is building for legislation that would create a New York State tax credit targeting commercials. The bill's backers hope to have it voted on by the legislature during its next session, which begins in January.

Thanks in part to lobbying efforts by the Association of Independent Commercial Producers (AICP) over the past year, the idea of a spot production incentive initiative has gained significant bipartisan support in both the New York Assembly and Senate. Firmly in place as

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VES Set To Honor Lasseter, Morris

By Carolyn Giardina

LOS ANGELES—The Visual Effects Society (VES) announced that Pixar Animation Studios' two-time Academy Award-winning filmmaker John Lasseter, whose credits include direction of defining computer animated feature *Toy Story*, has been selected to receive the organization's Georges Melies Award for Artistic Excellence; and that VES founding chair Jim Morris—producer and production executive

at Pixar Animation Studios and former Lucasfilm president—has been chosen to receive the Board of Directors Award at the 4th Annual VES Awards on Feb. 15, 2006 in Hollywood. The annual awards competition honors visual effects excellence in features, TV, commercials, music videos and games.

Morris will be honored for his role as the founding chair of VES, an organization started in 1997 in response to the explosive

growth in the visual effects art form. He actually served three terms as chair. "Jim's management experience was vital in creating a strong organizational foundation for the VES while his exceptional reputation in the field served as the key recruiting force for membership," said current VES chair Carl Rosendahl. "The VES' continued success can truly be attributed to his vision and steering."

Continued on page 10

Chernoff Becomes MTI's CEO

By Carolyn Giardina

PROVIDENCE, R.I.—Postproduction industry veteran Larry Chernoff is the new CEO of Mathematical Technologies Inc. (MTI), a Providence-headquartered manufacturer of tools to assist the Digital Intermediate (DI) and film restoration processes.

Chernoff, who will be based in the company's Hollywood office, has been a member of the MTI board of directors for the past three

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Perseverance

Just a little more than a year ago, the commercialmaking community in New York was understandably disappointed over the passage of landmark tax credit legislation designed to encourage filming in the Empire State. Theatrical features and TV programs, including telefilms and series, were deemed qualifying projects for the incentive. But conspicuous by their absence were commercials, a perennial New York business mainstay.

The exclusion of spots was all the more ironic in that New York, home to Madison Avenue, is synonymous with the advertising industry. The Association of Independent Commercial Producers (AICP) immediately



took a proactive stance to remedy the situation. During its December 2004 meeting in Los Angeles, the AICP national board offered full support for an effort to help bring about a New York tax incentive bill specifically designed for commercials. For one, the board approved the hiring of a major national lobbying firm, Wilson, Elser, Moscovitz, Edelman & Dicker, which helped open some doors in Albany, enabling the AICP to present its case to legislators regarding the importance of commercialmaking to the New York economy.

Bipartisan support was drummed up in both the New York Assembly and Senate, to the point where there was a real

chance to have a spots-only bill pushed through earlier this year. While that didn't come to pass, the foundation had been laid for another bid, which now looks encouraging (see page one story).

For example, during the first go-around this past spring, Assemblyman Joseph Morelle (D-Rochester) enlisted more than 20 other State Assembly co-sponsors of the measure. Now the anti-runaway legislation has as its two major sponsors Assemblyman Morelle and Sen. Martin Golden (R-Brooklyn), with legislators in both houses on board.

The next key hurdle for the bill's backers is to bring Gov. George Pataki's camp into the equation so that the legislation's cost is incorporated into the

upcoming proposed state budget currently being worked on by the governor's office.

The AICP can make a strong case for the passage of a tax credit for commercials. The passage of the tax credit for features and television has served as a catalyst helping to significantly increase movie and TV program production in New York, boosting the state economy.

Meanwhile spot production has decreased in New York. According to the independently conducted third annual survey of AICP member companies, Los Angeles' share of spot shoot days in the U.S. rose from 46 percent in 2003 to 53 percent in '04. However, New York showed a decrease from 21 to 18 percent during that same time frame (*SHOOT*, 10/21, p. 40). AICP

president/CEO Matt Miller said that this decline underscores the need for New York to implement incentives.

Supporters of the tax credit for commercials hope to bring the bill up for a vote during the New York legislature's next session, which begins in January. While a lot can happen in the give-and-take political wrangling that goes into arriving at a state budget, tax credit proponents seem guardedly optimistic over the prospects of their measure gaining passage. Just getting to this point says much for the power of perseverance and the commercial community's resolve.

Production POV

By Carey Melcher

Great Production Support Remains Paramount

I've always made it a habit to read the various commercial trade publications. It keeps me on top of what both the production and agency sides of the business are up to.

The business model for a commercial production company hasn't changed much in the 19 years that I've had my own company. Everybody is on the lookout

for the next "hot" director who will propel their company from the "B" list to "A level" in the minds of agency creatives.

The trades chronicle this quest, giving us lots of interviews with agency art directors, producers and creative directors that clue us in on what they are looking for. On the production side, the publications profile the directors who are doing

the most high profile campaigns during any given period.

Obviously, the director should remain at the top of the food chain. But lost in all this coverage is one simple truth; show me a successful production company with any kind of longevity and I'll show you a company with great production support. It's great production that takes a company from point "B" to point "A." No one stays on the A list or any list for long without the requisite superior support.

Everybody thinks they offer great production, but do they? The answer is.... sometimes.

All things being equal (in terms of directorial talent, budget, etc.), agencies will award the job to the production company they perceive as having better production support. (And maybe deeper pockets, but that's for another column).

So how do we define great production support? It goes beyond a simple enthusiasm to tackle a challenging production. It goes beyond hiring an experienced line producer. I would say that it starts with how one partners with an agency to make sure that they get what they sold to the client, with a minimum of fuss. More importantly, did the production ultimately get done on time and on budget?

Then there are all the little

things that add up big in the end. The ability to package the production while supporting the director, finding the right balance between having enough money for the production and having something left over for the company. It's asking oneself the toughest question; would it be better to pass on a job

when you know you can't support it at a certain production level? It is a business after all.

Support also involves a sensitive subject; the ability of the executive producer to make the director understand the creative and budgetary parameters of the project, to shoot the "board" with objectivity and

creative input, but without taking the idea into another zone. Giving the directors the tools they need without going over the top. I don't say "no" to a director very much. Bottom line: finding the fine balance between production value and company profit is the key to great production.

Directorial talent comes and goes. Agency creatives come and go. Production companies rise and fall. But the need for great production remains steadfast. Caring about the advertising while making film that's to the point. Great support means repeat business while developing new business. It's what builds directors and nurtures careers.



Carey Melcher is founder/executive producer of Los Angeles-based CMP, a production company that works with nonexclusive directorial talent.

FLASHBACK

5 YEARS / 10 YEARS



□ **DECEMBER 1, 2000**/Bicoastal/international **Partizan** has signed director **Aaron Priest** in what marks the helmer's first commercial representation deal....In a move to help revitalize the agency, **Ogilvy & Mather**, Culver City, Calif., has hired **Geoff McGann** as creative director....Graphic design and production boutique **EyeBall NYC**, New York, has hired executive producer **Mike Eastwood**....**Fish Media**, New York, a graphics, animation and title design company founded in October 1996, has added **Niki Bern** as a Flame artist....**V12**, a broadcast design and production company based in Hollywood, has formed a division, dubbed **Project V12**, to provide design, animation and production services for high-end Web sites and other interactive media....

□ **DECEMBER 1, 1995**/Director **Tenney Fairchild**, formerly with **Barking Weasel Productions**, Los Angeles, has signed with **Cucoloris**, Venice, Calif., for exclusive spot representation....**Heiko Hagemann**, a director/camerasman through **Meta Goldstern**, his Hamburg, Germany and London-based production house, has signed with bicoastal **The End** for exclusive spot representation in the U.S....Directors **Paul Arden** and **Thomas Krygier** of London-based production house **Arden Sutherland-Dodd** have gained exclusive U.S. representation through bicoastal **Smillie Films**....**Janet Luhrs** resigned last week as executive director of the **International Teleproduction Society (ITS)**. She had served in that capacity since the post facility trade organization was formed nearly 10 years ago....

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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

Plansker Enables A Youngster To Share Words Of Wisdom

“Tall” Spot Out Of GS&P Promotes Value Of PBS KIDS Sprout Programming

By Christine Champagne

An extremely tall man struggles to make his way from a window seat on a cramped airplane to the bathroom and back in a new :60 for Comcast/PBS KIDS Sprout titled “Tall.” Along the way, he inadvertently disturbs his fellow passengers, many of whom are trying to sleep. Judging by the disapproving looks they shoot his way, none of them has any sympathy for the lanky man’s plight. But, ultimately, we see that someone does understand. It’s a little girl seated nearby, who once the tall guy takes his seat, turns to him and simply says, “It’s not that easy being green,” eliciting a smile from the weary traveler.

Quietly effective, the spot is one of three—the other two are “Foreign Relations” and “Barney”—created by Goodby Silverstein & Partners (GS&P), San Francisco, and directed by Jeffery Plansker of bicoastal Supply and Demand, designed to promote the launch on Comcast Digital Cable of a new on-demand destination, PBS KIDS Sprout, which will offer programming for pre-schoolers 24 hours a day.

In creating the spots, aimed at mothers, GS&P art director Stephen Goldblatt and copywriter Al Kelly wanted to show “just how valuable PBS programming is as opposed to a lot of the other kids programming out there,” Goldblatt explained, noting, “Kids can watch the PBS programming and can learn from it and apply it in the real world.” (In the case of the little girl in “Tall,” she picked up the “It’s not that easy being green” reference from *Sesame Street*’s Kermit the Frog.)


[CLICK HERE TO VIEW SPOT](#)

For his part, GS&P partner/creative director Jamie Barrett loved the concept Goldblatt and Kelly came up with. “I just loved this notion that kids programming in very real ways can influence how kids and, ultimately, adults behave in the real world,” Barrett mused.

Plansker was also impressed. “I thought the premise was extremely smart—the idea that PBS programming enables children to go out into the world with something useful to say,” Plansker commented, noting the spots as presented to him were quite polished. “It’s becoming rarer these days for me to see ideas that I look at and don’t feel like I have to change in any way.”

As for why the agency hired Plansker to direct “Tall” and the other spots in the campaign, Barrett said it was because the director is a master of nuance

and subtlety. “If you look at his work, you see he tries to underplay stories and events and characters. He lets you find the story as opposed to putting it in your face,” Barrett said, adding, “His work is always very sophisticated and filmic. We just thought that it would be a really interesting pairing, advertising for kids programming being handled by somebody like Jeffery with a real sophisticated eye.”

READY FOR TAKEOFF

Plansker and DP Kyle Kibbe shot “Tall” on a mock-up of a commercial airliner cabin at Air Hollywood in San Fernando, Calif. Plansker has actually used Air Hollywood’s sets before—he recently shot a short film called *The Lion Still Has Wings*, which was part of the Sony Dreams project, at the facility.

Air Hollywood’s jet cabin set-ups are so convincing that it is easy to forget you’re not actually in a real airplane when you’re working there, according to Plansker. “More than once [while shooting “Tall”], I was sitting in one of the passenger seats talking about some aspect of this job and completely forgot I was on this stage. I thought I was in flight somewhere,” the director related.

While his set was ready-made, casting the lead roles in “Tall” was a real challenge, particularly when it came to finding a really tall guy. “There just aren’t that many tall actors out there,” Plansker said, noting he was looking for someone who stood well above seven-foot tall. He finally found his man in actor Roger Morrissey, who not only met the height requirement but could also act.

Meanwhile, Sydney Sailor was cast as the little girl in the spot. Plansker said she was a real professional and easy to work with. “I grew up in a family of five kids, so I have had a lot of practice with little siblings, getting them to do my bidding,” Plansker said, laughing. “It felt like I was dealing with my little sister back in the day.”

Once the shoot wrapped, Jim Hutchins of HutchCo Technologies Inc., Los Angeles, cut “Tall.” Michael Anastasi of stimmung, Santa Monica, completed the sound design.

An interesting aside: It turns out that Morrissey, the actor who played the tall guy, wasn’t unknown to GS&P’s Barrett.

TOP SPOT OF THE WEEK

Client

Comcast/PBS Sprout.

Production Company

Supply and Demand, bicoastal.

Jeffery Plansker, director; Kyle Kibbe, DP; Tim Case, executive producer/managing partner; Dana Garman, executive producer/managing director; Simon Barrett, producer. Shot on stage at Air Hollywood, Segundo, Calif.

Agency

Goodby Silverstein & Partners, San Francisco.

Jamie Barrett, partner/creative director; Stephen Goldblatt, art director; Al Kelly, copywriter; Cindy Epps, producer.

Editorial

HutchCo Technologies, Inc., Los Angeles.

Jim Hutchins, editor; Paul Rui, assistant editor.

Post

Company 3, Santa Monica.

Steve Rodriguez, colorist.

Audio

Lime Studios, Santa Monica.

Loren Silber, mixer.
Principal Talent
Roger Morrissey and Sydney Sailor.

“As a tall person, I always like to give opportunities to other freakishly tall people, Barrett, who stands six-foot-six, shared laughing, “and I did a commercial about ten years ago for Nike, and we needed to find the tallest person we could. We cast this guy [Morrissey] in L.A. Then when we were casting this commercial, we said we needed the tallest guy in L.A., and this same guy showed up. I thought it was funny that this guy is clearly carving out a living as the designated tall guy.”

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U.K.'s Aardman Goes For A Walk On The Wild Side

BBH Creates Personal Journey From One Classic Painting To The Next

By Robert Goldrich

Five famous paintings are brought to life through animation—however even those unfamiliar with these works are drawn into the storyline which plays out like a helter skelter adventure. We open on a medieval warrior in the throes of battle. (Art aficionados would realize he is in Eugene Delacroix's noted painting "The Battle of Taillebourg".)

The warrior isn't just embroiled in a conflict; it becomes clear that he has a conflict raging within. He breaks his sword across his knee and flees the scene, apparently no longer wanting to inflict death and injury upon others.

He ends up, though, in a totally different environment, snowboarding down a steep mountain (from Katsushika Hokusai's "Gaifu Kaisei").

But there's no rest for the weary. The odyssey continues as he comes down the incline to find himself disrupting a picnic in a Victorian-style setting (from Georges Seurat's "Sunday Afternoon on the Island of La Grand Jatte").

Next our protagonist is in a sandy beach-like scene, running for his life from a giant-sized leg that's looking to stomp him out of existence. Unfortunately this leg can see where it's going because it has a giant eye perched atop it (from Joan Miro's "Manbirdstone").

Escaping with his very life, the warrior comes upon a slightly ajar door—from which brilliant illumination comes forth, with the musical accompaniment of the workers' song "Which Side Are You On." It's as if nirvana is on the other side (from Rene Magritte's "La Victoire"). But we never see what lurks beyond that door.

Instead we get an eye-opening perspective as the camera reveals we are indeed in an art gallery, with the five paintings proudly on display, hung in a row.

The :60 concludes with a message appearing against a dark backdrop: "Keep Walking,"



CLICK HERE TO VIEW SPOT



which is the slogan for Johnnie Walker's Scotch whisky brand. We then see the Johnnie Walker icon character next to the slogan.

This journey across paintings hanging in an art gallery—going through history and finally to the present—was attained through a mix of painstaking traditional animation and computer graphics from Aardman Animations, Bristol, U.K., for agency Bartle Bogle Hegarty (BBH), London. There's also a smattering of live action when we arrive at the art gallery.

The BBH team consisted of creative director John Hegarty, art director Justin Moore, copywriter Steve Robertson and producer Alice Peppiatt.

Bobby Proctor and Pat Gavin directed for Aardman, with John Woolley executive producing, Fred de Bradeny serving as production manager and Stephanie Shaw as production coordinator. De Bradeny also was first assistant director for the live-action unit. The DP was Peter James.

Aardman's supervising animators were Sergio Delfino, Shaun Magher, Mark Williams, Adam Cootes and Bram Ttwheam. Animators included Williams, Cootes, Pascale Bories, Henry Lutman and Tom Gavin. Among the modelers were Lutman, Cootes, Ttwheam, Mikey Ford, Tom Lord, Jay Clarke and Steve Roberts. Technical directors were Tom Downes and Philip Child.

In-house editor was Dan Williamson. Post facility was The Mill, London.

"Come See My World"

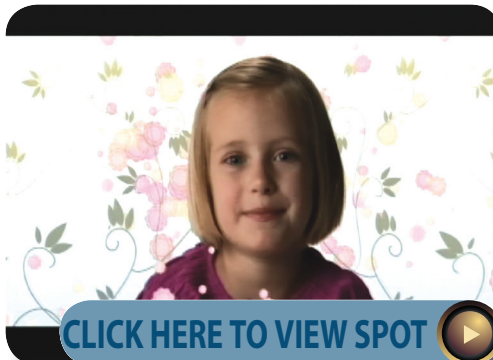
By Robert Goldrich

Film is a universal language. That's why this charming :30 promoting the Chicago International Children's Film Festival is so apropos in that it deploys kids from different parts of the world speaking in their native tongues. For those of us not fortunate enough to be bilingual, much less multilingual, we finally understand what each is saying when towards the middle of the commercial we hear an American girl speak in English, "The Chicago International Children's Film Festival."

Animation playfully helps transition the spot from one kid to the next—the first animated visual

being a film reel which rolls toward the first child; later, animated flowers bloom around another youngster. This feel-good spot ends with all the kids on camera, beneath a giant admission ticket to the 22nd annual festival, which contains the dates of the event (Oct. 27-Nov 6). Also appearing below the ticket are a phone number and Web site address (www.cicff.org) for those interested in getting more info. The opening night festival gala was hosted by actor/director Harold Ramis.

"Come See My World" was directed by Karen Carter of Ebel



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Productions, Chicago, for DDB Chicago.

Carter related that during the shoot day, "We had 33 children speaking over 17 languages. It was the United Nations of Kids....The idea of the spot is kids inviting

other kids to the festival."

The director added, "I want to teach my children about the world outside their front doors and communicate how important it is to embrace our differences. I know that the Chicago International Children's Film Festival helps provide that through a visual medium my kids enjoy most—film."

The event is billed as the largest festival of films for children in North America; it featured more than 200 animated and live-action films from 40 countries. Carter has been involved with the fest for 10-plus years as a juror as well as

a filmmaker. Her film *Me In A Box* was shown at the 2000 festival.

Jason Schettler executive produced the spot for Ebel Productions, with Amy DiPrima serving as producer and Jay Riippi as production manager. The DP was Alan Thatcher.

For DDB, creative director was Gary Alfredson and the writer was Sandy Suminski.

Editor was Kim Salter via Vitamin, Chicago. Audio post mixer/sound designer/music composer was Skooby Laposky of Oratai Sound Salon, Brooklyn, N.Y.

Elliot Lim and Matt Wilson of Vitamin served, respectively, as animator and 3-D effects artist.



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Crispin Porter + Bogusky

By Kristin Wilcha

The culture is not something static so we don't really spend time trying to maintain it. We spend more time trying to change it," states Alex Bogusky, partner/executive creative director at Crispin Porter + Bogusky (CP+B), Miami. That constantly evolving agency creative culture has been behind truly innovative marketing solutions for the likes of Burger King, Mini Cooper, Virgin Atlantic Airways, the Miller Brewing Company, and the American Legacy Foundation. (CP+B shares lead status on the latter account with Arnold Worldwide, Boston.)

A lot has changed since *SHOOT* selected CP+B as its agency of the year in 2003—for one the shop has gotten bigger, having added Burger King, and more recently Sprite; CP+B will welcome its largest account, Volkswagen, later this month. More accounts mean more people, a bigger office, and increased billings—\$500 million today vs. \$250 million two years ago. What hasn't changed though, is the creative product. Whether

a fully integrated effort like Mini's "Counterfeit," which encompassed TV, the Web, print and DVDs or a cinema spot like Gap's "Dust," no agency at the moment seems to have such a prescient ability to navigate an ever-changing media landscape.

Toward that end, the agency explores concepts that highlight product attributes, while resonating with popular culture. "In general, we're trying to create a big idea that's an original idea that comes directly out of a product and has an element that will hook into pop culture," explains Andrew Keller, VP/creative director at the agency, who oversees the BK account along with VP/creative director Rob Reilly. Keller also oversaw the agency's output on Mini, until the shop resigned the account to make way for VW.

For each of its clients, the agency starts with the concept, not the media it will appear in, all in an effort to bring a product and what it offers to the forefront. "We still work from the idea out," explains Bogusky. "It's hard for a lot of new people to get used to. Because there are a

lot of sacrifices that get made. We will do what we think is right for the larger idea in each medium and sacrifice a 'creative' execution in favor of one that supports the whole of the idea.

"We're pretty big on believing that ideas that seep into pop culture are what does the real work in a market," he continues, "and that an execution within that idea has much less power to do anything—the commercial doesn't change behavior no matter how funny. It's the catalyst that it is delivering that has the power to change behavior." To get the proper insight into popular culture, the agency works with cultural anthropologists and social scientists.

And while many agencies—and clients—talk about the consumer being in control of the advertising they take in, and using alternative media and new technologies to reach those consumers, few have succeeded as well as CP+B in making that talk a reality. When asked

Continued on next page

CP+B Embraces Change, Builds Brands Across Varied Platforms

Continued on previous page

what makes the agency so successful at integrated marketing, Bogusky notes, "I think [it] just goes back to the way the ideas are created. They don't usually start as broadcast so the integration may be done before we even get started."

Indeed, creatives remain truly media neutral until an idea is solidified. "If the center of the idea is a game," relates Bogusky as an example, "and we add TV and outdoor, the thing looks—and is—pretty integrated right away. It's also how we tend to impress each other here in the halls," he jokes.

THE CULTURE

Bogusky isn't terribly concerned with whispers about whether or not the shop can keep up its creative reputation as it grows in size. "I'm funny because I don't think of anything as permanent—even for an instant," he muses. "So the idea of keeping up with a reputation is very foreign to my way of thinking. There are times when I get exposed to that way of thinking and I begin to buy into it a little bit, and it creates a lot of worry very quickly. But I just remind myself that trying to repeat the

past is somebody else's idea of success and not mine. Then the pressure disappears and I can enjoy myself again."

And while the agency has been staffing up, the creative department's structure remains relatively flat, without many layers. The creative structure encourages collaboration. While creative directors oversee specific accounts, those artisans also work on other projects. For instance, Tom Adams, a VP/creative director who oversees the American Legacy Foundation work and Slim Jim, has copy-written several ads for BK. "There are no groups here," explains Reilly. "We have whoever's available in the agency to work on different things—there may be five teams on a project, or three teams, or sometimes the whole agency is working on a project. ... It's too much of a candy store, to say 'OK, you're only working on Burger King, or you're only working Truth.'"

Reilly also credits Bogusky and the partners at CP+B for "setting up everybody who works here to win. They've made it so we have great clients who want what we're selling, and then you're really given the freedom to come up with an idea."

Despite the agency's growth,

Bogusky, who's always had a very hands-on role with his creative department, has been able to maintain his input into the process. "So far it seems like both our clients and the folks here want that to continue which is great with me because I really love what I get to spend my time doing. In general, I prefer to be hands on with the work than hands on with a meeting," states Bogusky. "We've got a great process that makes that possible. So, as people grow and take on more responsibility, it hasn't forced me away from the work. I've become more of a collaborator, which is a joy."

Most of the senior-level creatives at CP+B have been with shop for some time—Bogusky joined the agency in 1989, while Keller and Adams have been there for over seven years, and Reilly has a nearly three-year tenure. What does it take to be a successful creative at the agency? For one, notes Keller, rock stars need not apply. "We're very clear about what we stand for and what we do," he explains, "so clients know what they're getting into, and people who come to work here know what they're getting into. The playbook is there for everybody to see, so there aren't any real surprises."



Alex Bogusky

"We don't really know," says Bogusky of what makes a creative fit in the CP+B culture. "But to anybody out there that feels like they couldn't get a job here because they don't have the pedigree, you should know that's BS. We're mostly made up of people who have been rejected and or thrown out of every decent agency in the land. So we're always looking for mutts with talent and a willingness to throw down."

NEW BUSINESS

In the coming year, the shop will test its creative mettle on the VW account, one of the most storied in advertising history, with a rich creative heritage stretching from the 1960s at the venerable Doyle Dane Bernbach, New York, through to some of its most recent work from Arnold Worldwide, Boston. "It is a huge honor and responsibility and we are taking it very seriously," says Bogusky. "We just want to dig in and find a path for their business and their brand through what have become very challenging times. Their sales are way off, so a lot of what we will be focusing on is getting people into dealerships and making the Web experience world-class again."

"VW is one of the greatest brands—let alone automotive brands—that have existed," states Keller. "...It feels like there's never been anything done that's not good, and if there was, you just don't remember it. You think VW has had the most incredible advertising that's ever been done, and the thing that all

the work has in common is that at that moment the advertising found what was absolutely right for the brand and its relationship with culture."

It's certainly a relationship that CP+B wants to contribute to in a big way. "It's all a daunting task," says Bogusky, "and I think we will probably have to go through a gauntlet of criticism to get there, but in the end I think we will do some great work and turn the business around—and with a little luck create a new way to brand a car company. That industry and the marketing model [behind it] is outmoded and obsolete. [Carmakers] are falling short of customer expectations and to create something as sophisticated as a Nike in automotive will be the end goal."

CP+B's other big account win of 2005 was Sprite. The shop was already on the Coca-Cola roster, working on Coke Zero. The agency has already started work on Sprite, though it's too soon in the process for details. "Sprite is one those brands that's always been great," relates Keller, who's working on the new the Sprite effort, and will likely be working on VW, given his success on Mini. "It's done great stuff within pop culture, and has had a great voice."

THE WORK

While winning new business, the shop has continued to turn out creative gems for Burger King, Slim Jims, Mini Cooper, and the American Legacy Foundation. For Burger King, the agency

MDC Breaks Away From Holding Pattern

Company serves as strategic partner to varied ad agencies, including CP+B.

By Robert Goldrich

An entity with minority and majority ownership stakes in various ad agencies is generally referred to as "a holding company." But the founder/chairman/president/CEO of MDC Partners—which holds a minority interest in SHOOT's Agency of the Year, Crispin Porter+Bogusky (CP+B)—dismisses that description when applied to his firm.

"We're not a holding company," says Miles Nadal of MDC, which is traded on the Toronto Stock Exchange and on NASDAQ. "We're an operating group, a strategic partner for a network of entrepreneurial firms. We provide financial support and other resources to help [creative ad shops].... For example, we're very much involved in the strategy and structure of incentive plans because attracting and retaining talent is critical to an agency's success."

MDC holds a stake in several hot creative ad shops, such as Cliff Freeman and Partners, New York, Kirshenbaum Bond+Partners, New York, Margeotes Fertitta Powell, New York, VitroRobertson, San Diego, Mono, Minneapolis, Colle+McVoy, Minneapolis, and Zig, Toronto.

Nadal defines MDC's role as being supportive of those agencies, freeing them to be as creative as possible. MDC bought a 49 percent

stake in CP+B in 2001. Chuck Porter, chairman of CP+B, says, "We've had some explosive growth and we've been courted by a lot of networks. From the day we met them, MDC Partners was uniquely appealing as a partner because their priority was to keep us in the game and let us do what we do best."

By contrast, the typical stigma attached to so-called "holding companies" is that they have become bottom-line driven to a fault, at times diminishing rather than nurturing the creative cultures at ad agencies. Ironically, the health of those creative cultures is integral to a successful bottom line over the long haul.

"Our role is to facilitate, not mandate," relates Nadal. "We're not looking for attribution in terms of our role as it relates to the agencies we partner with." He notes that CP+B owes its success to its "brilliant people and their passion to build brands, which have led to the agency being in a league of its own creatively."

Nadal adds, "The timing has also been fabulous in that there's now a growing realization in the marketplace that how many offices you have, how many countries you're in, isn't all that relevant. To create in ways that define and contribute to the brand has become keenly valued and that is what has helped spur [CP+B] on to its phenomenal success."



Miles Nadal

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AUDIO POST

All Together

CP+B integrates its production department + looks toward expansion.



Rupert Samuel



Matt Bonin



Jessica Hoffman

By Emily Vines

Crispin Porter + Bogusky (CP+B), Miami, is noted for its ability to produce work across multiple platforms—online, cinema, TV, print, outdoor—in striking ways. Its production department—appropriately called the integrated production department—is about to get a lot busier; the shop will welcome the Volkswagen account later this month. And Coca-Cola's Sprite recently came aboard the agency's client roster. Other accounts at the shop include Burger King, the American Legacy Foundation, and the Miller Brewing Company.

To accommodate the growing client list, the department is staffing up. Rupert Samuel, VP/director of integrated production at the agency, expects to add substantially to the 50 or so staffers—by January the department should be up to 72. Though producers in the department are referred to as integrated producers—as opposed to broadcast or interactive producers—Samuel relates that he's looking for people with strong interactive skills, since the shop has been doing more interactive work in-house for all its clients, and will welcome Volkswagen's Web site, www.VW.com.

"I think chemistry is a big key, and finding people who know how to work within our realm," says Samuel

of what he looks for in a would-be CP+B producer. "We work at a very fast pace, which I think might be slightly different from the way other agencies might operate."

Word of mouth is Samuel's primary strategy for finding new talent. He often looks to his vendors, whom he says he finds trustworthy and reliable, for recommendations. In addition to chemistry and "a certain level of intuition," Samuel searches for specific skills in his producers. "For a senior producer they obviously have to have a really good base of traditional knowledge in terms of production, also with some outreach into the whole world of interactive and Web content development," he says. "To me, it's just having the base knowledge to make things happen and being able to go out and make content happen on the twist of a dime."

SHIFTING

This year, the department re-branded itself as the integrated production department; rather than having broadcast, interactive and art buying as separate departments, all three are now under one umbrella. Samuel, who was formerly co-director of the department along with David Rolfe (who moved to DDB Chicago in August to become senior VP/director of branded production), says he and Rolfe decided to remodel the department as the agency increasingly ventured into fully integrated campaigns,

like the award-winning "Counterfeit" campaign for the Mini Cooper which encompassed a DVD, online components and broadcast spots. (Bryan Buckley of bicoastal/international Hungry Man directed; the agency resigned the Mini account when it was awarded VW.) "We knew that all the content was coming through different areas, and there was a lack of communication between the three areas," relates Samuel. "Why not put it all under one roof so you can have everyone sitting in the same area and talking the same language and being part of the same project in the right way and feeding off each other?"

The change has resulted in a department that its members say is open and progressive. "In general there's this understanding that it makes the place better," states Jessica Hoffman, a senior art producer. "The fewer parameters you lock down on somebody, the less stifled the environment. You're going to have this openness for change, and that will breed great things."

Now, when a project comes into the department, it comes through one door and is open for all areas of production from broadcast to radio to the Web and beyond. A team of people becomes content providers for the whole job—handling anything that might be needed, Samuel explains, comparing it to hitting one bird with many stones. "It becomes more of one big idea with all the

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Expansion In Offing For CP+B's Integrated Production Department

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little bits and pieces put together rather than piecemealing it like other places might do," he says.

The change took place about eight months ago and though it may have been slightly confusing at first, people have settled into their roles and are able to "dabble in different areas" and learn from one another, Samuel notes. The set-up eases the creative flow, especially on tight deadlines. "It's much better to have all of the heads in one place," he adds.

Producer Jessica Dierauer, who was formerly an associate broadcast producer at kirshenbaum bond + partners, New York, and The Martin Agency, Richmond, Va., has been with CP+B for a year and a half. For her, its been beneficial to problem solve in an open environment and "see things on a much broader, bigger scope." Looking at a broadcast script, she will consider how it can evolve into other elements like a Web site or perhaps a podcast.

PROGRESSING

Since Rolfe's departure, the department is even busier. "Dave

and I did put in a lot of ground work into developing the department to where it's at right now and he deserves a lot of credit for that too," Samuel shares. Though he misses the banter with his former co-director, Samuel has people around him that he says he can trust and rely on to help make decisions, like integrated senior producer Matt Bonin who joined the shop a year ago.

Moving from traditional broadcast roles at Young & Rubicam, New York, and DDB Dallas, Bonin points out that the speed of operations at the agency took a little getting used to. "Anybody that comes in from outside of the company for the first time to CP+B—in any department, any role—is probably a little shocked at the pace," he relates. "The pace is lightening fast. It's very exciting because I feel like the politics and the BS of the bigger places doesn't exist there."

Timelines on integrated projects are tight, Samuel says, offering the recent Miller Lite "Great Taste Trial" project as an example. Samuel and his team learned about the job on a Saturday, had a director call on Monday,



Keith Rose

awarded the job on Wednesday and were shooting a week later. Martin Granger of bicoastal/international Moxie Pictures directed the eight-spot package, which included the ads "Twist Off," "Taste Under Review," and "Miller Taste Expert." In addition to the spots, Granger directed content for the Web site, as well as a long-form piece. (Bonin served as the senior producer on the Miller project.)

Directors often want to be a part of components outside of the spots, relates producer Dan Ruth. "It's really powerful to have [directors] who are into it and think beyond the thirty-second commercial." With tight deadlines, Samuel and the producers in the department look for directors who can collaborate with the creatives and with the shop as a whole since, he says, nothing is really set in stone. Decisions often have to be made quickly, and a director should be able to thrive in the back-and-forth nature of the situation.

"They evolve through the entire process which is interesting," says senior producer Keith Rose, who joined the shop three months ago after leaving Mullen, Winston-Salem, N.C. as head of production. "Some agencies say, 'We've got the board, this is how we want the board, and there it is.' I think [at Crispin] it comes right from Alex [Bogusky, executive creative director and partner], and applies to everyone here—they continuously evolve the work. As we're prepping or bidding with a director, even as you shoot, [the creatives are] thinking on set. They're very willing to change, they're very willing to roll and experiment and see if we can make it better every step of the way; editorial, same thing. You just keep pushing, try something new, try something else and that to me is how I always thought it should be but it isn't that way in a lot of places."

Integrated/interactive producer Paul Sutton, agrees. "What's

really cool about how Crispin set it up is that projects evolve so much. When you look at it the beginning of the day versus what it looks like at the end of the day, there is so much creativity between all parties that it's just amazing how many pieces can be added during the production process and how those can be immediately incorporated across the entire campaign."

Though producers in the department often have traditional agency experience, not all do. The aforementioned Ruth has been with the shop since he started as an intern three years ago. He was then promoted to editor and later, producer. He finds his background in editing useful when working on a team. "In the editing room it's helpful to have a super technical background—that's my way of approaching it. Thinking as an editor [during] the pre-production and the production itself and seeing how it all fits into place in the end," he explains.

DOWN THE ROAD

In addition to hiring 15 to 20 new producers, Samuel is working to develop an internal production unit. Within it, people who are skilled across the spectrum—everything from being able to shoot and edit to working with After Effects—could team up with creatives to experiment with ideas or pitch jobs to clients who might be wary about a concept. Or collaborations could help make productions happen on their own for something like Web content. Samuel explains that it would give the agency "another level of versatility in-house—it's not going to replace anything by any means."

The shop already has some of



Paul Sutton

these capabilities with staffers who shoot and the addition of a green screen studio. They also have several Avids and some of the producers Samuel is hiring will have their own Final Cut Pro systems. In the future, Samuel sees a versatile department that continues to work with directors and production companies and also utilizes internal resources.

Challenging and fast-paced, the agency is a great place for passionate producers. Says Samuel, "If you like being challenged and also having a bloody good laugh at the same time, then Crispin is the place to be."



Daniel Ruth



Jessica Dierauer

An Evolving Culture, A Growing Client Roster At Miami Hot Shop

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unveiled “Fantasy Ranch,” a spot directed by David LaChapelle of bicoastal HSI Productions

that featured Darius Rucker, lead singer for Hootie and the Blowfish singing an ode to the Bacon Cheddar Ranch Sandwich from BK. The chain’s Burger King—the plastic-faced mascot in white tights—recently made a couple of more appearances, most recently in “I-Beam” and “Lumberjack” promoting, respectively,

BK’s coffee and breakfast sandwiches. (Kinka Usher of House of Usher, Santa Monica, directed both.) This past summer, “Coq Roq” debuted. The effort introduced viewers to a rock band that sings about BK’s Chicken Fries. The package is a multimedia effort—with original songs, merchandise, Web components, as well as spots and a music video. (Paul Hunter of HSI directed the clip and commercials.) For Halloween plastic masks of the King were offered at www.bkmasks.com; they sold out in a matter of days.

For Slim Jim, the agency recently broke “Back Flop,”

“Mud King,” “Pipe Pain,” and “Snow Bank,” which feature the “Fairy Snapmother,” a character who encourages youths about to engage in extreme sport—according to Adams, the snapmother is a play on the iconic tagline for the brand, “Snap into a Slim Jim.”

The first work for Miller Lite from CP+B broke last month. Called “Great Taste Trial,” the campaign showcases a courtroom trial that seeks to prove that Miller Lite is the best-tasting beer. The effort features eight spots from director Martin Granger of bicoastal/international Moxie Pictures, as well as print executions and online elements.

For the ongoing American Legacy Foundation “Truth” campaign, Granger directed a series of spots featuring tobacco executives in a sitcom setting as they hatch plots to attract more smokers. A new effort from director Chris Smith of bicoastal Smuggler is set to break later this month—Adams says the new work is “going back to the roots a little bit,” of the more guerilla-style ads that have appeared in the past on

behalf of “Truth.”

The shop also won its fair share of awards this year, including the Best of Show at the One Show Interactive and the Grand Clio for Internet advertising for the “Subservient Chicken” campaign, a 2004 effort for Burger King, that included, among other elements, a Web site featuring a chicken who does a visitor’s bidding. CP+B scored the Grand Prix in the Cyber Lions competition at the Cannes International Advertising Festival for its Method hand soap campaign called “Come Clean.” The interactive effort for the environmentally conscious household product maker features a Web site (www.comeclean.com) where users can type sentences and words onto a woman’s hands; she then washes the words away with Method hand soap. The Mini Cooper package “Counterfeit,” a cross between a 20/20 investigation and an infomercial, featured spots, a DVD, a Web site (www.counterfeitmini.org), and print ads in publication like *Auto Trader*. Each element warns consumers to be on the lookout for fake Minis, much in the same way they would avoid knock-off Gucci wallets. The spot in the package won a Gold Lion in the Film competi-



Andrew Keller

tion at Cannes, while the online portion of the campaign picked up an interactive Gold Lion; the overall package scored a Titanium Lion, awarded for integrated work.

BK

When CP+B won the BK account two years ago, the fast food giant had been through four agencies in as many years, and

had no discernable identity in the marketplace. CP+B changed all that, with innovative creative that highlighted the product attributes (the agency revived the old tagline “Have It Your Way,” which emphasizes how you can design your own burger), and squarely went after the 18-34 year-old males who frequent the

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Rob Reilly



Bob Cianfrone

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CP+B: Continued Creative Successes

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chain. They also introduced the aforementioned king mascot, who though a little creepy looking—after all, he is a guy with a plastic head in white tights and black shoes—appears in seemingly normal situations. “I had a lot of fun crafting the King this year,” relates Bogusky. “He gets a lot of attention, and there are lots of pieces to the formula we’ve created to do that but at the same time we don’t want it to become too formulaic so we’re moving and evolving his character slowly and carefully to keep him fresh.”

In addition to spots, the King has also popped up in a tie-in for *Star Wars: Episode III, Revenge of the Sith*. An online game featured the King helping Darth Vader play 20 questions with gamers. “King V. Vader,” directed by Moxie’s Granger, captured a staring contest between the two. Reilly relates that BK has a co-branding deal with the film *King Kong*, and while he won’t confirm that Burger King and the giant gorilla meet up, one could conclude that the match is just too perfect to pass up. A new spot from Usher is due shortly, and viewers can find out if there’s room for both Kings.

Come January, the shop will be breaking another large effort for BK. Though the agency wasn’t at liberty to discuss exactly what the new campaign will encompass, it will hark back to the “brand promise of having it your way,” relates Reilly, who adds that the effort will appear on TV, in cinema and online.

“We want to continue to come up with new and inventive ways [to promote BK],” notes Reilly. “And [we aim to come up with] innovative things, because I think that’s where we are going to be successful as an agency and as a brand. We need to keep consum-

ers engaged.”

MOVING FORWARD

Bringing in new business means growth, and none of the creatives *SHOOT* spoke with thought that growth would adversely affect the agency, noting that’s it happened before, and the culture at the shop has only gotten stronger. “The charge for us is to not mistake any of these wins or ‘successes’ as a sign that we have some sort of magic formula that must be maintained,” stresses Bogusky. “Next year will be—and must be—completely different than this year. That’s the nature of life and business.”

Reilly believes the growth of the shop is a positive note, not something that will cause harm to CP+B’s work. “The partners all have the same vision, and Alex, all he cares about is the culture,” states Reilly. “And if he sees something go bad, he’ll do something to stop it. The

motivation isn’t money—the motivation is being innovative, and I think if that’s your main goal, you’ll always be able to protect the culture, because it’s not about money, it’s about making brands famous, and making stuff that people haven’t seen



Tom Adams



Miller Lite’s “Twist Off”

before. That’s why I stay.”

In addition to the account wins, CP+B bought a minority stake in Fuseproject, a San Francisco design firm that the agency has worked on projects with in the past for BK and Mini. And, the agency entered into an agreement with FOX Television Studios whereby the studio gets “first look” rights to TV show ideas the shop develops. The deal, announced in May, hasn’t yielded any projects as of yet.

CP+B, which has a media office in Los Angeles, will be opening a small service office in London, reports Bogusky. “We

may have another little surprise in store but we have no plans to open offices with the hope of getting separate accounts with that office,” he relates. “We will do what needs to be done to service our clients, but we’re not trying to roll this thing up into some mega agency. We have always made decisions based on having fun and feeling good, and it’s worked pretty well. I like to change things—in fact I may be addicted to it—but changing into some traditional structure of what a big agency should be is pretty low on my list of how to have fun on this planet.”

SHOOT Makes Music At Billboard Confab



SHOOT presented the Music For Commercials panel discussion at the fourth annual *The Hollywood Reporter/Billboard Film & TV Music Conference* last month in Beverly Hills. Pictured (l to r) are session moderator, *SHOOT* editor Robert Goldrich; Ron Broitman, VP, Film and TV Music, BMG Music Publishing; Reinhard Denke, owner/sound designer of *stimmung*, Santa Monica; Josh Rabinowitz, senior VP, director of music, Grey Worldwide, New York; Sam Spiegel, producer/DJ/composer, Squeak E. Clean Productions, Los Angeles; and Roger Wojahn, co-CEO, Wojahn Bros. Music, Santa Monica.

street talk

Chris Rossiter has been promoted to executive VP/director of broadcast production at **Leo Burnett USA**, Chicago. He replaces **Jonathan Davis**, who is leaving the agency to join the London office of bicoastal/international **@radical.media** in a senior management position. In his new role, **Rossiter** will oversee Burnett's entire production department, including art buyers, **Music Aid** (the agency's in-house music studio), and the shop's editorial and visual duplication department....Noted table-top director **Mathew Brady** has joined bicoastal **The Artists Company**....Director **Dylan Goss** has signed with bicoastal **Cohn+Company** for representation....Director **Todd Broder** has joined **Steam Films**, New York, for commercials, shows and animation projects. Broder's experience spans reality TV shows, music videos, commercials and corporate films. Steam, the production arm of **Refinery**, New York, specializes in commercials, corporate communications and cross-channel marketing initiatives....If you are a member of the commercialmaking community who has a film that will be screened during the 2006 Sundance Film Festival and would like the project to be considered for coverage in SHOOT's Sundance roundup, send a screener to senior editor/creative and production **Kristin Wilcha** c/o SHOOT, 21 Charles St., Suite 203, Westport, CT 06880. You can also email info to kwilcha@shootonline.com....

rep report

Blindfaith, the Los Angeles-based production house with a directorial roster consisting of **Jim Manera** and **Suzanne Luna**, has secured independent reps **Rich Schafler** to handle the East Coast, **Tim Harwood** in the Midwest, and **Alana Rothlein** to cover Florida....Creative editorial boutique **Cutters**, Chicago and Santa Monica, has brought **Chuck Silverman** on board as its sales and marketing director. He will handle both coasts and Texas for the company while **Them Reps**, headed by **Jim Waldron** and **Wendy Hanson**, continues to cover the Midwest....**Erin Serletic** has joined **Trollback + Company**, New York, as VP of business development, heading up the creative studio's work with broadcast and cable networks....Cinematographer **Philippe Le Sourd** has wrapped principal photography on **Ridley Scott's** *The Good Year* and is again available for spots through **The Skouras Agency**, Santa Monica....

bulletinboard

- Dec. 8/Santa Monica: Association of Independent Producers (AICP) West holiday party at the Santa Monica Air Center. www.aicp.com or ashleyq@aicp.com....
- Dec. 9/London: Design and Art Direction (D&AD) Awards call for entries early deadline (receive a 10 percent discount.) Closing deadline for all entries is Jan. 27, 2006 www.dandad.org/awards06....
- Dec. 12/New York: Association of Independent Commercial Producers (AICP) East holiday party at Duvet. www.aicp.com or anniec@aicp.com
- Dec. 13/New York: The 25th Annual Muse Awards for Outstanding Vision & Achievement, presented by New York Women in Film & Television at the Grand Ballroom of the New York Hilton. www.nywift.org....
- Jan. 10/New York: Call for entries deadline for the Art Directors Club Awards. www.adcawards.org....
- Jan. 19-29/Park City Utah: The Sundance Film Festival. www.sundance.org....
- Jan. 19-27/Park City Utah: The Slamdance Film Festival. www.slamdance.com....
- Jan. 27/London: Call for entries deadline for the Design and Art Direction (D&AD) Awards. www.dandad.org/awards06....



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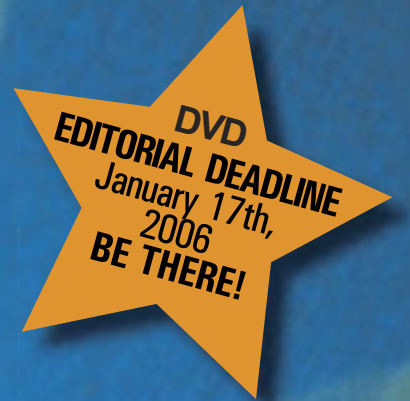
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- > Basic FREE Listing plus standout features including...
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- > Bold Company Name in different color in all search results lists and full listing
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Animal Rentals & Trainers
Animation Production Company
Animatronics, Puppets & Makeup FX
Architectural Elements
Art Directors/Production Designers
Art Fabrication, Licensing & Rentals
Atmospheric/Lighting FX & Pyrotechnics
Audio Post Facilities
Award Shows
Backings & Scenic Artists
Boats & Nautical Props
Booms, Cranes & Camera Support
Camera & Sound Equipment
Camera Assistants
Camera Cars & Tracking Vehicles
Camera Operators
Camera Rentals - Motion Picture
Camera Rentals - Still Photography
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Casting Facilities
Catering
Celebrity Placement
Cherry Pickers & Lift Equipment
Choreographers
Cinema Advertising
Climate Control Systems
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Commercial Director
Commercial Production Company
Commercial Editorial Houses
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Construction & Yard Equipment Rentals
Corporate & Video Production
Costume/Wardrobe / Makers & Rentals
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Crews / Crew rental
Digital Casting & Video Conferencing
Digital Imaging Technicians
Director of Photography (DP) Cinematography
Directories & Trade Publications
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Duplication
DVD/CD Authoring & Replication | Standards Conversion
Editing Equipment Rentals & Sales
Editors
Education (school, university, training)
Electricians
Entertainment Attorneys
Equipment Manufacturer or Supplier
Extras Casting Agencies
Film & Tape Storage
Film Commissions - International
Film Commissions - North America
Film Festivals
Film Laboratories - Motion Picture
Financial Services
Food Stylists
Gaffers, Lighting Directors/Electrician
Grip
Grip & Lighting Equipment
Grip & Lighting Expendables
Hair & Makeup Artists/Stylists
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Hotels
Independent Director's Rep
Infomercial Production Company
Insurance Brokers & Guarantors
Interactive Multimedia
International Film Liaisons
Language Services
Legal Services Collections
Libraries, Research & Clearance
Licensing
Lighting Design Consulting

Lighting Equipment & Generators
Location Libraries, Management & Scouts
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Media Company - Broadband / Internet
Media Company - Network TV/Cable/Satellite
Media Company - TV Station
Messengers
Mobile Video Units & Transmission Services
Motion Picture Production Company
Motorhomes & Portable Dressing Rooms
Music Libraries & Publishing
Music Libraries Sound Effects
Music Production & Sound Design
Music Publishers
Music Video Production Company
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Opticals
Permits
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Production Equipment & Accessories Manufacturer
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Prompting
Prop Fabrication & Mechanical FX
Prop Houses - Full Service
Props
Public Relations
Radio Companies
Raw Stock - Film, Commercial, & Video
Sag Aftra Equity Agents

Scenery Set Design
Screening Rooms
Security & Bodyguards
Set Decorators
Set Design, Construction & Rentals
Set Sketchers
Sets and Stages
Software Publisher - Computer Graphics
Software Publisher - Movie Making, Playing
Software Publisher - Web/Interactive Design
Sound Editing
Sound Equipment Rentals & Sales
Sound Mixers
Sound Recording Audio Post
Stages
Stages - Portable
Staging
Still Photography Studios & Lofts
Stock Footage & Photos Library
Storage Distribution
Studio Services
Studio Teachers/Welfare Workers
Studios Stages
Stunt Coordinators & Performance Drivers
Stunts
Talent & Modeling Agencies
Teleprompting & Cue Card Services
Television Production Company
Titling & Broadcast Design
Trade Associations/Unions/Guilds/Clubs
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