

Who? Comes Back To greatguns:usa Roost

The directorial duo consisting of Liam Kan and Grant Hodgson shift stateside representation from Go Film back to greatguns, reuniting with executive producer Tom Korsan. The move gives the helming team continuity on both sides of the Atlantic as Who? continues to be handled by greatguns' longstanding London shop.

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Agency Producers On Directorial Discoveries

Heads of production at la comunidad, Miami; Ogilvy & Mather, Chicago; and executive producers at Element 79 Partners, Chicago, discuss their recent endeavors, new media forms, evolving roles and the importance of keeping a watchful eye on fresh new directorial talent.

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Tom Cronin Checks Into SHOOT's Chat Room

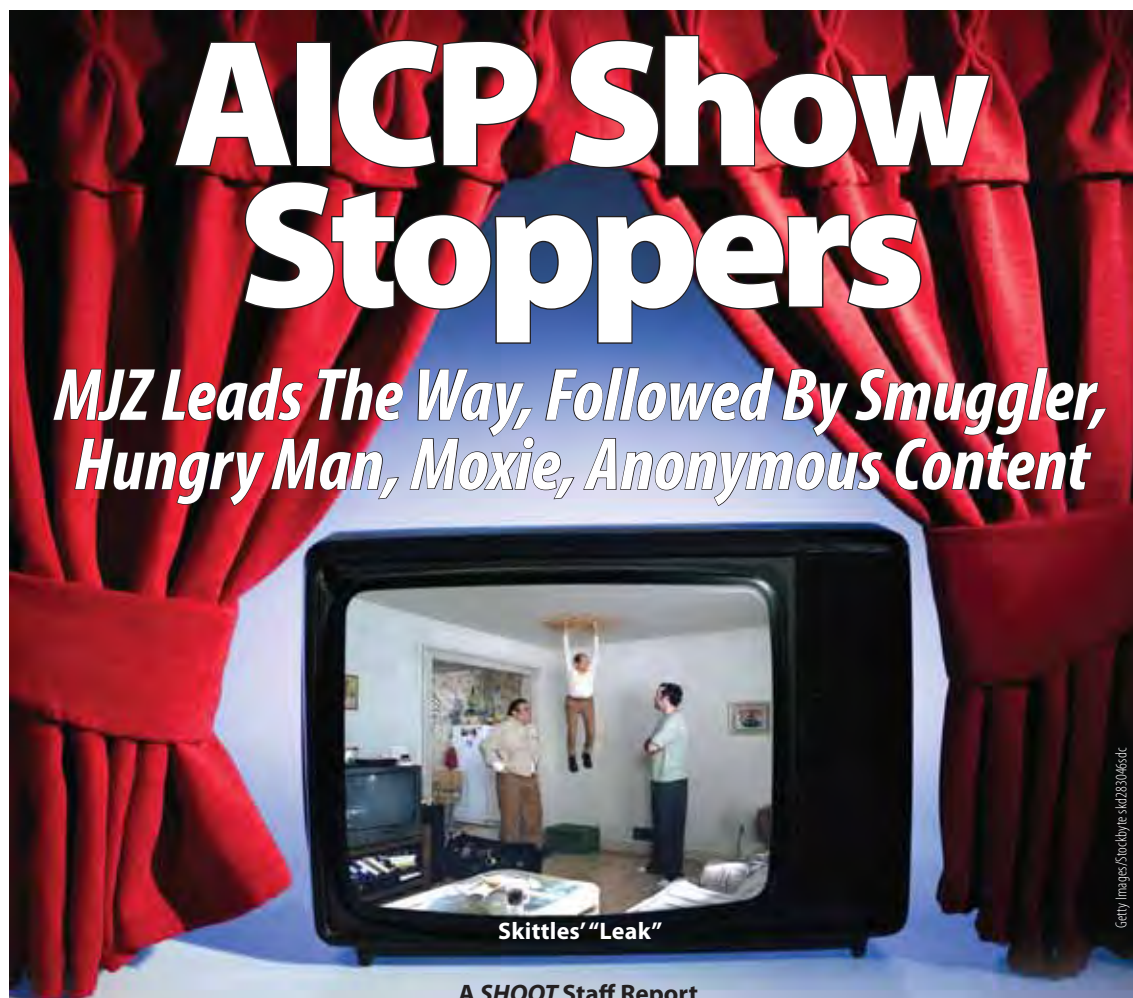
Recently promoted to VP and lead executive producer on Gatorade at Element 79 Partners, Chicago, Tom Cronin reflects on his dozen years working on the account, how this breakthrough brand has evolved, and the responsibilities his new role entails. Cronin's ad experience on Gatorade spans three agencies: BBV, FCB and Element 79.

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Perspectives On New York

Production, post and visual effects folk discuss impact of new incentives.

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A SHOOT Staff Report

NEW YORK—For the second consecutive year, bicoastal/international MJZ topped the Association of Independent Commercial Producers (AICP) Show at the Museum of Modern Art (MoMA) in New York, this time with a total of eight honors. Fare directed by Dante Ariola, Tom Kuntz, Rupert Sanders, Nicolai Fuglsig and Phil Joanou led the way for MJZ at the 16th annual competition.

The AICP Show distinction continued a banner awards season for MJZ as earlier this year Ariola won the Directors Guild of America (DGA) Award as best commercial director of 2006, with Kuntz also nominated for the DGA honor. Additionally, Kuntz's Skittles commercials for TBWA\Chiat\Day, New York, recently earned a Gold Pencil at the One Show, ANDY competition Gold, three Gold Art Directors Club Cubes and three Gold Clios. Now at the AICP Show proceedings held this week (June 5) at MoMA, Skittles' "Leak" and "Trade" each earned an honor in the Humor category.

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Serious Biz In Store At Cannes

A SHOOT Staff Report

CANNES, France—Per usual, the Cannes Lions International Advertising Festival will run the gamut from the frivolous to the serious. However, in previewing this year's edition, the 54th annual fest slated for June 17-23, there's perhaps a greater sense of seriousness entering the proceedings, particularly as benchmarks and killer apps are sought in emerging, uncharted media territory.

Consider the remarks of Tom Eslinger, Saatchi & Saatchi's worldwide interactive creative director, who will serve as president of Cannes Cyber Lions jury. Recently asked by SHOOT what his expectations are relative to the competition, Eslinger related, "I want to challenge the jury to look beyond the technology and find the best, most game-changing ideas amongst the thousands of entries. I want to have a focus on finding those ideas that marry interactivity with smart innovative technology to make real, deep connections with the audience. I want to concentrate on finding the great ideas that are really changing our business—it should be a great jury!"

Indeed the sense of purpose to uncover and discover great work seems heightened across the board of jury heads and members, includ-

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SHOOT Showcase Directors Exhibit Perseverance

By Nicole Rivard

NEW YORK—Between the time Matt Helfgott was chosen to be part of SHOOT's fifth annual New Directors Showcase and his appearance on stage at the actual event held May 23 at the DGA Theatre in New York City, he was signed by Dektor Film Group, Los Angeles (see separate story in this issue).

Just prior to moderating the panel

discussion portion of the evening event, SHOOT editor Robert Goldrich said that the career progression of current and past Showcase directors was testament to their talent and perseverance. Panelists included several of the 2007 Showcase directors (including Helfgott), Bonnie Goldfarb, executive producer/cofounder of harvest, Santa Monica, and Peter Nicholson, part-

ner/chief creative officer at Deutsch New York. The discussion followed a screening that featured work from all 30 Showcase helmers—25 individual directors, a three-person team and a directorial duo.

Indeed, Helfgott, who was chosen based on his Ameriquest "Brownie" spec spot, has been persistent. He told the audience about his experience as a PA and with Group101Spots and

how he befriended several agency creatives, which led to him landing the Ameriquest spot. "Whenever I saw a good commercial on TV, I would write the agency creative and say, 'I really liked your work.'"

That drive enabled him to turn his spec work into a real world job, a spot for Holland's National Job Bank via the Dutch Agency Sel-

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Kimo Kemp

By Robert Goldrich

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Showcase

With this week's wrap-up coverage of SHOOT's New Directors Showcase event at the DGA Theatre in New York, appropriately we also have in this issue several notable ad agency artisans chiming in on the importance of uncovering new directorial talent. At the event itself, panelist Peter Nicholson, chief creative officer of Deutsch New York, noted that the industry's leading creative agencies are always on the lookout for new filmmakers offering fresh and different perspectives.

And in both this week's Chat Room with Tom Cronin, newly named VP/lead executive producer on Gatorade at Element 79, Chicago, and our Agency Producers Series story, the importance of proactively seeking the right director is emphasized, with a clear affinity for discovering new filmmakers.

In his new role at Element 79, Cronin said one of his prime respon-

sibilities is "to expose all of us, myself included, to people who might be a little more specific to Gatorade, to expand our resources to tap into because scheduling can be so difficult for the right directors."

Asked what he meant by "more specific," Cronin said he was referring to directors who have an understanding

Discovering new directorial talent for fresh and different perspectives is a mandate at the industry's top creative advertising agencies.

of the spirit of sports. He stressed that the right lighting and camera angles aren't enough.

"I think there are a number of European directors we should be looking at—not at the exclusion of American directors who we use primarily—to open up additional options for us," said Cronin. "There's a lesser known group of directors in Europe who are in tune with that [the essence of the athlete] and we need to bring them into the mix for consideration."

Creative Voice



Iris Lo, Wieden + Kennedy, Shanghai

Last month, Iris Lo relocated from Hong Kong to Shanghai to become creative director of Wieden + Kennedy's office there. She has partnered with W+K Shanghai creative director Frank Hahn and managing director Kel Hook to complete the management team in China. Current clients of W+K Shanghai include Nike, EA and Starbucks.

Most recently, Lo served as creative director for M&C Saatchi Hong Kong where she led the agency in both new business wins and creative awards. During her Hong Kong tenure, the agency won work for the accounts of Kentucky Fried Chicken, Mass Transit Railway-Union Square and Orbis Skincare.

Prior to M&C Saatchi, Lo was the executive creative director at BatesAsia in Hong Kong. Under her leadership, that advertising agency became one of the most awarded shops in 2003 according to The Gunn Report's annual compilation of leading industry competitions.

Back in 1997, Lo was promoted to creative director of JWT Hong Kong where she gained widespread creative recognition for both clients and the agency largely on the strength of her award-winning campaigns for Mass

Transit Railway, HK Telecom, San Miguel Corporation and Kraft.

Philosophical kinship

Lo said what attracted her to W+K "first and foremost was the philosophy that creativity comes first. It is a dream come true for me to be part of a team that has the vision and creative skills to grow W+K Shanghai into a creative cultural center in China. We have an opportunity to lead the industry in new and exciting ways."

She also told SHOOT that at W+K she is most looking forward to "working with people who come from different cultural backgrounds. I expect that kind of cultural mix can inspire me to come up with something different."

Indeed different is a theme running through Lo's observations about the industry and her aspirations at W+K. She noted for example that different content such as emerging new media projects going beyond the traditional broadcast :30 represent "definitely the future of advertising and the communications industry."

Lo was involved in new media fare for the eBay account back in Hong Kong. She said that she found that experience gratifying.

Becoming articulate and connect-

ing with clients in new media forms is essential, especially in the China market which, she said, "is so big and so diversified. It is getting more and more important [in terms of finding ways of] how to reach your consumer...A 30-second TV commercial no longer can do the job. I see huge opportunities in new forms [of media content]."

Lo also feels that China is progressing in terms of ad creativity and

exploring new areas. "I have seen improvement in creative standards within recent years," she assessed.

But at the same time, no matter if the work is conventional broadcast or some newfangled form, the essential dynamic remains the same. Lo sums it up by citing what she has personally enjoyed the most about creative endeavors during her career, noting that she feels proudest of "work that moved people."

cases that meant us going outside the traditional community of Hispanic [ad] directors."

This translated into breakthrough work for then relatively unknown directors like Aaron Ruehl (on Latin teen music network Mundoz and Virgin Mobile) and the Perlorian Brothers (Virgin Mobile).

Similarly Larry Byrne, director of broadcast/production at Ogilvy & Mather, Chicago, noted that it was gratifying to discover director Lars Knorn for Dove's Pro-Age campaign.

"We have a crazy bunch of evangelists around here," said Byrne. "You have to be true to Dove. These real women are exposing themselves physically and emotionally [in this campaign]. We respect who they are and finding the right director for that [work] is really important."

By Robert Goldrich

Flash Back

June 7, 2002 Bicoastal/international @radical media, bicoastal Anonymous Content; bicoastal HSI Productions and bicoastal/international Hungry Man topped the field of production companies with six honors apiece at the 11th annual Association of Independent Commercial Producers (AICP) Show, the Art and Technique of the American Television Commercial....Director David Jellison has joined bicoastal Cohn+Company. He comes over from Tool of North America, the bicoastal house that helped him break into the spot directorial ranks three years ago....

June 6, 1997 Filmmaker Jessica Yu, whose Breathing Lessons: The Life and Work of Mark O'Brien won this year's Academy Award for best documentary short, has joined Santa-Monica based non-fiction spots, the shop launched in September 1996 by executive producer Loretta Jeneski....Director Viktor Dittrich has joined Scream, the production house launched a year ago in Los Angeles by executive producer Charles Salice and New York-headquartered Lovinger/Cohn & Associates....

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PEOPLE & PROJECTS

EP Fuselier Rebrands Dektor Shop, Signs Dir. Matt Helfgott

By Robert Goldrich
 HOLLYWOOD, Calif.—Executive producer Oliver Fuselier—a veteran producer who’s no stranger to company management, dating back to his tenure at Reactor Films, Santa Monica, and a brief stint at Rhythm+Hues, Los Angeles—has come aboard Dektor Film and initiated a rebranding of that longstanding shop, changing its moniker to the more inclusive Dektor Film Group and bringing aboard director Matt Helfgott.

The renaming of the Dektor studio reflects Fuselier’s intent to infuse the

strength of spec work, including the comedic Ameriquest “Brownie” spot, which in turn led to his landing a real-world assignment, Holland’s National Job Bank commercial entitled “Office” out of Amsterdam ad agency Selmore. In fact, the humorous storytelling piece “Office” was covered last month in *SHOOT*’s “The Best Work You May Never See” gallery.

Helfgott’s spec endeavors were furthered at the supportive Group101Spots collective. Then “Office” saw him collaborate with leading European agency talent, includ-

That core has been familial in nature, led by director Leslie Dektor, who founded the production house in 1992 with his wife, executive producer Faith Dektor. In recent years, sons Paul Dektor and Mark Dektor have established themselves as directors via the company.

Leslie Dektor is a two-time Directors Guild of America (DGA) Award winner as best commercial director of the year (in 1992 and 2000). He has been nominated 13 times for the DGA honor, second only to Joe Pytko of Venice, Calif.-based PYTKA in the storied history

of the Guild competition.

“The Dektor company has been such a strong, iconic brand in the industry,” related Fuselier. “For me, the opportunity to make that brand current, with new branding and the addition of new talent, was too good to

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Matt Helfgott recently earned inclusion in *SHOOT*’s fifth annual New Directors Showcase.

company with new talent, the first step in that direction being the addition of Helfgott who recently was named to *SHOOT*’s 2007 New Directors Showcase. Helfgott earned inclusion into the fifth annual Showcase (see separate story in this week’s issue) on the

ing Selmore partner/creative director Poppe van Pelt.

“Matt is a rising young star and very much fits the profile of the kind of talent we want to bring in to complement the core of filmmakers already here,” related Fuselier.

Who? Is Back At greatguns:usa

By Robert Goldrich

SANTA MONICA—Who?—the directing duo consisting of Liam Kan and Grant Hodgson—has returned to greatguns:usa for spot representation stateside after leaving the shop some three years ago to sign with bicoastal Go Film. The move gives Who? continuity on both sides of the Atlantic as the directorial team remains ensconced in its long-time U.K. roost, greatguns in London.

And later this year, there’s the promise of even greater international reach as greatguns plans to open an office in Bangkok. In fact, at press time, Hodgson was in Thailand, laying a bit of groundwork for that ex-

pansion, which is slated for August.

However, the prime reason for the decision to come back to greatguns:usa, said Kan, was that the company is quite different today from when he and Hodgson were with it originally. “At that time,” recalled Kan, “greatguns had just opened in the United States while its London office was well established. We came around to thinking it might be a good idea to go with more of an established house in the American market, which is why we moved over to Go. But Tom [Korsan, partner/executive producer of greatguns:usa] has done so much with greatguns in the United States these past few years, attracting high

quality creative work for its directors—the kind of work we want to do more of stateside—that it made sense for us to come back. We have a history with Tom, and the production operation he has put together is very strong, which is appealing to two guys like us who started out as editors and are pretty meticulous about planning and pre-pro for our projects.”

Still, Who? was active in the U.S. market via Go, directing for such clients as Windex (starting with the noted “Head Games” spot) for Draft FCB, Chicago, John Hancock out of Hill Holliday, Boston, Ricoh for Lowe, New York, and most recently

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From Hoop Dreams To Olympic Dreams

Director Steven James, Leo Burnett Help Chicago Win Bid For 2016 Games

By Nicole Rivard

CHICAGO—The Windy City is competing with Madrid, Spain and Rio De Janeiro, Brazil for the 2016 Olympics thanks in part to director Steve James of non-fiction spots, Santa Monica. The *Hoop Dreams* director helmed a three-minute film for the Chicago 2016 bid committee via Leo Burnett, Chicago, that struck a chord with the United States Olympic Committee, so much so that it chose Chicago over Los Angeles to represent the nation in the international competition to host the 2012 Summer Games.

The film puts a spotlight on 12 young Chicago athletes, ages 12 to 18, who have dreams of competing in the Olympics. The documentary short shows where those dreams take root and where they might lead against the backdrop of Chicago’s diverse neighborhoods. Being able to compete in the 2016 Olympics in their hometown would be icing on the cake for these athletes. And since James currently lives in Chicago, being involved with the film that gained the city’s



James’ short film captures the Olympic spirit of a young boxer and 11 other athletes.

successful bid has been a thrilling experience. “Not only am I a Chicago person and would love to see the Olympics come here, I am also a bit of a sports junkie. The idea of working on a project like this worked for me on a lot of levels,” James told *SHOOT*.

Even sports junkies would find the film eye-opening since the athletes highlighted participate in lesser known sports like fencing and rhythm gymnastics. The idea was to feature athletes who didn’t come from hugely popular sports like basketball. While the team from Leo Burnett (Ron Nelkin, EP; Jim Schmidt, copy-

writer; Tyler Jay, producer) came up with the overall idea, James said he played a role in choosing the athletes to be featured. For instance he had read a newspaper article about Destiny, the 12-year-old boxer who appears in the film. “My motto is don’t let no one work harder than you,” the youngster says in the film.

James commented that he could have done an entire documentary on each athlete individually because they were so interesting and inspiring. “We wanted to go for something authentic and genuine. What

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Mission Accomplished For Editor Felipe Fenton

VENICE, Calif.—Editor Felipe Fenton has signed with The Mission, the Venice shop headed by president Greg Laube, for exclusive spot representation. Perhaps best known for his editing of several notable commercials for NASCAR while in-house at FOX, Fenton joins a roster of editors at The Mission consisting of Mitchell Sinoway, Jennifer Tiexiera, Celina Moreno, Ezequiel Sarudiansky and Paulo Carballer.

Fenton learned film editing while just a teenager at Toma Uno, a leading Mexico City house. He later augmented his training by attending Brooks Institute of Photography in Santa Barbara, Calif.

His transition to the advertising sector was almost genetic as his grandfather was president of Mexico City agency Nobley y Asociados.

Looking to learn more specifically about spot editing, Fenton came aboard Santa Monica-based Miller Wishengrad Peacock (MWP), first as an assistant and then elevating to junior editor.

During his five years at MWP, Fenton learned about commercial cutting, working closely with producer Gary Levine and editors Mike Miller, Jeff Wishengrad and Rhonda Peacock.

His first editing assignment came

in the form of a three-spot package for Miller Lite out of Austin ad agency LatinWorks.

Around the same time, a friend recruited Fenton to post some projects with him over at FOX. The roost proved to be an ideal fit in that Fenton was adept at 3D title effects, graphics, Flame, Avid, AfterEffects, Combustion and other technologies. He wound up working on assorted spot campaigns over the years for FOX, including the more recent ad promos for FSN and NASCAR, collaborating with the visual effects supervisors at such noted studios as Digital Domain, Venice, and France’s Buf Compagnie.

Other spots on Fenton’s reel include work for Carl’s Jr. and Budweiser. Looking to venture into a broader range of general market work, Fenton eventually gravitated to The Mission in order to maximize his television commercial editing opportunities.

Laube said he was drawn to the mix of Fenton’s experience, which encompasses not only editing but all aspects of postproduction. “I feel it’s advantageous,” related Laube, “for an editor to be able to approach each spot in terms of the complete context of post, be it offline editing, online work or visual effects.”

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Cake Serves Pi Recipe For Design/VFX

SANTA MONICA—Cake Editorial, the Santa Monica shop founded by president/executive producer Tatiana Derovanessian, has launched Pi, a visual effects/graphic design/2D-3D animation division led by creative director Josh Kirschenbaum, a long-time Cake staffer. Additionally, Pi, also based in Santa Monica, has brought on board visual effects artist Brian Dickett who had been freelancing, most notably at Outpost Digital, Santa Monica, where he worked on recent projects for the Tennis Channel and General Motors—the latter being a long-form assignment produced by bicoastal/international @radical.media for Digitas, Detroit.

“Although Josh has been a part of Cake since we opened in 2004, clients were requesting him independent of the editorial work we were doing,” said Derovanessian. “Because of that high demand, now seemed like an ideal time to launch Pi with its own identity, staff and creative vision.”

Also the fact that more feature film opportunities have emerged recently meant that Pi needed its own branding, marketing and infrastructure to handle the workload and become a proactive player in this niche, Derova-



Josh Kirschenbaum

nessian explained.

“We are not a one stop shop—I don’t think it’s truly possible for a company to be good at everything,” noted Derovanessian. “Cake and Pi are high-end boutiques that specialize in creative editorial and design, animation/visual effects respectively. The launch of Pi is about better accommodating our clients and tailoring the creative process to their specific needs with specialized talent.”

Prior to Cake, Kirschenbaum was a visual effect artist/technical supervisor at the former effects/supervision house Banned From The Ranch, where he worked with numerous feature filmmakers, including James Cameron.

Pi—which at press time had several ad projects in production—just wrapped a six-minute film titled *X-Elementz* for the Los Angeles-based pop/rock band X-Elementz. Inspired in part by the look of the film *Sin City*, the project, which is part short film, part music video, features more than 300 visual effects shots. For Derovanessian and Kirschenbaum the project was an ideal platform to showcase the range of creative services Pi brings to the table.

“We saw this as a great opportunity to not only showcase everything we can do but also provide us with complete creative control over the process—from concept/scripting to execution to green screen production, compositing, 2D/3D animation and complete post,” related Kirschenbaum.

“With Pi, it’s important that we give our clients visual effects/supervision resources that they could access independent of the editorial work Cake does,” said Kirschenbaum. “We want Pi to be its own thing.”

Pi has secured Michael Bennett of Santa Monica-based independent commercial representation firm Mutt to handle the West Coast.

ARTISANS

Greg Ramsey Joins Curious Pictures

NEW YORK—Noted tabletop director Greg Ramsey has come aboard the roster of New York-based mixed media/animation production house Curious Pictures.

Ramsey leaves bicoastal Celsius Films, where he was on the company’s original directorial roster when it opened in 1996.

“More of what I’m doing now as a director involves the integration of digital effects and live action,” said Ramsey. “Joining Curious, with its great digital and design capabilities, is the perfect next step for me, as it will allow me to become more deeply involved in the digital elements of my work.”

“The seamless mix of live action and effects is a key element of some of Greg’s best spots,” assessed director Steve Oakes, a Curious partner and cofounder. “Tabletop integrates digital techniques right from the start. Having all these tools at his disposal will really let him stretch his considerable design talents.”

Ramsey’s tabletop work runs the gamut from food and beverages to more design-driven projects that incorporate full-up live action. His current reel includes work for Dasani, Boars Head (a complex spot that used almost entirely in-camera effects), Splenda and Lance Armstrong’s Livestrong.org, as

well as his original Fruitopia kaleidoscope work for Coca-Cola and Chiat/Day, New York. He has shot macro-photography segments for such feature films as *Blown Away* and *The Paper*, as well as for trailers for *Men in Black, X-Men* and *The Patriot*.

Ramsey said he was drawn to Curious



Greg Ramsey

for a number of reasons beyond just its digital and design resources. “There are so many other forms of media projects here, and I’m intrigued by the opportunity that it presents,” he related. Curious is involved in a diverse range of media genres, including animation, web shorts, mobile content, TV series production and feature documentaries.

“The depth of resources Curious

has to offer is amazing,” Ramsey said. “It’s a dream—a fully equipped stage, an in-house effects supervisor, an art and design curator, teams of animators, the list goes on and on. It feels like a Hollywood studio with the personality of a boutique.”

Mary Knox, Curious’ executive producer for commercials, concurred that there’s a great synergy between the digital world of Curious and Ramsey’s tabletop universe. “We’re already bidding projects that involve Greg and our effects department,” she noted.

The move also reunites Ramsey with Carolyn Hill, who represented him previously at Celsius. Hill now handles East Coast sales for Curious as an independent rep. The studio’s head of production, Becky Friedman, is also a recent addition to Curious (*SHOOT*, 4/13). She formerly served as a senior producer at BBDO New York.

Ramsey’s signing comes following the studio’s recent agreement to represent noted British animator and mixed media filmmaker Osbert Parker for spots in the United States. Curious’ directorial roster also includes Eric Fogel, Stefan Nadelman, Ugly Pictures, Saul & Elliot, Tom Warburton and Mo Willems. The company is led by partners Oakes, Susan Holden, Richard Winkler and Jonathan Paley.

Short Takes

A HANDFUL FOR AN EYEFUL

The offbeat humor of Skittles has made its way north of the U.S. border with a three-spot package—“Abs,” “Bike” and “Chop”—out of TBWA\Toronto directed by Jim Hosking via production house OPC, Toronto. In “Bike,” for instance, a teenager bored to tears in a classroom sneaks a handful of Skittles into his mouth. As he chomps down on the candy, he disappears in a puff of smoke and is transported to a makeshift fantasyland where he is perched on one cloud next to a lovely angelic lass standing on an adjoining cloud with her bicycle. He reaches out to touch her when he’s all too soon returned to the mundane classroom. Reasoning that he needs another handful of Skittles to take him back to nirvana, the teen immediately downs some more of the candy treats and is again with the lovely lady, except this time he’s on the same cloud and on the bike, with the handlebars sticking out of his head. He’s perfectly content to be with the girl as he rings the bell on the bike handlebar in obvious approval. A parting product shot of a bag of Skittles is accompanied by the slogan, “No handful is ever the same.” The TBWA team included copywriter Allen Oke, art director Scott Couture and producer Nadya MacNeil. Harland Weiss executive produced for OPC, with Merrie Wasson serving as producer. The DP was Doug Koch. Editor was Mark Morton of School Editing, Toronto. Visual effects were done by Crush, Toronto.



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CHERRY PICKING

Cherry Lane Music Publishing Co. Inc., a New York-based independent music publisher with production clients that include DreamWorks Animation SKG and DreamWorks Pictures, The Weinstein Company, Lakeshore Entertainment, NFL Films and NASCAR, has signed a long-term agreement with music production library APM Music (a joint venture of EMI Music Publishing and BMG Music Publishing) to provide music from Cherry Lane’s catalogs for APM’s diverse collection of musical genres. APM’s library tracks are made available for licensing in film, television, advertising, radio, recording, games and new media. Previously, Cherry Lane, as music administrator for Electronic Arts, the world’s largest videogame publisher, negotiated a deal with APM for use of EA created and owned music. Through this agreement, tracks from the musical scores of EA’s top-selling titles became available for licensing to the production community through APM. Cherry Lane continues to administer this unique agreement. Founded in 1960 by producer/arranger Milt Okun, Cherry Lane oversees an extensive catalog of songs from Elvis Presley, John Denver, Quincy Jones and Ashford & Simpson, to more recent Billboard chart-toppers including the Black Eyed Peas, John Legend and Wolfmother.

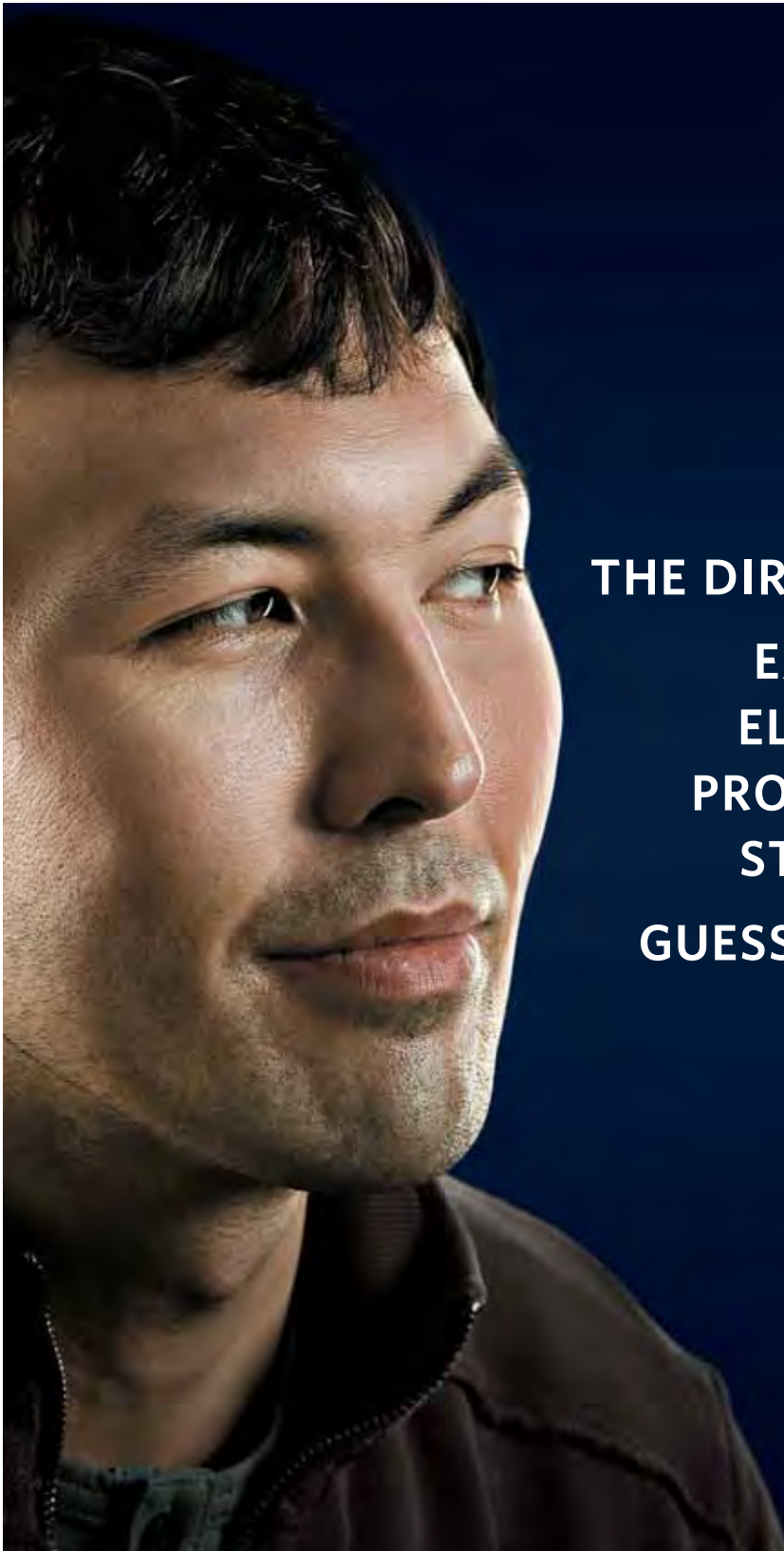
PEOPLE IN THE NEWS

Jeff Elmore, who joined postproduction house charlieuniformtango, Dallas and Austin, in 2005 as an assistant producer,



Jeff Elmore

has been promoted to audio producer. His recent projects include Texas Lottery and Ponderosa for TracyLocke, Dallas, and Nationwide Radio for The Richards Group, Dallas....Brickyard VFX, which maintains visual effects boutiques in Boston and Santa Monica, has added producer Cara Farnsworth to its West Coast operation as producer. Most recently, she was an effects producer at Asylum VFX on features and commercials.



**THE DIRECTOR'S TO-DO LIST:
EXPOSE TRUTH.
ELICIT EMOTION.
PROVOKE THOUGHT.
STAY IN BUDGET.
GUESS HOW HE DOES IT?**



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Who? Returns To greatguns:usa

Continued from page 4

their swan song at Go, an Off insect repellent ad for Draft FCB.

At the same time, Who? has been busy in the U.K., including production and post intensive Christmas '06 and Easter '07 spots for home improvement store chain Homebase via AMV BBDO, London. Other European credits for Who? include spots for Peugeot ("David Blaine," "Creases"), the U.K.'s Virgin Trains and a campaign for Volvic bottled water. The directors have become perhaps best known for their prowess in storytelling and penchant for humor, sometimes skewing to the dark side.

Who? has also demonstrated longer form filmmaking chops with *The Steve Plan*, a documentary that was selected for the '05 Breckenridge Film Festival and the '06 New Orleans Film Festival. *The Steve Plan* tells the story of physician Steven Lesser, head of the ER unit at Charity Hospital in New Orleans. While we see him in his day-to-day work largely treating youngsters' gunshot wounds, the film centers on his personal aspiration to be an artist. Lesser is an engaging character and a talented sculptor. Who? was turned on to him by Nancy Gregory, greatguns' managing director in London. Gregory met Lesser while filming a job at his workshop

property in New Orleans; she thought he would make an interesting documentary subject so Kan and Hodgson sought him out and wound up shooting for two weeks in the Big Easy, resulting in the 50-minute film.

Kan noted that he and Hodgson are "quite similar" and thus their responsibilities can change from job to job. "It's not your typical situation where one member of a directing team always works with the on-camera talent while the other handles the crew and problem solving," related Kan. "If an actor seems to have a better rapport

with Grant, for example, then Grant will handle working with that artist and getting from him or her a believable performance. We pretty much are flexible enough to do whatever works best during production."

The greatguns:usa directorial roster includes Claudia Alberdi, Gurinder Chadha, Luis Gerard, Jeremy Haccoun, TJ Hall (who was included in SHOOT's 2007 New Directors Showcase), the Hughes Brothers, Sharon Maguire, David Nutter, Frank Ockenfels, Phil Taylor, Alejandro Toledo and Lizelle Wagner.

Dektor Signs Helfgott

Continued from page 4

pass up. I also get the chance to introduce the new generation of [agency] creatives to Leslie Dektor and what he can do. It's the chance I've been waiting for, a great way for me to return to company management."

Fuselier will work closely with executive producer Faith Dektor. Among his prime responsibilities will be to expand the shop's directing roster and to manage the rebranding of the company, including overseeing all packaging (a new logo is in the offing) and website redesign.

For the past five years, Fuselier has

been primarily freelance producing, learning from and working regularly with such leading directors as Mike Mills of The Directors Bureau and Lance Kelleher, who was with Partizan and then Form before recently landing at Beverly Hills-headquartered Saville Productions.

Lori Youmans of independent rep firm Lori & Company has been secured to handle the East Coast for Dektor Film Group. Indie reps Andrew Halpern and Marguerite Juliusson continue to cover the West Coast and the Midwest, respectively, for the company.

James Helps Windy City Win Olympic Bid

Continued from page 4

could be more genuine than young dedicated athletes? It's not a big budget piece. It's simple and straightforward. And it's not narrated—we let them speak for themselves and young athletes everywhere who pursue a dream like this."

James said he shot 12 kids in three days. "It was a real challenge. They were long days. But I was real happy with the degree we were able to connect with the kids," he said.

The ability to create that bond so quickly stems from the working relationship between James, DP Dana Kupper and Rich Pooler, who handles sound. James is currently working with the same team on a year-long Ford Campaign out of JWT/Team Detroit that is comprised of a series of 14 webisodes starring real life drivers of the 2008 Super Duty pickup truck in a variety of working situations across the country. "These are people I have worked with for years in my documen-



Steve James

taries. In the work that I do, the people who shoot and record sound for you are key people in the process because we try to create an intimate connection between us and the subject. In the case of the Ford project and the Olympic piece that is something that had to happen very quickly. In the films I do that process evolves sometimes literally over years of filming."

James pointed out that the feature documentary he is currently working on with director Peter Gilbert is taking a considerably shorter time to complete than his past films. Called *At the*

Death House Door, it is the story of the wrongful execution of Carlos DeLuna and the Death House Chaplain, Pastor Carroll Pickett, who spent the last day of DeLuna's life with him. The story follows the career journey of Pickett, culminating in the story of DeLuna, a convict whose execution bothered Pickett more than any other. He firmly believed the man was innocent, and the film tracks the investigative efforts of a team of *Chicago Tribune* reporters who have turned up evidence that strongly suggests he was. The film is a Kartemquin Films Production in association with the *Chicago Tribune* for The Independent Film Channel.

James has been shooting since March of 2006 and hopes to finish filming this year.

"It's a really interesting story about this wrongful conviction and execution and the effect it had on the family of the man and the impact that the execution and his overall career had on this pastor," said James.

HD Essentials

On The Lot

Reality lends itself well to HD lensing, according to cinematographer Jay Hunter.

As 50 aspiring filmmakers endure a rigorous "Hollywood Boot Camp" to kick off the new reality series *On the Lot* which debuted last month, Hunter, the show's DP, is taming the tentacles of what he calls "the reality show octopus beast" using Sony's XDCAM SD PDW-530 Professional Disc system.

"I compare shooting reality television to an octopus because each arm (camera) is shooting independently. It presents huge quality control challenges because it creates an image phenomenon known as 'NTSC'—never the same color," Hunter said. "With its ability to store scene files, the XDCAM is much more like a computer than the video cameras of the past. With the flick of a switch, you can sync up all 12 cameras to the exact same look—eliminating color variables and inconsistencies."

Hunter also contended the scene file storage also helps make the editor's job easier when color correcting thousands of hours of footage in post.

Hunter, who also used the XDCAM SD in the production of *Rock Star: Supernova* and *America's Next Top Model*, calls XDCAM a tool that greatly elevates reality TV production, a genre he observed hasn't received much respect in the past for its image quality. For *On the Lot*, Hunter guided his crew to shoot the series using the camera's progressive 30P mode to give images a "beautiful film-like quality," while maintaining a "more real look and feel of video."

"The camera has great capacity to see into darkness and capture detailed highlights and shadows," he related. "The results are very stunning and dynamic."

Hunter said capturing time-lapse imagery, a commonly used transition effect in reality TV, is done much more efficiently in the XDCAM's true time lapse mode that mimics 35mm production.

Another favorite XDCAM SD feature is the memory cache that allows operators to recover footage up to 10 seconds before the camera is recording. "In the past, we were just out of luck if we missed a shot," Hunter said.

On The Lot is produced by noted reality TV show maven Mark Burnett and Academy Award-winning filmmaker Steven Spielberg.

Ultra HD

ATEME's encoding technology was selected for use in the first public Ultra HD demonstration with MPEG-4 AVC (H.264) by broadcaster NHK in Tokyo. ATEME is cooperating closely with NHK Labs in the design and development of this next-generation standard.

NHK, which first began research into HD in 1964, has now started public testing of Ultra HD. NHK's Ultra HD technology includes a resolution of 7680 x 4320, which is up to 16 times clearer than that of HDTV. The prototype super-fast cameras can capture data at a rate of 4,000 frames per second and the audio component is 22.2 (as compared to today's 5.1 surround sound).

Ultra HD cameras, recorders, encoders and projectors are being developed now; 2009 will mark the introduction of the full specification for Ultra HD. NHK estimates that satellite transmission tests will begin in 2011, and that Ultra HD will be ready for broadcast to households by 2020.

Ultra HD broadcasting consumes a tremendous amount of bandwidth—18 minutes of uncompressed footage consumes 3.5 terabytes of data and one minute of uncompressed footage consumes 194 gigabytes. The use of ATEME's MPEG-4 AVC compression technology dramatically reduces the bandwidth requirements while maintaining the best quality.

ATEME maintains offices in Fance, Canada, China and Japan.

Contact SHOOT editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or at (323) 960-8035.



*The New London International Silver.
A bit like the Gold only slightly easier to pick up.*

This year's London International Awards see the introduction of a stunning new silver trophy to reside elegantly alongside the existing gold. Of course, the beautifully crafted statuettes don't look anything like our two portly friends above. That was just our clever device to demonstrate via visual metaphor the relative exclusivity of these prestigious honours. Think you can do better? Maybe you should enter. www.liaawards.com

DEADLINE EXTENDED TO 29TH JUNE 2007

Tom Cronin

Newly Named VP/Lead Executive Producer on Gatorade at Element 79 Reflects On The Brand and The Business



By Robert Goldrich

An unabashed sports fan, Tom Cronin definitely picked the right gig. A founding member of Element 79 Partners, he was recently promoted to VP and lead executive producer for the sports-driven Gatorade brand at the Chicago ad agency.

To say that Cronin provides continuity for Gatorade is an understatement. He has spent the past dozen years working closely with the brand, initially at Bayer Bess Vanderwarker, a Chicago-based ad shop that was acquired by Foote, Cone & Belding. He produced assorted notable Gatorade spots at Bayer Bess Vanderwarker and then at FCB Chicago where he moved up to executive producer working on other accounts as well such as Snapple, Diet Snapple and Aquafina.

Cronin then moved over to an executive producership

at Element 79, continuing to contribute to spotmaking for Gatorade and then Propel. The latter included last year's acclaimed campaign, the centerpiece of which consisted of three spots directed by Baker Smith of Santa Monica-headquartered harvest: "Uphill," "Power Walk" and "Stress Monster."

Cronin's stellar Gatorade fare included "Big Head" directed by Dante Ariola of bicoastal/international MJZ in which little kids had the oversized heads of such star athletes as New York Yankees shortstop Derek Jeter, Indianapolis Colts quarterback Peyton Manning and soccer star Mia Hamm.

While Gatorade has been a flagship account in his career, there was professional life before that client for Cronin. Prior to Bayer Bess Vanderwarker, he was a producer at BBDO Chicago.

SHOOT asked Cronin to reflect on how the Gatorade business has evolved, his new responsibilities at Element 79 and the ever changing media landscape.

SHOOT: Your involvement in and now production stewardship of the Gatorade account gives you a unique perspective on where the brand has been and how it has progressed over the years. Take us through the evolution of this brand.

Cronin: The account has grown tenfold since we started on it years ago. The sports beverage category was invented by Gatorade and they own 85 percent of it. That makes it a multi-billion dollar brand. Production has changed to reflect that. The production reflects a leadership role in the marketplace and I want to continue that in my new role here.

I'm not just talking about leadership conceptually and technically but being on the cutting edge across all categories. As a leader brand, it has to look like a leader in all our commercials, to reflect that spirit of leadership. That applies to the celebrity athletes we use, like a Derek Jeter, a Peyton Manning, a Kevin Garnett.

SHOOT: That leadership profile extends to new media as well?

Cronin: Yes, though I'm not at liberty to discuss specifics at this time. We have had a lot of discussion about new areas. The target audience for Gatorade is young males, committed athletes and sports lovers. New media represents a prime way to reach that audience, and we have very serious plans in that regard. It will be a big part of my purview.

We have to make sure we're doing it in a smart way, though. It can't be a reactionary thing, to do something because we have to be there.

SHOOT: Making the transition easier, though, is the entertainment dynamic which is a longstanding part of the Gatorade brand.

Cronin: Yes. Part of what we do has to do with the way the product works, its credibility for replenishing neces-



sary body fluids for the serious athlete. But then we have work that doesn't talk about the product but what it has come to stand for, a great example being the Derek Jeter/Harvey Keitel commercial ["Thief," a SHOOT Top Spot-5/25-directed by Stacy Wall of Epoch Films].

Keitel represents the inner competitive spirit of Jeter—I love that spot and wish that I had worked on it. You can identify with that inner voice if you're a baseball fan or not. It's fun, it's the spirit of the brand. It's the kind of work that can translate into other

media with no problem. We want to continue with that kind of work. We're not reinventing ourselves. We just keep pushing to be true to the brand and what our audience enjoys and appreciates.

SHOOT: Define your new role in terms of responsibilities.

Cronin: To help to continue to produce great work. To keep me as the go-between between all the agency

expand our resources to tap into because scheduling can be so difficult for the right directors.

SHOOT: What do you mean by directors who might be "more specific" to Gatorade?

Cronin: Directors who understand how to shoot sports so that it looks authentic. But I'm not just talking about the right lighting and angles. An understanding of great sports photogra-

Cronin cited Gatorade's "Thief," starring Harvey Keitel and Derek Jeter, as being a prime example of a spot that represents what the brand stands for. "Thief" was directed by Stacy Wall of Epoch.

producers, all the jobs going on and the client.

SHOOT: Does that include the selection of directors?

Cronin: As a producer at FCB and here, I had total autonomy in terms of finding the right director. I don't have any intention of now sticking my nose into that relationship with other producers here.

But I would like to expose all of us, myself included, to people who might be a little more specific to Gatorade, to

phy has to encompass an understanding of the spirit of the sport. Capturing the heart, spirit and competitiveness of the sport and the athlete—all admittedly in a staged fashion but not looking staged—is essential.

Everybody out there in the audience knows what it's supposed to look like. There's no fooling our audience. I remember when we did the spot about three famous plays [Jeter's flip to the catcher to get a game-saving out at home plate in the postseason, Michael Jordan's last second winning basket against the Cleveland Cavaliers

in the playoffs and Dwight Clark's catch of a Joe Montana pass to put the San Francisco 49ers in their first Super Bowl] that could have turned out differently. You can't fake that. Our viewers are experts. So we're always looking for directors and artists who can capture the realistic look and feel of competitiveness, of Gatorade's "Is It In You?"

I think there are a number of European directors we should be looking at—not at the exclusion of American directors who we use primarily—to open up additional options for us. You look at some of the great soccer work for adidas that captures the essence of the athlete. There's a lesser known group of directors in Europe who are in tune with that and we need to bring them into the mix for consideration. It all comes down to finding the right director for the concept. I want to open up all those options for our producers so that they have the most to choose from in ultimately deciding which director to go with.

SHOOT: Given the breakthrough work you did for Propel, was it tough for you to leave that account altogether to focus on Gatorade?

Cronin: Yes, it was a tough decision. That was cutting edge work in its own right that enabled me to play in areas that Gatorade doesn't get to. But we have that work in good hands here. [Rob Jaeger was recently promoted to Element 79's lead executive producer on the Propel account.]

MJZ Tops AICP Show With Eight Honors; Smuggler Scores Five

Continued from page 1

Ariola's "Snowball" for Travelers Insurance via Fallon Minneapolis—an entry that helped him garner the DGA Award—copped honoree status in the AICP Show's Visual Effects category (effects were done at WETA Digital, Wellington, N.Z.), as did the Sanders-helmed "Arboretum" for Sears and Y&R, Chicago (from visual effects house Method, Santa Monica), which additionally scored in the Agency Art Direction category for Y&R's Isabela Ferreira and creative director/art director Mark Figliulo. The Fuglsig-directed American Legacy Foundation spot "Singing Cowboy" for Arnold Worldwide, Boston, and Crispin Porter+Bogusky, Miami, was honored in the PSA category.

And MJZ's other two AICP Show honors came in the Original Music cat-

egory for: Coca-Cola's "Parade" directed by Ariola for Wieden+Kennedy, Portland, Ore., with the music composers being Cyrus Melchor and Gus Koven of stimmung, Santa Monica; and the Joanou-directed "Blue" for Fruit of the Loom Blue's Collection's "Blue" out of The Richards Group, Dallas, with the composers being Roger and Scott Wojahn of Wojahn Bros. Music, Santa Monica.

Smuggler

Right beyond MJZ with five AICP Show honors was bicoastal Smuggler, which scored in the Production and Cinematography categories for Vaseline's "Sea of Skin" directed by Ivan Zacharias and shot by DP Jan Velicky for Bartle Bogle Hegarty, New York; in Production Design (production designer Stephen Sumney) for the



Burger King's "Manthem"

Stylewar-directed "Ring" for eBay out of BBDO New York; in the Sound Design category for Sprite's "Omnibus" directed by the Happy collective for Crispin Porter+Bogusky, Miami,

with sound design by Bill Chesley of Amber Music, New York; and in the Advertising Excellence/Next category (recognizing excellence in nontraditional media forms) for the

Randy Krallman-directed "Still Free" for Ecko Unlimited out of Droga5, New York.

Four score

Scoring four honors each were bicoastal/international houses Hungry Man and Moxie Pictures and bicoastal Anonymous Content. Moxie's American Express spot "Wes Anderson," directed by Anderson for Ogilvy & Mather, New York, was honored in the Visual Style and Advertising Excellence/Single Commercial categories. The latter carried additional weight in that for the first year the AICP Show set out to name one honoree in the Single Commercial category, giving it a best spot of show luster.

Meanwhile Moxie Pics' Martin

Continued on page 18

Cannes-Do Attitude To Tackle Varied Topics, Technologies

Continued from page 1

ing this year's slate, which includes DDB Worldwide Bob Scarpelli who will chair both the Film and Press juries; Alex Bogusky, chief creative officer of Crispin Porter+Bogusky, who heads the Titanium Integrated Campaign Lions jury; and David Verklin, CEO of Carat Americas and chairman of Carat Asia Pacific, who is Media Lions Jury president.

Part and parcel of seriousness over new forms in a changing ad landscape is the need for different industry sectors to adapt or else get lost in the evolving shuffle. This survival instinct is even reflected in the Cannes Festival's seminar program, perhaps most notably in The Cannes Debate, Now or Never: Re-inventing the Agency Model. Slated for this session to share their observations and experiences in adapting are Andrew Robertson, president/CEO, BBDO; David Droga, creative chairman of Droga5; Jeff Goodby, co-chair, Goodby, Silverstein & Partners; and Daniel Morel, chairman/CEO of Wunderman.

Similarly, other new marketplace dynamics will be discussed, including consumer-generated content in a seminar featuring Ann Murkherjee, VP, marketing for Frito-Lay; Stefan Olander, global director, digital and content for Nike; Babs Rangaiah, director, media and entertainment, Unilever USA; and Mark Wnek, chairman/chief creative officer of Lowe New York.

Additionally the Cannes Lions is launching a new Content Showcase focused on the innovative application of content across multiple plat-

forms, spanning such areas as mobile marketing, Bluetooth, online music licensing, animation, digital TV and broadband interactive advertising solutions. New technologies and a discussion of their applications will be center state in an exhibition which opens June 17 on Level 1 of the Palais, with an accompanying series of workshops. Scheduled exhibitors include Accenture Marketing Sciences, Ricall, Pump Audio, Elias Arts, Stingray Digital Media, I Can Fly Group, N'Volve, BLIP Systems and Chellomedia. Workshop topics include making sense of the branded content revolution (presented by Ogilvy) and interactive digital advertising (presented by Chellomedia).

Conventional fare

Longstanding components of the fest will also be prominent and relevant, a prime case in point being Saatchi & Saatchi's New Directors Showcase, underscoring the continuing need for fresh directorial talent no matter what the form ranging from traditional broadcast :30 to shorts to longer form branded entertainment and the like.

On the fringe

As for the earlier alluded to frivolity, there will be a tongue-in-cheek look at Cannes with the launch of a renegade website (www.cannes-fringe), a behind-the-scenes video blog, with mobile video downloads, exploring the Cannes Ad Fest's noted fringe elements. Producing Cannes Fringe—independent of and with no affiliation to the Cannes Festival itself—are London commercial/promo

production house Draw Pictures and creative digital agency Asabailey.

Content will include interviews with various notables about digital advertising, sprinkled in with the frivolous—highlights from the previous night's parties, shenanigans from the Gutter Bar and other

points along the Croisette. There will also be ad critiques and coverage of other happenings of importance on the fringe.

Patrick Holtkamp, co-managing director of Draw Pictures, said, "Many of the people who go to Cannes for the advertising festival

don't even set foot in the Palais des Festivals. It increasingly feels like the official Cannes Lions awards and conferences are kept alive and innovative by surrounding fringe events. It's about time someone gave this fresh and dynamic side of the festival the attention it deserves."

We hear you.



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Top Spot of the Week

Noam Murro Tosses Around Unusual Insults For Orbit, Energy BBDO

By Christine Champagne

Noam Murro doesn't usually direct spots that are part of a long-established campaign. But the director, who works out of his Los Angeles-based production company Biscuit Filmworks, says he couldn't resist when Chicago's Energy BBDO approached him with the script for a 30 titled "The Affair," the latest in Orbit chewing gum's six-year-old campaign. "It just felt like such a departure from the campaign and such an original idea," Murro reflected.

Historically, Orbit commercials have had the brand's lovely British spokeswoman (played by Vanessa Branch) stepping into a situation where someone has a dirty mouth and saving the day by giving them a piece of gum to clean that dirty mouth. However, in the case of "The Affair," which finds a wife confronting her husband and his mistress at his office, the trio featured is rendered incapable of uttering a bad word from the start because they are already chewing Orbit gum—so they are forced to spew the kinds of goofy insults third graders might swap on the playground.

"You son of a biscuit-eating bulldog!" the wife yells at her husband as she barges into his office to have at

him and the other woman, who happens to be a co-worker of his.

"What the French toast?" he responds.

"Did you think I wouldn't find out about your little doo-doo head cootie queen?" she asks.

"Who are you calling a cootie queen, you lint licker!" the other woman angrily retorts.

"Pickle you, kumquat!" the wife shouts back. The bickering continues, with the wife eventually dumping a box of car parts at her husband's feet. Turns out she put his prized convertible through the wood chipper in a fit of rage.

The Orbit spokeswoman suddenly pops up in the midst of the heated exchange. "Fabulous. New Orbit raspberry mint cleans another dirty mouth," she proclaims.

The trio stops trading barbs long enough to flash smiles at the camera, then the fighting ensues in the background as the tagline "For a good clean feeling no matter what" appears on the screen.

"We augmented it a little bit here and there," Murro said of the script. "But you've got to give credit where credit is due. I think [the creative team]

really did a great job of writing it."

Energy BBDO creative director/copywriter Mike Roe conceived "The Affair" with creative director/art director Frank Dattalo. The goal with the spot was to deliver Orbit's message "in a fresh way that people haven't seen before and to keep an element of surprise," Roe said. "We don't want people from the beginning going, 'Oh, I bet this is an Orbit spot.'"

A-list directors

Not surprisingly, Roe and his colleagues were thrilled when Murro agreed to direct. "For us, he was a natural choice, a really smart thinker," Energy BBDO Senior VP/Director of Broadcast Production Diane Jackson said of Murro.

Throughout the course of the Orbit campaign, Energy BBDO has been able to score A-list directors (Happy and Brian Beletic of bicoastal/international Smuggler are among the other major talents who have directed Orbit spots), Jackson pointed out, reasoning that it speaks to the quality of the campaign's concept and writing.

As for working with Murro specifically, both Roe and Jackson were impressed from the start with his casting prowess. During auditions in Los Angeles, Murro grouped the actors in trios and had them run through the dialogue together. "Noam really had such a clear vision of what he was looking for, probably the clearest of anyone I've ever worked with," Roe praised.

"He is very intuitive. Noam could tell very quickly if somebody was right or not," Jackson remarked.

Some of the actors got tongue-tied given the unusual dialogue. "When the actors messed up, they actually swore," Jackson said, "which in the context of what we were doing was really funny."

"Pickle you, kumquat" was the line that most often made people burst out in laughter. "It was a good testing ground for the dialogue," Roe said of the auditions.

Cast

In the end, Murro cast Howard J. Rosen as the philandering husband, Jane E. McPherson as his angry wife and Jessica M. Lee as his defensive mistress.

Murro and DP Toby Irwin shot "The Affair" in an actual office in Los Angeles in one 10-hour day. The director chose to create a simple set up. "He didn't overcomplicate the environment or the way he shot it," Jackson said. "He kept it pure and really simple

and let the language dominate."

He also ensured that the pacing was quick enough to suit the situation. "The interplay was so important," Roe added. "It is this ping-pong effect of one silly word begetting another silly word begetting another."

There is always pressure on the set of a spot job, but Roe and Jackson said that Murro's preparation and decisiveness helped make the experience of shooting "The Affair" enjoyable. "We had a great deal of fun with him, and he brought some fresh thinking to the words as well," Jackson said. "I have to say on the set it was a laugh a minute."

Another key player in the project: Editor Avi Oron of New York-based Bikini Edit. According to Jackson, Oron was instrumental in making sure the spot struck the right tone in terms of intensity and humor. "You treaded a fine line between it being emotional and being disturbing," Jackson said. "We really had to find a middle ground to keep the humor working but not make it too intense and frightening, and our editor, who was great, did that."



Noam Murro



[CLICK HERE TO VIEW SPOT](#)

"The Affair" To Remember: Orbit Gum not only cleans a dirty mouth but in this case prevents mouths from uttering any obscenity-laced tirades. Hence a husband caught red-handed in his infidelity instead sparks a series of goofy juvenile insults among him, his wife and mistress.

TOP Spot OF THE WEEK

CLIENT
Orbit

Agency
Energy BBDO, Chicago
Marty Orzio, executive VP; Mike Roe, creative director/copywriter; Frank Dattalo, creative director/art director; Diane Jackson, senior VP/director of broadcast production; Brigette Whisnant, executive producer

PRODUCTION COMPANY
Biscuit Filmworks, Los Angeles
Noam Murro, director; Toby Irwin, DP; Shawn Tessaro and Eric Stern, executive producers; Jay Veal, line producer. Shot on location in Los Angeles

EDITORIAL
Bikini Edit, New York
Avi Oron, editor

POST
Nice Shoes, New York
Chris Ryan, colorist

AUDIO
Hoffman Sound, Chicago
Justin Mayer, mixer

PERFORMERS
Vanessa Branch, Howard J. Rosen, Jane E. McPherson and Jessica M. Lee

The Best Work You May Never See

Olsen, Jessen Get 'Naked' For Auto Body Shops

By Robert Goldrich

An SUV winds its way down a road at night that takes it through a forest area. Suddenly we hear the sound of screeching brakes and a thud as the vehicle hits something in its path.

Turns out it's a naked man who's stunned and dazed but has enough wherewithal to get to his feet and flee off into the woods. He reunites with two other naked friends who disappear into the brush.

A cut to inside the SUV reveals the driver and passenger in the front seat: Two deer. The driver turns to his companion and says, "It's like they want to get hit." We see a dented bumper as the SUV starts up and drives away.

A voiceover simply asks, "Need a body shop?"

This is followed by the supered name of Blake's Auto Body, listing its various Northern California locations (San Rafael, Novato, Santa Rosa and Rohnert Park).

However, the spot can be for any auto body shop—literally, as its producer, Jessen Productions, San Francisco, is syndicating it to various markets via its PreFab Ads (www.prefabads.com) marketing arm. Titled "Naked Deer," the commercial—for which a new version was recently released—has been licensed to some 30 independent auto body shops across the United States for local usage.

This licensing biz was born in '96 when Jessen created, produced and directed "Sledgehammer" for Blake's Auto Body. The spot depicted a woman out to gain revenge on her ex-hubby as she drives into a golf course parking lot and finds a hot red Mustang. She proceeds to put a sledgehammer to the classic car, bashing it repeatedly. At that point an identical red Mustang drives up alongside her, driven by her estranged spouse. Indeed she is in need of a good body shop as a voiceover intervenes, extolling the virtues of Blake's.

"Sledgehammer" won assorted awards including an International Broadcasting Awards (IBA) Spike Trophy, Silver recognition from London's Midsummer Festival, getting short listed at the Cannes Lions International Advertising Festival and gaining finalist status in the Clio competition. The commercial ultimately was syndicated to 140 markets throughout the U.S. And "Sledgehammer" was also shown in cinema theaters in Germany.

Spot precedent

This is the eighth such spot writer/producer/director Chuck Jessen has licensed to the auto collision industry over the years. But "Naked Deer" marks the first time he has turned to someone other than himself to write and direct.

Setting the precedent was Jessen's longtime friend Jarl Olsen who wrote and directed this "deer in the headlights" storyline. At the time Olsen was freelancing. He has since come aboard agency Carmichael Lynch in Minneapolis as a staff creative. Jessen served as executive producer and assistant director on "Naked Deer." DP Vance Piper shot "Naked Deer" on 35mm film in a wooded section of Ridgeway Road on Mount Tamalpais in Marin County, Calif. Rivkah Beth Meadows was production manager on the job. Eric Fox of MorbX, Grass Valley, Calif., was prop master,

getting two previously mounted deer heads to look as though they were talking.

The "Naked Deer" footage was transferred by Spy Post, San Francisco. The offline edit was handled by Doug Werby of Ballistic Pictures, Berkeley, Calif.; Emaginate in San Rafael handled both online and visual effects. The audio was recorded and mixed by Ursa Minor Studios, also of San Rafael.

The naked man was played by San Francisco actor Joshua Garcia, with actors Kipp Glass and Melanee Nelson playing the naked friends in the woods. No naked people were harmed in the filming of this commercial, quipped Jessen.

Continuing the grind

Jessen has made a business not only of creating, directing and syndicating spots but also helping and writing spots for longstanding clients. For example, he recently completed a :30 for DenTek Oral Care in which we see a woman grinding her teeth as she sleeps. The spot then cuts to animated teeth screaming in pain as they grind. Then after the woman inserts the DenTek NightGuard, the teeth are shown in complete tranquility, snoozing and snoring away.

Titled "Teeth Guys," the spot debuted this month on such cable networks as FX, Discovery Health, SciFi Network and TV Land. "Teeth Guys" is the eighth commercial that Jessen has written, directed and produced for DenTek in recent years. Furthermore, Jessen has decided to more aggressively pursue commercials and plans to soon secure a lineup of reps to handle him as a director. And at press time, Jessen had finalized financing for his first feature film, which he has written and is attached to direct.

credits

Client *Blake's Auto Body Agency* **Jessen Productions, San Francisco** **Production** *Jessen Productions Jarl Olsen, director; Chuck Jessen, executive producer/assistant director; Rivkah Beth Meadows, production manager; Vance Piper, DP* **Visual Effects** *MorbX, Grass Valley, Calif. Eric Fox, prop master/puppeteer Emaginate, San Rafael, Calif. Greg Baker, visual effects artist* **Editorial** *Ballistic Pictures, Berkeley, Calif. Doug Werby, editor* **Post** *Spy Post, San Francisco* **Colorist** *Chris Martin, Emaginate* **Mike Brand, online editor** **Audio** *Post Ursa Minor Studios, San Rafael* **Robin Livingston, audio mixer** **Principal Actors** *Joshua Garcia, Kipp Glass, Melanee Nelson*

"Deer" Sir: Getting caught in the headlights.



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Nikon And McCann Worldgroup Turn A South Carolina Town Into Pictoretown

Interactive Campaign Aims To Take Intimidation Factor Out of Taking Great Photos

By Nicole Rivard

Even pictures taken by regular people can be worth a thousand words. That's what the residents of Georgetown, South Carolina, learned recently. As part of a new campaign for the Nikon D40 from McCann Worldgroup, NY, 200 residents were given the digital camera to discover how ordinary people like themselves could take extraordinary pictures. Overnight they were taking the best pictures of their lives, and their town was dubbed Pictoretown.

McCann and MRM Worldwide, (an interactive agency within McCann Worldgroup) captured some of the residents' experiences with the cameras in the form of documentary-like films to post on a new interactive website, www.stunningnikon.com/pictoretown. In addition to the profiles, the site provides a gallery featuring photographs taken by all 200 participants, a commentary section and a chance to win a Nikon D40.

The campaign takes into consideration that it can be daunting for people who take pictures with a point and shoot digital camera to switch to a digital single-lens reflex camera. But because there are so many benefits—interchangeable lenses, faster speeds, more professional control over light, etc.—Nikon wanted to take the intimidation factor out of the equation. The client also wanted to help people get over the intimidation that simply comes from the Nikon name.

"It has always stood for superior imagery and photography and that's a great thing, but sometimes people make the assumption that a Nikon might be a little too much camera for them because they don't have professional or even pseudo professional aspirations," explained Larry Platt, senior creative director, McCann. "This is really about helping people get over that intimidation—the line that we use all the time is the democratization of great picture taking. That's really what we want the brand to stand for."

Georgetown provided a diverse cross section of people for the creative team to show that anyone could pick up the camera and be able to shoot. One of the challenges was also making sure there was enough of a diverse mix of people profiled on the site. In addition, all 200 participants' photos had to be looked at in preparation for the gallery section of the site. Decisions had to be made fast to meet production deadlines. Ingrid Ducmanus, associate creative director,

copywriter, MRM, described the production as an "amazingly orchestrated process."

The creatives set up a "picture center" in the hotel they were staying at where people would bring in their pictures. Tom Newsom, associate creative director, art director, MRM, was in charge of going through all the photos—there were some 40,000 of them.

They also created a gallery in a storefront in town featuring



Mark Collins never misses a shot with the Nikon D40.

some of the photos Newsom had chosen to surprise the participants at the suggestion of director Sam Bayer of H.S.I. Productions, Culver City, Calif., who shot the TV spot (that drives visitors to the site) as well as the web films. The participants were told they were attending a "party."

In the :60 spot, viewers see the people walk through the door shocked to see their work on display. Bayer had three cameras rolling to capture the moment. He brought a similar level of spontaneity to the table throughout the six-day shoot, which strengthened the web films and the entire campaign.

"He was amazingly committed and passionate about the whole idea of helping people express themselves through better pictures," said Platt, adding that he had worked with Bayer previously on some MasterCard spots. "That idea meant a lot to him as an image maker."

In the web films, the people profiled describe the features of the Nikon that helped them take better pictures. Take Captain Mark Collins for example. He makes his living giving people an up close and personal look of the ocean they might otherwise never get through eco tours. Using the continuous shot mode, he's now able to capture stunning wildlife moments that he used to miss with a point and shoot digital camera. After each profile, visitors have an option to click on a link to find out more about the features mentioned as well as others. In Collins' case, we learn he was able to catch the action because of lightning fast autofocus and virtually no shutter delay.

Teamwork

Because of the multiple elements involved the project, it would not have gotten done without a true team effort early on as well as the efforts of McCann executive producer Cathy Love, according to Platt. "It was a logistically challenging job," he said. "She did an amazing job from the start."

The creatives from MRM set up a working prototype of the site prior to beginning the shoot. "We all had to be on the same page from day one during all the initial production meetings, scheduling, etc.," said Newsom. "None of the website would have worked had the shoot actually happened before any of the web had been planned."

They praised MRM's senior web editor Chris Edwards for his work on the site. Newsom explained that the site runs on Flash 9 but the contents are all on a backend that runs off XML. "So essentially every bit of text, every photo, every video is all stored elsewhere and the XML pulls all of that in. He literally built all of this in two-and-a-half to three weeks," Newsom said. "He did a fantastic job."

Ducmanus said the sleeper hit of the site was the commentary section. "We weren't expecting the success of it," she said. "It adds another layer. It's real people responding to the photos of real people. I think it's cool to have people communicating about the product organically."

She also finds it satisfying that the project gave people a way to express themselves artistically. "People were genuinely surprised and moved as they came in and saw what their town had done in six days," Ducmanus said, referring to the impromptu gallery they created in town. "We did something real and true. There were some people who we changed. They are interested in this way of making art that I don't think they would have had this not happened."

Credits

Client Nikon Agency McCann Worldgroup, New York Joyce King Thomas, chief creative officer; Bill Oberlander, executive creative director; Larry Platt, senior creative director; Tom Sullivan, senior creative director; Kathy Love, executive producer; Mike Boris, music producer MRM, NY Michael Jacobs, executive creative director; Ingrid Ducmanus, associate creative director, copywriter; Tom Newsom, associate creative director, art director; Chris Edwards, senior web developer; Craig Richards, director of technology Production H.S.I Productions, Culver City, Calif. Samuel Bayer, director/cinematographer; Annique DeCaestecker, executive producer; Suzanne Hargrove, producer Editorial The Whitehouse, New York Marc Langley, editor; Sam Puglise-Kipley, assistant editor; Lauren Hertzberg, producer Post Production Company 3, NY Tim Masick, colorist Riot, NY Tom McCullough, On line editor Audio Engine, NY Tom Goldblatt, Audio Engineer/Mixer Music Sibling, NY

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Talent Scouts

A circuitous route brought Laurie Malaga to Miami-based la comunidad some two-and-a-half years ago as staff producer. She is now the agency's director of production. Malaga came over to la comunidad after having run a specialty boutique retail store, Ladybug & Chocolate, in New Orleans. She relocated to Miami, coming aboard what many have come to regard as one of the hottest creative ad shops in the Hispanic marketplace—despite her not speaking Spanish and never having worked before in Hispanic advertising.

But in a strange way, that lack of typical experience enabled Malaga to bring a fresh perspective to la comunidad in that she had a storied background in working with and nurturing talented young directors while running the music video division at the venerable, now defunct Propaganda Films for seven years. Indeed as exec producer of music videos there, Malaga collaborated with such directors as Michel Gondry, Dante Ariola, Stephane Sednaoui and Jonathan Glazer early in their careers on clips for artists including U2, Bjork, Janet Jackson and The Red Hot Chili Peppers.

"When I first came to interview [for the job at la comunidad], I didn't have any strong feelings about the agency," recalls Malaga. "Then I saw the reel and the creative was awesome—it transcended language. I had been at a place [Propaganda] where you had to feel good about the work to do a truly good job. And that's what I felt was here at la comunidad.

"It turned out to be kind of an advantage that I wasn't coming at the work from a conventional perspective," she continues. "I didn't know the go-to Hispanic directors when I came here. I was a

general market person. It came down to us trying to figure out who the best director was for a particular project and in some cases that meant us going outside the traditional community of Hispanic directors."

For example, director Aaron Ruehl landed his third career spot assignment from la comunidad, a campaign for Mundoz, an MTV-like network designed for the Latin teen market. This was back when Ruehl was at Area 51 Films, Santa Monica. He shifted over to Über Content, Hollywood, where he later helmed some creatively inspired Virgin Mobile ads for la comunidad. (Ruehl has since joined Biscuit Filmworks, Los Angeles.)

Similarly, Malaga gravitated toward the then relatively unknown Perlorian Brothers to direct an offbeat Virgin Mobile project, based on some work she saw from them in Canada. At that juncture, the Perlorians had just joined Biscuit and have since gone on to gain critical acclaim in the directorial ranks. (Recently the Perlorian Brothers joined Santa Monica-based Furlined for stateside representation.)

"A big part of my job is based simply on finding new talent, getting them at the right time, while working often with challenged budgets," says Malaga. "Sometimes you have to discover new talent in order to get the best director for a job that doesn't have a whole lot of money but is strong creatively."

This isn't to say that Malaga hasn't tapped into noted Hispanic directors for la comunidad fare. She just wrapped a campaign for the El Hood online music site, which connects users with the performing artists. Two of those virals were directed by Luciano Podcaminsky of Reolucion,

Buenos Aires, a well established Hispanic director who is handled stateside by @radical.media. Another two viral spots were directed by Nicolas Kasakoff of Nunchaku Cine, Buenos Aires.

The remaining El Hood viral was helmed by Nelson Cabrera of bicoastal HKM Productions.

La comunidad has turned out noted creative work for such clients as Best Buy, Miller, Citibank, VH-1 and MTV. For the latter, there's the humorously offbeat "Surgeon" (with English and Spanish-language versions) in

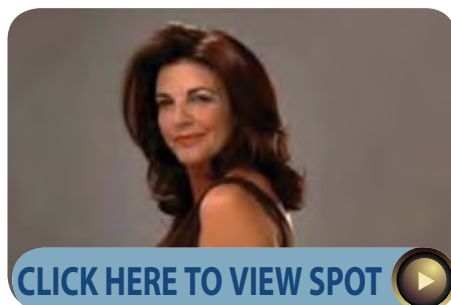
which a doctor takes a break

from prepping a patient on the operating table to recite a list of the most popular cosmetic surgical procedures ranging from nose job to male enlargement. A super informs us that MTV Latin America reels off its 10 most requested videos every weeknight at 8 p.m. Viewers are asked to log in and vote on MTVLA.com. "Surgeon" was directed by Jorge Colon of Letca Films, with offices in Miami and Mexico City.

Furthermore, la comunidad has also diversified into mainstream advertising, counting Remy Martin among its general market clientele and

Ad Agency Artisans Covet Directorial Discoveries

By Robert Goldrich



Top row: MTV Latin America's "Surgeon." Bottom row: Dove's Pro-Age campaign.

[CLICK HERE TO VIEW SPOT](#)

[CLICK HERE TO VIEW SPOT](#)

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Ogilvy, Element 79, la comunidad Share Perspectives

Continued from page 15

recently getting a print campaign for the Katrina Foundation shortlisted at the One Show.

For Malaga, it all comes down to making the right creative match with the proper director. And that match-making is now expanding beyond the traditional broadcast spot to new forms as reflected in the aforementioned virals, as well as other projects under discussion, and in the recent hiring of Andrew Ivanoff as the agency's director of interactive. Malaga and Ivanoff are starting to collaborate on varied new endeavors.

Pro-Age

For Larry Byrne, director of broadcast/production for Ogilvy & Mather, Chicago, it's been particularly gratifying to work on the lauded Unilever/Dove campaign in which different perceptions and appreciation of real people's beauty—not fashion model magazine cover depictions—are embraced.

Also garnering Byrne a measure of satisfaction is uncovering directorial talent to dovetail with the right creative, a prime case in point being the Dove campaign for its Pro-Age line of products, including a spot



Laurie Malaga

which shows older women with thick, full hair—yes, even full, thick gray locks can be attractive—and a tastefully photographed commercial showing mature females' naked bodies as beautiful. Accompanying each woman is a super which reads, "too old to be in an anti-aging ad." Ultimately the spot relates to us that its message "isn't anti-age" but rather "pro-age," observing that "beauty has no age limit."

Byrne secured director Lars Knorrn who's now with Warm and Fuzzy, a startup working through Gang Films in Paris, to direct the Pro-Age fare. After working with renowned photographer Annie Liebowitz on the print side of the campaign, Byrne looked at a full range of filmmakers for the TV.

"We wanted to reach outside, to find someone special for this," relates Byrne about the director search. "We have a crazy bunch of evangelists around here. You have to be true to Dove. These real women are exposing themselves physically and emotionally, laying out who they are to us. We respect who they are and finding the right director for that is really important."

Byrne says Knorrn was indeed the right director. In fact Byrne in a tongue-in-cheek manner says he was a bit hesitant to identify Knorrn for *SHOOT*, hoping to keep the director to himself. "I think he's headed for stardom as a director," Byrne assesses of Knorrn, who presently doesn't have stateside representation.

Byrne said that during his many years in the business—on both the agency and production house sides of the industry—he has come to know "a great many people at production houses all over the place. You ask people you trust who do you have that's special, that no one's heard of yet, and you can come up with some interesting possibilities. That's how we found Lars. Part of my confidence in going with him was my professional relationship over the years with his producer Edward Grann [who along with Knorrn was at Chased By Cowboys, Paris, at the time]. I had a comfort level with Ed-

ward and once I saw Lars' work, I knew he was well suited for what we were trying to do." (Grann and Knorrn are now together at Warm and Fuzzy.)

Byrne's alluded to production house career experience was as executive producer at Ebel Productions, Chicago, from 1997 to '01. During his tenure there, Byrne served as president of the AICP's Midwest chapter. Prior to Ebel, Byrne was a line producer and assistant director, having come up through the ranks in the locations and art departments during his 10 years of freelance work on feature film work, TV series and commercials. He actually began his career on the agency side, as an assistant production manager at Leo Burnett, Chicago. Byrne first came to know Burnett as a high school student when he was fortunate enough to land an internship there from its legendary, now late head of production Al Lira.

After exiting Ebel, Byrne came aboard Ogilvy in '01. Since then, he has produced commercials for such clients at the shop as BP, Sears, and Miller Brewing over the years. At Ogilvy, Chicago, Byrne oversees all broadcast and interactive production—the latter working in concert with director of interactive production Jeff Brecker who reports to him. The current modus operandi, says Byrne, is for broadcast and interactive producers at the agency to team on assignments, a recent example being the build a better gas station site for BP, which features such content as broadcast department-produced webisodes.

"Through these collaborations," relates Byrne, "broadcast producers are building their interactive skill sets and interactive producers are gaining in broadcast quality production."

"Is it in you?"

Continuing in the theme of discovering new directors, consider a couple of recent promotions at Element 79, Chicago, in which Tom Cronin has been elevated to VP and lead executive producer for the Gatorade brand at Element 79 and Rob Jaeger now serves as the agency's lead exec producer on the Propel account.

In this week's *SHOOT* "Chat Room" feature, Cronin touches upon the importance of opening up new directorial options for Gatorade, including exploring select European filmmakers whose work reflects an understanding not only of great sports photography but capturing the spirit of sport and the competitive athlete. (See "Chat Room" for Cronin's reflections on the business



Larry Byrne

and specifically the Gatorade account on which he's worked for the past dozen years, including previously at Bayer Bess Vanderwarker and FCB Chicago.)

Jaeger too is attuned to securing the right directorial talent for a project, whether it be a broadcast :30 or some new media form. Jaeger has produced some of Element 79's most high profile work over the years, from the Gatorade "Origins" campaign to the globe-trotting "One World" and the "23/39" visual tour de force pitting NBA player Michael Jordan against college star Michael Jordan (which was directed by Joe Pytko of Venice, Calif.-based PYTKA, with visual effects by Digital Domain, Venice). Prior to Element 79, Jaeger was with Fusion Idea Lab, Chicago, where he had a hand in four Super Bowl spots for Bud Light over his four years there.



Bob Jaeger

Now in his new Element 79 role with stewardship over production for Propel, Jaeger notes that content is still king.

"If you have the content, they will come. I don't care so much about the platform because if you provide content consumers want, they will find it. But as new forms evolve, everyone is part of the learning curve. We'll be looking to more and different kinds of companies with savvy in particular new areas. Yet by no means does that preclude so-called traditional production companies whose talent can encompass much more than commercials."

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7 CONTINENTS



Three Houses Each Garner Four AICP Show Honors

Continued from page 11

Granger directed a Humor category honoree: Combs' "Videogame" for TBWA\Chiat\Day, New York. And Combs' "Fever," also directed by Granger, earned a Copywriting honor for TBWA\Chiat\Day writer

Isaac Silvergate.

Hungry Man's quartet of honorees included three Bryan Buckley-directed spots, each of which helped him earn a DGA Award nomination earlier this year: "More Mayo" for Burger King in the AICP Show's

Production Design category (production designer Gualter Pupo); Burger King's "Manthem" which scored in the Musical Arrangement category (arranged by Beacon Street Studios' Andrew Feltenstein and John Nau); and American Express'

"Animals" for Ogilvy, New York, which was honored in the Editorial category (editor Chris Franklin of Big Sky Editorial, New York).

Hungry Man's fourth honoree was FedEx's "Responsibilities" directed by Hank Perlman, which earned

distinction in Copywriting for associate creative director Jim LeMaitre of BBDO New York.

Anonymous Content's four honorees were: Levi's Original 501's "News Story" directed by Frank Budgen for Bartle Bogle Hegarty, New York, which scored in the Production category (produced in association with Gorgeous Enterprises, London); Xbox 360 Gears of War's "Mad World" directed by Joseph Kosinski for McCann Worldgroup, which gained recognition in the Visual Effects category (produced with Digital Domain, Venice, Calif.); Nike Golf's "Swing" directed by Malcolm Venville for Wieden+Kennedy, Portland, which was honored in the Original Music category (from music creative director Dave Gold and composer Christopher Kemp of bicoastal Elias Arts); and Boots' "Summer Rush" directed by Garth Davis for Mother, London, an honoree in the Advertising Excellence/International category.

Quartet of threes

There were four houses each garnering three AICP Show honors: bicoastal/international HSI Productions, New York-based Psyop, Park Pictures, New York, and Motion Theory, Venice, Calif.

HSI scored in the Production category with JC Penney's "Crazy Beautiful" directed by Paul Hunter for DDB Chicago, in the PSA category for Equal Marriage's "Coaster" directed by Max Vitali for Y&R, Chicago, and in the Advertising Excellence/Next category for Smirnoff's "Tea Party" spoof helmed by Julien Christian Lutz for Bartle Bogle Hegarty.

PSYOP's trio of honorees consisted of: Coca-Cola's "Happiness Factory" directed by Todd Mueller and Kylie Matulick for Wieden+Kennedy, Amsterdam, which registered in the Visual Style and Animation categories; and MTV HD's "Crow" helmed by Marie Hayon and Marco Spier, honored in the Graphic Design category.

Park Pictures' threesome was comprised of: Cingular's "Battle" directed by Alison Maclean for BBDO New York, honored in the Performance/Dialogue or Monologue category; Nike Air Max 360's "Defy" directed and shot by Joaquin Baca-Asay for Wieden+Kennedy, Amsterdam, which scored in Cinematography; and Diageo Captain Morgan's "Cellphone" directed by Joachim Back for Grey Worldwide, New York, which registered in Sound Design (with Crandall Miller of The Whitehouse, Chicago, and Tom Goldblatt of audioEngine, New York, as sound designers).

Motion Theory's honorees were: Hewlett Packard HP Hands' "Phar-

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rell" directed by Matt Cullen for Goodby, Silverstein & Partners, San Francisco, in the Agency Art Direction category (Pete Conolly, Stephen Goldblatt); and HP Hands' "Jay-Z" and "Shaun White," both in the Graphic Design category. Motion Theory's graphic design artists on "Jay-Z" were Mathew Cullen and Kaan Atilla. Cullen and Mark Kudsi were graphic design artists on "Shaun White."

Dynamic duos

Both "Jay-Z" and "Shaun White" were directed by Jonathan Dayton and Valerie Faris (Dayton/Faris) of Bob Industries, Santa Monica. Bob was one of three houses that came away with a pair of AICP Show honorees—the other two being Furlined, Santa Monica, and Egg, Cape Town, South Africa.

Arguably the biggest splash in this competition batch was made by Furlined in that for the first time the AICP Show instituted awarding for a single honoree in the Advertising Excellence/Campaign category (as also implemented in the earlier cited Advertising Excellence/Single Commercial category), making it the best of show campaign. This lead honor went to Geico's "Airport," "Topic" and "Therapy" directed by Will Speck and Josh Gordon (Speck/Gordon) for The Martin Agency, Richmond, Va. "Therapy" was additionally honored in the Performance/Dialogue or Monologue category.

And Egg was honored in the Agency Art Direction (Jeff Blouin) and PSA categories for MTV Staying Alive's "Fetish" directed by Brent Harris for Y&R, New York.

Among production companies to produce single honors were: bicoastal Epoch Films in the Visual Style category for Nike Zoom LeBron IV's "Pool" directed by Stacy Wall for Wieden+Kennedy, Portland; Biscuit Filmworks, Los Angeles, in Performance/Dialogue or Monologue for Holiday Inn's "Unicycle" directed by Tim Godsall for Fallon, Minneapolis; The Ebeling Group, bicoastal, for Microsoft Zune's "Monsters" directed

by Bitstate for 72andSunny, El Segundo, Calif.; Rogue Creative, London, in the Animation category for G4 Star Trek 2.0's "Cribs" directed, animated and edited by Dan O'Brien and Nick Litwinko for 72andSunny; The Directors Bureau, Hollywood, in Sound Design (sound designers Drazen Bosnjak and Slo Anzulovic of Q Department, New York) for adidas Adicolor Podcast's "Red" directed by Roman Coppola and Andy Bruntel for agency Idealogue, New York; bicoastal/international RSA Films in Musical Arrangement (Jeff Elmastian of Endless Noise, Santa Monica), for Garmin's "Moose" directed by Acne for Fallon, Minneapolis; Nexus Productions, London, for Coca-Cola's "Video Game," also in the Musical Arrangement category (Amber Music, New York), directed by Smith & Foulkes for Wieden+Kennedy, Portland; House of Usher, Santa Monica, in the Low Budget category, for adidas I Basketball's "3 Courts" directed by Kinka Usher for TBWA\Chiat\Day, San Francisco; Hornet, New York, also in Low Budget, for G4's "Sand" directed by Peter Sluska for BBDO New York; Stink, London, in Advertising Excellence/International, for Toyota's "Humanity" directed by Ne-O for Hakuhodo, Tokyo; and bicoastal/international @radical.media in Advertising Excellence/Next for Grey Goose Entertainment and Sundance Channel's *Iconoclasts*, directed by Joe Berlinger and Bruce Sinofsky.

While the AICP Show evening gala recognized all the competition categories, the morning program featured the first AICP Next Awards, which recognized the three winners of the Show's new category, Advertising Excellence/Next: @radical.media's *Iconoclasts*; Smuggler's "Still Free" for Ecko Unlimited; and HSI's "Tea Party" for Smirnoff.

With key contributors to all three Next category honorees on hand, the a.m. session delved into the work's creative genesis and strategy. *A full rundown of '07 AICP Show honorees appears in our edition as well as on www.shootonline.com.*



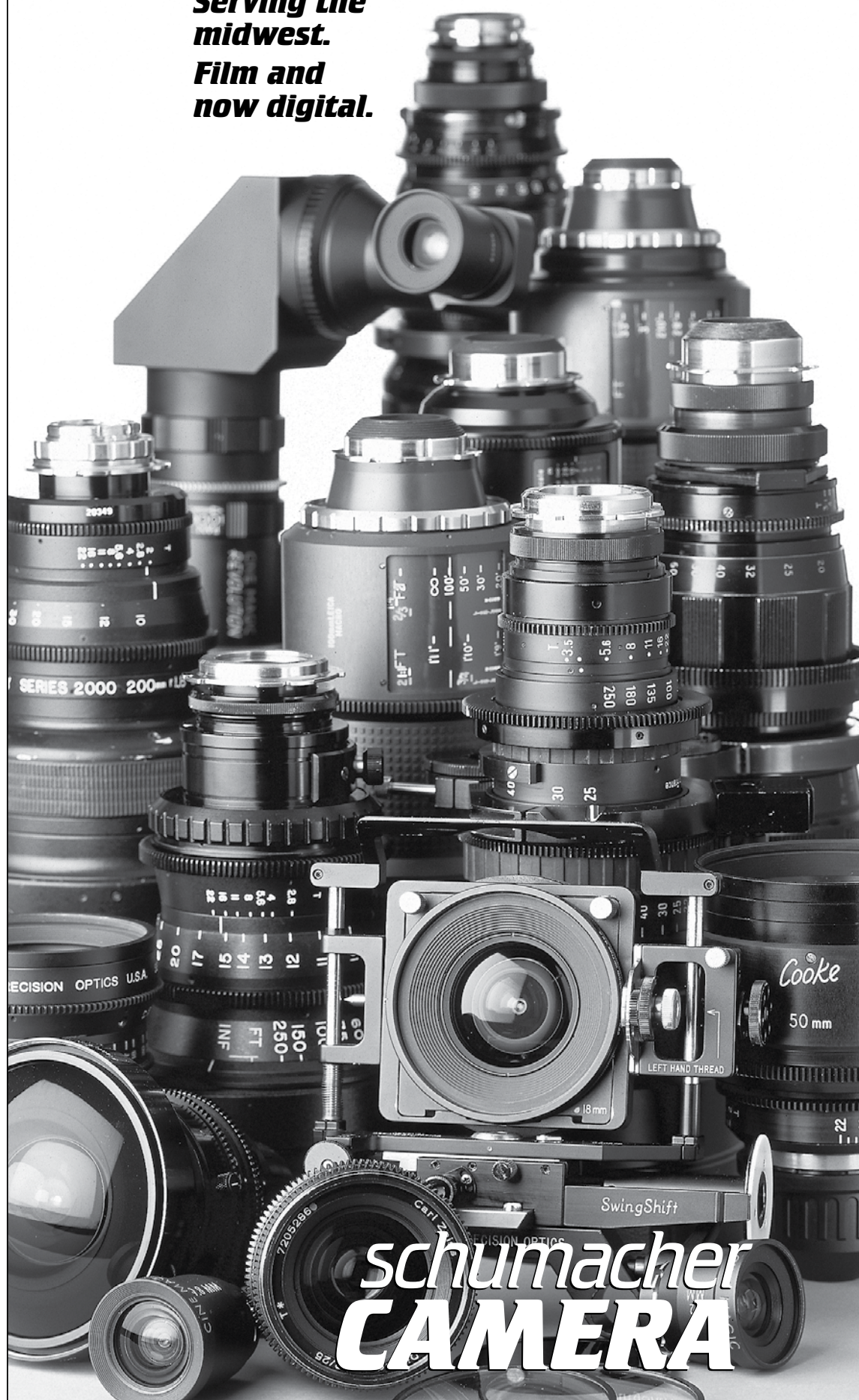
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New York State of Mind

Industry Weighs Likely Impact Of Newly Enacted Incentives

This could prove to be a pivotal year for commercial production in New York. While there's been a steady decline in spot filming in the Big Apple over the past decade-plus, finally there's tangible cause for optimism as the state has enacted an ambitious incentives package that specifically targets commercials.

Funded to the annual tune of \$7 million, the New York State initiative offers refundable tax credits of five percent for qualified expenditures upstate (on production costs in excess of \$200,000 during the course of a year) and downstate (on expenditures that exceed \$500,000), as well as a growth credit provision in which the refundable tax credit is 20 percent of qualifying production costs on newly generated business (the amount of expenditure increase from one year to the next).

With viable incentives, many project that New York spot biz will enjoy a significant upswing. Yet there's considerable paperwork to put into order, particularly for those producers looking to qualify for the growth credit. Indeed applying properly for incentives calls for extensive planning in advance on the part of production companies. Some houses may find it necessary to hire people to keep on top of the paperwork and procedures.

Indeed documenting growth in production expenditures from one year to the next in New York in order to qualify for the aforementioned growth credit can be a detailed, complicated task. During a panel discussion at the recent Association of Film Commissioners International (AFCI) Locations Show in Santa Monica, Pat Swinney Kaufman, executive director of the New York Governor's Office for Motion Picture & TV Development, acknowledged the paperwork/documentation hurdle but added that the film office has experience working with production studio CFOs on New York's already well established feature/TV incentives package to make sure they are handling the paperwork properly. She reasoned that the film office can again prove helpful in this regard for the commercialmaking initiative. At the same time, the film office itself could ide-

ally use additional staff to help administer the spot incentives and handle the paperwork. While the AICP had proposed that such help be budgeted for the state film commission, that allocation was not included in the final production incentives legislation.

But in the big picture, Kaufman thinks that a program tailored to the spot production business is a major step forward. She said that although commercial producers were disappointed to see the New York State production incentives legislation of a couple years ago cover only theatrical features and TV programs, in retrospect the exclusion of spots was probably for the best. She noted that feature/TV incentive language isn't applicable to commercials on various fronts, citing as an example the requirement of stage filming in New York for a theatrical movie or television show in order for a shoot to be eligible for incentives.

As chronicled in SHOOT, the Association of Independent Commercial Producers (AICP) played a lead role in lobbying for and helping to bring about the new spot incentives program--believed to be the first such major initiative specifically targeting commercial production. The AICP worked closely with Kaufman's office in developing the incentives package, which helps level the playing field when comparing New York to other incentive-offering states and for that matter, countries. And it gives the Big Apple a competitive advantage over California, still a spotmaking mecca, which has been unsuccessful in getting filming incentive measures off the ground.

How will this advantage pan out in 2007 and beyond? SHOOT garnered feedback from different sectors of the industry in New York as to how they think the Big Apple's newly instituted incentives program would impact their businesses--and the community in general. Will there be a ripple effect on the visual effects and post biz in New York? Is there still a need for a post industry-specific incentives program to make a difference to the postproduction industry in New York? Here's a sampling of the responses.



Joe Masi
Owner/EP
Identity

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much production you do this year in New York?

I am always optimistic, but I think that people are shooting here regardless of the tax incentives. They are a good thing to have and people should be educated enough on what needs to be done in order to qualify for the incentives. I don't think it will make such a big difference. People come to New York for the look, feel and vibe of this city. When shooting on a stage in New York it usually has to do with scheduling and the needs of the client and agency on where to shoot.

What was your most recent filming experience in New York (city or state)? What was the best thing about shooting in New York?

We recently shot in New York City on location. The best things about shooting in New York are the locations, the crews, the talent pool and no 405 [Freeway]!



Bob Cagliero
Executive Producer
89 Editorial, Inc.
President, AICE NY Chapter

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

The incentive program for commercials is a welcomed initiative that certainly shows promise in helping retain more production work here locally. Theoretically, if agencies stay at home for production, there may indeed be more postproduction work here as well.

We find people do indeed start jobs out of our West Coast office following or during production and travel back East after a brief session with the director during the initial stages of rough-cut. So with that being said, perhaps more work will start here. However, it seems too early to understand the impact this will have on production, much less postproduction. Ultimately and optimistically, we will get work from business that may have not thought of shooting in New York until now and that will also see merit in completing the project here as well.

NEW YORK

Dominic Pandolfino
Managing Partner
Nice Shoes

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New

York agencies stay close to home for their filming?

A few years ago, some members of the AICE were invited to Nice Shoes where we gathered to speak to Katherine Oliver, the New York City Film Commissioner. We were hopeful when the gracious Ms. Oliver asked us what would help the New York post-

production market. The only answer that made sense then is the same one that continues to make sense today, tax incentives.

Now that there are tax incentives in place for production, those of us in the post world are being questioned as to whether this will help us. I suppose that as the step-child of the production world, whatever crumbs falls off the

table of the production world will be a plus, but as we said to Ms. Oliver in the early days of the Bloomberg administration, tax incentives specifically for the post world is the best tonic.

For those of us in the postproduction world who risk hundreds of thousands, perhaps millions of dollars a year to stay current, there is only one solution that we continue to ask for.



Ethel Rubenstein
President/COO
Blue Rock

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

We are hopeful that the new Commercial Production Tax Credit program in New York will have at least a "trickle-down" effect on our business. While the program directly benefits only the production companies, anything that brings more commercial shoots to New York can only be good for the postproduction and visual effects companies as well.

While runaway production has had some impact on our business, we have found that even in cases where advertising agencies have gone to Canada or South Africa or some other cheaper place to shoot, they have nonetheless elected to edit their spots here in New York. Not only is this more convenient for the New York-based ad agencies, it also benefits them creatively by giving them access to the greatest pool of creative talent available in the world.

Incidentally, we feel that a logical next step for the New York State legislature would be to extend the tax incentive program to directly benefit New York's postproduction companies, which are continually investing in new technology and equipment, as well as seeking out the new creative talent that makes New York the "big league" of postproduction.

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NEW YORK



Chris Byrnes
President
CHARLEX

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

I've always been optimistic that work will be plentiful in New York City. The talent here has never been a secret and now that we have a film commission intent on welcoming business, I'm incredibly optimistic. The Mayor's Office of Film, Theatre

& Broadcasting is on a mission to create a production-friendly environment and beyond the programs that deliver real economic incentive is a contagious customer service attitude that NYC truly wants your business. The incentives complement the outstanding animation, design, editing and effects work being produced in NYC and we're gaining momentum. Competing on exterior shoots will always be challenging because not even this Mayor can deliver consistent bankable weather but for all indoor production activities, NYC is a super strong choice.

Lisa Mehling
Partner/executive producer
Chelsea Pictures

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much production you do this year in New York?

I think its great that New York is finding new ways to support our business and the incentive sends a strong message to our community that New York City wants to support us. We love shooting in New York, and historically we shoot a lot in the city and we'd love to try and keep more of it local, and the incentive will help a bit. I would also like to see more New York agencies and New York-based clients commit to the city as well; it is often up to us, the production companies, to make New York cost competitive with other cities.

We have always found the Mayor's office to be committed to helping us

find ways to make New York a viable option for shooting and they have made great contributions to the New York businesses. However, I have had a number of out of town agency clients say that the incentive won't make a difference to them or their clients when the cost of staying in New York is so much higher than other cities—perhaps the AICP and Mayor's office can come up with some incentives for to address this situation as well.

What was your most recent filming experience in New York (city or state)? What was the best thing about shooting in New York?

We just shot Major League Baseball and prior to that a Mastercard campaign, both for McCann Erickson. Mastercard was a five-day, multi-location shoot and N.Y. offered amazing location diversity. We are big fans of N.Y.'s casting agents and talent pool, and the agency was working against a tight deadline so the opportunity to keep everyone local played a significant part in meeting their ship dates.



Dee Tagert
Executive Producer
Jump

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

We're all optimistic that the "Made in NY Incentive Program" will help facilitate increased production days in NYC. Just for the city as a whole, more shoot days are great for the community, not just the advertising portion of it. More tax dollars equals

more jobs, better schools, roads and community services, or so I like to think. Our brand as well as our sister company, Manic, may see a slight bump in projects from the city's efforts, but I don't foresee it to be anything too significant in the short term. I've worked on the agency side and know that it's all about our personal relationship with directors and agencies, not where the shoot location was. We've created an environment that's conducive to the client being here during the entire process, or remotely if their schedule doesn't permit.

John Semerad
President
Quiet Man

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

Often deadlines and such are so tight, production, editing and effects are an overlapping if not simultaneous process. So the post and effects are done in the same town if not the same building. As far as people coming to New York to shoot, a cer-

tain percentage will stay to do the effects. With the added tax benefit, more people from New York will be inclined to stay in New York. And since you can get the same quality of work in New York, more people will stay here and take advantage of the tax break.



Rick Wagonheim
Partner/managing director
RhinoFX

Are you optimistic over business prospects in New York given the recent enactment of the state's incentive program for commercials? Will it make a difference in how much post or visual effects work you get, particularly if more New York agencies stay close to home for their filming?

The New York refundable tax credits for spots is a disappointing attempt to increase opportunity. There may be a minor increase for the animation-visual effects community, but not enough to get ex-

cited about. The tax credit is a half pregnant attempt, more of a compromise than an absolute. It has a cap with restrictions and the credit will not apply for every job, and not everyone will benefit. I applaud the effort, but this is not a standing ovation. I am not anticipating increased board flow, but I hope I am myopic and wrong. New York should do for commercials what Connecticut is doing for features, a 30 percent refundable tax credit without the small print. That kind of incentive guarantees a new business plan.



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Paul Hunter Does Some Heavy Breathing For Nike, W+K
page 12

MacLaren McCann Puts Wife In Perennial Denial For Caramilk
page 13

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Steve Caplan Reflects On His Eventful AICP Tenure

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Showcase Directors Get Production Co., Agency Feedback

Continued from page 1

more, which was featured recently (5/11) in *SHOOT*'s "The Best Work You May Never See" gallery.

The other directors joining him on stage were Geordie Stephens from Tool of North America, Amy Nicholson of Hungry Man, Evan Silver of MTV Networks, Jeffrey Morgan (currently a producer at Deutsch who recently made his feature directorial debut at the Tribeca Film Festival with the documentary *Lillie and Leander: A Legacy of Violence*) and Kirk Duffy who's seeking a production house affiliation. Stephens, who exited his creative director post at Crispin Porter + Bogusky, Miami, last year to focus on directing, shared how he got into advertising in a backwards sort of way. He studied installation art in college, went to grad school for design and fell into print advertising. He ended up at Crispin where he worked with some great directors and described himself as an annoying art director who would look over the shoulder of every director he worked with. He left the agency with a creative reel, no directing reel, and Tool "took a big chance" on him.

Spec value

Speaking of giving new directors a chance, spec work is certainly viable when it comes to taking a leap of faith, according to both Goldfarb and Peter Nicholson. Goldfarb advised that the best spec is work that is generated from an agency that the client did not buy for some reason.

She also pointed out that every shot in the spec spot has to advance the story. She has found that directors who are out on their own sometimes can be very indulgent when they don't have producers or agency people helping them along throughout the process in terms of telling the story as succinctly as they can.

"Comedic specs stand out because it's difficult to work with actors. The ability to get a really good performance whether its spec or from a director who has been around 20 years—I love seeing that," Nicholson added.

The discussion also revealed that nowadays it is advantageous if spec work shows what a directors creative chops are in terms of new media. "It's the Wild Wild West now with what a spec spot could be. A 30 second spot is still great to see, but a long-form webisode is good too," observed Nicholson.

He pointed out the challenge with long form is that it's not a linear format. "You need people who understand story arcs, you need people who understand ups and downs,

how to hold the attention span of someone for four minutes. It's a whole different world and the creatives aren't necessarily the experts anymore. And when you can find directors that understand story arcs, it's a huge thing; they become a collaborator in the project, even more than they do in the 30-second spot. There are a lot of seasoned directors that don't want to do it so there is a huge opportunity."

Upward mobility

There is also a significant opportunity for new directors with the mobile phone platform, Nicholson pointed out. "The next big thing that needs attention is mobile cell phone videos. The thing that I am waiting for that hasn't shown up yet is the cell phone spec spot," he said. "It's an entirely different venue that has to be done in a different way—a lot of people don't know how to do that.

"The size of those pictures, the resolution and how you shoot them are different than the way you shoot for TV. The aspect ratio is completely different, it's vertical. This format is a really interesting format and it's going to take off. And those that start to learn how to do it are going to have a huge career as well."

Regardless of the platform, Goldfarb advised the new directors that it is imperative that they give their own voice to what's happening in 2007.

"If advertising is anything, it really depicts the pulse of our country, the pulse of what is happening in our culture. While agencies may hire you because you are easy to work with and you are hungry and you're cheaper, what's really important is you have a contemporary voice," she said.

"While we all have mentors and directors that we think are great in our community, I think what I look to and what I know our agency friends look to are, How are you going to tell the story different and how are you going to give me a fresh new perspective?"

"Whether it's a technique you are using or shot selection or pure content, those are the things that are going to separate you out from the 1,200 directors that are currently out there," Goldfarb concluded.

Screen time

A capacity audience at the DGA Theatre—with large turnout from the agency and production house communities—got a look-see at one piece of work, either a real-world spot, a spec commercial or webisode, or excerpts from a short, trailer or longer-form content, from each di-

rector in the Showcase. In addition to the aforementioned directors in the panel discussion, that lineup of talent included: Aleya Young of Untitled, Toronto; Rob Luehrs of Reactor Films, Santa Monica; Three Legged Legs of Green Dot Films, Santa Monica; Don & John (a.k.a. Don Shelford and John Knecht) of bicoastal/international HSI Productions; Matt Fischman; Nir Bashan of BeachHouse Films, Santa Monica; Chad Einbinder; Tony Petrossian of Rockhard Films, West Hollywood, Calif.; Jeff Aron Lable; Sean Morris; Robbie Pickering; Ben Orisich of HomeNYC; Javier Prato; TJ Hall of greatguns.usa; Philip Boston of Alturas Redfish Films, Venice, Calif.; Chamaco of Resistance, Venice, Calif.; Sophie Gateau of Paranoid US, Los Angeles; Leonel Fernandez of Big Mama, New York; Creature of Oil Factory, Los Angeles; Ben Grossmann of The Syndicate, Santa

Monica; and Jonathan Bensimon of Industry Films, Toronto. (Mini-profiles of each director appeared in *SHOOT*'s 5/25 issue. To see the profiles and samples of the directors' work, log onto www.shootonline.com/go/newdirectorswebreel)

Intros, reception

Welcoming attendees to the event with introductory remarks were representatives from the host Directors Guild of America: Jean Frost, assistant executive director of the DGA's Eastern office; and commercial director Tim Abshire, who recently signed with Big Lawn Films, Santa Monica, for spot representation throughout North America.

Abshire then introduced *SHOOT* publisher Roberta Grier, who provided an overview of and historical perspective for the Showcase, now in its fifth year and its third at the DGA venue. Grier thanked the

event's sponsors, including lead sponsors harvest, Tool of North America, the DGA, the West Virginia Film Office and Pump Audio, New York, and silver sponsors Kodak and Connecticut Film Division.

Grier also acknowledged 89 Editorial, New York, which put together the New Directors Showcase reel that was screened for the audience. Leading off the reel was director Stephens' darkly comedic "Mobsters" for Keep California Beautiful.

After the screening, sponsors Jamie Cope, location services manager of the West Virginia Film Office, and Steven Ellis, CEO/founder of Pump Audio, briefly addressed the audience.

The panel discussion followed, after which those gathered for the event went downstairs for a reception honoring the directors.

The next page contains a photo gallery with coverage of all of the evening's proceedings.

Shooters Post & Transfer Adds Oberdoester

PHILADELPHIA—Shooters Post & Transfer has added veteran editor/designer David Oberdoester. Oberdoester has already lent design talent to a new promotional campaign for sports network MASN, which covers the Baltimore Orioles, Washington Nationals, Baltimore Ravens and Georgetown Basketball. "Our client base demands editors who are not only great editors but have strong design skills," said Ray Carballada, COO of Shooters. "David fits the bill and then some."

Oberdoester, who was most recently art director/editor with broadcast design firm Synthesis, brings to Shooters a wealth of design and editing experience on numerous high profile broadcast design and advertising projects. A native of Allentown, Penns., Oberdoester studied Telecommunications at Kutztown University, before land-



David Oberdoester

ing his first editorial job at Kennedy and Lee, a production studio in York, Penns. From there, Oberdoester joined the QVC Network, designing and editing commercials and helping define the on-air image and branding of the On Q, a sister network. When QVC launched the Q2 Network and moved to Silvercup Studios in Queens, N.Y., Oberdoester became senior editor at the new net-

work. He returned to the Philadelphia market as senior editor on *Body Sense*, a health and fitness show. After several subsequent years as a freelance editor and designer, Oberdoester joined Tele- nium Communications Group in 2001, helping to launch Synthesis.

Oberdoester's dual talents as designer and editor dovetail well with Shooters' diverse services.

"As the entire industry continues to change so rapidly, companies need to be much more than post production houses now," says Oberdoester. "Increasingly, they have to be able to provide the full creative package, including top-quality motion graphics, design, effects, editing, as well as the strategic thinking behind projects. Shooters provides the whole package to its customers and I'm proud to be a part of the team they are building."

Editor Herman Nieuwoudt Joins Splice Here

MINNEAPOLIS—Splice Here, a Minneapolis-based creative editorial/post facility founded by editor Clayton Condit, has added 15-year veteran editor Herman Nieuwoudt to its roster. He joins editors Steve Fischer, Carl Jacobs and Joe Martin.

"Herman brings an unbelievable set of talents to the team," said Condit. "In his 15 years of international post production he's worked on an incredibly diverse range of projects—from ads to network branding and promotion to long-form. He is just as comfortable

with a creative off-line edit as he is with on-line, compositing visual effects or incorporating graphics. He is often involved with special effects projects from pre-production to finish, including pre-visualization, shoot supervision, off-line and on-line editorial. His level of expertise and versatility will be a huge boon to our clients."

Nieuwoudt is originally from South Africa and cut his teeth at the Johannesburg-based post house Video Lab. In just three years he worked his way up from the tape room to full-fledged

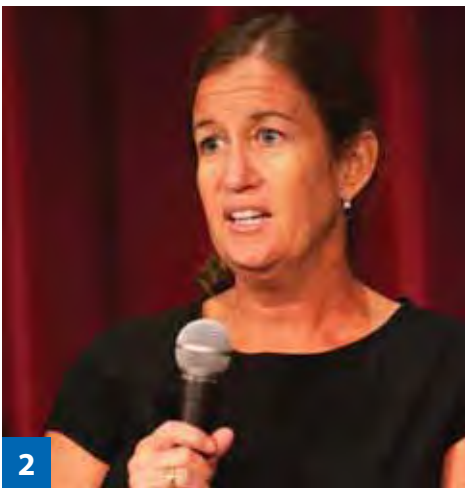
editor on ads for Mercedes, Ford and Coca-Cola, to name a few.

From there he moved to London where he maintained a successful freelance career for eight years working for Sky Television and OmniVision, an independent television production and post company based at the famed Pinewood Studios, and at numerous editorial/post houses.

His current showreel includes work for Science Channel, Discovery Channel, National Geographic as well as assorted regional spots.



1



2



3



4

photo op

SHOOT's Fifth Annual
New Directors
Showcase, May 23, 2007
DGA Theatre, NYC

1 L to R: Event Welcome Committee **Jean Frost**, DGA Assistant Executive Director, Eastern Office; **Tim Abshire**, DGA Director, Big Lawn Films; SHOOT's **Roberta Grier** **2** **Bonnie Goldfarb**, Executive Producer/founder, harvest **3** L to R: **Bonnie Goldfarb** of harvest, **Peter Nicholson** of Deutsch and SHOOT New Directors Showcase directors **Jeffrey Morgan**, **Geordie Stephens**, **Matt Helfgott**, **Kirk Duffy**, **Evan Silver** and **Amy Nicholson** **4** L to R: **Jamie Cope**, West Va. Film Office Location Services Manager; **Steven Ellis**, CEO/Founder Pump Audio, SHOOT's **Bob Goldrich** **5** **Peter Nicholson**, Chief Creative Officer, Deutsch **6** Showcase directors (clockwise from top left): **Geordie Stephens**, **Matt Helfgott**, **Kirk Duffy**, **Evan Silver**, **Amy Nicholson** and **Jeffrey Morgan**.

Remaining Photos: Directors, producers, creatives & industry guests mingle at the party after the screening and panel discussion



5



6



CONGRATULATIONS

2007 NEW DIRECTORS SHOWCASE FINALISTS

(In Alphabetical Order)

Aleysa Young
 Amy Nicholson
 Ben Grossmann
 Ben Orisich
 Chad Eibinder
 Chamaco
 Creature
 Don & John
 Evan Silver
 Geordie Stephens
 Javier Prato
 Jeff Aron Lable
 Jeffrey Morgan
 Jonathan Bensimon

Kirk Duffy
 Leonel Fernandez
 Matt Fischman
 Matt D. Helfgott
 Nir Bashan
 Philip Boston
 Robbie Pickering
 Rob Luehrs
 Sean Morris
 Sophie Gateau
 Three Legged Legs
 T.J Hall
 Tony Petrossian

To view the SHOOT New Directors Showcase Reel and interviews with each new director go online to:
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The Ebeling Group Expands Into Europe

LONDON—Bicoastal The Ebeling Group is extending its reach into Europe with the launch of a London office. Alex Webster, whose former U.K. shop capacities included serving as head of new business at Knucklehead and deputy head of production at MPC, has been secured to run The Ebeling Group's new London operation, after having been courted for the

position by company head Mick Ebeling. The Ebeling Group maintains a roster of directors and designers that includes MK12, Nakd, Lobo, Convert, Tennant and Bitstate. Teaming with Webster in the U.K is marketing director Gabrielle Lot, former editor of The Reel and head researcher for Contagious Magazine.

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New Directors Looking For Commercial Work

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News

street talk

Music supervisor **George Drakoulis**, best known for his feature film work (*Blades of Glory*), has joined New York-based **Search Party**. Drakoulis' signing comes on the heels of his successful collaboration with the Search Party team on *Hammer and Coop*, the six-episode online series created by agency Butler Shine Stern and Partners, Sausalito, Calif., in support of the 2007 Mini Cooper and Cooper S cars. Director **Todd Phillips** of Moxie Pictures directed the series, an homage to 1970s and '80s cop buddy shows....**Andrew Clarke** has joined **JWT New York** where he will lead creative efforts globally on **Diageo's Smirnoff**.

He comes over from **Carmichael Lynch**, Minneapolis. **Kash Sree**, who had been freelancing at **JWT New York**, now comes on staff to oversee creative on **Unilever's Sunsilk**....**Senior Flame artist Rachel Mills** has returned to **Golden Square Post Production**, London, after nearly a year on maternity leave. She came to Golden Square in '03 from **Glassworks**, London....**Editors Inome Callahan and Lee Gardner** have joined **Radium**, the digital studio with shops in San Francisco, Santa Monica and Dallas. Callahan's experience includes serving as editor at **Mad River Post**, San Francisco. Gardner had been freelancing, frequently working with **Radium**; earlier he was a staffer at now defunct **Western Images**. Callahan will be based in **Radium's San Francisco studio** while Gardner works out of the Santa Monica office....**Kristin Redman** has come aboard **Detroit-based creative editorial house Start** (a sister company to **Universal Images**) as executive producer. She previously served as head of production at **Leo Burnett**, Detroit.

rep report

Venice, Calif.-based visual effects studio **Luma Pictures** has secured **Ezra Burke** as sales rep for its commercial division. Luma's 3D work has appeared in such feature films as *Crash* and *Ray*. The studio is currently working on an automotive campaign with bicoastal/international @**radical.media** and **TBWA\Chiat\Day**....**Cinematographers Joshua Hess, Timothy Pike and Ross Richardson** have joined **The Skouras Agency**, Santa Monica, for exclusive representation....**DP Alex Lamarque** has joined **Innovative Artists**, Santa Monica, for representation and is currently available for commercials, videos and features....**DP Jim Hawkinson** has come aboard **endeavor**, Beverly Hills, for commercial, music video and feature representation....**DP Johnny Cliff** has wrapped shooting in Jordan on **Brian DePalma's** controversial film about the Iraq war, *Redacted*, and is once again available for spot work via **Partos Company**, Santa Monica. Partos represents Cliff exclusively for films, commercials and music videos....

bulletin board

- >June 12-14/New York, NY: **Promax**. www.promax.tv
- >June 12-14/New York, NY: **NY Festivals Intl. Advertising Awards**. www.newyorkfestivals.com
- >June 17-23/Cannes, France: **Cannes Lions Intl. Advertising Festival**. www.canneslions.com
- >June 22-23/Los Angeles, CA: **Cine Gear Expo**. www.cinegearexpo.com
- >June 26/Miami, FL: **Ad Tech** www.ad-tech.com/miami
- >July 11-17/Santa Monica, CA: **E3 Media Business Summit**. www.e3expo.com
- >July 25/Los Angeles, CA: **AICP Show**. farahf@aicp.com
- >August 5-9/San Diego, CA: **Siggraph**. www.siggraph.org
- >Sept. 6-8/Kinsale, Ireland: **Shark Awards**. www.iapi.com

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