

SHOOT's Agency Of The Year: BBDO New York

Leading creatives at BBDO reflect on and provide insights into the ad agency's stellar performance in 2007, the creative environment and culture that led to a blend of lauded content spanning traditional and nontraditional forms, and the transition of the shop from big TV agency to an integrated communications company.

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Ren & Stimpy Creator Finds Spotmaking Roost

Animation director John Kriefalusi, whose Ren & Stimpy paved the way for a wave of irreverent cartoon series entertainment, has joined Hoytyboy Pictures for commercials. Kriefalusi, a.k.a. John K, is no stranger to the ad discipline, having directed spots for Nike, Comcast and Old Navy, among other clients.

See page 4

Uwe Gutschow Visits SHOOT's Chat Room

Saatchi & Saatchi LA's newly named director, interactive strategy, talks about lessons learned at his prior roost—Saatchi in Cape Town—his desire to bring together creative, media and strategy team members, why he decided to now make his first professional foray stateside and what attracted him to the agency's Southern California shop.

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Profile Gallery: VFX, Post And Editorial Artisans

Reflections On Most Challenging Work This Year, Recent Endeavors

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**Out Of Control***JWT's Bob Jeffrey Offers Different Take On Today's Consumer***By Robert Goldrich**

LOS ANGELES—In recent weeks, *SHOOT* has chronicled the changing roles of agency artisans as they adapt to emerging media opportunities. This was reflected in the experience of Peter Cline, a managing partner and the head of production at 180, when he worked on the currently running adidas "Basketball is a Brotherhood" campaign for which the centerpiece is an 11-episode web series (*SHOOT*, 11/9). Or in the observations of Eric Hirshberg, president/chief creative officer of Deutsch LA, who offered up guidelines for branded entertainment, the overriding one being that there should be no distinction made between content and branded content as if the creative bar is somehow lower for the latter.

Furthermore, Ian Schafer, CEO/founder of bicoastal interactive agency Deep Focus, noted that the business needs to aspire to and attain a higher plane, meaning that branded entertainment must be "re-imagined as branded experiences."

And Lori Sale, head of global branded entertainment at International Creative Management (ICM), offered ad agencies food for thought when dealing with talent firms. She observed that ICM's orientation is different from the traditional m.o. of its competitor talent agencies that often represent actual brands. "Instead we represent our talent to brands and agencies," Sale related. "Our talent are our brands and we try to connect them to brands with similar DNA." This led to ICM securing financing from Unilever's Dove for a remake of the classic 1939 film *The Women* (*SHOOT*, 11/2).

Now add to this array of observations and developments the take of an agency veteran, Bob Jeffrey, chairman/CEO of JWT Worldwide, who's concerned with the state of branding in the face of all these new opportunities. Speaking recently at *The Next Big Idea: The Future of Branded Entertainment* confab in Beverly Hills, Jeffrey's remarks were largely consumer-centric. He offered an atypical take on the notion that consumers are "in control" as they seek out content.

*Continued on page 8***WGA Strike Hits Effects Industry****By Robert Goldrich**

LOS ANGELES—The visual effects community has already been hurt by the work stoppage in features and TV resulting from the Writers Guild of America (WGA) strike against the Alliance of Motion Picture & Television Producers. Now the only question, according to Visual Effects Society (VES) Chairman Jeffrey A. Okun, is the extent of the damage—"just bad," even if a settlement were reached soon, "or extremely bad" in the event of a protracted strike?

"The effects industry falls into the collateral damage category of this strike—and we're near the top of the list in that category when it comes to being negatively impacted," said Okun. "We are facing a long out-of-work period no matter what happens because in preparation for a strike, studios and producers rushed stuff into production and dipped into their budgets for next year. And even if the strike is settled fairly soon, executives might not get up to speed with their plans until mid-February or so with many features not kicking in 'til the summer. This means that visual effects work wouldn't be in full swing for a lot of projects until September. And you still have the actors and directors contracts to deal with next year as well. A significant number of

*Continued on page 7***Acme Filmworks Scores Three Annie Ad Nominations**

BURBANK, Calif.—There are a couple of familiar studios in the field of spot nominations for the 35th annual Annie Awards competition, which recognizes outstanding achievement in animation. The Annies are presented by the Burbank-headquartered International Animated Film Society (ASIFA-Hollywood).

Acme Filmworks, Hollywood, a perennial Annie nominee, has won the

best animated commercial category two of the last three years. This time around, the studio scored three of the five nominations in that category with: Idaho Lottery's "Twister" directed by Acme's Christopher Hinton for agency es/drake in Boise; Power Share's "Escape Average" helmed by Acme's Dave Wasson for Euro RSCG, Chicago; and CVS' "Watering Can," also directed by Wasson, for agency Hill

Holiday, Boston.

Another regular spot Annie nominee, Portland, Ore.-based Laika/house, has again been recognized in the category. The latest Laika/house nomination comes on the strength of Oregon Lottery's "Alaska" directed by Laika's Aaron Sorenson for Borders Perrin Norrandner (BPN), Portland.

And rounding out this year's animated commercial nominees is

WILDBRAIN, San Francisco, for Esurance's "Homeowners," directed by Phil Robinson for the client's in-house creative agency.

While national high-profile commercials have consistently been in the Annie nominations mix over the years, there has also been room for recognition of deserving work on local and regional spots. This year is no exception relative

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89 EDITORIAL AND HEADLIGHT WELCOME EDITOR DAVE BRADLEY

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By Robert Goldrich



The Write Stuff

When the great Mel Blanc passed away, Warner Bros. took out an ad in honor of the voice actor. It showed a spotlight beam cast down upon a microphone stand with nobody at the mike. Off to the side were Bugs Bunny, Porky Pig, Yosemite Sam, Sylvester, Foghorn Leghorn and Pepe Le Pew, their heads bowed in silence. Above them was the word “Speechless.” And below the microphone stand was “Mel Blanc 1908-1989.”

Because I’m an unabashed Looney Tunes fan, that “Speechless” tribute sticks in my mind to this day. And now, 18 years later, another series of “Speechless” ads—this time in the form of web spots—have struck a responsive chord. The campaign—some 30 spots and counting, ranging from 15 seconds to three minutes—shows support for striking Writers Guild of America (WGA) members (SHOOT, 11/30).

The genesis of the campaign came when director/writer George Hickenlooper (*Factory Girl*) and writer Alan Sereboff (*The Red House*) were walking a WGA picket line in Los Angeles. The two had a vision that they and their talented colleagues could do much more than picket in the strike offensive against the Alliance of Motion Picture

“We thought why not take our argument to the Internet, the very medium we’re fighting over...to tell the writers’ point of view.”

& Television Producers.

“We thought why not take our argument to the Internet, the very medium we’re fighting over, the medium which is the future of entertainment,” related Hickenlooper. “...So Alan and I decided to reach out to major celebrity SAG talent to tell the writers’ point of view. We came up with the idea to create informative and entertaining ads that will let the general public know our side.”

The original idea, which has been realized, was to simply have the celebs

stand silently in front of the camera, underscoring the fact that they are “speechless” sans the contributions of writers. An A-list lineup of actors was assembled—and more continue to volunteer. Among the notables are Sean Penn, Woody Allen, Ethan Hawke, Charlize Theron, Philip Seymour Hoffman, Patricia Arquette, Susan Saran-

are reduced to reading from the Yellow Pages, trying to emote along the way. The response from high profile celebs has been overwhelming, so other directors—such as Paul Haggis (*Crash*), Wayne Kramer (*The Cooler*) and Kimberly Peirce (*Boys Don’t Cry*)—have been brought in to accommodate the influx of on-camera talent.

don, Alan Cumming, Laura Linney, Matthew Perry, America Ferrera, Harvey Keitel and Ray Romano.

Once these performers became involved, several got their creative juices flowing with Hickenlooper and Sereboff, coming up with concepts that went beyond the “Speechless” scenario. For example Holly Hunter is seen having trouble with a script she’s performing so she seeks writing help on a hotline that’s outsourced to a scribe in India. Patricia Clarkson and Amy Ryan

Hickenlooper noted that there’s another implied message in the web ads that feature and TV studios should take to heart—namely that writers have been able to successfully liaison with big ticket performers and make a significant Internet splash without any corporate distribution arm.

This, said Hickenlooper, shows that writers can create content, directly package talent and gain meaningful exposure on the web, eliminating the studio as middleman.

World View



Digital Savvy China

Millions of young Chinese are embracing the Internet as a discreet space for their thoughts and emotions, according to a survey of Chinese and American youth released by IAC, which operates businesses in sectors being transformed by the Internet, and ad agency network JWT.

The findings show how readily young Chinese are taking to the Internet and its possibilities. For example, almost five times as many Chinese as American respondents said they have a parallel life online (61 percent vs. 13 percent). And while fewer than half of the 1,079 American respondents agreed that “I live some of my life online” (42 percent), a sizable majority of the 1,104 Chinese respondents agreed with the statement (86 percent). The two random online surveys polled 16- to 25-year-olds.

The “Young Digital Mavens” study aimed to explore how attitudes toward digital technology are changing among Chinese and American youth at a time when people are spending less time with traditional media and more with interactive technology. China’s ballooning online population, estimated at 137 million, is now second only to that of the United States.

As many as 80 percent of Chinese respondents agreed that “Digital technology is an essential part of how I live,” compared with 68 percent of Americans. The Internet is such a vital part of life for Chinese youth that they are twice as likely as young Americans to say they would not feel okay going without Internet access for more than a day (25 percent vs. 12 percent).

“The Chinese people seem to be way ahead of Americans in living a digital life,” noted IAC chairman/CEO Barry Diller last month in Beijing, where he spoke to more than 350 Chinese students at Peking University. “More activity online means a more connected and a more evolved workforce— just what China needs as it makes its move from being the workshop of the world, to a developed economy in its own right.”

“For young Americans, the Internet provides an incremental increase in the huge range of options they enjoy in life, but for young Chinese it represents a steep increase in choice,” said Tom Doctoroff, JWT’s CEO of Greater China and Northeast Asia area director.

Chinese respondents were more likely than Americans to say they have expressed personal opinions or written about themselves online (72 percent vs. 56 percent). And they have expressed themselves more strongly online than

they generally do in person (52 percent vs. 43 percent of Americans).

That’s largely because of the anonymity that the Internet offers, a key attraction for the Chinese. “One of the biggest differences between American and Chinese youth is in attitudes toward anonymity,” said Doctoroff. “In the U.S., with its cult of celebrity, young Americans see the Internet as a way of getting known, of building their personal brand; many regard the Inter-

net as a kind of personal broadcasting medium. But whereas publicizing your name, face and opinions is seen as a step toward success in the United States, in China it has been a surefire way of veering into dangerous territory. So for young Chinese, the Internet is the ideal place to air opinions and hear what others think without crossing the line.”

Only about 10 percent of the Chinese population is online—largely young, urban and educated males.

Flash Back

Nov. 29, 2002 Cody Cluff, president of the Entertainment Industry Development Corporation, has decided to stay on the job, defying the EIDC executive committee, which during a closed-door meeting last Friday voted by an 8-2 margin to put him on a paid leave of absence....Burr Steers, who made his feature filmmaking debut earlier this year with the release of the critically acclaimed *Igby Goes Down*, has signed with Independent Media, the Santa Monica-based shop headed by executive producer Susan Preissler, for exclusive representation as a spot director....Veteran visual effects supervisor/artist Craig Price has teamed up with Jack Schaeffer, president of postproduction house The Finish Line, to launch Start, a visual effects studio in Santa Monica.

Dec. 5, 1997 Elma Garcia, whose last affiliation was a six-month tenure at bicoastal/international @radical.media, has opened her own company, Elma Garcia Films, outside of San Francisco....U Ground in Los Angeles has signed the London-based, three-man directing team Hammer & Tongs for U.S. spot and music video representation....

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PEOPLE & PROJECTS

Animation Director John Kricfalusi Joins Hoytyboy For Spots

By Robert Goldrich

SAN FRANCISCO—Animation director John Kricfalusi, perhaps best known as the creator of the breakthrough animation series *The Ren & Stimpy Show*, has joined Hoytyboy Pictures—the San Francisco area shop headed by executive producer Clint Goldman and director Steve “Spaz” Williams—for exclusive worldwide spot representation.

Kricfalusi is no stranger to the commercialmaking discipline. In fact, back in 1998, he won an Annie Award from the International Animated Film Society (ASIFA-Hollywood) for the year’s

Prior to coming aboard Hoytyboy’s directorial roster—which also includes Williams and Richard Kizu-Blair—Kricfalusi, a.k.a. John K., had taken on ad assignments via Spumco and some earlier loose affiliations with several commercial production companies. Over the years, he has turned out notable spot work for such agencies as Wieden+Kennedy, Portland, Ore. (Nike), and Goodby, Silverstein & Partners, San Francisco. For the latter’s client Comcast, Kricfalusi recently wrapped through Spumco a humorous animated viral spot in which kids are

circles for helping to pave the way for a new brand of irreverent animation, replete with offbeat characters, that has since become part of mainstream entertainment. “John has revolutionized the style and content of modern cartoons across the board, from spots to TV and the Internet. He’s really cartoon

animation’s modern pioneer—a true master, fan and advocate of the genre,” assessed Goldman.

Of his ad industry endeavors, Kricfalusi related, “In this age of TiVo, I try to make entertaining commercials that the audience doesn’t fast-forward through. They want to be entertained.

I believe in selling the product first. I want to be creative, but my creativity is in service of getting the viewer to like the product and want to buy it. The consumer has to want to watch a commercial for it to be effective.”

Kricfalusi described his career begin-
Continued on page 9



John K’s *Ren & Stimpy Show* paved the way for a wave of irreverent animation series.

best animation TV spots, Old Navy’s “Big Pocket Jeans” and “Flares.” The following year, Kricfalusi garnered an Annie nomination for another Old Navy commercial, “Performance Fleece,” produced via his Glendale, Calif.-based animation studio Spumco.

encouraged to harass their parents in the wee hours of the morning to subscribe to Comcast’s Triple Play plan of phone, cable and Internet service.

Pathway

Ren & Stimpy is credited in many

Thornberg & Forester Signs Director Carré

NEW YORK—Thornberg & Forester, a New York-based creative studio specializing in design and production spanning such disciplines as digital effects and live action, has signed Claire Carré for exclusive representation as a commercial director. The Los Angeles-born Carré launched her directorial career last year and has garnered attention for her inventive music video work, which includes clips for such acts as Rainer Maria, Matt White and The Spill Canvas. Carré is repped for music videos by Partizan. Thornberg & Forester is her first spotmaking roost.

The director’s advertising experience includes a web spot for American Express that was a finalist in the compa-

ny’s 15-second CLIPS competition. (The competition was part of Amex’s sponsorship of the Tribeca Film Festival and its “My Life. My Card.” campaign.)

Among her noted music video endeavors are “Herr Bar” for electronic artist Clark as part of the Radar Festival, and the “Catastrophe” clip for the aforementioned Maria. In the latter, toasters explode into confetti and “poisoned” tea causes a plant to suddenly spring to life. “Herr Bar” features an encounter between dancers, intercut with images of watercolors and cellular life.

In the AmEX/CLIPS spot, Carré appears on camera as an office worker who makes faces into the company photocopier during her first day on the

job. A graduate of UCLA, Carré has a background in design. She began her film career as a director’s assistant. She worked with directors Patty Jenkins on *Monster*, Damon Wayans on *Behind the Smile* and Adria Petty on music videos and commercials.

Thornberg & Forester was founded in February by three partners, executive producer Elizabeth Kiehner and creative directors Scott Matz and Justin Meredith. Carré joins a talent roster that also includes designer/animators Emil Bardh and Andrew Cleary. Among the company’s projects have been an interactive job for Microsoft via Strawberry Frog, New York, and broadcast design work for TBS and VH1.

Director Paul Crowder Takes An Amazing Journey With The Who

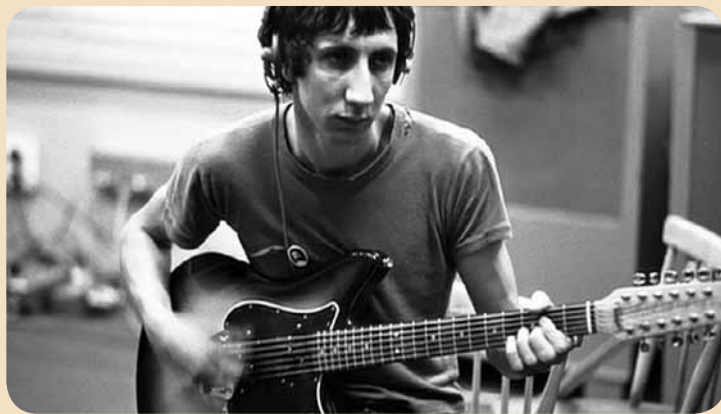
New documentary dispels, confirms myths that followed the band

By Nicole Rivard

LOS ANGELES—Following the premiere of his documentary feature *Amazing Journey: The Story of The Who at the Kensington Odeon Theater in London*, director/editor Paul Crowder was joined onstage by The Who band mates Roger Daltrey and Pete Townshend for a Q&A. “I’m thinking this is the closest I am going to get to playing on stage with them, but it’s close enough, related Crowder, who is also a musician and huge Who fan.

That’s why he practically jumped out of his chair when he received the e-mail from Spitfire Pictures’ Nigel Sinclair, one of the producers of the film, saying he was looking for someone to co-direct and edit The Who documentary. “I was just beside myself, I was like, ‘How much do I have to pay to get this job?’ I was really excited about it,” said Crowder.

Sinclair tapped Crowder, whose commercialmaking home is bicoastal Nonfiction Spots, after seeing his first documentary, *Once In A Lifetime* about the leg-



Pete Townshend in the early days

endary New York Cosmos soccer team, which was featured in last year’s Tribeca Film Festival.

Sinclair had started The Who project with Academy Award-winning director Murray Lerner, who compiled footage and conducted interviews with the principals in the film. When it came down to finding someone to co-direct and cut the film, Sinclair was looking for someone to give it a different feel and he liked the energy Crowder brought to *Once In A Lifetime*.

An amazing experience

Spanning over four decades, *Amazing Journey* reintroduces

The Who now and to generations to come. The film tells the unfolding story of The Who and how they have straddled the rock world for 40 years. The film features exclusive, never-before-seen interviews with Townshend, Daltrey and others, rare and recently discovered concert footage, artist profiles and more. Following theatrical premieres in London, New York and Los Angeles, and commercial free broadcasts on VH1 and MTV’s hi-def music channel MHD, Universal Studios Home Entertainment

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Asylum’s Newest Inmate: VFX Supervisor Paul O’Shea

SANTA MONICA—Visual effects and design house Asylum has hired Paul O’Shea as a VFX supervisor. He comes to the Santa Monica shop after a seven-year stretch at The Moving Picture Company, London, where he had occasion to collaborate with assorted leading spot directors, including Michel Gondry, Fredrik Bond, Malcolm Venville, Jonathan Glazer, Jake Scott, Steve Barron, the Traktor collective, Nacho Gayan, Steve Rogers and Tim Burton.

Prior to MPC, O’Shea worked for Discreet Logic (now Autodesk). There he traveled worldwide demonstrating and teaching creative use of the Flame.

O’Shea holds a degree in fine arts and also spent four years with the BBC. After having met Asylum co-founder/creative director Nathan McGuinness, O’Shea was persuaded to join the team.

“Nathan’s vision for the future of Asylum, the quality of visual effects and the opportunity to work with the amazing talent here was the deciding factor for me. This, coupled with the chance to bring my daughter up by the beach, convinced me to swap Soho for

Santa Monica,” related O’Shea.

Asylum handles a mix of projects ranging from commercials to music videos, emerging media content for web and mobile platforms and feature films. On the latter score, the studio



Paul O’Shea

has created visual effects for *Master and Commander: The Far Side of the World* (nominated for both Academy Award and BAFTA honors), *Moulin Rouge*, *Minority Report*, *Phantom of the Opera*, *Pirates of the Caribbean II and III*, Tony Scott’s *Deja Vu*, *Man On Fire* and *Domino*, and Ridley Scott’s *Black Hawk Down*.

Asylum has turned out spot work for such brands as Nike, Sony PlayStation, Coca-Cola, BMW, Gatorade and Visa. A recent standout job for Nike, “Leave Nothing,” directed by feature filmmaker Michael Mann of Alturas Films, Venice, Calif., for Wieden + Kennedy, Portland, Ore., was recently named a SHOOT Top Spot (9/21).

In addition, Asylum Design has created award winning title and graphic design work for such films as *Tim Burton’s Charlie and the Chocolate Factory*, *X-Men I & II*, *The Island*, *Bad Boys II* and *XXX*.

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XDCAM EX

89 Brings Editor Dave Bradley Aboard

By Robert Goldrich

NEW YORK—Editor Dave Bradley, formerly of New York-headquartered Go Robot!, has joined the roster of bi-coastal 89 Editorial. Among Bradley's most recent editing jobs via Go Robot!, his roost for the past eight years, were an Oil of Olay commercial for Saatchi & Saatchi, New York, and a nikebasketball.com web spot out of R/GA, New York.

Both those projects underscore the varied opportunities that are emerging for creative offline editors, related Bradley. For both the Olay and nikebasketball.com assignments, he additionally handled the visual effects rather than turning that responsibility over to an outside graphics/effects house.

Bradley related that 89 is well positioned to help facilitate this and other forms of diversification for him. For example, via 89 sister design/visual effects shop Headlight in New York, he has ready access to design/effects/graphic resources that could enable him to bring more to the table when needed for particular projects.

Furthermore, he noted that 89 executive producer Bob Cagliero recently observed in *SHOOT* that Head-



Dave Bradley

light has made it easier for 89 to take on select web films and virals, pointing out that Headlight has an HD camera package for shooting various elements in effects jobs, and that 89 editors have occasionally utilized this camera to direct certain virals, web films and political ads.

Bradley said this represents just another means to keep him creatively limber, helping him to offer more to clients and agencies while editing continues to be his main priority. "The offline space now is in an exciting time right now—both in terms of creative editing, and what an offline editor can bring creatively in terms of other aspects

when called upon."

He added that 89 offers him "different exposure and a new set of contacts" that could translate into his collaborating with different agency people to complement his ongoing relationships.

Besides the graphics/effects-oriented fare reflected in the Olay and nikebasketball.com jobs, Bradley has a reputation for cutting comedy and dialogue work, perhaps the most notable being the Miller Lite "Catfight" spot from several years back, directed by Erich Joiner of bicoastal Tool of North America for Ogilvy & Mather, New York. Also in dialogue/comedy—albeit more in the witty vein—are several IBM spots Bradley cut over the years, directed by Joe Pytka of Venice, Calif.-based PYTKA for Ogilvy.

Separate from his edit house endeavors, Bradley has gotten his directorial feet wet in order to experiment creatively. Years ago he helmed a darkly comedic Home Base spec piece which earned inclusion in *SHOOT*'s "The Best Work You May Never See" gallery, and he is currently slated to direct a spot for Meth Coffee's website.

ARTISANS

Rick Waller Signs With Edit House Version 2

NEW YORK—Noted international editor Rick Waller has come aboard Version 2, the New York house under the aegis of owner/editor Vito DeSario. Waller is no stranger to Version 2, though he now links with the shop under different circumstances.

Back in 2000 when he was at London firm Red Square Editing, Waller was repped stateside via Version 2. That year Red Square and Version 2 entered into a reciprocal transatlantic deal (*SHOOT*, 9/22/00) whereby Red Square talent was handled in the U.K. by Version 2 and the U.S. house's editorial roster gained a European foothold through Red Square. The first job from that arrangement was a Waller-edited spot titled "Taxi" for Bacardi International out of New York advertising agency Amster Yard. "Taxi" was directed by Ralf Schmerberg via bicoastal/international @radical.media.

Now Waller has reconnected with and formally joined Version 2 directly, after most recently cutting independently for U.S. clients via his own shop. He remains active internationally with his latest credits including spots for Kate Moss' and Kylie Minogue's perfumes, respectively, both for Paris-based AIR Agency.

Waller got his start in music videos, working at London-based Carlton TV,

cutting clips for performers such as U2, Wet Wet Wet, the Eurythmics and Peter Gabriel, before taking a position at The Mill, London as senior offline editor in '91. It was during his stint at The Mill that Waller was first introduced to the commercialmaking industry—the focus of Red Square, which he co-founded



Rick Waller

the following year with a couple of partners, including editor Tim Fulford. Waller enjoyed nearly a decade-long run with Red Square in the U.K.

During that stretch, he worked regularly with the now late director Jhoan Camitz, a fruitful collaborative relationship that lasted some eight years, spanning commercials that included Diesel Jeans' "Business As Usual," "It's Real" and "Hot Couture" via Paradiset DDB,

Stockholm. Camitz helmed the spots through MOD: film, Stockholm. The Diesel fare over a five year span scored consistently on the industry awards circuit worldwide. Waller additionally edited the original Orangina Rouge campaign, "Vengeance I," also helmed by Camitz. Spots cut by Waller have garnered assorted honors, including Gold, Silver and Bronze Lions at the Cannes Lions International Advertising Festival. Stateside and internationally he has edited for varied clients, ranging from Budweiser to Levi's, Coca-Cola, Pepsi, Audi, BMW and Mercedes-Benz, among others. Waller's editing pedigree also encompasses concert films, which were sparked by his music video endeavors.

At Version 2, he joins an editors' roster that includes DeSario, Tina Mintus, Sloane Klevin, Micah Scarpelli and Mark Thomas. In addition to its editorial operation, Version 2 maintains a visual effects/motion design division, which is headed by creative director Kieran Walsh and features such talent as designers/animators Federico Saenz-Recio, Craig Davis and Michael McKenna, and online artist Tim Farrell.

Kathy Misrock is head of business development and sales for Version 2 while Frank Devlin serves as head of production.

Short Takes

COMMERCIAL "INTERRUPTION"

A husband and wife are in a hotel room—he's unpacking a suitcase that's on the bed, she's in the bathroom unpacking some cosmetics and other sundry items. He can barely get out a sentence, asking

her if she packed his flip-flops, when the sound of a jackhammer drowns out everything. Each time he tries to speak, he utters but a few words only to be interrupted by the sound of heavy machinery during construction. Supered on screen is "Travel Wish #28: Have a quiet, romantic getaway." The jack-



HERE TO VIEW SPOT



hammer chorus continues. You can barely hear yourself or your spouse speak—or for that matter, you can barely think with all the ruckus. He tries to time his words so that they can be heard in between the overpowering noise but to no avail. The spot cuts away from the room for a moment so that a voiceover, which we are able to hear, can explain that Travelocity "will contact you ahead of time if your hotel's undergoing construction...That's part of the Travelocity Guarantee." Cut back to the hubby who halfheartedly says, "It's gonna be great—a big week." An end tag carries the slogan, "Travelocity, you'll never roam alone." Titled "Interruption," this spot was directed by Rob Groenwold of Boxer Films, Los Angeles, for McKinney, Durham, N.C. The McKinney team consisted of executive creative director David Baldwin, group creative directors Philip Marchington and Lisa Shimotakahara, art director Owen Tingle, copywriter Mona Hasan and producer Rich Beck....

CYBERBULLYING PSA COMPETITION

Cyberbullying is a growing issue among children and teenagers who are defamed and harassed on the Internet. But now cyberbullying is a problem that filmmakers can address and help to solve by entering their finished PSAs into a competition sponsored by Sony Creative Software, the National Crime Prevention Council and the Ad Council. The contest organizers are seeking entries from independent producers and schools. The top submissions may be eligible for national broadcast, and their producer or sponsoring academic institution will receive a complete multimedia editing suite for their facility or school valued at over \$18,000. Judges for the competition are slated to include director/producer Barry Sonnenfeld (*Men In Black*, *Addams Family*); producer/writer Steve Oedekerck (*Bruce Almighty*, *Barnyard*); social networking/cyberbullying authority Justin W. Patchin, Ph.D.; and members of the Ad Council's Campaign Review Committee. The call for entries is now open and runs through Jan. 11. For more info, log onto www.sonycreativesoftware.com....

PEOPLE IN THE NEWS

Michael Stanish has joined post/efx house Framestore CFC's Commercials team in London as a senior producer. Stanish has been based in London for the past four years, the last two of which were

spent working for TYO Productions, a Tokyo-headquartered film company, line producing all of their international commercials...The New York-headquartered Nice Shoes companies have appointed Tammy Michalek as director of marketing for Nice Shoes, Nice Spots, Guava and Freestyle Collective.



Michael Stanish

In her expanded role, Michalek will develop marketing, sales, press and advertising strategies, sponsor events and create national and global opportunities, develop strategic partnerships and initiate new business opportunities. Prior to this promotion, she headed business development for Nice Spots, an Internet-hosted application that facilitates global collaboration on video projects, as well as archival, distribution and presentation services....

Okun Sees Ripple Effect Of WGA Strike On VFX Spot Market

Continued from page 1

visual effects professionals could be out of work for a long time."

This, observed Okun, could have a ripple effect on the commercialmaking market as effects studios—from boutique to mid-sized to large—look to court spot biz to help make up for the lack of theatrical feature and TV show work. This will make effects shopping even more of a buyer's market, conjectured Okun. With more shops actively pursuing commercials and cutting deals, the budgetary squeeze could become tighter on spot effects jobs.

Okun expressed hope that the strike will end soon for everyone's sake, noting that in the effects busi-

ness he's used to hearing the empty promise from feature/TV studios on a budget-challenged project that "we'll make it up to you on the next job." Now, he observed, even though that's no way to run a business, "there's no next job in sight and that means that a

lot of the effects companies out there who have been operating in this manner are in trouble."

Now in its 10th year, the VES is a trade organization representing the extended visual effect community, which includes VFX supervisors, art-

ists, producers, technology developers, educators and studio executives. The VES' 1,600 global members contribute to film, TV, commercials, music videos, games and new media.

Okun, whose effects credits include the lauded feature *Blood Diamond*, is

also a member of the Academy of Motion Picture Arts & Sciences, the Academy of Television Arts & Sciences and the British Academy of Film & Television Arts, and serves on the board of directors for the Gnomon School of Visual Effects in Hollywood.

Dir. Laden Joins Über Content

HOLLYWOOD, Calif.—Director Dave Laden has signed with Über Content, the Hollywood-based house headed by partners/executive producers Phyllis Koenig and Preston Lee, for exclusive U.S. spot representation. Laden has been directing spots for the past year and a half and is best known for his tenure as an associate creative director at Goodby, Silverstein & Partners (GS&P), San Francisco.

Lee said he was immediately impressed with Laden's work and prospects for a directorial career. "His pedigree as a creative gives him a valuable perspective on the business and his strength in art direction is in all of his spot work," assessed Lee of Laden.

In the course of his career as an agency creative, Laden's work garnered Gold Lions at Cannes, Gold Clios, Gold One Show and multiple AICP Show honors, as well as a primetime commercial Emmy nomination (for Saturn's "Door Music" directed by Mark Romanek via Anonymous Content in 2004), among other recognition.

In early 2006, Laden joined Teak Motion Visuals, a San Francisco hybrid editorial/production shop founded by Goodby colleague Greg Martinez in late 2004.

Laden was in no hurry to seek more traditional production company representation when he met Über's Lee through a mutual friend, DP Doug Chamberlain. This year, however, after winning Best Short Film at the San Francisco Independent Film Festival, Laden began to

Continued on page 11

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Agencies Mistakenly Putting Medium Over Message, Says Jeffrey

Continued from page 1

While there's some truth to that, he said what's often overlooked is that "in today's time frame, there's a sense of loss of control" on the part of consumers. That's because they find themselves in a constant decision-making mode (Web MD or a doctor, *The New York Times* or a blogger). He observed it's becoming increasingly difficult to find quality within the quantity of options.

This, he contended, is contributing to a dumbing down of brands as agencies grapple with new content forms and channels to reach consumers. But in their zeal to master branded content, agencies are paying more attention to the medium than the message as it pertains to shaping and maintain-

ing brand continuity. Add to this the fact that many consumers, he said, are becoming "brand sluts," flitting from one brand to the next. And if agencies don't stay true to the brands they create for, the result is a schizophrenic brand trying to be all things to all people. And when a brand is schizophrenic, related Jeffrey, what's to stop a consumer from looking at other brands?

The problem, he said, is that when agencies don't keep their creative eye on the ball, two key relationships erode—that between agency and client, as well as the one between consumer and brand.

He said the situation is akin to guy who jumps into bed with the "it girl"—the "it" being trendy branded content—



Bob Jeffrey

when the reality is that the cute alluring "it" blonde is really bad for him. Instead a relationship should be consummated only when the "it girl" is simpatico with the core truth of the brand. Otherwise, he said, "You wind up fallen prey to the executional side."

Jeffrey cited several brands who have stayed true to themselves, engendering customer loyalty, such as Apple, Whole Foods, Harley Davidson and two JWT clients, Jet Blue and DeBeers.

In the case of the latter, for example, he said JWT's relationship with the client is simply, "Instead of creating advertising, we became a business partner."

That partner orientation led to a line of "Journey" jewelry based on the concept that true love grows stronger, with jewelry designed accordingly, showing diamonds as stepping stones in a necklace, for example, reflecting a progression from small gems to large ones just as a relationship builds over time. The Journey campaign has thus

far yielded some \$800 million in sales.

Jeffrey said that Journey has proven successful because the agency created work that was "properly rooted in the client's brand."

The litmus test, he said, for advertising, including branded content, is simply the query, "Does it drive the brand idea?" If it does, then the proposed creative/strategy has a far greater chance of being worthwhile.

Jeffrey conceded that agencies are "under a lot of pressure to show we're future ready." But ad shops need to resist the temptation to somehow prove they are just by adopting some new media execution.

"We're supposed to tell them [clients] what they need—not what they want," he affirmed.

Crowder Helms An Honest Film About The Who

Continued from page 4

released the film on DVD in November. "It's a very honest film. I wasn't surprised by the honesty they gave us, but I didn't realize they would be willing to share so much. They dealt with so much death within the band and so much turmoil in the mid '70s onwards—it just brought Roger and Pete to this new sort of bonding brotherhood level," Crowder said.

"It makes for a fascinating journey, which is why I thought the title was so appropriate. Because it really is amazing considering how individual they both were, how they went from where they started, to how much love they have for each other. I found that fascinating as a fan. It was a really

nice surprise. I was expecting it to still be a prickly relationship and it isn't at all. There is always that possibility that Pete will wrap his guitar around Roger's head—but he'll do it with love," he continued with a laugh.

Crowder said that Daltrey hasn't watched the film and won't because he lived it but has faith in what the filmmakers did. "Pete did watch it and he thought it was fantastic. He made a special effort to let us know that we did a great job with it. You can't ask for more than that. I don't care what the other reviewers think," Crowder mused. "It's his story. If he's happy, I'm happy."

Not being involved in the project in the early stages posed some challenges for Crowder.

Early on when the team shot, compiled and digitized everything, they decided to make it 25-frame HD. But a lot of the film footage was shot 24-frame and then everything had to be delivered at 23.98-frame HD.

"We had an amazing nightmare doing the online," Crowder recalled. "But we had an incredible HD online editor in Benjamin Murray from Post Works in New York. We had the most difficult online color correction that I ever had to deal with. We had more than 8,000 different clips and sources, an incredible amount of stuff to locate, master and transfer."

Crowder said he is a big fan of the Avid Nitrus.

"It's a brilliant machine. And when you have a good

operator like Ben Murray, it's just a dream."

Crowder is looking forward to applying some of the technologies he used during the project to spots.


"Technically it is always eye opening when you get to the online stage how much more you can do all the time—to know what is available in post so you set up your shoots so you can take advantage of all of those technologies. I see all these things I will get to use in the future."

He is not working on any spots currently but is keeping busy directing and editing the Morning Light project, a full-length documentary film produced by Roy Disney's Pacific High Productions in associa-

tion with Disney Studios. (Roy is Walt's nephew.) Disney, a sailor, spearheaded the project. The film, to be released in 2008, chronicles the recruitment, training and performance of the youngest and most diverse crew to participate in the Transpacific Yacht Race, a biennial 2,225-nautical-mile sail from Los Angeles to Honolulu.

Crowder said he is anxious to get back into directing commercials. "I love my Toyota Prius. I would love to come up with something really neat for that. I also like the Guinness ads and would love to direct one of them.

"And anything soccer related, that's another project I would pay to do."



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Hoytyboy Pictures Signs Animation Director John Kricfalusi

Continued from page 4

nings in the 1980s as the “dark ages of cartoons.” “I worked on a lot of crap, morning cartoons being churned out by the animation factories,” he recalled. During this frustrating period he and other disgruntled cartoonists developed and pitched their own cartoon creations. “Picture this—a frantic and extremely sweaty guy pitching some great cartoon ideas.”

Animation pioneer Ralph Bakshi was the first to appreciate Kricfalusi’s talent and hired him to direct *Bakshi’s Mighty Mouse* for CBS. It was while working on this cartoon that Kricfalusi realized that a new production system was needed to maintain artistic control throughout the entire process. He soon hired a team of artists that started the “Creator-driven” revolution. The witty, satirical show was enjoyed by kids and critics alike, while making competing studios take notice of the innovative production process.

Kricfalusi would further refine this system with his landmark TV series *Ren & Stimpy*, featuring the dement-

ed, wildly antisocial and over-the-top antics of the two title characters. The success of that show helped to inspire or at least set the stage for subversive cartoons from other creators (including such noted fare as *Beavis and Butthead*, *South Park* and *Sponge Bob*). John K.’s *Ren & Stimpy* also helped bring back the thick-lined, flat retro cartoon style seen in many of today’s animated series. Kricfalusi was also one of the early Flash animation practitioners and remains very active on the Internet. In addition to his blogs, Kricfalusi recently wrapped web-based campaigns for Raketu and Comcast.

Now at Hoytyboy, Kricfalusi is intrigued by the possibilities of adding CGI to his creative mix. “I’m very interested in applying my talents to the computer graphics world,” he said. “I would love to collaborate with Spaz on something.”

Hoytyboy diversified into commercial production last year (SHOOT, 5/12/06), marking a return to the ad discipline for Williams and Goldman who had been working via the shop on

The Wild, a computer-animated, comedy/adventure feature for Walt Disney Pictures. *The Wild*, for which Goldman served as producer, marked Williams’ feature directing debut.

Williams and Goldman have teamed

on assorted projects over the years, including commercials for such clients as McDonald’s, Cheetos, EA Sports, Budweiser and Blockbuster, and the features *Spawn* and *The Mask*. For the latter, Goldman was animation and visual

effects producer while Williams was effects supervisor via Industrial Light + Magic (ILM). Goldman produced *Spawn* for New Line Cinema and Williams was second unit director/visual effects supervisor on the film.

Annie Awards Unveil Nominated Spots

Continued from page 1

to the latter; in fact “Twister” gained inclusion earlier this year in SHOOT’s “The Best Work You May Never See” gallery (9/14). And the Oregon Lottery campaign from Laika/house did as well (SHOOT, 4/6), except our “Best Work” entry was the “Louisiana Purchase” spot rather than “Alaska.” Both Oregon Lotto spots were helmed by Sorenson based on illustrative interpretations by local area painter Evan B. Harris, who’s an illustrator at the Laika studio.

The Annie Awards competition honors outstanding animation achievement in features, TV programs, commercials, home entertainment, video games and short subjects/special projects. Annie

winners will be announced and honored during a gala awards ceremony on Feb. 8, 2008, at UCLA’s Royce Hall in Los Angeles.

Nominated for the best animated feature honor were: *Bee Movie* from DreamWorks Animation; *Persepolis* out of Sony Pictures Classics; *Ratatouille* produced by Pixar Animation Studios; *Surfs Up* from Sony Pictures Animation; and *The Simpsons Movie* out of Twentieth Century Fox.

Up for best animated TV production are: *Jane and the Dragon* out of Weta Productions Ltd. and Nelvana Ltd.; *Creative Comforts America* from Aardman Animations; *Moral Orel* and *Robot Chicken Star Wars*, both produced

by ShadowMachine; and *Kim Possible* from Walt Disney Television Animation. For a full rundown of nominees log onto annieawards.org.

ASIFA is the French acronym for Association Internationale du Film d’Animation, an organization founded some 50 years ago in France by a group of professional animators. ASIFA was chartered by the United Nations Educational, Scientific and Cultural Organization in ‘60 to encourage the art of animation and further international understanding and goodwill through the animation medium. There are ASIFA chapters in some 30 countries. The Hollywood chapter was founded in ‘72.

—By Robert Goldrich



SAME OLD, SOME NEW.



effects animation design

Uwe Gutschow

Saatchi LA's newly named interactive strategy director looks to mesh with creative and media



By Robert Goldrich

Uwe Gutschow has made his first professional foray stateside, recently joining Saatchi & Saatchi LA as director, interactive strategy, after an accomplished tenure at Saatchi & Saatchi Cape Town, which included his founding that shop's interactive group AtPlay and serving in a lead strategic/creative role on the lauded Peugeot 107 "Break Free" initiative, which earlier this year earned a South African Gold Loerie Award for best digital mixed media campaign, as well as a Loerie Bronze medal for its digital mobile component.

"Break Free" connected meaningfully with its desired target market of 18 to 25 year olds, inviting them to design their own 107 cars by using online decals.

A competition rewarded those who designed the best customized cars. The multi-platform campaign spanned

such elements as banners, a mobile site, mobile advertising through MXit, mobile software using Semacodes, MySpace blogging as well as a microsite.

Gutschow's formal education included an economics and business management degree followed by studies at Cape Town advertising school AAA, where he specialized in media. He landed an internship at Saatchi Cape Town, which eventually led to a media position upon his graduation from AAA.

He then moved onto new business management at Saatchi, helping to plan strategies for the Cape Town office to garner global clients. This led to it winning the Guinness account. But the pivotal career move came during the dot-com bust in 2000 when Gutschow paradoxically saw real business opportunities in the interactive space. He put a business plan on the table, helped to implement it, and interactive has grown steadily at the Cape Town shop ever since, including generating a 150 percent increase in revenue this past year.

SHOOT: What drew you to the opportunity at Saatchi LA?

Gutschow: We managed to do some pretty cool stuff in South Africa, but there's only so much you can do on limited budgets. I wanted to be at the forefront of where change and technology is happening, to work with more scale.

I had opportunities elsewhere around the world but ultimately it was the people here, the rapport I felt with [Saatchi LA Chief Strategy Officer] Mark Turner and [Saatchi LA Exec Creative Director] Harvey Marco. It's a team that is committed to change and innovating.

And Saatchi LA has a huge media department. Media is the new creative and without a direct link to media, you're a little removed from where you need to be. Ultimately everything just felt right about Saatchi LA for me. It all fell into place.

SHOOT: You were both creative director and strategist on the Peugeot 107 "Break Free" campaign, in a sense reflecting the coming together of interactive strategy and creative at Saatchi Cape Town. Is that a dynamic you hope to bring to Saatchi LA in that your dual role on "Break Free" had you crossing and blurring the lines between creative and interactive strategy?

Gutschow: I think that's part of why Mark and Harvey wanted me

here. Having started the interactive side in Cape Town, I wound up doing a bit of everything in that building process. And I learned a lot going through that process, working with creatives across the board whether they were specialists in certain interactive areas or focused on storytelling.

We all need to connect—creative, strategy and media—if we are going to successfully connect with consumers in a meaningful way that will still drive sales given the

already done that to a large extent. There are no "interactive creative directors" here in L.A. They are all "creative directors" and they're being teamed with people who have skill sets in different areas. There's a real collaboration going on here and I want to add to that.

SHOOT: Is your transition to the American market made easier by the fact that you're still part of the same Saatchi family?



Among Gutschow's noted work at Saatchi Cape Town was the Peugeot 107's lauded "Break Free," which earned a Gold Loerie Award for best digital mixed media campaign, and a Loerie Bronze medal for its digital mobile component.

dramatic changes in the advertising/marketing landscape.

We need to all work closely together, to sit down with creative and media teams and brainstorm. Media is not just driving traffic. Media needs to be used in a creative way. The use of media has to be innovative if you're going to connect with consumers.

So many agencies today are struggling with the disconnect between interactive and so-called traditional ways of working. You have to flatten the landscape and bring everything together. Harvey Marco has

Gutschow: Yes, there's still a great deal of continuity. Tom Eslinger [Saatchi worldwide interactive creative director] moved from Los Angeles to London, and I think that's why he wanted me to be here to help lead the charge a bit. But with Tom and his partner Howard Geisler [Saatchi's worldwide interactive managing director], there's a real sense of a global network for all of us.

We had brainstorming sessions, what we call tribe sessions, the other

day to discuss projects.

Work and briefs are disseminated throughout our global teams. Tribes are brought together on different continents and their ideas are fed to Tom who reviews them and gives his feedback.

There's very much a kind of global team effort in the interactive space. Everyone just wants to pitch in and help.

And it's not driven by who gets to execute what, but instead by how

We also recently won the EMI [record/CD label] account. And they're paying for our ideas and strategic thinking.

The music business has changed drastically, just like advertising has. And just like us, record labels have to reshape and redefine their business. Whenever you have an industry in which there's a middle person—a record label, the publishing industry—there needs to be reinvention in that a lot of product is becoming easier for people to access directly.

So with that kind of creative and strategic challenge, EMI is an account I'm very much looking forward to contributing to...

That's why I've been at Saatchi for almost 10 years. I've stayed for so long because of the freedom and entrepreneurial spirit here. When the dot-com bubble burst in 2000, I felt like there was an opportunity still to make the interactive space an area of real business growth for the agency. Saatchi Cape Town was open minded enough to hear me out even then.

I put a proposal on the table and we grew from there. Making that opportunity happen in the face of chaos that would have suggested otherwise is what I like about Saatchi. In a down market, we found the undervalued stock and made it work. The attitude at Saatchi is that if you can make things happen, go for it.

we can help by formulating and exchanging ideas that ultimately will enable our clients to connect in meaningful ways with consumers.

SHOOT: At Saatchi LA will you primarily be working on Toyota?

Gutschow: I'll be very involved in Toyota. There are so many different facets to what Toyota is doing—youth ambassador stuff, lots of social networking initiatives, launches of new creative on Matrix, Yaris and so on.

Über Content Signs Laden

Continued from page 7

be more heavily courted by production houses.

He met a lot of execs and researched the field but “kept coming back” to Über Content based in large part on the affinity he felt for Lee and Koenig.

After graduating from the University of Delaware with a Bachelor of Science in Visual Communication, Laden joined Ogilvy & Mather (O&M), New York, as an art director.



Dave Laden

His five-year tenure at O&M included projects for American Express, IBM and Hershey’s. Having caught the attention of noted creatives Rich Silverstein and Jeff Goodby, Laden then joined GS&P in 2000. It was there that he had the opportunity to direct commercials for clients such as Saturn, the X-Games and a non-profit organiza-

tion called Youth Speaks.

“We shot about 10 spots in a day,” Laden mused about his experience working on the PSA shoot for the non-profit Youth Speaks. “The agency consisted of a freelance creative director and a producer.”

Despite the budget constraints of those early projects, Laden greatly appreciated the support of his bosses and took his time transitioning into directing full-time.

In addition to his commercial work, Laden recently completed a documentary short and is currently working on a live action/animation short. Laden joins a directorial roster at Über Content consisting of Jordan Brady, Todd Field, Jeffrey Fleisig, Gentlemen, Stewart Hender, Jason Kohn, Sean Mullens and Marc Schölermann.



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Top Spot of the Week

Director Simon McQuoid Gets Weepy For Venables Bell and HBO Video

By Christine Champagne

Okay, maybe Tony Soprano wasn't breathing down their necks, but the creative team at Venables Bell & Partners, San Francisco, did feel some pressure when asked to create a commercial promoting the HBO Video release of the final few episodes of *The Sopranos* on DVD. "The end of *The Sopranos* was such a major cultural event, and there was this sense of trying to live up to that," Venables Bell Creative Director Erich Pfeifer shared.

Ultimately, the agency did just that with a :30 titled "*The Sopranos Lives On*." Conceptualized by Venables Bell Copywriter Paul Johnson and Art Director Keith Scott, the spot, which had to earn a stamp of approval from *The Sopranos* creator David Chase before it could go into production, cleverly taps into the enormous sense of loss that fans felt when *The Sopranos* ended its run last summer.

Directed by Simon McQuoid of bicoastal GO Film, the commercial finds fans of the show literally moved to tears by sights that remind them of the beloved mob drama. For one woman, it is the sight of a rolled up

rug being tossed into a dump truck in an alleyway that makes her cry. Elsewhere, a man spots a train set in the window of a store and breaks down. Ducks swimming in his pool is what sets another guy off.

Pfeifer noted that while some of the scenarios—like the woman crying at the sight of the rug being disposed of—are generic, fans of *The Sopranos* will recognize that others are specific nods to events that occurred on the show. For example, the train set is meant to trigger memories of Bobby Bacala getting whacked while admiring a vintage train set in a shop.



Simon McQuoid

Mob mentality

For his part, McQuoid thought the concept was "corker." (According to the Australian-born director, corker means remarkable.)

McQuoid said that his greatest challenge came in casting the spot. He didn't want any fake tears and sought actors who could cry for real on demand. "There is a big difference between acting crying and actually crying, and that to me was the most crucial component of the spot," McQuoid said. "If the actors came across as real and genuine, then I thought that it would

ultimately be more powerful because we as human beings understand when someone's truly upset."

So, in the end, only actors who were really able to cry on cue made the cut, and the cast was comprised of Alyssa Cartwright, Jamie McShane, Paul Messinger, Shahrooz Nateghi, Raymond Parker and Al Vicente.

With their tearful cast in tow, McQuoid and DP Jo Willems shot "*The Sopranos Lives On*" on location in Los Angeles in one day. Great care was taken to make sure the performers were in the right frame of mind. The director instructed each actor to bring an iPod with music on it that would make them upset. Just prior to shooting each actor's scene, he would sequester the actor alone in a room in a motor home parked right next to the set and summon him or her out right when it was time to roll. "I wanted there to be nothing getting in between them and their final performance," McQuoid said, adding, "In between takes I couldn't really talk to them much. It was a really interesting process. Normally, you say, 'Okay, can you do that a bit quicker' or whatever, but these guys were so sincere and so cut up during it that I never looked them in the eye. I just sort of muttered a few things and walked away [so as not to take them out of the zone]."

Up his alley

If McQuoid had to choose one scenario as his favorite, it would be the sequence featuring the woman looking at the garbage truck in the alleyway. "I purposely put her in a white coat for purity against that sort of dingy, revolting alley," McQuoid recalled, "and I liked that by sheer luck and coincidence a gust of breeze blew up as we were shooting, and it blew her hair around."

"[McQuoid] composed everything so well. He gave us very simple, beautifully designed shots," Pfeifer said, noting that the agency had wanted to work with the director for awhile and that this job was the perfect opportunity.

McQuoid and Willems shot the spot on 16mm film, by the way. Initially, McQuoid chose to shoot on 16mm for budgetary reasons, but after doing some research he realized that the film stock would give him the 1970s film quality he was looking for.

Colorist Tim Masick of Company 3, Santa Monica, "did a wonderful job on the transfer," McQuoid praised. "I think when you've got the time, you've got to let him do what he does. He knows what's current, and he's a

couple of steps ahead of the curve."

Doug Walker of FilmCore, San Francisco, cut the spot. "Doug sent through several edits early on, and they all worked beautifully," McQuoid commented.

John Nau and Andrew Feltenstein of Beacon Street Studios, Venice, Calif., composed the beautifully melancholy piano track that accompanies the spot.

While McQuoid enjoyed working on a project that had cultural relevancy, he admits that he had to study *The Sopranos* before tackling the job. McQuoid hadn't actually been a regular viewer of the series. "I'd seen it, but I wasn't really into it in a big way," McQuoid confessed.

Perhaps his distance from the series worked in his favor and kept him from being too heavy-handed in his depictions? "Maybe," McQuoid mused. "Maybe my distance from it did help."



[CLICK HERE TO VIEW SPOT](#)

Those yearning for *The Sopranos* cannot shake the show since its original run ended last summer. They become misty eyed when seeing little reminders in everyday life of scenes they enjoyed from the hit series. But not to worry—they can still see their beloved show on the latest HBO Video release.

TOP Spot OF THE WEEK

CLIENT
HBO Video.

AGENCY
Venables Bell & Partners,
San Francisco

CREATIVE
Paul Venables, Greg Bell and Erich Pfeifer, creative directors; Paul Johnson, copywriter; Keith Scott, art director; Zeynep Taslica, producer

PRODUCTION COMPANY
GO Film, bicoastal

CAST
Simon McQuoid, director; Jo Willems, DP; Gary Rose, Jonathan Weinstein and Robert Wherry, executive producers; Adam Gross, producer. Shot on location in Los Angeles

EDITORIAL
FilmCore, San Francisco
Doug Walker, editor; Jon Ettinger, executive producer; Nikki Winig, assistant editor

POST
Company 3, Santa Monica
Tim Masick, colorist

MUSIC
Beacon Street Studios,
Venice, Calif.
John Nau and Andrew Feltenstein, composers

AUDIO MIX
M Squared Productions,
San Francisco
Mark Pitchford, mixer

PERFORMERS
Alyssa Cartwright, Jamie McShane, Paul Messinger, Shahrooz Nateghi, Raymond Parker and Al Vicente

The Best Work You May Never See

Mullen, Alturas Use Bully Pulpit To Help Kids

By Robert Goldrich

It's said that some of the most lasting emotional scars are sustained on life's little battlegrounds—the schoolyard, the neighborhood park, the public swimming pool, the school bus, the student cafeteria.

To help take the battle out of those grounds—and specifically to help combat, if not avert, the childhood trauma of being bullied—ad agency Mullen in Pittsburgh has teamed with director Noble Jones of Alturas Films, Venice, Calif., on a PSA for Highmark Healthy High Five, a Highmark Foundation initiative designed to promote the health and well being of children in Pennsylvania. Highmark is a health insurer that was formed in 1996 through the consolidation of two Pennsylvania licensees of Blue Cross and Blue Shield.

The spot, titled “Punching Bag,” opens on a fenced-in schoolyard that appears almost prison-like as the camera peers out through the metal fence at a parked school bus on the street. Next we're taken inside the school cafeteria where we see an inflated punching bag on which is pictured a young girl who's standing. The human form and face of the girl are on the bag—almost trapped within it. Indeed the bag is a far cry from the cartoonish caricature normally seen on this kind of inflatable toy. The bag moves to and fro between two cafeteria tables, one of which has spilled food, as if someone had deliberately knocked over a kid's lunch tray. All the while the cafeteria is illuminated by a flickering overhead light.

A voiceover relates, “When a child is picked on, hit, called names or ignored...”

The scene shifts to a boy punching bag in a school hallway with rows of lockers on either side of him. His eyes blink as a sign that there is life within his inflatable enclosure. Next we see another girl punching bag standing next to a computer monitor in a school computer lab as the voiceover continues, “When someone texts nasty rumors about them, that's bullying and bouncing back can take a lifetime.”

Visuals accompanying the voiceover include a young lad who's a punching bag standing in a desolate gym, a girl punching bag on a school bus, another boy punching bag in a bathroom stall.

Finally we settle on yet another boy punching bag standing in a school corridor as the voiceover suggests a path to a solution. “So tell children to talk to a parent or teacher,” and to visit www.highmarkhealthyhigh5.org. At that point five human hands enter the picture and hold the punching bag still, stopping its swaying back and forth. Magically, the inflatable bag becomes a child who's freed to assume and move about as a flesh-and-blood human being. “Together we can help bullies from getting the upper hand,” concludes the voiceover.

Pressing issue

Bullying has been identified by Highmark as being one of the most pressing issues facing kids, schools and communities. Nearly 160,000 children miss school each year out of the fear of being bullied. Highmark wanted a spot to raise awareness of bullying as a serious public health issue. Bullying is particularly traumatic in that it can have a lasting negative impact on its victims, extending into adulthood.

Highmark Healthy High Five has targeted five areas that need to be addressed in order to promote children's health: Bullying, self-esteem, nutrition, physical activity and grieving. The Highmark Foundation awards grants to non-profit organizations that can make a positive difference in any of these five areas.

The Highmark Foundation's funding amounts to some \$100 million over a five-year period. The long-term goal of the Highmark Healthy High Five initiative is to promote lifelong healthy behaviors in children and adolescents (ages six to 18).

Universal memory

The concept for “Punching Bag” drew director Jones into the project. “The idea was to tap into a universal memory of the viewer with the punching bag and the horrors of grade school,” said Jones. “It required the precise look and feel of the faces, the bags and the location to get it to have the required impact without being too off putting.”

Editor Adrienne Gits of rival editorial, Santa Monica, related, “From text messaging and IMing to verbal teasing and physical attacks, bullying comes in many forms and can have lifelong effects. What makes this PSA so effective is that anyone can relate to it and identify—to varying degrees—with the victims. I had an exceptional experience working with Noble and the agency to bring a shared vision to life.”

credits

Client Highmark Foundation—Highmark Healthy High Five Bullying Initiative **Agency** Mullen, Pittsburgh **Brian Bronaugh**, creative director; **Ilona Segedy**, associate creative director/copywriter; **Vincent Vernet**, associate creative director/art director; **Lisa Airesman**, producer **Production** Alturas Films, Venice, Calif. **Noble Jones**, director/DP; **Jeff Rohrer**, executive producer; **Joanna Shaw**, producer **Editorial** rival editorial, Santa Monica **Adrienne Gits**, editor; **Sophie Kornburg**, assistant editor; **Bill Fortney**, executive producer; **Shada Shariatzadeh**, producer **Post Company 3**, Santa Monica **Sean Coleman**, colorist **Vendetta Post**, Santa Monica **Crawford Reilly**, online editor **Audio** Lime Studios, Santa Monica **Loren Silber**, mixer

A PSA concept that packs a poignant punch



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Window Shopping

**A Voyeur's View
Of The Inner
Workings At
BBDO New York**

By Robert Goldrich



From left to right, first row: HBO's "Voyeur"; GE's "Jar"; Gillette's *Fast Cars & Superstars*; second row: Pepsi's "Pinball"; eBay's "Foxhunt"; AT&T/Cingular's "Battle"; M&M's "Inner M"; third row: AT&T's "Butcher"; GE's "Serengeti."

Like the perspective afforded us by BBDO New York creatives in HBO's breakthrough "Voyeur" initiative, peering into the windows of that advertising agency's Avenue of the Americas offices would undoubtedly yield varied sights and stories in 2007. One view might be of a creative team brainstorming the multi-platform "Voyeur" campaign and deciding that RSA director Jake Scott would be an ideal collaborator with whom to shape the project.

Another window could take the form of a TV screen, on which plays big ticket Super Bowl commercials for Fed-Ex and the like as well as the three spots—for three different clients—that earned primetime Emmy nominations for BBDO New York this year: AT&T/Cingular's "Battle," Pepsi's "Pinball" and GE's "Jar." A more recent TV screen window displays the already well received "Shop Victoriously" campaign for eBay.

In a bit of repetition but with far different content, another TV screen portal could offer a primetime TV series, *Fast Cars & Superstars*, which debuted on ABC-TV in June for BBDO client Gillette.

Yet another "window" screen could bring us to a VOD channel developed for GE where we can get an eyeful of GE's "Imagination Theater" shorts.

We might in another window spy a planter—except it's in the shape of a flip-flop shoe, part of a guerrilla marketing campaign to place the floral colors and designs of Havaianas casual but stylish footwear in public places and in the public consciousness, complemented by a series of viral films.

Another pane of glass could double as a computer screen as we log on to find our "Inner M," creating M&M characters based on our facial appearances, lifestyles and individual personalities.

Furthermore, panes upon panes of window glass could form a giant movie theater screen on which appears GE's "Serengeti" cinema commercial tying

into the release of *Evan Almighty*.

And there might even be a window to the past, showing us the work of the legendary Phil Dusenberry, the inspired and inspiring former BBDO North America chairman, who was inducted a couple of months ago into the One Club Creative Hall of Fame.

Also akin to the apartments and their occupants shown on the building projection—and web rendering—in HBO's "Voyeur," we see in our voyeuristic view that BBDO artisans spanning such disciplines as creative, production, interactive, design, media and behavioral analysis are interconnected with one another in collaboration. "It's like an integrated campaign—all our people are integrated together with a sense of purpose to engage audiences and communicate to them on behalf of our clients," observes Bill Bruce, chairman/chief creative officer, BBDO New York. "We have to work together in this giant petri dish to come up with that big-ass idea to answer our ongoing question: How do you reach out to consumers in a way that will inspire and excite them and live up to the brand?"

Digital switch

David Lubars, chairman/chief creative officer, BBDO North America, reflects on '07 by characterizing it as the year BBDO New York "switched to becoming kind of a digital agency. That doesn't mean that we are not going to continue to be great in commercials—that's kind of a BBDO birthright. But this year we made the transition from a big TV agency to being a communications company. There were hints of this happening in 2006 with such work as Snickers' 'Instant Def' digisodes but these were isolated pieces of work. The more work we did, though, it bled into other creative groups and a full transi-

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tion occurred this year.”

Indeed Lubars has been in the business too long to view this transition as happening overnight. “That’s never the case. You keep pounding away until you create muscle. By that I mean we consciously trained our heads over the past couple of years to think of an idea way upstream—not in terms of let’s do three TV spots, four print ads, two radio commercials but rather letting the idea take us wherever we can do it justice: a guerilla installation, a great website, traditional and nontraditional forms. But even that distinction is becoming obsolete. All this nontraditional stuff is soon just going to be called ‘campaign,’ becoming part of the whole, which encompasses both new and tried-and-true forms.”

Bruce concurs. “It used to be you’d hear at a creative meeting, ‘This spot opens on...’ We don’t talk that way anymore. We don’t understand that language anymore. The conversation now is simply, ‘What’s the idea?’ And the idea takes you where you need to go relative to forms of content and media.”

For HBO, the idea took BBDO

New York across varied platforms on an atypical creative and strategic ride spanning a building-sized “peep show” in Manhattan, online content at hbvoyeur.com (a website which has drawn millions of viewers, both new and returning “voyeurs”), mobile fare and a film titled *The Watcher* appearing on HBO On Demand. BBDO New York Senior Creative Director Mike Smith (a copywriter on “Voyeur”) observes that the campaign brings a new dimension to branding. Rather than an outdoor billboard proclaiming that HBO tells good stories, you see stories unfold on the projected film along the side of a building on New York’s Lower East Side.

Online you can peer further into these people’s living spaces and lives, with a video featuring 30 actors in a dozen apartments. Delving deeper you see that some of these lives and goings on in the apartments are connected to one another. You can even select from different pieces of original music tracks to set the tone and discover how sound affects what you’re watching.

Via HBO Mobile on AT&T (another

BBDO client), people can view exclusive content which gives insights into the various storylines.

Putting viewers in the position of accessing and in some respects being able to orchestrate stories that aren’t part of HBO network programming is indeed a progressive way to brand HBO as a special place for storytelling.

Client catalyst

HBO is “a special place,” which is the point relative to “Voyeur” getting off the ground to begin with, relates Greg Hahn, executive VP/executive creative director, BBDO New York (and a writer on “Voyeur”). “We had multiple plotlines and theme lines playing at the same time in real time on the projection as well as on the website. A lot of advertisers are scared of that—they want viewers to get it the first time. But HBO didn’t mind challenging the viewer and respecting the viewer’s intelligence. The content becomes more interesting each time you watch it. The viewer is rewarded the more time they spend with it—and HBO understood that.”

Smith notes, “You could spend

seven minutes with the content and walk away feeling rewarded. Or you could spend hours on the Internet and feel the time was well spent.”

John Osborn, president/CEO of BBDO New York, affirms that across the board clients are crucial to realizing great creative. “Part of my role is to create an environment that best enables creatives to flourish. And clients are key. I work closely with them to broaden their horizons and to try to open the aperture so that they’ll experiment and try new things and learn from doing things differently—not to replace TV advertising because that will remain strong. This is an ‘and’ game [inclusive of TV and new unconventional forms], not an ‘or’ game [one at the exclusion of the other]. Using different media, techniques and forms of content, we create the total work. A total work approach to the marketing is what we’re about and clients have been receptive, opening up new opportunities for our creatives.”

Osborn adds that for creative to be relevant, it needs strategic and behavioral grounding. For example, BBDO New York has a cultural anthropolo-

gist on staff. “Watching and having insights into how people behave can be as simple as observing them on the train, seeing folks who read magazines, are on the Blackberry, looking out the windows, taking in billboards, generally multitasking. We have to understand and need to be respectful of how people behave if we have any chance to influence or change their behavior on behalf of our clients. A strategic driven insight into behavior can be a springboard for creative, account and planning folks to create content that is relevant.”

Tracy Lovatt heads a 30-person department as director, behavioral planning for BBDO New York and BBDO North America. Sheron Davis is director of marketing services, overseeing marketing sciences, research, cultural discoveries and information services. And Dr. Timothy Malefyt is director of cultural discoveries. He heads the agency’s ethnographic studies, one of the research methods employed to uncover new levels of consumer understanding that can lead to changes in behavior.

But the cognitive isn’t enough to
Continued on page 16

CONGRATULATIONS **BBDO NY**

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AGENCY OF THE YEAR

Thank you for the opportunity to be a part of the HBO Voyeur campaign.

BUTCHER

BBDO Finds "Inner M," Primetime Series Touch

Continued from page 15

nurture relevant creative, notes Osborn. A positive attitude, philosophy and esprit de corps are essential, he says, citing several of the qualities that the agency has defined as making "a great BBDOer." These include, "A hand raiser. Not a finger pointer" and "Radiates. Not drains," "We...not me" and "Healthy paranoia." The latter, says Osborn, is to guard against complacency.

Old and new

Lubars finds it gratifying that the turning of the proverbial corner to "communications company" encompassing conventional and new content forms has sprung from a collection of long-time and relatively new BBDO staffers.



"All this nontraditional stuff is soon just going to be called 'campaign,' becoming part of the whole, which encompasses both new and tried-and-true forms."

—David Lubars

"Open-mindedness on the part of this combination of talent has yielded incredible results and enabled the agency to progress and evolve," relates Lubars.

BBDO New York mainstays such as Bruce, vice chairman/executive creative director Al Merrin and executive VPs/executive creative directors Don Schneider, Eric Silver and Susan Credle have diversified meaningfully into nontraditional creative fare, meshing with such artisans as Hahn, Smith, and director of integrated production Brian DiLorenzo who worked with Lubars earlier at Fallon, Minneapolis.

Indeed a self-described "old dog," Merrin learned some new tricks over the past couple of years bringing *Fast Cars & Superstars* to fruition, a seven-episode primetime hybrid sports/documentary/reality series on ABC. The project marked the first foray into longer form branded entertainment for Merrin, an accomplished broadcast spot creator.

"It's a long and intensely collaborative process to get a primetime series on the air," relates Merrin. "This show must have died 30 or 40 times along the way but somehow we kept it alive and overcame the obstacles. There were many approvals to secure—NASCAR, our client Gillette and then the most difficult drawn out process is with the network. You've got to meet the right people, you've got to sell it and you have to have a great deal of resilience. Once you sell it, there's still no guarantee that it will happen."

But Merrin had a pivotal established component in place, Gillette's Young Guns team of six NASCAR drivers. Add to that a dozen celebrity drivers (including football star John Elway, skateboarding legend Tony Hawk, tennis champ Serena Williams, singer Jewel, actor William Shatner) who learn to drive high speed stock cars in competition, tutored by the Young Guns. The primetime show attracted some 20 million viewers. *Entertainment Weekly* listed *Fast Cars & Superstars* as one of their top shows to watch.

Merrin says the experience was invaluable and positions BBDO to make other entrees into TV programming. Lubars relates, "Al's work laid the groundwork for what we're working on now—another TV show, a BBDO-owned property in which several clients can participate."

"Inner M"

In many respects, Credle's exploits in '07 reflect the wide ranging creative at BBDO New York. She made what she characterizes as her first significant, high-profile move into "new media" with Mars/M&M's "Inner M" campaign in which TV spots showing what people would look like when turned into M&M characters helped drive traffic to *BecomeanM&M.com*. Visitors (there were 2 million in just the first three weeks) got in touch with their "Inner M," building their own avatar M&M character based on their self-image, selecting such features as color of the candy shell, eye shape and hairstyle.

At last count 3 million unique "Inner M" avatars had been created, with many visitors going to the online M-emporium to place their avatars on T-shirts and mugs. Fans are posting their own inner M blogs, sending their avatars to friends and families, and displaying them on MySpace pages.

The campaign brought a new dimension to branding. While it's great to bring consumers to a brand, the "Inner M" initiative had them become the brand.

"To be able to get consumers to play with the brand this way has been grati-

fyng to see—and I applaud the client," says Credle. "It's been said that when you get into the Internet world, you have to let go of your brand a little bit as people play with it. Ultimately that's good for the brand. It certainly has been for M&Ms. I see M&M avatars popping up all over the place, some with personalized messages."

For an iconic brand like M&Ms, moving into new territory is a delicate balance, Credle observes. "You want to make things fresh and reinvent the brand while at the same time not making people feel you left the brand that they love. The Inner M campaign managed to do this balancing act. A lot of times people use new media to learn something, as if it's almost more for the ad industry than for your client's business and brand building. This campaign was absolutely to support the brand and the right thing to do for its business."

Stage 2 of the "Inner M" campaign is slated to roll out in January.

Getting back to Credle's endeavors representing BBDO's creative reach this year, another prime example can be found on the '07 awards show circuit, specifically with AT&T/Cingular's "Battle," which was not only nominated for a primetime commercial Emmy but also won a Gold Effie Award for its effectiveness in the marketplace.

"To have this work acknowledged by the Television Academy nomination as entertainment and by the Effie competition for attaining results as a piece of advertising communication is the best of both worlds," Credle relates.

"Battle" is indeed a clever comedic dialogue tour de force, further reflected in its garnering an '07 AICP Show honor in the Performance/Dialogue category. The commercial shows a mother and teenage daughter "arguing"—at least that's their tone—but the incongruity is that they are conveying positive messages to each other, as the parent entrusts her teen with a cell phone.

What is particularly appealing about "Battle" to Credle is that it respects the audience's intelligence. "The human brain is a problem-solving mechanism. This spot requires you to work a little bit. If you lay something out that requires no activity for the brain, you might be missing more of a connection that you can make with the consumer."

In retrospect, Credle believes "Battle" served as a catalyst for AT&T to embrace more high-level creative work, such as the subsequent "Dropped Calls" campaign, which earned Silver Lion distinction at Cannes. Among the latest installments of that is the TV spot "Butcher" in which a butcher orders 50 pounds of roast beef from a supplier who doesn't have the meat on hand. "What, did your wife wolf it down for breakfast?" jokes the butcher, at which point the man at the other end is laughing but since the call was dropped all the butcher hears is dead silence. The butcher tries to get his foot out of his mouth, offering an impromptu apology, "That came out wrong. Look at me. We probably weigh the same..."

"When you get into the Internet world, you have to let go of your brand a little bit as people play with it. Ultimately that's good for the brand. It certainly has been for M&Ms."

—Susan Credle



Then there's the cell phone users whose lives take them to different parts of the world—with AT&T giving them connections to all those destinations. Each spot shows an individual in one continuous take remaining fairly static yet figuratively trotting the globe as slices of life behind him or her change before our eyes, forming a combined destination that is an amalgam of all those collective city names lumped into a single word.

"Typically a year and a half ago or so if I called and asked if you wanted to work on a telecommunications account, I might get a not so enthusiastic 'maybe' from a creative," says Credle. "That's not the case today. AT&T is regarded as a great piece of business to work on creatively."

Big "boutique"

In terms of developing a culture that's conducive to breakthrough creative, exec creative director Silver relates, "A lot of agencies talk about being a big shop that runs like a boutique. BBDO is one of only a handful of places that truly adheres to this doctrine.

"David Lubars came in and told everyone he wanted to reinvent the place and have it feel like a 'kick-ass '60s agency.' I obviously never worked at an agency in the '60s but I interpreted the mandate to mean we needed consistent smart work across as many platforms as possible.

"When I look back on it," continues Silver, "Cliff Freeman was a terrific place to creatively experiment and grow but, in my opinion, BBDO is the per-

AGENCY OF THE YEAR 2007

fect marriage of art and commerce. By that I mean we still get to work on small accounts but to me the home run is cracking the code on established brands.”

Hahn adds, “At many agencies, there’s the feeling that if you had one of those nontraditional ideas, you would have a hard sell up through the shop’s hierarchy. But with David, it’s different. He virtually demands the untraditional all the way down throughout the agency.”

Jim Lesser, executive VP/executive creative director of BBDO West, feels Lubar’s imprint in the form of a positive energy impacting the agency’s Los Angeles and San Francisco offices. “Prior to Fallon, David ran BBDO West so he knew the challenges out here when he returned to BBDO and in fact had a great idea to transform the West Coast operation, which was to in a very real sense make it a part of New York. We’re connected to New York with ‘long hallways and no doors’—that’s David’s philosophy. We can tap into the resources in New York and bring to bear the strength of multiple offices like we did when we pitched and won

the Mitsubishi business. From the get go, there was work being done in L.A. and New York. And now all the work on Mitsubishi is being done out of BBDO’s Los Angeles office.”

Conversely, continues Lesser, Lubar and Bruce have given assignments to BBDO West that include agency network business and work that would have normally been BBDO New York’s domain. “We’re working seamlessly with New York on creative for Mars [for Sheba cat food and Cesar dog food],” notes Lesser. “We’re independent yet a connected shop and that makes for a positive, best-of-both-worlds situation for us.”

Production

Regina Ebel, BBDO New York’s executive VP/director of TV production, observes that ‘07 has been “an exciting year. We are moving in all directions: GE Imagination Theater, the Gillette TV show, AT&T web work, Mars’ ‘Inner M.’ We’re working more closely with our digital partner, Atmosphere. And still delivering some of the best TV stuff in the business.

“These new opportunities have forced us to be more creative. For example, on GE’s Imagination Theater, we had to come up with less expensive ways to produce the work since the concept was so new. At BBDO, production has always been involved from the outset of a project. However, with production now coming in more shapes and sizes, this has become more important than ever. Moving in new directions has created opportunities for some of our younger producers to get involved, too.”

She also credits the talented artisans her department works with from outside and within the agency, the former including great directors and among the latter being BBDO’s resident music maestros, including Rani Vaz, senior VP/director of music and radio production, Loren Parkins, VP/executive music producer, and Melissa Chester, senior music producer.

As for what’s ahead, Ebel relates, “We are continuing to explore opportunities to do some production in house. I can’t divulge all the details at this time but expect to hear something from us soon.”

Working closely with Ebel and many others is DiLorenzo whose role as director of integrated production is constantly evolving. “I began here working on integrated projects in nontraditional mediums—and that continues,” he says. “But now I’m also serving more as a connective tissue and a liaison between and among different departments at BBDO while still seeking outside alliances with potential new production partners who can help us create the varied projects we’re involved in. The ideas come—sometimes with brands attached, sometimes not. And we find ourselves in the embryonic stage talking about how something might be put together for a particular idea or project. But it’s always an organic approach to decide what’s best for an individual project—my working with Regina’s department, her department working independent of me, my working independent of her.”

Currently, for example, DiLorenzo is working on a website for a client based on an original idea that came out of the print department. “The idea, though, took us to something far more complicated than print—

there are layers of photography involved, talent issues, the need to create a web site, banner ads, microsite production,” he relates. “From there I’m now working with our broadcast and business management resources, with Regina’s team fully engaged. It all comes down to what’s right for an idea—that’s what dictates the production approach.”

For HBO’s “Voyeur,” for example, the original intent was to do an outdoor projection. “Given the nature of the project—its nontraditional origin—it made a lot of sense for me to take it on as a content producer and put it together with support from business affairs and talent.” DiLorenzo assembled a core producer team featuring BBDO New York content producer Jiffy Iuen, brought in a freelance interactive producer and facilitated collaboration with interactive company Big Spaceship. “There were so many different fronts to ‘Voyeur’ as we moved along that we needed to move quickly and have a point of interface for each front. So I put a producer on each front, which also included producing a blog and ancillary content. I

Continued on page 18

Dear BBDO New York,

*Maybe now your parents
will stop nagging you about
law school.*

your friends at



Growth By Design; On-Target Observations

Continued from page 17

had, for instance, a writer/producer who oversaw the blog.

“At the same time, even though we had producers on each front, they all ended up being in hybrid capacities—an interactive producer who was also on a production shoot, an experienced, more traditional producer making sure elements were in place for banner ads. Everyone ended up having very much a 360-degree view as well as their specific role and responsibilities. In a way it was almost a temporary mini agency that popped up just for the HBO project. With the resources of BBDO, we are able to put together powerful teams to tackle most anything. For ‘Voyeur,’ we produced all this content across different platforms and kept it affordable—that’s due in large part to the breakthrough production model we applied to the project.”



“It’s like an integrated campaign—all of our people are integrated together with a sense of purpose to engage audiences and communicate to them on behalf of our clients.”

—Bill Bruce

By design

2007 was also the year that BBDO New York branded its design operation—as DesignWorks at BBDO under the aegis of design director Craig Duffney, with four other designers on staff.

“Now more than ever, design cannot live without great ideas. And ideas cannot live without great design,” affirms Duffney.

“We started the design unit here about two years ago and we were brought in to push creative in a new way and build design more into campaigns, to surround and help advance great ideas with great design. We are constantly looking to surround brands with interesting design, ranging from packaging, characters, even a race car.”

The latter reference is to a souped up car DesignWorks designed for then client Motorola and noted woman driver Danica Patrick. The race car’s design was loosely based on a black Razr phone, with indigo blue highlights.

“The projects here and how we work—not just thinking aesthetically but conceptually and using design to shape and do justice to a concept, working closely with the agency creatives—makes DesignWorks at BBDO a place where designers want to work, where they know they will get the chance to do great work,” contends Duffney.

The collaborative relationship is such that design can inspire ideas as in the case of client G4 Network’s block of programming called Midnight Spank. Working with Eric Silver’s group, DesignWorks came up with a logo consisting of two monkeys holding fraternity paddles to connote Midnight Spank. “That campaign from last year was kind of reverse engineered—the spots were born out of the logo.”

More recently, DesignWorks teamed with Greg Hahn’s

group on an animated web film series for half.com (eBay’s book selling site aimed at college kids). The films took a tongue-in-cheek approach to warning students about the perils of over-studying. DesignWork’s Duffney and Jesse Kaczmarek designed assorted characters for the films—working with New York-based animation studio Curious Pictures and BBDO art director Brandon Mugar—and beyond the films were born T-shirts, posters, comic books, comic strips and stickers.

DesignWorks has even turned its design acumen inwards, coming up with a branding identity, The Kitchen, for BBDO New York’s production department headed by Ebel. The logo and collateral elements—as well as color themes for the department’s office space—were designed by DesignWorks’ Anchalee Chambundabongse.

Duffney is particularly proud of how DesignWorks and BBDO collaborate from pitch to real-world assignments. “From the get go we work together with BBDO—and [interactive agency] Atmosphere BBDO as well,” he relates. “DesignWorks has been an integral part of winning new business for BBDO New York, spanning Sony, Splenda, New Balance and Best Buy. The collaboration between creative and design makes pitches strong and provides different, fresh perspectives that set them apart from others. And after winning new business, we go on to work very closely together on jobs for those very same accounts. It’s just a cool vibe and a great way of working.”

Black Friday

Upon hearing of *SHOOT* selecting BBDO New York as Agency of the Year, Bruce hearkened back to before ‘07—specifically to the so-called “Black Friday” period after Thanksgiving in ‘06. To make that after-holiday stretch a rousing sales success for Target, the much publicized David Blaine escape event was held in Manhattan. The illusionist was placed in what looked like a foolproof trap suspended over Times Square and had to escape in time to make Target’s two-day sale.

The results included some 5 million hits on the Target website—a spike of 3 million more than any other year. Target sales went up nearly six percent, setting an all-time high. Some 1,000 stores worldwide were devoted to the event, promoted by a BBDO campaign encompassing such elements as TV, digital and old-fashioned word of mouth, tons of free publicity and media coverage.

“When we created that event, everything came together—Blaine and the Target brand, record sales, and in some respects all of us at BBDO. To me,” says Bruce, “that started the ball rolling that we took straight through to 2007 and this ‘Agency of the Year’ performance. It reinforced our course of starting with the idea and then doing whatever is right in terms of execution and media to make it work and to build business and brands.”

And momentum has built and continues to build steadily in other key ways, says Don Schneider, executive VP/executive creative director, BBDO New York.

“New clients are coming to us because they are excited about the new ideas and 360 thinking we are able to bring to their businesses. And because of the recent past successes we’ve had with our existing clients, they have afforded us the trust to try new things. It’s made for a great recipe for success.”



Illusionist David Blaine For “Target 2-Day Sale”

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SHOOT

Industry Artisans Make Their Mark On Notable Work

One would never know that compressed schedules and tightened budgets are issues still weighing heavily on those working in the post, editing and visual effects communities from the recent work that can be seen on TV and the Internet. The work has been so impressive that *SHOOT* introduced a quarterly TOP 10 Visual Effects/Animation Chart this fall, which showcased the best work of the summer.

And earlier this month the effects intensive “Pop-Up” earned coverage as *SHOOT*’s Top Spot of the Week. Oskar Holmedal of the directing collective Stylewar directed this spot for Lexus. Rlot, Santa Monica and a52, Santa Monica, handled post/visual effects, and the editor was David Henegar of Butcher Editorial, Santa Monica. Part of the “Actively Safe”-themed campaign, “Pop-Up” promotes the Lexus RX’s active safety features, which help drivers avoid accidents, by telling the tale of the “safest accident” via a gigantic pop-up book. As the pages of the book turn, we see a Lexus RX facing hazards from rocky terrain to ice-slicked city streets and learn in the end that the safest accident is the one that never happens. The “miniature approach” was taken for the spot—Holmedal and his team built a 30-foot-tall green screen book frame with pages that could be turned by stagehands, and then the actual pop-up book itself, which was a more manageable six feet tall. Holmedal and DP Toby Irwin then shot footage of the stagehands turning the pages of the giant green screen book.

Holmedal and Irwin then turned their attention to the six-foot tall pop-up book, shooting it opening and closing and capturing the animated movements within the pages. All of the elements were later married together at a52. VFX supervisor Andy Hall and lead Flame artist Raul Ortego, both of a52, likened working on the project to putting together a giant puzzle with moving parts. Hall says that the Lexus project was the most challenging spot he’s worked on in 2007, and pointed out that overall the most pressing issue the industry continues to face is one of expectation, in terms of time and resources. “Smaller teams are needed but with great productivity because of the financial constraints that significantly affect the way the resources are distributed,” Hall relates.

Kevin Rafferty, VFX supervisor at The Orphanage, San Francisco, agrees that compressed postproduction schedules continue to pose a challenge. “Ever since the incredible achievement, both visually and production schedule-wise, of *War of the Worlds*, studios have adopted this type of schedule as the norm rather than the exception. With schedules so tight, now it’s almost always necessary to split the work up among various facilities,” Rafferty explains. “What can easily be lost in a situation like this is visual integrity and continuity across the entire show. But it is a reality that is here to stay.”

Another reality that seems to be here to stay is that effects houses are presented more often with the opportunities to create work from concept to finished piece. More and more, studios are requesting the assistance of VFX facilities earlier on in production to help them visualize the shots and sequences, as well as strategize about methodologies, according to Rafferty. “Many facilities now have their own pre-visualization team of artists. This was indeed the case with the Saab “Reborn” spot [which Rafferty worked on].”

In the commercial, a jet engine blast fuels a fireball around the 2007 9-3. Then, like a phoenix rising from the ashes, the 2008 9-3 is reborn. “Once the spot was awarded to The Orphanage,” says Rafferty, “we immediately began the pre-visualization process with the director, Joseph Kahn. I took his shooting boards, and timed out a board-a-matic. Our pre-viz artists used the board-a-matic to block out all of the shots in the commercial. We basically had the whole spot pre-visualized before the pre-production meeting. Joseph and I literally sat down in the pre-pro meeting at my laptop and made last-minute changes to the pre-viz commercial in Final Cut Pro, with all the clients there to approve. We then took that pre-viz with us to the shoot, which brings me to another significant trend. The use of on-set editing is becoming more and more prevalent.”

He explains that Kahn had an editor on the shoot who had the pre-viz commer-



VFX Supervisors, Colorists, Editors Reflect On Their Most Gratifying Projects This Year

By Nicole Rivard

cial set up on his box. Kahn shot a take that he liked, then the editor would bring in that take (from the video tap) and plug it right into the spot. “By the martini shot, we had a rough director’s cut ready to take to the telecine/edit session,” Rafferty says, adding that the Saab spot was his most satisfying project this year.

Despite changing trends and ongoing concerns, fellow VFX supervisors, editors and colorists are likewise turning out gratifying work. *SHOOT* surveyed these artisans to find out more about their most notable projects of 2007 as well as spots they are currently making their mark on. Here’s what they had to say:

1. What’s been your most challenging and/or gratifying project of the year and why?
2. What is your most recent spot / project? Please Describe.



Jordan Green, editor
89 Editorial, bicoastal

1. The most challenging and gratifying project I’ve worked on this year— Geico “The Real Scoop” campaign—is also the most recent project I’ve completed.

2. The three spots (“Cabbage Patch,” “Jed Clampett” and “Flintstones”) are essentially spoofing tabloid TV, while paying a wink’y homage to what we love about them. What made it challenging was creating a voyeuristic look into these “celebrities” lives—without having the typical elements that are usually conjured in these types of shows—i.e. paparazzi photos, historical docs etc. Working with the creatives (Bob Meagher and Pat Wittich at The Martin Agency, and director Martin Granger) to help create an investigative depiction of pretty innocent celebs like Fred Flintstone or a Cabbage Patch doll, was a ton of fun and really gratifying to be a part of. Stylizing the sound design and cutting for a more sensationalized feel was a departure from other spots I’ve worked on, and a really fun experience as well. In the

case of the Cabbage Patch doll—inventing his past and telling his life story, using many different formats of footage that Marty shot (Film, cell phone video, Hi-8/VHS cam, Polaroids)—helped to create his life in a tabloidy fashion, and was a ball to cut together.

Continued on page 20



HERE TO VIEW SPOT

Geico’s “Cabbage Patch”

INDUSTRY ARTISANS

1. What's been your most challenging and/or gratifying project of the year and why?
2. What is your most recent spot / project? Please Describe.



Kevin Rafferty,
VFX supervisor
The Orphanage,
San Francisco

1. Though the beginning of the year was a challenging one while completing Fantastic Four, I must say that the most gratifying project so far this year has been the Saab "Reborn" commercials. I was excited to return to commercials and work on a visually stunning piece with such a cutting edge director as Joseph Kahn. Our task was to find beauty within an act of evolutionary destruction. I'm ecstatic to have artistically achieved that goal.

2. The above-mentioned Saab "Reborn" spot was my most recent project. We open in a hangar, with a 2007 Saab 9-3 poised on a platform behind a Saab Grippen jet. The jet

engine ignites, burning, melting and sculpting the 2007 model into the 2008 model. The only thing filmed in the hangar was the 2008 model. The jet, the platform, the fire, sparks and smoke, as well as the 2007 model, were all computer generated.



[CLICK HERE TO VIEW SPOT](#)

Saab's "Reborn"



Andy Hall, VFX/3D supervisor
a52, Santa Monica

1. The most challenging project of the year so far is Lexus "Pop-Up," because the spot evolved constantly throughout the post process at a52. Originally, it was conceived in far simpler form from a post perspective. Ultimately, it had many elements reconstructed in Flame and significant CG work, in particular re-creating one section completely in CG. It's bittersweet in that regard because the work is so successful you can't tell in the end.

2. The most recent project is a campaign for Honda Fit with RPA that I was fortunate enough to direct. Both :15 campaign spots

were realized completely in CG, and followed the antics of the Fit as it is pursued around a sprawling city by over-eager eyeballs. It was a really enjoyable process working with the agency, as they afforded me a lot of freedom with the story and execution of both pieces.



[CLICK HERE TO VIEW SPOT](#)

Honda's "Eyes"



Gil Baron, VFX supervisor
Method Studios,
Santa Monica

1. Miller Light's "Break from the Crowd" was my most gratifying project last year because it was the most technically challenging. We created a bridge between Maya and Massive that allowed the animators to animate, the lighters to light and used the dynamics engine in Massive in novel fashion all on a ridiculously short schedule.

2. Sprint's "Airplane" was my last spot to air. The challenge was to incorporate real time lapse elements into choreography where the actors pantomimed painting. Keep your eyes

out for a rain of safety tags for Hyundai and a sports anthem spot for Gatorade as well as some cute fun Olay spots coming soon.



[CLICK HERE TO VIEW SPOT](#)

Sprint's "Airplane"



Tiffany Burchard,
editor
FilmCore Editorial,
bicoastal

1. My most gratifying project was a spot for Cingular and BBDO, New York. In the spot, a girl talks to her mom in "text" language. The spot became something of a cultural phenomenon. It's gotten more than a million hits on YouTube and spawned at least 50 imitators. I even passed a kid on the street, who repeated the tagline: "IDK, my BFF Jill." We knew it was a cute spot when we were working on it, but couldn't have predicted how big it would become. Who knew?

2. I cut a spot for Panasonic called "Overscheduled" for Kirshenbaum Bond & Partners. It was directed by Alison Madean and it's about a fam-

ily who can't find time for one another because of their busy schedules, including the daughter who looks to be about six. I like editing comedy and dialogue; it's always a challenge to work in the funniest bits. In editing comedy, it often comes down to knowing where to put in a pause to give it an added punch.



[CLICK HERE TO VIEW SPOT](#)

Panasonic's "Overscheduled"



Chris Bankoff,
VFX/compositing supervisor
SWAY Studio, Culver City, Calif.

1. I served as compositing lead on a nearly 100 percent CG spot for Subaru. The director envisioned a car coming to life out of a magazine spread on a coffee table. The car drove around the table, splashing through water and jumping in and out of different magazine images. The shots became an interesting play between 2D and 3D, and the spot touched on SWAY's resources from our proprietary Drive-A-Tron™ simulator to recently implemented Scratch DI.

2. I finished a :30 project for Nissan where the entire spot consisted of one continuous shot making its way throughout the vehicle revealing an ever-changing list of occupants. Due to the need to remove or replace sec-

tions of the physical car and actors, the camera move was broken into sections, challenging the compositing team to merge 18 overlapping passes, then with CG elements, re-skin the car's exterior and ingrate it into a fully CG environment.



Nissan's "Seamless"



David Henegar,
partner/editor
Butcher,
Santa Monica

1. HBO's "Voyeur" trailer. Although it appears simple, this trailer was rather challenging. I was given total creative freedom to concept and produce this piece. Instead of simply editing together footage from the films, I decided to design a custom piece focusing on the concept of voyeurism in general. Working with photographer Sasha Tsyrlin, we gathered numerous photos of buildings throughout New York. After weeks of retouching, animating and designing type, I am rather proud of the result.

2. Lexus "Pop Up." Working with [Team One] creatives Kevin Smith, Dave Horton and producer Jennifer Weinberg is such a great pleasure. The moment the boards

arrived at Butcher, I knew we were looking at an award-winning concept. "PopUp" was shot as a series of multiple plates, all fitting together like a giant puzzle. The success of this commercial is due in large part to collaboration between many people, the greatest of which goes to a52.



[CLICK HERE TO VIEW SPOT](#)

Levi's "Pop-Up"



Bob Festa, colorist
R!OT, Santa Monica

1. Hollywood. Cinema. Action. Who would be crazy enough to film a helicopter chasing a new Alfa Romeo under the pedestrian overpasses of Los Angeles? Director Alexander Paul of Ping Pong Films, that's who. The track is aggressive, the action is fast, the look is clearly cinematic. Late, low, gold light, combined with incredible exposures by DOP Michael Fitzmaurice set the stage for this year's HPA Outstanding Commercial Color finalist. Alexander, Michael and I have all worked together before to develop the language for this introduction for Alfa Romeo.

2. Honda's "Environmentally Friendly." Los Angeles is a car town. If your going to work in the L.A. color marketplace you better have a love for sheet metal. Director Jon Yarbrough, DP David Wagreich, art director Bill Halladay, editor

Sally Banta and I have all worked together for more than 20 years. When you finish more than 60 individual spots a year for Honda, you learn to finish each other's sentences between the laughs. Working with good friends on a weekly basis makes color even more enjoyable. It allows you to transcend the tools and improvise looks effortlessly.



Honda's "Environmentally Friendly"



Tim Davies,
VFX supervisor
Asylum,
Santa Monica

1. HBO was an incredibly compelling project to be involved in. Not only was it a groundbreaking project for HBO, but it also proved to be an extremely complex one, as eight separate apartments needed to be seamlessly synced and composited to give the illusion of one clean take. In addition to working on The Wall with director Jake Scott, I also supervised HBO's on-demand short film titled The Watcher, which Jake also directed. This film linked characters back to the main story. We were all given so much creative freedom, and being able to be involved with the shooting, the post and final projection in NYC of this unique content driven piece motivated us to create something we were excited and proud to be involved with.

2. Levi's, "Change." In this campaign, we had to show a cold, lifeless world that was brought to life by the very act of our hero guy pulling up his jeans. The apartment was built as a set that was raised above the ground to allow room for elements such as the phone booth, parking meters, bollards and the taxi to burst through the floor from below. Green screen was positioned outside each window, allowing us to add the city skyline and animate the rising up of the buildings at the compositing stage, as well as tracking in skylines and adding reflections back into the windows of various scenes.



[CLICK HERE TO VIEW SPOT](#)

Levi's "Change"

INDUSTRY ARTISANS

1. What's been your most challenging and/or gratifying project of the year and why?
2. What is your most recent spot / project? Please Describe.



Chris Ryan,
colorist/ partner
Nice Shoes, New York

1. The most gratifying project I worked on this year was not a commercial. It was an incredibly moving short film by Martin Bell called *Alexander*. The film was about special needs children in Iceland, which was shot on mini DV. The photography was beautiful (as is the case with all of Martin's footage) but he wanted to create more of a film like look from the video source material. I highly recommend it.

2. I recently did an interesting Verizon Wireless spot called "Physical Graffiti." The color needed to match the look of the Led Zeppelin album of the same name, which had a desaturated sepia quality to it. The com-

mercial has a guy walking the streets of the city listening to Zeppelin and ends with him in front of the buildings on the album cover, which then transitions to the actual album.



Verizon's "Physical Graffiti"



Beau Leon,
director of telecine
The Syndicate,
Santa Monica

1. My most challenging project was the music video for "Welcome to the Black Parade" by My Chemical Romance. I worked with film negative, but treated it as a print in telecine, reversing the polarity for softened highlights and enhanced grain and texture. I love working with Sam Bayer and we really push each other creatively. We got exactly what we wanted: the rich, but muted feel of an old film print. (And an MVPA Award!)

2. The Nissan Altima "Pride and Joy" campaign from TBWA\Chiat\Day with director Jeffery Planks. I transferred from a print made from film negative, so we got rich blacks and nice contrast without forcing

highlights. Jeffery wanted to retain the look of the photography, knowing that it would enhance the car's appearance, as well as the emotional feel of the campaign.



Nissan's "Pride and Joy"



Maury Loeb, editor
PS 260, New York

1. Working on big VFX jobs like Levi's "Change" is always such a curious process—you're left scratching your head a bit during the offline, but then you're totally fulfilled when you see the finished product. So much of the offline process is trying to create beats for moments that don't exist yet and trying to tell a story with characters who have yet to be introduced. As an editor you really have to pace out and construct your spots with a bit of a blindfold on—not unlike young Luke Skywalker training with Yoda to master the force.

2. Currently, I'm just finishing some hilarious spots for Fathead out of Wieden + Kennedy New York, di-

rected by Jun Diaz from Smuggler. The spots illustrate the feeling one gets from seeing a life-size Fathead hanging on your wall. The spots have a fire-breathing bear, krumping Nascar pit crews and a room demolishing Winnebago.



Levi's "Change"



Dave Hussey,
senior colorist
Company 3, bicoastal

1. My most gratifying job this year was working on a spot directed by Jake Scott and shot by Ben Seresin. It was entitled "Portfolio" [a public service TV spot for the Save Darfur Coalition]. It felt good to participate in a job that educated and that could make a difference.

2. My most recent spot was for DirectTV featuring Beyonce. It was directed by Melina. Earlier in the year, Melina had directed four music videos for Beyonce—one of them for a song entitled Upgrade U. DirectTV wanted to incorporate the music video footage with new footage shot for the commercial that would match the music video. A lot of care was taken to match

everything. The director and I had a feeling of deja vu looking at all of the old footage and color matching all the new footage to it.



DirectTV spot featuring Beyonce



Craig Leffel, colorist
Optimus, Chicago/Los Angeles

1. I've had the good fortune of working with Ogilvy Chicago on a number of the "Real Women" campaigns for Dove. None were more rewarding for me personally than the "Beauty Theory / No Age Limit" spots. The spots featured women 60+ years in age in the nude and against a plain grey background. The images were composed using body positions reminiscent of Weston or Avedon photographs. While we all have a personal idea of beauty, the challenge here was to take what many might not find even attractive and uncover heroic beauty both in the film and on screen.

2. Coca-Cola's "Sweat" for the Lapiz agency was particularly fun. It's always great to get film in from around the world, and the story here is universal;

life is hard, and we all need to remember what's important. Watching the story play out in Argentina while trying to maintain both a sense of reality and yet a contemporary "look" was a delicate balance. When does it become too stylized or too real? As a colorist, it's my job to figure it out.



Coca Cola's "Sweat"



Stewart Shevin,
editor
Mad River Post,
Detroit

1. A piece titled "Of Note" was a spot-length statement I directed and edited about young peoples' subjection to the societal inundation of pop media. It was told through the metaphor of kids playing musical instruments. It was challenging in that it's hard to use children as a communicative vehicle without being opportunistic. Ultimately though, it's gratifying to learn vicariously through a nine-year-old's experience and hopefully create a more inherent truth.

2. "We Believe" for Chevrolet is my most recent project. It is an anthemic :60 that described Chevy's current and planned solutions to gas-fueled vehicles. It aired on the Country Music Awards. We gathered material from a number of past Chevy projects to cull it down for this spot.



Chevrolet's "Believe"

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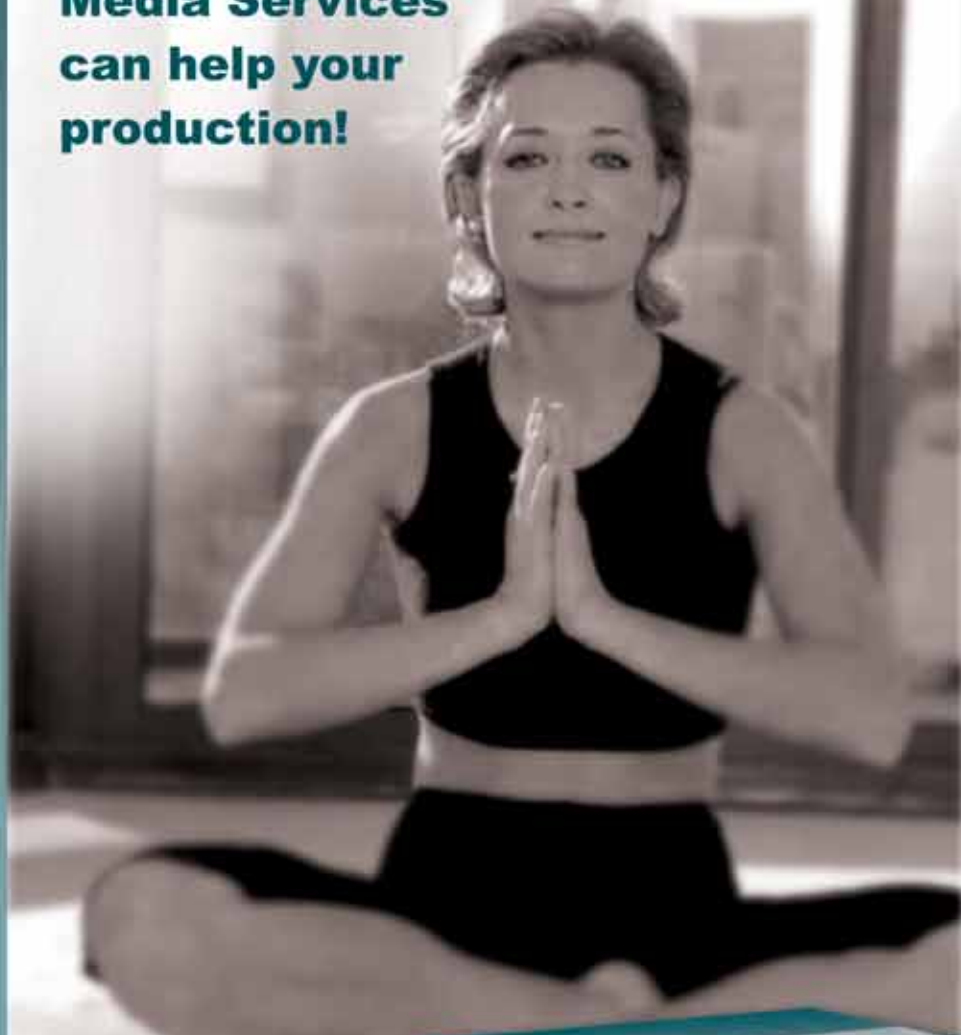
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News

street talk

Director Todd Haynes has joined bicoastal/international Moxie Pictures for worldwide spot representation. Haynes—who directed *I'm Not There*, the biographical film about Bob Dylan, which just garnered four 2008 Spirit Award nominations—is making his first foray into the commercialmaking arena. Accompanying Haynes to Moxie is his longtime producer Christine Vachon. Plans call for Vachon to collaborate with Haynes on his spot endeavors and to work with Moxie to find other content opportunities for the director...Jonathan Cude has succeeded David Baldwin as executive creative director at Durham, N.C.-based agency McKinney. Baldwin resigned from the post—which he held for the past 10 years—to seek a new challenge. Cude has been with McKinney since 2003 when he came over from Wieden+Kennedy....Jon Soto has joined BBDO West as executive creative director of the agency's San Francisco shop. He will partner with Jim Lesser, executive VP/executive creative director, BBDO West, which encompasses the Los Angeles and San Francisco offices. Soto formerly served as executive creative director at Publicis & Hal Riney, San Francisco....Greg Ecker has joined Charlex, New York, as lead FX technical director following a six-year stretch as a freelance supervising effects technical director, effects tech director and CG programmer at assorted studios in New York....Sue Troyan has been hired as executive producer of Brickyard VFX's Santa Monica facility. She spent the past nine years at Method Studios, Santa Monica, most recently as head of production. Brickyard maintains studios in Boston and Santa Monica....

rep report

Bicoastal/international Epoch Films has brought Tara Averill on board as executive director of sales and media. She comes over from bicoastal Anonymous Content where she served as VP of sales for four years. Averill joins Epoch's Mal Ward, who also carries the title of executive director of sales and media, in spearheading new business development....Ilene Silberman of Silberman Productions, New York, has taken on exclusive representation for editorial company Northern Lights, New York. She will handle commercials on the East Coast and in the Midwest....Production designer Carlos Menendez has joined Dattner Dispoto and Associates, Los Angeles, for exclusive representation....DP Guillermo Navarro, who won an Oscar for his work on *Pan's Labyrinth*, just completed work on his next collaboration with filmmaker Guillermo Del Toro—*Hell Boy II: The Golden Army*—and is again available for commercial work via Partos Company, Santa Monica....

bulletin board

- >Dec. 13/Los Angeles, CA: AICP West Holiday Party. farahf@aicp.com
- >Jan. 15/Los Angeles, CA: The Academy of Wireless Arts, Video and Entertainment Wave Awards. www.thewaveawards.org
- >Jan. 17-25/Park City, Utah: Slamdance Film Festival. www.slamdance.com
- >Jan. 17-27/Park City, Utah: Sundance Film Festival. www.sundance.org/festival
- >Jan. 26/Los Angeles, CA: DGA Awards. www.dga.org
- >Jan. 26/Los Angeles, CA: The American Society of Cinematographers (ASC) Awards. www.theasc.com

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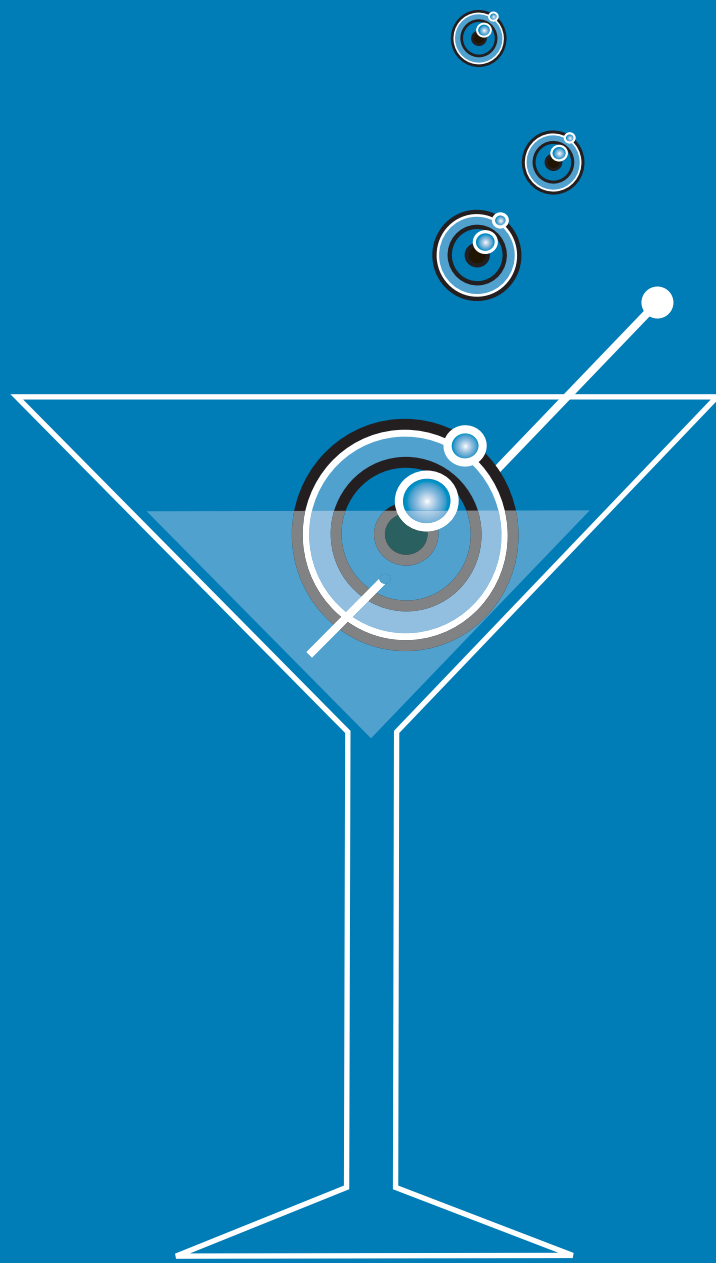
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