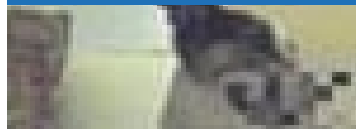


SEPTEMBER 9, 2005

This Week

John Smith Scores ACE, Emmy Nomination

Curious Choice: Visual Efx/CG Expansion

Editor JD Smyth Decides On Final Cut

VMA Winner Samuel Bayer Discusses Latest Clip

ScreenWork

Top Spot: Pick Of The Litter From Dir. Susan Griak

Best Work: Kranky Bear Turns Out To Be A Pussycat

Best Work: Dempsey Film Group Sticks It To Litter

iWork: Grey Weaves Behind-The-Scenes Spot Web

LegalEase

Inspiration 101: How To Reduce Liability Risks

Ad Agency Series: Creative Teams

Four profiles of the creative wunderkinds behind some of the hottest, most effective work in the biz.

Border Watch: Scandinavia

A look at the spotmaking community in Scandinavia

Commercials Gain Inclusion In California's Tax Incentive Bill

Anti-runaway Proposal Apportions Separate Funds For Spot Filming; Backers Hope To Have Measure On Governor's Desk By This Week.**By Robert Goldrich**

SACRAMENTO—Movement is afoot in the state legislature on an anti-runaway measure designed to encourage production of features, TV programs and commercials in California. At press time, supporters were hoping to gain passage for the bill by the time the current legislative session is scheduled to adjourn on Sept. 9. If two-thirds of legislators vote in its favor, the refundable tax credit incentive would then go to Gov. Arnold Schwarzenegger (R-CA) for his signature. With the governor's approval, the bill

would take effect on January 1, 2006.

The incentive, should it come to fruition in its present form, would reserve a portion of the available tax credits specifically for commercials. That spot-friendly provision is generally believed to be a first in anti-runaway legislation.

Per the measure—Assembly Bill (AB) 777—a refundable tax credit of 12 percent would apply to qualified wages, as well as certain production and post expenditures incurred in the making of spots in California. In the give-and-take wrangling

that was going on in the legislature as *SHOOT* went to press, key provisions of the measure could change. At last look, the maximum annual amount any company could receive in refundable tax credits for commercials was \$500,000. The tax credits apply to new spot business for California, meaning that the qualifying expenditures for a production house in 2006 are those that exceed the amount that the company spent in California during '05. The tax incentive program for commercials is tied to annual spending by a company

Ad Industry Responds To Katrina

By Robert Goldrich

LOS ANGELES—As *SHOOT* went to press, needed supplies for those stricken by Hurricane Katrina were stacked in the front of Dallas-based CG/animation studio Janimation. Bottled water, dry and canned foods, clothing, bedding, batteries, flashlights, diapers, baby food, soaps, disinfectants, garbage bags and other goods—donated by the local film/video industry in the Dallas/Ft. Worth area—were about to be



transported via four large trucks to Louisiana.

The first scheduled stop was Louisiana State University (LSU), where goods were to be

dropped off to a group of elderly people who had been evacuated to a field house on that campus. Also on the itinerary for delivery of essentials was a hospital located in the coastal town of Slidell, which was hit hard by the natural disaster. That hospital lost electrical power and was running on generators only.

The running of supplies into Louisiana was made possible by such Dallas-based business-

R/GA Eyes Global Ad Biz, Opens In U.K.

By Carolyn Giardina

LONDON—R/GA—a New York-based advertising agency handling interactive work for accounts that include Nike, Circuit City, Intel, Subaru, Johnson & Johnson, and Purina—has opened a London office, expanding its presence into Europe.

Robert Greenberg, R/GA's founder, explained that the move was a direct result of winning the Nokia Multimedia account business. This account—earned with fellow Interpublic companies Lowe & Partners, Draft and Jack Morton—covers the gamut

Subliminal Launch For Mande, Gould

By Robert Goldrich

BURBANK, Calif.—Director/executive producer Dina Mande—who's helped to develop the careers of varied up-and-coming helmers as founder of the nearly three-year-old Group101Spots collective—is now looking to do the same on a commercial production house platform via Subliminal, a Burbank-based shop she has launched with executive produc-

“truth” Prevails

According to research published in the March 2005 *American Journal of Public Health*, the American Legacy Foundation's national “truth” youth smoking prevention campaign accelerated the decline in youth smoking rates between 2000 and '02. The report titled “Evidence of a Dose-Response Relationship between ‘truth’ Anti-smoking Ads and Youth Smoking” found that in the first two years of the Legacy campaign, youths who were exposed to a greater number of “truth” ads were less likely to smoke. The campaign—based on creative from Crispin Porter+Bogusky, Miami, and Arnold Worldwide, Boston—helped accelerate the overall decline in youth smoking



by 22 percent during that time. That translates into some 300,000 fewer youth smokers in '02. So we welcomed with great relief last month's Delaware Chancery Court rejection of a Lorillard Tobacco claim that could have jeopardized funding for the good work of the American Legacy Foundation.

Lorillard contended that the “truth” fare vilified the tobacco industry and thus violated terms of the \$206 billion settlement tobacco companies reached with state attorneys general in 1998. Legacy was created with funds from that settlement in '99.

The court's decision protects the foundation's access to millions of dollars from the historic settlement, enabling

Legacy to continue running anti-smoking ads. Launched in February '00, “truth” is the largest national youth smoking prevention campaign and the only national campaign not directed by the tobacco industry. The campaign exposes the tactics of Big Tobacco, the truth about addiction, and the health effects and social consequences of smoking.

In his ruling, Stephen P. Lamb, vice chancellor of the Delaware Chancery Court, said, “None of the ads subject the [tobacco industry] employees to the type of contemptuous language contained in other case law discussing vilification. These are not scurrilous and vitriolic attacks. There is no cruel slander...Although the employees may be described, either explicitly or implicitly, as liars, greedy executives,

or authors of embarrassing documents, the ads do not vilify them.”

Lamb further noted that the spots frequently use humor to engage viewers. “These ads clearly use preposterous situations as an attention-getting mechanism to contrast historical misrepresentations from the tobacco industry with current knowledge about the dangers of tobacco products.”

Big Tobacco is expected to appeal the decision. However, for the moment, it's a ruling that not only is a victory for free speech but also for human life. Some 80 percent of smokers try their first cigarette before the age of 18, with one-third to one-half going on to become regular smokers. Tobacco-related disease claims the lives of more than 430,000 Americans

annually, making it the single largest cause of preventable death in the U.S.

Vermont attorney general William Sorrell, who is chair of the Legacy board of directors, stated, “We know that ‘truth’ works—now we can continue to provide a proven antidote to the national tobacco epidemic.”

Dr. Steven Schroeder, former chair of the Legacy board of directors, said, “The ‘truth’ campaign will one day go down in the annals of public health history for saving millions of young lives from tobacco addiction and premature death.”

production POV

By ML Nelson

Tabletop: The Purest Form of Advertising

We don't hear much about the genre of tabletop or about tabletop directors anymore, and that's a shame. Because at

its heart, tabletop is the purest form of advertising.

Years ago I switched from directing documentaries to shooting tabletop, inspired

by such wizards as Elbert Budin, Santiago Suarez, Bruce Nadel, Gary Sato and Peter Elliot. Remember Budin's classic spots for Gerber baby food? How about Bruce Nadel's gumball spots for Nutrasweet? Gary Sato's beer pours for Budweiser and his bouncing vegetables for Taco Bell? Or Peter Elliot's Jell-O campaigns? Great work, great creative, and all these spots utilized tabletop to tell the story.

From the mid-90s up until the present, ad agencies opted for humor as the best way to tell a story. Sometimes using comedy to sell a product is the way to go. Sometimes it only serves to confuse consumers.

We've all heard about surveys in which people queried just minutes after viewing a comedy spot can't remember if the ad was for Coke or Pepsi.

Meanwhile, tabletop campaigns became less about story and more about coupons. While I wish agency creatives would once again seize upon tabletop as a storytelling tool, I don't live in an ivory tower. I understand why they take

different approaches. Still, I get motivated and excited by the fact that tabletop remains a great way to sell a product.

Directors from other genres can talk all day about creating thirty seconds of perfection, but tabletop directors really can't have an “off” day. Usually the product is front and center for the entire duration of the spot. With tabletop, there's nowhere to hide.

It's very precise work, part art and part discipline. The director must showcase the product in such a way that inspires consumers to take immediate action.

Simply put, if I don't create an ad that makes viewers pick up the keys and head for the door, I've failed. Tabletop demands immediate, real-world results. If sales don't go up, the agency doesn't come back. That's what makes directing tabletop so exciting, knowing that you have to move people to action.

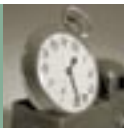
Tabletop is a celebration of what's being sold, an approach to advertising that should always hold a strong place in the industry.



Food/tabletop director ML Nelson is the principal in *Noonday Pictures, Dallas*.

FLASHBACK

5 YEARS / 10 YEARS



□ **SEPTEMBER 8, 2000**/Ben Davis has been named a producer at the New York office of bicoastal music/sound design house **tomandandy**. He will work closely with the shop's Manhattan-based executive producer **Scott Brittingham**.... Agency veteran **Doug Harper** will end his nearly 10-year run at **Young & Rubicam**, Chicago, in mid-September to join the director roster of Santa Monica-based production house **The Joneses**....Newly formed animation/design firm **Psyop** has entered into a deal with production house **MTV Commercials** for exclusive domestic spot representation. Both companies are based in New York....Director **Malcolm McNeill** and director/cameraman **Harry Karidis** have signed for exclusive commercial representation in North America with **Tropix Films**, the Santa Monica-based spot production house headed by principal/executive producer **David Coulter**....

□ **SEPTEMBER 8, 1995**/Upon the closing of **Digipix**, New York, last month, the company's entire crew, including president **Don Levy** and his partner/wife **Leslie Levy** has joined the staff at **Rutt Video Inc.**, New York....**Post Effects**, a Chicago full-service special effects production/postproduction company, has added **Doug Ryan** as a senior editor. In his new position, he will concentrate on creative cut, online and special effects editing....**Composer Larry Klein** has joined **Pfeifer Music Partners**, Los Angeles, for commercial work.... In a move to broaden the scope of its graphics department, **Complete Post**, Hollywood, has added new computer graphics capabilities and hired digital artist **Harry Paakkoenen** as CGI technical director....Director **George Griffin** has joined **Colossal Pictures**, San Francisco, for commercial representation....

SHOOT

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Produced in U.S.A.

Kangaroo Pockets Director Basore

By Robert Goldrich

MINNEAPOLIS—Sponsored by the nonprofit Sean Francis Foundation to mentor promising creative and filmmaking talent via the production of a public service TV spot that's guaranteed airtime, the Kangaroo Project has entered the fourth year of its annual competition, with judges selecting George Andrew ("Andy") Basore to helm the 2005 PSA.

An aspiring director who's been working as a production assistant in New York, Basore won the plum Kangaroo assignment over a field of entrants based on a treatment he submitted for the project. This year's PSA promotes safe and courteous driving.

Production and post of the spot is slated for September in Minneapolis, where the Sean Francis Foundation is headquartered. The commercial will be screened for an industry audience at the Minneapolis Advertising Federation Awards in early October. And per the Kangaroo Project mandate, the PSA will enjoy wider spread exposure than an awards show gathering. Kangaroo Project organizers have struck a relationship with the National Auto Dealers Association, which has committed to secure airtime for the spot.

Basore's win is the second

leg of the '05 Kangaroo competition. The first was for the PSA's concept, which came from Thom Sandberg, a veteran graphic designer who's a fixture in the Minnesota ad community, and Mark Wirt, a freelance copywriter in Minneapolis. Sandberg heads the Minneapolis-based graphic design firm The Kenyon Consortium. The PSA concept from Wirt and Sandberg topped entries from across the country.

The spot's storyline centers on a family visiting a video arcade. The kid plays a driving simulation game and gets a bit carried away, swearing a blue streak fraught with assorted bleeps. Their youngster's bad behavior has his parents aghast. But it also sparks the realization that they need to do a better job of setting a positive example when they're driving.

The first round of concept judges came from a cross-section of agency creatives and filmmaking artisans in Minneapolis. This jury pared down the submitted concepts to a field of finalists. Then a national panel of judges—drawn in large part from those assessing the work at this year's Minneapolis Advertising Federation Awards—scrutinized those finalists and chose Sandberg's concept on July 11.

Then a call went out for



George Andrew ("Andy") Basore



LEGALEASE

By JEFFREY A. GREENBAUM



Inspired by someone else's work?

When developing advertising concepts, creatives get their inspiration from many sources. But when the inspiration comes from other creative works, such as a preexisting photograph or television show, there's a risk that you may infringe upon the original creator's rights. A recent decision by a federal court in New York illustrates just how easy it is to run into trouble.

In 1999, photographer Jonathan Mannion took a photograph of basketball star Kevin Garnett, which was published in SLAM, a basketball magazine. The photograph depicts Garnett, who is black, wearing a white T-shirt, white pants, and diamond jewelry, against a backdrop of clouds and blue sky. A few years later, Carol H. Williams Advertising ("Williams") developed an outdoor concept for Coors Light beer. Williams prepared a comp of the outdoor concept, and included a cropped and manipulated version of the Garnett photograph, along with the words "Iced Out" and a picture of a can of the beer. Williams sent out the comp to various photographers (including Mannion), but ended up not hiring Mannion to do the shoot. The new photograph – which was included in a billboard – was not identical to the Mannion photo, but did depict a black man, in a similar pose, wearing a white T-shirt, white pants, and jewelry, against a cloudy backdrop.

After Mannion saw the photograph, he sued. After reviewing both photographs, the federal court decided that it is up to the jury to decide whether there is copyright infringement. (These facts were taken from the judge's decision.) What could the agency have done to help avoid this? Here are some suggestions.

Separate the inspiration from the execution

In order to have copyright infringement, there has to be copying. Therefore, even if you've been influenced by a pre-existing work, don't show it to the people who will be executing the idea. Don't even tell them about it. Think how difficult it must be for a photographer or a director to create something new when he or she has seen the original work and knows, specifically, down to every detail, what the client likes. Even when the photographer or director consciously tries not to copy the work, unintentional copying may still occur.

Separate the idea from the expression

Copyright does not protect ideas; it only protects the particular original creative expression of those ideas. As I've said before in this column, it's not easy to draw the line between the "idea" for a concept, and the specific "expression." When you're explaining to a director or a photographer what you're looking for, your goal should be to reduce the inspiration to just a core concept. The more room you give to the director or photographer to execute the idea in his or her own way, the more likely you are to create something that doesn't infringe upon the original creator's rights. On the other hand, when the final advertising uses the specific executional details from the original work—subject matter, composition, pose, clothing, props, lighting, shadows, background, etc.—you're more likely to have a problem.

Think twice before you go with someone else

If you really want to aggravate a photographer, send the photographer a comp that includes his or her work, so that the photographer can bid on the project, and then hire someone else to do it. If you love a specific photograph, it's probably going to cost a lot less to hire that photographer than it will cost to defend a copyright lawsuit. And if you just can't afford the photographer, and if the clients are not going to be happy unless they get the photo that they saw in the comp, then you may just need to come up with a new idea, and go in a completely different direction.

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@fkks.com

2nd Annual Filmspotting Competition For Assistant Editors Takes Flight In Detroit

DETROIT—The Association of Independent Creative Editors' (AICE) Detroit chapter is getting its second annual Filmspotting competition in gear. Filmspotting is modeled after the Trailer Park competitions that other AICE chapters have adopted; the purpose is to give assistant editors at AICE-member houses the chance to showcase their prowess as editors.

Filmspotting requires entrants to conceive, design and execute a spot using footage from three feature films—spanning different genres—as source material. This year's movie selections are *Roshoman*, *Moulin Rouge* and *Sideways*. Footage from all three films must be incorporated to create either a 30- or 60-second commercial for any real-world or fictional product.

The work will be judged by a panel of directors and ad agency executives.

AICE Detroit chapter president Stewart Shevin, an editor at Mad River Post, Detroit, related that the competition provides assistant editors with "an opportunity to show what they can do and compete against their peers, as well as celebrate the creative editorial community in Detroit."

Shevin said that the Detroit chapter was "extremely pleased" with last year's participation from the assistant editors, as well as with the agencies' involvement in the judging process.

Last year's winner, assistant Mark Campbell, works for Dennis Kutzen, president of Kutzen, Inc., Detroit. Kutzen noted, "The editors vow to stay

uninvolved with the entries, to really make it the assistant's own work. Mark hadn't been with us very long [at the time he entered the inaugural Filmspotting competition] and he came from a producing background, as opposed to an editing background. We were very proud when he won. The goal of this competition is to be fun, highlight the skills of the young talent in Detroit, and build camaraderie within the member companies."

Assistant editor entries are due on Oct. 3. They are to be submitted to AICE Detroit treasurer Etta Menlo of Universal Images. Judging is scheduled for Oct. 10. The winners will be announced on Oct. 20 during the AICE Detroit-sponsored screening of this year's Sony HD "Dreams" shorts.

VES Exec Director Roth Inks Three-Year Pact

LOS ANGELES—Eric Roth, executive director of the Visual Effects Society (VES), has signed a three-year contract with the organization. Roth joined the VES a little more than a year ago and is responsible for running its day-to-day operations, spanning such areas as strategic planning, fundraising, membership outreach and communications.

Roth envisions ongoing growth for the VES, saying expectations are that the organization will "more than double during the next three years in both its size and influence with-

in the entertainment industry. Right now we're in over a dozen countries and with the continued advances in technology, we can become the international glue that connects all the world's top visual effects artists to one another."

Prior to VES, Roth amassed 15 years of strategic management, communications and public affairs experience. Through his tenure as the executive director of L.A. Works, a volunteer action center, he gained critical working knowledge of the non-profit sector. He was also extensively involved in local govern-

ment politics as former chief of staff at Los Angeles City Hall, in addition to directing the government affairs department for the Southern California Association of Governments.

The VES is a professional honorary society dedicated to advancing the arts, sciences, and applications of visual effects, and to improving the welfare of its members by providing enrichment and education, fostering community, and promoting industry recognition of the effects field. The VES presently has about 1,250 members worldwide.

Proposed Calif. Tax Incentive Applies To Ads

in California anyway.

Whatever the outcome, the fact that the legislation designates a tax credit pool specifically for spots is a major breakthrough, related Steve Caplan, executive VP of the Association of Independent Commercial Producers (AICP). "On the part of legislators, it shows a deep recognition of the importance of commercials to the state's economy," said Caplan.

Actually, just getting commercials included in the anti-runaway bill represents a major stride forward for the ad community. Earlier, a similar bill was recently introduced in the California Senate; it primarily covered features, with commercials not eligible for tax incentives. That legislation was succeeded by AB 777, which is sponsored by Assembly Speaker Fabian Nunez (D-Los Angeles)

instead of being paid out on a per-project basis.

There isn't yet a definitive dollar amount attached to the tax credits provided by the overall bill spanning features, TV and commercials. According to some published estimates, the bottom line could approach \$100 million. But others contend the total will fall far short of that figure. How much of the total will be apportioned for commercials still isn't publicly known.

Prospects for the bill's passage remained very much up in the air at press time, particularly with two-thirds approval needed in the state legislature. Opponents have voiced concern on several fronts, including questioning the fiscal prudence of granting refundable tax credits to major studio features that might be shot

and reportedly has the backing of Gov. Schwarzenegger.

A number of AICP member companies have been lobbying for AB777's passage, sending letters of support to key legislators in both houses.

Certain productions do not qualify for the tax credits, including news and current event programs, talk shows, game shows, sports, awards shows, reality TV, telethons, documentaries, daytime dramas, and any theatrical feature in which 80 percent or more of the content is computer-generated.

Per the bill's current language, the funds for the tax credit are slated to come out of the state's general fund beginning next year, with new annual outlays thereafter. The program would be administered by the California Film Commission and the Franchise Tax Board.

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 Susan Griak Goes To The Dogs For Purina

A Terrier Makes An Almost Unheard Of Confession In "Roxy," Out Of Berlin Cameron/Red Cell

By Christine Champagne

In creating a new campaign for Purina secondnature dog litter (yes, there is such a product on the market now), the creative team at Berlin Cameron/Red Cell, New York, faced a few major challenges. For starters, the creatives had to address the issue of why pet owners need dog litter, and, frankly, that is hardly a pleasant subject.

Meanwhile, this was to be a viral Internet campaign, therefore the work needed to compel those who initially received the spots (they were emailed to 100,000 people who had signed up to get emails from Purina) to pass them along to others.

Oh, and the budget for this project was low—very low.

Keeping all of those factors in mind, Berlin Cameron ultimately chose to take a humorous approach, creating a campaign of three spots in which dogs come clean about why "accidents" happen when you're not home. Among those commercials is *SHOOT*'s Top Spot of the Week, "Roxy" (:15). In the ad, a Jack Russell Terrier—her face pixilated to hide her identity—sits on her owner's bed and confesses to the camera in a Valley Girl-style voice that she poops



Click frame to view "Roxy"

shopping trip to find a warm little surprise left by their furry friend.

DOG SHOW

Susan Griak, a veteran art director who had left Berlin Cameron last May to focus on developing her directorial

career, was hired to helm the campaign. While Griak (whose dad is director/cameraman Steve Griak of Wilson Griak Films in Minneapolis) has directed short films and documentaries, the Purina campaign marked her first spot foray. "Susan is a great art director, and she loves dogs," remarked Berlin Cameron creative direc-

tor Izzy DeBellis. "She knows how to draw a performance out of a prima donna terrier or a Chihuahua." Casting was a fairly simple process: Griak wrangled dogs from colleagues and friends. Uno, the dog who played Roxy, is a Jack Russell Terrier owned by advertising art director Liza Giorsetti and her husband Alban Rocher. To direct Uno, Griak had to get a crash course in Dutch as the dog answers mainly to commands in that language. "Blijf" means "stay" in Dutch, Griak shared, showing off her newfound knowledge.

Uno, who plays a girl in the spot, is a boy, by the way. "Apparently, Alban's parents, who reside in France, saw the spot and were disappointed that he was willing to play a woman in his Internet debut," Griak revealed.

The dog was a natural, according to Griak, who shot "Roxy," as well as the two other spots in the campaign, on digital video over the course of one day in her West Village apartment, with Jason Harvey serving as DP.

Once the shoot was over, Brandon Boudreaux of Day For Night, Berlin Cameron's in-house editorial company, cut the spots and did the audio mixes. It was during the editorial process that voiceovers were matched to each dog. "It wasn't really decided [which voice a dog would have] beforehand.

The creatives had scripts, but they changed them a bit to suit the actions of the dogs," Griak said.

The spots, which direct consumers to www.doglitter.com/poop for more confessions, have been quite successful, according to DeBellis, who reported that since the campaign launched, hits to the Web site have quadrupled. Additionally, he said that the campaign and product have been written up in *USA Today* and "Jay Leno even made a joke about it."

So might we see these buzzed-about spots cross

TOP SPOT OF THE WEEK

Client

Nestle/Purina.

Production Company

Day For Night (Berlin Cameron/Red Cell's in-house production/editorial company), New York.

Susan Griak, director; Jason Havey DP.

Agency

Berlin Cameron/Red Cell.

Izzy DeBellis, creative director; David Fredette, copywriter; Adam Groves, art director; Chris Kyriakos, producer; Dane Johnson, director of broadcast production.

Editorial

Day For Night.

Brandon Boudreaux, editor; Christopher Masters, executive producer.

Audio

Day For Night.

Brandon Boudreaux, mixer.

"She knows how to draw a performance out of a prima donna terrier or a Chihuahua."

**—Creative Director
Izzy Debellis**

on "the sofa, the bed, important looking papers" when her owners go to the mall and leave her home alone. "Sometimes, I'll poop on one thing and then do number one on something else," she admits.

"Roxy" is hilarious, and the spot certainly speaks to dog owners everywhere who have returned home from work or a

career, was hired to helm the campaign. While Griak (whose dad is director/cameraman Steve Griak of Wilson Griak Films in Minneapolis) has directed short films and documentaries, the Purina campaign marked her first spot foray. "Susan is a great art director, and she loves dogs," remarked Berlin Cameron creative direc-

over to television? "We hope they make it to television," DeBellis mused. "But you have to ask the question, *Why bother?*, if they are getting this much attention already without us having to buy media."



Susan Griak

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

Thank You Comes Naturally For Colle+McVoy

Agency Creatives Embrace Bear Hug In Minnesota Lottery Spot

By Robert Goldrich

The great outdoors just got a little friendlier—and for good reason as reflected in this two-spot campaign promoting the Minnesota State Lottery.

In “Bear,” we open on a young man hiking through the wilderness. The relaxing experience of being at one with nature turns scary, however, when the stakes are upped to being at two with nature—the second party being a large bear.

Our hiker stops dead in his tracks. It’s not clear whether he’s frozen by fear or if he read somewhere that it’s best to keep motionless when confronted by a bear. Either way, it makes for a nervous moment as the tension builds.

The bear comes right up to the man and sniffs his face. The animal takes its huge paws and wraps them around the guy’s neck. From the hiker’s facial expression, you can see he’s silently praying for his life. But the bear’s approach isn’t a prelude to an attack. Instead the paws draw the man in closer for a sweet, tender, heartfelt bear hug. Realizing he’s the object of affection, the man brings his arms around the bear for a warm mutual embrace.

A voiceover puts this bear hug into perspective. “Last year,” the narrator relates, “your lottery gave \$47.2 million to the environment. And for that, nature thanks you.”

Titled “Bear,” the commercial ends with the Minnesota Lottery logo.

The other spot, “Eagle,” has a similar theme. A fisherman sits in his small boat floating in the middle of a lake. A bald eagle flies by, skimming the water’s surface. We then proceed to see the fisherman almost fall asleep from boredom, getting nary a nibble on his line. However, he’s awakened as a prize fish drops in his boat from above. This gift from the heavens is easily



Click frame to view “Bear”

explained as the camera reveals the eagle flying overhead. It’s the majestic bird’s way of offering thanks to the man for playing the Minnesota Lottery, which generates funds for the betterment of the environment. So even if you don’t win the lottery, everybody in the state benefits.

Both spots—which debuted last month in Minnesota—were directed by Kranky (a.k.a. Larry Shanet) via a co-production between Shooters International, Toronto, and Drive Thru, Minneapolis, for agency Colle+McVoy, Minneapolis. (Shooters represents Kranky in Canada; Crossroads, bicoastal and Chicago, handles him nationally.)

Mark Setterholm and Sara Draxten executive produced for Drive Thru. Line producer was Nicole Erdmann. Two DPs split duties on “Bear”: Afshin Shahidi and Jeff Stonehouse. A pair of DPs was necessary because the bear, named Muckaday, got sick during the original filming. A second shoot was needed to wrap the bear footage after Muckaday had fully recovered from a lung infection.

The Colle+McVoy team consisted of executive creative director Mike Fetrow, creative director Dave Keepper, copywriter Brian Ritchie, art director Jay Miller, director of broadcast/producer Ramon Nunez, and producer Rose Pennington.

Editor was freelancer Brody Howard who worked on the project via Drive Thru Post, Minneapolis. Online editor/effects artist was Bob George of Drive Thru Post. Colorist was Oscar Obozo of Hi-Wire, Minneapolis. Audio post mixer/sound designer was Carl White of BWN, Minneapolis. BWN’s Ken Brahmstedt served as music composer.

The human actor in “Bear” was Jim Halloran.

“Litterman”

By Robert Goldrich

Being a stick figure doesn’t preclude a guy from having a bit of Astaire-like style and panache, thanks in large part to some choreographed animation from Dempsey Film Group, Little Rock, Ark.

We open on a logo of a stick figure that’s holding, appropriately enough, a stick with a pointed end designed to pick up trash. The stickman then comes to life with a dancer’s flair, using the implement to pick up three pieces of litter, tossing them into a nearby public wastebasket.

The musical dance number continues with a new tool as the

stickpin is replaced by a hoe. He does some landscaping with the hoe and then trades that in for a rake. The dance routine continues with him raking up some leaves.

Next up he has what appears to be a paint roller or possibly a window-cleaning squeegee. He’s now no longer a solo act, joined by a group of stickmen who in dance routine unison either paint an imaginary wall or clean an



Click frame to view “Litterman”

imaginary window.

But just as quickly, he’s alone again, back with his stickpin, which he wields with grace and aplomb, doing a somersault in the process. He deploys the tool to pick up a piece of litter and then settles back into his original yellow logo sign. Atop the sign appears the simple message, “Do Something.” Along the bottom of the screen appears the Web site address,

keeparkansasbeautiful.com.

This :30 for the Keep Arkansas Beautiful Commission had Larry Raines and Jeff Holsted of Dempsey Film Group serving as animators for agency Mangan Holcomb, Little Rock. Shelly Needham served as post producer for the Dempsey studio.

The creative team at Mangan Holcomb consisted of creative director Chip Culpepper, associate creative director/producer Angel Galloway, art director Emily Galusha and associate producer Tammie Thessing.

Bryan Frazer of Dempsey Film Group was the audio post mixer. Needledrop music was provided by APM, Los Angeles.

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In addition to the latest news, columns, and creative Screen Work section, here's a look at some special features....

September 23 (Ad Closing: 9/14)

Ad Agency Series: Heads of Production discuss the changing roles of producers both within the agency and within the production community, with emphasis on how producers navigate media, helping to decide what's appropriate for their clients, and collaborating with media planners. Also included: spotlights on producers behind successful integrated campaigns. **Border Watch: Argentina & Brazil** -- Some of the most talked about productions take place in these two countries. Find out what the scene is. **Event Coverage:** *SHOOT* Commercial Production Forum preview **Bonus Distribution:** *SHOOT* Commercial Production Forum, September 29th, New York City

October 7 (Ad Closing: 9/28)

Editors & Post Series: Up & Coming Talent - Find out who should be cutting and posting your next job with a look at the next generation of editing and post talent, both state side and internationally, with insights into how they view technology and the ad business. **Visual Effects & Animation -- How did they do that?** Effects artisans discuss their latest effects work, while animation talents discuss their celluloid endeavors. **Event Coverage:** Wrap-up coverage of the *SHOOT* Commercial Production Forum and other Advertising Week events.

October 21 (Ad Closing: 10/10)

DIRECTORS | DIRECTORS | DIRECTORS | DIRECTORS **FALL EXTRAVAGANZA Directors Issue**

Profiles of leading commercial directors, plus a feature on emerging directorial talent. Also included will be a lively discussion with some A-list helmers, who will talk about everything from concepts and treatments, to the media landscape, to what it takes to successfully break into commercials.

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Fruit Flavored Goodness

Ian Reichenthal and Scott Vitrone create magic for Skittles and Starburst.

By Kristin Wilcha

Two sheep that can speak—they have the voices and faces of teenage boys—team with a kid who has blender hands to tout Smoothie Mix Skittles. A man in a bird's nest is fed Skittles. A sculpture is

a work of culinary art, made out of Starburst fruit chews. And a mariachi band drowns in the juice of the new Baja flavor from Starburst.

These are just some of the images from TBWA/Chiat/Day, New York's work on the Skittles and Starburst accounts (both are part of MasterFoods). Ian Reichenthal and Scott Vitrone, group creative directors, and respectively, copywriter and art director, have created and/or overseen—along with agency executive creative director Gerry Graf—each of these spots, which aim to sell the candies to the teenage set, which is a notoriously difficult demographic to

reach. TBWA/Chiat/Day began working with Skittles last year—previous efforts for the colored candies focused on images of wonder and magic created by the now shuttered D'Arcy Massius Benton & Bowles; the concept was later updated when the account was at BBDO New York. For

its first efforts on behalf of Skittles, TBWA/Chiat/Day created "Nest," which featured a slightly odd-looking gentleman sitting in a bird's nest, being fed Skittles by a large bird, followed by the tag: "See the Rainbow. Taste the Rainbow." The package also included a spot in which a trio of teens is on a rainbow; one falls off when he questions the existence of the rainbow. A third spot featured a guy with a rainbow over his head that showered him with

Skittles. Ulf Johansson of Smith & Jones, Los Angeles, directed the commercials.

"I credit MasterFoods for buying that first round of Skittles work," relates Vitrone. "The brand had been probably a little more traditional,



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15-Fruit Flavored Goodness 16-Stateside Debut 16-Before Fuse 17-Thanks For the Laughs

Stateside Debut

Creative team shifts from the U.K. to the U.S.

By Kristin Wilcha

Creative directors Jan Jacobs and Leo Premutico joined Saatchi & Saatchi, New York, in May, from the London office of the agency. Since pairing up in 2003, Jacobs, an art director, and Premutico, a copywriter, have had much success. They are the creative minds behind "Ventriloquist," a moving spot for the National Society for the Prevention of Cruelty to Children (NSPCC). The ad, which won a Gold Lion at this year's Cannes International Advertising Festival—as well as a Gold Clio, and an ANDY Award—was directed by Daniel Kleinman, via now defunct Large. (Kleinman has since opened Kleinman Productions, London.) The haunting spot, which seeks to raise awareness of abused children, effectively shows the stranglehold abusers have over their victims by presenting Sally, the abused little girl, as a ventriloquist's dummy. Throughout her day, when questioned, she either doesn't speak, or speaks words from her puppet master, who in actuality is her abuser. The tagline: "Abused children can't speak up."

Other work from Premutico and Jacobs includes a two-spot package for erotic boutique Coco de Mer. The ads, "Soup Kitchen" and "Student," were directed by Tom Vaughn of

HLA, London, and feature earnest people talking about goals they hope to accomplish. For instance, in "Student," a rather dowdy-looking young woman explains why she's staying late at the library—she plans to get top grades on her exams, which will help her in getting a masters degree, at which point she'll be ready to conquer the corporate world, rising to global group chairman—at which point, she notes "all the boys will want to have sex with me." The premise being that the reason behind everything is good sex, a mission that can be aided by the products at Coco de Mer.

While the NSPCC work and the Coco de Mer spots take vastly different approaches, both have one aspect in common, notes Jacobs. "With all of our ideas, we try to put [forth] real human truths, and I think that's what makes work good and interesting," he explains. In the case of Coco de Mer, adds Premutico, the idea was that "there's a dark side to motivation."

In the case of "Ventriloquist" and the Coco de Mer fare, the choice of director was important to the success of each spot. Both Jacobs and Premutico praise Vaughn for his ability to elicit great performances from the actors, while Kleinman aided in getting the visuals for "Ventriloquist" across—it was Kleinman who recommended the modelmakers who

created the dummy of the little girl. "When you talk about a standard of director like that," explains Premutico of Kleinman, "part of the reason you end up with a great product is largely because of them, and their individual ability, but also because of the people they surround themselves with—which is so vital because in a TV spot, you're relying on more than just the director's interpretation of the script."

Currently, the Saatchi pair is working on its first TV project for the U.S.: a trio of spots for the Centers for Disease Control and Prevention's "Verb" campaign aimed at getting young kids to be more active. Chris Palmer of Gorgeous Enterprises, London, is directing the package. (Palmer is repped stateside via bicoastal Anonymous Content.) Premutico relates that he and Jacobs look for "someone who can take our script to the next level" when seeking out directors. Both Jacobs and Premutico note that they are interested in working with directors who will participate in the edit and post process, much like directors in the U.K. and elsewhere work.

IDEA SHOP

Before joining Saatchi & Saatchi, London, Jacobs was a group creative director at Bozell, New York; he's also done stints at TBWA Hunt Lascaris, Johannesburg, and Ogilvy & Mather RSTM, Johannesburg. Premutico worked at Cloenso BBDO Auckland, and agency BMF, Sydney, prior to joining Saatchi & Saatchi. While in London, the pair worked under Tony Granger, who



Jan Jacobs and Leo Premutico

was executive creative director at the shop. He left the London office in late 2004 to assume the role of chief creative officer at Saatchi & Saatchi, New York, and later offered Jacobs and Premutico their current positions. "It's a good fit," explains Premutico. "We like new challenges and new objectives in terms of trying to change an agency. What we're trying to achieve here is to help the agency become more of a creative hot shop."

In addition to their creative duties, Jacobs serves as head of art for the New York office, while Premutico is spearheading Saatchi initiatives in cultivating young talent. For the latter, that means being involved in the hiring process. At the moment, Premutico reports that he has been concentrating on hiring from global advertising schools, although he does not rule out the possibility of one day seeking creatives from other places. "It's worth exploring," he relates, "especially because of how the ad

game is changing at the moment. Clients are expecting a way more 360 [degree] offering from agencies."

Jacobs notes that part of the appeal of Saatchi & Saatchi is its willingness to explore new opportunities. He also explains that in terms of thinking beyond the usual TV/print/radio/Web fare, "the underlying thinking of the work is what makes it good—not just blowing it across all mediums." Jacobs believes directors and production companies will be assets in realizing new ideas, pointing to the fact that Palmer recently shot an ad with a cell phone camera.

"One of our discussions a couple of days ago with clients," explains Premutico, "was in trying to get the idea to lead media rather than the media to lead and constrict our ideas. That's one of the things we're working on—to try to make the brand message the most important thing, and have no restrictions and to operate in fresh areas."

Before Fuse

New campaign from Amalgamated offers the cure for teen boredom

By Kristin Wilcha

To tout the increasing availability of cable network Fuse, the upstart music channel that actually shows videos, agency Amalgamated, New York, recently broke a trio of spots that presents the channel as a cure to teenage boredom.

The three ads—"Above Ground Pool," "Fryer," and "Rabbit"—feature decidedly quirky teens discussing ways in which they amused themselves before Fuse came along. In "Fryer," a trio of teens dip whatever they can get their hands on—a sneaker, a cell phone, the TV—into a deep fat fryer. Once they discover Fuse, inanimate objects everywhere are safe. In "Rabbit" a break-dancing kid discusses how before Fuse, he didn't have much

to do—in an effort to amuse himself, he and a friend parachuted pet rabbits off the roof into tires for points. An in "Above Ground Pool" a group of kids is saved from trying to skateboard down the curve of an above ground pool a la Tony Hawk, although with decidedly less spectacular results. The directing team Happy of bicoastal Smuggler helmed the ads.

"It's based on the truth of what kids do," explains creative director Tommy Noonan, who along with Matt Murphy, also a creative director at the shop, came up with the new spots. "The [kids in the commercials] basically screw around all day doing nothing, and we're using the idea that Fuse is their hope—that they have something do now that they have music videos."

The ads carry the same irrev-

erent tone as previous work for Fuse from the agency—past efforts included "Totally Uncensored," a spot in the vein of *Girls Gone Wild*. According to Murphy, Fuse, which is growing in its availability on cable systems nationwide, was seeking to attract more eyeballs to the channel. "[Agency partner/strategist] Doug Cameron came up with a brief based on a prankster," explains Murphy. "Fuse's biggest thing with the advertising was to get people to tune in and watch."

"These spots are about what every kid in America could be doing before they get Fuse," he continues. Murphy relates that the inspiration for the spots came in part from the 1997 film *Gummo* about two bored teens from a small town, though the ads were much less dark. Coming up with the concepts



Fuse's "Rabbit"



Fuse's "Above Ground Pool"

Thanks For The Laughs

Copywriter Tim Gillingham and art director Bobby Appleby create over-the-top comedy for Citi campaign

By Emily Vines

With their first collaboration, copywriter Tim Gillingham and art director Bobby Appleby of Fallon, Minneapolis, have shown they can create clever comedy for their clients. In fact, the spots in the “Thank You” campaign for client Citi—“Wizard,” “Mountain,” “Dressing Up,” “Runner,” “Desk” and “Disposal”—are actually hilarious. Each illustrates how the Citi credit card rewards program is more generous than those of the competition.

The concept behind the package arose from research the agency conducted on credit card reward programs. “The first thing we did was look ... to see what other rewards programs were doing,” explains Gillingham. “We noticed that on a lot of other rewards programs—with various asterisks and disclaimers—it ended up taking you actually a little bit longer to amass the amount of points needed to get a reward, where-

waiting for your reward? With Thank You from Citi you get great rewards that are easy to earn, easy to redeem. That’s a card you can count on.”

As the two discussed the package, Gillingham credited Appleby with conceiving “Mountain,” while Appleby credits Gillingham. From the credit they give one another for the spot, their camaraderie and respect for one another are apparent. Though not formally a team—they sometimes work separately—Gillingham and Appleby work well together when the occasion arises.

With a sound idea in place, Gillingham says it was easy to come up with dozens of scenarios. They turned to Craig Gillespie of bicoastal/international Morton Jankel Zander (MJZ) to direct “Mountain,” “Runner” and “Dressing Up.” For “Wizard”—which broke in late August—“Disposal” and “Desk,” the former directing team of Kuntz & Maguire, also of MJZ, stepped behind the camera. (Tom Kuntz is still with

“Runner” takes the action outside. A woman standing in front of her house nods to a less than enthusiastic man, presumably her husband, who is sitting in a car in the driveway. Once she signals him, he turns on the stereo, which is playing an upbeat Spice Girls track, and both are off—down the street, onto lawns and through parks. She doesn’t have an iPod so her companion must provide the music for her jog.

HOUSE OF CREATIVITY

Appleby has been with Fallon for nine years, ever since he graduated from Miami Ad School, Miami Beach. He hoped to work somewhere warm, but laughingly related that he ended

up “in the coldest place in the freakin’ world.” Since joining the shop, he has created for clients like Miller Lite and Archipelago. He is currently working on a campaign for the Islands of the Bahamas; perhaps a warm respite is in his future. Gillingham joined Fallon 18 months ago after six years at Arnold Worldwide, Boston, where he worked on Volkswagen. His reason for coming to his new roost was simple: “When Fallon calls, you generally go,” he states, referring to the shop’s superb creative reputation.

Indeed, both Gillingham and Appleby cite that creative reputation and the quality of work coming out of the agency—along with the people there—as reasons they made their

moves to the Midwest. “The people at Fallon are amongst the best I have ever worked with socially as well as professionally,” notes Gillingham.

Though the duo is not working on anything together right now—except for getting their golf scores below 80, Gillingham jokes—though they do hope to collaborate in the future. “You don’t often find, or it’s pretty rare to find, someone that you click with creatively,” says Gillingham. “Bobby and I don’t have that many disagreements and we both seem to be on the same page with what we work on, and we get on well outside of the office so that is a huge help. When other projects come up, we volunteer ourselves as a team.”

It is evident that their senses of humor are in sync, but Gillingham said of things to come: “It would be nice to do something which isn’t comedic as well.”



Bobby Appleby



Tim Gillingham

as Citi was a little quicker to give those rewards.

“I think once we discovered that particular kernel,” he continues, “we started working on that. And, as I remember, Bobby actually just had the idea of, ‘What about a guy literally not riding his mountain bike because he doesn’t have his reward yet?’” The resulting spot was “Mountain,” which featured two guys on bikes going down hill, while a third man pretends to ride a mountain bike—seems he had to wait longer than expected to cash in his points for a bike. When the ridiculous commercial ends, a voiceover asks, “Tired of

MJZ, while Mike Maguire joined Goodby, Silverstein & Partners, San Francisco as an associate creative director.)

In “Dressing Up,” a man seems to put on every piece of clothing he will need for a trip he is taking because he doesn’t have a suitcase to pack them in, while “Disposal” shows a woman making do without a blender. The latter spot begins with the woman putting beautiful, fresh fruit in her garbage disposal and turning it on. Then, as the liquid mixture rises to the bottom of her sink, she ladles out the smoothie into a garnished glass and serves it to her husband.



Click poster to view Citi's "Wizard"

Colorful Creatives: Reichenthal and Vitrone

more mainstream. We thank them quite often for doing that. And it worked. And once something works, it's always easier to go there."

"Skittles has always done stuff that included magic," adds Reichenthal. "What we're doing now is the intersection of imaginary and real, and we think it's just a more contemporary take on something that's part of Skittles."

For Smoothie Mix Skittles,

creatives opted for Granger, the first time they had worked with the director. "His reel is just so funny," says Reichenthal, "and it was the same kind of funny we were hoping for."

"We knew he would nail these conversations and make them humorous," relates Vitrone. "All the surroundings and visual gags, we could all have fun together, but we knew we needed Martin to nail the performance and the casting."

Casting is key to the

personalities, that aren't the commercial faces. Especially when you're dealing in that age group—sixteen-year-olds—it's really, really hard to find someone who can not only act, but also isn't doing that rosy-cheeked, skateboard-y, sideways baseball hat [look]. The whole kids market is flooded with that same look. To find interesting kids takes an extra effort, and I think it's been worth it."

TASTE TEST

The agency was awarded the Starburst account late last year, and one of the first spots created by the shop certainly turned heads. Debuting earlier this year, the ad, "Art Center," featured a high school-aged guy who creates a bust of the girl he has a crush on entirely out of Starburst fruit chews. Set to Lionel Richie's "Hello," the boy unveils his creation, but it turns out he's more interested in the candy than the girl—he begins munching on his creation as he explains what flavors he used to create each part of the face. (Davis and Allen were, respectively, copywriter and art director on the spot, with Vitrone and Reichenthal serving as creative directors.) For Starburst, relates Vitrone, the tone hasn't altered greatly from previous efforts. "It hasn't been as big a step [as with Skittles]," he explains. "It was tweaking it a little more."

The latest endeavor for the fruit chew candy continues in the quirky/humorous vein. To introduce the candy's new Baja California flavor, the pair created "Fiesta." The spot opens on two teenage guys, and one is eating a Starburst. He notes that its flavor is like a "Fiesta in my mouth." Cut to the inside of his mouth, where a mariachi band is playing. Suddenly the band is getting chewed up and swept away in a tide of greenish colored liquid. Bryan Buckley of bicoastal/international Hungry Man directed the ad, which was shot over two days in Rio de Janeiro. "We built a giant model of a mouth. It was very surreal," reports Reichenthal. "They flooded the mouth with seven-thousand liters of liquid—it was water with food coloring and milk in it—and we did that over and over again." "It was trippy," affirms Vitrone. "A giant mouth and everyone speaking Portuguese."

Reichenthal and Vitrone joined TBWA/Chiat/Day, New

York a year and a half ago. The pair met seven years ago when they teamed up at Wieden + Kennedy, Portland, Ore., where among other projects, they worked on Nike's "Horror," a spot directed by Phil Joanou, then of bicoastal Villains—he's now with MJZ. The commercial was a send-up of horror films which feature a masked maniac chasing after a beautiful young woman. After W + K, Reichenthal and Vitrone moved East, landing at Cliff Freeman and Partners, where they worked on accounts such as Budget Rent A Car, and Mike's Hard Lemonade, for which they created spots such as "Ape-Like Man" and "Second Evil Head," which featured, respectively, creatures who looked like apes wreaking havoc in a parking lot, and a guy who has an evil head growing out his neck. The difficulties with each situation are assuaged by a refreshing Mike's Hard Lemonade. (Both spots were helmed by Morton of MJZ.) After freelancing, the creative pair joined their current roost.

Reichenthal and Vitrone have been busy of late with the launch of the newly merged Nextel and Sprint—the agency was awarded the account

earlier this summer. The pair earlier this year created "Dance Party" for Nextel—directed by Jim Jenkins of Hungry Man—which featured three office workers dancing along to Salt 'N Peppa's "Push It." An exasperated boss thinks they're goofing off, asking them about the whereabouts of some important equipment and a fellow employee. The three workers stop dancing and use their Nextel walkie-talkie and data inventory features to answer their boss in a matter of just a few seconds. Immediately, the guys resume their workplace dance as part of the seven-spot launch campaign, Vitrone and Reichenthal, along with Graf and copywriters Eric Kallman and Parul Bartow, created "I Seen It," directed by Bryan Buckley of Hungry Man.

Reichenthal and Vitrone are also in the early stages on some work for Combos, while collaborating on a Skittles print package. "We had a meeting with MasterFoods a while ago, and our client said, 'I don't think you're pushing this far enough,' which you rarely hear from clients," says Vitrone. "In that moment I knew, this is cool. When you're client is telling you that, you're in a good place in the relationship."

Amalgamated Creates Antidote For Teen Boredom

Continued from page 16

involved "writing a huge list of things that could be the funniest—things you could relate to but that also felt fresh and not ad cliché in a way," says Murphy. "Every spot right now has Gen XYZ kids hanging out and skating at the local mall and stuff. It was trying to figure out a way to take that to another level."

Murphy points out that the spots weren't about making fun of the kids, but rather mocking the ideas they come up with out of boredom. "I feel like everyone has some sort of relation to the work," he explains. "They either did that or knew someone who did that. You don't look at the rabbit spot and go, 'oh, that's me,' but you know what he's doing."

HAPPY PAIRING

Murphy and Noonan selected Happy—Guy Shelmerdine and Richard Farmer—for their prowess with the mundane and the absurd. "They have a realism about their work, but they also have an absurdity in their work," explains Murphy. "The combination of those two seemed exactly right. ... I think Happy nailed the reality of it, shoot-

ing it beautifully, and pushing the jokes to be wackier."

Noonan also praises the duo's skill with the talent, most of which was cast at monster truck shows in Kentucky. "[Happy] knew how to get the natural funniness out of the actors themselves," says Noonan. "The guy in 'Rabbit' would have never started break dancing unless Happy was prodding him with them questions on what else he could do. ... They just did a million things on the set and it was great to watch."

Noonan and Murphy began working together in February when Murphy joined Amalgamated after five years at Berlin Cameron/Red Cell, New York. Noonan has been with the agency since partners Cameron, Jason Gaboriou, and Charles Rosen opened it in 2003. Although new to working together, Noonan and Murphy had known each other through mutual friends. At the moment the pair is working on a print and outdoor campaign for Svedka Vodka that breaks this month. As for Fuse, "their numbers have been doing better," reports Murphy. "If this stuff works I think it'll be a no-brainer to keep pushing it."



Click poster to view Smoothies Mix Skittles' "Sheepboys"

the pair worked with copywriter Ashley Davis and art director Craig Allen on "Blender Hands" and "Sheep Boys." The spots feature the aforementioned sheep with guys faces and voices discussing mixing flavors like orange and mango and peach and pear, and a kid who replaces his hands with mixers in order to get the blend of flavors, only to find out that Skittles has done it for him. Martin Granger of bicoastal/international Moxie Pictures directed the spots.

Vitrone and Reichenthal relate that they often work with directors they've built relationships with in the past, including Johansson, Rocky Morton of bicoastal/international MJZ, and the Happy team from bicoastal Smuggler. For the Smoothie Mix Skittles work, the agency

success of both the Skittles and Starburst work. "We look at a lot of people for all the roles—especially the speaking roles—and try to find fresh faces, and people who are just funny," notes Reichenthal. "They may be people who weren't expected in that role, but people who can be funny in a way we didn't intend."

Part of the appeal to teens with the agency's Skittles and Starburst work, Vitrone relates, is that the kids cast in the spots look like average kids. "It's been a little bit of an education with MasterFoods," he explains, noting that the look of the ads done by TBWA/Chiat/Day are stylistically different—particularly in the case of Skittles—than what the client had done in the past. "We always try to find faces and people that aren't TV



Starburst's "Fiesta"

A Picturesque Spawning Ground



Northern Europe's varied region offers a variety of locations and talent

By Kristin Wilcha

Scandinavia, the Northern region of Europe comprising the countries Norway, Sweden, Denmark, Iceland, and the Faroe Islands, has long been popular for advertising. The rocky vistas of Iceland are often prominently featured in spots—particularly for cars—while Sweden and Denmark have produced great creative, and sought after directors. Ulrik Bolt Jørgensen, film commissioner for the Oresund Film Commission, which covers a region comprising southern Sweden and Greater Copenhagen, notes that approximately 500 commercials a year are shot there. Oftentimes, those productions originate in European countries like the U.K. and Germany. Others bringing business over include Japan, South Africa as well as the U.S.

The Northern Finland Screen Commission and POEM, a foundation that promotes and develops the film and other media agencies in the region, host a varied number of productions. At the moment, TV series, feature films and several documentaries are shooting in the Finnish region of Northern Ostrobothnia.

The U.S. has certainly benefited from the creative prowess of the Scandinavian market. The directing collective Traktor of bicoastal/international Partizan hails from Sweden, and since the late '90s has injected a particular brand of quirky humor into the U.S. spot market, with work for Nike, Mountain Dew, Aquafina, and Miller.

When creative hot shop Mother, London, decided to open a stateside office in New York, it turned to "the Swedes"—Linus Karlson and Paul Malmström, a creative team who first made their name at Paradiset DDB, Stockholm, later coming stateside to join Fallon, Minneapolis. The StyleWar collective that's represented in the U.S. by bicoastal Smuggler hails from Sweden. And Joachim Back, who is repped stateside via Park Pictures, New York, caused quite a splash at this year's Cannes International Advertising Festival. The director,

who is from Denmark, and was partnered in Copenhagen production shop Bacon with directors Kasper Wedendahl and Martin Werner, helmed a trio of ads for Viagra—"Golf," "Office," and "Couch"—out of Taxi, Toronto, and produced via The Partners Film Company, Toronto. The spots feature people discussing their sexual exploits, which are bleeped out, with the speakers lips blocked by a blue Viagra pill. Humorous and effective—the Viagra logo is prominent throughout the ads—the campaign won a Gold Lion in the film competition at this year's Cannes competition.

And speaking of Cannes, agencies from the Scandinavian region fared well at the festival as well. In the Cyber Lions competition, Lowe Tesch, Stockholm, scored a Gold Lion for Tre's "Xtreme" online effort, while Proximity Otto, Stockholm, won a Gold for Pfizer's "Smoke Week" site. Scoring Silver in Cyber was Forsman & Bodenfors, Göteborg, Sweden—the agency also has an office in Stockholm—for the JC Clothes package called "The Store." The shop also won a Bronze Lion for Abba Seafood's "Jumbo Tube," and FarFar, Stockholm, scored a Bronze for "Snakes," part of the Nokia N-Gage campaign.

Why does so much great creative come out Scandinavia, Sweden in particular? "If you are stuck in a country with just lakes and trees and no people around, you get creative," jokes Johan Persson, partner/executive producer at Camp David, a three-year old production company in Stockholm. "I think the answer," he continues, "is that the atmosphere is pretty open between creatives, clients and production companies, and that gives it a bit of 'we are in the same boat, and if we don't help each out, God knows what will happen kind of scenario.'" Camp David reps the directors from bicoastal/international Hungry Man in Sweden, and in turn, Hungry Man represents Camp David directors Christoffer von Reis, Björn Stein, Robert

Jitzmark, and Sebastian Reed in the U.S. and the U.K. (The four directors, along with Persson and executive producer Peter Kydd, are all partners in Camp David.) The production company works with agencies such as the aforementioned Forsman & Bodenfors, other Stockholm shops like Waters & Widgren and Lowe Bridenfors, and Euro RSCG BETC, Paris, and Publicis Conseil, Paris. Recent projects include Tele2's "Little Rocky," directed by Reed and Volvo's "Airport," helmed by von Reis both for Forsman & Bodenfors.

Camp David is just one of the many high-end production companies in Sweden—others include the Stockholm shops Stink, RAF—home to directors Johan Renck and Jonas Akerlund—Acne (who are repped in the U.S. via bicoastal RSA USA), and Filmtecknarna Animation, which has a high profile in the U.S., having produced ads such as "Indian Run," for Pier 1 out of Deutsch, New York, and Absolut Peach's "Surrender" via TBWA/Chiat/Day, New York; both were directed by Jonas Odell. The 25-year-old animation studio has also worked on U.S. ads for the Hummer H2 for Modernista!, Boston. Lars Ohlson, executive producer at Filmtecknarna, notes that the company doesn't do a large amount of work in Sweden—"it's] not really out of choice, more a lack of time, and in many cases due to the fact that animation in Sweden is a very small market." However, the company works with agencies in Finland—Ohlson reports that they recently completed a spot for a Finnish real estate firm, and a CGI spot for Siemens cell phones in Germany.

While many of the Swedish ad execs *SHOOT* spoke to noted that the past couple of years had been difficult—as with most of the ad industry globally, spending was down and clients fearful, which always leads to some creative stagnation, that appears to be changing. "The climate is getting increasingly better, although in the last couple of years the industry had its share of the downfall,"

continued on next page

Creatives, Filmmaking Talent Make Global Mark

continued from page 19

explains Nicolas Hasselstrom, an account director at agency ÅkestamHolst, Stockholm. “The creatives have been under pressure to produce more with less... Overall, though, we have seen an increase in work, which hopefully will result in even better creative work later on.”

Filip Nilsson, creative director at Forman & Bodenfors, notes that in Sweden, many of the agencies have a much flatter structure than in other parts of the world, meaning there are fewer layers of management, which can lead to greater collaboration with clients. “One major thing is the relationship between agencies and clients, which tends to be more relaxed,” explains Nilsson, whose agency creates advertising for clients like Volvo, Ikea, JC Jeans, and Swedish Television. “Not always, but more of the time it’s a partnership and less of a supplier/buyer relationship. That helps in the process.” He also points out that since there aren’t as many layers, creatives, at a fairly young age—and early on their careers—are able to work on large ad campaigns. “You can start working in an agency,”

notes Nilsson, “and do a major commercial within one or two years. So, a lot of young [creatives] in Sweden, compared to other countries, get a lot of experience quite early, which I think helps improve quality as well.”

Jessica Thorelius, a producer at agency Garbergs, Stockholm concurs with Nilsson, noting, “if you’re a creative team, you’re actually in charge of the spots. You don’t have creative directors running things over your head, and account coordinators and clients who decide everything.” Thorelius points to a recent shoot for Canal+ in Finland. The campaign, which included the spots “Ping



Jessica Thorelius

Pong” and “Checked Against Glass,” both helmed by Pete Veijalainen of Woodpecker, Copenhagen, was spearheaded by the two creatives, art director Sebastian Smedberg and copywriter Henning Wijkmark. She also relates that because Sweden is a much smaller market than the U.S., advertising doesn’t have to be as demographically targeted. “If you make a commercial in Sweden,” she says, “you have to entertain the whole country, not just one specific target group. Because we aren’t that big, it’s easier to be just entertaining.”

Earlier this year, Robert Schelin and four of his colleagues from Lowe Brindfors, left that shop to open Waters & Widgren. The new agency already boasts an impressive client list: they are creating campaigns for Oddset, part of the Swedish Lottery system, and are handling retailing, brand building and product positioning for Kia Motors. (Sebastian Reed of Camp David is directing the latest Oddset effort; he has helmed several campaigns for the client.) Schelin, who works on the account side, relates that he and his colleagues decided to open their own shop in an effort to “go back to the old school of doing advertising.”

He notes that when layers of management are stripped away, and the process of creating ads becomes more streamlined, creative solutions come more easily. He says that he and his partners are better able to find marketing solutions “when we do it the simple way, the traditional way, where the creatives, the account people, and the client sit down and discuss the problem.”

ICELAND

Iceland has long been a destination for on-location production. Einar Sveinn, director of marketing at Pegasus-PanArctica, a production and production service company headquartered in Reykjavik, Iceland, reports that in recent years, his shop would normally host a few U.S. jobs a year, “but now the dollar is very low, and this year the exchange rate has been really bad, and we haven’t seen [as many] American jobs.” Last year, Pegasus produced two jobs for director Eric Saarinen of Plum Productions, Santa Monica—one for Samsung and one for Jeep. Pegasus also worked with director Spike Jonze of bicoastal/international MJZ on a Björk music video. This year, Pegasus hasn’t hosted any U.S. spots, although Sveinn reports that they recently worked on a joint European-U.S. print campaign for Rolex that was shot by photographer Mario Sorrenti in Iceland and Greenland. Sveinn notes that most of his shop’s location work takes place on the south coast of Iceland and in Greenland.

In addition to its production service business, the company reps six directors, who work primarily in the local market, but have been getting some attention outside of Iceland. The directors—Gus Ólafsson, Paul Grimmson, Reynir Lyngdal, Silja Hauksdóttir, Stymir Sigurosson, and the mono-monikered Thor—all vary in styles, but are pretty daring and original.”

At the moment, Pegasus is preparing to facilitate a few European jobs, but Sveinn hopes “to see more of our American friends.”



Addi Knutsson, executive, directed a Sprite Zero ad for Tele2’s “Little Rocky”



Click poster to view “Ping Pong” for Canal +

producer at Filmus Productions, Reykjavik, notes that his company works often with local agencies such as Vatikani, Hér & Nú, and Himinn & Haf, all in Reykjavik, and on the production services side, working with shops such as Dentsu Live Europe, Brussels, and the London agencies BMP DDB, Ogilvy & Mather, and Rainey Kelly Campbell Roalfe/Young & Rubicam. On the ad front, Filmus hasn’t produced any U.S. spots of late, although it did produce a segment for the *Oprah Winfrey Show*, and some work for HBO.

Filmus represents five directors—Don Pedro, Otto Tynes, Kristofer Dignus, Denni Karlsson, and Kristjan Fridriksson. Dignus recently

agency Vatikani; Knutsson says the spot will likely get airtime in other markets. As for location shooting, Knutsson notes that he and his directors lens “mostly in Iceland, but we shoot all over the world—we’re even shooting in Dubai next week.

“If I had to pick out one location on this earth, it would have to be the Glacier Lagoon in Iceland,” continues Knutsson, of one of his favorite sites, where two James Bond films were shot—including *Die Another Day*—as well as *Batman Begins* and *Tomb Raider*. “It’s one of those places you simply cannot fathom—since it’s filled with floating icebergs, it’s constantly changing. It’s one of the seven wonders of the world, if you ask me.”



Standing left to right: Johann Persson & Björn Stein. Kneeling left to right: Robert Jitzmark & Sebastian Reed



Photographer: Jaani Föhr. Photo courtesy of Northern Finland Screen Commission/POEM.

R/GA Gains European Foothold

of marketing, including Web, mobile, exhibition and point of purchase.

“Our goal is to first support Nokia, and second to look at other global clients,” Greenberg explained. “We’ll grow London the way we grew R/GA in New York—we’re not looking at a particular size. We’ll wind up as large as the business we need to support.”

The London office opens its doors this month with about five employees, backed up by roughly 400 R/GA employees in the U.S. Greenberg views the base initially as a regional office, but “down the line we will convert it to an interactive agency in the London market. We are looking for other clients [in Europe] that we already do business with, and talking to them about opportunities. That is a natural for us.”

To achieve his goal, R/GA is already building its communications infrastructure that includes a VPN (virtual private network) to connect the London office to its New York headquarters.

The visionary Greenberg predicted a strong future for interactivity in advertising, driven by the basic principle that it offers “a measurable way to interact with customers

and brands—it is much more effective.”

Mobile content is on the R/GA agenda, particularly in Europe where mobile has taken off faster than in the U.S. Greenberg declined to detail what is in the works for Nokia in this area, but discussed in broad strokes what he sees as opportunities for advertisers,

“It’s all about clients wanting to reach their clients in the best way.”

**- Robert Greenberg
R/GA Founder**

notably, “quick response codes that allow you to go to a digital sign and get additional info on a product.

“[To this end] we think retail will be a big part of our business,” Greenberg related. “When customers go into a store, one thing they will have with them is their cell phones. [Mobile content] allows them to get coupons and get information on a product.

“We haven’t figured out if games are an opportunity for interactive advertising, but I think it’s something that will be figured out over the next year or so.”

The R/GA founder believes many other aspects of the business will see change as well. “I think the production business is going to shrink, and more and more agencies are going to bring production inside,” said Greenberg, whose company was once a more traditional commercial production shop. “[Production] is going to become completely digital. I don’t see any great future for a large production company based in film...In the next few years we’ll see everything converted to HD and digital—and film go away completely.”

Greenberg also opined that ad shops with an interactive focus will begin to take on more general agency and production assignments. “There is so much content that has to be produced for billboard, Web, print, radio, mobile...a lot of this will be done in-house at the agencies,” he suggested.

“It’s going to be an interesting time over the next few years,” Greenberg concluded. “It’s all about clients wanting to reach their clients in the best way.”

Cutter Smith Reflects On Emmy Nom

gratifying. A native of the London area, Smith is still based in the U.K. and only during the past four years has started to consistently work in the U.S.

Now he happens to be working on a Citroën spot for the European market with director Bryan Buckley of bicoastal/international Hungry Man out of Euro RSCG, Paris, and a British Heart Foundation spot with Frank Budgen of Gorgeous, London, through Lowe UK, London. Next, Smith will head stateside to work with director Jake Scott of bicoastal RSA USA on a Ben & Jerry’s commercial through Amalgamated, New York.

For the American ad market, Smith recently wrapped three spots for Netflix—“War Movie,” “Children’s Movie” and “Foreign Drama”—out of Goodby, Silverstein & Partners, San Francisco, with director Baker Smith of harvest, Santa Monica. In the humorous spots, people walk into their homes to find costumed actors from movies in their living rooms. The scenarios make the point that Netflix delivers movies you want, right to your home. The editor noted he is increasingly interested in the work coming from the U.S. and that, “[It] gives me the opportunity to work in different cities with different agencies and understand that advertising culture better.”

In addition to the desire to tell a story in a fun way that challenges viewers, Smith said his commercial cutting experience allows him to use shorthand when he works on features. “[From commercials] you have the confidence to be able to try, and the experience to try more radical things because you’ve grown up doing that,” he said. Smith also explained that he considers himself fortunate to be able to “dip in between” both features and commercials. Once he completes a film project, he is excited and desperate to do a spot because of the challenge and fun generated by working in the ad editing discipline.

Editor JD Smyth Comes Aboard Final Cut

Cut’s president.

Smyth got his start as a runner at RSA Films, London. He moved up the ranks there, learning about the business and later becoming an in-house editor. Smyth credits several RSA directors with being supportive and positively influencing his career, including Adrian Moat, Jake Scott, Chris Cunningham,

Ronnie West, Babak, Laurence Dunmore and Norris Spencer. The latter gave Smyth his first editing gig.

Final Cut was founded in London in 1995, expanded to New York in ’00 and became bicoastal in the U.S. this past April with the opening of an office in Los Angeles.

street talk

Bicoastal/international Hungry Man has just gotten a bit more international, launching an office in Rio de Janeiro. Heading up the new operation in Brazil is managing director Alex Mehedff...Director Annabel Jankel, the “J” on the door at bicoastal/international MJZ, has joined Santa Monica-based harvest. Jankel enjoyed a successful 15-year run at MJZ before deciding to sell her stake in the company to president David Zander and her former husband, director Rocky Morton. Now at harvest, Jankel has already wrapped some viral fare for Go Fast energy drink. She also recently completed viral Greenpeace work to promote action against global warming...Director Matthew Vaughn has signed with bicoastal HSI for U.S. spot representation. He continues to be handled in the U.K. by Paul Weiland Film Company...Sheila Stepanek, former Los Angeles-based executive producer at Partizan, has returned to the company as CEO. The bicoastal/international shop has also secured Melanie McEvoy, formerly of HSI, as executive producer and East Coast head of sales...Trio Films, Los Angeles, has signed director/DP Thomas Kloss...Argyle Films has opened in Los Angeles under the aegis of executive producer Marlon Staggs, formerly of Rhythm & Hues Commercials. The new venture’s directorial roster consists of Randy Roberts, who came over with Staggs from Rhythm & Hues, and John Mastro Monaco, who wrapped a six-year run at Bravo Zulu, Santa Monica...Director Tony Garcia, has signed with This Is TV, New York...

rep report

Grace Silverstein of indie rep firm Reel Grace, Santa Monica, has taken on West Coast and Texas representation for Trio Films, Los Angeles...The newly formed Argyle Films, Los Angeles (see Street Talk, above), has set its sales force consisting of independent reps Toni Saarinen and Jen Spencer on the West Coast, Richard Newman and Sue Rosen in the Midwest, and Arthur Portnoy, Roxanne Artesona and Jeff Bowman on the East Coast. Portnoy handles Argyle director Randy Roberts, while Artesona and Bowman rep helmer John Mastro Monaco...J. Anderson and his associate Elaine Schyb of J. Anderson+Companies, Chicago, have been named to handle the Midwest for Two Trick Pony, a Hollywood-based production house headed by executive producer Jonathan Miller. Indie rep Yvette Lubinsky continues to cover the West Coast for Two Trick Pony, which is currently seeking new representation on the East Coast, a territory that Miller is handling on an interim basis...Comma Music, Chicago, has added to its sales force, hiring Jessica Skillicorn to cover the Midwest. Skillicorn will work in tandem with Comma’s national sales rep Marya Fletcher...Music/sound design house Yessian—with bases of operation in Farmington Hills and Royal Oak, Mich., as well as in New York and Los Angeles—has hired Joanna Miller as in-house sales rep handling the Midwest and Southeast. Miller formerly served as an account rep for Royal Oak-based video and audio postproduction boutiques Function and Ozone...Michael Coronado of independent rep firm Red Iron has taken on West Coast sales for Amazon Films, Houston...DP Eric Gautier AFC, whose credits include Walter Salles’ Motorcycle Diaries, is now repped for commercials, music videos and features by the Lyons Sheldon Prosnit Agency, Los Angeles...DP Herman Michael Otano has signed with bicoastal Paradigm for exclusive representation. Also coming aboard Paradigm for U.S. representation is cinematographer David Franco...DP Mark Plummer, who recently wrapped Pulse with director Jim Sonzero, is now available for commercials via ICM, Beverly Hills... Production designer/art director Ramsey Avery has come aboard Montana Artists, Los Angeles, for exclusive representation in all areas...

bulletinboard

□ Sept. 15/New York: 2005 Agency Relationship Forum presented by the Association of National Advertisers (ANA) at the Grand Hyatt Hotel. www.ana.net...

□ Sept. 26/New York: Battle of the Ad Bands III at Irving Plaza. www.fluidny.com...

□ Sept. 26-30/New York: Advertising Week; go to www.advertisingweek.com for complete calendar of events....

□ Sept. 28/New York: AAAA Account Management Conference, Kimmel Center at New York University. www.aaaa.org...

□ Sept. 29/New York: The 3rd Annual SHOOT Commercial Production Forum; 8:00 a.m.-8:00 p.m. at The Metropolitan Pavilion. Presented by SHOOT and Source TV. Attended by Ad agency producers, creatives, clients, production & post execs. The Forum is pleased to be part of Advertising week! For sponsor, exhibitor, and registration information, contact forum@shootonline.com...

□ Sept. 29/New York: Cannes Advertising Festival 2005 Winners—North American Premiere at the Sony IMAX Theatre in Lincoln Center. Co-hosted by USA Today and the Advertising Women of New York (AWNY). www.awny.org...

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The SHOOT Commercial Production Forum

the forum

In partnership with Source TV



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This year's Forum themed **"TV Advertising & Beyond"** is a mere three weeks away. Held in conjunction with Advertising Week 2005, this year's Forum is sure to be a highlight of the week. Devoted to the needs of Advertising Agency Producers & Creatives, Brand Marketers, Production and New Media executives & artisans, The Forum will expose attendees to new information, new ideas and new contacts. Delving into the creative, production, and business aspects of commercial, interactive, and branded content production, the sessions and speakers will provide attendees with a better understanding of various aspects of the industry. Come armed with questions and be prepared for an exchange of ideas, concerns and viewpoints.

Speakers to date include....

Michael Aaron, supervising editorial producer of **The Assembly Line**, the in-house edit arm of **Fallon**, Minneapolis and a key organizer behind the **Association of Agency Creative Editors (AACE)**.
Laura Caracciolo-David, Sr. VP, **Starcom Media Vest Group**. **Tom Dunlap**, Co-Director Broadcast Production, **Wieden+Kennedy, Amsterdam**. **Lee Einhorn**, Creative Director & **Teddy Lynn**, Executive Producer, **Arnold Worldwide's Entertainment Division**. **John Garland**, Exec. VP, Creative Director of Brdcast & Dev, **J. Walter Thompson NY**. **Jeffrey Greenbaum**, LegalEase columnist, partner at **Frankfurt Kurnit Klein & Setz**. **Mark Huffman**, Associate Director, Advertising Production, **P & G** and Co-chair, **ANA Production Management Committee**. **Philip Keyes**, **Moonlighting Film Production Services**, South Africa. **Gary Krieg**, Head of Production, **Wieden + Kennedy/NY**. **Massimo Martinotti**, President, **Mia Films** (Florida, Argentina, Mexico City, Costa Rica) **Rich Rosenthal**, Head of Production, **Y&R/NY**. **Chris Ryan**, Colorist, **Nice Shoes**. **Avinash Shanker**, **Stratum Films**, India. **Stefan Sonnenfeld**, Colorist, **Company 3**

the forum schedule preview

8:15 - 8:45	Registration	11:30-12:30	Session II: Cinematography And HD Post: High Definition or Huge Dilemma? If in your mind, HD stands for Huge Dilemma, this panel will provide a non-engineering tutorial about the subject. When the client asks for HD, what do you need to know to budget for and produce a successful HD commercial? Hear from top DPs about why and when you should shoot on film, and why and when you should consider HD origination. Leading post talent will enlighten us about HD editing, color correction and finishing.	3:30-4:30	Industry Perspectives on Global Production Global production is now the way of the world. We will explore this topic from the vantage points of the client, the ad agency, the production company and the film commission and examine the latest research on global production trends and how to best take advantage of the worldwide stage.
8:45 - 9:00	Welcome Address			3:30-4:45	Break
9:00 - 9:30	Keynote Address			4:45- 5:45	The Media is the Message: When Creative & Media team up for TV advertising, Branded entertainment, and new ad forms When the media is just as creative as the creative, you have a win-win situation. Leading agency creatives spanning viral, interactive, traditional commercialmaking and branded content, and leading media shop artisans discuss how great results can be realized when creative and media work together.
9:30 - 9:45	A Word from our Sponsors			6:00 - 8:00	Closing Cocktail Reception
9:45-11:00	Session I: Clients, Commercials & Chief Creative Concerns Clients, Agencies & Advertising Content Producers define and tackle today's major issues and concerns... from client's increasing involvement in creative & production decisions traditionally left to ad agencies, changing agency and production company business models, new media and the types of companies that will be providing advertising-related content in the future.	12:30-1:00	Point/Counterpoint We explore the hot-button topic of in-house agency editorial arms and their impact on the marketplace.		
	11:00 - 11:15 Matt Miller , President and CEO, AICP presents findings of the 3rd annual AICP Membership study covering globalization and addresses production company concerns including, profitability and business trends.	1:00 - 2:30	Attendee Luncheon		
		2:45 - 3:30	Heads of Production - The Next Generation The new generation of agency heads of production reflects on their evolving roles and expanded responsibilities encompassing TV and new-media forms.		
11:15-11:30	Break				

Registration Price Includes:

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