

# SHOOT®

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This Week



Columns

ScreenWork

Creative Client Services

Classified Section

## “Dreams” Intact As Sony To Continue Work With Y&R On 4th Year Program

*Client Decision To Change Ad Agencies Won't Impact This Year's Slate Of Short Films By Spot Directors Using 24p HD Cameras*

By Robert Goldrich

NEW YORK—Despite the recent parting of ways between Sony Electronics and Young & Rubicam (Y&R), New York—with the account rumored at press time to be heading to Fallon Worldwide, Minneapolis—the 2005 “Dreams” project is proceeding as originally scheduled. According to a Sony Electronics’ spokesperson, the company’s Broadcast and Production Systems Division will continue to work with Y&R on the fourth annual “Dreams” program, which turns noted spot directors loose to reflect their creative vision in shorts lensed with Sony 24p HD cameras.

Several of the “Dreams” shorts have already been wrapped, with others in various stages. For example, director Jesse Dylan of Los Angeles-based Form has completed his short. Dylan succeeded Fredrik Bond of bicoastal/international MJZ who had to pull out of “Dreams” due to a scheduling conflict.

(Bond was recently nominated for the coveted DGA Award for best commercial director of 2004. Noam Murro of Biscuit Filmworks wound up winning the DGA honor on January 29—*SHOOT*’s e.dition, 2/4, p. 1.)

The ’05 lineup of “Dreams” directors consists of: Dylan; Samuel Bayer of bicoastal RSA USA; James Gartner of Santa Monica-based GARTNER; Alison Maclean of Park Pictures, New York; Doug Nichol of bicoastal/international Partizan; Hank Perlman of bicoastal/international Hungry Man; Jeffery Plansker of Supply & Demand, New York; Baker Smith of Santa Monica-based harvest; Charles Stone III of Brown Bag Films, New York; and the StyleWar collective, represented by bicoastal Smuggler.

This year’s series of “Dreams” shorts is slated to debut

## AMPAS Honors Scientific-Tech Achievements

By Carolyn Giardina

PASADENA, Calif.— The technical community gathered last weekend (Feb. 12) for the Academy of Motion Picture Arts and Sciences’ (AMPAS) annual Scientific and Technical Awards, a black tie gala at the Ritz-Carlton Huntington Hotel in Pasadena. Here, high honors went to such advancements as camera crane systems and motion capture technology.

Actress Scarlett Johansson did a fine job as celebrity presenter, which included the reading of complex

## DP Delbonnel Wins Coveted ASC Award

By Carolyn Giardina

HOLLYWOOD — Bruno Delbonnel, AFC took top honors in the feature film competition of the American Society of Cinematographers (ASC) Outstanding Achievement Awards last week on the strength of *A Very Long Engagement*, which was directed by Jean-Pierre Jeunet. It was the first ASC Award for Delbonnel and his second ASC nomination. He was first nominated in 2002 for *Amelie*, another collaboration with Jeunet. (After a four-year hiatus from spots, feature

## Super Bowl XXXIX Ad Feedback: Part II

A SHOOT Staff Report

JACKSONVILLE, Fla. — Continuing our two-part look at agency artisans’ assessments of this year’s crop of Super Bowl ads, the theme of creatives playing safety first due to the Janet Jackson carryover factor from the ’04 halftime show was prevalent. Here’s some select feedback:

Josh Rogers  
Copywriter  
Powell, New York

Overall, everyone and everything underachieved. I didn’t expect anything “good,” in terms of brand building, but we didn’t get any real entertainment either.

Frankly, last year’s were so forgettable too, it’s almost impossible to

compare them, but I can’t imagine this year’s were better.

Thank you, Don Cheadle, or whoever writes his NFL playoffs ads. This one’s not as good as, say, “Five Seconds,” but he can still make you imagine the world in a simple moment. [The ad was done client-direct for the NFL, and directed by Cheadle through NFL Films, Mt. Laurel,

## “Punch Drunk”



directed by Bryan Buckley of bicoastal/international Hungry Man for R&R Partners, Las Vegas. This included the clever “Mistress of Disguise,” which opened on a hot-to-trot woman getting into the back of a stretch limousine for a ride to the airport. Even the street-smart chauffeur raises his eyebrow in reaction to the images in his rearview mirror and the sounds emanating from the backseat. The limo partition is then raised, leaving her backseat exploits to our imaginations.

Upon arrival at the airport, the driver opens the limo door for his passenger. She has changed into a conservative business suit and is on her cell phone, talking with a proper British accent. The now familiar tagline appears—“What happens here, stays here”—underscoring that you can live out your fantasies in Vegas and then leave them before returning to your normal daily life.

Unfortunately the catch-line also

applies to what happened to the ad. It was left behind and didn’t get to move on to its intended destination: the Super Bowl. The NFL—not ABC-TV, which had the Big Game that year—turned thumbs-down on the commercial for the Super Bowl telecast. A spokesman for the NFL stated at the time, “The league office decided that the commercial was not in our best interest.”

In ’04, R&R came out with “Big Game,” which combined an exterior shot of the Vegas strip complemented by supered copy promoting the town as an exciting place to join with other fans to catch not only the Super Bowl but also other events year-round. Again, the NFL denied “Big Game” inclusion in the Big Game telecast. But R&R did an end-run and bought time in major local markets on CBS stations for Super Sunday exposure.

This year, R&R came back with “Punch Drunk,” and its “What happens here stays here” theme. Unfortunately, the déjà vu also included the NFL blocking the ad from being on the Super Bowl

telecast and then upping the ante, reportedly trying to get FOX affiliates and owned-and-operated stations not to make airtime available during the Big Game or in pre- or post-game coverage. But the individual market strategy worked once more for R&R, which saw “Punch Drunk”—directed by Jim Jenkins of Hungry Man—air in New York, Los Angeles, San Francisco, Chicago, Dallas, Boston and Philadelphia, similar to the Super Bowl buy the agency executed in ’04 with CBS.

The gritty “Punch Drunk” shows a prizefighter in the locker room after a bout that has left him bloodied and disoriented. His trainer makes his way through a crowd to see his boxer and check out his condition. The trainer holds up two fingers and asks the fighter to tell him how many fingers he sees. The response: “Four.” The boxer goes on to admit he doesn’t know what city he’s in and he doesn’t remember what he did last night. The trainer then asks, “Do you remember what I did last night?” The fighter says no, eliciting a smile from the trainer, who proclaims his guy is alright, not to worry. The parting shot is the supered message against a black background,

“What happens here stays here.”

The Super Bowl is reportedly the most heavily wagered upon sporting event in the world. Suffice it to say that a decent amount of interest in the NFL is based on betting, such as that which takes place in office pools. The weekly injury reports released by the NFL and point spreads help to fuel interest and influence the betting decisions made by professional and non-pro bettors. Still the NFL wants to distance itself from gambling, having maintained a longstanding policy against ads that make reference to or mention of sports betting. But in the case of the “What happens here stays here” spots, there is no such mention. Apparently in this case the identity of the advertiser is enough to prompt a ban from the NFL, a policy which is ill advised, if not hypocritical.

While gambling is a big part of Vegas, the R&R campaign is designed to promote tourism. Vegas survives off of tourism, right down to the cab drivers and hotel industry workers. With state budgets facing huge deficits, tourism has arguably become more critical to the economy than ever. Indeed the R&R message is deserving of the advertising industry’s biggest stage.

In this week’s e.dition, *SHOOT* wraps its two-part coverage of ad agency feedback assessing the creativity—or lack thereof—contained in this year’s Super Bowl spot crop. Ironically, advertising that would have upgraded the field has had to stay on the sidelines in recent years—namely the continuing “What Happens Here Stays Here” campaign from the Las Vegas Convention and Visitors Authority.

In 2003, the campaign debuted,

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## Meet The Professor

By Emily Vines

## Editor Sloane Klevin Does Double Duty In New York

Editor Sloane Klevin’s desire to teach has moved her from the West Coast to the East Coast and into one of America’s most prestigious universities. Since 2002, she has been teaching one class a semester as an adjunct assistant professor of film editing at Columbia University’s School of the Arts Graduate Film Division in New York City. In an interview with *SHOOT*, she explains how and why she began teaching as well as how she balances her academic pursuits with cutting at The Blue Rock Editing Company, the New York house she



Sloane Klevin

has been with since August ’02.

During her career, Klevin has cut at such editorial houses as Miller/Wishengrad/Peacock, Santa Monica, and Mad River Post, Santa Monica. She later freelanced and has cut everything from trailers and spots to feature films including *Pumpkin* and *Real Women Have Curves*. She most recently cut *Heights*, which stars Glenn Close, Isabella Rossellini and James Marsden; it debuted at

the 2005 Sundance Film Festival and is scheduled for release in June.

**SHOOT: How did Columbia approach you to teach? Is this your first teaching job?**

**Klevin:** Well, not really, I had been a mentor in L.A. for years through IFP Project: Involve. [IFP stands for Independent Feature Project, a nonprofit organization] This woman that I went to UCLA with, Pam Tom, started this program at IFP to promote diversity in the film business. And basically they take applicants— aspiring or emerging filmmakers who are either from a minority, of color, or gay or lesbian—and they find out what they want to do. They then hook them up







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**Gene Kelly Is Singin' In The Rain - Again - For Volkswagen****DDB, London, Relies On NE-O And MPC To Update Classic Movie Scene**

By Christine Champagne

The creative team at DDB, London, knew they were taking a risk when they decided to—in essence—resurrect the late Gene Kelly and update the performer's famous dance sequence from the classic 1952 film *Singin' in the Rain* for a commercial promoting the latest incarnation of the Volkswagen Golf GTI.

“We knew from the outset that it was either going to be really good or really awful,” DDB copywriter Martin Loraine, who fashioned the spot with DDB art director Steve Jones under the direction of DDB creative director Jeremy Craigen,



acknowledged. “Whenever you take something old and try to update it, there is a lot that can go wrong.”

However, the gamble paid off for the agency behind what is a breathtakingly brilliant spot directed by NE-O—the Stink, London, directing duo of Jake Knight and Ryoko Tanaka—and featuring visual effects produced by The Moving Picture Company (MPC), London.

Following the same city street route taken by Kelly in *Singin' in the Rain's*

legendary dance scene, “Gene” (:60) finds Kelly—through the magic of visual effects—breakdancing and popping and locking to a contemporary version of the tune *Singin' in the Rain* composed by the eclectic dance duo Mint Royale. The spot, which, of course, showcases the Volkswagen Golf GTI, ends with the tagline, “The original, updated.”

## AN ICON REBORN

The goal of the spot is to position the Volkswagen Golf GTI, which was first produced in the '70s, as an icon. “We wanted to say it is the original but it's as up to date as can be with all the modern technology,” Loraine explained. “So we liked the idea of [the theme] ‘The



original, updated.’”

Based on that concept, DDB sought out true originals and toyed with the idea of featuring everyone from Frank Sinatra to Fred Astaire in their new spot. Ultimately, the agency chose to go with Kelly, realizing that he—as well as the film *Singin' in the Rain*—best reflected the fun, lighthearted and energetic qualities of the Volkswagen Golf GTI as well as its iconic status.

Before production could begin, however, DDB had to complete a series

of lengthy and complicated negotiations with Kelly's estate for the rights to use Kelly's likeness; EMI to use and update the tune *Singin' in the Rain*; and Warner Bros. and Turner Entertainment for permission to use footage from and film new footage based on the film *Singin' in the Rain*.

Once those permissions were obtained, production began, and “Gene” was shot by NE-O and DP Patrick Duroux over three days on a stage (equipped for flooding, by the way) at Shepperton Studios in Middlesex, England.

“We wanted to keep it as authentic as possible,” NE-O's Knight said of the production. “So the set was all real scale, based on the original film set, and we had



quite old-fashioned style lighting, and for the camera, we used an old crane on wheels, which is a more traditional way of doing it rather than using Technocranes and motion control. We also used real dancers' bodies rather than doing fancy editing.”

Three dancers—each with a different specialty—“played” Kelly in the spot. Jay Walker is featured in the initial moments, then David Elsewhere is seen in the bulk of “Gene,” and a dancer

known simply as Crumbz appears toward the end of the commercial to perform the more acrobatic moves.

## A DIGITAL DANCE

MPC visual effects supervisor/lead Inferno artist Alex Lovejoy was on set during the shoot doing rough comps to ensure that the visual effects crew would later be able to composite remastered footage of Kelly from the redigitized master of the movie onto the dancers' bodies, according to MPC producer Graham Bird.

The compositing proved to be a painstaking process performed over the course of two weeks by a team of visual effects artists working on the Inferno, Flame and Combustion.

In addition to placing Kelly's head on the modern dancers' bodies, MPC also added finishing touches, including the re-creation and movement of Kelly's shirt collar and tie, and the addition of rain and water droplets to emulate what is seen in the original film.

According to Bird, working with NE-O, with whom MPC has collaborated before, made a complex job easier to complete. “They are very post literate, and it was enjoyable to work with directors who understand the demands of post production,” Bird remarked. “I think their ability to accommodate our needs resulted in the success of the actual spot.”

“Gene” was edited by Tim Thornton-Allan of Marshall Street Editors, London. In keeping with the style in which the original film sequence was cut, you'll

## Client

**Volkswagen Golf GTI.**

## Agency

**DDB, London.**

Jeremy Craigen, creative director;  
Martin Loraine, copywriter; Steve Jones, art director; Richard Chambers, producer.

## Production Company

**Stink, London.**

NE-O, director; Patrick Duroux, DP;  
Blake Powell, producer. Shot on stage at Shepperton Studios, Middlesex, England.

## Editorial

**Marshall Street Editors, London.**

Tim Thornton-Allan, editor.

## Post/Visual Effects

**The Moving Picture Company, London**

Graham Bird, producer; Alex Lovejoy, visual effects supervisor/lead Inferno artist; Christophe Allender, lead Inferno artist; Nico Cotta, Ziggy Ziguoras, Dan Sanders, Darren Christie and Eileen Chang, Inferno artists; Giuliano Cavalli and Daniel Adams, Combustion artists; Jean-Clement Sorent, colorist.

## Sound

**750mph, London.**

Andy Humphreys, mixer.

## AMV BBDO Slows Down For U.K. Department Of Transport

### Accident Victim Comes To Life When Car Speed Decreases By 10 MPH

By Robert Goldrich

A young girl lies dead by the side of a suburban road, her body propped up against a tree. Yet without any medical aid, she miraculously comes back to life in this TV/cinema :30 for the U.K. Department of Transport, directed by Walter Stern of Academy, London, via Abbott Mead Vickers BBDO, London.

Slowly, we see the fatal injuries she has sustained start to heal. Blood oozing from her ear gradually reverses its course and flows back inside her, disappearing from sight. Her mangled, broken arms twist back into place.

The girl's voiceover gives us context for what we're witnessing. "If you hit me at forty miles per hour, there's around an eighty percent chance I'll die."

An invisible force then moves the girl's body from the tree to the middle of the road. "If you hit me at thirty," continues her voiceover, "there's about an eighty percent chance I'll live."

Suddenly the girl looks up and takes a deep breath. She is alive again. The impact of the car didn't throw her as far, reducing the severity of her injuries.

An adult voiceover intervenes: "Hit at thirty miles per hour, eighty percent of people live."

Supered across a black background is the message, "It's 30 for a reason. Think!"

Titled "Lucky," this spot graphically illustrates the lethal consequences of increasing a vehicle's speed by just 10 miles per hour. A little girl's life is saved by a driver being cognizant of and obeying the speed limit. Eerie and unsettling, the commercial has an emotional impact while also provoking thought—and hopefully adjusting behavior—in regard to driving responsibly.

The core creative team at AMV BBDO consisted of art director Andy McKay, copywriter Mary Wear and producer Trish Russell.

Laura Kaufman produced for Academy. The DP was Alex Barber.

Editor was Rick Russell of Final Cut, London. Colorist was Adam Scott of The Mill, London.

The Mill created the visual effects, which breathed life into the story—and into the girl. Visual effects supervisor/lead Flame artist Chris Knight of The Mill had to reverse her fatal injuries before our eyes in a believable manner. Towards that end, the creative decision was made to depict an organic, random transition. Rather than just fading between bruised and then clean skin, the scene went for a gradual transformation that for the viewer is harder to watch but more poignant and moving. It's painful yet emotionally riveting to see the girl's broken limbs twist back into their normal positions.



Click Poster To View "Lucky"

Knight deployed the same Flame techniques developed by The Mill for Levi's famed "Twist" spot (directed by Frank Budgen of Gorgeous Enterprises for BBH, London) in order to manipulate the girl's broken arms in "Lucky," healing the bones before our eyes. (Budgen is repped stateside via bicoastal Anonymous Content.)

Other members of The Mill's team included producer Ben Hampshire, with Flame assistance from Danny Morris.

Sound designer/audio mixer was Parv Thind at Wave Recordings, London. Music composer was Mark Revell at Square Peg, London.

The child actress was Ronnie Creed. The child voiceover was provided by Courtney Fudge.

## "Little Girls"

By Robert Goldrich

This black-and-white spot from Bozell & Jacobs, Omaha, shows little girls engaged in fun, constructive activities at YWCA centers—dancing, playing guitar, studying together, reading in the dark by flashlight, playing with bubbles, bike riding and socializing.

This in and of itself would make for a feel-good PSA that promotes the services, resources, recreational opportunities and the sense of community that can be experienced at the YWCA. But the piece takes on an added thought-provoking dimension when these scenes play against a soundtrack of hip-hop and rap tunes that fade in and out, all of them referring to the girls in negative demeaning language ("bitches," "hos" and telling them to "get out of my face.>").

Seeing the images of the girls in a positive light juxtaposed with the music lyrics makes the songs sound absurd and bizarre, which coincides



Click Poster To View "Little Girls"

with what the YWCA does to negative sentiments, as reflected in the spot tagline: "Eliminating racism, empowering women," accompanied by the Web site address, [www.ywca.org](http://www.ywca.org).

"Little Girls" was directed by feature filmmaker Bronwen Hughes (*Harriet the Spy*, *Forces of Nature*, *Stander*) of Santa Monica-based Independent Media. Susanne Preissler executive produced for Independent Media. Max Malkin was the DP.

Music producer Nicole Dionne of Primal Scream, Los Angeles, had composer Billy West create seven separate melodies for the spot, turning out music that helps to drive the creative.

The creative team for Bozell & Jacobs consisted of creative director/copywriter Cliff Watson, art director Erica Rowe and producer Nan Pike.

The spot was cut by Meg Kubicka of The Whitehouse, Chicago. Audio post mixer was Dave Gerbosi of Chicago Recording Company, Chicago.

# Desperate Housewives Takes The Buick LaCrosse For A Spin

## Series Producers Cleverly Integrate The Vehicle Into A Humorous Storyline.

By Christine Champagne

Displaying a talent for zoning in on what's hot in pop culture and a refreshing sense of humor, the marketing team at Detroit-based General Motors Corporation's Buick division partnered with the television series *Desperate Housewives*, which is produced by Touchstone Television and airs on ABC, to promote the Buick LaCrosse.

As fans of the show will recall, the Buick LaCrosse was featured in a recent storyline that found Gabrielle Solis (Eva Longoria) seeking modeling work to bring in money to keep her upscale household running after her wealthy husband Carlos (Ricardo Chavira) wound up in jail with his assets frozen. A former high-fashion model perhaps a bit past her prime, Gabrielle reluctantly accepted an assignment serving as the spokesmodel for the Buick LaCrosse at a local shopping

mall.

Standing in front of the car, which sat on a rotating platform at the mall, Gabrielle, clad in a gown, spoke into a microphone, announcing, "I present to you the fabulous Buick LaCrosse! It has expertly crafted interior, peaceful QuietTuning and ultrasonic rear parking assist. Observe the remote activation feature."

While clicking a remote to start the car, Gabrielle spotted her neighbor Lynette (Felicity Huffman) and Lynette's husband Tom (Doug Savant) approaching. Mortified, status-conscious Gabrielle lost track of her scripted pitch and quickly ad-libbed, "Uh, and it also has a lot of exciting other cool car things," while trying to slip away unseen.

But Gabrielle's attempt to avoid her neighbors was foiled when her dress got caught in the rotating platform, and

Lynette and Tom spotted her. Forced to chat with the couple, Gabrielle nervously claimed that she was at the mall shopping with a friend.

### START HER UP

The integration of a Buick vehicle into a storyline on *Desperate Housewives* was—in some ways—a logical progression. After all, the carmaker has been running commercials during the campy primetime soap that centers on the lives of suburban women, and the character Lynette actually carts her baby and three rambunctious boys around in a Buick Rendezvous.

Given these ties between Buick and *Desperate Housewives*, the producers of the show naturally thought of Buick when Gabrielle's car spokesmodel storyline came up and contacted the company (Jill Cooney is Buick's advertising

manager) to see if there was interest, according to Buick spokesperson John Wray.

There was, of course. Buick saw the inclusion of the Buick LaCrosse in a storyline on the series as a creative means to raise brand awareness for the car—which only hit showrooms last fall—among the female, baby boomer demographic, Wray explained.

But accepting the pitch proposed by the producers of *Desperate Housewives* involved a great deal of trust on the part of Buick, which had absolutely no say in the scripting of the storyline and no script approval. "We couldn't put handcuffs on the creative people," Wray reasoned. "They are so good and



so talented at that level that it would be counterproductive to put them in a box."

The writers did require background information on the Buick LaCrosse, though, so Buick sent them a list of talking points that the company uses to sell the vehicle. "We mentioned that QuietTuning is a Buick exclusive, one of the ways we're really promoting the vehicle, and they picked up on that, and they used it [in the script]," Wray said, noting, "But it was totally up to them."

The leap of faith paid off for Buick. The writers of *Desperate Housewives* integrated the Buick LaCrosse into the show in an organic manner, with a touch of humor. "One of the things we've focused on in the last couple of years is trying to bring out the lighter side of Buick," Wray remarked. "So this was a way to have a little bit of fun with a wink and a smile."

While measuring the ROI (return on investment) for any branded entertainment endeavor remains somewhat elusive at this point, the word-of-mouth feedback received by Buick on this effort has been positive, Wray reported.



## Volkswagen Gets Feet Wet With Gene Kelly

notice that Thornton-Allan also used long takes.

It was this type of attention to detail from everyone involved in the production that made the spot spectacular, Loraine noted. "Everyone worked very hard. Everyone involved knew how important it was that this be perfect," Loraine commented, adding with a laugh, "and once we got it all right, it was a relief!"

While "Gene" is currently airing exclusively in the U.K., Loraine said he wouldn't be surprised if it eventually runs in other markets.

Despite its currently limited

distribution, the spot has created a tremendous amount of buzz worldwide as it has been circulated—albeit unauthorized—via the Internet. (At press time, *SHOOT* hadn't gained legal clearance to show the entire commercial in its e.dition—only some lifts from the spot.) Loraine has actually gotten e-mails praising the ad from as far away as Brazil and New Zealand and has been interviewed by numerous media outlets, including a news crew from France.

Loraine was particularly astounded when he learned that "Gene" was recently hailed in *The Wall Street Journal*. "It hasn't even run in America," Loraine mused.

**Don't Judge A Book By It's Cover:**

**Ameriquest Takes On The Super Bowl**

By Kristin Wilcha

Ads for mortgage lending companies aren't exactly known for creative ingenuity—the endlessly airing Ditech spots come to mind as fairly typical of the category. That perception changed Super Bowl Sunday, when Ameriquest Mortgage Company, an Orange, Calif.-based lending firm, broke two clever spots—“Mini Mart” and “Surprise Dinner”—during the telecast of the game. The spots scored

***“... in the Super Bowl... whatever emotion you want to go for, whether it's humor, tears or romance, you have to do it better than anyone else does.”***

well with ad industry pundits and viewers alike, and raised the profile of the company.

Both ads, out of DDB Direct, Los Angeles, and directed by Craig Gillespie of bicoastal/international Morton Jankel Zander, advise to not judge situations too quickly, just as Ameriquest doesn't prematurely judge loan applicants. In “Mini Mart,” a guy on a cell phone walks into a

convenience store while discussing the price of a new deck. He feels that the person on the other end is being “robbed.” As he is chatting, the store's owners overhear him, and believing they are being held up, begin to attack the would-be thief—with pepper spray, a baseball bat, and a cattle prod.

In “Surprise Dinner” a guy goes over to his girlfriend's apartment to cook dinner. As he's preparing pasta sauce, her large white cat knocks the pan over, splashing tomato sauce all over. The guy, who's been chopping

onions with a large knife, picks up the sauce-splattered kitty--at the same time, his girlfriend walks in the door, to see her sweetie holding the now red-and-white cat, and wielding the knife. The tag line: “Don't judge too quickly. We won't.”

Mark Monteiro, executive creative director at DDB Direct, reports that Ameriquest has been ramping up its sports sponsorships

of late, which include deals with Major League Baseball, as well as Ameriquest Field in Arlington, Texas, home of the Texas Rangers. The company also has two blimps, Liberty and Freedom, which make frequent appearances over sporting events. Monteiro says that Kevin Morefield, Ameriquest's executive VP/strategic planning, was instrumental in raising the company's creative profile. “[Ameriquest] has mainly been a direct-marketing client for years, ... and Kevin wanted to make a little bit more noise,” he explains. “They were looking for new ways to step out ... and really be a cream-of-the-crop company.”

One of the ways to stand out was via sponsorships, including this year's Super Bowl halftime show. “They were given the opportunity to sponsor the halftime show, and with that came two spots, as part of the package,” recalls Monteiro. “They started talking to us back in May of 2004. ... Our main concern was, you're going to be in the Super Bowl. ‘Do you understand what that means?’ And [Kevin] completely understood what it was all about, and why you were there, and, that whatever emotion you want to go for, whether it's humor, tears or romance, you have to do it better than anyone else does.”



Mark Monteiro

Monteiro relates that doing the spot involved three rounds of research—two prior to production and one after. Gillespie was selected to direct based on a positive conference call, as well as his reel. “He understood [the scripts] perfectly,” notes Monteiro. “He had a good sense of physical comedy on his reel, which was important to us, especially with a spot like “Mini Mart,” where you're doing something absurd, but it was really important to us that it look real to balance that.”

Two additional spots were shot—

one showing a man getting change from a peep show establishment, and another in which a daughter-in-law appears to be smothering her mother-in-law with a pillow. Both new ads will break in the coming weeks.

Additional agency credits on “Surprise Dinner” and “Mini Mart” go to: Hélène Côté, direct creative director; Vanessa MacAdam, senior producer; David Hennagin, managing director; Pat McKay, senior copywriter; Feh Tarty, senior art director; Josh Fell, copywriter; and Michael Mittelstaedt, art director.





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# street talk

The **Entertainment Industry Development Corp. (EIDC)**—a private nonprofit that facilitates on-location film, TV and commercial production in Los Angeles and surrounding areas—has elected **Steve Dayan**, a business agent with **Teamsters, Local 399** (Studio Drivers and Location Managers), to chair its 2005 board of directors. The EIDC also oversees the joint Los Angeles City/County Film Office. The EIDC board consists of members from the industry, labor, the business/civic sector, and residential representatives. Among the industry players on the board are **Randy Winograd** of **SBE Entertainment Group**, Culver City, Calif., and **Steve Caplan**, executive VP of the **Association of Independent Commercial Producers**.... Director **Brandon Dickerson**, formerly of bicoastal **X-Ray Productions**, has returned to **kaboom productions**, San Francisco, for representation in commercials. He continues to be handled for music videos by X-Ray sister shop, **Merge@Crossroads**.... **Cheri Anderson** has been named executive producer of the New York office of bicoastal/international **Believe Media**., a company founded by executive producers **Liz Silver** and **Luke Thornton**. Anderson most recently served as a freelance producer. Prior to that, she was director of project development at bicoastal **Tool of North America**, and a senior producer at **TBWA/Chiat/Day**.... **Media Distributors** has named former Sony executive **Tom Evans** as senior VP/managing partner-Eastern operations. He will head the company's recently launched New York office. A distributor of professional media products for the entertainment industry, including videotape, film stock, recording media and storage and data media products, **Media Distributors** also maintains operations in Studio City, Calif., Seattle and Las Vegas.....

# rep report

**Jennifer Hertslet** has come aboard production house **Highway 61**, New York, as its head of sales.... **Avalanche Productions**, New York, has secured representation, bringing **Angela Leali** and **Devon St. John** on board in New York.... **Astra P. Schwartz Dorf** has joined New York-based design and branding studio **CA Square** as marketing director.... **Tony Fox** has been promoted from sales manager of eastern North America to overall director of marketing at Coral Springs, Fla.-headquartered **da Vinci Systems**.... **Montana Artists**, Los Angeles, has signed **DP Ryan Gaw** for exclusive representation in all areas....

# bulletinboard

- Feb. 23-26/Greensboro, N.C.: **University of North Carolina at Greensboro Carolina Film and Video Festival**. [www.uncg.edu/bcn/cvfv/](http://www.uncg.edu/bcn/cvfv/)....
- Feb. 28/New York: **Association of Music Producers (AMP) call for entries deadline for the 2005 AMP Awards for Excellence in TV Commercial Mixing**. **Liz Myers**, (310) 546-3505; [www.ampnw.com](http://www.ampnw.com)....
- March 2-13/San Jose, Calif.: **Cinequest Film Festival**. [www.cinequest.org](http://www.cinequest.org)....
- March 3-6/Sedona, Ariz.: **11<sup>th</sup> Annual Sedona International Film Festival & Workshop**. [www.sedonafilmfestival.com](http://www.sedonafilmfestival.com)....
- March 4-7/Toronto: **Female Eye Film Festival 2005**. [www.femaleeyefilmfestival.com](http://www.femaleeyefilmfestival.com)....
- March 4-13/Durango, Colo.: **5<sup>th</sup> Annual Durango Film Festival**. [info@durangofilmfestival.com](mailto:info@durangofilmfestival.com); [www.durangofilmfestival.com](http://www.durangofilmfestival.com)....
- March 10-20/Cleveland: **Cleveland International Film Festival**. [www.clevelandfilm.org](http://www.clevelandfilm.org)....
- March 10-20/San Diego: **San Diego Latino Film Festival** at Mann Theatres. [www.sdlatinofilm.com](http://www.sdlatinofilm.com)....
- March 10-20/Montreal: **The 23<sup>rd</sup> International Festival of Films on Art (FIFA)**. [www.artfifa.com](http://www.artfifa.com)....
- March 11-20/Austin, Texas: **SXSW South By Southwest Festivals + Conferences**. [www.sxsw.com](http://www.sxsw.com)....
- March 30-April 2/Wilmington, N.C.: **11<sup>th</sup> Annual Cucalorus Film Festival**. [www.cucalorus.org](http://www.cucalorus.org)....
- March 31-April 3/Madison, Wis.: **7<sup>th</sup> Annual Wisconsin Film Festival**. [www.wifilmfest.org](http://www.wifilmfest.org)....
- March 31-April 3/Vail, Colo.: **2005 Vail Film Festival**. [www.vailfilmfestival.org](http://www.vailfilmfestival.org)....
- March 31-April 4/Ashland, Ore.: **Ashland Independent Film Festival** at the Varsity Theatre. (541) 488-3823; fax: (541) 488-7782; [info@ashlandfilm.org](mailto:info@ashlandfilm.org); [www.ashlandfilm.org](http://www.ashlandfilm.org)....

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