

## Director Sanji To Focus On Spots At Reactor Films

Noted helmer of music videos and commercials looks to concentrate on the latter discipline at his new roost. Having broken into the biz at the venerable Propaganda Films, Sanji first established himself in music clips and then successfully diversified into the spot arena, making stops at Believe Media and F.M. Rocks along the way.

See page 4

## Phasmatrop Studios Brings On Three Directors

The one-director shop expands its roster to complement the quirky comedy and storytelling of Jeff Odiorne. Directors Steve Andrich, Scott Whitham and Billy Paul come aboard to help move Phasmatrop into such varied areas as sports/action, visual effects and music/youth-oriented culture fare.

See page 4

## Poppe van Pelt Visits SHOOT's Chat Room

The creative director of Amsterdam-based creative hot shop Selmore reflects on the agency's progression over its two-plus years of existence and the state of advertising in his part of the world. The spark for his discussion with SHOOT is Selmore's "Office" commercial, which is featured in this week's "The Best Work You May Never See."

See page 10

## Spotlight On Canada

Growth areas include visual effects, international reach.

See page 19



# Creatively Speaking

## Awards' Jury Chairs And Creative Directors In New Roles Assess Biz

By Robert Goldrich

NEW YORK—Viva la difference! Tony Granger, chief creative officer of Saatchi & Saatchi New York, was honored to serve as advertising jury chair of the 86th annual Art Directors Club Awards in New York (see last week's SHOOT edition for a rundown of winners). Asked to reflect on the body of work he saw, Granger noted that much was the same relative to his judging experience in other competitions—but there's a key difference that has emerged as compared to years past.

First, though, the "sameness" he cited as an industry awards show circuit norm. "No matter what show I've judged, it goes like this—80 percent of the work entered is from the sea of sameness. You wonder why a lot of agencies even bother entering that work. Anywhere from 10 to 20 percent starts becoming kind of interesting. Out of that maybe four or five percent really stands out.

"In a very real sense," continued Granger, "this shows what consumers go through. So much of the work that we create in our industry is just wallpaper, completely forgettable, lame. It demonstrates how conservative our industry is and how much money can be made from just producing what everyone else is producing."

However, there's a major difference today, which Granger heralds. "Consumers aren't held hostage anymore, which means

*Continued on page 11*

## AICE Show Is True To Its Theme

By Robert Goldrich

CHICAGO—The sixth annual Association of Independent Creative Editors (AICE) Awards Show, set for May 17 at Navy Pier in Chicago, will be true to its "Editors Transform" theme on different levels. For one, the concept, said AICE Chicago chapter president Tom Duff, centers on "the editor's contributions that take raw material—with no change made in that material—and then put it in an order that makes it something beautiful, like the caterpillar becoming the butterfly. It's the end product, the sum of those parts—or the sum being greater than its parts—that the editor brings to the party."

The gala ceremony will be a party in and of itself, with origami cranes part of the motif and a live performance from the rock band Flosstradamus. Duff, who is president of Optimus, which has shops in Chicago and Santa Monica, will emcee the proceedings.

More importantly, the "Editors Transform" theme will be reflected in stellar work across 10 prime categories: Comedy; Dialogue; Montage; Music/Sound; Local Spot; National Campaign; Public Service; Spec Spot; Storytelling and Visual Effects.

Additionally, for the second consecutive year the AICE competition will encompass awards for the best work

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## L.A. Spot Filming Increases But Concerns Persist

By Robert Goldrich

LOS ANGELES—Film permit shoot days for commercials in Greater Los Angeles during the first quarter of this year were up nine-and-a-half percent as compared to the same three-month period in 2006. In fact, the 2,076 days tallied during January-March '07 represented a rebound to the spot filming levels of '04 and '05. By contrast, there were just 1,896 location shoot

days during the first quarter of '06.

The filming statistics are based on permit applications coordinated by FilmL.A., Inc., the private, non-profit economic development corporation that services and tracks on-location production in the region.

FilmL.A. president Steve MacDonald is at a loss to explain the factors behind the first quarter '07 surge in commercials. He noted, however,

that it continues an increase in spot filming that began during the last quarter of '06. If not for that strong fourth quarter, said MacDonald, the final figures for calendar year '06 would have been dismal. Instead location lensing days for commercials fell just 3.4 percent from '05 to '06, which still marked the first such year-to-year decline since '00 when the six-month actors' strike against the advertising

industry took place.

"We'll have to wait and see if the last two quarters were an anomaly," related MacDonald who cited feature film lensing history as an example of when a peak emerged in what over the long haul was a figurative valley. "Eight of the last 10 years, feature films [in terms of permit shoot days] have been down in Los Angeles. But

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### Want to know who's doing what in Broadband Video Advertising?

Here's a sampling of executives who have appeared in recent iCHAT interviews in iSPOT.

Martin Cedergren, Executive Creative Director, AKQA/Amsterdam  
Janet Balis, Senior VP, AOL Media Networks  
Richard Toranzo, Global Program Manager, IBM Branded Entertainment  
Alan Schulman, Chief Creative Officer, Brand New World  
Suzanne Johnson, Sr. Product Marketing Manager, Akamai  
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By Robert Goldrich

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## Healthy Departure

In the lead entry of this week's Short Takes column, we cover the "Elect Susie" campaign created by Fallon Minneapolis for the Children's Defense Fund (CDF). The work is designed to help build awareness of CDF's legislative program called the "Healthy Child Campaign," which looks to address the children's healthcare crisis in the United States.

A major component of the Fallon package is a series of TV commercials in which 10-year-old Susie Flynn makes a strong case for her candidacy for the country's presidency. In a spot titled "Announcement," Flynn announces that she's in the race. If elected, she promises to make sure the more than 9 million uninsured children in America gain health care coverage. Among the other ads is "Lincoln" in which Flynn asks the statue of President Abraham Lincoln in the Lincoln Memorial if there's

any reason why such a rich country can leave so many children without health coverage. She interprets the silence as there being no earthly rationale, prompting her to tell Lincoln that she agrees with his assessment.

The spots were directed by Academy Award-winning documentary filmmaker Barbara Kopple (*Harlan*

I befriended a copywriter who quit an agency over hypocritical HMO advertising because "life is too short" to do that kind of work.

*County, USA, and American Dream*) via bicoastal Nonfiction Spots.

Clearly Fallon's creatively inspired work is first and foremost for a worthwhile cause. Yet a couple of secondary observations—a tale of two departures from the norm—hit me upon first viewing it.

For one, "Elect Susie" is the antithesis of what is the political advertising standard that consists of mudslinging, fear mongering and negativity. Indeed advertising's

role in political campaigns for the most part represents a figurative black eye for our industry. To now see a positive, uplifting strategy deployed in "Elect Susie"—albeit for a candidate who's a minor—is nonetheless refreshing.

Sadly, this campaign's other departure is from much of the ad-

vertising done for so-called health maintenance organizations over the years. Talented creatives have cleverly promoted HMOs, frequently tugging at the heartstrings or even employing humor to try to help cast these clients in a favorable public light. The commercials include warm, fuzzy images of family members enjoying time together, of youngsters laughing and playing with friends in the backyard, of "we care" testimonials and other "pa-

tient comes first" messages in line with the Hippocratic oath—or as M\*A\*S\*H's Hawkeye Pierce said, "You better make that my golfer's oath, which is more binding."

I don't mean this as an indictment of all HMOs but it's safe to say that there are many instances where a significant number fall far short of caring for their patients properly.

The "Elect Susie" work made me recall my early years covering this business when I befriended a copywriter who quit an agency because he thought the advertising for an HMO client was hypocritical and he couldn't in good conscience continue to be a part of it. He explained back then that "life is too short" to do that kind of work. Unfortunately, for some, it can be even shorter if they have the wrong HMO.

## POV



## Why I Became A Network President

By John Dietsch

I launched HOOK.tv last month and instantly became a network president. HOOK.tv is the premier online multi-channel TV portal, social networking and e-commerce destination devoted solely to anglers and the outdoor lifestyles. Our first channel is about fly fishing, providing 24/7 programming, an on-demand search engine and great fishing content.

Why did I want to become a network president? Well, I did not build HOOK.tv to get out of L.A. and relax. My workload has nearly doubled. Becoming a new media network executive entails a new skill set that includes juggling production, advertising and investment.

For years I followed the standard production model as a production entity. My company, Castle Creek, developed a following by creating and producing hundreds of TV shows, segments and spots for various clients. Shortly after working with Robert Redford on the film *A River Runs Through It*, I dreamed of creating a media channel that would focus on the niche of fly fishing. I knew the day would come when "micro-niches" like fly fishing would have their day as content turned digital. As Internet use blossomed, I watched its develop-

ment from the sideline. Like you, I spent many hours developing ideas, pitching clients and doing lots of research and production. I saw many good ideas pushed aside. It was an inefficient way to work. I realized that by producing all these shows I built a reputation for my company, but gave up the real equity, which was ownership of the content.

HOOK.tv was born. The Internet gave me a ground floor opportunity to change things. You don't need a billion dollars, just a good idea. Since I've written books on fly fishing and have consulted on dozens of productions, HOOK.tv was the perfect starting point. HOOK.tv needs content, and who better to supply that content than Castle Creek?

None of this is easy to do without advertising support. That's my second reason for being CEO of my own network: advertisers. Now instead of bidding on a commercial, I can sell media buyers access to my site and/or to sponsor my programming. My production arm, Castle Creek, can do the spot. We can also create TV series for advertisers and buy the time on other cable outlets (we have a unique arrangement with Versus), and then the program will run on our platform 24/7. There's also the upcoming mobile phone plays, etc. In

other words, continued support from both agency and client.

Which leads me straight into the third reason I became network president: investors. Now that HOOK.tv is up and running with support from major clients like Suzuki and agencies like Colby & Partners, I can now troll for additional investors. Who wouldn't want to invest? In the United States alone, 80 million people fish. In a few years we plan on broadening out even

more to cover all segments of angling, then outdoor activities. From my new perch as a network president, I now can see for miles. The number of channels, opportunities and possibilities are endless. Now when I stare into the vault I see value where there once was none!

\*\*\*

*HOOK.tv founder and CEO John Dietsch is also the executive producer of Castle Creek Productions based in West Los Angeles.*

## Flash Back

May 10, 2002 Jonathon Ker, president of Palomar Pictures, is exiting the Los Angeles-based company that he co-founded in 1992 with music video veteran (now independent feature producer) Anne-Marie Mackay, who left in '99....Director Paul Goldman—formerly of bicoastal Cohn+Company—has signed with bicoastal/international Partizan for spot representation worldwide, excluding the U.K.....Michael Crapser, a mainstay at Los Angeles-based Rhythm and Hues Studios for the past 10 years, has exited that shop and joined CGI/visual effects house Moving Pixels, Santa Monica, as partner/executive producer.

May 9, 1997 Plum Productions—founded nearly 14 years ago by director/cameraman Eric Saarinen and president Chuck Sloan—has broadened its directorial reach, signing noted feature filmmakers Carroll Ballard (*The Black Stallion*) and Andrew Davis (*The Fugitive*) for exclusive spot representation....Feature film sound designer Jonathan Miller, whose credits include *Trainspotting* and *Independence Day*, has joined Los Angeles-based Groove Addicts for commercial work, marking his first formal spot representation....

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PEOPLE & PROJECTS

# Reactor Films Lands Director Sanji For Spot Representation

**By Robert Goldrich**  
SANTA MONICA, Calif.—Director Sanji, who first gained industry prominence for his work in music videos at the former Propaganda Films and then successfully diversified into commercials, has signed with Santa Monica-headquartered Reactor Films. His prime focus at Reactor will be on spotmaking.

Sanji said he was introduced to Reactor and its owner/executive producer Michael Romersa by independent rep Peter McCann. “Peter thought Michael and I would be a

be selective about projects, taking on those that appeal to him creatively. For example, while he has had the chance to take on numerous music videos, Sanji has done only about a dozen over the years. Yet the lion’s share of them have gone on to gain recognition—either nominations or awards—from varied competitions, which he sees as an affirmation and reflection of his working philosophy of taking on only those jobs that get his creative juices flowing.

Among the Sanji-directed clips

Award as best video.

Sanji also hopes to attract commercials that tap into his storytelling prowess and will continue to be selective about ad assignments. At bicoastal/international Believe Media—his roost after Propaganda—he directed Renault’s “Vinyl,” which

was creatively inspired by the record turntable visual in the aforementioned Lauryn Hill clip, and Sony Walkman’s “Bubbles” for Y&R, New York.

Sanji comes to Reactor from F.M. Rocks, Santa Monica. His spot endeavors there included Jeep’s

“Arose From The Concrete” and Levi’s “Cool Like Dat.”

While Sanji is looking to build his commercials career at Reactor, he is also on the cusp of independently making his feature film debut on a project he’s not yet at liberty to discuss publicly.



**Sanji’s spot credits include Sony Walkman’s “Bubbles” and Levi’s “Cool Like Dat.”**

good fit, that he was a real stand-up guy who in the sea of commerce still kept a human touch on things,” related Sanji. “I found that to be the case and see Michael as being supportive of my approach.”

Sanji’s alluded to approach is to

garnering honors have been Mary K. Blige’s “No More Drama,” which earned MTV Music Video and MVPA Awards, and Lauryn Hill’s “Everything Is Everything,” which was nominated for not only a Grammy but also an MTV Video Music

**By Robert Goldrich**  
HAVERFORD, Penn.—Phasmatrophe Studios, the Haverford-based production house headed by director/noted former agency creative Jeff Odiorne and executive producer Jonathan Isen, has added directors Steve Andrich, Scott Whitham and Billy Paul. The signings are part of a concerted effort to grow the company’s creative palette for clients, and represent the first major expansion since the shop’s founding talent—The Odiorne Brothers, Jeff and Peter—split up with the latter exiting to form Sleeping Tree Films in New York and Bryn Mawr, Penn. (SHOOT, 11/17/06).

Andrich, Whitham and Paul now

take Phasmatrophe from a one-director roster centered on Jeff Odiorne’s edgy comedy and visuals to a house additionally offering prowess in such areas as sports/action, visual effects and music/youth-oriented culture fare.

Director/cameraman Andrich began his career at NFL Films, Mt. Laurel, N.J., where he ascended to head the camera department and coordinated assorted NFL Films’ Super Bowl productions. His sports expertise took him to Hollywood where he served as visual consultant and cinematographer for sports action sequences in such feature films as *We Are Marshall*, *Invincible* and *Coach Carter*. Andrich has additionally directed numerous

ads involving star athletes from teams across the country.

Jeff Odiorne described Andrich’s “unique ability” as being “to always find and capture the perfect moment in action photography.” Already Andrich has wrapped his first job under the Phasmatrophe banner: a Caterpillar Footwear spot featuring the NASCAR Caterpillar race team for The Richard Group, Dallas, and its Pyro Brand Development division.

## Music/Ad Acumen

Director Paul brings a blend of music and advertising experience to Phasmatrophe. He most recently was

*Continued on page 21*

## Phasmatrophe Adds Three Directors

## Students Give Editing The Old College Try

AICE Boston Hosts Second Annual College Park Competition

**By Nicole Rivard**

**BOSTON**—Two years ago the Association of Independent Creative Editors’ (AICE) Boston chapter decided to create College Park, an editing competition for the college community with mentoring provided by editors of member AICE companies—Panache Editorial, Editbar, Spot! Editorial, Paul’s Place and Accomplice.

Based on the AICE International Trailer Park Competition, the first competition required students to edit a three-minute trailer from the movie *28 Days Later* and change the genre from a horror film to a comedy. But this year the concept for the event, called “Filmspotting 2007,” was to edit a :60 second spot for a real life or fictional product using footage from the films *Little Miss Sunshine*, *Old School* and *New York Stories*.

The clever winning spots included the work of third-place winner Ezra Horne of Emerson College. He used an existing product, Dairy Queen hamburgers, and made a humorous com-



College Park winners Wendy Molle, Kevin McManus and Ezra Horne.

mercial about how the burger can lift you from the doldrums of eating the same boring meals all the time. Horne’s editing professor Daniel Gaucher suggested he give the contest a try. And Horne is glad he did.

“The competition has helped me immensely as a film student because it has given me some great contacts in postproduction. I want to either edit or direct for my career, and before I had no professional editing contacts. Now that I have participated in the AICE competition I

have a personal connection with two post-houses in Boston,” Horne said.

Horne was mentored by Panache Editorial on Newbury Street. “I worked pretty closely with Ellen Boldis and Josh Sklaroff on my spot, but also got to know Mark, the IT guy, and Noreen and her husband who own the place. I also got to know Beth at EditBar.

“It was fantastic to be able to get feedback from working professionals. I’ve always been able

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## Bluerock Signs Noted Feature Editor Weisberg

NEW YORK—Editor Steven Weisberg has come aboard the roster of New York editorial house Bluerock. He brings to his new roost extensive experience spanning theatrical features and primetime television. His most recognized cutting credits are in the theatrical motion picture arena.

Over the years, Weisberg has cut films for the likes of Barry Levinson (the Robin Williams-starring *Man of the Year*), Barry Sonnenfeld (*Men In Black II* with Tommy Lee Jones and Will Smith, and *Big Trouble* starring Tim Allen and Rene Russo), Alfonso Cuarón (*Harry Potter and the Prisoner of Azkaban*, *A Little Princess*, *Great Expectations*), David Frankel (*Miami Rhapsody*), Neil LaBute (*Nurse Betty* starring Rene Zelweger and Morgan Freeman), Luis Mandoki (*Message In A Bottle*), David Veloz (*Permanent Midnight*) Susan Stroman (the film version of the musical *The Producers* starring Nathan Lane, Matthew Broderick and Will Ferrell) and Ben Stiller (*The Cable Guy* starring Jim Carrey in the title role).

On the alluded to primetime television front, Weisberg has edited such episodic fare as *The Tick* and *Bakersfield P.D.* as well as telefilms such as *Mrs. Cage* (an Emmy nominated film directed by Robert Allan Ackerman and starring Anne Bancroft) and *Last*

*Light* (directed by Kiefer Sutherland with a cast headed by Sutherland and Forest Whitaker).

For the aforementioned *The Tick*, Weisberg cut the pilot episode which was directed by Sonnenfeld.

The scope of Weisberg’s feature and TV work encompasses such genres as comedy, drama, action/adventure/thriller, musical and romance. Bluerock executive producer Joanne Ferraro sees this storytelling savvy as being invaluable to Bluerock given the changing nature of the advertising marketplace.

“With long-form web films, cinema advertising and Internet content added to our daily work logs, Steve’s storytelling expertise is especially relevant,” observed Ferraro. “His trained eye in a variety of genres is a great asset to our company and to our clients.”

In addition to his film editing, Weisberg is also a recognized photographer and filmmaker, shooting primarily in Nicaragua and Mexico over the past 10 years. His work has been exhibited in galleries and museums throughout the United States. Weisberg attended Syracuse University in Syracuse, New York, where he also received a Masters of Fine Arts and taught film production and theory.



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## Über Content Signs Director Hendler

HOLLYWOOD—Director Stewart Hendler has signed with Über Content, the Hollywood shop headed by executive producers Phyllis Koenig and Preston Lee, for exclusive U.S. spot representation.

Hendler's feature debut, the supernatural thriller *Whisper*, is slated for a fall 2007 release through Universal Pictures. Produced by Gold Circle, the film stars Josh Holloway (*Lost*) and Sarah Wayne Callies (*Prison Break*). Hendler is already at work on his first assignment with Über: a series of three short films for BMW Japan.

Shooting on location in Germany, the two-minute shorts are expected to be released on the web this month, with teasers airing on TV in anticipation of and to help drive traffic to the films.

The pieces revolve around a man haunted by his decision to buy the wrong car.

Hendler went to film school at USC, and immediately after graduating he directed the short titled *One*, which took home the Audience Award at Sundance, an honor that catapulted Hendler into the ad world, where he helmed com-



Stewart Hendler

mercials via the former Omaha Pictures. Hendler directed commercials for Budweiser, Adidas, Amstel Light and a number of PSA projects, including for literacy foundation ADoorAjar.org and the American Academy of Dermatology (AAD).

"PSAs tend to have bold creative, and they have by nature a sense of drama and forboding, which is great for me," said Hendler, who tends toward narrative storytelling and atmospheric work.

His literacy foundation work and an AAD skin cancer spot were recognized at Young & Rubicam's Young Guns competition, the Clio

Awards and at Cannes. Hendler was also included in SHOOT's first New Directors Showcase in '03.

Hendler took time off to direct *Whisper*, and recently began seeking out new spot representation. "I loved Über immediately because they were passionate and eager to evolve," he recalled.

"I really hit it off with Phyllis and Preston even before meeting them in person. Both are smart in terms of their film savvy, and they care about content—not just the economics of the deal. They take the time to ask, 'How do we serve the client?' and they are deeply invested in what we're doing on each project."

With a background in graphic design and writing, Hendler still enjoys creating spot treatments. "Stewart has such a flair for presentation and storytelling," said Koenig. "He's blown us all away with the scope and coverage of each treatment he has done. He's a master of prep and detail."

Hendler rounds out an Über Content directorial roster that consists of Jordan Brady, Todd Field, Sean Mullens and Marc Schöeiermann.

## Short Takes

### FINALLY A QUALIFIED CANDIDATE

Susie Flynn is 10 years old and is running for president as the voice for some nine million children in this country without health insurance. The "Elect Susie" campaign was created by Fallon Minneapolis for Children's Defense Fund (CDF) to help build awareness of its legislative program called the "Healthy Child Campaign" that addresses the children's healthcare crisis in the United States. In a series of TV commercials directed by Academy Award-winning documentary filmmaker Barbara Kopple (*Harlan County, USA*, and *American Dream*) via bicoastal Nonfiction



CLICK HERE TO VIEW SPOT

Spots, Susie makes the case for her candidacy. She announces that she's in the race in a spot titled "Announcement." Among the other ads is "Lincoln" in which she asks the President Abraham Lincoln statue in the Lincoln Memorial if there's any reason why such a rich country can leave so many children without health coverage. She interprets the silence as there being no earthly rationale, prompting her to tell Lincoln that she agrees with his assessment. The Fallon creative team includes creative director Kerry Feuerman (who has since left the agency), art director Bobby Appleby, copywriter Simon Roseblade, director of broadcast, North America, Vic Palumbo and producer Michael Aaron. Julie Bayer executive produced for Non-Fiction with Iza Muchlinksy serving as producer. The DP was Josh Salsman. Editors on the campaign were Erin Virgin and Chad Nelson of Fallon's in-house arm Assembly Line, Minneapolis....

### MAMET'S SPOT DEBUT

Oscar- and Tony Award-nominated Director David Mamet has wrapped his first spot work, collaborating on a Ford campaign for JWT Detroit, which was edited by Geoff Hounsell of bicoastal Lost Planet and finished at Lost Planet sister shop Elephant Post. Set to a smooth jazzy score, the spots take place in the dead of night as two cars meet in a desolate alley. In "Quicker Than a BMW," two guys furtively meet to discuss the new Ford Edge and its ability to outpace the BMW. And "Quieter Than a Lexus" portrays the same men in a rapid exchange about the Edge beating out the Lexus RS350 in a quiet test....

### PEOPLE IN THE NEWS

Creative editor Adam E. Pillon, formerly of post studio Ringside Creative/GTN, has joined Universal Images, Detroit. Pillon's credits include work for clients such as Ford, Lincoln Mercury, Pontiac, GM, Jeep and Buick. He worked directly with BET on its TV program *Madd Sports* (Superbowl Edition). Pillon has also edited numerous music videos and garnered industry attention with Black Milk's "Sound the Alarm," directed by Anthony Garth. "Adam brings a great combination of youth and experience to UI," said Universal Images president Etta Menlo. "We are in the process of expanding our creative editorial capabilities and Adam fits in perfectly!"...



Adam Pillon

Animation studio Hornet, New York, has signed the directing team of Dan & Jason, which recently wrapped spots for the G4 network as part of its Gcycle campaign via agency 72andSunny, El Segundo, Calif. Dan & Jason diversify into TV after having established themselves as accomplished illustrators. Jason regularly works with *The New Yorker* and Dan draws comics for Nickelodeon.... Paranoid U.S., Los Angeles—headed by partners/exec producers Claude Letessier and Phillip Detchmندی—has hired Cathleen O'Connor as its head of production. Earlier she served as on-staff production manager at Biscuit Filmworks, Los Angeles....

## ARTISANS

## Sound Lounge Adds Composer Zeitlin

NEW YORK—Composer Roman Zeitlin has joined Sound Lounge, the New York-based shop specializing in audio services for advertising and film. Zeitlin, who has written music for television and radio commercials, independent films and video games, will become part of the music and sound department at Sound Lounge's Hudson Street studio in Manhattan's Soho district.

Zeitlin has been working as a freelancer for the past year through such commercial music shops as RMI, Lucid Music and David Horowitz Music Associates. His credits include spots for M-A-C Cosmetics, Anheuser Bush (directed by Spike Lee) and Fox Sports. Previously, he held a staff post at McHale Barone's Irving Place Studios where he did work for BBDO, McCann Erickson, Publicis and DDB, among other agencies.

Additionally, Zeitlin composed music for the animated film *The Backbrace*, directed by Andy London, that screened at the 2006 Tribeca Film Festival. He also recently created music for the EA Games title *The Sims 2*.

"Roman is an extraordinary talent," said Sound Lounge executive producer Brad Stratton.

"He is exceptionally well trained and has the versatility to work in many

musical genres. He also has a proven ability to work with agency teams and to deliver tracks that are strategically and creatively on target."

Born in Moscow, Zeitlin began playing violin at the age of three and studied at the Moscow P.O. Tchaikovsky Conservatory. He moved with his



Roman Zeitlin

family to Detroit when he was 10 and played with the Detroit Youth Symphony. He later studied composition and jazz performance at Berklee College of Music in Boston. As a guitarist he has performed in numerous rock, pop and jazz ensembles.

Zeitlin led his own jazz group, Akashic Record, which performed at the New Orleans Jazz & Heritage Festival. He currently performs with

singer Ingrid Michaelson.

As a composer, Zeitlin has a broad scope and works frequently in jazz, pop and rock styles. He has a particular passion for orchestral work and counts minimalist composers Phillip Glass and Steve Reich as major influences. "There is a lot of new talent out there who are doing exciting work, but I think that orchestral writing still has a lot to offer," he observed.

Zeitlin said that he is impressed with the resources available at Sound Lounge and looks forward to collaborating with other members of the studio's staff.

"As a freelancer, I missed working with other musicians, producers and engineers," he said. "The quality of the work when you are part of a company like Sound Lounge is higher—you can get input and insights from others that you might not get working on your own."

In addition to its Soho site, Sound Lounge maintains New York quarters on Fifth Avenue. Head of sales for the shop is Jack Fahey.

With a long track record in audio postproduction, Sound Lounge diversified successfully into music and sound design, formerly launching its music/sound design division in the spring of 2006.

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## L.A. Spot Shoots, Concerns Rise

*Continued from page 1*

there was a heavy spike in 2004 with it pretty much holding in 2005. The reason is that in 2004 there was a spate of features set in Los Angeles [*Crash, Collateral, Mission Impossible 3*]...Perhaps we're seeing more commercials calling for L.A. settings these last two quarters but we don't know for sure."

Either way, the "anomaly" of increased spot filming biz is a pleasant one and MacDonald hopes it proves to be a trend and not a quirk. Yet realistically he remains concerned over factors that have contributed to what has been a decline in filming of commercials in Greater Los Angeles for an extended period, save the two most recently reported quarters.

MacDonald noted that assorted states have either enacted financial incentives or sweetened existing tax credits and rebates. Frequently these

incentive packages not only apply to features and TV but also commercials. Furthermore New York State has put an ambitious new incentives package in place that specifically targets spot-making; that program has just gone into effect. Meanwhile California's efforts to institute tax credits or other production incentives have stagnated in the legislature.

In addition to incentives, more states and countries are building their filmmaking infrastructure and depth of crew talent. A prime example of heightened infrastructure is the new Albuquerque Studios complex. Resources such as this and significant financial incentives helped double fiscal year-to-year production spending in New Mexico from \$71 million in '05 to \$142 million in '06, according to the New Mexico Film Office.

"The competitive playing field remains a concern with incentives and

infrastructure being strengthened elsewhere," said MacDonald. The impact of this has been felt in feature film production in Greater Los Angeles which has declined 22 percent in Q1 of '07 as compared to Q1 of '06.

The filming figures reflect permitted days of production in the City of Los Angeles, unincorporated areas of Los Angeles County, the cities of West Hollywood, Diamond Bar and South Gate and the Angeles National Forest, as well as facilities operated by the Los Angeles Unified School District and the Burbank Unified School District. A production day is defined as one crew working at one location during a 24-hour period. The figures account for more than 80 percent of all on-location production in L.A. County, but do not include production that occurs on certified soundstages or on location in surrounding jurisdictions.

## Budding Editors Show Off Their Skills

*Continued from page 4*

**to rope my friends into watching my work, but they don't understand the terminology, the technique, so their feedback is often ineffective. Having people who have been editing for some time offer their wisdom for free is a wonderful thing."**

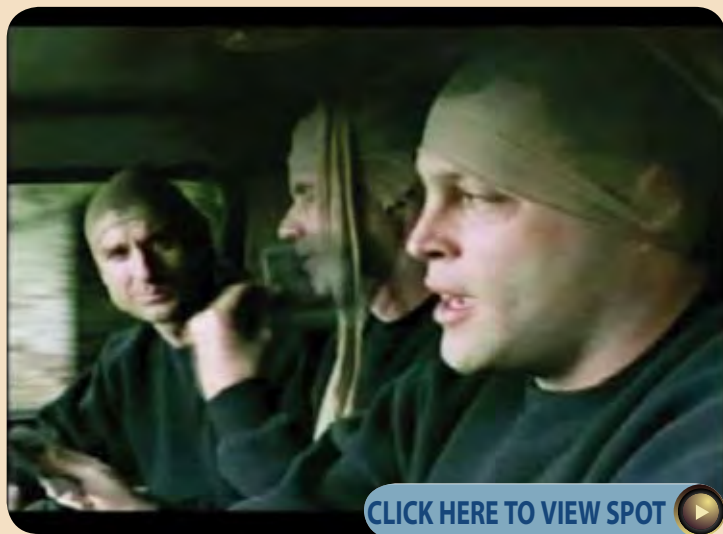
**The insight they gave him that made the biggest impact on his work was to keep the interest up and use every frame of video to the best of his ability because of the limited time there is to tell a story.**

**"In my initial cut, the end of the commercial was slow and lost its pace, but using their feedback, I added more material and made the pacing consistent and strong throughout. I feel that editors are some of the most caring and laid back people in the whole TV/film industry, and I can't wait to be a part of it professionally."**

**In a way, he already is. He's been doing paid edit work for www.Uppereast.com, editing short form video content for the web for the past six months.**

**Second place went to Wendy Molle, also of Emerson College, who created a new product called Happillion for the depressed population who want to get happy again.**

**The first place winner, Kevin McManus, also of Emerson College, created a serious spot using funny footage from the**



*A scene from the winning spot.*

**films. He promoted a "Kidnap Decoy Child" to help combat the kidnapping of children. The spot had serious and comical undertones, evoking suspense and laughter at the same time. He took home an Avid Express Pro that was donated by Avid Technologies for the first place honoree.**

**Last year the competition only recruited students from Emerson College but this year students from Massachusetts College of Art and Boston University also participated in the event. The students had one month to edit their spots.**

**Organizers changed the format to spots instead of trailers since the longer format proved to be a real challenge for students as they tried to manage their school projects**

**simultaneously. "I believe it became a bit overwhelming for the students so this year we changed the formula," explained Ellen Boldis, president of AICE Boston and executive producer at Panache Editorial. "We gave students more time to work on their projects and that alone was invaluable. We also changed the timing of the event and held the competition in the spring semester, rather than the fall, because it was better for students and their workloads. It proved to be a good decision to move the timeframe.**

**"All the students did a fantastic job and were extremely creative. The top three commercials were original in concepts and execution."**

## HD Essentials

### Transition Team

A diverse coalition including representatives from private industry, trade associations, civil rights organizations and community groups plus the National Telecommunications and Information Administration (NTIA) are working together on a consumer education campaign to increase awareness of the country's transition from analog to digital television (including HDTV), which is scheduled for completion on Feb. 17, 2009. The new group is dubbed the DTV Transition Coalition.

In a recent survey of over-the-air viewers conducted by the National Association of Broadcasters (NAB), 56 percent of respondents reported that they have "seen, read or heard nothing" about the transition to digital television, and only 10 percent were able to guess that the transition would occur in '09.

Nearly 20 million households that rely solely on over-the-air television signals will be affected by the end of analog broadcasting on Feb. 17, '09. Millions more households that receive over-the-air signals on secondary TV sets will be affected. About 96 million consumers subscribe to a cable or satellite service and should continue to receive the broadcast signals through their subscription service.

### Mission Statement

The mission of the DTV Transition Coalition is to ensure no consumer is left without broadcast television due to a lack of information about the transition. The privately funded campaign will use marketing and public education strategies to help television viewers better understand the nature of the transition, become educated about the changes that will occur before Feb. '09, and provide information about steps consumers may need to take to maintain their over-the-air signals.

One of the first components of the DTV Transition campaign is the launch of a website—www.DTVtransition.org—to help consumers learn about options they have to navigate the transition to digital television. The site provides info about the transition and offers links to additional industry resources to assist in answering basic questions.

### Members

The DTV Transition Coalition's founding members include:

- Association for Maximum Service Television (MSTV)
- Association of Public Television Stations (APTS)
- Consumer Electronics Association (CEA)
- Consumer Electronics Retailers Coalition (CERC)
- Leadership Council on Civil Rights (LCCR)
- LG Electronics
- NAB
- National Cable & Telecommunications Association (NCTA).

"The work of the DTV Transition Coalition will be critical to ensuring that Americans have the information they need to make the transition to digital television," said Richard E. Wiley, former chairman of the Federal Communications Commission (FCC) and its DTV advisory committee, who led the establishment of HDTV in the U.S.

"This coalition," he continued, "has the breadth and scope to reach all consumers who will be affected by the DTV transition, including under-served communities."

Jason Oxman, VP of communications for the CEA, stated, "The transition to digital television will revolutionize the way we communicate and create countless benefits for all Americans. This coalition unites a remarkable group of technology and public interest leaders to ensure that no consumer lacks information about this vital transformation. The CEA is committed to this effort to educate consumers, retailers, manufacturers and policymakers about the transition to digital television.

In conjunction with this new coalition, CEA will continue its efforts, initiated in 1994, to move the nation into the digital television era. We are also assisting consumers with an important corollary to the DTV transition—recycling of TV sets—with our new myGreenElectronics.org environmental initiative."

\*\*\*

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



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# Poppe van Pelt

*Founding Creative Partner In Ad Agency Selmore Discusses The State Of Creativity In Amsterdam*



**By Millie Takaki**

Poppe van Pelt did not earn an economics degree from the University of Amsterdam. Terminating his studies in 1991, he started media business BikeBoard. After getting bored with girls riding on bikes towing posters, he started as a copywriter at Campaign Company, Amsterdam, working on Robecco, Shell and Pioneer, among other accounts.

In 1995, van Pelt teamed with creative Diederick Hillenius. Two years later they became creative directors of the newly merged TBWA\Campaign Company and were responsible for such clients as Sire, Mercedes-Benz, Telford, We Fashion, Nissan, Delta Lloyd, United Nations, Heineken, the Consumer Safety Council, Albert Heijn and Holland Casino.

A little more than a couple of years ago, van Pelt and Hillenius teamed with Bas Korsten, the former DDB Amster-

dam creative director, Michael Jansen, who came to Amsterdam from Australia (Y&R Adelaide, BBDO Sydney) and JWT Amsterdam Managing Director Otto van der Harst to launch Amsterdam ad shop Selmore.

Van Pelt, Hillenius, Korsten and Jansen brought to Selmore an extensive award-winning creative pedigree, turning out many lauded Dutch campaigns, which had netted a total of 23 Cannes Lions. Their decision to open Selmore generated considerable industry buzz and the agency remains one of the most watched in Amsterdam.

Today Selmore maintains a roster of about 15 clients. The agency's work for one of those clients, NationaleVacaturebank.nl (Holland's National Job Bank), is featured in this week's "The Best Work You May Never See" gallery and prompted *SHOOT* to seek out van Pelt for his perspective on the industry.

Over the years, the creative team of van Pelt and Hillenius has won a dozen Cannes Lions, 18 Eurobest Awards, as well as eight gold and 17 silver Dutch Art Director Club Awards.

**SHOOT:** What was the creative genesis of NationaleVacaturebank's spot called "Office"?

**van Pelt:** We were playing for some time with the thought of people in offices in need of salvation. But most ideas seemed a bit plain, until we found the absurd angle of hearing a rescue dog barking through the ceiling.

**SHOOT:** What made you take a leap of faith with a relatively inexperienced director, Matthew Helfgott, for this commercial? Why did you elect to produce the job in the United States?

**van Pelt:** Actually, Matt approached us first. Not me personally, but he mailed one of my partners [creative Director Bas Korsten] to see whether we had some nice scripts where he could set his teeth in. Then we got interested and got in contact. In the meantime we were under a lot of time pressure to get this campaign made in time, so we sent out two scripts to quite a few directors, all Dutch and one more American. And after talking to Matt for some time, we decided to go with him.

Besides having an excellent interpretation, he was also the only one who got somewhat close to the budget our client had in mind. What surprised us was that it was cheaper for us to shoot in the USA than in Holland, with two shooting days instead of one. And another advantage of

shooting in L.A., there's a really high level of experience throughout the whole crew. Where else would a dog have two personal trainers?

**SHOOT:** What's your take-and/or involvement-in emerging media beyond the traditional 30-second spot?

**van Pelt:** It's funny that the 30-second spot is seen as a dinosaur, but now with broadband being widely available and people getting familiar

for the same client we made this commercial for. And I found it a really big relief that you're not tied to the 30 seconds or 35 or more you usually have to fit in. If a story is best told in 30 seconds and five frames, then that's just fine. And 13 seconds and two frames are okay too.

**SHOOT:** What's the state of advertising creativity in Amsterdam today? Does the market face any hurdles it needs to clear to get to the next level?



with concepts like YouTube, we get to see more and more video on the net. It's probably still one of the richest media to tell a story and to get people involved. What is changing is the fact that an advertiser could just hijack content with money and put their name on it and you kind of had to watch. The art of getting viewers involved is now much more delicate and difficult. That also means there's less and less room for irrelevant rubbish and in the end that's a big improvement of course.

We just finished three viral films

**van Pelt:** There's a lot of focus on Amsterdam right now. Based on the success of W+K and 180 and some others, a lot of international trade press is watching Amsterdam. And that gets attention of advertisers as well and that's good, that offers new opportunities.

But it seems like there are still two worlds, the local Dutch agencies with their Dutch clients and the 'Americans' with their international clients. I hope these two will merge more. If the general level of creativity will rise, everyone will profit.

**SHOOT:** You made quite a splash in The Netherlands with the launch of Selmore, which has carried on the country's tradition of being a marketplace for hot start-up shops, following in the footsteps of such agencies as Kessels-Kramer, Strawberry Frog and 180 Amsterdam. Now with two-plus years under your belt at Selmore, what lessons have you learned about starting up an agency? From a business perspective? A creative perspective?

are a lot of issues that can distract you. On the other hand, it's a big opportunity to do things different than at your previous agency, to think of different structures or ways of working.

And that can be really good for the creative output.

**SHOOT:** Educate us a bit about Selmore itself. Who are your major clients? What work have you done there that you're particularly proud of?

**van Pelt:** When we were still at TBWA we asked our biggest competitors at DDB if they were interested in teaming up. A year later we opened.

We started off with Coca Cola and Fortis ASR. At the moment we are now working for about 15 clients--for example Conimex, a Unilever brand for oriental cooking, Consumer Safety, Jumbo Supermarkets, a big retailer, Quote Media, Skoda, Sky Radio. And just recently MTV Germany and De Volkskrant, the biggest Dutch quality newspaper, De Bijenkorf, Holland's version of Harvey Nichols and NationaleVacaturebank.nl, the biggest jobsite in Holland.

We are particularly proud of our work for Conimex, Consumer Safety, Jumbo, Skoda, Sky Radio and the NationaleVacaturebank.nl and proud of other work that is still in the making.

*In "Office," van Pelt and his creative colleagues at Selmore came up with a humorous tongue-in-cheek airlift rescue scenario to deftly promote Holland's National Job Bank website.*

**van Pelt:** Coming from a big agency and starting up something new, you suddenly realize how well organized everything was. And how big of an influence that was on the quality of your work.

So, if you start, don't save on hiring good people to get an organization going. Don't fool yourself by thinking that you can do everything yourself.

Don't waste too much time by doing things you're not good at. Stay focused on the creative work because in the beginning there

## Award Show Jury Chairs Assess State Of Creativity

Continued from page 1

that it is no longer good enough to create content that marketers feel they can push through with media dollars. This is music to creative agencies' ears. There's a repositioning in our industry with creativity being prized. More than ever you have to create content that people want to spend time with."

Also creatively innervating are the multiple screens available and the fact that the creative community is no longer confined to the 30-second world. "That's not to say that the :30 isn't still powerful—as the [three Gold ADC Cube-winning] Skittles work [from TBWA\Chiat\Day, New York] demonstrates," said Granger. "But to have less of a time restriction to communicate and connect with people is a wonderful opportunity....Integration and the digital world are the new frontier. There are exciting things happening in that space—but there's also a lot of schlock happening. The Internet is full of rubbish, just like TV and print. The percentages [of failure]



**Mark Tutssel**

are still the same and that's something the industry must work to improve. That won't cut it in an era where consumers have control."

### "Plus" value

SHOOT sought out a couple of judging chairs in this early industry awards season—as well as creative directors who are assuming new roles within their agencies—to get a read on where we are creatively and perhaps where we're headed. Mark Tutssel, chief creative officer at Leo Burnett Worldwide, recently served

as honorary chairman of the 2007 International ANDY Awards, which for the first time in its history bestowed its GRANDY best-of-show honor on an interactive/digital marketing program, Nikeplus.com out of R/GA, New York (for a rundown of ANDY winners, see 5/4 SHOOT e.dition).

Nike+ bridges two products, a Nike+ shoe and the iPod nano. A sensor in the shoe records running data like time, distance, speed and calories and transmits it to the runner's iPod nano. When the runner returns home, having listened to inspiring workout music on his or her iPod, then docks the nano, the data is automatically uploaded to nikeplus.com. The digital platform allows runners to set goals, compare runs and track individual programs as well as connect to a digital community through virtual challenges and the global forum. The interface seamlessly integrates the physical with the virtual and creates a completely new brand experience. In less than a year, the Nike+ community has logged more than 12 million miles.



**Scott Briskman**

Tutssel described the Nike+ work as being "the best example of the most future-facing idea that we had on the table at the ANDYs...We honored it because it demonstrates what needs to be done today. We have the rapid demise of mass media, meaning we have to find new ways of engaging, entertaining and finding big ideas that ignite conversations, that add value to people's lives. There needs to be a value exchange between brands and people," affirmed Tutssel. "Nike plus is a wonderful example of something that is of real value and relevance to

a running community. It's a fantastic fusion of brands coming together, uniting in a common goal to create something of use for people."

The brands that understand the need for this "value exchange," affirmed Tutssel, are "the brands that are winning in today's society. They are looking to have a conversation with people. It's the brands that don't sell that have the greatest traction. There were thousands of [ANDY] entries that were still out there trying to sell. You can no longer do that. You must create communication that resonates with people, that treats them with intelligence. The ANDY winners did this while showing that it can also be done in the traditional areas of print, poster, TV and radio."

### Creative/technology

Scott Briskman, a creative director with Agency.com, New York, has been promoted to executive creative director at the agency's San Francisco office. He assumes his new position

*Continued on page 13*

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## Agency Creative POV: The Double Standard Hits The Links

NYCA Creative Director/CEO Michael Mark Responds To CBS' Rejection Of His Maxfli Ad Starring John Daly

By Robert Goldrich

Michael Mark is no stranger to *SHOOT*'s readership, particularly around Super Bowl time. His assessment of each year's crop of Super Sunday ads has been an annual tradition as part of our post-game coverage.

As creative director/CEO of NYCA, a full-service marketing agency in the San Diego area—Encinitas, Calif., to be exact—he has had a creative hand in assorted notable jobs, including commercials that have made *SHOOT*'s “The Best Work You May Never See” gallery over the years.

But now one of his ad endeavors is getting attention he hadn't counted on—and which has him more than a bit taken aback. For client TaylorMade-adidas' Maxfli golf balls, NYCA came up with a playful music video starring professional golfer John Daly, a two-time Majors winner and one of the PGA's most distinctive personalities known for his long ball hitting prowess.

In the 90-second clip—which can be seen at YouTube.com—Daly sings and dances on the links and in a honky-tonk roadside bar, cavorting with fans, underscoring his penchant for breaking through the tournament dividing line which separates pro players from the spectators. *Click here to see the clip.*

### Making the cut

Client and agency liked the video so much that they decided to cut a :30 for air on television. The Golf Channel has been running the spot but CBS rejected the ad because of beer's presence in the footage. Daly is seen grabbing a beer from a friend and hitting a golf ball from a makeshift beer can tee. He is also seen driving a golf cart. CBS reportedly issued a thumbs-down because it was uncomfortable with the implied consumption of beer and coupling it with riding in a golf cart.



Michael Mark

For Mark, he sees the rejection as a double standard on a couple of fronts. For one, CBS runs assorted beer commercials—and spots showing people drinking beer. The network carries NFL games, for example, which are a showcase for beer advertising.

Furthermore, he related, there's plenty of content that's more objectionable airing regularly on network TV.

“There's no drinking in our com-

mercial or the video,” notes Mark. “The reality is that there are ‘half-way’ houses on the ninth hole of golf courses where people get beers. Beer is sold on the so-called 19th hole.

“We went with John Daly,” continues Mark, “because he's a larger than life guy, the golf game's rebel who fits perfectly with Maxfli's good-natured ‘go long or go home’ mantra. The song he sings is titled ‘Go Long or Go Home,’ celebrating fun on and off the course—whacking the ball as far as you can when you tee up while living it up, bringing a rockin' attitude to the game. The feedback we're getting from CBS is that this isn't a conventional golf spot. But being conventional wouldn't help the brand, which is our job. To be antithetical to John's personality would be wrong—why have him as the face of your campaign then? He's popular for his fun-loving attitude and being a big hitter on the tour.”

The lyrics include a passage which goes, “When I step up and hit it, don't you blink or you'll miss it, ‘cause the long ball is all I know.”

Mark says he could “understand objections if Daly were drunk in the commercial or shown drinking excessively—but neither is the case. The spot is about having fun and CBS has chosen to frame the conversation around beer...It's a network where beer advertising is rampant on its NFL games. How many golf courses serve beer? How many have golf carts? They have beer carts come out to you while you're playing.”

At the same time, is there such a thing as bad publicity? Controversy over the video and spot has prompted coverage on various media outlets and stories in newspapers such as *USA Today*, *The New York Times* and *The Los Angeles Times*.

“The media serve as the conduit to our consumer—but the media [in

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this case, CBS] is out of touch with the consumer,” contends Mark. “We spend a lot of money on research and insights so that we can be in touch.”

Mark feels the feedback on YouTube and the Internet in the wake of CBS’ rejection generally provides validation that NYCA is in touch with consumers and that the ad—which was never intended to offend—isn’t offensive.

More than 90 percent of the feedback all over the web is positive related to both the video and commercial, said Mark, who read some comments in reaction to CBS banning the commercial. “One guy wrote, ‘I can watch ads for video games that promote killing, decapitation, fighting to the death, but this video is banned. That’s just incredible’...

“Another person wrote, ‘The thought police have gone a little crazy...This is just silly and hypocritical.’”

Mark observes, “Golf fans get it. The network doesn’t.”

However, CBS isn’t the only medium to balk at the campaign. Several publications have refused to run print ads, including a spread in which Daly says that “just about everything in this magazine is b.s.,” as he points to a facing page offering instructions on playing safety-first golf. Instead he advocates just crushing the ball as

hard as you can—basically go long or go home. Apparently the b.s. reference has caused publications to nix the ad, which is contrary to what’s conventionally perceived as the staid country club mindset of golf.

### Alternative options

At press time, making an alternate version or versions of the commercial was being considered, according to Mark, who acknowledged that Daly has battled alcoholism in his personal life and gone through rehab. “But the campaign isn’t about the beer. It’s about Daly being an original, singing and having fun with the fans. For us and Maxfli, it’s a refreshing departure from the effete, uptight country club attitude often associated with the game.”

Evan Bernard of Chelsea Pictures directed the video, from which the commercial was gleaned. Editor was Kevin Garcia of Bicoastal Beast Editorial. The composer was Rich Wiley of Singing Serpent.

The NYCA creative team consisted of creative director Mark, senior art director Mike Frey, associate creative director Travis Graham and producer Amy Krause. NYCA’s Jon Dupuis and Melissa Ziegler were VP/director of client management and senior account executive, respectively. Print ad photographer was John Schulz.

## Creative Reflections

*Continued from page 11*  
next month. “The way I summarize what we’re about to our team is simply we have to let people interact with the brand or product as opposed to letting the brand or product speak to the consumer via one-way communication. That’s the fundamental shift in thinking and what we’re all doing



**Bryan Hadlock**

now is trying to define the right ways to connect, to have a dialogue with the consumer.”

A key means toward attaining effective dialogue between brands and consumers, said Briskman, is establishing an effective interactive dialogue among creatives, directors,

producers, technologists and designers. “What’s troubling is the fact that many people don’t realize that technology is creative...Agency.com and others in our bracket so to speak know this and are trying to figure out ways to bring together technologists, designers, writers and other artists in order to make something that a consumer would want to use.

“This is a big part of what I want to do when I move to the West Coast, to have working relationships with directors and producers who are excited to tap into technology and technological experts. To watch the interplay of ideas when a director is in a room with an information architect or one of our senior technology resource people is very exciting to me and will result in work that will benefit brands and consumers.”

### Dewey, Hadlock

“Delivering a brand promise to a consumer will never change,” said George Dewey who was recently upped to executive creative director at McCann Erickson, New York. “But how we’re doing that is changing in a fundamental way in terms of technology. Technology has caught up to

*Continued on page 21*

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Top Spot of the Week

# Dir. Frank Budgen Plots A Leisurely Run For Reebok, mcgarrybowen

By Christine Champagne

Good ideas that get vetoed by one client can find life with another as evidenced by the Reebok “Run Easy” commercial, which finds people jogging and chatting. As the story goes, 180 Amsterdam pitched the idea for the spot to Uli Becker when he was head of marketing at adidas. While Becker was said to like the concept, other executives at adidas didn’t, and the spot didn’t get made for the client.

Fast forward: Ultimately, adidas bought Reebok, and Becker joined Reebok as head of marketing, bringing the idea for “Run Easy” with him. The creative team at Reebok’s agency, New York-based mcgarrybowen, was game to run with it.

Part of a larger overall “Run Easy”-themed campaign, the resulting :60 “Run Easy” spot is running globally,

worked on the project with mcgarrybowen Executive Creative Director/Copywriter Randy Van Kleeck. “What are we busting our asses for anyway? Maybe we should just take it easy and enjoy the ride.”

The “Run Easy” spot, directed by Frank Budgen of bicoastal/international Anonymous Content and London’s Gorgeous Enterprises, finds joggers—in groups of two or three—running and shooting the breeze. The people are talking about ordinary topics, but we only hear snippets of each conversation, and those exchanges run together, becoming part of a longer, absurdly funny conversation.

“That’s as far as I’d go on a first date,” a girl tells her running companion as they jog down a city street.

Cut to another conversation: “Unless I had...we hear an English woman tell-

ina Kluft, tennis ace Nicole Vaidisova, cricket stars Mahendra Dhoni and Rahul Dravid, hurdler Aries Merritt and skateboarder Stevie Williams.

Why sprinkle amateur athletes into this pro lineup? “It was important to have the amateurs, including an older couple, in there to show that this truly is ‘run easy,’ that run easy really is for everybody,” Eakins noted.

### Run with it

“Run Easy” was to be unscripted, Eakins shared, and many of the directors considered for the job agreed that was the right approach. Then, late in the process of director selection, Budgen expressed an interest in the project. But he offered a different take on how the spot should be done in that he wanted it to be scripted, according to Eakins.

Budgen pitched the concept of having everyone running along chatting about ordinary topics, then stringing those conversations together in the editing process in a way that made for an unexpected flow in the conversations.

“We thought that was such a brilliant way to bring some interest to the conversations,” Eakins said, crediting Budgen and Van Kleeck with working on the script together. “The tricky part was writing it so that it seemed natural and not like a set up.”

### Cooperative weather

The spot was shot on location in London for three days, then in Los Angeles for another two. Eakins said the production lucked into some good weather. During scouting for locations and casting in London last January, it was snowing, but the snow stopped prior to the shoot days. Later, in L.A., the rain cleared up in time for the shoots. “People run in the rain, but because we’re trying to reach people that maybe don’t run, or don’t run a lot, we didn’t want weather to be an issue, so we were really fortunate,” Eakins said.

Jacques Jouffret served as DP on the spot.

To foster natural performances, Budgen didn’t give anyone the script ahead of time, Eakins said. How did the athletes fare when it came to delivering their lines convincingly? Eakins gave them high marks, singling out Iverson, who was paired with Young. “He [Young] is pretty quiet by nature. But the two of them had a nice chemistry,” Eakins said. “Allen loosened Vince up.”

Fans of Iverson will appreciate his line at the end of the spot about practicing—the basketball star has made fun of the idea of practicing for basketball. Did Iverson think it was funny? “Yeah,

he did,” Eakins said, noting it was a great kicker to the spot.

While Iverson had specific lines written for him, Budgen switched things up with the rest of the talent, having multiple people read the same lines. “Frank used an Excel spreadsheet to keep everything straight,” Eakins said with a laugh.

Angus Wall and Brad Waskewich of Rock Paper Scissors, Los Angeles, edited the spot. Budgen spent a week working on the first cut. “I think this would be a good project—and I’m serious about this—to give to film students for editing because you could cut a lot of different spots out of it with completely different angles,” Eakins mused.

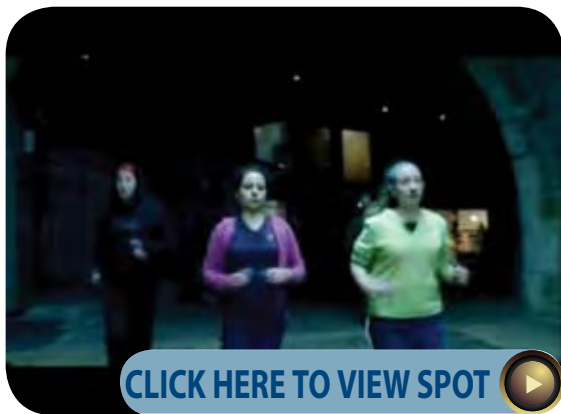
“The campaign suggests that maybe we’ve been too hard on ourselves all these years, pushing our bodies to the limit...we should just take it easy and enjoy the ride.” —Eakins

playing in movie theaters in Germany, Korea, India and Argentina and on TV in Poland, France, Italy, Korea, India and the United States.

“The campaign suggests that maybe we’ve been too hard on ourselves all these years, pushing our bodies to the limit. And to what end?” said mcgarrybowen Executive Creative Director/Art Director Warren Eakins, who

ing someone else. Cut yet again to two other runners: “Big boobs,” a guy tells his jogging buddy.

The spot features a mix of everyday runners and professional athletes. The pros include NBA star Allen Iverson, NFL rookie of the year Vince Young, soccer sensation Thierry Henry, NFL All-Stars Chad Johnson and DeAngelo Hall, Olympic track gold medalist Caro-



[CLICK HERE TO VIEW SPOT](#)

By sprinkling some everyday amateurs—including an elderly couple—into the mix of professional athletes, mcgarrybowen and director Frank Budgen furthered the notion that Reebok’s “Run Easy” mantra is indeed meant for everyone, not just a select group of gifted all-star competitors.

**TOP Spot OF THE WEEK**

**CLIENT**  
**Reebok**  
**AGENCY**  
 mcgarrybowen, New York  
*Warren Eakins, executive creative director/art director; Randy Van Kleeck, executive creative director/copywriter; Frank Budgen, copywriter; Suzanne Crowe, producer.*  
 180 Amsterdam  
*Sean Thompson and Dean Maryon, creative directors.*

**PRODUCTION COMPANY**  
 Anonymous Content, bicoastal/international  
*Frank Budgen, director; Jacques Jouffret, DP; Dave Morrison, executive producer/head of commercials; Cassie Hulen, executive producer; Alicia Bernard, producer.*  
 Gorgeous Enterprises, London  
*Paul Rothwell, executive producer.*

**EDITORIAL**  
 Rock Paper Scissors, Los Angeles  
*Angus Wall and Brad Waskewich, editors; Wyatt Jones, assistant editor; Linda Carlson and Carol Lynn Weaver, executive producers.*

**POST/VISUAL EFFECTS**  
 Company 3, Santa Monica  
*Stefan Sonnenfeld, colorist; Missy Papageorge, producer.*  
 A52, Los Angeles  
*Tim Bird, lead VFX/Flame artist; Justin Blaustein and Mike Bliss, composers; Mark Tobin, executive producer; Heather Johann, producer.*

**SOUND DESIGN**  
 Machine Head, Venice, Calif.  
*Rohan Young, mixer*

**AUDIO**  
 Lime Studios, Santa Monica  
*Mark Meyuhas, mixer; Lindsey Alvarez, second engineer; Jessica Locke, producer.*

The Best Work You May Never See

# Dutch Treat: Helfgott Comes To The Rescue

By Robert Goldrich

As we get ready to unveil this year's crop of talent in *SHOOT*'s 5th annual New Directors Showcase later this month, fittingly one of those helmer candidates, Matthew Helfgott, is behind this week's selection for our "The Best Work You May Never See" gallery.

In this National Job Bank spot, which recently debuted in Holland, we open on an office where seemingly everyone is working in slow motion. The environment is one of tedium as we see one worker peck away at a snail's pace on a computer keyboard, another pull out a creaking file cabinet drawer, yet another struggle to seal an envelope. Not fitting into the scheme of things, however, is a worker who is actually working, hammering away on the computer keyboard. But given what's around him, you have to wonder what's the use of trying to be productive in this setting. No one seems to care.

Yet out of the blue, boredom is disrupted by the sound of a jackhammer that is pulverizing the ceiling, causing chunks of debris to fall upon the office. The size of the hole in the ceiling grows large enough so that we can see who's doing the dismantling—a hard hat-wearing rescue team, including a trusty dog. The guys rappel down into the office, shining lanterns on the workers who for the most part suffer from deer-in-the-headlights syndrome.

Clearly they are all beyond help, except for the aforementioned industrious gent on the keyboard. The rescue team secures him in a harness-like device and air-lifts him out of the office to the floor above—as if rescuing a coal laborer from a mineshaft. As the office worker makes his ascent to freedom, a super reads, "Rescue is close," followed by another message: "61,290 jobs." The rescue team embodies Holland's number one job site, Nationale Vacaturebank.nl (National Job Bank), offering opportunities to the competent who through no fault of their own are stuck in employment purgatory.

Helfgott directed this commercial, titled "Office," via his Helfgott Productions, LLC, in Los Angeles, for Dutch ad agency Selmore.

The creative team at Selmore, Amsterdam, consisted of creative director/copywriter Poppe van Pelt (who is featured in this week's Chat Room), creative director/art director Diederick Hillenius and producer Ronald Milton.

Koo Abuali and Raegan Klein produced for Helfgott Productions. Klein also handled the casting. The DP was Jesse Eisenhardt. Production designer was Linda Burton. The stunt coordinator was Nick Brett.

Offline editor was Annelien van Wijnbergen of Post Office, Amsterdam. Online editors were Post Office's Patcharee Sa-ardkitinun and Remco Smit.

## Creative initiative

Helfgott landed "Office" based on his having befriended Selmore creative partner Bas Korsten. "I write creatives whose work I like," said Helfgott. "I made contact with Bas in September [2006], introduced the agency to my spec work and then this job came along. They needed a Hollywood production but had a tight budget. He suggested me to Poppe [creative director

van Pelt] and we eventually wound up working together on the project."

The director set up Helfgott Productions to handle the assignment. Up until then, Helfgott had primarily been directing spec pieces to build his reel. He is now looking to secure a slot on an established commercial production house roster.

Helfgott has befriended several agency creatives over the past year and a half, which has translated into his landing some good spec concepts, including Ameriquest's "Brownie," which he completed in January. "Brownie" is based on a concept from creatives at Ameriquest ad agency DDB Los Angeles. The spec piece was produced as part of Helfgott's tenure this past season with Group101Spots, a collective designed to help establish directorial talent through spec projects.

## Spec route

Earlier Helfgott garnered a spec concept from a copywriter at BBDO New York and he is currently working on a spec spot for a hot sauce, the concept for which came from a creative director at Energy BBDO, Chicago.

Helfgott graduated from the cinema and business program at the University of Southern California, Los Angeles, in 2004. He then landed a production assistant's gig on the FOX primetime television sitcom *Arrested Development* and later began serving as a P.A. on various commercials. This experience on ad projects led Helfgott to pursue a spot directing career. He decided to go the spec commercial route about a year and a half ago in order to showcase his abilities as a director.

## credits

**Client** [www.NationaleVacaturebank.nl](http://www.NationaleVacaturebank.nl) (Holland's National Job Bank) **Agency** Selmore, Amsterdam **Diederick Hillenius, creative director/art director; Poppe van Pelt, creative director/writer; Ronald Milton, producer.** **Production Company** Matthew Helfgott, director; Koo Abuali, Raegan Klein, producers; Jesse Eisenhardt, DP; Linda Burton, production designer. **Editorial** Postoffice, Amsterdam **Annelien van Wijnbergen, offline editor; Patcharee Sa-ardkitinun, Remco Smit, online editors.** **Postproduction** SSI Advanced Post Services, Hollywood **Stephen Kuns, colorist. Audio** FC Walvisch, Amsterdam **Marcel Bult, sound editor/mixer/composer.**

Worker gets airlift relief from a dead-end job.



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## Does your SHOOT mailing label on the front cover say RENEW?



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iWork

# Breaking News: Msnbc.com Launches First Branding Campaign Via SS+K, N.Y.

Cross-platform Effort Includes Interactive Screensaver, Online And In-Cinema Games

By Nicole Rivard

In its first branding campaign since its inception, msnbc.com proves consuming the news doesn't have to be boring. An online game, interactive screensaver and first ever branded in-cinema motion sensor game comprise the campaign, along with broadcast, print and banner ads. New York-based SS+K created the package.

Sam Mazur, associate creative director at SS+K, said the goal was to show what makes msnbc.com unique compared to other news sites. He pointed out that it provides more of a fun experience than other news sites. While it features all the hard news that the other sites have, it also captures the softer side of news. Throughout the campaign a color spectrum is used to illustrate the rich variety on the site.

"Msnbc.com inspires consumers to explore the ever-unfolding human story," said Catherine Captain, VP of marketing for msnbc.com. "The 'Fuller Spectrum' of news campaign speaks to msnbc.com's rich consumer experience, an online environment no other news site offers. It's designed to bring to life compelling, original and even quirky stories, and showcase the diversity of media, sources and platforms consumers can discover on the site."

Mazur said that the creative team discovered people who visit the site really explore and travel around to different parts of the news. The agency kept that in mind when creating the NewsBreaker game, which was developed with Fuel Industries, Ontario, Canada. "We thought that the game would reiterate that msnbc.com really does have this vast range of news," Mazur said.

NewsBreaker, which resembles games like Breakout and Brickbreaker, allows consumers to interact with the day's headlines in an engaging way. Players control a paddle at the bottom of the screen from which they launch a ball up in the air to hit colorful bricks at the top of the screen. In this game, the bricks represent msnbc.com's spectrum of stories and when the ball hits them, they break into news headlines. The goal is to accumulate points and knowledge by capturing the headlines broken out of the spectrum and by keeping the ball from falling past the paddle and instead bouncing it back up to clear all the bricks. Players can pause the action to browse the collected headlines further within the game and choose to be directed to the msnbc.com site for the entire story.

The game utilizes msnbc.com's RSS feeds, as does the News-Stream screensaver, which delivers headlines to consumers' desktops throughout the day.

Matt Ferrin, associate creative director at SS+K, said that once they had the color spectrum visual locked in for the print ads, it was a natural progression to create this particular game. Each print ad features a full-color spectrum of bricks. Below each spectrum are two different colored bricks singled out, each connected to an actual news headline from msnbc.com. The juxtaposed headlines illustrate the unexpected range of content on the site. "We were saying it kind of reminded us of



NewsBreaker provides an entertaining way to consume the news.

BrickBreaker," he said, adding that while it's not a brand new idea for a game, Fuel Industries enhanced it a lot.

## First in-cinema game

NewsBreaker was played more than 50,000 times in the first week. It will gain more exposure because it is also appearing as the first branded audience participatory in-cinema game this month and in June at selected theaters across the country. The project came about with the help of Brand Experience Labs, a company that exposes agencies to the latest in cutting edge research, tactics and tools that engage audiences and create economic value for marketers. The staff showed SS+K a never-before-used technology called Magic Mirror developed at Carnegie Mellon University in Pittsburgh. Mazur explained that a camera is placed behind the movie theater screen, which captures the collective motion of the crowd. In the case of NewsBreaker the audience will move to the left or right to move the game paddle and catch headlines.

"So basically what it's doing is creating human joysticks out of the audience," said Mazur. "Everyone has an effect on the control of the game. It's really a very unique experience. This is already a very captive audience and to give them an opportunity to play something in this way is great."

Captain said this campaign is intentionally different and unexpected for a news organization. "It's driven by our consumers who say the site offers them the most variety and a more engaging experience. From their perspective, only msnbc.com can claim this space, and that's what we're doing with the campaign."

**credits**

Client **msnbc.com** Agency **SS+K, New York** **Marty Cooke, chief creative officer; Sam Mazur, associate creative director/copywriter; Matt Ferrin, associate creative director/art director; Amit Nizan, senior account executive** **Game Developer Fuel Industries, Ontario** **Joel Grenier, developer**



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**SHOOT**

# AICE Awards Preview; A Full Rundown of Category Finalists

Continued from page 1

from each AICE chapter (Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto). The Best of Chapter honors help gain recognition for worthwhile commercials that might otherwise slip below the radar. It's part of an inclusiveness initiative to extend the award show's reach well beyond the big-ticket spots that gain national notoriety.

## Transformation in judging

The "Transform" theme also ap-

plies to the judging itself which has been reformulated. This year 20 judging panels spanning all nine AICE chapters viewed and assessed the work.

The panels consisted of a mix of editors, agency creatives and production people. Each category was judged by two panels and the results of their assessments determine the top three finalists in each category and ultimately the highest scoring entry will be the winner. A winner and two runners-up will be announced in each category.

In years past the first stage of judging had AICE member editors given the opportunity to vote. They would pare a large field of entries down to 10 finalists per category. The finalists were then judged by a blue-ribbon panel.

But with more than 600 editors in AICE's chapters, the old judging process was cumbersome and expensive. Plus, noted Duff, with so many editors busy to begin with, the percentage of those participating in the initial judging process wasn't as high as one

would ideally like.

"These new panels resulted in a great dynamic," related Duff. "There was discussion around the table about what the editorial contribution was in a certain spot—especially in categories like Music/Sound and Visual Effects where it [the editor's handiwork] isn't always that easy to determine. And bringing in agency creatives, production company producers and directors into that discussion with editors provided more of a well-rounded judging of all the entries."

Organizers of this year's gala awards event expect a turnout of some 700 industry people. Duff noted that Chicago agency creatives will be a big part of that attendance figure, complementing the core base of AICE artisans from across North America.

The prime reason for the gathering, affirmed Duff, is to recognize the achievements of editors and their invaluable contributions to successful commercialmaking and brand building.

## 2007 AICE Awards Finalists

At press time, *SHOOT* got a look-see at the 2007 AICE Awards finalists. The editors receiving the most finalist entries, three apiece, were Chris Franklin of Big Sky Editorial, New York, and Neil Gust of Outside Edit, New York. Franklin was nominated in the Comedy and Visual Effects categories for American Express' "Animals" and Public Service for The Advertising Council's "Tick."

Gust's finalists are Ford Motor Company's Jaguar "XK Launch" and "XKR Launch" in the Montage category, and "XKR Launch" in the Best of New York category.

Bicoastal Cosmo Street garnered four finalists, the most of any single shop: editor Law-

rence Young for the American Legacy Foundation's "Hospital Beds" in the Public Service category; the mono-monikered cutter Katz for McDonald's "You Are What You Eat" in the Storytelling category; editor Christjan Jordan for Volkswagen's "Joy Ride Configurator" in Best of Los Angeles and cutter Tom Scherma for Masterfoods' "Fever" in Best of NY.

In addition to Big Sky and Outside, the other edit houses with three finalists were: bicoastal Cut+Run, Chicago-based Cutters, Los Angeles' Rock Paper Scissors, bicoastal Final Cut and Panic & Bob Editing, Toronto.

Here's a category-by-category rundown of the 2007 AICE Award Finalists:

<p><b>Comedy</b></p> <p>Gordon Carey, FilmCore, Santa Monica FedEx's "Responsibilities"</p> <p>Chris Franklin, Big Sky, New York American Express' "Animals"</p> <p>Jake Jacobsen, Crew Cuts, New York Dairy Queen's "Carry On"</p>	<p>Neil Gust, Outside Edit, New York Ford Motor Company's "XK Launch"</p> <p>Neil Gust, Outside Edit Ford Motor Company's "XKR Launch"</p>	<p>Lawrence Young, Cosmo Street, bicoastal American Legacy Foundation's "Hospital Beds"</p>	<p><b>Best of Boston</b></p> <p>Peter Barstis, EditBar Advance Internet's "Needer Aller News"</p> <p>Barry Moross, Panache Editorial McDonald's "Censor"</p> <p>Khari Streeter, EditBar H&amp;R Block's "Band Easy New"</p>	<p><b>Best of Los Angeles</b></p> <p>Kirk Baxter, Rock Paper Scissors Microsoft's "Standoff"</p> <p>Hank Corwin, Lost Planet Nike's "Awake"</p> <p>Christjan Jordan, Cosmo Street Volkswagen's "Joy Ride Configurator"</p> <p>Angus Wall, Rock Paper Scissors Microsoft's "Cops and Robbers"</p>
<p><b>Dialogue</b></p> <p>JJ Lask, P.S. 260, New York NFL's "Pronunciation"</p> <p>Adam Liebowitz, Go Robot!, New York Tribeca Film Festival's "Transvestite"</p> <p>Carlos Lowenstein, Cutters, Chicago Hallmark's "Taxi"</p>	<p><b>Music/Sound</b></p> <p>Tim Hardy, Cut+Run, bicoastal 118 118's "Team Viral"</p> <p>Adam Liebowitz, Go Robot! IBM's "Satin Curtain"</p> <p>Chuck Willis, Cut+Run Gibson's "Bedroom"</p>	<p><b>Spec Spot</b></p> <p>Chris Chynoweth, Ringside Creative, Detroit Pontiac's "People Are Soft"</p> <p>Michelle Czukar, Panic &amp; Bob Editing, Toronto adidas' "Four Minute Mile"</p> <p>Ashley Kreamer, Final Cut, New York ESPN's "Cockfight"</p> <p>Rick Lobo, Cake, Santa Monica Hershey's "Time Machine"</p>	<p><b>Best of Chicago</b></p> <p>Bob Ackerman, Avenue Edit Hallmark's "Required Reading"</p> <p>Gail Gilbert, Avenue Edit Dow Chemical's "The Human Element/ Chemistry &amp; Humanity"</p> <p>Carlos Lowenstein Cutters Hallmark's "Taxi"</p>	<p><b>Best of New York</b></p> <p>Neil Gust, Outside Edit Ford Motor Company's "XKR Launch"</p> <p>JJ Lask, P.S. 260 MTV's "Fetish"</p> <p>Tom Scherma, Cosmo Street Masterfoods' "Fever"</p>
<p><b>Local Spot</b></p> <p>Shira Ankori, Optimus, Santa Monica Valley Toyota's "PTA"</p> <p>Charly Bender, Homestead Editorial, New York Full Frame Film Festival's "March of the Penguins"</p> <p>Traci Weingardt, Cutters Chicago White Sox's "Finishing Pitchers"</p>	<p><b>National Campaign</b></p> <p>Jay Nelson, Cut+Run eHarmony's "Do the Math," "Miranda," "Cheri"</p> <p>Rick Russell, Final Cut LA Sony's "Baby," "Egg," "Rubik"</p> <p>Greg Sunmark, Red Car Chicago State Farm's "Protection," "Ring," "Valet"</p>	<p><b>Storytelling</b></p> <p>Kirk Baxter, Rock Paper Scissors, Los Angeles Levi's "News Story"</p> <p>Katz, Cosmo Street McDonald's "You Are What You Eat"</p> <p>Rick Russell, Final Cut, bicoastal Coca-Cola's "First Taste"</p>	<p><b>Best of Dallas</b></p> <p>Brody Howard, Fast Cuts Edits Cellular One's "Ears"</p> <p>Quan Tran, Willow Street Editorial Bell Helicopter's "Yellow Ribbons"</p> <p>Gigi Cone Welch, Fast Cuts Edits Citracal's "Firefighter"</p>	<p><b>Best of San Francisco</b></p> <p>Jim Farber, Phoenix Editorial &amp; Design HBO Video's "Beep"</p> <p>Bob Frisk, Phoenix Editorial &amp; Design Sega's "Boom"</p> <p>Nathan Petty, Umlaut Films, Scion's "Scion Street Art Films"</p>
<p><b>Montage</b></p> <p>Hank Corwin, bicoastal Lost Planet adidas' "Lights Out"</p>	<p><b>Public Service</b></p> <p>Chris Franklin, Big Sky Ad Council's "Tick"</p> <p>Barney Miller, Company X Edit, New York NCAA's "Ice Hockey"</p> <p>Dean Miyahira, Chrome, Santa Monica Life Rolls On's "Pool"</p>	<p><b>Visual Effects</b></p> <p>Chris Franklin, Big Sky Editorial American Express' "Animals"</p> <p>Paul Gowan, Rogue Editorial, Toronto Unilever/Dove's "Evolution"</p> <p>Adam Pertofsky, Rock Paper Scissors Gap's "Audry"</p>	<p><b>Best of Detroit</b></p> <p>Dave Mariani, Griot Editorial White Castle's "Crave Case"</p> <p>Richard Smith, Mad River Post Carrier's "Neighbor"</p> <p>Richard Smith, Mad River Post Spike TV's "Hold Up"</p>	<p><b>Best of Toronto</b></p> <p>Andy Ames, Panic &amp; Bob Editing 13 Eme Rue's "Biathlon"</p> <p>Michelle Czukar, Panic &amp; Bob Editing Panasonic's "Guatemala"</p> <p>Mark Morton, School Pepsi Canada's "Sticks"</p>



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## A World of Possibilities Canada Offers Versatile Directors, Strong VFX At Home And Abroad

**The Germany-based directing duo** Alex and Steffen of Spy Films, Toronto, recently worked on two impressive projects—one was a Snickers' spot shot in Toronto, the other a PSA that filmed in Stuttgart, Germany.

"What has happened is there are no borders left. It doesn't matter where you live anymore, business is pretty global," says Carlo Trulli, executive producer, Spy Films. That's why the company went from launching new talent in the advertising industry in Canada to aligning itself internationally to expose its Canadian talent to new markets and to bring international talent to its clients in Canada.

Among that talent is the aforementioned Alex and Steffen. And what they are bringing to clients is their ability to harness incredible VFX and combine them with live action. For example in the Snickers' commercial out of BBDO Moscow, two robot gliders race through Toronto, past skyscrapers and along train tracks. But as one of the gliders slows down it morphs into a teenager. He quickly takes a bite out of the Snickers bar he pulls from his pocket and instantly is transformed back into the glider as the race continues. The words, Snickers—Don't Stop, flash across the screen.

In the PSA for The Ministry Of Transport in Finland, the directors teamed up with Publicis Helsinki to convince teens to wear a seatbelt and change their attitudes towards increasingly reckless behavior. Using sophisticated motion capture and live action techniques, the spot creates a world where crash test dummies live and breathe. When they get in their cars to go to work at a crash test site, they wear their seatbelts. At the site, they operate crash tests that involve teens as the crash test dummies. After one boy refuses to put his seatbelt on before his crash test, a teaser reminds viewers, "Even dummies wear seatbelts."

Alex, a 3D artist and animator, and Steffen, a specialist in 2D composition and animation, are not the only directors on the Spy Films roster that wear many hats in addition to live action, according to Trulli, and that has boosted business at home and abroad. "With the digital age we face other challenges in creating new environments or dealing with new environments. A lot of our directors bring different facets of skills to the table, from art directing to writing to composing. They are hands on in postproduction. I have a director that does all his postproduction. That certainly has an appeal for certain types of work.

"I think we'll be seeing more and more of that, directors who can bring more than live action to the table," says Trulli.

Likewise at Toronto's Electric Company, a three-year old motion design/animation production company, everyone on the roster has an artistic background. The company has attracted local talent as well as from New York, Georgia and Mexico City. "Each has a different aesthetic and they are called upon based upon that aesthetic. It's not a postproduction house where someone says, 'Can you make this look like that?' People come to us because they want to achieve a particular look that each person is good at," says David Chant, executive producer. He spent time on the agency side doing interactive work before starting The Electric Company.

Business has been strong at The Electric Company, with most of it coming from the United States. "I think we are starting to see a renaissance in the use of animation. Traditional animation is way more accessible than it used to be. Software programs like Flash and After Effects allow animators to create stunning pieces by themselves or in small groups without the massive infrastructure of huge studios. As always technology is leveling the playing field in terms of cost of entry into the business.

"That being said with motion design, I think the request for motion design is

going to be endless just because of the integration of live action and CG. What we are seeing is the ideas coming from the agencies incorporate that without even thinking about it. It opens up so many creative doors for the agencies. So I don't see any slowdown for the VFX/motion design part of it."

Recent work includes Mr. Sub commercials directed by James Patterson for Zig, Toronto, that incorporate traditional animation, and a highly stylized spot directed by iamstatic and Vanish for the Georgia Lottery via BBDO Atlanta that is heavy in motion design and animation.

This type of mixed media work is being seen more and more in Canada, according to Eve Preger, executive producer managing director of Soft Citizen in Toronto. She is particularly proud of a mixed media spot the company just finished for Fashion Cares with MacLaren McCann, Toronto, that was directed by Drew Lightfoot and shot in Toronto. Fashion Cares is an annual fashion show to benefit the AIDS Committee of Toronto.

"Drew is known for combining animation, VFX, live action, stop motion, etc. Whatever the project needs he knows how to do... programming, motion control and CGI," says Preger.

### Creative Risk Takers

Soft Citizen began as a music video company doing cutting edge work mostly out of Europe. The commercial division was launched in January of 2006 with the Visa Olympic campaign shot and directed by Jess Hall. While the company gets opportunities from the United States, Europe and Japan, its main focus is Canada.

"There is some very smart writing here and a willingness to take risks visually," Preger says. Good indigenous creative is very much a part of our identity. There's a reason U.S. and U.K. production companies look north of the 49th Parallel to find breakthrough spots and build reels.

Soft Citizen recently signed The Perlorian Brothers and Yael Staav. Soft Citizen reps all of U.S.-based Furlined's directors and most of Smuggler's directors on the East Coast. "The key is working with partners in other countries and markets who share your taste creatively and have a similar approach to career management," Preger says. "Sharing a vision—that's really what eliminates borders."

Speaking of borders, those between production and postproduction continue to blur in Canada as they do stateside.

"That's why I really think a more fitting term for top notch editors are directors of postproduction," says Marybeth Odell, executive producer/manager, Rooster Editorial and head of the Toronto Chapter of AICE. She says her company's sphere of responsibility entails fabulous offline but also preproduction. "We get yanked into preproduction a lot more than we ever used to because so many issues that were formally totally production issues now very easily become postproduction issues.

"So now when they have got a concern or a budget issue that interrelates to

*Continued on page 20*

By Nicole Rivard



Top photo: English Bay, Vancouver  
Inset: Rock Lake, Alberta

## Canadian Directors Bring A Lot To The Table

Continued from page 19

where they are shooting, very often the solution can be a postproduction solution. But I think the most exciting thing is not what we can do for less money, it's what we can do period.

She points out that the editor's role is much more partner because of the technology today. "There are solutions and ideas that can be cross pollinated between production and post. It isn't the way it used to be at all."

In a recent 3D animation project for Canada's Irving Oil via Target Marketing and Communications, St. John's, Newfoundland, Rooster editors Mick Griffin and Tim Kirkwood were totally involved from the get go.

The Internet, especially viral ads, has also opened a lot of doors for editors, according to Michelle Lee of the sales and marketing division of Relish, Toronto. It provides amazing creative content for the editors to work with. "The boundaries in terms of standards of what you can and can't actually put on air as opposed to the Internet is com-

pletely different. And it really pushes the boundaries of the creative process. She cites the footage edited by Allison Gordon for "Daughters" for Dove's Campaign for Real Beauty website directed by Yael Staav and a spot Gordon edited for Nestea called "Snowball." It features a guy on a tennis court trying to cool himself off by hitting himself with snowballs shooting out of a tennis ball machine. There's a url on the tennis ball launcher, [www.plungeandplay.com](http://www.plungeandplay.com) that directs people to an online game. Gordon also cut the different scenarios within the game.

Most of Relish's work comes from Canada, but if a U.S. agency shoots in Canada and the timing works out well they are definitely becoming more willing to do post in Canada. "We're at the cusp. It's starting to become more apparent to American clients that there is this awesome talent and resource pool in Canada, this undiscovered talent on tap. They are starting to become more open minded to it for sure," says Lee. "Especially with

VFX and design. There are so many amazing post houses here."

Looking to the future of postproduction, Odell points out that HD is going to be a "gigantic" topic this year. "But there's so much misinformation, and HD is so technical that you have to be on top of it on a monthly basis because that is how quickly everything's changing," explains Odell.

Having said that, AICE Toronto is going to do a presentation to all of the Toronto agencies in the fall. "That way everybody can be on the same page and really understand what we mean when we are talking about certain things. We need to help one another I think," Odell says.

### Coming to Canada

With the talented production and postproduction companies throughout Canada *SHOOT* talked to, it's no wonder that 2007 seems stronger and more consistent compared to 2006, according to Michael Haldane, chairman of the Commercial Production

Association of Western Canada and managing partner, executive producer, Radke Film Group, Vancouver, despite the fact that exchange rates are less advantageous than the last few years. He says in addition to world-class production crews, Canada offers excellent infrastructure, equipment and locations, such as Vancouver and Resolute Bay just south of the Arctic Circle. In British Columbia specifically, clients are also drawn to the non-union talent buy-outs and geographic diversity.

Alberta has recently attracted international companies such as Clou Productions, Italy; Knucklehead, England; Believe Media, Los Angeles; Prodigy Films, Australia, and Biscuit Films, New York. On average the amount spent annually on spotmaking in Alberta is \$8 million-\$10 million, according to Debbie Harksen, marketing manager of the Alberta Film Commission. Popular locations there include the Badlands and mountain highways.

Still, there's room for improvement. "Hopefully things will keep constant

but the glory days are over," Haldane says. "The one day and the two day jobs don't come to Canada as much because the budgets don't justify the travel. The three and four day jobs still come up but because of the state of the industry those jobs are fewer and far between."

He points out that there are no incentives in place to help promote commercial production in British Columbia currently. "With the changing economy it is imperative that some sort of incentive be put in place not unlike the Yukon has regarding travel expenses," Haldane says. He explains that currently if you shoot in the Yukon Territory, you will get a portion of your travel expenses back.

"One of my goals as CPAWC chairman is to initiate incentives to promote our industry and with the weakening of the U.S. dollar keep it alive as well. The CPAWC will soon be involved in lobbying government to take notice of an industry that has the potential to attract a lot more business than it currently does," adds Haldane.



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# Directors Andrigh, Whitham, Paul Join Phasmatrope Studios

Continued from page 4

a VP/creative director at Sony BMG, New York, where he directed spots and promotional campaigns for such varied artists including Five for Fighting, Xzibit and Pet Yorn.

Prior to that, Paul was a freelance director/copywriter working with Oxygen Network, Tourneau, Motorola and Verizon. In 2001 he handled creative duties for X-box as a VP/creative director at McCann Erickson, New York. His earlier agency roosts included Lowe Lintas & Partners and TBWA\Chiat\Day after starting his career as a copywriter at Goodby, Silverstein & Partners, San Francisco.

"Billy opens up a whole new venue for Phasmatrope," said Isen. "We have aggressively explored the music business looking to find talent that can connect music with advertising. We feel we've scored that with Billy."

Paul's first Phasmatrope assignment is a four-spot package for Temple University.

Meanwhile Whitham's directorial

experience spans kids, comedy, dialogue, visual effects and post. He has also turned out ad fare for the corporate sector, including the pharmaceutical industry.

Whitham recently

wrapped a regional commercial for the Children's Health Insurance Program in Pennsylvania.

Phasmatrope was launched in 2005. The company recently earned five

gold and three silver Best of TV awards at this year's Philadelphia Ad Club Addy Awards for work directed by the Odiorne Brothers.

As alluded to earlier, Jeff Odiorne successfully transi-

tioned from agency creative to spot director. On the agency side, he was creative director/cofounder of Odiorne Wilde Naraway and Partners, San Francisco. He and brother Peter as the Odiorne

Brothers gained inclusion last year in SHOOT's New Directors Showcase on the strength of spots for INHD as well as the Sundance Channel for agency The Brooklyn Brothers, New York.

## Creative Challenges

Continued from page 13

the advertising business. Technology has transformed every other business around us and now it's our turn."

Dewey said that while some are understandably apprehensive "about the ground moving beneath us," he feels that today is perhaps the best time ever to be a creative. "We're kind of at a rupture point. Things are transforming on the creative side in a way they haven't since Bernbach. It's exciting because we're getting a chance to redefine how we do things."

Bryan Hadlock, who was just promoted to the first ever agency-wide chief creative officer role for MARC USA (with shops in Chicago, Dallas, Fort Lauderdale, Indianapolis and Pittsburgh), observed that the current creative marketplace is "exciting and terrifying at the same time. Clients are demanding knowledge and insights. Even the least sophisticated marketer and client will look at a traditional campaign—TV, outdoor, print, radio—and say, 'What the hell is this?' They see and feel the need to be interactive, to connect with their consumers with new forms and in deeper ways.

"I heard someone say, 'If you don't see yourself in the entertainment business, you're going to die,'" continued Hadlock. "The only way to get your message across is to entertain and be relevant—particularly with today's savvy and jaded consumer who can tune you out with TiVo or an iPod."

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## News

### street talk

Director Rob Legato has signed with bicoastal/international Moxie Pictures for exclusive global spot representation. Legato has served as second unit director/cinematographer on such films as Martin Scorsese's *The Departed* and *The Aviator*, and Robert DeNiro's *The Good Shepherd*. Additionally, Legato is an Oscar-winning visual effects supervisor for such movies as *Titanic* and *Apollo 13*....Wieden+Kennedy (W+K) has hired Tyler Whisnand as co-creative director for the Nike team based in Portland, Ore. He succeeds Steve Luker who was promoted in January to co-creative director for W+K, Portland. Whisnand will partner with Mike McCommon who previously served as W+K creative director for the Electronic Arts account team. Whisnand comes to W+K from KesselsKramer, Amsterdam, where he was a creative director/partner....Director/DP Ben Dolphin has joined the roster of cineconcepto, Miami and Mexico City, and is now exclusively represented in the U.S. Hispanic market by Reel Reps....Editor Geraldine Garcia-Esquivel has joined wild(child) editorial, New York. After attaining a Master's degree in communications in Chile, she moved stateside, interning at The Well, New York, and then working at 89 Editorial, New York....Editor Tommy Harden, most recently at Chrome, Santa Monica, has come aboard Portland, Ore.-headquartered Joint, a digital media and post company housed within W+K. Joint operates offices in Portland, New York and Amsterdam....Copywriter Stephanie Crippin, formerly of 180 and W+K, both in Amsterdam, has joined McCann Erickson, New York....

### rep report

Chicago-based Reelize Reps (Marci Miles, Kristina Kovacic and Julie Ward) now handles Midwest representation for New York-headquartered Lost Highway Films....Desedo Films, Brooklyn, has secured independent reps Connie Mellors and Jim Miller for representation, respectively, on the West Coast and in the South. Additionally, Desedo director Jordan Alport has signed with Mumbai-based Bang Bang Films for representation throughout Asia and the Middle East....James Braddock has been named executive producer/head of sales at New York-based motion graphics, 3D animation and VFX shop Manic. He previously served as East Coast rep for rhinox, New York....Cinematographer Russell Carpenter, ASC, has completed principal photography on *21*—directed by Robert Luketic and starring Kevin Spacey, Laurence Fishburne and Kate Bosworth—and is once again available for commercial and feature projects via Dattner Dispoto and Associates, Los Angeles....

### bulletin board

- >May 16/Los Angeles, CA: MVPA Awards. [www.mvpa.com](http://www.mvpa.com)
- >May 17/Chicago, IL: AICE Awards. [www.aice2007awards.org](http://www.aice2007awards.org)
- >May 23/New York, NY: SHOOT New Directors Showcase. [www.shootonline.com/go/showcase](http://www.shootonline.com/go/showcase)
- >June 5/New York, NY: AICP Show. [www.aicp.com](http://www.aicp.com)
- >June 7/Chicago, IL: HD Expo event and SHOOT panel. [www.hdexpo.net](http://www.hdexpo.net)
- >June 12-14/New York, NY: Promax. [www.promax.tv](http://www.promax.tv)
- >June 17-23/Cannes, France: Cannes Lions Intl. Advertising Festival. [www.canneslions.com](http://www.canneslions.com)
- >June 22-23/Los Angeles, CA: Cine Gear Expo. [www.cinegearexpo.com](http://www.cinegearexpo.com)

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