

## Plum To End 26-Year Run, Spawns New Spot Shop

The mainstay company founded by president Chuck Sloan and director Eric Saarinen is slated to close in mid-October. The house will honor its financial obligations and could have continued on successfully, but Sloan personally felt the need to pursue other public service endeavors. Meanwhile Wild Plum has been launched.

See page 4

## Lemon Becomes Sweet Signing For Villains

The mono-monikered director—who with Armando Bo co-helmed a Cannes Silver Lion-winning campaign for Unilever's Impulse via agency Vegalmosponce in Argentina—secures stateside representation. He continues to be handled in Latin America by Buenos Aires-based commercial production house Rebolucion.

See page 4

## Ronny Northrop Visits SHOOT's Chat Room

Goodby, Silverstein & Partners' group creative director reflects on what he learned at Crispin Porter+Bogusky, the interactive coming of age at Goodby and his notable endeavors there, including the S.F. Connect campaign, GetTheGlass.com for the California Milk Processor Board and Sprint's inventive waitless.org launch.

See page 15

## Edit, Post Shops Offer Cutting Perspectives

A look at diversifying and reaching out to international partners.

See page 17



# Produce Stand

## Newly Hired Agency Artisans See Fresh Content Prospects

By Robert Goldrich

LOS ANGELES—"Happiness Factory," the lauded Coca-Cola spot that was nominated for a primetime Emmy Award this year, generated not only smiles for the brand but also a realization for one of the agency artisans who brought it to life: Tom Dunlap, who at the time was director of integrated production at Wieden+Kennedy, Amsterdam.

"To be completely honest, that commercial was my wake-up call," reflected Dunlap.

"It got me off my butt to truly evolve what I do as a producer.... When we were in the midst of the project, developing characters and worlds, rushing to get it out, I don't think we fully realized what we had done. But then it all fell into place, opening doors to so many opportunities, including a mini-documentary [shown at The New World of Coca-Cola venue in Atlanta, Ga.] and a mini-movie [available online after premiering in virtual world Second Life]...And the Emmy nomination itself was affirmation that we had created something of high entertainment value."

Dunlap, who has just officially moved over to Deutsch LA as senior VP/director of integrated production, said the "Happiness Factory" experience enables him to bring much more to his new ad shop roost. "When we first saw how 'Happiness Factory' was received, we im-

Continued on page 8

## AICP.next Preps For New Era

By Robert Goldrich

LOS ANGELES—While two recently hired artisans—the director of content development at Grey New York and the executive producer of integrated content at Deutsch LA—reflect a growing enthusiasm at select agencies over prospects for nontraditional fare (see 9/28 lead story), yet to be determined are the new business models that production houses and the industry in general will be working under in this evolving era of advertising and marketing communications.

Answering the call to help formulate modus operandi and best business practices is the Association of Independent Commercial Producers via its AICP.next committee which was launched last year and is now starting to yield tangible results. Though there's still much work to be done, the AICP.next committee, under the aegis of chairman Massimo Martinotti, has made initial strides that include the finalization of a couple key documents, the planned rollout of a video blog in October and the release within the next month or two of a long-format interactive content contract.

As defined by the committee, its mission is to "Discover new horizons in marketing-related communica-

Continued on page 10

## Producers' Health Benefits Plan Clears A Major Hurdle

By Robert Goldrich

LOS ANGELES—More than 100 member production houses of the Association of Independent Commercial Producers (AICP) have committed to make contributions to the Producers' Health Benefits Plan (PHBP). This enrollment, which includes many leading companies, means that the PHBP has cleared a major hurdle in that insurance underwriter Unit-

edHealthcare had required that employers representing the lion's share of commercial and ad content production be on board in order for the health plan to come to pass.

Now the other remaining prime prerequisite is that a minimum of 1,000 benefits-eligible nonunion freelance workers fill out forms that authorize payroll companies to release individual employment data

to Administrative Services Only (ASO), the third party administrator of the plan. Enrollment deadline for employees is Sept. 30. At press time some 800 workers had filed the paperwork, according to Matt Miller, president/CEO of the AICP, who expressed confidence that the necessary employee threshold would be met by the deadline.

Still, it's not known how many

of those 800 are actually benefits-eligible so there's a push for more employees to submit data authorization forms. Enrolled production companies have been sending notices to their qualifying freelance employees who must be working in a production capacity with job titles (or their equivalents) of producer or line producer, production supervi-

Continued on page 11

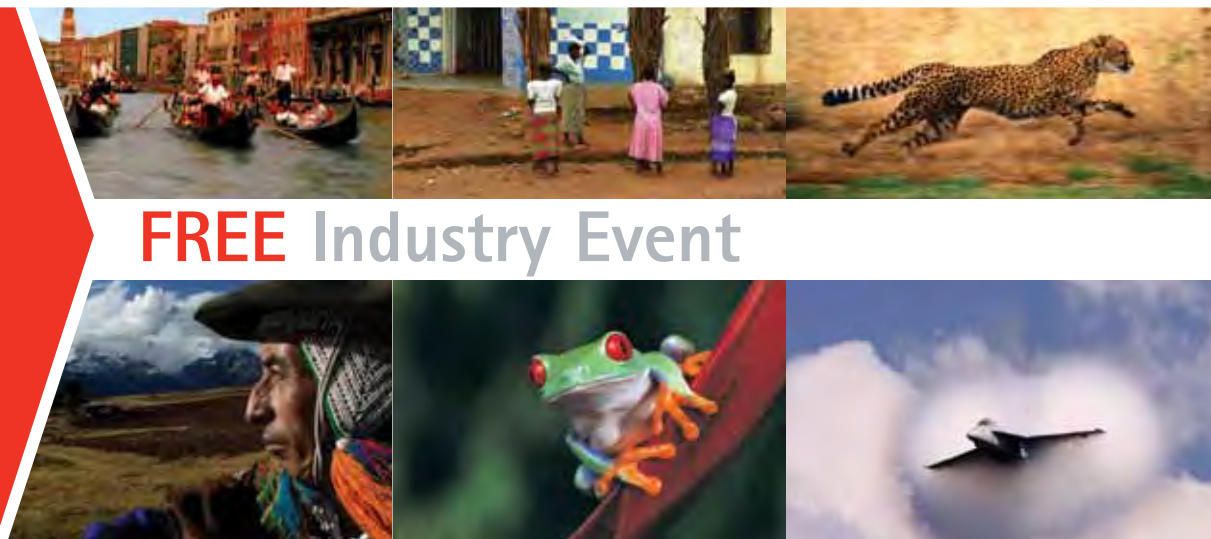
picturehouse  
www.picturehouse.org/newyork

Meet the providers of the world's  
premier footage collections.

All in one location, all in one day.

The Puck Building, New York  
Wed. Oct. 24, 2007, 11-7pm

FREE Industry Event



## SHOOT spot.com.mentary

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

September 28, 2007  
Volume 48 • Number 16

www.SHOOTonline.com

### EDITORIAL

Publisher & Editorial Director  
**Roberta Griefer**

203.227.1699 ext. 13 rgriefer@shootonline.com

Editor

**Robert Goldrich**

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Senior Editor

**Nicole Rivard**

203.227.1699 ext. 16 nrivard@shootonline.com

Associate Editor

**Ken Liebeskind**

203.227.1699 ext. 17 kliebeskind@shootonline.com

Contributors

**Christine Champagne**

ADVERTISING

East/Midwest/Canada

**Robert Alvarado**

203.227.1699 ext. 15 ralvarado@shootonline.com

West/International

**Roberta Griefer**

203.227.1699 ext. 13 rgriefer@shootonline.com

Advertising Production

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

OFFICES

**Main Office**

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

**West**

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2007 DCA Business Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**To Subscribe Go To**

www.shootonline.com/go/subscribe

**For Subscription Service Inquires Call:**

1.847.763.9620

If your mailing label says **RENEW**, then go to [www.SHOOTonline.com/go/renew](http://www.SHOOTonline.com/go/renew) and complete our online renewal form today.

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

**USPS (06-234)**

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT e-edition published weekly except in January, July, August, and December when twice monthly.

iSPOT, the digital newspaper for broadband video advertising, is published weekly on Wednesdays. For further information go online to [www.shootonline.com/go/ispot](http://www.shootonline.com/go/ispot)

**SHOOT is produced in the U.S.A.**

SHOOT is a member of



## Goodness

The new Venice, Calif.-based ad shop that Rupert Samuel, former director of integrated production at Crispin Porter+Bogusky, is partnered in (with fellow CP+B alumni Tom Adams, Paul Keister, Bob Cianfrone and Brian Rekas) is called Goodness Manufacturing. And the Goodness moniker is most apropos in describing another Samuel endeavor, this one slated for Sunday, Oct. 7, when he, his brother Rowley Samuel, director of creative integration at DDB Chicago, and friend Andy Kenny will be running in the 30th annual Chicago Marathon to help raise not only awareness of congenital toxoplasmosis but also money for The Toxoplasmosis Center in Chicago.

The cause hits close to home for Rupert and Rowley Samuel in that the latter's son, Fin, was born this past January with congenital toxoplasmosis and has consequently been

challenged with a brain injury, affecting his development and resulting in seizures. Fin also has visual impairment, Hydrocephalus (water on the brain) and in his first six months has undergone two operations performed by a neurosurgeon.

Still Fin manages to shine through this adversity—and now there's a way

**Still Fin manages to shine through this adversity—and now there's a way to help many of those stricken with this illness.**

to help many of those stricken with this illness.

In that the disease is rare, funding is hard to come by. Government resources, for example, are most often targeted at more common illnesses such as heart disease and cancer. The Toxoplasmosis Center has thus found it difficult to gain necessary funding and has looked to other avenues to support its pioneering research into preventing and treating this disease that is triggered by a parasite infec-

tion during pregnancy.

To continue the good work of The Toxoplasmosis Center, your help is needed. To sponsor the aforementioned trio of marathon runners, log onto [www.active.com/donate/toxoplasmosis](http://www.active.com/donate/toxoplasmosis).

The Toxoplasmosis Center provides care and treatment to patients

from which all money raised will be given to The Toxoplasmosis Center.

While coping with the illness is an ordeal for patients and their families, an e-mail from Rowley Samuel to help drum up Marathon run sponsors reminds us that human triumph is still possible under the most trying circumstances.

from all over the world. It is one of the only centers that offers comprehensive, lifelong care to people of all ages stricken with congenital toxoplasmosis and other Toxoplasma gondii parasite infections. The Toxoplasmosis Center has been working with some of the same patients for more than 25 years.

All donations based on sponsorship of the Chicago Marathon runners will be paid into the Finley John Gubbins Samuel Special Needs Trust Fund

The opening sentences of the e-mail, in which Rowley Samuel refers to his wife Gemma, sum up the family's strength, its state of mind, heart and spirit. It reads, "I said to Gemma the other day that the last year has been by far the hardest year in my entire life but at the same time the most amazing one. Hard because of all the troubles we have had to see little Fin deal with, amazing because of how he has dealt with them and what we now have as a family."

## Creative Voice



## Hitting The Jackpot

This week's entry in our "The Best Work You May Never See" gallery—Four Winds Casino's "Breakfast" directed by Trevor Cornish of Santa Monica-based TWC—prompted us to take a closer look at Two By Four, the Chicago ad agency behind the spot and the overall campaign.

If it were in Las Vegas, Four Winds would be the second largest casino in that city. Based in New Buffalo, Mich., Four Winds Casino—due to its size and terra firma location—represents quite a departure from the Midwest norm of smaller gaming establishments, some of which are on barges.

With that in mind, recalled Two By Four creative director Dan Consiglio, "We told the client if anything you do feels like the other Midwest casinos, then it's wrong...And that helped us get the client to take a creative leap with us on this campaign."

Indeed it's a creative leap towards the offbeat as "Breakfast" opens with three guys in cherry costumes spending a morning at home in the kitchen. One "cherry" is seated at a table eating cereal, another is right next to him reading a newspaper and doing its crossword puzzle and the third is at the refrigerator, putting some cream in

his coffee. He carries his cup of java to the table and as soon as he sits down, putting the three cherry characters in a row, coins rain down on them.

When Cornish saw the storyboard for "Breakfast," he instantly knew he wanted to direct the spot. "The concept was simple and smart—which is saying a lot for a storyline with a bunch of guys in fruit costumes," he said.

While Two By Four has done some notable TV work this year for the Chicago White Sox—commercials done via Cutters, Chicago, and a four episode *Wayne's World-ish* TV series, which was directed by Consiglio—the Four Winds campaign represents a television highlight for the agency. "We knew the concepts were good and wanted to go with a director and production company that could do them justice," said Consiglio, who came over to Two By Four about a year ago after having served as a creative director at Cramer-Krasselt, Chicago, where he worked with TWC director Jeff France on a Popeyes Chicken project.

Based on his favorable experience on Popeyes with TWC, Consiglio again looked to that production house, with Cornish catching his eye this time around. "Trevor has a strong comedy reel and was so enthusiastic about the campaign. He just understood the

characters," affirmed Consiglio. "He saw past the costumes—which in and of themselves were funny—and realized that if the actors would play their roles right, that's what would take the commercials to the next level."

Four Winds also afforded Two By Four and Cornish great creative freedom. "The client didn't even come on the shoot," said Consiglio. "How's that for trust?" Furthermore, what were originally planned as three :15s became

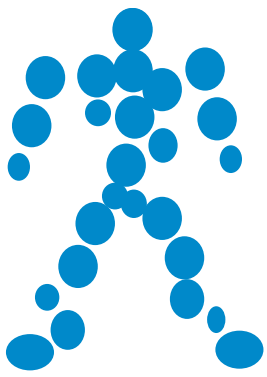
three :30s once the client saw the finished work.

Now more television is on the horizon for Two By Four, which was launched 10 years ago by the creative/business cofounding tandem of David Stevenson and Steve Kanney. (Stevenson was the lead creative on the earlier alluded to White Sox ads.) Currently on tap is a campaign for German global positioning system maker Navigon, the client's first foray into television.

## Flash Back

**Sept. 27, 2002 Effective Oct. 14, Shelly Townsend will join bicoastal Headquarters as managing director, and Cyn Guzman is slated to become head of production....Audio postproduction facility Sound Lounge, New York, will add two new mixers to its staff as part of a soon-to-be-completed expansion effort. Mixers Glen Landrum and Keith Reynaud will start work in two of three newly-completed mixing suites....Noted animation director Mike Smith, who first established himself in Europe before making inroads into the United States, has joined Vinton Studios, the Portland-headquartered company.**

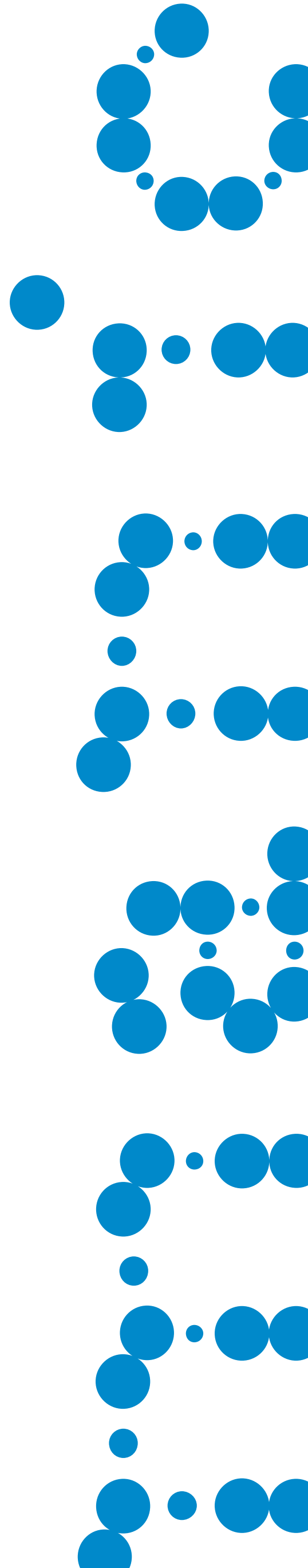
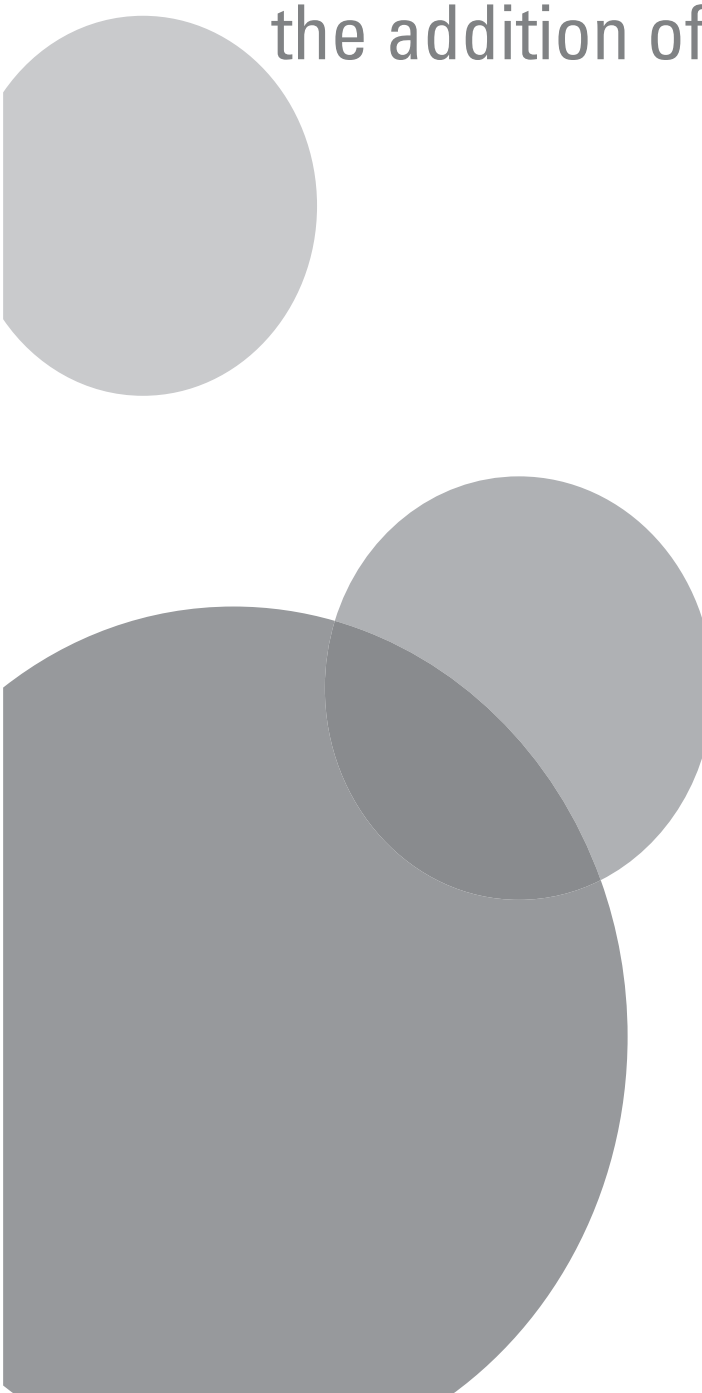
**Sept. 26, 1997 Director Olivier Venturini has signed with bicoastal/international Propaganda Films for exclusive U.S. representation....BPI Communications has entered into an agreement to buy the Clio Awards from Jim Smyth, who had repolished the once-tarnished icon of advertising excellence. BPI will become the fourth owner in Clio's 38-year history....Grace & Wild, Inc., headquartered in Farmington Hills, Mich., has announced its acquisition of Southfield-based post-production facility Postique and its separate editorial division, Griot.**



625 BROADWAY  
NEW YORK CITY  
10012

phone 212 844-2233  
fax 212 844-0550

Manic is proud to announce  
the addition of Flame Artist Eric Gelgand



PEOPLE & PROJECTS

# Plum To Close, Spawns New Shop; Eric Saarinen Seeks Roost

By Robert Goldrich

SANTA MONICA—Mainstay shop Plum Productions, founded 26 years ago by company president Chuck Sloan and director/cinematographer Eric Saarinen, is slated to close its doors in mid-October. The production house will give way, though, to a new venture being headed by a couple of its key management execs while maintaining a directorial roster that keeps together a major part of Plum's talent ensemble. (See separate story on the just launched Wild Plum.)

While the shop could have continued to turn a profit, Sloan decided the time was right for him to devote his time to other endeavors, most notably a long-time desire to step up his involvement in documentaries and public service work. Additionally Sloan has financed a series of animated films, which is on the cusp of gaining a distribution deal.

Sloan said that he had long contemplated making this move but up until now fell short of taking such action because of the livelihoods

Saarinen

Meanwhile director Saarinen remains a highly sought after talent and plans to find a new production company roost. His filmography includes the lauded documentary series of "Road To Rio" spots for Nissan/Pathfinder via TBWA\Chiat\

Day, Los Angeles, the classic Jeep "Snow Covered" ad which scored the Grand Prix at the Cannes Lions International Advertising Festival, and more recently a BMW spot that showcased great feats of engineering, including the Gateway Arch in St. Louis (from the director's father,

famed architect Eero Saarinen).

In addition to his commercial-making endeavors, this past year saw Eric Saarinen direct and lens an HD documentary about Eskimos on a polar bear hunt. He is now eager to place his focus fully on spots

*Continued on page 16*



Eric Saarinen (l) and Chuck Sloan have been Plum Productions' partners for 26 years.

Plum Productions will shutter with all its financial obligations met, according to Sloan. The company has stopped accepting new business and is in the process of wrapping up its production commitments and winding down operations.

of the company.

Yet with the company's core pretty much intact in the alluded to Wild Plum, Sloan finally felt free to begin the next chapter in his career after 36 years in the commercial-making business.

## Plum Alumni Go Wild, Launch Spot Venture

By Robert Goldrich

VENICE, Calif.—Shelby Sexton and Alisa Allen—long-time executive producer and controller, respectively, of Plum Productions, Santa Monica—have formed their own Venice-based company. The new venture is Wild Plum and keeps intact much of the core talent at Plum, which is slated to close in October (see separate story).

Wild Plum opens with a directorial roster that consists of Plum alumni Bob Rice, Toby Tremlett, Matt Goodman and Jan De Bont.

The latter director is a noted feature filmmaker (*Speed*, *Twister*, *The Haunting*) who has directed

assorted spots via Plum for many years, including Chevy for Campbell-Ewald, Detroit, and 21st Century Insurance out of Dailey & Associates, West Hollywood.

Rice had been a mainstay on the Plum roster for some nine years, after making a successful transition from agency creative (at TBWA\Chiat\Day, Los Angeles) to spot comedy director. His recent credits include jobs for Chili's via GSD&M, Austin, Tex., and the PGA Store from The Richards Group, Dallas.

Tremlett, who lives in London, was at Plum for nearly two years. He comes off of an eight-spot Pontiac package (with visual effects by

Asylum, Santa Monica) for Leo Burnett, Detroit. Tremlett continues to be handled in the U.K. by London production house Mad Cow Films.

And director/DP Goodman came aboard Plum last month (*SHOOT*, 8/17-9/13). He made his first film-making mark in the extreme sports arena, with credits that include such documentaries as *Ocean* (for client Oakley) and *Tony Hawk's Gigantic Skateboard Tour*. Goodman has since diversified into commercials, wrapping a Plum-produced promo for a Discovery/Travel Channel's series *1,000 Places To See Before You Die*.

*Continued on page 16*

## A Portrait Of A Composer As A Down-To-Earth Man

Hicks directs entertaining film about the influential Philip Glass

By Nicole Rivard

TORONTO—People may have a preconceived notion that composer Philip Glass is austere, intellectual and serious minded. After all, through his operas, symphonies, compositions for his own ensemble and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, and Woody Allen to David Bowie, Glass has had an extraordinary impact upon the musical and intellectual life of his time.

So audiences may be surprised when they see a lighter, more playful side of the composer in *Glass: A Portrait Of Philip In 12 Parts*, a new documentary directed by Academy Award nominee Scott Hicks, who helms commercials via Santa-Monica based Independent Media, Inc. "I knew Phillip before, and had been a fan of his music ever since my son took me to a midnight screening of *KOYAANISQATS!* [in 1984]. I met Philip again at the invitation of his management, while I was working on *Snow Falling on Cedars* [in '97]. I was



L to R: Artist Chuck Close, director Scott Hicks and composer Philip Glass during shooting of the documentary

using Philip's music for a temp score, and had inquired about licensing music for the film. His publishing company put us in touch," said Hicks, who also took on the role of cinematographer for the project—a first for the director.

"What surprises me about Philip is just how easy and sociable and sunny he is, he's just good fun to be with. I wanted to convey that sense of his character, to an audience probably not familiar with it. It was a surprise for me and there was a delight I felt as I got to know Philip, and I wanted to share that with the

audience."

Glass' management approached Hicks in early '05 to see if he would be interested in making a documentary to mark his 70th birthday in '07. (Glass turned 70 in January.) Hicks started working on the film in August '05, with the intent to show it at the Toronto International Film Festival this year. Over the next 18 months from the summer of '05, Hicks followed Glass across three continents, from his annual ride on the Coney Island Cyclone roller coaster to the world premiere of

*Continued on page 16*

## Lemon Drops Into Villains For U.S. Representation

BEVERLY HILLS—Mono-monikered director Lemon—who's made his mark internationally with Buenos Aires production house Reolucion, which continues to handle him in Latin America—has secured stateside representation, joining Beverly Hills-based Villains.

Over the past year, Lemon has helmed 30-plus spots via Reolucion in his native Argentina. This body of work included a Unilever Impulse campaign he co-directed with Reolucion's Armando Bo for Buenos Aires ad agency Vegaolmosponce. The Impulse commercials—"Train," "Ring" and "Plane," which turn classic movie romance on its ear to great comic effect—went on to earn a Silver Lion at the 2007 Cannes International Advertising Festival and the Grand Prix at San Sebastian, among other honors.

Lemon's reel includes humorous commercials for Aiwa and Coke Zero, as well as a departure from his comedic norm—a visually driven ad for cosmetics client Rexona.

He now comes aboard a Villains' roster, which consists of directors Mona El Mansouri, David Johnson,

Erik Moe and Basil Schlegel.

Villains is under the aegis of executive producers John Marshall and Nancy Osborne. Villains began a new chapter earlier this year with Marshall assuming full ownership of

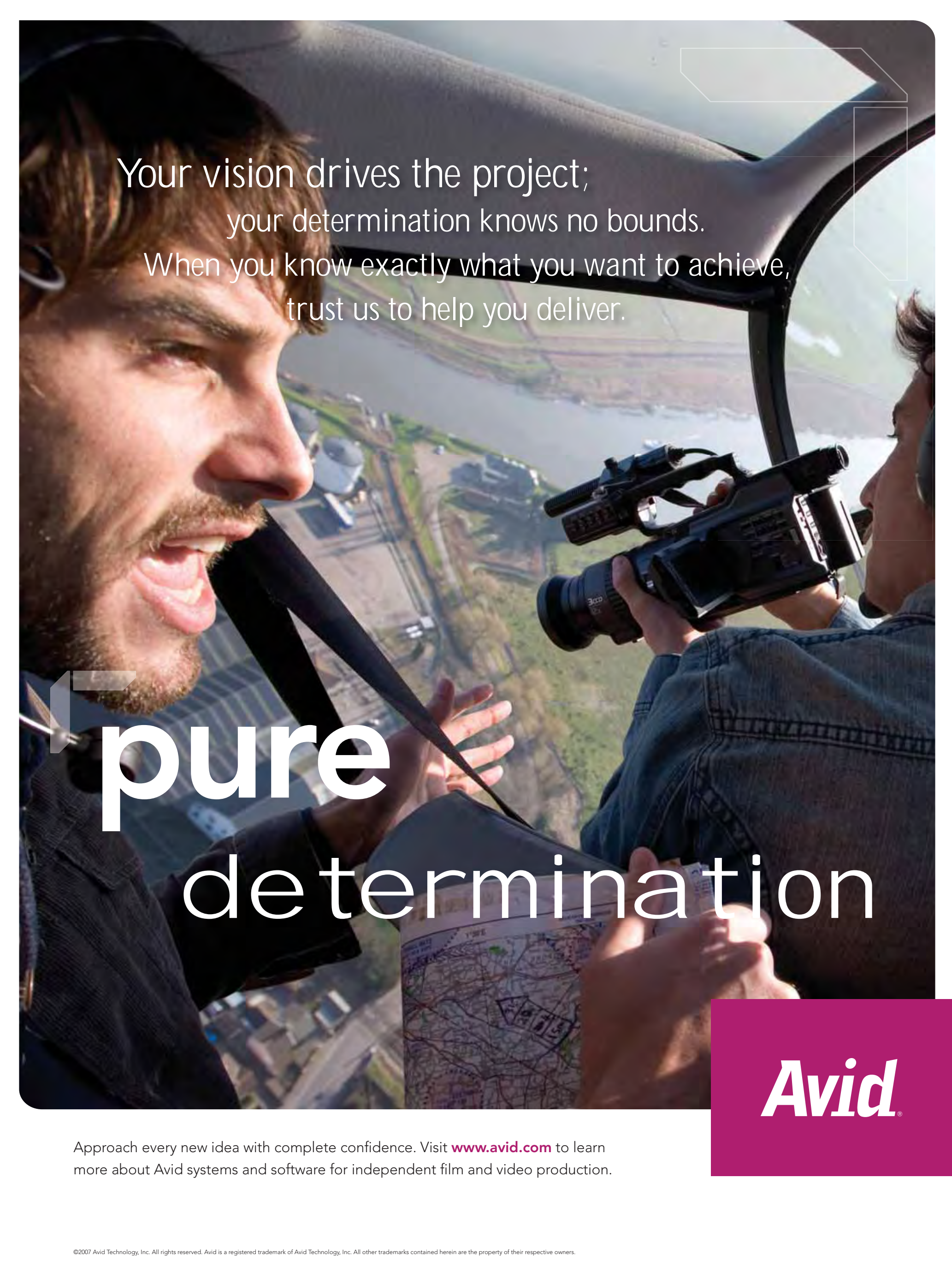
the longstanding company (*SHOOT*, 1/26) and bringing Osborne on board to help shape the shop and its directorial lineup. Scoring Lemon and looking to break him into the American ad market is a coup for Osborne and Villains.

"After Cannes, I was looking for a U.S. company that had an intimate feel, not a huge impersonal roster," related Lemon. "I was aware of Villains and its history, and when Nancy opened a dialogue with me, I saw this was what I had been pursuing. This is the kind of place where everyone knows one another, a place of mutual commitment."

Lemon came up the industry ranks, serving various production stints, including working as an assistant director for the directorial team Peluca (which included noted helmer Luciano Podcaminsky) via Peluca Films, Buenos Aires, before joining Reolucion in the summer of 2005.



Lemon



Your vision drives the project;  
your determination knows no bounds.  
When you know exactly what you want to achieve,  
trust us to help you deliver.

# pure determination

**Avid**<sup>®</sup>

Approach every new idea with complete confidence. Visit [www.avid.com](http://www.avid.com) to learn more about Avid systems and software for independent film and video production.

## FilmTecknarna Signs Magnus Renfors

STOCKHOLM—Director Magnus Renfors has come aboard FilmTecknarna, the Stockholm-headquartered house that is handled stateside by New York-based independent rep Nancy Jacobs.

Renfors comes over from Swedish production company Kind People and brings a music video pedigree to his new roost. Plans call for FilmTecknarna to break the director into the international spotmaking and music video markets. He is currently being bid on several spot assignments through FilmTecknarna.

Back in 2004, the Renfors-helmed Jose Gonzalez music clip “Crosses” was nominated for a best video Swedish Grammy as well as a ZTV-Award. Renfors additionally received a Swedish Grammy nomination for Tiger Lou’s “Oh, Horatio.”

Renfors’ work has also been in rotation on MTV, a notable example being Tiger Lou’s “Sam, as in Samantha.” Renfors has directed clips for such other artists as Laakso with Peter Joback (“Italy vs. Helsinki”), The Ark (“Prayer for the Weekend”) and The Tiny (“Dirty Frames”).

“Bringing on a talent like Magnus further increases our ability to pro-



Magnus Renfors

duce high-end projects from start to finish,” said FilmTecknarna partner/senior executive producer Lars Ohlson. “His avant-garde style and blend of dreamy animation with stunning live action perfectly matches our company vision.”

Indeed FilmTecknarna has grown from an animation/visual effects niche to a full-service house encompassing 2D and 3D animation, CG and live action. Renfors is a multimedia match for the studio in that he’s experienced in image design, painting, set design, illustration and editing as well as working as an actor, singer and dancer.

“It was a gut feeling when I chose to sign with FilmTecknarna...some-

thing to do with what I feel is the core of the company—playfulness,” related Renfors. “From what I’ve seen, there is a sane mixture of commercial work and more arty experimental music videos and shorts.”

Renfors comes aboard a FilmTecknarna directors’ roster that includes Jonas Odell, Stig Bergqvist, Boris Nawratil, David Nord, Jessica Lauren, Johanna Andersson and Jonas Dahlbeck.

Messrs. Ohlson, Odell and Bergqvist founded FilmTecknarna in ’81. The trio designed, created and illustrated assorted film projects, diversifying into Sweden’s fledgling commercial-making industry in the ’90s. The studio’s reach has gone on to span both the Nordic and international markets, extending into the United States. (At one point some years ago FilmTecknarna was represented stateside by New York-based Curious Pictures.)

Earlier this year FilmTecknarna garnered spot and music video representation in the U.K. via HSI in London for several of its directors. HSI handles all FilmTecknarna directors except for Odell and Andersson who continue to be repped in England by Nexus Productions, London.

### ARTISANS

## Director Annie Price Is Right For Base Camp

NEW YORK—Director Annie Price, who’s worked extensively for Oprah Winfrey on varied projects, has come aboard New York-headquartered Base Camp for exclusive U.S. representation in spots and branded content assignments. At press time, Price was about to embark on her first Base Camp job, a long format piece for Procter & Gamble’s Metamucil brand out of Publicis, New York.

Price joins Base Camp from the world of TV and independent films. As a writer, senior producer and field director, she worked for Oprah Winfrey’s Harpo Inc., writing for and directing the talk show host on location throughout the world. Price has directed and produced two prime-time specials for ABC, *The Oprah Winfrey Oscar Special* and *Oprah Winfrey’s Legends Ball*. She was also a producer on the upcoming ABC reality series *Oprah’s Big Give*.

Price also has experience working with leading celebrities, including George Clooney, Julia Roberts, Russell Crowe and Nicole Kidman. This directorial track record also includes segments featuring musical artists Alicia Keys, Beyonce and Faith Hill, comedians Jeff Foxworthy and Bill Engvall, and pro athletes Derek Jeter and Andre Agassi.

Price began her career as a hard news on-air TV reporter in the Pacific Northwest, then began covering the entertainment beat in Nashville. From there she moved to the corporate side, working for Warner Bros. in Nashville as an executive producer where she hired directors to shoot mu-



Annie Price

sic videos for the label’s C&W artists. After leaving the label, she returned to journalism, getting her master’s degree from the Columbia University Graduate School of Journalism before landing at Harpo Productions in Chicago to produce and direct remote segments for the show, based on her dual background as both a journalist and producer/director.

Her work with Harpo has run the

gamut, from producing Winfrey’s tour of New Orleans after Hurricane Katrina to a special presentation of Winfrey reliving Holocaust survivor Elie Weisel’s experience by touring the Auschwitz death camp in Poland with him. Price also wrote and directed her own independent documentary about farmers working to preserve some of the pastimes and practices that shaped farm life in decades past, such as pig calling’ contests. Titled *Hollerin’*, it won best documentary honors at the Nashville Independent Film Festival and a Gold Medal at the Houston World Fest.

Beyond her non-fiction work, Price has also helmed comedy. She worked with Ellen DeGeneres on a lengthy opening sequence for the fourth season premiere episode of her talk show in New York City that includes the comedian helicoptering around the city with magnate Donald Trump, who helps her apply her makeup.

Price joins a Base Camp roster that includes former Hungry Man director David Levin and the directing team Southpaw. The latter recently helmed Base Camp’s first major branded content project, an eight-episode web series titled *Flipped* that was directed by Southpaw for client JC Penney out of Saatchi & Saatchi New York.

### Short Takes

#### SELECTED SHORTS FROM JOHN ST.

Toronto ad agency john st has wrapped a three-spot campaign for Stanfield’s underwear, including “Meat Locker,” featuring a tour of a meat plant in which our guide directs us to an industrial deep freezer that bottoms out at minus 55 degrees. That temperature, says the guide, is enough to freeze a person’s skin in a matter of just a few minutes so no one wants to be stuck in there. He slides open the freezer’s heavy metal door and—to the guide and his guests’ surprise—revealed is a guy talking on a cell phone, seemingly cool (but not frozen) and comfortable. A bit peeved that his phone conversation has been interrupted, the gent closes the door on his uninvited company and keeps on chatting. An end tag carries the slogan, “You don’t have to see them to know who’s wearing them,” a reference to Stanfield’s “Polar-therm” line of underwear. The other two TV spots showcase the manhood of those who wear Stanfield’s regular underwear. In “Guy’s Night Out,” for example, a guy is asked by his office cohorts to join them for a beer after work. At first gung-ho in accepting the invitation, he then backs off, explaining that he has to take his wife to a book club meeting that night. Clearly this man’s masculinity comes up short as evidenced by the shorts he’s wearing that are clearly not Stanfield’s. The TV campaign was directed by Michael Downing of OPC, Toronto (he’s repped stateside by harvest, Santa Monica). The john st creative team included creative directors Stephen Jurisic and Angus Tucker, copywriter Chris Hirsch, art director Nellie Kim and producer Michelle Orlando. The DP was Tico Poulakakis. Editor was Brian Wells of School Editing, Toronto....



[CLICK HERE TO VIEW SPOT](#)

#### TAKING HD BY STORM

Global ImageWorks (GIW), Haworth, N.J., has exclusive HD footage of Hurricane Dean’s fury and aftermath from Kingston as the category 4 storm battered the southern coast of Jamaica. Also in the HD disasters’ realm, GIW has video of the fire that gutted the 300 room Pegasus Hotel in Kingston, Jamaica, which is where Pakistan cricket coach Bob Woolmer was found dead back in March....

#### PEOPLE IN THE NEWS

Christopher “Pink” Bonnsetter has joined Riot/New York as CG supervisor where he will be responsible for expanding the shop’s CG/visual effects operation. He assumes the staff position after having built a successful “permalance” career that included stints at such studios as Asylum, Believe, Hydraulx and Money Shots. His most recent credits include contributing to effects for such features as *Alien vs. Predator 2*,



Christopher Bonnsetter

*Fantastic Four: Rise of the Silver Surfer* and *The Invasion*. Pink began working on commercials and music videos at Asylum as well. Among his ad credits are spots for Ford, Nintendo, Boeing, Chevy and Coke. He has worked on music videos for such artists as Outkast, Metallica, The Offspring and Dave Matthews

Band...Elizabeth Lascoutx, formerly director of the Children’s Advertising Review Unit (CARU) of the Council of Better Business Bureaus, has joined New York media/entertainment law firm Frankfurt Kurnit Klein & Selz as counsel. The hire is in response to increased regulatory concerns about marketing directed at children....



## Fresh New Content Opportunities Ahead In Evolving Market

Continued from page 1

diately launched into discussions within the agency as to how to extend the brand," he recalled.

"We talked about a mobile phone game, about connecting with Hollywood on a movie of some sort, other ways to get the best out of these animated characters.

"And ultimately that exploration fell upon the production department's shoulders, which was a natural place for it to go. Coke was great about it, offering full support and I just started picking up the phone and calling people."

Those phone calls went to such experts as Jeff Gomez, president/CEO of New York-headquartered Starlight Runner Entertainment.

"He's an amazing guy. Disney hires him to create worlds for them, like for *Pirates of The Caribbean* and extending that brand, those characters, across different platforms and making toys, posters, connections with fast food companies. Mattel did a movie with him



**Tom Dunlap**

with Matchbox cars.

"My getting the chance to be in a room with guys like Jeff underscored for me that there is so much more out there we can be doing as producers.

"Just look at what agencies are starting to accomplish with their production units—John Garland at JWTwo, Rupert [Samuel] and David [Rolfe] at Crispin. [Samuel has since left to partner in the newly formed Venice, Calif.-based agency Goodness Manufacturing.]"

### Deutsch

As for his plans at Deutsch LA, Dunlap said, "I love producing commercials and will keep doing them while at the same time moving into other areas that are becoming more and more crucial to success—like digital and interactive, which I see as two different things. Digital obviously encompasses websites, microsites and things that live online. Those elements are also part of the interactive world, but interactive spans much more—events, installations, tactile projects we can do for our brands that aren't necessarily digital, that people can reach out, touch and play with. I saw a truck for Ikea driving around L.A. carrying a living-room set on display. Traditional producers are now in a place where they can attack these new opportunities."

Prior to Wieden, Dunlap served under the TBWA umbrella, working in Los Angeles, Tokyo and Paris where he managed the operations of TBWA's internal production compa-



**Nick Childs**

ny and generated campaigns for clients including Nissan Motors, Sony PlayStation, Taco Bell and Apple.

"I had a lot of great experiences at TBWA and Wieden, which inform what I can do now here at Deutsch. At Wieden in Amsterdam, I think especially of my exposure to the international production community—animation companies, post vendors. I hope to help the producers here at Deutsch bring new creative solutions and selections to the table. It's all part of the nonstop goal of having

the best and greatest people contributing to your projects."

And in a world of different platforms for content, Dunlap is looking both to the traditional TV commercialmaking community and Hollywood's entertainment industry. "Commercialmakers are very capable of being a partner in non-traditional content. They're a huge resource. Places like Hungry Man, @radical.media, Transistor Studios are all doing things that can support me and our brands. I'm excited to be back in the states, in closer proximity to them and to Hollywood as I figure out who the people are in that community for me to seek out—and at the same time their seeing the opportunities available and reaching out to us....With opportunities emerging for new content, it feels so good to be a producer right now in this business."

### Childs' play

Sporting a similar brand of optimism over creative prospects is



It was time for a change.

**Olympic Partners is now CAPS Universal.**

West  
(310) 280-0755

Midwest  
(847) 480-7366

East  
(914) 747-5217



Nick Childs who recently came aboard Grey New York as executive VP/director of content development, a new position at the agency. An accomplished director, producer, writer and creative executive, Childs will oversee a new integrated content development department at Grey that encompasses broadcast, print, promotional and digital production, and placement of original brand content.

Prior to joining the team at Grey, Childs was president of his Cascade Media where he had turned out corporate and communications work for blue chip clients such as Deloitte, Pfizer, American Express, Microsoft and Merck across multiple platforms.

During his Cascade tenure, he additionally served as director, screenwriter and co-producer of the independent film *The Shovel* (starring David Strathairn) which won the 2006 Tribeca Film Festival Award for best narrative short, and as executive producer of both *High Score*, a feature length documentary on die-hard video gamer Bill Carlton (which went on to win awards at SXSW and the Brooklyn Underground Film Fest), and a series of Brady Campaign Against Gun Violence documentaries relating to the Brady Bill.

Also at Cascade, Childs was a creative consultant to Christopher Reeve on ABC-TV's remake of Alfred Hitchcock's *Rear Window*. Earlier Childs was a consultant on the Reeve-directed *In The Gloaming* for HBO Films.

Childs joined Grey because he's a believer in what the agency is putting together in terms of people and resources under the aegis of Grey New York president Steve Hardwick. Childs has collaborated with Hardwick on past endeavors—in fact Hardwick was a co-producer of *The Shovel*.

"Steve is looking to deliver on the promise of nontraditional content to connect brands with people, and the opportunity to make that happen excites me," related Childs.

"I know his commitment which means we're looking to walk the walk and not just talk the talk. We need to evolve into this new landscape and become part of it. And while there are nontraditional opportunities, we can't lose sight of what has traditionally worked for clients—television, broadcast and print have worked and will continue to work.

"But the major difference is that instead of radiating out of broadcast—or the print having to be a matched set with television—a campaign has to radiate outward from a central idea that can then take dif-

ferent traditional and nontraditional forms: TV, print, digital, short films, feature-length content...Advertising doesn't have to be the one-way dialogue from us to them that it has long been. Now it's being driven by the audience and interacted with by the audience. In that sense, my goal hasn't really changed from my entertainment content experience as

a director, producer and writer. I'm looking to do what I have always sought to do—engage the audience, to put them in the seats of a theater, or in their seats at home watching and being engaged by our story."

And with the capability to in some instances track results—who's watching content online and for how long—Childs noted that you

have the capability to judge the effectiveness of your communication and adjust accordingly, leading to better tailoring and customizing of content for an intended audience.

In terms of turning to commercialmakers and/or Hollywood as a resource, Childs said, "I've had my feet in both of those places. You need to be able to tell a story and

for that you can tap into Hollywood or the New York independent film movement—and into the commercial community as well....They are both valuable resources, which I am looking to access. For instance, contributing greatly to the success of *The Shovel* was the editor, Barry Stilwell [of New York edit/post house Jump] who's from commercials."



# BEAST

IS PLEASED TO ANNOUNCE

ANDY AMES DAVID BAXTER MICHELLE CZUKAR & GRIFF HENDERSON  
OF PANIC AND BOB ARE NOW AVAILABLE TO CUT IN THE UNITED STATES

VALERIE PETRUSSON (310) 576 6300

WWW.BEAST.TV

LOS ANGELES

AUSTIN

NEW YORK

## HD Essentials

## NAB Makes PSA Push

At press time, the National Association of Broadcasters was about to start its digital TV education PSA campaign. The spots are being distributed to broadcast stations and are designed to increase public awareness of the transition to DTV in February 2009.

As covered in past installments of this column, getting the word out is key. For instance, John Lawson, president/CEO of the Association of Public Television Stations, said, "We need a Y2K-level effort to ensure that people are aware that their older TV sets will go dark [in 18 months] if they don't acquire a digital converter, buy a new set or incur the monthly cost of a cable or satellite bill."

The rollout of the NAB PSAs is welcomed, particularly when earlier projections had the public service campaign not debuting until December. A sense of urgency has moved that timetable up. Meanwhile other organizations are also readying their own public awareness-raising campaigns, including the APTV.

## Academy Winner

The New York Film Academy (NYFA) recently added 30 Panasonic AG-HVX200 P2 HD handheld camcorders to its equipment roster for film instruction and production. The versatile Panasonic HVX200 records in 1080i and 720p in production-proven 100 Mbps DVCPRO HD quality, with the ability to capture images in 21 record modes.

With a student body of more than 2,000, the quickly expanding NYFA offers courses year round in New York City; at Universal Studios in Los Angeles and London; Disney MGM Studios in Florida; at Princeton University; Harvard University; in Paris, France, and in Florence, Italy. Furthermore the NYFA is set to open a new campus in Abu Dhabi of the United Arab Emirates in early '08.

Last year, NYFA made an initial investment in 12 AG-HVX200 camcorders for use at their campuses in Manhattan, Universal Studios and London, and the institution now uses Panasonic video equipment exclusively. The film school also has 150 Panasonic AG-DVX100A series Mini-DV cameras. "We believe the HVX200 is a fantastic choice for our students," said Jerry Sherlock, NYFA president/founder. "The benefits are numerous especially because it allows them the ability to switch from DV to HD according to their needs and budgets."

"With the HVX200, Panasonic has developed a very solid piece of technology that allows both professionals and students ease and reliability whether in the confines of a studio or on location," continued Sherlock. "We have worked with Panasonic technology for many years and these cameras have made a significant contribution to the quality of our students work."

Throughout the summer, HVX200s were used for NYFA's Digital Filmmaking Workshops around the world including locations such as Tokyo, the Guggenheim Museum in Spain, the island of Sardinia and in Budapest. The film school recently concluded its summer camps that put the cameras in the hands of more than 200 future filmmakers ranging from ages 11 to 17.

"With the use of the HVX200, we see the quality of the work rising and rising. Students, be they novice or experienced, love the benefits that Panasonic camera technology has to offer and are thrilled to get their hands on this gear and go to work," related Sherlock. "We are delighted to offer our students the best technology in the world and as a business we see how it enhances the experience for them as filmmakers in the 21st century."

## Match Game

Post house Match Frame, with shops in San Antonio and Austin, has changed its name to 1080, which better reflects the company's strong slate and commitment to HD services. The holding company for Match Frame has been operating under the moniker 1080 Inc. for quite awhile. One of 1080 Inc.'s creative services is 1080 Entertainment, a TV series and feature film content development and distribution company, which is working with the San Antonio facility of 1080 (formerly Match Frame) on 10 one-hour episodes of *Jurassic Fight Club*, slated to air on The History Channel in '08.

\*\*\*

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

## AICP.next Plans For The Future

Continued from page 1

tions; identify the platforms, formats and media that are empowering consumers; and lead future business models that are going to revolutionize the production industry." Director Martinotti, who heads MIA Films, said that a vital means toward realizing that mission is to open up an industry dialogue that encompasses not only the traditional sectors of the advertising/commercial-making business but also new voices from outside that community.

To help bring about this dialogue, a video blog is nearly ready for introduction into the marketplace. It will be accessible likely sometime around mid-October via the AICP website and/or a separate link, offering filmed interviews with a cross-section of experts and professionals within and outside the traditional industry circle. On the latter score, AICP.next committee member Diane McArter, cofounder of Furlined, cited a far reaching interview with futurist and educator Sir Ken Robinson on change and its implications. Robinson is author of the book *Out of Our Minds, Learning To Be Creative*.

At press time interviews with some 30 different experts had been wrapped. Several of these interviews were conducted at this year's Cannes Lions International Advertising Festival, others at the AICP Show in New York. These interviews contain thoughts, ideas, insights, suggestions and attitudes about creativity and doing business in the brave new media world.

The intent is for these interviews to spark feedback, discussion and debate over how to best proceed when tackling different forms of emerging content.

"We don't have all the answers. In essence we are fishing for more insights," said Martinotti, "The video blog is a way of stimulating conversation and the hope is that it will be a naked conversation—not the kind where you go to a conference and the speakers have a tendency to sell themselves or they are guarded in what they say. People can talk anonymously, ideas can be frankly discussed. And we're looking to attract voices that are new to our community."

This feedback could prove invaluable in helping the AICP.next committee to formulate a framework of policies, guidelines and business models. Independently the committee has garnered outside perspectives and is establishing an elite advisory board of these experts from different walks of professional life to help navigate what are still largely uncharted new media waters.



Massimo Martinotti

## Initial contract

Also in the offing is an AICP.next-developed contract for long format interactive content covering such projects as webisodes and other longer form fare. AICP.next committee member and AICP/Midwest president Don McNeill, who's also president of Digital Kitchen, acknowledged that it's "impossible" to come up with one standard contract for the wide range of nontraditional projects emerging in the marketplace. But he and his next committee colleagues deemed a good starting point as being long format interactive content, an area which is being dealt with by a growing number of production companies.

"Clearly the agency contract as it exists for TV commercials or the AICP bid form and production contract are wrong for interactive projects," related McNeill.

"So we thought getting this initial [long format interactive content] contract out as soon as possible—in the next month or two—would be of benefit to the industry. All legal contracts evolve and the thought is once this contract is out in the marketplace, it will elicit feedback, which in turn will result in it being updated and improved."

Among those working on the development of the contract are McNeill, next committee member Eriks Krumins of Backyard Productions, AICP legal counsel as well as donated legal counsel services from individual production houses. "Our hope," said McNeill, "is that the contract will not only be well received by AICP members but also the industry at large."

## Grids

The earlier alluded to finalized AICP.next committee documents that are in circulation are largely in grid form. One grid outlines varied forms of content and platforms spanning such areas as mobile, the Internet, VOD and interactive television. This document provides production companies with the different media and content creation opportunities emerging for experimentation and real-world production.

The other grid lays out the basic rights of content ownership and likely payment methodologies for AICP companies to refer to as they move into nontraditional production—and as the industry moves to such areas as intellectual property and creators holding equity in content. From this grid comes a foundation for contract negotiation and discussion of legal issues and business affairs for nontraditional advertising.

These grids have already been circulated during the AICP production company owners session last year in L.A., and later at other industry meetings, including separate gatherings of the AICP's East Coast chapter and the Association of National Advertisers in New York during the first quarter of '07.

"These meetings during which we made presentations left me with one main impression—that everyone is hungry for information and insights as to what's next, how to best do business," related McNeill. "I thought going in that some of these sessions might be more confrontational and we'd hear some criticism but it's been quite the opposite. There's a desire to get educated about the new possibilities."

McNeill's apprehension that there might be a negative tone on the part of some was based on potential contentiousness over content ownership. "I think there will be debate over this topic—and we welcome it—but as one who's been involved in discussions at our company, I can tell you that at first they are emotionally charged with people trying to claim what they think is their territory. But once you get deeper into discussion about the legal aspects of intellectual property—how for example it works in television shows—then things calm down as we all learn more about what is equitable under the law."

McArter assessed, "It was clear to me when we started this committee—and it's even clearer now—that we are in the midst of a revolution that will transform marketing communications. At the same time our core business as it relates to agencies and clients has been strong and I'm still curiously optimistic about that [traditional spotmaking] market."

Other AICP.next committee members are Rich Carter of GARTNER, Patrick Milling Smith of Smuggler, Mark Sitley of Beyond Belief, Sylvia Kahn Versace of Technicolor Content Services and Ed Ulbrich of Digital Domain.

# Producers' Health Benefits Plan Gains Production House Support

*Continued from page 1*

sor, assistant production supervisor or production assistant (and are not covered by a union plan). Also payroll firms have sent forms out to the potentially qualifying freelancers on their rosters. And last week Miller held an informational meeting at Raleigh Studios in Los Angeles for prospective employee participants, providing them with an overview of the plan, answering questions and distributing the necessary form.

As it currently stands, employer contributions to the plan are slated to begin on Oct. 1 with the goal of coverage kicking in effective Feb. 1, 2008, for qualifying freelance production employees provided they meet the required number of work days.

Employers will pay nine percent on gross earnings of qualifying production employees. The AICP estimates that the coverage will increase the overall pension and welfare (P&W) rate that production companies currently bid by only one-and-a-half to two-and-a-half percent. The AICP suggests that when bidding for work that will shoot after Oct. 1, producers take this into consideration when computing the P&W rate.

There will be no cost to a qualifying employee for health plan coverage. However, if a worker elects to cover his or her dependents, the cost of that additional coverage will be directly billed to the employee.

## Long gestation

The AICP played a lead role in bringing this health plan to fruition, though it was some 11 years in the making. "That's quite a gestation period," quipped Miller during last week's informational session.

He explained for the gathering why it has taken so long, noting that six years of work by the AICP and its legal counsel went into gaining the necessary approval from the Department of Labor. Add several more years to secure clearance from the Internal Revenue Service. But even after those two favorable governmental rulings, it was no easy task to find a viable underwriter.

"After we received the IRS ruling, the insurance industry had turned upside down and the carriers that initially expressed interest in our plan had disappeared," recalled Miller. "The insurance industry at that time was hesitant to take risks on something new."

Persistence paid off, however, as the AICP ultimately connected with UnitedHealthcare, a proponent of a new structure whereby insurance coverage follows a worker wherever he or she goes, even with a change or

changes of employer. PHBP fits this framework in that qualifying employees can work for multiple production companies within the enrolled group of employers.

If the required number of eligible employees enroll by Sept. 30, Miller

estimated that UnitedHealthcare would be able to design plan benefits and then provide a detailed summary description of the coverage by late October. In his opening remarks to the turnout of freelance workers at last week's L.A. session, Miller af-

firmed, "There are very few things I'm more proud of at AICP than our being able to make this health plan a reality."

Still the AICP's work is not done on the health insurance front. The original intent was to establish coverage

not only for freelancers but for AICP member company nonunion staffers. The AICP still hopes to address the health insurance need for that latter category of workers, noted Miller.

For further info and an authorization form, log onto [www.phbp.org](http://www.phbp.org).

Easy to get to.  
Hard to find.



Custom photography by fotovitamina.com

Direct flights from LA and NYC.  
New tax incentives for commercial production.  
Over 350 sunny days a year.

[www.filmTucson.com/easy](http://www.filmTucson.com/easy) 877.311.2489  
Division of Metropolitan Tucson Convention & Visitors Bureau



Top Spot of the Week

# Director Anthony Mandler Builds A 'Beautiful Monster' For Nike

By Christine Champagne

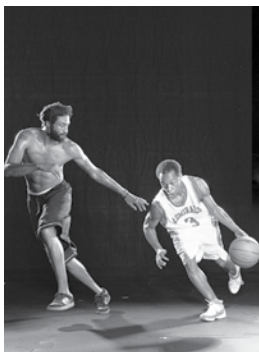
Wieden + Kennedy (W+K), Portland, Ore., got more than it bargained for when the agency worked with Anthony Mandler, a still photographer and music video director who has directed clips for Fergie, Beyonce, Snoop Dogg and The Killers, among other acts.

According to W+K art director Aaron Allen, the agency originally hired Mandler to simply shoot stills for a new "Beautiful Monster"-themed print campaign promoting the Team Elite II line of athletic shoes aimed at high school basketball players and featuring a specific shoe tailored for each player depending on the position they play. But when Mandler, who is repped by Boxfresh Pictures, New York, saw what the agency had in mind for the print, he couldn't stop talking about how well it would translate to film.

"It was something that we had thought about," according to Allen, who conceptualized the campaign with copywriter Ian Fairbrother. "But it wasn't anything we had pitched to Nike." Pumped up by Mandler's enthusiasm about the enormous potential this concept had to truly come

alive on film, the creatives ultimately did pitch and sell Nike on the idea of adding a spot to the mix, resulting in the creation of the gorgeously artful :30 "Beautiful Monster."

Shot on 16mm film, the black-and-white spot features an original track composed by Mojo and opens on a single player walking toward the camera dribbling a ball. As the spot unfolds, players emerge from behind him, making jump shots and dribbling from side to side. It is almost as though we are seeing the players through a kaleidoscope. At the end of the spot, they come together to form one mass in motion.



A basketball tech schools one of the on-camera players.

"The overall idea of the campaign is that you become the beautiful monster—the monster being a metaphor for the team," Allen said.

The team portrayed in "Beautiful Monster" is made up of local Portland players Arsenio Wagner, Lamar Porter, Tyler West Jr., Jerram Harte, Chris Botz, Justin Minton and Devin Boss. The athletes range from high school kids to college players who looked young enough to still be in high school. "The coolest part [of this project] was to see these kids from Portland end up looking like stars in

the final product," Fairbrother enthused. "We loved giving them the tape at the end. They really loved it."

## Dual purpose

This was a low-budget project, so Mandler, working with DP Jeremy Thompson, was required to shoot both the print and TV portions of the campaign on a basketball court at a Portland high school in just one day. The players were dressed in white uniforms and performed in a dark cube of sorts—a black curtain was draped around three sides of a cube-shaped area in the center of the court, and a black rubber mat covered the floor.

Explaining the decision to go with a black and white color scheme, Allen said, "I think we just loved the starkness and the grittiness of it. A lot of stuff we've seen in this [athletic shoe advertising] world lately is really shiny and glossy and slick, and we made a conscious effort to go opposite of that."

The choice also helped to give the sense that these players were amateurs—not professional athletes, Allen noted.

Given that the kids did not have experience in front of a camera, a basketball tech was brought in to work with them. "He was off camera having them do moves, having them mimic him," Fairbrother said, noting, "These kids were already really experienced basketball players, but he got them into the mindset and got their bodies moving how they move on the court."

Mandler had a good grasp on what would and wouldn't work, Allen said, and shot a number of moves so that there would be plenty of options in post. While the concept was there, no one knew exactly what the final spot would look like during production.

## Jeff Selis

"The spot came alive in editorial," Allen shared, citing the skill of the spot's editor Jeff Selis, who works out of Room in Venice, Calif. Mandler, who has hired Selis to edit music videos, recommended the editor to the agency. Allen and Fairbrother admitted that if it wasn't for Mandler's recommendation, they likely would have just hired someone they had an established working relationship with. But working with Selis turned out to be a refreshing change of pace. "[Jeff] hasn't done a lot of commercial work, and that actually worked in our favor because he came at the

spot with a music video style—more storytelling than like a commercial," Allen said.

"He had a great eye for design," Fairbrother added. "The first cut we saw just blew us away even though it was very rough."

Selis had license to be creative in cutting "Beautiful Monster" in part because he wasn't constrained by the need to get heavy-handed with product shots. "[Nike] definitely likes us to get their product out there, but in this campaign we all agreed ahead of time that we would do that through the Internet, the interactive [Nike.com/nikebasketball/usa/]," Allen said. "We all agreed that the TV should be kept pretty clean, and pure brand for this product."



[CLICK HERE TO VIEW SPOT](#)

In this celebration of team, a spot opens on a basketball player who is soon joined by others, all moving about in a showcase of the game's artistry. They are presented in almost kaleidoscope-like fashion before dramatically coming together to form "A Beautiful Monster"—a.k.a. a true team.

**TOP Spot OF THE WEEK**

**CLIENT**  
Nike

**AGENCY**  
Wieden + Kennedy, Portland, Ore.  
Jelly Helm and Steve Luker, executive creative directors; Tyler Whisnand, Mike McCommon, creative directors; Ian Fairbrother, copywriter; Aaron Allen, art director; Ben Grylewicz, executive producer; Krystle Mortimore, Shannon Worley, producers.

**PRODUCTION COMPANY**  
Box Fresh Pictures, New York.  
Anthony Mandler, director; Jeremy Thompson, DP; Bruce Kramer and Ciarra Pardo, executive producers. Shot on location in Portland, Ore.

**EDITORIAL**  
Room, Venice, Calif.  
Jeff Selis, editor.

**POST/VISUAL EFFECTS**  
20twenty vfx, Santa Monica, Calif.  
Louis Mackall, visual effects artist/colorist; Tonia Wallander producer.

**PERFORMERS**  
Arsenio Wagner, Lamar Porter, Tyler West Jr., Jerram Harte, Chris Botz, Justin Minton and Devin Boss.

The Best Work You May Never See

# Cornish Hits Jackpot For Four Winds Casino

By Robert Goldrich

Consider this a slice of mundane life with a cherry on top—make that three cherries. Three guys in cherry costumes are spending a morning at home in the kitchen. One is seated at a table eating cereal, another is right next to him reading a newspaper and doing its crossword puzzle. The third is at the refrigerator, presumably to put some cream in his coffee; he carries his cupful of java to the table and as soon as he sits down, putting the three cherries in a row, coins rain down on them.

Adding to the humor is the guys for the most part continue to go about their breakfast business as if nothing out of the ordinary is happening. For example, our first cherry guy keeps on spooning cereal into his mouth. He doesn't react to the free falling coins until one lands on his spoon. A tagline identifies the sponsor, New Buffalo, Mich.-based Four Winds Casino, which provides needed context for viewers regarding the gag.

Titled "Breakfast," the TV spot is one of three in a Four Winds Casino campaign directed by Trevor Cornish of TWC, Santa Monica, for Chicago ad agency Two By Four. The Two By Four ensemble consisted of creative directors Dan Consiglio and David Stevenson, art director Dave Wilson, copywriters Jeremy Simmons and Matt Kappmeyer and producer Kelly Lose Giardino.

## Adrenaline rush

"Every director gets this little adrenaline rush 10 seconds before opening a new script in terms of anticipation—will it be great, good or mediocre? The second script I read in the package was for 'Breakfast' and that was the spot I did the campaign for," recalled Cornish. "I already was dialing my executive producer's number when I saw it. The concept was simple and smart—which is saying a lot for a storyline with a bunch of guys in fruit costumes. That kind of scenario usually elicits descriptions like 'quirky' and 'goofy.' But this was much more. It was a clever idea that comes together for the viewer with the end tag. Up until then, you're curious as a viewer but it's like looking at a picture upside down. The end tag flips it right side up and you see the why behind what you've just witnessed."

Cornish added that casting was key in that the guys in the cherry costumes had definite personalities. For instance, the cherry that went to the fridge was still in his pajamas and turns out to be the one who triggers the jackpot torrent of coins. By contrast, the newspaper-reading cherry is wearing a white collared, pinstripe t-shirt, the character described by Cornish as the Moe of Three Stooges fame who has to put up with two even bigger screw-ups.

And the cherry guy mindlessly munching on cereal is, said Cornish, "about four seconds behind everyone else in becoming aware of what's going on."

At first, the concept called for the cherry characters to speak more—but Cornish noted that their not speaking did greater justice to the concept, sort of a less is more dynamic that helped to heighten the comedy. Also departing from the initial game plan was the decision to go with 30-second versions of the campaign spots, which were originally slated to be :15s. "The client was open to :30s but wasn't going to commit to the longer spots until they saw them," related Cornish. "So we shot :15s and :30s and happily the client was sold on the :30s."

Cornish is well established in the Canadian and European ad markets. He directs spots via Spy Films, Toronto, which has also been home to several of his European assignments. He is poised to make his mark



[CLICK HERE TO VIEW SPOT](#)

with TWC helping to build my career," related Cornish. "The experience with Two By Four was incredibly collaborative while at the same time the creatives there gave me the room to do what I need to do, not only during the production process but also the edit."

*Two By Four cooks up a creative cherry jubilee.*

Resonance. Interesting word. The dictionary describes it as the effect of an event or work of art beyond its immediate or surface meaning. To achieve resonance is our challenge, and to meet this final standard we

## what's the sound of fifty people thinking?

assembled a unique team all dedicated to the esoteric and invisible art of sound. Our work usually comes at the end of the process, but the process is not complete without our work. And it is our own unique process that guarantees our result. Our people go about their business very differently and they wouldn't have it any other way. It's what keeps them here. It's what keeps them focused, positive and friendly. It's what makes them care. It's what makes us Pirate. Writers with pens poised to painstakingly sweat each syllable of your message. Directors exploiting the subtle nuance of your words. Sound designers sweating every footstep. Composers who leave no rock, vibe or mood unturned in the quest to magnify concepts in ways that unexpectedly stretch the sensibilities of even the most jaded. Until it all comes together in the magic of our mixers, weaving our collective collaboration into something beautiful, composed, balanced and unique. When we finish our work you do not hear the sound of fifty people thinking. You hear one cohesive expression. You hear resonance. And until you do, we are not done. It all adds up to one very big difference where it matters most: Your idea.

pirate new york

## credits

**Client** Four Winds Casino (a Lakes Entertainment holding) **Agency** Two By Four, Chicago **Dan Consiglio, David Stevenson, creative directors; Dave Wilson, art director; Jeremy Simmons, Matt Kappmeyer, copywriters; Kelly Lose Giardino, producer** **Production** TWC, Santa Monica **Trevor Cornish, director; Mark Thomas, Steve Ross, executive producers; Ahnee Boyce, producer; Geoff Wallace, DP** **Editorial** The Whitehouse, Chicago **Matt Walsh, editor; Heather Bartholomae, assistant editor; Tim Jacobs, producer** **Post** Filmworkers Club, Chicago **Jeff Charatz, effects editor; Fred Keller, colorist; Dan Walsh, producer** **Visual Effects** Total Fabrications, North Hollywood, Calif. **Kenneth J. Hall, owner/costume designer** **Graphic Design** The Daily Planet, Chicago **Scott Marvel, executive producer; Amy Richard, producer; Jon Adler, graphic designer** **Audio** Hoffman Sound, Chicago **James Hoffman, sound designer/engineer**

in American advertising, having gained initial notice with a Gold Pencil at The One Show for "Vending Machine," a spot promoting the Canadian Football League's B.C. Lions. Produced by Spy for Rethink Advertising, Vancouver, B.C., the spot led to his coming aboard TWC a couple of years ago after having been with Twist Films, Minneapolis.

The awards show beat goes on for Cornish whose promo spots for French TV action/suspense channel 13eme Rue out of BETC Euro RSCG, Paris, were shortlisted at Cannes in '06, with one of the ads, "Biathlon," garnering silver at the Eurobest Awards. "American agencies have started to seek me out more,

iSpot

# Matt Clark Brings New Language To Life For Comcast's Triple Play and GS&P

*Eleven animated web films show activities that become possible with Comcast package*

By Nicole Rivard

In a new animated web film for Comcast's Triple Play—the company's TV, phone and Internet service package—Jim's girlfriend is on the phone with him and realizes he is not paying attention. She tells him she thinks she has vacuumed up her roommate's hamster to which he replies, "uh huh, totally." She goes on to say an ax murderer has just come down the chimney and set the living room on fire, and she gets the same response, "uh huh, totally." After she says that a woolly mammoth has put the fire out and that she's fine and gets another ho-hum reaction from Jim, she accuses him of "snurfing," the word Comcast has come up with to describe the act of surfing the internet when you are supposed to be on the phone. The film complements a TV campaign that consists of three :30 spots that center around other slang terms like "snurfing" used for the activities that become possible when you sign up for a Triple Play package.

The spots end with the made-up words and their definitions and invite visitors to [www.tripleslanguage.com](http://www.tripleslanguage.com), where they will find additional slang terms. Each word is featured on its own flash card, which provides the definition, correct pronunciation and the word used in a sentence. The animated broadband videos bring the sentences to life.

Goodby, Silverstein and Partners created the Comcast "Slanguage" campaign. The idea for the animated web films grew out of the need to also develop 10-second promos followed by a 20 second acquisition offer that also run on TV to generate subscriptions. "The guys that were doing the acquisitions suggested animation," explained Chris Ford, one of the creative directors who worked on the campaign. "It ended up being a really smart idea because trying to communicate what these words do and mean in 10 seconds is kind of hard using live action. The great thing about animation is you can have huge time jumps and location jumps and you can do really silly stupid things that don't work so well in live action.

"And you can do a bunch of them for not a lot of dough," he added, pointing out that the one thing the creative team decided early on is the more words they introduce to consumers, the smarter it would be. Having said that, currently 11 words and corresponding animated films (some are longer than 10 seconds) can be found on the [www.tripleslanguage.com](http://www.tripleslanguage.com) website, which was developed with Perfect Fools, N.Y. There is also a chance for visitors to submit their own words describing how they use Comcast Triple Play. Eventually films will be added to the site to correspond with those words.

### Workin' round the clock

The animated web films were created by animator/director Matt Clark, a.k.a. Manbaby. The creatives tapped Clark because there was something simple and straight-



[CLICK HERE TO VIEW SPOT](#)

One film shows a woman breaking up with her boyfriend after several incidents of "snurfing."

forward and not complicated about his style. They wanted the films and flash cards to have an instructional vibe and not be too flashy.

Clark explained that the characters he created are fairly realistic, comparing them to those you would see in the instructional manuals seen in airplanes. But he infused them with personalities. To achieve the look and feel of the films, he took pictures of himself and his wife and used them as references. Then he drew from them to keep animations realistic. He animated the drawings using an older version of Flash. "I'm set in my ways. I've tried other versions of Flash but they don't have the same interface that I've grown so comfortable with," Clark said.

Of the 11 animated films, Clark said his favorite is the one he created for "unibilation," which is defined as a state of joy brought on by the convenience of having one bill instead of three. In the film, Gary breaks into a spontaneous modern dance routine in his kitchen. "It was the hardest and most time consuming, but it has sentimental value too," Clark said, explaining he choreographed it by filming himself "busting a move." "That was a good time," he said with a laugh.

While he admits having a good time, he said the assignment was the most challenging he has ever done. He worked on the films for 43 days, only sleeping a few hours during some of those days. What made the intense experience manageable was Cathleen Kisich, broadcast producer at Goodby. "I formed a really good relationship with her. We were in contact 60 times a day. Her demeanor really made it easier for me to work 20 hours a day."

Now he feels like he can do anything. "I took a couple of weeks off after the project and decompressed and now my energy level is just way up. I did not realize I could produce that much stuff in that much time," Clark said.

Credits

**Client** Comcast **Agency** Goodby, Silverstein & Partners, San Francisco (web and acquisition TV) **Jamie Barrett**, executive creative director; **Will McGinness**, creative director; **Nick Spahr**, creative director/art director; **Chris Ford**, creative director/copywriter; **Devin Sharkey**, **Chris Valencius**, art directors; **Nat Lawlor**, **Spencer Riviera**, copywriters; **Peter Albrycht**, interactive producer; **Cathleen Kisich**, broadcast producer; **Brian McPherson**, account director **Production** (website) Perfect Fools, NYC (web films) **Animation** Matt Clark, animator/director



## HEADS UP! While you're testing new sales tactics, make SHOOT the foundation of your marketing plan, the sure way to reach ad agency & production industry clients!

In addition to news, ScreenWork & regular columns, [here's what's coming up...](#)

OCTOBER 12  
AD AGENCY CREATIVES  
CLIENTS ON ADVERTISING  
CINEMA & MOBILE ADVERTISING  
**Bonus Distribution:**  
SMPTE, Picturehouse NY  
**Ad Deadline: October 1**

OCTOBER 26  
DIRECTORS EXTRAVAGANZA!!  
I. Leading Directors Profiles  
II. Next Generation Directors  
III. Cinematographers & Cameras  
**Bonus Distribution:**  
Hollywood Post Alliance Awards,  
Hollywood Reporter/ Billboard Music Conference  
**Ad Deadline: October 12**

NOVEMBER 9  
AD AGENCY CREATIVES  
MUSIC & SOUND /  
Top Ten Spot Tracks Chart  
HD PRODUCTION & POST  
HPA Awards Wrap-up  
**Ad Deadline: October 29**

Reserve Ad Space Today:

East/Midwest/Canada  
**Robert Alvarado**  
203.227.1699 ext. 15  
[ralvarado@shootonline.com](mailto:ralvarado@shootonline.com)

West Coast / International  
**Roberta Grier**  
203.227.1699 ext. 13  
[rgrier@shootonline.com](mailto:rgrier@shootonline.com)

Recruitment/Classified  
203.227.1999 ext. 14  
[classified@shootonline.com](mailto:classified@shootonline.com)

SHOOT

# Ronny Northrop

*Goodby, Silverstein & Partners' group creative director embraces interactive opportunities*

By Robert Goldrich

Ronny Northrop was worried that he might end up hating real-world advertising after majoring and earning his undergrad degree in that discipline at the University of Florida. So after working at a little inhouse agency where he turned out what he described as “crappy catalogs,” Northrop put off taking the next step in his ad career in order to take on life experiences. He was a professional drummer, a bartender, an apple picker, a fisherman’s guide, an appliance delivery man and primarily a low-budget world traveler as his work in a band took him to varied locales.

But finally Northrop realized that he had to commit—albeit with trepidation—to the advertising field that continued to intrigue him. So he enrolled at The Ad Center at Virginia Commonwealth University. “I was fortunate in that the founding faculty had come together there with [noted creative] Jelly Helm and I got a great education.”

**SHOOT:** You’ve had the good fortune to work at two of the industry’s leading creative shops in Crispin and Goodby. What did you take from your experience at Crispin?

**Northrop:** I learned so much there. For one, Alex Bogusky realized I wasn’t the greatest art director in the world—and I wasn’t. I was more of a painter and drawer, not that great a designer. While most of the time your boss coming to that conclusion would mean the end of your career at the agency, Alex suggested I try writing. Crispin is that kind of place. It recognizes your talent and hard work and opens up other opportunities for you. I had written most of the ideas in my book at school and he saw I could come up with good ideas. Once I became a writer there, I never looked back.

I also gained from being at Crispin because they were one of the first to integrate campaigns. While it doesn’t seem like a revelation today, putting the idea before media was huge back then. We simply looked for the best solution and that’s how you can end up immersing a brand into the culture in relevant ways. Just look at Burger King’s “Subservient Chicken,” which showed the industry how interactive can generate attention in the marketplace and give a new dimension to a brand.

**SHOOT:** You’ve been at Goodby for a couple of years, during a stretch when

the agency seemed to reinvent itself and successfully diversify into interactive. Would you reflect on how the agency has evolved?

**Northrop:** The press reported on it like it was an overnight transition. But under Jeff Goodby and Rich Silverstein, it’s been more of an organic process. The change wasn’t overnight. They were smart enough to bring in people who knew interactive. Now more than half of what we do is interac-



tive. We just don’t know how to charge for it all. But even in work that doesn’t have a big formal interactive piece, it’s important to think in terms of engaging people with content that they want to seek out. The S.F. Connect work, which I was a writer on, is about the most proud I am of any work I’ve been involved in. The goal was to get people to devote a day to volunteering in the community. Jeff Goodby set the tone in that he wanted us to explore how you can make this something that people want to be a part of. We didn’t want yet another invisible, let’s make people

Northrop went on to land an art director’s gig at New York agency Dweck where he enjoyed a year-and-a-half stay. But then 9/11 happened, the agency folded and Northrop returned to Florida. Fortuitously he got a chance to help Crispin Porter+Bogusky, Miami, with its Ikea pitch and on the strength of his performance got hired as an art director there, later making the transition to copywriter.

During his four years at Crispin, he worked on such accounts as Burger King, MINI, Molson Canadian, Virgin Atlantic, Giro helmets and the American Legacy Foundation’s “truth” campaign.

Then California beckoned and Northrop went over to Goodby, Silverstein & Partners, San Francisco, where his credits include serving as copywriter for S.F. Connect’s “Volunteering is Sexy” campaign, associate interactive creative director for the got milk? GetTheGlass.com campaign and now group creative director for the Sprint account.

feel guilty public service campaign. We came up with “Volunteering is Sexy.” T-shirts carrying that slogan were on sale in boutiques throughout San Francisco. I like to think of it as more of a movement than a campaign. In the TV we wanted to convey and celebrate the inner beauty in a wide range of people in San Francisco. When you give of yourself, you feel good and look good.

**SHOOT:** What about the more formal interactive work that you’ve done at

[scarecrow-like creature] diagram to help people scare off alien abductors. We worked with the North Kingdom guys from Sweden, those mad website makers, who also did the currently running GetTheGlass with us.

**SHOOT:** You were associate creative director on GetTheGlass, in which commercials about a family seeking “the glass” drive viewers to a website with a board game through which they pursue that family’s quest. And now

*Logging onto Waitless.org enables visitors to access Sprintcuts with tips designed to help the world wait less. Consider the site a means to fast-forward through the boring parts of life.*

Goodby. What stands out for you?

**Northrop:** The team of Pat McKay and Feh Tarty, the lead art director and copywriter on got milk?, has done great work, including the website based on the Aliens/Cow Abduction fully integrated campaign that showcased the benefits of milk, the “magic” health elixir that aliens from outer space covet. The site raised awareness of “cow abduction,” we showed evidence of it—cow bells in a field of grass—which prompted people to post their “evidence.” We had a cow-crow

you’re group creative director—along with Franklin Tipton and Christian Haas—on Sprint. You seem to have made a fast ascent at Goodby.

**Northrop:** There’s been a lot of opportunities for me here in just two years. To advance in that short a time, to have doors open for you, is gratifying. But there’s a lot of work. Three months of no days off and five presentations in Kansas City helped to land Sprint. That’s how I became a group creative director.



**SHOOT:** Discuss the Sprint pitch.

**Northrop:** Online wasn’t supposed to be included in the pitch. But right out of the gate we said, “Let’s do some great interactive stuff in this pitch. If they want Goodby, that’s who we are.” The only way you can succeed is with an integrated approach so everything we did had an interactive component.

**SHOOT:** And that has now translated into Waitless.org.

**Northrop:** We saw an opportunity in the telecom space. There’s so much negativity—to me, “fewest dropped calls” is like a restaurant saying it has the fewest cases of e-coli, or a power company saying it has the fewest blackouts. We instead opted to celebrate the technology, a joyous interaction with technology that moves at the speed of light. Sprint speed is our special turbo sauce. With a 7 p.m. start to free calling, you don’t have to wait, you save time and when you go to waitless.org, you find other ways to fast forward through the boring parts of life, with estimates of how much time you can save doing certain things. “Sprintcuts” featured on the site show you how to quick peel a hard boiled egg [saving four days of your life], or how a beach-goer can instantly remove wet sand from his or her body. These tips can be shared via email and now we’ve just started offering visitors the chance to share their user-generated Sprintcuts, to do their part to help the world wait less.

## Plum To Close After 26 Years In Biz

*Continued from page 4*

and was being courted by several production houses at press time.

“Chuck and I had a great run at Plum,” related Saarinen. “We will always be good friends. Now I have lots of homework to do in terms of looking at companies—and I’m looking forward to the process. This situation is new to me. I’ve been a partner at one place for 26 years and haven’t had the need to assess other production houses. Chuck is being a great help to me in all this, offering support and advice.”

Sloan described Saarinen—whose cinematography earned him an American Society of Cinematographers (ASC) designation—as being “a great artist with tremendous energy. He still loves to make commercials—that’s who he is. He’s been a wonderful partner at Plum Productions all these years. In reflection, this was just the best time for everyone to pursue their dreams and ambitions—for me to get into public service causes and give back to the community, for Eric to continue to do what he does so well and for the

Plum Productions’ people now at Wild Plum.”

Like Saarinen, other Plum directors exploring prospects for new spotmaking homes are Gavin Bowden, Dana Christaansen, James Wahlberg and Eric Heimbold.

Sloan’s track record in the commercial production business spans three major shops, first the venerable Wakeford/Orloff, then The Film Consortium and Plum. “It’s been a great run for me, particularly at Plum,” reflected Sloan. “It’s all been positive.”

## Sexton, Allen Launch Wild Plum

*Continued from page 4*

The project took Goodman on a whirlwind filming ride from Mexico to Europe over a two-week period.

### Equity

Sexton said the Wild Plum moniker was chosen since it represents “the best of both worlds”—on one hand the equity of the Plum brand in the commercial production arena; and on the other, a shingle reflecting “a new identity for an energetic shop.”

“Our philosophy is to run on a lean overhead, enabling us to be nimble in producing not only com-

mercials but new forms of content, including mixed media, Internet development and branded entertainment,” related Sexton.

Allen was born into the spot production industry, her dad being veteran executive producer/entrepreneur Tony Busching, a founding father of the venerable yet since shuttered Paisley Productions, and now owner of philsfilms in Venice.

At Wild Plum, Allen is both co-founder as well as the company CFO. She had been with Plum for some 18 years.

Sexton has called Plum Produc-

tions her professional home for a dozen years. She started there right out of college and moved up the ranks, from receptionist all the way to executive producer, a mantle she shared with Beth Pearson, whose current plans weren’t known at press time.

Wild Plum is currently seeking West Coast representation. The company continues with the independent reps Plum had in the rest of the country: Sarah Jenks on the East Coast; and Kitty Monaghan and Kelly Halpine of Monaghan + Halpine in the Midwest.

## Up Close & Personal With Glass

*Continued from page 4*

his new opera in Germany and in performance with a didgeridoo virtuoso in Australia. He had unprecedented access to Glass’ working process, family life, spiritual teachers and longtime collaborators. Hicks fulfilled his hopes and the film made its world premiere earlier this month at the festival.

### Back In The Saddle

Hicks enjoyed returning to documentary filmmaking after more than a decade away from the genre. The last documentary he directed was *The Ultimate Athlete*, which was released in 1996, the same year as *Shine*. (*Shine* received a total of seven Academy Award nominations in all major categories including Best Film, Best Director and Best Screenplay.)

“It was fantastic getting back into documentaries, with the ‘extra ingredient’ of shooting myself, which was a first for me. I’d always been a stills photographer, had always been involved with the cinematographer on my projects. Initially, this was a stop-gap measure to let me begin gathering material, with a plan to get a full-blown cinematographer later. I found that the ‘low impact’ of a small unit allowed an intimate relationship with the subject in front of the camera. And at some point, I realized ‘this was the film I was making,’ that it would be a mistake to bring in a larger crew.”

What Hicks loves most about documentaries is the constant challenge of dealing with events and situations that are completely unpredictable and uncontrollable. “I think it’s useful for any director to understand that they can’t control the world, so sometimes immediacy, spontaneity and the unpredictable can be the very things that make a moment memorable,” he said.

“You might have a little idea of how it will connect to the story you’re trying to tell. Filming is gathering the raw material; shaping, scripting and sculpting that material happens in the editing process.”

He cited an example in the Glass film, which was cut by Stephen Jess, a senior editor at The Whitehouse in New York. In October ‘05, Hicks was filming

the Philip Glass Ensemble rehearsing “Orion” in Melbourne, Australia. At the time of shooting, he had no idea this would form the basis of a chapter of the film, having to do with collaboration and with the articulation of Glass’ discovery of a new world of music on the borders, the boundaries of East and West.

“I didn’t want just a pure performance piece for its own sake. As I began writing the structure [of the film], I realized what this could become in the story,” Hicks explained.

The director described Jess, who he has worked with on advertising projects over the years, as being a total collaborator who brought enormous energy and intelligence to the process. “We were dealing with a ‘mountain of material’—having shot in excess of 120 hours of footage—so it was a monumental task to process these dailies. His energy and drive were important ingredients.”

Prior to directing *Shine*, Hicks worked almost exclusively in documentaries, which was cross-subsidizing the development of *Shine*. Similarly, his work in commercials helped enable him to be in the states and get the Glass project going. He personally financed the production and post on Glass, and Independent Media also made funds available. Independent Media founder/executive producer Susanne Preissler produced the documentary.

“Independent Media really got behind this from the start. They got the financing, and we were off... Susanne really went above and beyond,” Hicks said.

The first Toronto screening was extraordinary, according to Hicks, for a few reasons. First, it was good to watch it alongside the team who had been through the process of making the film with him. Plus it was the first time he had seen the film on such a large screen and with an audience without a connection to the film already.

“It was well projected and looked and sounded stupendous. Seeing and hearing it in this way was stunning,” Hicks said. “And to feel the audience’s connection to the film. I know when they connect with the humor, they’re with you—and I felt that from the get-go.”



**We hear you.**

sound design  
original music  
voice casting  
record  
mix  
surround  
ISDN  
HD

 **SoundHound**<sup>®</sup>

www.soundhound.com  
45 W 45th St. NYC

Andrea Rhodes  
arhodes@soundhound.com

# Lines Blur Between Production and Post

Samantha Hart, creative director/owner of Foundation Post, Chicago, has no intentions of abandoning the company's postproduction roots. But when the company launched in 2004, she saw the industry changes ahead and decided to operate on the philosophy that one must be a little more innovative, a little "more clutter buster," to stand out in the crowd. That has translated into taking a proactive stance to accommodate changes brought on by viral, web-based types of campaigns and interactive websites.

"A year ago websites were just kind of add-ons. You had to have one but no one knew why. Now you start with the strong creative for the website and the TV spot is being used to drive people to the website," she says.

A little over a year ago, when websites were still add-ons, Foundation Post decided to launch a production arm, Foundation Content. About a month ago the company built a stage to further diversify and facilitate the move into the production arena.

And almost all of the editors have grown into directing and they are supported by the company to do so. "We've made it quite a large part of our business plan as well," Hart explains. Devin Bousquet, for example, just directed a five spot package for BFGoodrich via the Martin Agency, Va. "We still love postproduction. We're still as excited about boards coming in that we get to edit

as we are any of these productions. One doesn't replace the other or supersede the other. But I think more and more our clients are looking to us to be more innovative and give them ideas that they might have overlooked."

At Optimus in Chicago, Tom Duff, president, reports the company is getting its feet wet in production as well. "Where we are making more of

a mark now is in full up design spots and in actual production. For the design work, these assignments have little or no actual off-line cutting, the spots are created and finished all by our design team in their After Effects and Flame boxes. These design editors do it all, from initial creative boards to actual new design to shooting products and model building. We also have a stage now for this shooting and model building. We own our building and have plenty of space for this type of expansion, that's a huge edge

for us," says Duff, who is also president of AICE's Chicago Chapter.

Other edit houses are not necessarily thinking of themselves as production companies, but they have recognized the importance of possessing the flexibility and talent to adapt to certain projects with limited production needs. Take bi-coastal 89 Editorial, for example. Detecting the need to diversify, a few years ago the company created Headlight, a design and visual effects division. Bob Cagliero, 89's New York-based executive producer and president of the AICE New York Chapter, says that having that division has made it easier for the company to approach more budget conscious web films and virals. "Headlight has purchased an HD camera package within the last year and has used it for shooting various elements in visual effects projects.

"We have begun to occasionally use the camera for very down and dirty situations where our editors have directed—primarily virals, web films or a regional political advertisements. We are starting to see that agency clients and the advertisers themselves are more open to these situations."



**Edit And Post Houses Try To Get Handle On An Industry In Flux**

**By Nicole Rivard**

*Continued on page 18*

## Post Houses Get Involved In The Game Earlier

Continued from page 17

### Virtual Editors

Being open-minded and flexible is probably the biggest key to surviving in today's marketplace, according to Scott Carleton, VP of Nomad Editing Co., Santa Monica, which recently opened a shop in New York. "The Internet has completely changed the way people collaborate during post. Many of our projects involve an edit on one coast, visual effects on another and sound design happening on both. In order to meet these challenges, a company has to be very flexible to accommodate the needs of a specific project," Carleton says. "An editor has to be willing to travel the world to be on location or to just edit on the other coast. After years of four-walling in New York, we felt we had to open up a shop to better service our clients."

Conversely technology can cut down on travel expenses.

"If a client wants to work with an editor in London but they don't have the funds to bring in the editor, we've got the technology to have them be able to—either from offices in their own agency or by going to one of our offices—work remotely with them. Nowadays the technology is even better. We are constantly upgrading our servers and connections," says Melissa Thornley, managing director of The Whitehouse, bicoastal, Chicago



**"If a client is shooting in L.A. or London but they are cutting in New York, we move media wicked fast."**

—Melissa Thornley

and London. If a client is shooting in L.A. or London but they are cutting in New York, we move media wicked fast."

New York-based Crew Cuts also continues to evolve technologically with the changing landscape of the advertising industry. A few years ago the entire company switched from Avid to Final Cut Pro.

"Final Cut's ability to integrate with any current or future form of graphic applications allows Crew Cuts to stay on the forefront of postproduction technology," says Nancy Shames, partner/executive producer. "We have also taken steps internally to better facilitate the general needs of agencies, setting up our own in-house facility for finishing in both SD and HD. We employ in-house graphic designers and composers, both of whom work in tandem to make jobs both seamless and cost effective. Our editors also use Shake and Motion, which enables us to cut costs for the clients, eliminate complex timelines and, overall, continue to create pro-quality results on every job we take on."

On the new media front, Crew Cuts is further growing its capabilities in the interactive and long-form categories. It has brought on new talent across the board, both international and regional, with extensive experience in Web film, short film and feature-length realms. "As consumers demand more intricate marketing platforms," says Shames, "we work closely



Glade's "Joy of Fragrance"

with clients to create work that functions appropriately and efficiently in its designated media environment."

Nomad's Carleton also points out that while flexibility is key, companies need to always look after their core business. "You have to be willing to invest in people and technology in order to service your core business as well as to put you in a position where you can take advantage of opportunities that come up," he says.

"A company has to be able to offer tiered services in order to be able to meet the budgetary restrictions of some projects. However, we feel that we can't invest too heavily in one area or another or it takes away much of our flexibility. Many of our clients prefer to work with specialists in each phase of the post process. There is no way we would be able to compete with those specialists. Instead, it is important to be able to creatively collaborate with these people in as concise and efficient manner as possible."

### Post house partners

Speaking of creative collaboration, in general postproduction facilities are becoming more a part of the overall creative process. Wendy Brovotto, exec producer of design studio PureNYC says that agency clients are approaching the company before they go to the advertisers. This scenario came into play in a seven spot campaign the studio recently worked on for

**"You have to be willing to invest in people and technology in order to service your core business as well as to put you in a position where you can take advantage of opportunities that come up."**

—Scott Carleton



Glade, which also included some live-action work. Creative director Aaron King saw the project through from beginning to end. Draft FCB Chicago came to Pure with a storyboard for Glade's new Flameless candle and scented oil candles campaign and King designed the boards, creating the graphic elements and how they would interact with the on camera principals. He directed the live action, was involved with the edit (with Damien Massingham from Chemistry, New York) and oversaw all animation from After Effects through CG and comping in Flame for all seven spots.

"Getting involved in the beginning is beneficial because you can design based on the time frame given and how long it's going to take you to execute something. You don't oversell what you can deliver," says Brovotto.

Edit house jumP, NYC and design studio Manic have also been more active in partnering with agencies on pitches for TV and alternative advertising. "On recent projects of this kind, agency partners have tapped into our talents and technology in editing, graphics, animation, sound design and music, collaborating on content development. It represents deeper involvement at an earlier stage of the game than has been typical historically, and in some cases we've been extremely successful," explains editor Michael Saia of jumP.

He adds that the companies' recent evolutions have taken the form of work outside of advertising. Among other projects completed or in the works, jumP is co-producing and cutting Dave Herman's feature film *Able Danger*, with VFX and graphics being done at Manic. Lin Polito (of jumP) is cutting Benita Raphan's documentary *Great Genius And Profound Stupidity*. In the past year, Luis Moreno (of jumP) has been a contributing editor



Sound for TV, Radio and Film

**SERVICES**

:: sound design :: mix / sweetening :: adr recording :: vo recording :: voice casting :: isdn :: surround sound ::

One East Erie Street Suite 350 Chicago Illinois 60611    ph:312.255.8862    fx:312.255.8842    www.bamstudios.com

# EDITING & POST

and graphic designer on Douglas Keeve's feature, *Seamless*, and Saia has been involved in developing and cutting a documentary about Chi Modu, the photographer at *The Source* magazine in the 1990's.

Likewise there's been diversification at The Whitehouse. In August, the edit house finished a branded entertainment piece called *SCHOOLED* for OfficeMax via The Escape Pod, Chicago.

In the 60-minute reality show

*SCHOOLED*, students at New Jersey's New Milford High School are tricked into believing their school is "musically deficient."

The anxious students must attend a "music rehabilitation" program in order for the school to keep its state funding. Hidden TV cameras recorded the students as they were led through absurd oral exams climaxing with their mandatory performance of Richard Strauss' "Thus Spoke Zarathus-

tra." The prank's grand finale was a live, surprise performance for the students by the rock band The All-American Rejects.

"There's always something going on in our company that involves long form or alternative media. So the differences that have been coming up more often are dealing with HD workflow and dealing with Final Cut Pro. Those are different technologies and areas that we have become better versed in because you really have to be fluent in those technologies," says The Whitehouse's Thornley.

Bicoastal edit house Beast, which now has an office in Austin, also recently worked on a branded content project, Toyota's *Line of Scrimmage*, created by Saatchi & Saatchi LA. In the show, two hosts travel around the country in a 2007 Toyota Tundra profiling the high school football programs with the most intriguing traditions and biggest rivalries. The documentary-style show runs during the *NBC Sunday Night Football Halftime Show*.

## Making sense of it all

Beast is newer to the industry,



Valerie Petrusson

having opened its doors in 2006. The company's managing partner Valerie Petrusson explains that Beast was not set up with the traditional business model of having "lots of staff and lots of high paid editors. We are much leaner and meaner than traditional editing shops. So when there are slower times in the industry, I don't have to worry about laying staff off. And I use freelancers, not a lot, but for extra projects. So staff is consistent and my clients are taken care of and they know who to go to, but I don't have bodies sitting around, which some of the traditional houses did

*Continued on page 20*



Foundation Post editor/director Devin Bousquet and DP Ben Chappell are left in the dust by a rally car during a recent shoot in Gainesville, Fla., for The Martin Agency client, BFGoodrich.

THE **ONLY**  
**SPIRIT HD**  
**DATACINE**  
IN THE  
**SOUTHEAST**

color | sound | edit | media services  
2850 Tigertail Avenue - Miami, FL 33133 - Tel: 305.857.0350 - Fax: 305.857.0175



## Web Projects Impact The Industry

Continued from page 19  
for years.”

Petrusson believes that the industry is in flux right now and that while businesses may be diversifying, she doesn't don't feel that *THE* model has appeared. “The business is going to change dramatically in the next three to seven years depending on what happens with virals and the monetization of the web.

She points out that in 2008, Screen Actors Guild and Writers Guild of America members are going to be taking a stance on the web monetization issue and what that means to them. “How that is resolved is going to be a



“Where we are making more of a mark now is in full up design spots and in actual production.”

—Tom Duff

clearinghouse for what is going to happen. That will be the bearer of good and bad news for the industry. They may throw the gauntlet down and say no more using us for free. What does that mean to traditional advertising and how does that streamline down to postproduction? Will clients pay more for virals or use them less?” wonders Petrusson.

Despite the lack of quantification, she points out on a more positive note that since virals are often done by the younger editors, they are providing a great opportunity for junior editors who are cutting their teeth. “It's good because for a while there wasn't enough work to bring younger editors up,” she said.

Jon Ettinger, managing director of FilmCore, with shops in New York, Santa Monica and San Francisco, said the company had been set up to do middle to higher-end jobs, which poses a problem relative to the state of the industry.

“At the beginning of the year we as a company sat down and said, ‘Where is the industry heading?’ Most of our editors and people who work for us are pretty well compensated and are dependent on a model that has

jobs that have good margins.

“We see that there's still a lot of great margin jobs at the higher end, but all of a sudden there is nothing in the middle and there's a bunch of crappy margin jobs at the bottom, so what do we do?” asked Ettinger who is also president of the AICE's San Francisco chapter.

He said FilmCore has signed on for lower margin jobs, but almost inevitably another job will want to book in during that time that's a much higher margin.

“So we are sort of cannibalizing ourselves. It would be easy to say we are just not going to do it. But I think that is missing it too. There's a lot of work. It may be a classic case where you figure out a way to aggregate all these projects together. You might have low margins but really high volume, so maybe there is still a way to do it.

“You may have multiple people working on multiple projects as opposed to the old business model, which is one editor working on one project. That's definitely a trend I see.”

Ettinger adds that he is also seeing lot of competition in the business. There used to be three players in the field—production companies, post-production companies and ad agencies and there was very little in the way of genuine competition between the three.

“Basically everyone depended on one another and what was good for one was typically good for another. Now an ad agency is likely to edit, a production company is likely to come up with content or a postproduction company is likely to shoot stuff. There are these blurring of lines in what was traditionally people who were very dependent on one another. Now it seems like there is potential for conflict and competition in those traditional sectors.”

For now, FilmCore is sticking to what it does best, editing and working with ad agency and production company partners. Likewise Beast's focus is on creative editorial. But one way Beast has diversified is by entering into an alliance with Panic & Bob in Canada (see sidebar), gaining U.S. representation for some of that Toronto shop's leading talent.

In terms of the “Beasties” getting into directing, Petrusson says, “Should the unique opportunity come up, that is something we would take up on a case-by-case basis. We are a new company. We want to get our legs before we jump into that...”



[CLICK HERE TO VIEW SPOT](#)

Toyota's Line of Scrimmage



OfficeMax's *SCHOOLED*

## Beast Forms Alliance with Panic & Bob

NEW YORK—Editorial house Beast, has entered into a strategic alliance with Canadian counterpart Panic & Bob Editing. Beast will represent the Panic & Bob roster in the United States while that Toronto company will handle Beast's coterie of talent for work in Canada.

Panic & Bob editors David Baxter, Michelle Czukar, Andy Ames and Griff Henderson will be available to cut through any of Beast's three offices. They add to a Beast roster—overseen by managing partner/executive producer Valerie Petrusson—that's comprised of editors Kevin Garcia, Paul Kelly, Barnett Kiel, Igor Kovalik, Amanda Moreau, Paul Norling, Adam Schwartz, Sam Selis, Jim Ulbrich and Rob Watzke.

“For Beast, this alliance represents an opportunity to make some remarkable talent available to the U.S. market,” said Kovalik, citing Panic & Bob's high profile, award-winning comedy work for Bud Light and collaborations with directors such as Joe Pytka, Floria Sigismondi, Tim Godsell, David McNally, Bryan Buckley,

Kinka Usher and Tom DeCerchio.

Ames observed that the two edit houses are simpatico philosophically and he believes the Panic & Bob editors will further develop the Beast brand. There's also a history among key players at the companies. Ames and Baxter enjoyed a prior working relationship with Kovalik, who left Canada for the United States some 12 years ago. Ames and Baxter have followed Kovalik's career stateside ever since. “We had been exploring ways to enter the U.S. market, and Igor [Kovalik] contacted us—he was the best fit by far,” explained Baxter, editor of *In Bloom*, starring Uma Thurman and directed by Vadim Perelman (*House of Sand and Fog*), which just premiered at the Toronto Film Festival. “I respect his talents as an editor and know the excellent reputations of the editors with whom he's associated. For our companies, the versatility of this unified roster—from comedy to stylized visual work—added to the appeal.”

Recent work at Beast includes: Nike AT&T (cut by Schwartz and

directed by Wes Anderson), the new Toyota Line of Scrimmage campaign (with editor Garcia and directed by Dan Levinson), Nike (edited by Norling), T-Mobile (cut by Watzke), Tribeca Film Festival (with Kelly editing), Reebok (cut by Moreau), Verizon (editor Ulbrich) and a 10-spot Southwest Airlines campaign (edited by Selis and directed by Rocky Morton). Kovalik was nominated for a 2007 MTV Video Music Award for best editing on the strength of the Linkin Park video “What I've Done.” Kovalik is currently finishing work on Harpo Productions' *For One More Day*, based on the novel by Mitch Albom, and a new Linkin Park video.

Launched back in '96, Panic & Bob has turned out work for such clients as BMW, Budweiser, Fujifilm, Dove, and Nike. Beast has a body of work that includes projects for Reebok and Brahma Beer (both via mcgarrybowen, New York), Cingular (BBDO New York), Toyota (Saatchi & Saatchi LA) Ford GT (JWT, Detroit) and Burger King (Crispin Porter+Bogusky, Miami).

# Leo Burnett Snags McHugh For GMC

CHICAGO—Leo Burnett has assembled a new team of creative leaders that will oversee its Buick-Pontiac-GMC assignment as of Oct. 1. Leading the way as executive VP with responsibility for GMC will be Peter McHugh, who most recently served as chief creative officer and a managing partner of Carmichael Lynch, Minneapolis, where for more than two years he brought in key new hires from as far away as Mumbai and Sao Paulo while contributing to work for such clients as Porsche North America, AG Edwards and Northwest Airlines, winning five Kelly Awards and helping Harley Davidson garner its first Cannes Lion.

Prior to Carmichael Lynch, McHugh was executive creative director/partner at 180/Amsterdam, where he helped win adidas' consolidated global business in partnership with TBWA and put 180 among the three "Agency of the Year" nominees at Cannes in 2004.

Earlier in his career, he had stints as group creative director at Fallon Minneapolis, executive creative director at Chiat/Day, Toronto, and as creative director at Young & Rubicam, Chicago.

In his new capacity at Burnett, McHugh and the GMC creative team will be based at the agency's new service office in Los Angeles that's dedicated to GM and will interface with Burnett Chicago.

## Looking within

Meanwhile Burnett looked within to find a creative team to take the lead on Buick.

Senior VPs/creative directors Jon Wyville and Dave Loew, who joined Burnett from Y&R, Chicago, in March, have been named creative leads on the Buick assignment. At Y&R, they created award-winning work for Miller Brewing Company, NASCAR and Sears. Additionally, Wyville worked as the group creative director on BMW at Fallon from 2004-'05. Besides being Emmy finalists, the creative duo has won nine Cannes Lions, nine One Show Pencils, nine Clios and a collection of Mercury Awards, Andys and Kellys. Since joining Burnett, they've worked across the agency's portfolio and supported new business initiatives.

Wyville, Loew and the Buick creative team work out of Burnett's Chicago office.

Additionally, Leo Burnett will continue to service the Pontiac business under the leadership of senior VP/group creative director Jeff Cruz. Going forward, Cruz will oversee all creative for the brand as former Leo Burnett Detroit executive creative director Tor Myhren has left to join Grey New York as executive VP/chief creative officer (SHOOT, 9/21).

Cruz has worked on Pontiac since

'00 and was promoted to group creative director on the business in '06. He's been the driver behind Pontiac's annual NCAA campaign and helped guide its MySpace, Pontiac Garage in Times Square and Second Life Motorati Island initiatives, and in doing so won two coveted Gold Cannes Lions. Cruz and his creative colleagues on Pontiac remain based in Burnett's Detroit office.

McHugh, Wyville and Loew will work in close partnership with their creative counterpart at Digitas, senior VP/creative Rob Rizzo, and with the broader integrated Publicis Groupe team, including Digitas and other sister companies Vigilante, Lapiz, GM Planworks and MartinJay Retail, to service the Buick-Pontiac-GMC assignment.

Mark Tutssel, Leo Burnett's worldwide chief creative officer, credited Cruz with being "instrumental" in delivering innovative marketing to Pontiac, cited Wyville and Loew's creative pedigree as bringing a lot to the table for the Buick brand, and pointed to McHugh's track record in helping to "shape 180/Amsterdam into the creative force it is today."

Leo Burnett Worldwide, comprising the Leo Burnett brand agency and marketing partner Arc Worldwide, is a subsidiary of Publicis Groupe, the world's fourth largest communications company.

# Massingham Finds Editorial Chemistry

NEW YORK—Editor Damien Massingham has come aboard the roster of New York-based Chemistry. He has already wrapped his first project at his new roost, a Glade campaign for Draft FCB, Chicago.

Massingham comes over from Jump, New York, where he spent the past year. His career body of work includes commercials for such clients as Mercedes-Benz, Toyota, Volkswagen, Ikea, Virgin, McDonald's and Macy's. Over the years, the editor has garnered assorted awards, including recognition from the New York Festivals, the London International Awards and a Cannes Gold Lion. Massingham is also known for cutting Japan's famous Nissan Noodle spots, which won honors four years running from the Asian TV Awards.

Before moving to and establishing himself in the United States Massingham worked for six years as a freelance editor for an array of agencies and post, visual effects and edit houses in his native Sydney—as well as doing a stint in Bangkok—on spots for the American



**Damien Massingham**

and Asian Pacific markets. Earlier Down Under he founded and for three years ran his own editorial business, Ex Post Facto. He started out as an assistant at Aussie shop Winning Post where he was trained by top flight editor Peter Whitmore. Massingham spent six years at that shop editing with some of Australia's top directors.

"Although I was well aware of Damien's talent through the Mercedes adverts, it wasn't until I saw his collective body of work that I knew he would be a perfect fit here," related Chemistry

executive producer Sue Wladar. "What intrigued me most was his ability to weave a fantastic linear storyline but when called for, clearly and effectively deliver the client's message through a mastery of the multi-layered graphics/editorial technique."

Massingham said that Chemistry fit the bill for him in that he was "looking for a studio and environment where I could bring my visual style to the table and add to the mix—and this made perfect sense."

The aforementioned Glade job, Massingham's initial gig at Chemistry, consisted of seven spots which creative director Aaron King of design studio PureNYC worked on from beginning to end. DraftFCB came to Pure with a storyboard and King designed shooting boards, creating the graphic elements and how they would interact with the on-camera principals. He directed the live action, was involved in the edit with Massingham and oversaw all animation from After-Effects through CG and comping in Flame for all the commercials.

# CLASSIFIEDS

To place classified ad simply email ad copy to: [classified@shootonline.com](mailto:classified@shootonline.com)  
Your reply will contain price estimate and PDF proof of ad for your review.  
**Print classifieds run online for 30 days as FREE bonus.**  
For further info/rates/deadlines go to [www.shootonline.com/go/classified](http://www.shootonline.com/go/classified)

## TECHNICAL SERVICES

### TECHNICAL OPERATIONS, INC

- Maintenance Services for Broadcast and Industrial A/V Equipment
- System Integration
- Multimedia Services/Manpower
- A/V Rentals
- Free Pickup, Delivery, and Loaners Available

454 West 41st Street • New York, NY 10036  
(212) 465-1318 • Fax: (212) 465-2318  
<http://www.tech-ops.com>  
email: [support@tech-ops.com](mailto:support@tech-ops.com)

## STUDIO | OFFICE SPACE WANTED

**Audio post studio and top mixer / sound designer seek a new home.** My building is being demolished and I am looking for a quality video, audio or graphics house that could use my services and clients, if you have the space. I have a strong clientele and history. So should you.

Please contact in confidence: [NYCaudiopost@gmail.com](mailto:NYCaudiopost@gmail.com)

## PROD. OFFICE SPACE

### Production Office

Sublease Available 2,100 sq. ft. fully improved offices on Melrose near Robt. Stafford Commercial 310-360-9900  
[ts@staffordcommercial.com](mailto:ts@staffordcommercial.com)

## MISCELLANEOUS

### A MUST HAVE!

**2007 ENCORE DIRECTORY**  
Film/Video Industry South of LA!  
OVER 180 RESOURCE CATEGORIES  
Spiral bound with 8 division tabs  
[www.OCencoredirectory.com](http://www.OCencoredirectory.com)

**DOES YOUR SHOOT MAILING LABEL ON THIS ISSUE'S FRONT COVER SAY RENEW ?**  
IF SO, THEN GO TO:  
[www.SHOOTonline.com/go/renew](http://www.SHOOTonline.com/go/renew)  
**THANK YOU!**

## Statement of Ownership, Management, and Circulation

1. Publication Title <b>SHOOT</b>		2. Publication Number 0 0 6 - 2 3 4		3. Filing Date <b>September 28, 2007</b>	
4. Issue Frequency <b>Twice monthly except in July, &amp; August</b>		5. Number of Issues Published Annually <b>22</b>		6. Annual Subscription Price <b>\$125</b>	
7. Complete Mailing Address of Known Office of Publication <b>21 Charles Street, # 203, Westport, CT 06880-5803</b>				Contact Person <b>Gerald Giannone</b> Telephone <b>203 227-1699 x. 12</b>	
8. Complete Mailing Address of Headquarters <b>Same as above</b>					
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank) Publisher (Name and complete mailing address) <b>Roberta Griefer, 21 Charles Street #203, Westport, CT 06880</b> Editor (Name and complete mailing address) <b>Robert Goldrich, SHOOT, 650 N. Bronson #B140, Hollywood, CA 90004</b> Managing Editor (Name and complete mailing address) <b>Michael Morgera, 21 Charles Street #203, Westport, CT 06880</b>					
10. Owner Full Name Complete Mailing Address <b>DCA Business Media, LLC 21 Charles Street #203, Westport, CT 06880</b> <b>Roberta Griefer, DCA 21 Charles Street #203, Westport, CT 06880</b> <b>Gerald Giannone, DCA 21 Charles Street #203, Westport, CT 06880</b>					
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. <b>None</b>					
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one) <b>Not Applicable</b>					
13. Publication Title <b>SHOOT</b>		14. Issue Date for Circulation Data Below <b>September 14, 2007</b>			
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months.		No. Copies of Single Issue Published Nearest To Filing Date	
a. Total Number of Copies (Net press run)		16,084		15,469	
b. Paid and/or Requested Circulation	(1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	8,987		8,401	
	(2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	0		0	
	(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	34		12	
	(4) Other Classes Mailed Through the USPS	0		0	
c. Total Paid and/or Requested Circulation (Sum of 15b. (1), (2), (3), and (4))		9,021		8,413	
d. Free Distribution by Mail (Samples, complimentary, and other free)	(1) Outside-County as Stated on Form 3541	6,641		6,776	
	(2) In-County as Stated on Form 3541	0		0	
	(3) Other Classes Mailed Through the USPS	0		0	
e. Free Distribution Outside the Mail (Carriers or other means)		339		200	
f. Total Free Distribution (Sum of 15d. and 15e.)		6,980		6,976	
g. Total Distribution (Sum of 15c. and 15f.)		16,001		15,389	
h. Copies not Distributed		83		80	
i. Total (Sum of 15g. and h.)		16,084		15,469	
j. Percent Paid and/or Requested Circulation (15c. divided by 15g. times 100)		56%		55%	

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Roberta Griefer, Publisher, September 28, 2007

## Nominees Announced For COLAs

LOS ANGELES—Anonymous Content, MJZ and Day-O Productions are the three production houses in line for commercial category honors in the 13th annual California On Location Awards (COLAs), which are presented by the Film Liaisons in California Statewide (FLICS). The competition is designed to honor the year's best location professionals and production companies in stills, spots, TV and theatrical features.

In the TV commercial category, Anonymous Content and location manager Carson Turner were nominated for a Toyota Tundra job; Day-O Productions, location manager/production coordinator Masako Komehana and location manager Louis Hernandez for an Asahi Beer spot; and MJZ and location manager Jof Hanwright for a Travelers' Insurance assignment.

The latter was the lauded "Snowball" from Fallon Minneapolis, which has already picked up several honors during this awards season, including a primetime Emmy nomination.

Separately Turner is nominated as best location professional of the year for commercials on the strength of Toyota Tundra. His fellow nominees are Nick Morley for Comfort Suites/Choice Hotels, Patrick Ranahan for Pepsi and Mel Wilson for Allstate.

Sheri Davis, director of the Inland Empire Film Commission, Janice Arrington, director of the Orange County

Film Commission and Pauline East, director of the Antelope Valley Film Commission, are COLAs co-chairs. East said of the competition, "Most often overlooked in the credits, a quality location manager with creative confidence and visual foresight is paramount in the overall success of a project. Interpreting the director's vision is one thing—delivering it is the real challenge....[The COLAs are] the only awards ceremony specifically showcasing the exceptional contribution of production managers, location scouts and managers and production teams who are key to the entertainment industry."

### Features, TV

In the features category, the COLAs nominees are: River Road Entertainment/Paramount Vantage/Art Linson Productions for *Into the Wild*; Marvel Enterprises/DreamWorks SKG for *Iron Man*; 20th Century Fox for *Live Free or Die Hard*; and DreamWorks SKG for *Transformers*.

Nominated for location professional of the year for feature films were: Kenny Brant for *American Son*, Curtis Collins for *Live Free or Die Hard*, Rick Schuler and Scott Fitzgerald for *National Treasure: Book of Secrets*, and Matt Wersinger for *Into the Wild*.

Production companies nominated in the TV-episodic category were: Touchstone TV for *Brothers and Sisters*, and

CBS Productions for *CSI: NY*. The nominees in the reality TV category were 3 Ball Productions for *Endurance: High Sierras* and Beyond Productions for *Mythbusters*.

Nominees for television location professional of the year were: Joe Ackerman for *Jericho*; Eric Fierstein for *Curb Your Enthusiasm*; Tim Hillman for *CSI: NY* and Michael Soleau for *What About Brian*?

Nominated in the Teamsters Local 399 assistant location manager of the year for features category were: Chris Campbell of *Live Free or Die Hard*, Mandi Dillin for *Iron Man* and Michael Wesley for *Transformers* and *John Hancock*. Nominees for the Teamsters assistant location manager of the year for TV were Dominick Clark for *Journeymen and Stand Off*, Lara Massengill for *Ghost Whisperer* and Adam Robinson for *CSI Miami*.

This year's judges for the COLAs were: producers Stan Brooks of Once Upon A Time Films and Marcus Morton of Mission Control Entertainment; location managers Kokayi Ampah and Debbie Laub; location scout Joni Coyote; Ed Duffy, business agent, Teamsters 399; production manager Richard Prince; and production designer Nina Ruscio.

COLAs winners will be announced and honored during a ceremony set for Oct. 14 in the City of Industry.

## Editor Olivier Gajan Joins Rex Edit

VENICE, Calif.—Editor Olivier Gajan has come aboard Rex Edit, the Venice-based shop under the aegis of owner/editor Bill Marmor. Gajan has already embarked on his first job under the Rex banner, an assignment for Pepsi.



Olivier Gajan

edited *The Nest* for Siri as well as Daft Punk's *Interstella 5555*.

Over the course of his career, Gajan has worked with directors such as Michel Gondry, Tony Kaye, Stephane Sednaoui, Nico Beyer, Baker Smith, Olivier Gondry and Jean-Baptiste Mondino. Gajan over the years has edited such spots as Lexus' "Robot," Opel's "GPS," Kodak's "Thief of Colors" and Infiniti's "Directions." He has also cut music videos for U2, Jane's Addiction and Madonna, among other artists. Gajan won a best editing MTV Video Music Award for The White Stripes' "Seven Nation Army" and his work on the Red Hot Chili Peppers' "Give It Away" helped gar-

ner the band two MTV Video Music Awards, one of which was the high-profile Breakthrough Video Award.

Gajan rounds out a Rex Edit roster that includes Marmor, Kevin Anderson, Adriana Legay, Igor Patalas, and Drew Thompson.

Josianne Côté is Rex's executive producer. Chuck Silverman continues as the company's national director of sales and marketing.

### Rex's roots

Marmor launched Rex Edit in 2001 after having been at the former TrailHead, Santa Monica. Accompanying him from TrailHead to Rex Edit was his then producer Côté.

Prior to TrailHead, Marmor had been with Crew Cuts when that New York-based company had a Santa Monica operation. Marmor earlier broke into the business at Red Car's Southern California shop as an assistant editor and made the transition there to full fledged editor. Among the major credits helping to put Marmor on the industry map was cutting Gatorade's "The Wall" starring Michael Jordan and directed by Rupert Wainwright.

## street talk

Executive producer Alex Blum has teamed with rep Drew Miller to form Santa Monica-based Sleeper Films. The new venture opens with a directorial roster that includes Christopher Hutsul, Eran Creevy and James Haworth....Director Jonas Mayabb has joined bicoastal HKM Productions for U.S. representation. A graduate of the Art Center College of Design in Pasadena, Calif., Mayabb in a short time has garnered recognition at the Clio competition and won a Young Directors Award at this year's Cannes Lions International Advertising Festival....By a narrow margin of a little more than

700 votes, incumbent Alan Rosenberg beat out Seymour Cassel and has been elected to serve a second term as president of the Screen Actors Guild....NBC Universal Artworks, New York, has expanded its motion graphics and animation design business to now serve external clients. Formed in '06 via the merger of multiple NBC in-house design units, the shop is now diversifying beyond its core biz of servicing NBC, which has included creating show packaging and title design for the likes of *NBC Nightly News*, *Dateline*, the 2006 and '08 Olympic Games, *The Today Show*, CNBC, MSNBC and NBC Sports....

## report

New York-based music/editorial/post/design house Fluid has added independent rep Lori Youmans who becomes part of a sales team, also consisting of reps Mendy Frolich and Jessica Millington, covering all markets for the company...Kelly Flint of Strike! has been named to handle East Coast representation for kaboom productions, Los Angeles

and San Francisco. Kaboom's directorial roster includes Brandon Dickerson, Gary Shaffer, Sausage, Doug Werby and Renir Lyngdal....Astra Dorf has joined Crossroads Television and Headlight Design, New York—both part of the Crossroads Films' family of companies—as marketing director. She previously served in the same capacity at branding/design agency CA Square....Jennifer Warren has been named director of sales and marketing for the U.S. division of Ear to Ear Music and Sound Design, Santa Monica and London. Ear to Ear is under the aegis of owner/creative director Brian Banks...DP Jonathan Sela is now available for commercials and music videos via endeavor, Beverly Hills, after completing principal photography on *Powder Blue* for Forest Whitaker.... Production designer Andy Rhodes has joined The Skouras Agency, Santa Monica, for exclusive representation....

## bulletin board

>Oct. 8-11/Albuquerque, NM: Best in the SW:Flash Animation & Motion Graphics conf./Fest. [www.bestinthesw.com](http://www.bestinthesw.com)

>Oct. 23-25/NYC: New York Post|Production Conference. [www.NYPostConference.com](http://www.NYPostConference.com)

>Oct. 24/NYC: Picturehouse NY. [www.picturehouse.org](http://www.picturehouse.org)

>Oct. 24-27/Brooklyn, NY: SMPTE. [www.smpte.org](http://www.smpte.org)

>Nov. 1/Los Angeles, CA: HPA (Hollywood Post Alliance) Awards. [www.hpaawards.com](http://www.hpaawards.com)

>Nov.2/Los Angeles, CA: SHOOT Music for Commercials Panel at Hollywood Reporter/Billboard Music Conf. [www.billboardevents.com](http://www.billboardevents.com)

the **PASSION**

the **POLITICS**

the **DRIVE**

the **CREATIVITY**

the **BACKSTORIES**

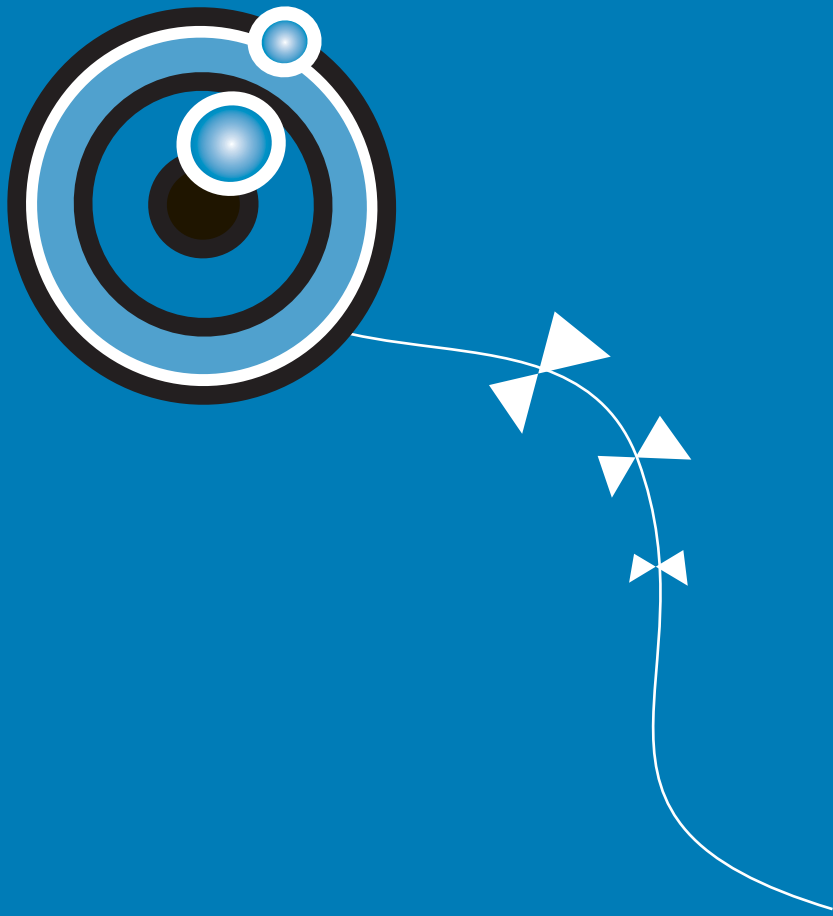
the **IMAGINATION**

The **SHOOT**  
**DIRECTORS ISSUE**

Coming October 26th

[www.shootonline.com/go/directorsissue](http://www.shootonline.com/go/directorsissue)





SOAR

**griot**  
EDITORIAL

Detroit  
Santa Monica

877.853.4183 [www.griotedit.com](http://www.griotedit.com)  
Griot Editorial is a division of Grace & Wild, Inc.

Michele Ballard  
Brian Chidester  
Cary Gries  
Terry King  
Louis Lyne  
Dave Mariani  
Cindy Morin  
Steve Persin  
Dan Succarde  
Jim Talbot