

SHOOT[®]

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

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Déjà vu: Frank Stiefel Elected To Serve As AICP Chairman

Bob Fisher Named Vice Chairman; Organization Unveils Insurance Guideline, Plans To Step Up Direct Dialogue On Industry Issues

By Robert Goldrich LOS ANGELES—In the "Flashback" section of *SHOOT*'s last issue of 2005, under the "10 Years Ago" designation, the lead entry was that Frank Stiefel, then president of Stiefel + Company, had been elected to a one-year term as national chairman of the Association of Independent Commercial Producers (AICP).

Fast forward to today and it's déjà vu all over again as Stiefel, now executive producer/executive VP of bicoastal/international @radical.media, has been elected to serve for the next year as AICP chair. He becomes the first person to have two separate tours of duty in that capacity.

Elected along with Stiefel during last month's AICP national board meeting in Los Angeles was AICP vice chairman Bob Fisher, executive producer/owner of bicoastal Celsius Films. Fisher also

begins a yearlong term. Reelected to a two-year term as treasurer and for an additional year as secretary were, respectively, Sally Antonacchio, VP of bicoastal The Artists Company, and AICP legal counsel Robert L. Sacks, an attorney with Kane Kessler, New York.

Matt Miller continues as AICP president/CEO, an appointed position. Steve Caplan is executive VP of the AICP.

ISSUES

Among the areas addressed at the AICP board session were labor and insurance issues, production incentive prospects in various states, and means to improve communication not only within the organization but also between the AICP and other industry sectors.

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Spotmakers Set For Sundance Festival

A SHOOT Staff Report

PARK CITY, Utah—The commercialmaking community will again be well represented at the annual Sundance Film Festival. Artisans involved in the ad biz will have their work—ranging from shorts to feature-length fare—showcased at the 2006 fest, which will run from January 19-29 in Park City.

However, a new wrinkle in the crossover dynamic bridging spot industry talent and Sundance

has emerged this year. Bicoastal/international Moxie Pictures, a commercialproductionhouse that has diversified into varied filmmaking forms, has seen one of its branded entertainment endeavors make the grade for screening at Sundance. Moxie partnered with *Glamour* magazine to produce *Reel Moments*, a series of five short films based on stories from the magazine's readers (*SHOOT*, 12/16/05, p. 4). One of those shorts, *Dealbreaker*, written and

directed by Gwyneth Paltrow and Mary Wigmore, was selected for Sundance's Short Film Program. Sponsored by Nokia, *Dealbreaker* stars Arija Bareikis as a woman who is finally able to look beyond superficial flaws when she finds the right man.

Dealbreaker came from a story written by *Glamour* reader Gail Hildebrandt as part of a contest initiated by the magazine. The competition asked *Glamour*

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Fours Score In DGA Spot Nominations

By Robert Goldrich

LOS ANGELES—The Directors Guild of America (DGA) named its nominees for best commercial director of 2005—and the number four figured prominently in the mix. For the first time, four of the five nominees came from a single production company: bicoastal/international MJZ. The DGA-nominated MJZ helmers are: Craig Gillespie, Spike Jonze, Rocky Morton and Rupert Sanders. The latter was nominated on the strength of work he did while at MJZ and earlier at now defunct Omaha Pictures.

The other bit of "four-play" in

Continued on page 19

Headquarters To Close At Month's End

By Robert Goldrich

NEW YORK—Bicoastal Headquarters is set to officially close on January 31, according to president Tom Mooney who's partnered in the 14-year-old company with director David Cornell. At press time, Cornell was in Australia wrapping the last job under the Headquarters banner, a J.C. Penney assignment.

Mooney said he would soon

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A Tale Of Two Shows

Consider it a tale of two awards competitions, but with similar storylines. In this week's issue (page 16) is coverage of changes in store for the 2006 AICP Show. For the first time, the competition will be thoroughly inclusive of work that appears in nontraditional media such as iPods, PDAs and computer screens. Across nearly all AICP Show categories, this fare will be eligible for recognition alongside TV and cinema commercials.

While several other major advertising industry shows have set up separate categories and/or awards to recognize new media content, the AICP Show becomes the first to honor work for all outlets virtually throughout its



competition. Alternative media spots thus will be competing against and can potentially be recognized alongside commercials for television and the cinema in the Show's Technique, Concept and Specialty categories. For example, honorees in a category like Editorial could include a TV commercial as well as a spot created specifically for PDAs.

Reflecting this expansion is the deletion of a single word from the annual AICP Show's longstanding description, which changes from "The Art & Technique of the American Television Commercial" to "The Art & Technique of the American Commercial."

AICP president/CEO Matt Miller explained, "Contrary to

the doomsayers who predicted the demise of the thirty-second spot, commercial production isn't dead; much of it is just changing channels. There will always be a call for the talent and expertise needed to create motion picture imagery, and the same skills that make a brilliant television commercial are now being applied elsewhere."

Meanwhile the New York-based National Academy of Television Arts & Sciences (NATAS) has created an Emmy Award category for Outstanding Achievement in Content For Nontraditional Delivery Platforms. The first such honor will be bestowed at the 33rd annual Daytime Emmy Awards on April 28.

This will mark the first time

that original fare produced for new platforms—computers, cellphones, PDAs—will be in line to receive a traditional television award which until now had been reserved exclusively for TV programs. Entries for the competition must be produced for U.S. distribution and be created specifically for viewing online or via cellphone, iPod, video on demand or other digital outlets. Content distributed from Jan. 1, 2005 to March 1, '06 is eligible. The category is open to Web site fare, video blogs, mobisodes (short episodes made for viewing on phones), video on demand or other content delivered digitally or on wireless devices.

This represents a potential breakthrough for the advertising community, which could find itself

figuring more prominently—even becoming a driving force—in the creation and development of this new-media fare. It's an awards milestone that parallels in some respects the decision of the North Hollywood-headquartered Academy of Television Arts and Sciences (ATAS) to create a primetime Emmy category for commercials in '97. While that helped spotmaking gain broader based recognition, so too does the NATAS nontraditional media category offer the opportunity for clients, ad agencies and production houses to showcase their creative prowess on a new stage—or more accurately, platform.

Meet the Commish

By Emily Vines

With hurricanes Katrina and Rita overwhelming the state of Louisiana, and the former storm devastating New Orleans in 2005, SHOOT checked in with Alex Schott, director of the Governor's Office of Film and Television, to find out about the state of filming in the Big Easy and beyond. With attractive incentives and rebuilding underway, the film production industry should be a strong revenue source for the state in '06.

Schott: It looks like it's going to be a busy year. We had a lot of inquiries toward the end of 2005. We have a lot of productions that are itching to get back into Louisiana, into the southern part of the state where a lot of the



Alex Schott, director of the Louisiana Governor's Office of Film and Television.

activity was happening prior to the hurricanes.

SHOOT: I understand that productions that were filming when Katrina hit were redistributed around the state.

Schott: A majority of the productions went up to the northwestern part of the state, which was a positive thing for us. The ability to keep them here was really important. And, other parts of the state got to see the impact the industry can have on its community.

SHOOT: What is the overall state of filming in Louisiana now?

Schott: Right now we have the majority of productions shooting in the northwestern part of the state [and] we have three that are

gearing up to go in the Greater New Orleans area.

SHOOT: Those are three feature films?

Schott: Yes, one of them is *Déjà Vu*, that's the big one, that's for Disney Films. That was planning to go before—they actually opened up offices just before Katrina hit and they were scheduled to shoot in the fall but they wanted to use the city as the centerpiece of the film. Once the hurricane came through, they decided to either move it or push it, but the director really wanted to film in New Orleans so they're looking at a late January/early February start date. And then the other two are independent films *Deal* and *Labou*, which was actually filming when the hurricane hit and they're coming back to finish filming and do postproduction here in the city.

SHOOT: How is the city right now? How are you able to plan for these productions in the next couple of months?

Schott: Really all we can do right now is basically bring together those people who are going to be the decision-makers with the people that would be impacted or affected or have the ability to get a film made in any respective area. ... We've had a lot of positive meetings with city officials and they're very interested in getting the industry back in the state because it certainly stimulates an economy, because it gets people working and it's certainly positive press because you get a lot of exposure when you have a film shooting in your area. Our message has been that we're open for business.

SHOOT: Can you speak specifically to the state of commercialmaking in Louisiana right now?

Schott: I really don't know what the state of it is. All of our time is taken up by those productions, whether they are commercial[s] or feature films, that qualify for the incentive program. Our office is administering that program and it's going through a change right now so we're actually trying to work with all of the producers and the people involved in wanting to shoot in the state and explaining to them the changes and getting projects certified as they come in. We don't have many commercials that meet the threshold [\$300,000], or the ones that contact us are very few and far between. I do know from speaking with people in the industry that the commercial industry is picking up. I know it was very busy prior to the hurricane and now we're starting to see more commercials filter in.

SHOOT: What was the production distribution before the hurricanes? Did other parts of the state like Shreveport (in the northern part of the state) host a lot of production?

Schott: No, actually the majority of the productions were centered in the Greater New Orleans area because of the logistics of the city, because of the hotels, the housing, the crew base. What infrastructure we do have for the industry, the service companies that were located here, the seeds of growth were forming in the southeastern part of the state. But, as we got more films, we saw more starting to go out into areas such as Baton Rouge, Lafayette, and it just started to move out into different parts of the state. Once we got them here, they started to look at other parts of the state so we saw the seeds

Continued on page 5

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ **JANUARY 12, 2001**/Sound designer **Reinhard Denke** is opening a new shop called **stimmung**, Santa Monica, in partnership with two principals of production house **Morton Jankel Zander**: director **Rocky Morton** and executive producer **David Zander**....**The Association of Creative Editors (ACE)** is launching an awards show that will honor the best edited commercials....Editor **Craig Lewandowski** has joined **Edit Sweet**, Chicago....Bicoastal/international **Chelsea Pictures** has launched a music video division called **Production League of America**....

10 Years Ago

□ **JANUARY 12, 1996**/Music and sound design shop **Machine Head**, headquartered in Venice, Calif., is opening a New York office, to be headed by producer **Barbara Spenningsby**, with resident sound designer **Bill Chesley**....**Geroge Jecel**, a director formerly with bicoastal **BFCS**, is joining bicoastal **The End** for commercial representation....**Dick Voss**, former general manager/executive producer at **Planet Blue**, Hollywood, is joining **Post Logic Studios**, also in Hollywood....

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DIRECTORS GUILD OF AMERICA

Congratulates our nominees for
Outstanding Directorial Achievement in Commercials for 2005

CRAIG GILLESPIE MJZ

DDB Direct LA

Surprise Dinner, Ameriquest
Mini-Mart, Ameriquest
Unit Production Manager: Deborah Tietjen
First Assistant Director: Ken Gilbert
Second Assistant Director: Christian Van Fleet

Leo Burnett, Chicago

People of Pain, Altoids
Fable of the Fruit Bat, Altoids
Unit Production Manager: Deborah Tietjen
First Assistant Director: Steven Fernandez
Second Assistant Director: Christian Van Fleet

SPIKE JONZE MJZ

TBWA Chiat Day

Hello Tomorrow, Adidas

Young & Rubicam

Penguin, Miller Beer

Unit Production Manager: Vince Landay
First Assistant Director: Thomas Smith
Second Assistant Director: Greg Smith

Crispin Porter & Bogusky

Pardon Our Dust, Gap
Unit Production Manager: Vince Landay
First Assistant Director: Thomas Smith
Second Assistant Directors: Greg Smith, Erv Gentry

ROCKY MORTON MJZ

West Wayne

Kung Fu Clowns, Bell South
Dance Fight Plumbers, Bell South
First Assistant Director: Chris Blanch
Second Assistant Director: Ryan Lippert
Second Second Assistant Director: Robert Torres

JWT

Office, Cheese Nips
First Assistant Director: Chris Blanch
Second Assistant Director: Ryan Lippert

The Martin Agency

Take Me Home, CSI
First Assistant Director: Chris Blanch
Second Assistant Director: Robert Torres

NOAM MURRO BISCUIT FILMWORKS

Modernista

Monsters, Hummer H3
First Assistant Director: Mike Dignum
Second Assistant Director: Michael Saffie

Mother, London

Black Out, Orange
First Assistant Director: Robert Jackson
Second Assistant Director: C. Duncan Sutherland
Second Second Assistant Directors: Doug Webster,
Watori Nishida, Gary Rake

Wieden & Kennedy

Run Barefoot, Nike
First Assistant Director: James Giovannetti, Jr.
Second Assistant Director: Trey Batchelor

RUPERT SANDERS

OMAHA PICTURES

TBWA Chiat Day

Made to Perfection, Adidas
First Assistant Director: Gary Marcus
Second Assistant Director: Peter Hollocker

MJZ

McCann Erickson SF

Joy, Xbox
First Assistant Director: Haze Bergeron III





Hot in '06: HD Innovation

By Carolyn Giardina

Welcome to HD Essentials, *SHOOT*'s new weekly column designed to help the advertising production community navigate through developments in high definition production, post and distribution—and interpret how they influence the creative process.

This is not a new mission, but a continuing one. But at this stage of the game, the technology and business of HD is evolving at a rapid pace and growing increasingly complex. So *SHOOT* will be using this space each week to track new developments on the business, technology and creative fronts. That will include breaking news, in-depth interviews, profiles, case studies, and analysis.

To start, let's take a look at what are already shaping up to be big HD stories in 2006, beginning with news from the recent Consumer Electronics Show (CES) in Las Vegas. Reflecting HD interest, the exhibition included developments in display technologies, such as organic light emitting diode and surface-conduction electron-emitting display, along with other related HD innovations.

"We'll look back in the not too distant future and see 2005 was the tipping point year for digital television (DTV) when Americans bought some 12 million DTV sets—nearly more than all the prior years of DTV sales combined," asserted Consumer Electronics Association (CEA) president/CEO Gary Shapiro during his opening keynote. And CEA's sales projections forecast that HDTV sets will outsell analog sets by 89 percent in '06, reaching total unit sales of 15.9 million and contributing to over \$23 billion in total DTV revenue.

The DVD format is also likely to make big news in '06, as there are currently two incompatible high-definition DVD formats vying to be the next generation of DVD. To some, this topic is already reminiscent of the Betamax / VHS fiasco of 20 years ago. This year's drama pits supporters of Blu-Ray Disc technology, led by Sony Corp., against the incompatible players and media based on HD DVD technology and championed by a Toshiba Corp.-led group.

Meanwhile, a big legislative decision is likely to occur when Congress returns to session. It is expected that it will approve of legislation setting a 2009 date for the completion of the transition from analog to digital broadcasting, a date that was originally set for Dec. 31, 2006 by the FCC's Fifth Report and Order in December '96.

On the broadcast front, as 2006 begins, available HD content remains on the rise. The major networks are broadcasting all (CBS and ABC) or much (NBC) of their primetime programming in HD. As well, the number of HD cable channels has increased dramatically and today includes HBO, Showtime, ESPN, HDNET and many more.

HDTV momentum also continues in parts of the world including Australia, Japan, Korea, Canada and a growing number of European countries.

Next month, the 2006 Winter Olympics in Torino, Italy, will be shown in HD for countries where the broadcast is available. And, HD and international sports will make news this year in the form of additional high profile events such as the FIFA World Cup to be staged this summer in Germany.

Moving from broadcasting to theatrical exhibition, the rapid growth of cinema advertising and the promise of digital cinema offer another important outlet for HD-produced advertising. To the latter, plans by various stakeholders have already been announced for larger scale D-Cinema deployment in '06, and alternative advertising and content opportunities are part of the business model. Meanwhile, as part of an effort to reduce the technological barriers, SMPTE is expected to complete its digital cinema standards by year's end.

Simultaneously, production and post technology for the high end is maturing, while low cost prosumer HD camcorders and desktop editing tools are enabling HD for the masses.

New formats such as HDV are emerging, but formats could be one of the most complex changes that this industry faces.

In commercial production, a new format once translated to a new type of videotape with higher resolution, and a different size or shape. Today, that is not always the case. The next thing looming on the horizon is not videotape but data, a high-resolution combination of zeros and ones. Here, frames are now files—files that need to be stored and managed. Working in this new environment will require learning new concepts, new techniques and new processes.

With all of this in mind, *SHOOT* chose this month to launch HD Essentials as a forum for the advertising production community. I have been privileged to work with so many of you while covering HD over the years. I thank you for sharing your insights and expertise, and look forward to working with all of you in the coming year.

SHOOT's senior editor, technology and postproduction Carolyn Giardina can be reached at 310-822-0211 or at cgiardina@shootonline.com.

Framestore, Digital Domain Garner VES Spot

Continued from page 4

"Evolution"); and Eric Barba, Lisa Beroud, Janelle Croshaw, Greg Teegarden for DD's Motorola "PEBL."

The Kleinman-directed "Keep it on all Fours" was conceived by BBH, New York. It features a rodeo scene, where competitors ride strange CG beasts called "Esuvees"—creatures intended to personify the spirit of the vehicles.

"NoitulovE," helmed by Kleinman, was created by London's AMV BBDO and essentially starts at the end, as it were, with three men in a bar raising their pints and enjoying their first sip of Guinness. The men move in backwards-motion out of the bar and into the street. We follow them a few paces, noticing that their clothing has already become Edwardian. Scenes continue to shift backward and down the evolutionary chain where viewers see prehistoric flightless bird creatures, tiny dinosaurs, and finally mudskippers.

Kleinman also directed Framestore's prior VES wins in the commercials category: XBOX's "Mosquito" in 2003 and Johnnie Walker's "Fish" in 2004, as well as last year's nominee, Johnnie Walker's "Tree".

This year's evolution theme continued in Motorola's "PEBL," which teamed DD with Fincher. Here the spot features photoreal CG imagery repre-



Motorola's "PEBL"

senting Motorola's new PEBL phone, and the spot is a trip through the ages—a time lapse through thousands of years of evolution. The spot was created by 180 Communications, Amsterdam.

Fincher also helmed previous VES commercial category nominees for DD: adidas' "Mechanical Legs"; "Nike Gamebreakers" and Nike's "Speed Chain."

This year, Fincher also helmed a nominee for outstanding visual effects in a music video, Nine Inch Nails' "Only", which was created at DD and earned nominations for Jay Barton, Jim Gaczkowski, Barba and Beroud. Rounding out this category is The Chemical Brothers' "Believe" from Ben Cronin, Rebecca Barbour, Andrew Boyd, Jamie Isles, who created the visual effects at

Framestore; and Bert Yukich of Los Angeles-based Kroma for the visual effects on Rob Thomas' "Lonely No More." The 4th Annual VES Awards will recognize outstanding visual effects in 20 categories of film, television, commercials, music videos and games. Nominees were chosen on Jan. 7 by a panel of over 60 visual effects professionals, all VES members, who viewed hundreds of entries at the screening facilities of FotoKem in Burbank. A complete list of nominees can be found at www.vesawards.com.

The awards process continues with the VES Show and Tell, which will be held Jan. 21 at the Skirball Cultural Center in Los Angeles. Winners will be announced at the 4th Annual VES Awards on Feb. 15 at the Hollywood Palladium.

Curious Signs Director Kenan Moran

Continued from page 4

professionals." In "Billboard," for example, a guy who's climbed up one in the middle of the night to alter its message into something rude tumbles off the catwalk as he does a premature celebratory dance. In "Xerox," a heavyset office worker can't resist the after-hours temptation to photocopy his butt. His weight, though, cracks the copier machine's glass plate, leaving him stuck. He tries to pull himself up by a power cord from a window air conditioner unit. Instead the unit falls on his head in Wile E. Coyote style. And in "Pants'd," a man sneaks up behind his buddy who's shooting baskets from mid-court and yanks his pants down. But the joke is on the prankster when the victim, trousers around his ankles, loses his balance and falls onto the perpetrator's head, burying it (with the aid of a Flame) where the sun doesn't shine.

Besides affording Moran the opportunity to push the comedy envelope, the campaign also enabled him to collaborate with Curious visual effects artisans

to help enhance the live-action-based comedic storytelling. Moran said he is looking forward to further tapping into the creative resources—artisans, tools, and ideas—at Curious. On the tools front, he is intrigued by the prospects of Curious' motion-capture system, billed as being the only one in New York, and its potential to create characters than he can animate in real time. The mo-cap system was used to create a number of the comic effects in the Comedy Central package.

Moran broke into the business at Jim Henson Productions, New York, moving up the ranks from janitor to production assistant. In 1990, he joined MTV's on-air promo department, producing and directing his own concepts, with work earning Cable Aces, as well as Peabody Awards and daytime Emmys. "That's where I became a filmmaker and learned about strong brand positioning," recollected Moran of his MTV days. Toward the end of his tenure there, which ran through '96, he also directed shows, includ-

ing *Zoo TV*, which featured Moran's parody spots.

In '97, Moran joined the former Slavin/Schaffer Films and then was affiliated with Half Baked Productions, New York. In '99, Moran signed with now defunct Compass Films, where he won a Gold Clio in '00 for a Companion Animal Placement PSA and began building a national reel with spots for Eggo and Cascade. In '02, Moran moved over to Public Domain, helming commercials for such clients as adidas, Nintendo, Burger King, EA Sports, the Texas Department of Transportation and Comcast Digital Cable. A Captain Morgan Rum commercial gave him the opportunity to again direct celebrities, as he did on occasion while at MTV. Clinton administration strategist James Carville appeared in the Captain Morgan ad.

Moran joins a Curious directorial roster that includes Eric Fogel, Stefan Nadelman, Steve Oakes, Joan Raspo, Saul and Elliot, Tom Warburton and Mo Willems.

From Shorts To Features, Spotmakers To Make Mark At Sundance Film Festival

Continued from page 1

readers to write a short essay about an event, encounter or moment in their lives that made them victorious, stronger and/or wiser.

Some of Hollywood's top female talent was recruited for the *Reel Moments* shorts—four of which are on Glamour.com. *Dealbreaker* is not yet on that site in that Sundance prohibits Web broadcasts of films being shown at the festival. All five shorts, though, are on a DVD contained in the January issue of *Glamour*.

Dealbreaker was Paltrow's first turn behind the camera and her longtime friend Wigmore's initial narrative directing experience. Julie Drazen edited the short through 89 Editorial, New York.

FEATURE ATTRACTIONS

Among the feature premieres from talent with ties to the spot-making biz are:

- *Thank You For Not Smoking*, from director/screenwriter Jason Reitman, who helms spots via Tate USA, Santa Monica. This satirical comedy follows the machinations of Big Tobacco's chief spokesman who manages "spin" on behalf of cigarettes while trying to remain a positive role model for his 12-year-old son.

- Director/screenwriter Michel Gondry brings *The Science of Sleep* to Sundance. Gondry's commercialmaking roost is bicoastal/international Partizan. *The Science of Sleep* centers on a man held captive by the people in his dreams. He tries to wake himself up and take control of his own imaginings.

- *Little Miss Sunshine*, directed by Jonathan Dayton and Valerie Faris, the spot helming duo from Bob Industries, Santa Monica. The film tells the story of a family determined to get their young daughter into the finals of a beauty pageant.

- *The Secret Life of Words*, directed by Isabel Coixet, whose spotmaking home is Santa Monica-based Carbo Films. In this film from Spain, a nurse forgoes her first holiday in years, instead opting to travel to a remote oil rig where she cares for a man suffering from severe burns.

- *The Illusionist*, directed by spotmaking veteran Neil Burger. In this film set in Vienna, a magician uses his talents to win the love of a woman far above his social standing.

- *Alpha Dog* from feature filmmaker Nick Cassavetes, who is repped as a commercials director via Creative Film Management International, New York. This drama is based on the real life of a suburban drug dealer who made

the FBI's Most Wanted List.

- *Art School Confidential*, directed by Terry Zwigoff, a feature filmmaker who's handled for spots by Independent Media, Santa Monica. In this movie, an art school student becomes embroiled in a murder that makes him a celebrity.

- *Old Joy*, directed by Kelly Reichardt. This film is a production of Washington Square Films, a New York-based house with roots in commercialmaking. Washington Square Films' spot director Peter Sillen served as DP on the movie, which is an account of two old friends who reunite for a camping trip that takes them through a series of emotional and spiritual discoveries.

- Additionally, Washington Square Films' newly formed WSF Independent Film Sales Division will be representing two films slated for Sundance screening: *Flannel Pajamas* written and directed by Jeff Lipsky; and *Salvage*, a thriller co-directed by Joshua and Jeffrey Crook.

SHORT TAKES

Returning to the shorts leg of Sundance, 73 films were selected from a total of 4,327 short submissions. In addition to the aforementioned *Dealbreaker*, the Sundance shorts that commercialmaking artisans were involved in include:

- An animation film, *At The Quinte Hotel*, directed by Bruce Alcock of Global Mechanic, Vancouver, B.C., and Boston. This animated version of the Al Purdy poem features a man who waxes on about various topics, including beer, in a small-town basement tavern. Alcock directs commercials via Global Mechanic.

- *Aruba*, helmed by Hubert Davis, who directs spots via Toronto-based Untitled's Runt division. The film tells the story of a young boy who uses his imagination to escape a home life marked by domestic violence and drug abuse.

- *Losing Lusk*, directed by Vance Malone, who helms spots via Food Chain Films, Portland, Ore. The short focuses on a young man who leaves the small town of Lusk, Wyoming.

- *Bugcrush*, directed by Carter Smith whose spotmaking roost is bicoastal Park Pictures. The film centers on a high school loner who is led by a "friend" along a sinister, destructive path. The short was edited by Holle Singer, a partner at Consulate, New York.

- *Gopher Broke*, an Oscar-nominated animation short, directed by Jeff Fowler via Blur Studio, a Venice-based CGI/animation house active in spots.

- *Antonio's Breakfast*, direct-

ed by Daniel Mulloy, is about a young man and his friends trying to accommodate a father's needs. The short was edited by Dan Robinson of Cut+Run, London.

- And *A Supermarket Love Song*, directed by Daniel Outram. In this short, a teenaged community service volunteer takes an elderly man to the supermarket. Again the editor was Cut+Run's Robinson.

Headquarters Set To Close

Continued from page 1

be at liberty to discuss his future plans, which entail his continuing in the production company arena. Meanwhile Cornell is slated to join Form, the Los Angeles-headquartered house headed by executive producer Craig Rodgers and director Jesse Dylan.

Headquarters is meeting all its financial obligations, said Mooney. "The timing for this [company closure] is right... We're coming off of a pretty good year and are able to honor all our commitments."

Mooney observed that Headquarters' business model wasn't ideal in the current marketplace. "Headquarters has been a mid-sized company and those types of shops are really feeling the squeeze today," he related. "We weren't a small boutique. And we weren't a huge house—but we had bicoastal operations and the overhead that went with that." By being mid-sized, he added, the company was affected more dramatically by the comings and goings of directorial talent.

The decision to close the longstanding Headquarters was "painful," said Mooney, who's actually worked with Cornell for the past 16 years, the first two at the former Spots Films. "But it was the right decision for Headquarters to go out with dignity as we all continue our careers in the industry."

Mooney said Headquarters' directors knew of the plan to shutter operations for some time, enabling them to explore their production house prospects in recent months. Director Lloyd Stein, for example, who's been with Headquarters since late '99, has joined Crossroads Films, bicoastal and Chicago (see story, p. 7). Headquarters' director Agust Baldursson has signed with bicoastal/international Partizan. And tabletop director Jerry Simpson has joined the newly formed New York production house Nola.

The other Headquarters' directors being courted by various companies include Eric King, Matt Ogens and Richie Smyth.



Study Hall

Bits & Bytes of Food For Thought

A LOOK AD SPENDING IN 2005 AND AHEAD TO 2006

A recent issue of the Universal McCann Insider's Report noted Robert J. Coen's 2006 advertising predictions as presented at the December UBS Global Media Conference. He pointed out that advertising growth last year failed to outpace 2005's GDP growth of 6.3%. Though economic conditions did improve in '05, national marketers stayed cautious, the article reports. The projection for total national advertising in '05 is now in excess of \$177.14 billion, a 6% gain over the previous year. Fourth quarter revenue data for broadcast television networks should result in a full-year gain of about 1% at best. Based on 2005 projections, advertising spending changes have been modest with the exception of mail advertising. The first half of 2005 shows a 5% increase in number of pieces of mail sent at the regular standard mail rate. The trend is attributed to telemarketing restrictions and a desire for immediate measurable short-term responses. Coen anticipates a continuation and expansion of these programs in '06. In this new year, national advertising is expected to increase at a somewhat faster pace than it did last year and its growth should outpace general economic growth. The combination of national and local marketers spending for advertising next year is projected for a total of \$292.0 billion, indicating a 5.8% gain over '05. (source: Center for Media Research: www.research@mediapost.com)

ONLINE SPENDING DURING THE HOLIDAYS UP 25%

Excluding travel spending, online consumer spending from Nov. 1 through Dec. 25 totaled \$18.11 billion dollars according to comScore Networks. This is a 25% increase from the corresponding period in 2004 that saw \$14.50 billion in spending. The top three product categories for online holiday spending were computer hardware including peripherals and PDAs at \$4.1 billion and a 14% rise from '04, apparel and accessories at \$3.0 billion and a change of 37%, and consumer electronics excluding PC peripherals at \$1.3 billion, which represents a 20% change over '04. Online sales of gift certificates saw a 19% increase over '04. The top 10 retail sites measured by total visits are eBay, Amazon sites, Wal-Mart, Apple Computers, Target Corporation, Dell, Toys"R"Us sites, Overstock.com, Best Buy sites and Circuit City stores, Inc. (source: comScore Networks: www.comscore.com)

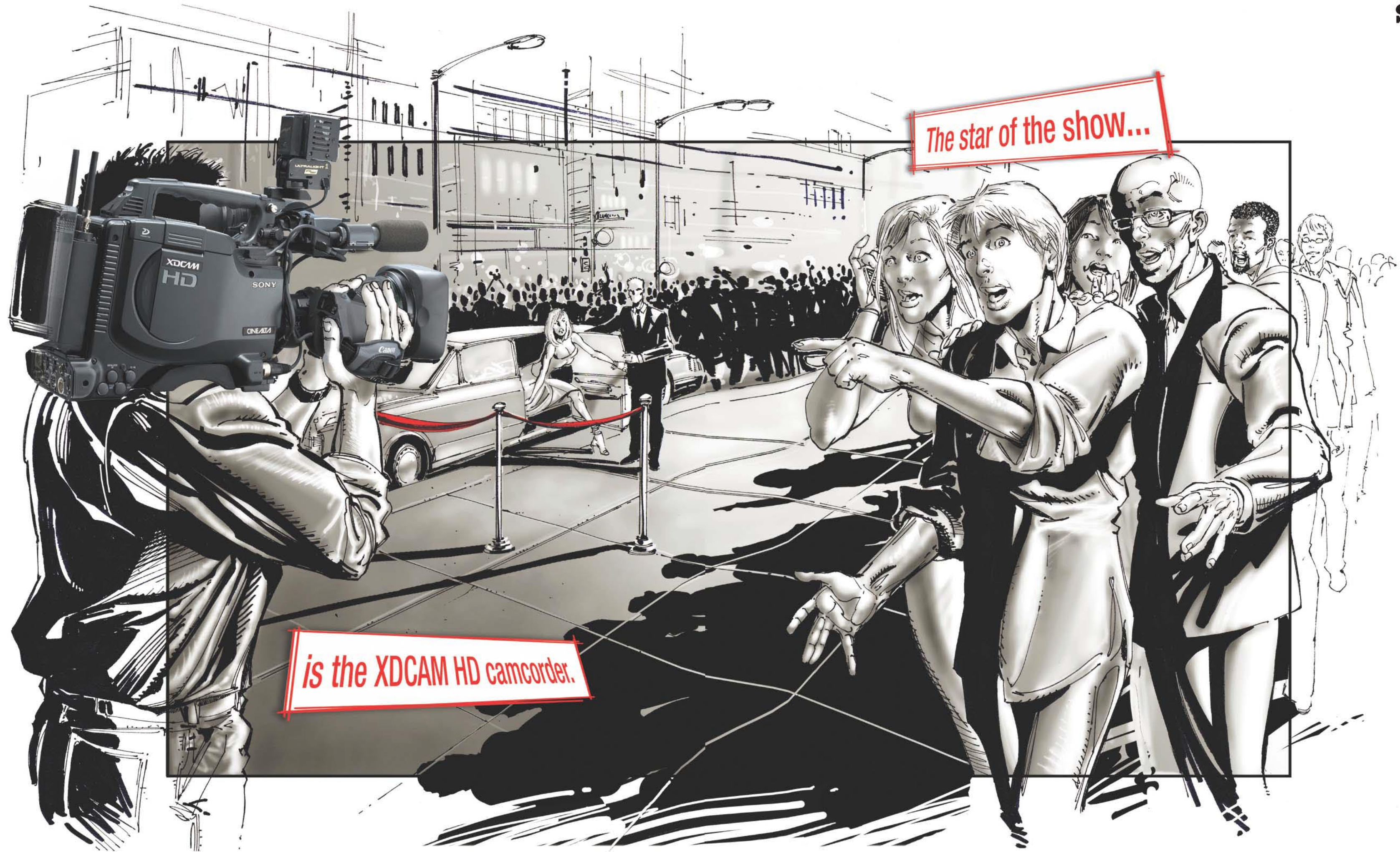
IS NEW YORK LOSING ITS CREATIVE EDGE?

The Center for an Urban Future, a New York-based think tank dedicated to independent, fact-based research about critical issues affecting New York's future, recently released the findings of Creative New York, the first comprehensive report to focus on the economic importance of New York's creative industries. Supported by a grant from The Rockefeller Foundation, Creative New York provides a new, complete definition of New York's creative core and delineates the unique set of public policy challenges confronting this sector. The study, co-authored by Mt. Auburn Associates, defines New York's creative economy in its entirety - from nonprofit arts and cultural organizations to for-profit creative businesses such as advertising firms, film production companies, and publishers, to the individual creative workers who drive them. When examined as a single entity, New York's creative core represents a vital sector that is often overlooked in favor of the traditional industries (like finance, insurance and real estate) that contribute to the city's economy. Creative New York makes a persuasive case that this sector is as vital to the city's economy as it is to its creative life. The study provides an overview of the challenges to New York's dominance in the creative industries. The study reports that although only London has a larger creative workforce, New York's longtime preeminence in the creative industries is threatened by a growing number of cities, both domestically and abroad, that are developing comprehensive economic development strategies to attract and support creative workers. "We intend the Creative New York study to be the catalyst for policymakers, creative professionals and local advocates to discuss the importance of sustaining the City's creative economy," said Robin Keegan, a Fellow with the Center for an Urban Future and co-author of the report. To access the entire Creative New York study, visit the Center's website at www.nycfuture.org.

ONLINE ADVERTISING PREDICTION THRU 2010

JupiterResearch forecasts that spending on online display and search advertising will increase at an average annual rate of 10% between 2005 and '10. Media and entertainment as well as the financial services and automotive industries will drive the growth. According to the research, the industries expected to see the most impressive growth during that time period are automotive with an expected average of 24% and travel with a 13% average. The report, "U.S. Category Advertising Forecast, 2005 to 2010," examines the driving forces behind online spending for top categories and online advertising spending plans for branding-focused categories. The report finds that health and consumer packaged goods companies do not spend a great deal online, but their focus on branding will propel them toward different media to deliver their consumer messaging. (source: JupiterResearch: www.jupitermedia.com)

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

Bryan Buckley Makes The Grass Greener For Ace

Spot Out Of Goodby Silverstein & Partners, San Francisco, Spoofs Home Improvement Shows

By Christine Champagne

If you watch any of those home improvement shows that populate the airwaves these days, you can't help but notice that the hosts and designers essentially assault homeowners, oftentimes strong-arming them into making "improvements" that aren't so great. The same thing happens in a new series of comical Ace Hardware spots created by Goodby Silverstein & Partners, San Francisco, and directed by Bryan Buckley of bicoastal/international Hungry Man that spoofs the home improvement show genre. One of the commercials entitled "Grass" is Top Spot of the Week.

Like all of the other ads in the campaign, "Grass" finds a homeowner returning from a trip to an Ace Hardware store holding the supplies that he intends to use for a specific project. In the case of "Grass," the homeowner has just gotten back home from the store with sacks of remedies to apply to his patchy front lawn.

But as the homeowner exits his car, a crew from *Shortcutz*, a fictional home improvement shows, descends upon him, and the show's cheesy host insists that he can give this guy a new green lawn. Before the man can even object, two crew members from the show rip his bags out of his hands, and the team gets to work.

By the end of the spot, the man does indeed have a new lawn—a spray painted lawn. It looks like the *Shortcutz* team really does take shortcuts. If only the man had stuck with his plan of using the products he bought at Ace Hardware to fix his lawn. "Don't fall for *Shortcutz*. For the right products and advice, come to Ace—the helpful place," a voiceover at the spot concludes.

THE SEED OF AN IDEA

The concept for "Grass" and the four other spots in the campaign—all directed by Buckley—came from the minds of Goodby's Bob Winter and Steve Mapp, copywriter and art director, respectively. (They weren't available for an interview at press time.)

Buckley was eager to work with the two creatives for a couple of reasons. First of all, they have great credentials, the director said. While Winter's resume includes the "Real Men of Genius" campaign for Bud


[CLICK HERE TO VIEW SPOT](#)

Light out of DDB Chicago, Mapp was one of the talents behind the Ikea "Lamp" spot (a previous *SHOOT* Top Spot) during a stint at Crispin Porter + Bogusky in Miami.

Secondly, they came up with a fantastic concept for Ace Hardware. "I thought for Ace it seemed like such a bold and potentially different direction for them to go into," Buckley shared. "So I was excited about trying to create the [*Shortcutz*] show and take Ace to a whole other place."

Buckley wasn't intimately familiar with the current home improvement show genre before taking on the Ace Hardware assignment, so he immersed himself in it. The director remarked on how different home improvement shows are today compared to show's like *This Old House* that first became popular in the 1980s. "When you think back to home improvement stuff from a few years back, it was always a guy in a flannel shirt and that whole bit," Buckley commented, "and now it's not that at all. It's Ty Pennington and that whole schmaltzy, 'I care about you, but I'm the coolest guy around!'"

Given the fact that these shows are now personality driven, Buckley's first priority was to cast the right guy to play the *Shortcutz* host. He went with a good-looking actor named Carl Bresk. In constructing a backstory for the *Shortcutz* host, Buckley envisioned a guy who

came up through modeling and probably didn't know a thing about home improvement, and in keeping with that idea, Buckley gave the guy a very 1980's wardrobe—think white Reeboks and tight pants and polo shirts. "[The *Shortcutz* host's] best days were when he was 21 or 22 and was an underwear model," Buckley mused. "The white Reeboks and tight

"I thought for Ace it seemed like such a bold and potentially different direction for them to go into,"

—Director Bryan Buckley

pants and shirt worked for him then, so that's what he's in today. He's locked into that look."

With their host cast, Buckley and his crew, including DP Scott Henriksen, shot the Ace Hardware spots over the course of four days on location in Los Angeles. For "Grass," they shot at a nondescript house with a bad lawn.

"Grass"—as well as the other spots—were shot on video in an effort to mimic the look of the home improvement shows we see on televi-

sion. Shooting on video had the added advantage of giving Buckley the luxury of doing a lot of takes, which, in turn, gave editor Ian Mackenzie of Mackenzie Cutler, New York, some flexibility as to establishing tone.

Additionally, Buckley did takes with and without the *Shortcutz* helpers that we see dash into the scene, ripping the Ace Hardware bags out of the homeowner's hands. That's because those two characters weren't in the original boards that the client had seen.

LAWN AND ORDER

All in all, the shoot went quite smoothly, Buckley reported, and everyone involved was a real pro—even the squirrel that we see walking about the lawn toward the end of the spot.

Especially impressive was the actor who played the *Shortcutz* host, according to the director. "He had never done anything comedic before," Buckley noted of Bresk. "And he was so funny and flexible—he could do things like Jujitsu." Bresk's Jujitsu moves are on display in the opening of "Grass." He makes quite an entrance into the scene.

Aside from Bresk as the obnoxious *Shortcutz* host, the lawn itself was a key character in the spot. Buckley and his crew really did spray paint it, experimenting with various shades of green before settling on the most appropriate unap-

TOP SPOT OF THE WEEK

Client

Ace Hardware

Production Company

Hungry Man, bicoastal.

Bryan Buckley, director; Scott Henriksen, DP; Stephen Orent, partner/executive producer; Dan Duffy, executive producer; Caroline Gibney, head of production; Tom Rossano, staff producer; Kevin Byrne, producer; Steve Ruggieri, production supervisor. Shot on location in Los Angeles.

Agency

Goodby Silverstein & Partners, San Francisco.

Jeff Goodby, creative director/principal; Bob Winter, copywriter; Steve Mapp, art director; Tod Puckett, executive producer.

Editorial/Post

Mackenzie Cutler, New York.

Ian Mackenzie, editor; Jimmy Hayhow, Smoke artist; John Geehreng, assistant Smoke artist.

Ntropic, San Francisco.

Jimi Simmons, Matt Tremaglio and Cole Schreiber, Flame artists.

Sound

Ripe Sound, San Rafael, Calif.

Andy Newell, sound designer. Crescendo Studios, San Francisco. Dave Baker, mixer.

peeling one.

Thankfully for the actual homeowners, the crew removed the lawn at the end of the shoot and replaced it with nice new sod. That had to help take the sting out of having their home selected for a spot because of the pathetic lawn.

Actually, the homeowners weren't insulted at all when they were approached, Buckley said. "Believe me," Buckley said, "these people were like, 'We'll take the money and a new lawn!'"

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

Arnold Worldwide Creates A Poignant “Car” Shoot

Biscuit Filmworks’ Jeffrey Fleisig Directs Horizons For Homeless Children’s PSA

By Robert Goldrich

Seeing a youngster getting tucked into bed is a slice of Americana that would make Norman Rockwell proud. However, this sleep-well, sweet-dreams scenario tugs at the heartstrings in quite a different way as depicted in this PSA from Arnold Worldwide, Boston.

We open on a mother kissing her young son good night. He then asks her to also kiss Smokey, a stuffed animal. She obliges, additionally wishing a peaceful slumber for Smokey.

As her son and Smokey settle under the covers, the mom puts her head down, presumably to stay until the lad is fast asleep. She turns off the light.

However what we’re about to see is sadly illuminating. The camera cuts from the scene to reveal that mother and child are not safe and snug in bed at home. Instead, they are sleeping inside a car that’s situated in a dimly lit parking lot at night.

A super against this sobering backdrop simply reads, “There are 20,000 homeless children in Massachusetts who need your help.”

A succeeding super relates, “You can make a difference,” accompanied by the logo for the PSA’s sponsor, Horizons For Homeless Children, a nonprofit organization. A Web site address (www.horizonsforhomelesschildren.org) and a toll-free phone number (1-800-560-7702) also appear.

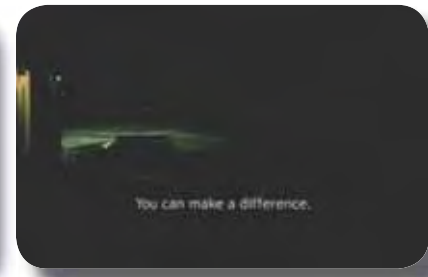
Homeless children experience more health problems, developmental delays, anxiety, depression, and behavioral problems than kids in low-income housing. Educational achievement is also lower for homeless children as compared to those in low-income accommodations. Horizons looks to address this situation by raising awareness about homelessness, and by providing early care and education in homeless shelters and community children’s centers all across Massachusetts.



CLICK HERE TO VIEW SPOT



There are 20,000 homeless children in Massachusetts who need your help.



You can make a difference.

The organization also administers the Playspace program to facilitate healthy play activities for kids living in homeless shelters. Horizons teams with shelter residents and staff to design and build age-appropriate kid-friendly spaces that come equipped with libraries, building blocks, art supplies and other resources to challenge children physically and creatively. The initiative recruits, trains and places volunteers in shelter Playspaces to supervise and engage the kids in fun, educational play so that they can grow and develop their imaginations. Horizons’ goal is to create a positive and stimulating environment for homeless children while helping their parents to try to work themselves back to self-sufficiency.

Jeff Fleisig of Biscuit Filmworks, Los Angeles, directed the PSA, titled “Car,” for Arnold Worldwide, Boston. Shawn Tessaro executive produced for Biscuit, with Shelby Ross serving as producer. The DP was Tony Wolberg.

The Arnold creative team consisted of creative director/art director Ron Wilcox, associate creative director/copywriter Rick Frisiello, agency producer Kevin Shale and assistant producer Julie Benevides. “Car” represents Arnold’s first TV effort on behalf of Horizons For Homeless Children.

Jay Friedkin of Union Editorial, Santa Monica, was the editor and sound designer. Online editor/compositor was Union’s Craig Price. Colorist was Sean Coleman of Company 3, Santa Monica. Audio post mixer was Kevin McLaughlin of Soundtrack, Boston.

“Mid-life Crisis”

By Robert Goldrich

So you’re a middle-aged guy trying to slide across the hood of your car like Luke or Bo from *The Dukes of Hazzard*. To the objective observer of such behavior, you’re probably in the throes of a mid-life crisis. But don’t worry. There’s always a sympathetic soul somewhere who will understand. And finding that person is the tongue-in-cheek serendipity of this :30 for the women’s basketball program at Loyola Marymount University, Los Angeles.

We open on the guy who takes unsuccessful flying leap after flying leap onto the hood of the car, which is parked in his home’s driveway. Though the effort is there, he can’t quite slide all the way across, landing after the fifth try on his wallet in front of the automobile.

A female basketball player passes by along the sidewalk. She offers a quick analysis of what’s wrong.

“Not enough wax on the hood,” she smartly assesses.



CLICK HERE TO VIEW SPOT

“It’s slowing you down.”

After the diagnosis comes the cure. “I’d use a polymer based wax,” she advises. “It gives you that extra glide. Ever thought about silk pants?”

The guy nods “no,” at which point the gal sheds her silk warm-up pants, under which is her Loyola Marymount uniform. She tosses the pants over to the

puzzled guy and then walks off.

A super appears along the bottom of the screen, which reads, “Be there for them. And they’ll be there for you.”

We then cut from this quiet residential neighborhood to an end tag, which shows a picture of a Loyola female player in action on the basketball court, accompanied by a phone number for ticket info.

“Mid-life Crisis” is a continuation of the successful “We’ll be there for you” campaign which broke in 2004, the centerpiece ad being “Static Cling,” which went on to garner assorted awards, including an AICP Show honor. That spot was directed by Michael Downing of harvest films, Santa Monica.

This time around, “Mid-life Crisis” was helmed by feature filmmaker Lisa Cholodenko (*Laurel Canyon*, *High Art*) via bicoastal/international Partizan for agency Ignited Minds, Marina del Rey, Calif.

The Ignited Minds creative team consisted of exec-

Continued on page 11

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Growing Market

Photo credits: Chicago skyline and Wrigley Field courtesy of the Illinois Film Office. Sweet Land photo (upper right) courtesy of Lars Samuelsson.

Companies in the Midwest report an upswing.

By Kristin Wilcha

Production and post companies in key cities in the Midwest report that business is doing well, with an increase in work, and in some cases, expansion and diversification. For instance, Griot Editorial, Southfield, Mich., a division of the Grace & Wild family of companies headquartered in Farmington Hills, Mich., merged with STS Editorial Services, an edit shop with offices in Southfield, Mich., and Santa Monica. Per the merger, the STS facilities will take the Griot name. Griot will maintain two offices in Southfield—its ongoing shop within sister company Postique, and the former STS site. Editors coming into the Griot fold from STS are: Terry King, Steve Persin, Michelle Ballard, Gary Cries, and Alaric Martin. The existing Griot talent base includes editors Louis Lyne, Jim Talbot, Dave Mariani, Cindy Morin, Brian Chidester, and Dan Succarde. The merger will offer the talents of Griot editors to both the Detroit and West Coast markets. “We saw this merger as a great opportunity that brings mutual benefit to both organizations,” explains Steve Wild, president of Grace & Wild. “We have very complementary resources in edit staff, administration, sales and facilities that we expect will combine to the advantage of our customers, staff, and community. Certainly, of immediate value is the shared use of the Santa Monica office by our

editors, and the broader exposure of our talent pool.”

Kansas City, Missouri-headquartered Take Two, a production and post facility which also houses Take Two/Clip, offering visual effects services, is growing as well—in the form of moving to larger digs, reports Linda Buchner, director of marketing at the shop. “Kansas City-based agencies continue to provide the market with an abundance of great creative opportunities,” relates Buchner. She notes that she has seen more interest from ad agencies in New York, Nashville, North Carolina, and Tulsa, Okla.

The shop is finishing up a video project for Sprint (Take Two recently completed work on the client-direct Sprint spot “Sprint PCSVision”), and an effects-driven effort for Walmart, out of Bernstein-Rein, Kansas City. Other recent spots out of Take Two include “The Discover Card” for Walmart, directed by Derek McKane of Bark, Kansas City, and Winn-Dixie’s “Produce Manager,” out of agency Valentine McCormick Ligibel, Kansas City, and directed by Domenic Matrippolito of BeachHouse Films, Santa Monica, and produced via Take Two.

ILLINOIS

Production in Illinois, and Chicago, has benefited greatly from the Illinois Film Production Services Tax Credit, a generous incentive package meant to attract more

filming to the state. The program established a 25 percent tax credit, which applies to the first \$25,000 in wages per worker per production. (Excluded from the tax credit are the two highest paid Illinois workers on a project.) Workers must be Illinois residents hired for a qualified feature, TV program, commercial or sponsored content piece shot in the state. Projects for advertising purposes (30 minutes or less), including spots and branded entertainment, can receive the tax credit as long as each has a minimum of \$50,000 in wages being paid to Illinois residents. For features and TV programs, each production has to spend at least \$100,000 on Illinois labor in order to be eligible for the tax credit.

In addition to the filming crew, the 25 percent wage tax credit applies to other Illinois residents, including editorial labor, acting talent and use fees up to one year, and agency labor (i.e., creative director, art director, copywriter, head of production, producer) from the time the final storyboard is finished through production and post. The tax credit can additionally apply to the labor costs of other Illinois-based firms, such as a caterer, casting agency or set construction entity. (The Chicago Film Office, headed up by Richard Moskal, estimates that spot work generates about \$200 million for Chicago.)

Continued on page 13

Execs, Artisans Assess Production/Post Market

Continued from page 12

"The incentives are working great from my point of view," says Mark Androw, owner/executive producer of The Story Companies, which have offices in Chicago, New York and Santa Monica. "We have done twenty-five jobs utilizing the tax credit.

These are jobs that likely would have ended up shooting in Canada or South America if not for the credit."

Another benefit of the credit, notes Androw, is that production support businesses are growing and opening in the city, citing Fletcher, an established equip-

ment rental house, and the newly opened stage complex, Resolution Digital Studios. Other production shops in the city, including Ebel Productions and Manarchy Films, have also remained busy. Recent credits out of Manarchy include V0-5's "Desert Drive," while Ebel's Karen Carter directed "Come See My World," out of DDB Chicago, for the Chicago International Children's Film Festival. A spot called "Lab," directed by Bill Ebel via agency Chicago Creative Partnership for the Illinois Bright Start college savings program was honored with a Telly Award, and Bob Ebel recently helmed Build-A-Bear Workshop's "Twins," out of Barkley Evergreen & Partners, Kansas City.

Chicago has always been noted for its post talent. Shops such as The Whitehouse and Red Car have large facilities in the area, and houses like Cutters and Optimus provide editing services for a wide range of ad shops. "It's been a real strong year," says Tom Duff, president of Optimus. "For two years running now, it's been good for us, and certainly healthy for the city as well." Duff reports that his company, which also has a four-year old office in Santa Monica, has been seeing a great deal of work from agencies in the Midwest and Texas, and reports that in 2005, they did a good amount of work out of Detroit, including work for General Motors and Jeep. Other work out of Optimus includes ads for Sears and Budweiser, as well as



Sweet Land, a film by Ali Selim, shot in Minnesota.

Photo courtesy of Lars Samuelsson.

Gatorade's "Winning Formula," directed by The Brothers Strause of Tight Films, Santa Monica for Element 79 Partners, Chicago; Craig Lewandowski cut the spot. Duff reports the shop will continue with its OptiTV project, which offers employees of the shop the chance to create their own 27-second spot. Optimus purchased time on local stations to air the commercials, which could also be seen at www.OptiTV.com.

Additionally, the company is expanding its design department, Optimus Design, with the addition of visual effects artist Matt Daly, who comes to the shop from Digital Kitchen, Chicago. Optimus Design, which is overseen by Glen Noren, partner/effects editor, now has nine full-time designers/editors and three full-time assistants.

MINNESOTA

Diversification and growth is one of the big trends in Minneapolis post and production shops. Jim Geib, president/executive producer at Twist, a production house headquartered in Minneapolis, reports that "regionally, we're seeing a bit more activity," though the company continues to market itself nationally. "We produced several jobs in Minneapolis [in 2005]—many from New York, where we have opened an office," explains Geib, who adds that the company will announce a formal structure for the office later this month. "We are seeing more work out of the larger agencies as they look to our ability to shoot effectively in the regional film centers as well as the major film centers." Twist worked on jobs for agencies such as DDB San Francisco, and Grey

Worldwide and Gotham, both in New York.

The Minnesota Film and Television Board (MFTVB) appointed a new executive director, Lucinda Winter, in November. Winter will work to attract more production to the state. "These are challenging times for our industry," relates Winter, "with watershed technological changes, and increasingly tough international competition for production dollars."

To that end, Winter will work with various factions within the state to attract more work to the area. "One of my most important jobs is to support an active and open dialogue between the creative community, state government officials, business leaders, and Minnesota residents. The MFTVB will work hard to communicate the positive impact that television, film, corporate and commercial production has on our state and local economies. Our goal is to be able to compete internationally with the right combination of incentives and production services so we can bring more production dollars to



Donna Drewick

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Infrastructure Grows, Expands In Heartland

Minnesota.” Last year Minnesota hosted a number of features, including *North Country*; *Last Broadcast*, which will open the SouthXSouthwest Film Festival in Austin, Texas; *Factotum*, which is screening at the upcoming Sundance Film Festival; and *Sweet Land*, which scored the top prize for narrative film at the Hamptons International Film Festival.

On the post front, many facilities are expanding their services, something applauded by Michael Aaron, supervising editorial producer of *The Assembly Line*, the in-house editorial arm of Fallon Worldwide, Minneapolis. He notes that the expansions and offerings of diverse services offer flexibility to ad agencies.

Hi-Wire, a Minneapolis post facility, launched Gasket last year, a design, animation and effects boutique under the aegis of designer Greg Shultz. Hi-Wire had already successfully expanded into music and sound design with Brahmsted White Noise. “Ad agencies, film and broadcast creatives seem to respond well to working directly with their creative counterparts, especially in effects and animation,” says Tammy Kimbler Weber, managing partner of Hi-Wire/Gasket. In the past year, Hi-Wire colorist Oscar Oboza has worked with agency Kerker, Minneapolis, on spots for Taco Johns. Works in progress for Hi-Wire include spots for Famous Dave’s BBQ out of BBDO Minneapolis, and H&R Block for Campbell Mithun, Minneapolis. Currently, Gasket, BWN and Hi-Wire are collaborating on an animated campaign for a golf equipment client.

Tony Fischer, owner/executive producer at Minneapolis-based Fischer Edit and Modern Music, relates that his business is growing its design offerings in addition to its edit and music arms. “We have begun the evolution of a design team within Fischer Edit and at the present time have



Linda Buchner

focused on promotional pieces,” he explains. “This group has already contributed motion 2-D and 3-D graphics on a number of broadcast projects. We’re excited to see where this group will go in the coming year.”

In addition to expanding its graphics offerings, Fischer relates that his shop has been approached by some clients for help in production. “We were able to help these clients in ways that we hadn’t considered before,” he says. “We have had more and more of these projects come our way and have developed some directing talent and created some relationships with a few directors.”

Crash & Sue’s, Minneapolis, offers editorial, animation, visual effects, and color correction services. Donna Drewick, executive producer at the shop, reports that in the coming year Crash & Sue’s plans to further expand its creative services and effects offerings. On the creative services front, the shop last year created a spot called “Bread and Butter” for the Salvation Army. “Now more than ever, [our] clients are looking for us to plus the creative,” says Drewick. “To collaborate in order to spin the idea with a new twist—or, at times, just plain come up with it.”



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Playtime

Toy opens in New York, launches first campaign for Oxygen.

By Kristin Wilcha

Toy is a metaphor for the kind of work we want to do,” says Ari Merkin, founding partner at the just opened agency named Toy, New York. “No matter what age you are, everybody loves a toy—it’s something you share, it’s something you interact with, something you will go out of your way for. To us, that was a perfect way to describe the kind of work we want to do.”

Merkin, along with Anne Bologna, launched Toy late last year with Oxygen Media as its first client. Both were senior execs at the New York office of Fallon, which closed after the pair departed; Merkin was executive creative director at the shop, while Bologna served as president. A third partner, David Dabill, joined Toy earlier this month as chief operating officer, coming over from a similar role at Fallon, Minneapolis. While at Fallon, Merkin oversaw innovative creative for the likes of Virgin Mobile (the holiday promotion tagged “Chrismahanukwanzakah”); Brawny (revamping the Brawny Man icon); and Starbucks, for which the shop created “Glen,” a spot directed by Noam Murro of Biscuit Filmworks, Los Angeles, that featured the band Survivor helping a guy reach middle management.

Opening their own shop made sense to the partners. “Working together at Fallon, Anne and I realized that we had the kind of partnership that makes for good leadership,” explains Merkin. “It was the kind of partnership that actu-

ally produced some pretty wonderful results—not just in the work, but in the agency culture. ... We believed that the partnership had the makings of a great company.”

The hope is that the new agency will create work that makes clients stand out to consumers. “It’s a great kick, and we just want to do work that matters, and not be bound by traditional formulas and formats,” stresses Merkin, who

while at Crispin Porter + Bogusky, Miami, worked on the innovative launch campaign for the Mini Cooper. “We want to break through, and we want to have fun doing it—and create work that’s as exciting and as engaging as a new Toy.”

Smaller, more nimble ad shops abound these days, and Toy will play with the agency model as many do, offering clients executions that take advantage of new and old media. The agency currently has six fulltime staffers, whom Bologna refers to as “cross-breeds,” meaning they can tackle projects from a variety of angles. “The media world is pretty

diverse these days, and in some ways it’s also true of the kind of people [who work here],” says Merkin. “That’s the kind of talent that we have been bringing on, and intend to bring on more of.”

The shop also offers what it calls the toy chest, which offers clients access to companies and people with expertise across a wide range of fields, which can augment the ad world expertise offered by the agency and its staff. “The toy chest is really an opportunity for us to bring to a client’s business what



A print ad for *Campus Ladies*, part of Toy’s multifaceted first effort for the Oxygen network.

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New Leadership

Leo Burnett USA kicks off 2006 with a new chief creative, and a new head of production.

By Kristin Wilcha

After a nearly yearlong search, Leo Burnett USA, Chicago, has a new creative leader, John Condon. A 19-year veteran of the agency, who is an executive VP/group creative head, he will assume the chief creative officer role in March. Condon will succeed Cheryl Berman, who will continue to serve as chairman of Leo Burnett USA, while also offering insights into accounts such as McDonald's, Hallmark, Disney and Coca-Cola, as well as new business prospects.

"After an extensive search both internally and externally, John emerged as the best leader to take our creative department into the future," states Berman. "He understands the Leo Burnett brand."

In addition to Condon's appointment as chief creative officer, another long-time Leo Burnett executive, Chris Rossiter, was upped to executive VP/director of broadcast production at the agency last November, suc-

ceeding Jonathan Davis, who left the agency to return to London, where he is now with bicoastal/international @radical.media.

Condon and Rossiter have collaborated extensively during their tenures at Leo Burnett, including on the whimsical animated spot "Poptartica" for Pop-Tarts, directed by Sam Morrison of Nexus Productions, London. The agency pair looks forward to continuing and expanding on that collaboration. "We're going to continue what we've done on

a larger scale," relates Rossiter. "What I know people here are so excited about with John is that he is one-hundred percent about the work, and doing the best work that we can. I think that makes it very easy for people to put anything and everything else aside and just do that."

THE NEXT GENERATION

Condon will oversee a 200-person department that works on accounts such as Kellogg's,

Procter & Gamble, Nintendo, Altoids, as well as the aforementioned McDonald's, Disney, Hallmark and Coca-Cola. While Condon has not yet made any plans to restructure, he notes that as advertising evolves into new mediums and consumer participation, ideas will be paramount. "The simple aspiration of the Leo Burnett Company has always been to be the best in the world bar none," he states. "[It's] a lofty goal, but the way I take the brief, is step by step, day by day, idea by idea, let's try and close the gap between where we are and where we hope to be."

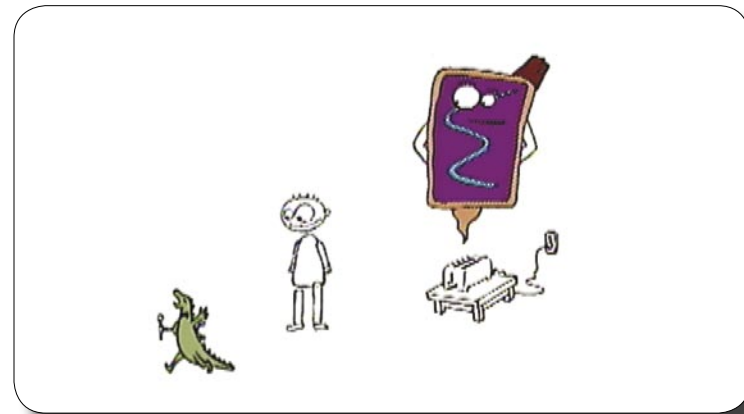
The agency is no stranger to exploring media solutions outside of the traditional. When the U.S. Army effort "An Army of One" was launched in early 2001, the campaign included a series of Webisodes under the "Basic Training" banner, which allowed users to go to a Web site to view recruits' progress through boot camp. (The Army account recently shifted over to McCann Erickson, New York.)



John Condon

More recently, Condon was one of the key creatives on the Cadillac "Under5 Seconds" campaign, which launched during the 2005 Super Bowl to promote the Cadillac V-series. The package featured five second spots like "Don't Blink," "Introducing" and "Burnout" that illustrated how cars in the V-series line are capable of going from zero to 60 in five seconds. The spots directed viewers to the www.cadillacunder5.com Web site, which contained tie-ins to the feature film *Be Cool*, as well as to the Cadillac five second film contest, which invited filmmak-

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Pop-Tarts' "Poptartica"

Moving Forward

Michael Folino takes the top creative job at DDB Chicago.

By Kristin Wilcha

It's eighty degrees here right now, so it's a decision not made lightly," jokes Michael Folino, who this month is departing L.A. to become chief creative officer at DDB Chicago. "I wasn't looking to leave Los Angeles, so it would take something incredible to get me to go. I think DDB is already doing wonderful work, and there's incredible potential to do more."

At DDB, Folino will oversee a 130-person creative department that works on brands such as Anheuser-Busch, McDonald's, Dell, All State and J.C. Penney. "You're really on a huge national stage here—like playing in Yankee Stadium in front of everyone at the World Series, or I guess I should say Chicago Cubs," quips Folino. "It's exciting to do that, and the scope of the brands—you don't find brands like this everywhere in one place. I think that's amazing."

Bob Scarpelli, who was made worldwide chief creative officer



Michael Folino

in March of 2005, previously oversaw the creative output at DDB Chicago while serving as U.S. creative chief. At the time of his promotion, a search was undertaken for a new chief creative for Chicago. "We looked for someone who embodies the two traits we believe are the foundation of our company—creativity and humanity," says Scarpelli, who in addition to his worldwide creative role also serves as chairman of DDB Chicago. "In

Michael, we found an exceptional talent who really cares about people and their ability to deliver their very best ideas."

In June of 2005, Folino left his post as chief creative officer at Dailey & Associates, West Hollywood, Calif., after three years at the shop. After leaving Dailey, Folino collaborated with director Jeff Labbé of bicoastal/international @radical.media to create and write a series of short films for Motorola and MTV Networks. (Folino and Labbé previously worked together as creatives at TBWA/Chiat/Day, Los Angeles and San Francisco, and Wieden + Kennedy, Portland, Ore.) The series, called "Head and Body," was one of the first projects created exclusively for broadcast on mobile phones, and featured a guy whose body and head are detached, leading to humorous scenarios. The shorts, "Morning," "Bus," "Clinic," "You're Up," "Jogging," "Club," "Taxi 1," and "Taxi 2," debuted in October in Asia, Europe and Latin America, and were avail-



CLICK HERE TO VIEW SPOT

Nike's "Beautiful"

able stateside on Motorola VCAST phones through Comedy Central. Folino anticipates that he will continue with similarly styled projects at DDB. "I think a lot of people are really nervous about what's going to happen in advertising in the next couple of years, and I don't have any apprehension at all," says Folino. "I'm really excited about it because for really good creatives there's just not going to be any better opportunity—everything is wide open. We're going to be inventing new mediums. It's going to be a thrilling time to be working in our business. Some things are going to go away, some things are going to be invented, and good creative is the foundation

for all of it. So as long as you're creating great work, it doesn't matter what the application is."

CREATIVE PEDIGREE

Folino has an extensive creative pedigree. Before joining Dailey & Associates, he spent two years as a creative director with TBWA/Chiat/Day, working on adidas and PlayStation. Prior to that, he spent two years at the Los Angeles outpost of Fallon Worldwide; he came to that creative position after a stint at Wieden + Kennedy. While there he worked on "Beautiful," for Nike, directed by Frank Budgen of Gorgeous Enterprises, London. The spot, which features

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Earth somehow created.

Man walks.

Bea Arthur born.

First commercial airs.

Oprah's book club disbands after Oprah forgets to bring the appetizer she signed up for.

Ad agency AE misinterprets business lingo and sends Indiana offered to Canada as sign of goodwill. Canada rejects gift.

North Dakota becomes #1 warm weather vacation destination in the U.S.

Elvis, Hitler, and the Limberg Baby walk out of a spaceship in northern Arizona and into America's hearts with the reality show, "The King, The Dictator and the Flying Baby."

Patent office closes. Issues statement: "There's nothing left to patent."

Walt Disney unfrozen.

Walt Disney refrozen.

Continents reverse drift. Other continents casually avoid North America.

Cubs win First World Series since 1908.

Cubs win 19th straight World Series.

Archaeologists discover ancient civilization circa 1980. Scientists perplexed by amount of zippers on red leather jackets.

Robots feel emotion. Beer sales skyrocket.

Lobster People take control of world politics. Pass law banning sales of butter, lemon and little forks.

The evolution vs. creationism debate settled. We won + spoil it for you.

Lost man on earth very lonely and frustrated. Very lonely. Very frustrated.

Dinosaurs return. And they speak.

Oreillysaurus immediately run out and purchase chicken sandwiches.

U.S. gets universal healthcare.

There is a God.

Sun burns out.

You.

Your chicken sandwich spot makes it into MoMA. (see below)

Walt Disney visits MoMA and sees your chicken sandwich spot.

Straight, black line enters the abyss of gutter.

Straight, black line exits the abyss of gutter.

Lobster People visit MoMA and are horrified by seafood commercial.

Talking dinosaurs (Oreillysaurus) visit MoMA. They see your spot for chicken sandwiches.

a while. a long while. a very long while.

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Merkin, Bologna Break Out New Toy

Continued from Page 16

we consider to be best in breed people—individuals or companies—who can help us either conceive or execute marketing solutions and ideas,” relates Bologna, explaining that some of the experts in the toy chest might include anthropologists, architects or event planners. Merkin relates that the roster in the toy chest offers the shop’s clients more solutions than what might be offered at a larger, more traditional shop. “We’re not a freelance model,” he notes. “Toy is a house for big, strategic and creative thinking. A big agency will house all of its services under

one roof. Toy chest allows us to go to outside sources to help produce and inspire ideas.”

BREATHE RIGHT

Earlier this month, Toy broke its first work for Oxygen, a promotional campaign for a new original series called *Campus Ladies*, which follows two middle-aged housewives as they return to college, and engage in typical undergrad activities—wild parties and all the wrong men. The work, which has an irreverent, humorous tone, includes some traditional television spots, which were directed by Tom Kuntz of bicoastal/international MJZ.

Additionally, there will be promos on the network, radio, print, online, transit, out of home and guerilla marketing. The TV spots—“Hot Flashes,” “Old” and “Support”—feature some rather mature cheerleaders who apply their talents to rooting for the freshman. The radio work includes mock PSAs from a group billing itself as Students Against Overage Drinking, while bus ads feature comments from critics, including “Best comedy of the season—granted, it’s only January.” Other elements include *Campus Ladies* branded toilet paper in bars and a print ad that sends up the movie poster for *The Graduate*. On the promo front, the *Campus Ladies* will take viewer calls on another Oxygen show, *Talk Sex With Sue Johanson*. Merkin directed the promo work. “It wasn’t the first time [directing], but I’m still not very good at it. I’m learning as I go,” jokes Merkin. “These were pretty simple. It was really writing scripts and directing the talent, so it wasn’t all that hard for me, but I’m not about to kick off my directing career. I kind of like what I do at the moment, and I want to leave the directing up to those who are far better than I am.”

Now that work has wrapped



(L to R): Ari Merkin and Anne Bologna

on the *Campus Ladies* push, Toy will focus on more overall branding for the network. Merkin relates that the shop is also working on projects for marketers he wasn’t at liberty to discuss. Both Merkin and Bologna plan to grow the agency slowly, selecting whom they work with carefully. “We’re not looking for clients who want a brand name and a commodity product,” states Merkin, relating to large companies who add a smaller, creatively focused shop to the agency roster more for the cool factor than the work. “Anne and I both do our best to make sure that clients are coming to us for the right reasons, and we screen them pretty heavily.

We’re going to be defined by our clients, and so there’s nothing more important to us than making sure we date as much as possible before we marry.”

And Merkin hopes those professional marriages result in good work. “We’re having a lot of fun,” he says. “Opening an agency is a big scary move, and people tell you all about how hard it’s going to be, and I now understand what they were talking about. But the part I didn’t expect was the total joy of being an entrepreneur—that’s kind of unexpected. We have a long way to go to become what we really want to be, but the seed is there, the spark is there.”



“Old” for Oxygen’s *Campus Ladies*

Changing Of The Guard At Leo Burnett

Continued from Page 17

ers to submit a five-second film that incorporated the acceleration rate—the carmaker received 2,600 films.

Condon and his department will continue exploring new ways to get their clients’ messages heard in a crowded media landscape, starting with solid ideas. “There are shifts going on in the media mix, but I don’t know that it’s all shifting to any one thing in particular,” explains Condon. “What you see, I think, is that the idea is really the key thing to get—probably more so than ever before.”

And those ideas need to be all encompassing to succeed, with the ability to easily move among media. “Bigger, better, stronger, more scalable ideas [are needed],”

stresses Condon. “Ideas that can be taken into a variety of different channels readily and easily. ... I don’t anticipate all of our clients rushing into any particular channel or section—it’s case by case, what’s right and relevant for that particular product at that point in time, and the people they are trying to talk to.”

PRODUCTION DEPT.

Rossiter, who has been with Leo Burnett for 17 years, most recently as senior VP/executive producer, will oversee the entire production department at the agency, including: Music Aid, the agency’s in-house music studio headed up by Ira Antelis; art buyers; and the shop’s in-house editing and visual effects arms. “In terms of structure,” explains Rossiter, “what we try and do is align ourselves and

cast the producers and the production groups, and attach them to creative groups that allow everybody the best opportunities to work together and advance the work.

Rossiter will take some of his cues from how Condon restructures the creative department, though nothing concrete has yet to be determined. “What we’ll do over time is adjust things according to whatever restructuring that John [might do] with the creatives.”

Rossiter relates that while the department still has broadcast producers and art buyers, over time “people are going to—and I don’t know how immediate this really is—but people are going to produce whatever work their project calls for, whether that’s an online component, short film, long form stuff, a :30 in the broadcast medium



“Introducing” for the Cadillac “Under 5 Seconds” campaign.

and/or print.

“I think that in order to work smarter and faster, we need to continue to have everybody cross-purpose so to speak,” he continues, citing as an example the agency’s work on the aforementioned Army

campaign.

As for teaming more closely with Condon, Rossiter looks forward to the collaboration. “The work part for us has always been really easy,” he notes, “because we get along so well.”

Folino Becomes CCO At DDB Chicago

Continued from Page 17

athletes showing off the scars they’ve received while engaging in sport to the Joe Cocker tune “You Are So Beautiful To Me,” won several industry accolades, including a Gold Lion at the 2000 Cannes International Advertising Festival. (Ironically, that spot was a contender for the Grand Prix at Cannes that year, which went to Budweiser’s “Whassup,” out of DDB Chicago.)

His agency experiences have put him in the perfect position for

taking the creative reins at DDB Chicago. “I probably couldn’t have had a better career track to prepare me,” he notes. “I worked at some of the best shops in the world. ... It’s been great to learn from people like a Dan Wieden, a David Lubars, or Hal Curtis or Jim Riswold. I think that working with people who are truly great and help you achieve greatness is something that you couldn’t pay for. It’s like the greatest advertising graduate school there is.”

While at Dailey & Associates, new business at the shop grew substantially—at the time he departed, the agency’s account roster had grown to 25 from 12. During his time there, Suissa Miller & Associates was merged into Dailey. “I probably needed to go to about four different places to get that much experience in under three years,” says Folino of his time there. “We were constantly pitching new business and winning, and it was a great experi-

ence. It was also really nice to see the level of work rise, and people really becoming addicted to doing good work. It was fun.”

Folino will work closely with Grant Hill, executive VP/executive production director at the shop, as well as David Rolfe, senior VP/director of branded production, and is looking forward to diving into his new role. “I’m just thrilled with this opportunity,” he relates. “It’s going to be great—I think the mandate to do great work is here. And, to work at Bill Bernbach’s agency for Bob Scarpelli, it doesn’t get much better.”



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street talk

Ending months of rumors and speculation, it has been announced that the **Rank Group Plc**, the international gaming and leisure group, has reached an agreement to sell **Deluxe Film** to **DX III Holdings Corp.**, a subsidiary of **MacAndrews & Forbes Holdings**, whose chairman and CEO is businessman **Ron Perelman**. The deal is valued at \$750 million and is expected to be completed in early '06. Deluxe, with operations in Hollywood, Toronto, London, Barcelona and Rome, is among the world's largest processors of 35mm film for the motion picture industry and physical distributors of release and trailer prints for motion pictures. Perelman is also the principal shareholder in **Panavision**....Director **Samuel Bayer** and bicoastal/international **RSA Films** have parted ways.....Director **Larry Frey** has signed with bicoastal **Chelsea Pictures**. He brings an agency creative pedigree to Chelsea and previously was repped as a director by such houses as **Uncle**, **Santa Monica**, and bicoastal **Villains**....**Sharon Lew**, national head of sales for **Crossroads Films**, bicoastal and **Chicago**, has additionally assumed the role of executive producer on the East Coast for the company. In this latter capacity, she succeeds **Charlie Curran** who has moved on to head up a new live-action company, **Nola**, based in New York....

rep report

Independent rep **Barrie Isaacson** will team with **Pamala Buzick** to handle the East Coast for bicoastal/international **HSI**....Independent Midwest reps **Marci Miles** and **Kristina "KK" Kovacevic** have formally teamed up under the **Reelize** banner. Reelize was the rep firm formed by Miles four years ago. Miles and Kovacevic will combine their rosters and work as a team to handle Midwest representation for their ensemble of talent. The lineup repped by Chicago-based Reelize includes **Rhythm + Hues**, **Curious Pictures**, **Mirror**, **Playroom**, **Red Rover**, **Picasso**, **Yu+Co.** and **JSM Music**....**Ear to Ear Music & Sound Design**, Santa Monica and London, has named **Tanja Crouch** to serve as its exclusive rep on the East Coast and in the Midwest. Ear to Ear is headed by creative director **Brian Banks** and exec producer **Amy Lyngos**....**Dattner Disputo and Associates**, Los Angeles, has added Academy Award winner **Russell Carpenter, ASC**, to its roster. The DP recently wrapped the **Lena Olin**, **Jessica Alba** and **Hayden Christensen** thriller **Awake**, directed by **Joby Harold**, and is currently available for commercials and features. Carpenter won a best cinematography Oscar for director **James Cameron's Titanic**....Agent **Jeannine Angelique** has departed **LSP Agency** and come aboard the **Stacy Cheriff Agency**, Venice, Calif., bringing along with her a coterie of talent consisting of DPs **Sergio Arguello**, **Scott Butfield**, **Douglas Cooper**, **Brandon Cox**, **Jim Hawkinson**, **Joe Maxwell**, **Tom McGrath**, **Zeus Morand**, **Mike Ozier**, **Dave Perkal**, **Sebastian Pffaffenbichler**, **Adam Santelli**, **Florian Stadler** and **Checco Varese** as well as production designers **Benjamin Bamps**, **Robert de Vico**, **Matthew Holt**, **Brock Houghton** and **Teri Whittaker**....

bulletinboard

- Jan. 19-29/Park City Utah: The Sundance Film Festival. www.sundance.org....
- Jan. 19-27/Park City Utah: The Slamdance Film Festival. www.slamdance.com....
- Jan. 27/London: Call for entries deadline for the Design and Art Direction (D&AD) Awards. www.dandad.org/awards06...
- Jan. 31/New York: Call for entries deadline for the 2006 One Show, One Show Interactive, and One Show Design www.enteroneshow.org....
- Feb. 22-24/Palm Springs, Calif.: Hollywood Post Alliance (HPA) Technology Retreat. www.hpaonline.com....
- April 7-9/Santa Monica: Association of Film Commissioners International (AFCI) Locations Expo at the Santa Monica Civic Auditorium. www.afci.org....
- April 22-27/Las Vegas: National Association of Broadcasters (NAB) Convention at the Las Vegas Convention Center. www.nab.org....

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