

SHOOT®

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THE TOP SPOT OF THE WEEK

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This Week



Columns

ScreenWork

Production Company / Branded Content Focus

What Impact Will Affordable HD Tools Have On The Spot Arena?

Technologies With Lower Price Points Gain Momentum At NAB Convention, Spur Discussion About Business Models

By Carolyn Giardina

LAS VEGAS—Attendees at this year's National Association of Broadcasters (NAB) Convention in Las Vegas witnessed the introduction of new technologies that—if accepted in the commercial space—bear price tags that could radically change the business models as we know it.

The ultra-high end remains an important market segment, but at NAB, attendees also saw the emergence of a new low cost “other” end. Examples of where such tools could take the industry include the recently released film *Dust to Glory*, which follows the Baja 1000 road race. Shot using over 50 cameras in a variety of formats—including HDCAM, DV and film—the feature was posted with an all Adobe PC-based workflow that allowed the filmmakers to mix media, add titles, effects and color correct within an environment that centered on Adobe's Premiere Pro and After Effects on a BOXX HD RT workstation.

In another example, Grass Valley-based AJA Video announced that indie film *Chasing Ghosts*, set to make its theatrical debut this fall, was finished on an Apple PowerMac G5 with AJA's Kona 2 card, running Apple's Final Cut Pro and HD and Shake, and was color corrected using San Diego-based Silicon Color's Final Touch color correction software.

Obviously, the capabilities in these new desktop systems vary, but the question lingers—will these low-cost tools find their way into advertising production? Would the landscape of companies change? And what would be the overall impact on the cost of producing a :30?

More and more, it is becoming about selecting the right tool for the right job, there is no one-size-fits-all scenario—and with shrinking margins, buyers are looking seriously at price.

Color correction is one of the areas that looks poised for an overhaul, as software based systems are emerging to

Rabinowitz Hired To Make Music At Grey

By Kristin Wilcha

NEW YORK—Josh Rabinowitz has joined Grey Worldwide, New York, as senior VP/director of music production. Rabinowitz was most recently VP/executive music producer at Young & Rubicam (Y&R), New York, and prior to that, executive producer at bicoastal music house tomandandy.

Rabinowitz will head a five-person music department at Grey. “The main reason [for joining Grey] is Nancy Axthelm,” related Rabinowitz, referring

TiVo Gets Ad Friendlier Via New Services

By Robert Goldrich

ALVISO, Calif.—The ad-friendly strategy unveiled late last year by TiVo (*SHOOT*, 11/26/04, p. 1) is now starting to be implemented and built upon. Back in March, the Aliviso-headquartered TiVo released the first in a series of advertising features—fast-forward “tagging”—to a random, relatively small number of subscribers.

Via tagging, when viewers fast-forward past an ad, an embedded graphic

Rainier Beer Brews ADC Hybrid Winner

By Kristin Wilcha

NEW YORK—While the winners won't be formally honored until a June 2 gala in New York, The Art Directors Club (ADC) unveiled the mix of work that scored kudos at its 84th annual competition. The new ADC Awards wrinkle is a hybrid category, which recognizes content that communicates across a variety of

platforms. The inaugural Gold Cube hybrid winner is a Rainier Beer campaign out of Cole & Weber/Red Cell, Seattle.

The package included elements such as a cable access show, TV spots and Web executions that exhorted consumers to “Remember Rainier Beer.” A Silver Cube in the hybrid category was awarded to the American Legacy Foundation's

“Truth” anti smoking campaign out of Arnold Worldwide, Boston, and Crispin Porter + Bogusky, Miami.

Meanwhile, in the traditional spot sector, a pair of Gold Cubes—one for campaign, the other for single commercial—was awarded to a trio of Soken DVD spots out of Euro RSCG Flagship, Bangkok. “Kill Bill Kill Bill,”

Event Planning

It's definitely a panel discussion we'd like to see develop in time for next year's Association of Film Commissioners International (AFCI) Locations Trade Show. In our coverage of the 2005 Show last month (*SHOOT*, 4/22, p. 1), there was a session—sponsored in part by the AFCI prior to the start of



Locations—designed to address how to best take advantage of filming incentives. That discussion focused primarily on benefits available to features and TV programs, which is understandable given what's typically been the nature of anti-runaway legislation.

However, AFCI president Pat Swinney Kaufman—executive director and deputy commissioner of the New York State Governor's Office For Motion Picture and Television Development—noted that by this time next year, it might make sense to schedule a panel discussion about how to capitalize on spotmaking incentives since momentum

as of late seems to be building on that legislative front. "I'm making a mental note to consider putting that discussion on next year's [AFCI Locations] agenda," said Kaufman.

SHOOT has recently reported on filming incentive prospects for commercials in California (*SHOOT*, 3/11, p. 1) and New York (*SHOOT*, 4/8, p. 1). The latter proposal has taken the form of bills in the New York State Senate and Assembly (*SHOOT*, 4/22, p. 1). No measure has yet been introduced in California but word is that the administration of Gov. Arnold Schwarzenegger (R-CA) intends to push a major anti-runaway bill that will cover features, TV and spots.

While there are still significant hurdles to be cleared in order for these incentives to become reality in California and New York, clearly there's been substantive high-powered support for

lensing-related reform that is inclusive of commercials. Furthermore, Illinois is in the second year of its 25 percent wage tax credit initiative, which encompasses theatrical motion pictures, TV shows, spots and branded content. And slated to firmly take hold on July 1 is Los Angeles City business tax reform, which will benefit small and medium-sized production houses—both California-based and from out of state—that film in Los Angeles. Many of these shops are primarily involved in spotmaking (*SHOOT*, 11/26/04, p. 1).

At the same time, operating somewhat under the industry radar are anti-runaway measures in states outside the so-called major markets. Several of these surfaced as *SHOOT* made its rounds through film commission booths at the AFCI Locations event, including Georgia and South Carolina. There's also a possible pending initiative in Hawaii.

In total, there are about a dozen states considering or about to institute filming incentives for which commercials could qualify.

Additionally, the proposed New York State tax credit for commercials is generally regarded as precedent setting for the advertising industry. While there have been feature/TV tax credits and other broad-based anti-runaway programs that have included spots, the New York State initiative is believed to be the first major standalone measure specifically designed for and exclusively targeting commercial production.

So we'll keep tabs on the April '06 calendar with our fingers crossed about that year's Locations Trade Show schedule. Hopefully the session Kaufman envisions will come to fruition, spurred on by the creation of relevant, more easily accessible filming incentives for the spotmaking community.

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Musical Chairs

Addition By Division

Leading off our Musical Chairs rundown are a pair of new divisions—one at **Yessian**, the other at **Ten Music**....

Music house Yessian—with operations in New York, Detroit and Royal Oak, Mich., and Los Angeles—has launched **Dragon Licks**, a licensing division. The new venture will be housed on the Royal Oak premises, licensing songs for commercial, film and TV use from a roster that includes emerging and established musical artists from around the world. Yessian VP/director of operations Michael Yessian and executive producer Brian Yessian will oversee Dragon Licks....

Broadening its reach beyond helping to get music from indie labels into broadcast spots, Santa Monica-based **Ten Music** has formed an extended branding division for non-traditional media. Already **Crispin Porter + Bogusky**, Miami, has tapped into Ten Extended Branding to find licensable music for 15 microsites designed to brand the most popular flight paths on **Virgin Atlantic Airways**. Ten executive producer **Rachel Dunn** teamed with Crispin Porter + Bogusky creative director **Darren Himebrook** and agency producer **Bill Meadows** on the Virgin project. **Sarah Gavigan** is owner/creative director at the overall Ten....

Meanwhile, in other music-related news.....

Jeff Koz, creative director of Hum, Santa Monica, announced the release of an album—co-produced by his brother **Dave Koz**—that is the follow up to their Grammy-nominated CD, "A Father's Lullaby." The just released "A Father's Love" contains 13 tracks that explore the special bond between father and child, through the creative vision of varied artists. The artists' performances are dedicated to their kids. A portion of the proceeds will be donated to the **National Fatherhood Initiative** (fatherhood.org), an organization dedicated to promoting involved, responsible and committed fathering. The release is available at www.amazon.com.

Megatrax Production Music, a North Hollywood-based supplier of original production music for film, broadcast advertising and multimedia, has entered into a relationship with radio broadcaster **Shadoe Stevens** and his syndicated radio program "Top of the World," which is produced by **Radio Central** of Spain. Megatrax is making "Top of the World" available for licensing in North and South America. The move represents Megatrax's first foray into the sales and distribution of syndicated radio programming....

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

TOP SPOT
OF THE WEEK

Fox Sports Net Throws Director Nicolai Fuglsig A Curve Ball

Baseball Fans Pass "Signs" In Spot Created By TBWA/Chiat/Day, San Francisco

By Christine Champagne

A native of Denmark, Nicolai Fuglsig knew absolutely nothing about baseball when he was hired to direct a new baseball-centric campaign for Fox Sports Net of out TBWA/Chiat/Day, San Francisco, that includes this issue's Top Spot of the Week, "Signs" (:30).

Given Fuglsig's lack of knowledge about the sport, the client was nervous about the agency's choice to award the job to the director, who is represented for spot work through bicoastal Morton Jankel Zander (MJZ), according to TBWA creative director/North America Chuck McBride, who noted with a laugh, "I pulled my trust card on this one."

Certainly, Fuglsig came highly recommended. McBride noted that MJZ director Spike Jonze and MJZ executive producer Vincent Landay suggested he let the Dane take a swing at the campaign.

And, ultimately, Fuglsig knocked it out of the park for TBWA and its client. "Signs" cleverly depicts city-dwelling baseball fans taking part in a covert operation in which they spot the sign being flashed from a catcher on the opposing team to his pitcher, then pass that sign along through a network of fans until it gets back to the batter, who therefore knows a curveball is coming and is able to adjust his swing accordingly.

ROOKIE PLAYER

While the classic American game was foreign to Fuglsig, McBride noted that the director immediately got the gist of what "Signs" was all about. "He understands sports enough to know that there is code in sport that can manifest itself in real-life environments and be pretty interesting to watch," McBride said.

Fuglsig and DP Max Malkin shot "Signs" in the



Click Poster To View Fox Sports Net's "Signs"

Echo Park section of Los Angeles in one day. "Max is a great DP for sure, but I don't know if he was quite ready for the Danish running and gunning guerilla style of shooting," Fuglsig said laughing.

The director literally had his crew dashing from location to location—filming on 16mm with three cameras equipped with long lenses, allowing them to shoot from a distance, giving the spot a covert, spy-movie look.

Meanwhile, Fuglsig created situations in which the fans could subtly pass along the sign. "I didn't want the people pointing finger signs and being obvious," Fuglsig shared. "I wanted it to look like this was something that could actually happen. So we tried to put the signs into more subtle situations like the man delivering the package and giving the sign, and the woman bending down and tying her shoelaces and giving the sign, and the painter drawing the sign."

TEAM SPIRIT

As for the thinking behind "Signs," McBride said the aim of the spot is to create a feeling among baseball

fans "that we're all in this together. Fox Sports Network is not like a national network where they play one game for the entire nation. They take regional sports games and broadcast those games to [the corresponding region], so in L.A. they show all the Dodgers games. In San Francisco, they show all the Giants games."

To reach all of Fox Sports Nets viewers, who are scattered across various markets, multiple, customized versions of "Signs"—as well as the two other spots in the campaign—were shot, featuring the main actor in the opening and closing scene wearing various team jerseys and caps. For example, the version of "Signs" you can view here has the fan wearing Seattle Mariners gear.

McBride noted that while some directors would have found the additional work daunting and taken a pass on the campaign, Fuglsig was a good sport about it. "What I liked about Nicolai was he came in with this attitude of, *What do I have to do to make this thing work?* And right then, I knew it was going to be good because he was excited, he was enthusiastic, he had a great eye," McBride related, "and so as long as we were going to set the spots up in a similar way in our heads, I couldn't really go wrong."

"Signs" was edited by Adam Pertofsky of Rock Paper Scissors, Los Angeles, with music composed by Los Angeles-based Endless Noise's creative director/composer Jeff Elmassian.

Incidentally, one can't accuse Fuglsig of not being a team player. According to the director, he didn't make any money from directing the low-budget Fox Sports Net campaign because he funneled his earnings into the spot, spending it on additional cameras.

For Fuglsig, the monetary sacrifice was worth it. "This could be an entry for me into the scene of subtle comedy. My reel is very dark and quirky, you know, but I can do other stuff," Fuglsig said, noting, "I loved the observational subtleties of the comedy [in "Signs" and this campaign in general], and this was a great opportunity not to do a gag but to something funny that feels real."

Client
Fox Sports Net

Agency

TBWA/Chiat/Day, San Francisco.

Chuck McBride, creative director/North America; Lee Clow, executive creative director; John Patroulis, associate creative director/copywriter; Joe Rose and Crockett Jeffers, copywriters; Brandon Mugar, art director; Jennifer Golub, executive producer; Joe Calabrese, producer.

Production Company

Morton Jankel Zander (MJZ), bicoastal. Nicolai Fuglsig, director; Max Malkin, DP; Lisa Rich and David Zander, executive producers; Brian Latt, producer. Shot on location in Los Angeles.

Editorial

Rock Paper Scissors, Los Angeles.

Adam Pertofsky, editor; Charlie Lee, assistant editor; Kelly Zamarin, producer.

Post/Visual Effects

The Syndicate, Los Angeles.

Kenny Solomon, executive producer; Leslie Sorrentino, managing partner; Richard Mann, visual effects producer; Greg Sauers and MB Emigh, Flame artists; Beau Leon, colorist.

Music / Sound Design

Endless Noise, Los Angeles.

Jeff Elmassian, creative director/composer; Scott Friedman, sound design; Shari Christensen, executive producer; Roxanne Morganstern, producer.

Audio

One Union Recording Studios, San Francisco.

Andy Greenberg, mixer.

Principal Cast

Oren Skoog, Jon Cellini, William Sim, Raf Mauro, Lydia Green-Levin, Matthew Frauman, Monika Zsibrija, Robert Elliot and Brian Groh.

Dir. Chel White Takes A Lap 'round The Writer's Block

Images Reflect A Life-And-Death Word Struggle—But Savvy Help Is On The Way

By Robert Goldrich

Writer's block was never funnier—yet at the same time serious enough for any aspiring or even established author to relate to deeply. A collage of images created, produced and directed by Chel White—who's a partner in hybrid animation laboratory/live action studio Bent Image Lab, Portland, Ore.—takes us into the mind and heart of a writer who's struggling mightily with his work.

The spot's theme is spelled out from the outset, "How to write a story." But instead of a how-to, the ad takes on more of a darkly humored "why me?" theme. A would-be author's voiceover takes us through his process, sharing that he first breaks out in a cold sweat. The rapid-fire succession of images from his subconscious begins, starting with what dozens of floating eyes, pencils and blank

pads of paper. Next, we're subjected to a TV set with different fare rotating on screen. Our auteur says that in desperation he sees "if there's anything on television I can steal. Of course there never is."

He confesses, "Then in a panic, I eat a box of cookies," at which point, we see cookies disappearing from their package perched on a kitchen table.

Next he seeks some form of inspiration, reading a few words from Ernest Hemingway's "Old Man and the Sea." Words from the book appear in a fragmented collage. Multiple pairs of lips mouth an excerpt from Hemingway's work.

From all this, our tormented writer produces work that he describes as "trash." Images of typewriter keys, lit cigarettes, and crumpled sheets of paper rolled into little balls fill the screen. We then see him dump his manuscript into a pit located in his backyard.

From there we're in a speeding

car, from the driver's perspective. The writer continues, "Then as I'm driving my car toward a cliff to kill myself, a great idea usually pops into my head at that moment—and I have to stop and write it on my leg." The car comes to a sudden halt. Light bulbs illuminate at the mention of his having a bright idea. Then we see dozens of pens and then a succession of legs—each suitable for writing notes on.

A supered message—"Meet The Storytellers, April 19-24"—then provides some context for this stream-of-consciousness journey, offering a venue for help: Oregon's literary arts festival Wordstock, in which leading authors (Norman Mailer, John Irving, Susan Orlean, et al) are guest speakers. Names of assorted notable writers flash before us on screen. An end tag simply reads, "Wordstock 2005," accompanied by a Web site address (www.wordstockfestival.com).

This darkly humored :60 (with a :30 version) was created by FourStories Agency, Portland, to promote the then upcoming arts fest. Titled "How to Write a Story," the spot, said director White, "was one of those unique projects where we had total creative freedom. We took agency copywriter Scott Poole's poem, edited it, and on a very small budget created a digital collage that looks like paper and feels like free-form jazz.

"Using a digital still camera with a motor drive, we shot an actor moving in slow motion, took those images and added some we found in magazines and other sources. It took about three weeks to compile, but the end result is a flow of subconscious and archetypal images that relate to the script." White combined traditional collage animation and computer animation.

White served as director, executive producer, co-producer and production designer. Randall Wakerlin was the other



Click Poster To View
"How To Write A Story"

co-producer. The DP was Mark Eifert.

In addition to Poole, the members of the FourStories team were creative director/producer Austin Howe and art director Fredrik Averin.

Bent Image Lab's Steven Miller was offline and online editor. In the latter capacity, he tapped into the Downstream Digital facility in Portland. Audio mixer/sound designer was Lance Limbocker of Downstream Digital.

The visual effects ensemble at Bent Image Lab included composite artists Wakerlin, Steve Balzer and Orland Nutt, and Photoshop artist C.J. Beaman. ■

"No Brakes"

By Robert Goldrich

"The thrill of victory. The agony of defeat." That catchphrase made famous on *ABC's Wide World of Sports* comes to mind in this :30 for Blue Cross/Blue Shield of Wyoming, out of Denver agency Cactus.

We open on a sports cyclist, played by Ken Toman, going all out on a solo training ride along a picturesque, winding mountain road. As he gets to the top of a challenging incline, he raises his arms triumphantly.

He then coasts for a moment, giving us a respite from what plays like a high-intensity sports drink commercial. Our biker then resumes his run, pumping the pedals hard. But the seemingly unstoppable cyclist hits more than a bump in the road, immediately causing the spot's mood to take a poignant, unexpected detour. His all-out ride comes to an abrupt end as the bike's hand-brake mechanism disintegrates before our eyes. The bicycle crashes into a tree—though we don't witness the actual impact. Instead, from a distance, we see some birds fly off in reaction to the coming together of bike and tree. A supered message simply reads, "Health is Unpredictable. Be Covered. Be Sure."



Click Poster To View "Brakes"

This is followed by the Blue Cross/Blue Shield of Wyoming logo as an end tag. "No Brakes" was directed by Harry Cocciolo of bicoastal Tool of North America. Jennifer Siegel executive produced for Tool, with Kati Haberstock serving as producer. The DP was Jimmy Whitaker.

Cactus' creative team consisted of creative director Norm Shearer, art director Brad Harrison, copywriter Brian Watson and producer Lisa Van Someren.

Editor was Kevin Zimmerman of The Whitehouse, Santa Monica. Assistant editor was Page Marsella. Sue Dawson executive produced for The Whitehouse. (Dawson was recently promoted to director of postproduction at the company—*SHOOT*, 4/22, p. 20.) Online editor/visual effects artist was Nate Robinson of Ntropic, San Francisco. Colorist was Sparkle of Complete Post, Hollywood. Audio post mixer was Mark Meyuhas

of Limie Studios, Santa Monica.

David Winer and Gus Koven of stimmung, Santa Monica, served as music composer and sound designer, respectively. Ceinwyn Clark exec produced for stimmung.

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Fallon, Dark Horse Turn Short Sensation *The Hire* Into Comics For BMW

By Emily Vines

In a new incarnation of *The Hire*—Fallon's famous branded content endeavor for BMW—the “Driver” character that Clive Owen brought to life in eight short films is now appearing in a series of comic books. Creative directors David Carter and Bruce Bildsten at Fallon, Minneapolis, oversaw the project, but publisher Dark Horse Comics (*Sin City*, *Star Wars*) took the reigns, assigning writers and artists to create the fictitious renderings.



Cover “Scandal”

Of the six books being released this year, the first two, “Scandal” and “Precious Cargo,” are currently available at book stores.

“I think that [Dark Horse] is right for it because they’re certainly younger ... in comparison to like Marvel or DC Comics that have been around forever—they’re kind of more establishment. Dark Horse has titles that are a lot edgier and felt like kind of a hipper, younger publisher,” Carter related.

In “Scandal” by writer Matt Wagner and artist Francisco Ruiz Velasco, a rich hotel heiress hires the “Driver” as part of a scam to keep a seedy story about herself from surfacing in the tabloids, Carter explained. In “Precious Cargo,” the “Driver” comes to the aid of a pregnant woman who is being chased by mobsters in Detroit. Bruce Campbell was the writer and Kilian Plunkett was the artist.

This initiative was conceived in part to keep the character of the “Driver” out in popular culture as an extension of the brand. Carter added that, “With the proliferation of comic book movies and super hero movies, comic books are kind

of in vogue.”

Unlike *The Hire* short films, the cars featured in the comics are not BMWs that you would see on the road. Fallon had BMW Designworks collaborate with the artists to create concept cars for the stories.

EXPANDING IDEAS

Content creation for the client was in this case much different from the traditional model. For the comic books, most of the creative was developed outside of the agency. After giving the writers a detailed brief on the character, the creatives at Fallon turned much of the story development over to another entity, although they and the client oversaw the project throughout its evolution.

“It’s very different,” Carter said. “With the films we were very involved but this is a much different world. I mean I’m not a comic writer....As long as we got good writers and artists and as long as they kept the character cool and made the stories cool, I was completely fine with it because we all knew that they would do a good job with it, if we got the right people on board.”

The comic book creators did have some clear guidelines to follow. They needed to keep the content at PG-13 level. And, an important note was that the “Driver” could not carry a gun. Beyond that, the creatives did not want the comic book authors to delve into the character’s past. He is a mysterious man without a name and it was important to keep that mystique alive in these new stories.

“Getting this out [to the comic world] and making the story lines entertaining and engaging gets to a

market that absolutely skews probably younger than the demographic [for BMW automobiles]. But it’s a market that is very much on the edge, kind of setting the standard for what’s cool, hip and interesting,” Carter said of why this was the right branding move

for BMW. “I guess they’d kind of be, in a weird way, early adopters if you want to use a marketing term, but these are the people who are on the edge setting the standard for everyone else and so the comics are a way to engage with them.”



Cover “Precious Cargo”



Click Poster To View Nike's "Perfection"



Seeking And Promoting Identity

W+K Teams With Dirs. Venville, Apted, Foley And Burgos on Spots For Nike iD Web Site.

By Emily Vines

A trio of production houses played integral roles in the development and making of commercials designed to drive traffic to Nike's Web site, which enables shoppers to customize their own athletic shoes. In a sense the project underscores the creative opportunities that can emerge in the commercial production community when branding looks to not only put a human face on a client but also to reflect the individuality of its prospective customers. In this case, Web interactivity provides the outlet for this individuality via the chance to fashion one's own footgear.

To promote www.NikeiD.com, Wieden+Kennedy, Portland, Ore., enlisted the help of directors Malcolm Venville of bicoastal Anonymous Content, Michael Apted and Tom Foley of Independent Media, Santa Monica, Calif., and Marcelo Burgos of Garlic Films, Madrid.

The directors reported that the assignment afforded them great creative freedom. "[The agency] had a very simple brief, which was anything which concerned identity or with people making choices in their lives ... they had no written scripts basically, they had some thumbnail ideas so I just expanded those," Venville shared.

He has five :15 spots going to air—"Style," "Visualize," "Imagination," "Orange + Green" and "Originate." In "Orange + Green," the director simply captures a young boy's freckled face. The child opens his eyes to reveal beautiful green irises. Then the NikeiD.com tag appears.

"Orange + Green" was something they couldn't have written, the director said. "We just cast some kids and if we found a kid that we thought was genius, we'd put him in front of the camera and improvise. So it was the first time I've had a chance to do a lot of pure improvisation." Equally freeform was "Style," which features a young boy dancing to his own groove. At the same time, some of Venville's spots did evolve more traditionally with preplanned ideas

and casting for the roles.

"What's great about this campaign is that it's kind of taking these abstract notions, like the notion of joy or freedom, and then putting them in very particular individual human settings and situations," Foley said. He shot two spots for the campaign, "Freedom" and "Joy," the latter is still in post.

"Freedom" is a humorous take on the concept. In it, an older woman is lecturing her aged husband as he tries to eat lunch. We see him turn off his hearing aid and then the word "freedom" appears. For Foley the biggest challenge was casting a couple that would appear to have been together for 50 years.

Apted shot several spots for the campaign including "Perfection," "Customize" and "Obsession." For his commercials, the director cast real people. In "Perfection," he showcases a man who seems to be a perfectionist when it comes to folding his shirts.

"It was fun to do it," Apted shared. "To do it very simply without any of the razzmatazz of a commercial in a sense, just to do a pure observational piece I thought was kind of a bold idea by the agency. I thought it was a terrific idea."

Of the spots' genesis, Apted said that the agency gave him many concepts and told him to do those that interested him. He and Independent Media executive producer Susanne Preissler also came up with several of their own ideas. Apted described the project as freewheeling and flexible. Of the work, he said, "They're trying to intrigue the audience. there is something slightly mysterious about it."

Burgos contributed an animated spot for the campaign. In the black and white "Explore," a young boy ties a bit of cord around his neck, converting his head into a balloon. He then continues on his journey, holding onto his head as it floats above him.

Apted, Foley and Venville's spots were shot on location in and around Los Angeles.

street talk

Trevor Beattie, chairman/chief creative officer at **TBWA**, London, is leaving the agency, along with **Bill Bungay**, deputy creative director, and **Andrew McGuinness**, the shop's chief executive. It's expected that the trio will open their own ad agency. **Danny Brooke-Taylor** and **Tony McTear** have been promoted to co-creative directors at **TBWA**. . . . **Documentary filmmaker Mark Lewis** (The Natural History of Chicken) has signed with **Area 51**, Santa Monica, for exclusive representation in commercials. . . . **Director/cinematographer Reed Smoot**, known for his work on large format Imax films, has joined Santa Monica-based **MotivFilms** for commercials and Imax projects. . . . **Bicoastal Stardust** has hired **Eileen Doherty** as its West Coast executive producer. She had been working for the company on a freelance basis. Earlier Doherty was a writer/producer at **MTV**. . . . **Nonlinear editing pioneer Tom Ohanian**—an Academy Award and two-time Emmy Award winner for his inventions of the **Avid Media Composer, Film Composer, and Multicamera systems**—has been named senior director of **Autodesk Consulting** for the media and entertainment industry (which would include the products in the **Autodesk Media and Entertainment** unit, formerly known as **Discreet**). Prior to joining Autodesk, Ohanian served as VP of product development at **DMOD**, after spending much of his career at **Avid**. An accomplished editor, designer and inventor, Ohanian is author of industry textbooks *Digital Nonlinear Editing* and co-author of *Digital Filmmaking*. . . . **Lachlan Murdoch**, deputy COO of News Corp., will receive the Media Person of the Year Award at this year's **Cannes International Advertising Festival**. . . . Speaking of the Cannes Ad Fest, **Team USA** has been named for the '05 Young Creatives Competition: **Krista Lea Hogg** and **Justin Lesinski** of West Wayne, Tampa, Fla., and **Elena Fridman** of **Atmosphere BBDO** New York. At Cannes, they will compete against teams from all over the world, having just 24 hours to complete an ad or a Web design assignment to be assessed by leading industry judges. For additional info about the Young Creatives program, visit the Canne Web site (www.canneslions.com). . . .

rep report

Z Group Films, Venice, Calif., and Chicago, has hired **Kelly Jackowski** to serve as its director of business development. In addition to formulating new business strategy for Z Group, Jackowski will rep the company in the Midwest. . . . Production house **GearHead**, Vancouver, B.C., has secured **Doug Stieber & Company**, Chicago, to handle representation in the Midwest. . . . **Global Production Network (GPN)**, Los Angeles, which specializes in repping international production services companies, has added **European Touch Productions (EPT)**, Prague, to its roster. Per the deal, GPN will make ETP's spot production services in the Czech Republic available to the North American marketplace. . . . **The Montana Artists Agency**, Los Angeles, now represents wardrobe stylist **Kirston Mann** in all areas. Mann serves as stylist for director **Craig Gillespie** of bicoastal/international **MJZ**; that collaboration was evident during this year's Super Bowl telecast for the Ameriquest spots "Taser Scare" and "Cat Killer". . . .

bulletinboard

- May 11/New York: *The One Show*, presented by The One Club for Art & Copy: www.oneclub.org.
- May 11-22/Cannes, France: **The 58th Cannes Film Festival**. www.festival-cannes.org. . . .
- May 12/Los Angeles: 14th annual Music Video Production Association (MVPA) Awards. Orpheum Theater. www.mvpa.com.
- May 19/New York: **SHOOT's 3rd Annual New Directors Showcase Event**, at the Directors Guild of America Theater.
- May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com. . . .
- May 21-24/Miami: **The 46th Annual Clio Festival**, The Ritz Carlton South Beach. www.clioawards.com
- May 23-25/London: **The Design and Art Direction (D&AD) Congress**, including the 2005 D&AD Awards ceremony. www.dandad.org.
- May 24/New York: Association of Independent Creative Editors (AICE) Awards Show. Pier 60. www.aice.org.
- June 10-18/Las Vegas: **CineVegas Film Festival 2005**. www.cinevegas.com. . . .
- June 3-12/Brooklyn, N. Y.: **8th Annual Brooklyn International Film Festival** at the Brooklyn Museum. www.brooklynfilmfestival.org. . . .
- June 10-18/Atlanta: **29th Annual Atlanta Film Festival**. www.atlantafilmfestival.com. . . .
- June 10-24/Sydney, Australia: **51st Sydney Film Festival**. www.sydneyfilmfestival.org. . . .
- June 14/New York: **14th Annual AICP Show** at the Museum of Modern Art. www.aicp.com. . . .

A SNEAK PEEK AT FEATURES COMING UP IN SHOOT'S MAY - JULY PRINT