

Gunn Buy Turns Into A Budding Dandelion

Epoch Films acquires Kirt Gunn & Associates, setting the foundation for the launch of Dandelion, a company dedicated to creating programming and entertainment sponsored by brands. Heading the new shop as managing directors are Kirt Gunn and Epoch's founder Mindy Goldberg and partner/executive producer Jerry Solomon.

See page 4

Director Rob Cohen Checks Into The Institute

Feature filmmaker and spot director Cohen comes aboard The Institute for the Development of Enhanced Perceptual Awareness, the production house headed by director Michael Bay and exec producer Scott Gardenhour. Cohen will be available for both theatrical motion pictures and commercials via The Institute.

See page 4

Dave Damman Pays Visit To SHOOT's Chat Room

Group creative director returns to Fallon Minneapolis after exiting in 2005 for WestWayne, Atlanta, and later partnering in his own ad shop with fellow Fallon alumnus Bobby Pearce. Damman discusses what drew him back to Fallon, his first tour of duty at the agency, lessons learned from his entrepreneurial venture, and his take on the new media landscape.

See page 10

Marketer of the Year: Barack Obama

President-Elect brings political campaigning into the 21st century. See page 23



L to r: GSP partners Rich Silverstein, Steve Simpson, Jamie Barrett & Jeff Goodby. See story, page 16.

Non-Agency Of The Year

Goodby, Silverstein & Partners Scores On Both Traditional & Interactive Fronts

Opposing POVs On AAAA Study

By Robert Goldrich

NEW YORK—While the debate continues over the validity of the annual American Association of Advertising Agencies' (AAAA) Television Production Cost Survey, one of the study's proponents, David Perry, chairman of the AAAA broadcast production committee, offers a new wrinkle, namely a long-term perspective that goes back to the year 2000.

For the first time, the AAAA survey contains a chart that compares annual findings over the past seven years. And Perry, who is executive VP/head of broadcast production at Saatchi & Saatchi New York, thinks that looking at average annual costs during that full time frame casts a different light on the statistics.

For example, according to the latest AAAA report, the average cost of producing a national 30-second commercial in '07—without agency commission or any other form of agency markup—increased eight percent as compared to '06.

Extrapolating from a data base of 799 national :30s as reported by 19 participating ad agencies, the AAAA study found that the average cost of a :30 before agency commission was \$361,000 in '07. That's an increase from \$335,000 in '06.

However, while an eight percent increase was reported, the study also found that the average cost of a :30 after agency commission was \$461,000 in '07, an increase from \$435,000 in '06. *Continued on page 8*

Newman Tops Ford Mustang/Filmaka Competition

By Robert Goldrich

LOS ANGELES—Director Jonathan Newman of Serendipity Films, London, has won the "Mustang Stories" short film competition on the strength of his entry, *Father's Day*. Online global creative community Filmaka teamed with Ford and its agency JWT Team Detroit to establish the contest, soliciting shorts which reflected either personal true stories of devoted Mus-

tang enthusiasts or original ideas.

As earlier reported (*SHOOT*, 10/10), excerpts of the first finalist short, *Numskull*, appeared in a promo that debuted during the premiere episode of the *Knight Rider* primetime series on NBC. The promo drove traffic to the website www.the2010mustang.com so viewers could see the entire short. Nine other finalist shorts were subsequently posted on the site one at

a time and have gone on to generate a viral buzz for Mustang.

As the competition's grand prize winner, Newman earned the chance to direct a second film spotlighting the iconic Mustang specifically for JWT Team Detroit and Ford. As *SHOOT* went to press, all 10 finalist films were being screened at the Los Angeles International Auto Show where the highly anticipated 2010 Ford Mustang

model was being unveiled.

As it turned out, *Father's Day* also helped Newman earn an unexpected bonus. Based on his work via Filmaka—*Father's Day* as well as *Sex with the Finkels*, a short which finished second in the FX network-branded entertainment competition—Newman was signed by talent agency ICM for U.S. representation.

Continued on page 5

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By Robert Goldrich



Post-mortem Tribute

The Hollywood Post Alliance (HPA) has announced the winners of the 2008 J. Michael Brinkman Scholarship Awards honoring students and industry professionals committed to excellence and a desire to further their careers in post.

Four college students were awarded scholarships: Jose Ho-Guanipa of Duke University, Silvestre Grimaldo of California State University

Long Beach, and Daniel Reams Jr. and Nicholas Batchelder of California State University Northridge. Additionally, Ryan Erik Lam, a student at Hawaii Pacific University, and Debrah Lematre, founder of Filmanthropy, will receive registrations to HPA's 2009 Technology Retreat.

"Encouraging the development of young people who will help shape the future of the postproduction industry and the continuing education of those already in the industry is central to the

mission of the HPA," said Leon Silverman, HPA president.

The scholarship program is open to individuals working in the industry in Southern California or students who intend to live and work in the area upon leaving school and fulfill specific application requirements.

In recognition of teachers' contri-

butions toward the students' success, the HPA awards a stipend to the recommending instructors of scholarship winners to be used in support of their scholarly endeavors. Among the educators recognized this year are Mary Schaffer, Director of California State University Northridge's Cinema and TV Arts program; James R. Thompson, faculty director of the Duke University program in Los Angeles; Patricia Gillespie, video production teacher at the Kamehameha Schools

in Hawaii; and Barbara J. Stanton, executive director of the Entrepreneur Education Center Inc. in Watts, Calif. This is the fifth year of the J. Michael Brinkman Scholarship program. It's named after the longtime VP of strategic business development for Panasonic Broadcast and Television Systems, who died in 2003 at the age of

the demise of the ITS created a void that needed to be filled. But that was only part of his motivation. He felt the HPA could do even more than ITS to better the industry and foster a much needed sense of community. Brinkman talked about the need for post artisans and executives to band together, share information, address issues and

"Encouraging the development of young people who will help shape the future of the postproduction industry...is central to [HPA's] mission."

54. Brinkman was a leading figure in Hollywood's broadcast and post communities and a founding member of the HPA. He spent 16 years with Panasonic and prior to that was a producer/director working in documentary and educational production.

Brinkman was a mainstay member of the Society of Motion Picture & Television Engineers and the former International Teleproduction Society (ITS). He became a founding member of the HPA because he believed

have a collective voice. He envisioned the HPA as being inclusive of all those who make their livelihoods in post.

Brinkman spent his professional life helping others understand technology in the service of the creative endeavor. His enthusiasm and willingness to mentor touched many lives. In his memory the HPA via the scholarship program bearing Brinkman's name hopes to continue his legacy to the industry and the people who choose to make it their career.

POV



All The Walls Are Down!

Recent years have been an absolute cat and mouse game for advertising agency producers and production companies.

What's important? What do we do? In five years? In 10? Is the sky falling, or is this a wonderful opportunity?

In truth, the production side of things is more exciting than ever. But don't confuse exciting with easy. Commercial production isn't really commercial production any more—it's morphed into so much more than the traditional industry in which so many of us grew up.

Yes, the ad business is tougher than ever, and production is intensely challenging; but it also has never had fewer rules. And for a kid who always pushed the boundaries, I find it more fun, fascinating, and inspiring than ever, even in these nostalgic days of *Mad Men*.

While the traditional commercial production professional may see excitement in exotic locations, unique film techniques, complex editing issues, and tight schedules, a modern pro should be getting turned on by the possibilities that exist in figuring out the next generation of production—which is now upon us.

Can old dogs learn new tricks?

They'd better. And how exciting for all new dogs. Today, all the walls are down, and the first one to figure it all out, wins.

The needs of agency clients today have exponentially broadened production deliverables, with lots more to come. Agencies also need to deliver the goods on more production levels than ever.

If they don't, clients will find someone who can. Now, you can complain about this—or you can find the fun, jump right in and figure it out.

After running my own production company, I returned to the agency side, primarily to get in the middle of all that is new. To learn, grow, and help shape the future. Raised at a traditional agency for 17 years, I left for 10 years to form Z Group Films.

During that time, I witnessed a huge shift in commercial production as we went from 90 percent commercials to a 60/40 percent split between spots and non-traditional projects.

It became a daily jigsaw puzzle—often with a piece missing. And now, being at the epicenter of all that is new in the production needs of 21st Century clients—putting all the right pieces together on the agency side—is to me an irresistible challenge.

Today's media mix is crazy. What do
December 5, 2008 SHOOT 3

clients need? How can we be smarter? What new communication vehicles are around the next corner?

What a great opportunity to be in the game—and to be the best at our game. Who's going to stay and play? Who's going to end up being left behind? Who knows?

The last question is my favorite because the answer is: No one.

And the fun part is . . . all the walls are down!

Dan "Ziggy" Zigulich is executive VP/director of creative production services at Draftfcb Chicago. He assumed the role this past summer (SHOOT, 8/22) after closing Chicago-based Z Group Films, which enjoyed a 10-year run. During his Z Group Films tenure, he also launched El Grupo Z, a film company specializing in U.S. Hispanic work. Prior to Z Group Films, Zigulich worked at Foote, Cone & Belding for almost 17 years.

Flash Back

December 5, 2003 Executive producer Heidi Nolting—best known for her longstanding tenure as a partner at Bruce Dowad Associates, L.A.,—has launched newhouse, a satellite of Crossroads Films, bicoastal and Chicago....Director David McNamara and exec producer Lora Nelson have opened The Film Company, N.Y., a satellite of EUE Screen Gems....Editor Peter Mostert, formerly of bicoastal Lost Planet, has come aboard N.Y.-based mad.house....Crushing Music, N.Y., has opened bicoastal Crushing Blueprint to produce hip-hop music for the spot market....

December 4, 1998 It's been nearly three years since bicoastal A Pictures has signed a director, but a recent expansion initiative has brought director Greg Vernon on board....Dogtag Films, a division of TAG Pictures, N.Y., officially opened its doors Nov. 23, following the recent signing of director Vince Aamodt....After 10 years at Dublin Productions, Minneapolis and Hollywood, exec producer Greg Pope and comedy director Jerry Pope have departed to launch their own Minneapolis-based production house, Pope Films.

PEOPLE & PROJECTS

Dandelion Grows From Epoch Buying Gunn & Assoc.

NEW YORK—Commercial production house Epoch Films, bicoastal and London, has acquired Kirt Gunn & Associates to facilitate the launch of Dandelion, an independent company dedicated to creating programming and entertainment sponsored by brands. The new venture, with offices in New York and L.A., offers competencies in content strategy, content development, film and video production, and digital messaging.

Staffed with creative talent from the disciplines of television, film, publishing, advertising, and branded enter-

tainment, Dandelion has the capability to produce content across all forms of media, including television, film digital, and print.

tainment, Dandelion has the capability to produce content across all forms of media, including television, film digital, and print.

Kirt Gunn and his team have turned out campaigns for Procter & Gamble, Ford and L’Oreal, among others, over

the years. A few of Gunn’s most successful campaigns include the *Meet the Lucky Ones* online video series for Mercury, the “Volvo: Drive for Life” Xbox video game and the viral “Men with Cramps” campaign for ThermaCare, a P&G brand.

Gunn and Epoch Films’ partner/executive producer Jerry Solomon and founder/executive producer Mindy Goldberg will serve as managing partners of Dandelion. Greg Schultz, an Emmy award-winning producer with branded entertainment and television production experience (*Mad*

Solomon said, “Epoch is a production company that has prospered for twenty years because we have always focused on creative standards. We knew that this had to be the foundation of Dandelion too. We wanted to ensure that the company had the best talent and the best production model

in the business from day one. By purchasing a branded content company [Kirt Gunn & Associates] with a proven five-year track record, and signing exclusive deals with some of the best creative talent in television, film, and print, we believe we will consistently deliver great creative work. If we can

do that, we will deliver the meaningful connections with audiences that brands are demanding.

The creative and developmental content talent Solomon alluded to includes: Eric Gilliland (exec producer/head writer for *Roseanne*, writer for *Continued on page 8*



The online series *Meet The Lucky Ones* is part of Kirt Gunn’s branded content pedigree.

Director Rob Cohen Joins The Institute

VENICE, Calif.—Feature filmmaker Rob Cohen (*The Fast and the Furious*, *XXX*, *Stealth* and *The Mummy: Tomb of the Dragon Emperor*) has joined The Institute for the Development of Enhanced Perceptual Awareness (The Institute). He will be available to direct features and commercials via the Venice-based company, which is owned by producer Scott Gardenhour and producer/director Michael Bay.

Cohen said he has always been “fascinated by the impact brand messages have in consumer marketing.” He is certainly no stranger to the spotmaking arena, having directed for such clients over the years as Mercedes-Benz, Coors, Chevy, Chase Bank and Saab.

His prior commercial production house affiliations include Anonymous Content and Original Film.

On the long-form front, his latest endeavor—the alluded to feature *The Mummy: Tomb of the Dragon Emperor*—grossed \$100 million-plus worldwide during its opening weekend.

Cohen’s previous directorial efforts reveal his expansive storytelling interests. His debut film, *A Small Circle of Friends*, starred Brad Davis and Karen Allen in a romance set against the political turmoil of late 1960s Harvard University. Later the feature *Dragon: The Bruce Lee Story*—which was both written and directed by Cohen—humanized the legendary Hong Kong-

born action hero for new generations, and made stars of both Jason Scott Lee and Lauren Holly.

Cohen’s critically acclaimed *The Rat Pack*, an HBO film starring Ray Liotta, Joe Mantegna and Don Cheadle, garnered 11 Emmy Award nominations (winning three).

The TV movie also won Cheadle a Golden Globe Award and earned Cohen a nomination from the Directors Guild of America for Outstanding Direction of a Television Film.

Gardenhour and Bay launched The Institute in ’01. The shop is focused on commercials, branded entertainment, feature films and content development for the globalized web world.

CART High School Got Cash For GOT MILK? Campaign

Fresno-Area High School Wins Over CMPB, Goodby Judges

SAN FRANCISCO— For six weeks, the marketing and advertising students from Center for Advanced Research and Technology (CART) in Clovis worked hard to craft what they believe could be the next GOT MILK? campaign targeted at young people. They talked to more than 700 teenagers about milk. They debated over 50 advertising concepts.

Represented by five students in the class, they traveled to San Francisco with high hopes of following in the footsteps of those who made GOT MILK? part of American pop culture. With butterflies in their stomachs, CART students presented their ideas to the judges. To effectively market to teens, they said, milk must be presented as exciting, unattainable, even taboo. Using wit and humor as well as day-in-the-life experiences of teens, CART students impressed the California Milk Processor Board (CMPB), the creator of GOT MILK?, and its advertising firm, San Francis-



CART students present their campaign to industry jurors.

co-based Goodby, Silverstein and Partners (GSP). As a result, CART carted away the cash-prize of \$2,000.

“Sitting there listening to what these students had come up with was just remarkable,” said Steve James, executive director of the CMPB. “They were so professional that you wouldn’t know they were in high school. The CART students captured the essence of the GOT MILK? campaign and its history.”

CART’s win was a result of an advertising competition to celebrate the 15th year of one of the most recognizable taglines

in the U.S.: GOT MILK?. To successfully execute this program, GOT MILK? partnered with Junior Achievement, a non-profit organization that brings the real world to students through hands-on curriculum. For six weeks, students at Amador Valley High School in Alameda County, Orange High School in Orange County and CART in Fresno County learned about the GOT MILK? brand and the principles of advertising. Each school formed a mock advertising agency responsible for conducting research and writing strategic plans to ulti-

Continued on page 11

Anonymous’ Steve Golin To Chair 2009 AICP Show

NEW YORK—Steve Golin, chairman/CEO of bicoastal Anonymous Content, has been named chairman of the 2009 AICP Show, The Art & Technique of the American Commercial. The AICP Show is slated to debut in June at The Museum of Modern Art (MoMA) in New York City.

“It’s a wonderful honor to be chairing the 2009 AICP Show,” said Golin. “This is more than just an awards show—not only does it honor and celebrate the craft of commercial filmmaking, but through being archived at MoMA, contributes to our understanding of advertising and its place in our culture.”

Association of Independent Commercial Producers’ president and CEO Matt Miller noted that Golin “brings a great sensibility to the AICP Show. His stature and knowledge are a great fit as the Show continues to evolve, expanding the definition of marketing in the motion image.”

The AICP Show, established in 1992, annually honors the best advertising appearing in the moving image.

This work is made part of the archive of the Department of Film at MoMA. As AICP Show chairman,

Golin oversees the 27-member Show Committee, which is responsible for promoting the Show and encouraging entries; facilitating the judging process and selection of judges; and for reviewing the entry process and category definitions.

Golin will also select the companies providing editorial, graphics and music to the AICP Show reel. He serves on the Show’s Board of Governors, which is the final arbiter, charged with ensuring the quality of the Show and adherence to its rules.

Golin, who founded Anonymous Content in ‘99, has for the past 20 years developed a reputation for building the careers of numerous high profile directors spanning both short and long-form fare.

In addition to his renowned commercial and music video work, Golin has produced several critically acclaimed—and commercially successful—theatrical feature films such as *Babel*, *Being John Malkovich*, *Eternal Sunshine of the Spotless Mind*, *Rendition*, and *50 First Dates*.

He earlier co-founded the legendary Propaganda Films in 1986, a

Continued on page 11

Jonathan Newman Tops "Mustang Stories" Competition

Continued from page 1

"This competition, said Filmaka president Sandy Grushow, "is another powerful example of how we are generating top-quality content from our talented community, while offering our filmmakers a chance to showcase their talent."

Father's Day centers on a grown man and his dad who enjoy some bonding time at a local diner. In each of their three get-togethers over time, they wind up going across the street



Jonathan Newman

to a Ford dealership so that the dad can test drive a vintage 1970s Mustang convertible. The first two test drives are harrowing experiences for the poor salesman who has to accompany father and son for their high speed jaunt around town.

But the third test drive, which is on Father's Day, doesn't come off quite as expected. The salesman informs the father that the car has been sold and isn't available for a test drive. Moments later, the salesman throws the Mustang keys to the dad who realizes that his son has bought the convertible for him as a Father's Day present. We see the father driving the Mustang away, yelping in celebration with his son as a passenger.

"The overall quality of the work was genuinely astounding and I am both thrilled and honored to be recognized by such an esteemed panel of industry experts as JWT Team Detroit and Ford," said Newman who wrote and directed *Father's Day*.

"In what is often a closed and competitive industry, Filmaka has given me a platform to showcase my work and has created wonderful opportunities for my career."

Nearly 400 scripts were submitted by Filmaka online network filmmak-

ers in 28 countries on six continents, and 22 semi-finalists received the green light to produce their films. JWT Team Detroit and Ford then selected the 10 finalist winners. The shorts can be viewed exclusively at www.the2010mustang.com.

Commercial directors figured prominently in the field of "Mustang Stories" finalists. For example, Jon Hill of Sedna Films, Santa Monica, directed the Ford Mustang short *The New Girl*. Lloyd Stein of Nola Pictures, New York, helmed *First Kiss*. And Zack

Resnicoff—half of the directorial duo Zack and J.C. repped by Lost Highway Films, New York—directed the earlier alluded to *Numskull*.

The other finalist short films were: *Bullitt Mustang* directed by Aion Velie; *Down The Road* helmed by Ale-

jandro Marquez; *And Then We Kissed* directed by Azhur Saleem; *The Good, The Bad & The Mustang* helmed by Erik Snove and Joachim Ronning; *My Father and I* directed by Sammie Lau; and *Mustang Magic* helmed by Cullen Paul Wright.

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Father's Day

Director Piotr Karwas Finds Asylum

LOS ANGELES—Visual effects and design house Asylum has signed animation director Piotr Karwas. He brings more than 10 years of experience to the Los Angeles-based company.

While working for Venice, Calif.-headquartered visual effects studio Digital Domain, Karwas contributed to several high-profile feature films, including Peter Jackson's *The Lord of the Rings—The Fellowship of the Ring*, Alex Proyas' *I, Robot* and Tim Burton's *Charlie and the Chocolate Factory*.

Karwas also worked in Digital Domain's commercials division, collaborating with such directors as Michael Bay of The Institute for the Development of Enhanced Perceptual Awareness in Venice, David Fincher of bi-coastal Anonymous Content and Joe Pytko of Venice-based PYTKA, building a portfolio of spots for Budweiser, Walt Disney, Mountain Dew, adidas and Gatorade.

Karwas served as animation supervisor for Digital Domain on adidas' "Unstoppable" which was honored in the Production category of the 2005 AICP Show. The spot was directed by Brian Beletic of bi-coastal Smuggler for TBWA\Chiat\Day, San Francisco.

Additionally Karwas was an anima-



Piotr Karwas

tion artist for Digital Domain on the Fincher-directed adidas commercial "Mechanical Legs" which won Best Effects Art Direction honors at the first annual Visual Effects Society (VES) Awards in '03.

Sense of direction

Karwas is also an experienced director. His directorial debut, digitally animated short film *Masks*, earned the Golden Berlin Bear at the Berlin International Film Festival, a win that led to directing PSAs for MTV and Greenpeace. His Digital Domain-produced *Do Robots Dream of Bunnies?* debuted at the 2006 Siggraph confab. Karwas is currently in post on his most recent

directing effort, *Rapline*.

In his new role with Asylum, Karwas will work to integrate his unique effects abilities across the company's different mediums, including features, commercials, music videos, and emerging media content.

"Asylum is one of the most diversely talented effects shops in the business today," Karwas stated. "They've been fortunate to work with an incredible list of clients, giving me maximum opportunity to experiment with new technologies in creative ways."

Asylum created the visual effects for such films as *Master And Commander: The Far Side Of The World* (Academy Award and BAFTA nominated), *Moulin Rouge*, *Minority Report*, *Phantom Of The Opera*, *Pirates Of The Caribbean II and III*, *Apocalypto*, director Tony Scott's *Déjà Vu*, *Man on Fire* and *Domino*, and filmmaker Ridley Scott's *Black Hawk Down*. Asylum has done spot work for brands such as Nike, Sony Playstation, Coke, BMW, Gatorade and Visa.

And Asylum Design has created title and graphic design for such films as *Charlie and the Chocolate Factory*, *X-Men I and II*, *The Island*, *Bad Boys II*, and *XXX*.

ARTISANS

Rosen, Marinelli Launch Sonic Union

NEW YORK—Noted audio mixers Michael Marinelli, formerly of Buzz/N.Y., and Steve Rosen, who comes over from hsr/N.Y., have teamed to launch audio post house Sonic Union. The new venture is housed in an 8,000 square foot recording, mixing and finishing environment located in New York's Union Square.

Marinelli has mixed for such brands as AT&T, Bank of America, Bud Light, Ford, M&M's, New Balance, NHL, Quiznos and GE. He has served as mixer on nearly all of the latter's commercials for several years, including its 2008 Summer Olympics spots "Dragon," "Discus" and "Crane" for BBDO New York.

With many Super Bowl commercials to his credit, one of Marinelli's favorites remains his 1995 breakout spot for the acclaimed "boy getting sucked into the Pepsi bottle," which he both sound designed and mixed for BBDO.

During his career, Rosen has mixed projects for assorted advertising agencies, including Deutsch, McCann Erickson and Crispin Porter+Bogusky. For McCann Erickson, New York, he recently collaborated on the Verizon account to help establish the "It's the Network" and "This is FiOS, This is Big" campaigns.

Among the other clients that Rosen has audio mixed for over the years are Comedy Central, Ikea, Monster.com, UPS, The Kaiser Foundation and the United Nations.

Another Buzz alumnus, Adam Barone, comes aboard Sonic Union as its managing director. Barone hails



Steve Rosen (l) and Michael Marinelli

from a theatrical advertising startup he launched, that was subsequently sold to Technicolor. With extensive experience in live event technical direction, he relocated to Manhattan to pursue his interest in HD and Surround Sound technologies. Barone reconnected with Marinelli, whom he had known since their college days together, and joined Buzz in 2001. Barone served as that company's director

of operations.

Sonic Union opens with five mixing suites and a multi-functional finishing room. Barone oversaw the architectural build-out, implemented by noted New York City architect Raya Ani who sought to bring as much of the nearby Union Square park and public market into the design as possible, both literally and figuratively.

"We brought the neighborhood's energy into the space, approaching it like an 'elevated park' by using only natural colors, textures and light," related Ani. "The individual suites are fashioned like intimate living rooms without shared walls to optimize sound quality."

Barone added, "Our long-time acoustician Richard Alderson collaborated closely with us and Raya to develop room designs that both address our clients' expectations and are well-suited to our needs going forward. It was a priority to build large, light-filled rooms where clients would feel at home and comfortable."

Beyond the aesthetic, the Union Square location is in the heart of where much growth of the downtown postproduction community has occurred, thus placing Sonic Union in proximity to many of Manhattan's leading editing and post houses.

Short Takes

FINDING FULFILLMENT IN AN "EMPTY WORLD"

A youngster strums on a guitar when his big brother enters the room and throws him a motorcycle helmet. The two hop on a chopper and ride through city streets. However, no one is on those streets. They end up at a stadium to see a football game, but there's no one else in the stadium. In fact there are no players on the field.

A voiceover explains that to the younger lad, "You [his big brother] are the world" and then advises big siblings to talk to their little brothers about the dangers of drug usage.



CLICK HERE TO VIEW SPOT

This message from the Partnership for a Drug-Free America was directed by Mike Bigelow of GARTNER, Santa Monica, for Leo Burnett, Chicago. Andreas Arlia was creative director for Burnett with Dennis Bannon serving as producer.

Don Block, Rich Carter and Elaine Behnken exec produced for GARTNER, with Kim Monaco producing. The DP was Scott Buttfield. Editor was Steve Stein of Cutters, Chicago.....

FOOTAGE WORTHY OF THE SMITHSONIAN

Smithsonian Channel has named Thought Equity Motion as its licensing partner to make available footage from its award winning original programming content for use by other producers.

As the sole licensing agent for Smithsonian Channel's high definition collection, Thought Equity Motion will offer clips drawn from the channel's original programs and series.

"Smithsonian Channel programming explores incredible people, places and events that Americans are passionate about," said David Royle, Smithsonian Channel's exec VP of programming & production. "We've entrusted our most valuable assets to Thought Equity Motion knowing they have brought some of the world's most prestigious footage collections online. Their licensing expertise and technology have created a new revenue stream for us by leveraging the value of Smithsonian Channel's original programs."

Smithsonian Networks programming celebrates the American experience with branded original content drawn largely from the assets of the Smithsonian Institution, the world's largest museum and research complex, and features original documentaries, short-subject explorations and innovative programs highlighting America's historical, cultural and scientific heritage.

The Smithsonian Channel Collection contains such footage as the history of flight, America's most iconic monuments and high-production value aerials. Producers can search, preview, purchase and download footage in the same day. To browse the collection, visit www.thoughtequity.com/Smithsonian.....

PEOPLE IN THE NEWS

Domenic Rom, who has served as COO of PostWorks' lab operation since its acquisition by PostWorks three years ago, has been appointed to the newly created position of senior VP/general manager of postproduction services for PostWorks' main New York facility in Soho. Rom is a 28-year N.Y. post veteran known for his groundbreaking work with Unitel, Duart, Sekani and Moving Images, as well as his proactive membership with the Association of Cinema



Domenic Rom

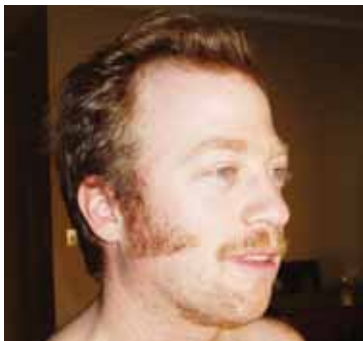
and Video Laboratories....N.Y.-based conceptual design/animation/VFX studio Suspect has hired Keith McCabe as visual effects director. He has held a variety of client-facing senior manager and creative director positions at such leading studios as ILM, Blue Sky Studios, Rhythm+Hues, Sony Pictures Imageworks, Asylum and Charlex. McCabe's hallmark has been the creation of notable images and VFX for animated and effects-driven films, TV commercials, music videos and art projects....

Agency Creative Kenny Settles Into Director's Chair At O Positive

NEW YORK—Mono-monikered director Kenny (formerly known as Kenny Herzog) has come aboard the roster of O Positive, New York, where he has already helmed comedic spots for Comcast, Boomerang GPS and Gatorade.

Kenny brings an agency creative pedigree to O Positive, having been a staff copywriter at New York shops Ogilvy, Nicebigbrain and Taxi. He has also freelanced for such Big Apple agencies as Toy, Cliff Freeman and Partners and Brooklyn Brothers.

The move to O Positive reunites Kenny with production company partner/director Jim Jenkins. Over the years through nicebigbrain Kenny and Jenkins co-wrote lauded campaigns—which Jenkins directed—for Animal Planet, Discovery and Turner Classic Movies. Fittingly one of Kenny's first directorial gigs via O Positive, the alluded to Boomerang assignment, came out of nicebigbrain.



Kenny

Kenny had made earlier fairly recent forays into directing. He for instance co-wrote and co-directed the Bud Light "Dude" campaign, working through bicoastal production house Tool of North America on the original spot and subsequent ads via Biscuit Filmworks, Los Angeles.

Kenny realized he most enjoyed working closely with talent to bring good concepts to life, so he decided to segue full time to directing with O Positive being his first formal production house roost.

"Having directed a number of the spots Kenny has written, I saw early on that he would have a rare talent for being behind the camera," related O Positive's Jenkins. "He's very sharp, he's great with clients and he just makes things funnier."

As for what drew him to O Positive, Kenny said, "When a production company that's only a year old finishes fourth in line for the Palme d'Or and wants to take you on as a director, it's kind of a no-brainer. O Positive's small roster and the chance it affords to see good boards from the get-go, and the company's collaborative culture among directors as accomplished as Jim Jenkins and David Shane, were equally important."

While some new directors might

have reservations about the changing nature of the business today, Kenny actually finds it appealing.

"It's exciting," he said, "as long as there is a great idea that's driving the production. Yes, clients are trying to stretch dollars and make one spot into

two spots and a viral, but that means more chances to do something great. I also think it gives directors and creatives much more freedom to do good work. Bud.tv is a good example."

Kenny said he caught the directing bug at a young age. "Growing up, my

neighbor was Roger Mosconi, the creative director of the Mean Joe Green Coke spot, and he took me to a lot of shoots." While he got an autographed Mean Joe football, Kenny really wanted the jersey. "Unfortunately he [Green] kept throwing it to that other

kid...just because the kid gave him one lousy Coke. I was so annoyed."

Kenny counts directors Woody Allen and Albert Brooks among his favorite filmmakers. "I'm a short, Jewish, neurotic self-deprecating guy. I kind of have no choice."

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AAAA Television Production Cost Survey Again Stirs Debate

Continued from page 1

jump may raise some eyebrows, Perry hearkens back to the average :30 in '00, which amounted to \$332,000 per the AAAA tally. From '00 to '07, \$332,000 represented the low end figure while the highest average national :30 cost was \$385,000 in '04.

He noted that an eight percent increase from '00 all the way to calendar year '07 shows how costs have pretty much held, particularly when compared to the skyrocketing price of automobiles, a college education, health care, in fact almost anything during that same seven-year span.

Perry conjectured that the relative stability of TV commercial production costs reflects an industry need and desire to prove or at least reaffirm television advertising's value.

"Everybody involved in television is aware that runaway costs would be just another reason to walk away from TV as an advertising medium," he related. "So as a result, I think all of us who believe in television are trying hard to keep it viable on a cost basis. For some clients, cost determines which medium to go into and our industry has a stake in keeping television alive since it is a foundational medium for so many of the other ones."

This cost stability, said Perry, represents an even greater value in terms of common practice that's emerged in recent years.

"Half of our shoots or more have some additional footage being shot for web versions, viral spots or other forms of content," he noted. "So the fact is that we're getting more out of many shoots with overall costs pretty much holding."

Yet what's clearly not holding is the size of the database from one year to the next. In the newest AAAA study, when combining the body of :30s in '07 with spots of other lengths, the 19 agencies represented a database of 1,266 commercials. In '06 the total was 1,282. But if you go back to '01 for instance, the database was 1,741 national TV spots.

Perry said it's fairly safe to assume that this downward trend over the years reflects that clients are indeed shifting more of their TV investments into alternative media.

In terms of the average per spot cost



David Perry

of the 1,266 commercials in the '07 database, the AAAA reports a figure of \$318,000. That's a two percent increase from \$312,000 in '06.

The average director's fee in '07 was \$23,000, up from \$21,000 in '06 (this figure was also \$21,000 back in '00).

The production company's average markup on a job came in at 23 percent in '07 as compared to 24 percent the prior year. (In '00, the average production house markup according to the AAAA study was 26 percent.)

And the average total production company net costs per AAAA respondents went up 11 percent from \$231,000 in '06 to \$256,000 in '07.

The AAAA survey showed that in '07, 94 percent of the :30s reported were identified as firm bid, while six percent were cost-plus. Also, 38 percent of the :30s were single bid, while 62 percent were multiple bid. This represents a five percent increase in single bids over '06.

The average cost to edit and complete an original :30 in '07 was \$53,000, which is 18 percent greater than in '06. Video finishing increased 37 percent in '07 and sound recording/mixing increased seven percent. Creative/labor fees showed an eight

percent increase.

In terms of lensing locales, international shoots declined from 188 in '06 to 86 in '07. While noting this was contrary to the trend at Saatchi New York, Perry said that it might reflect a weaker dollar in foreign countries, which is causing more work to stay in the U.S.

AICP feedback

As earlier alluded to, the Association of Independent Commercial Producers (AICP) has long questioned the viability of the AAAA survey and this year is no exception.

Matt Miller, president/CEO of the AICP, noted that generally many findings do not coincide with reality, such as a doubling in cost-plus jobs from '06 to '07.

He added that the AAAA study doesn't account properly for digital production which is a big piece of the commercialmaking mosaic.

Some stats are inexplicable, Miller contended, noting for instance that the AAAA survey found studio shoots to be down 10 percent in '07 as compared to '06 while location lensing was up four percent and combo shoots held steady. So how, he asked, does one account for the six percent discrepancy when trying to reconcile '06 and '07?

Also curious to Miller is that the average number of on-camera principals in a spot was four in '07, which represents the low water mark over the past seven years yet the talent costs are at a record high during that same span, averaging \$17,000 per spot. (In '06, the average was also four performers but at a cost of \$14,000.) Is more

movie star talent being used? Miller wondered how the AAAA research explains or accounts for this?

But in the big picture, Miller said these observations pale by comparison to the AAAA database shifting from one year to the next. Last year, there were 18 participating ad agencies. For this year's survey, there were 19 agencies.

Furthermore Miller asked, "Are all these agencies reporting on all their clients? We don't even know that. Per the methodology, agencies are asked to report on as many clients as possible but that can change from one year to the next."

The AAAA study states that the 19 advertising agencies participating in this survey include "most of the top 20 U.S. agencies." Miller wondered if the same "top U.S. agencies" participate from one year to the next—or for that matter the same number of "top U.S. agencies."

Miller said that his prime concern is that some clients may regard this survey as an accurate benchmark of the industry, impacting their expectations, assessments and decisions relative to commercial production.

He noted that at one time the AAAA study had 15 of the top 20 ranked advertising agencies providing data. In recent years that has been amended to "most of the top 20." Furthermore a different number of ad agencies participates from one year to the next. For example, there were 21 shops participating two years ago, 18 last year and 19 this time around, leading Miller to affirm that "it's risky to draw conclusions based on this kind of research."

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Epoch Grows Dandelion

Continued from page 4

That 70s Show, Wonder Years, My Boys, Welcome to New York); Laura Krafft (Emmy-winning writer for *The Colbert Report*); Scott Sherman (contributor to *The Onion*, writer for *The Onion News Network*, Comedy Central's *Interesting Things with Dmitri Martin*, author of Random House's *The Dangerous Book for Dogs*); Ed Herbstman (Dandelion's head writer who has written for HBO's *Da Ali G Show*); Charlie Todd (creator of *Improv Everywhere*); Chris Gethard (writer for *Saturday Night Live*); Will Berson (writer for *Scrubs, The Mighty B*) and Jason Mantzoukas (creator/writer/exec producer for upcoming NBC sitcom *Off Duty*, penned screenplay for *Amnesia*, which is currently in development at Paramount).

"Advertising should be fair trade,"

said Gunn. "When we ask consumers to grant us their attention, we need to be willing to provide them with something worth their time in return. Dandelion is built on the concept of earning consumer time and trust by engaging audiences in compelling programming and entertainment-sponsored by brands.

"We want brands," continued Gunn, "to rethink how they connect with their constituents, and for marketers to shift their behavior from interrupting content, to creating it."

Executive producer Schultz added, "In a challenging economy, brands are going to be asking for more value for less money. We think we can offer this by combining some of the efficiencies of digital production and delivery with the best creative minds in advertising and content creation."

HD Essentials

Superstudio Goes Viral For DDB, Bud Light Lime

Director and VFX artist Johannes Gamble of superstudio, Santa Monica, partnered with ad agency DDB Chicago on a viral video campaign for Anheuser-Busch's 2008 beer introduction, Bud Light Lime. Shot with Panasonic's solid-state AG-HVX200 P2 HD camcorders and created for YouTube consumption, the playful spots introduce Bud Light Lime mascot Limey, and feature the tagline, "It's amazing what a little lime can do."

The campaign includes three :60s, with Limey performing party tricks, riding a skateboard and breakdancing. Gamble also shot an eight-minute "backstage" mockumentary bio of Limey. The DP was noted skateboarding filmmaker Ty Evans, recently added as a director at superstudio. In addition to its YouTube life, the Bud Limey spots have been seen on ESPN's SportsCenter, and displayed in HD at beverage industry venues. Several superstudio creatives own HVX200s and the company has made prolific use of the camera, including viral campaigns for Nissan's Mazemaster 1 & 2 (online games promoting the '09 Rogue crossover vehicle), and a series of local commercials for the U.S. Women's National Soccer Team.

Gamble went the distance in pitching DDB Chicago on the Bud Light Lime assignment, going so far as produce a proof-of-concept video in which he created a temporary Limey outfit from his wife's yoga ball and wore a blue shirt, which enabled him to chroma-key the top of his body off and move his arms down.

"The agency wanted a small green character that could do amazing stunts," said Gamble. "Living in the world of YouTube and Internet movies, I felt I knew the playing field and how to capture the right essence of this genre. Our work had to be authentic to the YouTube audience."

"There's a fine line between the commercial requirements and making the content natural for YouTube," he continued. "We decided to shoot the elements nicer than they needed to be with the HVX200s and worked backwards to 'degrade' things from there."

Gamble has worked extensively with the HVX200 (he was a key creative player on the Nissan assignment and also DP'd and VFX'd a Ray-Ban viral campaign with the camera), and prizes the P2 HD handheld for its flexibility and friendliness to visual effects.

"We chose to shoot HD as we were confident that it could give different looks to the material," Gamble said. "Lucky we did, as shortly after shooting we had to produce an HD version for a Budweiser corporate presentation. I knew all along the campaign could go HD. I was hoping it would only be for the web because it was easier to do the effects, but when the client made the call, I had to go back in. What were broad strokes had to become more detailed."

The production had three HVX200s on set. All the Limey spots and faux bio were shot within two days, and teaser versions of the spots were edited and finished within eight days of around-the-clock work for the client to premiere at a vendor convention.

FootageBank Launches Division

FootageBank HD, a Los Angeles-based footage company specializing in HD content, has launched footagehead.com, a royalty-free division dedicated to meeting the content needs for online and mobile platforms, with more than 10,000 new clips and more coming weekly.

"Early on, we recognized the value of HD footage, which allowed FootageBank HD to prepare for the high demand. We anticipate the same need for programming and tools to create content for PodCasts, webisodes or anything in the mobile media space," said Paula Lumbard, founder and president of FootageBank HD. "Two years ago we saw our clients' emerging need for affordable web accessible HD content and decided to build out this new venture in an effort to meet their needs."

Mostly shot with the Panasonic P2 and Sony XD cameras within the last year, this footage has been created with FootageBank HD's client base in mind. All the footage is offered in its native codecs; without compression. The HD 16 X 9 widescreen format is immediately downloadable and royalty free. footagehead.com is offering the clips at one price point and at a rate lower than other HD royalty-free sites.

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



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Dave Damman

Group creative director returns to Fallon Minneapolis after a tenure at WestWayne and then partnering in his own shop.



By Robert Goldrich

Dave Damman has disproved Thomas Wolfe's adage that you can never go home again. Damman recently returned to Fallon Minneapolis as a group creative director. He worked for Fallon from 1999-'05, having a hand in notable work for Lee Jeans, Timberland, Holiday Inn Express, United Airlines, BMW, Citibank, Sony and International Trucks. The Lee Jeans fare included the classic Buddy Lee campaign.

In '05, Damman moved to WestWayne, Atlanta, where he was co-executive creative director with fellow Fallon alum Bobby Pearce. There he gained D&AD competition recognition for Bell South's "Kung Fu Clowns," a TV spot which also helped earn Rocky Morton a Directors Guild of America (DGA) Award nomination for the best commercial director of '05.

Later Damman and Pearce partnered to launch their

own Atlanta shop, Damman Pearce. A tough economy resulted in that agency shuttering, with Pearce going over to BBDO Atlanta and Damman now reuniting with former colleagues at Fallon.

Prior to joining Fallon the first time around, Damman began his career as an art director, working for several agencies, including Saatchi & Saatchi in New York, Tracy Locke in Dallas and Carmichael Lynch, Minneapolis. Along the way he tried three times to get into Fallon, his dream agency—and finally the third time proved to be the charm.

Damman isn't the only notable creative to recently come back to Fallon. Earlier this year, Chris Wiggins returned to the agency as a creative director. Wiggins too scored some memorable accomplishments at Fallon. In '98 he came aboard Fallon Interactive and was part of the team responsible for the groundbreaking BMW Films.

Now Damman gets the chance to again collaborate with Wiggins and other Fallon staffers, as well as new talent that's come into the shop. Damman feels he is rejoining Fallon at an opportune time.

SHOOT: What attracted you back to Fallon? What opportunities did you see for yourself at the agency?

Damman: Fallon has always been a destination agency for me, dating back to when I didn't even know what I wanted to do for a career. When I was studying in the graduate communication design program at Pratt [Institute], I never considered being an art director and much less at an advertising agency. But I looked at the awards annuals, the One Show book, and my favorite work was most often from Fallon.

When I eventually decided to get into the advertising agency business, Fallon was the place I wanted to work. It took me awhile to get there the first time but it was worth the wait.

And in many respects, my early admiration for Fallon and my desire to be part of the agency never left me—even after I ended my first tenure here. It's hard to describe. It goes beyond words. I felt a strong magnetic pull to the Fallon culture and what the agency stood for and the personalities who created it.

And now that I see how the agency is picking up momentum and starting to get back to where it once was, the attraction is there for me again.

[Executive creative director] Al Kelly is putting together a tremendous team of smart, nice people. Having Chris Wiggins back here again is a major plus both creatively and on the interactive front.

The blend here is ideal—people who were part of the older Fallon, have had success here and know what it takes; and new talent that has great spark and drive.

It's very much like a football team—a mix of veteran stars and talented people who are early on in their careers. You have the seasoned locker room leadership to mentor the infusion of new talent. To my way of thinking, this is the best mix for success. And to extend the analogy further, team work is critical.



I'm not coming back here to put out fires. Rather I'm being asked to contribute to the momentum that's being built here.

You look at the recent work and see that the agency is returning to its innovative, creative roots. The new Holiday Inn Express work is the best that Fallon has done for the account—and that's saying a lot because there's a history of terrific work there.

The new Travelers "Umbrella" campaign is also so strong, as evidenced by the "Delivery" spot [directed by

MJZ's Rupert Sanders] which recently earned a primetime Emmy Award nomination, which is an honor in and of itself.

Fallon's new space is also a definite asset. You want to be in a space you feel comfortable in because you're going to spend a lot of time there. The new digs are just great and conducive to collaborating.

SHOOT: What lessons did you learn from having your own advertising agency? And which of those lessons

do you now bring back to Fallon?

I now more fully realize what Pat Fallon was able to do. here.

When you have an advertising agency, there are two expenses. You write checks for the talent and to pay for the space the talent works in. Fallon has ideal situations on both those scores.

At Damman Pearce, Bobby and I billed ourselves as creative content providers. And that's systemic to what Fallon is about. So we were definitely on a parallel track.

Whether it's traditional or nontra-

ditional media, it's entertainment. Bill Bernbach said that advertising is persuasion and persuasion is an art. And you have to be true to that art no matter what platform you're using. That's the bottom line.

language thrown about regarding this—"media agnostic," terms like that. As far as I'm concerned, you can throw away those terms. They sound good but what do they really mean? What purpose do they serve? They divert your attention away from the core essential.

Fallon's president Chris Foster showed us a very simple business plan. It all revolved around what they call "the big idea."

This may seem simple and it's been said before but it's all too true. For our clients and our brands, it's all about a big idea. You need the idea before you can even consider the media platform or platforms.

SHOOT: Why did you choose advertising as a career? What led you into this profession?

Damman: I hadn't considered it at first when I was studying graphic design at Pratt.

But then I took this course in advertising design. I had gotten my undergraduate degree in psychology at the University of Wisconsin at Madison and suddenly I saw this career path, advertising design, which encompassed what I had come to love—psychology, design, art, collaboration and the opportunity to create.

That's how I first began to seriously think of a career as an art director. And soon I knew deep down that advertising was the right career path for me to embark on.

During his first tour of duty at Fallon Minneapolis from 1999 to 2005, Dave Damman enjoyed many creative successes, among the most notable being the lauded, classic Buddy Lee campaign for Lee Jeans.

do you now bring back to Fallon?

Damman: Every client is sacred. I have a newly discovered appreciation for client-agency relationships in a way that has nothing to do with the creative department.

A struggling economy had a lot to do with our struggles [at Damman Pearce] and you learn a lot from that. Trying to start something from nothing is a difficult task.

For those who have done it and sustained it, I have the deepest appreciation. **SHOOT December 5, 2008**

Damman: I'm not much for all the

Golin To Chair AICP Show

Continued from page 4

since closed production company that during its tenure set a new creative standard for commercials and music videos, and proved to be a spawning ground for filmmaking talent, including directors, editors, producers and leading industry executives.

The '09 AICP Show Committee members serving with Golin include: Cody Allen of Anonymous Content; Marc Altshuler of bicoastal Human; Andy Arkin of BLAH, Blah? (Blah.), New York; Tara Averill of Epoch Films, bicoastal and London; Marlene Bartos of Yessian Music, bicoastal and in Farmington Hills, Mich.; Kevin Batten of Superfad, bicoastal and Seattle; Jacqueline Millar Bosnjak of ideologue, New York; Roe Bressan of Bluerock, New York; Maddi Carlton of HSI Productions, bicoastal and London; Safron Case of A Very Small Office in New York; Sally Coonan of Moxie Pictures, bicoastal and London; Michael Di Girolamo of bicoastal/international Station Film; Becky Donahue of Identity, New York; Jack Fahey of Nice



Roe Bressan

Spots, New York; Joanne Ferraro of Beast, bicoastal and Dallas; Ray Foote of Big Foote Music, New York; Dawn Goodburn of bicoastal/international The Sweet Shop; Gay Guthrey of Gay Guthrey & Associates, Chicago; Jonathan Jakubowicz of Ziegler Jakubowicz, New York; Amy Jones of bicoastal GO Film; Marguerite Juliusson of Marguerite Juliusson & Co., Chicago; Rick Lopes of The Lopes Picture Company, New York; Joe Masi of Identity; Jason Mayo of Click 3x/ClickFire Media, New York; Charlie McBreaty of Shortlist, Santa Monica, Calif.; Lisa Mehling of bicoastal Chelsea Pictures; Danielle Peretz of Anonymous Content; and Virginia Williams of bicoastal production house Furlined.

CART Students Impress Goodby

Continued from page 4

mately create the advertising concepts they presented to the CMPB and GSP.

"To see what these young people brought to this 15-year-old campaign has been delightful," said Jeff Goodby, GSP co-chairman/creative director. "They suggested new twists of design, story and thinking that will definitely inspire us here at the agency for a long time to come."

Creative entries

CART presented three television spots in storyboard format, using humor to appeal to the teenage audience while still addressing the health benefits of drinking milk. One of the spots called "Awkward Moment" shows a father concerned about the changes his son is undergoing: building

muscles and exploring new things. As the father starts to have "the talk," the son confesses that he experiments. He now drinks milk for strong bones, teeth and better sleep. Relieved to see his son interested in milk, the father closes the spot with, "I'm glad we had this talk."

Amador Valley High School presented the theme "Brawn, Beauty and Brains" with the slogan YNotMilk? to highlight the health benefits of the "wonder tonic." To demonstrate the beauty benefits of milk—healthy hair, skin and nails—the students created a TV spot that opens with a girl who has been teased because of her looks. One day, she decides to drink milk before going to bed. In the morning, she is magically transformed into a beautiful girl with the perfect hair and

skin. In addition to TV, Amador Valley also proposed a variety of promotional contests to get teens excited about milk.

In the case of Orange High School, students proposed a concept with a mythical story book theme. The protagonist, Dr. Lactasé, travels from town to town, introducing people to milk: a superdrink that will help cure people of the ailments they suffer, like PMS, weak bones and unhealthy hair. Along the way, he recruits these people to join his caravan to spread awareness of the health benefits of milk.

As a way to thank Amador Valley and Orange High Schools for their dedication to the project, the CMPB will also award each school \$1,000.

To get a peek at the schools' advertising pitches, go to www.gotmilk.com.



2008

Time To Be Bi-Toastal! The 2008 AICP Holiday Parties

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Both parties will benefit the AICP Foundation. The AICP Foundation raises funds to donate to institutions and organizations that benefit young talent and promote diversity in the advertising and film industries. Beneficiaries include: the VCU Brandcenter AICP Scholarship Fund, the Streetlights Foundation, and the Made in NY Production Assistant Training Program.

Please bring a new, unwrapped gift.

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DATION



Top Spot of the Week

Dir. Garth Davis Stages A Kitten Fight Down Under For Toyota

By Christine Champagne

Ah, cute little kittens. Who doesn't love kittens, not to mention commercials featuring kittens?

"Ninja Kittens," a :45 Australian spot for Toyota full of kittens, has gotten all sorts of international attention. Kanye West even posted a link to the commercial on his blog, and Kanye knows cool.

Created by Sydney's Publicis Mojo and directed by Garth Davis of Melbourne's Exit Films, with visual effects by Sydney's Animal Logic, "Ninja Kittens" is set in a world where kittens have kitten heads attached to human bodies.

Oh, and they also drive cars.

As "Ninja Kittens" opens, the fearless hero kitten of the spot invades what is clearly the lair of a group of bad guy kittens, and he gets into a fight with the felines, stealing their sardine stash before escaping in their Toyota Corolla.

The action is accompanied by an intense Bot'Ox track titled "The Crash Theme." (Karl Richter of Melbourne's Level Two Music served as music supervisor on the spot.)

"Ninja Kittens" ends with the tagline "Packed with a lil' action."

"The brief was really about a car that was full of features that made it fun to drive—from a zippy engine to a push-button ignition to an MP3 player and so on, and it's a compact car. So once we had the line 'Packed with a lil' action,' we just needed to find a story that could be action-filled and yet small in some way. That's where the kittens came in," Publicis Mojo creative director Micah Walker explained.

Davis, who happens to have two cats of his own, said he was drawn to the idea because it was "mad, unclassic and free."

That said, Davis wasn't sold on ninja-fighting kittens. "I was very keen to move the script away from ninja

and try and own the world we were in," Davis said.

So that meant coming up with a more original style of kitten fighting that incorporated everything from kung fu to Capoeira to parkour. (As you'll notice, the name of the spot was never changed to reflect the absence of ninja fighting. "The title just stayed clinging," Walker mused.)

Paws pause

"In terms of fighting, I studied how kittens play and fight and tried to

bring this into fighting styles we all know about. So pauses, distractions and movements were key in the choreography, and then the location also inspired how they moved and fought," Davis shared.

The director set the spot in what was once a nightclub in an abandoned shopping mall. But before Davis shot a single frame, he consulted with Animal Logic. "When Garth first approached us, he was very keen to keep this film looking real. He didn't want it to be an FX-driven ad or for the kitten heads to dominate the action, and he wanted to push the limits of anything that had been done before in head replacement without technical restrictions," Animal Logic VFX supervisor and lead compositor Colin Renshaw said, noting, "I know he loved it when we said, 'Shoot it however you want, and we will work it out later.'"

The production schedule was divided into two stages, with the first being the live action shoot for the human action sequences. Davis and DP Robert Humphreys shot the main fighting sequence in the aforementioned shopping mall. The performers were wearing specially-built helmets equipped with tracking balls, and Animal Logic VFX supervisor Colin Renshaw and CG lead Jonathan Dearing were on set creating the roadmap they would need for the second phase of production.

After editor Jo Scott of Melbourne's Digital Pictures cut the spot, Animal Logic moved into phase two, a visual effects studio shoot involving real, live kittens whose heads were later matched to the live action shot by Davis. Animal Logic used the same lens to shoot the kitten heads that was used to shoot the live action to minimize lens distortion and shot the kitten heads at 50fps at a 90-degree angle to minimize motion blur.

"While we had intended to play the kitten head action at normal speed, we found that playing them at half speed helped take a lot of their crazy jitter out of the movement and made them feel a little less nervous," explained Animal Logic's Renshaw.

Because of the sheer volume of complex tracks and angle matching that was involved in the process of selecting takes of the kitten heads, Renshaw was given creative freedom to "shortlist" the cat heads that worked best to tell the story. It was a rather painstaking process. "We might have three or four good takes for one action, each with subtle differences in performance, and because of the com-

plexity of shots, really the only way you could see it was to bash comp it in Flame," Renshaw said. "So for every finished comp, there were probably three other comps that didn't make the cut."

Ultimately, the commercial contains less fighting than was originally scripted. "There are some brilliant sequences we just couldn't use or finish, which always breaks your heart," Walker said.

Light moment

Still, there are some amazing sequences that did make the cut.

One of the most clever and funny sequences finds the hero kitten hitting a light fixture above the sardine bar with a pool cue. It sways back and forth, and the three bad kittens behind the bar are distracted, unable to resist their desire to watch it move and giving the hero kitten an opportunity to steal their fish.

"That was in the script, and that, for me, was what inspired everything as it was so kitten," Davis said. "It also makes [the spot] more than just an animal head on someone, which we have seen so many times before."



Garth Davis



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This cat fight finds our hero safely making her getaway in a Toyota with a sardine stash in paw. Director Garth Davis and visual effects house Animal Logic teamed on this feline adventure which has a delightful tongue-in-cheek espionage feel. It's proven to be the cat's meow on TV and online.

TOP Spot OF THE WEEK

CLIENT
Toyota Corolla.

AGENCY
Publicis Mojo, Sydney.
Micah Walker, creative director; Grant McAloon, copywriter; Michael Spirkovski, art director; Jasmin Ferguson, producer.

PRODUCTION COMPANY
Exit Films, Melbourne.
Garth Davis, director; Robert Humphreys, DP; Karen Sproul, producer.
Shot on location in Melbourne and onstage at Animal Logic, Sydney.

EDITORIAL
Digital Pictures, Melbourne.
Jo Scott, editor.

POST/VISUAL EFFECTS
Animal Logic, Sydney.
Colin Renshaw, VFX supervisor/lead compositor; Jonathan Dearing, CG lead; Amelia Babos, producer.

MUSIC
Level Two Music, Melbourne.
Karl Richter, music supervisor.

AUDIO
Nylon Studios, Sydney.
Simon Lister, mixer; Mark Beckhaus, audio producer.

The Best Work You May Never See

“Head And Shoulders” Above The PSA Fray

By Robert Goldrich

We open on the mundane which turns out to be an entrée to the profoundly moving in this PSA from Toronto ad agency Lowe Roche. A man looks in the mirror, shaving cream on his face, about to razor away the overnight stubble as he gets ready for another day.

This is the first of several slices of life presented to us. Next he’s running up stairs inside a house, being chased by his young son who’s laughing in delight.

We then see the man on the couch playing with the boy, their bare feet pressed up and pushing against each other’s. Eventually the man uses his legs to hoist the gleeful boy upwards.

Each scene is set to the popular children’s song, “Head and Shoulders, Knees and Toes.”

The man is seen dancing with his wife in the living room and then tickling her. Next the boy is holding onto the man’s leg as he “walks” the lad about the house. The portrait of a loving family is coming together in these vignettes, including one in which the man playfully kisses his wife.

However, while the song continues, the action it accompanies takes an abrupt detour as we see the man in a weakened condition, struggling to move about his home. He “eats” through a straw being held by his wife. He can now only watch as his son plays in the house. The wife is then seen shaving her husband and then combs his hair. They exchange a smile in a sign that their love endures even if his physical strength doesn’t.

The man makes an enormous effort just to sit down. Later his son helps him put on his socks.

A super appears on screen which reads, “In two to five years, ALS destroys your body.”

We then see the man is now wheelchair bound, being pushed along by his young son.

A follow-up super informs us that this physical destruction to the body happens “one part at a time” as the “Head and Shoulders” song takes on a new, much sadder meaning.

Finally we see the man in a hospital bed hooked up to life support. His wife is at his side, trying to fight back the tears.

A parting super pleads, “Help us find a cure,” accompanied by the website address www.als.com and the logo for the ALS (Amyotrophic Lateral Sclerosis, a.k.a. Lou Gehrig’s disease) Society of Canada.

ALS is a rapidly progressive and fatal neuromuscular disease that causes the degeneration of nerve cells in the brain and spinal cord. As the nerve cells die, people with ALS lose control of their muscles, which makes breathing, eating and even smiling almost impossible.

Deja Yu

Titled “Head and Shoulders,” the pro bono :60 was directed by John Mastromonaco via Untitled Films, Toronto.

Christina Yu, VP/creative director at Lowe Roche, explained, “We chose to create a spot that was musically and emotionally driven to raise awareness for ALS. This song is one which everybody can relate to and we wanted to use it unconventionally to illustrate how this disease eventually affects every body part.”

This marks the second time that an ALS of Canada spot has been recognized in SHOOT’s “The Best Work You May Never See” gallery. The first came in 2005 for the spot “Hugging” directed by Yael Staav (who’s now at bicoastal Furlined for U.S. representation and Soft Citizen in Canada) for BBDO Toronto. At the time Yu worked on this and another ALS Society spot, “Running,” while serving as an associate creative director/art director at BBDO. “Hugging” went on to win a Cannes Bronze Lion.

Poignancy

Whereas “Hugging” uses poignant humor to convey the impact of ALS, “Head and Shoulders” is an emotionally draining yet moving experience for viewers.

Bobbi Greenberg, who is director of communications for the ALS Society of Canada, assessed, “Lowe Roche has created a very powerful commercial that we think will help the public better understand what ALS is all about. We’re very appreciative of their dedication to this project and of those who donated their time and services during the production process. We’re certain that their efforts will help us raise the funds we desperately need to proceed with research initiatives that will ultimately help us find effective therapies and a cure for this devastating disease.”

credits

Client *ALS Society of Canada* **Agency** *Lowe Roche, Toronto*
Christina Yu, VP/creative director; Geoffrey Roche, chief creative officer; Rob Sturch, copywriter; Ryan McNeil, art director; Brie Gowans, producer. **Production** *Untitled Films, Toronto*
John Mastromonaco, director; James Davis, executive producer; Tom Evelyn, producer; John Houtman, DP. **Editorial** *Rooster, Toronto*
Richard Unruh, editor; Melissa Kahn, executive producer; Ernie Mordak, online editor. **Post** *Notch, Toronto*
Gary Chuntz, colorist **Sound Design** *Pirate, Toronto*
Chris Tait, sound designer.

Betrayed by your body as a family watches.



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“WELCOME TO THE NEW YEAR” ISSUE

2009 IN PREVIEW
AGENCY CREATIVE DIRECTORS & HEADS OF PRODUCTION “FORECAST & WISHLIST” FOR '09

EDITING & POSTPRODUCTION

SUNDANCE PREVIEW

Deadline: January 5

JANUARY 30 ISSUE
AD AGENCY PRODUCERS
Super Bowl/Ad Preview

VISUAL EFFECTS & ANIMATION
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MIDWEST PRODUCTION & POST
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SHOOT



Goodby, Silverstein & Partners

Non-Agency of the Year

Goodby,
Silverstein &
Partners Scores
On Traditional,
Interactive
Fronts

A SHOOT Staff Report



Clockwise from top left: Haagen-Dazs' "Opera," NBA Playoffs' "Fear," California Milk's White Gold "Legend"; DNC's "Better Off"; Hyundai Genesis' "Clocks"; Netflix's "Lights"; HP's "Maestro"; Sprint/Nextel's "Roadies"; and Comcast's "Rabbit."



In a joint letter reflecting upon what 2008 has meant for Goodby, Silverstein & Partners (GSP), San Francisco, co-chairmen/creative directors Jeff Goodby and Rich Silverstein wrote, "This was the year we decided we should no longer be an advertising agency. In fact, no one should be an advertising agency. They just don't know it yet."

"Instead, it turned out we should be something that leads our clients to create and embody popular culture in the world at this point in time. Something that puts them into mainstream media well beyond advertising."

That mainstream placement—continuing in the longstanding "Got Milk?" tradition—certainly was realized in '08 on behalf of several clients, deploying traditional and interactive media, to the point where SHOOT's staff found GSP deserving of not only its Agency of the Year honor but also distinction as the top interactive shop of '08.

Indeed generating a buzz both literally and figuratively speaking was the agency's work for Haagen-Dazs, a prime example of Messrs. Goodby and Silverstein's described nirvana of a brand creating its place in contemporary culture.

The media launching pad for Haagen-Dazs was a TV :30 which told a tragic love story of operatic proportions (SHOOT Top Spot, 5/9). The protagonists in "Opera" were a honey bee and a flower.

The commercial opens on a bee buzzing around near a garden shed when he hears the call of a flower in need of pollination. He goes to her and gets oh so close. But a strong wind blows, and despite a valiant effort to connect, the bee is blown away.

"Honey bees are dying, and we rely on them for many of our natural ingredients," relates a female voiceover. She implores us to "help us save them."

Viewers are directed to Helpthehoneybees.com where they can learn more

about the dwindling honey bee population. The site also introduces us to the newly created Haagen-Dazs Vanilla Honey Bee flavor, which blends vanilla with a taste of honey.

According to Steve Simpson, partner/creative director at GSP, agency planner Christine Chen came up with the conceptual springboard for the campaign, her research uncovering the fact that honey bees, the creatures responsible for pollinating one-third of the food we eat, are disappearing at an alarming rate. America's bee population, for instance, fell 30 percent in the past year and no one knows why.


Simpson observed it wasn't all that long ago "when creatives would get up and leave the room when the media guys started talking. Now planning is so important in contributing to the creative process. We creatives can't be prima donnas anymore. We have learned to play with others. The planners can be the prima donnas now—although Christine is as nice and unassuming a person as you'd ever want to meet."

The creatives pitched a Help Save The Honey Bees-themed campaign to Haagen-Dazs, which relies on natural ingredients like strawberries and blueberries for its ice cream, and the client immediately embraced the idea.

The campaign unfolded with "Opera," a website, viral videos and print ads supporting the new flavor. Chen came up with the idea of the print ads growing into flowers when planted in soil.

In a single week, news of the campaign appeared in some 300 newspapers, magazines, on TV and cable shows. And increased awareness of the honey bee issue resulted in Haagen-Dazs execs testifying on June 24 before the U.S. Senate about the plight and flight of the bees.

Continued on page 18



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& Partners**

CO3



method

Creating Work That Penetrates Mainstream Culture

Continued from page 16

“It’s bringing purpose and relevance to a company,” related Goodby. “Haägen-Dazs can’t just be a high-end ice cream for yuppies. It has to represent much more than that. For years, we talked about the purity and simplicity of its ingredients, doing a couple of commercials tied to that. But this issue brought everything to a whole new level, giving the Haägen-Dazs brand a purpose that people care about in their hearts.”

Silverstein observed, “It’s no longer enough to make an ad. Now you have to show how the company you are marketing fits into the social fabric of the world. If your company is not relevant in some way, you’re probably doomed. The connection, though, has to be real. Without the honey bees, Haägen-Dazs cannot make the same quality ice cream. Once you have the story to tell, then you have



“It’s no longer enough to make an ad. Now you have to show how the company you are marketing fits into the social fabric of the world.”

—Rich Silverstein

the basis for a campaign.”

And this was a campaign, added Silverstein, “that you could not have done easily years ago. The web has opened us up to thinking differently about film-making. You make a lovely film with a message that has a social conscience—from there you go to a very deep website and then to congressional testimony. We have more arrows in our quiver today and they’re all stitched together. It all comes down to storytelling but now we can tell stories across many more different media, some of which consumers can meaningfully interact with.”

White Gold

This cultural relevance—which can entail clients creating and/or embodying pop culture—was evident on assorted fronts at GSP in ‘08.

“The cool thing about this agency,” said partner/creative director Jamie Barrett, “is that there are great pockets of talent all over the building. Looking back on 2008, there was great work coming out of here that I wasn’t even remotely aware of until I saw it.”

On that score, Barrett cited the White Gold work for the California Milk Processor Board. “I saw it for the first time and went, ‘Holy shit!’” recalled Barrett, who noted that writers Andrew Bancroft and Paul Charney showed White Gold to him initially. “I vaguely remember thinking ‘how good can this really be?’ before I looked at it. It was like, there have been so many musical numbers done in advertising over the years, how could they make this one seem like something dramatically new?”

“But they did. And I loved that, that greatness was happening about fifty feet away from me and even though I had nothing to do with it, I could share in its awesomeness.”

The brief was to make teens think milk was as cool as Red Bull. The means toward that end was a spandex-clad rock star brandishing a guitar full of milk. Lead performer White Gold and his posse, the Calcium Twins, were launched on a MySpace page. Ultimately the act had five songs on iTunes, three full-length music videos and thousands of 12 to 17-year-old fans who thought the band was real.

“...greatness [from the California Milk “White Gold” campaign team] was happening about fifty feet away from me and even though I had nothing to do with it, I could share in its awesomeness.”—Jamie Barrett



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California Milk Processor Board’s “Legend”

Split personality

Also seeping its way into mainstream culture was the split screen campaign for this year’s NBA playoffs, in which Barrett had a lead creative hand. A split screen showed half the faces of two star NBA combatants, making one composite face uttering the same dreams, philosophies and competitive mantras with a single goal in mind—being the one to win the NBA championship.

The campaign resonated not only with pro basketball fans but also captured the imagination of the public at

large. Soon there was a *Saturday Night Live* parody, a knockoff in an Adam Sandler movie, a bit on funnyordie.com and the piece de resistance, a *Time Magazine* cover during the intense Democratic presidential primary season with Barack Obama and Hillary Clinton presented split screen style—the accompanying caption being that which tagged the NBA campaign: “There can only be one.”

Ringin’ true

A TV campaign for Sprint/Nextel similarly captured and captivated public sentiment. The premise had regular working class people moving into new roles, running the world more smoothly than the alleged professionals. A group of roadies efficiently run an airline using Sprint/Nextel push-to-talk phones.

And perhaps most poignantly, fire fighters handle the business of the U.S. Senate—this during an era when our elected officials seemingly contribute to a dysfunctional government that has betrayed America’s working class. Again, it’s a concept that registered with viewers everywhere.

Engine Room

Meanwhile HP worked its way into pop culture in ‘08 with *Engine Room*, an original short-form TV series which teamed GSP with MTV and media firm Zenith Optimedia. The series shows four teams from different continents displaying their artistic chops in such disciplines as film, animation, sound mixing, web and graphic design using assorted HP resources ranging from notebook PCs to workstations, DreamColor displays, software, smartphones and the like. The winning team—as judged by such notables as graphic designer/five-time Grammy nominee Stefan Sagmeister, hip-hop artist Aesop Rock and Guggenheim Museum chief curator Nancy Spector—will earn a \$400,000 cash prize.

Airing on MTVU in the U.S. and mainstay MTV outlets overseas, the series also found life on MTV’s online and mobile screens, inviting viewers who are part of an online community of artists to interact with the teams, respond to creative challenges and upload their own work. Special guest artists—such as director Kevin Smith (*Clerks*, *Chasing Amy*, *Zack and Miri Make a Porno*) and singer/songwriter/musician Moby—make surprise appearances before the *Engine Room* contestants and the online community. The quartet of four-person teams was culled from 2,000 artists who entered their work for consideration in a massive user-generated content contest.

Check-in time

Speaking of online, Frito-Lay’s Doritos wanted to revive old flavors from the dead. So GSP created a site, Hotel626.com, that had the sole purpose of scaring the hell out of teens. The premise was a hotel that was open from 6 p.m. to 6 a.m., playing host to varied frights and horrors. Kind of like the lyrics from the classic rock tune “Hotel California,” you can check out anytime you like, but you can never leave.

New technological wrinkles were deployed to make hotel visitors feel, well,

like real visitors. Those with web cams would have their pictures shot at unexpected moments and woven into the site. Directions would be relayed to visitors’ cell phones, instructing them how to proceed along the hotel corridors. The breakthrough site has become a teen cult favorite.

Banner year

GSP even broke new ground in banner land this year for Nintendo game *Wario Land: Shake It* featuring the famed Mario. The banner became a pop culture phenomenon as YouTube consented for the first time to allow the action of a banner—in this case GSP’s creation for the new Mario game—to spill out into the pages of their site. The idea got passed around so many times that it broke the record for most hits for a banner on YouTube, with more than 4 million visitors.

GSP also entered the political culture this national election year with print fare, some 20 spots created by agency artisans who posted them on YouTube, and such choice work for the Democratic National Committee as “Maverick” and “Better Off.” The latter evoked Ronald Reagan delivering his famous speech asking Americans if they were indeed better off than four years ago. Is America more respected in the world? Is it easier for you to go out and buy things? Images of a tanking economy, gas pumps with soaring prices making it a hardship

While Celebrating A Landmark 25 Years In Business

to fill up our tanks, and the visages of Bin Ladin, Bush and Cheney lead to the conclusion that, as introduced by Reagan, we need a new alternative to affect change: Obama.

Silver anniversary

GSP earns our Agency of the Year honor the same year it marked its 25th anniversary with an evening celebration back in May bringing current and former employees together at the War Memorial Opera House in San Francisco.

The real gold in this silver anniversary is embodied in the agency's people. "What I realized most that night is that we sure hired a lot of really good, talented people over the years," said Silverstein. "I didn't even know some of them left. What I do know is that without them, we don't reach 25 years and there's no Agency of the Year honor.

At the same time, paradoxically, the 25-year milestone doesn't mean all that much to Silverstein. "I keep my head down and never look back. I'm always looking ahead to what we have to produce next. We never want to be a company of the past. We don't think much about what 25 years in business means. We think more of what are the next 25 going to be like going forward.

"On one hand," he continued, "we've never lost the art of storytelling—that



"Viral films [and]...widgets are starting to seem like yesterday's news. Our habit here is to keep looking for new things. This may very well be a dramatically different business in five years..." —Jeff Goodby

hasn't changed though now we do it across different platforms. Yet on the other hand, we've reinvented ourselves constantly during the past 25 years."

Perhaps the highest profile reinvention came three years ago when GSP diversified meaningfully into interactive, recruiting digital talent and broadening the scope of many of its traditional broadcast and creative staffers. "We created a lake for the fish to swim in and we finally got the right fish," said Goodby of extending the agency's reach into new content forms and media.

Fast forward to '08 and Goodby estimated that slightly more than half of the agency's creative output this year was in the interactive space. Integrated campaigns became the norm. Already, though, Goodby finds himself getting antsy.

"Viral films are starting to seem like yesterday's news," he said. "Widgets are starting to seem like yesterday's news. Our habit here is to keep looking for new



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Häagen-Dazs' "Krumpin" viral dance video



California Milk's whitegoldiswhitegold.com site

things. This may very well be a dramatically different business in five years, in ten years. We will go far beyond the forms we know today."

By staying ahead of the curve, GSP has managed to buck trends, including those of an economic nature. Despite a free falling economy in '08, the agency had its largest revenue year and scored the biggest profit in its history. GSP's staff increased about nine-and-a-half percent, and the agency's client wins included Propel, Frito-Lay Dips, Tostitos and Quaker Oats, as well as all interactive work for Dreyer's Ice Cream.

The lone client loss in '08 was a major one, Hyundai, despite a successful launch for its luxury Genesis automobile. The Hyundai account shifted over to an agency in Seoul run by the daughter of the automaker's chairman.

Fish

Those "fish" in the lake alluded to by Goodby are the lifeblood of GSP. But Barrett noted that those fish never feel like they're swimming upstream thanks to Goodby and Silverstein.

"This is one of the few agencies in the world where the cofounders are purely creative people," explained Barrett. "They're entirely dedicated to making great work. I've been here six years and it's never been anymore complicated than

that. Your work is what you're judged on. You don't have to worry about any political angles or getting into a particular group or on a particular account. I only have good things to say about the agencies I've worked at—Wieden, Fallon, Chiat. I've been very lucky. But this place is the healthiest and most

uncomplicated I have ever worked at. It's just a bunch of people trying to make good stuff.

"And part of that healthy environment is that, while it's hard to believe, people get a genuine kick out of others doing great work at the agency. There are no factions or rivalries here. When there's great work being done or shown in one part of the agency, everyone flocks there to check it out. They want to be inspired."

Production

In '07, it seemed like everyone was flocking to the broadcast production department. That year the department virtually doubled in size and currently sports 33 staffers.

"For me, 2008 feels like the year that it all came together—the veterans in this department with the new talent that came aboard in 2007," related Cindy Fluitt, GSP's director of broadcast production.

The veterans in the department have mentored and at the same time learned from the new talent brought into the agency. Fluitt herself is a vet of GSP, having been with the shop some 20 years. In '05, she succeeded Debbie King who retired as head of broadcast.

Many of the executive producers and producers have been at GSP for quite

"It's the kitchen table effect between the two production departments. Everyone sits down and figures out how to best do justice to the concept and campaign across all the platforms."—Cindy Fluitt



some time. Exec producer Elizabeth O'Toole, for example, marked her 20th anniversary at the agency earlier this year.

In a Chat Room interview in February (*SHOOT*, 2/29), O'Toole recalled the mentoring dynamic that she benefitted from and that continues today for those coming into the department. "I learn everyday from Cindy Fluitt...I've known her for 25 years, dating back to when I was at Riney. I had the good fortune to learn from the best in Debbie King...And then there's Barbro Eddy, another executive producer here. I used to be her coordinator at Riney. I've been lucky to be surrounded by these great icon producers. They've all helped me to grow."

Fluitt noted that the core of exec producers, which also includes such veteran GSP staffers as Josh Reynolds, Tod Puckett, Tanya LeSieur, James Horner (who additionally is co-director of the agency's E Level division) and Hilary Coate, has played a lead role in team building among producers.

And this team building extends outward to the creatives and the interactive production department, which is under the aegis of chief digital officer Mike Geiger. Fluitt cited as an example the White Gold campaign for the California

Continued on page 20

Broadcast, Interactive Production Comes Together

Continued from page 19

Milk Processor Board. “Ashley Sferro produced the TV and Amanda Cox the interactive—they worked side by side, hand in hand, figuring out who needs do to what and how to share those characters, how the characters needed to develop across TV and interactive,” said Fluitt. “It’s the kitchen table effect between the two production departments. Everyone sits down and figures out how to best do justice to the concept and campaign across all the platforms.”

Geiger concurred, noting that in ‘08, “Broadcast and digital came very close together. One of the highlights of the year for me is how we kind of figured out how to work together in an integrated way as a team. And over the past two years, creatives have come to work in every medium.”

Yet while there is structural separation with two clearly defined interactive and



“One of the highlights of the year for me is how we [the broadcast and digital production departments] kind of figured out how to work together in an integrated way as a team.”
—Mike Geiger

broadcast production departments, Geiger related, “We may not be integrated in an official way but we are in how we work together. Two producers are working on a campaign’s assets, determining which assets are needed, how we shoot for online balanced with the needs of broadcast. It’s a very healthy collaboration.”

Geiger was on the interactive production/design boutique side before making his first foray into the agency world when he joined GSP six years ago as an interactive producer. “At that time we had only two interactive producers here,” he recalled. “Six months later, I was asked to help start an interactive production department. After one year, we grew to eight people, then 15 the second year. Today we have 42 producers in our interactive department. And it’s all because Rich and Jeff believed in interactive. Even if you have some people at an agency who know what to do, you still need the support of the partners up top. Rich and Jeff realized early on that digital is for real and that has helped us to grow—not just our department but what our department can do in terms of working with and helping other departments to grow and continue to produce relevant work for our clients.”

Traditional but atypical

Traditional broadcast spots from GSP in ‘08 were anything but typical. In addition to such aforementioned fare as Haagen-Dazs’ “Opera,” Sprint/Nextel’s “Roadies” and the DNC’s “Maverick,” there were VFX tour de force



Haagen-Dazs’ “Opera”



Sprint/Nextel’s “Roadies”

production we do. But it’s consistently high quality, great conceptual work across that large volume of TV,” assessed Barrett.

A prime example is “Rabbit,” which puts us smack dab in the middle of a “Comcast Labs Field Test” opening on a little bunny in the desert, taking sips from a PowerBoost bottle. A voiceover and accompanying action then continually up the ante as the rabbit runs across the terrain and then picks up speed as it transforms into a genetically modified creature cross bred with a panther. Then turbines are attached to this hybrid creature. The speed continues to increase exponentially as such dynamics are added as an unusually strong tail wind, an ice surface, the rabbit being shaved with a surgical glide razor, and a human driver who is put atop the rabbit/panther/turbine-powered creation. This driver by the way happens to be an over-caffeinated fighter pilot with a lead foot. And finally this accelerated contraption with man and beast is seen racing down a ski jump in Switzerland—all to give us an idea of the immediacy of Comcast High-Speed Internet with PowerBoost.

As for work that is really down below the radar stateside—in fact it’s Down Under—consider the campaign for Commonwealth Bank in Australia. When GSP won the account a year ago, the move was vilified by the Aussie press who lambasted the notion of an American advertising agency being chosen over a homegrown shop.

GSP’s concept for turning the tide in a climate predisposed to hating its campaign was to make the star of the work a fictitious ad agency that was everything the press Down Under thought GSP was—arrogant and out of touch with the people and marketplace that the bank wanted to connect with. This wry, self-deprecating campaign wound up captivating the Australian press and more importantly consumers, scoring a 90 percent retention rate among viewers, which was six times what the competition’s advertising generated.

Going home again

GSP group creative directors Rick Condos and Hunter Hindman are on their second tour of duty at the agency and based on that perspective provide insights into how the shop has evolved. They started out the first time around at GSP as a writer (Condos)/art director (Hindman) team and then associate creative directors before going overseas to assume creative director positions at Wieden+Kennedy, Amsterdam, where they helped pitch and win the global Coca-Cola business and turned out such notable work as Coke’s lauded “Happiness Factory” commercial.

About a year-and-a-half ago, Condos and Hindman returned to GSP, serving this year as group creative directors on such stellar fare as the Doritos hotel 626 website and the Cheetos broadcast spot “Plane” in which we see that the Cheetos cheetah character has grown up with us into an offbeat adult.

“We left [GSP] at the time that Jeff and Rich issued the challenge to become proficient in interactive,” related Condos. “To come back now and see how the

“...in some ways little has changed during the time I’ve been here. Everybody comes in everyday wanting to reinvent, wanting to come up with a simple and fresh approach to the work.”
—Steve Simpson



efforts like HP’s “Maestro” in which a young man orchestrates images and information out of thin air as if he’s a musical conductor, making for an empowering introduction for the HP TouchSmart PC. And there was Netflix’s “Lights” in which town folk gather and then climb upon one another so they can reach and pull down on a giant lamp chain. A voiceover relates, “With over a billion movies delivered so far and never a late fee, get the lights. It’s movie time.”

Perhaps best underscoring GSP’s prowess in broadcast commercialmaking is its extensive body of work for Comcast in ‘08, estimated to consist of more than 100 spots. “It’s regional retail work that kind of flies under the radar, maybe gets lost in the quantity of
20 SHOOT December 5, 2008

agency responded to that challenge has been amazing. This past year, more than half of the production was interactive and online.”

Hindman noted, “The broadcast and interactive production departments collaborate so well with creatives and each other. There are so many talented interactive people here—the depth of talent is so much greater than when we were first here. The interactive producers are now very much like the broadcast producers have always been here—they always take on challenges and find a way to make any idea possible.”

Still the more things change, the more they stay the same. “A big draw for us coming back were the amazing creative people at Goodby,” said Condos. “You want to be at a place where you can continue to learn. People like Jeff and Rich, Jamie [Barrett] and Steve [Simpson] are so incredible to learn from.”

Simpson, who joined GSP in ‘90 and has been a partner since ‘96, noted that the body of work in ‘08 is still grounded in what the agency has been imbued with from day one. “Some faces have changed, technology, clients and media have changed,” he said. “But in some ways little has changed during the time I’ve been here. Everybody comes in everyday wanting to reinvent, wanting to come up with a simple and fresh approach to the work. And that all comes down from Rich and Jeff and the way they approach the work on a daily basis. This feels the way a creative place should feel. Ultimately it’s the work that matters.”

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Editors Daniels, McGrath Join Cake

SANTA MONICA, Calif.—Cake Editorial, a Santa Monica shop headed by executive producer Tatiana Derovanessian, has added editors Alycia Daniels and Tony McGrath to its roster. Already at Cake, Daniels has wrapped a package of commercials for Time Warner out of Colle + McVoy, Minneapolis, while McGrath is working on Kawasaki Motorcycles for O'Leary & Partners, Newport Beach, Calif.

Prior to Cake, Daniels had been freelancing, cutting such recent projects as a multi-platform branding campaign for The Discovery Channel's Investigation Discovery Network. She edited a series of cinematic 60-second cliffhanger spots entitled "What Happened to Runner 319," designed to lure viewers into solving a missing person's investigation.

Daniels began her career with Nomad Editorial, Santa Monica, working as an assistant before moving up to editor in 2001. Her credits there included spots for Red Roof Inn via Hill Holliday, San Francisco, Charles Schwab out of GSD&M, Austin, Texas, Mountain Dew for BBDO New York, ESPN for Ground Zero, Marina del Rey, Calif., Toyota for WestWayne, Atlanta, and Universal Orlando Resort from davidandgoliath, Los Angeles. Daniels also cut several spots, directed by Terry Rietta of Zoo Film, Hollywood, for the Mill Valley Film Festival out of Hill Holliday, San Francisco, including "First Look," which was honored in the spec category of the 2004 AICP Show.

Since becoming a freelancer in '04, Daniels has edited several Universal Orlando Resort campaigns, including a branding package encouraging over-worked Americans to "take their vacations back." One of the spots, "Undertakers," which features a series of well-meaning funeral directors welcoming Americans to their "early demise," lest they take some time off, earned One Show merit recognition in '06.

Daniels moved to Milan in '05, looking to further push the creative envelope and quickly established herself in



Alycia Daniels

that market.

Her Italian credits included a Durex Lubricant Gel spot, "Enjoy," that elegantly hints to the product's potential uses by showing everyday objects from behind. Conceived by McCann Erickson, Milan, the spot became a viral sensation in Europe.

Derovanessian said of Daniels, "I always wanted to work with a female editor. Women possess a different approach and sensibility with regards to their editorial style. Now I can offer that style to my clients."

Tony McGrath

McGrath brings both directing and editing experience to Cake. He was most notably an editor at Streetlight



Tony McGrath

Films, Sydney, and has collaborated with such directors as Paul Street, Mert+Marcus, Sanji, David Barker and Russell Crowe.

McGrath's editorial credits include visual effects-intensive spots for Hyundai, Opel, Honda, Chevrolet, US Navy, Coors, Renault, Goodyear and Toyota (all directed by Street), Chacha-

rel ("Giselle Bundchen" directed by Mert+Marcus) and Vodafone ("The Hunt" helmed by Sanji).

Born and raised in Australia, McGrath graduated from both film school and drama college, and went on to launch his own film company in Brisbane. He soon found a place for himself in the music scene, directing dozens of videos for some of Australia's leading bands. Savage Garden's "Truly, Madly, Deeply" earned him his first ARIA nomination in '97 for best Australian music video, and Regurgitator's "Song Formerly Known As," shot guerrilla style in Tokyo, garnered McGrath his second ARIA nom.

Two years of working at MTV Australia saw McGrath write, direct and edit more than 50 clips. He later stepped into the feature film arena, working in visual effects on director Steve Beck's *Ghost Ship* and as pre-vis supervisor on the P.J. Hogan-directed *Peter Pan*. McGrath then segued into directing commercials via Streetlight Films. He also traveled to locations worldwide to direct second unit and edit for director Street.

McGrath has shot and edited extensively in Europe and the Americas—every continent except Antarctica. In '05, he directed and edited a series of music videos for Russell Crowe in the south of France.

In '06, McGrath won Canada's Besie Award for best editing of a TV spot for the Street-helmed "Cube" campaign for Toyota Rav4.

McGrath moved to Los Angeles last year and now joins Cake for spot and feature representation.

Derovanessian said of McGrath, "I was very impressed by Tony's body of work. I am really excited to have an editor of his caliber on board. Tony is multi-faceted. Aside from his directing experience, he is an extraordinary editor. He has this amazing ability to work on big technical, visual effects heavy spots.

"He knows how to find the right shot and his work embodies a natural grace. Tony makes for a great fit to our roster of editorial talent."

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News

street talk

Bartle Bogle Hegarty (BBH) New York has appointed Robert Rasmussen to the newly formed role of executive creative director of innovation. Formerly executive creative director at interactive shop R/GA, running Nike+, NikeID, Nike Football, Nike Basketball, Nike Running and Nike Women, Rasmussen will report to BBH chief creative officer Kevin Roddy....Scott Kemper has joined DDB Chicago as senior producer. He formerly served as executive producer at Arnold Worldwide, New York. This will be Kemper's second stint with the DDB family; he worked at the corporate office for more than six years at the beginning of his career....Mark Anderson has come aboard Crash+Sues, Minneapolis, as an online editor. He comes over from Avenue Edit, Chicago....Eduardo de Felipe and David Boleas, a creative duo at U.K.'s Dare Digital, have exited that shop to launch independent, London-based digital production agency Pirata. The new venture, which specializes in design, production and technical solutions, has the backing of U.K. digital agency Work Club. Pirata's first commissions are from two leading digital agencies and a major project from an undisclosed top 10 advertising agency. The jobs are slated to go live in early 2009. Boleas was formerly creative lead at Dare while de Felipe was Dare's associate creative director and is a '09 D&AD judge....Culver City, Calif.-based design hybrid shop The Famous Group has brought Joel Lava aboard as the supervising creative director on all of its projects. Lava has spent more than a decade in live action and motion graphics as a top designer/ animator for such production design studios as Imaginary Forces, Brand New School, Logan and Buck....

rep report

Visual effects house rhinofx, New York and Stamford, CT, has secured Nikki Weiss & Co. to provide representation in the Midwest.... DP Stephane Vallee has joined Endeavor, Beverly Hills, as a client in features, television, music videos and commercials....Innovative Artists, Santa Monica, has signed production designer Bradley Thordarson for all film, television, commercial and music video work. He is now represented by Robbyn Foxx and Jeff Mahoney. Thordarson has recently worked on projects for various directors like Speck/ Gordon at Furlined and David McNally at Company Film, and he has just completed work on *Janky Promoters* with director Marcus Raboy....DP Reed Smoot is the recipient of the Kodak Vision Award for outstanding contributions to Large Format (IMAX) filmmaking. He recently finished working as a consultant to director Michael Bay on *Transformers 2* and is now exclusively represented by The Stacy Cheriff Agency, Los Angeles....Production designer Happy Massee has wrapped Jake Scott's *Welcome to the Rileys* and is available for spots and music videos in L.A. and N.Y. via Paradigm, Beverly Hills...

bulletin board

- >December 9/New York, NY: The Muse Awards. www.nywift.org
- >December 11/Hollywood, CA: AICP/West Holiday Party at The Vanguard. For info, contact: farahf@aicp.com. For tickets, visit: www.aicp.com
- >December 16/New York, NY: AICP/East Holiday Party at The Plaza. For info, contact: stephaniep@aicp.com. For tickets, visit: www.aicp.com
- >December 16/Los Angeles, CA: Indielink for Editors, Directors & Producers. www.filmindependent.org
- >January 15-29/Park City, Utah: Sundance Film Festival. <http://festival.sundance.org/2009>

Barack Obama Redefines Political Campaigning

Brings fundraising, communicating and connecting with voters into the 21st century.

A SHOOT Staff Report

The brand was simply “change” and given the disarray the country is in on assorted fronts, most significantly its economic free fall, people were clamoring to buy into the brand, their purchase consummated on Nov. 4 with the election of Sen Barack Obama (D-IL) to President of the United States.

Indeed President-Elect Obama was not only the top marketer of 2008 but an historic one at that. Becoming the first African-American to rise to Commander and Chief of the U.S., he did so by staying on message, fundraising at unprecedented levels via the Internet and by going more after small individual contributions rather than big-ticket donors.

He put a grass-roots organization in place that campaigned in neighborhoods throughout the nation and that helped to drum up the vote, getting the young adult demographic and those who previously felt disenfranchised to turn out to the polls on his behalf, and assembling an email/web social community of supporters that made them feel even more a part of the political process. This forward-thinking inclusion proved pivotal in his successful push for the White House.

Arguably a greater upset than winning the election over Sen. John McCain (R-AZ) was Obama gaining the Democratic Party’s nomination over Sen. Hillary Clinton (D-N.Y.) who appeared too formidable, if not unbeatable when the drive for the White House got underway some two-plus years ago.

Yet ultimately more people felt Obama was the real agent for much needed change as compared to Sen. Clinton who had the baggage of being part of the political establishment. (However that establishment experience has its virtues. At press time, Sen. Clinton was chosen by Obama to be Secretary of State in his administration. She’s expected to receive confirmation from Congress for that high-profile cabinet post.)

Database

Now that Obama takes on the daunting task of righting a country facing economic and environmental crises and engaged in two wars overseas, he at least has a direct marketing dream dynamic on his side—a database of some 3 million people whom he kept apprised during the election via emails and/or text messages.

And he figures to continue to be in touch with that database for further support whether it’s to promote Democratic Party candidates for office or outreach efforts to get citizens to

lobby their local elected officials, urging them to muster support for a critical piece of legislation.

Plus the beauty of the social network is that it’s a two-way street as President Obama can get a read on the issues that are of most concern to his constituency, sparking an electronic dialogue of sorts to keep his finger on the pulse of the country.

Indeed welcome to 21st century politics, campaigning and civics.

Linkage

There’s also a link between our Creative Marketer of the Year and our Advertising Agency of the Year in that the latter, Goodby, Silverstein & Partners (GSP), San Francisco, turned out spots for the Democratic National Committee (DNC) as well as more informally, staffer-created online commercials in support of Obama.

The DNC fare included the spots “Better Off” and “Maverick.” The former evoked and featured Ronald Reagan delivering his famous speech asking Americans if they were indeed

better off than they were four years ago. Is America more respected in the world? Is it easier for you to go out and buy things?

Images of a tanking economy, gas pumps with soaring prices making it a hardship to fill up our tanks, and the visages of Bin Ladin, President Bush and Vice President Cheney lead to the conclusion that, as introduced by Reagan, we need a new alternative to affect change: Obama.

Meanwhile “Maverick” takes us into a political strategy room deep inside McCain/Palin headquarters where a slick consultant keeps repeating the word “maverick” to his colleagues, one of whom retorts with such refut-

ing facts as McCain’s voting record in the Senate being on board with the Bush administration 90 percent of the time, McCain’s support for further tax relief for millionaires, and his role years ago in the massive savings-and-loan deregulation debacle.

“Maverick, maverick, maverick,” repeats the lead strategist, advising his team to keep hammering that word home until that’s all that anyone can remember or believe.

GSP’s output for the Democrats also spanned print fare and the alluded to online spots—about 20 or so—conceived and created by agency artisans who posted them on YouTube, making a viral splash for Obama.



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