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THE TOP SPOT OF THE WEEK

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This Week



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Honda Diesel's "Grrr" Tops London Int'l. Ad Competition

Wieden+Kennedy Spot Continues Its Dominance Of Awards Show Circuit; Dir. Michael Downing Also Scores With Several Commercials

By Kristin Wilcha

LONDON—The Honda Diesel spot “Grrr” out of Wieden + Kennedy, London, continues to dominate the 2005 advertising awards show circuit, scoring the grand prize at the 20th annual London International Advertising Awards. “Grrr” is a fanciful, animated ad that tells the story of how Kenichi Nagahiro, an engineer at Honda, hated what were then the standard diesel engines. So he wound up creating a new, more efficient diesel engine, the VTEC. The spot features diesel engines flying through a colorful landscape filled with bunnies and rainbows while a catchy tune, performed by Garrison Keillor, asks: “Can hate be good?” The answer, in the form of the new engine, is yes. The team of Smith and Foulkes—Alan and Adam—of Nexus Productions, London, directed the commercial.

In addition to its grand prize, “Grrr” also scored in the automotive category and in the original music with lyrics

category. (The London office of bicoastal/international Amber Music created the soundtrack for the ad.) The grand prize at the LIAA joins a list of honors for “Grrr” that include the Grand Prix at the Cannes International Advertising Festival, Best of Show at the One Show, the GRANDY at the ANDY Awards, a Gold at the Design and Art Direction (D&AD) Awards, as well as recognition at the Association of Independent Commercial Producers (AICP) Show.

A trio of spots for Fakta—“Barcode 1,” “Barcode 2” and “Moving Goods”—won the campaign honor. The spots, which promote furniture stores, were done via agency Uncle Grey, Aarhus, Denmark. Jan Gleie of Lassie Film, Copenhagen, directed the ads. “Barcode 1” was additionally honored in the retail stores category.

Three spots for the Association for the Blind and Visually

Mindy Goldberg To Chair AICP Show

NEW YORK—Mindy Goldberg, president/co-owner of bicoastal/international Epoch Films, has been named chairwoman for the 15th annual Association of Independent Commercial Producers (AICP) Show, which is slated to debut June 8, 2006, at The Museum of Modern Art (MoMA) in New York.

Established in 1992, in cooperation

with MoMA, the AICP Show recognizes excellence in commercial filmmaking, focusing on technical expertise and the artistic application of that expertise. The honored commercials are made part of the permanent archives of MoMA’s Department of Film and Media.

Goldberg launched Epoch in 1989 with a Nike commercial directed by her

partner Jeff Preiss for Wieden+Kennedy, Portland, Ore. The company has since diversified beyond its established spotmaking base with the production of its first feature film, *Junebug*, directed by Epoch’s Phil Morrison, and selected for competition in this year’s Sundance, Cannes and Edinburgh film festivals. *Junebug* has been released in the U.S.

DGA Members Ratify Spot Contract

By Robert Goldrich

NEW YORK—Directors Guild of America (DGA) members ratified the national commercials contract recently agreed to by the negotiating teams of the Guild and the Association of Independent Commercial Producers (AICP). The four-year contract thus officially took effect on Nov. 1 and will run through Oct. 31, 2009.

As reported in *SHOOT* last month, both sides felt they made significant gains in the new pact, which was unanimously approved by the DGA’s national board prior to it being sent to Guild membership

PostWorks Seals Deal To Buy Film Lab

By Carolyn Giardina

NEW YORK—The Manhattan post-production landscape has shifted once again, this time with PostWorks, New York’s acquisition of The Lab at Moving Images, which now operates under the moniker PostWorks, The Lab. Financial terms of the deal were not disclosed, although it was rumored to be in the \$3.5 million range.

The Lab brings under the PostWorks umbrella development of 35 mm, Super 35 mm, 16 mm and Super 16 mm color negative film, as well as cross-processing

EDITORIAL

Publisher & Editorial Director • Roberta Grier
203.227.1699 ext 13 • rgrier@shootonline.com

Editor • Robert Goldrich
818.884.2440 • rgoldrich@shootonline.com

Senior Editor/Creative & Production • Kristin Wilcha
203.227.1699 ext 16 • kwilcha@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina
310.664.0848 • cgiardina@shootonline.com

Reporter/Associate Online Editor • Emily Vines
310-452-8917 • evines@shootonline.com

Contributors
Christine Champagne, Bill Dunlap, Art Smith, Tom Soter

ADVERTISING

21 Charles Street #203 • Westport, CT 06880
East/Midwest • Robert Alvarado
203.227.1699 ext. 15 • ralvarado@shootonline.com
West/Intl. • Roberta Grier
203.227.1699, ext. 13 • rgrier@shootonline.com

OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880
203.227.1699 • Fax: 203.227.2787
West • 6520 Platt Avenue, #575 • West Hills, CA 91307
818.884.2440 • Fax: 203.227.2787
Circulation • Gerald Giannone
203.227.1699 ext 12 • ggiannone@shootonline.com
**Associate Production Manager/Shoot Reprints
and Article Rights • Michael Morgera**
203.227.1699, ext. 11 • mmorgera@shootonline.com

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Labor Pains/Gains

With the recent changing of the guard at the Screen Actors Guild (SAG), there's trepidation in some circles over the prospects for reach-



ing an agreement on a new commercials contract next year. Hopefully those fears are unfounded and a fair contract can be attained without the angst and acrimony of 2000 when a six-month walkout arguably further fueled runaway spot production to foreign countries.

Perhaps some solace can be found in the nature of the Directors Guild of America (DGA) spot contract, which was recently ratified by Guild members (see story, p. 1). Indeed the give-and-take of collective bargaining can bear fruit. As reported in *SHOOT* last month, the negotiating teams for both sides felt they made significant gains in the new

four-year pact, which runs through Oct. 31, 2009.

DGA president Michael Apted noted that the agreement contains substantial increases in health plan contributions and in minimum rates for directors and assistant directors.

According to DGA Eastern executive director Russ Hollander, the deal "will benefit both sides of the bargaining table—it means more work for the companies and more jobs for our members." He stated that the Guild's negotiating committee "was intent on finding creative solutions that benefit our members, while simultaneously enabling production companies to compete in the global marketplace."

AICP president/CEO Matt Miller cited several areas of flexibility in the contract. These include under certain circumstances a U.S. production house not being required to transport a first assistant director to a foreign country

where lensing is taking place. Miller related that saving assistant director first class travel and per diem on a U.K. shoot, for example, helps to make an American shop more competitive in bidding for the work against a U.K. production company.

Additionally, the AICP/DGA agreement has a low-budget provision, and gives "good faith consideration" to AICP production house requests to provide production services on U.S. shoots for non-signatory foreign production companies. This would apply only to spots that are being shown solely in foreign markets outside the U.S. and Canada.

The DGA has also agreed to make its longstanding assistant directors training program in New York more responsive to the commercialmaking community. There will be a newly placed emphasis, said Hollander, on training spot assistant directors.

Meanwhile, Hollander described

DGA membership gains as substantive in terms of wage increases and increased pension and health contributions. The latter is essential given the state of healthcare.

"In many ways," stated Miller, "our negotiations with the Guild reflect the close working relationship that commercial producers share with our directorial partners every day. Thanks to that relationship, and the Guild's understanding of the unique nature of commercial production, we were able to make headway on issues that will allow our member companies to better compete in the global marketplace while continuing to afford members of the Guild important protections in the workplace."

(For a more detailed rundown of the new DGA commercials contract, see *SHOOT*'s previous coverage of the negotiated agreement—10/7, p. 1.)

Musical Chairs

Infusion Of Talent At Amber; Extra Juice

Amber Music has added composers **Leo Sidran** and **Phil Mossman**. Sidran produced the Oscar-winning song "Al Otro Lado Del Rio" from *The Motorcycle Diaries*. Mossman is a member of the group **LCD Soundsystem**. Both will be based in the New York office of Amber, which also maintains operations in London and Los Angeles....Audio post mixer **Sonia Castro** has joined **Juice**, the Santa Monica shop headed by owner/chief audio architect **Alex Alba**. Castro comes over from Santa Monica-based **48 Windows** and prior to that was with **AudioBanks**, Santa Monica. She has mixed for assorted clients, including regional work for **BMW**, and campaigns for **Jack in the Box** and **Carl's Jr.** Castro has mixed for the two latter advertisers over the past decade-plus....**Bob Giammarco** of **audioEngine**, New York and Phoenix, provided sound design and audio post mixing for a black-and-white PSA for the **Men's Anti-violence Network** (an initiative of the **Arizona Foundation for Women**), directed and shot by **Sergio Arguello** of **Suns Productions**, Phoenix, via agency **Cramer-Krasselt**, Phoenix. In the spot, Phoenix Suns' forward **Brian Grant** discusses the difference between the roughness encountered in a basketball game and that in a domestic

violence situation. "A lot happens in a game," says Grant as he practices shooting hoops, his movements echoing in an empty court. "It's intense." He walks right up to the camera and smacks it with the palm of his hand. The camera shakes and blurs, as we hear the thunderous sound of impending danger. When a player does it during a game, he gets a technical foul. "But when an abuser does it, they're just getting started," relates Grant. The PSA concludes with contact info for the Men's Anti-violence network, a group of more than 100 business and community leaders dedicated to stopping—and increasing public awareness of—domestic violence....Creative director/partner **Dave Hodge** of **Finger Music**, Venice, Calif.—who's active in spots (i.e., **Coca-Cola**, **Dodge**)—is slated to play several tour dates in California, Texas, Washington and Oregon with indie rock band **Broken Social Scene**. This marks the second Broken Social Scene outing for Hodge, who hit the road with the band this past summer, appearing at European summer festivals, as well as in New York. Hodge, who plays trombone, will also be performing with Broken Social Scene's supporting act, recording artist **Feist**, whose new album, *Let It Die*, is in stores now.

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TOP SPOT
OF THE WEEK**Dirs. Notaro and Gehlhaar Take Up Kung Fu For Volkswagen**
Goodness Prevails Over A Pet Peeve In Arnold Worldwide's "Alarm Clock"

By Christine Champagne

A Volkswagen Beetle engages in a little kung fun fightin' with a formidable foe—an alarm clock—in a new spot out of Arnold Worldwide, Boston. The :30 "Alarm Clock" is one of three commercials in the Volkswagen Beetle "Force of Good" campaign, which finds the car taking on some of our greatest pet peeves.

Explaining the reason behind positioning the Beetle as a force of good, art director Jen Wells said, "It's a car that makes you smile, it's fun to drive, it's this bright, colorful thing that people generally have positive reactions to. So thinking along those lines we thought that it would be really funny to personify the Beetle as a superhero-ish force of good."

That said, Arnold didn't want to get too heavy-handed with the idea. "It's not saving the world, it's not saving kittens from trees, or helping old ladies cross the street," Wells said of the Beetle as hero.

Instead, the Beetle battles everyday annoyances. While the car takes down an alarm clock in "Alarm Clock" by causing it to explode, other spots find the Beetle defeating sardines and a Port-O-Potty. The alarm clock is probably the most universally hated foe. "I don't know anyone who loves an alarm clock going off at six a.m.," Wells concurred.

The Beetle takes on each of its enemies in a classic fight-scene scenario. "Alarm Clock" spoofs the kung fu film genre; the other commercials in the campaign parody Westerns and gladiator films.

Directors Jonathan Notaro and Jens

Gehlhaar of bicoastal Brand New School orchestrated each of the fights. According to Wells, the two directors were hired because they immediately understood that these spots were meant to be silly and quirky. Furthermore, the directors had the design chops needed to make the commercials look great.

Shot at a Fox Studios soundstage in Los Angeles, "Alarm Clock" is set in the courtyard of a kung fu palace tucked away in the mountains. The set, which includes backdrops of scenic vistas, was built from scratch, based on Notaro's drawings. The set is brightly lit, much like a stage play, with an intentionally kitschy look. "We didn't want people to think that we were trying to duplicate the look of an actual kung fu film," Wells pointed out. "We're not trying to trick anybody."

Still, the spots needed to have an authentic feel, and that is achieved partially with the appearance of human characters—one is a woman who approaches the courtyard, sees the impending showdown and decides to go back where she came from; the other is a goofy guy who bangs a gong at the conclusion of the spot.

These people are seen only briefly, but "the success of the spot depends on those characters," Notaro maintained. They are crucial, Gehlhaar agreed, noting. "We needed these cutaways to make the spot a little more human and to enhance the spoof."

The people also add some movement to a spot that features a face-off during which neither the alarm clock nor the


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car actually move. "Half of the joke for us was that nothing happens," Arnold Worldwide creative director/copywriter Colin Jeffery said.

Was there ever any thought of making the car move, perhaps through animation? "Having the car animated just seemed kind of weird to us," Wells said. "It's such a positive little car, such a force of good within itself that it doesn't need to do anything. Just the natural goodness that it radiates—we felt that was enough to fend off any of these evil foes."

Ultimately, the Beetle uses its power to blow the alarm clock to bits. According to Gehlhaar, getting the explosion right was a matter of trial and error. Pyrotechnic experts were on hand to handle the big bang, obliterating four or five alarm clocks before achieving an effect that Gehlhaar and Notaro were satisfied with.

Editor Paul Martinez of bicoastal Lost Planet Editorial cut "Alarm Clock" as well as the other spots in the campaign.

"Editorially it was a challenge because you had to create the same kind of fight sequence you would in some Bruce Lee movie but with inanimate objects—an alarm clock and a car," Martinez acknowledged.

Martinez relied on shots that employed camera movement. "What was great was they shot it with a lot of camera moves," Martinez said, "and then I would speed up those moves with quick swish and whoosh pans."

Anyone who appreciates filmmaking from the 1970s will notice that Martinez cut "Alarm Clock" in a way that mimics the way films were edited during that decade. "Toward the end of the spot, the alarm clock blows up, and then it blows up again in slow motion right after that. That's a total technique of the '70s, showing the action twice but slowing it down the second time," Martinez said.

Playing nicely with the edit is '70s-style music and sound design courtesy of Ten Music, Santa Monica.

Overall, Jeffery was thrilled with how well everything came together as well as the fun tone of "Alarm Clock" and the other spots in the "Force of Good" campaign, which also has print and online elements. "The whole car market is so somber at the moment with the sales being down, and everyone going for the employee discounts," Jeffery said. "All the advertising is so serious—it's all big product shots and prices and better deals. We just thought the Beetle lent itself to going completely the other way."

Client

Volkswagen.

Production Company
Brand New School, bicoastal.
Jonathan Notaro and Jens Gehlhaar, directors;
Stefan Czapsky, DP; Jared Libitsky, executive producer; Ellen Stafford, producer; Robert Fox, production designer. Shot on stage at Fox Studios, Los Angeles.

Agency

Arnold Worldwide, Boston.

Ron Lawner, chief creative officer; Alan Pafenbach, executive creative director; Dave Weist, creative director; Colin Jeffery, creative director/copywriter; Jen Wells, art director; Susan Ebling Corbo, copywriter; Jen Wrentmore, producer; Ben Salsky, assistant producer.

Editorial

Lost Planet Editorial, bicoastal.

Paul Martinez, editor.

Post/Visual Effects

The Syndicate, Los Angeles.

Beau Leon, colorist.

Brand New School.

Craig Houcin, producer; Dickson Chow, VFX artist/3-D artist; Alan Latteri, Flame artist; Helder Sun, stop-motion photographer; Kevin Glick, stop-motion animator; Alessandro Thompson, stop-motion artist.

Music

Ten Music, Santa Monica.

The Transcenders, composer; Sarah Gavigan, creative director; Rachel Dunn, executive producer; Nicole Cifani, producer.

Sound Design

Lost Planet Editorial.

Paul Martinez, sound designer

Soundtrack, Boston.

Mike Secher, sound designer.

Audio

Soundtrack.

Mike Secher, mixer.
Performers
Annie Lee and Jay Park.

“Bathtub” Leaves Disturbing, Poignant Ring Of Truth

Director Tony Kaye, Venables, Bell & Partners Team On Montana Meth Campaign

By Robert Goldrich

Alfred Hitchcock’s *Psycho* has spawned nightmares to this day about taking a shower. And in some respects, this :30 titled “Bathtub” carries the same effect but with the added dimension of conveying a poignant public service message in the process.

We open on a teenage girl on the phone. Wearing a bathrobe, she talks to a friend, relating, “Yeah, my parents think I’m sleeping at your house. I’m just jumping in the shower.”

The girl then gets off the phone and heads for the bathroom. We see her under the showerhead, the water running. But then she looks down and suddenly a horrified expression comes across her face. We see some blood flowing in

the tub basin and going down the drain. Then her eyes and the camera take us to the far end of the basin. The girl screams as we see what she sees—herself laying limp and helpless, her face cut and scarred. This victimized girl musters enough strength to twice utter, “Don’t do it.”

Indeed the girl we saw at the outset of this spot was able to see a glimpse of herself in the future—if she tried crystal methamphetamine, leading to addiction. The harshly lit, frenetic scene of this distraught girl strung out on crystal meth is chilling—and hopefully will have a chilling effect on anyone even remotely thinking about turning on to crystal meth.

An end tag carries the slogan,



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“Meth. Not even once,” accompanied by the Montana Meth logo and a Web site address, NotEvenOnce.com. The site contains info on crystal meth, how

it affects the mind and body, and what steps can be taken to break the cycle of addiction—a cycle that can be put into motion with just a single use. Indeed casual one-time experimentation isn’t an option because it can result in a lasting, debilitating, self-destructive addiction.

“Bathtub” is one of four similarly themed spots in a campaign for the Montana Meth project, a privately funded group formed to keep crystal meth curiosity at bay.

The package of ads, which has been airing only in Montana, was directed by Tony Kaye of bicoastal Supply & Demand for Venables, Bell & Partners, San Francisco.

Dana Garman executive produced for Supply & Demand, with Tina Nakane serving as line producer.

Venables, Bell & Partners’ creative team on “Bathtub” consisted of creative directors Paul Venables and Greg Bell, art director Tavia Holmes, copywriter Aaron Stern and producer Stacey Higgins.

The spots were edited by Geoff Hounsell of bicoastal Lost Planet. Online editor/Fire artist was Jim Bohn of Sea Level, Venice, Calif., with Jacques Bleu serving as online producer. Colorist was Stefan Sonnenfeld of Company 3, Santa Monica. Audio post mixers were John Bolen and Chris Hildrew of Play, Santa Monica.

Matt Lydecker and Steffen Schubert of Sea Level were 2-D artist and CG artist, respectively. Celest Gilbert exec produced for Sea Level.

Sound designers were Play’s Bolen and Lost Planet’s Hounsell. The actress in “Bathtub” was Annie Burgstede.

“Paramedics”

By Robert Goldrich

We open on two paramedics tending to an unconscious teenager who’s laid out on the ground. One of the medics is on a walkie talkie, relaying details about the patient’s condition to the home base. He reports that the patient is the victim of a possible drug overdose, has a heart rate of 42 and is 17 years old.

However, this dismal prognosis changes suddenly—and in surprising fashion when the 17 year old gets up and switches places with the medic who’s been talking over the walkie talkie. Now the teenager has the communications device and is discussing his new found patient, asking for and receiving permission to administer a drug via syringe.

A super puts this strange scenario into sobering context. It reads, “Education has the power to change everything.”

This is followed by a plea which reads, “Help us to help them stay in school.”

Next we see a tag logo identifying the sponsor, The Pathways To Education program, followed by a Web site address, pathwaystoeducation.ca.



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Pathways is an intervention program that provides tutoring and financial assistance to disadvantaged youth in a Canadian housing project. The program has yielded successful results, getting more youngsters to stay in school and pursue academic studies.

“Paramedics” was directed by Hubert Davis of untitled, Toronto, for Ogilvy & Mather, Toronto.

James Davis and Aerin Barnes executive produced for untitled, with Tom Evelyn serving as producer. The DP was Adam Marsden.

The agency team consisted of creative director Janet Kestin, art director Tim Piper, copywriter Chris Dacyshyn and producer Brenda Surminski.

Editor was Michelle Czukar of Panic & Bob, Toronto. Colorist was Chuck Nosworthy of Notch, Toronto. Chief audio engineer was John Naslen of Technicolor, Toronto, with Aaron McCount serving as assistant engineer.

Sound designer was Dan Kuntz of David Fleury Music, Toronto. Music was done by Toronto-based house The Hive.

Principal actors were Chris Ratz, Chris Tessaro and Chuck Martin.

Game For Business

Eiko Media brokers deals between games and brands.

by Kristin Wilcha

Ashley Swartz is president of Eiko Media, a Detroit-headquartered agency she started three years ago with Craig Daitch. The shop specializes in using emerging technologies and platforms to promote brands. One of Eiko's areas of expertise is static integration of products in video games—e.g. brokering a deal between video game publisher Ubisoft and Jeep to feature the new Jeep Commander in the next iteration of “Lara Croft: Tomb Raider.”

Eiko, which works with videogame publishers such as Ubisoft and Eidos Interactive, is also exploring opportunities in the dynamic placement arena, which is expected to make inroads in the coming years. (Dynamic placement of ads occurs in networked games, and ads can be replaced in real time.)

Swartz talked to *SHOOT* about some upcoming projects from Eiko as well as navigating the ad landscape as a technology-based advertising agency looking to bring brands into new ad frontiers.

SHOOT: What are some of your recent projects?

Ashley Swartz: We're now primarily working with Ubisoft, and Eidos Interactive and a few other folks. One of the integrations is the new Jeep Commander and the Jeep Wrangler [being] featured in the next “Lara Croft: Tomb Raider” game. That will launch in March. ... We are very active working with the Big Three [automakers] out of Detroit. GM and Chrysler are the largest. We have numerous integrations coming out with those two partners into various titles, in Q1, Q2 and Q3 of next year.

SHOOT: Sounds like you're pretty busy.

Ashley Swartz: When we first got into this game, we got in before dynamic placement was the talk of the town. We focus primarily on static integration. ... The thing with dynamic is that obviously not all games are online and networked, and Sony still isn't playing in that sandbox. So it's kind of difficult because you can't get ubiquitous coverage as far as

dynamic goes. And right now, dynamic is simply billboards [etc.], and it really is one dimensional in the sense that it's billboards, ... We're not at objects yet, we're not at replacing people's clothing or things like that.

For us, as far as deals that we do, the static integration obviously has its value. And it's great because it gives you interaction with the product—you're driving a vehicle, you're using a wireless device. It's something that's more than just passive integration into a game. One of our ethos as an agency is that new media has to be coupled with traditional media to really be effective. So, once we come to terms on the agreement of the integration, then we as an intermediary agency work with our advertising partners to build out holistic programs.

SHOOT: How do you go about that?

Ashley Swartz: We basically work on behalf of Eidos and Ubisoft in this example. In the area of premium commercial titles, where we're integrating into a licensed product, we represent the publisher, and from the beginning, we manage the relationship, and sell into the automotive or the brand client. We negotiate the deal, we close the deal, we usually facilitate signing of the agreement, all that stuff. And then once that's done, we begin dialoguing about the co-marketing opportunities, and how to get the ROI for the brand client. And then the brand client becomes our client in some respects. For example, we're working on “Tomb Raider,” so we sold in “Tomb Raider” to Jeep, and right now we're managing the integration and the after market stuff. If there are incremental programs that need to be built out, there's a possibility that we could do them for Jeep, or somebody else could do them for Jeep. At this point now in some respects we're working on behalf of Jeep... The challenge for us is making sure there is value created. Because at the end of the day, if ROI and brand value are not created from these new media investments, there's never going to be repeat business and brands are going to get disenchanted with it.

SHOOT: And do you have a lot of repeat business?

Ashley Swartz: We do. It's been interesting for us because the first year that we did this, we were out there evangelizing it, and a lot of the brands and their agencies, were like ‘no we're just not there yet,’ because three years ago they were being paid to have their products in video games.

So, for the first 12 months after Eiko was formed, we struggled. We were relying on other new technology business. Our core focus, we have a background in wireless, so we started out deploying entertainment applications in wireless, and that's how we fell into videogames, and we're also doing some geo-mapping stuff right now. In the beginning, we thought video games would be more of a talking point, and it was after the first 12 months of us going out there and talking about it, that we started to see business actually close, and brands starting to get receptive.

SHOOT: Is this better for some brands than others? Is it right for every brand?

Ashley Swartz: I really believe that the answer to that is a function of the fundamental agility of their organizational structure, specifically with their marketing and advertising group. So, if you've never played with new media ... some agencies are still talking about branded entertainment being new media or the Internet being new media. And that's fine, but fundamentally, is that if you always look at new media as an afterthought, and that's how your organization functions, and your advertising agency functions, I don't think it's a worthwhile investment. Why spend the money if it's an afterthought, and just to be able to wave a flag and say that you've done it? I don't think it's worthwhile. The problem is that when you don't look at integrated and traditional media elements, which are essential and a key part of any type of product launch or marketing campaign, if you don't look at them and how you can leverage them to complement the new media investments whether its wireless or video games, then it's a worthless spend.

SHOOT: And what about dynamic placement—are you guys in that space?

Ashley Swartz: We are having discussions with numerous dynamic placement organizations about representation, et cetera, but we're not at a



Ashley Swartz

point were we are ready to come out publicly and say who we're working with. We've had discussions with all the players. And its just not there yet. It's not ubiquitous.

SHOOT: Do you think dynamic placement will be ubiquitous at some point in the near future, or is it a couple of years out?

Ashley Swartz: Unless Sony comes around saying that they're going to work with the providers, I don't think so. ... [If it winds up] that each platform has a proprietary solution, I don't think any third party is going to corner the market. So that's my opinion. I do think that dynamic advertising in video games is real, and I do believe that as the 3-D engines and the object replacement gets more robust, I absolutely think it's going to be more compelling to advertisers, but I don't think necessarily one player or one winner is going to come out because if the platforms come up with unique solutions, then it's going to be splintered.

SHOOT: But it will probably still be a viable business model?

Ashley Swartz: Absolutely, it's just the issue is that competition is a good thing for the marketplace. Competition is good for the people purchasing the ad real estate, because it's going to drive price down...but in certain aspects, and this has always

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Cannes Organizers Rethink, Redefine Titanium Lions

LONDON—The organizers of the Cannes International Advertising Awards are clarifying the definition of the Titanium Lions for the 2006 festival. The award will now honor breakthrough thinking and creative work regardless of where or how it appears, much in the spirit of what was intended when Dan Wieden, of Wieden + Kennedy, introduced the honor in 2003, the year he served as chairman for the film jury.

The honor was meant to reward work in any category or combination of categories that displayed innovation in design, thinking, execution and/or sensibility. The very first Titanium was awarded that year to the second round of BMW Films from Fallon Minneapolis, that were produced by bicoastal RSA USA.

For 2005, the Titanium Lion was cast as an honor

for integrated work, appearing across at least three channels, and was categorized—e.g. automotive, telecommunications, etc. That will change for 2006; categories have been abolished, and work will not be restricted to a set number of executions or media platforms, nor will there be a limitation to the media a project utilizes. However, like 2005, there will be a Titanium jury comprised of a cross-section of advertising practitioners from different disciplines, such as interactive, media, traditional creative, etc. Judges can award as many or as few Lions as they choose, but it is expected that the number of honors will be limited because breakthroughs are not necessarily achieved every year. A Grand Prix will exist, but it is understood that the honor will likely only be awarded occasionally in extreme circumstances, perhaps only every few years.

SGI Securities to Cease NYSE Trading

MOUNTAIN VIEW, Calif.—Technology manufacturer SGI, headquartered in Mountain View, announced last week that it had been advised by the New York Stock Exchange (NYSE) that its common stock (ticker symbol SGI) and its 6.5 percent Senior Secured Convertible Notes due June 1, 2009 (ticker symbol SGI 09) will no longer be traded on the NYSE. The company expects its common stock will be quoted on the OTC Bulletin Board.

Previously, SGI received notice from the NYSE on May 9 that SGI's common stock had

fallen below the NYSE's minimum share price standard for continued listing. The NYSE's standard requires that a company's common stock trade at a minimum average closing share price of \$1.00 during a consecutive 30-day trading period. SGI's common stock has not returned to compliance with this standard.

With notification of its decision to suspend trading, the NYSE stated that an application to the Securities and Exchange Commission to delist these securities from the NYSE is pending with the completion of applicable procedures.

Eiko Media Brokers Deals Between Games And Brands

Continued from page 8

been the challenge of technology, the challenge for the individual selling the advertising—it's not only you have to sell the real estate, you have to sell the technology as well. You have to educate people, and it's really difficult to sell product while trying to educate your consumer.

SHOOT: Who do you think are the most forward-thinking brands when it comes to this?

Ashley Swartz: I think Daimler Chrysler and General Motors. It's a little easier for them because they have such big budgets. The beverage purveyors—the Cokes and the Pepsis—again because they have large budgets. I think that the wireless handset manufacturers. ... And if you look

at dynamic, then the film companies, the Warner Brothers and the Sonys. They were one of the first to jump on board with dynamic ad placement of billboards because they could geographically target and date-specific target a billboard in a videogame. ...

It's challenging being where we are because we're technologists that are attempting to forward integrate into being marketers, and a lot of times we deal with agencies who are marketers that are trying to backward expand to be technologists and I don't know necessarily if that always works. And that's the challenge is that the issue ... for us, if there are technological barriers to deploying campaigns, or constraints, that's new media.

street talk

Director Patricia Murphy has joined **Saville Productions**, Beverly Hills, Calif., for exclusive representation. She was earlier repped stateside via **Bravo Zulu**, Santa Monica...**Editor Kim Salt** has joined **The Whitehouse**, which has offices in New York, Chicago, Santa Monica and London. She comes over from **Red Car**, Chicago....**Untitled**, Toronto, has signed directors **James Haworth** and **Steven Diller**. The company has also launched a youth division, **Runt**, which specializes in the development of new Canadian directorial talent....**Billy Baughman** has been promoted from head of production to executive producer at **Incubator Films**, West Hollywood, Calif....

rep report

Annie Bossingham and **Brad Grubaugh** of **Boss Talent**, Venice, Calif., have taken on West Coast representation for **Mad River Post**...New York-based rep **Nicole Sciarrillo** has taken on East Coast sales duties for bicoastal/international **Amber Music**....**Lori Youmans** of **Lori & Company**, New York, is now repping **Anita Madeira Inc.** on the East Coast....**Tom EveyIn** has been named directors' rep at Toronto-based production house **Untitled**....**Cinematographer Munn Powell**, who shot **Napoleon Dynamite**, has signed with bicoastal **Paradigm** for commercial and music video representation....

bulletinboard

☐ **Nov. 14-17/New York: NAB Post + New York at the Javitz Convention Center.** www.nabpostplus.com...

☐ **Nov. 15/New York: Advertising Hall of Achievement Luncheon at Cipriani 42nd Street.** mhilton@aaf.org or (202) 371-2306

☐ **Nov. 15-16/Los Angeles: The Billboard Hollywood Reporter Film & TV Music Conference** (featuring SHOOT's Music for Commercials panel) at The Beverly Hilton. www.billboardevents.com (Use promotional code SHOOT and save \$150.)

☐ **Nov. 17/Chicago: Association of Independent Commercial Producers (AICP) Show at the Museum of Contemporary Art, Chicago.** www.aicp.com or markegmon@earthlink.net ...

☐ **Dec. 8/Santa Monica: Association of Independent Producers (AICP) West holiday party. At the Santa Monica Air Center.** www.aicp.com or ashleyq@aicp.com....

☐ **Dec. 12/New York: Association of Independent Commercial Producers (AICP) East holiday party at Duvet.** www.aicp.com or anniec@aicp.com

☐ **Jan. 10/New York: Call for entries deadline for the Art Directors Club Awards.** www.adcawards.org....

☐ **Jan. 19-29/Park City Utah: The Sundance Film Festival.** www.sundance.org

☐ **Jan. 19-27/Park City Utah: The Slamdance Film Festival.** www.slamdance.com

The Count Down Is On To Reserve Ad Space In The Last Three Issues Of The Year!

November 18, December 2, December 16...

Join SHOOT as we wrap up 2005 with three blockbuster issues.....each issue offers a direct sales and marketing link to Ad Agency Heads of Production, Producers, Chief Creative Officers, Creative Directors, Art Directors, Copywriters, and leading production/post industry executives & artisans. Why do they read SHOOT? To get the latest news and learn about companies and people they may want to connect with!

Your ad in SHOOT is a sure-fire way to get on your prospective clients' radar for 2006. Take a proactive stance, throw out those tired old excuses about why advertising won't work for you and do something good for your company -- you spend all day helping to make advertising for your clients -- why not give it a try for yourself! Advertising in SHOOT works--see below for three great chances to get noticed!

In addition to the News Section, Columns and ScreenWork section, the following features are coming up...

Nov. 18 (Space Closing 11/10 | Ad Closing 11/14)

Production Cos. & Directors discuss the ever-widening & changing media landscape

SHOOT INTERVIEWS LEADING PRODUCTION COMPANIES AND DIRECTORS TO FIND OUT...

- How leading cos. are positioning themselves to take on traditional spot work and other forms of advertising.
- How small & mid-sized production shops are taking advantage of their ability to stay nimble/stay creative and do business in today's marketplace.

HD Production: .What's new in HD production.

Whether you're a production, music, visual effects, post, or equipment co. this issue deals with topics of importance to all and offers an ideal environment for your marketing message.

Dec. 2 (Space Closing 11/18 | Ad Closing 11/23)

SHOOT Agency of the Year... Crispin Porter + Bogusky

Crispin Porter + Bogusky earned the SHOOT honor based not only on its creative work in '05 (Burger King, Mini Cooper, the American Legacy Foundation) but also the new business it garnered in recent months - notably Volkswagen and Sprite - which at the same time puts the ad shop at a crossroads. Can an agency that started out as a small creative wunderkind maintain that excellence as it grows at a level never before experienced at the shop? With major new accounts, how does CP+B plan to maintain an intimate, nimble working culture that has been conducive to breakthrough creativity? What's next for Volkswagen, an account with such a rich creative legacy, particularly in television? The answer to these questions and more—including insights into the people behind CP+B's success' will be in our 12/2 Agency of the Year issue. Whether you have worked with them or want to work with them, here is a great opportunity to say Congratulations or to place your regular advertising message.

Dec. 16 (Space Closing 12/6 | Ad Closing 12/9)

Special Year End Issue:

'05 Highlights/Most Influential People

Find out what campaigns, spots, interactive work, and integrated approaches made the biggest impact this year. Plus, the people and companies who created buzz, led the way, and in some cases changed dynamics, setting the stage for '06.

Hot Location Spots

A look at some great U.S. and International shooting destinations. *Great opportunity for film commissions & production services cos. from around the world to promote your great locations and services*

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