

SHOOT®

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

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MJZ Tops Prodn. Cos. With Nine AICP Show Honors

Anonymous Content Is Next With Seven In 15th Annual Competition; Harvest Tallies Five; Three Spot Shops Are Tied With Four Apiece

By Robert Goldrich and Millie Takaki

NEW YORK—Bicoastal/international MJZ topped the 15th annual Association of Independent Commercial Producers (AICP) Show, scoring a total of nine honors. The AICP Show distinction continues a banner awards season for the production company; earlier this year MJZ had four of the five directors nominated for the coveted Directors of America (DGA) Award in recognition of the best commercial helmer of 2005. MJZ's Craig Gillespie wound up winning the DGA Award.

Gillespie and fellow DGA nominee and MJZ director Spike Jonze figured prominently in the

AICP honors mix. Jonze's adidas commercial, "Hello Tomorrow," for TBWA/Chiat/Day, San Francisco, scored in the advertising excellence/single commercial, visual style, visual effects (Sea Level, Santa Monica) and original music (composer Sam Spiegel of Squeak E Clean, Los Angeles) categories. And the Gillespie-helmed "Doctors" for Ameriquest via DDB Direct, Los Angeles, gained recognition in the humor category.

MJZ directors Dante Ariola and Fredrik Bond each

scored two AICP Show honors. The latter's eBay "Anthem" ad for BBDO New York scored in the

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CLICK HERE TO VIEW SPOT

Xbox 360's "Waterballoons"

New Showcase Directors Make Inroads

A SHOOT Staff Report

NEW YORK—Positive reinforcement in varied forms came right before, during and after SHOOT's fourth annual New Directors Showcase event held last month (5/25) at the Directors Guild of America (DGA) Theater in New York.

The most recent development was this week's AICP Show, in which spots directed by two of the Showcase directors gained a total of three honors. Earning

distinction in two AICP competition categories was the work of New Directors Showcase helmer Adam Goldstein of bicoastal/international RSA. The Goldstein-directed Freelance Union's "Hospital" was honored in the spec spot category. Goldstein, who recently moved over from his creative director's post at BBDO New York to pursue a full-time directorial career via RSA, also served as creative director on "Hospital."

Additionally, Goldstein scored in the copywriting category for the New York Homeless Coalition's "Scaffold" from BBDO New York. Goldstein directed and teamed with Lauren Cohen to write the commercial, which was screened as part of SHOOT's New Directors Showcase reel during the DGA Theater event.

Meanwhile honored in the AICP Show's student commercial category was Mountain Dew's

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New Media Spurs Cannes Do Attitude

A SHOOT Staff Report

CANNES, France—The 53rd annual Cannes International Advertising Festival, slated for June 18-24, has seen its entries increase 12.5 percent as compared to last year. Fueling this growth have been a high level of submitted work in new media as reflected in the Cyber Lion and Titanium categories which went up a whopping nearly 32 and 52 percent, respectively.

Indeed grappling with new ways and varied outlets to break through creatively to audiences is the lynchpin of the Titanium Lions competition. Titanium jury president David Lubars of

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Is Extension Of SAG Pact In Offing?

By Millie Takaki

NEW YORK—Word is that the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Joint Policy Committee of the Association of National Advertisers and the American Association of Advertising Agencies (JPC) are amenable to temporarily extending the expiration date of their current commercials contract. The actors' pact is scheduled to

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Showcase

Though SHOOT has been identifying, new, up-and-coming directorial talent for many years—on a weekly basis in terms of our news coverage, in the context of our Directors Series/Special Reports which regularly contain a feature on new helmers, and in the scope of our weekly “The Best Work You May Never See” gallery—this is just the fourth year that SHOOT has held a formal event, its annual New Directors Showcase, to put the spotlight on deserving, emerging directors.

And strange as it sounds, there’s a sense of mini-tradition that’s developed over that relatively short span. I remember in year two we had Nelson Cabrera as a Showcase director. That was just a year after Cabrera, a veteran first



a.d. on commercials, was in the audience, starting to do spec work which was just on the cusp of garnering recognition in industry circles—with the possibility that one of the ads was going to gain airtime. It did—and a year later he was in our New Directors Showcase. He’s now with HKM.

We’ve seen a fair percentage of directors in these four years go on to great success, including director Michael Downing of harvest having his Budweiser “Skydiver” spot appear on the Super Bowl last year and finish first in the USA Today poll.

And the career progression that has taken hold is evident in this year’s crop. A number of the directors chosen for this year couldn’t be with us at the New Directors

Showcase event at the DGA Theater in New York last month because, happily, they had gotten spot assignments. An example being Shyam Madiraju of V3 at Anonymous Content who was working on a Fox Soccer Channel job.

Plus there have also been signings. On the strength of his spec work at Group101Spots, Brent Jones, who came to the SHOOT event, recently signed with Aero Film, Santa Monica. The team of Zack & J.C. was also on hand at the DGA Theater and I had the pleasure of announcing that they had just agreed to join @radical.media.

Furthermore, just a couple of weeks after our New Directors Showcase screening, panel discussion and reception, work directed by two of the Showcase helmers garnered three honors at the pres-

tigious AICP Show.

Earning distinction in two AICP competition categories was the work of New Directors Showcase helmer Adam Goldstein of bicoastal/international RSA. The Goldstein-directed Freelance Union’s “Hospital” was honored in the spec spot category. Goldstein, who recently moved over from his creative director’s post at BBDO New York to pursue a full-time directorial career via RSA, also served as creative director on “Hospital.”

Additionally, Goldstein scored in the copywriting category for the New York Homeless Coalition’s “Scaffold” from BBDO New York. Goldstein directed and teamed with Lauren Cohen to write the commercial, which was screened as part of SHOOT’s New Directors Showcase reel.

Meanwhile honored in the AICP Show’s student commercial category was Mountain Dew’s “Foley” directed by the duo of Zack & J.C. (a.k.a. Zack Resnicoff and J.C. Khoury). “Foley” also was screened for the DGA Theater audience during the SHOOT proceedings.

For the SHOOT staff, the bottom line is simple. Indeed the most gratifying part of the Showcase for us is seeing careers born and then progress.

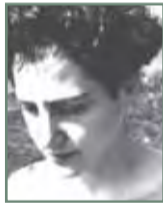
Meet The Professor

By Benita Raphan

Is there room for more women in the CG marketplace?

“For me, entering a male dominated industry is not intimidating or disconcerting because my technically-oriented career path prior to attending CADA enabled me to grow accustomed to working predominantly with men”, says Christine Baldelli who was a graduating student this year from the Masters Program in Digital Imaging and Design at New York University’s Center for Advanced Digital Applications, (CADA) a division of the School for Continuing and Professional Studies.

CADA’s students predominantly comes from the U.S., but also include a diverse population of students from outside the US, including; Asia, Israel, India and Africa.



Benita Raphan

For her thesis project, Baldelli designed a pilot for a youth oriented television show that she plans to pitch to television networks. The core curriculum at CADA is divided into three sections: Motion Graphics, Animation and Compositing. Of 58 graduating Thesis students this year, nearly twenty were women who had selected a 3D concentration for their career focus. Many of these students would like to stay in the United States to work professionally.

“There’s is without a doubt a need and an opportunity for more women in the industry” says JWT New York creative director Eric Weisberg, who with senior partner/creative director Gary Boyd are working on conceptual thinking

with a current NYU thesis class which is graduating in January 2007. “As is clearly evident from NYU CADA, women bring a different sensibility and a refreshing point of view to their work. Most notably, they bring a softer and more elegant touch that is often missing in the cold, hard world of 3D”.

Another CADA student who graduated this month, Michal Finegold, a transplant from Israel, has lived in the United States for nearly two years during her studies. “In terms of the aesthetic that people look for in CG, I used to think it was a really masculine one, and that somehow distinctly feminine styles would not be as popular.

“But that was based on what’s out there on forums and popular websites for CG artists. When I look at what’s actually being done in the industry, I think there is an openness to all types of aesthetics, depending on the needs of the different projects. So clearly, the industry is NOT looking for just masculine design schemes and random big-breasted Poser women with guns.

Before completing her Master’s Degree, Michal was a software engineer. “I studied computer science and physics—also male-dominated fields,” so she says she is used to it.

With so many young women entering the industry, the numbers have to give and women will start making up more of the general population of 3D artists as many of the post houses and larger studios begin to employ women in the CG departments.

“I notice the male dominance more in the industry than at school.

I had plenty of women in all my classes” reports Finegold.

“Yes, 3D has traditionally been a male industry. Probably has something to do with Superhero comics and in the early years boys were more likely to use computers than girls. There are exceptions of course, and that is definitely no longer the case” according to Gavin Guerra, former head of Black Logic’s CG Department and currently a top NYC area 3D and compositing freelancer, who is also an adjunct professor at CADA.

“I never sensed any discrimination toward women in the field. Women are usually accepted with open arms as a welcome change from geeky men. When I ran Black Logic’s CG dept, I used to hire mainly women. It just worked out that way.” In fact she says, “The company that I’m freelancing with now just spoke of the need for more estrogen in the office...”

“I think with the advent of programs like CADA, the tide is shifting.

Basically, talent rules, in every industry and if the women CG artists are good, they will have no problem finding work”.

Jenga Mwendo, long term modeler at Blue Sky, tucked away in White Plains, states it plainly and boldly: “It should be recognized that there ARE women in this industry!! And, I’d like to encourage other women to get into it.”

Watch out post world. Here they come.

Benita Raphan is a filmmaker and clinical assistant professor at New York University, Center for Advanced Digital Applications, and can be reached at benita.raphan@nyc.edu

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ June 8, 2001/Executive producer Bryan Farhy has launched brand tv as a satellite of bicoastal Headquarters, the commercial production house headed by Tom Mooney and Alex Blum....Marc Schwartz has joined New York-based design, visual effects, and original music studio Fluid as managing director....Paul Babb, former senior partner/executive producer at Ogilvy & Mather, Los Angeles, has returned to the production house side of the business, becoming executive producer of Ka-Chew! the newly launched live-action commercial division of Klasky Csupo, Hollywood....

10 Years Ago

□ June 7, 1996/Colossal Pictures, a 20-year-old multimedia design, television and film development house in San Francisco, has filed for Chapter 11 bankruptcy for the purpose of reorganization. The firm has laid off nearly half of its staff since March.... Director Jim Manera, formerly of bicoastal production house Bedford Falls, has joined Sony Pictures’ commercial division in Culver City, Calif. Another Bedford alum—Rupert Wainwright—became Sony’s first spot director in February...Henry Anderson has been named creative director, 3-D animation at Digital Domain, Venice, Calif. He was previously computer animation director/designer at Rhythm & Hues, Los Angeles....



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LEGALEASE

BY JEFFREY A. GREENBAUM



Are your kids overweight?

If your kids are overweight, there are people who say that the food companies and their advertising are (at least in part) to blame. Some have even argued that the government should restrict, or even ban, the marketing of food to children. Childhood obesity has become a serious public health problem in the United States. According to one estimate, sixteen percent of kids ages six to nineteen are obese.

The Federal Trade Commission ("FTC") and the Department of Health & Human Services ("HHS") recently issued a report, "Perspectives on Marketing, Self-Regulation & Childhood Obesity," which examined the marketing of food to children and made some initial recommendations on how industry can help solve the obesity problem. The FTC and HHS aren't at this point proposing new rules to restrict the marketing of food to kids, but that all could change if the industry doesn't take their recommendations seriously and start making real changes soon.

Much of the FTC/HHS report focused on the Children's Advertising Review Unit ("CARU") of the Council of Better Business Bureaus, which is the nation's leading self-regulatory body dealing with children's advertising. The report looked at how well CARU has dealt with these issues in the past, and what it needs to do to be more effective in the future. "For self-regulation to be effective," according to the report, "it should clearly address the problems it seeks to remedy, adjust to new developments within the industry, be enforced and widely followed by industry members, and be visible and accessible to the public."

The food industry spent between ten and twelve billion dollars in 2002 to market food to children, according to the FTC/HHS report. Food marketers have not just relied on just television and print advertising. The report noted that they use many non-traditional means as well, such as promotions, product placements, branded adverging, licensing of popular children's characters, and tie-ins with entertainment properties. For example, the report noted that Mattel sells a doll dressed in a McDonald's uniform, and Kraft sells macaroni and cheese in the shape of popular children's characters, such as the *Flintstones*, *Bugs Bunny*, and *SpongeBob SquarePants*.

The FTC and HHS acknowledged that the industry is already taking steps to address the childhood obesity problem, but asks whether these industry efforts go far enough. So what do they want you to start thinking about – in order to avoid new, more restrictive regulation in the future? Here are some of the report's key recommendations:

Food companies should review their marketing practices to improve the overall nutritional profile of the products they market to children. This may include adopting minimum nutritional standards for food marketed to kids and standards that focus their marketing on more nutritious foods.

Media and entertainment companies should review their practices to encourage the licensing of children's television and movie characters for use with more nutritious foods.

CARU should consider revising its marketing guidelines to address new forms of advertising and should consider adopting minimum standards for foods that are marketed to kids and standards that shift marketing efforts to more nutritious foods. CARU should also consider to what extent paid product placement of food in non-traditional advertising, such as movies, video games, and websites, is appropriate.

The health problems are very real. Although people can disagree on what level of responsibility the food companies should have for childhood obesity, it's clear that both consumers and government are looking to marketers to provide some of the solutions. If you're creating food advertising, this is the time to take a step back and consider some of these weighty issues, or you may just find yourself weighed down with a lot of new regulation in the future.

This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com

MJZ, Anonymous Content, Harvest

Continued from page 1

production design category (for production designers Deborah Evans, John Merrit, Sebastian Ize) while Bond's "Gimme The Ball" for adidas via 180 Amsterdam was honored for cinematography (DP Ben Seresin). The Ariola-directed "Disturbance" for Heineken from Publicis, New York, was honored in the advertising excellence/single commercial and original music (composer Jason Johnson of Stimmung, Santa Monica) categories.

Anonymous Content's seven honors included five earned in concert with Gorgeous Enterprises, London. (Gorgeous' directors are repped stateside via Anonymous.) The Anonymous/Gorgeous honorees were: Xbox 360's "Jump Rope" directed by Frank Budgen for McCann Erickson, San Francisco, and 72 and Sunny, El Segundo, Calif., in the advertising excellence/single commercial and visual style categories; the Budgen-helmed "Water Balloons" for Xbox 360 via McCann and 72 in the editorial category (editors Angus Wall and Kirk Baxter of Rock Paper Scissors, Los Angeles); and the Centers for Disease Control and Prevention's "Sun" helmed by Chris Palmer for Saatchi & Saatchi, New York, in the production and cinematography (DP Phillippe Rousselot) categories.

The remaining two Anonymous Content honors came in the editorial and spec spot categories. The editorial honor went to Brad Waskewich of Rock Paper Scissors for the Anonymous-produced Nike "FC USA" commercial directed by Malcolm Venville for Wieden+Kennedy, New York. The spec honoree was Nike 6.0's "Skateboys" directed by Charles Jensen via Anonymous.

Santa Monica-based harvest was next in the production company tally with five AICP Show honorees, including Fox Sports Net's "The Shave," "Moving" and "Let's Get Together" directed by Baker Smith for TBWA/Chiat/Day, San Francisco. The package of spots collectively earned distinction in the advertising excellence/campaign category while "The Shave" scored in the talent/performance category. Additionally the Smith-helmed "Man and his Moose" for Manhattan Mini Storage via agency Mad Injection, New York, gained recognition in the low budget category. And garnering two more honors for harvest was Ace Hardware's "Wife" directed by Michael Downing for Goodby, Silverstein & Partners, San Francisco. "Wife" was honored

in the dialogue or monologue and the talent/performance categories.

THREE FOR FOUR

Three production houses tied with four honors each: bicoastal/international @radical.media, bicoastal/international RSA Films and Los Angeles-based Biscuit Filmworks.

Biscuit produced the Noam Murro-directed Axe "Imprints" commercial for Bartle Bogle Hegarty, New York, which scored in the agency art direction (Brian Friedrich, Ameer Shah, Matt Ian) category, as well as the Murro-helmed "Monster" for General Motors' Hummer via Modernista!, Boston, which gained recognition in three categories: production, agency art direction (Philip Bonner) and advertising excellence/campaign.

The latter was earned collectively by "Monster" and two Hummer spots from RSA: "Three Bears" and "Giants" directed by Jake Scott.

RSA's other AICP Show honors came for: Nike's "Awake" directed by Jake Scott for Wieden+Kennedy, Portland, Ore., in the cinematography category (DP Crille Forsberg), Freelance Union's "Hospital" directed by Adam Goldstein in the spec spot category, and the Goldstein-helmed "Scaffold" for the New York Homeless Coalition via BBDO New York in the copywriting (Goldstein, Lauren Cohen) category. Last month Goldstein gained inclusion into SHOOT's 2006 New Directors Showcase.

The four honorees produced by @radical.media were: Nike's "Warriors" directed by Tarsem for Wieden+Kennedy, Portland, in the production design (Ged Clarke) category; M&M's "Kaleidoscope" helmed by Dave Meyers for BBDO New York in the animation (visual effects/animation director Alex Weil of Charlex, New York) category; Hummer's "Chairs" directed by Daniel Askill for Modernista! in the agency art direction category (Gary Koepke); and Canal Plus' "The March of the Emperors" directed by The Glue Society for BETC Euro RSCG, Paris, in the advertising excellence/international category.

THREESOMES

Garnering three AICP Show honors apiece were bicoastal/international Hungry Man, bicoastal Tool of North America, bicoastal Smuggler, and San Francisco-based Mekanism.

Hungry Man scored with Sprint/Nextel's "Locker Room" directed by Bryan Buckley for TBWA/Chiat/Day,

New York, in the humor category; Embassy Suite Hotels' "Questions" helmed by Jim Jenkins for TBWA/Chiat/Day, New York, in the copywriting category (Brandon Davis, Jenny McGuinness); and FedEx's "Barry" directed by Hank Perlman for BBDO New York, also for copywriting (Grant Smith).

Tool's three honorees were DHL's "Golf Balls" directed by Erich Joiner for Ogilvy & Mather, New York, in the production category; and Sprint/Nextel's "The Man" helmed by Sam Cadman for TBWA/Chiat/Day, New York, in the dialogue or monologue and talent/performance categories.

The Smuggler trio of honorees consisted of: the American Legacy Foundation spots "Good Samaritans," "Hospital Beds" and "Profiles" directed by Chris Smith for Arnold Worldwide, Boston, and Crispin Porter+Bogusky, Miami, which registered in the advertising excellence/campaign category; Honda's "Impossible Dream" helmed by Ivan Zacharias for Wieden+Kennedy, London, in the advertising excellence/international category; and Tanqueray's "Lapland" directed by Ben Mor for Grey Worldwide, New York, in the musical arrangement category (Al Hochstrasser of Music Beast, New York)

Mekanism's honors were: GameTap's "Mexican Puppet Theater" for Mullen, Boston, in the low budget category; and Sega's "Swim Meet" and "Class" in the advertising excellence/non-traditional category. For the latter two, Mekanism served as hybrid production company/ad agency. Mekanism's Tommy Means directed all three honored spots.

NON-TRADITIONAL

The Mekanism fare underscored the AICP Show opening up to content intended for platforms outside traditional TV, such as the Web, mobile phones, PDAs and iPods. This is reflected in the nontraditional category, which—in addition to the two Sega commercials—included as an honoree Brawny's "Thinking About You" directed by Zach Math of now defunct Omaha Pictures for Fallon, Minneapolis? (Math is now with Santa Monica-based Furlined, a successor shop to Omaha.) The Sega and Brawny pieces have played primarily on the Internet and gained viral momentum.

Moreover, for the first time in its history, the overall AICP Show competition made new media fare eligible for virtually all its other competition cat-

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

Dir. Bryan Buckley Leads The Charge With “Manthem”

Burger King Commercial Out Of CP+B, Miami, Celebrates Men And Meat

By Christine Champagne

Men tired of eating chick food revolt in the :60 “Manthem,” a gloriously tongue-in-cheek celebration of a man’s right to eat meat—more specifically, Burger King’s Texas Double Whopper.

A music video of sorts, the commercial is set to “I Am Man,” a spoof of Helen Reddy’s 1970s hit “I Am Woman.” Crispin Porter +Bogusky (CP+B), Miami, associate creative director/copywriter Bob Cianfrone, who conceptualized the spot with senior art director James Dawson-Hollis, wrote the lyrics to “I Am Man.”

An excerpt:
*“I am man
 Hear me roar
 In numbers too big to ignore
 And I’m way too hungry
 To settle for chick food
 Cuz my stomach’s starting to growl
 And I’m going on the prowl
 For a Texas Double Whopper
 Man, that’s good!”*

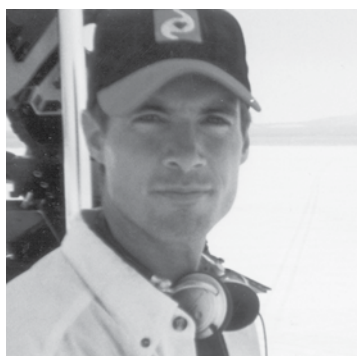
While the client fell in love with the concept and the song when they were presented, according to CP+B VP/creative director Rob Reilly, there was concern that Reddy might not give the agency permission to parody her feminist anthem. “We didn’t know if she would be interested in selling it no matter what the price,” Reilly shared.

In the end, the agency got the yes from Reddy it had hoped for. “She thought it was funny,” Reilly related, “and once she approved the lyrics, it was like, ‘Okay, let’s go!’”

WHERE’S THE BEEF?

Partner/director Bryan Buckley of bicoastal/international Hungry Man hasn’t had a burger in years (he gave up red meat awhile back). But he has shot numerous Burger King spots, including the blockbuster Whopperettes spot “America’s Favorite,” and CP+B was confident he could tap into the meat lover’s mentality.

For his part, Buckley couldn’t



Bryan Buckley



[CLICK HERE TO VIEW SPOT](#)

resist tackling the spot for the simple fact that the concept was so damn funny.

Choosing to shoot “I Am Man” on location in Rio de Janeiro, one of Buckley’s first challenges arose during the casting process. “In casting, one of the things we talked about was, ‘Do you go with men who can actually sing and dance, or do you go with guys who actually can’t do that because that would seem more macho?’” Buckley recounted.

Ultimately, the director decided that his cast of “a couple hundred guys” would be made up mainly of men with no singing and dancing experience; for key sequences where marks had to be hit, he hired a small group of professional singers and dancers.

With the exception of a Canadian actor, the rest of Buckley’s cast came from Brazil, and therefore spoke Portuguese. A dialect coach was brought in to teach the men, who lip sync in the spot, “I Am Man.”

Meanwhile, a food stylist came down from the U.S. with a huge supply of Texas Double Whoppers for use in the spot because there isn’t a Burger King in Rio. The Burger King storefront seen in the spot was built for the shoot.

Over the course of the shoot, Buckley and DP Scott Henriksen shot a series of vignettes displaying manly behavior—everything from a guy splitting a cinder block in half with a karate chop to men ripping off and burning their underwear.

Then came the scene in which a group of men toss a minivan over the side of a highway and into a dump truck. Not content with just any dump truck, Buckley had to find the biggest dump truck he could, procuring one from Sao Paolo, which is six hours away from Rio. Given the distance and the size of the truck (the tires alone were eight-feet tall), it had to be taken apart and

“I’m a big proponent of spots ending well. Great endings are what makes spots memorable.”

**—Rob Reilly,
 Creative Director**

shipped down to Rio on a barge. “We didn’t know if it was going to make it,” Buckley said. “That was a production nightmare.” Thankfully, it did.

THE BIG FINISH

As if seeing a minivan tossed off a highway into a dump truck isn’t enough of a climax, by the way, “Manthem” has a man, hooked up to the dump truck via chains, towing it and its content on his strength alone. He has incentive to move forward—a woman stands just before him holding a shovel on which sits a

Texas Double Whopper in front of his face.

It’s an unforgettable finish. “I’m a big proponent of spots ending well,” Reilly remarked. “Great endings are what makes spots memorable.”

Gavin Cutler of Mackenzie Cutler, New York, cut “Manthem,” packing the :60 with as much macho behavior as humanly possible.

It was up to the crew at Beacon Street Music, Venice, Calif.—including composers John Nau and Andrew Feltenstein and vocal arranger Brian Chapman—to make “I Am Man” really sing. “When Crispin first came to us with the idea, we knew it was going to be killer,” Feltenstein said.

Beacon Street Studios produced the demo CP+B used to sell Burger King on the idea of the spot, keeping “I Am Man” close to the original song it parodies. But as the project evolved, “I Am Man” took on a new life. “John and I decided to re-cut the entire song again. We decided to create a ‘Manthem,’” Feltenstein said. “It was still the same song. We just beefed it up—so to speak.”

While “Manthem” is a testosterone-fest, it’s fueled by humor, which may explain why women—at least this one—like the spot. “We didn’t want it to be a male thing only. We wanted women like you to react to it because a lot of our base is women,” Reilly said. “So in the end, it was more about the food, and I think everybody can relate to the message.”

TopSpot OF THE WEEK

Client
Burger King

Production Company
Hungry Man, bicoastal/international.

Bryan Buckley, partner/director; Scott Henriksen, DP; Stephen Orent, managing partner/executive producer; Thomas Rossano, executive producer; Alex Mehedff, executive producer (Hungry Man, Rio de Janeiro); Caroline Gibney, head of production; JD Davison, line producer; Mino Jarjoura, production supervisor. Shot on location in Rio.

Agency

Crispin Porter + Bogusky (CP+B), Miami.

Alex Bogusky, chief executive officer; Andrew Keller, executive creative director; Rob Reilly, VP/creative director; Bob Cianfrone, associate creative director/copywriter; James Dawson-Hollis, senior art director; Rupert Samuel, executive producer; Keith Rose, senior producer; Aymil Beltramo, producer; Bill Meadows, music producer.

Editorial

Mackenzie Cutler, New York.

Gavin Cutler, editor; Erik Laroi, assistant editor; Melissa Miller, executive producer.

Post

Company 3, New York.

Billy Gabor, colorist.

Visual Effects

Riot, New York.

Tom McCullough, VFX artist; Colleen Garvey, producer; Luis Ribeiro, executive producer; Connie Griffin, managing director.

Music

Beacon Street Studios, Venice, Calif.

John Nau and Andrew Feltenstein, composers; Rob Beaton, engineer; Brian Chapman, vocal arrangement.

Audio

Sound Lounge, New York.

Philip Loeb and Rob DiFondi, mixers.

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

Creative On Demand Banks On Director Steve Beck

Rhythm + Hues Paints A Moving, Stop-Motion Family Portrait in "Chairs"

By Robert Goldrich

The prospect of a bank spot with no people, only furniture, hardly sounds creatively stimulating. But in a gestalt that is far greater than the sum of its parts, this Regions Bank commercial tells the story of a young law student, his rise professionally and the progression of his personal life, creating a portrait not only of him but his family over the years.

Directed by Steve Beck of Rhythm + Hues Commercial Studios (R+H), Los Angeles, the :30 entitled "Chairs," part of a seven-spot campaign, simply consists of stop motion animation of furniture, primarily chairs, that fill up and empty various rooms to signify stages in life.

A law student, Clarence, starts investing early with Regions Bank as the spot opens on his modestly furnished, somewhat unkempt law school dorm room. From there, the furniture changes to an office, which reflects the first job he landed at a top law firm. After his office, we see the seating arrangement at a wedding reception as Clarence has married Rebecca. Next is the living room of the happy couple's first house, a nursery signifying the birth of a baby—actually, twins, as the nursery fills up a bit more before our eyes. The spot then takes us through time to see the dining room of their home, with more seats being added one by one to signify a growing



[CLICK HERE TO VIEW SPOT](#)



extended family, grandkids and so on. An executive suite conveys that our attorney has indeed moved up the ranks to partner status at the firm. Finally the furniture clutter diminishes as we see a retired, married couple's living room with easy chairs for two.

At no time do we ever see Clarence, Rebecca or any other person for that matter. All we see is their "Chairs." An end tag carries the Regions Bank logo, accompanied by the slogan, "Personalized service for every stage of your life."

The agency for Regions Bank-Miami (with headquarters in Birmingham, Ala.) is Coral Gables, Fla.-based Creative On Demand. The ad shop creative team included partners/creative directors Priscilla Cortizas and Daniel Marrero, senior copywriter Andres Arlia, producer Patty Rodriguez, executive director of marketing Emmie Vazquez and integrated marketing manager Jose Quijano.

"'Chairs' was a unique opportunity to tell very typical portrait-style stories in a very atypical way," said director Beck. The spot was shot by Al "Tiko" Pavoni in Hollywood, Fla., and combined green screen, digital stills and Flame compositing.

Paul Babb executive produced for R+H. Kat Dillon was head of production, live action, with Joel Zimmerman serving as producer.

The spot was edited by Diego Enriquez of Miami Edit, Miami, and Jay Lizarraga of R+H. Online editor was R+H's Steve Wellington.

The R+H team on the post/effects side included: Lisa White, head of production, commercial digital; post producer Jon Derovan, lead Flame artist Eric DeHaven, Flame artist Hilary Sperling, roto artist Sheri Cruz, and 2D artisans Nathan Brunskill and Jenny McGee.

Audio engineer was Steve Johnston of Outpost Audio, Miami.

"Couch"

By Robert Goldrich

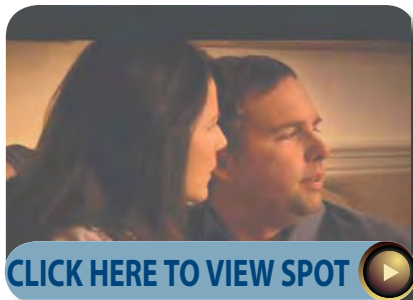
These liver spots aren't unsightly. In fact, they're very much worth watching and are quite entertaining.

To coincide with Hepatitis Awareness month which was in May, New York agency filter created a humorous campaign for the American Liver Foundation (ALF) in order to help raise awareness of liver disease. Our "Best Work" pick is "Couch" in which a man and a woman are seated on a sofa for what's shaping up as a romantic interlude. However, the mood is broken when the lass spies something over her partner's shoulder. "What's that?" she asks.

The guy's response is that it's just his liver. The camera then reveals the offbeat

sight of a scowling liver. (Actually it's a man dressed in a liver costume designed by Martin Izquierdo of Izquierdo Studios, New York.)

Suddenly the lights go out—but not to further the original romantic intent. While shrouded in darkness, the liver attacks its owner. When the lights come back on, we see the guy has been knocked unconscious by his liver who is wielding what looks like a broken lamp. The tagline: "It's dangerous to ignore your liver," flashes on the screen, followed



[CLICK HERE TO VIEW SPOT](#)

by the ALF logo and Web site address (www.liverfoundation.org).

The second spot in the campaign, "Poker," is similarly themed. Some guys are playing poker. The kibitzer in the back turns out to be the liver character who

is ignored by its owner Steve. Suddenly Steve is face down on the poker table, with three darts stuck in the back of his head. Indeed one had better not scorn his liver.

Both PSAs were directed by the Good Guys team (a.k.a. Brian Jackson and

Nathan Crooker) via Tangerine Films, New York. The creative ensemble at Filter included executive creative director/art director Chris Brignola, and executive creative director/copywriter Jay Sharfstein.

Sal Del Giudice executive produced for Tangerine, with Elana Wertkin serving as producer. The DP was Derek McKane.

Editor was Yvette Choy of MacKenzie Cutler, New York. Colorist was Damien Van Der Cruyssen of The Mill, New York. Audio mixer was Cory Melious of Sound Lounge, New York.

Sound designer was Marc Healy of MacKenzie Culter. Composers were Andrew Feltenstein and John Nau of Beacon Street Studios, Venice, Calif.

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Dynamics for Duos

Creative Teams Offer Perspectives On Their Working Relationships

A SHOOT Staff Report

Though it's difficult to pinpoint what makes for a successful creative partnership, particularly with so many varied personalities in the business, there is clearly one constant that virtually all can agree on, perhaps best described as Gestalt, a dynamic in which the sum is greater than its individual parts. The Gestalt can be born out of longstanding relationships or, as evidenced in a couple of the profiles below, an occasional collaboration. In some cases, opposites attract. But similar sensibilities can also make a twosome effective. Here's a sampling of dynamic duos who have contributed to some of the industry's most notable work in recent months.

DUCHON & EDWARDS

Scott Duchon and Geoff Edwards have been working together for three years, the first two at TBWA/Chiat/Day, San Francisco, and during this past year at their current roost, McCann Erickson, San Francisco. In some respects, their most notable collaboration at the latter shop, the Xbox 360 campaign, including "Jump Rope" and "Water Balloons," reflects the nature of their relationship.

"I'd describe it as fun," says Duchon of his creative partnership with Edwards. Indeed "Water Balloons" and "Jump Rope" escaped the product category norm, which often skews to the dark shooter games genre, and went for pure enjoyment. The spots—directed by Frank Budgen of Gorgeous Enterprises, London (he's repped stateside by bicoastal Anonymous Content)—are an invitation to join in the fun of the Xbox 360 with, for example, a grand scale water balloon fight for which some 70,000 water balloons were made.

McCann teamed on the campaign with El Segundo, Calif. agency 72 and Sunny. Duchon and Edwards (along with 72 and Sunny's John Boiler and Glenn Cole) were group creative directors on both "Jump

Rope" and "Water Balloons," additionally serving as copywriter and art director, respectively on "Jump Rope."

Both commercials have already gained considerable recognition this awards season: "Jump Rope" just garnered honors in the advertising excellence/single commercial and the editorial categories at the AICP Show. "Water Balloons" copped an AICP Show honor in the visual style category.

They continue a winning tradition for the creative duo, embodied in their TBWA/Chiat/Day work on adidas' "Impossible Is Nothing" campaign, including assorted top drawer commercials—a prime example being "Carry" in which NBA superstar Kevin Garnett is carrying the whole world on his shoulders. Directed by Noam Murro of Biscuit Filmworks, Los Angeles, "Carry" earned numerous honors, including helping Murro win the Directors Guild of America Award as best commercial director of 2004. Duchon was creative director/writer and Edwards creative director/art director on "Carry."

Prior to TBWA/Chiat/Day, where he had been for five years before hooking up with Edwards, Duchon worked at JWT, New York. He started his career at Crispin Porter+Bogusky, Miami. Meanwhile, Edwards moved to TBWA/Chiat/Day, from Element 79 Partners, Chicago. Prior to that he was at DDB

Chicago and Spike DDB, New York. Edwards' first career roost was TBWA/Chiat/Day, New York.

While the "fun" mantra characterizes their working relationship, Duchon and Edwards cite additional dynamics which contribute to a successful mix. "My weaknesses are his strengths," says Duchon of Edwards. "Geoff's artistic sensibilities kind of balance off my at times insane side conceptually. I feel comfortable with his helping to bring any idea to life with the proper taste level and sensibilities. It's a good ying-and-yang dynamic."



55748188(RF)/Tina Healy/Getty Images

Continued on page 14

Creative Pairs Reflect On Their Working Relationships

Continued from page 13

At the same time, they share a like-mindedness about collaboration—between themselves and with others. “We were fortunate to get Frank Budgen to direct the Xbox spots—he only directs a few American ads a year and he

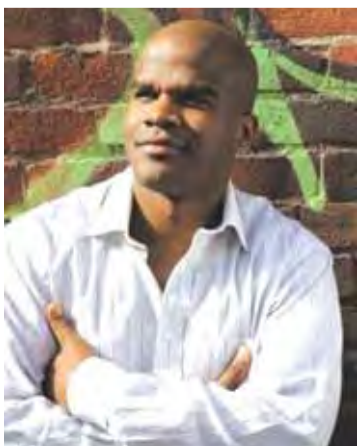


Scott Duchon

did those two with us,” relates Edwards. “I’d like to think it’s in part because of how Scott and I collaborate with people. The idea isn’t so precious that we’re not open to having others in the process contribute and do what they do best. You have to give a little to get a lot back. Scott and I are very keen on collaborating with others—and with each other—in that manner.”

The only rift between them is basketball-related in that Duchon is a Miami Heat fan while Edwards’ team is the Detroit Pistons. The Heat just beat the Pistons to make the NBA finals. However, the good-natured ribbing Duchon has given Edwards as of late about the Pistons notwithstanding, the agency creatives clearly are on the same side despite their hardwood team allegiances.

“The challenge has been to duplicate the success we had [at TBWA/Chiat/Day] here, working together and continuing to mentor creative teams,” says Edwards. “We feel we’re off to a good start with Xbox 360 but that launch is more like a two-and-a-half to three-year process. There’s a lot more work for us to do. Thankfully we have each other—and talented creative



Geoff Edwards

teams who allow us to help mentor them because they see the work we’ve done in the past.”

—by Robert Goldrich

CIANFONE & DAWSON-HOLLIS

Bob Cianfone and James Dawson-Hollis, associate creative director/copywriter and senior art director, respectively, have been partners at Miami’s Crispin Porter + Bogusky (CP+B) for about six months now, but they don’t necessarily spend a lot of time together. “The last five months it has been a lot of travel, so we’ve been [communicating] through email or IM or on the phone,” Cianfone says. Actually, the phone interview *SHOOT* conducted for this story found Cianfone in New York and Dawson-Hollis in Los Angeles.

Despite the time spent apart, Cianfone and Dawson-Hollis have collaborated to create some notable work, including the most recent Burger King extravaganza “Manthem.”

Chosen as a *SHOOT* Top Spot of the Week, the :60 finds men hitting the streets to rally in celebration of manhood and a guy’s

Buckley of bicoastal/international Hungry Man. Then it was on to New York to sit in on the edit with Mackenzie Cutler’s Gavin Cutler. “We generally make sure we are both there for everything,” Dawson-Hollis notes.

In addition to “Manthem,” Cianfone and Dawson-Hollis are known for serving up other Burger King fare, including the spots “Lumberjack” and “I-Beam,” both of which find the King showing up at the workplace to surprise laboring men with sandwiches.

Working on the Burger King account is never boring, the pair agrees. “They’re a great client to work for,” Cianfone says. “They keep letting us do lots of fun stuff.”

“They’re very open to new ideas,” Dawson-Hollis chimes in, “and that allows us to take it new places.”

Cianfone and Dawson-Hollis were first paired together by CP+B chief executive officer Alex Bogusky to work on “Lumberjack” and “I-Beam” last fall.

They had seen each other around the office but didn’t know



l to r: James Dawson Hollis and Bob Cianfrone

right to eat meat—the Burger King Texas Double Whopper in particular. Their war cry is “I Am Man,” a catchy, clever take-off on Helen Reddy’s feminist anthem “I Am Woman.”

Cianfone wrote the lyrics for “I Am Man,” which cracked up Dawson-Hollis the first time he heard them. “Have you heard the extended version of the song?” Dawson-Hollis asks. “Maybe Bob could sing it for you?”

Maybe next time.

Why the decision to base their “manthem” on Reddy’s classic song? “It’s got the right kind of motivational vibe,” Dawson-Hollis reasons, adding, “and it’s ironic to borrow from the feminist movement and spin it around for the manly meat movement.”

Cianfone and Dawson-Hollis both traveled to Rio de Janeiro to observe the “Manthem” shoot and the, uh, manly meat movement choreographed by director Bryan

each other that well back then. Did they click right away? “We actually haven’t done that yet,” Cianfone cracks.

Given their rapport over the phone, it is apparent that they have.

Dawson-Hollis confirms this is true. “We’re both pretty laid back,” Dawson-Hollis says, “and we both find each other really funny, so ideas work themselves out naturally. If we need to read-just or change something, it’s never a problem. Bob’s not super precious about ideas.”

“James is great. He’s just really smart and really funny, and he makes things look great. What more could you ask for?” Cianfone says, noting, “I like working with him. He’s very down-to-earth.”

Cianfone has been at CP+B about six years now and has worked on the American Legacy Foundation, Molson and IKEA

accounts for the agency, among others. A native of West Palm Beach, Florida, he started his career in Atlanta, working at Huey/Paprocki for two years.

Hailing from Yorkshire, England, Dawson-Hollis moved to New York 12 years ago, building a career as a fine artist before transitioning into advertising. After a five-year gig at now defunct Mad Dogs & Englishmen, he joined CP+B nearly two years ago, where he has done work for clients including Sprite, Slim Jim and Miller Lite.

When Dawson-Hollis isn’t working, he likes to visit galleries. “Art is the most exciting thing for me outside of what I’m doing,” Dawson-Hollis says.

Meanwhile, you’ll find Cianfone spending time with his wife and kids or surfing during his downtime.

Not that either of them has much. As for future work, “We’ve got a lot of other exciting things in the pipeline for Burger King and other clients,” Dawson-Hollis says. “Work is exciting for sure.”

—by Christine Champagne

HAYES & STEVENS

Pair art director Eric Stevens, a diehard Buffalo Bills fan, with copywriter Scott Hayes, a self-described “delusional” Boston Red Sox follower, and you find the inspiration for ESPN’s “Believe,” which just garnered an AICP Show honor in the animation category.

The largely stop-motion animation spot, directed by Mark Gustafson of Laika/house, Portland, Ore., for Wieden+Kennedy (W+K), New York, celebrates eternal optimism—paradoxically by taking us through the suffering of avid sports fans. The storyline takes us into the drab living room of the Mitchell family to watch a Buffalo Bills football game. Sadly, the Bills look like they’re about to lose yet again. But out of nowhere, hope emerges. The Bills recover a fumble that leads to a touchdown. With that, the sun comes out from behind the clouds, the Mitchell home is filled with glorious color, and the



Scott Hayes



Eric Stevens

family—across all generations, from a little boy to a suddenly spry grandfather—is overjoyed.

Alas, elation is fleeting. A referee disallows the TD and the Bills lose. With the defeat comes the loss of color and joy in the Mitchell family’s world. But they had hope—at least for a little while. Part of ESPN’s “Without Sports” campaign, the spot ends with a super that read, “Without Sports, We’d Stop Believing.”

The commercial is a remarkable addition to anyone’s creative portfolio, perhaps even more so for Stevens and Hayes who are just a year out of school, landing their first major industry jobs at W+K. Eric came out of the Academy of Art College, San Francisco, while Stevens attended The Creative Circus, Atlanta.

“We’re completely lucky to be at Wieden,” relates Hayes. “The quality of the work, the people, the environment are all a dream come true.”

“They let you get your hands on stuff,” says Stevens. “They certainly didn’t treat us like we were just out of school.”

Stevens and Hayes have collaborated occasionally—also on work for ESPN U (college sports network), and Nike New York Soccer—but they’re not steady ad shop partners. “They move you around here, to work with different people on different accounts,” notes Stevens. “That’s part of what’s great about the experience—and working with others allows Scott and I to be that much better and more well-rounded when we work with each other.”

At press time, Hayes was waiting on an undisclosed project while Stevens was at an audio mix for the last spot in a series for ESPN’s World Cup soccer coverage that he’s been working on for several months; director is Christian Loubek of bicoastal Anonymous Content. The summer figures to be busy for both creatives—on jobs individually and in collaboration with one another.

They’ll try to apply a lesson learned from “Believe.” “What made it work was that it is based on a simple truth. When your team wins, you feel better than yourself. When it loses, you feel a little worse than yourself,” says



Hayes. "And no matter how bad it gets for a real fan, you always believe. The simple truth—that people can relate to—makes for a great concept."

—By Robert Goldrich

CASEY & TATUM

Consider it a case of static cling—the deployment of static characters to convey a message that sticks with and resonates with viewers. That's what creative directors Randy Tatum and Steve Casey of CarmichaelLynch, Minneapolis, did in their campaign for Traktor Supply Company. A prime spot in the package is "Headed to TSC," in which a farmer named Dale stops his pickup truck on the way to the local TSC store to speak with a friend, Ed, who is standing by the side of the road. Ed and Dale are nonmoving toy-like figures that somehow make for compelling characters worthy of our attention.

When Ed realizes that Dale is going to TSC, he asks his buddy to pick him up a gallon of tire sealant. Dale is fine with that. He also has no problem fulfilling Ed's next request, which is for a 50-pound bag of dog food. But when Ed asks Dale to bring back a 35-ton log splitter, we can see by Dale's facial expression that that's where he draws the line.



Steve Casey

Cut to the pickup truck driving down the road with both Dale and Ed in the cab.

"Why didn't you just ask me for a ride?" Dale asks.

"I didn't want to put you out," replies Ed.

While the look of "Headed to TSC" is eye-catching, ultimately the spot—and the entire campaign—are driven by dialogue, and the way it is spoken. The characters pause to think about what they say before they say it. There are pregnant pauses in their speech. These aren't wall-to-wall New York talkers. They think before responding, reflecting in a respect some Midwest sensibilities.

Also adding a dimension of

interest to the nonmoving characters is the environment around them, which does move. The figures were shot on a set of miniatures and models, but at the same time live-action background plates of farmland and sky in rural California is part of the scenario. The clouds move and a bird flies by in the distance.

Director Paul Harrod of Bent Image Lab, Portland, explains, "I think more than anything else it was a matter of creating our own world that was not necessarily a live-action world and not necessarily a miniature world but some place that exists between. Harrod adds that the spot might have failed to appeal to the target adult demographic if it seemed that Ed and Dale existed in a world that was too pretend, too childlike.

Creative directors Casey and Tatum additionally served as copywriter and art director, respectively, on the TSC fare. Casey has been with Carmichael Lynch for some 10 years, Tatum for nine. They both moved up the ranks to creative directorships, and have teamed on notable work over the years for Ikea, Harley Davidson Motor Clothes and A.G. Edwards. However, they don't work together regularly. At press time, Tatum was



Randy Tatum

in Los Angeles for a Harley Davidson job. Meanwhile Casey had just wrapped some Jack Links jerky spots directed by Craig Gillespie of bicoastal/international MJZ.

"The fact that we go off and work individually has been helpful," observes Casey. "We don't have exclusive partners here. So that when Randy and I do work together, we bring a fresh perspective, a new spark, to the collaboration. We're not like an old married couple."

Tatum relates that working with different people helps to create "a good locker room" at Carmichael Lynch. Also helping the locker room atmosphere are the clients, a prime example being

TSC. "When we presented the static figures campaign to them, they were totally behind it," recalls Tatum. "It was creative they didn't expect yet quickly embraced."

Indeed the campaign has been well received. A microsite with backstories on the characters is up and running, and a follow-up campaign is in the works, again teaming Casey, Tatum and Bent Image Lab.

Both Casey and Tatum see themselves as simpatico, with similar senses of humor and creative tastes. "One of the things I like most about our working relationship is that the lines are blurred," relates Tatum. "It's not like he slips some well chosen words under my door and I send him some sketches. We're both working on everything. I have this ability to channel voices, like thinking in the voice of the Dale character for example. People walk by the office when we're together and say, 'Are those guys working?' because they hear laughter and channeled voices. It's a special relationship. Steve doesn't give himself enough credit. He's an awesome writer. That's why we've been here so long. We have some great people at the agency. I am very lucky."

—By Robert Goldrich

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Foreign Exchange

A glimpse at international directors set to make their mark stateside

A SHOOT Staff Report

The marquee names roll off the tongue and onto the Rolodex with ease, reflecting the fact that major international directors continue to make significant inroads into American advertising. Just check out the filmmakers behind honored work at this year's AICP Show, such as directors Frank Budgen and Chris Palmer of Gorgeous, London (repped stateside by bicoastal Anonymous Content).

Furthermore, leading international, much lauded helmer Suthon Petchsuwan of Matching Studio, Bangkok, recently made his U.S. ad debut via Santa Monica-based TWC on a national Snapple campaign for Cliff Freeman and Partners, New York. Indeed the U.S. community keeps a watchful eye on international directors. Their movements are closely monitored in terms of projects and production house affiliations. Consider the interest generated with the recent coming together of directors Daniel Kleinman and Ringan Ledwidge at an as yet unnamed shop in London.

But for the purposes of this SHOOT series installment, we're looking to identify several of the foreign directors who loom on the horizon. Though not yet stateside industry household names, they still carry great promise for gaining American ad relevance. Here's a sampling of talent who could have much in store for the U.S. marketplace:

SAMUELCHRISTOPHER, HUNGRY MAN

A "departure from the norm" is a description that fits the London-based directing duo of Chris Turner and Sam Tootal, a.k.a. SamuelChristopher, on two prime fronts. For one, their visually driven storytelling has a different feel, perhaps due to its having

evolved from their early days in graphic design and then transitioning into moving film. Secondly, they are a distinct departure from the norm for Hungry Man, a shop best known for its comedy directors, particularly in the U.S.

"That's part of what attracted to us to Hungry Man," relates Turner. "The U.K. roster actually doesn't skew as much to comedy as the U.S. roster—there's more dramatic storytelling among the

U.K. directors. But even at that, our work stands out as quite different from what generally comes out from Hungry Man. We met [Hungry Man director] Bryan Buckley and he embraced that difference. We benefit from being unique at Hungry Man and Hungry Man benefits from our hopefully being able to diversify them into new kinds of work."

SamuelChristopher has been at Hungry Man for several months, wrapping a series of idents for the U.K.'s Channel 5, which reflected the duo's graphic and visually compelling storytelling approach. The work went on to gain recognition at the British Television Advertising Awards. Now inquiries are starting to percolate not only in Europe but via Hungry Man stateside. SamuelChristopher is no stranger to the American

market. Last year the team helmed short interstitial content for the Sundance Channel via J. Walter Thompson, New York. At the time, SamuelChristopher was directing independently and completed the Sundance fare—a film interpretation of Billy Collins' poetry—through Fad, New York.

Tootal and Turner met and began working together at London design firm Spin some four-and-a-half years ago. Prior to Spin, Turner was an art director for Time Out London, where he produced assorted magazine covers, directing shoots with artists includ-



Continued on page 18

Foreign Directors Look To Make Their Mark Stateside

Continued from page 17

ing Marilyn Manson, Natalie Imbruglia and Bjork. Before coming aboard Spin, Tootal worked at Communicator, London, where he designed and edited multi-screen films for corporate entities, including Cadillac, Buick and Saab.

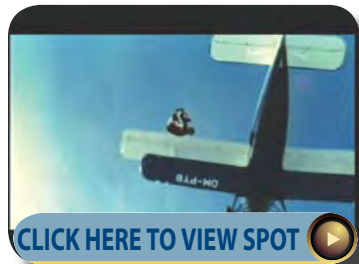
At Spin, Tootal and Turner teamed on a diverse body of film and graphic projects for such clients as Nike, MTV and U.K.'s Channel 4. The latter idents package garnered kudos from the British Design & Art Direction Global Awards competition. Tootal and Turner exited Spin and branched out on their own to take on numerous projects, including not only the aforemen-



Directing team
SamuelChristopher

tioned Sundance job, but also a short film, *Angel*, which premiered at onedotzero9 and went on to screen at festivals throughout Europe.

Tootal notes that Hungry Man's stellar reputation, supportive staff and its history with he and Turner figured prominently in their decision to come aboard the company. Tootal relates that he and Turner began working on projects some years back at Spin for London agency Mother when Matt Buels was producing there. Buels then went to Hungry Man, and the Spin duo would occasionally collaborate with Hungry Man on certain jobs that called for more film-based resources.



Channel 5 branded spots

When Tootal and Turner exited Spin, they thought for a fleeting moment about immediately hooking on with Hungry Man, if possible. But they instead opted to go independent, building their reel and filmic sensibilities to the point now where they feel that Hungry Man is clearly the right fit for them.



Jesper Ericstam

JESPER ERICSTAM, BACKYARD

Director Jesper Ericstam from Social Club, Sweden, is making noise, literally, in the U.S. via Backyard Productions, Venice. His recently debuted "Sounds" for Honda and Rubin Postaer and Associates, Santa Monica, opens on a guy seated at a booth in a diner. Suddenly we hear a car engine revving up, the vibrations from the noise causing the man's cup of coffee and slice of pie to literally shake, moving them across the table. Similarly an elderly couple seated on a bench hears the high performance race car power—but the incongruous sight is that it's only a sedan that drives past them. The noise is deafening when heard through a drive-through restaurant's speaker as an attendant tries to no avail



"Sounds" for Honda

to hear the customer's fast food order. The drive-through vehicle is an SUV.

A voiceover offers an explanation. "Every vehicle we build comes from our racing spirit. Honda is proud to be part of the 2006 Indy Car series."

Blair Stribley and Eriks Krumins executive produced "Sounds" for Backyard. According to Krumins, Ericstam has a discriminating eye when evaluating boards. "He's smart and into finding fun and making fun, yet he's still very serious as an artisan in terms of filmmaking and commercialmaking," says Krumins. "He's very selective along those lines. He really only wants to do good work—there are a lot of people who say that, but there aren't many who [actually] do it."

That sense of fun is reflected in a Social Club-produced safe

sex campaign for Lafa condoms directed by Ericstam and Robert Nylund via Stockholm agency Ester. Two of the spots center on a rendezvous between a guy and a gal at a nightclub. The first spot is the man's version of what happened. We open on him opening his front door and being punched in the eye. Next, he's seated with some buddies, telling them what led up to this assault. Turns out he was at a club the night before where he put some moves on and successfully picked up this hot-looking chick. They went back to her place for some hot sex which lasted all night. The next morning he gets punched out, presumably by her jealous lover. Oh, and by the way, the sexual encounter resulted in his contracting Chlamydia. The parting super reads, "Use a condom," accompanied by a Web site address, www.kondom.nu.

In the spot in which the young girl's version of what transpired is told to us, she talks about the difficult relationship she's having with her boyfriend Mike. She relates that she was at this club and saw this "nerd" trying to come onto her. But she was in such a sorry state that she appreciated the attention and went to bed with the guy. The wicked, all night long sex described by him in the first spot was instead an unsatisfying quickie according to her, as we see one minute elapse on a digital clock. Mike finds out and throws her out of their apartment. Again an end tag urges condom usage.

A third spot features Mike who tells us how he was forced to have sex with this female boss at an office party. From the encounter, she got Chlamydia, resulting in her firing him. He figures that his girlfriend must have given him the disease—and when he finds out who she got it from, he's going to kill him. At this juncture, the well advised message about www.kondom.nu hits the screen.

Ericstam continues to be active in European advertising but Backyard sees his stock rising stateside. The positive experience on Honda reinforces that assessment.

After graduating from RMI Berghs, Stockholm, where he studied scriptwriting, Ericstam first worked at Mekano Film & TV, Stockholm. There he learned to edit and eventually became an assistant director on commercials. He remained at Mekano, where he also directed music videos, until joining Social Club in '03.

ADAM SMITH, RSA

Adam Smith recently gained inclusion into this year's *SHOOT* New Directors Showcase. Based

in the U.K. and repped by RSA on both sides of the Atlantic, Smith has seen his sweet-natured, feel-good Coca Cola "Ringtone" ad strike a responsive chord with audiences and in the industry. In it, a young man is seated on a bench next to a girl. He begins making cell phone ringing noises, reaches into his bag and pulls out a bottle of Coke. He twists open the bottlecap as if answering a phone, and then hands the girl the Coke, saying, "It's for you."

In stark contrast to the Coca-Cola fare, Smith also scored with his stark Children's Society spot "Walking," in which the camera's POV is that of a young runaway girl and what she sees as she goes through London's streets. The range embodied in this PSA



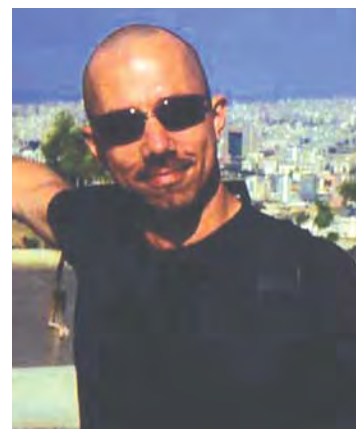
Adam Smith

and the Coke spot has helped to generate a commercialmaking community buzz for Smith.

Smith relates how he got into filmmaking. "Whilst doing a photography course, I made a short film shot on super 8 which got me onto a film and video degree course at London College of Printing. During this time some friends and I were doing visuals for various clubs and bands under the name of Vegetable Vision. After two years of the course I ran away on tour with a band and Vegetable Vision became a full-time occupation. Five years of providing visuals for artists including Chemical Brothers, U2 and Beth Orton and various events followed but I grew frustrated with just matching images to music and wanted to properly direct so I made a documentary about a group of men who reenact the Vietnam War in Kent, which Channel 4 screened..." From that a film career was born, with Smith diversifying into spots.

ANDREAS GRASSL, SNUG

An accomplished European director whose most recent work has been for Dubai—including Jeep's "Share the Adventure"



Andreas Grassl

out of Pentamark BBDO Dubai, and Pepsi's "Anthem" featuring the Saudi Arabia soccer team as the centerpiece of a World Cup campaign via Impact BBDO, Jeddah—Andreas Grassl is making his first foray into the U.S. ad market. He has come aboard Snug, the Santa Monica shop launched a year ago by director Michael Grasso and executive producer Fran Wall.

To free himself to focus fully on directing and to move into new markets like the U.S., Grassl sold his interest in Vivafilm, a Munich-based production house he co-founded 17 years ago. Grassl, 39, divested himself of the shop with his former partner taking over ownership. Grassl continues to be repped in Germany by Vivafilm, having collaborated with assorted agencies there over the years, including BBDO, Fahrholz Junghanns Raetzl, Glanzer + Partners, Publicis, Young & Rubicam, Grey, Ogilvy & Mather, Jung Von Matt and TBWA Germany.

Grassl's spotmaking has been recognized at assorted ad competitions, ranging from Clio to the New York Festivals to ADC Germany, the London International Advertising Awards, Epica, Eurobest and the Cresta Awards.



"Shell Game" for Game Channel

His directorial signature spans varied forms of storytelling, including visually driven fare and droll humor. On the latter score, consider Sixtus' "Champagne" for agency ServicePlan, Munich, and Game Channel's "Shell Game" out of Ogilvy & Mather, Frankfurt. In "Shell Game," a camera takes us through an old graveyard, panning from one tombstone to the next—three in particular are of interest. The first reads, "Here lies Paolo Moretti,

the famous shell game artist." The camera moves to the two adjacent headstones which each read, "Or here." As we're left to contemplate under which stone Moretti is buried, we see a Game Channel Web site address.

And in "Champagne," young people flirtatiously enjoy one another at a party. A guy is clearly getting along well with a woman; they dance as the chant of "champagne" is heard. He drinks from her shoe, only to hear another man announce, "Here's the champagne." He then realizes what he's been drinking. A super asks rhetorically, Don't like sweaty feet?—at which point we see a product shot of Sixtus Fresh Feet Crème.

RODRIGO GARCIA SAIZ, ALTA VISTA FILMS

At press time, director Rodrigo Garcia Saiz of Central Films,



[CLICK HERE TO VIEW SPOT](#)

Frenzy Condoms



Rodrigo Garcia Saiz

Mexico City, was wrapping a Greenpeace spot for Saatchi & Saatchi, Mexico City. The PSA's premise reflects the offbeat sensibilities he exhibits in much of his work. In the ad, a burly man is seen indiscriminately chopping down trees, wreaking havoc in a wooded area, and then ultimately loading just a few logs onto his truck. He drives home to discover his wife in bed with a bear—sort of nature's way of getting back at him.

For Saiz, who's directed more than 500 commercials and is regarded as one of Mexico's A-list comedy directors, a natu-

ral evolution has seen his commercialmaking prowess in Latin America translate into opportunities in the U.S. Hispanic market via Alta Vista Films, Hollywood, with work for such clients as Axe, Microsoft, KFC, Wendy's, and Jack in the Box featuring the big-headed Jack character.

Like in Greenpeace, Saiz was able to make risqué relevant to message in a Spanish language spot for Frenzy condoms in which a mother goes upstairs to find her teenaged daughter in bed with a boy. The mother is furious as her daughter, dressed in a bedsheet, and lover, who's stark naked with his cupped hands strategically placed, now stand before her. The adult's rant, though, stops as she looks down at the boy's nether region, which is out of the camera's view. Clearly, she's fascinated with what she sees and calls in another gal to get an eyeful. Turns out the object of their fascination is the ribbed Frenzy condom he's wearing.

Saiz's penchant for comedy is also evident in his English-language ad for Wienerschnitzel in which a couple discusses their foolproof method for losing weight after trying all kinds of regimens—the Chili Dog Diet.



Alan Irvin

ALAN IRVIN, PICTURE TREE

Directing for less than a year via Picture Tree, Johannesburg, Alan Irvin comes from the agency side of the business, most notably serving as executive creative director at Grey Worldwide South Africa. He views his storytelling as a bit off center, with a filmic process that is more art directed than "tricksy."

Indicative of his slightly off-beat take is a spot from agency King James, Cape Town, in which a Houdini-like magician is trapped in a glass tank, which is steadily being filled up by water. His hands and legs bound in thick, tightly knotted rope—and with a nervous audience looking on—this scenario has all the markings of a magic act about to go terribly

wrong.

A simple message then appears on screen: "Learn Over 100 Knots," followed by a logo identifying the sponsor: Scouts of Namibia.

Irvin also exhibits a skilled touch in polished yet intentionally sophomoric humor as evidenced in Leica binoculars' "Around the World" in which a biker looks through a pair of binocs and seems puzzled by what he sees—a rear view of himself, his biker buddy and their two motorcycles. He then waves his hand to see if the guy he sees through the viewfinder is indeed him—and it is. He is then crassly inspired to pull down his pants and look through the binoculars, in effect mooning himself. A tagline touts Leica as being the world's best binoculars. Agency is Berry Bush BBDO, South Africa.



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SHOOT Showcase

Continued from page 1

“Foley” directed by the duo of Zack & J.C. (a.k.a. Zack Resnicoff and J.C. Khoury). “Foley” also was screened for the DGA Theater audience during the SHOOT proceedings.

SIGNINGS

As for positive affirmation prior to the SHOOT event, news came that Zack & J.C. had signed with bicoastal/international @radical.media, a development announced by SHOOT editor Robert Goldrich right before moderating a panel discussion with several of the Showcase directors and a pair of ad agency artisans, Jennifer Golub, executive producer of TBWA/Chiat/Day, San Francisco, and Peter Nicholson, executive creative director at J. Walter Thompson, New York.

Zack & J.C.’s signing came on the heels of Showcase director Brent Jones coming aboard Aero Film, Santa Monica. Even the absence of some directors at the SHOOT event was a good sign. Several of them had secured work and thus couldn’t attend. For example, Shyam Madiraju of V3, a division of bicoastal Anonymous Content, had planned to be on hand but at the eleventh hour wound up staying on the West Coast to work on a Fox Soccer Channel project.

SCREENING, PANEL SESSION

Representing the DGA, director Laura Belsey welcomed the audience to the evening event. She in turn introduced SHOOT publisher Roberta Grier who kicked off the proceedings, providing an overview of the marketplace for new directorial talent.

As for the positive vibe at the event itself, over 400 guests attended, drawing a cross-section of attendees spanning the production, agency and post sectors. The screening—which contained work from all 25 Showcase directors (including four two-person teams)—played to a



Above (Top Left clockwise) Peter Nicholson, ECD, JWT, NY; Adam Goldstein, RSA; Jennifer Golub, Exec. producer, TBWA/Chiat/Day, SF; Corey Creasey, Terri Timely, Crossroads; J.C. Khoury, Zack & J.C., @radical.media.; Golub; Nicholson; Lena Beug, Reginald Pike & Reginaldo; John Immesoete, Backyard; Goldstein; Khoury; Creasey, Bob Goldrich, SHOOT; Laura Belsey, DGA



(Above From Top left) [1] John Immesoete; [2] J.C. Khoury, Robert Goldrich, Zack Resnicoff, Zack & J.C., @radical.media; [3] Gerald Wright, DDB, Brent Jones, Aero Film; [4] Lena Beug, Jared Shapiro, Chelsea Pictures, Stephanie Whitehead, DDB; [5] Frank Linkoff & Rudy Gaskin, Push Creative [6] Daniel Mallerman, Kat Downs, White Hart Lane; [7] Yvonne DeSanti, Euro RSCG WW, Jeff Devlin & Daryl Devlin, Media Logic; [8] Marc Colucci & Mark Hanky, Picture Park; [9] David Zander, John Immesoete, Diane Patrone, Denise Potts Mueller, Kris Mathur, Roy Skillicorn, Backyard



Bottom Row (Left to Right) Beth Hoff, Getty Images, Michelle Kasarda; Patrick Flaherty, Leaninc, Rolf Kramer, Luna Park 64; Melanie Jones, Kodak, Roberta Grier, SHOOT; Amanda Angotti, Image Factory; Mark Mitchell, Y&R; Angela Lovely, The Westchester Financial Group

Directors Make Industry Mark

warm reception and frequent applause. Many of the directors were present, with five of them serving as panelists: Goldstein; J.C.; Lena Beug of Reginald Pike, Toronto, and its Reginaldo division in the U.S.; John Immesoete of Backyard Productions, Venice, Calif.; and Corey Creasey, half of the Terri Timely duo (the other half being Ian Kibbey) represented by Crossroads Films, bicoastal, Chicago and London.

The directors discussed their backgrounds and in some cases strategies for gaining exposure and establishing themselves as helmers. Two of the panelists had extensive experience as agency creatives: John Immesoete who was a group creative director at DDB Chicago prior to joining Backyard, and the aforementioned Goldstein. Beug got her start in the on-air design department at MTV in New York, while Creasey and J.C. met their respective directorial partners, Kibbey and Zack, in college. Kibbey and Creasey got to know each other at the University of California, Berkeley, where they individually made short films and then came together to collaborate on music videos. Zack and J.C. first rendezvoused at the NYU graduate film program and have been working together ever since.

Both JWT's Nicholson and TBWA/Chiat/Day's Golub regard spec work as a viable means for new directors to demonstrate their talent. However, Golub advised aspiring directors to seek out good spec concepts. This, she said, entails directors proactively pursuing agency creatives for ideas and scripts that didn't get produced for whatever reason.

With more than traditional commercials on his plate, Nicholson noted that he also looks for directorial potential in longer form fare on such platforms

as the Web, iPods, PDAs and mobile phones. He related that many established directors pass on new media because the monetary recompense isn't as great for their services as in mainstream commercialmaking. This, said Nicholson, opens up opportunities for eager, up-and-coming directors.

Golub urged the industry at large to cultivate opportunities across the board, including for women directors of which there is a shortage. She stressed that the commercialmaking community should mentor interns, seek out women and minorities for all walks of the business ranging from agencies to camera departments to crewing. "That's where people come from and move up the ranks to director and other positions of influence," said Golub. "If we encourage young talent, hopefully some years from now we won't have to again have a discussion as to why there are so few women directors. We all need to mentor talent and open up opportunities."

Panelists also fielded questions from the audience, including a follow-up query on spec spots and if it's important for agency creatives to know if the director also came up with the concept. Nicholson said he would definitely want to know if the director was also the creative on a piece because "it let's me know where his or her head is at."

Former agency artisan Goldstein agreed but at the same time noted that it makes the most sense for directors to seek out spec work conceptualized by others. "That's what the process is about—directors working with other people's ideas," said Goldstein. "So that's the better test for a director because it mirrors what he would encounter in the real world."

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street talk

Though some details were sketchy at press time, **SHOOT** confirmed that **A Band Apart's** spot operation has closed. Managing director **Jeff Armstrong** said company principal **Lawrence Bender** informed him of the decision to shutter the shop last week. Armstrong in turn made staffers and directors aware of the closure. A **SHOOT** phone call to Bender had not been returned at press time. Armstrong said he was disappointed over the decision to shut down **A Band Apart** in that he felt there were viable alternatives. There's been some speculation that some of the talent at **A Band Apart** might stay together and form another venture; Armstrong related that he was still considering his options. He said his immediate priorities were trying to help staffers deal with the turn of events while also making creditors aware of the situation. Armstrong added that he is among those creditors. Among the directors on the **A Band Apart** roster were **Marcel Langenegger, Coodie & Chike, Brendan Donovan, Per Dreyer, Derek Horn, Jennifer Little, Michael Palmieri, Corbett Scott, Martin Weisz and James White**.....**EUE/Screen Gems** has shuttered its New York-based **Highway 61** production company satellite. **Highway 61** was most recently headed up by exec producer **Marc Rosenberg** and at the time of its closing represented directors **Rupert Wainwright, Eddy Chu, Tom Cartier and Doug Coleman**. "The decision to close **Highway 61** is part of an ongoing strategic plan here at **Screen Gems** that will include the opening of additional satellites in the future," said **EUE** principal **Chris Cooney** in a released statement. "We're also going to focus on further developing our growing business in the areas of branded entertainment, television and feature film production and distribution."....**Saville Productions, Beverly Hills**, has signed director **Joachim Hellinger, a.k.a. Helli**, for exclusive U.S. representation. He is best known for his work in European action spots and documentaries....Director **Jeff Labbe** has joined **Fools and Horses, Los Angeles**....**U.K.'s Passion Pictures** has added directors **Carl Zitelmann and Nathasha Rand**....**Troika Design Group, Hollywood**, has brought **Dale Everett** on board as creative director....

rep report

No Smoke, New York, has named **Lori Youmans** of **Lori & Company** to handle representation on the East Coast. **Dave Dakich** of **Dbl.d** has been secured to cover the Midwest, and **Kimberley Griswold** and **Doug Sherin** of **Options** will rep the production company on the West Coast.....London-based **Rokkit** has signed directors **Mathew Cullen** and **Grady Hall** of **Venice, Calif.-based** production company/design firm **Motion Theory** for commercial representation in the U.K., Belgium and Amsterdam. The directors work both separately and as a team.....**Incubator Films, Santa Monica**, has secured **Marci Miles** and **Kristina Kovacevic** of independent firm **Reelz Reps** to handle the Midwest....**Dattner Dispoto and Associates, Los Angeles**, is exclusively representing DPs **Emmanuel Kadosh** (*Land of the Blind, Lost City, Modigliani*), **Bobby Butkowski** (*The Hawk Is Dying, Saved!, Arlington Road*) and **Maryse Alberti** (*Velvet Goldmine, We Don't Live Here Anymore*, and this year's recipient of the **Kodak Vision Award for Cinematography**) for feature films, TV commercials and music videos.....

bulletinboard

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