

SHOOT®

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This Week



Columns

ScreenWork

Casting Series

AICE: Agency In-House Editorial Is “Not Good For Advertising”

Richard Gillespie Expresses Concern In Light Of Increasing Numbers And Launch Of AACE Organization

By Carolyn Giardina

NEW YORK—The Association of Independent Creative Editors (AICE) believes the proliferation of in-house creative editorial companies at ad agencies is “not good for advertising... it’s not in the best interest of agencies or advertisers,” related AICE national president Richard Gillespie following the organization’s national meeting last month (5/19) in New York, during which this issue was discussed in depth. Gillespie is president/editor at Fast Cuts, Dallas.

The topic is not new, but has become more prominent, prompted by an increasing number of agencies launching creative editorial units and the recent debut of the Association of Agency Creative Editors (AACE), as reported in *SHOOT* (5/13, p. 1).

“The need for some editorial and production capability is

a necessary part of [an agency’s] ability to do business; clients are more sophisticated; they need and want more sophisticated ripomatics and storyboards,” Gillespie acknowledged. “The move to creative finishing is where it starts to move into a place where it’s not good for the advertisers.

“[Independent] editorial companies are constantly in competition for jobs, and so they are constantly improving their facilities, [focusing on their] talent, and always striving to be the best,” he explained. “In-house editing companies are protected from that. They have no competition. For in-house, okay is good enough. That doesn’t work for an AICE company; we have to compete to stay ahead. We think that is a big distinction.”

His second point zoned in on the talent of AICE editors. “AICE editors are very skilled and very talented ... We edit

Ground Zero Tops Belding Competition

By Robert Goldrich

HOLLYWOOD—Ad agency Ground Zero, Los Angeles, scored the top two honors—the Sweepstakes and Best Book prizes—at the 39th annual Los Angeles Advertising Club’s Belding Awards last week (5/26) during a gala ceremony in Hollywood.

Ground Zero took the best-of-show Sweepstakes kudo on the strength of The History Channel’s “Normandy,” in which a contemporary French woman and

Kieran Walsh Reaches Crossroads

By Robert Goldrich

LOS ANGELES—Director Kieran Walsh has signed with Crossroads Films, bicoastal and Chicago. His spot clients over the years have included the likes of ESPN, HSBC, Coca-Cola, MasterCard, Midas, Volkswagen, Choice Hotels, Hartford, the United States Postal Service, and Scotia Bank.

“I like the challenge of giving the emotional connection between

AICP Lecture Series To Tackle PSAs

By Robert Goldrich

NEW YORK—The Association of Independent Commercial Producers (AICP) Lecture Series will take a public service bent this year, with agencies and clients slated to share their perspectives and experiences in creating some of the industry’s leading PSA fare. The event on Tuesday, June 14, at the Museum of

Modern Art in New York is the first half of the annual AICP Show and Lecture Series. The AICP Show is among advertising’s most prestigious award show competitions.

The Lecture Series will take the form of a TV talk show that will be moderated by Peabody- and Emmy award-winning journalist and author John Hockenberry.

Joining him to screen their public service spots and to discuss the genesis of the work will be representatives from three not-for-profit organizations—The Advertising Council, the Partnership for a Drug-Free America (PDFA), and the American Legacy Foundation—as well as a corporation proactively involved in public service projects, MTV.

"Year Two"



considerable cache over its dozen years, a fledgling aspect of the show is now entering its second year—television commercials. In 2004, the WIN Awards were expanded to honor outstanding TV advertising written, directed or art directed by a woman. Men can also enter the competition; work is eligible as long as it conveys a media message that empowers women.

A number of commercials earned WIN Awards recognition last year; the Grand Hecate best-of-show winner being Morgan Stanley's "Julie" which was entered in the category, TV over :30 written and/or art directed by a woman. Julie was directed by Noam Murro of Biscuit Filmworks, Los Angeles, for Leo Burnett USA, Chicago. The agency art director was Sarah Block.

"Julie" showed the different financial-related concerns of the spot's title character. Multiple Julies—each in different attire—were seated at a boardroom table situated outdoors in the middle of a field. We hear from one Julie who's in a retirement panic, having only 17 years to go 'til she steps down from her job. Another Julie is in denial. Yet another feels the pressure of having enough money for her daughter's college expenses. And then there's Julie's pipe dream, which includes adding a sunroom to the kitchen and owning a ski house in Banff. A voiceover relates, "There are a lot of sides to your financial life. Do you have someone devoted to all of them?" An end tag reveals the Morgan Stanley logo, accompanied by the slogan, "One client at a time."

Founded by actress Phyllis Stuart,

the WIN organization saw the need for an annual competition to help encourage the inclusion of women in media creation. According to WIN, although women account for more than half the population, they remain vastly underrepresented in media creation, especially in advertising where women comprise just 15 percent of ad agency creative departments. WIN also cites underrepresentation on the directorial front, noting that women make up only 22 percent of membership in the

Directors Guild of America (DGA).

Spot categories in '05 include broadcast, non-broadcast, :30, over :30, under :30, directed by a woman, copywritten by a woman, and art directed by a woman. Eligible spots must have debuted on air between Aug. 1, '04, and May 31, '05.

Last year, when the WIN Awards diversified into commercials for the first time, Stuart observed that the move will hopefully help "enhance

women advertising creatives—and men who create ad work which empowers women—thereby encouraging the entire ad industry to create advertising that depicts women as fully dimensional, capable, contributing people."

WIN's organizational slogan is simply, "Fostering a world where everyone WINS."

For further info, click link to log onto the WIN Web site at www.winfemme.com.

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Post-Its

Editor Signings, Company Moves

Editor **Keith Olwell** has joined **FilmCore Editorial**, New York. He comes over from **Bug Editorial**, New York, where he cut spots for **BMW**, **Royal Caribbean**, **Cingular** and **Target**, as well as a "viral" music video for the artist **DJ Dangermouse**. Olwell is currently editing his first assignment under the FilmCore banner: a Microsoft spot directed by **Ralf Schmerberg** of bicoastal/international **@radical.media**....

Editor **Jason Kileen** has joined **PS260**, New York. He has steadily moved up the ladder in the Manhattan post scene, starting as an assistant at **Slingshot**, freelancing at **Lost Planet** and **Crew Cuts** before landing at **Go Robot!** where he was editor **Adam Leibowitz's** cutting assistant for three years. With Go Robot!, Kileen got the chance to edit some projects and has not formally made the jump to full-fledged cutter at PS260, under the aegis of editor/owner **JJ Lask**. Already under the PS260 banner, Kileen has edited **YRTV** for **Young & Rubicam**, New York, which is a set of quirky vignettes featuring a sarcastic walking television as its main character. He is also currently collaborating on a documentary about the late director **Ted Demme** for **IFC**, as well as a series of videos for **AMEX OPEN's** campaign via **Ogilvy & Mather**, New York....

Post Production Playground, New York, has expanded its creative team, secured a key financial investment, unveiled a new post complex in the West Village, entered into a production co-venture, and adopted a new name—**Creative Mega Playground**. New hires include senior colorist **Michael Smollin**, senior editor **Seth Isaac Buncher**, producer **Jonathan Epner**, technician **Nick Brzoza**, and sales rep **Blair Lavey**. The investor is Brazil's **Estudios Mega**, Sao Paulo and Rio de Janeiro, which gains a foothold in the New York market. And the production co-venture partners are **Joe Dinki and Cleve Keller**, specialists in unscripted/reality production, who have joined with Creative Mega Playground to form **CMP-TV**....

Barbara Bowen has been named executive producer at **Spot Editorial**, Boston. She comes over from **Terminal**, Santa Monica. Bowen returns to Boston after 10 years on the West Coast, including producer stints at **POP (now RIOT Santa Monica)**, **Mattel Creative Advertising Services** and now defunct **Superior Assembly**, and an executive producer position at **Post Logic**, Hollywood. Bowen started out in Boston during the early 1990s, including two years at **Natioal Boston**. Spot Editorial's roster consists of editors **Larry Andersen** and **Jeff Ledellaytner**, and Smoke artist **Evan Fellers**....

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TOP SPOT
OF THE WEEK

Hornet Directing Duo JJ & Maithy “Think Pink” For Sweet’N Low

Pedone & Partners Advertising, New York, Has The Re-energized Pink Panther Painting The Town

By Christine Champagne

While an updated version of *The Pink Panther* starring Steve Martin and Beyonce Knowles won’t hit movie theaters until August, the sly pink cat that we first met in the animated title sequence of the original 1963 film is already out of the bag and starring in a hip, fun new spot for Sweet’N Low.

Titled “Think Pink” (:30), the animated commercial, which cleverly rejuvenates both the classic cat and the venerable Sweet’N Low brand, finds the Pink Panther literally painting the town pink. But when he starts to run out of steam, the pink color draining from his lithe frame, the Pink Panther turns to Sweet’N Low to regain his energy—as well as his color.

Created by Pedone & Partners Advertising, New York, “Think Pink” came into being after MGM, which owns the rights to the Pink Panther character and produced the upcoming movie, contacted Sweet’N Low—famous for its pink packaging—about becoming a marketing partner.

The pairing of the Pink Panther and Sweet’N Low seems obvious—they are both distinctly pink, after all. But Pedone & Partners wanted to go beyond that commonality and strove to come up with a concept for a spot that would truly link the Pink Panther with the Sweet’N Low product, according to Pedone & Partners creative director Tom Cook.

As we see in the spot, the creative team, which also included art director Shayne Millington and copywriter Carolyn Oppenheim, smartly chose to assert that the Pink Panther has been able to stay pink—and maintain his high energy and great attitude—all of these years with the help of Sweet’N Low artificial sweetener.

Now while anyone who drinks coffee is a potential consumer of Sweet’N Low, Pedone & Partners wanted “Think Pink” to appeal to females from their mid-20s on up. Therefore it was crucial that the venerable Pink Panther character—as well as decades old Sweet’N Low brand—come across as contemporary and cool in the spot as opposed to old-fashioned. In fact, that was



Click Poster To View “Think Pink”

the mandate issued to the animation directors who bid on the project, and JJ & Maithy—the directing duo of JJ Walker and Maithy Tran—of bicoastal Hornet Inc. ultimately won the job over numerous other talents.

It should be noted that Walker and Tran actually joined the bidding process after it had gotten well underway. “They were a last, last, last-minute throw in. We had almost awarded the job to someone else,” Oppenheim shared. “But we really liked their energy, and we thought, *let’s see what they can do*. They turned around a presentation in twenty-four hours, and nailed it. They got that delicate balance between keeping the animation classic and making it modern.”

“The first board they ever gave us was the actual board that we wound up going with,” Millington added. “That’s the spot. We actually held them to that.”

Relying on a toolbox of off-the-self software (Cinema 4D, After Effects, Photoshop and Illustrator), JJ & Maithy created a modern, sophisticated 3-D environment for the Pink Panther to roam through, keeping the lines and shapes simple (as they were in the classic Pink Panther cartoons) but adding texture as well as light and shadow.

As for the color scheme, blue and green serve as the primary hues on top of a stark black background.

“The blue and green really make the pink stand out,” Millington noted.

It is a dynamic world that JJ & Maithy created—one full of inventive transitions (including a swift camera pan) and dazzling sights (after the Pink Panther dips his paint brush into a gurgling fountain, the water turns from blue to pink).

While the Pink Panther inhabits a whole new world, the character himself is the Pink Panther that we all know and love. As one might expect, MGM wanted to ensure that the character had the look and movements he is known for. JJ & Maithy are not character animators, so they brought in Brent Chambers, a Hornet director who runs his own shop, Flux Animation Studios in Auckland, New Zealand, to create the Pink Panther in 2-D. The 2-D Pink Panther was then inserted into the 3-D environment.

THE SWEET SPOT

For his part, Cook was particularly impressed by the amount of detail JJ & Maithy put into “Think Pink.” Look closely, and you’ll see all sorts of special touches. For example, a bouquet of pink flowers sway gently in the breeze. “We wanted it to hold up well for repeated viewings,” Walker said, “so we made sure the detail was in there.”

The animation is amazing, but pairing it with the right music was integral to the success of the spot, and the agency went with the classic *Pink Panther Theme* composed by Henry Mancini. “I don’t think it would have worked without it,” Pedone & Partners producer Matthew Pedone remarked. “That was something that really needed to happen, and it wasn’t cheap, so it was a big consideration.”

The theme has actually been re-recorded several times over the years. The version of the song adapted for use in “Think Pink” was recorded in ‘79.

Bob Pomann of Pomann Sound, New York, did the audio mix (as well as the sound design). “Bob helped us nail the music because that piece is something like six minutes long, and it took some work to get it to work within thirty seconds,” Millington praised.

Client
Sweet’N Low.

Agency
**Pedone & Partners Advertising,
New York.**

Tom Cook, creative director; Shayne Millington, art director; Carolyn Oppenheim, copywriter; Matthew Pedone, producer.

Production Company
Hornet, bicoastal.

JJ & Maithy, directors/animators/3-D modelers; Michael Feder, executive producer; Andrew Isaacson, producer; Christian DeCastro, animator; Satoshi Harada, 3-D modeler; Anita Chao and Jeremy Lusk, editors.

**Flux Animation, Auckland,
New Zealand.**

Brent Chambers, Mike Howie, Raymond McGrath and Dave Butler, 2-D animators.

Sound Design/Audio Mix
Pomann Sound, New York.
Bob Pomann, sound designer/audio mixer.

In addition to the “Think Pink” spot, Pedone & Partners has produced a multi-faceted marketing communications program—including newly redesigned Sweet’N Low packaging featured the Pink Panther—tied into the summer launch of *The Pink Panther* in movie theaters. “The spot is the focal point of a much larger program that we’re doing for Sweet’N Low,” Cook said.

Given the effort Sweet’N Low has had Pedone & Partners put into its latest campaign, is it possible that we might see more Sweet’N Low spots featuring the Pink Panther? It’s likely, according to Cook, who commented, “We’re hoping this is a long-term commitment rather than just a one-off.”

Acme Filmworks Hits Jackpot With “Coins O’ Plenty”

Scott Ingalls Directs Animation/Live-Action :30 For Karsh And Hagan

By Robert Goldrich

Forget about spare change. This 30-second tour de force stop-motion animation/live-action piece has plenty of change to spare—literally, as we see piles of coins grow taller before our eyes, the payoffs to slot machine-themed scratch-off ticket games for the Colorado Lottery.

For the Lotto’s Sand Dollar Slots game, a voiceover informs us that winnings can be as much as \$5,000. The jackpot pays out in quarters, which stack up to the height of a gumball machine, with quarter after quarter being deposited into the machine. Gumball upon gumball tumbles out, as the narrator states the obvious—namely that five grand can buy a lot of gumballs.

Next, we graduate to Hot Slots, a ticket that can return as much as \$25,000.

Multiplying piles of quarters ascend to the face of a parking meter. The quarters drop into the meter slot, buying time that isn’t measured by minutes but by years. The voiceover estimates that 25 grand can purchase about 50 years of parking.

Finally, the granddaddy of Colorado Lotto ticket jackpots—\$50,000—can be won by players of Mega Slots. The payoff is a small fortune—actually it’s a lot of fortunes, as the quarters pile up and jump one after another into an old-fashioned fortuneteller machine like you’d see in a turn-of-the-20th century arcade. The fortuneteller spits



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out card after card, each with a different message ranging from love to adventure to treasure to happiness.

The voiceover intervenes to point out that winners don’t have to buy gumballs,

parking time or fortunes. Instead “you can take your fortune and spend it however you please.” At that point, we see the quarters spilling into a children’s mechanical horse, being ridden by an adult cowboy in the middle of a desert.

A parting “product shot” shows us three rolls of Colorado Lotto tickets—one for Sand Dollar Slots, another for Hot Slots, and the third for Mega Slots.

Scott Ingalls of Acme Filmworks, Hollywood, served as animation director as well as live-action director/DP. Agency was Karsh and Hagan Communications, Denver.

The Karsh and Hagan creative team

consisted of creative director Don Poole, art director Roland Leppek, copywriter Beckham Gazzo and senior broadcast producer Heather Pollock.

Ron Diamond executive produced for Acme, with Holly Stone serving as producer. Animator was Kevin Glick. Model builder was Donovan McLean. Digital supervisor/After Effects compositor was Michael O’ Donnell. Lead compositor was Nicolas Mermet. After Effects compositor was Scott Coleman. Matte cutters were Ged Bauer and Martin Wiltshire. Offline editor/postproduction supervisor was Acme’s George Khair.

Colorist was Michael Underwood of Post Logic, Hollywood. Sound designer/audio engineer was Andrew Vastola, with Paul Vastola also earning a sound design credit. The Vastolas are with Rocky Mountain Recorders, Denver.

Timothy Murphy was the principal actor, playing the eccentric cowboy who put his winnings into a mechanical horse.

"Karl"

By Robert Goldrich

There’s method to the madness of this seemingly oddball spot to promote the recently concluded Malibu Film Festival—to the point where event organizers plan on using the piece on their Web site to promote next year’s fest.

We see a man walk into the ocean. As he goes from turf to surf, we hear two distinct, cinematically familiar sounds—his groaning like the character Karl in *Slingblade*, and a shark theme reminiscent of *Jaws*. As he wades deeper into the sea, we wonder why and exactly what we’re witnessing.

Snapping this all into context is the theme, “Bringing Great Films Together,” accompanied by disclosing the identity of the sponsor: the Malibu Film Festival.

“Karl” was directed and conceived by Stev Elam of Angel Films, Venice, Calif. He explained, “One movie [*Jaws*] represents working within the studio system and *Slingblade* [a major independent film] represents working outside the studio

system. Both I think are essential to maintaining a healthy and diverse balance in the film community.” This mix of mainstream studio and independent fare can be found at the Malibu Film Festival.

In addition to the alluded to Web site exposure, plans call for the :30 to run regionally on TV stations in 2006. A :45 trailer version also played in theaters during this year’s festival.

Veronica Beach executive produced for Angel, with Grayce Elam serving as producer. The DP was Justin Chefe.

Editors were Chris Whiffen of HQ Editorial, Venice, and Kelly McClean from King Cuts, Venice. Online editor was Aaron Neitz of King Cuts. Colorist was Dave Hussey of Company 3, Santa Monica. Audio post mixer was Dona Richardson of Audiobanks, Santa Monica.

Music composer/arranger was James Weber of Hest & Kramer, Minneapolis. Bob Hest was exec producer for Hest & Kramer.



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Plan C Xcelerates Launch Of Xbox's Forza Motorsport Via Car Culture

By Emily Vines

To round out the marketing campaign for Xbox's new racing game Forza Motorsport, Jason Harris and Mike Lewis, co-founders/producers of creative studio Plan C, San Francisco, created *Xcelerators*, a series of five short films based on car cultures featured in the game. *American Muscle*, *Tuner/Drifter*, *Exotic Modified*, *Super Unlimited* and *European Motors* profile enthusiasts from each genre of racing. The films are on the Web at www.forzamotorsport.xbox.com.

Forza Motorsport will be in direct competition

with PlayStation's established Gran Turismo, which is in its fourth edition. "We worked directly with the Xbox client and came up with the idea of playing up the lifestyle elements of this game because the games are all so technically tight and sound now-a-days so you can't put game screen vs. game screen," Lewis related.

American Muscle features interviews with three people who love their American muscle cars from the 1960s and '70s, like a Mercury Cougar and Chevrolet Camaro. Meanwhile the edgy *Tuner/Drifter* takes us into a lesser-known world. The

tuner element involves modifying stock cars like Acuras, often to achieve greater power and enhance the overall appearance, while drifting can be done in any kind of car according to one interviewee. Drifting is a practice of skidding in a controlled manner, which has been popular in Japan and is now growing into the U.S.

In *Exotic Modified*, the focus is on Porsches—modified Porsches that is—some of which achieve 700 horsepower. In the fourth film, *Super Unlimited* a racer explains that this label means that there are no limits on budget, engines or cars. These cars are built for racing and are not street legal. Lastly, *European Motors* spotlights Ferraris and Formula One racing.

Each genre's racers believe their techniques and their cars are superior. At the end of each of the shorts, which are approximately four to five minutes long, "You are what you race," appears on screen followed by an Xbox end tag.

Excluding references to the game was a conscious decision, global group marketing manager for Xbox Eli Friedman said. The intention with the documentaries is to relay the message that the brand understands people, their cars and their passion for racing.

To find the racers in each film, Harris and Lewis visited car shows, racetracks and garages. "It's not hard to find car enthusiasts, but it's hard to find the people that are actually working on the cars themselves and are connected that way," Lewis related. "It was also finding the people that were the most real and not going to play up to the camera. They were more about representing their genre, their sector."

CREATIVE COALITION

McCann-Erickson, New York, holds Xbox's advertising account, though everything except U.S. media is currently in transition to the San Francisco office. Friedman explained that he approached Lewis and Harris because he was familiar with their work and wanted to see if they had any marketing ideas that would enhance the launch of Forza Motorsport.



The Web films worked, he said, because they represented a way to talk about people's passions for racing.

"Plan C collaborated with [McCann-Erickson] quite a bit just to understand the essence of the campaign, what we were doing, what we were bringing to life to make sure in their production these pieces connected and they were true to the concept, true to what we were trying to say and that it felt like a well-rounded campaign as opposed to something disconnected," Friedman added.

"This was to plus out their ad campaign, to actually show, 'Hey, look, we are engrossed and enmeshed in this culture and we've looked at it from every different angle of racing or genre of racing,'" Harris said.

Jeff Apps with Modern Industry Pictures, Los Angeles, directed the films. David Morrison was DP. Freelance editor Kevin Zimmerman cut the work and Jimi Simmons of Ntropic, San Francisco, was the colorist.

TED Searches For New Spokeperson Among Real People

New campaign from Fallon, Minneapolis, takes airline to new heights.

By Kristin Wilcha

As low-cost airlines like Jet Blue and Southwest continue to attract passengers—and increase profits—the larger airlines have decided to launch their own low-fare carriers. Delta has Song Airlines, and United Airlines last year launched TED, based at United’s hub in Denver, and traveling to U.S. cities like Los Angeles, San Francisco, Phoenix, Las Vegas, New Orleans and Orlando.

Fallon, Minneapolis, created the launch for the new airline, and branded the company as an approachable, friendly entity, with good customer service and low prices. Part of the initial campaign was a radio package that touted a fictitious search for a TED spokesperson.

This year, Fallon and TED brought the concept to television, with nine spots—“Beach Hunter,” “4 Ladies,” “Idol,” “Miami Joe,” “Ventriloquist,”

“Flannel Guy,” “French Guy,” “Guitar,” and “Beach Couple”—that broke in late May, and another six to roll out in the coming months. The spots, shot in Miami and Las Vegas, were directed by Hank Perlman of bicoastal/international Hungry Man, and feature real people responding to cues and instructions from an interviewer, portrayed by improv comedian Jonathan Mangum. The campaign, currently airing in TED’s hometown of Denver, presents a mix of people—from the earnest to the slightly off kilter—who say lines that tout the benefits of TED; benefits such as low fares, no booking fees, a user-friendly Web site, and the ability to earn miles for United flights. For instance, in “4 Ladies,” a quartet of older women laugh and joke as they are asked to repeat a line about earning miles on TED that can be used on United. And in “Ventriloquist” a guy on a beach—who actually thinks he’s a ventriloquist—is asked to tout TED’s lack of booking fees in a British accent.

Stuart D’Rozario, the group creative director on the package, notes that, “the reason why we had the spokesperson search, for TED is that TED, especially in Denver, has always been an approachable brand that’s part of the community—TED’s your friend, and the whole launch of TED in Denver was untraditional, so this is really a very appropriate type of campaign for a brand like TED.”

In each city the campaign was shot in, Perlman and the agency team went around and searched for real people, and if someone were deemed appropriate, he or

she was asked to come back the next day. “They knew nothing about the project,” explains D’Rozario. “All we said was, ‘Do you want to be in a commercial, and will you come back the next day?’ and surprisingly, almost everyone we wanted to come back, came back.”

It was important, stresses D’Rozario, that they were able to find the correct mix of people. “What actually makes it really interesting is not so much one odd person, because anyone can find one crazy person,” he says. “To my mind, what made the campaign more



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creative is the range of people. If you have three wacky people, and then one really honest, old couple on the beach wanting to be spokespeople, it’s very funny. And it’s the contrast of the various people which made it work.” The agency had originally planned to do three to six spots, and wound shooting cutting 25, and selecting 15 to air.

“I found that looking at it, [the campaign] became much more powerful as an idea with many people, and getting

to know the people, rather than just trying to get lots of punch lines,” says D’Rozario of the increase in the number of spots produced. “We were also very careful about how we shipped [the work] out, and how we orchestrated the media buy, so that when you’re watching them, you see them all come up in a very planned way. So you don’t just see five crazy people in a row. You keep going to different places with it.” D’Rozario notes that Magnum’s contribution as the interviewer was invaluable. The comic had been briefed on what the team needed from the participants for each spot, and was able to successfully play off of reactions and situations.

Perlman shot about 100 people over the three-day shoot, which consisted of two days in Las Vegas and one in Miami. “We wanted to make sure we had enough people in the can,” relates D’Rozario, “because with real people you never know what’s going to work, and what’s not going to work. We were also going after specific selling messages. We’d throw [the messages in], and have them say things back to us. With some people it worked, as you gave them on the fly direction ... and sometimes you’d think it worked, but it didn’t work in the edit. It’s not just a mix of characters, but the mix of the appropriate messaging we needed to have for TED—low fares, the mileage plus plan, the booking fees. The shoot days were long, there were a lot of people, and we had a lot of coverage, and we ended up with a bunch of fun spots.”

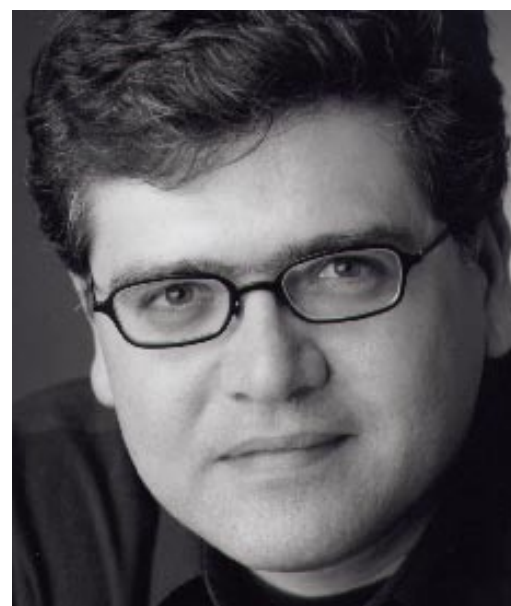
D’Rozario praises Perlman for helping to make the spots a success,



Click Poster To View "Beach Hunter"

saying that his insights and caution made everything come together. “He didn’t approach from the standpoint of, ‘oh, we’re going to get crazy people and it’s going to be great,’” explains D’Rozario. “He approached it from the standpoint of, ‘It’s going to be hard to find and get really good stuff from people. We need to plan this really well, in terms of the amount of people we shoot, the amount of coverage, the location, how we move around, the way we find people.’” D’Rozario explains that it was Perlman’s suggestion to bring people back the next day, and that the director was careful to get a lot of coverage in case some of the selected people missed the mark. “He was much more cautious about what it would take, and as a result, we thought things through more,” says D’Rozario. “And so we had the same cautions [as Perlman] going into. He shared our concerns, and that’s what appealed to us.”

Additional agency credit on the project goes to Paul Silburn and Bruce Bildsten, executive creative directors; Bob Barrie, group creative director; Michael Rogers, art director; Anna Stassen, copywriter; Ted Knutson, producer; and Brian DiLorenzo, head of broadcast production at Fallon North America.



Stuart D’Rozario

street talk

At press time, members of the **Screen Actors Guild (SAG)** and the **American Federation of Television and Radio Artists (AFTRA)** were deciding whether to authorize a strike against **Electronic Arts, Activision** and several other video game publishers. The actors whose voices, performances and likenesses are used in games are seeking residual payments from game publishers akin to what performers receive from movies, commercials and TV shows. The gaming industry has balked at residuals. Talks between management and the unions were recently broken off. Strike ballots have been sent out to SAG and AFTRA members, and are due by June 7....Veteran animation director/designer **Frank Furlong** was recently honored at the **Cartoon Network** in Atlanta, with fellow animators turning out to gain insights into his approach to character design and animation production techniques. Furlong directs spots via **Canyon Films**, Los Angeles. He has a background as an illustrator and designer, and served as head designer for the late animation legend **Tex Avery**. Furlong also designed the backgrounds for the first Imax animated movie, *The Flower Plant*.... On May 22, prostate cancer claimed the life of **Thurl Ravenscroft**, the voice of **Tony the Tiger**, the Kellogg's Frosted Flakes animated character known for the booming declaration, "They're g-r-r-r-e-a-t!" Ravenscroft was 91. He gave voice to Tony the Tiger for 53 years. Ravenscroft is survived by a son, Ron, a daughter, Nancy, and four grandchildren....

rep report

Ilene Silberman of **Silberman Productions**, New York, has taken on exclusive representation for editorial house **Convergence**, New York. She will handle both coasts and the Midwest....**Debbie Maddox** has been named sales and marketing director at **R!OT Atlanta**. She comes from a similar position with *The Atlanta Journal-Constitution*. Maddox's responsibilities will include overseeing R!OT Atlanta's sales and marketing effort, developing new business relationships, and promoting the studio's work and creative staff....

bulletinboard

- ☐ May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com....
- ☐ June 3/Santa Monica: **Specs and the City3 Group101Spots Wrap Party**; (818) 841-2550
- ☐ June 3-4/Burbank, Calif. **Cine Gear Expo** at Warner Bros. Studios, Burbank, Calif. **Julianne Grosso** at (310) 440-8547; info@cinegearexpo.com or www.cinegearexpo.com
- ☐ June 10-18/Las Vegas: **CineVegas Film Festival 2005**. www.cinevegas.com....
- ☐ June 3-12/Brooklyn, N.Y.: **8th Annual Brooklyn International Film Festival** at the Brooklyn Museum. www.brooklynfilmfestival.org....
- ☐ June 10-18/Atlanta: **29th Annual Atlanta Film Festival**. www.atlantafilmfestival.com....
- ☐ June 10-24/Sydney, Australia: **51st Sydney Film Festival**. www.sydneyfilmfestival.org....
- ☐ June 14/New York: **14th Annual AICP Show** at the Museum of Modern Art. www.aicp.com....
- ☐ June 19-25/Cannes, France: **52nd Cannes International Advertising Festival**. www.canneslions.com.
- ☐ June 21-23/New York: **50th Annual PROMAX & BDA** conference at the Marriott Marquis. www.promax.tv....
- ☐ July 1/London: Deadline for entries for the **2005 London International Advertising & Design Awards**. (718) 747-6747 or 44 20 8426 1670 or email info@liaawards.com....

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