

# SHOOT®

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

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THE TOP SPOT OF THE WEEK



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This Week



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## New Directors Showcase Event Offers Perspective, Career Advice

Up-And-Coming Helmers Gain Exposure During *SHOOT* Event At DGA Theatre; Agency Artisans Assess Market For Emerging Talent.

### A *SHOOT* Staff Report

NEW YORK—Jeff Kling, executive creative director at Euro RSCG Worldwide, New York, noted that nestled somewhere in what he described as a “pile of good intentions” sitting on his office floor is a DVD containing a humorous piece by up-and-coming director Joe Leih. The project—a Web-based, tongue-in-cheek PSA designed to help get agency employment for copywriter Marc Guttesman and art director Tom Millar—has elicited quite a buzz, generating hits on the marcandtom.com Web site and coverage in *SHOOT* (1/21 iWork, p. 9).

Still it wasn't until last week when Kling served as a panelist during *SHOOT*'s third annual New Directors Showcase event that he got a full look-see at “marcandtom.com,” which was screened at the DGA Theatre in New York along with samples of the work from 20 other Showcase directors, including a two-

person team.

The New York-based Leih recently secured representation in Canada via Sparks Productions, Toronto. However, he remains in the market for a U.S. spot roost. In that regard, just after our story unveiling the helmers in the New Directors Showcase appeared (5/13, p. 1), *SHOOT* fielded a phone call from a rep with a prominent commercial production house inquiring about Leih.

Similarly other production company queries came in for Leih and certain other Showcase helmers during and right after the event. Whether these initial feelers will turn into substantive discussions and ultimately any signings remains to be seen. But if at least a few doors can be opened for up-and-coming helmers, then a major part of the Showcase quest has been realized.

Twelve of the 21 Showcase directors turned out for the

## Franklin, Williams Top AICE Honor Roll

### By Carolyn Giardina

NEW YORK—The fourth annual AICE (Association of Independent Creative Editors) Awards were fairly evenly distributed among some of today's top editorial talent Tuesday night (5/24) during a ceremony and celebration at Chelsea Piers in New York. Editor Chris Franklin, principal in Manhattan-based Big Sky Editorial, was the evening's only

multiple winner, coming out on top with two trophies.

Additionally, AICE presented its Hall of Fame Award to one of its pioneers: Arthur Williams, co-founder and partner in now-closed The Tapehouse family of companies, a major postproduction industry influence for three decades. (The Tapehouse shops included The Tape House, Editing Concepts and Tape

House Digital/Black Logic.) Williams was also an active AICE member, and is a past New York chapter president.

The awards for Franklin—who also won a pair of AICE Awards last year for dialogue (Miramax's “Announcer”) and national campaign (Food Network)—came in the categories of best editing for comedy and for music, both on the strength of work that he cut for Discovery

## W+K Tops D&AD With Pair Of Golds

### By Kristin Wilcha

LONDON—Two golds were awarded to Honda's “Grr” at the 43rd annual British Design and Art Direction (D&AD) competition held earlier this week (5/25). “Grr” was directed by Smith & Foulkes of Nexus Productions, London, for Wieden+Kennedy, London.

Gold honors are scarce at D&AD—the honor is bestowed in extreme circumstances, such as work that sets a new standard or breaks the mold. “Grr” picked up its gold hardware in the television commercials/individual over :60 category and for best use of music. John Waddell and Will Parnell of bicoastal/international Amber Music served as arrangers on the spot.

The animated “Grrr” asks the



## A Hop-To-It Crew

Now in its fourth year, the Kangaroo Project—which mentors promising creative and filmmaking talent via the production of a public service TV spot that's guaranteed airtime—has a new wrinkle.



While full details on this year's Kangaroo endeavor are reported on in a separate story (p. 7), the joey aspect of the program often gets lost in the shadow cast by the creative and directorial legs of the competition. But the fact is that once a concept is selected and a winning director is attached to the project, joeys represent an important part of what makes the Kangaroo Project so worthwhile.

Every year, Kangaroo organizers assemble an ensemble of apprentices, called joeys, who are interested in learning about the business and gaining on-the-job training and mentoring. This year, there will be 30 professional crewmembers and approximately 30 joeys to learn from them.

The new element is the start of what Kangaroo folk hope will be another tradition. Established producer Jodi Nelson will produce the 2005 Kangaroo public service spot. But she will be grooming a joey who, if all goes well, will produce next year's Kangaroo Project PSA. And that fledgling producer will in turn mentor another joey, who will take the Kangaroo producing reins the year after that and so on.

"We feel that passing on the producer's torch from year to year is very much in the spirit of what the Kangaroo Project is about," related Julie Hartley, a veteran producer and production manager, who teamed with several members of the Minnesota production community to form the Sean Francis Foundation, named after her 20-year-old son who died in a motorcycle accident in

2000. From the Sean Francis Foundation sprung the Kangaroo Project.

Francis was a production assistant and an aspiring producer. But with Francis' life cut short, the Kangaroo Project was launched to make an ongoing positive filmmaking contribution in his memory through nurturing and opening up new creative opportunities for deserving creatives, aspiring directors and crewmembers—in some cases, helping them to start their careers.

The Kangaroo moniker grew out of the fact that the animal nurtures its baby in her pouch. The apprenticeships parallel this in that experienced crewmembers help joeys take a hop forward in their chosen profession. The Kangaroo designation was also chosen because Francis was born in Australia.

The aforementioned passing of the producer's role from a professional to a joey has some Kangaroo precedence—

but not from one year to the next. Hartley produced the inaugural Kangaroo PSA in '02. That same year, working under her was a joey, Nicole Erdman, who went on to produce the Kangaroo spot in '04.

The Kangaroo Project PSAs over the years have tackled such issues as the HIV/AIDS youth epidemic, live-saving organ donation, and motorcycle safety. This year the competition will result in a PSA that promotes safe and courteous driving. The Kangaroo Project, which has the backing of the Association of Independent Commercial Producers, has secured the support of the National Auto Dealers Association, which is committed to gaining airtime for the winning public service spot in '05.

Indeed that's the multi-pronged purpose of the Kangaroo Project—to raise consciousness about a social issue while grooming, and gaining exposure for, new spotmaking talent.

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## Production

By Steve Thompson

### 5.1 Audio And HD Commercials

2005 will go down in advertising history when HD commercials (finally!) arrived. It began with

the Super Bowl. For the first time ever, a majority of spots that aired during Fox's HD broadcast of the game were produced in HD (as opposed to being merely up-rezzed versions of standard-def spots). Ford, Cadillac, Olympus, Emerald Nuts and Ameriquest were among the advertisers who debuted HD-originated ads. The NFL itself ran its first HD ad during the Super Bowl this year.

The reason for the upsurge in HD advertising is no secret. It's a very compelling medium. A survey conducted after the Super Bowl by the cable

*Steve Thompson is  
creative director at  
POP Sound,  
Santa Monica.*

network INHD found that commercials broadcast in HD during the game were the most impactful, and most highly rated with adults who viewed the game in high definition.

Equally important, the three things necessary for HD to succeed—content, transmission and receivers—have all reached critical mass. Dozens of HD channels have appeared in the last few years. Major cable and satellite providers have begun to switch to digital transmission. And home theater systems are now a fixture in millions of American homes.

Much of the interest in HD advertising has focused on the quality of

the HD image. Relatively less attention has been paid to the quality and impact of 5.1 audio that is an integral part of HD media. However, advertisers who seek to take maximum advantage of all that HD has to offer should not neglect the audio side of the equation. Rather, it only makes sense to utilize the best technology for both picture and sound. That means a 5.1 mix.

Performing a 5.1 mix for an HD television spot is obviously quite different from performing a stereo mix for a standard def spot, but it also differs in significant ways from preparing a 5.1 mix for a spot intended to screen in movie theaters. An audio post house equipped for 5.1 cinema mixes is not necessarily equipped to perform the

Dolby E encoding required by most HD broadcasters or to deliver media in the appropriate HD formats. Experience in mixing for the home theater environment, as opposed to the cinema environment, is also important as both technical specifications and creative choices vary in subtle but significant ways.

To post HD spots correctly, it is essential to have a properly equipped 5.1 mixing room. Additionally, it is necessary to have video equipment that supports the various HD formats (HD-D5 and HDCAM) to create delivery masters. When Dolby E encoding is required for broadcast delivery, specific hardware from Dolby Laboratories is needed to perform the encoding. As the various HD formats support various frame rates, appropriate gear is also necessary to

## ***Nexus Cops “Grrr” and Clio Winner***

**By Kristin Wilcha**

MIAMI—Honda’s “Grrr,” out of Wieden+Kennedy (W+K), London, continues to crush the competition this awards season, winning the Grand Clio for TV at the Clio Festival, held this week in Miami. The animated spot promoting Honda’s VTEC engine was directed by Smith and Foulkes of Nexus Productions, London, and has already won Best of Show at the One Show, and the Grandy at the ANDY Awards. At the Clios, the spot also won a Gold Clio in the automotive category.

The “Subservient Chicken” campaign out of Crispin Porter + Bogusky (CP+B), Miami, won the Grand Clio in the Interactive competition. The Content & Contact category, which honors work that successfully integrates groundbreaking creative and media, did not yield a Grand Award, but Gold Clios were given. One honor went to Rainier Beer’s “Rainier Vision” campaign out of Cole & Weber/Red Cell, Seattle, while the other went to “PPV” for Virgin Atlantic Airways work out of CP+B.

Two spots were inducted into the Clio Hall of Fame. One was FOX Sports “Feet,” directed by Rocky Morton of bicoastal/international Morton Jankel Zander for Cliff Freeman and Partners, New York. A trio of spots for Nike—“Golf,” “Running” and “Tennis”—were also inducted into the Hall of Fame. Baker Smith, then of Tate & Partners, Santa Monica, now with harvest, Santa Monica, directed the spots out of Goodby, Silverstein & Partners (GS&P), San Francisco.

A trio of spots for the Canadian Film Centre’s Worldwide Short Film Festival—“Love Scene,” “Special FX,” and “Good Cop/Bad Cop”—won a campaign Gold Clio. Tim Godsall of untitled, Toronto, directed the spots via Taxi, Toronto. (Godsall is repped stateside via Biscuit Filmworks, Los Angeles.) “Good Cop/

Bad Cop” and “Special FX” were each awarded a Gold Clio in the entertainment promotion category. “Love Scene,” and another spot in the package, “Establishing a Character,” also directed by Godsall, each won a Silver Clio in entertainment promotion.

A campaign Gold Clio was awarded to the Sony PlayStation 2 spots “Athletes,” “Golfers,” and “Porn Stars,” out of TBWA, London, and directed by Daniel Kleinman via now defunct Large. (The director now works via Kleinman Productions, London.) “Golfers” additionally won a Gold Clio for home entertainment.

Another Kleinman-directed spot, the NSPCC’s “Ventriloquist,” out of Saatchi & Saatchi, London, won a Gold Clio in the public service category.

The Vim Bleach spot “Prisoner,” directed by The Perlorian Brothers of Reginald Pike, Toronto, won a Gold Clio in the home products category. (The Perlorian Brothers are repped in the U.S. by Biscuit.)

In the corporate/institutional category, a Gold Clio was awarded to Bonjour Paris French School’s “Heart Attacks,” out of DDB Brasil, Sao Paulo, and directed by Luiz Gustavo Dias of Movi&Art, São Paulo.

A Gold Clio for public service was bestowed on “Magic,” for the Ponle Corazon/Peruvian Children’s Cancer Foundation, out of Leo Burnett del Peru S.A., Lima. A student Gold Clio was awarded to Puma’s “Grandpa,” from copywriter/art director Sakib Affridi and producer/director Arlo Rosner of the Academy of Art, San Francisco. A Silver student Clio was awarded to Sharpie Pens’ “Kiss,” “Smile,” “Big Apple,” and “Dating,” from Sakib Affridi of the Academy of Art, San Francisco.

### **SILVER STARS**

A trio of Red Tail Ale spots—“Art,”

# Kangaroo Pockets Concepts On Safe, Courteous Driving

Public Service Spot Competition Opens Up Opportunities For Creatives, Directors And Aspiring Crewmembers.

**By Robert Goldrich**

MINNEAPOLIS—Sponsored by the nonprofit Sean Francis Foundation to mentor promising creative and filmmaking talent via the production of a public service TV spot that's guaranteed airtime, the Kangaroo Project has entered the fourth year of its annual competition, looking to extend its reach even further nationally. The 2005 Kangaroo Project is seeking concepts for a PSA that promotes safe and courteous driving—quite a departure from last year's quest for a spot that addressed the HIV/AIDS epidemic among young people.

“We wanted to go with an issue that was more conducive to humor,” related Kirk Hokanson, owner/president of Voodoo Films, Minneapolis, a key member of the Kangaroo Project team. “When the [Kangaroo] board members got together, it turns out we all had a bad driving experience coming over to the meeting—running across drivers who were rude or irresponsible. Those experiences that day got the board to thinking about safe and courteous driving as the topic to hang our hat on this year.”

Concepts for the PSA can come from anywhere and anyone; deadline for submissions is June 24. The first round of judging will cull those entries down to several finalists. Judges will be a cross-section of agency creatives in Minneapolis, where the Sean Francis foundation is headquartered. Then a national panel of judges—drawn in large part from those assessing the work at this year's Minneapolis Advertising Federation Awards—will scrutinize those finalists and select the winning concept.

Once the concept is chosen, directorial entrants will submit treatments so that they can be considered to helm the project. Again,

anyone can submit a treatment—established directors, aspiring directors, editors, ad agency artisans and others who would like to take a crack at helming a worthwhile PSA. Deadline for treatment submissions is August 12. Plans call for production and post of the winning spot to take place largely in September. The PSA will be screened for an industry audience at the Minneapolis Advertising Federation Awards in October.

## AIRTIME

Per the Kangaroo Project mandate, the PSA will enjoy wider spread exposure than an awards show gathering. Kangaroo Project organizers have struck a relationship with the National Auto Dealers Association, which has committed to secure airtime for the PSA. (Last year, the Kangaroo Project partnered with the Minnesota chapter of national fundraising organization the Design Industries Foundation Fighting

AIDS to gain TV airplay for the earlier alluded to HIV/AIDS awareness spot, “Student Security,” conceived by Ryan Carroll and Andy Gass of boutique Dallas agency Signal, and directed by Minneapolis-based Justin Staggs. Carroll is now a copywriter at TM, Dallas.)

Continuing its tradition, the Kangaroo Project will line up industry talent and resources to donate time and services to the production of the upcoming safe and courteous driving PSA. Also being gathered will be crew apprentices, called joeys, so that they can learn about the business and gain on-the-job experience and mentoring (see this week's [spot.com.mentary](http://spot.com.mentary) column).

In its four years, the Kangaroo Project has steadily reached beyond the Minnesota market to gain entrants from different parts of the country. That push is continuing as this

# Cinematographers To Talk Spots At Cine Gear

**By Carolyn Giardina**

BURBANK, Calif.—The Ninth Annual Cine Gear Expo, a production industry event expected to draw roughly 7,000 to Warner Bros. Studios June 3-4 in Burbank, will feature leading commercial cinematographers presenting their views on the future of the industry. Scheduled to appear on the panel, titled “The Art of the Commercial” and presented by the American Society of Cinematographers (ASC), are Curtis Clark, ASC; Peter Lyons Collister, ASC; Allen Daviau, ASC; Jon Fauer, ASC; Guillermo Navarro, ASC; and Bill Bennett, ASC.

Prior to the start of Cine Gear, each was asked to select one of his commercials. These spots were to be posted in HD at Hollywood-based post house Laser Pacific, to be screened during the Cine Gear session as part of a discussion about the advantages of posting and airing commercials in HD (as film is a high resolution medium, the production format does not require a change for HD broadcasting).

Additional panel topics will include grabbing and holding a viewer’s attention in a television landscape with hundreds of channels, as well as the potential impact of TiVo on TV advertising.

During another Cine Gear session, the ASC will detail the latest developments from its Technology Committee, whose purpose is to explore issues related to advancing the art and craft of visual storytelling. The committee, chaired by the aforementioned Clark, includes subcommittees that have been investigating standards and

practices for digital intermediate (DI) postproduction, the evolution of new generation digital cameras, film preservation and restoration, and the need for a universal metadata standard for digital media.

The digital intermediate process will be further explored from cinematographers’ perspective on another ASC panel with scheduled panelists Allen Daviau, ASC, Matty Libatique, ASC, Dean Semler, ASC, ACS, Kees Van Oostrum, ASC, and Amy Vincent, ASC. This discussion will focus on the realities and myths of DI, how it is affecting the role of the cinematographer, and the outlook for the future.

The International Cinematographers Guild (ICG) will host a roundtable discussion about the changing workplace, moderated by DP Matthew J. Siegal, chairman of training and new technology for ICG Local 600. Topics will include the evolving roles of the DP, camera assistant, digital imaging technician, and video controller with the advent of new technology for film and HD. Meanwhile, a panel on documentary production will be produced by the International Documentary Association (IDA).

During the two-day event, some 200 exhibitors including manufacturers, rental houses and lighting companies are scheduled to showcase their wares; expect to see gear from companies including Eastman Kodak, Panavision, Arri, Thomson’s Grass Valley and Dalsa.

Master classes will be held June 5 in a separate location; Speakers include cinematographer Bennett.













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

## Dir. Dante Ariola Taps Into His Special “Powers” For Heineken

## An Ordinary Man Gains Superhero Status In Ad Conceived By Publicis, New York

By Christine Champagne

An average guy named Darren is initiated into a league of superheroes after dazzling the group with his amazing special power in a new spot for Heineken titled “Powers” (:45). So what exactly can Darren do? Well, Darren doesn’t have superhuman strength, and he can’t fly. But as Darren demonstrates in “Powers,” he can turn his shoe into a bottle of Heineken beer, and that’s enough to earn the admiration of the other superheroes and gain him entry into their exclusive underground world.

The work of Publicis, New York, and director Dante Ariola of bicoastal/international Morton Jankel Zander (MJZ), with special effects courtesy of The Mill, London, “Powers” is an impressively filmic commercial with a darkly futuristic edge. In fact, the spot’s high production values—complemented by theatrical-quality music and sound design created by stimmümg, Santa Monica—rival that of any summer blockbuster, so it is no surprise that the television commercial will indeed make its way into theaters in the coming months.

As for the thinking behind “Powers,” Publicis senior VP/creative director/copywriter Ken Ratcliffe said that he aimed to create a scenario that would honor the established Heineken tagline “It’s all about the beer” and capture the attention of consumers. So when the idea of a man being anointed a superhero for this unusual skill popped into his head, Ratcliffe ran with it.

According to Ratcliffe, he and partner Ted Royer, senior VP/creative director/art director, had a fun time creating a team of superheroes from scratch. As you can

Click Poster to View  
Heineken's "Powers"

see in the spot, the superheroes include a muscle-bound man with super strength, a girl who can fly and a guy who can shoot flames out of his hands.

## ARIOLA PLAYS HERO

For his part, Ariola, who also recently directed another Heineken spot called “Disturbance,” said he was interested in “Powers” because of the production design and costuming challenges it presented. The agency did not want the characters or scenery to have a comic-book look that might appeal to children given that the spot promotes an alcoholic beverage, so Ariola ventured off into a darker, more adult direction.

Interestingly, Ariola took his inspiration for the look of the main hall/conference area where the superheroes meet not from a sci-fi film but from a sewer. “A friend actually gave me a link to [an Internet site with pictures] of this Japanese sewer they just built. It sounds strange, but it is actually very futuristic, and they took pictures of it before they flooded it with water,” Ariola explained. “So [the superheroes’ conference room] is actually based on one of the giant pumping stations in Tokyo.”

Once the set was built and the costumes were fabricated, “Powers” was shot on stage by Ariola and DP Darius Khondji at Hollywood Center Studios in Los Angeles. Chris Knight, visual effects supervisor/lead Flame artist from The Mill, was on hand to lend his expertise.

The crew from The Mill was called upon to—among other things—generate animated flames in Maya that were tracked onto the hands of one of the superheroes and use the Flame to create an angelic light behind the flying woman.

Additionally, Knight developed an effect—sort of a fluid, inky transition—that was applied to the superhero who had the ability to magically disappear only to instantly appear in another location.

Working together, Ariola and The Mill did a great job of ensuring that any effects used in “Powers” were subtle, Ratcliffe remarked, noting, “It would have been easy to go over the top because it is a superhero spot.”

Ratcliffe also commended editor Andrea MacArthur, who is with Peepshow, London, and cut “Powers” at Cosmo Street Editorial, New York, for nailing the pacing of the spot right out of the gate. “She did a first cut, then she and Dante got on the same page, then they showed it to us,” Ratcliffe shared, “and Andrea was so dead-on that there was very little we had to do.”

If one person could be singled out as the unsung superhero of the project, it is Publicis senior VP/director of broadcast production/producer Sally-Ann Dale, Ratcliffe said. “We were surrounded by all of these talented people, and you’re like, ‘That was easy.’ But a lot of it was because Sally got everybody together,” Ratcliffe praised. “After the shoot, I remember Dante came up to me and said, ‘Your producer’s awesome.’ You don’t hear that often. But she really makes it look easy, and you don’t realize all of the work she’s done until everything is over.”

Meanwhile, in this day and age of branded entertainment, one has to wonder if Heineken has any interest in building on the entertaining concept born in “Powers” and perhaps producing a longer-form project. While Ratcliffe can’t answer for the client, he certainly sees potential for more. “When I was on the set, I thought, *I could easily turn this into a movie with Heineken as the star*,” Ratcliffe shared. “It’s definitely something I thought of and definitely something I would love to pursue.”



Ken Ratcliffe

Client  
Heineken

Production Company

Morton Jankel Zander,  
bicoastal/international.

Dante Ariola, director; Darius Khondji, DP; Jeff Scruton and David Zander, executive producers; Natalie Hill, producer. Shot at Hollywood Center Studios, Los Angeles.

Agency

Publicis, New York.

David Droga, worldwide creative director; Ken Ratcliffe, senior VP/creative director/copywriter; Ted Royer, senior VP/creative director/art director; Sally-Ann Dale, senior VP/director of broadcast production/producer.

Editorial

Cosmo Street Editorial, New York.

Andrea MacArthur, editor; Lisa Houck, assistant editor; Lisa Greenleaf, producer.

Post/Visual Effects

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

The Mill, London.

Helen Weil, producer; Chris Knight, visual effects supervisor/lead Flame artist; Edwin So and David Birkhill, Flame assistants; Matt Estela, CGI animator; Jo Shepard, CGI producer.

Audio Post

Sound Lounge, New York.

Glen Landrum, mixer.

Music/Sound Design

stimmümg, Santa Monica.

Jason Johnson, composer; Gus Koven, sound designer; Kelly Fuller, producer.

Principal Actors

Dustin Robles, Douglas McDonald, Shawn Woods, Justice Smith, Danny Arroyo, Laura Miro, Damian Miglioretti, Jane Campbell and D’Angelo Wilson.

# Soup Proves To Be Healthy, Particularly In Unopened Cans

## Hill Holliday, Boston, Deploys Kitchen Workout To Promote Physical Fitness

By Robert Goldrich

**S**oup's on! Consider that the battle cry for the Massachusetts Governor's Committee on Physical Fitness & Sports in this :30 directed by Tom Foley via Independent Media, Santa Monica, for agency Hill Holliday, Boston.

We open on a boy—played by Moises Arias—who walks into the kitchen, grabs a chair and stands on it to open a top cupboard. For a fleeting moment, we think we've been thrust into a cereal commercial, with the youngster going to great heights to reach his desired breakfast.

However, he pushes the cereal box aside to grab an oversized can of soup. The lad then picks up a second can. Maybe it's lunchtime and we're watching a spot for Campbell's. But enough of the conjecture about meal and menu—clearly, his going to extremes to reach the cans is for a reason that's not yet readily apparent, as evidenced by the fact that there's nary a can opener in sight.

No longer needing the chair, he hops down, stands up straight and picks up a can of soup in each hand. He then lifts the cans as if they were mini-barbells. The boy lifts them repeatedly, at which point a super describes the kitchen workout we're witnessing as simply "Soup curls."

A voiceover intervenes, "For more fun and easy ways to exercise, log onto everybodymove.org."

A modest super identifies the sponsor bringing us this message: The Massachusetts Governor's Committee on Physical Fitness & Sports.

Titled "Soup Curls," this spot is one of two in the "Everybody Move" campaign, the other ad being "Mitten Boxing." In the latter :30, a girl grabs a pair of oversized mittens hanging next to a coat. She places them on her hands and then walks upstairs. The girl opens the window drapes to let in the sun, setting the stage for a spirited bout of shadow boxing. The mittens have become boxing gloves as the girl enjoys her workout. "Mitten Boxing" also advises those interested in physical fitness to find different ways to exercise on the everybodymove.org Web site.

The campaign is designed to motivate youngsters age 8 to 14 in the Commonwealth of Massachusetts to exercise. The push coincides with May being National Fitness & Sports Month. The Governor's everybodymove.org site contains fitness tips, fun exercises, and a calendar of May events in Massachusetts, including organized walks and 5k runs.

The Hill Holliday creative team on the ad campaign consisted of creative director Kevin

Moehlenkamp, art director Dave Gardiner, copywriter Joe Berkeley and producer Scott Hainline.

Susanne Preissler executive produced for Independent Media, with Naia Hall serving as producer. The DP was Wally Pfister.

Editor was Joel Walker of Bubble, Hill Holliday's in-house editing studio. Chris Ryan of Nice Shoes, New York, was the colorist. Audio mixer was Brian Heidebrecht of Soundtrack, Boston.

## "Tennis"

By Robert Goldrich

**T**his :10—one of 11 in a campaign for European mobile telecommunications company Vodafone—is designed to be a quickie entertainment fix/identity piece, airing on either side of a commercial break and/or at the beginning and end of a program.

We open on a guy in the foreground looking at his cell phone screen. In the background is a tennis player stretching on the court—behind him is another court where two more players are rallying.

Suddenly, a bomb ex-plodes, sending the tennis players scurrying for cover. Rapid-fire gunshots are heard, with bullets shattering a courtside glass water cooler.

A voiceover explains the heavy artillery attack: "Vodafone Live. 3-D film trailers."

Each :10 in the campaign depicts a cell phone user viewing media on his phone. However that media suddenly interacts and becomes part of his immediate surroundings—the tennis court, a butcher shop, a construction site and a corporate speaking



Click Poster To View "Soup Curls"



Click Poster To View "Tennis"

BRAND STAND BRAND STAND BRAND STAND **BRAND STAND** BRAND STAND BRAND STAND BRAND AND BRAND STAND BRAND STAND BRAND AND BRAND STAND BRAND STAND

# Ten Music's Extended Branding Division Helps Out Virgin Atlantic Airways

Licensed Tracks From RedCola Underscore Airline's Online Microsites, Fit The Bill For Crispin Porter + Bogusky, Miami

By Emily Vines

In a throwback to the golden age of travel, creatives at Crispin Porter + Bogusky, Miami, have branded individual flights for Virgin Atlantic Airways. On the airline's site (www.virginatlanticflights.com), flights originating in the U.S. and arriving in London are given names like "The High Flier," "The Trance Atlantic" and the "The Suite Dream." Santa Monica-based Ten Music's new extended branding division Calif., found licensed music by collective redCola to accompany the online microsites that describe each flight with narration, photography and music.

This initiative harkens back to a time "when traveling was new and exciting [and it] was kind of the tradition with airlines to give the flights individual names," CP+B creative director Bill Wright explained. "The airlines took that from the railroads from the early part of the last century ... we thought we'd bring that back to let people know Virgin is putting the glamour

back into air travel."

The glamour is for "upper class" passengers alone. The designation is essentially business class with perks like in-flight massages, a bar, and turn-down service where a flight attendant will convert a passenger's seat into a bed while he changes into a complimentary sleep suit in the lavatory.

Another component of this campaign is the term jetrosexual, which is used to describe the passengers in this class. "A jetrosexual, of course, is a pun on the word metrosexual, but a jetrosexual is like a business person who

doesn't hesitate to get on a plane and go make business happen and move business and culture and entertainment forward," Wright said.

Each redCola track works to create different vibes for the airline's 17 flights that depart in the States and arrive in London. Only the eight "marquis" flights are up on the site now, but the rest are expected to appear soon.

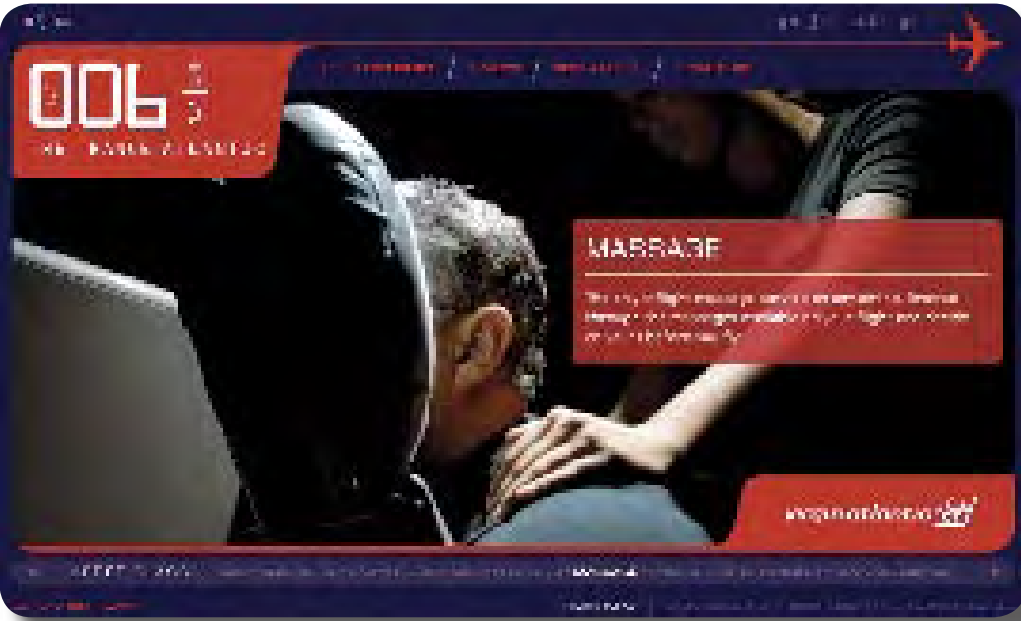
## MUSICAL ACCOMPANIMENT

This project with Virgin Atlantic Airways is not the first for Ten's new division. The music house has also worked on projects like Mercury Radio Online for Ford Motor Company. For that project, Ten programmed an online radio station for the company's Web site (www.mercuryvehicles.com/extras/music/mercuryradio/).

mercuryradio/).

"We started Ten Music with the goal of connecting independent record labels and artists to advertisers. At the time the main medium that was available for that was the 30, 60 second spot. Now that medium is changing, so to us extended branding is everything outside traditional media, everything outside of the 30, 60 second commercial," said Sarah Gavigan, president of Ten Music. "[The new extended branding division] really lets people now that our services go beyond scoring and licensing for a broadcast commercial."

On why the music shop was the right choice for this project, CP+B executive integrated music producer Bill Meadows said, "I went to Ten because it was a pretty big undertaking; I knew they could streamline the process for me."





# SHOOT's New Director Showcase

good ideas.” Downing is a prime example; he did a Bud Light spec piece for DDB Chicago, with harvest’s backing. The spot, “Sky Diver,” was bought by Anheuser-Busch and went on to debut during this year’s Super Bowl telecast. The comedy commercial then topped the field of Super Sunday ads in the *USA Today* poll. “There’s a lot of chance and commitment involved, but the American dream for a director is possible,” said Goldfarb.

Aloi observed that such dreams extend well beyond the U.S. She noted that while “it’s a global industry, it’s a small community,” which can translate into opportunities for directors—and the mining of concepts from international markets.

Tessaro and Goldfarb both picked up on that point. They noted that when they started their respective companies just several years ago, it was harder to garner business from foreign markets. “It’s a lot different now. You don’t necessarily need to have an office in London to do work in London,” said Goldfarb, noting that harvest has recently wrapped jobs for London agencies BBH and AMV BBDO. “Through *SHOOT*, through the Internet, boundaries have been broken through with agencies seeking talent no matter where it’s located. Geography is no longer a big deal. Access is there.”

Several directors in the *SHOOT* Showcase first established themselves as ad agency artisans. Tessaro and Aloi noted that there are advantages to aspiring directors having a creative pedigree. But one has to be careful about how to capitalize on that ad shop experience. Tessaro hearkened back to when Biscuit’s Noam Murro, who won the DGA Award this year as best

commercials director of 2004, started out. She said that key to his career development was seeking out work from agencies that didn’t know him. “We were careful not to do work only where he had worked on the agency side,” she shared. “You need to build beyond that to truly establish yourself.”

DiVenere added another perspective to the proceedings as Getty works with directors, DPs and production companies to develop content for its inventory of footage. She noted that this Getty quest goes far beyond seeking conventional visuals often associated with the stock biz such as time lapse clouds and other pretty pictures. While visuals clearly remain important, DiVenere noted that Getty is seeking work that is more narrative in scope, “building sequences and challenges” for directors.

Attorney Greenbaum, who authors *SHOOT*’s LegalEase column, chimed in with advice on the contractual relationship between directors and production houses. While financial terms and benefits are important, Greenbaum urged directors to focus on the people with whom you are entering into a relationship. The key, he said, is to align yourself with professionals who are committed to building your career and have clearly demonstrated the ability to nurture directors. “A good contract with the wrong person and the wrong company is of no value,” he concluded.

**Editor’s note:  
To see the New Directors  
work click here or go to  
[www.shootonline.com/new-  
directorsshowcase](http://www.shootonline.com/new-directorsshowcase)**

# Manifest Destiny

## Several edit houses open new digs, extend geographic reach.

By Kristin Wilcha

It's not a new phenomenon—a growing number of edit houses have offices in different markets. Mad River Post has shops in New York, Detroit, Dallas, and Santa Monica. The Whitehouse has branches in London, New York, Chicago and Santa Monica. Red Car is in New York, Chicago, Dallas, Santa Monica and Buenos Aires. Lost Planet has offices in Santa Monica and New York, and Jigsaw has an office in Los Angeles and an outpost in New York.

The reasons for opening in multiple locations are usually similar—it's a chance to increase a shop's clientele and offer more varied services. In recent months, several houses have opened new offices. Cutters of Chicago reconfigured its Venice office—which had housed the West Coast operation of graphics/visual effects/telecine finishing boutique Sol Designfx—to offer creative editorial; coming aboard the new office are editors Dustin Robertson, Tessa Davis and John Mailloux. Another Chicago shop, Optimus, rebranded its Santa



E000063 Photo Disc / Getty Images

Monica operation, formerly called Co-op, as Optimus.

In recent months three other shops have added new facilities: Final Cut, which has bases of operation in London and New York, and now Santa Monica; Spot Welders, of Venice, has added a New York office; and Cut+ Run, which operates out of London and Santa Monica, announced the opening of a New York office late last year.

### FINAL CUT

The Santa Monica office of Final Cut will officially open its doors in July. The new office will be headed up by partner/editor Eric Zumbrunnen, formerly of Spotwelders, and executive producer Saima Aiwan, who had been freelancing for Final Cut, New York. Final Cut editor Jim Weedon, who had been in New York, will also be based in the Santa Monica office. Currently, jobs via the West Coast location are being cut at Mint, Santa Monica. Stephanie Apt, the New York-based president of Final Cut, relates that the shop had regularly been cutting work in Los Angeles, renting space from other facilities, so

# Shops Cite Similar Reasons For Multiple Venues



Stephanie Apt

by Joe Pykta of Venice, Calif.-based PYTKA. Among Gordon's other recent projects was an AOL spot, "Asking For It," which he cut in New York. The spot was done for BBDO New York, and was directed by Rick LeMoine of bicoastal/international @radical.media. "Dick is the pillar of the company in New York," relates Glean, who notes there are eight editors in Venice. "Our hope for New York is maybe three or four editors. We would like to stay on the smaller, boutique-y side."



Click Poster To View Bud's "Applause"

As with the other edit houses

spoke to, the Spot Welders cutters will be able to work either in New York or Venice, depending on the job. Gordon has cut some projects on the West Coast already, including Budweiser's "Applause," out of DDB Chicago, and directed

## SPOT WELDERS

Spot Welders, Venice, has expanded into the New York market, opening a facility with Dick Gordon, formerly of the New York office of Mad River, as the lead editor. "I think in today's marketplace, the ability to work bicoastally is critical," says David Glean, executive producer of Spot Welders, noting that while a good deal of work shoots on the West Coast, it's not always possible, either time or budget-wise, to remain for editing.

Swietlik, owner of the former Swietlik Editorial, and executive producer Christie Cash to open Cut+Run's Santa Monica office. Late last year, the New York office launched, with partner/editor Chuck Willis and executive producer Susan Willis.

Editors based at each of Cut +Run's locations can seamlessly move between facilities—Willis

is currently cutting in Los Angeles, while Gandolfi recently started a Levi's edit for director Daniel Kleinman of Kleinman Productions, London, and Bartle Bogle Hegarty, New York, which came back to Cut + Run's New York office. And editor Dane Williams from the London office spent a month in Los Angeles cutting *The Thunder, Perfect Mind*, a Prada short film project for Fallon, Minneapolis, and director Jordan Scott of bicoastal RSA USA. "From the most basic standpoint, it's a necessity," says Susan Willis of the need to have an office in Los Angeles. "It's a part of client services. There are jobs that come up constantly where our editors need to be out in L.A."

Christie Cash, executive producer of the Los Angeles office, says that while editors from the other offices aren't out on the West Coast—or vice versa—on a weekly basis, it happens often enough.



Susan Willis



Christie Cash

cinema spot from director Spike Jonze of bicoastal/international Morton Jankel Zander. (Zumbrunnen frequently collaborates with Jonze on spots—for clients such as Levi's, Ikea and Nike, and feature films such as *Being John Malkovich* and *Adaptation*.) At press time, Zumbrunnen was working on a Tommy Hilfiger package directed by David LaChapelle of bicoastal HSI Productions. For Zumbrunnen, the ability to work in any of the Final Cut offices, as well as being a part of the shop appealed to him. "I like the idea that I can work in any of those cities if I need to," he relates, "and the continuity of the company will be maintained. I'll probably be spending most of my time [in Los Angeles], but should a job need to start in one city and finish in another, it will be easy to deal with."

Apt believes it's crucial for edit houses to have more than one locale in order to compete in different markets. "I think if you want to have access to a wide array of creative opportunities, you need to be where they can happen," she says.

## CUT + RUN

Cut + Run, opened in 1997, under the aegis of editor Steve Gandolfi; in early 2004 he partnered with editor Dan

the time seemed right to take the plunge into the West Coast market. "We had been doing quite a bit of work, and in fact that's what really drove it home for us—that we were sending editors out to the West coast, whether to Los Angeles or San Francisco," notes Apt. "[Using space in other edit facilities], as an initial foray, that's certainly expedient, but what ends up happening, is that you don't have things available to you on a dime the way you ideally would [at your own facility]. Another facility really can't represent the ethos of your company in the way your own facility can."

Apt, who envisions the new office having three to four editors on staff, notes that cutters from each of the Final Cut offices will be available to work out of each location of the shop, and that jobs can begin in one location and finish in another. "The idea is to move jobs around seamlessly," she explains, "which is what we've been doing between New York and London, and why when we first started this it made so much sense, because we saw so much work that was starting in the U.K. with U.S. agencies, but inevitably they needed to come back to New York, and they needed to feel confident that everything was going to go smoothly, and that's all worked well. So the same thing exists between New York and Los Angeles, and London and Los Angeles."

Zumbrunnen has already cut some jobs under the Final Cut, Santa Monica, banner, including an upcoming Gap



David Glean

# Focus On Color

## Three top telecine artists discuss change and the evolution of their craft

By Carolyn Giardina

This week's focus on editors and colorists takes a look at a trio of telecine operators who are creating buzz with their visually stunning work. Profiled below are: Siggy FertsI, of R!OT, Santa Monica; Seamus O'Kane of The Mill, London and New York, and Mick Vincent, who is joining Clear, London.

### Siggy FertsI

In less than a year, veteran colorist Siggy FertsI relocated to R!OT Santa Monica from Sydney-based Digital Pictures, made an imprint in the U.S. commercial market, and extended himself into the feature world.

FertsI brings a broad industry perspective to his work—he started in the business 23 years ago as an assistant colorist at AAV Australia in Melbourne; and went on to work in Sydney, Singapore, Malaysia, Thailand and the U.K. He spent most of his career in commercials, but also did



Seamus O'Kane

some feature work during his eight-year stint at Digital Pictures, during which a digital intermediate (DI) pipeline was developed and adopted. His DI work in Sydney included *House of Flying Daggers*. And, since moving to the U.S. he color corrected the upcoming Bruce Hunt-directed feature *The Cave* at Company 3, Santa Monica, a sister company to R!OT, which has a DI color correction theater. The movie is a thriller that follows a rescue team that is sent down into the world's largest cave system to try to find the spelunkers who first explored its depths. While inside, their escape route is cut off.

Some of FertsI's commercial work since joining R!OT includes a pair from General Motors' "Only GM" campaign—"Who's Got Our Backs?" and "Would You?"—which underscore the advertiser's concerns for safety. The spots were created by McCann Erickson Detroit, Troy, Mich., and directed by Ken Arlidge of bicoastal Aero Film.

In the commercials, the automaker's vehicles play only cameo roles as background, behind children who talk about the safety features.

"The kids were saying very important lines, so they had to come

across as real and honest," FertsI relates. "We tried going contrast-y and crunchy, and we tried softer looks. We ended five percent down from normal saturation.

"Then I isolated [the kids'] faces," he continues, "and tried to separate them from the background as much as possible to put the focus on the kids."

That spot was finished in standard definition, but others, like a recent cinema commercial for Kodak, are finished in HD. In the Kodak ad, the company wanted to demonstrate the various looks that its film stock can achieve. So FertsI's task was not about consistency of look, but creating different looks. That included black-and-white, color, outdoors, and different times of day and night.

FertsI continues to use his trusted da Vinci 2k, which he demoed in April at the National Association of Broadcasters (NAB) convention in Las Vegas; meanwhile he keeps one eye on developing software-based systems.

"Software color correction will have a role in the future, but I'm not sure if it is suited for short form at this stage," FertsI explains. "They were mostly designed for feature DI applications [which primarily use data]. Workflow is the main issue. Data requires a lot of prep work, and may not be a good workflow for the fast turnaround for commercials. On the other hand, software offers color grading in a nonlinear environment."

FertsI points out that the role of the colorist—and the client—is becoming more complex with the advent of these new technologies and high resolution formats. "Technology for color correction and more camera technologies are at times



Siggy FertsI



"Naomi & Anger Management" for Tesco Cherokee.

very confusing for clients," he explains. "I do advise them on approaches, depending on how they plan to deliver the final commercial."

### Seamus O'Kane

The Mill, which has offices in London and New York, recently welcomed a new talent to its team: veteran colorist Seamus O'Kane, who joins the shop after 12 years at post house VTR, London, and nearly two decades in the telecine business.

O'Kane, who will be based in London but available to work at the New York facility, has spent most of his career in commercials. At VTR, O'Kane's spot work including the U.K. Mini "Martians" spot, directed by Chris Palmer of London's Gorgeous Enterprises—he's repped stateside via bicoastal Anonymous Content—and the worldwide Mini launch spots directed by Dante Ariola, of bicoastal/international Morton Jankel Zander (MJZ) as well as spots for British Airways, MasterCard, Stella Artois, HSBC, and Guinness.

At VTR, he also had a front row

seat for the emergence of the DI process, which has resulted in changes in the technology and in the business. "At VTR we had a [Grass Valley] Specter and we were pushing the DI data solution into the commercials market," O'Kane relates. "Last summer I did my only long form DI, a romantic thriller called *Dead Fish* starring Gary Oldman and Terence Stamp, but I have done many short films for my commercial directors following the same process. This is a natural progression for the colorist/director/director of photography relationship and is something to be enjoyed."

O'Kane joined The Mill in April, when he went to the National Association of Broadcasters (NAB) convention to demonstrate the Pandora Revolution color correction system. "There is a big revolution happening in the workflow—the marriage of dedicated hardware running open software," the colorist says. "I think ultimately anyone with a software color correction system will have to design the complete interface... it has to be more custom made. Software

# Focus On Color

## Three top telecine artists discuss change and the evolution of their craft

will be looking for cleverer hardware.”

Since joining The Mill O’Kane’s spot work has included Transport for London’s “Blockbuster,” out M&C Saatchi, London, and directed by Chris Palmer. This spot was designed to resemble a trailer, and is an awareness message meant to encourage people to pay attention when crossing the street. “It had a look like *Enemy of the State*,” O’Kane explains. “It’s high impact, high energy. The whole idea was to take the cinema feel and almost enhance it a little bit. It’s very ‘moviesque’...[At the end], you see a man leaving some buildings in a very cinematic style, and then he’s hit by a car. When the actor steps into street there is [added] graininess and as cars hit, a jolt back to a greyer, London street.”

Another recent job was a Tesco Cherokee spot via Lowe, London, entitled “Naomi & Anger Management,” directed by Bryan Buckley of bicoastal/international Hungry Man. The spot, airing in the U.K., opens with Naomi Campbell walking through the lobby of a hotel. Suddenly a price starburst appears in frame, telling the viewer that her top cost £8. She grabs the star and throws it into the elevator in an effort to hide the inexpensive price of her clothes. Similar vignettes follow, causing chaos within the hotel. Finally she is lead away by the local police. Twenty and 10-second versions of the spot show her in an anger management group; unfortunately the arrival of the starburst explaining the price of her dress is all too much and she lashes out. On all ads, the commercials end with ‘Design by Cherokee, Priced by Tesco.’

### Mick Vincent

Veteran U.K.-based colorist Mick Vincent is completing a 19-year run with London-based VTR, where he most recently served as director

of telecine, and is readying to become director of telecine at Clear, London, where he will launch the visual effects company’s telecine unit in July.

Vincent’s career has primarily focused on commercials—recent work has included spots for clients such as Fosters and Lynx. But Vincent was heavily involved in implementing a Digital Intermediate (DI) workflow for features and commercials at VTR. Vincent handled feature DI work for films including the Mike Binder-directed *The Upside of Anger*.

He intends to implement a DI workflow at Clear with a Grass Valley Spirit 4k, enabling the team to work with 2k and 4k data for commercial and long-form work, and Filmlight’s Baselight 8 color correction software system with the new Baselight Blackboard control panel; a Pandora’s Revolution color correction system will be available for more traditional jobs.

The DI workflow for commercials is what

Vincent calls “in-context grading”—the process of conforming a spot in the telecine session and then doing the final color correction when the spot is in shot order. Vincent explains that the company would scan the film at 2k in advance of the booking, and then offer clients a data based nonlinear work environment. He explains that this method eliminates the need to color a lot of film that will not be used in the commercial. Also, it means that the color correction session can focus on creative decisions, rather than spending time changing reels and shuttling through film. “Clients come into a telecine suite to be creative, it would be nice if that’s all they have to concentrate on,” Vincent says.

The software-based Baselight color correction system recently gained the optional Blackboard control panel with familiar balls, knobs, and flexibility offered by traditional color correction systems. Vincent was involved in the development of Blackboard by offering input

and suggestions. “The early [software systems] used a keyboard and mouse and small color correction panel, but although it was powerful, it was a little inflexible,” Vincent explains. “More clients in attended sessions are used to making changes with balls and knobs and being very fast and interactive without the need for processing the shots and grading with a pen and tablet.”

### Creative Endeavors

While staying on top of technical developments, he also stays at the top of his game.

His lengthy list of spots included “Wild” for Lynx deodorant via London-based Bartle Bogle Hegarty, London and directed by Daniel Kleinman (then of Large, now of Kleinman Productions, London). In the spot, a man’s actions have a peculiar effect on the ladies around him. For example, while the man is sitting in a hot train station, he opens his book and runs his finger down his face, as a woman’s blouse opens and sweats runs down her face. The message is that with Lynx, he is cool but they are not.

Other spot work has included “Kobe Bryant” for adidas via Leagas Delaney, London, and directed by Floria Sigismondi of U-ground, London. In the ad, Bryant plays in front of a crowd of demons who jeer at him as he tries to shoot a basket. With his adidas sneakers and a belief in himself, he scores and makes his demons disappear.

Vincent’s body of work has also included work for Fosters, such as “Feng Shui” for M&C Saatchi, London, directed by aforementioned Kleinman (then with Spectre). Here, a man’s luxurious home is given a Feng Shui make-over. When finished the room has been stripped of all the paintings and furniture leaving a chair, a toilet, a TV and a fridge stocked with Fosters—the bare necessities of “he who drinks Australian.”



General Motors' "Would You?"

# D-Days In Store For New York

**By Robert Goldrich Kristin Wilcha**

(c) NYS Dept. of Economic Dev. —photo by Darren McGee

A couple of decision days are fast approaching for New York, both of which have entailed a coming together of the Big Apple commercialmaking community in order to lay the groundwork for what it hopes will be favorable outcomes.

For one, the industry is keeping a watchful eye on the New York State budget negotiations for fiscal year 2005-'06. High on the wish list is that the fiscal year budget—covering July 1, 2005-June 30, '06—will include a measure calling for a tax credit designed to help New York keep and attract more spot filming. If passed, the measure would be the first in the country exclusively dedicated to commercial production.

Meanwhile, on July 6, a decision is expected to be made on the host city for the 2012 Summer Olympics. New York City is on the

shortlist, and is America's candidate for the gig, which would generate significant revenue for Gotham's economy. However, at press time, a pivotal vote on a stadium proposed for the West Side of Manhattan had been delayed; that postponement could hurt New York's chances to win the '12 Olympics.

On both the filming incentive and the Olympic fronts, the spot biz has made a major push, much of it behind the scenes, underscoring how grassroots industry movements in New York can help to bring about a greater good for the community at large. Whatever the bottom-line decisions turn out to be, the process of getting these initiatives to their current status speaks volumes about the New York community's ability to unite and adopt an effective proactive stance.

## TAX CREDIT

A standalone anti-runaway production bill was being considered at press time that would create a tax credit targeting commercials. A key supporter is Assemblyman Joseph Morelle (D-Rochester) who prior to the measure's formal introduction enlisted more than 20 other State Assembly co-sponsors. Morelle chairs the Assembly's Tourism, Arts and Sports Development Committee.

High-profile backing has also materialized in the State Senate. House majority leader and president pro tem Sen. Joseph L. Bruno (R-Rensselaer and Saratoga Counties) is a major supporter as are others, including Sen. Martin Golden (R-Brooklyn).

# New York Industry Unites, Awaits Two Key Decisions

As *SHOOT* went to press, legislative budget jockeying and talks over the measure's language were ongoing. Suffice it to say that if passed, the tax credit would apply to certain below-the-line expenditures. Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), noted that the credit could cause many producers to view a significantly greater number of jobs as being economically viable to shoot in New York—projects that previously wouldn't have been regarded as such.

Even if the tax credit incentive doesn't gain immediate passage, the considerable legislator support garnered for the proposal bodes well for its prospects down the road.

The AICP and its members played instrumental roles in getting the tax credit initiative on the table. The impetus emerged from a setback last summer. In August '04, the spotmaking industry suffered a major disappointment with the passage of an ambitious state anti-runaway production program that excluded commercials (*SHOOT*, 9/17/04, p. 1). That state program has New York contributing \$100 million over the next four years (\$25 million annually) in order to provide a 10 percent tax credit on below-the-line production costs for certain qualifying projects

(feature films, TV movies, TV pilots and series episodes) shot in New York State. New York City then followed with its own credit to work in tandem with the state initiative. The city production tax incentive, which is tied to the state legislation, offers a five-percent refundable tax credit to those filming in New York City. That city program also excludes spots.

In response to commercials being given short shrift, the AICP immediately set out to help bring about a tax incentive bill specifically designed for spot production. During its December meeting in Los Angeles, the AICP national board offered full support for the effort, which entailed the hiring of a major national lobbying firm, Wilson, Elser, Moscowitz, Edelman & Dicker. The firm helped open some doors in Albany, enabling the AICP to present its case regarding the importance of commercialmaking to the New York economy.

Miller and AICP executive VP Steve Caplan went to Albany to meet with legislators, receiving positive feedback and support from members of both houses—and both political parties. A letter-writing campaign to key legislators followed, with AICP members urging them to back the spot filming incentive measure. Also coming on board in support of the initiative are the International Alliance of Theatrical State Employees, the Screen Actors Guild and the Directors Guild of America.

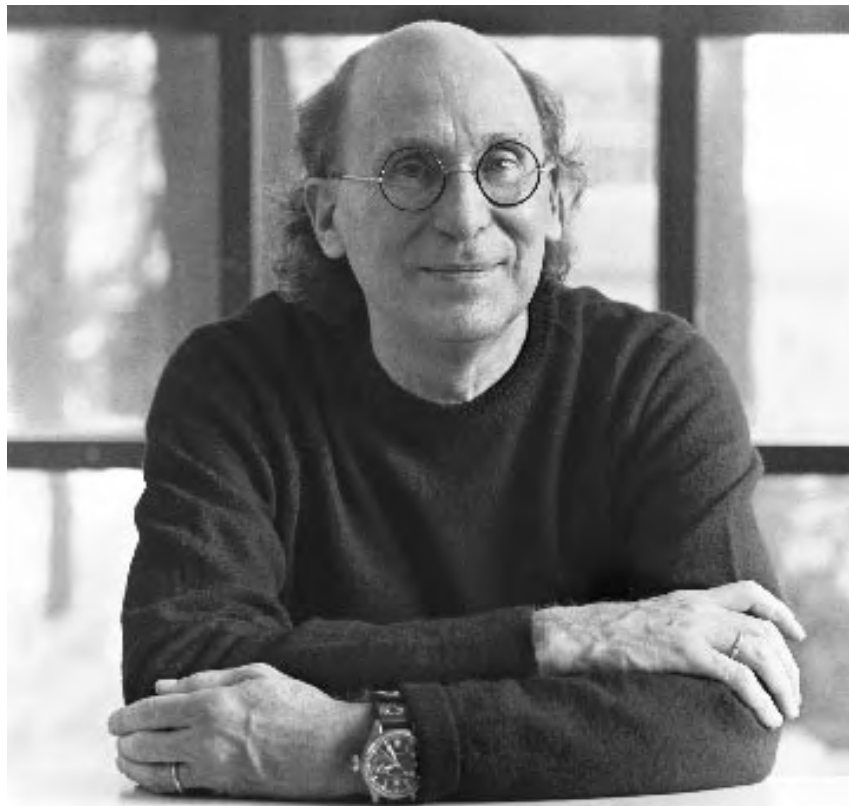
## SUMMER GAMES

The Summer Games campaign represents a refreshing juxtaposition of the relationship between government and the private sector. While the norm would be for the industry to ask government for help (i.e.—filming incentives), this time around the spotmaking community was responsive to the needs of city government when it came to New York's bid to host the '12 Summer Olympics.

First, New York City needed to woo the United States Olympic Committee (USOC). The competition had come down to New York and San Francisco to become the candidate city in the U.S. for the '12 Summer Games honor.

Representatives of New York and San Francisco were each given an hour to make their case before the USOC in November 2002. Part of what turned out to be the winning presentation for New York were five short films, each highlighting a different aspect of New York's strength as an Olympic host candidate.

From production companies to post studios to music houses, actors and crews—nearly 700 individuals and companies from the spotmaking sector donated their services to make the promotional films. The directors behind this pro bono series of shorts were: Bob Giraldi of bicoastal CaseGiraldiMedia; Bryan Buckley of bicoastal/international Hungry Man; Lenard Dorfman and Robert Leacock of bicoastal/international @radical.media, who acted as co-directors on one of



Robert Greenberg

the films; Jeff Lovinger of Lovinger Mahoney Adelson, New York; and Samuel Bayer, then of bicoastal Mars Media—he has since joined bicoastal RSA USA.

As chronicled in *SHOOT*, AICP's Miller, John Held, national executive director of the Association of Independent Creative Editors (AICE), and assorted spot industry players contributed to a marshalling of industry resources to help NYC2012, the civic organization charged with planning and executing the city's Olympic pitch. Labor organizations donated their efforts, including the Directors Guild of America, the Screen Actors Guild, IATSE Locals 52, 161, 798, 829, 700 and 600, and the Teamsters. Rick Boyko, who at the time was chief creative officer of Ogilvy & Mather North America helped to assemble the aforementioned directorial talent and fleshed out concepts for the original films. Boyko is now managing director of the VCU AdCenter in Richmond, Va.

Among the New York houses donating their time and services to the shorts were 89 Editorial, Company 3, R!OT Manhattan, Bang

# New York Spot Community Come Together

Music, Sacred Noise, Quiet Man, Crew Cuts, Nice Shoes, HSR Studios, Sound Lounge, Ohio Edit and Snyder Music.

Shortly after the successful bid before the USOC, Miller estimated that if NYC2012 had to pay for the entire production, it would have cost the organization somewhere between \$10 million and \$15 million.

However, the industry's work had only begun. After securing New York as the U.S. entry for '12 Olympics host city, next was coming up with a campaign to help the Big Apple against a new set of foreign competitors—Paris, London, Lisbon and Moscow.

Ads spanning TV, radio, outdoor and guerilla marketing emerged to not only woo the International Olympic Committee but to drum up public support in New York. Helping to create the pro bono fare was a team that included: Boyko; Miller; John Hegarty, worldwide creative director at Bartle Bogle Hegarty, which has a New York office; @radical.media proprietor Jon Kamen; Michael Patti, chairman/CEO of Young & Rubicam; three DDB execs— chairman Keith Reinhard, Lee Garfinkel, chief creative officer of DDB New York, executive creative director John Russo, of DDB New York; Brian Collins, creative director at Ogilvy & Mather Brand Integration Group; Logan Wilmont, then managing partner/co-creative director of Kirshenbaum Bond+Partners, New York (KP+B), and Domenico Vitale, planning director of KP+B; and Robert Greenberg, founder of R/GA, New York.

R/GA was approached by the NYC2012 committee to serve as interactive ad shop for the project. The

shop created a Web site for NYC2012, which included site sections devoted to the plans for the Games, the experience of the city in hosting large-scale events, and ways in which visitors to the site could support the bid. The site also included the so-called X-Plan, a 3-D map that details the International Olympic Committee's specific bid plans. The X-Plan is available in nine different languages, and allowed visitors to



Matt Miller

explore all the proposed sites for events, what those sites are currently used for, as well as history about the areas. Earlier this month, the R/GA team added to the content with an interactive marketing component called "City of Dreams," which allows users to share their dreams of the Olympics in New York, creating a virtual city of supporters. "During R/GA's initial brainstorming process around the development of the NYC2012.com site," explained Greenberg, "one of the key points that surfaced was creating ways to keep people engaged and encouraging them to return to the site. We thought that by

using some of the attributes of the Web, we could create an interactive piece that led people to participate and share their ideas in support of the bid.

"Using the 'Let the Dreams Begin' campaign as a jumping off point," he continued, "we came up with the idea of focusing on how the dreams of New Yorkers are similar to the aspirations of Olympians. R/GA translated that idea into a virtual interactive skyline that creates an experiential forum of shared ideas. As more people populate and share their dreams for why the 2012 games should be located in NYC, the skyline grows. We suggested the idea to our 2012 client and they thought it fit perfectly with their campaign messaging and provided a global, interactive forum for support."

Greenberg noted that the NYC2012 committee did a great job of bringing companies and agencies together. "NYC2012 brought together a mix of all the right people, so it's no surprise how well everything has come together, especially because all the agencies involved are New York-based and genuinely excited about the bid," said Greenberg. "Everyone has also worked well together because TV and film are some of the most collaborative environments among the creative community."

Among the directors involved in the TV campaign for the Olympic bid were Joe Pytka of Venice, Calif.-based PYTKA, Frank Todaro, then of bicoastal/international @radical.media, who has since shifted his representation to bicoastal Moxie Pictures, and Rick LeMoine of @radical.media. New York shops as Mad River Post, Nice Shoes and Crew Cuts, also contributed to the project.

## "Tennis"

engagement.

For example, we see the butcher at a meat market turn into a martial arts fiend, twirling a chain of sausage links as if they were kung fu chains.

Michael Chaves directed the package of 11 idents via Backyard Productions, Venice, Calif., and 2am Films, London. The agency was the London office of J. Walter Thompson (JWT).

Kris Mathur and Blair Stribley executive produced for Backyard. Their 2am counterpart was exec producer Janette De Villiers. Lisa Mahoney produced for 2am, and Anton Maillie for Backyard. Production manager on the job was Lara Taggart. The DP was Rob Payton.

The JWT team consisted of creative directors Mike McKenna and Greg Martin, art director Simon Bullett, copywriter Ross Callow and producer Jackie Adler.

Leo Scott edited for Speade Editors, London. Online edit was done at VTR, London. Colorist was Tareq of VTR.

## FLASHBACK

5 YEARS / 10 YEARS



**MAY 26, 2000/Bicoastal/international Partizan has signed mono-monikered director Jaume for exclusive commercial representation in the U.S. and internationally except for Spain, where he continues to be handled by Group Films, Barcelona and Madrid...."Wassup" turned out to be what was up at the television portion of the 2000 Clio Awards competition. The "Wassup/True" spot for Budweiser, via DDB Chicago, took the Grand Clio in TV during the gala ceremony May 25 in New York....Director Craig Gillespie has signed for exclusive U.S. spot representation with Morton Jankel Zander, Los Angeles....Director Brian Belefant has signed with bicoastal Bedford Falls for commercial representation....**

**□ MAY 26, 1995/John Palestrini, president of Palestrini Post Production, New York, has been elected president of the Association of Independent Commercial Editors, New York. He succeeds Arthur Williams, president of Editing Concepts, New York, who stepped down after two years in the post....Director John Howley has joined the commercial division of animation studio Klasky Csupo, Los Angeles....Creative Film Management (CFM), New York, has added London-based Roger Lunn to its fold....Gregg Stern, a freelance producer for the past two years, has been named executive producer at Petermann/Moss Films, headquartered in Santa Monica. Stern succeeds Donna Woodroof....Editor Bill Riss, a co-founder of Image Express and a founder of his own Solo Flight Post, both in Southfield, Mich., has rejoined Producers Color Service (PCS), Southfield....**



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# street talk

□ Director **Steve Beck**, formerly of bicoastal/international Believe Media, has joined **Rhythm & Hues Commercial Studios**, Los Angeles. He joins a directorial roster that includes live action/effects guru Clark Anderson and stop-motion specialist Michael Wright. Beck is known for visual storytelling, often entailing a blend of live action and visual effects.....Director **Gary Califano** has joined Los Angeles-based **MRB Productions** for exclusive representation in commercials....Director **Karen Carter** has come aboard the roster at **Ebel Productions**, the Chicago-based, kid-focused production house. She recently brought a documentary-style approach to a package of Metro Health spots for Brokaw, Inc., Cleveland. Carter's other endeavors as of late include a documentary film, Ruth Duckworth: A Life In Clay, about the celebrated sculptor, and Love is Blind, a short about visually impaired public school students in Chicago and their passion for painting....Venice, Calif.-based production house **Angel** has been launched under the aegis of executive producer **Veronica Beach**. The shop opens with a lineup that includes directors **Stev Elam, Art Haynie, Farhad Mann, Tony Garcia, Grady Cooper, Jason Ruha, and Salzy**....

# rep report

□ Santa Monica-based visual effects house **Entity FX**, with recent work that has primarily focused on TV and films, is looking to expand its activities in the commercials arena, securing **Connie Mellors and Ellen Dempsey** of independent firm **Connie Mellors & Company**, Toluca Lake, Calif., for national representation in spots.....Meanwhile, **Dark Light Pictures**, Hollywood, has secured Mellors to handle the West Coast and indie rep **Lauren McNamara** to cover the Midwest. They round out Dark Light's domestic sales team, which also includes Perry Schaffer and Corey Rogers on the East Coast....Cinematographer **Munn Powell** has joined **The Skouras Agency**, Santa Monica, for exclusive representation....Cinematographer **Eric Trageser** has wrapped principal photography on independent feature The House of Usher directed by Hayley Cloake, and is available for spot work via **The Stacy Cheriff Agency**, Venice, Calif.....

# bulletinboard

- May 19-June 12/Seattle: **Seattle International Film Festival**. [www.seattlefilm.com](http://www.seattlefilm.com)....
- June 3/Santa Monica: **"Specs and the City3" Group101Spots Wrap Party**. (818) 841-2550; [www.group101spots.com](http://www.group101spots.com)....
- June 3-4/Burbank, Calif.: **Cine Gear Expo** at Warner Bros. Studios. Juliane Grosso, (310) 440-8547; [info@cinegearexpo.com](mailto:info@cinegearexpo.com); [www.cinegearexpo.com](http://www.cinegearexpo.com)....
- June 3-12/Brooklyn, N.Y.: **8th Annual Brooklyn International Film Festival** at the Brooklyn Museum. [www.brooklynfilmfestival.org](http://www.brooklynfilmfestival.org)....
- June 6/Beverly Hills, Calif.: **4th Annual AMP Mixer Awards** at the Mosaic Hotel. For tickets, email [ampnow@yahoo.com](mailto:ampnow@yahoo.com); (310) 546-3505; [www.ampnow.com](http://www.ampnow.com)....
- June 9/Dallas: **Dallas Advertising League's 6th Annual AdRoast** at the Fairmount Hotel Ballroom. [www.dallasadleague.org](http://www.dallasadleague.org)....
- June 10-18/Las Vegas: **CineVegas Film Festival 2005**. [www.cinevegas.com](http://www.cinevegas.com)....
- June 10-18/Atlanta: **29th Annual Atlanta Film Festival**. [www.atlantafilmfestival.com](http://www.atlantafilmfestival.com)....
- June 10-24/Sydney, Australia: **51st Sydney Film Festival**. [www.sydneyfilmfestival.org](http://www.sydneyfilmfestival.org)....
- June 14/New York: **14th Annual AICP Show** at the Museum of Modern Art. [www.aicp.com](http://www.aicp.com)....
- June 19-25/Cannes, France: **52nd Cannes International Advertising Festival**. [www.canneslions.com](http://www.canneslions.com)....
- June 21-23/New York: **50th Annual PROMAX & BDA conference** at the Marriott Marquis. [www.promax.tv](http://www.promax.tv)....