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This Week



Columns

ScreenWork

Multiplatform Advertising

DDB L.A. Scores “Surprise” Primetime Spot Emmy Win

Dark Comedy For Ameriquest Mortgage Directed by Craig Gilliespie Of MJZ Registers With ATAS Judges, Tops Field Of Five Nominees

By Robert Goldrich

LOS ANGELES—“Surprise Dinner,” an Ameriquest Mortgage ad directed by Craig Gillespie of bicoastal/international MJZ for DDB Los Angeles, has won the ninth annual primetime Emmy Award for best commercial. The honor was announced and Emmy statuettes were presented to DDB and MJZ during the Academy of Television Arts & Sciences (ATAS) Creative Arts Awards ceremony, held on Sept. 11 in Los Angeles.

The Emmy gala at the Shrine Auditorium wasn't the first time “Surprise Dinner” had been on a big stage—the spot debuted during the advertising industry's biggest stage earlier this year, the Super Bowl telecast. Shortly thereafter in post-game ad analysis, Monday morning industry quarterbacks generally deemed “Surprise Dinner” one of the 2005 Super Bowl's top commercials, primarily for its darkly comedic

creative risk taking.

“Surprise Dinner” topped a field of five Emmy-nominated spots, the others being: another ad that debuted on the Super Bowl, Budweiser's “Applause” helmed by Joe Pytko of Venice, Calif.-based PYTKA for DDB Chicago; Starbucks' “Glen” directed by Noam Murro of Biscuit Filmworks, Los Angeles, for Fallon, New York; Aquafina's “Drink Up” directed by the Traktor collective of bicoastal/international Partizan and Santa Monica-based shop Traktor for BBDO New York; and The ONE Campaign's “One by One,” a client-direct job helmed by Marcus Tomlinson of bicoastal/international @radical.media.

In “Surprise Dinner,” a man prepares dinner with the intention of surprising his sweetheart. As he's cooking, the woman's white cat knocks a pot of tomato sauce off of the stove and gets splattered in red. The innocent man, chopping

Ad Industry Mobilizes For Katrina Relief

By Robert Goldrich

DALLAS—As reported in last week's SHOOT, the spotmaking community has responded to Hurricane Katrina in assorted ways—producing PSAs to generate financial support for relief efforts, holding fund-raising events, and even trucking into stricken areas to deliver supplies and offer comfort. On the latter score, industry volunteers have returned from Louisiana and are sharing their experiences, reflecting on what they saw.

Initial feedback has come from a relief trip organized by several Dallas-

Industry Mourns BBDO's Andrew Knipe

By Robert Goldrich

NEW YORK—Andrew Knipe, who rose up the ranks of BBDO New York to become a senior VP/creative director, has passed away after a long and valiant battle against ALS, the neurological illness also known as Lou Gehrig's Disease. He was 38.

Diagnosed with ALS in 2000, Knipe spent much of his time and energy raising awareness of the disease and generating fund-raising

WIN Awards Unveils Spot Finalists

By Robert Goldrich

LOS ANGELES—The 12th annual Women's Image Network (WIN) Awards, which honor feature films and TV programs that dispel female stereotypes, is putting commercials into the competition mix for the second consecutive year.

The now annual spot component

of the WIN competition recognizes outstanding TV and/or interactive advertising written, directed, produced or art directed by a woman. Also eligible to earn WIN Awards distinction are commercials created for women that promote a positive, progressive message.

The nonprofit WIN organization

unveiled 21 finalists for its ad awards. Wieden+Kennedy (W+K) led the way with seven nominations out of its New York office and four from its Portland shop. W+K, New York scored with ESPN's “Running Away,” “Cinderella” and “Keepsake,” Brand Jordan's “Brother,” “Evolution” and “They Said,” and Sharp Aquos Liquid

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Two/Dozen

This month will mark year 12 of the Women's Image Network (WIN) Awards, the competition which honors film and television fare that dispels female stereotypes. The last two years in that even dozen are of particular relevance to the commercialmaking community.



In 2004, the WIN Awards added an advertising component to recognize outstanding TV and/or interactive advertising written, directed, produced or art directed by a woman. Also eligible to earn WIN Awards distinction are commercials created for women that promote a positive, progressive message.

The first criterion is of significance when put in sobering context by a couple of statistics cited by the WIN organization, the nonprofit which is committed to

creating social and economic parity for women. Although women represent more than 50 percent of the population, females remain vastly under-represented in media creation, especially in advertising where women comprise 15 percent of ad agency creative departments—and just 22 percent of the membership of the Directors Guild of America (DGA). The WIN Awards seek to not only celebrate the work of established creatives, but also to encourage young women to enter the entertainment and advertising industries.

The WIN Awards are scheduled to be presented on Monday evening, Sept. 26, at the Ford Amphitheatre in Los Angeles. The emcee is comedian Kathy Griffin, whose Bravo series *Kathy Griffin: My Life On The D-List* recently wrapped its first season.

Among the nominated spots is work from such agencies as Wieden+Kennedy, Portland and New York, Ground Zero, Marina del Rey, Calif., McCann-Erickson,

New York, Ogilvy & Mather, New York, Venables Bell & Partners, San Francisco, Network BBDO, Johannesburg, and DDB Chicago (see story, p. 1).

These finalist spots are up for awards named after “the triple Greek Goddesses”—Hecate (first place), The Isis Award (second place) and The Persephone Award (third place).

The WIN Award ad judges this year include: Susan Credle, executive VP, creative director, BBDO New York; John Butler, creative director, Butler, Shine, Stern & Partners, Sausalito, Calif.; freelance creative director Charlotte Moore; Danielle Flagg, art director, Wieden+Kennedy, Portland; Joyce King Thomas, chief creative officer, McCann-Erickson, New York; and Lisa Shimotakahara, group creative director, McKinney+Silver, Raleigh, N.C.

Beyond the commercials, another honor of interest to the ad biz will be bestowed during that night's WIN

gala. Dan Wieden, founder/CEO of Wieden+Kennedy, will present the '05 Harriett Abbot Award recognizing innovation and vision in the field of advertising to Ms. Lu Chekowsky. The recipient is slated to launch Heart New York, an ad agency devoted to promoting positive images of women in advertising. Plans call for Heart to open its doors in spring '06. The new shop is the brainchild of Chekowsky and is being incubated by Wieden+Kennedy, New York.

Among other '05 WIN Award honorees will be director Gurinder Chadha, whose feature film credits include *Bride & Prejudice* and *Bend It Like Beckham*. Chadha will receive the Chaplin Limelight Award, which is bestowed upon directors who bring a sense of innovation and originality, together with a standard of excellence, to their creative pursuits.

For more info, log onto www.thewinawards.com.

Musical Chairs

Dynamite Signing; First For Elias

Napoleon Dynamite composer **John Swihart** has signed an exclusive agreement with **Visual Music**, Woodland Hills, Calif., for scoring commercials and movie trailers. Swihart's other recent credits include scoring **Quentin Tarantino's** latest film, *Daltry Calhoun*, and the new CBS sitcom, *How I Met Your Mother*. Visual Music is headed by creative director **Tom Seufert**....

Jay Nierenberg and **Dean Hovey** of bicoastal **Elias Sound** served as supervising sound editor and sound editor, respectively, on the recently released **Lions Gate** feature *Undiscovered*. Directed by **Meiert Davis** from a script by **John Galt**, the film is a contemporary love story that stars **Pell James, Steven Strait, Ashlee Simpson, Kip Pardue, Carrie Fisher** and **Peter Weller**. For Elias Sound, the project is a milestone—the first feature run through the studio from start to finish. Nierenberg and Hovey oversaw and participated in all the sound postproduction, including sound design and editorial, delivering the film directly to final mix....

For the second consecutive year, **Echo Boys**, Minneapolis, has teamed with **Clarity Coverdale Fury**, Minneapolis, on the

Minnesota Partnership for Action Against Tobacco's (MPAAT)

TV and Web campaign. Echo Boys' composer **Harry Pulver Jr.** contributed a melancholy piano score which sets the tone for the centerpiece spot that shows the great lengths an addicted man will go in his quest for a cigarette. The ad—directed by **Tom De Cerchio** of **Incubator Films**, Los Angeles—opens on a man who wakes up in the middle of the night desperate for a smoke only to discover that he is out of cigarettes. Intent on satisfying the urge to light up, he goes to the garage but finds that his car has a flat tire. Undaunted, he gets on his child's small bike, which is parked nearby. He pedals through a woodland area in the dead of night, finally arriving at a gas station. He points to his brand and an attendant in a glass booth takes a pack of smokes down from the shelf. As the man reaches into his pocket, he realizes that he has no money. The attendant puts the cigarette pack back on the shelf as our now anguished protagonist looks on helplessly. The man's silent desperation is then accompanied by the tagline, “Maybe it's easier to quit,” as the music ends on a hopeful up note. Sound designer on the spot was Echo Boys' **Tom Lecher**. Audio mixer was **Bethany Lacktorin** of Echo Boys.....

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Dir. Murro, Method Studios Romance “Monsters” For Hummer H3

Modernista! Shares The Offbeat Story Of How A Smaller Scale Version Of The Original Vehicle Came To Be

By Christine Champagne

Director Noam Murro, Boston-based Modernista! and Santa Monica visual effects shop Method Studios have delivered a spectacular new spot called “Monsters” (:60), which tells the story of the birth of the Hummer H3. Turns out—at least according to this commercial—that the vehicle was born out of a romance between a 130-foot tall lizard-like monster and an equally humongous robot. As we see in the spot, the two meet and fall in love while ravaging Tokyo. Before long, the lizard-like creature is pregnant with the robot’s child. When their baby is born, we see it is a bright red Hummer H3 that—like its proud parents—is capable of tearing through Tokyo.

The aim of “Monsters” is to convince drivers that while the Hummer H3 is a smaller version of the original Hummer, it is still a real Hummer with the same capabilities, according to Modernista! co-founder/executive creative director/copywriter Lance Jensen, who noted, “There is a fear [among drivers] that the Hummer H3 is going to just look like a Hummer but not behave like one.”

Hardly your typical auto spot, “Monsters” is a wildly imaginative epic. “There are easy solutions, and there are harder ones,” Jensen mused, “and sometimes it is more fun for you as a group to try to do something different and move the category forward.”

Murro was certainly impressed by the concept. “I’ve never seen anything quite like it,” the director remarked.

According to Jensen, Murro actually contacted the agency after he heard about the project through the grapevine and said he wanted to write a treatment. “He was super passionate about this spot. He was like, ‘I’m doing this spot,’” Jensen shared.

The creative team at Modernista!, which also included co-founder/executive creative director/art director Gary Koepke, senior art director Philip Bannery and senior copywriter Alex Flint, was thrilled that a director of Murro’s caliber would be interested in the project, and after seeing the treatment that the director wrote, the job was his. What exactly was Murro’s vision? “He wanted to play it really straight and make it about two ‘people’ falling in love and having a baby. He wanted to go right for the emotional heart and not get technique-y with it as far as making it look like an old movie,” Jensen said.

MONSTER MASH

With the concept and tone of “Monsters” nailed down, Murro collaborated with the artisans at Method Studios to come up with the best way to bring the spot to life. It was a complicated job that ultimately combined elements ranging from actors in costume to plates shot in Tokyo to miniatures to CG.

The first stop of the process, however, was for Method Studios—with the help of Venice, Calif.-based Pixel Liberation Front—to create a full previsualization of the spot. “That’s where we established all of our scenes. We were basically creating the equivalent of dailies and giving them to the editor [Avi Oron of Bikini Edit, New



Click Poster To View "Monsters"

York] so that he could work with Noam in the edit to build a story,” explained Method Studios lead 2-D artist/visual effects supervisor Alex Frisch.

Upon completion of the previs, a small crew traveled to Tokyo to shoot background plates, setting out to capture the city from the point of view of the monsters. “Before stepping foot in Tokyo, we already had an approved spot in the computer,” Frisch said, referring to the previs. “That really helped us to know exactly what we were looking for. We followed very carefully the plan we had in the previs.”

Murro and DP Toby Irwin then shot actors wearing costumes created by Stan Winston Studio, Van Nuys, Calif., onstage amidst miniatures in front of a green screen at Universal Studios Stages, Universal City, Calif. Everything had to be precisely at twenty-fourth scale.

“I’ve never been on a shoot where I’ve seen so many people walking around with laptops,” Jensen commented. As for what Murro was like on the set, Jensen said, “He’s got a really good command of what he wants to happen. When he thought the monster didn’t

look pregnant enough, he was like, ‘No, you’ve got to re-do this. You’ve got to re-do that.’ He’s very tough, but he never made anybody feel bad. I said, ‘I could learn something from this guy because he was able to give constructive criticism without destroying people’s egos.’ “

Once the shoot wrapped, the crew at Method Studios got to work on the effects, compositing the plates and creating CG elements, including everything from buildings to debris to monster footprints, to enhance the live action.

One might assume that selecting the music to accompany the spot would have been the easiest part of the process, but it was actually “a huge struggle,” Jensen said. “We went back to the well about six or seven times on this thing. Everybody had to be happy.”

In the end, the song “Love Is Strange” by Everything But the Girl was chosen. “It’s one of those songs that satisfies a lot of creative buttons without being too obvious,” Jensen pointed out.

Looking back on the making of “Monsters,” Jensen reflected that producing the spot was akin to giving birth. How so? “It took nine months to make this,” Jensen revealed.

While the client loved the concept, “Monsters” was frankly a huge undertaking in terms of cost, and the spot was almost killed a few times, according to Jensen. But the agency lobbied—clearly successfully—to save the spot. “We knew it was too great not to do,” Jensen said.

Client
Hummer

Agency

Modernista!, Boston.

Gary Koepke, co-founder/executive creative director/art director; Lance Jensen, co-founder/executive creative director/copywriter; Philip Bannery, senior art director; Alex Flint, senior copywriter; Eric Voegelé, senior producer.

Production Company
Biscuit Filmworks, Los Angeles.

Noam Murro, director; Toby Irwin, DP; Shawn Lacy Tessaro, executive producer; Jay Veal, producer. Shot on location in Tokyo and onstage at Universal Studios Stages, Universal City, Calif.

Editorial

Bikini Edit, New York.

Avi Oron, editor.

Post/Visual Effects

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Method Studios, Santa Monica.

Alex Frisch, lead 2-D effects artist/visual effects shoot supervisor; James LeBloch, 2-D effects artist/visual effects shoot supervisor; Gil Baron, CG technical supervisor/visual effects shoot supervisor; Rich Rama, producer/visual effects shoot supervisor; Laurent Ledru, CG creative director/visual effects shoot supervisor; Andrew Eksner and Alex Kolasinski, 2-D effects artists; John Han, Pasha Ivanov, Dan Dixon and Chris Smallfield, 3-D effects artists; Katrina Salicrup, Zach Lo, Sarah Eim and Kyle Obley, junior 2-D effects artists; Neysa Horsburgh, executive producer.

Pixel Liberation Front, Venice, Calif.

Helder Sun, motion control.

Sound Design

stimmung, Santa Monica.

Gus Koven, sound design.

Audio

Soundtrack, Boston.

Mike Secher, mixer.

Director Boris Damast Loses Voice For M-Tel

Strained Vocal Cords Attain Perfect Pitch For Text Messaging Deal

By Robert Goldrich

Though it's not readily apparent at the outset, the premise of this two-spot campaign for M-Tel cellular phones deftly features fun-filled ways for people to lose their voices.

In one commercial, we open on two young women sitting at a table in an outdoor café. But rather than talk, they communicate to one another via text messaging on their cell phones. Clearly it's a curious means of communication given that the two are in such close proximity. Why have they opted to write and read rather than talk and listen?

The camera reveals the messages on each cell phone display. "Told your

boyfriend?" reads the opening message.

"Are U nuts, did you?" is the written response.

"Not a chance," writes the first gal.

The spot then takes us back in time to what the two women wouldn't tell their boyfriends about. We see the lasses at a male strip club, with guys baring most everything. The gals are screaming at the top of their lungs, hooting and hollering at the revealing stage show. That also explains why they are unable to talk now, having strained their vocal cords during the previous evening's fun escapade.

A super reads, "If you can't say it, write it. Now every text message is half price." Along the bottom of the screen the M-Tel logo appears.

Titled "Striptease," the commercial is one of two in a package directed by Boris Damast of Mechaniks, Venice, Calif., for agency Demner, Merlicek & Bergmann in Vienna, Austria. The other



Click Poster To View "Striptease"

ad, "Soccer," shows two guys at a pub bemoaning the poor officiating of a sports event of some sort. However, rather than talking, the men are text messaging one another. One text message even suggests that the referee must have been bribed. A flashback shows us that the two pub goers were earlier at a soccer game, booing incessantly, losing their voices in the process. Again, it's a natural segue to M-Tel's text messaging deal.

The campaign, which is airing in Bulgaria, was co-produced by Mechaniks and Sofia, Bulgaria-based Camera Films. Andrea Kikot executive produced for Mechaniks. Her exec producer counterpart at Camera Films was Stela Pavlova.

Dobri Dimitrov was the production manager. The DP was Dimitar Gochev, who shot "Striptease" at the Toba Café and the Velvet Striptease Club, both in Sofia. Gochev lensed "Soccer" at two other Sofia venues, Swingin' Hall and Gerena Stadium.

The creative team from Demner, Merlicek & Bergmann consisted of creative director/art director Francesco Bestagno, writer Claus Gigler and producer Maresi McNab.

Editor was Rene Schnuber, a freelancer from Vienna. Colorist was Doichin Margojevski of Camera Films. Audio post mixer/sound designer was the mono-monikered Busty, also of Camera Films.

The principal actors in "Striptease" were Veselina Gospodinova and Adriana Najdenova. The "Soccer" stars were Vladislav Jivkov and Konstantin Ikonov.

"Road Kill"

By Robert Goldrich

Pollution is in the eye of the beholder, and this :30 serves to change our point of view as to where toxic danger lies. We open on a lost dog wandering along the side of a road. You can't help but feel sorry for man's best friend, especially when you see a nearby traffic jam with much vehicle exhaust, including a big-rig truck belching out black fumes.

The soot and grime in this major gridlock seem somehow more offensive when juxtaposed with the scene of a young girl blowing bubbles from her passenger seat out a car window. The thought of air pollution taking its toll on the long-term health of the girl makes her seem like a victim, just as the poor dog seen at the spot's outset. The haze of the not so great outdoors is palpable. However, just when you thought it wasn't safe to be outside comes the realization that indoors is hardly an idyllic refuge.

A sign off to the side of the road reads, "Last Chance. Bar & Grill." The camera takes us to the interior of a smoke-filled bar, where employees work and customers play. The aforementioned "Last Chance" sign seems prophetic as the haze in the bar rivals that of the outdoors.

The spot then takes us back into vehicular traffic, with such sights as a state trooper pulling over a car. But whatever the infraction committed by the motorist, it pales by comparison to the violation wafting through the



Click Poster To View "Road Kill"

air at the bar.

A wide shot reveals that the bar has no roof and no walls—it's located outside, alongside the heavily trafficked highway. Two more makeshift road signs put the scene into chilling perspective. The first reads, "Crazy? The air in a smoky bar is up to 50% more toxic." The next sign carries the food-for-thought message, "Just imagine if you worked there," accompanied by a Web site address, standohio.org.

The filmic approach contrasting imagery from the outside and the supposed inside was brought to us by the Ohio Tobacco Use Prevention & Control Foundation. The action plays to the tune of a young girl singing "Ring Around the Rosie." "Road Kill" was directed by Nelson Cabrera of bicoastal HKM Productions for agency Northlich, Cincinnati.

Carl Swan executive produced for HKM, with Eric Escott serving as producer. The DP was Jesse Green, who shot the spot in Cincinnati.

The Northlich creative ensemble consisted of art directors Chris Dye and Eric Thompson, copywriter Sarah Lyons and producer Diane Frederick.

Editor was Tate Webb of Red Echo Post, Cincinnati. Colorist was John Palmisano of Cineworks, Miami. Scott Thierauf was the Maya CGI artist via Red Echo Post. Audio post mixer/sound designer was Grant Kattmann of Sound Images, Cincinnati. Composer was Sound Images' Rob Fedders, with Jack Streitmarter producing.

Yahoo! Goes Small For Big Music Service

Soho Square, OgilvyOne, Artist Robinson, Animators Smith & Foulkes collaborate on Mini Pop campaign

By Kristin Wilcha

To introduce its new subscription music service, Yahoo! opted to think small. In a new integrated campaign from agency Soho Square, New York, and OgilvyOne, San Francisco, Mini Pops—pixilated creatures created by artist Craig Robinson—come to life to tout Yahoo! Music Unlimited. The new digital music service offers over a million songs, and costs subscribers just \$5 a month. The package for Yahoo! Unlimited features TV spots, radio, online elements, wild postings, and outdoor. The TV ads, which include the spots “Green Day,” “UFO,” and “Missy Elliott,” feature tiny, pixilated versions of musical artists that were animated by the team of Smith & Foulkes—Allan and Adam, respectively—of Nexus Productions, London. (The pair was behind this year’s award-winning Honda “Grrr” spot out of Wieden + Kennedy, London.) Each spot uses humor and the images of teeny, tiny pop stars to get across the point about the music service.

For instance in Green Day, the band performs its hit song “Holiday”—they get so carried away with their head-banging moves, that they literally lose their heads. In “Missy Elliott,” the hip-hop diva’s dancers are replaced by ninja-like warriors, who eventually



Artist Craig Robinson’s rendering of the Mini Pop creative team, l to r: Robinson; Jeff Curry, group creative director; Andy Berndt, group creative director; Mark Svartz, copywriter; Josh Rosen, art director; Aaron Griffiths, creative director; and Arthur Ceria, creative director.

kidnap the performer. Each spot ends with the supered tagline: “Over a million songs. Five bucks a month. This is huge.” The TV work broke during last month’s telecast of the *MTV Video Music Awards*.

The online and banner ads for the music service are peppered throughout the Yahoo! site, and let users see and listen to the music of the Mini Pops. One online execution allows users to interact with a mini Missy Elliott, who gives dance lessons in a sequence called “Bounce With Missy.” Another online component called “Trick Daddy’s Frequilizer” asks users if they are “Ready To Get Your Freak On”; consumers can then choose their favorite tunes from a particular genre while Mini-Pops groove to the beat, and sing along. Other upcoming elements included WiFi hot spots, whereby “Mini Pops” will text message users’ mobile phones, and posters that will have phone numbers people can text message, allowing them to download a Mini Pop to their cell phones.

“We wanted to find something very iconic and own-able—that would be own-able on any platform we might think of,” relates Arthur Ceria, creative director at OgilvyOne. “That’s the strength of what the campaign is about.” Ceria noted that a fun factor also needed to be a part of the concept. The Mini Pop package, relates Ceria, is also “very viral. We wanted to find something [that was more than] a TV spot or a radio spot, or an interactive—more an integrated idea.”

The team from Soho Square—led by group creative directors Andy Berndt and Jeff Curry—and the team from OgilvyOne, which was headed up by Ceria and creative director Aaron Griffiths, began meeting in January, and quickly hammered out the Mini Pop approach to the integrated package. All the creatives involved noted that it was important to have a solid idea in place prior to doing any work, particularly since the concept would be seeded into so many different spaces. “With Yahoo!, the medium is the message,” relates Curry. “Basically, everything

happens on the Web, so you don’t present TV scripts—you present it as a broadcast piece. The lines are getting really blurred between what’s television, what’s viral, what’s print and what’s banner, what’s interactive, off line and on line.”

Griffiths relates that because the Mini Pops “aren’t ads, they work everywhere. These little creatures essentially live in their own world, which means they can live in any world—TV, posters, etc. . . . We worked very closely with teams in New York and San Francisco, and also with the artist in terms of creating the world that they live in.”

The idea to use “Mini Pops” came about via the “this is huge” portion of the tagline for the music service. “It was funny that they were really tiny,” says Berndt. “We put them together with ‘This is huge.’ One of the things we really wanted to do was get a digital taste, because obviously Yahoo! is primarily a digital brand, and what we all liked about it was that these little musicians can crawl all over the site—they would live in the exact same way online as they would in print, and TV and everywhere else.” The idea to use the work of Robinson, a Berlin-based

artist, came about when the creative at Soho Square, a branding agency that is a part of the WPP Group family of agencies, saw his book called *Minipops*, which feature musicians and other pop culture icons in all their pixilated glory. Part of the fun of the book and the Web site, as well as the Yahoo! work, is to figure out who each figure represents. The creatives approached Robinson, who after some initial hesitation, jumped on board, creating all the Mini Pops for the campaign. (The TV portion was animated at Nexus, while the team from OgilvyOne created the Flash animation on the Web site.)

The decision to use Smith & Foulkes

as the directors on the project was a serendipitous one: Curry relates that Robinson, who had dabbled in ad work before, had previously worked with Nexus. At the time the directing duo began working on Mini Pops, “Grrr” was just beginning to be widely recognized and honored at awards shows—among other honors, it won this year’s Grand Prix in film at the Cannes International Advertising Festival. Berndt explains that the decisions about which artists would be featured came about based on relationships Yahoo! had with acts, what performers had new releases coming out, and who was topping the charts. Curry relates that the creatives would write scripts for a particular artist, then send it off for approval. The creatives report that the musicians are pleased with their Mini Pop counterparts: during a party Yahoo! hosted in Miami for the *MTV Video Music Awards*, Mini Pop pictures lined the walls, and the music acts attending were wandering around, looking for their likenesses. The team is going forward, and will unveil some new Mini Pop artists in the coming months. “Yahoo! gets 400 million unique visitors a month,” states Ceria. “It’s worth it for the artists to be pixilated.”



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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 Material Closing: 9/15)

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.

Cinematography & Cameras - Profiles of the hottest commercial DPs out there, with emphasis on current work. Plus, find out what cameras DPs will be shooting with in '06.

Event Coverage: ANA Annual Conference Wrap up coverage.

With each print ad you place, you'll receive an ad in *SHOOT's* digital >e.dition the same week at no charge. One week - double exposure.

Agency Update

By Kristin Wilcha

New Faces

Guillermo Tragant has joined **Lapiz**, Chicago, as creative director....
Carlos Mendez has come aboard **Castells & Asociados**, Los Angeles, as executive VP/chief creative officer....
Matt Eastwood has departed **Young & Rubicam**, New York, where he served as chief creative officer....
Adrien Bindi is joining **Fallon**, Minneapolis, as an art director; he will work on the

Citibank and **Lee Jeans** accounts, among others. He had previously been with **Leo Burnett USA**, Chicago....

Account Movement

Crispin Porter+Bogusky, Miami, will be handling ad duties for **Sprite**....
BBDO New York will handle advertising for the **Rokr** cell phone from **Motorola**. The new phone can run **Apple's iTunes**....

street talk

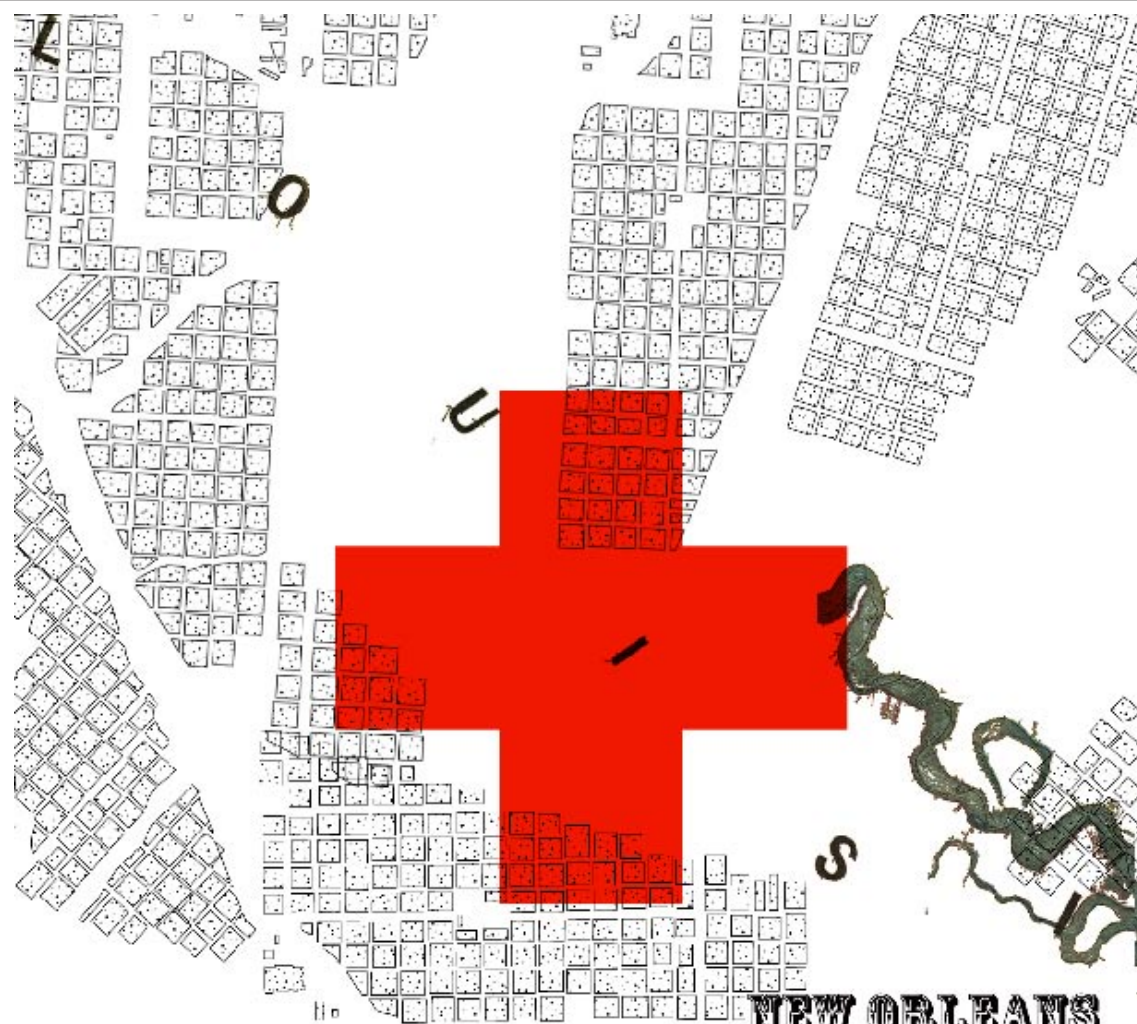
The proposed tax incentive designed to encourage filming of features, TV programs and commercials in California failed to gain passage in the state legislature's recently concluded session. Proponents of the anti-runaway measure are now pushing for the tax incentive to be included in **Gov. Schwarzenegger's** proposed 2006-'07 budget, which will be presented in January. (See next week's **SHOOT** for a full detailed report.)...**Mark Sitley**, partner/executive creative director of production at **Euro RSCG**, New York, for the past two years, has left the agency to pursue initiatives in branded entertainment, marketing and feature film projects. He is being succeeded by **Joe Guyt**, director of broadcast production, and **Cathy Pitegoff**, director of broadcast business affairs, who will serve as co-heads of broadcast production for Euro....**Director Sara Marandi** has joined bicoastal **Villains**. **Marandi**—who was one of the helmers included in SHOOT's 2005 New Directors Showcase based in part on her trailer for *The Stepford Wives*—was formerly handled for spots by bicoastal/international **@radical.media**....**Director Neill Blomkamp** has joined bicoastal **RSA USA** for exclusive representation in the American ad market. The South African-born director is known for spotwork that includes **Citroen's "Transformer"** and **Nike's "Crabs"** and **"Evolution."** He continues to be handled in Canada by **Spy Films** which produced his high-profile work for Citroen and Nike. The U.K. Citroen ad featured the CG transformation of an automobile into a dancing robot....**Director Ago Panini** has joined **Tate USA** for exclusive U.S. spot representation, marking his return to the studio. Following his first tour of duty there, he was repped stateside by bicoastal **Moxie Pictures**, and then by bicoastal **Chelsea Pictures**....**Paul Biddle** has been named executive producer of Hollywood-based **Fabrication Films**, succeeding **Steve Johnson**. **Biddle**, who formerly served as the shop's head of production, will be responsible for the day-to-day operations of the commercial division. **Fabrication's** directorial roster includes **Buddy Cone**, **Alexander von David**, **Munier Sharrieff**, **James Wahlberg** and **Eugene Yelchin**. **Fabrication** also has an association with **A Film By**, director **Gary Johns'** house. Additionally, **New Reality**—a spotmaking division under the **Fabrication** banner—continues to be headed by exec producer **Roger Hunt**....

rep report

Delores Hively and **Dawn Schiffman** of **Buzz Management**, New York, have taken on East Coast representation for New York-based production company **Czar** and editorial house **Crew Cuts**, New York. Additionally, **Buzz** has signed music/sound design shop **Pull**, New York, for national representation....**Corey Cirillo** has been hired as the in-house West Coast rep for bicoastal music house **Elias Arts**....**Cinematographer Steve Fierberg** of **HBO's** *Entourage* has signed with bicoastal **Paradigm** for exclusive representation....**DP Alex Lamarque** has wrapped second unit photography on *The Da Vinci Code*. Represented in all areas by Beverly Hills-based **ICM**, he is now available for commercials....**DP Adam Santelli** is again available exclusively via the **Lyons Sheldon Prosnit Agency**, Los Angeles....**DP Karsten "Crash" Gopinath** has wrapped principal photography on **Chris Robinson's** untitled feature through **Warner Bros.** and is again available for spots via **The Skouras Agency**, Santa Monica....**ICM** has signed costume designer **Susan Nininger**....**Production designer David King** has signed with **Montana Artists Agency**, Los Angeles, for spot and music video representation. His **Kanye West** music video, *"Jesus Walks,"* recently won an **MTV VMA Award** for best male video....

bulletinboard

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



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