

SHOOT®

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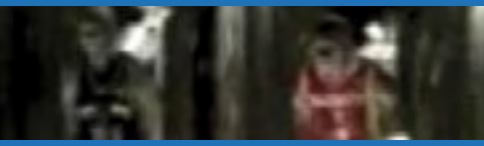
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This Week



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Proposed Filming Tax Credit In Calif. Will Likely Include Spots

Schwarzenegger Expected To Push Hard For Initiative As Part of State's Budget

By Robert Goldrich

SACRAMENTO—Though it figures to have major hurdles to clear, an anti-runaway tax credit designed to help California keep and attract filming is on the verge of being formally proposed. Gov. Arnold Schwarzenegger (R-Calif.) plans to spearhead a push to make the incentive part of the state's 2005-'06 fiscal year budget.

Details of the tax credit remained sketchy at press time. Sources have said that the incentive will apply to certain productions that spend at least 75 percent of their budget in California. Word is that qualifying projects would include commercials, though there was no official confirmation of that at press time.

SHOOT did confirm that the Schwarzenegger administration has talked to industry representatives about the plan, and that the Association of Independent Commercial Producers (AICP) was among the groups that have been party

to this dialogue. Reportedly, the Schwarzenegger administration is in the process of lining up bipartisan support in the state legislature. State Senator Kevin Murray (D-Los Angeles), head of the Senate Democratic Caucus, is slated to author the anti-runaway initiative in the California Senate, with Assemblyman Kevin McCarthy (R-Bakersfield) set to serve as his counterpart author in the Assembly.

However, there's no guarantee of passage. California budget negotiations have a recent history of being protracted and contentious. And a significant number of legislators will have strong reservations about enacting any tax incentive in a state still facing a budget deficit amounting to billions of dollars, with potential shortfalls in such areas as education and healthcare.

Proponents of the anti-runaway measure argue that the

Does Data Production Loom On the Biz Horizon?

By Carolyn Giardina

In last week's installment (3/4), SHOOT presented the basics to understanding data, and offered reasons as to why it may become the next way of working. This week, SHOOT delves into the challenges of building a viable facility workflow and successful business model.

LOS ANGELES—There may be compelling reasons to seriously contemplate a move to a datacentric workflow, as outlined last week in SHOOT. But any shift in this direction is likely to happen extremely slowly. One prime reason is that industry trends of the past few years have prompted many commercial post houses to retool with investments in high definition tape formats and related capabilities—and these workflows are not broken.

"With post houses having made substantial investments in standard and high definition video workflows, it is almost understandable for a facility to defend its current model," admitted Larry Chernoff, who is principal of Chernoff Toubert Associates, a Beverly Hills-based consulting firm, and who also retains his title as chairman of Ascent Media Creative Services, Santa Monica.

Directors Reflect On "Dreams" At HD Expo

By Robert Goldrich

LOS ANGELES—With the debut of the fourth annual "Dreams" series of shorts slated for later this month, a couple of the directors involved this time around shared their take on shooting hi-def. For director Samuel Bayer of bicoastal RSA USA, the "Dreams" short was his first hands-on experience in HD lensing. For helmer Jesse Dylan of Los Angeles-based Form, "Dreams" was yet another encounter with the HD medium, as his

portfolio already included longer form hi-def fare.

The "Dreams" program turns noted spot directors loose to reflect their creative vision in shorts shot with Sony 24p HD cameras. Each director makes his or her own short.

Bayer and Dylan were part of a panel discussion on HD in the advertising business. The session kicked off the HD Expo held last week at Los Angeles Center Studios. Dylan cited the advantage of being able to keep the HD

camera rolling for an extended period, which "makes a difference" when you're trying to capture the right performance with a feel of spontaneity, particularly when directing non-actors.

Bayer expounded on this particular benefit. "I'm a big fan of film," he related. "What surprised me is I actually liked HD...It provides freedom for the actors when they don't hear the camera rolling. You put a tape in

SPRING DIRECTORS ISSUE
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To Your Health

Featured prominently in last week's "The Best Work You May Never See" was a spec spot for the American Lung Association in which the perils of smoking are paralleled to walking in front of moving car traffic. Directed by Paul Santana, "Odds" points out that every day 3,000 people start smoking—and that about one-third of them will die from illnesses related to that habit. A voiceover rhetorically asks, "How do you like the odds?" as we see



several pedestrians run over.

Whether this spec ad gains airtime remains to be seen. Yet there have been assorted real-world anti-smoking spots that have consistently made the pages of *SHOOT* over the years, particularly in our "The Best Work You May Never See" gallery. Anti-smoking spots from Florida, Minnesota, Massachusetts, Mississippi, Arizona and California have scored multiple times in our rundown of creatively worthwhile fare that might not be seen in most of the country.

But, thankfully, this work is getting watched—and noticed by the right people—in those and other states. State health departments have generally proven to be good clients, empowering ad agencies to bring their creative

proWess to bear in order to positively influence youngsters who are being targeted by Big Tobacco. These efforts have also successfully reached adult smokers, helping many of them to at least curtail their tobacco use, and some to quit smoking altogether.

Much of the anti-smoking work in California has been funded by tax dollars collected under the state's Proposition 99, which was passed in 1988. Prop 99 imposed a 25-cent-tax on each pack of cigarettes sold in California, with some of those funds going toward PSAs. As chronicled in *SHOOT*, the California campaign has enjoyed considerable success. For example, since the campaign's inception, adult smoking in the state has declined more than one-third, to 16 percent. On average nationwide, about 20-plus percent of adults smoke. Similarly the campaign has had a hand in raising awareness among youngsters and teens as to how tobacco companies try

to manipulate them into habit-forming behavior.

Similarly, according to research published in this month's *American Journal of Public Health*, the American Legacy Foundation's national "truth" youth smoking prevention campaign accelerated the decline in youth smoking rates between 2000 and '02. "Evidence of a Dose-Response Relationship between 'Truth' Anti-smoking Ads and Youth Smoking" found that in the first three years of the Legacy campaign, youths who were exposed to a greater number of "truth" ads were less likely to smoke.

However, budget shortfalls in states throughout the country have resulted in sharp funding reductions for anti-smoking campaigns. This year, California will spend a little more than \$77 million on its overall anti-tobacco push. Under the proposed state budget for the '05-'06 fiscal year, that will drop slightly to \$76.7 million. That's half of the \$152 million

the state spent in 1989-'90, the first year of the program, and just 40 percent of the \$165 million that federal health officials recommend for anti-smoking efforts in California.

Interviewed recently by *The Los Angeles Times*, Terry Pechacek, associate director of the Office on Smoking and Health and the Centers for Disease Control and Prevention, said that only three states—Maine, Mississippi and Delaware—are spending enough to meet federal guidelines.

In an era of budget deficits, bottom-line figures reign supreme, frequently without regard for how key expenditures actually save money in the long run, helping in the big picture to keep budgets in check. A reduction in smokers results in significantly reduced healthcare and medical treatment costs. In the *Times* article, Pechacek simply concluded, "You get a benefit for what you invest."

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In Memory

Timmy

There are some people that you are fortunate enough to come in contact with who literally touch the lives of everyone they meet—they become friends, mentors, and inspirations. For many of us in the New York commercial post community, one of those rare people was Tim Timpanaro, who passed away last November at the age of 71.

Last week, our community raised a collective glass to Timmy at New York-based Cajun for a roast and memorial hosted by Rhinoceros, a New York company from which Timmy retired as executive VP almost two years

ago.

His career began in '63 in the optical department at EUE Screen Gems. With the postproduction fundamentals learned there, he was one of very few who during his career was able to embrace optical, video and digital technology. But with Tim, it was always about people, and he used his uncanny ability to discover and nurture new talent to assemble industry leading creative teams.

In a fitting tribute, an estimated 200 people packed the small restaurant at last week's event; and it was a Who's Who of the New York post community. We had company leaders (current and retired), and a

stream of colorists, editors, composers and visual effects artists. Some came from New York; others traveled from different parts of the country. Tim's wife, Abby, as well as some of his children, were in attendance.

The evening began with the screening of a short video montage of still pictures and clips. Then a seemingly endless parade of Timmy fans marched on stage one by one to share their favorite stories and memories. Some recalled humorous moments; others spoke more seriously about their friend, colleague, and mentor. The specifics of each story were different, but the sentiments were the same. Everyone who was fortunate enough to know Timmy found he was always upbeat,

always supportive, always a friend, always filled with love. And that's what resonated in the room that evening—respect and love.

I first met Timmy when I was a cub reporter at *SHOOT*, and I was privileged to know him over the years. I could have been having the worst day, but all I had to do was see or talk with Timmy, and I quickly had the biggest smile on my face.

Although the tools of my trade are words, I find it difficult to find the right ones to describe what it was like to know Timmy. I think Blue Rock CEO John Palestrini found some of them during last week's event. He concluded, "Timmy made me a better person. Can you pay someone a better compliment than that?"

By Carolyn Giardina

TWC Nets Three Dirs. On U.K. Trip

By Robert Goldrich

SANTA MONICA—A recent London sojourn by two of its founding partners has yielded three U.K. directors for Santa Monica-headquartered production house Thomas Winter Cooke (TWC). The helmers are: Seamus Masterson, who's been hot on the viral spot trail; Elliot Hegarty, known for offbeat comedy and a family advertising pedigree; and Martin Brierley, whose reputation is in documentary-based storytelling.

Feature film producer Ralph Winter (*X-Men*, *X-Men 2*) and spot executive producer Mark Thomas—who teamed with director Philip Cooke to launch TWC a little more than a year ago—trekked to London to secure directorial talent for stateside representation. “That impressed me,” related the U.K.-based Masterson. “Mark and Ralph took the time to target and go after directors they liked. It convinced me that they would be positive and proactive in promoting my career.”

Masterson, who is handled in the U.K. by Maverick Media, London, has seen that career, largely steeped in comedy, gain momentum via both mainstream broadcast and viral ads. Among his recent endeavors in the latter discipline is “Gentleman Farmer,” which launched SEGA Europe’s Football 2005 game. The piece shows a gentleman farmer on the English countryside watching his dog herd sheep. But man’s best friend isn’t treated as such when the pastoral farmer turns into an aggressive coach, berating the dog for its poor herding performance. The tongue-lashing is ripe with earthy locker room language; a second version is considerably more tame in its choice of words. Viral agency was ASABailey, London.

Another notable Masterson-helmed viral piece, which gained widespread exposure a couple of years ago, is Mazda’s “Smooth Parking,” out of London agency DMC. In the spot, a woman driver pulls

up to a cramped parking space, blocked off by a large truck. Nearby construction workers laugh derisively at the woman who, unperturbed, drives up and over their truck—which is laden with wood planks—and drops the car neatly into the tight parking space. According to an ad chart maintained by the Web portal Lycos, “Smooth Parking” was the most popular viral spot of 2003.

Beyond the viral space, Masterson has directed commercials for Pepsi and Alka Seltzer, among other clients. He has also helmed longer form fare for video game makers, including cinematic work for EA Sports title Euro 2000.

TWC is no stranger to London directors with viral ad prowess. The company introduced director James Rouse to the U.S. on the heels of his risqué Trojan condoms’ Web campaign. Rouse, who directs through Outsider, London, recently shifted his stateside representation from TWC to Outsider’s newly formed U.S. shop (*SHOOT*, 2/25, p. 1).

HEGARTY, BRIERLEY

Like Masterson, Hegarty specializes in humorous fare, with credits that include campaigns for Kellogg’s, Foster’s Cougar Bourbon and London’s *Daily Telegraph*. His U.K. production company roost remains Infinity Productions, London.

Hegarty grew up in advertising. His dad, John Hegarty, is a principal in Bartle, Bogle & Hegarty, the famed U.K. agency, which also maintains an office in New York. After attending NYU and London International Film School, the younger Hegarty directed 10 short films, as well as a feature, *Country Kilburn*, about an Irish pub in London. The film drew critical acclaim and was distributed theatrically in the U.K.

Elliot Hegarty began his spotmaking career at the London office of bicoastal/international @radical.media. He also earned inclusion in the 2001 Saatchi &

Directorial “Dreams” On HD

an HD camera and you’re off.” Bayer noted that he directed an accomplished actress, Robin Wright Penn, and a child with Cerebral Palsy, for his “Dreams” short. Bayer related that he’d have 30 minutes of not much jelling with this pairing of actor and non-actor, but then capture “two minutes of magic...No way I would have gotten that with film. HD can be a great tool.”

At the same time, director/cinematographer Bayer related, “I’m not here to be an advocate. If the concept is right, HD is an amazing tool. But there are still things it can’t do.” He noted, for example, that for his Green Day music video, “Boulevard of Broken Dreams,” he was able to hand-manipulate the film. “There’s nothing tactile—nothing to touch—with HD.

Bayer also cited slow motion as another deficiency. “I do a lot of slo-mo. You can’t do that with HD or if you can, I don’t like how it looks...But when the technology catches up in some of these areas, that’s when it [HD] will become dangerous...I would use HD again in a heartbeat. Before ‘Dreams,’ I never would have.”

Last year’s “Dreams” experience had the same effect on another session panelist, director/cinematographer Elma Garcia of bicoastal/international MJZ. Garcia directed an ’04 “Dreams” short, *Real Magic*, when the program theme was “Magic.” Garcia noted that she is intrigued by the creative prospects and look of HD when applied to night photography. She has tried to convince agencies on several occasions to consider HD night shoots for spots but hasn’t yet been able to persuade them.

Bayer and Dylan are part of a field of 10 directors for the ’05 “Dreams.” The others are James Gartner of Santa Monica-based GARTNER; Alison

Maclean of Park Pictures, New York; Doug Nichol of bicoastal/international Partizan; Hank Perlman of bicoastal/international Hungry Man; Jeffery Plasker of bicoastal Supply & Demand; Baker Smith of Santa Monica-based harvest; Charles Stone III of Brown Bag Films, New York; and the StyleWar collective, represented by bicoastal Smuggler. This year’s “Dreams” theme is “Flight.”

Ken Yagoda, the point person on “Dreams” from its inception, moderated the panel discussion. Yagoda recently exited his post as managing partner/director of broadcast production and creative resources at Young & Rubicam, New York (*SHOOT* e.dition, 1/21, p.1). Y&R and Sony Electronics’ Broadcast and Production Systems Division have teamed to present “Dreams” from year one. Even though Y&R recently lost the Sony account in the midst of the current “Dreams” series, the two parties are following through on the completion of this year’s slate of shorts (*SHOOT* e.dition, 2/18, p. 1).

The ’05 “Dreams” shorts will debut at the DGA Theater in Los Angeles on March 23, followed by an April 5 presentation at the Ziegfeld Theater, New York. Up until now, the norm was for the New York premiere to be first; but the availability of the venues resulted in this year’s initial screening being scheduled for the West Coast.

Among the other panelists participating in last week’s session were: director Rocky Morton of MJZ; Ed Ulbrich, senior VP, production/executive producer for commercials and music videos, Digital Domain, Venice, Calif.; DPs Claudio Miranda and Kris Kachikis; veteran agency head of production Damon Webster; and Bill Reilly, executive producer of Space Program, Universal City, Calif.

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

TOP SPOT OF THE WEEK

Director Rupert Sanders Brings Model Basketball Stars To Life

Adidas Commercial From TBWA/Chiat/Day, San Francisco, Is "Made To Perfection"

By Christine Champagne

An artist known as “the creator” fashions intricately detailed figures of three basketball stars that come to life in “Made To Perfection” (:60), an imaginative and darkly filmic new spot for adidas created by TBWA/Chiat/Day, San Francisco and directed by Rupert Sanders of Omaha Pictures, Santa Monica, Calif., with visual effects produced by Method Studios, Santa Monica, Calif.

At the outset of “Made To Perfection,” we see an artist carefully crafting a life-like model of Minnesota Timberwolves forward Kevin Garnett. Completed models of Houston Rockets guard-forward Tracy McGrady and San Antonio Spurs forward-center Tim Duncan sit in glass tubes on a shelf nearby. They are equally realistic.

Once he is finished making the model of Garnett, the artist transports all three of the small figures through a door leading out of his workshop.

We soon become aware that the models are actually life-sized and the man who created them is a gigantic figure when we see the artist reach down from the sky to pull the top off of a basketball arena.

The artist then gently places his three models on the basketball court below inside the arena, where they come to life, see a basketball drop down from above and realize their destiny to be basketball stars.

As “Made To Perfection” concludes, the spot directs viewers to www.21121.com. By visiting this Web site, viewers can see what’s next for the trio of hoop stars by way of an animated Web film titled “The Journey” created by TBWA and directed by Ian Kovalik of Mekanism, San Francisco. (For more on the film, see iWork in this week’s ScreenWork section).

According to TBWA associate creative director/copywriter Scott Duchon, the goal of “Made To Perfection” was to celebrate Garnett, McGrady and Duncan’s status as top tier athletes by putting them up on a pedestal of sorts while introducing the aforementioned Web site as well as Garnett’s second signature performance shoe, the a3 Garnett ‘05.

Ultimately, the creative team—which in addition to



CLICK POSTER TO VIEW "MADE TO PERFECTION"

Duchon included associate creative director/copywriter John Patroulis and associate creative director/art director Geoff Edwards—dreamed up this basketball fairytale that finds a mysterious creator giving life to the trio.

THE DREAM TEAM

After a review of directorial talent, TBWA entrusted Sanders with the job of bringing “Made To Perfection,” which is running both on television and in movie theaters, to life. “We knew when we lined up Rupert to shoot this, it was going to be great. We had no doubts,” Duchon remarked. “Sometimes when you go into a production, you wonder if it’s going to be all it could be. But the second we started talking to Rupert, we knew he had the vision to make this thing amazing.”

What drew Sanders to the project? “I think there were a lot of interesting things about it to be honest. Obviously, the play on scale was interesting and the physicality of bringing it to life not using CGI and any big effects but to do it all as real as possible intrigued me,” Sanders shared, adding, “and I’ve always loved sculpture and modelmaking, so that whole kind of studio world also excited me.”

To get the complex spot done, Sanders assembled a team that included artists from Stan Winston Studios, Van Nuys, Calif., who were charged with the task of creating multiple models for the spot, and the visual effects crew from the previously noted Method.

Not surprisingly, the pre-production process was lengthy as Sanders conferred with Method’s Cedric Nicolas, lead visual effects supervisor/visual effects shoot supervisor, on how to best approach the shoot.

According to Nicolas, the trickiest part of the job was figuring out how to maintain a true sense of scale. The goal was for viewers watching the spot to “never really wonder what’s going on. You always know what’s small and what’s big,” Nicolas explained.

After careful plotting, “Made To Perfection” was shot by Sanders and DP Jess Hall over the course of seven days on stage at Culver Studios, Culver City, Calif., and on location at the Staples Center in Los Angeles and the Mellon Arena in Pittsburgh.

Conrad Roberts was cast as the creator. Duchon noted that the spot has no religious implications. Rather, this creator is more like “the basketball creator.”

“We didn’t want to make him be anything spiritual,” Sanders confirmed. “We wanted to make him quite crazy, and my inspiration for him was Lee ‘Scratch’ Perry, kind of a mad professor of reggae music.”

Sanders also revealed that Perry’s recording studio Black Arc—famed for its quiriness—inspired the look of the creator’s studio, which is full of found, yet futuristic objects.

While the creator’s studio scenes were shot on stage, Sanders and his crew ventured to Pittsburgh to shoot exteriors of the Mellon Arena, which is seen in the spot when the creator’s hand reaches down out of the sky and rips the top off of the stadium.

The Mellon Arena was chosen for various reasons, including its look and the lack of other buildings obstructing it, according to Nicolas, who also said the location worked because of the cooperative nature of both the venue’s management and the Pittsburgh Film Commission, which allowed the crew to cast fake debris off the building, operate a smoke machine and even crush cars on the street.

This footage of the exterior of the Mellon Arena was later matched by Method with footage shot on a stage setup that found the creator’s hand tearing the top

Client
adidas
Agency

TBWA/Chiat/Day, San Francisco

Chuck McBride, executive creative director; Geoff Edwards, associate creative director/art director; Scott Duchon and John Patroulis, associate creative directors/copywriters; Jennifer Golub, executive producer; Andrea Bustabade, assistant producer.

Production Company

Omaha Pictures, Santa Monica.

Rupert Sanders, director; Jess Hall, DP; Eric Stern, executive producer; Chris Nelson, producer. Shot on stage at Culver Studios, Culver City, Calif., and on location in Los Angeles and Pittsburgh.

Editorial

The Whitehouse, Santa Monica.

Neil Smith, editor.

Post/Visual Effects

The Syndicate, Santa Monica.

Beau Leon, colorist.

Method Studio, Santa Monica

Cedric Nicolas, lead visual effects supervisor/visual effects shoot supervisor; Paul Hahn, producer/visual effects shoot supervisor; Neysa Horsburgh, executive producer; Katrina Salicrup, visual effects artist; James LeBloch, 3-D artist; Laurent Ledru, 3-D creative supervisor.

Models

Stan Winston Studio, Van Nuys, CA

John Rosengrant, Trevor Hensley and John L. Cherevka, artists.

Sound Design

Mit Out Sound/M.O.S., Sausalito, Calif.

Ren Klyce, sound designer; Misa Kageyama, executive producer.

Audio

Lime Studios, Santa Monica.

Loren Silber, mixer.

Principal Talent

Conrad Roberts, Kevin Garnett, Tracy McGrady and Tim Duncan.

Before The Super Bowl, There Was “Static Cling”

Harvest Director Michael Downing Nets Laughs, Attention For LMU

By Robert Goldrich

Trying to garner attention in a Los Angeles marketplace steeped in basketball tradition and teams can be a daunting task for a Division One College program like that at



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Loyola Marymount University (LMU). But desperate times call for desperate measures—or at least offbeat creative ones in order to attain a higher creative profile in the city, which the UCLA Bruins and the USC Trojans—as well as two professional teams, the Lakers and the Clippers—call home.

For Marina del Rey, Calif.-based ad agency Ignited Minds, the most compelling, albeit tongue-in-cheek, case for fan loyalty to LMU basketball was that this college team reciprocates. “Static Cling” is one of two spots in a campaign based on that premise.

“Static Cling” opens in a college lecture hall where two female students talk to each other in hushed tones.

“I found a pair of girls’ underwear on the floor next to his bed,” says one girl.

“No way,” says her friend in disbelief.

“After all I’ve done for him...I just

don’t understand how this could happen,” continues the first girl.

Overhearing this conversation is a male LMU basketball player—in uniform—who’s seated one row in front of the two women. He turns around to offer them a two-word theory: “Static cling.”

The girls look at each other, not sure what the player (an actual LMU team member, Dustin Brown) means. He explains, “Most guys don’t use dryer sheets. The underwear was probably left behind in one of the dryers and stuck to his clothes.”

Whether this is a thoughtful explanation or a case of a male sticking up for his gender remains to be seen. But the girl who was afraid her boyfriend had been unfaithful clearly appreciates the static cling hypothesis.

“Thanks,” she says. The player

extends his arm and the two bump fists as the spot ends with the tagline, “Be There For The LMU Basketball Team and They’ll Be There For You.”

Both :30s in the campaign—the other being “Cottontail”—were directed by Michael Downing of Harvest, Santa Monica. These spots were done prior

to Downing gaining recognition for his Bud Light “Skydiver” spot which was produced on spec, went on to air during the Super Bowl telecast and was named the number one ad on the Big Game according to *USA Today*’s annual Admeter Super Sunday poll.

Bonnie Goldfarb executive produced

for Harvest with Scott Howard serving as line producer. The DP was John Zilles.

The creative team at Ignited Minds included creative director Ron Gould, associate creative director Mike Wolfsohn, art director Reece Hoverkamp, writer Prentice Howe and producer Liz Corsini.

Editor was Adam Parker of Chrome, Santa Monica. Colorist was Dave Smith of Rushes, Los Angeles.

Audio mixer/sound designer was Zach Fisher of POP Sound, Santa Monica.

“Color Blind”

By Robert Goldrich

These aren’t your dad’s shoes. That parallel to “this isn’t your father’s Oldsmobile” underscores the strategic underpinning of the new campaign for Florsheim Shoes out of Laughlin/Constable, Chicago and Milwaukee.

A lingering brand perception for some consumers associates Florsheim Shoes with wool suits and boardrooms.



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This :30, however, through a deft slice-of-life approach, puts the shoes in a hip, younger, more playful setting—the playfulness coming from the relationship between a young “everyman” and his uber-dog, a Border Collie with great taste in footwear.

We open on the guy seated on his bed, putting his socks on. He asks his dog, “Hey, do me a favor. Go into the closet,

Big Thinking Boutiques

Smaller Ad Shops Are Making Major Creative Imprint Across Varied Media

By Kristin Wilcha

A new generation of creatively focused boutique shops, often started by creatives with backgrounds at major agencies, is causing considerable buzz in the ad industry, as more and more high-end clients gravitate towards them in search of marketing solutions. While creatively driven smaller shops are not new, the advertising landscape continues to shift, offering these boutiques opportunities to work with larger accounts and in an ever-expanding number of media.

“We remain bullish about the time we’re in,” notes Michael Hart, partner/creative director at mono, Minneapolis. “Clients are really raising their hands and saying, ‘I want to see something different.’ We look at it as a great environment and time to be doing what we’re doing right now. Clients are looking for ideas and ways to come at it—not how many offices you have, or what your long list of capabilities is.”

To that end, larger clients, who may have one or more large, multinational agencies handing their accounts, are turning to smaller, creatively focused boutiques in an effort to capture the attention of ever-elusive consumers.



“We’re getting a lot of calls like that where a large company will have an agency of record,” says Steve Stone, a founder and creative director at the recently opened Heat, San Francisco. “I think [larger clients] are always going to be curious of what else is out there, and the smarter clients are just going to turn those little flashlights into the caves, and find out, is there something going on in the smaller places? And [these clients will] give out smaller assignments.”

Stone believes that’s a positive dynamic for all involved—larger shops, boutiques and the clients. “The agencies of record are going to really fight harder so in a way, everybody wins,” he explains. “The client gets better work because the agency of record works harder, but also gets to peek underneath these other rocks and find out if there are some other people who are passionate about their brand and bring a whole new insight.”

Charles Rosen—managing partner of Amalgamated, New York, which does work for clients including Ben & Jerry’s Ice Cream (owned by Unilever), Fuse, the music channel that actually shows videos, and New Belgium Brewery—notes

Small Agencies Offer Big Thinking...

Boutique Shops Making Major Mark

that larger companies have altered the way in which they seek out new work. “I think you’ve seen a real shift in big companies, whether it’s Unilever coming to shops like us or going to BBH to do their Axe work ... Big multi-conglomerates are saying, there has to be another way to create our content. And I think what they’re responding to is

that most traditional agencies or bigger shops have mirrored the bureaucracy of those big clients,” he says, noting that Amalgamated recently won a large technology account, which he was not at liberty to disclose. “There are layers upon layers in every department that destroy real collaboration. That bureaucracy is a barrier to good thinking, so we trashed that whole model and are structured around these very small, dedicated

teams of senior people. It’s four or five people, all senior enough to have some insight, but junior enough to actually be doing the work.”

Hart notes that clients, even of the larger, more conservative ilk, are hungry for changing approaches. “There is this changing appetite out there, and dissatisfaction with the status quo,” he explains, noting that mono will begin working with a large, traditionally conservative client in the near future. “Any start-up, whether they want to remain a creative boutique, or they have other aspirations, that’s the exciting part—a ton of clients out there are dissatisfied with what they have, [and they are looking for something new.]”

Being smaller also allows a creative boutique to react more quickly. “There’s a nimbleness and a speed that we can offer clients,” notes Guy Barnett, partner/creative director, along with Callum MacGregor, at agency The Brooklyn Brothers, New York. “That’s not to say we’re fast food, but we are able, simply because you’re talking to the people who are doing the work, and the relationship is built on that.

“Getting from TV script to TV production is a lot quicker with us,

than with a large agency,” he continues, “and because we have a broad range of experiences. Advertising agencies tend to have a lot of specialists, while we tend to bring broader experience to a client, so we can offer a more rounded notion of advertising and what it can do for clients, than perhaps larger agencies who specialize in one particular field.”

Being smaller also means being less encumbered by a particular style or specialty. “There’s an element of originality that we bring to clients that big agencies often don’t,” says Paul Parton, who recently joined The Brooklyn Brothers from DDB New York, where he had been director of brand planning. “When you’re working in a big agency, there’s a lot of formula, and there’s a lot of dogma, and there’s a sense of ‘This is the way that we do things, this is the way we think, and this is the right answer.’ And we haven’t got any of that, so every time we start something, we’re starting it for the first time, pretty much. And it definitely changes the way we think—I think its make our thinking more interesting.”

“Our ambition is not to replace big agencies, because then we would have



Michael Hart



Click poster to view "Hip Harp."

necessarily become one, and that’s not what we’re about,” notes Barnett. “It’s always [about offering] alternative thinking to what a client’s agency currently does, with a promise of speed to market.” Agency The Wexley School for Girls, Seattle, offers clients a less traditional approach to advertising. The shop has produced online content for Nike, TV for ESPN, and viral work for a local record store called Silver Platters; for the latter the agency created “Hip Harp” and “Blues Man,” which juxtapose widely varying genres of music. “We’ve been really fortunate to be tapped, maybe because we’re smaller and more flexible. People come to us, even established brands, and tap us for more



Charles Rosen

Smaller Scale Agencies Impact Varied Media

off the wall ideas,” explains Ian Cohen, partner/creative director along with Cal McAllister at the shop. Cohen adds that the agency recently started work on a series of entertainment-based videos for cell phones for imaging company Corbis, which is headquartered in Seattle. “We set out not to just do advertising, which is easier said than done. ... We’ve been really fortunate that people are now seeking us out off of some of the other things we’ve done.”

CREATIVE OWNERSHIP

Indeed, no matter the style or approach to the work, or what their backgrounds, the partners at the agencies *SHOOT* spoke with expressed a desire to have a hands-on role in the creation of advertising, both for their own gratification, as well as to better serve the client. Like Amalgamated, several of the shops are structured so that senior level creatives play a role in each account and the work produced. Hart and Chris Lange, partners/creative directors at mono, have been a team for over a decade, most recently at Fallon, Minneapolis, where the pair worked on Archipelago, BMW, and PBS, among



Steve Stone

other brands. They started mono last year along with a third partner, managing director Jim Scott, who had previously been an account director at Carmichael/Lynch, Minneapolis.

Hart relates that over the years, he and his partners had discussed opening their own agency. “[The idea] started growing a little momentum in the

last several years, as we’ve watched a shift happening in the industry,” says Hart, “and we also reflected back on those times ... when it felt like the work was the best. That was when the [people working on an account] were very senior and smart, they were fairly lean. Whether it was PBS or Archipelago, we found that with those working environments—



Ian Cohen

the Sesame Workshop, and was recently awarded branding duties for the USA Network, Hart and Lange note that they wanted a shop that was open to input from them and others. “We want to create an environment where people are free to say, ‘Hey, I have an idea for this, even though it’s not my assignment.’ That’s fine,” says Lange. “We’re trying

when we had a really strong planner, and a really good account person, and the support we needed, and we were working directly with the clients, and we didn’t have a lot of layers to work through or with—it felt like the work was better.”

In setting up mono, which does creative for

to break down some of the barriers that frustrated us when accounts got far more complicated, with more and more people working on the business. You then spend a lot of your time navigating that. Part of the desire we had was to create an environment where we all get to think and do what we love to do, which is the work.”

Hart notes that another part of the appeal of heading up a smaller shop is knowing that creatives will be dedicated to specific pieces of business, and the shop will grow depending on those creative teams. “It’s more about how we want to work, and I think the interesting thing about our model, is it doesn’t suggest a number [of employees],” explains Hart. “The number can be anything from 20 amazing people to 120 to 320. We can flatten it out, and build these teams of talented people—the A-list pitch team that doesn’t disassemble—there’s no reason we can’t be big, and, there’s no reason you have to be big either.”



Chris Lange

Amalgamated, was opened along similar lines three years ago by Rosen, partner/creative director Jason Gaboriau, and partner/account strategist Doug Cameron, all of whom worked at Cliff Freeman and Partners, New York. Amalgamated has added a fourth partner, Douglas Hall, who is

Small Agencies Offer Big Thinking

also the chair of marketing at England's Oxford University, and author of *How Brands Become Icons: The Principles of Cultural Branding*. The agency has grown around the concept of cultural branding, notes Rosen, explaining that brands gain icon status not because of product attributes, but by becoming a part of the larger culture through addressing contradictions—and offering solutions—within that culture.

Rosen notes that the shop has

grown “horizontally—there’s a very clear line between senior level people who are doing the lion’s share of the work, and people who are participating in the execution.” To that end, the shop expands based on creative need, meaning that most creative hires are senior level artisans who will focus on specific pieces of business. The creative team of Carlos Moreno and Peter Ignazi—who worked on the award-winning Bud Light Institute at Downtown Partners, Toronto—recently joined the shop, though the pair will

stay in Toronto, to work on Ben & Jerry’s, as well as the undisclosed tech client. “Each individual senior person is on fewer pieces of business, so we need more senior people,” Rosen sums up.

THE WORK

Those types of senior level creatives are noted for inspired work—whether in spot form or other mediums—something that has not diminished since they left the big agency fold. And, as each shop’s creatives can attest to, production companies and others are looking to work with them, and seem to enjoy the approach of each agency.

Upon opening, Amalgamated gained notice for its integrated campaign for Fuse, which positions itself as being more in touch with music than MTV. One aspect of the initial campaign was outdoor work that featured Sally Struthers pleading with the public to help save the music video, a parody of her well-known work as a spokeswoman for Help Save The Children. One billboard was even displayed outside of MTV’s Times Square studio. Subsequent TV work included an infomercial-style piece offering an uncensored version of a TV that promoted dance moves bar patrons learned from watching Fuse videos. The spot, called “Uncensored,” was directed by Jacobs/Briere through New New Films, Toronto. (The directorial pair is repped stateside via bicoastal HKM Productions.)

The agency also recently completed two spots for Fat Tire beer, from the New Belgium Brewery. Jake Scott of bicoastal RSA USA directed the spots, “Tinkerer” and “Bike Ride.” Rosen notes that the agency’s philosophy of cultural

branding applies to directors and their role in the process as well. “We bring in the director very early on,” notes Rosen, adding that they often receive a strategy document on the brand. “I think they really respect that, and the client gets a lot out of that. [The concept of cultural branding] is affecting production, and it’s affecting the script’s development.”

At The Wexley School for Girls, Cohen and McAllister have found that their non-traditional approach is appealing to directors and production companies.

The pair worked with director Jared Hess of bicoastal Moxie Pictures on the online project “Winner Takes Steve,” for Nike. For Yakima roof racks, the shop recently created three short films for a DVD that will be included with the company’s catalogue, and available online. The shorts form the basis for The Yakima Short Film Festival. The agency hopes consumers will vote for their favorite films online, and that future installments of the festival will include shorts submitted by Yakima users. The first round of films were directed by:

Chris Hill of Moxie, Jonnie Ross of Oil Factory Films, Beverly Hills, Calif., and Tomorrow’s Brightest Minds (TBM), a directing collective from Oil Factory comprising writer/director Boo, designers/animators Dave Simmons and Randy Lynch, and producer Wade Harpootlian. “Production companies, because they recognize that sponsored media or branded entertainment has a

big future for brands large and small for the next decade or next generation,” says McAllister, “are willing to put some money behind it. Both companies [on Yakima] got behind the project and contributed where they could in terms of volunteering hours and people and it’s all been a fun thing, because it’s been a little more film-y than thirty seconds of advertising.”

The Brooklyn Brothers recently completed an anti-landmine PSA with director Kevin Thomas of Thomas Thomas, London, and a second round of cnn.com ads directed by Brendan Gibbons of bicoastal/international Hungry Man. “What attracts directors is that they deal with Callum and myself,” explains Barnett. “We are the creative directors/writers/art directors all in one, so they don’t have to go through layers, they get approvals instantly, nobody is going back

to the agency to present cuts. Any experience that we’ve had with directors so far has been really great, and I think they appreciate the fact that they don’t have to be waiting for decisions to be made.”

Hart and Lange of mono relate that the agency is working with Hello Design, Culver City, Calif.—which also collaborates with Wieden + Kennedy, Portland Ore., and Crispin Porter + Bogusky, Miami—on the interactive portion of its U.S. work. “We’re not selling ourselves as a one-stop shop. We’d rather be brilliant in just a few places.”



Cal McAllister

Calif. Anti-runaway Initiative In The Offing

feature, TV and commercialmaking industries represent a vital component of California's economic engine, impacting crew members, related service workers, and assorted small entrepreneurial businesses, as well as medium-sized and large companies. Stiff incentives competition from other countries—and recently from other states, most notably New York, Illinois, Louisiana and New Mexico—make it imperative, according to the Schwarzenegger camp, that California take a proactive role in maintaining and attracting production.

If the governor's office is successful in getting the incentive included in the overall state budget, the tax credits would not be issued until Jan. 1, 2006, even though the credits would take effect as soon as the '05-06 budget is passed.

The next fiscal year runs from July 1, '05 to June 30, '06. By delaying the issuance of credits until Jan. '06, the hope is that revenue from production stimulated by the credits during the second half of calendar year '05 will help pay for the cost of the anti-runaway initiative.

Some theorize that putting a tax credit on the table—even if the incentive doesn't come to fruition—could ultimately help filming in the state anyway. Speculation is that legislative compromise could at least result in a more modest pro-lensing proposal being realized. For example, the well regarded Film California First (FCF) program could be resurrected. FCF was disbanded about a year-and-a-half ago due to the state's massive budget deficit. Administered and overseen by the California Film Commission, FCF provided reimbursements of certain film-related costs incurred by qualified

“Color Blind”

look up on the second shelf, on the right side near the back wall, and bring me my new Florsheim loafers.”

The dog whisks off to do his duty. But there's one catch. The owner commands, “The brown ones.” Suddenly we see the world through the dog's eyes—in black and white. He looks back and forth at two pairs of loafers and can't determine which is brown. The dog then takes its best guess and grabs a pair.

We return to a full-color world in which the guy, upon receiving the shoes from man's best friend, mildly admonishes, “Not the black ones—the brown ones. What are you, colorblind?”

Indeed, that diagnosis is correct. Through the dog's vision, we see his master in glorious black and white, as an end tag carries the Florsheim logo.

Mike Wang of V12, Santa Monica, was the director. Jen Locero executive produced, with Robin Wyman Dill serving as producer. The spot was shot on location in Vancouver, B.C., by DP Damian Acevedo.

The agency creative team consisted of executive creative director John Constable, creative director/copywriter Kirk Ruhnke, art director John Kirchen and executive producer/producer Phil Smith.

Editor was Tom Pastorelle of Cutters, Chicago. Assistant editor was Christine Gilliland. Tim Stipan and Brian Higgins of Sol Design fx, Chicago, were colorist and online editor, respectively. Audio post engineer was Ben Keller of Another Country, Chicago. The music track was licensed from Killer Music, Hollywood. Principal actor was Justin Mader.



LEGALEASE

BY JEFFREY A. GREENBAUM



Doing A Product Placement

Responding to a complaint brought by Commercial Alert in late 2003, the Federal Trade Commission (“FTC”) recently said that it has decided not to require advertisers to disclose product placements in television programs at the time that the product appears on screen.

Commercial Alert -- a non-profit organization with the mission of protecting children and communities from commercialism -- had written to the FTC, arguing that television viewers have the right to know when they are being exposed to product placements. Calling undisclosed product placements “an affront to basic honesty,” Commercial Alert urged the FTC to require advertisers to include a prominent “advertisement” disclosure, whenever a product placement occurs in a television program. Commercial Alert believes that, if there is no disclosure, consumers will be misled about whether a product placement is, in fact, an advertisement in disguise.

With “brand integration” becoming a more widely used advertising tool, an adverse decision by the FTC could have had dramatic consequences. Commercial Alert's challenge was essentially a head-on attack on the whole concept of branded entertainment. If a large “advertisement” super had to appear on screen every time Regis Philbin said “let's go to our friends at AT&T” on the television show *Who Wants to be a Millionaire?*, would that tie-in ever have happened?

Are product placements misleading?

The FTC has previously warned advertisers not to deceive consumers about whether something is actually advertising. For example, the FTC told Internet search engines that consumers have the right to know when they are seeing sponsored search results. The FTC has also long required infomercial marketers to prominently disclose to consumers that an infomercial is a “paid advertisement.”

In its response to Commercial Alert's complaint, the FTC said that disclosures may be needed when objective product claims are being made if consumers will be confused about whether those claims are being made by the advertiser or an independent third party. The reason for this is that consumers may give more weight to claims if they think that the claims are being

made by someone other than the advertiser. The FTC said, however, that it does not believe that advertisers are generally using product placements to make objective claims about their products. Therefore, the FTC believes that it is not generally deceptive to fail to disclose when something is a product placement.

The FTC cautioned that it can still take action against an advertiser if a product placement is used to make a false claim. The FTC also acknowledged that when the line between advertising and programming is blurred, there may be situations where a disclosure may be necessary in order to prevent consumer confusion. The FTC concluded, however, that since every situation is different, “a one-size-fits-all rule or guide would not be the most effective approach” for dealing with the possible deception that could arise from product placements. (The FTC's decision does not affect the Federal Communication Commission's sponsor identification requirements.)

What does this mean for advertisers? Significantly, the FTC is not requiring that all product placements be disclosed. But, if you're using a product placement to make specific claims about your product, you should still make sure that the claims are truthful and not misleading. And, if the nature of the product placement will cause consumers to give extra credibility to those claims (for example, if you've paid someone to endorse your product in a television program), then a disclosure -- explaining that there was in fact a paid product placement -- may be needed. Not only should this keep the FTC happy, but it should prevent the bad press that could result if it looks like you are trying to trick people.

This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com

TWC Lands Three Directors

Saatchi New Directors' Showcase at the Cannes International Advertising Festival on the strength of APF's "Bra" and Club 18-30's "Lipstick."

While also repped in the U.K. by Infinity, Brierley, unlike Hegarty, is not based in London. Brierley has moved stateside to step up his involvement in the American ad market. Brierley was repped years ago in the U.S. by now defunct Limelight Commercials. Earlier, as part of the directing team the Molotov Brothers, Brierley gained global recognition when Maxell audio tapes' European spots "The Israelites" and "Into The Valley" won the Grand Prix at the '90 Cannes

International Advertising Festival. In '98, a Brierley-helmed commercial for Crackanut took a Silver Lion at Cannes.

Brierley's other credits as a solo director include European spots for Revlon, MasterCard and Kellogg's. He recently wrapped a campaign addressing world poverty for the United Nations, a project that tapped into his experience as a documentarian. Earlier in his career, Brierley made documentary films for the BBC. He also has several shorts to his credit, including *Little Man* and *Drifting* which successfully ran on the festival circuit.

TWC also represents directors Jeff France, Michael Fueter, David Jellison and Greg Kiefer.

Director Sanders Leads Model Life For Adidas

off a replica of the Mellon Arena that was five-feet in diameter.

FULL COURT PRESS

The interiors of the basketball court were shot at the Staples Center. To achieve the effect of the creator lowering the players onto the court, Sanders attached the players to harnesses, lifted them up about 12 feet in the air and lowered them down.

To create the effect of the shadow that would have been cast by the creator's hand had this really occurred, Sanders simply had members of the crew hold pieces of fist shaped cardboard above the players as they were lowered to the floor—later, Method composited the resulting shadows into the scenes.

Of course, it was also necessary to create the effect of the basketball arena's now open roof, so Sanders shot fake debris falling from above as well as the glare of light coming from the hole above, which Method later composited into the scenes. Additionally, Method created some CG debris.

Method also worked its magic on the models we see at the start of the commercial, enhancing them with real elements from each of the players, Nicolas shared. In the case of Kevin Garnett, for example, Nicolas divulged: "One arm inside the glass tube is real; one arm is fake. A part of his jersey is real; a part of his jersey is fake. His chin and his neck are the model's; his eyes are his real eyes. His nose is the model's; his goatee is real. The top of his head is the model's, but the ears are real."

"That's why the models look extremely life-like," Nicolas explained. "They are not completely models."

For his part, Edwards was amazed by the work that Sanders and Method did. "All of those little details and nuances are things we would take for granted, but those guys were on top of them," Edwards praised.

Additional credit for "Made To Perfection" goes to editor Neil Smith of the Santa Monica office of The Whitehouse, which also has offices in London, New York and Chicago; and sound designer Ren Klyce of Mit Out Sound/M.O.S., Sausalito.

Post-Its

Editor Grant MacDowell, formerly of Brass Knuckles, Venice, Calif., has joined Optimus, which maintains offices in Chicago and Santa Monica. The Santa Monica shop, which had been known as CO-OP Editorial, has been re-branded as Optimus. Grant will be based at the Santa Monica site. During his three years at Brass Knuckles, MacDowell cut a mix of work, including humor spots for T-Mobile, automotive fare for the likes of Mazda, Ford and Lincoln and lifestyle ads for Las Vegas Tourism. Also coming aboard Optimus is junior editor Justin Amore who has primarily freelanced over the years at Spot Welders, Venice, and now defunct Superior Assembly. Amore served as a long-time assistant to noted editor James Haygood. Optimus, which is under the aegis of president Tom Duff, has an editors' roster that includes MacDowell, Amore, Tim Kloehn, Craig Lewandowski, Steve Mach, Jan Maitland, Randy Palmer, Dana Phillips, Katherine Pryor, Deb Schimmel, Jim Staskauskas and Kate Wrobel....Editorial houses Blue Rock, New York, and Rex Edit, Venice, Calif., have entered into a reciprocal alliance. Per the arrangement, Blue Rock gains a foothold on the West Coast while Rex Edit now has a home base in the Big Apple. Rex's clients can also access the extensive postproduction resources at Blue Rock, as needed. Blue Rock executive VP Joanne Ferraro related, "Our partnership with Rex gives our talent access to an L.A. client base, which will allow them an even greater opportunity to pursue more avenues of creativity." Conversely, the deal is in line with Rex owner/editor Bill Marmor's business model of maintaining a boutique shop yet still being able to tap into other markets and resources without adding to company overhead. Some five months ago, for example, Rex Edit entered into a reciprocal alliance with Sydney-based Guillotine, garnering U.S. representation for editors Drew Thompson and Alexandre de Francheschi who are both Down Under (SHOOT, 9/24, p. 7). "In some respects," observed Marmor, "the business is becoming more localized with agencies keeping work in their home cities. So if we can establish relationships in different markets, we can be better positioned to access work."....Meanwhile, Blue Rock has added to its talent lineup through the signing of editor Don Kleszy, formerly of The Well, New York. Kleszy's other prior roosts include Crew Cuts, New York, and 89 Greene, New York. He is also experienced as a musician, enabling him to serve as sound designer and/or music director on projects....Editor David Checel has joined bicoastal/international Cut + Run. Checel recently completed a new spot for Gatorade via Element 79, is currently cutting the music sequences for a new OutKast film, as well as a Brothers Strause-directed music video starring the band A Perfect Circle for the movie Constantine. He arrives from Filmcore, Santa Monica, where he edited spots for such clients as MasterCard, ESPN Sportscenter, Nike, Diet Coke, Target, Budweiser, Lexus, Lincoln, Mitsubishi, Honda and Ford...Colorist Seamus O'Kane is exiting VTR, London, to join The Mill, London. He starts at The Mill in April. His recent credits include spots for such clients as Stella, HSBC and Lynx. At VTR, O'Kane was part of a team that deployed a combination of Spirit and Spectre on both commercials and digital intermediate projects....Northern Lights Post, New York, has added editor/visual effects artist Christopher Harrison. He comes over from Broadway Video, New York.... Creative editorial house Greybox, Richmond, Va., has brought on board editors Ben Layman and Nick Wurz, both of whom also have extensive design experience....

Senior producer Velvy Appleton and executive producer Buzz Hays have joined Radium, which has shops in San Francisco and Santa Monica. Appleton is no stranger to Radium; last year he worked there as a freelance visual effects producer for Sin City. Prior to that, he produced feature film visual effects for SpyKids3D and Hellboy via The Orphanage, San Francisco and Los Angeles. Meanwhile Hays has served as executive producer and producer at yU+co. Hollywood, VP/co-founder of Tribeca Interactive, San Francisco, and head of research and development at Lucasfilm, San Rafael, Calif....Steve Meyer has joined The Napoleon Group, New York, as executive producer. His experience includes serving as an exec producer, production executive and visual effects, animation and post supervisor on a wide range of projects, including commercials, broadcast promos/graphics, TV program and feature films. He was visual effects supervisor on Game 6, an '05 Sundance feature, and on The History Channel's Troy, on-air graphics director/post supervisor for NBC's 9/11 benefit Concert for America, and HD producer/post supervisor on feature film The Believer, which copped a dramatic grand jury prize at Sundance in '01. As the visual effects supervisor/producer for Image Design/Blink.fX, New York, Meyer worked on commercials for Endust, Aquafresh, Ford Escort, Quaker Oats, Jif Peanut Butter and Prestone, among others. The Napoleon Group consists of: Napoleon Art for art and illustration; Napoleon Post for multi-format editing; Ultra-Sound for voice recording, audio mixing, music and sound design; Code Films for live-action production; and Code f/x for visual effects planning, pre-visualization, computer animation, compositing and finishing....

AudioEngine, Imaginary Forces Get Pumped For Reebok

CLIENT

Reebok/Rbk ATR Pumps.

PRODUCTION COMPANY

Imaginary Forces, bicoastal.

Mikon van Gastel, director; Rebecca Baehler, DP; Saffron Kenny, executive producer; Carla Tate, producer; Cheryl Mould, production manager; Hillary Rogers, production coordinator. Shot at CECO Studios, New York.

AGENCY

mcgarrybowen, New York.

Gordon Bowen, chief creative officer; Randy Van Kleeck, creative director/copywriter; Warren Eakins, creative director/art director; Roseanne Horn, director of broadcast production; Katya Bankowsky, executive producer.

EDITORIAL

Imaginary Forces.

Ash Meer and Eyal Ohana, offline editors.

POST/VISUAL EFFECTS

Imaginary Forces.

Ash Meer and Eyal Ohana, online editors/animators; Kathy Kelehan, post/visual effects producer; J Bills, visual effects artist; Fran Roberts, **3-D animator.**

Company 3, New York.

Tim Masick, colorist.

AUDIO POST

audioEngine, New York.

Carl Mandelbaum, mixer;

Dave Huston, assistant mixer.

MUSIC/SOUND DESIGN

Blueprint Entertainment, New York.

Keefus Ciancia, composer/sound designer.

THE SPOTS

Two commercials spotlight Reebok's inflatable shoes, the

Rbk ATR Pumps. "Black" and "White" (:30s/:15s) show the sneakers literally "breathing" and "coming to life."

In "White," the shoes come alive in front of a stark white background while the motion graphics state, "I'll hold you

so close, your girl is gonna get jealous." "Black" opens on a dark background with the shoes hanging like bats in a cave. The footwear "comes alive" while type states, "I'll fit you snug. Like old school basketball shorts." Both ads

feature the shoes interacting with the type as well as briefly coming apart to show the interior of the sneakers. The spots concludes with a voiceover stating, "Rbk Pumps. Inflatable shoes for a custom fit."

Spots broke in February.



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Classifieds

HELP WANTED

HELP WANTED

HELP WANTED

HELP WANTED

HELP WANTED

PRODUCTION SERVICES

SHOOT REPRINTS

DIRECTORS

Busy West Coast based production house is looking to expand its roster, with a particular need for more - what else? - experienced COMEDY directors.

Send Reels To:

Director Reels
4712 Admiralty Way, Suite 410
Marina del Rey, CA 90292

street talk

□ CEO **Charles Day** and COO **Christine Tardio**, founding partners of **The Whitehouse**—with shops in London, New York, Chicago and Santa Monica—last week announced their intention to leave the company, effective May 13. The husband-and-wife team simply decided it had accomplished what it set out to do some 11 years ago by helping to build a world-class editorial house. Day and Tardio want to now move onto new challenges, but have not set any formal plans. Whether those new challenges will be in or outside the industry remains to be seen. Ownership of The Whitehouse will be among the five remaining partners: **Alan Kubicka** and editors **David Brixton, Russell Icke, Rick Lawley and John Smith**. Last week, what was billed as being “a press release from Avid Technology,” with an April 16, 2005 dateline (for the upcoming NAB) circulated via e-mail in the Avid user community. It announced “the worldwide availability of the new Neo versions of its editing systems: HD Neo, Media Composer Neo, Film Composer Neo and Avid Neo PRO.” The document triggered a flurry of speculation, but **Avid** has stated that the release was a hoax. . . . **Greg Hessinger** has been named national executive director and CEO of the **Screen Actors Guild (SAG)**. He takes on the new dual role on May 2, succeeding **Bob Pisano**. Hessinger formerly served as national executive director of the **American Federation of Television and Radio Artists**. . . . Directorial team **Coodie and Chike** has signed with **A Band Apart**, Los Angeles, for exclusive representation in commercials and music videos. The duo’s credits include the Kanye West video “Through the Wire,” which recently earned video-of-the-year honors at **The Source Hip Hop Awards**. . . . Bicoastal design company **Hornet** has signed new directing team **JJ & Maithy**—a.k.a. helmers/designers **JJ Walker and Maithy Tran**—for exclusive representation. . . . Director **Ernie Mosteller**, known for his work in kids spots and comedy fare, has returned to **Fried Okra Entertainment**, the Fort Lauderdale, Fla.-based commercial production house he founded in ’01. He had been previously handled nationwide by **Tag Team**, Los Angeles, which will continue to represent him on the West Coast. **Stuart Sternbach** of independent rep firm **Pangea**, New York, will continue to cover the East Coast for **Mosteller**. . . .

rep report

□ Santa Monica-headquartered **Ascent Media Creative Services Group** has appointed **Britt de Bie** as its VP, commercial sales—North America. De Bie previously served as managing director of the company’s postproduction facility **R!OT Atlanta**. In her new capacity, she will report to **Bill Romeo**, Ascent Media Creative Services’ senior VP of sales and marketing. De Bie will help Ascent Media advertising clients tap into the services offered by shops in the Creative Services Group. This ensemble includes **Company 3**, Santa Monica and New York, **R!OT** in Santa Monica, New York and Atlanta, **Encore Hollywood**, **POP Sound**, Santa Monica, and **Rushes**, Mexico City. . . . **This Is TV**, New York, has secured **E. Mang** for representation in the Midwest and on the West Coast. . . . **Sparks Productions**, Toronto, has taken on representation in Canada for director **Joe Leih**, who’s currently in the market for a U.S. production roost. Leih recently directed the humorous Marc and Tom spot fare, which was featured in in SHOOT’s 1/21 iWork section . . .

bulletinboard

- March 10-20/Cleveland: **Cleveland International Film Festival**. www.clevelandfilm.org. . . .
- March 10-20/San Diego: **San Diego Latino Film Festival** at Mann Theatres. www.sdlatinofilm.com. . . .
- March 10-20/Montreal: **The 23rd International Festival of Films on Art (FIFA)**. www.artfifa.com. . . .
- March 11-20/Austin, Texas: **SXSW South By Southwest Festivals + Conferences**. www.sxsw.com. . . .
- March 30-April 2/Wilmington, N.C.: **11th Annual Cucalorus Film Festival**. www.cucalorus.org. . . .
- March 31-April 3/Madison, Wis.: **7th Annual Wisconsin Film Festival**. www.wifilmfest.org. . . .
- March 31-April 3/Vail, Colo.: **2005 Vail Film Festival**. www.vailfilmfestival.org. . . .
- March 31-April 4/Ashland, Ore.: **Ashland Independent Film Festival** at the Varsity Theatre. (541) 488-3823; fax: (541) 488-7782; info@ashlandfilm.org; www.ashlandfilm.org. . . .