

SHOOT

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

A DCA Business Publication

Volume 46 No. 32e, Oct. 14, 2005

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THE TOP SPOT OF THE WEEK

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This Week



Columns

ScreenWork

Prodn. Management Focus

Visual FX Market Shifts As Autodesk To Acquire Alias

Companies Reach Agreement On Cash Deal Valued At \$182 Million; Purchase Slated To Close In 4 to 6 Months

By Carolyn Giardina

SAN RAFAEL, Calif.—Prompting much analysis of the potential impact on the visual effects market—including the 3-D landscape and the integration of 2-D and 3-D—San Rafael, Calif.-headquartered Autodesk (Nasdaq: ADSK) announced last week that it signed an agreement to acquire privately held Alias for \$182 million in cash. Autodesk's Media and Entertainment division markets 2-D products such as Discreet Flame and Discreet Inferno, as well as 3-D product 3ds max. Toronto-headquartered Alias is the developer of Maya 3-D software.

This news comes less than 18 months after Accel-KKR, the Ontario Teachers' Pension Plan (Teachers') and Alias management, acquired Alias from prior owner SGI for \$57.5 million in June '04. (It should be noted that shortly thereafter, Alias added to its product line with the acquisition of Kaydara,

maker of MotionBuilder software.)

Autodesk reported that the deal is expected to close in four to six months, and it does not anticipate changes to any planned product releases scheduled during that period. During a press teleconference held last week, emphasis was placed on interoperability, and plans to create more integrated pipelines and streamlined workflows.

The obvious first question involves the future of Alias' Maya and Autodesk's 3ds max, which have overlap in the 3-D market.

"In general the direction is to maintain the products—both Maya and 3ds max—in functionality, and focus on the functional integration between products and collaborative capabilities," stated Alias president/CEO Doug Walker.

When a more specific question was raised during the

Big WINners: Ground Zero And W+K

By Robert Goldrich

LOS ANGELES—Ground Zero, Marina del Rey, Calif., scored best in show but Wieden+Kennedy (W+K), New York and Portland, gained the most recognition at the 2005 Women's Image Network (WIN) Awards held last month in Los Angeles.

The WIN competition was launched

a dozen years ago to honor feature films and TV programs that dispel female stereotypes. For each of the last two years, though, the WIN Awards have broadened to include commercials. The now annual spot component of the competition recognizes outstanding TV and/or interactive advertising written, directed, produced or art directed by

a woman. Also eligible to earn WIN Awards distinction are commercials created for women that promote a positive, progressive message.

Taking the best of show honor was Ground Zero's "The Squeeze" for Miller Lite and ESPN, which was agency produced by Heidi Hawkings. "The Squeeze" was directed by

Burnett Tops CCC Awards Via "Altoidia"

By Kristin Wilcha

CHICAGO—The Altoids campaign "Altodia," out of Leo Burnett USA, Chicago, freshened up the Chicago Creative Club (CCC) Awards, held late last month at The Auditorium Theatre in Chicago. The package, won Best of Show—Television, as well as numerous other accolades. It also scored best multimedia campaign.

The campaign, which includes the TV spots "Mastering the Mother Tongue," "People of Pain," and "Fable of the Fruit Bat," features the exploits of Sir Gerald

Curious Shift In Spots And Branded Fare

By Robert Goldrich

NEW YORK—Animation studio Curious Pictures has brought in a new executive producer of commercials, Mary Knox. She takes over the position held by company partner David Starr who now becomes the shop's executive producer of branded entertainment. Additionally, Curious has fortified its directorial roster, adding the team of Ugly (Abraham Spear and Rohitash Rao) and taking on representation for

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For Subscription Service Inquires and
Subscription Orders, Please call:
1.847.763.9620

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.
USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT >e.dition published weekly except in January, July, August, and December when twice monthly.

Produced in U.S.A.

FilmSchool

Laszlo Kovacs, ASC, is an accomplished cinematographer who rose up the industry ranks from modest roots. He was born and raised in a small village in Hungary. He studied at the Academy of Drama and Film in Budapest and came to the U.S. as a political refugee in 1956 following a failed uprising against the communist regime.



Kovacs eventually found a niche shooting low budget films, including *A Man Called Dagger* and *The Savage Seven* during the mid-to-late 1960s. He broke into the mainstream with *Easy Rider* in '69, and has gone on to lens such films as *Five Easy Pieces*, *Shampoo*, *Paper Moon*, *Mask*, *My Best Friend's Wedding*, *Return to Me* and *Miss Congeniality*. The DP has received

a Lifetime Achievement Award from the American Society of Cinematographers. He is also chairman of the ASC Education Committee, which offers an annual scholarship as well as outreach programs to film students and their schools.

Now for the second consecutive year, Kovacs will judge national finalists in the Kodak FilmSchool Competition. Judges from some 20 countries will select the top work from aspiring filmmakers. Those films will move on to the regional level, at which point Kovacs will select winners and runner-ups in the Asia Pacific and Latin American regions. Additionally, he will provide feedback to all participants.

Kovac's reasons for becoming involved in the competition—as well as chairing the ASC Education Committee—stem from his never forgetting his beginnings in the business.

“What chance would you have given me as a young man growing up on a farm

in Hungary during the 1940s of having a career like mine in Hollywood?” Kovacs asked rhetorically. “It seemed like an impossible dream at times, but some wonderful people encouraged me along the way. I believe the best way I can thank the people who helped me is to reach out to young filmmakers and encourage them to follow their dreams.”

The focus of the FilmSchool Competition is on each film's cinematography and the innovative use of available resources to create the images that complement the story. The cinematographer and crew members must either be (a) currently enrolled in a full-time film or related production training program; or (b) have graduated from such a program within the last 12 months of the competition closing date. (Contact Kodak for national competition entry deadlines; National competition winners will be determined by Dec. 31, '05. Regional results will be announced

by March 1, '06.)

Each entry must be submitted by the cinematographer. Only one film and one cinematographer per entry is permitted. A short synopsis and production crew list need to accompany each entry form. Entries must be originated on Super 8, 16mm or 35mm negative. The maximum running time is 20 minutes.

The winner of the regional competition will receive a trip to the Cannes Film Festival in May '06. The prize includes accommodations in Cannes. For further info, log onto www.kodak.com/go/filmschoolcompetition.

The competition was inaugurated in '00 as part of the worldwide Kodak Student Filmmaker Program, which has provided support for schools and their students since '91. Initiatives include educational and communications materials, product grants and discounts. For more info on the Kodak Student Filmmaker Program, visit www.kodak.com/go/student.

Musical Chairs

BWN, Finger Expand
Brahmstedt White Noise (BWN), Minneapolis, has extended its reach to the West Coast, opening an office in Santa Monica. **BWN/West** will handle the company's existing Minneapolis-based coterie of talent, as well as artisans secured via a series of strategic creative alliances, including one with composer **Jerry Brunskill**, former co-founder of **Wow+Flutter**, Minneapolis, as well as composer/engineer **Ryan Rees**. BWN was founded in 2002 by composer **Ken Brahmstedt** and sound designer/mixer **Carl White**, who both said the time was right to establish a West Coast foothold and make the company more readily accessible for national work....

Finger Music has relocated from its Los Angeles office to a newly designed 5,000-square foot studio in Santa Monica. The new premises not only offer more space for Finger Music composers, but also accommodate a new division, **Finger 2nd Street Sound Studio**, which offers full service audio postproduction services, including scoring, sound editorial and mixing. The Santa Monica studio was designed by post entrepreneur **Alan Kozlowski**, former owner of **Pacific Ocean Post (POP)**. Heading up the Santa Monica shop is partner/creative

director **Dave Hodge**. **Jenny Warren** is executive producer. Also partnered in Finger are creative director **Hein Hoven** and exec producer **John Murrell**, who founded the company in London in '02....

Senior mixer **Craig Helmholz** of **Crescendo!**, San Francisco, recently wrapped a **Post Raisin Bran** :15, “Valentine,” for **Ogilvy & Mather**, New York. The talent was recorded via **ISDN** with **Sound Lounge**, New York. **Carl's Fine Films**, San Francisco, was the animation production house. Additionally, Helmholz worked with **FilmCore**, San Francisco, on a **Taco Bell** spot package for **Foot, Cone & Belding**, San Francisco, and on an **adidas** commercial, “Never Quits,” for **TBWA/Chiat/Day**, San Francisco.... **Rob McIver** of **Buzz**, New York, served as sound designer and audio mixer on “Statue,” a public service spot for the **Partnership for a Drug-Free America (PDFA)** warning young people about the dangers of steroid use. We see the statue, a CGI representation of a Greek athlete, disintegrate before our eyes as the damage steroids can cause is enumerated. The PSA was produced by visual effects house **Quiet Man**, New York, for **BBDO** New York.....

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

TOP SPOT
OF THE WEEK**Director Dante Ariola Drops Entertainment On Consumers' Laps**
Intel Spot From McCann Erickson, N.Y., Features John Cleese, Tony Hawk And Seal

By Christine Champagne

Laptop computers equipped with Intel Centrino mobile technology put digital entertainment right in your lap. That's the message ingeniously conveyed in "Cleese Hawk Seal." Created by McCann Erickson, New York, the :30 spot finds *Monty Python's* John Cleese, skateboarder Tony Hawk and singer Seal sitting on the laps of consumers and, in doing so, serving as a metaphor for the entertainment one can get out of a laptop with Intel Centrino mobile technology built in: While Cleese represents movies, Hawk symbolizes games, and Seal stands for music.

Tom Bagot, who worked on the commercial (one of a three-spot campaign) with fellow McCann executive creative director Bill Oberlander, credited associate creative directors Gail Barlow and Sasha Shor, a copywriter and art director, respectively, with thinking up a concept that stands out in an environment where "everybody—whether they make cell phones or iPods—is promising entertainment everywhere." With so many other advertisers out there pushing the same message, it was particularly vital that McCann come up with something visually unique for Intel, Bagot added.

You certainly can't help but be intrigued by the visual we see at the outset of this Intel spot: Cleese perched on a man's lap as he sits on a commuter train. In addition to Cleese, Hawk and Seal, actress Lucy Liu, soccer player Michael Owen and Hong Kong actor Tony Leung appear in the other spots in the campaign. What criteria did

McCann use in selecting the celebrities? According to Oberlander, each person not only had to represent a particular entertainment arena, he or she also had to be universally recognized because the spots are being aired internationally.

Dante Ariola of bicoastal MJZ was selected to direct the commercials. "When we found out that he was available and wanted to do the spots, we were very pleased," shared McCann executive producer/deputy head of production Jonathan Shipman, pointing out that the project required a director who could not only shoot beautiful film but would also resist the temptation to complicate a simple premise. Ariola wasn't available for an interview at press time, by the way, as he was off in the Sahara shooting.

CELEBRITY SHUFFLE

While the thinking behind "Cleese Hawk Seal" as well as the other two spots was straightforward and simple, the shoot itself, which took place over four days this past August, was anything but. McCann not only had to get three spots made during that timeframe, but also had to shoot print ads simultaneously to take advantage of the limited availability of each celebrity. "It was incredibly challenging," Shipman said, "and the real challenge from a producer's perspective was trying to find that balance between making sure we had enough time to get the film but also making sure that we paid enough attention to the print so that it had equal priority."

To ensure that everything went along in an orderly, efficient fashion, there were extensive preproduction discussions. Shipman and his crew


[CLICK HERE TO VIEW SPOT](#)

essentially worked it out so that Ariola and his DP Toby Irwin would shoot first, then dismantle their lighting set-up so that still photographer Danielle Levitt and her team could light the space to their specifications, then shoot the images they needed to get.

It was hectic, but the process went smoothly as Ariola and his crew and Levitt and her crew moved from place to place. Seal's portion of the spot was shot in the lobby of a Los Angeles office building dressed to look like a hotel lobby. Hawk's segment, which was set in a Paris café, was shot on a set built at Universal Stages, Universal City, Calif. Cleese's portion of the spot was shot at the most unusual—not to mention uncomfortable—location. "We shot John in a hot train car sitting in the middle of a parking lot at Ontario Airport outside of L.A. It was 90 degree weather, with no fans or air conditioning, and John was wearing a wool Saville Row suit with a derby," Oberlander recalled, noting that Cleese was a good sport about the situation. "He never once said, 'This is ridiculous,' or 'I've come too far in my career to put up with this sort of thing.' He was just a pro from beginning to

end."

Once the shoot was completed, editor Charlie Johnston of Lost Planet, New York, got to work cutting "Cleese Hawk Seal" (he also edited the other spots in the campaign). Johnston noted that he had actually been involved with the project early on in the process—the agency included him in preproduction meetings. "When we hit the ground, everybody wanted to be on the same page," Johnston said.

Still, there were challenges in the edit. "We knew we had to get three celebrities into the spot and had to convey the metaphor with each one of them, so the first challenge was, 'How is it all going to fit?'" Johnston said.

There was also the matter of determining the order of the celebrities. "We tried opening the spot with Seal," Johnston said, "but we realized that he was so powerful [he should wrap up the spot]."

If Seal makes a memorable onscreen impression, you should have seen—and heard—him perform in person, Oberlander enthused. "He was so amazingly electrifying that I had to call all my friends and just have them hear him sing over my cell phone," Oberlander related. "He could sing 'Mary Has A Little Lamb,' and everybody would get goose bumps."

While Seal provided his own music, Andrew Sherman and Judson Crane of Fluid, New York, composed the burst of filmic music you hear during Cleese's segment as well as the French café style music heard during Hawk's and the surge of music over the logo treatment

Agency

McCann Erickson, New York.
Joyce King Thomas, chief creative officer; Jonathan Cranin, worldwide creative director (McCann Worldgroup); Bill Oberlander and Tom Bagot, executive creative directors; Gail Barlow, associate creative director/copywriter; Sasha Shor, associate creative director/art director; Peter Friedman, head of broadcast production; Jonathan Shipman, executive producer/deputy head of production; Jennifer Chen, assistant producer; Mike Boris, music producer.

Production Company

MJZ, bicoastal.
Dante Ariola, director; Toby Irwin, DP; David Zander, executive producer; Jeff Scruton, senior executive producer; Natalie Hill, line producer. Shot on location in Los Angeles and on stage at Universal Stages, Universal City, Calif.

Editorial

Lost Planet, New York.
Charlie Johnston, editor; Jesse Haas, assistant editor; Desiree Cobb, producer.

Post

The Mill, New York.
Aidan Thomas, online editor; Fergus McCall, colorist; Lily Crowley and Angela Botta, producers.

Music/Sound Design

Fluid, New York.
Andrew Sherman and Judson Crane, composers; David Shapiro, executive producer; Brad Stratton, producer; Fred Szymanski, sound designer.

Lost Planet.
Charlie Johnston and Jesse Haas, sound designers.

Audio

Sound Lounge, New York.
Philip Loeb, mixer.

Principal Talent

John Cleese, Tony Hawk, Seal, Benjamin Hoffman, Joshua Fadem and Lora Witty.

“Three Freakin’ Guys In A Garage” Find Their Voice

Judy Starkman Directs Documentary Spec Spot On Grassroots Podcasters

By Robert Goldrich

The podcast phenomenon, empowering everyday people to find their audience, is distilled down to a single story, captured in documentary style by director Judy Starkman, who recently joined V3, the Culver City, Calif.-based division of bicoastal Anonymous Content (*SHOOT*, 8/19, p. 4). V3 represents a diverse mix of up-and-coming helmers and specializes in alternative advertising and marketing forms.

Tilted “Tres Jefes” (Spanish for “Three Bosses”), this spec spot profiles three young working class guys from the Southern California blue-collar community of Southgate who have launched a successful podcast show

that has drawn quite a following. One of the podcasters is a student who has a part-time job at UPS; another is a Web developer/art director; and the third is an insurance claims adjuster.

We see the three buddies in everyday life, meeting at the local Mikes Hockey Burger, which is their headquarters, with podcast brainstorming sessions taking place over some burgers and sodas. They describe their show as a mix of booze, girls and rock ‘n roll.

The guys interview women all over town, hitting nightspots in the process. The interviews are recorded on iPods and make up the core of the guys’ podcast content. Next we see them podcasting from their studio—which is nothing more than a garage adjacent to a small house.



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One of the “jefes” is amazed at how the podcasts have mushroomed in popularity and gained loyal listeners. He marvels that he and his podcast colleagues are nothing more than “three freakin’ guys in a garage,” uploading their show, which is then downloaded by listeners. On taking the initiative

and creating a podcast series, he sums up simply, “Everybody can do it.”

An end tag carries the podcast.net logo, offering a call for others to find themselves and their audience.

For this spec piece, Starkman researched podcasting and sought out real people subjects, eventually locating the Southgate trio. Starkman’s career roots are in documentary making spanning work for the U.K., Canada and the U.S.; she chose this spec project as a means to further showcase her prowess in real people and dialogue. Earlier she had helmed mini-profiles of people for the Converse competition, which called for 24-second films—not commercials—that embody the Converse spirit. Her short, *Klown’en*, was a Converse winner, earning a cash

prize along with airtime on the MTV Networks. (The short profiled Tommy The Clown, an L.A. performer who has attained prominence in crumping and clowning, a form of hip-hop expression that combines tribal dancing with clown antics. Tommy’s performing ensembles include inner-city kids.)

The DP was Sion Michel. Freelancer Jacob Pinger operated the B camera. First assistant cameraman was Ethan Mac Donald.

Editor was Heidi Black of The Whitehouse, Santa Monica. Page Marsella was the assistant editor. Sue Dawson executive produced for The Whitehouse. Colorist was Matt Lear of DVS IntelStream, Santa Monica. Audio mixer/sound editor was Paul Both, a freelancer working out of Post Modern Edit, Irvine, Calif.

The “Three Bosses” were Alfonzo “Fonz” Martinez, Walter Cortez and Eric “Kid” Estrada.

“Prize”

By Robert Goldrich

The more things change, the more they remain the same. That’s evident in this spot in which a father and son are seated side-by-side one morning at the kitchen table. Their actions parallel one another, underscoring that in some respects the generation gap isn’t quite as wide as we’ve been led to believe.

The boy has opened a box of cereal, turning it over and jiggling its inner seal container, digging his hand in as he tries to find the hidden prize. Meanwhile, the grown man is doing much the same with his morning newspaper, moving it about, pulling out sections in an attempt to find something—though at the moment, we’re not quite sure what.

Finally, both reach their goals. The lad has gone through a box of “Tasty Puffs” to pull out a toy trinket of some sort wrapped in paper. Meanwhile, the dad has found Sidekick, the *Boston Globe*’s new pullout section containing, as a voiceover relates, comics, puzzles, entertainment and more.



[CLICK HERE TO VIEW SPOT](#)

“Have some fun with it,” continues the voiceover in reference to Sidekick. We then see closing shots of the Sidekicks section and then an edition of the *Boston Globe*.

The :30 was directed by Josh Miller of Little Minx@RSA, Los Angeles, for Hill Holliday, Boston.

Rhea Scott and Marjie Abrahams executive produced for Little Minx, with Paige Seidel serving as producer. The DP was Joe Zizzo.

The Hill Holliday team consisted of executive creative director Kevin Moehlenkamp, creative directors David Gardiner and Joe Berkeley, art director Joel Davis, copywriter Kevin Botfeld and producer Kellie Heartwell.

Editor was Joel Walker of Bubble@Hill Holliday. Colorist was Mike Pethel of Company 3, Santa Monica. Audio post mixer was Brian Heidebrecht of Soundtrack, Boston.

Sound designer was Jon Klok of Agent Jackson, New York. Music was licensed from Propeller Music, New York. Bob Stephenson and Kurt Doss were the principal actors in “Prize.”

The Dean Of How

New Role Underscores Shifting Landscape In Production Management

By Robert Goldrich

Mark Huffman, associate director/advertising production at Procter & Gamble, is co-chair of the Association of National Advertisers (ANA) Production Management Committee. During the kickoff panel discussion he moderated at the recent *SHOOT* Commercial Production Forum, presented in partnership with Source TV, Huffman announced that he has taken on a new role at P&G—the Dean of How. (A full rundown of The Forum will be presented in next week's issue.)

In this additional capacity, Huffman will oversee a small innovation team that will explore how P&G should best play in new media. In the process, he will help define the advertising production manager's role in these emerging areas.

"Metrics aren't there when you venture outside of TV, print and radio," he observed. [When it comes to new media forms], instead you have to spend a little, test a little and learn a little—and hopefully build upon your small successes."

Indeed the uncertainty about return on investment can be a difficult hurdle to clear at times. During the same Forum session, Susan Credle, executive VP, creative director, member of the board, BBDO New York, noted that the agency recently had two or three new media projects that were "almost a go but didn't happen." At the same time, said Credle, "Creative is ready to take off in new ways." She noted that BBDO is launching a mini comic book on the Web that kids can interact with. "The opportunities to create are tremendous,"



Mark Huffman

she assessed.

"You won't know until you've done it," related fellow panelist John Garland, executive VP, creative director of broadcast and development, J. Walter Thompson (JWT), New York. "It all comes down to risk....It's a little bit like rebuilding a plane while it's flying."

So risk is what has to be weighed as client production managers try to navigate a successful course to deal with the fragmentation of mass media. Huffman noted that the TiVo or DVR effect underscores that fragmentation. He related that over 80 percent of TiVo users are not viewing TV live—and that 70 percent-plus skip commercial pods altogether.

Garland recommends looking at the situation as a stock portfolio when it comes to reapportioning budgets. "You keep 80 percent in a safe area, for example. And a smaller yet growing percentage in high risk for developmental and experimental media and content...There's still a lot of trial and error."

Panelist Greg Stuart, CEO/president of the Interactive Advertising Bureau (IAB), advised, "Take a look at your media plan. Pull out one from three to five years ago. If the two look pretty close, you need to examine what you're doing."

In that vein, panelist Lee Ann Daly, executive VP, marketing, at ESPN, affirmed that clients and agencies need to come clean as to whether we've used any [new media] and have a sense of it. We need to get in boxer shorts and be blogged, get a feel of how short form is served online. We have to look at what's out there in our everyday lives."

Both Daly and Huffman contended that television advertising still has considerable value. Daly observed, "30s aren't a panacea but they still can be powerful. We need to smartly use them and new tools that are emerging." But the pricing has to better reflect reality, added Huffman. While major TV network audiences have steadily eroded over the past decade despite there being 30 million more people, the rate for media buys has gone up significantly. Whereas the increase in TV time rates was 7.64 percent in 1994 over the prior year, the hike was nearly 20 percent in '04, cited Huffman.

The entertainment factor is still key, said Daly. ESPN reinvented the role of promo time. She related that the objective of ESPN's promo fare is simply "to make people like us and want to spend more time with us." That approach has been so successful that research has shown that a number of viewers tune in to watch the



Lee Ann Daly

sports network's promos, which have become a popular entertainment form unto themselves.

For Garland, the integral factor is not injecting brands into entertainment but rather entertainment into brands. He stressed that opportunities abound in a marketplace which is still being shaped. "What was just a TV production department [at JWT]," said Garland, "is now driving the entertainment offering. Production is about finding solutions." JWT is currently in co-production on a sitcom that figures to get play both on TV and cell phone screens.

The bottom line for advertising production managers and the industry at large, said Credle, is the fact that there's still a need for advertising. "The dynamics of "informing, entertaining, branding and making people care about brands are not going away."

Dir. Ariola, McCann, New York, Team On Entertaining Commute

that concludes the spot. Meanwhile, Fluid's Fred Szymanski handled the sound design.

This may sound like a trivial question, but how did Ariola and crew place a celebrity on a person's lap? After all, one might get a bit uncomfortable with Hawk perched on their legs for an hour. Actually, it really was a concern, Shipman said, noting, "When we

were first talking to John Cleese on the phone, he said, 'I'm a big guy. I weigh two hundred-plus pounds. How are you going to put me in somebody's lap?'"

Ultimately, a cleverly concealed rig was constructed, and the celebrity sat on that as opposed to a lap. "If Seal had been sitting on that woman's lap, she'd be dead by now," Shipman said laughing. "He's a pretty big guy."

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There is a lot of competition today...

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- There are 325 Editorial cos. and 1,665 editors
- There are 151 Visual Effects cos. and 212 animation cos.

- There are more than 200 music production cos. plus independent composers, music library/music publishing cos.

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

DIRECTORS | DIRECTORS | 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

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Special Year End Issue: Most Influential People & Cos.

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The First Word in Word of MouthSM

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street talk

Director **Thor Raxlen** has signed with New York-based production house **Zero 2 Sixty** for exclusive spot representation....Noted still fashion photographer **Greg Kadel** is diversifying into commercial directing, joining production house **mister boomboom**, a shop backed by bicoastal/international **Believe Media**. **Mister boomboom** is headed by director **Stephane Sednaoui** and producer/partner **Stephanie Bruni**....Bicoastal **Moo Studios** has signed director **Baillie Walsh** for exclusive commercials representation in the U.S. Over the past decade, Walsh has been active overseas with music videos (for such artists as **Kylie Minogue** and **New Order**) and spots (**Levi's**, **Budweiser**, **Citroen**)....**Bjorn Stenslie** will succeed **D. Brian Spruill** as VP of the **Entertainment Imaging Division** and general manager of worldwide sales & marketing operations for **Kodak**. **Spruill** is retiring at the end of the year. **Stenslie** currently is regional business general manager and VP of the **Entertainment Imaging Division** in Europe, Africa and the Middle East. Upon assuming his new role for **Kodak**, **Stenslie** will be based at **Kodak's Hollywood operation**....

rep report

New York-based independent representation firm **Miller Arnold** has been named to handle the East Coast for **The Pink Film Company**, London. **Pink's** directorial roster include **Steve Bendelack**, **Michael Geoghegan**, **Simon Green**, **Harvey & Carolyn**, **Pat Holden** and **Jeff Stark**....Cinematographer **Brad Rushing**, whose credits include **Britney Spears' "Toxic," Moby's "We Are All Made Of Stars"** and **Eminem's "Without Me,"** has signed with **Paradigm**, Beverly Hills, for exclusive representation....Seattle-headquartered **Corbis** has expanded its assignment & representation team with the addition of commercial agents **Zeynep Erguven** in Paris, **Beverly Lagna** in London, **Christiane Grosser** in Dusseldorf, **Ping Lim** in Singapore and **Tracey Quigley** in Los Angeles.....Production designers **Anne Ross** and **Mark Ricker** have joined **The Skouras Agency**, Santa Monica, for exclusive representation....Production designer **William Arnold** has completed duties on the feature **American Dreamz** starring **Hugh Grant**, **Marcia Gay Harden**, **Mandy Moore** and **Dennis Quaid**, and is currently available for commercials through **The Montana Artists Agency**, Los Angeles....

bulletinboard

Oct. 4-27/Japan: **One Show Traveling Presentation and Exhibition of the 2005 One Show, One Show Design and One Show Interactive Winners** at the Advertising Museum Tokyo. www.oneclub.org....

Oct. 15-16/Margate, South Africa: **The Loerie Awards**. www.thelorieawards.co.za....

Oct. 17/New York: **Interactive Advertisign Bureau (IAB) Annual Meeting**. www.iab.net....

Oct. 19/Dallas: **Association of Independent Commercial Producers (AICP) Show at the Dallas Museum of Art**. www.aicp.com or call (214) 655-2662....

Oct. 19/New York: **Interactive Advertisign Bureau (IAB) Ad Operations Summit**. www.iab.net....

Nov. 2/Richmond, Va.: **The Association of Independent Commercial Producers (AICP) Show at the Byrd Theatre**. www.aicp.com or contact **Terry Stroud** at terry.stroud@lobe.com

Nov. 3/Winston-Salem, N.C.: **The Association of Independent Commercial Producers (AICP) Show at the North Carolina School of the Arts**. www.aicp.com or Sheryl@comotionfilms.com