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

A DCA Business Publication

Volume 46 No. 22e, June 17, 2005

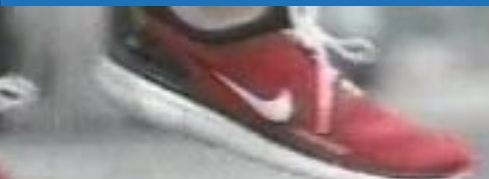
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This Week



ScreenWork

Biscuit Filmworks, Director Noam Murro Top AICP Show

Tool Of North America And Paranoid Projects: Tool Combine To Also Hit Lucky Seven In 14th Annual Competition Honors

By Kristin Wilcha

NEW YORK—For the second year in a row, director Noam Murro and his production company Biscuit Filmworks, Los Angeles, topped the field of honorees at the Association of Independent Commercial Producers (AICP) Show, “The Art & Technique of the American Television Commercial.” Murro and Biscuit earned a total of seven honors.

Meanwhile, teaming to also score seven accolades were bicoastal Tool of North America, with three, and its sister company, Paranoid Projects: Tool, which received four honors. The latter quartet came for Hewlett-Packard work directed by Francois Vogel.

And continuing to build on its awards season momentum was Honda’s “Grrr,” out of Wieden+Kennedy (W+K), London. AICP Show judges recognized the spot in the advertising

excellence/international category. (See last week’s Creative Voice column, p. 4, for an agency perspective on “Grrr.”) Smith & Foulkes—Allan and Adam—of Nexus Productions, London, directed “Grrr.” Also honored in the category was “Getting Dressed” for Lynx out of Bartle Bogle Hegarty, London, and directed by Ringan Ledwidge of Small Family Business, London—he works stateside via Park Pictures, New York. Rounding out the international category was “Holiday” for Telstra Big Pond, directed by Ben Lawrence of caravan. pictures, Balmain, Australia, via agency Belgiovane Williams Mackay, Ultimo, Australia.

The 14th annual AICP Show screening and gala was held earlier this week at the Museum of Modern Art (MoMA). The show was a homecoming of sorts—for the past four years, the Show was held at The Metropolitan Museum of Art, while

Rainier Takes Best Of Show ADDY Honor

By Kristin Wilcha

NASHVILLE—The American Advertising Federation (AAF) unveiled the winners of the Best of Show ADDYs during its 2005 National Conference last week in Nashville. Rainier Brewing Company’s “RainierVision/Remember Rainier” campaign out of Cole & Weber/Red Cell, Seattle, won the overall Best of Show honor.

The fully integrated package includes: new and vintage TV spots; *Rainier Vision*, a cable-access style show

Fallon Tabs Palumbo As Exec Producer

By Robert Goldrich

MINNEAPOLIS—Vic Palumbo has been named an executive producer at Fallon, Minneapolis. He comes over from Wieden+Kennedy (W+K), Portland, Ore., where he most recently served as the senior producer on the Nike account.

Palumbo explained that he made the decision to join Fallon “because I was looking for greater personal creative challenges. I have always admired and

TBWA/Chiat/Day Cops Grand Effie

By Kristin Wilcha

NEW YORK—TBWA/Chiat/Day’s “Silhouettes” campaign for the Apple iPod won the Grand Effie, as well as a Gold Effie for global campaign, last week at the Effie Awards ceremony held in New York. Presented by the New York American Marketing Association (AMA), the Effies recognize advertising

and marketing effectiveness.

The best-of-show Apple package included several TV spots featuring the iconic black silhouette of a person dancing against a colored background. Among the directors involved in the TV portion of the campaign were Paul Hunter of bicoastal HSI Productions, Dave Meyers of bicoastal/international

@radical.media, and Glenn Martin of Tombo, Hollywood.

The New York, Los Angeles and San Francisco offices of TBWA/Chiat/Day collectively won a total of seven Effies, including a gold for Nissan, two Silvers—one to adidas and one to Infiniti—and a Bronze for Nextel.

BBDO won the most Gold Effies,

"The Prosecution Rests"



Minnesota and Arizona have scored consistently in our "The Best Work You May Never See" gallery. But our admiration goes

beyond the creative mettle of these spots. The fact is that these efforts underscore the power of advertising to tackle issues of importance and to make a positive difference in our society.

Several studies have reported reduced rates of smoking, particularly among teens and young people, due in part to relevant ad campaigns. On a national level, the work being done by Crispin Porter+Bogusky, Miami, and Arnold Worldwide, Boston, on behalf of the American Legacy Foundation has also struck a responsive chord, helping people to kick the tobacco habit or not start smoking to begin with.

So it's with more than a casual interest that we've been keeping tabs on the government's racketeering case against Big Tobacco, alleging a 50-year industry conspiracy to mislead the public with what the Justice Department describes as "half truths, deceptions and lies that continue to this day." This "newest" litigation dates back to the Clinton Administration.

A Justice Department lawyer said the government has proven that major tobacco companies lied about the risks of smoking and of secondhand smoke, as well as tobacco's addictive

powers; manipulated nicotine levels to hook smokers; deceptively promoted low-tar or "light" cigarettes; reneged on promises to sponsor independent research; and suppressed evidence that would have undermined Big Tobacco's public-relations stands and defenses in court.

This made it all the more shocking when government legal counsel in its closing argument drastically cut its major financial demand on Big Tobacco—from \$130 billion to \$10 billion. The reason for this abrupt change at the tail end of an eight-and-a-half-month trial is subject to conjecture. However, a prominent school of thought is that political interference is to blame. *The Los Angeles Times*

cited an informed, albeit anonymous, source who said the dramatic shift was "forced on the tobacco team by higher level, politically appointed officials of the Justice Department."

With the changeover from the Clinton to the Bush administration, there had been initial speculation that the government would drop the case altogether. Nonetheless, the litigation continued, with more money and resources being put into the trial.

But now with the latest turn of events, there's serious doubt as to the determination of the Bush administration to make Big Tobacco pay for its offenses. The long-held plan was to seek \$130 billion to be paid out over 25 years

and to be put toward a program that would help every smoker who wanted to quit.

Some of this money, if a verdict came down in favor of the government, would have presumably gone towards ad/marketing campaigns to raise public awareness of the broad-based smoking cessation program. Yet this situation transcends potential funding being lost for agency creative. What's truly being lost is the chance for appropriate restitution in the form of funding that will go towards helping victims and preventing many others from becoming victims. Alas, it seems that the latest turn of events seems more concerned with protecting tobacco companies instead.

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FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT
PRODUCTION

June 17, 2005
Volume 46 • Number 22e

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SHOOT e.dition published weekly except in January, July, August, and December when twice monthly.

Produced in U.S.A.

Musical Chairs

Staff Additions

Photomag **Sound & Image**, which is **PostWorks**, New York's midtown Manhattan boutique, has brought on board general manager/audio mixer **Bill Ivie**, mixer/sound designer **Billy Gardner**, and executive producer **Andy Rando**. Ivie co-founded **Parallax Audio Productions**, New York, the in-house audio department of **Betelgeuse Productions**. Gardner comes over to Photomag from Parallax as does Rando, who was most recently that shop's musical director...

Frank Devlin has been named executive producer of music/sound house **Tonal**, New York. He had been in a VP/exec producer capacity at **Version2**, New York...

Sound Lounge, the New York shop known for providing audio services to the advertising industry, has diversified into feature films. The studio has hired mixer **Tony Volante**, a veteran of more than 50 theatrical motion picture mixes, including *Cinderella Man*, for which he served as Foley mixer. Volante's other feature credits include *The Missing*, *Coffee and Cigarettes* and *Welcome to the Dollhouse*. Besides securing Volante, Sound Lounge has added a state-of-the-art mixing suite to its Manhattan facility...

R!OT Atlanta has hired **Brian Anderson** as audio production manager. Anderson formerly served as operations manager at **POP Sound**, Santa Monica. At R!OT Atlanta, he will schedule and oversee sessions for the facility's recently expanded audio post department, as well as be a liaison between the studio's clients and its technical staff.....

Director Noam Murro Hits The Ground Running For Nike Free

For A Barefoot Feel, Spot Out Of Wieden+Kennedy, Portland, Evokes *Chariots Of Fire*

By Christine Champagne

Top running coaches often have their athletes train barefoot—running barefoot strengthens the feet as well as the knees and the hips. But unless you happen to live in a beachfront home in say Malibu, running barefoot is not a practical option for most of us. With that in mind, Nike created Nike Free, a shoe that simulates the experience of running barefoot—in fact, a runner wearing the shoes while jogging down city streets might even get swept away into fantasyland, imagining himself running on the beach.

And that's exactly what happens in "Run Barefoot" (:30). Directed by Noam Murro of Biscuit Filmworks, Los Angeles, for Wieden+Kennedy (W+K), Portland, Ore., the spot recreates the epic beach scene from 1981's *Chariots of Fire*—complete with Vangelis' Oscar-winning instrumental "Titles (Main Theme)."

You know the scene. It's the one in which a pack of athletes heroically run down a beach. In "Run Barefoot," however, the runners encounter various obstacles during their beach run, including a parking meter, bench and ultimately a bus, which cuts across their path.

Cut to the city, where the lead runner from the beach is running solo, stuck at a stoplight as a bus zooms by. The glorious beach scene was just in his imagination.

While the spot cleverly communicates what it feels like to wear the Nike Free shoe through an association with an iconic film scene, W+K art director Monica Taylor, who created the spot with copywriter Derek Barnes, admitted that—at least at the outset of the project—she and her partner had concerns about whether the *Chariots of Fire* reference might be too cliché. But the more they thought about it, the more they realized that no other pop culture reference has the same resonance with runners. "Bicyclists have *Breaking*



Click Poster To View "Run Barefoot"

Away, boxers have *Rocky* and runners have *Chariots of Fire*," Taylor mused.

The key to making the spot work was in the execution. "Of all the [directors] we looked at, Noam had the best sense of the pitfalls of this—how it could be done badly," Taylor said. "Our mutual fears were that it wouldn't be sincere, that it would be a joke, that it wouldn't be as beautiful and as moving as the film and that the comedy wouldn't be subtle."

"It needed to feel authentic, and at the same time have a magical quality to it," Murro explained. "I didn't go for laughs for sure. I was going for this weird place in between reality and imagination. This lives in somebody's head obviously, and [the challenge was]—how do you pull it off in its most direct, simple way?"

UP TO SPEED

Determined to capture most everything in-camera and not rely on effects (Method Studios, Santa Monica,

did some work on the bus swipe), Murro and DP Ellen Kuras—"One of our points of reference was *Eternal Sunshine of the Spotless Mind*, and Ellen was the DP [for that film]," Taylor noted—shot "Run Barefoot" on location over the course of a day and a half. One day was spent shooting at Pismo Beach, Calif. where one of the primary challenges was ensuring that the props—including the aforementioned parking meter and bench—stayed anchored in place as the tide came in.

With the props firmly in place, Murro spent the day running a pack of athletes—including actor/runner Todd Witzleben in the lead role and runners Alan Webb, Dathan Ritzenhein and Adam Goucher—ragged. "Their feet were literally bleeding at the end of the day," Murro shared.

"The miracle of the [beach] shoot is that we got an overcast day from beginning to end, which doesn't ever happen," Taylor remarked. Having an overcast day was a positive, Taylor said, in that it resulted in film that looked as though it was shot in Scotland, where the classic *Chariots of Fire* beach scene was shot.

Once the beach shoot was completed, the city scenes were shot in half a day in downtown Los Angeles. The challenge that day was orchestrating a complicated camera move so that the shot of the bus whizzing by the runner in the city would match the previous shot in the spot of the bus whizzing by the runner on the beach.

Editor Avi Oron of Bikini Edit, New York, traveled to Portland to cut "Run Barefoot." "The edit was all about subtleties, nuance and grace," Taylor said, "and Avi added a lot of grace. We knew what the order of the shots would be, we knew what the crescendo would be, but sometimes the pearls don't go on the string in the right order, and Avi has a lovely touch."

Client
Nike

Agency

Wieden+Kennedy, Portland, Ore.

Mike Byrne and Hal Curtis, creative directors; Monica Taylor, art director; Derek Barnes, copywriter; Jennifer Fiske, producer.

Production Company

Biscuit Filmworks, Los Angeles.

Noam Murro, director; Ellen Kuras, DP; Shawn Lacy Tessaro, executive producer; Jay Veal, producer. Shot on location in Pismo Beach, Calif., and downtown Los Angeles.

Editorial

Bikini Edit, New York.

Avi Oron, editor.

Post/Visual Effects

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Method Studios, Santa Monica.

Alex Kolasinski, lead 2-D visual effects artist; Kyle Obley, junior 2-D visual effects artist; Kim Wildenburg, visual effects shoot supervisor/producer; Michael Gibson, visual effects shoot supervisor; Neysa Horsburgh, executive producer.

Audio

Eleven, Santa Monica.

Jeff Payne, mixer.

In “Bed” With The ADC: Multi-tasker Peter Cohen

Spot Is Part Of A Campaign Designed To Raise Awareness Of Nonprofit Creative Organization

By Robert Goldrich

Agency creative Peter Cohen has in a sense helped to brand obsession—not the perfume, but rather the mental/emotional state in order to promote The Art Directors Club (ADC). In this spot titled “Bed,” part of a campaign designed to raise awareness of the New York-headquartered ADC, we open on a framed piece of artwork that is clearly hanging crookedly on a wall.

A woman begins giving directions, one after the next—some contradicting others—ostensibly so that the picture is positioned perfectly on the wall. Yet we don’t see that framed picture again after the opening shot.

All we see is the woman firing off instructions, which include, “Hold it there, but move it down to the left a little bit more....Actually, more to the right. Maybe back to the left....Down....Come up, maybe half an inch.”

She’s lying down in bed with a blanket covering her. Pity the poor person at the receiving end of her instructions. While she rests, the other person is going back and forth, trying to obey these varied, dizzying directions.

Finally, the other person—an exasperated man—is revealed to us. He comes out from under the blanket that’s covering the woman. Turns out he wasn’t interested in what was on the wall—instead he’s figuratively been up against the wall trying to find his partner’s pleasure spot, but to no avail.

The equally exasperated woman concludes, “That is so not right.”

A super against a black backdrop reads, “Obsessive. Welcome to the Club,” at which point the ADC logo appears, accompanied by the organization’s Web site address, www.adcglobal.org.

“Bed” is one of four spots in the ADC



Click Poster To View “Bed”

campaign, which recently broke and has been running on NY-1 TV channel’s *New York Tonight* broadcast.

In “Plane,” a commercial aircraft lands on a runway, but doesn’t stop. Instead the plane heads skyward again because the landing was off by a foot. Over the public address system, the pilot apologizes to the passengers for the delay

as a second attempt is made to achieve the perfect landing. A super reads, “Perfectionist. Welcome to the Club.”

Similarly, in “Doctor,” a patient seated on an examination table waits and waits. Nearby is a doctor who’s writing a prescription. What’s taking the physician so long is that he is writing it as if he’s a calligrapher meticulously penning a wedding invitation. The parting super identifies the trait as “Anal.”

And in “Construction,” a jackhammer just starts to break up a slab of concrete only to stop. A hand carrying a small whiskbroom enters the picture, sweeping away the dust and scattered debris. A super reads, “Compulsive.”

“This campaign humorously captures the obsessive quest for excellence that typifies the ADC,” said ADC executive director Myrna Davis. “Creative people

in advertising and design are certain to recognize themselves in these ads, and others will appreciate the role the ADC plays in encouraging great work.”

The campaign was conceived by Cohen—who’s a creative at Saatchi & Saatchi, New York—in concert with two creative colleagues, Saatchi chief creative officer Tony Granger and copywriter Pat Hanlon. Cohen served as a hybrid creative director/writer/art director/exec producer on the job. He directed the spots via StreetSmart Productions, New York, a longtime “freelance” shop he has maintained on the side and which has turned out various pro bono ad efforts. The DP was Fortunato Procopio.

Editor was Erik Laroi of Mackenzie Cutler, New York. Colorist was Lez Rudge of Nice Shoes, New York. Sound designer/audio mixer was Marc Healy of Mackenzie Cutler.

Visual artists Lisa Overton and Pramod Medachalam of Big Pink, New York, did the title design that closes each of the commercials. The principal actors in “Bed” were Lea Eckert and Mike Milligan.

“Severemente Caliente”

By Robert Goldrich

This spec spot for startup company Toluca hot sauce opens on a scantily clad young woman getting ready for a night on the town while listening to a hot Latin dance beat. She briefly admires herself in the mirror. But while she seemingly likes what she sees, one has to wonder how much she likes herself as she proceeds to put a drop of hot sauce on her tongue. Clearly, the sauce is super hot, causing her considerable discomfort. Why in the world would she put herself through this?

As the sauce burns her mouth, the lass summons up as much intestinal fortitude as she can muster to fight through the pain. Then the reason for her voluntarily subjecting herself to this is revealed—and it’s linked to her appearance. She’s using the sauce to burn a hole in her tongue. This enables her to wear a tongue stud, which presumably beats having to pay for a professional piercing.

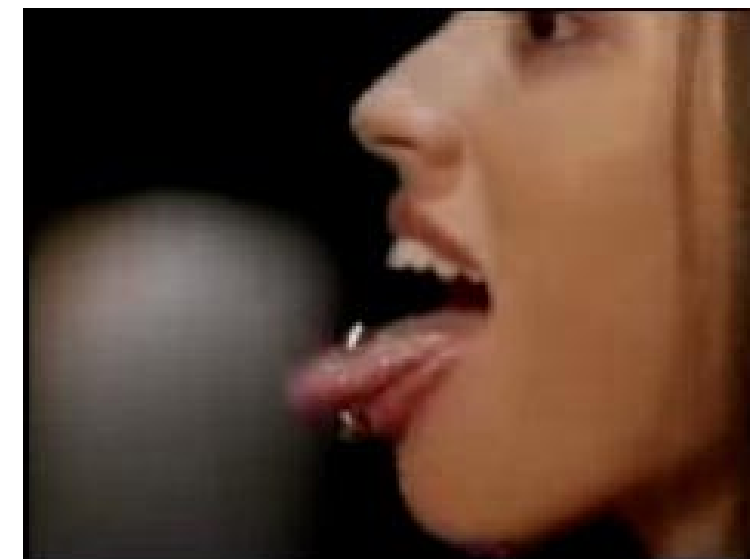
She puts on the jewelry and takes off for her hot date. The spot ends with a product shot of a Toluca bottle.

Tim Leake of Floating Lightbulbs, Los Angeles, conceptualized the commercial, serving as creative director/copywriter. (Leake is now a creative at Saatchi & Saatchi, New York.) Bill Kelman directed the ad via Apache Films, Venice, Calif. An up-and-coming director, Kelman has picked up nonexclusive representation in different U.S. markets, as well as in China and Brazil, from various production companies.

Robbie Howard executive produced and line produced the job. The spot was shot at Visualiner Studios, Los Angeles, by DP Damien Collier. The principal actress was Melissa Hoover.

Editor was Nimrod Erez of N.E. Things Studios, Hollywood. Erez also served as AfterEffects artist. Colorist was Rick Flores of Magic Film and Video, Burbank, Calif.

Audio post mixer/sound designer/music composer was Ben Davis of Ben Davis Audio, Venice, Calif.



Click Poster To View “Severemente Caliente”

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Plus et Plus Captures Roaring '20s For Animated M.A.C. Branding Video

By Emily Vines

In line with the Bohemian-chic fashion trend taking hold this summer on women from coast to coast, M.A.C. (Makeup Art Cosmetics) is promoting its summer collection D'Bohemia. Yet the in-store video that the team at creative studio Plus et Plus, New York, created for their client refers to an age prior to the loose 1960s and '70s. In the almost two-minute long "D'Bohemia," the style of the 1920s comes to the forefront through enhanced black-and-white photos and postcards that capture the era.

The film, which is playing in M.A.C. stores around the world, opens with a close-

up of words being written across a page. The thoughts continue to scroll across the screen throughout the piece while the images move from illustrations to photos and back. All the while, a mix of jazz music adds to the feelings of excitement and nostalgia.

The creatives at Plus et Plus knew their client wanted to use postcards in the piece and set it in the '20s. They also needed to incorporate a key image—it is a still photograph of a model in a golden bathing cap whose look is created with products from the D'Bohemia line.

"The bleached-out blues and sandy tones and some of the deep reds are actually taken from their color palate," art director/designer

Judy Wellfare explained. "We actually receive make-up samples and color swatches from the line and we do work those in so there is a very close tonal match to that season's color range."

The words and phrases that appear throughout the video are not connected to one another; they are simply meant to explore, through journal entries and correspondence, a day in the life of a woman who lived at this time. "It's basically snippets of moments to evoke the sense of glitz and the bohemian lifestyle of the 1920s. There isn't actually a story as such," Wellfare said.

Creative director Jeremy Hollister explained that they used collage animation as well as traditional frame by frame stop-motion animation in the piece. The latter of which helped achieve an old-time feeling as the pen and ink move across the screen.

"We wanted to use a simple camera move as our device to take you through the film, which would connect back to the technology of the time," Wellfare added. "We wanted to make it feel as genuine as possible. And then at the same time we created elements using 3D and

then brought them all together in After Effects for the actual animation process."

The music that accompanies the piece in-store is not the music that the team at Plus et Plus selected for the video, but they knew that in advance. The video plays along with a lengthy mix that is on a loop in the stores. The music the creatives at the shop selected does run with the video when it is used as a corporate sales tool at meetings and events. Independent sound designer David Abir helped create the short mix of jazz the Plus et Plus creatives selected.

Additional credit at the creative studio goes to Jenni Kim, designer/ animator; Jonathon Leong, lead animator; Seth Pomerantz, animator; Haelim Oh, calligrapher; Zu Al-Kadiri, producer; and Barry Hollister, executive producer.

The team at Plus et Plus worked directly with the internal creative department at M.A.C.: James Gager, senior VP/creative director; Toni Lakis, VP/design; Matthew Parr, executive director/design; Maria Gustafson, executive director/design; and Cindy Carrandi, producer. Experience For M.A.C. In-Store Video



Click Poster To View "D'Bohemia,"

ADDY Best Of Show To Rainier Campaign

featuring two die-hard fans of Rainier beer, which aired on a UPN affiliate in Seattle; print and posters; 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 directed 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).

Best of Show Public Service was awarded to the Light of Life Foundation's "Breast" campaign out of Lowe, New York. The Best of Show Interactive award went to Bernstein-Rein Advertising, Kansas City, Mo., for a campaign promoting the music artist Julia Othmer.

street talk

Representing voice characters in video games, the **Screen Actors Guild (SAG)** and the **American Federation of Television and Radio Artists (AFTRA)** have reached a tentative agreement with video game publishers on a contract which provides union performers with a 36 percent increase in minimum wages over the next three-and-a-half years. SAG and AFTRA had sought residuals for voice characters but ultimately backed off that demand.... Director **Braden King**, a documentary filmmaker, has joined **Washington Square Films**, New York, for commercials. At his new roost, King has already helmed a series of spots for the **Partnership for a Drug-Free America**....Directing duo **Roenberg** has signed with U.K. house **M-A-D-E**. The deal came about as a result of the partnership arrangement between M-A-D-E and Paris-based **DOG productions**, which reps Roenberg in France. DOG is part of **Luc Besson's Europacorp Group**. Roenberg are in postproduction on their first feature film, *Bandidas*, produced by Besson through Europacorp. The film stars **Penelope Cruz and Selma Hayek**. The Roenberg team maintains Oslo-based **Motion Blur**, which also has a stateside base of operation.... DP **Tami Reiker** received the **Kodak Vision Award** last week in recognition for her cinematography on the pilot episode of HBO's *Carnivale*, directed by **Rodrigo Garcia**. Last year, Reiker's work on *Carnivale* earned her an ASC outstanding achievement award. She recently wrapped principal photography on *Mr. Woodcock*, which stars **Susan Sarandon and Billy Bob Thornton**. Reiker is repped by **Dattner Dispoto and Associates**, Los Angeles....

rep report

Grace Silverstein of Santa Monica-based independent rep firm **Reel Grace** is handling the West Coast and Texas for **Motel Films**, Los Angeles....**Doug Sherin** and **Kimberley Griswold** of Venice, Calif.-based **OPTiONS** have signed **The Joneses**, Santa Monica, and Portland, Ore.-based **Food Chain Films** for spot representation on the West Coast...**Rachel Finn** and **Mary Saxon** of **FinnSaxon** Represents, Santa Monica and San Francisco, respectively, have signed Brooklyn-based animation studio **Dancing Diablo** for exclusive spot representation on the West Coast and in Texas....**Bicoastal Trollback+Company** has secured **Andrea Marcucci** of **Agent 99**, New York, to handle sales representation on the East Coast....**Robert E. Blatchford** has been named director of business development for **Troika Design Group**, Hollywood....**Stephen Ostrow** has come aboard Photomag **Sound & Image**, New York, as an account executive. He formerly served as director of sales at **Betelgeuse Productions**, New York....

bulletinboard

- ☐ June 10-24/Sydney, Australia: **51st Sydney Film Festival**. www.sydneyfilmfestival.org....
- ☐ June 19-25/Cannes, France: **52nd Cannes International Advertising Festival**. www.canneslions.com.
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