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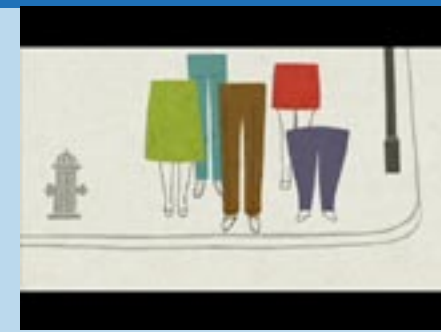
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This Week



ScreenWork

Columns

Agency Producers Series

Visual Effects

Jury Members Discuss Cannes Advertising Festival Prospects

Client Attendance Seen As A Positive Dynamic For Upcoming Event; Entries In The Competition Are Up 18 Percent Over Last Year

By Kristin Wilcha

CANNES, France—The 52nd annual Cannes International Advertising Festival is quickly approaching—the weeklong event is scheduled to take place June 19-25. Overall entries to the festival, which this year includes two new categories—Radio Lions and the Titanium Integrated Lions—have increased 18 percent over 2004, with the Lions Direct, Media Lions and Cyber Lions experiencing the largest growth.

The international celebration of advertising will feature panel discussions, parties, and awards ceremonies, culminating in the film gala, which will be held on Saturday, June 25. Sony PlayStation—which last year scored the Grand Prix in the Film competition for “Mountain,” out of TBWA, London, and directed by Frank Budgen of Gorgeous

Enterprises, London—will be honored as the advertiser of the year. Ken Kutaragi, president/group CEO of Sony Computer Entertainment will accept the award during the Film gala.

Last year could have been dubbed year of the client, with several blue chip marketers, including Procter & Gamble, McDonald’s, Ford and Coca-Cola, among others, checking out the scene on the Croisette. The trend shows no signs of abating—McDonald’s is sending a contingent, as is P&G.

“I think it’s a really good idea that clients attend Cannes,” said John Hunt, worldwide creative director for TBWA Worldwide, and the chairman of this year’s Film and Press & Outdoor juries. “They can see for themselves

how eighty percent of the work suffers from sameness. If they



AICP Show Set For Return To MoMA

By Robert Goldrich

NEW YORK—Bucking the axiom that you can never go home again, the Association of Independent Commercial Producers (AICP) Show and Lecture Series event will return to the Museum of Modern Art (MoMA) in New York on June 14. This comes after a four-year hiatus from the venue while the museum underwent a multi-million dollar

reconstruction and expansion.

However, there’s been no hiatus in terms of the winning AICP Show work gaining artistic perpetuity at MoMA, a tradition that dates back to the inception of the annual competition in 1992. The honored commercials each year continue to be made part of the permanent archives of MoMA’s Department of Film and Media.

The first half of this year’s AICP event comes in the form of a Tuesday morning Lecture Series, from 9:30 a.m.-12:30 p.m., during which the focus will be on America’s best public service work. Titled “ADvocacy,” the session will take the form of a TV talk show that will be moderated by Peabody- and Emmy award-winning journalist and author John Hockenberry.

Sound Lounge Scores At 4th AMP Awards

By Robert Goldrich

BEVERLY HILLS, Calif.—Sound Lounge, New York, topped the 4th annual Association of Music Producers (AMP) Awards for Excellence in TV Commercial Mixing during a spirited ceremony earlier this week (6/6) at the Mosaic Hotel in Beverly Hills. Earning distinction as Mixer of the Year was Sound Lounge’s Philip Loeb on the strength of three spots: TBS’ “Buttons,” AOL’s “Quotes-9.0 Launch,” and Federal Express’ “Desert Island.”

Loeb received the AMP Decibelle trophy as Mixer of the Year. He won out over two other finalists who were

Headquarters Gets Lift From Cruz

By Robert Goldrich

SANTA MONICA — Bicoastal Headquarters, headed by New York-based president Tom Mooney, has extended its reach internationally while also putting a new face on its West Coast operation and launching a satellite. These three expansive company moves have resulted directly from the coming aboard

Virtuoso Performance

The fourth annual Association of Music Producers (AMP) Awards for Excellence in TV Commercial Mixing was held earlier this week in Beverly Hills (see story, p. 1). The competition offered significant new



wrinkles, perhaps most notably its inaugural Spotted Excellence Award, which enabled the public to log onto www.ampnow.com, watch and listen to three finalist commercials, and then decide which sounded best.

Internet voters chose Mountain Dew's "Sled" from BBDO New York as the Spotted Excellence winner; audio post mixer was Tom Jucarone of Sound Lounge, New York. Allowing the industry at large to cast votes diversified the AMP Awards beyond its continuing slate of honors based on the assessment of expert judges.

Meanwhile, across all other categories, judges were enamored with the field of submitted commercials.

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AMP Awards event chair Liz Myers of Trivers/Myers Music, Manhattan Beach, Calif., related, "The judges were extremely impressed with the quality of entries this year and this is the reason we expanded our awards list to include more winning spots." This was reflected in more honorary mentions of particular commercials than in years past, continued Myers, who is also president of AMP's West Coast chapter.

But perhaps even more impressive than these new developments is an "old" carryover from the 2004 AMP Awards, whereby a portion of the proceeds generated by the event was donated to Mr. Holland's Opus Foundation. That's one of the many reasons that *SHOOT* was particularly proud to again be a prime sponsor of the AMP Awards.

Mr. Holland's Opus Foundation was inspired by the motion picture *Mr. Holland's Opus*, the story of the profoundly positive impact that

a dedicated music teacher had on generations of students. The film's composer, Michael Kamen, founded Mr. Holland's Opus Foundation in '96 as his commitment to the future of music education. Kamen passed away in '03 but the legacy he left behind includes not only his amazing body of work, but also the Foundation itself.

The organization was started to address the fact that across the nation, school and community music programs have been discontinued or greatly diminished due to budget cuts. The positive effects of music education on children's emotional and intellectual growth have been proven in numerous case studies. Arts and music education also contribute to students doing better in school generally. Kids feel a connection to the arts—and as a result, they begin to value schooling in different subjects such as math, English, science and history. Youngsters start to realize that

education is relevant to their lives.

The Mr. Holland's Opus Foundation recognizes the importance of music to children and seeks to keep music alive in our schools and communities. The organization maintains The Melody Program and the Special Projects Program. The latter targets community schools of the arts, after-school music programs, and youth orchestras. And the Melody Program targets qualified kindergarten to 12th grade music programs.

Donations to Mr. Holland's Opus Foundation are tax deductible. People can mail a check or money order to Mr. Holland's Opus Foundation at 15125 Ventura Blvd., Suite 204, Sherman Oaks, CA 91403. Donations via credit card can be made by phone (818 784-6787) or fax (818 784-6788). Musical instruments can also be donated. For further info, log onto www.mhopus.com.

Creative Voice

By Kristin Wilcha

W+K London Makes Hate A Good Thing

Without wishing to sound blasé, awards are nice. But I truly believe that if we had written any of these Honda ads with awards in mind, we wouldn't have ended up making nearly as interesting commercials," says Tony Davidson, who with Kim Papworth serves as co-creative director of the London office of Wieden + Kennedy (W+K). "As long as we continue to innovate and tell the truth in compelling ways, I will be happy. If we win awards in the process that's great. But the reason we are doing this is to improve our client's business."

Davidson, along with Papworth, has overseen some of the more creative—and award-winning—car ads seen in recent years. A category more known for running footage than great creative

ideas, automotive advertising does have its occasional creative highlights—Volkswagen, Saturn and Mini Cooper come to mind. And, in the past few years, Honda and W+K have added to the shortlist of great car work—that's both award winning and effective.

In the midst of another season of awards shows, a spot for Honda out of Wieden + Kennedy (W+K), London, is sweeping the top prizes. "Grrr," for the Honda VTEC engine, won best of show at the One Show and the Grand Clio at the Clio Awards, the GRANDY at the ANDY awards, two Golds—a.k.a. Black Pencils—at the British Design & Art Direction (D&AD) Awards, and will likely score a Gold Lion—if not

the Grand Prix—at this month's Cannes International Advertising Festival.

"Grrr" is a fanciful, animated tale that asks the question, can hate be good?, and tells the story of how Kenichi Nagahiro, an engineer at Honda who hated what were then the standard diesel engines. So, he wound up creating a new, more efficient diesel engine, the VTEC. The spot features diesel engines flying through a colorful landscape filled with bunnies and rainbows while a catchy tune, performed by Garrison Keillor, asks: "Can hate be good?" The answer, in the form of the new engine, is yes. The team of Smith and Foulkes—Allan and Adam—of Nexus Productions, London, directed the spot.

This isn't the first time a Honda spot from W+K, London has swept the awards circuit—"Cog," the Rube Goldberg-esque extravaganza that features the sum of a Honda Accord's parts coming together to form the car began its juggernaut awards procession in 2003. The spot, directed by Antoine Bardou-Jacquet of bicoastal/international Partizan, won a Gold Lion at Cannes, and in 2004, scored best of show at the One Show, the GRANDY at the ANDYs, the Grand Clio, and an honor in the international category at the Association of Independent Commercial Producers (AICP) Show. Two other Honda spots, "Everyday" and "Senses," directed by Ivan Zacharias of Stink, London, and Peter Thwaites of Gorgeous Enterprises, London, respectively, also scored numerous awards during the

Group101Spots Showcases Directors At Annual Event

Commercial-Oriented Collective Helps Helmers Develop Reels And Careers, Plans Expansion To New York City

By Emily Vines

SANTA MONICA—Commercial industry insiders gathered last week (6/3) at Red Car in Santa Monica for Specs and the City, Group101Spots' screening of its latest round of directorial talent. This is the third annual event for the Group101Spots organization that gives up-and-coming commercial directors the challenge of creating one spot per month for six months. Twenty-nine spots, of the directors' choosing, were shown at the event.

Seven select directors finished this year's program: Lance Larson, Brandon Kraines, Corbett Scott, Michael Victor, Ed Schumacher, Paul Sincoff and Steven Oritt. They come to the group with varied industry backgrounds seeking to develop their spot reels or perhaps to change a reel's direction.

Every 30 days, the directors must present one commercial each at a meeting that includes the other directors, Group101Spots leaders, as well as production company executives and agency staffers. Through critiques and advice, these gatherings give the helmers insight into improving their spots as well as opportunities to network. At one of the meetings Patti Coulter, co-owner and executive producer of commercial production house BeachHouse Films, Santa Monica, was impressed with Kraines' submission and soon signed him. His experience includes helming music videos for the likes of Bone Thugs-n-Harmony and he will maintain his production company Stereo Lab Films, Los Angeles, for select projects.

As for the other participants, Oritt is on the roster at Black Dog Films, a sister shop of bicoastal RSA USA and London-based

RSA Films, for music videos. Victor owns editorial house Play, Hollywood, which specializes in writing, producing and editing television promos. Scott comes from an agency background as does Schumacher, who has spot directing experience for clients like Bacardi. Schumacher also owns Ambush Productions, Venice, Calif. Larson has worked as an editor and has helmed a short, music videos as well as some commercials. Sincoff's experience includes acting for 15 years and working as a creative.

What they all have in common are their aspirations. "Basically what we are trying to find are people who really know that they want to direct commercials as a career and are committed to the kind of work that it requires to make a reel that will actually get them work," founder and director of Group101Spots Dina Mande said.

To gather material for the work, Group101 solicits scripts for the directors' consideration from advertising creatives. "The creatives love this group because it gives them the freedom to work without a client," Mande related. One rule the

directors must adhere to is seeking permission to use the scripts from the author(s). They are encouraged to pitch their visions to the creatives and keep them involved throughout the production. "That's primarily the secret to the success of some of these guys, they are working in a much more real world scenario," Mande noted.

PROFESSIONAL GROWTH

"In this next round we are going to focus more on the agencies and

Director Steve Beck Joins Revamped Rhythm + Hues

By Robert Goldrich

LOS ANGELES—Director Steve Beck, formerly with bicoastal/international Believe Media, has joined Rhythm + Hues Commercial Studios, Los Angeles. Beck's new roost has been restructured with the recent hiring of Paul Babb as its live action executive producer (*SHOOT*, 4/8, p. 4). Now, the different operations at Rhythm+Hues, including visual effects, computer-generated animation, and postproduction, have come together with the live action division under the studio's Commercial Studios banner, meaning ad agencies, clients and production houses can access any or all of those disciplines in one-stop fashion.

The signing of Beck, whose reputation is in meshing live action and effects as well as CGI, dovetails well with the complete digital studio philosophy adopted at Rhythm + Hues. Beck has access to all the studio's mixed media talent and resources. His recent directorial credits at Believe include spots for such clients as Volkswagen, McDonald's and Chevrolet.

Much of the effects fare for which Beck is known contains major live-action, performance-driven components. Case in point is the lauded First Union campaign—including “Launch,” “Noise” and “Cityscape”—which swept the visual effects category and earned a production design honor at the Association of Independent Commercial Producers (AICP) Show in 1999. The combo package for Publicis & Hal Riney, San Francisco, also deployed assorted live-action actors and elements to portray a darkly surreal world of economic turmoil and deception, which

First Union breaks through. “Launch” additionally garnered Beck a Bronze Clio for direction.

Beck directed the First Union campaign through the now defunct commercial production arm of Industrial Light + Magic, San Rafael, Calif. There he also helmed other varied jobs, including Gatorade's “Raptor vs. Raptor,” an ad that pitted Toronto Raptors' basketball star Vince Carter against a prehistoric raptor in a pick-up, one-on-one game of basketball. Selected as a *SHOOT* Top Spot (2/25/00, p. 16), “Raptor vs. Raptor” introduced the new Gatorade Fierce line of flavors for the client's agency at the time, FCB, Chicago.

AWARDS

Over the years, Beck-directed commercials have gained recognition not only at the AICP Show and the Clio Awards, but also from such competitions as the Cannes International Advertising Festival, the London International Advertising Awards, the Siggraph Electronic Theatre, and the International Automotive Advertising Awards.

Beck has also helmed work—including Nissan's “Pigeons” for TBWA/Chiat/Day, Los Angeles, Primestar's “Runaway Pipe” via now defunct Adler Boschetto Peebles, and Pontiac Grand Prix's “Coyote” for the former DMB&B Detroit—that has premiered during Super Bowl telecasts.

After Industrial Light+Magic Commercial Productions (ILMCP), Beck directed ads via Reactor Films, Santa Monica, and then Believe Media. In addition to spots, Beck has experience in the feature arena, directing *Ghost Ship* and

Click 3x And Editor Senia Find New Creative Habitat

NEW YORK—Design/visual effects/animation house Click 3x, New York, has teamed with editor Billy Senia to launch Habitat, a creative editorial boutique serving advertising and broadcast clientele. The new venture features three editors and three Avid-based edit suites located on the Click 3x premises.

Click 3x executive producer Jason Mayo will assume the same role for Habitat, which has a roster of editors that includes: Senia whose most recent staff position was at Slingshot, New York; Rob Campbell who comes over from Click 3x; and Aimee Lyde, who's been freelancing the past seven years.

Habitat and Click 3x will function as independent entities, noted Senia, but will co-venture on individual projects when appropriate on a nonexclusive basis. "My clients have been encouraging me to start my own company," said Senia, "and this is the ideal opportunity...There are many advantages in being located in the same facility as a graphics house. If I need 3-D or a type treatment for a project, it's immediately available."

Senia is no stranger to Click 3x. He has been doing freelance work out of that company for three months, collaborating

with it on several projects, including a four-spot campaign for Meijer Stores via New York agency DeVito/Verdi.

Conversely, Click 3x gains via Habitat. "Editorial has always been important to our process and a service that we package when it benefits our clients," said Mayo. "We have long felt it would be advantageous to have easy access to more editorial talent."

Senia has worked as a spot editor for 15 years, with recent credits for such clients as Club Med, Abreva and Carraba's Italian Grill. Meanwhile, Campbell was with Click 3x since 2003. He has cut commercials for MTV, Canon and Miller Lite. And Lyde's endeavors include working with Click 3x on spots for Road Runner and broadcast graphics for The History Channel and Showtime.

In addition to commercials, Lyde has been active in longer form disciplines. She edited *100 Years of Ford*, a retrospective produced by bicoastal Imaginary Forces for J. Walter Thompson, Detroit, as well as such documentaries as *Neal Casal: Anytime Tomorrow*, which premiered at the '01 New Yorker Film Festival, and *The Great Game: The Story of Wall Street* for CNBC.

--by Robert Goldrich

Partners Sharabani And Freedman Get "Wicked"

Music Venture Opens Doors In The Big Apple

By Carolyn Giardina

NEW YORK—Vico Sharabani, creative director/visual effects artist and partner/supervisor of New York-based rhinofx, has teamed with composer Daniel Freedman to launch Wicked Music, a New York shop created to "write music for picture." The new company is unaffiliated with rhinofx, and Sharabani's role at rhinofx goes unchanged.

Sharabani—who is also a former sound engineer—said Wicked Music's approach of employing both composers and filmmakers to create music for picture helps "to make sure the filmmaking comes through in the music." This can entail music storytelling techniques such as punctuating moments or adding suspense.

PROMAX & BDA Confab Set For 6/21-23

NEW YORK—PROMAX & BDA, the world's largest association for promotion and broadcast designers in the electronic media, has a broad-based agenda on tap for its annual conference slated for June 21-23 at the Marriott Marquis in New York. In addition to its award proceedings (PROMAX & BDA Awards are slated for Thursday evening, 6/23), the three-day confab will be highlighted by numerous sessions addressing various aspects of the industry, ranging from creative to business to the impact of new platforms and technologies.

On the latter front, Nihal Mehta, founder/president of ipsh!, San Francisco, will discuss how the entertainment industry is looking to capitalize on the personal mobile phone platform. Content ranging from entertainment to marketing/advertising

is starting to gain prominence on mobile phone screens.

Meanwhile, another PROMAX & BDA session is scheduled to tackle marketing in a post-TiVO world, with panelists to be announced. Also on tap are discussions on the HD marketplace with Andrew Struse, creative director, iNDEMAND, and the burgeoning video game industry.

The video game arena is the key focus of a panel discussion billed as featuring "change agents." Slated to participate are William H. "Bing" Gordon, chief creative officer/executive VP/founder of Electronic Arts, a leading designer, marketer and promoter of video games; Charles Hirschhorn, founder/CEO of G4 Media, the 24/7 TV network dedicated to video games; and J. Allard,

FLASHBACK

5 YEARS / 10 YEARS



□ **JUNE 9, 2000**/After resigning from bicoastal RSA USA, director Marcus Nispel agreed to join Los Angeles-based Morton Jankel Zander (MJZ)...Director Bob Giraldi and partner Phil Suarez of bicoastal Giraldi Suarez Productions have reunited with their longtime director of sales Carol Case to launch GSP4, a New York-headquartered shop that opens with directors Joe Rey and Joakim Eliasson....Director Scott Bergstein has signed with Santa Monica-based Area 51 Films for exclusive spot representation....FCB Chicago has promoted Mike Leary to the position of senior VP/director of broadcast production. Leary has spent 10 years at FCB, most recently as senior VP/executive producer....Editor Staci Le Van and senior producer Elizabeth Ryan have joined The Lookingglass Company, Santa Monica. The house also maintains an editorial shop in Chicago....

□ **JUNE 9, 1995**/Gregory McClatchy Film, a motion picture market/feature trailer production company in West Hollywood, has launched a commercial division, GMF/A signing director/cameraman Gerard Hameline for exclusive North American, English-language spot representation....Harold Friedman, a pioneer in computer animation and special effects work in commercial production, died May 19 in New York after a lengthy bout with cancer....Derek Van Lint & Associates, New York, Toronto and Miami Beach, Fla., has signed Venezuelan director Eduardo Scull for spotwork....Dialogue/comedy director Larry Robins, who most recently directed commercials through New York-based X-Ray Productions, has signed with Firehouse Films, New Rochelle, N.Y. The company also has an office in New York....

R + H Signs Steve Beck

13 Ghosts.

Beck said he was drawn to the comprehensive studio resources at Rhythm + Hues. “This is a tremendous opportunity to not only regain both quality and control for the work we do, but redefine the way we, as artists, work as a whole... We never need to go out of house. Do you realize what a relief that is?” Beck related.

ROSTER

Beck joins a roster of directors at Rhythm & Hues Commercial Studios that also includes: Clark Anderson, a live-action/effects artisan who came over to the company with Babb from ka-chew!, the Hollywood-based spot division of animation studio Klasky Csupo; and stop-motion specialist Michael Wright.

While Babb heads live-action spots at Rhythm + Hues, his executive producer counterpart in animation and effects is studio staffer Amy Hassler who oversees effects, CGI and postproduction. In addition

to offering multiple services and disciplines under one roof, Rhythm + Hues, said Hassler, can harness the capabilities and R&D resources that come from developing effects and animation for major movie studio clients. Recent film division credits include *The Interpreter*, *The Ring 2* and *The Chronicles of Riddick*. Currently in production are *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and *Superman Returns*.

Hassler added that her visual effects/animation/post operation will collaborate not only with Rhythm+Hues spot directors, but also live-action directors from other houses. Independent reps Arthur Portnoy on the East Coast, Mary Ida Bonadio and Donna D’Aguanno in the Midwest and Connie Mellors on the West Coast and in Texas handle Rhythm & Hues on the live-action front. Repping the studio in animation and visual effects are indies Henry Hagerty on the East Coast, Marci Miles in the Midwest, Toni Saarinen and Jennifer Spencer on the West Coast, and Fran Montoya in Texas and the U.S. Hispanic market.

Group101 Screening Showcases Dirs.

getting bigger and better scripts,” said Steven Gould, production advisor for Group101Spots and executive producer at Subliminal Pictures, Burbank. “...We’ve got heavy West Coast representation and we’ve got a little bit of East Coast... we’re going to focus more heavily on getting creative out of New York.”

This outreach to Madison Avenue and beyond is in line with Group101Spots’ plans to expand the collective into the Big Apple. The organization has set up a home base at The Now Corporation in Manhattan and Mande plans to go back each month for the meetings.

For the next round of spec work, the group will be accepting applications until June 24 for both Los Angeles and New York.

Although the spotlight is on the directors, Mande commented, “This is an opportunity also for DPs, editors, production designers and other collaborators—like composers who get involved with the spots and help out—to come away with new pieces for their own reels. We are not only helping to advance the careers of our directors, but all of the collaborators who helped them.”

(To view the 29 spots that were screened, visit http://www.group101spots.com/2005/2005_spots.html.)

Cannes Fest Previewed

reality of a digital conversation with the real world, and begin to push brand experiences and conversations from online to on-land and back,” he explained. “As we expand further into the realm of integration, there are more opportunities to connect with the consumer—and more opportunities for creativity to flourish.”

Kiger has similar thoughts, noting that the lines between media are becoming less discernable. “I think that a lot more clients are thinking more strategically, and thus spending more on online,” she said. “We’re beginning to see the blending and blurring of the lines between broadcast and online. The storytelling is becoming more in-depth and developed—it’s really an exciting time.”

TV WORK

“Cannes is the melting pot,” stated Tony Granger, chief creative officer at Saatchi & Saatchi, New York, and a juror for the Press & Outdoor competition. “There are a lot of fantastic shows out there ... but Cannes is the one show that’s completely international, which is so nice.” Granger predicts “Grrr” will take the Grand Prix, noting “the car category is really good this year. ... It’s a really hot category—year after year, it seems to be so brilliant, especially this year.”

Some of Granger’s other car picks include the Volkswagen spot “Singing in the Rain,” out of BMP DDB, London, and directed by Ne-O of Stink, London. The ad features the classic Gene Kelly montage, but with an updated tune. Another car ad on Granger’s win list is the Mercedes-Benz ad “Space To

Think,” out of Campbell Doyle Dye, London, and directed by Frank Budgen of Gorgeous Enterprises, London. (Budgen is repped stateside via bicoastal Anonymous Content.) The ad shows an office worker literally becoming squished and distorted by the hustle and bustle of life; he returns to normal behind the wheel of his Mercedes.

Granger also cites Sony PlayStation’s “Golfers”—part of a campaign that also includes the spots “Porn Stars” and “Athletes”—as a likely Lion recipient. The spots, out of TBWA, London, and directed by Daniel Kleinman of now defunct Large—he’s since opened Kleinman Productions, London—feature PlayStation land, which is much like the Serengeti, except instead of tigers going after hyenas, porn stars attack golfers. The spots scored a Gold Pencil at the One Show, among other accolades.

Granger also pointed to another spot that has been doing well of late—NSPCC’s “Ventriloquist,” directed by Kleinman for Saatchi & Saatchi, London. The spot shows an abused little girl as a ventriloquist’s dummy, being controlled by her abuser.

Also likely to factor into the Lions race are the spots “Love Scene,” Good Cop/Bad Cop,” and “Establishing a Character,” for the Canadian Film Centre’s Worldwide Short Film Festival, out of Taxi, Toronto, and directed by Tim Godsall via untitled, Toronto. (Godsall is repped stateside via Biscuit Filmworks, Los Angeles.) The ads feature a film school instructor who humorously shows his students how to quickly establish several movie

Upcoming Cannes Fest

clichés so they’ll work in a short film.

A trio of ads for adidas—”Carry,” “Made to Perfection,” and “Unstoppable”—out of TBWA/Chiat/Day, San Francisco, is another strong candidate to make a splash at Cannes. “Carry,” directed by Noam Murro of Biscuit, features Kevin Garnett of the Minnesota Timberwolves literally carrying what seems like an entire city on his shoulders, while “Unstoppable,” helmed by Brian Beletic of bicoastal Smuggler, shows Tracy McGrady of the Houston Rockets fighting off his inner demons as he attempts to dunk a basket. And “Made To Perfection,” directed by Rupert Sanders, then of Omaha Pictures, Santa Monica—he’s since signed with bicoastal/international Morton Jankel Zander (MJZ)—features a God-like figure who creates McGrady, Garnett, and Tim Duncan of the San Antonio Spurs, and then places them on a basketball court to realize their destiny to become basketball greats. A fourth adidas spot, “Hello Tomorrow,” directed by Spike Jonze of MJZ, may also factor into the Cannes mix. The spot features a sleepwalker whose dream is propelled by adidas_1 sneakers.

EVENTS

For the second year in row, the Association of Independent Commercial Producers (AICP) and the Commercial Film Producers of Europe (CFP-e) will hold their World Producers Summit. Slated for June 23 at the Carlton International Hotel, the invitation-only gathering offers executive producers from commercial production companies around the world the chance to enter into a dialogue about the business and factors that impact it globally.

Additionally, the AICP and CFP-e will hold a panel discussion on Friday morning at the Palais des Festivals. The topic is “The Creative Role of the Producer,” and will explore the impact a producer has on a spot. Scheduled participants are: Matt Miller, AICP CEO/president; François Chilot, who heads up the CFP-e; Jon Kamen, chairman/CEO of bicoastal/international @radical.media; Daniel Bergman, founder/producer at Stink, London; director Ivan Zacharias of Stink (he’s repped stateside via bicoastal Smuggler); Nancy Gabriel, producer at Wanda Production, Saint Denis la Plaine, France; and director Wilfrid Brimo of Wanda.

Other scheduled presentations and panel discussions at the Palais include the 15th annual Saatchi & Saatchi New Directors Showcase, which features notable up-and-coming talent from around the world.

Once again, Sony and Young & Rubicam will presents the “Dreams” short film series, this time under the banner “Flight.” Directors whose shorts will be screened at Cannes are: Samuel Bayer of bicoastal RSA USA (Max); James Gartner of bicoastal GARTNER (Vuelo); Jeffrey Plansker of bicoastal Supply & Demand (The Lion Has Wings); Jesse Dylan of Form, Los Angeles (Inside The Light); Hank Perlman of bicoastal/international Hungry Man (Switching to Glide: The Abe and Frida Kogan Story); Alison Maclean of Park Pictures, New York (Flight); Charles Stone III of Brown Bag Films, New York (The Bet); Baker Smith of Harvest, Santa Monica (Le Roi); Doug Nichol of bicoastal/international Partizan (40 Love); and StyleWar of bicoastal Smuggler (Little Pony).

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

Directors Tilby And Forbis Walk “Mr. Pants” To The Airport

Animated United Airlines Spot Out Of Fallon, Minneapolis, Has Really Got Legs

By Christine Champagne

Fallon, Minneapolis, continues its tradition of creating amazingly artful animated spots for United Airlines with “Mr. Pants” (:30). Directed by Wendy Tilby and Amanda Forbis of Hollywood, Calif.-based Acme Filmworks, the spot depicts a pair of legs—those of a businessman—waking up in the morning and showering, then making his way to the airport. Along the way, he encounters other legs as they do, well, the things that legs do—like play soccer, skateboard and walk along city streets.

Whimsical, colorful and fun, “Mr. Pants” illustrates the message that United Airlines offers more legroom than any of the other airlines, and the spot makes its point without getting too literal—we never do see a pair of legs stretched out in an airplane seat. This approach was intentional, according to Fallon group creative director/copywriter Stuart D’Rozario, who said that the agency has been careful not to be too literal with any of its United Airlines spots. “People enjoy watching the



Stuart D’Rozario



Click Poster To View United's "Mr. Pants

spots, and they absorb the message better, we believe, if you don’t hit them over the head with it,” he reasoned.

Tilby and Forbis, Oscar-nominated filmmakers who had previously worked with Fallon on another United Airlines commercial titled “Interview” (another *SHOOT* Top Spot of the Week), were onboard with that notion. In terms of animation style, the thought on the agency’s part, D’Rozario shared, was that Tilby and Forbis could simply revisit the technique that they employed to create “Interview,” which had them shooting video, then painting over the frames. But Tilby and Forbis had other ideas on how to animate the spot, and they presented the agency team, which also included art director Bob Barrie, with numerous creative suggestions, D’Rozario praised.

WALK THIS WAY

In the end, it was decided that the directors would utilize a fairly simple technique employing Flash animation and Photoshop to animate “Mr. Pants.”

Tilby and Forbis incorporated the use of actual paper into the process, which gave the spot a warm, handmade look and feel. In fact, if you look closely, you can see that a piece of paper scanned into the computer serves as the background for the entire spot. Incidentally, the sheet was torn out of a notebook that Tilby and Forbis had lying around their Calgary studio. “It’s a little bit like handmade paper.

It has a lot of dots in it, and you can see the shreds of paper in it,” Forbis said, noting, “We lessened the texture a little bit by reducing the contrast. We didn’t want the texture to be overwhelming.” The paper was also re-tinted for various scenes to offer some variety in look.

Tilby and Forbis also fashioned the legs out of paper and scanned them into the computer, drawing over them in Photoshop with a brush that had an irregular quality to it.

While the animation process was straightforward, the most difficult part of the process was deciding in the initial stages exactly how to depict the leg characters. After all, legs without a torso could appear downright creepy. With that in mind, “One of the things we had to settle on was, is this a regular world where there would be torsos and there just aren’t?” Tilby shared. “Or are these really just leg people?”

It was decided that these were just “leg people” and that gave Tilby and Forbis license to add some fun touches, like, for example, having the main character hail a taxi to the airport with his foot. “If he was just a normal person where you were just seeing the legs, he wouldn’t do that,” Tilby said. “So that was nice to be able to put that joke in there.”

On to the music, which was an integral part of the spot, a playful version of the United Airlines theme song—the George Gershwin classic “Rhapsody in Blue”—specifically scored for “Mr. Pants” by John Trivers and Liz Myers of Trivers/Myers Music, Manhattan Beach, Calif., underlines the animation’s whimsy and humor. “We actually score original versions of “Rhapsody in Blue” for every commercial we do,” D’Rozario noted.

Reflecting on the “Mr. Pants” project, Tilby and Forbis were glad that they got the opportunity to take creative flight with Fallon a second time around. “It was a pleasure to work with people we knew because there is a level of trust there that you don’t have on every job, so that was really great,” Tilby said. “They gave us quite a bit of freedom to do what we wanted.”

Client

United Airlines

Production Company

Acme Filmworks, Hollywood.

Wendy Tilby and Amanda Forbis, directors/production animators; Ron Diamond, executive producer; Holly Stone, senior producer; Maximilian Graenitz, production animator; Michael O’Donnell, digital supervisor; Philip Scanlon, production assistant; Scott Coleman and Kirk Shaffer, network administration.

Agency

Fallon, Minneapolis.

Paul Silburn and Bruce Bildsten, executive creative directors; Stuart D’Rozario, group creative director/copywriter; Bob Barrie, art director; Brian DiLorenzo, director of broadcast; Kate Talbot, executive producer; Henni Iwarsson, assistant producer.

Editorial

Acme Filmworks.

George Khair, offline editor/postproduction supervisor.

Post

Post Logic Studios, Hollywood.

Mike Underwood, daVinci color correct operator.

Audio Post

Pixel Farm, Minneapolis.

Ken Chastain, mixer.

Music

Trivers/Myers Music, Manhattan Beach, Calif.

John Trivers and Liz Myers, arrangers/producers.

Director Kohl Norville Delivers Pitch For ESPN Radio 1000

Darkly Humored “Coroner” Leads Obsessed Sports Fans To Station In Life

By Robert Goldrich

This :30 puts us smack dab in the middle of a morgue, where a coroner seems to have made a bizarre discovery. He asks a colleague to come over and check out what his examination of a corpse has revealed.

We are not yet privy to what’s on that gurney, but one could deduce that it’s a piece of physical evidence or a clue to the cause of death. Maybe it’s telling enough to even identify a murderer. In this *CSI* era, our imaginations run wild.

While the camera spares us having to see the deceased’s face and most of his body, a rigor mortis-stricken hand reaching skyward comes into view. The original coroner says to his buddy, “a splitter,” which is in reference to a pitcher’s grip on the seams of a baseball in order to properly throw a split-fingered fastball.

His fellow coroner corrects him—but not regarding medical ethics or just the plain poor taste of using a corpse to discuss the national pastime. Instead, the second coroner repositions the fingers on the deceased’s extended hand. “Now, there’s your splitter,” says that coroner with a sense of pride, having instructed his colleague on the fine points of the game. Indeed these coroners are die-hard fans. Meanwhile, in the background, we hear the whirring of what sounds like a buzz saw, adding to the dark comedy of the offbeat piece.

A voiceover intervenes, “There’s a place for people like you.” That place is ESPN Radio 1000, the Chicago-area sports station.

Titled “Coroner,” this is one of three spots in an ESPN Radio 1000 campaign directed by Kohl Norville of Z Group Films, Venice, Calif., and Chicago, for boutique ad agency Generator. In “Slim Jim,” a thief breaks into a car to steal its sound system. But when he inadvertently turns on the radio, he forgets to make good on his escape. Instead he sits in the car and listens to a Chicago Bulls basketball game that’s just gone into overtime. And in “Ravine,” we see an automobile that has run off the road and crashed. The sight of the car’s wreckage is horrific but amazingly the driver is still alive. Clearly, though, he’s

seriously injured. He extends his hand in pain toward the dashboard, presumably to grab a cell phone or to activate an OnStar-like communications device to summon help. He finally reaches his goal—the radio dial and turns on an ESPN 1000 sports talk show.

Dan Zigulich executive produced for Z Group Films, with Cory Berg serving as line producer. The DP was Chris Deford.

The core creative team at Generator consisted of

copywriter Jeff Martin and art director Vince Cook.

Offline/online editor was Amy Harvey of Swell Inc., Chicago. Swell’s Tom Rovak was the colorist. Other Swell contributors included graphics artist Tom Mackey, and audio post mixer/sound designer Dave Leffel.

Principal actors were John Pick and Ed Hoffman who played the coroners, and Bill Moor who was the corpse.



Click Poster To View "Coroner"

“Science Lineup”

By Robert Goldrich

This promo for PBS’ lineup of science programs is an adventure featuring original character design and animation directed by Pascal Campion of Bent Image Lab, Portland, Ore. Our protagonist is a heroic PBS viewer who’s taken through a visual cornucopia of gizmos, gadgets, space probes and satellites, “going where no one has ever gone,” winding up hanging onto a *Nova* logo. (*Nova* being a longstanding sciences show on PBS).

But his journey has just begun, as he careens

through unraveling DNA, swims with the sharks and digs up ancient artifacts, at which point we arrive at the TV series *Nature*.

Next up, we’re at the top of the volcano, diving to the bottom of the sea—a prelude to the appearance of the title *Scientific American Frontiers*.

Now with a jetpack on his back, our hero character continues zooming about as a voiceover relates, “We like science as much as you do. Our labs are cooking up the best science on TV. The logo for *Nova Science Now* then comes on screen.



Click Poster To View "Science Lineup"

Winning Ways

What went into this year's lauded work

By Kristin Wilcha

The frenzy of advertising awards show season will culminate later this month with the Cannes International Advertising Festival. Several spots and other projects have amassed a bushel of honors—among them a trio of adidas spots—“Carry,” “Unstoppable,” and “Made to Perfection”; the Rainier Beer and Subsivient Chicken integrated packages; and the National Society for the Prevention of Cruelty to Children’s (NSPCC) “Ventriloquist.” In this week’s agency producers series, *SHOOT* talks to the producers behind this stellar work about how each project came to fruition.

ADIDAS

The three adidas spots promote the brand’s basketball shoes, and celebrate the athletes associated with the shoe and apparel maker. Each is likely to made a splash at Cannes. “Carry,” directed by Noam Murro of Biscuit Filmworks, Los Angeles,

YLF_094 Photodisc Collection / Getty Images



features Kevin Garnett, the forward for the Minnesota Timberwolves literally carrying what seems like an entire city on his shoulders, to the tune “The Whole World In His Hands,” from Etta James, while “Unstoppable,” helmed by Brian Beletic of bicoastal Smuggler, shows Tracy McGrady, guard-forward for the Houston Rockets fighting off his inner

demons as he drives the length of the court to dunk a basketball. And “Made To Perfection,” directed by Rupert Sanders, then of now defunct Omaha Pictures—he’s since signed with bicoastal/international Morton Jankel Zander (MJZ)—features a God-like figure who creates McGrady, Garnett, and Tim Duncan, forward-center of the San Antonio Spurs, and then places them on a basketball court to realize their destiny to become basketball greats.

The effects-intensive spots have garnered a number of accolades—including several Gold Pencils at the One Show, and several Gold Clios at the Clio Festival, among other honors.

Agency Producers Reflect On Honored Spots

Jennifer Golub, executive producer at TBWA/Chiat/Day, San Francisco, the agency behind the spots, served as agency producer on the package. (Andrea Bustabade served as assistant producer on “Carry.”) According to Golub, she knew the spots were good early on. “As soon as I saw the key frames, I knew it was great work,” she relates. “And that is the privilege of working with such talented people. I think we really understand this brand, and the brand has done a great job communicating to us who they are, so the work that has come out of those conversations, and a great client relationship, has been very, very clear.”

While Golub saw each spot’s potential early on, it wasn’t until after they were completed that she had a chance to reflect on them, in large part because of the complexity of each spot, as well as going from one to the next in fairly quick succession. (“Carry” broke first, followed by “Unstoppable,” then “Made to Perfection.”) “For me, there’s no mind space to think beyond the challenges,” she notes. “I’m in it, and I can give you an example—with ‘Carry,’ I was worried the whole time. I was foremost concerned about the safety and comfort of Kevin Garnett, I was concerned about the safety of the stunt. I was concerned about the fluidity of the effect. I sweated procuring the track, managing the costs, and probably, most importantly, maintaining the lightness of touch throughout the edit—maintaining that tone, which is very special.” Avi

Oron of Bikini Edit, New York, cut “Carry.”

Selecting the director for each project was challenging, and came down to the treatments, noted Golub. “With both ‘Carry’ and ‘Unstoppable,’ we spoke to a very select group of directors and their production companies, and the criteria there were individuals that had the personal ability to work with athletes, while embodying the creative and technical abilities to manage the projects,” she explains. “The selection was ultimately made through the treatment process, identifying the compatibility of tone to what was conceived and desired. In the case of ‘Made to Perfection,’ we approached Rupert Sanders first, and he got it so right, we stopped there.” Each spot had extensive visual effects—the effects for “Carry” and “Made to Perfection” were done at Method Studios, Santa

Monica. Visual effects supervisors were Alex Frisch and Cedric Nicolas, respectively. Digital Domain, Venice, Calif., created effects for “Unstoppable,” which were overseen by visual effects supervisor Brad Parker.

Asked about the awards bestowed on the spots—and the possibility of winning at Cannes—Golub notes, “for me success is measured in satisfying my agency and my clients needs, and the rest is icing on the cake.”

“SUBSERVIENT CHICKEN” Agency Crispin Porter + Bogusky (CP+B) caused a stir with



Burger King's "Subservient Chicken."

it’s “Subservient Chicken” campaign, which comprised three :30 spots, a print component, as well as a buzz-generating Web site that allows users to command a chicken to complete actions such as dancing, jumping jacks, or sitting on a couch. The site, www.subservientchicken.com, remains active, and since its launch has received 15,195,220 unique visits, and a total of 425,599,736 hits, and still averages about

15,000 unique visits a day. The campaign has mastered the awards shows—it scored Best of Show at

the One Show Interactive, the Grand Clio in the Clio Festival’s interactive competition, the Yahoo! Big Idea Chair Award at the ANDYs, a Silver at the British Design & Art Direction (D&AD) Awards, and is competing in the Titanium Integrated category at Cannes.

David Rolfe, co-head of integrated production at CP+B, who produced the “Subservient Chicken” package along with freelance producer Terry Stavoe, related that he and the agency had no idea the campaign would generate such buzz. “We were concentrating so much of our creative forces behind the TV spots—and the TV spots were great spots, but they were difficult to make because they were so surprising, and so different,” relates Rolfe, referring to “Pencil,” “Accordion,” and “Vest,” directed by Rocky Morton of bicoastal/international Morton Jankel Zander. The latter two spots feature a

Agency Producers Reflect On Award-Winning Spots

creepy looking guy thumbing through Polaroids, and instructing the chicken what to do and wear, while “Pencil” features two comely young women who drop a pencil in order to check out the chicken’s backside. Rolfe related that Morton was extensively involved in the design of the chicken suit, which was created by Stan Winston Studios, Van Nuys, Calif. The Web site was created internally, and with The Barbarian Group, Boston.

Rolfe notes that the project was one of the first efforts CP+B created for Burger King. “The Web site came out, in conjunction with the TV, and the site just started exploding, and we really didn’t have any idea of the power of it,” says Rolfe. “That’s

why I do think interactive is always worth working on in terms of tie-ins with television because a lot of times you can create them in very simple ways—i.e. you don’t have to spend a lot of money, you don’t expand loads of resources, and you can create something that’s huge. And the branding potential for it was extraordinary in the end,” he continues. “It was surprising to everyone—the client and the agency.”

Rolfe related that the project was a “democratic movement,” in that Jeff Benjamin, creative director for interactive at the shop, sent an email around the agency asking staffers to respond with their requests for what they would make a chicken do if they could. Those responses became the basis for the chicken’s actions. “It

was a lot of fun to realize it,” states Rolfe. “It’s such a fantastic tool—it has a basic level of recognition for Burger King, and it just works in a very subtle way for BK, and for [the tagline] ‘have it your way.’”

Asked about the work’s potential to bring home a Lion from Cannes, Rolfe notes, “I think it’s going to do well. I think expectations are going to be pretty high for it.”

RAINIERSVISION

The RainierVision campaign for Rainier Beer, out of Cole & Weber/Red Cell, Seattle, has taken the industry by storm. The fully integrated package includes new and vintage TV spots, a cable-access style show featuring two die-hard fans of Rainier Beer called *RainierVision*, which aired on a UPN affiliate in Seattle, print and posters, as well as a 12-foot, neon R that rode around Seattle in a pick-up truck, and a Web site that tied all the elements together. (Wyatt Neumann, who directs under the Neverstop, New York, banner, helmed the broadcast elements of the project.) The package has won assorted accolades: the Gold Cube in the inaugural hybrid category at the Art Directors Club Awards, a Gold Clio in the Content and Contact category, as well as the inaugural Battle of Brands competition presented by the Association of National Advertisers (ANA) and the Association of Independent Commercial Producers (AICP). “The award success is amazing,” says Nicole Hartshorn, the agency producer on the mammoth project. “When you work so hard

with a team you love and it pays off, there is nothing like it.

“Honestly, we had no clue how things would turn out for ‘RainierVision,’” continues Hartshorn, who joked that the summer the series and the other elements were created was the longest of her life. “We knew it was something unique and special, but the insanely low budget and weekly deadline scramble made me more thankful that we actually had something on air each week.”

A total of 11 episodes of the

show featuring Tim and Chuck, for whom Rainier Beer is as necessary as water, were produced, with a budget that Hartshorn estimated was “less than half the cost of a typical thirty-second spot. ... Scrappy—yes, but once we had a team committed to the project, it was going to get done no matter what.”

Part of the vastness of the Rainier project, came out of wanting to increase awareness for the brand, which, Hartshorn explains, had a



Click Poster To View RainierVision "The Heist"

Agency Producers Discuss Their Cannes Lion Contenders

long history of cult advertising. The agency wanted to tap into the history, so it was decided that some vintage Rainier spots would be broadcast, with new materials—including the show and other elements—to support it. “Cole & Weber has really hit a stride with non-traditional formats. We never seem to be comfortable stopping at the original assignment,” relates Hartshorn, who noted that all the components “fed off each other”—the show led to the truck with the R sign, there were fliers, etc. “Each Rainier component fed off the other. ... We tried to carve every avenue to get Rainier seen, heard, talked about.”

Neumann had great chemistry with the *RainierVision* hosts—Tim Horner and Kevin Brady—and was selected to direct because of “his high energy and ‘of course we can do that’ response was a no-brainer fit,” explains Hartshorn.

A new round of work for Rainier is in the offing—a short film in the

vein of last year’s TV show, and four spots, reports Hartshorn. “This time we had more foresight, more time to prep and had re-occurring characters from last year,” she explains. “We concentrated our efforts on a single five-day shoot, higher production value and a more controlled script. It’s different, but definitely has that same raucous Rainier heart of last year.”

“VENTRILOQUIST”

Daniel Kleinman then of now-defunct Large directed “Ventriloquist,” for the NSPCC via Saatchi & Saatchi, London. (He has since started Kleinman Productions, London.) The haunting spot, which seeks to raise awareness of abused children, effectively shows the stranglehold abusers have over their victims by presenting Sally, the abused little girl as a ventriloquist’s dummy. Throughout her day, when questioned, she either doesn’t speak, or speaks words from her puppet master, who in actuality is her abuser. The tagline: “Abused children can’t speak up.”

The ad has won a number of accolades, including a Gold Clio and an ANDY Award. Given the NSPCC’s history at Cannes—a 2002 effort for the organization, “Cartoon,” directed by Frank Budgen of Gorgeous Enterprises, London, scored a Gold Lion—it’s chances at the festival are good. “It’s great when any ad goes on to be applauded by the industry, it’s the icing on the cake,” says Manuela Franzini, the agency producer on

“Ventriloquist.” “Winning awards is very motivating especially if the commercial also performs well for the client in the marketplace. Awards juries are notoriously skeptical about PSAs in general, with the false perception that creating impactful advertising is somehow easier. The NSPCC is a genuine advertiser with a real marketing budget, unlike some commercials that are sometimes made for more spurious reasons and I think that this can command respect. Saatchi has helped create some of the most powerful and memorable advertising ever created for this cause, but it has also been a draining experience, emotionally speaking, with the thought of abused children continuous in one’s mind. Paradoxically, winning an award is rewarding but also somehow irrelevant.”

Franzini notes that she knew the spot would be a good one from the beginning. “As a producer you instinctively know whether or not the idea will move off the page into moving image in a form that will communicate the message clearly, and this was backed up by the high level of interest shown by top directors who recognized the value of this project,” she explains. “The production team, model makers, crew and cast were really committed to the project and their enthusiasm shows through via the high production values that we managed to achieve on a relatively modest budget.”

Sally, the ventriloquist’s dummy who portrayed the abused child, was created by Asylum, a London

effects company recommended by Kleinman, who cast a little girl who would provide the basis for Sally, making her appear more life-like. “Sally became the central prop around which a successful ad hinged,” says Franzini. “As a visual metaphor for an abused child, she had to be somewhat lifelike yet obviously a dummy. Through Sally we wanted viewers to be able to identify with an abused child’s feelings, continually feeling the presence of the abuser even when that person is not really there.

Franzini explained that Kleinman

was called upon to direct because of his showreel, and his treatment, which she called “spot on.” She also noted, “one aspect of Danny’s work is that he can recognize when an idea needs to be directed with subtlety and it was this quality of his, the attention to small detail that made all the difference. He is also a director that involves you and listens, really listens to what the agency has to say. This was a truly collaborative production with client, agency and production company all working to achieve exactly the same objective.”



Click Poster To View
"Ventriloquist"

Colorful Changes

Technology and creative needs prompt new workflows; lines blurring with VFX.

By Carolyn Giardina

The rapid pace of change in the color correction sector continues, and as new tools and techniques emerge, the fundamentals of the process are being rewritten. One consequence is that the lines are blurring between color correction and visual effects.

That blurring is changing the order of the traditional commercial production and post workflow. It is also prompting questions about the artists' roles. Many feel the colorist and visual effects artists will collaborate more closely than ever before; some believe there will be an emergence of a new breed of talent who are skilled in both areas; while others predict that some artists will be left behind.

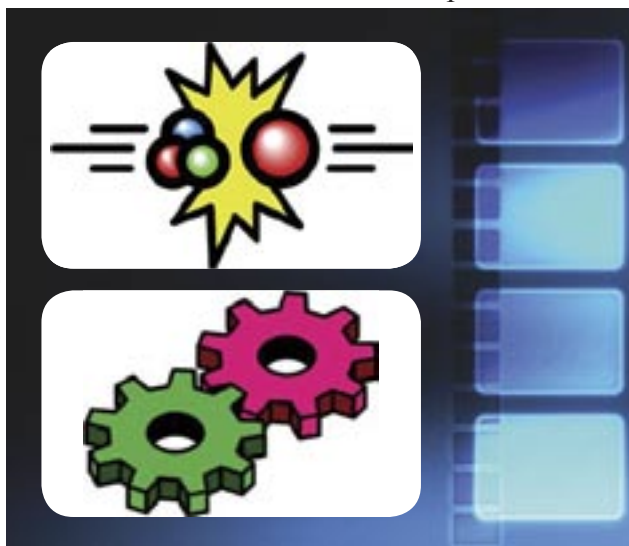
"Initially all color was done in the traditional telecine suite including tape-to-tape color correction," relates Fred Ruckel, creative director/Discreet Inferno artist at Stitch, New York. "Spots weren't so heavily reliant on special effects to augment the story. But today, pretty much every spot has some kind of retouch, replacement, removal or color stylization."

Ruckel notes that "when we put the whole spot together [in a finishing system], we can then decide to grade it a bit more than was done in the transfer to give it the polished, integrated final look. When creating composites, the artist has to color all the different layers to make them blend best and not show the different pieces used to make the final result."

"Now it's almost standard operating procedure [to collaborate with visual effects artists]," explains colorist Stefan Sonnenfeld, managing director of bicoastal Company 3. "If they are not doing that, that's not good, especially for effects-laden jobs. I feel more comfortable with a visual effects artist [in a telecine session]; you have a better chance to achieve creative success. ... It's about more people working together. Everything is intertwined these days. We are in this together and have an objective to achieve the best possible creative for

the client. I think clients are more confident and secure when we are all speaking."

Sonnenfeld says that for him to successfully do his job, the



AA044716 Jason Reed / Getty Images (background photo)

21-22 Colorful Changes On Horizon

Relationship Between Effects Artisans And Colorists Evolves

input of the effects artisan can make a huge difference in making a spot appear seamless. “There is a much more symbiotic relationship in which the colorist comes up with a look, and to achieve that look, the colorist needs the artistry of the visual effects artist to complete it,” he explains. “[For instance], I might do several passes. If they are not blended properly in a tasteful way, it looks manipulated and hokey. If done tastefully and artistically, they have something that works seamlessly and enhances the work.”

Andy Mac, creative director at R!OT Santa Monica, a sister shop to Company 3, says this sort of collaboration leads to more control. For instance, he often request two passes: One of the beauty color correct of the overall image; a second as an optimized pass in order to get a quality edge for the compositor.

TECHNIQUE, DOLLARS AND SENSE

The emerging techniques surrounding data based postproduction and software-based color correction systems may usher in even more changes—most evident to the client is that data brings with it a nonlinear environment. “In a nonlinear environment, an agency can see [color-corrected] work in cut order—that’s an advantage to which clients will get more accustomed,” says colorist Tom Poole, of the New York office of The Mill, which is headquartered in London.

“The downside is when it affects the revised edits that can happen mid-session.” Poole adds, noting that agencies shoot a lot of footage for commercials. “Storage of high resolution files is high; whether one would transfer all the film or just the cut, I’m not sure.”

At Nice Shoes, New York, a data workflow is in development. Chris Ryan, a Nice Shoes colorist, believes that this could lead to “a more modular approach with multiple people working together.” That includes the colorist

and visual effects team, which would have the ability to share data from a central server. “We are getting toward a point where there is no order anymore to how you have to do things,” he relates.

Once in the data realm, “then it’s who do you want to do the color. Who knows?” comments Mac of R!OT. “I see agency people playing with dailies in Photoshop—color correction software could allow them to do that more precisely. With data, you can work on a laptop. You are liberated and you can move around. As manufacturers come up with cleverer software ... maybe agencies will play with looks on set.”

In post house environments, Ruckel points out that it is the scanning portion of the telecine equation that represents the big difference with most visual effects boutiques. But he believes even that is moving toward a change. “Scanners are getting cheaper and faster. There will be film scanners affordable for effects houses. I think that will be the next step.”

Meanwhile, both colorists and composers have access to a wider palette of creative tools. “Data grading software is pushing more [effects] tools to colorists—in some ways its good, in some its bad,” contends Poole. “A problem is there is a tight window to do a commercial and you are in danger of over complicating things—this is a feeling I’ve heard from other colorists.”

“Too many manufacturers are trying to [build color correction tools] at the moment—some are good for just color, some are good for integration,” relates Mac. “I don’t think anyone has a full grasp on it. We are reinventing the color pipeline, and I think it will be this year [that significant changes occur]. Someone will say, ‘this is how we are going to do it,’ and I don’t think it will be a manufacturer.”

The industry could also see a change where



Dave Waller

budgets are concerned. “There are a lot of low-end color correction systems that just came out and are all going to vie for market share,” points out Ruckel. “I really think a lot of color correction is going to be brought to the desktop level.”

Dave Waller, co-owner/visual effects artists at Brickyard, Boston and Santa Monica, says all of these choices are good for the creative. “Everybody is so color happy because of all of the new tools,” he says. “That’s why so many more ads look so great.”

Assisting Brickyard’s workflow is the use of UP Sessions, a long-distance collaborative tool offered by Santa Monica-headquartered Ascent Media Group, parent of Company 3 and R!OT. There, Waller and clients can watch a color correction session in another city from Waller’s Discreet Flame suite—while Waller is working on in his creative environment. Waller explains that this allows clients to supervise two sessions at once. Meanwhile, he has the ability to ask for passes, answer questions, and in general collaborate more closely with the colorist.

ROLE REVERSALS?

As always, in the end it all boils down to creative talent. As well, artists will have to stay

educated about new technologies. “Obviously compositors have been doing effects for a long time; and we’ve been doing color correction for long time,” says Poole. “Your career is driven by what you’ve learned. [Now] what we do is work side by side.”

But opinions vary. “I believe that color correction as we know it—and compositing as we know it—will merge. I think the compositor and colorist will become one and the same,” states Larry Bridges, CEO of Red Car, which maintains offices in New York, Santa Monica, Chicago and satellites in cities including Buenos Aires and Detroit. “They will do more in the area of look creation,” adds Bridges, who is an editor/director/DP. “Filmmaking is becoming more spontaneous and less sequential... that means a move toward one room.”

“Worlds will collide for sure,” comments Ruckel. “On any given day a visual effects artist is asked to online edit, color correct, Paintbox, dustbust, add/remove something from a scene, or add rain or some particle effect.”

“You have to have two steps,” asserts Sonnenfeld. “I don’t think one box and one person can do everything. Effects artists are not necessarily great at color and colorists are not necessarily great at visual effects.” Looking at the client perspective, Sonnenfeld adds, “People work weeks and weeks on [visual effects] shots. In color correction sessions, they come in and want to leave. They don’t want to stop to track and render.”

Mac predicts that the future many hold room for some talented hybrid compositors/colorists, “But I think the software might be killing the old [color correction] hardware, not the artists.”

“People are still very loyal to their telecine artist and compositing artist,” concludes Waller. “I think it remains to be seen who—if anyone—gets left out in the cold.”

An Agency Perspective On The French Market



By Robert Goldrich

It's about that time of year when industry eyes will again be focused on France. Indeed the Cannes International Advertising Festival is fast approaching. (For a full preview on prospects for the '05 Cannes Fest, see this week's page one story authored by Kristin Wilcha, *SHOOT* senior editor/creative & production.)

Among the French industry artisans playing prominent roles at Cannes will be Film Jury member Bertrand Suchet, president of DDB Paris, Cyber Lions judge Christine Santarelli, co-president, Duke, Paris, Daniel Fohr, co-president/executive creative director of Leo Burnett, Paris, and Titanium judge Mercedes Erra, president of BETC Euro RSCG, Paris. Earlier this year, *SHOOT* touched base with Erra's BETC Euro RSCG, Paris, colleague, Fabrice Brovelli, head of TV production, while he was visiting Los Angeles. We hearken back to that interview with Brovelli to get a perspective on the French advertising market and the industry as a whole.

Perhaps most notably Brovelli expressed enthusiasm over new-media opportunities, particularly a series of short films BETC Euro RSCG is developing in conjunction with media agency MPG, Paris, and

a French TV channel on behalf of department store client Carrefour.

In France, explained Brovelli, department stores are not permitted to run commercials on TV, a restriction that will be lifted next year. So the quandary for Carrefour is how to make a significant impact on television sans spots. Brovelli said the answer is a series of short stories about people in everyday life and how Carrefour helps them in some way. The shorts will run before select TV programs—not during the advertising journal block segments. Though he wasn't at liberty to publicly discuss project specifics, Brovelli described the films as "image pieces" that he hopes will offer a fresh new dynamic for the branded content space in France.

"This kind of work is just beginning to emerge," related Brovelli, noting that there's a major movement in France generally to reduce the number of ads on television. Thus even advertisers who don't have spot restrictions like those placed on Carrefour are grappling with what to do outside the commercialmaking realm in order to build their brands and business.

In this vein, Brovelli has been deemed by some industry observers as a head of production to watch given his involvement in the Evian

"Voices" commercial. That spot triggered an advertainment initiative that included a successful CD release and a Water Boy character that realized icon status through a popular music video.

The starting point was indeed Evian's international commercial "Voices," directed by Pedro Romhanyi via Bandit, Paris. (Romhanyi is repped in the U.S. by Oil Factory Films, Beverly Hills.) The ad shows adults singing in children's voices the famous Queen song, "We Will Rock You." The tagline was that Evian "helps you feel young at heart."

After having clearly associated the music with the brand, BETC Euro RSCG produced a CD single of children's "Voices" in partnership with Universal Music. The CD cover was conceived by the agency without an Evian logo. The assumption was that consumers did not always need to see a brand's logo in order to recognize the identity of the sponsor. The CD cover instead had an image of a microphone hovering above a glass of water, an Evian symbol.

This in turn spawned a music video in which an animated character,

Media POV On Germany

The global community is getting smaller as evidenced by how Fabrice Brovelli's take on new media in France (see main Border Watch story) parallels in key respects that of Kari Jackson-Kloenther, global marketing director for Mediacom in Dusseldorf.

Brovelli, head of TV production at BETC Euro RSCG, Paris, expressed enthusiasm over new-media opportunities, noting that they represent a growing sector which merits the attention of his department and agency creatives.

Jackson-Kloenther similarly confirmed that a larger number of interactive and branded content projects are emerging in Germany. "We are recommending them [interactive, branded content and digital projects, including mobile] to our clients as an excellent way to best capture attention in a very fragmented market," related the Mediacom executive. "As technological capabilities continue to grow, we expect that these types of projects will become even more sophisticated, with even better targeting potential and better measurement possibilities."

Asked by *SHOOT* to assess the creative climate in Germany, Jackson-Kloenther observed: "In the media scene, agencies are pushing themselves to find the ideal combination between medium, target and maximum awareness. This requires creativity, of course—what some agencies have been better able to achieve than others.

"Through the growing number of new media competitions right now," continued Jackson-Kloenther, "it is easy to have the opinion that media is much more creative than it was in the past. But perhaps it is just the awareness of 'creative media' and the sales tactics of getting creative campaigns out to the press. The really strong campaigns and good creative work may be just as numerous now as in the past."

Brovelli Discusses Ad Business

Water Boy, emerges from the glass. The character became a youthful icon for Evian, and the video clip—with animation directed by So and Sau via French studio Quad Productions—gained heavy airplay and popularity.

From the video clip came an album with other songs ("I Love Rock 'n Roll," "Forever Young") sung by children. The Water Boy character was on the CD cover.

The original CD single became a hit, attaining gold disc status after four weeks and later reaching platinum. The album also earned a gold disc. The rotations of the music on radio and the video on TV were equivalent to huge media buys. Last year's Gunn Report ranked the BETC Euro RSCG work as the sixth most awarded TV commercial/campaign in the world, with recognition from such competitions as Cannes ('04 Gold Lion), Clio (two Silvers), the New York Art Directors Club (gold), D&AD, New York Festivals, Eurobest '05, the Cresta Awards, the Mobius Awards and Grand Prix Strategies.

At BETC Euro RSCG, Brovelli oversees a department of 30 people, including nine producers. He joined the agency seven years ago as its head of production.

Among the shop's high-profile TV and/or cinema spot campaigns are Air France's "Flight" and "Cloud" directed by Michel Gondry, Peugeot 607 helmed by Fredric Planchon, Hollywood Chewing Gum directed by Tim Burton, Orange helmed by Wong Kar Wai, and BNP Paribas directed by Jean-Pierre Jeunet.

Known as a supporter of young, up-and-coming directors, Brovelli has also worked over the years with then emerging talent such as Neil Harris, Guillaume Canet, Antoine Bardou-Jacquet and Antony Antanasio.

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street talk

□ *Managing director **Diane McArter** and director **Michael Grasso**, partners in Santa Monica-based **Omaha Pictures**, are parting ways. Omaha is currently winding down operations and will close. McArter says the company will meet all its financial obligations. She is forming a new venture, carrying the temporary name of Diane McArter Productions. Meanwhile Grasso has launched **Snug**, a Santa Monica-based production house, and has secured **Fran Wall** as its executive producer. Wall's last staff position was as exec producer at the former Cielo Films....The directing team of **Jeff Odiorne** and **Peter Odiorne**—known as the **Odiorne Brothers**—has launched **Phasmatropo Studios**, a hybrid ad agency/production company in Philadelphia. The new venture is designed to offer clients creative ideas and execution of those concepts through production and post. The shop also represents **Michael Wilde** for creative development and directing. Jeff Odiorne and Wilde were two of the founders of San Francisco agency Odiorne Wilde Narraway and Partners (now See). Peter Odiorne first established himself as a spot editor....Los Angeles-based animation studio **Duck** has added five directors to its roster: **Tom Gibbons**, **Chris Harding**, **Peter Kaboth**, **Andrew Murdock** and **512kb** (a.k.a. **Tak Okubo**)....Director **Sergio Arau** has signed with Los Angeles-based production house **Ofrenda**, primarily for commercials and music videos. Arau's credits include the feature *A Day Without a Mexican*....*

rep report

□ *Hollywood-based rep firm **Saarinen**, with **Toni Saarinen** and **Jennifer Spencer**, has become **saarinenspencer**. Plans call for Jennifer Spencer to open an office for saarinenspencer in Austin, Texas, this summer....**Turnpike Films**, Santa Monica, has signed **Delores Hively** and **Dawn Schiffman** of **Buzz Management**, New York, to handle representation on the East Coast for director **Justin Reardon**....**Meghan Lang** has joined creative editorial/effects/design house **Version2**, New York, as in-house sales rep. She will be responsible for the company's sales and branding efforts....Production house **The Ebeling Group**, Playa del Rey, Calif., has signed independent rep **Stephanie Stephens** to cover the West Coast and Texas....DP **John Perez** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in commercials, music videos and features....*

bulletinboard

- June 3-12/Brooklyn, N.Y.: **8th Annual Brooklyn International Film Festival** at the Brooklyn Museum. www.brooklynfilmfestival.org....
- June 10-18/Las Vegas: **CineVegas Film Festival 2005**. www.cinevegas.com....
- 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; 44 20 8426 1670; info@liaawards.com....
- July 1-10/Zanzibar, Tanzania: **8th ZIFF Festival of the Dhow Countries**. www.ziff.or.tz....
- Aug. 5-6/Tipton, Iowa: **The 2005 Hardacre Film Festival**. (563) 886-2175; director@hardacrefilmfestival.com; www.hardacrefilmfestival.com....