

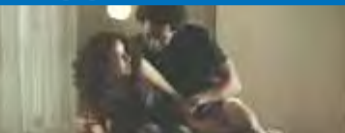
SHOOT

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

\$5.00

OCTOBER 7, 2005

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DGA, AICP Reach Agreement On New Commercials Contract

Pact Gains Unanimous Approval From Guild's Negotiating Committee And National Board; Ratification From Membership Still Required

By Robert Goldrich

NEW YORK—The Directors Guild of America (DGA) and the Association of Independent Commercial Producers (AICP) have reached a tentative agreement on a new national commercials contract. The DGA's negotiating committee and national board have unanimously approved the four-year contract, which is being sent to Guild membership for a ratification vote. Those votes will be tallied and the outcome should be known before the end of the month. If the pact is indeed ratified, it would take effect on Nov. 1, and run 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. (Apted, well known as a feature and documentary filmmaker, directs spots via Santa Monica-based Independent Media.)

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 pro-

duction companies to compete in the global marketplace."

On that latter front, for example, the new pact offers hiring flexibility under certain circumstances. For jobs entailing three or fewer shoot days entirely outside North America—and that have been awarded with 10 business days or less notice—an American production house would not be required to transport a first assistant director to the foreign country where lensing is taking place. The production house would have to give first preference to DGA first assistant directors who live in the foreign country, however.

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SAG Election Marks Shift In Power Base

by Robert Goldrich

LOS ANGELES—The loyal opposition to former Screen Actors Guild (SAG) president Melissa Gilbert has taken the seat of power at the union. Actor Alan Rosenberg has been elected the 24th president of SAG, succeeding Gilbert who had decided not to seek re-election. Rosenberg garnered nearly 40 percent of the nationwide vote among the Guild's general members, handily defeating Morgan Fairchild—a Gilbert ally who received some 34 percent of the vote—and independent candidate Robert Conrad, with 25 percent.

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Biscuit Signs Dir. LeMoine, Adds EP Stern

By Robert Goldrich

LOS ANGELES—Director Rick LeMoine, formerly of bicoastal/international @radical.media, has joined Biscuit Filmworks, Los Angeles. Also coming aboard Biscuit is executive producer Eric Stern, who was most recently with Furlined, the Hollywood shop which succeeded Omaha Pictures, where he spent the past three-plus years.

LeMoine made his first direc-

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Reeling In "The One That Got Away"

By Robert Goldrich

NEW YORK—Panasonic, in concert with agency Grey Worldwide, New York, has launched an initiative designed to bring agency creatives into the HD production arena. Dubbed "The One That Got Away," the program is designed to get worthwhile spot creative work made that for whatever reason didn't get produced. Thus ideas that got killed in test or were rejected by a client can find new life—and meaning-

ful exposure. Plans call for the collection of 30-second commercials to be screened during the Association of Independent Commercial Producers (AICP) Show week in New York in June 2006.

Per its new program, Panasonic will provide some 10 to 15 ad agencies with HD cameras—the likely models being the VariCam or the soon-to-be-released HVX-200 camcorder—to capture "the one that got

away." Furthermore, Grey has recruited a cross-section of production house, editing and post company partners to help these commercials come to fruition.

During an Advertising Week session on HD hosted by Panasonic last week in New York, the program was unveiled by Nancy Axthelm, executive VP, director of broadcast production for Grey, and Bob Greenberg, VP, marketing of Panasonic USA.

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Diversity

In this week's lead story on the Directors Guild of America (DGA) and the Association of Independent Commercial Producers (AICP) reaching agreement on a new four-year commercials contract—which still requires the ratification of DGA membership—an overlooked provision of the pact is that the Guild and the AICP will form a joint diversity committee.



into the discussion in order to affect positive change.

AICP president/CEO Matt Miller said that the committee's goal is in line with what the AICP has tried to accomplish through several of its actions, including support for the Streetlights program, which opens up industry employment opportunities for inner city youngsters from disadvantaged neighborhoods.

SHOOT will keep a watchful eye on the diversity committee if indeed the new DGA/AICP contract is ratified. We'll monitor its findings and its progress.

It's somehow fitting that news of the DGA commercials agreement started to circulate during Advertising Week in New York. Just as the diversity committee provision didn't make industry corridor talk, two linked award

shows similarly got lost in the shadows—in this case the shadow cast by the hoopla over other Advertising Week proceedings.

But quietly nestled among the festivities was the American Advertising Federation's Mosaic Awards and District Two Diversity Achievement Awards. The former honors companies that are at the forefront of advertising to the ethnic consumer, as well as those that incorporate the spirit of the AAF Mosaic Principles and Practices into their corporate philosophies.

Topping the Mosaic's multicultural ad campaign category were Johnson & Johnson via Lowe Worldwide, and In Bev, out of Lapiz, Integrated Hispanic Marketing. The multicultural media usage winner was Tyson Foods from Lopez Negrete Communications. BrownPartners Multicultural Marketing topped student diversity programs. And

taking the workforce diversity honor was DaimlerChrysler Corp.

Meanwhile the AAF's Diversity Achievement Award winners included: corporate leader FedEx; educator Doug Allgood who is senior VP, special markets, BBDO; industry career achiever Dr. Henry McKinnell, chairman of Pfizer; industry influential honoree Daryl Hazel, president, Ford Motor Co.; role model Jerri DeVard, senior VP brand management and marketing, Verizon; and trendsetter Esther Lee, senior VP/creative officer, The Coca-Cola Company.

The awards were presented during Diversity/Mosaic Day on Sept. 28 at the New York Athletic Club. Past recipients of the Mosaic Awards include Procter & Gamble and their agencies Carol H. Williams and Grey; Allstate Insurance and its agency

Kang & Lee Advertising; Pepsi-Cola of North America; Kraft Foods; McDonald's; and individuals such as the late John H. Johnson of Johnson Publishing Company, Clarence O. Smith of Essence Communications, and Eduardo Caballero of Caballero Television.

Diversity Achievement Awards have been bestowed in past years upon such people as Carlos Gutierrez (Kellogg Co., and U.S. Secretary of Commerce), Bob Wehling (P&G), filmmaker Spike Lee, Keith Reinhard (DDB) and the late Jay Chiat (TBWA/Chiat/Day).

Shop Talk

By Robert Goldrich

LocationView Offers Lesson In Geography

Think of it as a video assist that knows no geographic bounds. And it comes, appropriately enough, from a subsidiary of the 10-year-old Hollywood-based company Videorama! Industries, which is widely recognized as a stalwart

in video assist playback on set or location. The new venture, LocationView, is introducing a system that deploys a highly mobile, secure satellite uplink, which beams real-time live interactive production or pre-pro content directly to the LocationView

server in Atlanta. That feed can then be distributed instantly via a secure Internet connection to any computer desktop worldwide. The content stream is encrypted to protect sensitive info, and can be seen by authorized users in real time.

The implications of the technology are far reaching, literally. The LocationView system provides key executives and artisans with accessibility to work that is being shot on location or stage anywhere. Via an accompanying chat function and/or teleconference, people who can't be at a shoot in person can still see what's happening and provide feedback.

This live streaming video assist opens up collaboration, related R. Scott Lawrence who co-founded both Videorama! and LocationView with colleague Howard Van Emden. The technology, said Lawrence, who also serves as LocationView's general manager, overcomes logistical barriers to make production more inclusive.

"In working with Videorama! and providing digital services on film and commercial sets over the years, we determined there was a need for an additional evolution of video assist," shared Lawrence. "We wanted to take the collaboration that results from video assist and playback to the next level. We wanted to take that on-set and on-location video assist dynamic for production and make it work for people who couldn't necessarily be

there in person but needed to be involved."

He noted that agency creatives and account people—and client staffers—can't always be on a shoot. "But this way, they can log onto the set and answer questions when needed. They don't necessarily need to spend a week at some distant location. If they need to, they can tend to other business from their offices while still being connected to what's happening on the film set or on location. Similarly, editors can see a shoot in progress, offering their expertise if necessary during that stage of the project.

There are variations on this accessibility as well. For example, LocationView can archive at the client's request. So if you're overseas for example, and want to have a handle on what's going on at a stateside shoot even though there is a considerable time difference, LocationView can implement an archive feature. This allows users to log on and check out selected scenes that have been archived. This way you can review scenes at a more convenient local time.

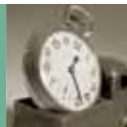
Furthermore, some users could have view-only authorization sans the chat and comment capabilities. This affords people the chance to keep tabs on a job without having to critique what's being lensed.

Asked about the downside of facilitating so many collaborators that you wind up with too many cooks in the kitchen, Lawrence

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FLASHBACK

5 YEARS / 10 YEARS



❑ **OCTOBER 6, 2000**/U.K.-based director **Anthea Benton** has signed with bicoastal/international **Partizan** for exclusive representation in the U.S. and worldwide....**Rob Campbell** has joined New York-based editing boutique **arc. light editorial** as an editor. Campbell was most recently a cutting assistant at **MacKenzie Cutler**, New York, where he had worked since February 1997....Editor **Greg Letson** has joined editorial house **Red Car**, New York....Editor **Renny Maslow** has come aboard **Editing Concepts**, New York. Maslow was most recently a freelance editor at **Invisible Dog**, New York....**Palomar Pictures** has entered into a deal to represent Web animation shop **Fullerene Productions** for spots and music videos. Additionally, Fullerene will be available via Palomar to produce interactive content such as Web-based components for ad campaigns. Both companies are based in Los Angeles....

❑ **OCTOBER 6, 1995**/Hollywood-headquartered **HKM Productions** is about to become bicoastal. Later this month, the house will launch a full-service production office in the SoHo district of New York. At the helm of the new operation will be **Robert Wherry**, former national head of sales for bicoastal **BFCS**....Director **Mark Foster** has signed with **Complete Pandemonium**, the live action/visual effects house launched in San Francisco in late August by executive producer **Stelio Kitrilakis** and head of production **Arthur Lang**....Agency producer veteran **Bill Wine** has launched his own repping/production company, **Grapevine Pictures**, Dallas....**David Griffin** has joined **Cinema Products**, Los Angeles, as VP of sales and marketing. He will direct the company's domestic sales and marketing efforts....

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Spot Shop Partners Take Radio For A Spin

Executive Producer Bonnie Goldfarb, Director Baker Smith Find Creative Outlet With Harvest's Launch Of Internet Station

By Emily Vines

SANTA MONICA, Calif.— Executive producer/partner Bonnie Goldfarb and director/partner Baker Smith of harvest,

Santa Monica, have officially launched radio harvest, an Internet radio station that is accessible from www.harvestfilms.com or www.radioharvest.com. Though it has been up for some time, it had only been broadcasting music from a randomized playlist; in September the station began to incorporate live shows starting with a program that Andy Delaney of the harvest directing team BigTV! hosted.

Goldfarb and Smith opened harvest in order to have creative control over their lives and this station is an extension of that. With their hectic schedules, this project offers an opportunity for balance. "I think radio harvest is a way to pull back for just a moment and say, 'OK, this is a way to express yourself creatively that may be able to fuel what you do in commercials all that much more,'" Goldfarb said.

Neither Smith nor Goldfarb are strangers to spinning tunes; both were DJs years ago. Goldfarb worked at radio stations in Santa Barbara, San Francisco and Los Angeles, Calif., from 1979-85. Smith worked at a station in Tucson, Ariz., in the mid-80s that focused on funk.



Baker Smith

Unlike their previous experiences on traditional radio, this Web-based station does not have to cater to a specific market, like a Top 40 audience. Though the station is primarily about the music at this point in its infancy, Smith noted that upcoming shows might include a friend of his with a Ph.D. in comparative literature who would discuss John Milton's *Paradise Lost*. Smith would also eventually like to have in-studio performances. "I think what's beautiful about starting this thing is there is no agenda, there's no format, it's what radio should be," he said. "It should be about music and expressing yourself whether that be reading from the Bible, or playing some hard-core funk, or screaming or reading poetry."

Goldfarb said that she imagines shows on location as part of future programming. "I like the essence of being in the moment [when playing music]," Goldfarb related. "But I also think it's a format to talk about advertising. I have this vision that we could do live remote broadcasts from our shoots, completely keeping it in a radio format, so you could hear what was going on on set."

Currently, Smith and Goldfarb are inviting associates and friends into the radio

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Cornish Game For U.S. Work Via TWC

Director Gained Stateside Attention For Gold Pencil-Winning Spot At One Show

By Robert Goldrich

SANTA MONICA, Calif.— Comedy director Trevor Cornish has signed with Santa Monica-based TWC for exclusive U.S. spot representation. Cornish has been directing commercials for five years, primarily in his native Canada. On the strength of this year's One Show Gold Pencil-winning spot, "Vending Machine," for Canadian football team The BC Lions via Vancouver, B.C. agency Rethink, Cornish garnered considerable attention from the American ad market. He had most recently been handled in the U.S. by Minneapolis-based production house Twist.

The latest credits for Cornish, who's repped in Canada by Toronto-based Spy Films, include

spots for the B.C. Lottery from TBWA, Vancouver, Sportchek via Downtown Partners DDB, Toronto, Dasani out of Cossette Communications, Toronto, and a campaign for the Vancouver International Film Festival.

"Vending Machine" reflects Cornish's offbeat brand of humor. The spot shows an office worker vociferously encouraging a colleague to attack a vending machine that has taken her money. A graphic then simply reads, "Cheering works," followed by a cut to a clip of a BC Lions football game and the sounds of boisterous fans.

This sense of the absurd was also evident in a Cornish-directed commercial, "Q1 Results," for the YMCA via Saatchi & Saatchi,

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Director Ondi Timoner Signs With Mirror Films For Spots

Sundance Grand Jury Prize-Winning Filmmaker Wraps McDonald's Package For DDB Chicago

By Robert Goldrich

HOLLYWOOD—Director Ondi Timoner—who helmed the documentary *DiGi!*, which won the Grand Jury Prize at the 2004 Sundance Film Festival—has joined Hollywood-based Mirror Films for exclusive representation in commercials. Timoner has already wrapped her first career spotmaking assignment, a Mirror-produced McDonald's campaign for DDB Chicago. The two McDonald's ads were produced by Mirror, which is headed by executive producer Eric Barrett.

Timoner continues to be repped exclusively by Nonfiction Spots, Santa Monica, for branded

content projects spanning short and longform client-sponsored pieces for the Internet, film festivals and TV. She currently has several branded projects in development with Nonfiction.

Additionally, Timoner recently signed with Limelight Films, Los Angeles, for music videos. She had been helping music clips via her own Interloper Films, Los Angeles.

Timoner not only directed but also financed, produced and edited the aforementioned *DiGi!*, which follows the tumultuous relationship between Courtney Taylor, lead singer of the Dandy Warhols, and Anton Newcombe,

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APA Salutes The Top 50 Of 2005 Celebrates The First Commercial Aired In The U.K.

By Kristin Wilcha

LONDON—The Advertising Producers Association (APA), the London organization that represents the business interests of U.K. production, postproduction, visual effects and editing companies, unveiled its annual reel, the APA 50, on Sept. 22. The reel, which premiered at the London Science Museum's IMAX theater, honors the top 50 spots from U.K. directors and production companies.

This year marks the 50th anniversary of television advertising in the U.K., and to commemorate the occasion, the APA screened the first spot that ever aired in the country—an ad for Gibbs

Toothpaste—prior to screening this year's selections.

Among the reel highlights was Honda's "Grrr," out of Wieden+Kennedy (W+K), London, and directed by Smith & Foulkes of Nexus Productions, London. (The spot won the Grand Prix at this year's Cannes International Advertising Festival.) And director Daniel Kleinman—who now maintains Kleinman Productions, London—was well-represented on the reel, with NSPCC's "Ventriloquist," out of Saatchi & Saatchi, London; the Sony PlayStation 2 spots "Golfers" and "Athletes" via TBWA/London; and the SUV safety awareness

ad "Keep It On All Fours" from Bartle Bogle Hegarty (BBH), New York.

Some U.S. directors saw work they directed for the U.K. market make it onto the APA reel. Noam Murro of Biscuit Filmworks, Los Angeles, was behind Levi's "A Midsummer Night's Dream," out of BBH, London, (Murro's U.K. spotwork is done via Independent, London.). Bryan Buckley of bicoastal/international Hungry Man was behind the Orange spot "Patrick Swayze," out of Mother, London. StyleWar, who are repped via bicoastal Smuggler, gained inclusion for their "Free Feet" spot out of

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James White Looks To Diversify Beyond Stills To Live Action

Noted Photographer Joins A Band Apart For Representation In Spots, Music Videos

LOS ANGELES—James White, a noted still photographer known for his work in fashion and shooting celebrities, has signed with Los Angeles-headquartered A Band Apart for exclusive representation as a director of commercials and music videos. The agreement is White's first for live-action work.

White made a relatively quick ascent to the upper echelon of commercial photographers. After studying photography at the Art Institute of Chicago, White spent five

years in Italy traveling and shooting. He then moved to New York in 1994, initially establishing himself as having a keen eye for men's fashion. That reputation has since shifted to lensing primarily women for advertising, magazine covers and album artwork.

Among his recent endeavors are shooting Lindsay Lohan for the cover of *Entertainment Weekly*, Mischa Barton for the *GQ* cover, Kate Beckinsale for the cover of *Flaunt*, Renee Zellweger for the cover of

Continued on next page

New Commercials Contract Hinges On Ratification By DGA Membership

Continued from page 1

AICP president/CEO Matt Miller described this as an important gain for AICP houses, adding that it's also been agreed that production companies don't have to apply for work visas for—or transport—assistant directors to six countries for spot shoots: Argentina, Australia, Brazil, New Zealand, South Africa and the U.K. Under the current labor laws in these countries, said Miller, such work visas aren't available and the DGA has recognized that fact.

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.

LOW BUDGET PROVISIONS

The new DGA commercials contract, if ratified, will also afford some flexibility for AICP member houses looking to offer production services in the U.S. to foreign production companies. The Guild agreed to give "good faith consideration" to AICP production house requests to provide production ser-

vices on U.S. shoots for non-signatory foreign production companies. This would apply only to commercials that are being shown solely in foreign markets outside the U.S. and Canada.

In the past, said Miller, the rule was that as long as a signatory U.S. production company was hiring, everyone hired needed to be union. But in the case of facilitating a production for a foreign house, the AICP contended that it was the foreign company that, for instance, hires the director who might be nonunion. The DGA has now recognized this in the new agreement, saying that it will consider an AICP company request for a Guild waiver on such projects. This in turn could open up more employment opportunities for Guild assistant directors; for example, a non-DGA director could be supported by a DGA crew.

Furthermore, the new DGA/AICP agreement has a low budget provision that applies to any commercial in which total costs do not exceed \$75,000 for a single shoot day, \$150,000 for two days, or \$225,000 for three days or longer. (This per shoot day limit of \$75,000

cannot be exceeded; for example, a two-day shoot in which the first day is more than \$75,000 but the second is less, making for a \$150,000 total, would not qualify for any low budget DGA benefit.)

For qualifying projects under the low-budget provision, salaries are negotiable and the employer's pension and welfare benefits are paid on scale.

ASS'T DIRS.; DIVERSITY

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.

Additionally, the new contract calls for the DGA and AICP to form a joint diversity committee to explore ways by which to open up more employment opportunities for women and ethnic minorities.

Besides what's in the contract, what's not included is also of some significance. In prior pacts—including the current one which is set to expire on Oct. 31—there has been language prohibiting production

companies from employing ad agency personnel to direct. That provision hasn't been strictly enforced but there were some instances in which the DGA cited violations. The new agreement doesn't contain any such prohibition.

WAGES, PENSION & HEALTH

Hollander noted that the new agreement provides wage increases for Guild members. For example, the minimum rate for a first assistant director would increase from \$621 to \$750—followed by three percent annual increases in year two, three and four of the contract.

Furthermore, there's a general increase in employer pension and welfare contributions, which are based on presumed earnings in worker (director, assistant director, unit production manager) categories. With presumed earnings rising in each category of the new

contract, pension and welfare payments by employers will see substantive increases, said Hollander.

Miller agreed that these increases are significant but added that pension and health contributions have remained fairly static over the past seven years. An increase, he said, was necessary given the state of healthcare, and this translates into just one major increase over an 11-year span if the new four-year contract is ratified.

"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."



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Picture Mill Forms PXM

Creative Division Created To Help Garner Spot Work

HOLLYWOOD—Picture Mill, a Hollywood-based house best known for main title, prologue and motion graphics work for feature films and TV programs, has launched PXM, a creative division looking to help the company more meaningfully diversify into com-

mercials.

PXM recently wrapped its first spot job, designing the new Ford F150 truck logo for JWT Detroit, that airs during NFL telecasts. Picture Mill artisans are available via PXM to take on ad assignments. Picture Mill staffers forming the core PXM team

include executive producer Ty Van Huisen, creative director William Lebeda and exec director Rick Probst.

PXM has secured two-thirds of its spot sales force in the U.S., signing independent rep firms Finn/Saxon Represents to handle the West Coast, and Nikki Weiss & Co.

to cover the Midwest. Van Huisen is currently looking for East Coast representation.

Picture Mill's credits include feature film title sequences for *The Grudge*, *The Village*, *Panic Room*, *I-Robot* and *The Day After Tomorrow*. The company also turned out the opening and closing sequences for Steven Spielberg's *War of the Worlds*. Additionally, Picture Mill has created trailers to promote such movies

as *Pirates of the Caribbean* and *Spiderman*.

Picture Mill is no stranger to the TV ad arena, having worked in the past on spots for Ford, Burger King, L'oreal and Nextel, among others. But until now, the studio didn't make a concerted effort to build its commercial-making business. "Picture Mill was under represented in the commercial market, but PXM will change that," said Van Huisen.

You've got :30
{less if they fast forward.}



Invest it in something useful.

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Panasonic, Grey Team On HD Initiative: "The One That Got Away"

Continued from page 1

Ad agencies interested in participating can contact Aaron Royer, Grey's associate director of content production at aroyer@grey.com. The intent is to select creatives from different types of agencies—major players, boutiques, regional shops, ethnic/specialty houses—in that great ideas come from varied places of different shapes, sizes and sensibilities. Agencies will have creative freedom and are subject to just two main rules: Each spot must be 30 seconds in length (though additional 360 content is welcomed/encour-

aged); and the commercial must be for an existing agency client.

While there are some parallels between the Panasonic initiative and Sony's "Dreams" project of the past few years, the latter specifically solicited notable commercial directors for shorts. By contrast, said Axthelm, "We feel the need to put HD in the hands of the creative community—writers, art directors, producers, as well as production and post people." She said it is key to give the camera to agency creatives so that a positive experience in HD can show them that this is a

medium to which they can entrust their ideas. Axthelm also believes it's important to keep those ideas for practical reasons within the :30 format.

Axthelm added that she would hope that the agencies involved in the Panasonic project will go beyond the :30, seeing that the digital route is conducive to spawning Web fare, print, posters and other elements in an integrated campaign.

Production company participants announced by Grey include: Anonymous Content; HKM/

Rockfight/The Directors Bureau; Independent Media; HSI; Czar USA; Epoch Films; Moxie Pictures; Bob Industries; Cohn+Co.; Form, Believe Media; harvest; Celsius; Chelsea Pictures; RSA USA; MJZ; @radical.media; Tate USA; Biscuit Filmworks; Backyard; House of Usher; Aero Film; Park Pictures; Smuggler; Compulsive Pictures; The Artists Company; and Reginald Pike.

Editorial house partners in the program are: The Whitehouse; Final Cut; Cut + Run; Rock Paper Scissors; Lost Planet; Blue Rock;

Red Car; Chemistry; Edit1; Crew Cuts; Mackenzie Cutler; Cosmo Street; Fluid; Jump; and Habitat Edit.

Post participants include Click 3x, Nice Shoes and The Mill.

The music component—with its own roster of potential contributors—is being fashioned by Josh Rabinowitz, Grey's senior VP, director of music. He should be at liberty to discuss details in a couple of weeks.

The aforementioned HVX-200 camcorder is slated for release in December '05.



LEGALEASE

BY JEFFREY A. GREENBAUM



Advertising Prescription Drugs?

Direct-to-consumer ("DTC") prescription drug advertising has been the subject of a great deal of criticism lately. Critics say that all of the money that drug companies are spending on DTC advertising is leading to higher prescription drug costs for consumers. They say that the advertising causes more consumers to ask for (and receive) drugs that they don't really need. They also say that DTC advertising misleads patients by not fully informing them about a drug's actual risks. In July, U.S. Senate Majority Leader Bill Frist warned, "It's time for drug companies to clean up their act. If they don't, Congress will."

In August, responding to concerns, the Pharmaceutical Research and Manufacturers of America ("PhRMA") released its "Guiding Principles" for DTC advertising, which are intended to serve as a set of voluntary advertising rules for drug companies. PhRMA President and CEO Billy Tauzin said, "with these principles, we commit ourselves to improving the inherent educational value of advertisements." Not everyone is convinced, though. Gary Ruskin, the executive director of consumer advocacy group Commercial Alert, said that the new guidelines are "a public relations exercise that cloaks doing nothing in a stream of verbiage that sounds like doing something."

PhRMA Guidelines

The new PhRMA guidelines will go into effect in January 2006. Here are some of the key provisions:

- Advertisers should no longer use "reminder" advertising to promote prescription drugs on television. "Reminder" ads are those ads that mention the name of the product, but don't tell you anything about what it does. The guidelines say that all television advertising "that identifies a product by name should clearly state the health conditions for which the medicine is approved and the major risks associated with the medicine being advertised." In addition, both television and print advertising should attempt to present, in a balanced manner, both the risks and the benefits of the advertised drug.

- All new DTC television advertising should be submitted to the FDA before it is broadcast. By requiring advertising to be submitted to the FDA early in the process, this could change production timelines for agencies and production companies.

- When a new drug is released, advertisers should hold off before launching a DTC campaign. The guidelines say that advertisers should "spend an appropriate amount of time to educate health professionals about a new medicine or a new therapeutic indication . . ." PhRMA didn't specify how long a company should wait – but Senator Frist has argued that companies should hold off for two years.

- DTC television and print advertising should make it clear that the drug advertised is a prescription drug.

- DTC television and print advertising should include information about other options available to patients, such as diet and lifestyle changes. All DTC advertising should also, where feasible, include information about help for the uninsured and underinsured.

- Advertisers should also "respect the seriousness of the health conditions and the medicine being advertised." According to PhRMA, this doesn't mean the end to humor in DTC advertising. Rather, this new guideline just asserts that humor and entertainment "may not be appropriate in conveying all messages . . ."

To give the guidelines some teeth, PhRMA has said that it will establish an "office of accountability" to, among other things, receive comments about compliance with the guidelines and issue periodic reports to the public regarding the comments received and the companies' responses. While it's too soon to tell how dramatically these new guidelines will affect the DTC landscape, if you're going to be producing prescription drug advertising, this is the time to get up to speed.

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

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

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

Director Daniel Kleinman Slips Into A Pair Of Levi's

"Loyal," Out of BBH, New York, Depicts The Bond Between A Man And His Jeans

By Christine Champagne

Everyone has a favorite pair of jeans. In fact, we are probably more closely connected to this one item of clothing than any other in our wardrobes, and that unique personal bond continues to be depicted in an ongoing campaign for Levi's out of Bartle Bogle Hegarty (BBH), New York. The latest spot in the campaign, a :60 titled "Loyal" promoting the overall Levi's brand as well as the 559 jean specifically, puts a new spin on the idea. "You can interpret that bond people have with their jeans in different ways," explained BBH group creative director Thomas Hayo, "and this particular spot says, you might have a very strong bond with your jeans, but it goes both ways. Your jeans become so much a part of you that they are actually loyal to their specific owner."

That concept is cleverly illustrated in "Loyal," which opens with a guy swiping a pair of Levi's he spots hanging over the edge of a hotel room veranda one evening. The thief puts them on and proceeds down the street but soon finds he isn't in control of his own legs—the jeans that he just stole are mimicking the moves of their rightful owner, who is back in his hotel room with a woman. This makes for quite an awkward situation for the denim stealer as he jerks down the street.

Now as outlandish as this idea may sound, BBH wanted to make the spot as realistic as possible—and funny but not too funny. "It is a tricky balance to strike. You want it to be comedic. At the same time, you don't want to fall into slapstick, which was a big danger with this spot," Hayo said. "We didn't want this to become like a Jim Carey piece where it goes over the top with facial expressions and body movements."

BBH took a pass on directors who suggested executing the spot in such a wild and crazy fashion, and the job ultimately went to director Daniel Kleinman of Kleinman Productions, London, in part because he, too, thought the spot

called for a realistic approach. Kleinman couldn't be reached at press time, but Hayo said that the director was keen on casting a dancer as the thief—someone who could move his body in unusual ways, yet not deliver a slapstick performance. Casting a flexible dancer type would also allow for all of the action to be caught in camera, negating the need for special effects and contributing to the overall realism of the spot.

In addition to approving of his approach, BBH had also enjoyed a previous positive working experience with Kleinman, who had helmed a project last year for the agency promoting the safe driving of SUVs. "I personally like working with him because he does what's right for the board. His style is always serving the concept," Hayo said, noting, "He is actually one of the few people out there that are amazing all-around talents—he can do anything from comedy to stylish, cinematic stuff and very simple pieces to complicated CGI jobs."

While BBH presented Kleinman with a tight script that had the structure of the spot spelled out, there was a lot of room for interpretation. "We encouraged Danny to come up with a lot of vignettes as well,"

said Hayo, whose collaborators at BBH were executive creative director Kevin Roddy, art directors/copywriters Paul Copeland and Tony Miller, art director John Hobbs and copywriter Peter Rosch. "And he [Kleinman] came up with a whole bunch of interesting scenarios."

An example? "This is a really tiny thing that you might only get on repeat viewings, but it's really a genius little touch," Hayo shared. "When the thief first steals the Levi's, there is a wide shot of him walking away from the building, and you see our main guy's shadow in the window turning around, and as he turns around our thief does his first mimicking move. It's a small detail, but it's something that, without you noticing, really triggers what's going to happen and what this is all about."

With a cast made up of two actors from New York and a dancer plucked from Paris, Kleinman and a crew that included DP Ben Davis shot "Loyal" on location in Buenos Aires, Argentina, over the course of three evenings.

There was quite a bit of experimentation on the set, and Kleinman shot a lot of footage, according to Hayo, who reported that the shoot was productive and occurred without incident.

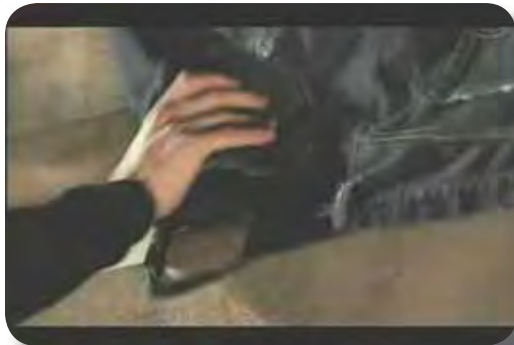
Then came the edit. A frequent collaborator of Kleinman's, editor Steve Gandolfi of London's Cut & Run cut the spot, which appears in cinemas and on television in a :60 version. (There are also :30 versions running on

television.) "The big challenge in the edit was to communicate what was happening clearly in the first half of the spot," Hayo said. "There is a lot of parallel action going on, and in the beginning of the spot you really had to establish that—do almost something like an a-b, a-b scenario where the guy in the hotel room does something, then the thief does something."

Kleinman and Gandolfi did the initial cut of "Loyal" before the agency creatives joined the process. "We always try to give the director a first shot at the cut," Hayo said. "I like working with a director very closely throughout the process. I'm not a big fan of taking the footage, then running with it."

One thing that had to be decided before the final edit was what music track would accompany the spot. That was not an easy task, Hayo said. The agency went with Stevie Wonder's classic "Superstition" after trying out "a million" tracks ranging from rock to R&B. "The key was to find something that had a nice rhythm and groove to it because the spot does become something of a dance," Hayo remarked.

They certainly couldn't have done better than Wonder's "Superstition," which is a perfect fit for this particular Levi's spot. "The song adds another conceptual layer to it as well in terms of the lyrics and what they mean," Hayo agreed. "It talks about superstition while this strange action is going on, so it's an additional comment on what's happening."


[CLICK HERE TO VIEW SPOT](#)

TOP SPOT OF THE WEEK

Client

Levi's.

Production Company

Kleinman Productions, London.

Daniel Kleinman, director; Ben Davis, DP; Johnnie Frankel, executive producer. Shot on location in Buenos Aires, Argentina

Agency

Bartle Bogle Hegarty (BBH), New York.

Kevin Roddy, executive creative director; Thomas Hayo, group creative director; Paul Copeland and Tony Miller, art directors/copywriters; John Hobbs, art director; Peter Rosch, copywriter; Bruce Wellington, head of broadcast; Jill Andresevich, producer

Stock Footage

Third Millennium Films, New York.

Editorial

Cut & Run, London.

Steve Gandolfi, editor; Angela Hart, producer.

Post

The Mill, New York.

Fergus McCall, colorist; Dirk Greene, Flame artist

Sound Design.

Final Cut, New York.

Roland Alley, sound designer.

Audio

Sound Lounge, New York.

Rob Sayer and Phillip Loeb, mixers.

For The Record

In our Top Spot of the Week coverage on Nike's "FC USA" (9/23, p. 14), SHOOT listed the incorrect colorist and producer credits for Company 3, Santa Monica. The Company 3 artisans who worked on the commercial were colorist Sean Coleman and producer Shara Martin.



THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BES

Dir. Scott Squires Lends A Hand To “Sticky” Situation

Cotton Candy Unites Woman With Man’s Best Friend In Wet Ones’ Spec Spot

By Robert Goldrich

A woman enjoys two handfuls of cotton candy as she goes for a stroll. She comes upon a man who is walking his cute little dog. The woman pets the pooch, asking the man the name of his pet.

“Minnie,” he responds, as his cell phone rings. He diverts his attention to the phone call.

The woman is fortunate he’s distracted because her sticky fingers are stuck to the dog. She cannot shake the doggie. Rather than admit that she’s gotten herself in a sticky situation, the gal puts her hand behind her back, hiding the dog from the man’s view.

He gets off the phone and wonders where Minnie went. “Where’s my dog?” he asks, clearly becoming a bit more panicked with each passing moment.

The woman pleads ignorance and looks around as if trying to find out Minnie’s whereabouts. However, her predicament gets more complicated as she inadvertently places her free hand on a nearby parked car. Now she’s also stuck to the vehicle.

A product shot and voiceover put this comical slice of life into the proper sales context. “Wet Ones. When you can’t wash your hands,” relates the voiceover, as we see a container of the moist paper wipes.

We return to the sidewalk scene to find that the woman has extricated her hand from the car, which has driven off. Relieved, she wipes her brow with her other hand, revealing that “Minnie” is still stuck to her. The puzzled man sees his beloved dog hanging off the woman’s hand.

Entitled “Sticky,” this spec spot is one of several directed and conceived by Scott Squires, who also handled the visual effects on the job. Squires is an established visual effects artist, who had been on staff for years at Industrial Light+Magic (ILM). There he served as a visual



[CLICK HERE TO VIEW SPOT](#)

effects supervisor on several feature films and commercials; these endeavors included Academy Award-nominated work for visual effects on *The Mask*, *Dragonheart* and *Star Wars Episode 1: Phantom Menace*. His last feature effects project was *Van Helsing*. He also had occasion to helm a few national commercials for HP and Intel, among others.

Squires, who is based in the Northern California town of Novato, recently went out on his own to focus fully on his directorial career. He recently assembled a reel on which spec spots are prominent and has begun circulating the work to prospective spot production house roosts.

“Sticky” was produced by commercial/music video house Bad Company Films, which has offices in San Francisco and Los Angeles. Raub Shapiro of Bad Company served as producer. The DP was Don Smith.

The spot was cut by San Francisco-based independent editor Dan Hayes. Colorist was Chris Martin of Spy Post, San Francisco. Audio post mixer was Matt Wood of Crescendo! Studios, San Francisco.

Principal actors were Marika Casteel and Andre Mathieu. The dog Minnie was trained by Greg Holland of Animal Arts, San Francisco. The dog was connected to the woman’s hand with a rig developed by production designer Darin Hunt. Minimal rig removal was done in post.

“Here Kitty”

By Robert Goldrich

Poking fun at a kid with serious vision problems hardly seems like a winning creative proposition. But this exaggerated depiction of a boy who has trouble seeing actually plays well, calling attention with a smile to the many cases in which detecting impaired sight isn’t always so easy.

We open on a lad attempting to pour milk into his bowl of cereal. However, most of the cow juice lands on the table.

Next, he’s at the base of a tree looking up and saying, “Here kitty,” to help get down what we presume is a cat stranded on a high branch. The camera reveals, though, that the

animal is instead a squirrel.

Our young protagonist is then seen riding his scooter—smack dab into the side of a bus kiosk.

We then see him playing basketball. Unfortunately, he shoots the ball not toward the hoop but rather a fence, hitting another kid on the head.

This is followed by a bathroom break. Alas, he walks into the girl’s restroom. A moment later, we see him thrown out of there, landing on his rump.

Finally, he’s carrying two slushy drinks to a car; his mom is behind the wheel. But he doesn’t see that the passenger side window is all the way up. The two drinks smash into the glass, leaving a frosty fruity glaze on the window.



[CLICK HERE TO VIEW SPOT](#)

Through all these episodes, a voiceover provides some perspective that takes the scenes from slapstick to relevance. “You think it would be easy to tell which kids have trouble with their eyesight,” says the voiceover. However, that’s not always the cases, he continues. The voiceover goes on to point out that one of four children may have a vision problem

and that eye doctors note that the symptoms aren’t always so obvious.

Furthermore, 80 percent of all childhood learning is visual. Without good vision, kids can have difficulty learning to read and could fall behind in school.

For clues regarding the real-life signs of childhood vision problems and to find out what parents can do, the voiceover recommends logging onto CheckYearly.com, a Web site backed by the Vision Council of America, and the Reading Is Fundamental organization.

Matthew Pittroff of Working Stiff Commercial Film Production, Baltimore, directed and executive produced “Here Kitty” for agency August, Lang and Husak, Bethesda,

Maryland.

Kurt Uebersax produced for Working Stiff. The DP on the PSA was Alain Betrancourt.

Chuck Husak was the agency creative director, and jack-of-all-trades, also handling art direction and copywriting duties. He worked with freelance copywriter Francis Sullivan.

Editor was George Kelly of GK Edit, Richmond, Va. Kirk Davis of Producers Video, Baltimore, was the online editor. Micah Kirz of Moving Images, New York, was the colorist. Audio mixer was Mike Brilhart of Producers Video.

Steve Palmieri of Producers Video was the 2-D animation artist. Sound designer was Ned Boyle, also of Producers Video.

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A Good Mix

Lost Planet's Jennifer Dean goes short for *Glamour*

By Kristin Wilcha

As an editor, you're kind of like an archeologist," says Jennifer Dean, who cuts at bicoastal Lost Planet. "Everything is ahead of you, and you're just slowly dusting away, revealing different layers as you go.

"I feel that's the biggest challenge as an editor," she continues. "Whatever you get [in a project], you just have to find it, and I feel like all the pieces are there—the music is there, the sound effects, you just have to keep chipping away until it reveals itself."

Dean, who became a full-fledged editor a little over a year ago after assisting renowned cutter Hank Corwin, is revealing plenty with her deft editing skills. Moving between comedy/dialogue fare and highly visual montages, she's cut memorable ads for the likes of Starz, adidas, the BET Awards, Lincoln Mercury and Mitsubishi. She also lent her talents to the short film *The Little Black Dress*, directed by Talia Lugacy and featuring Rosario Dawson. *The Little Black Dress* is part of a short film series from *Glamour*, with sponsorship by the magazine advertisers, including Elizabeth Arden and the Bebe clothing chain. Produced via bicoastal/international Moxie Pictures, the films will be distributed on DVD in the December issue of the magazine. (Jenny Bicks, Trudie Styler, and the team of Gwyneth Paltrow and Mary Wigmore directed the other shorts in the project.)

The Little Black Dress focuses on a young woman (Dawson) starting a new job—she meets her rather intimidating new boss, who invites her to a banquet that starts in a couple of hours. New to town, she rushes out and

buys the first black cocktail dress she sees—turns out it's on the short side, and pretty revealing—showing off her back and tattoo. As she says in a cell phone conversation with a friend, it's not the outfit she hoped to impress in. She arrives at the venue, and heads to the ladies room for a quick once-over, striking up a conversation with another woman, who's dressed in conservative attire. Feeling insecure, she tells this stranger of her plight; the other woman tells her she looks gorgeous, lifts her hem to reveal her own tattoo, and tells the young woman to just go out and be herself. Taking the sage stranger's advice, the younger woman marches into the party, holds her head high, and walks over to say hello to the man she's working for. He's clearly impressed with her attitude, and to the young woman's surprise, the lady from the restroom is there—turns out she's the wife of the head honcho. "It's this nice little short story," reports Dean. "It wraps itself up nicely at the end, and it's not trying to do too many things at once." She became involved in the project after reading about it; Betsy Beale, executive producer at Lost Planet, followed up with Moxie, Dean met with Lugacy and they connected over their shared love of film history

FILM SCHOOL

Dean, who attended the University of Colorado at Boulder, relates that she initially intended to get into teaching, focusing on film history. She later worked with experimental filmmaker Stan Brackhage, curating some of his film screenings. While Dean realized academia wasn't

Continued on page 16



BCN_035 Photodisc Blue Getty Images



Funny Stuff

Crew Cuts Bill Cramer Takes On Comedy

By Kristin Wilcha

I want to be a comedic editor," says Bill Cramer of Crew Cuts, New York. "That's what I'm striving for." It would seem that the editor is succeeding—he's cut a string of very funny Dairy Queen spots for Grey, New York, directed by Baker Smith of harvest, Santa Monica. Those spots include "Shock Therapy," which features a woman hooked up to electrodes—each time she reaches for a Dairy Queen Moolatte, she's shocked. By spot's end, her hair is sticking up, and the lights are flickering in the room, but she still hangs on to her coffee drink.

Cramer has also cut several very funny MTV promos, including "Maria" and "Chris Rock," for the MTV Movie Awards. The latter spot features Jimmy Fallon, host of this year's awards, impersonating Chris Rock over the phone to a bunch of MTV execs to convince them to call on Fallon to host.

"Maria" features Fallon smuggling the MTV Movie Award trophy—a bucket of popcorn—into the country in a rather uncomfortable place. Michael Bellino of MTV On-Air Promotions directed both spots.

In addition to his regular spot work, Cramer often cuts the well-known parody ads from director Jim Signorelli that air on *Saturday Night Live*. One such spot is Swiffer Sleeper, which re-imagines the popular floor cleaning mop as sleeper suits for kids, who can roll around and pick up dirt and dust—one shot even shows a mom getting dust out of the corners of the ceiling with her little girl. Cramer relates that working on the parody ads can be challenging—they are often done on a very tight timeline, with a final version delivered while the show is in dress rehearsal. Crew Cuts, which is located near Rockefeller Center, home to *Saturday Night Live*, has worked on the ads for Signorelli for the past few years. Cramer began

cutting the *SNL* work while he was an assistant editor to Chuck Willis, a former partner in Crew Cuts, who is now partnered in Cut +Run, which has offices in London, New York and Los Angeles. "One of the great things about Saturday Night Live," relates Cramer, "is that it's an enormously huge, [tight] schedule, so you get dailies on Thursday night [before the Saturday show], and traditionally, editors are sometimes booked, so often times a younger assistant might get the opportunity to work on it."

The editor notes that working with Signorelli and Willis provided a great education in comedy editing. (Willis is a noted comedy cutter.) "I assisted Chuck for four years," says Cramer, who became a full-fledged editor in the spring of 2004. "It was awesome—I could have traded film school for that. He was very, very open to me doing everything I could to improve his cuts, and help him in every part of the process. I think that even more so now; I realize having seen that not every editor gives their assistants opportunities. I realize now that Chuck gave me enormous, enormous help and huge

responsibilities."

Cramer attended film school at the University of Florida, Gainesville, and upon graduating, moved to New York, where he briefly worked cutting sports-themed videos, but quickly realized



Bill Cramer

he wanted to get into commercial work. "Advertising is something that for me is so much cooler, because you have the opportunity to work on so many different things in one year," he explains. "A feature takes forever—not that I would ever turn my nose up at one—but I love commercials."

In addition to the Dairy Queen package, Cramer recently cut some

Verizon spots out of McCann Erickson, New York, and directed by Chris Bean of MacGuffin Films, New York, as well as work for Pringles and Dentyne Ice. Cramer just wrapped up a music video shot in high-definition for the Subliminals—a band formed by Grey, New York, to compete in the Battle of the Ad Bands competition, held last month as a part of Advertising Week (the band came in second). Cramer, who has cut other HD projects—including the Pringles "Can" spot out of Grey, likes the medium, noting that HD will likely "push the envelope in the next few years."

As for working with directors and agencies, Cramer enjoys the collaboration, and although he would like to carve out time for other projects—he's shot his own documentary film—he's happy working in commercials. "Storytelling for me, that's what editing is," he says. "Once you know how to tell a story—and know what you can leave out—and still get your point across in thirty seconds, is to me the biggest challenge."

Mixed Media

Crandall Miller of The Whitehouse makes his mark in commercials

By Kristin Wilcha

I've been really lucky, where I haven't been pinned down to anything, which makes me happy, because it's good to try something new everyday," says editor Crandall Miller of The Whitehouse. "I love being able to jump back and forth—do a really nice commercial, and then do a crazy abstract music video, then do a short film. I've been lucky so far. I hope I can keep that going."

Miller, who is based in the New York office of The Whitehouse—the shop also has offices in London, Chicago, and Santa Monica—effortlessly moves from effects-intensive

work to more linear storytelling. One of his latest spot efforts is "Mural," a HIV/AIDS-awareness spot for the Kaiser Family Foundation out of Crispin Porter + Bogusky, Miami. The ad, which encourages people to get tested for HIV, was directed by Anders Halberg of bicoastal/international Believe Media, and features the Barnstormers, a collective of graffiti and mural artists, creating their work throughout downtown Philadelphia in time-lapse fashion—from dark tunnels to a sunny street—to illustrate how knowledge of one's HIV status is spreading. The ad ends with the tagline "The Know is spreading."

Miller actually went to Philadelphia for a couple of days to observe the shoot—which involved having the artists paint along several different areas. "I'm trying to start to do more of that," he explains. "It's good to get on set, just to visualize, and it gets the camaraderie

going." While he does go on location depending on the project, he notes that at times it's good to view dailies with a fresh eye, with no bias towards a particular shot.

He has high praise for Mass Market, the New York visual effects shop that worked on the spot, and

enjoys working on the occasional effects-intensive project. "It's fun to conceptualize," he states, "and watch it get put together. I don't think I'd want to do it everyday—sometimes you just want a nice story."

The editor's storytelling prowess is on display in his work for Champ Sports, including the spot "Split," out of AKA Advertising, New York, and directed by Bruce St. Clair of bicoastal/international Chelsea Pictures. The ad features Ben Roethlisberger, quarterback for the Pittsburgh Steelers, about to go long on an empty football field. A voiceover explains the importance of a single second—it might not seem like much time, but in a football game it can make all the difference.

Miller began working in the Chicago office of The Whitehouse as a runner four years ago; two-and-

Continued on next page



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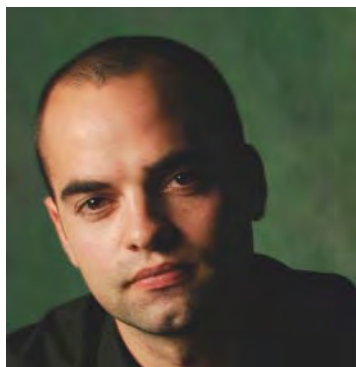
Leo King Reflects On Cutting Experiences

By Kristin Wilcha

Leo King got involved in editing at a mere 15, when he worked for Tony Lawson, a feature editor who at the time was cutting a film called *The Two Deaths* for director Nicholas Roeg. “At the time, the editor was still working with sticky tape and splicers, so I was amazed and transfixed at how the film slowly took shape from all the thousands of different pieces of film,” says King. “I look back on this now as a very unique experience for someone my age as most people have never dealt directly with film.”

King, who works via Cut +Run, London, which also has offices in New York and Los Angeles, says his experience with Lawson helped bring together his interest in art and math—he went to the University of Leeds, where he received a bachelor of arts in communication. “Throughout the three years I was there we got the opportunity to make a number of short films,” explains King. “When it came to editing, everyone else would complain about spending days on end in a dark room putting their films together. I, however, couldn’t wait to get stuck in and work on the films, so I became the resident editor for everyone. This helped me realize for certain that I wanted a career in editing.” After graduating university, King asked Lawson for some advice about breaking into editing—Lawson sug-

gested he drop his resume by edit houses that worked on commercials, reasoning that with the high turnover of work, it would be a great place to get experience. “After working for only a short while, I quickly realized how interesting commercials are to work on for an editor,” King states.



Leo King

“Every advert brings different challenges, especially since there is such a huge range of adverts being made. You are also working in an intense, small amount of time, so you have to think about the best way to tell the story and choose every shot very carefully.”

The editor’s ability to craft a story is on display in several recent spots, including Vodafone’s “Hole,” directed by Nicolai Fuglsig of bicoastal/international MJZ, for JWT, London, which features a guy playing a golf game that takes him through his

office, various city streets, alleyways and finally a rooftop—turns out the game is one played on a mobile phone and the experience is enhanced via Vodafone’s 3G service. King liked working on the effects-intensive ad. “This was fun because the ball didn’t exist in most of the shots, so you had to imagine where it would go,” he relates. “Edits like this are good because they remain fluid. You don’t really lock the cut as it continually changes as you put the effects elements into it. I always like to show the effects in the offline by using the Avid’s capabilities to their full potential. Although this can be time consuming, it really helps give a full picture of the edit before the online.” King also recently worked on another effects-heavy job, a spot for Tic-Tacs that featured “Tic Tac” men, half the size of regular people, running around full size people.

While the editor works with special effects, he also cuts spots with emphasis on storytelling and dialogue, as well as strong visuals. In Peugeot’s “Shame,” directed by Fuglsig for Euro RSCG, London, car owners, and cars, hide in the face of a Peugeot 307, feeling as though they are unworthy to be in such a great car’s presence. “I don’t feel that I can describe my editing in one particular style,” says King. “I think that to be a good editor you have to be flexible to the needs of each particular project. When a job

comes in, I look at the rushes and work out how I can approach it. You know you’ve done a good job when you are able to offer up an edit that takes the film to a place the makers weren’t expecting.”

King has been with Cut +Run for four years. After working as a runner at DGW, London, King was upped to assistant editor, working with editor Piers Douglas; when Douglas shifted over to Cut +Run, King followed, and eventually began assisting Steve Gandolfi, owner of the shop, and one of the top editors in the U.K. “I would say Steve Gandolfi is my biggest influence and mentor,” says King. “Steve is a world-renowned editor and I have learned so much from him. Not only about editing but his committed work ethic, giving clients the best service possible, even if it means being up until 3 in the morning.”

Currently, the editor is working on a Bisto gravy spot from director Rob Sanders at Amarillo Films, London,

for agency McCann Erickson, London, and recently wrapped work on three Radio Times spots for agency Miles Calcraft Briginshaw Duffy, and a NatWest Bank spot from director Theo Delaney of Hotspur & Argyle, London, for M&C Saatchi, New York. King has also completed a couple of short films—*Roach* and *Lurex*—the former features a man and a cockroach, who fight a surprising battle to the death, while the latter is about two mannequins falling in love.

Since Cut + Run now has two offices in the U.S., King is hoping to travel stateside to work on projects. “I’ve always enjoyed traveling and combining this with work is a fantastic experience so I would love to come over to America to edit,” says King. “There’s a wide range of high quality work that comes out of the States and I think my U.K. advertising experience and perspective give me the opportunity to bring something new to the mix.”



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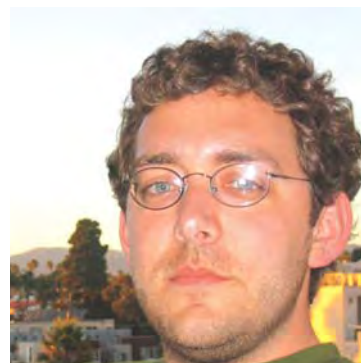
Miller Time Is Spread Across Different Genres, Disciplines

Continued from previous page

a-half years later, he relocated to New York to work as an assistant editor, primarily for editor Colby Parker, Jr., although he has worked with several of the other Whitehouse cutters as well. “There are always visiting editors, so it was really good to learn from everybody,” relates Miller. “I definitely learned how to cut music videos [from Colby]. The Whitehouse is a really good space—to have a lot of creative people around, to bounce ideas off of, and show them your cut, get a fresh view on it [is good].” Miller started editing with promo work for MTV, collaborating with directors such

as Aaron Stoller, Eric Eckelman, and Adam Levite, who now helms music videos via bicoastal/international Partizan. Miller also worked on projects in conjunction with other Whitehouse editors, doing :15 and :30 versions of spots.

Through Levite, Miller began working on clips—the pair collaborated on Beck’s “Black Tambourine,” which features the artist as typeface. The performer’s entire body grooves to the beat, but instead of flesh and blood, Beck is composed entirely of type, which shifts and moves as he does. Miller also cut Interpol’s “C’Mere” for Levite. Some of the editor’s other music videos include Fall Out Boy’s “Sugar We’re Going Down,” directed by Matt Lenski, and Feist’s “Inside & Out,” helmed by Ramon & Pedro of Partizan. On the spot front, Miller is about to head to West Coast office of The Whitehouse to cut a job for Sprint and Publicis & Hal Riney, San Francisco. Miller notes that the editing shop provides a great environment for up-and-coming editors. “They always have everyone helping out,” he says, “and very much like bringing up the new talent.”



Crandall Miller

wild(child)

()

editors

patrick burns jr.	jaime valdueza	brett nicoletti	nick tomnay
hannah neufeld	yvette piñeyro	chris carson	neil miller
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Taking A Shot

Screaming for Six Flags and showcasing Hewlett-Packard

By Kristin Wilcha

When Dean Miyahira, an editor at Chrome, Santa Monica, first started looking for jobs in post, he had a rather unique way of going about it. “I answered help wanted ads by sending out little airline tequila bottles with a shot glass that said ‘here’s a shot, I’d like one too,’” explains Miyahira, who had previously worked as a teacher in Los Angeles. “It got me a lot of interviews. I got a job at a post house and eventually worked up to the vault, and operations. I was there for a couple of years and realized I wasn’t going to move up unless someone quit or died. I had to make a change for the better.”

He heard about Chrome, which was founded by editor Hal Honigsberg, whom Miyahira knew through mutual friends. He joined the shop four-and-half years ago as a runner, working his way up to the vault, then

assistant editor, and now editor.

Earlier this year, he cut two spots for Hewlett-Packard’s photo printers out of Goodby, Silverstein & Partners, San Francisco. Francois Vogel of bicoastal Tool of North America directed the ads, “Colors” and “Café Society.” In each visually intense spot, photos of people are taken, then almost immediately passed around thanks to the speed of Hewlett-Packard’s photo printers. Miyahira relates that he got a chance to cut the spots while assisting Honigsberg on some other Hewlett-Packard work. When Honigsberg had to jump on some other jobs, Miyahira was able to finish the project. “It was a great opportunity for me to not only have the confidence and trust of all those involved in the project from Goodby, Silverstein & Partners, but to continue to build some great spots,” relates Miyahira.

He notes that working at Chrome has helped him develop

as an editor. “I’ve been really, really fortunate to learn from a great group of editors at Chrome,” says Miyahira. “They all have different styles, which is awesome. I’ve tried to absorb technique, style and methods from each of them.”



Dean Miyahira

FUNNY BUSINESS

While Miyahira succeeds at the visual, his reel also showcases humor-based fare. While the editor describes his style as “probably more visual,” he says he “really enjoys cutting comedy—creating a pacing that gets to the punch line in an unpredictable way is really interesting to me.”

Miyahira’s comedy work includes two client-direct ads for Web.com, a service that helps small businesses set up a Web site. In one spot, “iPsycho,” a woman who specializes in the revenge/stalker business for vindictive ex-girlfriends, uses Web.com to increase her client base—images from the spot include a hapless guy’s house being covered in toilet paper, and the small business owner about to make a harassing phone call with a device that will disguise her voice. In “eBeg,” a panhandler decked out like a Fortune 500 exec is able to increase his profits by turning to Web.com. The directing duo Peter Martin—a.k.a. the directing duo of Peter Livolsi and Martin Dix—who maintain Peter Martin Worldwide for directorial endeavors, helmed both spots. “Both are extremely talented and collaborative in the cutting room,” states Miyahira of the directors. “Collaboration is key to making good concepts/projects even better. Often they will make comments that allow me to open my eyes and see an entirely new way to approach the cut.”

Miyahira has worked with

Peter Martin on some spec spots in addition to the Web.com work. The editor cut Six Flags amusement parks’ “Scream” for the pair, as well as Sony PlayStation 2’s “Almost Perfect.” “Scream” features shots of people quietly going about their lives when they suddenly let out ear-piercing screams, something that happens quite often on the rides at Six Flags. Taking on spec creative has helped Miyahira hone his editing skills in a variety of genres. “Spec projects have been a great opportunity for me to get on an Avid and be creative with little to no pressure from clients,” says Miyahira. “I can experiment with music tracks and dialogue and not worry about upsetting anyone—there is so much freedom working on spec projects.”

In addition to collaborating with Peter Martin, Miyahira has also worked on spec projects for Kirt Gentry and Bruce Bousman, a freelance copywriter and art director team. “If it weren’t for spec spots,” says Miyahira, “my reel would not exist. For that, I’m very grateful, and looking forward to the next step.”

Precision Cutting

Micah Scarpelli creates memorable visuals

By Kristin Wilcha

Micah Scarpelli, who cuts spots via Version2, New York, wound up in the Big Apple on a whim—the Chicago native was working as an assistant editor at Cutters, Chicago, when he decided to move to New York, although he’d never visited the city. “I just put all my stuff in a van, and came out here,” he recalls. “It was a little ambitious.”

While ambitious, it turned out to be the right move—six months after arriving in the city he started working at Version2, assisting noted cutter Vito DeSario, partner/editor at the company.

“I actually went after him,” relates Scarpelli, who started at the shop in 2003. “I saw his reel online, and I liked a couple of his spots a lot, and the company seemed really creative and cool.” Working with the veteran editor proved to be an eye-opener for Scarpelli. “He can teach you a lot,” notes Scarpelli. “In the past two years, he’s become a friend and a mentor.” Some of the projects he assisted DeSario on included ads for Motorola, as well as the spot “Rewind” for the Partnership for a Drug Free America (PDFA), out of Foote, Cone & Belding, New York, and directed by Doug Nichol of

bicoastal/international Partizan. The ad scored an editing honor for DeSario in the public service category at this year’s Association of Independent Creative Editors (AICE) Awards.

Scarpelli had been assisting DeSario for about eight months when he got a big break—because of scheduling and time constraints, he was able to edit a multi-spot package for Subway out of McCarthy Mambro Bertino (MMB), Boston. Since becoming a full-fledged editor about a year ago, Scarpelli has cut spots for Mercedes-Benz, Jiffy Lube, Fanta, and multimedia projects, including visuals for U2’s *Vertigo* tour.

In fact, Scarpelli got his start in multimedia, working on video mixing and installations. It was that experience that led him to

working on an ambitious project for Mercedes-Benz that was featured at the 2005 Los Angeles Auto Show earlier this year. The project involved 21 screens synched together; each showed imagery from the rich history of Mercedes-Benz. “Ninety percent of it was archival footage, all the different eras [of Mercedes], from the early 1900s to the present,” says Scarpelli. The tagline for the package: “The cars change, the reactions stay the same.” The project was done via Merkley + Partners, New York, an agency Scarpelli teamed up with on another Mercedes project, a spot called “Numbers.” The ad features images of the cars with number graphics appearing over them to illustrate how many of the cars have performed in various events. The

spot ends on number one—the number of Mercedes-Benz summer sales events happening this year. “The cool thing about work,” relates Scarpelli, “is it’s always pretty fast motion—it’s not just talking heads.”

The editor relates that his work is heavily influenced by music—both his installation and spot work is very music-based, and visual, although Scarpelli hopes to expand his storytelling/dialogue work as well. He’s done a few spots in that vein, including the Jiffy Lube ad “Everything,” out of MMB, and directed by Jeff Gorman of bicoastal Sandwich Films. In the commercial, a woman tells her teenage son that she’s off to Jiffy Lube to get a complete diagnostic on her car—they can tell her

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Jennifer Dean Adds Glamour To Edit Mix

Continued from page 13

the right fit, she does turn to her extensive knowledge of film when cutting. “My schooling has really helped me out in my career as a commercial editor,” she says. “... When I think about new projects, my brain starts scrolling through all the films I’ve seen to get inspired.”

Dean headed to Los Angeles, and in 1999 started at Lost Planet, eventually moving up to assist Corwin, who in addition to his notable commercial work has cut several high-profile features, including *The Legend of Bagger Vance* and *Nixon*. With hindsight, assisting Corwin was an invaluable experience, says Dean. “It was one of those things, that when you’re in the middle of it, you don’t even understand how valuable it is because

you’re just so busy all the time,” she relates. “It was really good—all the different projects, and the level of work that I was exposed to and a part of was [amazing]. You just can’t get that anywhere else.” Dean also praises Corwin’s viewpoint and work ethic, saying it rubbed off on her. “He’s not cynical at all,” she reports. “He’s really in love with what he does, and he treats every project with the same status. He gives a certain amount of energy to everything he does.”

Since branching out on her own, Dean has shifted between comedy/dialogue projects and lush montages. Her comedy skills are on display in the Starz spots “Airport” and “Train.” The ads for the cable movie channel send-up certain Hollywood conventions. For

instance, in “Airport,” a guy runs up to a ticket counter, wanting a flight to Baltimore that leaves immediately; upon finding out the ticket will cost over \$2,000, he pulls an array of cash and credit cards to pay for the exorbitant fare. The tagline: “Movies make us run after the girl.” Alison MacLean of Park Pictures, New York, directed the Starz work, which was out of TBWA/Chiat/Day, San Francisco.

Dean’s visual stylings come out on ads like adidas’ “Night Practice” from director Kinka Usher of House of Usher and TBWA/Chiat/Day. Set to a drum-heavy score, the spot, which promotes adidas’ involvement with Major League Soccer, features young soccer players seemingly pitted against their MLS idols—in actuality, the images are

projected onto a garage door. Asked about the two genres, Dean relates that both seem to come naturally to her, although there are some differences. “I think why comedy is so great because there’s so many



Jennifer Dean

ways to cut things,” reports Dean, who hadn’t done much in the comedy arena until this year. “When you are with people in the room, some people find one thing funny, while someone else finds some-

thing different, that there’s so many routes to go. I feel like on montage, you’re really playing with imagery, and you a hit a soft spot, and that’s where you feel like it’s the best.”

While Dean remains firmly planted in commercials, she also carves time out for other projects. Aside from *The Little Black Dress*, Dean cut a short film, *Stray*, directed by Theresa Wingert, that’s currently on the festival circuit, and a music video for John Legend’s “So High.” She’s also mulling over a concert film project that she would work on with Corwin, and while she considers the possibility of doing a feature film, she is wrapping up some Lincoln Mercury spots for Young & Rubicam Detroit, Dearborn, Mich. “Lost Planet is always so supportive,” states Dean of working in other areas. “They want to keep you as busy and as involved as in as many types of filmmaking as

Massive Attack

Crowd simulation software ushers in new creative options

By Carolyn Giardina

Animal Logic, Sydney (which also maintains an office in Venice, Calif.), has a lot of reasons to toast with Carlton Draft. It created the effects-laden “Big Ad” for the beer—which is currently

airing in Australia; the spot has garnered a flood of attention, along with two Gold Sharks at last month’s 43rd annual Shark Awards, held in Ennis, Ireland.

The comedic “Big Ad”—directed by Paul Middleditch of Plaza Films, Sydney, via agency George Patterson Partners in Melbourne—is epic in its look, feel and music. It contains a cast of thousands of men in robes—two groups (each with a different colored robe) with serious looks in their eyes that march toward each other across a sweeping New Zealand landscape. The images and music create the feel of *The Lord of the Rings*’s Battle at Helm’s Deep.

The cast begins to sing lyrics that include: “It’s a big ad we’re in... It’s a big ad for Carlton Beer...Expensive ad. This ad better sell some bloody beer.”

The crowd creates the formation of a man drinking a beer, revealed at the conclusion by an aerial

shot. The tagline “Made from Beer” follows and it appears as though thousands of men are lifting beers, but it was actually very few who got their hands on the beverage.

This brilliant piece of advertising started with a great concept, supported by excellent production, effects, music—and a clever piece of software called Massive, an animated crowd simulation tool that can be used to give each digital actor individual behavior through the use of artificial intelligence.

Able to scale to create hundreds of thousands of digital actors, Massive was developed in New Zealand, with the specific purpose of creating the epic battle sequences in Peter Jackson’s *The Lord of the Rings* trilogy (all three films won Academy Awards for visual effects). After production wrapped, a standalone Wellington-based company called

Massive Software was formed, and the software became commercially available.

It’s been honored for scientific and technical achievement by the Academy of Motion Picture Arts

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17-Massive Attack 18-Making Noise 19-Creating A "Keyhole" For The Honda Civic

Making Noise

Success of Honda's "Grrr" puts the spotlight on Nexus Productions

By Carolyn Giardina

This past advertising awards season, Honda Diesel's "Grrr" started its engine and never looked back. One of the most honored commercials in recent years, its string of accolades include the Cannes Grand Prix, the Grand Clio at the Clio Festival, Best of Show at the One Show, two Golds in the D&AD Awards, the GRANDY at the ANDYS, inclusion in the AICP Show, and most recently, the Grand Prix at the 43rd annual Shark Awards.

The animated :90 from Wieden + Kennedy, London, was directed by Smith & Foulkes—Adam and Allen—of London-based Nexus Productions. Founded by producers Chris O'Reilly and Charlotte Bavasso, Nexus is a digital animation production company for long and short-form content, which sees a project through from idea origination, character design and storyboarding right through animation to postproduction.

"Grrr" tells a story through song and animation of a Honda engineer who hated what was a standard diesel engine—so he came up with something better.

The spot features diesel engines flying through an animated world populated with rainbows and bunnies, who aim to rid their world of the former engines. The spot asks, "Can Hate Be Good?" In the case of Honda, the answer is yes.

"The concept of 'positive hate' very much came from the agency's song," recalls O'Reilly. "We sat around a table with [copywriters] Michael [Ruffoff], Sean [Thompson] and Richard [Russell], with Michael on guitar, Richard on vocals and Sean whistling. We were hooked! We had the brief of designing a universe for this song—a whole world of optimistic hate. We went back to the studio and discussed various ways of visualizing this. We wanted something epic but that perfectly matched the tone and humor of the song and was above all a celebration of optimism. We were inspired by Chinese poster art and the way it envisaged a 'better tomorrow' and the manicured and designed worlds of theme parks, Japanese gardens and golf courses.

"All this went into the big melting pot of Smith & Foulkes and their team," he continues, "they

had the first visual, which was the idea of bunnies wearing ear protectors shooting the engines out of the sky in beautiful choreographed symmetry. We went back to the agency and they loved it. We then spent a good month honing the animatic with Smith & Foulkes generating tons of ideas as to how the engines were destroyed by cute things, working very closely with the agency creatives, until we had the final board.

"Then it was a case of a huge team of 3-D animators, riggers, modelers, matte painters, and lighting artists spending a further 10 weeks putting this all together in painstaking detail," adds O'Reilly.

Housed in a 5,000-square-foot studio based in London's Shoreditch district, Nexus is currently working in SD, HD and 2k data. The company's 3-D tool is 3ds max 7 from Autodesk Media and Entertainment (formerly Discreet), with animation tool Character Studio and rendering from Splutterfish's Brazil. For compositing, the studio uses both Adobe After Effects and Autodesk's Combustion. The 2-D department is led by Reece Millidge, and the head of 3-D is Darren Price, who will be presenting "Grrr" at the eDIT8 Festival in Frankfurt this weekend, as part of a commercial visual effects panel put on by the festival in collaboration with SHOOT.

"Honda's 'Grr' has been an awards phenomenon, and it has opened more doors," relates O'Reilly. "It's had the biggest impact on Smith & Foulkes as directors and has really given them the kind of high profile they deserved. Given it came alongside several other very good pieces from them that year, I think it's meant that people have recognized their versatility too and they are involved in some very different looking projects. But Smith & Foulkes aren't the only directors to have made a big impact on our profile over the last couple of years, and all the directors on the roster together have created some work we're all really proud of."

The Nexus directing roster comprises animation talent across a broad range of styles and techniques that O'Reilly says puts emphasis on combining strong storytelling abilities with design excellence. In addition to Smith & Foulkes, the roster includes Kuntzel + Deygas, Woof Wan-Bau, Jonas Odell, Bessy & Combe, Jim Le Fevre, Tom & Mark Perrett, Celyn Brazier, Jonas & Boris, Sam Morrison, Nagi Noda, Glenn Marshall and Satoshi Tomioka.

The company's resume is diverse. In features and television, it includes the titles to Dreamworks' *Catch Me If You Can*, the animated film included within Paramount and



Charlotte Bavasso and Chris O'Reilly

DreamWorks' *Lemony Snicket's A Series Of Unfortunate Events*, and the animated titles to Working Title's *Thunderbirds*, as well over two hours of animated comedy for the BBC and Talkback TV series *Monkey Dust*. Commercial credits include work for Microsoft, Yahoo!, Sony PlayStation, Nike, BMW, Panasonic, X-Box and Ask Jeeves.

Smith & Foulkes' recent work includes a pair of spots—"Cheetah" and "Sleeping Beauty"—for the SNCF (la Société Nationale des Chemins de Fer), the French national rail organization, for their regional rail service, TER (Train Express Regional). The spots were co-produced with Wanda Productions in Paris and commissioned by TBWA, Paris. They were produced over a period of 13 weeks at Nexus.

"Cheetah" features hungry cheetahs competing with one another in various motor vehicles to catch a single bounding gazelle—but they face severe congestion on the Savannah highways. The happily escaped gazelle is then seen perched on a supposedly safe and cheetah-free hilltop. However, a train suddenly pulls up beside the tasty animal whose doors open to reveal a winking, ravenous-looking cheetah.

The second spot is based upon the well-known story of *Sleeping Beauty*. Here, Prince Charming's butler informs him that the time has come for Sleeping Beauty to be kissed and awoken. The prince leaps into his awaiting motor vehicle, but en route he discovers that several other local princes have also been alerted to Sleeping Beauty's imminent awakening. The result is an angry pile-up; meanwhile the princess is confronted by the initial

prince's butler, who arrived on the TER.

"The scripts gave us a great opportunity to do two straight-up, no-holes-barred, animation romps," read a statement from the directing duo. "We really had to keep the momentum going from frame one. The agency was keen that they stood up to repeated viewing so there are a lot of details put in that you don't have time to take in initially. They also had to look very stylish so we brought an Art Nouveau aesthetic to the design of the characters and sets, and tried to capture the atmosphere of the African Savannah and a Bavarian Fairy Tale."

Projecting ahead, O'Reilly comments "We're looking to continue seeking creative opportunities in commercial filmmaking... We're also now developing long-form animation projects and that promises to be really exciting."

When asked about his view on the emerging area of branded entertainment, he responds, "I think it will still require directors that are great storytellers with unique design sensibilities, and that is the heart of Nexus."

"Technology is obviously making a huge impact on how people see commercial messages, but technology is only innovative for the briefest time," he adds. "Very soon it's old hat and we are left with the question, 'is the message striking and relevant?' We aim to house the talent that can achieve this."

"Nexus is involved in wider aspects of animation than simply commercials and music videos," he continues, "I think this gives us a great platform from which to work with clients to develop alternatives to the thirty second spot."



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Creating A “Keyhole” For The Honda Civic

CG-intense spot illustrates the rebirth of an icon

By Emily Vines

The Honda Civic has a reputation as a dependable, affordable and fuel-efficient car. Perhaps you may have turned to it when you bought your first automobile, or maybe you are considering it for your next car as the price of gasoline skyrockets.

For 2006, Honda has redesigned the Civic, and with the change, comes a stunning spot from visual effects and design company A52, Los Angeles, and agency Ruben Postaer and Associates (RPA), Santa Monica. The :30 “Keyhole” explores rebirth—the rebirth of a car set against rebirth in nature.

The first moments of the commercial transport the viewer through the keyhole in a car door. The world we encounter is just waking up. A cocoon hangs from a tree branch, a snake slithers along the ground and a Honda Civic moves through a dry, mountainous landscape as the first light of dawn illuminates the sky. The butterfly emerges, the snake sheds its skin and newborn spiders pour out into the scene. Their webs are likened to roads on the navigational system in the car’s dashboard. As the car proceeds into a cityscape, the sun grows brighter.

THE GROUND FLOOR

The team at RPA brought A52 onboard at the beginning of the project. The A52 team, which functioned as a directorial collective, includes Patrick Murphy, visual effects supervisor/lead Inferno artist; Andy

Hall, visual effects supervisor; and Angus Wall, editor at sister company Rock Paper Scissors, Los Angeles.

To the A52 team, agency creatives presented loosely conceived boards with images tied to the start of a day, like toast popping out of a toaster. After briefly viewing the boards, A52 executive producer Mark Tobin said the agency told them to disregard the images—they were simply to focus on the idea of rebirth, which was set forth as the premise of the spot. The agency did note, however, that it wanted to include the keyhole element. “It was more like collaboration with the agency and all of our people,” explains Tobin. “There was minimal live action so it kind of made sense for us to [direct] it rather than hire a car guy to go to go shoot a bunch of car plates and then give it to us and then we just implement their vision. We got to do the whole thing and it made much more sense for this project, because it was so visual-effects intensive.”

Though Murphy and Hall have directed in the past, this was the first time they worked together. “It was hard at times but it was great,” says Murphy. “Even though we’re always enthusiastic about other jobs, I think this one in particular brought the whole company together and everybody had a say on how it should look and what way it should go. It was nice that we all were going in the same direction, and I think we all got what we wanted out of it as an end result.”

Regarding the approach to “Keyhole,” Hall explains that it avoided the sometimes frac-

tured nature of commercialmaking. “The continuity is there from beginning to end because we’re seeing it from the first steps until delivery,” he relates, “and also having the control as to what the client wants in terms of the finished product.”

Though they functioned as a directing collective on the spot, Hall, Wall and Murphy, have no plans to continue actively pursuing directorial endeavors. But, if the proper project arose, Tobin said he would be open to it. “So many times, even on visual effects intensive jobs with a director involved, we almost become co-directors anyway,” he notes, “because there’s so much that they ask for our input on—creatively and technically—that you become sort of a partner with them.”

As an editor, one would imagine Wall taking the reigns of this project toward its end, but that wasn’t the case. Tobin said that in many ways Wall led the group and was an integral component on the team from the start.

NEW FRONTIERS

Without a script, Murphy, Hall and Wall helped develop the creative concepts behind the spot. After a couple of weeks of back-and-forth with RPA, the team began to pre-visualize the approved treatment. Wall suggested using David Hockney’s photcollage *Pearblossom Highway* for inspiration. The artwork shows a desert road and the street signs that surround it. Layers of photographs distort the overall scene. The setting in the spot is similar. The live action was filmed over the course of two days at the Pisgah Crater near Barstow, Calif., a cinder cone left by a

volcano.

Murphy says that every shot with a Hockney-feel was shot on location as live action. Then he took each shot and split it into different pictures—sometime up to 120 different images—and then rebuilt the image like a collage. Next he would track the live-action footage and apply it to all of the pictures so he would get the same sense of dimension and movement as the live-action piece. As each scenario changed, the amount of pictures he could include changed. Depending on whether the shot was wide, tight or mid-ground, he would make adjustments to ensure all of the shots felt like they existed in the same world. The spot is about 80 percent CGI and compositing, and 20 percent live action.

Hall explains that Hockney’s art also inspired them to set up three digital still cam-

eras while shooting the live action sequences. They took more than 20,000 photographs, which they used to recreate the environments and map onto 3-D textures to render on off-kilter image of the world in which the car moves.

One challenge the project presented was creating the time of day—pre-dawn transitioning into dawn. “To try to build a whole lighting scenario for every shot that would depict that progression in time was kind of tricky,” says Murphy.

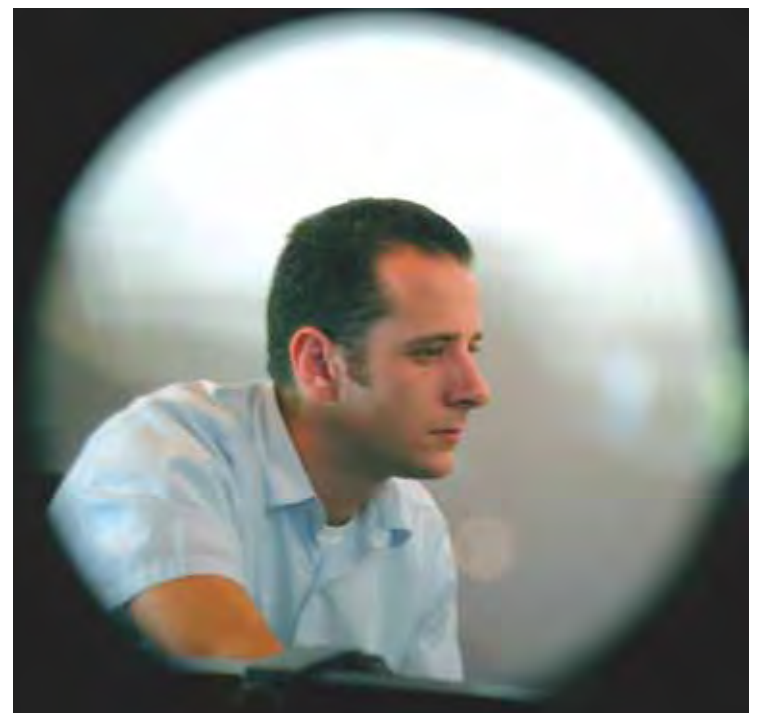
For the 3-D elements the team used Maya for all of the animation and Mental Ray for rendering the color and lighting. Some of the compositing was done in Shake. For the 2-D elements, everything was based on Discreet Inferno and Flame. Then the spot was delivered in high definition.



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Andy Hall



Patrick Murphy

Visual Efx Houses Tout Massive Accomplishments

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and Sciences for its impact on the feature world, and now it's making its mark in advertising.

The software was first deployed in a commercial by The Mill, which has offices in London and New York, on Sony PlayStation 2's "Mountain," which was directed by Frank Budgen of Gorgeous Enterprises, London—he's repped stateside via bicoastal Anonymous Content—for TBWA/London. (The spot won the Grand Prix in film at the 2004 Cannes International Advertising Festival, as well as a string of other high profile accolades.) The spot featured a city full of people attempting to get to the top of a mountain formed by fellow citizens—it concludes with a memorable

shot of 146,000 digital actors forming a "mountain" of people.

Now, an increasing number of commercial visual effects houses around the world tap into Massive's potential. In the U.S., visual effects shops such as Digital Domain, Venice, Calif., Rhythm & Hues, Los Angeles, A52, Los Angeles, and Method, Santa Monica, are among those that have used the software for commercial production. And abroad, post and visual effects houses such as The Mill, Animal Logic and Mexico City's Ollin Studio have found the benefits of Massive.

Charlie Iturriaga, director of production at Ollin, reports that Massive offers tools that help make creating commercials with crowds creative, flexible,

practical, affordable—and in some cases, possible. He recently used Massive on "China" and "Alaska," two :60s in a three-spot campaign for Corona via Leo Burnett, Mexico City, and directed by Kiko Guerrero of Quittani, Mexico City. In "China," a man drinks a Corona on the Great Wall, as roughly 80,000 Mariachi band players come running. (A similar occurrence takes place on an icy Alaskan setting for the second ad.)

"China" was lensed in 35mm film on location in China, and motion capture was used as the basis for the individual movements of each member of the digital cast (and CG horses), which were created with Massive. Additionally, Alias' Maya and Filmbox (now MotionBuilder) were used for the 3-D; Renderman was used for rendering. Ollin also handled postproduction; the film was scanned as 2k data and finished in high definition, in order to create deliverables for both theatrical and television releases.

Iturriaga explains that Massive gave Ollin heightened creative control over the digital actors—where they were placed and how they moved. "They had to look appealing to the eye," he emphasizes. "We could not have done this spot without Massive. We don't have the R&D [to have] achieved this in the three months that we had for production."

BIG GUNS

For the aforementioned "Big Ad," all the ground level shots were achieved in camera with 300 extras while all the helicopter shots were filmed as background plates with CG crowds. Andrew Jackson, visual effects supervisor at Animal Logic, explains, "this could have been done before Massive, but it would have taken longer and would not have been so flexible."

For the CG cast, Animal Logic started by creating 3-D CG human extras, clothed them in flowing robes and then brought them into Massive. They were then replicated thousands of times over, with each character being assigned its own random movement and direction. Pre-visualization for the 3-D commenced about a month prior to the shoot to determine the camera angles of the crowd shots and the number of digital actors that would appear in each shot. The Animal Logic team—which collaborated closely with director Middleditch—included Jackson, lead compositor Angus Wilson and visual effects pro-

ducer Caroline Renshaw

"EVERYDAY HEROES"

Meanwhile, in the U.S., visual effects and design company A52 used Massive on a pair of ads. The first was Budweiser's "Everyday Heroes" directed by noted DP Robert Richardson of bicoastal Tool of North America via Waylon Advertising, St. Louis.

The spot tells the story of Anheuser-Busch's "Here's to the Heroes" cross-country tour, held last spring. The spot features two eight-horse Clydesdale teams—one from New York, one from San Francisco—who go to major cities along the routes to St. Louis, where both teams met. In some 21 cities along the way, citizens participating in tour events sent messages of pride and appreciation to the nation's troops and took part in other patriotic activities and celebrations. The conclusion of the spot featured a crowd of thousands celebrating the tour's patriotic causes and the two Clydesdale teams coming together in St. Louis.

A52 used Massive to create much of that crowd (the spot was completed prior to the actual tour's conclusion). With the software as part of its toolbox, A52 showed clients the placement and overall motion of the crowd, and it was able to instantly make adjustments based on their direction. While Richardson shot on location in St. Louis, A52 offered on-set visual effects supervision. Back in the studio, A52 worked on the digital characters, which were composited into the scenes using Discreet Flame.

More recently, A52 again tapped into Massive's potential to create crowds on Nike Golf's "Kid Tiger" via Wieden + Kennedy, Portland, Ore. The :60 spot shows a five-year-old Tiger Woods seemingly teeing off at the Old Course in St. Andrews, Scotland, during the British Open. He hits one remarkable shot after another in front of a jubilant—and digital—crowd, and celebrates his performance as his mother and father look on. The spot was achieved with all stock footage and CG, A52 reports.



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Post-Its

Expansion At R!OT; Post Logic Staffs Up

This week **Ascent Media Group's R!OT Atlanta** officially launches a renovation and expansion, which increases the company's overall space by more than 50 percent and includes new infrastructure to support HD, editorial, audio, visual effects and finishing capabilities. Three new 5.1-capable mixing suites, equipped with **Fairlight Dream Constellations** and **MSoft's** server-based music and sound effects storage system, finish off the expansion. Additionally, R!OT Atlanta, which does not currently offer telecine services, has become a host site for Ascent Media's UP Satellite service, which provides remote, real-time telecine sessions with colorists at sister companies **R!OT Santa Monica, Company 3** (Santa Monica and New York) and **Encore Hollywood**....San Francisco-based animation studio **Wild Brain** has appointed entertainment executive **Charles Rivkin** as CEO. Rivkin formerly served as president/CEO of Hollywood-based **The Jim Henson Company**, known worldwide for its creation of *The Muppets*, as well as its television, film and video production, visual effects, character licensing and children's publishing businesses. "Wild Brain is a well capitalized, artist-driven company that has the potential to become one of the most important players in CG animation" said Rivkin in a released statement. "I'm thrilled to have the chance to work with such an extraordinary group of people and I believe that Wild Brain will be a magnet for some of the most creative writers, directors and producers in the animation industry."Bicoastal **Post Logic Studios** has hired colorist **Sheri Eisenberg** for its Hollywood-based digital intermediate team. Eisenberg previously worked at Hollywood-based **Laser Pacific Media Corp.** Post Logic also named **Darby Walker** as commercial producer for its Hollywood facility. During her career, she has served as an executive producer of commercials and music videos at R!OT Santa Monica, as well as executive producer at Santa Monica-based **Radium**.....

LocationView Transcends Geography

Continued from page 2

countered that ultimately efficiency will be increased. "On many sets," he said, "the crew will shoot multiple versions of something in order to make sure that the client, an agency executive or someone else not present will accept at least one version. But this way [with LocationView], you don't need to guess as to whether or not some big wig is pleased. He or she has communicated with you via the system that they're satisfied and so you can move on."

Lawrence added that the fear of being bogged down by the too-many-cooks syndrome will pass rather quickly as the technology is used more frequently in production—just as the same fear dissipated years ago with the stepped-up use of traditional video assist technology. "There were many objections when video assist first came out years ago," he recalled. "There were also objections when the

color video taps came into being; that faced a lot of resistance. But they all became rather ubiquitous tools rather quickly. The objections are now all water under the bridge."

LocationView is rolling out the system now, after extensive, successful beta testing. Clients

"They don't necessarily need to spend a week at some distant location"

**R. Scott Lawrence
Co-Founder,
LocationView**

have used the technology—which is available on a rental package basis—not only for production but other purposes as well. For example, the real-time streaming feed facilitated a casting session in which some key decision-makers weren't physically present. Yet they all could exchange obser-

ventions, make requests and collaborate simultaneously via a chat window and/or a conference phone call, asking for additional bits of performance and the reading of additional lines from actors during the session.

John Locher heads business development and marketing for LocationView. For further info, log onto www.locationview.com.

Timoner Casts Spot Reflection At Mirror

Continued from page 4

who leads the band the Brian Jonestown Massacre.

While she is perhaps best known in the documentary genre

Scarpelli Establishes Himself At Version2

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everything the auto has been up to. Her son flashes on all he's done in the car—taking a girl on a romantic rendezvous, spinning the car in circles in the parking lot, partying with friends—and offers to take it in to Jiffy Lube himself. At press time, Scarpelli was about to embark on another Jiffy Lube project, as well as tackle a spot for the Mercedes-Benz Winter Event, and some work on the 2006 auto show.



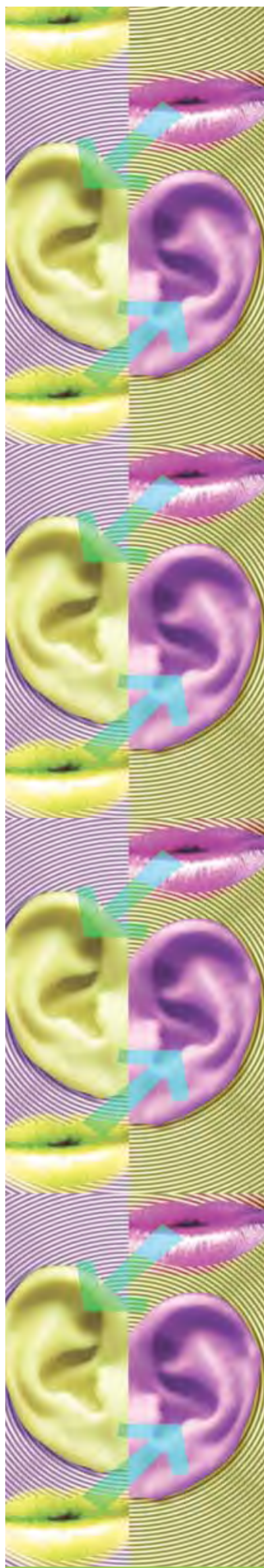
Micha Scarpelli

as a result of this film—which was seven years in the making—Timoner has been active in other disciplines. She also created and directed TV series for VH1 and ABC, and has helmed music videos for assorted artists. Timoner's work in clips and music documentaries encompasses such acts as Dave Koz, Vanessa Carlton, The Vines, Paul Westerberg and Lucinda Williams.

Barrett said he was drawn to Timoner's across-the-board strengths in visuals, narrative, and the creative as well as the technical sides of filmmaking. He described her as "both artist and craftsman."

Timoner joins a Mirror directorial roster that includes Chris Woods, Scott Messick, Cameron Casey, Greg Stump, Louis-Pascal Couvelaire, Tim Gibbs, Michael Saunders, Joe Blogs, Bobby Montero, Alan Friel and Branson Veal. The company is active in different film disciplines, with its primary focus being on commercials and music videos.

Mirror was launched by Barrett in '03. He previously served in exec producer capacities at Form, Los Angeles, and the former Atlas Pictures. Mirror has produced ads for such clients as McDonald's, Jeep, Michelob, Busch and Dodge.



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(Actions include: saved ad, visited website, contacted advertiser, recommended purchase of advertised product/service, purchased an advertised product/service).

In addition to the latest news, regular columns and ScreenWork creative section, here's a look at upcoming special features...

October 21 (Ad Closing: 10/12)

DIRECTORS - DIRECTORS - DIRECTORS

Fall Extravaganza Directors Issue

No one puts together a Directors Issue like SHOOT. Always anticipated, always kept for future reference!

There are three parts to this special issue:

- Profiles of a dozen of today's leading commercial directors
- Feature on emerging directorial talent
- Cinematography & Cameras: Profiles of the hottest commercial DPs and a look at what cameras DPs will be shooting with in '06.

Also in this issue: Complete coverage of SHOOT's Third Annual Commercial Production Forum

November 4 (Ad Closing: 10/25)

Feature: **Music, Sound Design & Audio Post**

Feature: **Cinema Advertising**

Bonus Distribution: The Hollywood Reporter/Billboard Music for TV & Film Conference & SHOOT panel "Music for Commercials."

November 18 (Ad Closing: 11/8)

Feature: **Production Cos./Production Services Companies**

Feature: **Special Report on HD**

December 2 (Ad Closing: 11/18)

Agency of the Year

December 16 (Ad Closing: 12/2)

Special Year End Issue: Most Influential People & Cos.

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So Good



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