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This Week



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AICP, CFP-E Plan To Facilitate Ongoing Global Dialogue On Biz

Initiative At Annual Cannes Ad Festival Summit Calls For Online Communications Infrastructure To Be Operational Within Six Months

By Robert Goldrich

NEW YORK—The second annual World Producers Summit held by the Association of Independent Commercial Producers (AICP) and the Commercial Film Producers of Europe (CFP-E) last month during the International Advertising Festival in Cannes has built significant momentum. This time the three-hour session drew 87 production company owners or stakeholders from 29 countries. They compared notes on issues, concerns and business practices, finding common ground on several fronts.

But perhaps the most significant development to come out of the event was the general consensus that dialogue needs to be ongoing among commercial producers around the world. As a result, organizers approved an initiative to have a Web-based platform up and running within the next six months in order to facilitate regular communication throughout the worldwide community.

AICP president/CEO Matt Miller related, “We’re creating an online forum for this world producers organization, if you will. The face-to-face annual summit has been great and will continue. But we all want to step that up to an ongoing dialogue among commercial producers globally.” Miller envisions himself and CFP-E president Francois Chilot initially posting different blogs to help generate communication and feedback on varied topics. Miller added that the intent is to draw commercial production leaders who are members of AICP and CFP-E, as well as their counterparts from other parts of the world. He noted that the summit attracted high-level production company attendees from such areas as Asia, Australia, New Zealand, South Africa and South America—key markets which need to be part of the online forum.

Summit delegates also came from Austria, Belgium, Brazil, Canada, Chile, the Czech Republic, France, Germany,

Siggraph: DD To Unveil Fincher’s Latest

By Carolyn Giardina

LOS ANGELES—Siggraph is a show that each year inspires creativity with a combination of art and technology. The featured work often appears in the annual Electronic Theater and Computer Animation Festival. Other, newer clips are welcome surprises found on the exhibition floor.

One not to miss, which is expected

to make its appearance at Venice, Calif.-based Digital Domain’s booth, is the cutting edge new Nine Inch Nails music video “Only,” directed by David Fincher of bicoastal Anonymous Content. For the audience at Siggraph 2005—slated for July 31-Aug. 4 at the Los Angeles Convention Center—this clip demonstrates the latest in photoreal CG and rendering techniques. For the rest of

us, DD has created unique and brilliantly executed entertainment. “Only” is essentially a still life, brought to life. The setting is a person’s desk top—on it sits a laptop computer, mouse, cup of coffee, Pin Art block, and a Newton’s Cradle.

When the music starts, every note is reflected in the movement of the coffee, the image on the computer screen, and everything else that can move. Nine Inch

Wieden Opens Joint Facility In Amsterdam

By Kristin Wilcha

AMSTERDAM—Wieden + Kennedy (W + K), Amsterdam, is opening Joint/Amsterdam, an edit facility. This is not the first Joint—the Portland headquarters of W + K has had an in-house editing arm called Joint since 1990; Peter Wiedensmith is the lead editor. Yet while the Portland and Amsterdam locations share a name, their approaches are quite different.

The new Joint is housed offsite from W+K, Amsterdam, and the hope is to attract work from other sources, as well as provide creative editorial for the agency. In addition to staff editors,

Studholme, McArter Team On New Shop

By Robert Goldrich

HOLLYWOOD, Calif.—Diane McArter, a founding partner in the former Omaha Pictures, and James Studholme, managing director of Blink, London, have teamed to launch production house Furlined.

The new venture—based in interim quarters at Hollywood Center

Recognition

SHOOT's "The Best Work You May Never See" gallery and our annual New Directors Showcase are in some respects joined at the hip. Work that makes the gallery often carries the stamp of up-and-coming helmers—several of



whom made this year's SHOOT New Directors Showcase.

The charter goal of "The Best Work You May Never See" section is to provide attention for creatively worthwhile projects—and the artists behind them—that might not otherwise gain widespread exposure. So it's particularly gratifying when "Best Work" entries and for that matter new helmers selected for our Directors Showcase go on to gain industry-wide recognition. That's happily been the case in recent months, capped by the Cannes International Advertising Festival.

One of those Cannes honorees garnered inclusion this year in both SHOOT's "The Best Work You May Never See" gallery and New Directors

Showcase: Yael Staav of Reginald Pike, Toronto (who is repped stateside by Biscuit Filmworks, Los Angeles).

Staav is believed to be the first female Canadian director to be awarded a Lion at Cannes. She won a Bronze Lion in the public awareness message category for the ALS Society of Canada's "Hugging" spot, which was produced by Reginald Pike for BBDO Toronto.

The :30 is both humorous and poignant. We open on a man in the driver's seat of a parked car. A traffic officer approaches to give him a ticket. Rather than being upset, the man reaches out through the open automobile window and hugs the standing officer. Next we see the same man in a stable, hugging a horse. Then we're taken to a counter at a diner. The man reaches across the counter to hug his waitress. Our next sojourn again takes us from urban to rural, as our male protagonist is seen

hugging a tree. While in the politically conservative mindset, "tree hugger" is a pejorative term, this time the moniker plays as touchingly sweet. Finally we see the man and his wife asleep in bed. In mid-slumber, he rolls over and ends up hugging his wife.

A super then puts this hug fest into sobering context. The message reads, "Most people with ALS lose the use of their arms the first two years of the disease." That's followed by the question, "What would you do, if you still could?"

The next super relates, "ALS kills the body first."

"Hugging" was first reported on in our "The Best Work You May Never See" gallery (4/8, p. 11). It was one of two ALS Society of Canada spots—the other being "Running"—that subsequently earned Staav a slot in SHOOT's New Directors Showcase (5/13, p. 1).

Meanwhile, other "Best Work"

and SHOOT New Directors Showcase honorees surfaced at Cannes for awards and shortlist recognition. For example, earning "Best Work" recognition earlier this year (3/18, p. 11) for appeal.com's "Kicking" out of London agency Nitro was director Eden Diebel of Great Guns, London, and Santa Monica-based greatguns:usa. "Kicking" just won a Gold Cyber Lion, as did the Diebel-directed "Bingo," which was also part of the appealnow.com campaign.

Furthermore, director Joe Leih, who was named to the SHOOT New Directors Showcase on the strength of his Web-based mock PSA for marcandtom.com, saw that piece win a Bronze Cyber Lion at Cannes. The New York-based Leih recently secured representation in Canada via Sparks Productions, Toronto. He remains in the market for a U.S. spot roost.

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Agency POV

By Bob Nelson

Cannes: Memories about Memorable Advertising

I'm writing this on the plane on my way home from Cannes. Since great advertising is supposed to be memorable, I decided to write entirely from memory (my partied-out sleep-deprived memory). So if there's something I don't remember, it either wasn't very memorable, or I spent too much time at the Gutter Bar.

The first thing I remember was just how bad the shortlist was. I wanted to respect the jury—a jury that is comprised of the most talented creative people in advertising. I was just a delegate, and a producer at that. In my wildest dreams, I know I would never be



Bob Nelson
is director of
broadcast pro-
duction at DDB
New York

asked to be on a Cannes jury.

I tried to draw conclusions about what should win by getting out of bed on the morning of the shortlist screening and trudging over to the Palais on Friday at 9:00. I sat through four-and-a-half hours of commercials with a few thousand other committed delegates from all over the world who value Cannes as an educational experience. I even called it a night at 2:00 in the morning on Thursday so I could get a half night's sleep. I admit to dozing a few times during the shortlist screening. I even fell asleep once during the Gala. (I'm not the only one, though. You all

know who you are). Anyway, the way I make my decisions, is by watching the work and listening to what the delegates like and don't like. This is what my sleep-deprived memory remembers:

Overall, a lot of the stuff on the shortlist was crap. One of the jurors seemed to love people screaming in your face. Really cutting edge, like *Raising Arizona*, 1987. There was at least one commercial with quick-cut-face-screaming in almost every category.

Sweet Foods had some really bad stuff. One standout shortlisted stinker was for some mint that was so cool, a guy's head turns to ice after he eats it. It falls off into his girlfriend's lap. She, of course, screams to the camera, like *Raising*

Arizona, 1987 (that was the funny part). Altoids won gold in the category. I can't knock the spots, but they weren't better than last year's.

In Alcoholic Beverages, the shortlist screening room cheered for two Bud Light spots. The first was "Skydiver," a Super Bowl favorite. The delegates also loved the spot at the zoo, where a chimp grabs a taunting guy's Bud Light and torments the dumb human through the bars. Some of Miller Beer's "tasteless beer" work also received applause. None of the work received a Lion. Stella Artois got a bronze, I think, for a beautifully crafted humorous spot, not unlike the beautifully crafted humorous Stella spots

Chelsea Stages Heist For Audi

Final Act Features Live Performance From Cast Involved In The Capers.

By Emily Vines

SANTA MONICA, Calif.—At the finale of “The Art of the H3ist” at the Viceroy hotel in Santa Monica, actors playing the fictitious characters Nisha Roberts, Ian Yarbrough and Virgil Tatum appeared live to hash out the last act in the alternate reality gaming (ARG) project that McKinney + Silver, Durham, N.C., and bicoastal Chelsea Pictures/Campfire created for client Audi



Footage of a staged break-in at an Audi dealership of America’s North American launch of the compact A3 automobile. The event was also aired live in a Web cast on www.stolena3.com.

The three-month long caper began the evening of March 31 when an Audi A3 was “stolen” from a dealership on Park Avenue in Manhattan. The theft was a staged event and launched this “Art of the H3ist” initiative for Audi. The car was on loan for the night from the New York International Automobile Show. The next day at the show, a sign appeared in the vehicle’s place, urging anyone who had information on the stolen car to phone a special hotline number.

The campaign also featured a TV spot asking anyone with information about the missing A3 to call in and report it to the number on the screen. Newspaper, magazine, outdoor and banner ads all played a part in promoting the initiative to find the missing Audi. Of course, since the target audience is

extremely tech savvy, word spread quickly on blogs, and fan Web sites began to pop up.

This story involved additional live events at a variety of places like E3 (the world’s largest interactive entertainment and educational software trade show) in Los Angeles and the Coachella Valley Music and Arts Festival in Indio, Calif. At these rendezvous points, retrievers, who were real life participants (non-actors), played along in-character with the story. With their disbelief suspended, they answered ads seeking help in the mission to retrieve the stolen car. The chosen retrievers, who were selected on a first come, first served bases and only totaled three to five people per event, would arrive to participate in a segment of the game and try to steal SD cards (secure digital memory cards) that were located behind the navigation systems in A3s that were on display at the events.

The SD cards held information about a planned art heist at the Uffizi Gallery in Florence, Italy. Ultimately, Roberts and her band of retrievers needed to track down the stolen A3 because its SD card contained a program that deciphers the encryption

in the other SD cards. Along the way, as the SD cards were captured, online players could try to crack the puzzles contained within the cards to get to the next level of the story.

“We knew that we wanted to somehow capitalize on the technology of the car so we decided as a part of the story it would make perfect sense that these cars left Germany and before they left, SD cards were inserted into the slots of six of them. Together all six needed to be tracked down to crack the story, so that was really the impetus for going around the country,” McKinney + Silver director of broadcast Regina Brizzolara explained.

Hungry Man Signs Paul Gay For Global Representation

By Kristin Wilcha

NEW YORK—Director Paul Gay is joining bicoastal/international Hungry Man for worldwide representation. Gay had been repped stateside via the now defunct Omaha Pictures, and in his native U.K. by the Paul Weiland Film Company, London.

Gay, who is currently wrapping a Vodafone job—his last via the Paul Weiland Film Company—related that he was looking to consolidate his representation. As Omaha wound down operations, Gay noted that it seemed like a good time for a change to a single shop covering both sides of the Atlantic. “I’d been with Omaha for eight years, and sometimes it’s good to shake things up,” he said. “Last year, I did about fifty percent of my work in the US, so it does make it a lot simpler when you’re talking to one company rather than juggling with two.”

Some of Gay’s recent U.S. work includes the Dreyer’s spot “Spoons,” through Goodby, Silverstein & Partners, San Francisco, which features a city’s inhabitants carrying spoons and descending on a grocery store to taste the new Dreyer’s Slow Churned Rich & Creamy Light Ice Cream, and Dunkin’ Donuts “12 Hungry Men,” a send up of the film *12 Angry Men*, out of Hill Holliday, Boston. Gay is noted for his visual prowess coupled with subtle humor.

Stephen Orent, partner/managing director at Hungry Man, noted that Gay’s orientation is simpatico with the company. “He’s a former creative, so he’s like-minded,” he related. Gay had been at what is now BMP DDB London, prior to launching a helming career; several directors at Hungry Man, including partners/directors Bryan Buckley and Hank Perlman, have agency pedigrees. “His [Gay’s] work is slightly different—he’s definitely a little more visual than what we tend to be,” observed Orent. “Culturally, he just fits right in.”

Gay, who is based in London, will continue to divide his time between work in the U.S. and Europe. “I just tend to go for the best work, really, and I don’t mind if that’s in the suburbs of London, or if it’s in the glamour of California,”

he related. “Wherever the best work is, is where I like to be.”

Gay noted that he spoke to other production companies, but that Hungry Man was “by far, my favorite choice.” Gay was familiar with the shop via his friendship with Matt Buels, executive producer of Hungry Man’s London office. “If you look at the work we do as a company, and the work Paul does, it’s a good, creative fit,” stated Buels. “That was the overwhelming factor.”

Gay’s signing is a bit of a departure for Hungry Man, which has a history of homegrown talent. “The London office is successful in its own right, and I think what Paul’s going to bring to it is a certain level of seniority,” said Buels. “Paul’s been directing a long time, and he’s very well known, and we’ve broken a lot of our talent in London—even the American talent [had been] relatively unknown. It reinforces what we’re doing as a company in both markets, actually, which is why it’s so good.”

Over the years, work directed by Gay has been honored at the Cannes International Advertising Festival, the Clio Awards, and other awards shows. A graduate of the Ravensbourne College of Design and Communication, Chislehurst, England, Gay later studied design and art direction, meeting Steve Reeves. The pair landed at DDB London—now BMP DDB—where Gay served as art director, and Reeves worked as copywriter. The pair eventually began directing, and left the agency in 1995 to join Blink, London. After two years, Reeves and Gay opted to go their separate ways. Gay initially directed via the now defunct Tony Kaye Films, and then Outsider, London, before linking with The Paul Weiland Film Company and Omaha.

Gay joins a Hungry Man directorial roster comprising Buckley, Perlman, Allen Coulter, Brendan Gibbons, David Gray, Owen Harris, Jim Jenkins, Robert Jitzmark, David Levin, Mikko, Bennett Miller, Paul Norling, Sebastian Reed, David Shane, Marcos Siega, Bjorn Stein, Scott Vincent, and Christoffer von Reis. Lauri Aloi is head of sales for the company.

Director Albert Kodagolian Comes Aboard Believe

By Carolyn Giardina

LOS ANGELES—Director/cinematographer Albert Kodagolian—who was recognized in *SHOOT*'s 2004 New Directors Showcase and has been building an impressive body of work—joined the roster at bicoastal/international Believe Media for representation in North America and many parts of the world. He will continue to be repped in Europe through Joy Films, a division of RSA in London.

He was previously repped stateside by Santa Monica-based Tate USA. Through Tate, his work included a number of high-profile U.S. commercials out of DDB Chicago for Budweiser such as this year's Super Bowl spot "Journey," a follow-up to "Born A Donkey" featuring a donkey that wanted to become a Clydesdale.

Kodagolian also directed three additional Budweiser spots, featuring Dale Earnhart Jr., which debuted during the Indy 500. Other Kodagolian-helmed U.S. work included a :60 cinema spot "Projectionist" featuring animated power cords for the Seattle Gay Lesbian Film Festival, which won six Telly Awards.

In Europe, he directed and lensed "Volume" for AEG via BBH London, which is currently airing in Europe. It takes place in a kitchen, and the concept is that the AEG appliances are so quiet that everything else sounds louder. "I shot it very cinematic and suspenseful," the director related. "[For instance,], a man takes out a knife, and you hear a loud whoosh of metal, like a sword.

"Believe will rep me as a director; per job we will decide if I will shoot," Kodagolian explained. "Lately I've been favoring shooting more of my work."

Kodagolian also directed and lensed *Moving On*, his first short film that has already screened in several events including the 2004 Edinburgh International Film Festival, Britspotting 2005 in Berlin, and

most recently at the Kodak/BAFTA short film showcase in London. "*Moving On* is about letting go of the past baggage and unresolved relationships that tie people down, to gracefully move on and not being bogged down by the past," Kodagolian explained.

A graduate of the film school at the University of Southern California, Kodagolian said he enjoys work where he can be "very visual cinematically with a focus on storytelling, but with a lightness of touch, a bit of humor, maybe seamless special effects, but which are there for the storytelling. I pay attention to detail with casting so to have fresh faces that avoid clichés. But the script always dictates [the approach]."

The big picture, he explained, is delivering quality work. "I want to do great work that has integrity and that stands out as good communication and good advertising," he said.

"[Believe] feels very vibrant, very creative, and with a very positive atmosphere. I felt really comfortable, and they understand the quality of work that I want to do."

"I have a lot of respect for the roster of directors at Believe," Kodagolian added. "As a production company, Believe had been featured as a top production company, they have been becoming a serious force where people go and expect great talent."

At Believe, Kodagolian joins a roster that includes Anthea Benton, Nick Brandt, Nanette Burnstein, Carolyn Chen, Brown Bag Films, Tryan George, Jorn Haagen, Anders Hallberg, Jason Harrington, Erick Ifergan, Jaume, John Lindauer, Mister Boom Boom, Pucho, Brothers Quay, Stephane Sednaoui, Floria Sigismondi, Melissa Silverman, Jim Sonzero, Zack Snyder, Paul Street, Michal Utterbach, Vogel Villar-Rios, and Quad.

CANNES 2005:

BOATS, BREASTS, VILLAS & GUTTERS

By Tom Mooney

No Palais. Every fucking body had a boat, even Mitch Kanner. Joe Pytka bought a beautiful sailboat. I felt like Errol Flynn in 1938; then Joe called me an asshole, and I came back to earth. McCann Erickson had a ship. The one Aristotle Onassis owned, The Christina, where he and Jackie Kennedy Onassis hid from the paparazzi. It was huge. Jim Ferguson had a six-foot dingy which he docked off the Carlton for all his friends: me. Geordie Anderson told me next year Blue Rock is chartering a submarine to put in the harbor. I suggested to just stick a periscope in the water and forget the fucking boat.

Breasts. Yes. They come in pairs. This year had more naked breasts than ever. Men and women had breasts—some should only be seen by the owner. It was hard to keep a conversation at the beach with all to see. The American women were brave this year, and we thank you. Some American men should not be so brave, and you cost me some sleep.

Villas were back a plenty. Just think: 10-12 people sharing a hot house full of alcohol and strangers crashing every night, and no porn channel. Sounds like Nam! A lot of great villa parties like RSA. The place was packed, maybe 500 people, and that was just their staff and directors. I couldn't find the villa due to a consumption problem, but I knew it was up there somewhere. Donkey/The Lift had a 2:00 a.m.-8:00 a.m. live DJ which kept the entire Majestic Hotel up with it. Stillking had a villa party as well as few Italian production companies. DDB had the usual bash at the beach. It was hot and sweaty which is good because men sweat and women glow. Yeah! Leo Burnett had a party, but I wasn't invited. I don't think. So did Traktor, but you can't be all



places all times, and I was too busy chasing the leopard ladies down La Croisette.

Gutters, ah yes! I arrived there at about 2:30am to see my 2,000 closest friends. I must have looked like Nick Nolte's mug shot because they got me a table and a waiter. I never knew they had tables and waiters. There I sat surrounded by 2,000 drunks—make that 2,001. Now I know what the Battle of the Bulge felt like or maybe the mosh pit at a Guns 'n Roses concert. Somehow I got home. The four-block walk home took three hours. The survival instinct is amazing. I woke up like a shot and checked under the bed, the closet, the tub and terrace to make sure I was alive and alone. I was alone not alive. I felt like Runway Two at JFK—every three minutes a jumbo jet landed on me. Some French guy had a little fit and hit one of our fellow Americans with a bottle. Calm down schmuck. I'm glad you didn't get the Olympics.

Oh yes, the show: Nobody goes unless you win Gold.

TOP TEN

Best Dressed: Rupert Samuel

Worst Dressed: Pablo Cruz

Best Hair: Michelle Curran from Amber Music

Life Guard Awards: Jon Kamen for saving Ken Yagoda

Most Wardrobe Changes: Howie Schwartz's girlfriend Diane

Most Likely to Come Back: Ron Berger (to torture me)

MVP: The Weather

Rookies of the Year: Jordan Scott and Susan Credle

Tom Mooney is president of bicoastal Headquarters.

Cannes: Memories about Memorable Advertising

that have been winners in the past. I don't remember the winners.

Soft drinks. Another screamer. This one for K-fee, a German coffee drink. Serene scenes are interrupted by a devil that screams in your face (like *Raising Arizona*, 1987). It's a perfect illustration of the product's attribute: too much caffeine. I guess a lot of people who attended the awards gala must have attended the shortlist, because they started whistling and booing as soon as the first shot came on the screen. If the jury had sat with us mere delegates on Friday at the shortlist screening, they would have heard booing too. They didn't. The campaign got Silver.

The jury also gave Silver to a spot from Thailand about an animated caterpillar that can't get the little tealeaves at the top of the plant, because a samurai is cutting them off. So the caterpillar cries and drowns the samurai. I think that's what it's about, but I'm writing from memory.

I guess there wasn't enough screaming in the "Spy vs. Spy" Mountain Dew campaign from Traktor and BBDO. This unique and well-crafted campaign only got Bronze. It deserved more. There was another Bronze for a cute clay-animated spot for Coca-Cola out of Argentina. Actually, it was my favorite in the category. Not for depth of creative thought, but for technique.

The Restaurant shortlist screening was interesting. The audience hated everything. There must have been 25 spots. They all got booed. I don't think the delegate crowd likes fast food.

One of the reasons you go to Cannes

is to see politically incorrect spots from other parts of the world that you wouldn't get to see here. My favorite was an Energizer Lithium Battery spot about a man who gets an arm transplant. The donor was Japanese, and the new arm involuntarily takes pictures everywhere it goes—in bed, in the shower. This was one of the funniest spots of the festival, where political-correctness counts against you. The jury gave it silver. It deserved gold.

I remember another "only-at-Cannes" spot out of Thailand for Ford Trucks. A man is urinating by the side of the road, when a baby King Kong picks up his truck and starts playing with it like a toy. He bangs it around until his mother makes him give it back. The man finishes urinating, and gets in his truck. A Gold Lion winner.

Also in the "only-at-Cannes" category: a spot for Bic indelible markers. An elderly woman is plagued by perverted phone calls. Turns out that 50 years ago, 2 of her teenaged friends wrote her phone number on a bathroom wall, along with a graphic description of her sexual prowess.

The delegates cheered the VW "Singing in the Rain" commercial as soon as it came on the shortlist screen. It only got Bronze.

Spots that never made it to the Gala and should have: the great campaign for ebay, the Hewlett Packard digital photography spot, and the Axe spot about women going crazy over a pipe in their apartments. (The guy on the top floor is taking a shower, and the women are smelling the residue of his Axe going down the drain).

One of the great memories of Cannes is always the winner that gets booed off the stage. In addition to the German Caffeine spot, other winning

losers: the dreadful banking work out of Brazil, and another even more dreadful banking spot out of Thailand. I agreed with the jury about PlayStation, adidas, Mini Cooper, and

Nike. I loved the music chosen for best use of music in the Spike Jonze-directed "Hello Tomorrow" for adidas.

And then there was the Grand Prix for Honda. It deserved it. The spot that Cannes, 2005, will be remembered for.

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK

Director Daniel Askill Has All The Right Moves For Hummer

Modernista!, Boston, Visual FX House Method Put Dancers Behind The Wheel In "Chairs"**By Christine Champagne**

A spectacular new spot titled "Chairs" (:60) created by Boston-based Modernista! and directed by Daniel Askill of bicoastal @radical.media, with visual effects produced by Method Studios, Santa Monica, Calif., depicts the off-road capabilities of the Hummer H3 through the use of interpretive dance. Set on a dry lakebed, the spot finds a quartet of dancers performing what feels like a modernized version of a rain dance. But it isn't a downpour that ultimately falls from the heavens—it is the H3, pieces of which come flying out of the sky to connect around the dancers, forming the vehicle.

Now the decision to use a quartet of interpretive dancers to depict the off-road capabilities of a vehicle in a television commercial might seem like an odd choice, but not once you consider that Hummer intends to reach a demographic made up of hip, sophisticated urban drivers living in cities like New York, Chicago and Los Angeles—people who routinely take in dance and performance art.

According to Modernista! co-founder/executive creative director/copywriter Lance Jensen, it took him and partner Gary Koepke, who holds the title of co-founder/executive creative director/art director at Modernista!, just

a few minutes of brainstorming to hit upon the idea of using interpretive dance to sell the H3. But they didn't know exactly how to work the H3 into the scenario, Koepke shared.

So Modernista! executive producer Charles Wolford selected a few directors, including Askill, and asked them to present solutions. It was Askill who wowed the agency with the idea of literally building the H3 around the dancers as they levitated in chairs off the ground.

"It would have been a completely different spot if Daniel wasn't involved with it," Jensen said, "and that's not always the case, not to such a degree anyways. He really brought a lot to it."

MUSICAL CHAIRS

Askill, who wasn't available for an interview, created the effect of the Hummer H3 imploding primarily in-camera. "To be honest, your first inclination would be to do this in CG," Method Studios lead 2-D artist/visual effects shoot supervisor Russell Fell said, noting the enormous task of rig removal and clean up Method Studios was required to perform by following Askill's route. "But Daniel was very convincing [in selling us on] the natural,



Click Poster To View Hummer's "Chairs"

organic, random action we'd get doing it for real."

The "implosion" of the Hummer H3—as well as the rest of the spot—was shot on location in three days by Askill and DP Toby Irwin on a dry lakebed in Victorville, Calif., where production designer Bradley Thordarson constructed a fiberglass model of the H3 and affixed bungee cords to each piece. Those bungee cords were rigged to a four-story tall truss, and the car was then yanked apart. The stunt was shot on high-speed film, which was later played backwards to make it appear as though the cars parts were flying through the air and reassembling.

In addition to pulling off the implosion illusion, Askill also needed to get the right performance out of dancers Joel Smith, Alvester Martin, Amber Ione and Renee Schuda, and he chose to rely on choreographer Vince Patterson, who has worked with the likes of Madonna, to do that for him.

Incidentally, Patterson didn't put together a routine for "Chairs" until after he and Askill traveled to a test track in

South Bend, Indiana, where they got a chance to ride an off-road course in the Hummer H2 and Hummer H1. "Vince said that was a very helpful thing," Jensen shared.

With the Hummer ride under his belt, Paterson choreographed a beautifully synchronized dance routine that conveyed the feeling of lightness one gets while riding in the H3—even when off-road.

Paterson delivered a dance that felt interpretive of the off-road driving experience "without it looking too obvious," Jensen praised.

"We didn't want people holding fake steering wheels," Koepke added.

HUMMING ALONG

Once the shoot was completed, Angus Wall of Rock Paper Scissors, Los Angeles, edited :60, :30 and :10 versions of "Chairs." Famed DJ Paul Oakenfold then did a post score. "That's not just a track off a CD," Koepke pointed out. "He actually scored that for us."

Convincing Oakenfold to work on the project—he hadn't scored a spot previously, Koepke said—was quite a coup.

Reflecting on the work done by Askill and the artisans at Method Studios in particular, Koepke praised all of them for being incredibly conscientious. "They worked very hard to get this done right," Koepke remarked.

The best was expected from everyone involved in the project, Jensen added, noting, "We have a Hummer tagline, 'Like nothing else,' and we try to live up to that all the time."

Client
HummerProduction Company
@radical.media, bicoastal.
Daniel Askill, director; Toby Irwin, DP; Donna Portaro and Frank Scherma, executive producers; Kathy Rhodes, producer. Shot on location in Victorville, Calif.

Agency

Modernista!, Boston.
Gary Koepke, co-founder/executive creative director/art director; Lance Jensen, co-founder/executive creative director/copywriter; Charles Wolford, executive producer; Jared Simmons, assistant producer.

Editorial

Rock Paper Scissors, Los Angeles.
Angus Wall, editor; Brad Waskewich and Pete Warren, assistant editors; Scott Friske, producer; Linda Carlson, executive producer.

Post/Visual Effects

Company 3, Santa Monica.
Stefan Sonnenfeld, colorist; Missy Papageorge, producer.
Method, Santa Monica.
Russell Fell, lead 2-D FX artist/visual effects shoot supervisor; Andrew Eksner and Patrick Ferguson, 2-D artists; Kyle Obley, junior 2-D artist; Gil Baron and Laurent Ledru, lead 3-D artists/CG technical supervisors; James Le Bloch and Jeremy Butler, 3-D artists; Neysa Horsburgh, executive producer; Kim Wildenburg, producer/visual effects shoot supervisor.

Music

Paul Oakenfold, London.

Sound Design

Rock Paper Scissors.
Angus Wall, sound designer.

Audio Mix

Soundtrack, Boston.
Mike Secher, mixer.

MacLaren McCann Gets Us Ready For The “Big One”

Steve Chase Directs Chain Reaction Of Headache-Inducing Events For Tylenol

By Robert Goldrich

From a small acorn grows the mighty oak. And in this Tylenol :30 for the Canadian market, a whopper of a headache springs forth from a tiny pistachio. Indeed, it's the little things that collectively can have a major impact, both literally and figuratively speaking.

In a chain reaction tour de force that would make Rube Goldberg proud, we open on a woman enjoying a quiet evening at home—or so we thought. She's watching a Tylenol Ultra Relief commercial on TV—talk about your mundane slice of life. But she makes the mistake of tossing a pistachio nutshell into a nearby bowl already full of shells. The final shell proves to be the final straw, tipping the bowl over. It falls off the table and scares the cat that had been purring below.

The suddenly frantic feline leaps up into a chair and then scurries up a window curtain, with claws clenched in the drapery. This in turn brings down the curtain rod. Ah, but the fun has just begun. The falling rod knocks one knick knack into another along a mantle, creating a domino effect which flips a metal shovel for fireplace ashes across the room where it shatters a fish aquarium, unleashing a torrent of water that shorts out the surge protector. The suddenly erratic AC/DC current results in every electrical appliance in the house going on the brink, including the TV set, followed by a rapid fire succession of blown out light bulbs. Then the air conditioning unit starts to malfunction, vibrating and sending forth electrical sparks. This nudges the air conditioner's electrical plug out of its socket, causing the unit to sail out the window. The air conditioner then crash lands on a parked car, which presumably belongs to the woman.

At the tail end of this unbelievable, comedy-tinged nightmare, a voiceover warns us, “your next headache might be a big one.” This observation is a prelude to a parting product shot of a bottle of Tylenol Ultra Relief caplets. The voiceover goes on

to inform us that this particular variety of Tylenol carries “a pain relief enhancer” to tackle “tough headaches and migraine pain.”

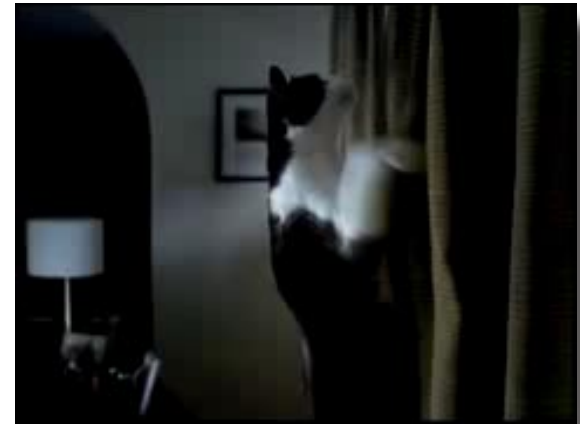
Steve Chase directed the spot, which is titled “Pistachio,” via The Partners' Film Company, Toronto, for agency MacLaren McCann Canada, Vancouver. (Chase directs spots in the U.S. through Santa Monica-headquartered Reactor Films, a company in which he is partnered with veteran production executive Michael Romersa.)

Don McLean executive produced for

Partners', with Link York serving as producer. The DP on this Toronto shoot was Barry Peterson.

The creative team at MacLaren McCann Canada consisted of creative directors Andy Manson and Kerry Reynolds, art director Robert Kingston, copywriter Wade Hesson and producer Sarah Michener.

David Baxter of Panic & Bob, Toronto, edited “Pistachio.” Colorist was Billy Ferwerda of Notch, Toronto. Audio mixing was done at Pirate Radio and Television, Toronto.



Click Poster To View "Pistachio"

“Backyard Monsters”

By Robert Goldrich

The camera pans a cityscape to reveal a giant monarch butterfly perched on the signage atop San Diego's historic El Cortez Hotel. A supered message against a black backdrop reads, “At 3 inches, they're creepy.”

Then we see a spider hanging from

a web thread on another San Diego landmark, the Coronado Bridge. Again a super intervenes: “At 10 feet, they're cool.”

Next up is a huge caterpillar crossing the Laurel St. Bridge heading to Balboa Park.

A super identifies our sponsor: the

San Diego Natural History Museum. This is followed by a logo for the Backyard Monsters exhibit, which opened on Memorial Day weekend and runs through December.

The exhibit features six huge animatronic bugs, as well as a variety of



Click Poster To View "Backyard Monsters"

Midyear Perspective

A Look Back, Ahead In 2005

A SHOOT Staff Report

This week's Midyear Report Card and look at what may lie ahead during the second half of 2005 reflects an ever-changing marketplace. Indeed, the agencies and clients that chart a savvy course into emerging media and branded entertainment figure to have a leg up in a competition that is diversifying beyond traditional ad forms. Yet attaining a measure of success on this front is not necessarily a buffer against the trials and tribulations of a constantly evolving client/agency relationship.

For example, Fallon Minneapolis—which created arguably the most significant piece of pioneering, new breed marketing fare in recent years, “The Hire” series of BMW Films—lost the coveted car account just a few weeks ago. Exactly why Fallon declined to defend the BMW business in a recently instituted client review isn't publicly known. Certainly there have been assorted agencies over the years that have generated great creative for clients only to later see the business depart. But on the surface at least, the irony of the situation has been cause for industry water cooler chatter—an agency that fashioned a high profile new-media killer app and helped to define the Web-based film genre no longer has the client it teamed with to break this new ground.

That may speak to the inherent longstanding perils of the ad biz and agency/client relationships. However, successfully navigating that client/agency course has become even more daunting when you add to the mix the dynamic of trying to intelligently deal with and shape a new-media landscape.

Agencies are grappling to stay relevant given the evolving nature of the biz. Several large-scale marketers are looking to smaller, creatively focused shops for brand solutions (e.g., the relationship between Dasani (part of Coca-Cola, and creative boutique Anomaly, New York). Some clients are bypassing their agencies altogether in the exploration of new forms. In a number of these cases, talent agencies are playing a more prominent role.

Underscoring the changing climate was the recent news that television advertising stalwart Procter &

Gamble (P&G) is looking to reallocate a significant percentage of funds from TV to other emerging forms. Overall projections clearly point to a shift in priorities and resources. Robert Coen, senior VP/director of forecasting at media agency Universal McCann, New York, has revised his December 2004 prediction that ad spending would rise 6.1 percent in '05 as compared to the previous year. He now sees that increase declining to about 5.7 percent, which would translate into some \$278.8 billion in ad spending this year.

According to Coen, double-digit increases are in store for the Internet and cable TV—the former will go up 15 percent, while cable is slated for 12 percent growth over its performance in '04. Meanwhile, network TV will rise a mere two percent. And spot TV will take a major hit due to an unfavorable comparison to '04 when political advertising generated significant revenue.

Citing the '04 Summer Olympics and the record-setting political ad expenditures during a national election year, Coen assessed, “It will be difficult for many media to post significant gains in 2005 in comparison with their high ad revenues in those months [of the third quarter] in 2005.”

Meanwhile, projecting an even more modest increase—with ad buy expenditures going up 3.4 percent this year as stacked up against '04—is industry forecaster TNS Media Intelligence.

TITANIUM

Yet while traditional broadcast ad spending during the second half of '04 will hardly be bullish as compared to last year, there's plenty of room to flex one's creative muscle in the integrated campaign arena. (See this week's page 7 feature on Audi's broad-based “Art of the H3ist” campaign.) The growing importance of integrated fare was underscored in part by the Integrated Titanium category, which debuted at Cannes last month. The category was

formed to recognize notable creative work that successfully encompasses at least three different media or platforms.

Automobile makers drove away with all except one of the inaugural Titanium Lion honors. Mini Cooper's “Counterfeit” package out of Crispin



RL001847 Spike Mafford/Getty Images

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Gauging The Ad Biz At The Midway Point Of 2005

Porter + Bogusky, Miami, which included online, broadcast, and DVD elements, picked up a Titanium Lion. (Bryan Buckley of bicoastal/international Hungry Man directed the DVD and broadcast elements of the package.)

Honda Diesel's "Grrr," package, which in addition to its award-winning TV spot—that picked up the film Grand Prix—also included other integrated elements, and earned a Titanium Lion. A package for Volvo, out of Fuel, Amsterdam, won Titanium. The work included Web-based short films and trailers that featured conversations between people in Volvos. One such conversation was with Bethany Hamilton, the surfer who lost her arm in a shark attack.

Chairing the jury for the Titanium category was Jeff Goodby, co-chairman of Goodby, Silverstein & Partners, San Francisco. Goodby noted that he and his fellow jurors wanted to maintain the high standard of looking for ideas “that point the way forward” when awarding the Titanium honors. “We went back to original intention of the award—of showing the way forward” said Goody. He added that they looked for work that people would turn to as “redefining the way we engage people.” No Grand Prix was awarded this year, related Goodby, because although good work was entered and honored, “none of the pieces were at that level.” He also pointed out that the type of work honored by the Titanium Lions represent the future of both

advertising and the Cannes Festival, and would one day become one of the most coveted advertising honors.

Goodby noted that simply being an integrated campaign—i.e. across multiple channels—wasn't enough to garner a Titanium Lion, and in fact some of the non-winning entries were more integrated than what was awarded.

Titanium jury member Daniel Morel, chairman/CEO of Wunderman, New York, said that one of the trends present in the Titanium work was that it showed that “the consumer is very much in command, and intimacy [between the brand and the consumer] was created through the work.”

Titanium judge Robert Greenberg, chairman/CEO/chief creative officer of R/GA, New York, noted that the make-up of the Titanium jury itself points to the future of the industry, of how it must collaborate to create groundbreaking work. The 10-member jury comprised senior level people from multiple disciplines, including direct marketing, media, creative and filmmaking, although he cautioned that integration alone wasn't enough to create a Titanium-winning piece of work.

On the presence of multiple winning campaigns from automakers, Greenberg related that car companies “were one of the first to develop a great consumer experience” online, and it was natural for them to take the lead in moving forward.

TRADITION

However, effective advertising can still be rooted in traditional fare—

and at times doesn't require glossy, ambitious creative. And a mainstay automaker, General Motors, a perennial leading ad spender, exemplifies this in its GM employee discount campaign, which—while it may not garner any creative awards—is helping to generate major business, something the faltering auto giant needs.

The creative strategy has caused the competitive vehicle sales sector to take notice. So much so that Ford and Chrysler have since taken up similar “employee discount”-type incentives to drive biz to their showrooms.

The GM employee-discount-for-everyone promotion boosted its U.S. vehicle sales in June by a whopping 47 percent over June '04. Indeed June '05 is the best month GM has had in 19 years. Still the jury is out in some respects. For example, critics contend the run on GM vehicles in June will be offset by lower sales during the second half of '05. However, others claim that the program could prove to be a long-term success as a viable means to bring new customers into the GM fold—customers who otherwise might not have considered buying a GM product.

The major jumpstart that's sprung from the strategy, though, clearly underscores the power of mass traditional media—most notably the ability of major broadcast buys to help bring the promotion to the attention of prospective consumers throughout the country. This was in turn supported by GM's Web site, to which TV, radio and print ads drove traffic.

Clearly integral to successful advertising are great creative, great filmmaking and great creative strategy. The latter, though, often gets short shrift—even with the results generated by the GM promotion.

In that vein, Cheryl Berman, chairman/chief creative officer of Leo Burnett USA, made her case for the Effies being a leading awards show in that those honors are based on the effectiveness of advertising. In her keynote address at the awards ceremony last month, Berman observed, “The Effies are not the best award show in the business. And my point is they should be. This business has changed, and like it or not, we will all be judged on results, and this award show is positioned to be all about results. Our clients seem to understand that, and celebrate that. Our clients already recognize the importance and relevance of these awards in today's world.

“But, at the end of the day, the questions become are we awarding just the result, or are we rewarding the result of great creative? I believe this show is about—should be about—awarding the results of brilliant creative, the effectiveness of brilliant ideas and execution in the marketplace. This is what we should all strive for.”

SMALL SCREENS, VIDEO GAMES, BROADBAND

Clearly, though, effectiveness is beginning to encompass a mix of traditional and emerging ad platforms. Cell phone screens, PDAs, broadband and video games all made inroads

in '05 into the advertising industry consciousness. Cell phone and PDA applications were discussed in detail during last month's PROMAX & BDA confab in New York (*SHOOT*, 7/1, p. 1).

Meanwhile, in-video game advertising provider Massive is slated to start deploying 10-second spots for clients this month. Plans call for game players to see short animated spots in natural game settings, such as when characters pass by a TV set that is on. This will diversify the ad options beyond the static billboards that have become more visible within games.

Online advertising is becoming increasingly attractive as well, with the numbers drawing a wider range of interested clients. According to a recently released PricewaterhouseCoopers study on the growth of global entertainment, broadband penetration in the U.S. is expected to reach 39 million households this year—that's about half of all online households.

This penetration is reaching a level enabling advertisers to more easily justify investments in the medium. High-speed access to the Internet also opens up more video advertising opportunities. Furthermore, projections are that the number of households will rise to 62 million in '09. By that time, it's estimated that advertisers will be spending some \$54.2 billion annually on online.

Midterm Industry Report Card

Assessing the state of the business at the halfway point, with an eye on the remainder of the year.



E000071 Photodisc Collection/Getty Images

This issue's series Report Card series presents a look back—and a look ahead—at the state of the ad business in 2005, as well as the state of creativity. To that end, we asked agency creatives, producers, production and post execs the following questions: How would you assess the state of advertising, from both a creative and business standpoint? What are the creative highlights of the year so far? How do you think the creative and business landscape will look in the second half of 2005, particularly in terms of emerging ad forms? Below are the responses:

Stephanie Apt
President

Final Cut, bicoastal/international

There are more opportunities to consolidate your work—even for a company such as ours—and to create elements for TV and the Internet and in-store. This has become especially important with advertising budgets of today. I think that greater effort needs to be made to take an idea and parlay

it into a number of different disciplines so people can have a fully integrated campaign. More and more, people will want to partner with agencies and clients to do a broad spectrum of advertising and marketing work that won't be specific to one area.

Betsy Beale
Executive producer
Lost Planet, bicoastal

I think the advertising industry for 2005 has been generally good from both a creative and business standpoint. Looking at the ad favorites—and even new awards categories of this year—it's apparent that the market is expanding in many ways. One trend that we've noticed is the increasing prevalence of Web or viral advertising. We recently worked on "Webisodes" for clients Bounty and Axe, the latter which won a Bronze Lion at Cannes. Other trends include the elevated role of postproduction and music in the creative process as evidenced by commercials such as Hummer's "Vertigo," and American

Express' "Robert DeNiro."

Arthur Bijur
President

Cliff Freeman and Partners, New York

The year is still young but there have been no creative grand slams so far. I think in the larger sense, we have adopted a whole new and much tougher measurement scale. While there are plenty of efforts that are smart, entertaining and probably working, my (and I believe everyone's) rating system has changed.

Now, as our landscape evolves with small tremors and the occasional 8.0, we are all trying to meet the challenge of finding new, smart ways to use all the mediums at our disposal. So, the result is that when you look out there and see the same old, it seems ordinary and just, well, not bad. I think that both in the business community and the ad world there is a sense that we are all poised on top of a tsunami that runs unseen until it finally breaks. The industry is moving forward and adjusting. The business community reflects this desire to be there when new

opportunities arise and to be part of it. No one is satisfied anymore with mere progress or success but always looking ahead to the next great opportunity.

John Boiler

Partner/creative director
72andSunny, El Segundo, Calif.

From our perspective here in Los Angeles and as a startup, the future looks bright both on the business and creative fronts. There is clearly a need coming from large international and national businesses for fresh and clear thinking. Yes, creativity seems less hemmed in by the conventional ad media conventions and we find ourselves stretching further and with greater success than ever into new forms of communication. That doesn't mean we're making more of the ever-hyped "branded content" which has been around for a hundred years, but also that we are creating and guiding event and sponsorship strategies and activating them in fresh ways. It means creating new communication platforms that are clearly tied to our client's brand goals—

from retail venues, to events, to films and programming.

It seems that finally, creativity is starting with business and brand-building goals and growing outward, uninhibited by conventional communication channels. That's the kind of creativity that excites us now. We're looking forward to taking stock of some successful examples of this approach within the next six months.

There seems little in the way of emerging ad forms that is really new. Doing branded content, be it TV shows, Web movies, or events isn't a new form of advertising. The newness seems to come more from renewed interest, scale and commitment of clients to these communication channels. ... Although the channels for communication may change, grow, shift in importance and popularity, the quality of the content we fill them with will always define success for us and the brands we work with. We think there will be some hugely successful and culture-changing initiatives that use

Agency, Production, Post Artisans Assess State Of The Biz

Hyatt Choate
Executive producer
BBDO, New York

For us (BBDO), it seems like we have not skipped a beat. We have been extremely busy on all fronts, hopefully creating compelling commercial content. Highlights of the first half-year include campaigns for Mountain Dew “Spy vs. Spy” (which won a Bronze Lion at Cannes), Aquafina Splash, and new work for GE (“Ecomagination”) and Mitsubishi (“Driven to Thrill”).

Although some clients are spending less, the number of commercials seems to be staying consistent. In addition, I have noticed that with technology like Telestream (used for editing and client presentations) and video conferencing (used for casting and pre pros), we are able to stay home for more of the production process (which is a great thing for me having two young twins). Some day we may never leave!

At BBDO, we see no let-up in the second half of the year. While we are expanding our creativity into other media, we are still doing a lot of television. Within this, a number of our clients are now asking about the cost for shooting and finishing in HD. With the cost of HD TVs coming down, the market for HD seems to be growing. In fact, I have been shooting a lot in the 16:9 aspect ratio lately.

Dave Cobban
Planning director

Wieden + Kennedy, Amsterdam

The power of the big advertising giants is still overpowering to an industry that is crying out for a radical

change after the end of the millennium. We are five years past that milestone, yet it seems that few things have changed. It is my experience that it is the clients that are the ones that are prepared to force change upon the advertising industry rather than the other way around as so many of us claim. Admittedly, it is visionary clients like those at Nike and Honda that recognize that we aren’t in the business of advertising anymore. At W + K we create global marketing platforms rather than ads. These platforms form the basis of direct marketing, point-of-sale, Web pages, internal sales documents, etc...oh, and ads too, where appropriate. A global marketing platform has the benefit to the business of longevity. They allow integration and so are more efficient. They also provide true differentiation from the marketplace.

As you would imagine, working for W + K means it is easy to select any number of incredible creative highlights. The Honda work out of the U.K.; the incredible Nike Women’s work out of Amsterdam, which has driven sales out of the park; the Beta 7 experiential work for Sega out of New York.

There is no doubt in my mind that non-traditional/experiential solutions will become a far greater part of the creative and business landscape. When Vodafone had to educate consumers about Live! 3G, it took 20 different ads...and still no one got it. Using a clever experiential idea, called The Tunnel Of Live! (which took the phones to consumers in moments of boredom), they overcame this problem

at far less expense and with far more effective results.

Glenn Cole

Partner/creative director
72andSunny, El Segundo, Calif.

A lot of agencies, new and old, seem desperate to redefine the consumer landscape and claim some new thing as theirs. But nothing is new. The game is still about making magnetic, likable things. I cannot think of an advertising highlight this year but I did enjoy *Stephen Tobolowsky’s Birthday Party*, directed by Robert Brinkmann.

A lot of business seems to be in play right now. Sometime the bravest experiments happen at the beginning of new relationships between clients and agencies so maybe we’ll see some gems in the second half of the year. That said, astronaut endorsements are due for a renaissance. And no one has yet cracked the men’s urinal as a medium.

Phillip Detchmندی
Managing director

Tool of North America, bicoastal

I think that advertising is in a state of flux, but no one is really sure of exactly how it will all play out. We do all know however that if you look at a pie chart showing how all advertising dollars are going to be spent five years from now, it’s going to be different than it is today.

On a creative level, I feel there are small bursts of great creative, surrounded by a lot of work that needs to do more “heavy lifting” for clients and brands. I think emerging ad forms and the ability to think and deliver ideas across a platform of mediums is the long-term

story of where advertising is going. It’s happening all around us right now, and as time goes on it will continue to become more important.

Bonnie Goldfarb

Partner/executive producer
Harvest, Santa Monica

The state of advertising from a creative point of view has required an enormous amount of restraint, as we are having to search out decent creative in places we haven’t looked before. I suspect that the dwindling advertising revenues from our clients have created a marketplace which is functioning at half speed and that is resulting in less work and certainly less creative work. One only needs to read the *Wall Street Journal* to understand that the American corporation is not as strong as it once was—and let’s face it, those are the very institutions that we rely upon. We have worked more in the United Kingdom than ever before. The pound is extremely strong against the dollar and we’re seeing our U.K. agencies taking advantage of that exchange rate and shooting here in the U.S. The creative is strong and has contributed to our highlights of the year, with campaigns for Lynx out of Bartle Bogle Hegarty, London, and Orbit/Eclipse from AMV BBDO, London.

However, having said all of that, summer’s heating up and we’ve seen some of the best creative in the last week coming from our local agencies. We have also completed two virals, to run solely on the Internet. That has been an extremely creative endeavor in that

these unconventional communication channels in the next year. And we think we could be making them.

Andrew Chinich

Executive VP/director of broadcast
Foote, Cone & Belding, New York

It is difficult to speak of the state of advertising without first defining a point of reference, i.e., compared to what. The business of advertising in 2005 is a very different place from what it used to be: Mega-mergers have turned it from an arena for showcasing superior talent to an interagency game of one-upmanship.

Emerging advertising—the Internet is old news. But connectivity means that everything electronic is fair game. Much like the notion of surround-sound, people will be enveloped by advertising. Integration will go from being a business buzz word to a sensory experience so there is a real challenge to creativity—an opportunity to re-ignite creativity if you will.

As the world has become a more hostile environment both economically and politically, so has our industry. The guidelines are tighter, the parameters for success more narrow, the bottom-line a more prominent player in our daily lives.

I think as we move forward into 2005, we need to remember that a brilliant idea is still the driving force behind what we do and the passion for great work why we do it.

Industry Players Look Back—And Forward—On '05

the restrictions for the Web are not the restrictions of the networks. This form of reaching the masses is certainly yielding high creative content! Unfortunately, at these infant stages, the budgets for viral are just not present. Second half of the year looks promising.

Tony Granger

Chief creative officer

Saatchi & Saatchi, New York

There is definitely a huge improvement both in print and TV, and what's really exciting for me, sort of halfway through the year, is that more and more and clients are going, 'Television is not the only answer anymore.' ... The consumer media habits are changing—certainly with youth—they are spending more time gaming, on the Internet, texting, spending less time with television. [Despite that, TV] is still very, very important.

It's really refreshing to see more and more marketers going, 'are there other ways of touching consumers'—it's almost like going back to the future. It's a really exciting time for creative people.

Agencies will keep trying to find the solution to what an agency of the future is going to be. I think there's going to be a lot of talk of bringing media back into the agencies. I think smaller, independent shops are going to be popping up more and more, which is encouraging because for a long time, no new shops seemed to be opening, so the fact that our industry is starting to spawn new agencies is a good sign. I think the next six months are

going to be really, really busy, and there's going to be a lot of soul searching as to how agencies adapt and develop into this new entity that is not so TV-dominant. ... You're going to see a lot of new business activity, as marketers look for new solutions, as agencies reinvent themselves. It's a very interesting, exciting time for the industry, and at the end of the day, the work is getting better.

Steve Hamilton

Editor

Mad Mad Judy, New York

I feel the advertising climate is currently pervaded by fear. Everything is changing and people are trying to preserve the traditional models of production and post, while the clients and the agencies slash budgets. Agencies are quadruple and quintuple bidding projects to production companies. Meanwhile, agencies, trying to reduce costs and develop new profit centers, are trying to bring postproduction in-house by developing editorial facilities. All this retrenchment seems to result from the fact that everybody's frightened that television commercials are becoming irrelevant because of DVRs, and the fact that people are spending more and more time online and less and less time watching advertiser-supported television. The problem is that these efforts are impacting the creative side of things and the work here in America suffers. The directors can't realize their visions, and the editing isn't being performed by someone allowed to stretch their boundaries, but rather by someone who's spending large quantities of creative energy doing rip-o-matics and pitch tapes,

and then changing gears and being asked to produce top shelf creative editorial. As protectionist as it may sound on my part, I'm convinced that's a bad idea.

On the other hand, as I feel this same fear that everybody else is feeling, I see opportunity. My company has consistently and persistently had to operate under a less traditional commercial post model because we spend so much of our time and resources on art projects, short films, and indie features. This is an important part of our mission statement and it has required us from the beginning to be leaner and meaner than the bigger and more traditional post houses. This may prove to be an exciting epoch in advertising. As new models and methods of working materialize, the creative work will begin to improve and there will be another golden age of advertising that's based on the new models.

Sylvia Kahn

Executive producer

V3, Culver City, Calif.

From a creative standpoint, there is no limit when looking through the integrated media window—with virals and rich Web content, wireless and VOD, we can all go so much further with a brand. From a traditional spot point-of-view, I'm finding that 85 percent of the work we've done over the past six months makes it on the director's reels—not a bad story to tell!

From a business standpoint things couldn't be better: I have a roster made up of a new breed of directors. They are fluent in traditional storytelling and filmmaking techniques and busy pushing the envelope creating content to reach

consumers through integrated campaigns over emerging media channels.

Creative highlights have certainly been Crispin Porter + Bogusky's "Subservient Chicken" and Goodby, Silverstein & Partners' Hewlett-Packard campaign, and as always, TBWA/Chiat/Day's adidas work continues to delight.

The evolution of the creative landscape will continue to engage consumers in alternative environments and more compelling ways. As the consumer's attention continues to fragment and broaden, so must the tactic of getting the message delivered. The opportunity for our industry is HUGE, there is a sea-change occurring: our inventory—the director—can adopt an ever-widening role, which in the next six months will allow for more collaboration and therefore more creativity.

Clients are asking their agencies to bust out of the tried and true and agencies are, as a result, turning to directors for more input on more extensive integrated media campaigns. It's truly win-win.

Gary Krieg

Director of broadcast production

Wieden + Kennedy, New York

Let's pretend for a moment that what we do is a form of entertainment. Box office numbers are down, network ratings are sagging, and the record business is at an all-time low, so by comparison the state of advertising is looking pretty good. We have more opportunities than ever to put a message out, and hopefully this message can find ways to fill the vacuum created by traditional entertainment. That's the upside. The downside is that clients, agencies, production companies,

etc. are all being asked to accomplish more with less time and smaller budgets. This is not a new complaint, but I believe that we are reaching a critical mass. And it may be affecting the work, because I'm hard pressed to list anything particularly noteworthy from the first half of 2005.

Moving forward, all agencies will continue to dedicate more and more resources to new media opportunities. Most of these projects will be cannon fodder. But a few of them will succeed and inspire us enough to keep charging the hill.

Peter Nydrle

Owner/director

Nydrle, West Hollywood, Calif.

Based on the work we have done this year, I see a multi-faceted industry that would appear to be getting stronger in certain ways. In recent months, we have been seeing agencies seeking directors who display a wide range of abilities, rather than directors who are specifically known for limited applications. I hear a lot of talk about the death of the :30, and that may be true or not—I don't really know. But I do know the boards keep coming and I continue to help my clients find solutions.

I don't really perceive a change in the overall creative landscape. Yes, there are some boards that cling to a safe line, but there are also boards out there that continue to enthrall and excite and there doesn't seem to be much change in that area.

The work that has stood out for me this year has all been from Europe. The

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Lionel Goldstein duo from Belgium did a terrific spot for RCA Scenium, a flat screen TV. Simplicity reigned supreme once more with a spot out of the U.K. for Coco De Mer Erotic Boutiques.

I would like to see the economy get stronger and that in turn would create more work for everyone but once again we have seen some great work this year and had the pleasure of working with some great people. I'm predicting that will continue through the year and hopefully get even stronger.

Marc Ostrick,

Executive Producer, DVD/New Media, Stun Creative, bicoastal

Advertising is becoming more democratic. Top-level creative thinking and production is no longer limited to a select group of agencies and production companies. Now more than ever, the industry's top directors, editors and writers are seeking out new opportunities that let them exercise their creative muscle. What they're finding is that most of the restrictions and layers that creatives find oppressive with consumer brand advertising are not present when dealing with media brands.

Gone are the days when consumer brand advertising can turn up its nose to television marketing and promotion. Some of the most exciting, free wheeling work is being produced for broadcast, cable and the studios. As far as creative highlights, I'll say that there's some really interesting creative coming out of the U.K., Australia, and New Zealand;

I'd love to see the pendulum swing back to the U.S., and see more risky spot work from our marketplace.

The most significant change that we can identify in our business is that the standard complement of TV, print, radio and outdoor is expanding to include not just the Web, but mobile phones as well. This emerging platform is what the Internet was 10 years ago—the Wild West. And the first ones to crack the code and do it well will reap the rewards.

Charles Rosen

*Managing partner
Amalgamated, New York*

2005 will be the year that marks a critical moment of change in our industry—from both a creative and business standpoint. New York, especially, has seen the emergence of small creative shops all representing interesting alternatives to the more staid, traditional agencies—alternatives that large clients (i.e. Coca-Cola, Unilever, P&G, etc.) find attractive. Agencies like Mother out of the U.K., Taxi out of Canada, and Strawberry Frog from Amsterdam opened New York outposts, and seem to be doing good work—especially if Mother New York's campaign for 10 Cane Rum is any indication of things to come.

Although a lot of the work is less than breakthrough (e.g. Anomaly's campaign for Coca-Cola's water brand Dasani), it is still being done by new creative boutiques on behalf of big established brands. These agencies not only represent a new and better way of thinking about their respective client's businesses,

but they also represent a more efficient bottom line. The fact that these agencies have streamlined their operations is a tremendous help to clients who are trying to pull themselves out of the recession with limited budgets. Most of these new agencies have devised structures that allow senior talent to develop the strategic and creative work, and have dismissed the layered bureaucracies that have become the norm in our business. These efficiencies are going a long way to help us out of the economic slowdown we've experienced over the last few years.

Although there is an ever-increasing demand for “integrated” campaigns and “non-traditional” solutions from clients (and in new business RFPs), television advertising still rules. No other medium has a greater chance of breaking through creatively or affecting a client's sales. Moreover, it is the most potent medium for crafting a brand's story. We have seen very few exceptions to this (mostly occurring in ‘03/'04) and I don't think we'll see many more in the remaining months of '05.

Having said this, the desire for “emerging ad forms” seems to be making a lot of clients restless with their existing agency relationships. There seems to be more of a willingness to abandon longstanding partnerships in the hopes of finding the answers elsewhere. This has led to an increase in new business reviews and we should expect to see even more as we head into the fourth quarter of 2005.

Nancy Shames

*Executive producer
Crew Cuts, New York*

As TV ad budgets continue to decrease, the post industry must look to take on a new method of workflow and media management. The present challenge is to create, manage and transfer media in and out of HD while having the ability to seamlessly convert and finish in any format. Surprisingly, advertisers have been slow to adapt to HD, an area of undeniable growth potential for our industry. We are more than ready for the transformation on the post side, as it will enable us to deliver for clients on all available options of content distribution.

Creatively speaking, the styles of traditional spot advertising and mixed media content are rapidly merging. As people become more accustomed to the look, feel and freedom of the Internet, television spots will look to explore different ways of brand building and storytelling. Therefore, post must also deliver content differently—shipping spots not only for television, but also for Internet, movies, phones, and personal entertainment devices. It will be interesting to watch these mediums come together and see how the overall creative process adapts to the pressure.

John Staffen

*Executive creative director
Arnold Worldwide, New York*

From both a business and creative point-of-view, advertising right now is like the wild west. Not a lot of rules, shooting from the hip, cattle-rustlers, snake-oil salesmen. I'd expect such chaos

to create more fun than it fortunately has. I love what Converse is doing. That's my favorite creative/business highlight from this past year. I think the Axe vs. Tag battle is fun to watch. Ipod work is transcendental. Above and beyond what it's done for Apple and the way individuals listen to their music, I was just in the subway and it seemed like every other ad was for an iPod peripheral—Bose, JBL, etc. It's an economy unto itself. I'm afraid it's only a matter of time before we're kinda “iPoded” out.

I expect this “wild west” scenario and landscape to continue. Perhaps for good. I can't even begin to recall how many articles I've read about the “death of advertising.” Good organizations will ride the same waves that rock the bad ones. The emerging ad form is an amalgamation. Whoever can champion, balance and pull all the strings of all the opportunities at our disposal best will win. It's going to be great fun!

Jo Steele

*CEO/senior executive producer
Steele Visual Effects, Santa Monica*

Runaway production has continued for major branding and image campaigns—three of our biggest projects of the year were shot outside the U.S. Agencies and directors are still posting with us here, however. Current technology allows us to post in L.A., whether our clients are local, in N.Y., or still on set on another continent.

From a business standpoint, I must say how exciting it is to see such a huge return of high-end, visual effects-driven

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spots. After 9/11, there was such a severe decline in high-budget commercials that it took a few years to recuperate. Regarding creative highlights, my eye tends toward effects-driven work and there has been good work as always; but I'm especially excited by the prospect of what can be accomplished in the coming year, given the technological strides made within the post industry.

Frank Stiefel

Executive VP

*@radical.media, bicoastal/
international*

This is either a scary or exciting moment where every form of entertainment and communication that's existed from the end of World War II is up for change. The music, movie, television, and radio industries will be decidedly different in five years—as will the advertising business that in one way or another is attached to those industries. For those who are willing to play, creativity isn't going to be limited to the stuff that's written in ads and commercials. Understanding that media and the way that consumers receive information is a brand new game where the rulebook is largely unwritten.

The creative highlight of the year wasn't an ad—it was a front-page article in the *Wall Street Journal* that reported Procter & Gamble was

pulling advertising money from network and cable buys to alternative forms of advertising. Suddenly, it wasn't the most adventurous and progressive marketers who were stepping out—it was the most test-driven client in the industry.

In the coming months, I expect to see awkward product placements and strategically silly branded initiatives. Some of this will make the circa 1999-2000 dot-coms look smart—as the same impulse to not be left behind takes hold. The smart money is in recognizing that good advertising remains valuable, but to attract a different, more media savvy consumer, we're going to have to blow out the conventional definition of an ad and make it a communication that the consumer chooses to see.

Rick Wagonheim

Partner/managing director

Rhinofx, New York

Advertising lives and breathes. It's alive and well. Business is vibrant. There is a sense of security, perhaps false security, but as Zero Mostel said in the original film version of *The Producers*, "When you got it, flaunt it baby."

Cannes was a good barometer for this recent industry prosperity. Good hotel rooms were unavailable, bad hotel rooms were barely available, and attendance at the Gutter Bar overflowed more than the beer.

But—and a major but—the work from overseas is more inspiring

with greater creative opportunities for all of our reels. The most salient creative is not coming from these shores, with the exception of those rare gems. Open any publication and the creative focus is overseas work! Ouch! The quality of the creative is more a reflection of the clients' disposition than the talents of the people creating their advertising.

Business will be even busier in the second half of the year, but profit margins could diminish as the budgets get lower and lower, with aspirations for greatness remaining higher and higher. Achieving greatness does cost sometimes. Emerging and evolving forums for branding and so forth will see continued growth. You can never go backwards. Embrace change, or you are toast in this business.

Susan Willis

Executive producer

Cut + Run, New York

I think for now, and into 2006, the landscape of advertising will continue to present opportunity for cross-platform ads. It is not only about the :30 second spot, but also how film can be incorporated into different forms of media. Roles will continue to shift—and all of the entities involved in these areas will be part of the creative team. The idea of post, production and design being separate areas is outmoded. Today we need to be able to join the process earlier to help conceptualize how some projects will be delivered to multiple mediums and markets.



South of the Border

Mexico and Costa Rica shine as production hot spots.

Photos Lavender-Farmsllford NSW, Tasmania, Sand Dune, and QLD Tangolooma Wrecks courtesy Ausfilm www.ausfilm.com.au

By Emily Vines

BORDER WATCH MEXICO AND COSTA RICA

Three years ago when Argentina experienced a financial crisis that brought the country to its knees, the South American country became a destination for Mexican commercialmakers who, taking advantage of a favorable exchange rate, began flocking to the area to save money. Now that Argentina’s economy is recovering and Mexico has become more competitive, Jaime Souza—a partner at Mexico-City based production house Filmcore, and director general of the Mexican Film Association (Asociación Mexicana de Filmadoras, a.k.a. AMFI), an organization which represents the interests of the Mexican commercial production community—says the country is now better able to compete against runaway production and keep spot projects local.

Flor Vega, executive producer at the Mexico City office of Mia Films, which is headquartered in Miami, relates that 85 percent of the work out of the Mexico shop is for that country’s market, for clients including MasterCard, Nestle, Coca-Cola and *El Universal* newspaper. The office additionally does some work for the U.S. marketplace—

recent projects includes spots for McDonalds, Tyson and Verizon.

Karen Watts is a liaison between Latin American production service companies and U.S. commercial producers, and owns Shoot Latin America, Rancho Santa Margarita, Calif. She agrees that the cost of filming in Mexico and Argentina seems to be leveling out, creating a positive situation for Mexican commercial production. In addition to being economically feasible, Watts points out that Mexico has a strong infrastructure, which makes the country well suited to spot production. “Mexico has the best infrastructure of any country in Latin America,” contends Watts, noting that the country is equipped with Hollywood-style studios, such as Estudio Churubusco in Mexico City, as well as supportive local film commissions, which along with Mexico’s National Film Commission, work to facilitate filming in the country.

Diversity also exists in the country’s talent pool, making casting relatively painless. “Commercial production in Mexico has been increasing over the past five years partly because of the lower costs of crew and talent wages in Mexico, and the availability of European-

looking talent in non-speaking roles,” says Mark Pittman, executive producer of production services company Cine South, Mexico City. “Each year we’re seeing more and more companies from different parts of the world coming to shoot south of the border and using an entire Mexican cast.”

Among the production companies Cine South has worked with are: London shops Gorgeous Enterprises and Joy @RSA; bicoastal Epoch Films; Backyard Productions, Venice, Calif.; and Good Films, New York.

“Mexico has great talent,” concurs Vega. “There’s always the tendency to do new things, and there is a lot of influence from the U.S. and Europe that affects the creative of the local directors in a good way.”

While productions from outside the country often shoot there, Mexico has its own thriving ad business. “The creative climate in Mexico is very exciting because at the moment, Mexican creativity

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is very competitive and aggressive,” notes Yuri Alvarado executive VP/chief creative officer at Foote, Cone & Belding Mexico, Mexico City.

He estimates that the agency shoots around 200 commercials each year for clients that include Modelo Light beer, Radio Shack and Bristol Myers. Most of the work is lensed in Mexico, relates Alvarado; if certain location work is needed, it’s generally done in Spain

or Argentina. When shooting locally, Alvarado works with production partners such as CineConcepto, García Bross and Catatonia, all in Mexico City. For postproduction, they turn frequently to Rushes and New Art, also in Mexico City.

UPON ARRIVAL

Although Mexico can be a beautiful place to film, there are some kinks in the system, which, on a legislative level, Souza and the AMFI are working to smooth out. Not all of the residents of the many neighborhoods, or delegations,

in Mexico City see the advantages to working with, instead of against, filmmakers. Each of the 16 delegations that make up Mexico City has an elected delegate to represent the people, and each location has different filming criteria for producers to adhere to. Without proper permission from the delegations, which can take 60 days to secure, delegates will often stop productions that are taking place on location and delay filming for hours. To rectify this situation AMFI is pursuing unifying legislation from the central government. Souza expects the legislation to pass in October. The problem, however, is restricted to Mexico City; in neighboring states, filmmakers are welcome, he notes.

Another problem AMFI—whose role is to “unite all the production efforts in Mexico and fight for rights for the production business”—is working to correct is difficulties people experience when bringing foreign talent into Mexico for filming projects. The process for approving a talent’s ability to work is slow and bogged down with red tape. Often, to get around the ordeal, actors and models are often brought into the county as tourists. Souza is talking with immigration officials to speed up the permission process and add another level of ease to foreign productions that want to come to Mexico.

In addition to securing local productions, Mexico is working to bring in commercial work from abroad. With locations that include colonial towns, beaches, deserts and jungles, villages, villas and haciendas, Mexico offers a range of exotic locales to foreign commercialmakers. With its proximity to the U.S., it is a natural place for stateside companies to turn.

South of the Border

COSTA RICA

The Central American country of Costa Rica is a popular tourist destination because of its two coastlines, volcanoes, rain forests, cloud forests and diverse animal and plant life. For many of those same reasons, it is a desirable spot for commercialmakers.

“Even though we’ve done all kinds of jobs in Costa Rica, the ones involving natural locations are the most usual,” says Maria Jordá managing director of bananafilms, which has offices in San Jose, Costa Rica, and in Buenos Aires. “Given the dimensions and compositions of our country’s surface, it’s easy to find a lot of variety in a considerably small area, which usually contributes to budget effectiveness.”

Compared to Mexico’s nearly two million square kilometers—which makes the country almost three times the size of Texas—Costa Rica covers an area of about 51,000 square kilometers, slightly smaller than West Virginia.

Jordá’s clients include Coca-Cola, Toyota and Heineken. Among the agencies she works with are DDB Moscow, Ogilvy Buenos Aires, and McCann Erickson Costa Rica. Bananafilms recently completed two spots, “Kiss” and “Runner” for McCann-Erickson—the former was for Coca-Cola, while the latter was for Powerade, a Coca-Cola product. In “Kiss” a couple is featured kissing and drinking Coke throughout the years, while “Runner” features the simple visual of a woman running. Jordá directed both.

In addition to working as a production company, bananafilms also offers production services to foreign shops.

Services range from simply assisting with production to full production that includes the company’s directors. Some of the shop’s jobs come from countries such as Spain and Chile, as well as other

Central American nations.

Victor Barriga, production manager and owner of production service company Servicios de Producción Filmica VB, S.A., San Jose, Costa Rica, also collaborates with agencies like BBDO in Chicago and New York. For Ogilvy in Buenos Aires, he worked on the fun and colorful spot “Club” for Fanta through SCP Films,

Buenos Aires, and bananafilms.

TRANQUIL SETTINGS

Costa Rica’s peacefulness is not due solely to its natural wonders. It is also a politically and economically stable country that leads foreigners to feel comfortable there, Watts explains. The infrastructure in the country is small but sufficient, Watts relates, adding that

it is easy to get equipment shipped in from other places like Miami.

Jordá added that commercial production is a “growing industry, well aware of its capabilities and most important, conscious of the closeness with other big film production centers like Mexico or Miami that serve us to complete any lack in ours.”

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