

SHOOT®

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This Week



Columns

ScreenWork

Production Services Focus

Fox Television Studios Enters Into First-Look Deal With Crispin Porter + Bogusky

Content Deal Is Believed To Be Among The First Of Its Kind Between A Mainstream TV Production Company And An Advertising Agency

By Robert Goldrich

LOS ANGELES—From a subservient chicken on the Web to a potential lead role in advertising agency development of TV series—that’s the progression for Crispin Porter + Bogusky (CP+B), Miami, which has entered into what’s believed to be a precedent-setting relationship with Fox Television Studios, Los Angeles.

The Fox studio has struck a strategic first-look deal with CP+B. Per the arrangement, Fox will have a first look at concepts and properties CP+B develops that have potential as material for original scripted and unscripted series.

“CP+B is universally recognized for their cutting edge campaigns and highly successful approach to branded content,” related Fox TV Studios president Angela Shapiro-Mathes in a released statement. “They bring the kind of unique creativity and

out-of-the-box thinking that will complement our development across all media.

“Our goal,” continued Shapiro-Mathes, “is to create franchises and find innovative ways of reaching the audience. In order to do that, we’re bringing in the most talented people we can identify from all over the world. The relationship with CP+B underscores our commitment to reach out into varied arenas to effectively execute that strategy.”

The branded content alluded to by Shapiro-Mathes includes the lauded viral marketing campaign CP+B created for client Burger King. The subservient chicken Web site has reportedly attracted more than 385 million hits, with visitors spending an average of six minutes watching a man in a chicken suit perform certain stunts on command—all the while creating a viral buzz for Burger King’s chicken sandwich.

CP+B has also turned out notable fare for such accounts

Rob Donnell Launches Brand Arc

By Robert Goldrich

SANTA MONICA—Rob Donnell, an advertising veteran with a long track record at J. Walter Thompson (JWT), has formed Brand Arc, a Santa Monica-headquartered branded entertainment firm. The new venture opens with Toyota as its flagship account; billings were not disclosed.

“Brand Arc will proactively seek out, create and develop brand entertainment opportunities and ideas as Toyota’s representative within the

Vincent Paves A Clear Path To Telecine

By Carolyn Giardina

LONDON—Mick Vincent, among the U.K.’s premiere commercial colorists, is wrapping up his tenure at London-based VTR, a company that he has called home for the past 19 years. He joins London-based Clear on July 4, where he will launch the visual effects company’s telecine unit as its director of telecine.

In Vincent, Clear gains a leading colorist, and a strong technical

MVPA Toppers: Dirs. Lawrence, Romanek

By Emily Vines

LOS ANGELES—Directors Francis Lawrence of DNA, Hollywood, and Mark Romanek of bicoastal Anonymous Content topped the 14th annual Music Video Production Association (MVPA) Awards competition. A gala MVPA Awards ceremony was held last week (5/12) at the Orpheum Theatre in Los

Angeles.

Coming in with three wins was Lawrence. He was honored as director of the year on the strength of three videos: Black Eyed Peas “Let’s Get It Started,” Janet Jackson’s “All Nite (Don’t Stop)” and Gwen Stefani’s “What You Waiting For.” Lawrence also won pop video of the year and best direction of a female artist

for Stefani’s “What You Waiting For.”

Romanek also registered three MVPA Award wins. He won hip hop video of the year, best direction of a male artist and video of the year for Jay Z’s “99 Problems.”

Meanwhile director Chris Milk of @radical/music, the music programming arm of bicoastal/international @radical.

"Grassrooting"

We find ourselves rooting for a couple of grassroots efforts to make states more film-friendly. One was covered last week relative to the Wisconsin Film Office being in jeopardy with the move to cut its funding for fiscal year 2005-'06 (*SHOOT*, 5/13, p. 7).



Members of the Wisconsin filmmaking community have formed a coalition to keep the film commission going as a private sector entity, perhaps as a 501(c)(3) nonprofit corporation. Among those banding together to try to save the film office are: Scott Robbe, producer/director/president of MONDO Productions, Madison; George Tzougros, executive director of the Wisconsin Arts Board; Michael Graf, director/owner of Spot Filmworks, Madison; Anne Katz, executive director of Arts Wisconsin; and Scott Thom, operations assistant at the Wisconsin Film Office.

"If we don't aggressively work to maintain the entertainment industry

in the state, we lose that revenue and tax revenue as well," Robbe told *SHOOT* reporter Emily Vines. "So it's basically a coalition that's come together to help to revive the business in Wisconsin and hopefully to make it thrive."

The coalition is holding a town hall-style meeting slated for May 23 from 6-8 p.m. at The Eisner Museum of Advertising and Design in Milwaukee. The prime topic at the session will be the possible restructuring of the Wisconsin Film Office.

Meanwhile in Massachusetts, industry folks have formed their own coalition to help promote and develop filmmaking in the state. The volunteer Massachusetts Production Coalition (MPC) held a general meeting earlier this month. The group is the result of several months of discussions and planning to attain greater unity within the production community,

and to effectively represent the broad interests of its members.

MPC founding members include principals at Moody Street Pictures, Boston Camera Rental Company, Picture Park, Element Productions, Red Tree Productions, Finish Editorial, High Output, Rule Broadcast Systems, National Boston, Neoscape, Video Transfer, Silent Partner Entertainment, CrewStar, Boston Casting, CP Casting, Maura Tighe Casting, Filmmakers Collaborative, and Central Booking, as well as representatives from IATSE Local 481, AFTRA and SAG.

MPC's stated mission is "to help maintain, promote, increase and expedite the development, creation and production of film, video and new media content in the City of Boston and the State of Massachusetts."

The MPC has begun efforts to promote tax incentive legislation so that Massachusetts can compete

more effectively with other states in keeping and attracting lensing activity. Additionally, the MPC is involved in a comprehensive study to put a better statistical handle on the economic impact of the filming industry.

Clearly, the making of features, TV programs, commercials, music videos, branded entertainment and other forms of content can be a major contributor to the economic wellbeing of not only Massachusetts and Wisconsin but every state throughout the U.S. Sometimes this fact is reflected in the policies of municipalities, states and the U.S.—in other instances, there are policies and decisions that don't properly recognize the importance of our industry. In the latter case, the need for grassroots efforts and a proactive approach by members of the filmmaking community becomes all the more necessary.

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Changes At The Helm

Directorial Moves

Blueyed Pictures, Los Angeles, has entered into a relationship with executive producer **Chris Buckley** and his roster of designers, animators and effects directors from around the world, including the **No Brain** animation crew from Paris and helmer **Johan Rimer**. Buckley will head a yet-to-be-named in-house satellite shop at Blueyed...

Swedish director **Henrik Hallgren** has come aboard **Compulsive Pictures**, New York, for spot representation in the U.S. He's been considered a rising star in Europe since he began helming work for Stockholm-based production house **Atmosfar** last year. Hallgren is perhaps best known for his international **Sprite** commercial, "Hamster," which was shortlisted at the 2004 **Cannes International Advertising Festival**...

Czar.US has signed New York based-director **Mark**

Tiedemann, formerly of bicoastal **Celsius Films**. Founded in 1991, the Amsterdam-based Czar has since added offices in Brussels, Berlin and New York. The latter U.S. operation re-established its New York office in late '03...

Director **Mike Wang**, formerly of **V12**, Santa Monica, has joined **CFM International**, New York....

London-based **M-A-D-E** has inked a representation deal with **Manifesto Films**, which maintains shops in Zurich, Switzerland, and Vancouver B.C. Per the arrangement, director **Reto Salimbeni**, Manifesto's founder, will be handled in the U.K. by M-A-D-E. In turn, Manifesto will platform M-A-D-E's directors in Switzerland and Canada, including the New York-based helming team **Suk & Koch**....

Director **Jaume Collet-Serra**, who recently signed with bicoastal/international **Believe Media** for commercials, has seen the release of his first feature film, *House of Wax*, a remake of the '53 horror film of the same title....

Dir. Goodby Has Men Ransacking Grocery Stores For Milk

GSP's California Milk Processors Board Spot Reveals Beverage's Hidden Curative Benefits

By Christine Champagne

A new spot for the California Milk Processors Board titled “Milk to the Rescue” (:30) shows men loading up on milk at the grocery store. Actually, they are literally emptying the shelves of milk, and one guy is so desperate for milk that he raids a delivery truck parked outside the store. Why the run on milk? A recent study has shown that calcium may reduce the symptoms of PMS (premenstrual syndrome), the commercial informs us via title card and voiceover before concluding with a milk-laden man entering his house, tentatively announcing to his unseen wife, “Honey, I’m home.”

A daringly funny spot, “Milk to the Rescue” is the work of Goodby Silverstein & Partners (GSP), San Francisco. “The idea for doing a campaign about PMS actually came from the client discovering a pretty conclusive university study that said calcium really helps people that have problems with PMS,” according to GSP creative director Jeff Goodby, who also served as creative director and art director on the spot as well as its director.

Goodby, who helms select projects, noted that he just couldn’t pass up the opportunity to direct this one. “I thought it would be controversial and fun to do,” Goodby said, adding, “It wasn’t a super hard commercial to shoot. It was actually a lot of fun.”

“Milk to the Rescue” was shot over the course of a couple of days on location in Los Angeles, with production support provided by bicoastal/international @radical.media. DP Danny Hiele shot the set-ups handheld.

“Danny did a fantastic job,” remarked the spot’s editor Ted DePalma of GSP’s in-house editorial shop GSP Post. “I’ve got to say I was really impressed. Handheld is not the easiest thing in the world to do. There are timing issues. You’ve got to get right on the stuff, yet maintain that motion and that energy, and he just nailed it every single time and made my life so much easier. I could cut wherever I wanted and



Click Poster To View "Milk To The Rescue"

somehow it always worked.”

While Hiele made DePalma’s task as an editor easier, so did Goodby. After all, there are benefits to working with the big boss. “You’re working with a guy whose name is on the door, and he is the director as well, so the approvals process is greatly streamlined,” DePalma pointed out. “It’s a little unusual for an editor to have it that easy. Usually, there are a couple of layers you’ve got to get through in the agency before you can even take it to the client, and in this case, you’re working with the person who has conceived the whole thing and gets to have the final say on how it goes.”

For DePalma, the most challenging part of the edit was finding the right music to accompany the visuals. “Music was a thing we batted around a lot. We were open to pretty much any option, and we pulled a broad array of stuff,” DePalma said. “We had some Stones music, a Kinks song, some reggae, some pretty driving rock and roll—all stuff that would go to help tell the tale.”

After trying numerous options, Goodby came to the edit room with the track that was ultimately chosen for the spot—the song “Love’s Theme” performed by Barry White’s Love Unlimited Orchestra. As for why this classic tune clicked, DePalma mused, “That’s a

real intangible. I can tell you that the spot as originally done didn’t have a voiceover in it. So, originally, we were just telling the gag with a title card. But when we got the Barry White music, all of a sudden that voiceover started making a lot more sense to us. That’s where some of the evolution happened.”

MILKING THE HUMOR

Looking back on the project, Goodby acknowledged that it was a risk to tackle the subject of PMS in a humorous way given that not all women find it so funny. Any man who has dared to make a crack about a woman being crabby because of PMS can attest to that.

“We all know people that have problems with PMS, but it is kind of a taboo to talk about it right now,” Goodby said, noting, “I think it was liberating to have some fun with it.”

Still, Goodby did his best not to offend. “We did a lot of due diligence as far as showing the spot to women before we put it on the air,” Goodby reported.

GSP conducted focus groups in which the agency tested the spot, showing panels made up of women two versions of “Milk to the Rescue” with two different endings. One ending, with a man entering his house and calling out to his wife, is the one you see on air. Another potential ending, which didn’t pass muster with the focus group, found the guy entering the house as a vase goes whizzing by his head—the implication being that his cranky, PMS-suffering wife threw it at him.

“It was really interesting because half of the women, especially younger women, thought it was really funny,” Goodby revealed. “But as you got into the older audience, they thought it depicted women as being totally impossible to live with at that time of the month, so we decided not to use it at the last minute.”

Now that “Milk to the Rescue” has been airing on television a few weeks and been seen by a wide audience, has the agency received any complaints

Client

California Milk Processors Board

Production Company

@radical.media, bicoastal/international.
Jeff Goodby, director; Danny Hiele, DP;
Frank Scherma, executive producer; Mala
Vasan, producer. Shot on location in Los
Angeles.

Agency

Goodby Silverstein & Partners, San
Francisco.

Jeff Goodby, creative director/copywriter/
art director; Debbie King, executive pro-
ducer/producer.

Editorial

GSP Post, San Francisco.

Ted DePalma, editor; Vin DeLuca, assistant
editor; Gary Nueman, producer; Greg
Everage, general manager of post produc-
tion.

Post

Retina, San Francisco.

Chris Martin, colorist.
Teak, San Francisco.
Treena Loria, online editor.

Audio

GSP Post.

Mark Pittman, mixer.

Principal Actors

Dennis Singletary, Howard Alonzo, Michael
Dempsey, Robert Almodovar, Beau Baxter,
Larry Braman, Chase Flowers, Dale Vogel
and Tim White.

from women who didn’t see the humor in the spot? According to Goodby, the agency has received “only a handful of complaints from individuals.”

Meanwhile, Goodby said he hopes that the success of the spot “gives women credit for having a sense of humor about these things.”

Directorial Team Riess/Hill Gets To The Heart Of The Matter

Personal Tragedy Helps To Raise Awareness Regarding The Number Two Killer Of Children

By Robert Goldrich

Though it was produced a year ago, this American Heart Association spot just recently debuted on air. The reality is that even if the public service message, titled “Godleski,” were held for 20 years, it would still play as a poignant, touching piece of communication that registers with viewers on a most personal, heartfelt level.

We open on a woman telling us about her children. She’s seated at a table, across which are spread assorted family photos. She holds up one of the pictures, a black-and-white three shot in which she is with her young son and daughter.

“This is my daughter Laura, and John,” she relates.

The spot then cuts to Laura, a happy

healthy little girl in her bedroom. “Laura is John’s big sister,” continues the mom.

We then return to the mother at the table. She holds up a Christmas card, which looks like a mini-frame which is designed to house a family photo. The mom tells us she’s going to put a picture in her Xmas greeting cards. She then shows us the photo—of little John. Then she notes that the message to go with the cute snapshot is the same which “we put on his grave marker: ‘His love and laughter brightened our world. Peace to our sweet boy.’”

A super reads, “Heart disease is the



Click Poster To View "Godleski"

number two killer of children.”

We then get a fleeting glimpse of an abandoned bicycle with training wheels.

A voiceover relates, “Learn and live.

Contact the American Heart Association today.” An end tag contains a phone number and Web site address (www.americanheart.org).

“Godleski” is the surname of the family; the mom is Christi Godleski. This poignant piece of documentary storytelling was directed by the directorial team of Chris Riess and Amy Hill, a.k.a. Riess/Hill, who are now with Santa Monica-headquartered GARTNER. At the time they helmed this spot, the helming duo was with bicoastal Anonymous Content.

The PSA is part of a real-people campaign from Campbell Ewald, Warren, Mich. In fact, one of those spots, which premiered last year and was also

directed by Riess/Hill, made SHOOT’s “The Best Work You May Never See” gallery in 2004; it told the story of young twin brothers—one healthy, the other stricken with heart disease.

The Campbell Ewald creative ensemble consisted of senior VP/creative director Jon Stewart, chief creative officer Bill Ludwig, art directors Michelle Potter and Rob Dey, copywriter Jason Danielewicz and producer Matt Duggan.

Dave Morrison executive produced for Anonymous Content, with Steve Fredriksz serving as producer. Riess also was the DP on the spot.

Editors were Terry King and Michele Ballard of STS Editorial, Southfield, Mich. Online editor was Richard Newton of GTN, Oak Park, Mich. Colorist was GTN’s Rick Unger. Audio engineer was Jeremy Schemm,

“Ruth Riley Goes To School”

By Robert Goldrich

You’ve heard about a basketball player taking another “to school,” meaning he or she has convincingly outperformed his or her opponent on the court. Well now literally being taken to school—albeit elementary school—is Ruth Riley, star center for the WNBA’s Detroit Shock women’s professional basketball team.

We see Riley get off a yellow school bus. First she’s on the public address system announcing the cafeteria’s menu to the student body. Next, she is in a classroom diagramming basketball plays—including a pick ‘n roll off of a double screen—on an overhead projector.

Seated at a small desk along with her new pint-sized playmates, the six-foot-five Riley is handed a note asking “Do you like me?” with “no” and “yes” boxes—each waiting for a check mark. We then see her using a hand-crank pencil sharpener.

Next we’re in arts class, with Riley constructing a mini-replica of the 2003 WNBA championship trophy. Meanwhile a little boy has built a miniature penguin.

From the classroom, we’re taken to the gymnasium, where Riley is blocking shot after shot being put up by her height-deprived classmates. Then it’s high fives all the way around, with Riley congratulating each of her fellow students.

The camera shows us a basketball on which the message, “It’s personal,” is written. Next we see a Detroit Shock logo on a basketball and then contact information for buying tickets to the team’s home games. At that point, we hear a child say to Riley, “You’re not really in the fifth grade.”

The spot was directed by Paul Riccio of Public Domain, New York, for agency Olson & Company, Minneapolis.

Steve Shore executive produced for Public Domain, with Alicia Valdez serving as line producer. The DP was Ari Issler.

The agency creative team consisted of creative director Tom Fugleberg, art director Derek Till, copywriter Scott Dahl and producer Joel Dodson.

Editor was Pete Fritz of Ohio Edit, New York. Audio mixer/sound designer was Conrad Sanguineti of Phantom Audio, New York.



Click Poster To View "Ruth Riley To School"

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Idol Play: Wojahn Brothers Produce Music In Videos For Ford Via JWT

By Emily Vines

In an interesting branding endeavor, Ford is promoting its vehicles in :45 to :60 music videos on the hit reality show *American Idol*. J. Walter Thompson (JWT), Detroit, conceptualized the end-of-the-show clips, which star the contestants that remain each week. Roger and Scott Wojahn of Wojahn Bros Music, Santa Monica, produced and arranged the music in the videos, which directors Bill Fishman, Gavin Bowden and Stefan Smith at The Board, Santa Monica, the branded content division of Plum Productions, directed. Carl Spesser was executive producer for JWT.

This season, there will have been a total of 11 videos featured in the show. In them, the *Idol* wannabes cover popular songs like Stray Cats' "Rock This Town" and Nikka Costa's "Everybody Got Their Something." The first video included 12 contestants; the number has been whittled down each week.

Ideally the Wojahn brothers would work with the contestants each weekend on the clip set to air the following week. In less ideal weeks, they had to work from two to four weeks in advance. In that case, the Wojahns had to record each possible combination of voices because some of the contestants would not be around when the video finally aired. Also, the music house wouldn't know until the

video was shot who would be featured in various scenes. The Wojahns would then remix the final version of the song two days before it aired.

Working with these amateur contestants, the Wojahns were part producers and part vocal coaches. "[The contestants] had never been in a recording studio environment, they don't know whether or not they should even wear one headphone or both sides of the headphones, they all sing in a different style. Some people slide up through the notes, some people just hit them—they end the words differently," Roger Wojahn related. "So getting them to sing as a group was actually one of the hardest parts of the job because some of them were just not good singers and even the ones that were wouldn't necessarily sing the same way."

For Scott Wojahn, the biggest challenge was getting the track to sound like it did in the original version. "There is a big difference between having it sound like a wedding cover band or a Top 40 band



Click Poster To View "Idol Play"

at a local bar, and making it sound like the record," Roger Wojahn added.

For Roger Wojahn, the challenges included working with the individual personalities who were in a competition against one another. "We had a whole room full of big egos but still sort of shy and extremely unprofessional singers—not that they didn't behave professionally but they didn't know what they were doing as singers in the studio. Trying to get them to sound great and asking things of certain people without embarrassing them in front of their peers or singling people out because they were either good or bad and

keeping their egos in check, it was delicate," he said. "We couldn't be quite as straightforward, maybe, and efficient as vocal producers as we would with pros."

Marisa Mastroianni David was executive producer at Wojahn Bros Music. Dara Norris and Megan Wallis were also producers. Francis Buckley was the recording engineer.

Cody Ryder was executive producer at The Board.

Trying To Reach The World Of Commercial Production Decision-Makers Can Be Heavy Lifting...

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A Global Perspective On Production Services...

GPN Facilitates Projects Via An International Roster



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By Kristin Wilcha

While the dollar has cooled against the Euro, international production by U.S. agencies and production companies—and conversely, productions from Europe and other areas coming to the U.S.—shows no signs of letting up. As noted in *SHOOT*'s recent Border Watch on Florida, many European productions are taking advantage of the exchange rate to shoot in the Miami area.

Oftentimes, when a production goes overseas—say to Europe, South Africa or South America—the U.S. shop producing the job will enlist the services of a local production house to help things run smoothly. The reasons for going to foreign locales vary—it might be for a favorable talent buyout, a particular creative spin on a project, or a location that is integral to concept or storyline.

Looking to facilitate and to evolve into somewhat of a clearinghouse for this activity is Los Angeles-headquartered Global Production Network (GPN) headed by Harry Tracosas. A former key grip and underwater cinematographer, Tracosas previously owned a Miami production service company called Walk on Water. Four years ago, he launched a company called Production Network, which became GPN. The firm represents production and production service companies from 70 different countries internationally. “We really try to brand and build one company at a time,” notes Tracosas. “We’re very dedicated to those companies. There not always the biggest, but they are exceptional.”

Once the companies are signed to GPN, they are marketed both to U.S. production houses and internationally. For example, GPN is currently working with a company in Greece that will likely bring its production to Miami, and last year GPN worked on a Qantas airlines job out of Australia that shot in Montana, New York and Washington, D.C. Conversely, GPN also works to bring together U.S. production companies with international shops. For a Chile shoot, GPN brought together Benito Cine, Santiago, Chile, and Independent Media, Santa Monica, for PBS’ “Bucket Brigade,” out of Fallon, Minneapolis. GPN has also lined up foreign production services for such established U.S. houses as bicoastal Moxie Pictures, on projects including an Avaya spot directed by Frank Todaro in Chile, bicoastal Anonymous Content in Romania with director David Kellogg, and Omaha Pictures, Santa Monica, in Denmark and Croatia with the directing team of Speck/Gordon—Josh and Will, respectively—for lensing

in Denmark and Croatia.

Tracosas notes that he works with production companies differently. For instance, with larger shops that have been producing internationally for quite some time, GPN offers options in regions where they haven’t worked before, or by giving them alternatives. “Some production companies come to me, and ‘Listen Harry, I have to go here, I don’t have a company in XYZ country, who do you know?’ and then I connect them with a company, I give the names and the references, and I vouch for them,” he explains. “Some companies say, ‘where do you go, who do you know, we’ve not been there,’ and I just turn over what I know. Other companies tend to get me involved, looking at storyboards, and talking about where we can go. I give them options, and sometimes we go ahead and research five or eight or ten countries, and the first thing we do is gather location photographs, which I deposit onto their computers on a daily basis. At which point, they either bid all, or narrow the field of players, and bid on one.”

While Europe—particularly Eastern Europe—still remains a destination, Tracosas concedes that the strength of the Euro against the dollar has had some impact on shooting. He notes that Argentina, although climbing in price, remains a favored spot, while Chile is becoming more popular.

THE ROSTER

GPN represents one company per region—the firm just signed on Bulgaria Film Services—and works with shops such as Ocean Films, Brazil, where GPN worked on a Luv’s spot for director Garth Davis of Anonymous, and Pangea, in Mexico, where a GPN brokered spot for Blockbuster and A Band Apart, Los Angeles, recently shot.

“The theme of what I look for when I do my due diligence and research,” explains Tracosas, “is that the companies are excellent at production, and they usually have to [have] worked with Americans, if at all possible, because the American nuances are important to understand when you’re bringing something half way across the world, but that’s not always possible. The general parameters are they have to be excellent, and they have to be good human beings.”

Among the other prominent production companies for which GPN has secured foreign production services are harvest, Santa Monica, Biscuit Filmworks, Los Angeles, and Reactor Films, Santa Monica.

street talk

Early next month, **Richard Cormier** is set to join Oak Park, Mich.-based **GTN** as its president. He will work closely with GTN owner/CEO **Doug Cheek**. Cormier's last staff position was as VP of New York-based **Nice Shoes**, as well as managing director of its sister companies **Guava** and **Freestyle Collective**....Chicago-based **Ebel Productions** has promoted **Jason Schettler** to executive producer. Over the last eight years, he has served as a producer and assistant director for the shop, which maintains a directorial roster consisting of **Bob Ebel** and **Bill Ebel**. Additionally, **Clayton Hauck** has come aboard as editor/creative assistant, and assistant business manager **Jay Riippi** has been promoted to production coordinator.....**Jeremy McWilliams** has been named executive producer of the advertising division of London-based **New Moon**. He previously was with **@radical.media**, London, and earlier served as managing director of **Mustard Films**, London....**Q Music**, a New York-based music/sound design venture founded by composer/producer **Drazen Bosnjak**, has opened an Amsterdam shop, establishing a foothold in the European ad market..... **Emily Bliss** and **Michelle Stapleton**, founders of London-based **Brave Films**, have decided to go their separate ways. Bliss will head up a rebranded **Brave**, which is to be called **Home**. Stapleton is expected to soon announce her future plans.....

rep report

Global Production Network (GPN), Los Angeles, has added **Vagabond Films** of Caracas, Venezuela, to its roster of production service companies for North American representation. Executive producer **Lorenzo Benedick** owns **Vagabond**. GPN is under the aegis of **Harry Tracosas**....**Daniel Mallerman** has joined **Lori & Company**, New York, as a junior rep. Headed by **Lori Youmans**, **Lori & Company** handles the East Coast for Santa Monica-headquartered **Reactor Films**, New York-based editorial house **Chinagraph** and music/sound design shop **Tonal**, New York....Production designer **Aron Beroud** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in commercials, music videos and features.... DP **Dave Perkal** has finished shooting HBO's **Entourage** and is now available exclusively through the **Lyons Sheldon Prosnit Agency**, Los Angeles....

bulletinboard

- ☐ 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 3/Santa Monica: **Specs and the City3 Group101Spots Wrap Party**; (818) 841-2550
- ☐ June 3-4/Burbank, Calif. **Cine Gear Expo** at Warner Bros. Studios, Burbank, Calif. **Julianne Grosso** at (310) 440-8547; info@cinegearexpo.com or www.cinegearexpo.com
- ☐ 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....
- ☐ June 19-25/Cannes, France: **52nd Cannes International Advertising Festival**. www.canneslions.com.

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