

# HEADS UP!

a new  
format  
where  
everything  
just  
clicks...

From the editors of SHOOT...  
for ad agency creatives &  
producers, brand marketers,  
production & post  
decision-makers...

The Leading Newsweekly

# SHOOT<sup>®</sup>

e.edition

for Commercial,  
Interactive, &  
Branded Content  
Production

**The Mission > Provide > vital content and context about creative and production issues in the changing advertising landscape. Cross > geographic borders, business barriers, and creative/production roadblocks to Serve > as a conduit for clients, ad agencies, entertainment & media companies, and production companies/services around the world. Open > doors to new opportunities, partnerships, and business.**



## Welcome to our new e.dition, one of many new beginnings

As longtime publisher, it's my pleasure to announce that on December 31<sup>st</sup> I acquired SHOOT from VNU, the Netherlands based Media Company that had owned it for the past ten years. This move allows us the entrepreneurial freedom and nimbleness needed to stay in step with changes in the industry so that we can best serve the creative and production news and information needs of our readers; advertising agency creatives & producers, brand marketers, and the advertising production and post community. The e.dition marks an important step in that direction.

While maintaining our weekly frequency, we are going to produce two formats, the print issues you've always loved, now on a twice-monthly basis, and this new weekly e.dition that combines the look of print with interactive and multi-media features to help bring the editorial to life through links and streaming video. We are at work on a redesign for SHOOT to show off all the new editorial features along with a complete upgrade of our website implementing the dynamic database and streaming video features --- look for both those exciting debuts in the coming months.

Building on our strong tradition dating back to 1960 for being the first publication to cover commercial production & postproduction, and on our excellent relationships in all segments of the business, we are starting 2005 with a revitalized mission, a mission more in tune with the industry's future. SHOOT will now provide news and information, not only about commercial production and post, but also about interactive advertising and branded content production. We will be introducing a slew of new features, sections and columns to cover these areas. We'll explore important topics and cover major news on a global basis to better assist agencies and clients in making informed creative and production decisions about all forms of advertising content,

whether it's created for a television screen, a movie screen, a computer screen, or a PDA screen.

Continuing to focus on creative and production news and information, SHOOT will also explore the connections being formed among the advertising, entertainment and media sectors. We will try to provide perspective and insight for those who are grappling with how to best fit in and take advantage of a developing, ever shifting industry landscape. SHOOT will uncover news and information revealing new business models, new opportunities and new partnerships.

SHOOT's expert editorial staff including, Editor, Bob Goldrich, Kristin Wilcha, Sr. Editor, Creative & Production, Carolyn Giardina, Sr. Editor, Technology & Postproduction, and Emily Vines, Reporter/Associate Online Editor, will be working hard in 2005 to provide the news and information you need today as well as a road map for tomorrow --- a publication that will be as much for clients as it is for ad agencies and content producers, one that will be global in scope, providing all the commercial production & post news and information the industry depends on from SHOOT while also exploring the creative and production aspects of interactive advertising and branded content, and finally, one that will fully utilize the technological capabilities of the internet to bring people together. And of course, we will continue our strong tradition of discussing and showcasing great work, introducing you to up-and-coming talent and connecting you with leading artisans and executives.

We hope you enjoy our first e.dition and our first print issue of the year next Friday, January 28<sup>th</sup>. We are in the process of opening our new offices based in Westport, CT and Los Angeles, CA, so please bear with us as work out the kinks associated with setting up new systems.

The editors and I look forward to embarking on our new beginnings with you.

# SHOOT

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

A DCA Business Publication

Volume 46 No. 1, January 21, 2005

www.shootonline.com

e.dition This Week

- > U.K. Ads Top VES Nominations
- > Arnold, N.Y., Names Head Of Prod'n.
- > ScreenWork
- > 2005 Outlook Series:  
Creative / Production Forecast
- > Changes At The Helm



## DGA Nominees Reflect On Spot Director Of Year Honors

By Robert Goldrich

LOS ANGELES—On January 29 at the Directors Guild of America (DGA) Awards gala in Los Angeles, director Jim Jenkins of bicoastal/international *Hungry Man* will likely see Martin Scorsese again—but under strikingly different circumstances from the time before. Scorsese has been nominated a sixth time for the DGA Award in feature direction, this time for *The Aviator*. Jenkins meanwhile will be at the awards ceremony as a first-time DGA nominee for best commercial director of the year.

Scorsese and Jenkins worked together in 2003 when the latter directed the former in American Express' "One Hour Photo," for Ogilvy & Mather, New York. In the :30, perfectionist director Scorsese obsesses over photographs he snapped of his nephew's birthday party. Scorsese finds fault with enough of the pictures to justify a re-shoot.

"He [Scorsese] liked the commercial," recalled Jenkins, who as a result will be relatively angst-free should he run into the famed feature filmmaker on DGA Awards night.

To be in the same room that night with Scorsese and other gifted directors—particularly his fellow nominees for the DGA commercials award—is an honor unto itself, related Jenkins.

It [the DGA spot nomination] is a little bit overwhelming when you see who you are up against," he said. "They [the other nominees] are at the

pinnacle of what you work for. I'm a big Noam Murro fan. I love the work of Dante Ariola, Fredrik Bond and Andrew Douglas. Being included in the same category with them is a great honor."

Like Jenkins, Bond of bicoastal/international Morton Jankel Zander (MJZ) and Douglas of bicoastal Anonymous Content are first-time DGA commercial director of the year nominees. Murro of Biscuit Filmworks, Los Angeles, and MJZ's Ariola have each been nominated three times.

Jenkins' nomination came on the basis of four spots: Nextel's "Dance



Click top poster to see Fredrick Bond directed "Cherry"  
Click bottom poster to see Dante Ariola directed "Circus"

## Commercialmakers Make Their Presence Known At Sundance

By Christine Champagne

PARK CITY, Utah—The commercialmaking community is traditionally well represented at the Sundance Film Festival, and this year is no different. Several filmmakers who either make a living in or are involved to some extent in spot production will have their work showcased at the 2005 Sundance Film Festival, which got underway in Park City on January 20 and will run through January 30.

This year, the competition for inclusion in the festival was intense as always, with 2,613 feature films submitted for consideration, including 1,385 U.S. features and 1,228 interna-

tional films. These numbers mark an increase from the number of submissions received last year when a total of 2,485 feature films were submitted—1,285 coming from the U.S. and 1,200 from abroad.

Among those from the commercial production industry who have worked on films featured in the American Spectrum category is Eric Pomert, an editor with mad.house, New York, who makes his feature film editing debut with director Adrienne Weiss' first feature *Love, Ludlow*. Produced by the in-house indie film division of Washington Square Films, New York, the film cen-

## AICP Aims To Get Into "Flow" Via Guidelines

Addresses Late Payment, Sequential Liability, Foreign Production Costs

By Robert Goldrich

NEW YORK—Nearly three years ago, SHOOT reported on slow payment as a dynamic that was starting to significantly compromise the health of the spotmaking community. At that time, a noted production house executive addressed the issue under the condition of anonymity. He equated the situation to a humorous scene from the movie *Manhattan* in which Woody Allen tries to explain his financial predicament after quitting his job.

"Woody doesn't quite have a handle on it," said the executive producer. "But he relates that his accountant informed him that he's now 'cash poor, he's got no cash flow—something that should be flowing isn't flowing.'"

Fast-forward to today and the cash flow problem has become an even more prevalent, serious threat to the survival of many commercial production companies. According to AICP president/CEO Matt Miller, slow cash flow has been a prime contributor to attrition in the marketplace. Miller said that during the past year, the AICP has seen 63 member production houses go out of business. Those shops, contended Miller, fell victim in large part to the quandary of poor cash flow combined with tighter margins.

On the surface, it would seem that the loss of 63 houses was offset over the past 12 months by the addition of 60 production companies into the

AICP fold. However, Miller noted, "Startups do not equal established companies...The cash flow of the business has made staying in business, staying liquid, difficult for so many companies."

In light of this, during its semi-annual board meeting last month in Los Angeles, the AICP decided to add to its list of guidelines in an effort to address the cash flow problem. The

## Yagoda Exits Y&R, Holds Onto "Dreams"

By Robert Goldrich

NEW YORK—Though Ken Yagoda formally left his staff position as managing partner/director of broadcast production and creative resources at Young & Rubicam, New York, earlier this week, plans call for him to continue to work for the agency on select assignments. The highest profile of these projects will be the fourth annual "Dreams" program, which again teams Y&R with Sony Electronics' Broadcast and Production Systems Division.

"Dreams" turns noted spot directors loose to reflect their creative vision in shorts lensed with Sony 24p HD cameras. Yagoda has been the point person

## A New Chapter

It's traditional yet contemporary.

The same yet different. It's brand new yet comfortably familiar.

These seemingly contradictory terms paradoxically combine to form a clear message and sense of purpose, reflecting the new SHOOT, which has been bought by DCA Business Media, with Roberta Grier returning as its publisher and assuming the ownership mantle from VNU.

Much of the longstanding SHOOT remains intact. But added to that foundation will be several new cornerstones: increased coverage of interactive content and branded entertainment; international reports; client perspectives; industry columns with varied view-



points and conveying expertise from different sectors; and this weekly electronic edition of the publication. The latter, which we refer to as the "e.dition"—coupled with a biweekly print edition—offers such advantages as being able to view notable work instantaneously.

At the same time, you'll continue to see what you've come to expect and value in SHOOT. We will keep on examining issues of importance to the industry, to provide news, information and thoughtful analysis, to offer not only what you want but also need to know.

Via our new ScreenWork section—which includes Top Spot, The Best Work You May Never See gallery and the just launched iWork and Brand

Stand—we remain committed to seeking out great work and gaining exposure for the creative talent and artisans behind it. Our coverage will continue to support idea-makers and artists—and arts education to help develop the next generation of industry talent.

It's an exciting new chapter for SHOOT but more importantly an exciting time for the industry at large as reflected in this e.dition's Outlook series in which leading creatives and production executives assess prospects for the new year.

Take for example the feedback from Corey Bartha, senior producer of the newly named integrated production department at Crispin Porter + Bogusky, Miami: "I would say the creative climate is going to be hot in 2005. Advertisers are embracing media-neutral approaches like never before—it's all about reach. I have been involved

in some really creative interactive and Internet projects in the past, but the limited amount of broadband subscribers made it very difficult to reach our audience. Now the audience is huge and getting bigger. Advertisers are seeing results, and that means they are going to be coming back for more. From a creative standpoint, this new media becomes a blank canvas in the eyes of great creatives and the work is becoming great."

Frank Scherma, president of bicoastal/international @radical.media, related, "I see many more agencies coming and sitting down with us and talking about 'OK, we need to do the television campaign, but then we need to do an Internet component that's tied to that, then we need to do a branded campaign and maybe we need to do a TV show.' Towards the end of 2004, I saw more of that, and into 2005 I think

we're going to see [even] more of it." Scherma noted that @radical currently is involved with four different agencies in development on four different TV shows for their clients.

A prime SHOOT goal is to provide the information and insights that will help you chart a successful course through this changing industry landscape. Under new nimble entrepreneurial ownership, we are poised to do just that. In this vein, interactive plans are on the drawing board that will nurture an exchange of ideas, info and resources, as well as promote mentorship and rallying to worthwhile industry and social causes. It's an exchange that we hope will help create a sharing community and a clearinghouse to help you do well—while also doing good—in your daily pursuits. Happy New Year!

## Internationally Speaking

By Massimo Martinotti

### Teaching and Learning

It was an extremely hot night in November of 1977. I was trying to sleep in the noisy non-air conditioned room of what was supposed to be the best hotel in Surin, some 300 miles east of Bangkok, Thailand. The phone rang: It was Weepa, my Thai production coordinator.

"The elephants' owners want more money or they are not going to show up tomorrow morning!" she said. The next day was our first shooting day and we needed 20 elephants for the first set-up. I told her, "Wait for me downstairs. I already made a deal with them - I want to talk with these guys!" Since I didn't fully trust my local crew, I had personally made the deal about the elephants already.

I got dressed and joined Weepa in the lobby of the hotel. We drove a few miles to the place where the elephants and their owner were staying. When we arrived, 25 to 30 men were sitting



around a few big fires in the middle of a wide field surrounded by tropical vegetation.

I asked the leader of the elephant keepers why we were again negotiating when we had already reached an agreement a couple of days before.

Weepa cut me off and said, "Let me do this!" She started talking in Thai and she went on for a while. I was watching her face and the expressions of those men while I was killing some of the hundreds of mosquitoes that were trying to bite me. I could understand some of the words they were saying, especially numbers. "Song roi" the leader of the elephant owners kept saying. "Paeng bai. Nueng roi." Weepa kept answering.

Minutes later Weepa told me "We have a deal if we offer them 100 Bahts more per elephant". "That's fine", I said (after all, back then, it was approximately \$5), "but how do we know that

we are not going to negotiate again in one hour or in the middle of a shot?" "I am making a deal" Weepa answered. "I know they will keep their word." And they did.

We shot all day with the elephants, which turned out to be extremely well trained and surprisingly well behaved. It was the first time I was shooting in an exotic location and I immediately realized something: when you shoot in a country other than yours, you have a lot to learn. And, if you are lucky, perhaps you have something to teach. You cannot reproduce the systems, the processes, the methods you use at home: you just have to understand how to make things happen in a different way. This doesn't mean that you just sit, wait and pray for the production to go smoothly. It means that you have to understand "the local" methods and try to make them work for you. Sometimes you discover that in the most remote areas of the globe, a place with an incredibly limited production industry, they are able to achieve remarkable goals in a very unexpected manner. Sometimes, on the other hand, you realize it's the

moment to teach something to improve the system. But what you cannot do is pretend that shooting in the jungles of Guatemala is the same as shooting in downtown L.A.

The principal thing to understand is that, with the exclusion of a few cities worldwide, there are not many places with a supporting industry as the one we know in the US. That means that local production teams cannot count on a sophisticated structure to achieve their goals. They sometimes have to invest hours in solving problems that in L.A., New York, Miami or London could be solved with one single phone call. But if they are good, they can put together an extremely complex production with excellent results and, often, for a very limited amount of money.

I spent the last 27 years watching production teams in all the continents organizing productions: I like to observe them, to understand how they proceed and how they work. I accept the local methods that are proving themselves efficient and sometimes I import them back home. Sometimes,

# SHOOT

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

01/21/05 • Volume 46 • No. e1

#### EDITORIAL

**Publisher & Editoria Director • Roberta Grier**  
203.319.0141 • rgrier@shootonline.biz

**Editor • Robert Goldrich**  
818.884.2440 • rgoldrich@shootonline.com

**Senior Editor/Creative & Production • Kristin Wilcha**  
203.319.0141 • kwilcha@shootonline.com

**Sr. Editor/Technology & Postproduction • Carolyn Giardina**  
310.581.5750 • cgiardina@shootonline.com

**Reporter/Associate Online Editor • Emily Vines**  
323.874.4659 • evines@shootonline.com

**Contributors**  
Fred Cisterna, Tom Soter, Christine Champagne  
**Production & Circulation • Gerald Giannone**  
203.319.0141 • ggiannone@shootonline.biz

#### OFFICES

**Main Office • 21 Charles Street • Westport, CT 06880**  
203.319.0141 • Fax: 203.319.0338

**West • 6520 Platt Avenue, #575 • West Hills, CA 91307**  
818.884.2440 • Fax: 203.319.0338

© 2005 DCA Business Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SHOOT e.dition is published weekly except in January, July, August, and December by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880.

For SHOOT custom reprints in quantities of 100 or more please contact Kirsten Ramsay 651/582-3851 or Ker@ValeolP.com

Produced in U.S.A.





## People News

**Matthew Bull** has been named worldwide creative director of the Lowe network of agencies. He had been CEO of Lowe, London.....**Bob Kuperman** is retiring from his position as president/CEO of DDB Worldwide, New York.....**Matt Bonin** has joined Crispin Porter + Bogusky, Miami, as a senior producer. He was previously at Young & Rubicam, New York, and prior to that, at DDB Dallas.....**Philip Bonnery**, senior art director, and **Alex Flint**, senior copywriter, have joined Modernista!, Boston.....**Malcolm Poynton**, executive creative director of Ogilvy & Mather, London, has been named president of the inaugural radio jury at the 2005 Cannes Lions International Advertising Awards.....The One Club, headquartered in New York, has announced judges for the 2005 One Show. The U.S. judges are: **David Crawford**, senior VP/group creative director, GSD&M, Austin, Texas; **Laura Fegley**, creative director, Cliff Freeman and Partners, New York; Kara Goodrich, creative director, BBDO New York; **Mike Hughes**, president, The Martin Agency, Richmond, Va.; **Margaret Johnson**, creative director, Goodby, Silverstein & Partners, San Francisco; **Paul Keister**, creative director, **Crispin Porter + Bogusky**, Miami; Bob Moore, president, Publicis, Seattle; **Joe Shands**, creative director, TBWA/Chiat/Day, Los Angeles; **Kirk Souder**, president, Publicis & Hal Riney, San Francisco; and **Monica Taylor**, creative director, Wieden + Kennedy, Portland, Ore. **Paul Lavoie**, president/co-founder of agency Taxi, Toronto, will chair the advertising jury for 2005 Art Directors Club awards. The competition this year will include two new categories—Hybrid, which honors work that appears in a variety of media, and Playground, which will reward work that was produced, but not run. Additionally, in other Art Directors Club news, the organization has named **Diane Love** as its first director of external affairs. Love will head up marketing and public relations, as well as oversee the ADC's efforts to find corporate sponsors.

## Account Movement

**NBC Universal** and **Volkswagen** have entered into a global marketing alliance. Per the arrangement, NBC Universal will use Volkswagen products across multiple platforms, including films, DVDs, theme parks and entertainment properties. Volkswagen will in turn promote NBC Universal products on a global level. ....Holding company **Havas** has announced that **Euro RSCG Worldwide** will not continue in the review for Intel's advertising account. ....**BBDO New York** has won ad duties on the **E\*trade Financial** account, valued at \$60 million.....**Campbell Mithun, Minneapolis**, has won ad duties on **The Hartford Financial Services** account. ....**McGarrybowen** has won creative duties on the Brahma beer account. ....**Berlin Cameron/Red Cell**, New York, will handle the U.S. introduction of Coke with Lime..... **J. Walter Thompson**, New York, has been awarded ad duties for hand sanitizer Purell.

# Williams Joins Arnold Worldwide As Director Of Broadcast

By Kristin Wilcha

NEW YORK—Celia Williams has returned to the ad agency arena, joining Arnold Worldwide, New York, as director of broadcast production. She comes over from music house Endless Noise, Los Angeles, where she served as executive producer. Prior to that, Williams served as director of broadcast production at DDB Worldwide, New York.

Williams succeeds Debbie Dunlap and Lisa Young, who served as co-heads of production; Dunlap has left the agency, while Young remains as an executive producer, overseeing entertainment and talent. In joining Arnold, Williams is reunited with John Staffen, executive creative director of the shop. The pair worked together at DDB, where Staffen served as a co-executive creative director. He left the agency in late '03, and joined Arnold last year.

“When this position was offered

here, I didn't hesitate,” noted Williams. “There's just something about the agency—you walk in the door and you feel supported and welcomed, and the company is extremely staff conscious and I think the creative is fantastic.”

Williams, who graduated from the University of Wisconsin, Madison, began her career in advertising on the production company side, working as a line producer at Mark Berndt Productions, Chicago. She then moved on to Creative Fields—the in-house agency for department store chain Marshall Fields—and later worked as a freelance producer at DDB Chicago, before joining on staff there. She later transferred to DDB New York, becoming head of production in 2001, and joining Endless Noise in '03.

She hopes to impart some of the knowledge and experience she gained on the music side of the business to

her staff. “Part of my job as a head of production is to help, to a certain extent guide and educate the people who work with me,” said Williams. “... As a producer you have to know so many different things but at certain points in time, not necessarily the intimate details of it. Working at Endless Noise offered me several things, first of all to really understand the music business better.”

Williams will oversee a department comprised of 14 staffers, including executive producers, producers, assistants, the business management team and traffic. Williams, who joined the shop in early January, related that several clients, including the Bermuda Department of Tourism, GlaxoSmithKline, and Parker Brothers, all have new work breaking in the coming months.

# AICP Aims To Get Into “Flow” Via Guidelines

new guidelines cover late payments, sequential liability and foreign production costs.

The late payment guideline prescribes that interest be charged on all payments later than 30 days from the production contract due date. The production company determines the rate of interest; the guideline lists “prime plus two percent” as an example.

“When an agency pays late outside of the terms of what is contracted, it makes it difficult for a production company to work in a way where it can project to its next job and work cash flow properly,” explained Miller. “A penalty for late payment is justified... More agencies are paying late—to the point where small enterprises have popped up to extend credit to production companies, thus adding interest to an already tight business.”

## Sequential Liability

While many ad agencies have payment terms in their contracts, they also have sequential liability language in those contracts or in riders or side letters. This language stipulates that no payment is due until the agency is paid by the client. Other agency contracts do not refer to sequential liability but they describe the agency as “acting as agent for” its principal, the advertiser—which can equate to the agent being liable for payment to the production house only if the advertiser has paid the agent.

The new AICP guideline on sequential liability recommends, “If the agency is requesting the recognition of a “principal-agent” relationship, then the client (principal) should not be released from the obligation of payment until total payment is made to the production company. It should be clarified that even if the client pays the agency, the client remains liable if the agent defaults in fulfilling the payment

obligation to the production house.”

In those instances when an agency’s internal policy insists upon payment terms based on sequential liability, the AICP guideline states that the production company should make sure the advertiser (client) also signs this agreement. If a rider is involved, the terms of payment and the full contract price should be added to that rider. The guideline also recommends that the production company be provided with the advertiser billing and contact information, copy the advertiser on all invoices and notify the advertiser of payment due as soon as terms of the contract (payment dates) are not met by the agency.

For some time, a number of veteran production house executives have told SHOOT that it’s difficult to determine exactly when agencies get paid by the client. Furthermore, they point out that generally production companies cannot easily have a direct relationship with the client without jeopardizing their relationship with the agency. There have been instances where clients say they have paid agencies and are surprised to hear that the production house has not been paid. Whether or not the clients have sent payment,

the bottom line is that production houses have been routinely asked to bankroll jobs over an inordinate period of time for much larger entities, often for multinational corporations and agencies.

Miller noted that a busy month followed by a slow month can be the worst curse for a production company trying to cope with past-due payments.

Further underscoring the problem is the fact

that even being awarded a major job can turn out to be the death knell—rather than the savior—for a production company already facing cash-flow difficulties. For example, SHOOT became privy to a situation in which a production house, which already was grappling with poor cash flow, went

out of business after wrapping a job in which some \$1 million went unpaid for more than 90 days. The delay of this seven-figure payment pushed the house—which was financing this and prior jobs—over the edge.

## Foreign Fare

Cash flow and payment can also be slowed in jobs shot in foreign countries. These projects entail a set of financial considerations dramatically different from domestic shoots, prompting a new AICP guideline on foreign production costs.

When shooting outside the U.S., the production company is frequently obligated to pay foreign vendors in full before leaving the country with the negative. For this reason, the AICP guideline recommends that for foreign production the first payment due the production company should be for 75 percent of the contracted price.

Additionally, in recognition of the occasionally volatile nature of currency rates, the guideline states that the agency and production company should agree in advance to contingency plans for rate fluctuations. Suggested options might include: (a) setting aside a contingency amount to compensate for fluctuations; and (b) setting a time limit for an agreed exchange rate, to be adjusted when the limit expires.

The new guidelines on foreign production, sequential liability and late payment are being published in the AICP Directory. The AICP intends to blanket the agency community—including ad shop production and broadcast business departments—with copies of the guidelines.

## Markup

On a separate yet related front, the AICP has also formulated a white paper analysis of areas in which a number of agencies and costs consultants contend there should not be production company markup. In a one-sheet that is being circulated to member production houses, the AICP explains why these areas—pension and welfare, travel and casting—are worthy of markup given the services provided and potential liabilities taken on by production companies.

The intent of this white paper is to educate production companies, agencies and clients about the viability and equitability of such markup. “When you start pulling items out of markup, the real average production house markup percentage becomes much lower,” said Miller.

“With already lower margins and tougher cash flow,” he continued, “having areas of markup taken away doesn’t make any sense.” In the big picture, concluded Miller, it’s in the best interest of ad agencies and clients to have a healthy production community

## Re-election, promotion

Other developments during last month’s AICP board meeting included:

- AICP chairman Mark Androw, vice chairman Frank Stiefel and secretary Robert L. Sacks were re-elected

to one-year terms. Androw is executive producer/co-founder of The Story Companies, bicoastal and Chicago. Stiefel is executive producer/executive VP of bicoastal/international @radical.media. And AICP legal counsel Sacks is an attorney with Kane Kessler, New York.

Sally Antonacchio, VP of bicoastal The Artists Company, is midway through her two-year term as AICP treasurer.

- And Steve Caplan has been promoted to executive VP of the AICP. While he will continue to be involved in his longtime area of specialty for the organization—external affairs, including dealing with government officials and legislative matters—Caplan now becomes part of senior management and will help to formulate overall strategy and policy on big-picture issues for the organization.

## AICP Articulates Case For Markup

*As covered in this week’s page one story, the AICP is articulating its case for markup in areas that some agencies and cost consultants contend represent expenditures that should just be passed through. Here’s the AICP white paper on the issue:*

Markup is designated as compensation to cover a production company’s overhead as well as profit. Denying markup is insinuating that there are neither overhead costs that are incurred by the production company, nor profit that is earned by assuming the obligation and risks involved with the job. There are three areas that advertiser’s representatives (agencies and cost controllers) have keyed on as not worthy of markup, with the consequent conclusion that compensation is not due. These are the explanations of why this thinking is unfounded.

### Pension and welfare

Obligation—As a signatory to all crew collective bargaining agreements, the production company (as the employer) is obligated to make payment to the employee within the timelines of the various state labor codes. You are also obligated to make sure that all fringes are calculated

correctly and made to the appropriate plans.

**Risk**—If payment is not made within the time limits of state labor code (usually two weeks), companies as employers are exposed to fines and class action suits; this is without any regard to whether or not the production company has received payment from the agency. The company is also exposed to audits by a multitude of plans that are obligated by ERISA to do regular audits of employers’ books. Most plans may conduct an audit for up to five years, require extensive preparation and assistance in conducting the audit, and also oblige the company to maintain all pertinent records.

### Travel

Obligation—The production company is required to make sure all members of the crew arrive at the location of the shoot at the appropriate time no matter where their home location is. They need to make sure that the crew arrives in a timely manner, and has accommodations that are in keeping with the requirement of various collective bargaining agreements.

# DGA Nominees Reflect On Spot Director Of Year Honors

Party” for TBWA/Chiat/Day, New York; TBS’ “Strange Fruit” from Publicis, New York; and Discovery Channel’s “Antlers” and “Milk Truck” via Jenkins’ New York creative perch, nicebigbrains.

As for the rationale behind his submitting these entries for DGA consideration, Jenkins succinctly explained, “I submitted the work I like—it’s no more complicated than that. They were my best ads with the best performance nuances and the best concepts.”

The comedy is wide-ranging, from the layered, intelligent yet offbeat humor of “Strange Fruit” to the silliness of “Dance Party.” But it all comes back to the concepts and the creative talent behind them, noted Jenkins, who cited Nextel’s “Dance Party” as an example.

“Casting contributes a great deal to making the spot funny,” observed Jenkins. “Yet the fact is that I laughed when I saw the script and envisioned those guys dancing ‘on the job.’ You can’t go wrong working with [TBWA/Chiat/Day executive creative director] Gerry Graf.”

## ANDREW DOUGLAS

For Anonymous Content’s Douglas, being up for consideration as the best commercial director of ’04 also elicited the name of Scorsese. “It seems pretty good to be sitting in the same room as Martin Scorsese,” related Douglas.

“I ordinarily feel tangential to the DGA. It’s like this benign body that pays for your teeth,” he said tongue-in-cheek. “But now I feel included. It’s terribly exciting and rather special to be in the same room with these directors.”

Douglas described himself as being “a big fan of the other nominees. If I’m hurting for ideas, Dante, Fredrik and Noam are the guys who I would want to steal from,” he quipped.

Douglas received the DGA nomination for Renault’s “Fell It” out of Publicis, London; Pricewaterhouse Coopers’ “The Air” from Hill Holliday Connors Cosmopolos, Boston; Barclay’s “New Day” for Venables,

Bell & Partners, San Francisco, and Microsoft’s “Hat” via McCann-Erickson, San Francisco.

Over the past year and a half, Douglas has made a conscious effort to “move away” from the kind of work that he had been doing primarily—visually oriented fare stemming from his industry roots as a cameraman. He decided to instead start pursuing more actor performance-driven spots and humor, simply because as a TV viewer he found himself especially enjoying comedy.

Douglas’ successful shift in focus is reflected in his DGA entries, particularly the three ads with offbeat, idiosyncratic humor: the Renault spot which shows how G-forces affect people in normal walks of life; Pricewaterhouse Coopers’ “Thin Air” in which a man deals with the waking nightmare of not being able to get out of his office to experience a new world; and Barclay’s “New Day,” which Douglas characterized as having the feel of “an odd action movie,” deriving its humor from exaggerated circumstance. In sharp contrast, Microsoft’s “Hat” is more melodramatic in nature, telling realistic, charming people stories that are affected by intentionally primitive animation.

“There’s something of myself in the work,” observed Douglas. “The creative on all these spots was great, which is essential to getting recognition [at awards shows]. The director, however, needs to take this creative work and up it through his interpretation. Fortunately, I was given the opportunity to do that. I submitted this work [to the DGA competition] because I felt it was a representative portrait of the year I had—the work I was doing and that I wanted to do.”

## FREDRIK BOND

Rounding out the field of first-time DGA nominees is MJZ’s Bond, who earned distinction on the strength of three European commercials: mobile phone company Three’s “Cherry” and “Jelly Fish” for WCRS, London; and Nike’s “The Other Game” via Wieden+Kennedy, Amsterdam.

Bond becomes the first director to



Click poster above to see Jim Jenkins - directed “Dance Party.”

gain a DGA commercial director of the year nomination for a body of work consisting entirely of spots from outside the U.S. This underscores how the DGA competition has opened up to include more international fare. Last year was the first in which the Guild permitted all work directed by members under a DGA agreement—including foreign spots—to be eligible for the commercials award. As it turned out, the DGA honoree for best spot helmer of ’03, David Fincher of Anonymous Content, won for three ads, one of which was a U.K. spot, Xelibri phones’ “Beauty For Sale,” out of Mother, London.

Now, a year later, besides Bond’s three European spot entries, two of Ariola’s three submitted commercials were from outside the U.S., and Douglas’ aforementioned Renault ad was for Publicis, London.

Of his three entries, Bond said simply, “This was the work I was most proud of—the work that I put a lot of blood, sweat and tears into. These films pushed me and offered me great opportunities to do something fulfilling.”

The Nike spot depicts an offbeat, inspiring, humorous game of soccer on the field—and off. And Three’s commercials are eclectic and intriguingly different, one featuring a singing cherry and the other a dance-inspiring jellyfish.

Of the nomination, Bond reflected, “It’s a great honor to be recognized. Hopefully, it will help in terms of helping me to attract better boards and maybe even opportunities in the feature world.”

## DANTE ARIOLA

MJZ’s Ariola garnered his third career DGA nod. He was previously nominated for best director of ’00 and ’02. This time his nomination for best spot helmer of ’04 came for Stella Artois’ “Circus” via Lowe, London; Levi’s “Urban Legend” for BBH, New York; and Barclay’s “Money Tree” from BBH, London.

Ariola observed that the nomination is an honor unto itself. “It’s nice no matter what happens [at the awards show]. The night is always a good time. The recognition from your peers

means a lot.”

As for his mix of entries, Ariola said they appealed to him on different levels. He characterized Levi’s “Urban Legend” as “a slightly bizarre idea,” depicting a man who takes a pair of Levi’s off of a mannequin at a store—only to have the mannequin stalking him from that point on.

Barclay’s represented a chance for Ariola to work with actors Gary Oldman and Donald Sutherland. The latter tells the story of guy who has a green thumb, enabling him to grow money. Oldman portrays a blue-collar cynic who’s on the receiving end of this tale. “From a writing standpoint, it’s more of a cerebral ad than we’re accustomed to seeing,” said Ariola.

Stella Artois beer takes us to 18<sup>th</sup> century France where a villager walks by a circus on his way to the market. He sees lions jumping through a fiery ring, inspiring the man to exhaustingly train a piglet to do the same. Upon returning to the circus setting, he sees Stella being poured in a bar. Next we see him drinking the brew, with the pub’s special of the day being pork. “It’s classic misdirection,” related Ariola. “We treated it like a drama. Comedy is best played straight. In this case, it’s demented humor. You’re shooting Babe but Babe is going to be killed. That strange humor coupled with the chance to do a period piece was a great experience.”

## NOAM MURRO

Biscuit Filmworks’ Murro holds the distinction of being nominated each of the last three years. He earned his latest nomination for Starbucks’ “Glen” via Fallon, New York; adidas’ “Carry” for TBWA/Chiat/Day, San Francisco; and eBay’s “Toy Boat” out of Goodby, Silverstein & Partners, San Francisco.

“My hope is not to be Susan Lucci,” quipped Murro in reference to the daytime soap opera actress who received numerous Emmy nominations over the years without winning, until recently. In a more serious vein, though, Murro said being a DGA nominee is “an incredible honor from your peers. That makes it especially meaningful.

# Musical Chairs

The call for entries has gone out for the 2005 Association of Music Producers (AMP) Awards for Excellence in TV Commercial Mixing. This will mark the fourth year of the event and the second as a national competition honoring the skills of the postproduction audio engineer who mixes the final sound on TV spots. (The first two years of the awards honored the work of mixers on the West Coast.)

Entry deadline is Feb. 28. AMP will host an evening awards gala to announce the winners in April. Each entry must consist of three TV commercials by a single mixer; the spots need to be from different campaigns. The work should reflect high audio production value, mixing skills and sensitivity to the relationship of voiceover, dialogue, music and sound design. Judges are looking for versatility, which is why spots from the same campaign aren't accepted, and why entries are required to have voiceover. Commercials with all music or all sound design will be disqualified. Eligible spots must have made their on-air debut in the U.S. between Jan. 1, 2004 and December 31, 2004. Submissions must be accompanied by an affidavit signed by an official at the post facility or agency attesting that the mixes are the on-air versions of the commercials.

Entry forms can be found at [www.ampnow.com](http://www.ampnow.com); DVDs, affidavits and fees (\$125 per entry) must arrive at Trivers/Myers Music, 2816 The Strand, Manhattan Beach, CA 90266, no later than Feb. 28. Last year's top winner, proclaimed "Mixer of the Year," was Bob Gremore

of Mike Recording, West Los Angeles. The competition also recognizes finalists, honorable mention (for a campaign or spot) and a Judges' Special Merit Award for a newcomer to the field....

[Meanwhile, in other news.....](#)

Recording engineer/mixer/sound designer Scott Persson has come aboard McBone, New York, which is McHale Barone's commercial music/comedy radio production company. Persson had previously been with Creative Bubble, New York.....Composer/sound designer/producer David Logan has joined New York-headquartered Q Department....Ten Music, Los Angeles, has added five record labels to its roster for the ad community; the labels are Badman, Jagjaguwar, Record Collection Secretly Canadian and Stones Throw. This brings the total number of labels represented by Ten Music to 23.....Composer/sound designer Joseph Spallina has joined tonefarmer, New York....Stompbox Music and Sound Design, Santa Monica, has upped Tommy O'Brien to creative director/executive producer, and hired sound mixer Paul Hurtubise. Additionally, the shop has hooked up with several composers for representation: Gary Myrick, Ben Einziger, Sam Farrar, Steven Morrell, Chris Horvath, John Author and Kevin Hayes..... Composer Amy Tung, a recent graduate of Musicians Institute, Los Angeles, and director of marketing Brian Kaplan, formerly of Buzzplay.com, have joined Howling Music, Malibu Lake, Calif....

# Post-Its

**Steve Hendricks** is joining **Post Logic Studios** as president and CEO. He succeeds **Barry Snyder** who left the company—which maintains facilities in Hollywood and New York—last month. Hendricks brings two decades of post experience to his new roost. He is perhaps best known for having served as president/CEO of **Virgin Digital Studios**—an entertainment arm of **Richard Branson's Virgin Group, Ltd.**—where he oversaw operations of post studios in Los Angeles, New York, London, Mexico City and Vancouver, B.C. One of those shops was the former **525 Studios, Hollywood**, which he, U.K. editor **Kelvin Duckett** and Virgin partnered to create in '87. Hendricks had most recently been consulting; he served briefly as CEO of now defunct CCA....Editor **Nick Lofting**, formerly of Santa Monica-based **Chrome**, has joined **Union Editorial, Santa Monica**....**Klasky Csupo Studios, Hollywood**, has hired **Jill Heinrich** as director of postproduction. She will oversee the editorial and finishing processes for episodic TV and feature films on Klasky Csupo projects, as well as commercials for **ka-chew!**, the parent company's spot division....**Nice Shoes, New York**, has promoted **Gene Curley** and **Ron Sudul** to night colorist positions; both had previously served as assistant colorists to company senior colorists **Scott Burch, Lez Rudge** and **Chris Ryan**.....

## FLASHBACK

5 YEARS / 10 YEARS



❑ **JANUARY 21, 2000**/Bicoastal commercial production house **RSA USA** has finalized an agreement with executive producer **Susanne Preissler** for the formal launch of RSA Independent. The new venture specializes in garnering spots for select feature filmmakers....**Jump, New York**, has added editor **Julie Drazen** to its roster....After recently ending a 20-year tenure at Chicago-based music/sound design house Com/track, composer/producer **Gary Fry** has joined commercial music shop **Catfish Music, Chicago**....Editor **Hannah Neufeld** has joined **Wildchild Editorial, New York**. Neufeld comes over after five years at New York-based **Homestead Editorial**....**Miles Goodall**, a director/DP currently based in Cape Town, has signed with New York-based **Taxi Films**....Magick Lantern, Atlanta, has added **Amy Henderson** as operations manager/postproduction producer....

❑ **JANUARY 20, 1995**/Director/cameraman **Kinka Usher**, formerly with **Stiefel & Co., Hollywood**, has joined bicoastal **Smillie Films**, finalizing a deal that had been rumored for several months....**Mike Cunningham**, president of **Western Images, San Francisco**, will return to the **International Teleproduction Society (ITS)** board after suddenly resigning his position as president in late December. At press time, he had not yet decided if he will return as president or as a member....Editor **T.G. Herrington** has departed the two-and-a-half-year-old **NaHo Editorial, Santa Monica**, to launch **MOJO/L.A., Santa Monica**. Herrington was a partner in and the sole editor at NaHo....**Santiago, New York**, has signed tabletop director **Beth Galton**, who is also a noted print photographer, for exclusive representation. Galton comes from **Five Union Square Productions, New York**, where she began directing two years ago....



THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU

# Rethink Provides “Food” For Thought About AIDS

*Global Mechanic's Alcock Directs PSA For The Loving Spoonful*

By Robert Goldrich

By examining different types of fuel, this :30 titled “Food” for AIDS charity The Loving Spoonful fuels the mind, heart and soul. We open on a fish, with its gills gasping for air. Beneath it is a supered uppercase word, “OXYGEN.”

From the fish thrashing about out of water on a wooden pier, the spot segues to time lapse photography of flowers wilting. The bouquet dies to the accompaniment of another single word super: “WATER.”

Next, a car slows down and then finally comes to a halt. The super: “FUEL.”

A mini-windmill loses its momentum and comes to a standstill. A super reads, “WIND.”

Next, a small light bulb flickers and then fades out completely. The super: “POWER.”

Finally, we see a young woman slowly, gingerly make her way to a bed, on which she sits. Frail looking, the woman has seemingly expended

nearly all of her energy to reach her perch in the center of a barren apartment. A super reads: “FOOD.”

The theme is clear and then put into proper, albeit alarming, perspective as the supers graduate from one word to a full sentence: “80% of people living with AIDS are malnourished.”

A slogan then appears: “A Loving Spoonful For AIDS Hunger Relief.” This is accompanied by a Web site address: [www.alovingspoonful.org](http://www.alovingspoonful.org).

The Loving Spoonful is a Canadian volunteer group that provides meals to people living with AIDS. Ad agency Rethink, Vancouver, B.C., came up with the concept, which was largely presented in the form of five words—OXYGEN, WATER, FUEL, WIND AND POWER—to production company Global Mechanic, Boston and Vancouver.

“We were challenged by the agency to do what we say we love to do and that is craft visuals which elicit an emotion,” related Global Mechanic executive producer Matthew Charde.



Click poster above to see “Food.”

“With no boundaries except for a script that had five words in it, we were set free to build the spot.”

Global Mechanic’s creative director Bruce Alcock directed the :30, fashioning a combination of touching live action scenes with elegant type design. Citing the 80 percent statistic, Alcock observed that the malnutrition plight as it relates to AIDS “conjures up some heart-breaking imagery to me. I felt that mixing type design with stark and simple filmed images related to losing energy would convey the metaphor of malnutrition. There needed to be a desperate beauty to what the viewer sees in the film.”

Alcock also edited and handled the design as well as type animation for the spot. He laid the foundation for the piece in live action, which is a bit of a departure from the norm for him; Alcock is best known for his mixed media, combo live-action/animation fare.

The Rethink ensemble consisted of creative director Ian Grais, art director Rob Sweetman, copywriter Bryan Collins and producer Christine Pacheco.

Alcock’s support team at Global Mechanic included exec producer Charde, senior producer Tina Ouellette and line producer Sarah Duncan. The spot was shot on location in British Columbia by Warren Hansen. The principal actress was Kerri Caine.

Colorist was Gary Shaw of Toy Box, Vancouver. Audio post mixer and composer was Craig Zarazun of Wave Productions, Vancouver. The spot is airing in Canada.

# “Thermometer”

By Robert Goldrich

One-upmanship reaches new heights—or depths, depending on your perspective—in this humorous :30 for the Massachusetts Lottery.

The spot opens with two guys in the living room: a young boy on the couch, a man laid out on a recliner. Clearly, both are sick as dogs, looking listless and forlorn.

Carrying sandwiches and some orange juice on a tray, a woman comes into check on her two men—presumably her hubby and son. “Okay guys, how are we doing in here?” she asks.

She pulls the thermometer out of the mouth of her teenaged son. She reads out aloud his temperature: 101.

Next, she approaches her spouse, grabs the thermometer from his mouth. “Oh no, 102. Oh, baby,” says the wife, trying to be of some comfort. She then goes upstairs, leaving the sick ward behind.

Though pretty much wiped out from the flu or some sort of virus, the dad musters enough energy to look up and say to his son, “In your face!” The celebratory declaration is in reference to the fact that papa “won” the temperature battle by a single degree.

A voiceover the provides context to this silly victory: “If you love to win, play Cash Windfall: the new jackpot game where one out of six tickets win. From the Massachusetts State Lottery.”

“Thermometer” was directed by Stephen Kessler of bi-coastal Sandwich Films for Hill Holliday Connors Cosmopolos, Boston. The job was co-produced by Sandwich Films and Boston-based Element Productions.

The Hill Holliday team consisted of executive VP/group creative director Spencer Deadrick, VP/associate creative director/art director Doug Champan, VP/associate creative director/copywriter John Simpson, executive producer Bryan Sweeney and senior producer Kellie Heartwell.

Bill Sandwich of Sandwich Films and Eran Lobel of Element served as executive producers. Heather Holladay was the producer. DP was Andrzej Bartkowiak.

Editor was Michael Coletta of 89 Editorial, New York. Assistant editor was Megan Swados. Bob Cagliero and Kris Polinsky were executive producer and producer, respectively, for 89 Editorial. Colorist was Dave Pickett of Finish Editorial, Boston. Smoke artist was Matt Rogers of Finish. Audio post mixer was Brian Heidebrecht of Soundtrack, Boston.

Principal actors were Michael Buscemi, Daniel O’Neill and Marylee Graffo.



Click poster to see Stephen Kessler - directed “Thermometer”



## Changes At The Helm

Feature filmmakers **Gary Ross** and **Gary Fleder** have signed with **A Band Apart**, Los Angeles, for exclusive representation as commercial directors. Ross made his movie directorial debut with *Pleasantville*. He also helmed the acclaimed *Seabiscuit*. Ross has four Oscar nominations, the most recent for best screenplay (based on material previously produced or published) for *Seabiscuit*, a film that received seven Academy Award nominations, including one for best picture. Meanwhile, Fleder's directing credits include *Runaway Jury*, *Don't Say A Word* and *Kiss the Girls*. He has also helmed assorted TV crime dramas such as *Homicide: Life on the Street* and *The Shield*. Earlier in his career, Fleder has been repped for spots by bicoastal Original Film and now defunct Propaganda Films....Director **Jean-Pierre Jeunet**, whose film *A Very Long Engagement* is currently playing to critical acclaim, has signed with **Grand Large**, a Paris-based commercial production house. Jeunet will be available to the American ad market via **Curious Pictures**, New York, which has entered into an affiliation with Grand Large. Per the relationship Grand Large gains a foothold in the U.S. market while Curious adds a coterie of directors in France, including Jeunet, Pitof, Marc Caro, Siraj, Wiebke, Tom Kan, Fred Garson and Serge Guerand. Curious has appointed head of production **Meredith Brown** and head of sales **Rachel Klein** to manage Grand Large in the U.S. Among Jeunet's other directorial credits are *Amelie*, *The City of Lost Children*, *Alien Resurrection* and *Delicatessen*....**Bicoastal HSI and its London affiliate Exposure Films** have parted ways with Renck Akerlund Films, the Stockholm-based shop of directors **Jonas Akerlund and Johan Renck**. This ends a six-year working relationship between HSI and helmers Akerlund and Renck. Prior to Serious, Akerlund and Renck were handled in the U.K. market by London houses **Jane Fuller Associates and Rose Hackney Barber**....Directors **David Popescu and Christina Hodnet** have joined **The Story Companies**, bicoastal and Chicago, for exclusive spot representation in the U.S. Popescu has already booked his first job at **The Story Companies**, a campaign for Totes and Isotoner, out of WonderGroup, Cincinnati. A comedy director who has done the lion's share of his work in Canada, Popescu continues to be repped there by **Brown Entertainment**, Toronto. Hodnet also maintains Canadian representation, through **The Partners' Film Company**, Toronto. She has been active internationally, recently wrapping an Orange Mobile spot for **Young & Rubicam, London**. Hodnet first secured U.S. representation in 1999 at bicoastal Celsius Films....Creative director/director **Chris McKenna** has come aboard the roster of bicoastal Stun Creative. He will work primarily out of Stun's New York office....Noted automobile still photographer **Tim Damon** has signed with **Admit One Productions**, Woodland Hills, Calif., for worldwide representation as a commercials director/cameraman....

# Creative/Production Outlook For 2005

Welcome to *SHOOT*'s inaugural digital edition. In the first feature series of 2005, agency creatives, producers and production company execs sound off on the year just started. Questions asked included: What trends and developments do you anticipate in the advertising landscape in 2005? What do you think the creative climate will be? What changes in advertising do you anticipate—e.g. more account consolidation, more media-neutral approaches? Below are the responses:

**Corey Bartha**  
**Senior producer, integrated production department**

**Crispin Porter + Bogusky, Miami**  
I think the most obvious trend will be the continuing use of alternative media outlets to reach consumers. This year I saw its impact more than ever before. We have finally reached a place where technology, creativity and audience size are where they need to be to come up with some really cool and unique ways of reaching the target. The great thing about the current trend is that it allows producers to break out from the norm of day-to-day production life and the restrictions of :30 TV, and venture into uncharted territory—like a 12 minute free-per-view cage match chicken fight for Burger King created for air on DirecTv.

This year more than ever before we'll have the opportunity to produce content that could be distributed via TV, Internet, PDA's, content on demand, etc. Internally, we have been working on ways to better recognize that more and more of our live-action content is overtly resisting the sense of being a traditional "broadcast" project. Hence, we decided on a new department name, the Integrated Production Department.

I think this will also be the year of WiFi. I know WiFi isn't exactly new but its reach is growing exponentially. You can now find a connection just

about anywhere—from Starbucks to your local public park. WiFi development is also changing how production gets done. Being a producer and living in Miami means life is good, but it also means I spend a lot of time traveling. More than a few times I have found myself looking at my latest rough cuts while waiting for a plane, or checking out a graphics revision while I sit in a restaurant. Given the ever-shortening production schedule WiFi helps us get things done more quickly. I don't think the day is far off when I will be looking at rough cuts on my Palm from anywhere. No doubt streaming media will be coming to a hand-held device near you. This means another new outlet for reaching consumers.

I would say the creative climate is going to be hot in 2005. Advertisers are embracing media-neutral approaches like never before—it's all about reach. I have been involved in some really creative interactive and Internet projects in the past, but the limited amount of broadband subscribers made it very difficult to reach our audience. Now the audience is huge and getting bigger. Advertisers are seeing results, and that means they are going to be coming back for more. From a creative standpoint this new media becomes a blank canvas in the eyes of great creatives and the work is becoming great.

The outlets for creative expression within the advertising field are greater now than ever. The work I see being created for these outlets within the walls of CP+B alone is some of the best work I have seen. When you strip away many of the constraints that hinder the traditional advertising process, the work is obviously going to get better. I really think this creates value for everyone involved; it makes the process more fun for creatives and producers, and it allows our clients to better reach their audience, and if taken advantage of, offers the consumer more entertaining advertising.

**Ari Merkin**  
**Executive creative director Fallon, New York**

I can't predict what socks I'll be wearing tomorrow, let alone what the marketing landscape looks like in 2005. I think it's safe to say there will be a whole lot more talk about media agnosticism, product placement, creative content, and stuff like that—I imagine phrases like these will be overused in Power Point slides and new business kits. Personally, I'm still a little confused by it all. So I like to just think about these things in the same terms I always have: fresh ideas that solve business problems. The kinds of ideas make us drop all the scientific handles for a minute and remember why we got into the business in the first place.

As always, the big rewards will come to agencies that stop talking and start doing. The best agencies won't just pay attention to trends—they'll create trends. I'm thinking [that in 2005] the great creative shops will regain their confidence and decide to focus on doing great work despite the financial pressure. I can't say I know what will happen, but here's what I'd like to see happen. I'd like to see old-fashioned creative briefs go away—far, far away. I'd like to see more traditional media being used non-traditionally. And traditional agencies being used [in] non-traditional [ways]. And I'd also like to see a move in a theater once in awhile instead of on an airplane—that seems pretty unlikely.

[In terms of further agency consolidation] I don't understand the whole one-network-to-serve-all-your-creative-needs approach. Has anything great ever come from this? My partner, Anne Bologna [president of Fallon, New York], believes there are two types of marketing people: those who understand the business we're in, and those who don't. So I guess agencies that understand will continue to compete on the size of their ideas rather than the

# Creatives, Production Execs Assess Prospects For '05

size of their agency or network.

In 10 years from now, the question for creatives will be what ideas did you invent? What contributions have you made to creativity in marketing? And maybe, just maybe, what's on your reel?

**Stephen Orent**  
**Partner/managing director**  
**Hungry Man, bicoastal/int'l**

I think coming from the agency side, this is sort of going to be changing what we're doing, and how we attack things, because of these virals, and taking a longer format approach [to advertising]. A lot of them don't have a ton of money, but they're a really great way to spread the word and I think for the directors to do some of these things is really cool. I think it may take some time [before clients invest in bigger budgets]. I think it will work in the reverse of how BMW films [out of Fallon, Minneapolis] did it, where they came right out of the gate and spent a lot of money. I think now clients are going to spend next to nothing, but if they really see the results, they'll get more money into them because they're really kind of cool.

I haven't been this excited [about advertising] in many years. I think it's starting to bust out over the past six months, and I think it's going to continue. I think agencies are taking more chances. Agencies can speak to this better, but I just get the feeling because the boards are getting a little more risqué, that clients are willing to take more chances, and it definitely feels like it's loosening up, and hopefully [creative is] trending back to pushing it a little bit. It feels that way to me, and it's really exciting.

In terms of where we are as a production company, I think it's exciting because not only are the guys we have making strides, but I think some of the young guys, like Brendan Gibbons and Dave Grey, who we just took on, are really cool and interesting, and are already doing really interesting projects.

**Kevin Roddy**  
**Executive creative director**  
**Bartle Bogle Hegarty, New York**

I think that some of the large, traditionally conservative advertisers have already begun to see the value of a big, powerful creative idea. They have begun to realize that a powerful creative idea can build their brand and move their product in ways they hadn't thought possible. They've begun to investigate these ideas and the agencies that develop them by going to [places like the] Cannes [Lions International Advertising Festival], looking at great work, and meeting with interesting individuals. As such, I think these clients, in bigger numbers, are going to be coming to the kinds of agencies that can give them these ideas. This, I believe, will be a trend where you will see a lot of smaller, more creatively focused agencies getting on the roster of the bigger clients. I think we'll start seeing bigger ideas coming from brands not previously known for that. We'll see better and more effective advertising being done in categories and for brands that haven't been known for great advertising.

I believe creativity will begin to make its comeback in 2005. While it may have been marked absent for a few years, the competitive landscape is going to demand bigger, better and broader ideas. The more creatively focused agencies will benefit from this and likely more and more of them will begin appearing on America's advertising landscape. They say things go in circles and I believe we're entering back into a time of great creative growth and innovation.

The trend towards broader creativity will most certainly continue. We will see a few agencies at the front of that movement, and far too many others trying desperately to hold onto to the tail in an attempt not to be left behind. Clients will look to agencies for "creativity" rather than "advertising," and this will enable the more innovative, big-thinking agencies to take brands further, and get more opportunities they haven't gotten before. I think we'll see a lot of "experimentation"

from big advertisers giving assignments to smaller agencies and see what big ideas they can come up with.

**Bill Sandwick**  
**Owner/executive producer**  
**Sandwick Films, New York**

We all keep hearing about the business being in a state of flux. To me, the business has been in a state of flux since before the SAG strike. We're pretty much doing the same thing we did five years ago. There's just a bit more hand-holding/ass-kissing involved. Turning out a good piece of work requires a good deal of finesse and skill throughout the process. It takes experience to protect a good idea from what can often be too much research.

Life expectancy in our business can be as short as the "what have you done for me lately?" attitude (which) will remain prevalent. This attitude exists between client and agency as well as agency and creative person and director and production company. This is no time to rest. You can find yourself running that antique shop in Maine sooner than you planned.

**Frank Scherma**  
**President**  
**@radical.media, bicoastal/int'l**

I think there's a combination of things that are going on. In everything that I'm reading in all the business magazines, it seems that a lot of brands are increasing their budget next year. Coke is bringing in something like \$300 million more, because they wanted to solidify their position. It will be across the board how they spend that money. I see many more agencies coming and sitting down with us and talking about, 'O.K., we need to do the television campaign, but then we need to do an Internet component that's tied to that, then we need to do a branded campaign and maybe we need to do a TV show.' Towards the end of 2004 I saw more of that, and into 2005 I think we're going to see more of it. ...

Currently, we have [about] four different agencies in development on four different television shows for their

clients—[none of which can be discussed]. We sign a lot of non-disclosure agreements—that's a trend these days as well.

Some [of those types of projects] are from clients you wouldn't normally

expect to see that type of stuff from. I think we've talking about this for about the last five years—that it was some place advertisers were going to be going. I think all brand managers are talking about this now.

## street talk

□ Several talents active in spotmaking have been nominated for **American Society of Cinematographers (ASC) Awards** in the feature film category. The nominees were feature and commercial DP **Dion Beebe, ASC, ACS**, and DP **Paul Cameron** for *Collateral*; director/cinematographer **Caleb Deschanel, ASC**, who helms commercials via West Hollywood-based **Dark Light Pictures**, for his cinematography of *The Passion of the Christ*; director/cinematographer **Robert Richardson, ASC**, who is repped as a spot helmer by bicoastal **Tool of North America**, for *lensing The Aviator*; **Bruno Delbonnel, AFC**, for *A Very Long Engagement*; and **Pawl Edelman, PSC**, for *Ray*. The winner will be named at the **ASC Awards gala on Feb. 13** in Hollywood. *Deschanel is the only one from this field of nominees to have won an ASC Outstanding Achievement Award—in 2000 for The Patriot. He earned another nomination in '97 for Fly Away Home. Richardson has a slew of ASC nominations for such films as Born on the Fourth of July, JFK, A Few Good Men, Heaven & Earth, The Horse Whisperer and Snow Falling on Cedars. Delbonnel was a prior nominee for Amelie as was Edelman for The Pianist. Collateral marks the first ASC nomination for both Beebe and Cameron....Ralph Laucella has joined Hungry Man as a staff executive producer. He had been a longstanding freelance producer for the bicoastal/international shop....Thomas Winter Cooke, Santa Monica, has hired Jeff Snyder as head of production. Snyder has worked as a freelance line producer and production manager for the past five years.... Denver-headquartered Thought Equity Management, a stock footage supplier and video licensing house, has opened an office in Burbank, Calif., to serve its West Coast-based accounts. The new office is run by Paul Weiser, Thought Equity's VP of sales....*

## rep report

□ **Nikki Weiss of Nikki Weiss & Co., Chicago**, has been named to handle the Midwest for bicoastal **Sandwick Films**. She continues to cover the Midwest for Sandwick sister shop **The 5<sup>th</sup> Column**, which handles select feature filmmakers for spots....**Incubator Films**, West Hollywood, has signed **Marguerite Juliusson & Companies**, Chicago, for exclusive representation of director **Tom De Cerchio** in the Midwest. Also, coming aboard **Marguerite Juliusson & Companies** is associate sales rep **Jennifer Giles**.... **RhinoFX**, New York, has secured **Liz Laine** of Chicago-based **Liz Laine Reps** to handle the Midwest....**Washington Square Films**, New York, is being represented exclusively in Canada by **Spank Films, Toronto**....**Chuck Silverman**, former national head of sales for **Brass Knuckles Editorial, Venice, Calif.**, has joined **RIOT Santa Monica** as an account executive....**Marshall Grupp Sound Design and Music**, New York, has signed **Maureen Butler** of **Mo Butler & Associates**, Chicago, for Midwest sales....**Cinematographer Robert Gantz** has returned to **Dattner Disposto and Associates**, Los Angeles. He comes off of his latest film, **Assault on Precinct 13**....**DP Jonathan Taylor** has finished principal photography on *Charlie and the Chocolate Factory*, and is again available exclusively through the **Lyons Sheldon Prosnit Agency**, Los Angeles....**DP Alik Sakharov** has wrapped principal photography on *Rome* and can again take on spots via bicoastal **Paradigm**....**DP Pheldon Papamichael** is available through **Innovative Artists**, Santa Monica, for features, spots and music videos after completing principal photography on FOX 2000's *Walk The Line* for director **James Mangold** and Paramount's *The Weather Man* for helmer **Gore Verbinski**....



# Yagoda Exits Y&R, Holds Onto "Dreams"

on "Dreams" since its inaugural year of 2002.

Rich Rosenthal assumes the Y&R, New York, director of broadcast production mantle from Yagoda. Rosenthal formerly served as associate director of broadcast production. Yagoda described Rosenthal as a "tremendous producer" and a worthy successor. "My intent for the past couple of years has been to pass the torch [as head of production] to Rich," related Yagoda. "He's taking over a great department."

Yagoda said he decided to step down from his position. But there have also been reports of recent layoffs at Y&R in light of declining revenues. Yagoda has had three tours of staff duty at Y&R, totaling 23 years. His just concluded Y&R tenure lasted 17 years. Yagoda said that Y&R has been "a great place for me," representing "a highlight of my professional life."

In addition to "Dreams," Yagoda said he will likely take on other Y&R assignments. He hopes some of these jobs will entail him working again with Y&R chairman/CEO/worldwide creative director Michael Patti.

Beyond his continued involvement with Y&R, Yagoda is considering other prospects, noting that several interesting opportunities have started to surface. He added that the "Dreams" experience over the years has piqued his interest in longer form fare.

Meanwhile, there's been a change in the '05 "Dreams" directorial lineup. Due to a conflict in his schedule, director Fredrik Bond of bicoastal/international MJZ—who was recently named a DGA nominee for best commercial director of '04 (see story, p. 1)—had to pull out of "Dreams." Bond's slot has been filled by director Jesse Dylan of

Los Angeles-headquartered Form.

Dylan has already wrapped his "Dreams" short. He rounds out an '05 coterie of "Dreams" directors that consists of: 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 marks the first time that Yagoda has opted for a "Dreams" theme that wasn't a state of mind. He selected "Flight" because it had "more kinetic energy than our previous themes."

Yagoda said that this new thematic direction has provided a creatively inspiring change of pace as reflected in the shorts completed thus far.

The '05 series of "Dreams" shorts is slated to debut in March at the Ziegfeld Theater, New York.