

# SHOOT®

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

A DCA Business Publication

Volume 46 No. 34e, Oct. 28, 2005

www.SHOOTonline.com

THE TOP SPOT OF THE WEEK

Click Poster To View Spot >



This Week



Columns

ScreenWork

Agency Broadcast Business Mangers Series

9

## Newly Elected AICP Chapter Presidents Look To Broaden Base

Robert Fernandez On East Coast, Rich Carter On West Plan To Reach Out In Order To Get More People Involved In Organization

**By Robert Goldrich**

NEW YORK—Robert Fernandez, president of bicoastal/international Moxie Pictures, and Rich Carter, partner/executive producer of Santa Monica-based GARTNER, have been elected to the presidencies of the Association of Independent Commercial Producers' (AICP) East and West Coast chapters, respectively. Each will serve two-year terms.

While they are in the process of setting their agendas and making them known to their chapter boards and members, Fernandez and Carter each mentioned the same prime goal to *SHOOT*—namely broadening the base of active members in the organization. “I want to reach out and get new people, more people, involved in the work of the chapter as well as nationally,” related Carter, adding that this applies to both members and associate members.

Along these lines, Fernandez observed, “Bringing new blood

into the association as our business is changing is important. We have a lot of folks involved already but there are newer, up-and-coming companies that need to be included. Our plan is to get as many people involved as possible, which is key to the present and the future of the organization.”

While Carter has long been involved in the AICP, his election to chapter president now earns him for the first time a seat on the national executive board. Carter described the West Coast as the AICP's leading chapter and looks for it to continue to exert a positive influence both locally and nationally.

Similarly Fernandez wants the East Coast chapter to stake its rightful claim. He identified another key chapter priority as reaffirming the growing importance of the East Coast market. In that so much production is done—and that there are so many production houses—on the West Coast, Fernandez noted that

## Bills Propose '09 Transition To DTV

**By Robert Goldrich**

WASHINGTON, D.C.—Separate bills in the U.S. Senate and House have set 2009 as the year for broadcasters to switch off their analog signal, triggering the full fledged transition to digital television. Yet while the proposed pieces of legislation concur on the year, there are differences in

other key provisions. Plus, there's the distinct chance that the language in the two measures could change significantly with feedback and further political wrangling.

The ad biz has a more than casual interest in the transition to digital television given its implications for commercial production as well

as the interactive opportunities that could arise as a result.

Last week, by a vote of 19 to 3, the Senate Commerce Committee approved a bill that would call for the transition to take place on April 7, '09. By no coincidence, that's the day after the conclusion of the widely watched NCAA basketball

## L.A. Mayor Seeks To Boost Filming

**By Robert Goldrich**

LOS ANGELES—During the first of what will be weekly policy briefings/press conferences marking his new administration, Mayor Antonio Villaraigosa (D-Los Angeles) said he would like to waive certain city-imposed filming fees. Initially his plan was to do away with such fees for lensing in downtown City Hall and regional city halls in San Pedro, South Los Angeles, Van Nuys and West Los Angeles. But during the press session, he expanded that initiative to encompass all city-owned properties.

## The Loeries Swoon For "Love Story"

**By Kristin Wilcha**

MARGATE, South Africa—The Virgin Atlantic spot “Love Story,” out of Network BBDO, Johannesburg, scored the Grand Prix at the Loeries, South Africa's main awards show, held in the seaside town of Margate on Oct. 16. The ad features a guy who is seemingly having a whirlwind romance with another man, ultimately resulting in marriage. It turns out the guy is dreaming; he's asleep on a plane, his head propped on a man, the supposed romantic partner, in the next seat. A voiceover relates that if you wanted to sleep with

## EDITORIAL

**Publisher & Editorial Director • Roberta Grierfer**  
203.227.1699 ext 13 • [rgrierfer@shootonline.com](mailto:rgrierfer@shootonline.com)

**Editor • Robert Goldrich**  
818.884.2440 • [rgoldrich@shootonline.com](mailto:rgoldrich@shootonline.com)

**Senior Editor/Creative & Production • Kristin Wilcha**  
203.227-1699 ext 16 • [kwilcha@shootonline.com](mailto:kwilcha@shootonline.com)

**Sr. Editor/Technology & Postproduction • Carolyn Giardina**  
310.664.0848 • [cgiardina@shootonline.com](mailto:cgiardina@shootonline.com)

**Reporter/Associate Online Editor • Emily Vines**  
310-452-8917 • [evines@shootonline.com](mailto:evines@shootonline.com)

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

## ADVERTISING

**21 Charles Street #203 • Westport, CT 06880**  
**East/Midwest • Robert Alvarado**  
203.227.1699 ext. 15 • [ralvarado@shootonline.com](mailto:ralvarado@shootonline.com)  
**West/Intl. • Roberta Grierfer**  
203.227.1699, ext. 13 • [rgrierfer@shootonline.com](mailto:rgrierfer@shootonline.com)

## OFFICES

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

© 2005 DCA Business Media LLC

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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](mailto:mmorgera@shootonline.com)

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

Produced in U.S.A.

# Helping Hand

In recent weeks, Hurricane Katrina has been a topic of this column as well as two recent installments of Production View (9/23 and 10/21, p. 4). The latter have been diary accounts by Blair Stribley, partner/executive producer of Backyard Productions, Venice, Calif. (*SHOOT*, 9/23, p. 4), and director Matt Ogens (10/21, p. 4) who both chronicled their relief effort trips into the Gulf Coast.



Stribley and Backyard jumped on the grassroots initiative started by Los Angeles visual effects house Zoic Studios. They collected assorted goods for Katrina victims and then delivered the basic necessities to the needy in Louisiana.

Ogens and three other filmmakers spent nearly three weeks in Texas, Louisiana and Mississippi, documenting the devastation and aftermath of Hurricanes Katrina and

Rita for the Red Cross. Although they were constantly shooting footage, the first priority for Ogens and his colleagues was to offer assistance to hurricane victims.

While Stribley and Ogens went to the Gulf Coast, those who remain at home can also serve. A case in point is the recent benefit held at Crossroads, Los Angeles. The event featured a barbecue and a live performance from the band Lisa Haley and the Zydacts. Raffle tickets were also sold for \$25 apiece, the grand prize being a trip to London (two-round trip business class tickets, hotel accommodations for four nights, dinner for two at Portobello Road's Electric Brasserie, and two tickets to *Billy Elliot* at London's Victoria Palace Theater). Second prize was a choice of a trip to New York (round trip airfare for two, a couple of nights at Soho House, a spa package at the hotel, and dinner for two at Craft restaurant and at Veritas) or Los Angeles (roundtrip airfare for two, two nights at the Mondrian, two tickets to either the Disney Concert Hall

or a Los Angeles Lakers game, and dinner for two at either Il Sole or at La Terza). The third prize winner got to take whichever trip the second prize winner didn't select.

First prize went to Ginny Heuer, a broadcast producer from St. Paul, Minn. Second prize winner was Kelly Christensen, a freelancer who works with bicoastal Tool of North America. And third prize went to Joseph Uliano, exec producer of [merge@crossroads](mailto:merge@crossroads).

But the big prize winners were organizations attached to relief efforts in the Gulf Coast. The barbecue raised nearly \$16,000. The raffle generated a little more than \$9,000. A grand total of \$25,095 was distributed as follows:

\$10,270 to Habitat for Humanity; \$5,820 to the Ochsner Clinic Foundation; \$4,750 to the Humane Society of the U.S.; \$3,165 to the American Red Cross; \$860 to the Faith Bible Church in Covington, Louisiana; and \$230 to the Salvation Army.

Assorted companies took part in the fundraising event at Crossroads, including Tool, Santa Monica-headquartered GARTNER, bicoastal Anonymous Content, bicoastal Original Film, and Eastman Kodak.

The event drew people from a cross-section of the industry, spanning production, ad agencies, post, and varied other services and suppliers. The turnout and financial support were gratifying. And while this particular event generated the most money reported thus far, other fundraisers throughout the industry have also aided relief efforts. Furthermore there have been a significant number of individual contributions from the ranks of the commercial making community—"community" being the key word because there's a heightened sense of community given the coming together of so many to in some way help those hit hardest in the Gulf Coast.

# Musical Chairs

## HD Upgrade, Talent Signing, New Projects

**Margarita Mix de Santa Monica** has upgraded its mixing suites to full high definition. The facility's infrastructure has been re-engineered with the **Fairlight Dream Constellation** (integrated mixing consoles and digital audio workstations) routed to a Digital High Definition D5 VCR. The upgrade allows for the mixing of 5.1 surround sound to HD picture as well as layup to and layback from HD picture.....**In The Groove Music**, Minneapolis, has brought composers **Brian Casey** and **Danny Burke** on board....**FirstCom Music**, Los Angeles, is looking to expand its presence in the video game market. The shop recently provided the theme music ("March Popakov Remix," written by **John Cacavas** and produced by **Danger Mouse**) for **Grand Theft Auto—Liberty City Stories**. Additionally, the music will be featured in all TV advertising for the game worldwide. FirstCom sports more than 38,000 compositions in assorted catalogs. The company has had recent music place-

ments in such TV shows as *The OC*, *The West Wing*, *Lost* and *Medium*. Recent feature film placements include *Elizabeth Town*, *Into The Blue* and *In Her Shoes*....**Dave Baker** of **Resonante Music** and **Sound Design**, San Francisco, recently wrapped sound design for two spots—"Reminder" and "Tell All"—promoting **My People**, an Internet phone service, out of New York ad agency **Anomaly**. Additionally Resonante's **Craig Helmholtz** provided sound design for two **SBC** :15 spots, "Balloon" and "Reveal," for agency **GSD&M**, Austin, Texas.....**Miller's** new campaign—consisting of the spots "Runner," "Extensions" and "Halftime"—directed by **David Frankham** of bicoastal **Smuggler** for **Young & Rubicam**, Chicago, featured music from **Human**, New York, sound design by **Jeff Fuller** of **elev-ven**, Santa Monica, and editor **Jim Haygood** of **Spot Welders**, Venice, Calif., and audio post mixing by **Fuller**, with **Dj Fox-Engstrom** executive producing for eleven.....





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

TOP SPOT  
OF THE WEEK

# Director Albert Kodagolian Catches The Misery Of The Flu

## New Theraflu Spot Out Of Saatchi & Saatchi Is Nothing To Sneeze At.

By Christine Champagne

A new spot for Theraflu out of New York's Saatchi & Saatchi doesn't look or feel like your average cold or flu medicine commercial. The bland offerings in the category typically find a person sniffing and sneezing until being soothed by a dose of medicine—they're hardly Top Spot of the Week contenders. But this issue's Top Spot, a standout :30 for Theraflu titled "Bus" that was directed by Albert Kodagolian of bicoastal Believe Media, proves you can go well beyond the tried-and-true and shake up a creatively stagnant category of advertising.

A dark, moody slice of cinema, "Bus" depicts a flu-sufferer—his facial features grotesquely exaggerated to reflect his symptoms—boarding a bus on a rainy day, people shunning him for fear of catching his ailment. Relief finally comes in the form of a box of Theraflu thin strips handed to him by an elderly woman, allowing him to carry on with his day feeling—and looking—more like himself.

The spot truly captures the misery of a cold or flu sufferer, and you can't help but feel empathy for the guy. According to Saatchi group creative director Joe Pompeo, the agency sought to redefine the cold and flu category, turning it on its ear by really showing how bad a person sick with the flu feels. "You feel terrible, you look horrible, you almost become something else that you're not," Pompeo said.

Hence the creation of a monstrous-looking flu-sufferer. The poor man's situation is made worse by the fact

that he has to take the bus—and on a chilly, rainy day no less. "We wanted to take the drama beyond the physical," Pompeo noted. "We can all relate to the situation. There's nothing worse than having to either go to work or travel on a cold, rainy day."

Kodagolian was hired to bring this nightmarish scenario to life after submitting what Pompeo described as an impressive treatment calling for a filmic approach to the spot, giving it a dark look along the lines of the movie *Seven*.

In addition to wanting to create a dark, cinematic feel, Kodagolian strove to fill the spot with realistic performances, with characters that would react naturally to the sick man, shirking away as he passes by for fear of being exposed to his germs; one woman actually decides to get off the bus rather than breathe the same air as the guy.

"We start off incredibly subtle," Kodagolian pointed out. "The second shot is this man who chooses not to get on the bus. It's shot from a long distance, its kind of silhouette, and you don't really see the face of the monster just yet. We're holding off." As he moves through the bus, it becomes more evident that this guy isn't actually a monster—he's just sick as a dog.

In the original script it was a young mother that comes to the man's rescue, according to Kodagolian. But he felt like a young mother would be particularly hesitant to have any contact with this ailing man and decided that an elderly woman should be the hero of the spot. "An older woman who has been through



[CLICK HERE TO VIEW SPOT](#)

World War II and all kinds of stuff in her life, what is she going to be scared of? Nothing," Kodagolian reasoned.

All of the actors in "Bus" were cast in Rio de Janeiro, by the way, where the spot was shot on location in a local business district. The massive caravan constructed for the shoot by Kodagolian got a lot of attention from onlookers. "It was a large toy," Pompeo said, laughing.

Essentially, a bus was attached to two trucks. The first truck towed everything; the second truck directly in front of the bus carried a water tank that was hooked to the piping on the bus that shot out the rain.

Kodagolian served not only as director but also as DP on the spot. Why take on the responsibility? "I knew with this job I was going to push it really far, meaning I was going to make it dark, underexposing the film," Kodagolian explained. "I underexposed nearly two stops, which most DPs would be frightened to do, and I was frightened,

too. I said, 'This is going to be black, and they're going to fire me, and they're going to send a big bill to Believe.' But I took the risk. I knew I was not going to shoot this like a normal commercial where everything is bright and cheery." The darkness not only added to the mood, it helped to make the prosthetics plastered on the face of the actor playing the sick man look more realistic.

Once the shoot wrapped, Kodagolian traveled to New York where he took part in the post process, including the edit with Steve Bell of Cosmo Street Editorial. (Two versions of the spot were cut—a :45 version that will air exclusively in cinemas and a :30 television commercial for international airing.) The artisans at R!OT Manhattan added some subtle touches to the sick man's face, including flaring nostrils.

Looking back on the project, Kodagolian thinks the spot succeeds because it is based in truth. "I live in London, and if someone sits next to you on a train and they're coughing, your first instinct is, 'Oh my God, I don't want to get sick.' So you try to find an appropriate moment to either leave or go to the next cabin," Kodagolian said. "That's the reality."

That said, the flu-sufferer in "Bus" ultimately comes out on top, leaving the bus feeling much better. "I love any kind of story that has to do with the concept of an underdog," Kodagolian mused. "It's so much more interesting when you tell a story and someone triumphs."

### Agency

#### **Saatchi & Saatchi, New York.**

Tony Granger, chief creative officer; Joe Pompeo, group creative director; Rob Lenois, senior copywriter; Rob Perillo, senior art director; Sheldon Levy senior VP/associate director of broadcast production.

#### **Believe Media, bicoastal.**

Albert Kodagolian, director/DP; Liz Silver, Luke Thornton and Gerard Cantor, executive producers; Chris Crawford, producer; Donna Bartek, production supervisor. Shot on location in Rio de Janeiro.

### Editorial

#### **Cosmo Street Editorial, New York.**

Steve Bell, editor; Robert Hooman, assistant editor; Maura Woodward and Karen Hennegan, producers.

### Post/Visual Effects

#### **Company 3, New York.**

Billy Gabor, colorist.

#### **R!OT Manhattan, New York.**

Toby Brockhurst and Matt Reilly, VFX artists; Gerald Zecker, assistant; Colleen Garvey, producer; Luis Ribeiro, executive producer; Connie Griffin, managing director.

#### **WCT Productions, Vancouver, B.C.**

Bill Terezakis, prosthetic designer/special effects makeup artist; Maureen Chan, Coner McCullagh, special effects makeup artists

### Sound Design

#### **C5, New York.**

Al Zalenski, sound designer.

### Audio

#### **Sound Lounge, New York.**

Glenn Landrum and Peter Holcomb, mixers.

# Dir. Daniel Kleinman Drives Darwin To Drink

AMV BBDO, London, Returns Male Ale Lovers To Their Roots in Guinness' "Evolution"

By Robert Goldrich

We open on three male pub-goers who down glasses of Guinness with delight. But this seemingly slice of mundane life takes a sudden turn backwards as the guys start walking rapidly in reverse out of the watering hole—eventually winding, literally, in a watering hole hundreds of thousands of years ago.

On the way to this primitive destination are assorted stops along the evolutionary path. Their walk becomes a slouch as the men transform into Neanderthals, get frozen in the Ice Age, then turn into apes, primitive mammals, amphibians—with a glimpse of some dinosaurs along the way—and then finally we see three newt-like creatures

drinking from a puddle. These newts, though, are clearly disgusted with their libation. It's certainly a far cry from the Guinness to which they were accustomed as men, and the puddle doesn't compare to a lively pub. The end tag message puts this journey into perspective: "Good Things Come To Those Who Wait," which is Guinness' time-honored slogan.

This sojourn back through time is a visual tour de force, with not only the three guys but their surroundings changing at warp speed. Modern buildings recede into different historical periods, concrete morphs into green landscape in an overhead like satellite perspective shot. A mix of live action, CGI, stop motion, stock footage and other visual tricks is sprinkled throughout



[CLICK HERE TO VIEW SPOT](#)

the :60. Akin to the expression of one's life flashing before his or her eyes, we are treated to seeing the evolution of earth and man—and man on earth—zip by in a minute. Talk about compression.

"Evolution" was directed by Daniel

Kleinman of Kleinman Productions, London, for AMV BBDO, London.

Johnny Frankel produced for Kleinman Productions. The DP was Jess Hall.

The AMV BBDO team consisted of creatives Matt Dornan and Ian Heathfield, a.k.a. Matt & Ian, with Yvonne Chalkley serving as agency producer.

Visual effects were done by Framestore CFC, London, with William Bartlett the visual effects supervisor and Scott Griffin the effects producer. Lead animator was Quentin Miles, with Alex Thomas serving as Inferno artist, and Andy Boyd as CGI supervisor. Telecine was also done at Framestore.

Editor was Steve Gandolfi of

Cut+Run, London (which also has bases of operation in New York and Santa Monica). Audio mixer was Johnnie Burn of Wave Recording Studios, London. Burn is Wave's co-owner and creative director. He has mixed every Guinness commercial since 1998. This one, though, accompanied by a song sung by Sammy Davis, Jr., posed some daunting creative challenges.

"The picture runs backwards so we experimented with playing the audio backwards," relates Burn. "But it sounded horrible. We eventually decided to use most of the audio playing forward but highlighted a few key moments by using reversed sound. Probably the bigger challenge however, was finding sound effects that instantly described momentous events in one second: the Ice Age happened over something like one-hundred-thousand years, but we only had one second to communicate it."

## "Nails"

By Robert Goldrich

We open on a granny who looks like she could be part of a Norman Rockwell painting. She's sitting at a table, reading a bedtime story, presumably to a youngster who's off camera. Beneath the table are a cat and a ball of yarn.

"Tired from his adventure, the little boy settled into his bed and slept and slept and slept," she reads from a book. The old lady gets up to, we assume, tuck her now deep-in-slumber grandchild under the covers.

However, it's not a little tyke in bed. Instead it's a scared, sweaty man.

"Oh dear, you look a little warm," she says, snatching the blanket off of him and revealing that the guy is tied down to a bed of nails. He's trembling in fear and is clearly in pain. A quick cut shows blood dripping down one of the nails.

The little old lady holds a pair of scissors, briefly leaving to the imagination what she's about to do next. We soon find out as she begins to cut a rope above the bed, releasing a heavy anvil. A parting shot shows the man looking up in horror at the falling anvil.



[CLICK HERE TO VIEW SPOT](#)

The spot then cuts to an end tag, accompanied by a voiceover, promoting Halloween Horror Nights at Universal Orlando. "The storyteller presents tales of terror at Universal," relates the voiceover. "This year no one will live happily ever after."

Airing throughout Florida, the commercial debuted on Sept. 30 and concludes on Halloween night. Amanda Evans directed the spot via Tight, Santa Monica, for agency davidandgoliath (dng), Los Angeles.

Jonathon Ker executive produced for Tight, with freelancer Bridget Blake-Wilson serving as line producer. The DP was Ross Richardson.

The dng team consisted of creative directors David Angelo and Liz Gumbinner, copywriter Melissa Pipeling, art director Anne Bioty and producer Erin Sullivan.

Editor was freelancer Alycia Daniels, who worked through Union Editorial's facility in Santa Monica. Online editors were Todd Iorio and Seth Silberfein of Union Editorial. Colorist was Mike Pethel of Company 3, Santa Monica. Audio mixer was Matt Lewkowicz of Union Editorial.

Visual effects were done by Sway, Los Angeles, and Union Editorial. Sound designers were Jon Klok of Agent Jackson, New York, and Union's Lewkowicz. Music composer was Michael Fitzpatrick of Agent Jackson.

Principal actors were Shannon Wells and Donovan McGrath.



# Making It All Happen

For this week's series on broadcast production management, *SHOOT* asked a sampling of ad agency broadcast business managers how their roles are changing as advertising content appears across varied media, reaching well beyond traditional TV and radio outlets. We asked each person the following, fairly open-ended questions: How is the role of the broadcast business manager evolving as advertising appears on multiple platforms—what does this mean in terms of dealing with talent, new vendors, etc.? Below are their responses.

**Linda Bennett**  
**VP/Director of business affairs**  
**Saatchi & Saatchi, New York**

New methods of tracking and paying talent residuals will be very important with expanded media and multiple platforms. We need to begin to address that now with ideas that streamline the process.



Linda Bennett

Ownership and copyright issues, challenging in the recent past with the use of computer-generated imagery, will again be a source of discussion and negotiation when we look to suppliers with techniques that were not born out of the commercial production world. Some may think of advertising on many of these new platforms as cutting edge, but we will soon learn where those new boundaries of copyright infringement and legal clearance are.

Clients will still look to us to address the cost of production for these new platforms. If we continue to produce the way we do for TV, it will cost the same no matter where or how you use it. Will the public want to view commercials on phones and iPods? If not, how will we present advertising and what will that cost?

I don't see our roles evolving just yet; I see a new sandbox, new tools and a new rolodex emerging. And, where do we start looking for the next generation of business managers?

**Anne Joyner**  
**Senior VP/director of business affairs**  
**Arnold Worldwide, Boston**

Wow—are you kidding? Every day's a new challenge in the business affairs world as a result of new technologies. It has a huge impact on talent and will assuredly affect the Screen Actors Guild negotiations in 2006. We thought the Internet and one Web site use was the wild, wild, west only a few years ago. The use of commercials on iPods and mobile phones presents new challenges, not only from a talent perspective but music licensing as well.

We have clients (and agency creatives) that constantly want to push the envelope, as well they should, but it creates daily challenges for what you can do legally and within the client's budget. Outside vendors can collaborate and have additional input that we need to address as well. Understandably, clients want another piece of the market well beyond broadcast television.

As the media marketplace fractures, it spins into new and innovative ways to get their message out there—but there is a price tag. In the end we all need to figure out a way where the client is out there in new ways without a spiraling budget, where everyone (clients, agencies, vendors, licensors and talent) wins. At no time has it been more challenging than now for this very important role in the creative process, as assuredly there are new technologies and ways of getting the messages out there that have yet to be conceived.

**Cathy Pitegoff**  
**Co-head of broadcast**  
**production/director, business affairs**  
**Euro RSCG New York**

Television, radio and cinema are no longer the only focus of our work. We are business managers for advertising, promotions, PR, interactive—you name it! Negotiations 'r us. As early as the ball-parking stage of a project, we (business managers) must think bigger in terms of the end result: TV, print, radio, cinema, interactive, viral mailings, Web sites, banners, wallpaper, etc. Worldwide, English speaking countries, options, options, options. The job is more complex and more is at stake. We are no longer just analyzing bids and negotiating overages. (As if that wasn't enough!) Client, agency and editor must be in agreement up front in reference to what the deliverables will be at the end of the job. Communication between vendors, agency and client need documentation like never before. Legal and financial implications abound.

Internal communication is essential. No mind reading. What is the media vision of your creative team? Does the client know? We are in charge of setting precedents for the new media. We are traveling in uncharted waters and we must protect our clients, agencies and the industry as a whole by being smart but fair at the same time. All this relates to talent, music, anything and everything licensable. If you believe change is good, this is a great time to be in our business.

**Dianne Richter**  
**Senior VP/director of broadcast**  
**business operations**  
**Publicis, New York**

The evolving role of broadcast business managers is consistent with the evolution of everyone's role in making the best possible advertising for our clients, regardless of the platform. Traditionally, the role of broadcast business manager has been to act as a financial and production partner to the agency broadcast producer. Estimating, negotiating, and managing the costs for client production dollars is still very much our primary focus (regardless of platform), but with the potential that a single commercial could span multiple platforms, we've had to incorporate measures to address

---

***“Every day's a new challenge in the business affairs world as a result of new technologies.”***

**—Anne Joyner**

---

the additional costs for these platforms. When we begin to ball-park costs for a TV commercial, we secure as much information as possible about the potential/intended use for the commercial and account for these costs in the estimate. Our client knows up-front a rough range of what they can expect to pay for the production, as well as opening the door to discussions as to other uses such as Internet, industrial, billboard, cinema, etc. If we decide that a spot will be used in multiple platforms, our specs to the production company, editor and casting director include this information and their bids reflect this accordingly. The talent is notified during the casting session what the intended use(s) will be and if hired, are paid appropriately. If additional edit cuts are necessary for cinema, for example, that too is incorporated into our estimates.

# Industry Mourns Post Exec Larry Kingen

By Carolyn Giardina

LOS ANGELES—Thirty-five year postproduction industry veteran Larry Kingen died Sept. 16 in Los Angeles after a battle with cancer. He was 66.

Kingen was senior VP, DVD services, at Ascent Media Management Group, a unit of Santa Monica-headquartered Ascent Media Group, where he oversaw all aspects of Ascent's DVD services and facilities on both the East and West Coast. He became part of the organization in 1998 when he was named VP of Audio Plus Video, which subsequently was purchased by Liberty Livewire that was later renamed Ascent.

"Larry's distinguished career and extensive industry knowledge made him a tremendous asset to the company," said Ascent Media Group executive VP/CTO Gavin Schutz. "But it is his warmth, good humor and kindness for which he will be remembered most."

During his career, Kingen was involved in broadcasting and postproduction in New York and California. He had served as president/CEO of several leading Los Angeles postproduction facilities including All Post, Editel and Vidtronics. He also contributed to the industry as a past president of the Southern California chapter of the former International Teleproduction Society, and as a member of the

Academy of Television Arts and Sciences, Hollywood Radio and Television Society, and the Society of Motion Picture and Television Engineers. A member of Permanent Charities and the Burbank City Council Redevelopment Committee, Kingen also served on the boards of UCLA Extension and the Entertainment Industry Development Corp. of Southern California.

He is survived by his partner of 35 years, David Moreno of Los Angeles; brother George Kingen and sister Joy Fluke, both of Woodenville, Wash.; as well as several nieces and nephews.

Donations to the American Cancer Society in Kingen's memory are appreciated.

# street talk

Director **Richard Sears**, formerly of Santa Monica-headquartered **Tate USA**, has joined **Green Dot Films**, Santa Monica....Tabletop director **Ben Dolphin**, who specializes in liquids and jewelry, has signed with **Nadel@Cohn+Company**, New York. Dolphin complements director/cameraman **Bruce Nadel** who specializes in food, among other areas. **Rick Katzen** continues as the shop's exec producer....Swedish directing duo **RBG6 (Joel Nordstrom and Lars Ohlin)** has joined **Nexus Productions**, London. The helmers then embarked on their first job there, a set of sponsorship idents for **Orange** out of **Mother**, London....**Kathy Wheelock** has been promoted to VP/executive producer at **IPS Productions**, Los Angeles....Minneapolis-based visual effects house **Pixel Farm** has brought animator/compositor **Rich Haesemeyer** on board. He comes over from **Hi-Wire** Minneapolis....Producer **Colin Davis**, artistic director **Linas Jodwalis** and creative director **Rasmus Blaze** have joined **Digital Kitchen**, a motion design firm with offices in Chicago, Seattle and Santa Monica...

# rep report

Bicoastal **Elias Arts** has secured independent reps **Sandi Mollod** and **Carolyn Hill** for representation on the East Coast. Those duties are shared with Elias' in-house East Coast reps **Al Risi** and **Barbara Moscarello**....**April Williams** has been named head of sales at **Sparks Productions**, Toronto....Effects house **Pixel Farm**, Minneapolis, has hired **Allison Swanson** to handle national contacts for spots and music videos. Formerly a music producer for **Brahmsted White, Noise**, Minneapolis, she will also sell original and licensable music through **Pixel Farm Music**....Wardrobe stylist **Lynette Meyer** has wrapped duties on the feature **The Wicker Man** starring **Nicholas Cage** and **Leelee Sobieski**, and is again available for spots via **The Montana Artists Agency**, Los Angeles...

# bulletinboard

**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

**Nov. 7/London: The London International Advertising and Design Awards at The Hammersmith Palais.** www.liaa.com....

**Nov. 9-12/New York: The SMPTE Technical Conference and Exhibition at The Hilton New York.** www.smpete.org...

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

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

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

## Where Word of Mouth Begins

Want to get noticed by Ad Agency Heads of Production, Producers, Chief Creative Officers, Creative Directors, Art Directors & Copywriters?

Advertise in SHOOT to break through the clutter, get a leg up on the competition and start some word of mouth buzz! SHOOT has been reporting on industry news and discovering great talent and great work for 45 years. Name any big commercial director or leading production company and it's almost a certainty that the first place the industry learned about them was in SHOOT. The same goes for Editorial, Effects, Animation and Music & Sound artisans & companies. And, the same goes for new technology and new equipment.

SHOOT is the trusted authoritative source for agency producers and creatives who need to know what's going on and what companies and artisans they should know about. Your ad is a direct link to tell them why they should know more about you. Agency readers, not only notice ads in SHOOT more than they do in any other publication but that they take action as a result of seeing advertising in SHOOT more so than in any other publication. (Actions include: saved ad, visited website, contacted advertiser, recommended purchase of advertised product/service, purchased an advertised product/service).

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

**NOVEMBER 4** (Ad Closing 10/31)

### Music & Sound Design

Agency music producers sound off on the trends and directions of music in advertising. Chart a course to success this fall with our **Top 10 Music Tracks Chart** (with back stories on the top three tracks). We'll also find out how a piece of music in a spot grew into full-length song with airplay on satellite radio. And, we'll take a look inside Wave, London. There will be bonus distribution of this issue at the influential Music for Film & TV Conference, presented by charts maestro *Billboard Magazine* in Beverly Hills. (SHOOT is organizing and moderating the *Music For Commercials* session!)

### Cinema Advertising

Traditional commercials are making their way to movie theaters with increased frequency. Now what are the new and emerging opportunities for advertising or branded content? One may be the 3-D space, where new technology is developing rapidly and Hollywood is taking notice. Disney releases the 3-D computer animated film *Chicken Little* on Nov. 4. And filmmakers such as James Cameron and George Lucas have said they will next produce 3-D feature releases. McDonalds took advantage of last summer's *Spy Kids 3D* for marketing. A look at what readers show know.

### Preview

SMPTE Conference and Exhibition, Nov. 9-12, New York

### Preview

NAB Post + Production Show, Nov. 15-17, New York

**NOVEMBER 18** (Ad Closing 11/8)

**Production & Production Service Companies:** Directors and production company executives get together in an exclusive SHOOT roundtable, where they will discuss the widening and changing media landscape, how to best position a company and a director to take on both traditional spot work, as well as other forms of advertising. **Also,** SHOOT takes a look at leading production services shops. **The State of HD:** myths and realities. What you need to know, no matter what side of the production equation you're on.

**DECEMBER 2** (Ad Closing 11/18)

**Agency of the Year:** Who will it be? Creatives, producers, clients, production shops, post houses, music companies, and many others eagerly await the decision, which will be based on new-business wins and creative prowess-both in traditional and emerging media.

**DECEMBER 16** (Ad Closing 12/2)

**Year End Issue:** 2005 Highlights/Most Influential People and Companies Find what campaigns, spots, interactive work, and integrated approaches made the biggest impact this year. Plus, the people and companies who created buzz, led the way and in some cases changed dynamics.

**Hot Location Spots:** SHOOT takes a tour of U.S. & International shooting destinations and examines why you may want to consider them.

Only four issues left this year. Call today to reserve space.

West / International Display Advertising:  
Roberta Griener, 203/227-1699, ext. 13,  
rgriener@shootonline.com

East / Midwest Display Advertising:  
Robert Alvarado, 203/227-1699, ext. 15,  
ralvarado@shootonline.com

Classified / Recruitment Advertising:  
203/227-1699, ext. 12,  
classified@shootonline.com

**SHOOT**  
The First Word in Word of Mouth<sup>sm</sup>