

Taking Stock Of What's In Store For Ad Business

Leading executives from stock footage houses identify social issues and trends that could help shape what agencies and clients will want and need in terms of imagery in 2008. Environmental concerns--meaning not just going green but also blue--and the increased influence of women consumers figure prominently.

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Framestore-CFC, London, Wins Top Spot VES Award

For the fourth time in the past six years, Framestore has won the Visual Effects Society (VES) Award for outstanding visual effects in a commercial. Meanwhile other spots were honored outside that category, including work from noted visual effects studios Asylum, Method, New Deal Studios and Full Scale Effects.

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John Dukakis Visits SHOOT's Chat Room

Hill Holliday's recently named director of branded entertainment explains the rationale behind the decision to make his first career foray into the agency world. Dukakis also reflects on the impact of the WGA strike on the branded content space and affirms that he's looking to tap into entertainment industry and spotmaking community talent for projects.

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Midwest Finds Path To Spot, New Media Biz



Executives, artisans are optimistic over prospects for the new year.

See page 19

Sacked For A Loss

Advertising Biz Had A Disappointing Big Game Performance

A SHOOT Staff Report

While the game itself was a classic, not so the advertising that ran during it. That was the general consensus of agency artisans, primarily creative directors, surveyed by SHOOT as to the ad industry's performance in this year's Super Bowl.

Still, there were some Super Sunday commercials that drew praise, including this week's SHOOT "Top Spot": Coca-Cola's "It's Mine" directed by Nicolai Fuglsig of bicoastal/international MJZ for Wieden + Kennedy, Portland, Ore. But for every lauded spot, there were seemingly dozens that were either panned or dubbed mediocre at best by our stalwart ad experts. Their feedback provides some interesting food for thought on the state of creativity for the Super Bowl advertising derby.

As it has over the years in this survey, SHOOT talked with creatives whose agencies did not have any spots on the Super Bowl so as to get an unvarnished, apolitical perspective on this year's

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Pellington Scores At Sundance

By Robert Goldrich

PARK CITY, Utah--Director Mark Pellington is no stranger to Sundance, but it had been awhile since his work was screened at the Park City festival--11 years ago to be exact with *Going All The Way*, his first major venture into feature narrative. Pellington's return to Sundance last month also proved to be eventful as his film *Henry Poole Is Here* was well received, with the U.S. rights being bought by Overture Films. The deal was largely credited with kick starting acquisitions at this year's Sundance.

But the accolades and business success garnered by the film are "peripheral" to Pellington who's an accomplished commercialmaker and continues to be repped in the ad arena by Crossroads, bicoastal, Chicago and London. For Pellington, the most gratifying aspects of *Henry Poole* are its message and the personal significance of that message for him.

"My life changed about three-and-a-half years ago when my wife passed away," he related. "You have your life and your plans and what you think your life is about as an artist and a father, and then you go into this black hole and come out with a different perspective about who you are as a person and what kind of work you want to do."

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Holocaust Ads Come To Fruition For Arnold, Franzini

By Robert Goldrich

LOS ANGELES--Nearly four years ago Arnold Worldwide, Boston, and Michael Franzini, then of Public Interest Productions, began trying to drum up financial backing for two campaigns looking to raise awareness of the Holocaust. They put together a pitch book which outlined the creative concepts and the need for this work in light of research findings

showing that a large percentage of young Americans don't know what the Holocaust was, much less its relevance today.

SHOOT reported on the Arnold/Public Interest endeavor and outlined the proposed campaigns in summer of 2003. Now a part of that work has finally come to fruition with the debut of two public service television spots on MTV as well as the thinkMTV

website. Directed by Franzini, the PSAs dovetail nicely with MTV's Facing History and Ourselves initiative as well as the broader-based thinkMTV movement spanning on-air and online pro-social campaigns that engage and educate young people, encouraging them to take an active role in major issues.

In one of the spots, we see a family at home. Teen boys play a video game.

Their sister is about to do her homework. Mom starts to prepare dinner. The father is seated in a recliner. The doorbell rings and suddenly a team of soldiers bursts into the house and rounds up the entire family, forcing them onto a truck, which is already holding dozens of others.

This contemporary nightmare shown in full color then abruptly stops

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Work In Progress

Past installments of this column have expressed how gratified we feel when projects recognized in SHOOT—particularly in “The Best Work You May Never See” gallery—go on to gain widespread exposure and acclaim.

But such gratification was taken to another level, going outside our “Best Work” coverage, with a piece we did in the summer of 2003. Titled “Work In Progress,” the story was published in SHOOT in the hope that it would help a worthwhile project become a reality—and now it has.

The project we wrote about was an initiative—consisting of two public service campaigns—designed to raise awareness among young people about the Holocaust. Arnold Worldwide, Boston, and Michael Franzini, then of Public Interest Productions (backed by bicoastal/international @ radical.media), were seeking financial

support for the project and had put together a pitch book containing storyboards and conceptual strategies.

Their presentation was most impressive and the creative premises compelling. We checked on the progress—or more accurately, the lack thereof—during the ensuing months. But eventually it didn’t seem worth

“The creative has stood the test of time...The campaign is even more relevant today given what’s going on in the world.” --Roger Baldacci

keeping tabs on the initiative anymore in that it appeared to have fallen by the wayside.

However, Franzini was persistent, finally lining up sponsorship and recently directing one of the proposed campaigns on location in Prague with production support from Stillking.

The two spots just debuted on MTV (both on air and online) and are covered in a separate news story in this week’s issue. The campaign is work to be proud of—and Franzini gave

SHOOT an extra measure of pride by crediting our initial story with helping to get the project off the ground.

“That coverage legitimized what we were doing,” he said. “It took a long time for us to get the sponsorship we needed but your article meant we didn’t have to start from square one. People read the piece and it made the

that we had to get out so that teenagers would understand the significance of the Holocaust and the lessons we must learn from it,” related Franzini who has formally embarked on a directorial career and is seeking a spot shop roost. “The Arnold team and I were very much inspired creatively by a visit we made in 2003 to the

U.S. Holocaust Memorial Museum in Washington, D.C.”

Roger Baldacci, one of the campaign writers, who is an executive VP/creative director at Arnold, said that the campaign’s significance and relevance remain intact despite the long waiting period to get it made. “The creative has stood the test of time,” he assessed. “But more importantly, you could argue that the campaign is even more relevant today given what’s going on in the world.”

“We knew this was a vital message

POV



Sundance

To Film or Ski? That Is The Question.

Okay, so I went back to Sundance after a two year sabbatical. Just like last time, I had friends whom I will leave nameless (Frank Scherma, Philip Fox Mills) who told me they could get me into their director’s film. So off I go and I am waiting in the wait-listed line freezing my ass off just to be told, “F__k off.”

I did see several winners: *Frozen River*, *An American Soldier (The Recruiter)* and *Birds Of America*; three totally different, excellently directed films.

The scene in Park City was great. Full of young and old, some to see movies and some to see celebrities, some to get work, some to buy work, and some to get booty. I was after all of the above.

There seemed to be more women directors this year or maybe I was lonely so I noticed them more.

The restaurants were not as crowded but I did go later in the week. The highlights were Crosby Stills and Nash (couldn’t get in) U2 (couldn’t get in) Phoebe in Wonderland (couldn’t get in) Hamlet (couldn’t get in). I felt like Pee Wee Herman at a Republican Convention. I told one 6’8” door man,

“Do you know who I used to be?” The good part is I almost saw Scarlet Johansson and she almost saw me. At first I think she thought I was Peter O’Toole, then she moved on. (Matthew Perry and Hillary Swank can really act.)

This year still has a lot of violence (what’s up with that?). If I want to see violence, I can watch the news or volunteer to go work for Baghdad Films (a new AICP company).

Harry O’s had a great party going. Then they showed a film about how Black Musicians were ripped off by White Musicians and didn’t get any credit for the early sound of Rock and Roll and the Blues. Ok I’m in, but wait, after the film they bring on a band from Chicago, a blues band of all white guys. YOU CAN’T MAKE THIS UP! They finally had a great legend from Chicago play a few songs with them, but HELLO? The movie trashes every white artist including Elvis and then we’ve got Five Blue Eyed soul brothers. It makes no f__ing sense. Its like Bill and Hillary vs. Obama. Help!

Sundance is great but I feel like it has gone a little Hollywood. You expect it to be new filmmakers making

movies on their credit cards and its actors are also the crew but it has a lot of films that have celebrities and high production value. Which usually means Money. I hope that it doesn’t get swallowed up by the money bombs and who’s who. It is getting like Cannes, too much with the big shots and politics, which push the Independents to the back of the line.

Executive producer Tom Mooney recently launched New York-based production company Moon (www.moon-media.tv). The new venture (SHOOT, 1/25) is backed by Screen Gems and features a spot directorial roster that consists of Agust Baldursson, Philip Kates, Adriano Falconi, Ducio Fabbri and feature filmmaker John Moore. A couple more signings are in the offing.

Flash Back

Feb. 14, 2003 The directing team **Logan**—comprising **Ben Conrad and Alexei Tylevich**—has signed with **bicoastal Anonymous Content**. The production company will represent **Logan** for commercials and music videos exclusively in the United States and Europe, with the exception of France, where **La Pac, Paris** handles the duo....Director **Mat Humphrey**, who continues to be a mainstay at **Filmgraphics, Sydney**, has secured U.S. spot representation via **bicoastal Reactor Films**....For the second consecutive year, there will be an international category in the **Association of Independent Commercial Producers Show**.

Feb. 13, 1998 **Bicoastal A Band Apart Commercials** has launched **A Band Apart 35mm**, a spot division for feature directors, and **A Band Apart Music Videos**....The **Directors Guild of America** named its nominees for best commercial director of 1997: **Robert Black** of **bicoastal Headquarters**; **Bruce Dowad** of **Bruce Dowad Associates in Hollywood**; **Thom Higgins** of **Hollywood-based Dektor Higgins & Associates**; **Erich Joiner** from **Santa Monica-based Tool of North America**; and **David Wild** of **Wild Scientific in Santa Monica**.

PEOPLE & PROJECTS

Framestore-CFC Wins VES Awards' Top Spot Honor

By Robert Goldrich

HOLLYWOOD, Calif.—Framestore-CFC, London, won the Visual Effects Society (VES) Awards for outstanding effects in a commercial on the strength of Smirnoff's "Sea" directed by Daniel Kleinman of Rattling Stick, London, for JWT London. This marks the fourth time in the six-year history of the VES competition that Framestore has topped the spot category.

Framestore artisans were not on hand to accept the award during the VES ceremony held this past Sunday (2/10) at the Kodak Theatre Grand

to the mainstream commercials category. The sole nominee and thus winner in the category for outstanding effects in a broadcast program or commercial was North Hollywood, Calif.-based Full Scale Effects for Lexus' "Hydrant" directed by Nicolai Fuglsig of bicoastal/international MJZ for Team One Advertising, El Segundo, Calif.

Honored in the category recognizing outstanding models or miniatures in a broadcast program or commercial was New Deal Studios, Marina del Rey, Calif. for its work on Halo

"Leave Nothing" directed by feature filmmaker Michael Mann of Alturas, Venice, Calif., for Wieden+Kennedy, Portland, Ore.

The VES Awards recognize visual effects excellence in more than a dozen categories spanning film, TV, spots and video games. The recipient

of this year's VES Lifetime Achievement Award, filmmaker Steven Spielberg, praised that wide range of work, noting that visual effects accomplishments in these varied disciplines, including commercials and video games, underscore that it's "a glorious time to be alive" in this industry.

Spielberg even suggested that the VES Awards expand with a category for student films, noting that "garage backyard special effects" and Internet projects being done by young, up-and-coming talent is not only deserving but also merits encouragement from the VES.



Smirnoff's "Sea" earned Framestore the VES Award in the commercials category.

Ballroom in Hollywood. Among Framestore's prime artists on "Sea" were effects supervisor William Bartlett and the leader of its 3D team, Dan Seddon.

VES Award winners from the spot-making community weren't confined

3's "Believe" campaign directed by Rupert Sanders of MJZ for McCann Erickson and T.A.G., San Francisco.

And topping the category honoring outstanding compositing in a broadcast program or commercial was Asylum, Santa Monica, for Nike's

Red Car Adds MacCorkle, Knowles Zuniga

SANTA MONICA—Editors Steve MacCorkle and Karen Knowles Zuniga have joined Red Car. Both formerly of rival editorial, Santa Monica, MacCorkle and Knowles Zuniga are based at Red Car LA (Santa Monica) but will be available to cut at any of the company's offices, which include New York, Chicago, San Francisco, Miami, Dallas and Buenos Aires. At press time MacCorkle was wrapping a John Deere campaign for GSD&M, Austin, Tx, and Knowles Zuniga was about to embark on a Western Union project for Leo Burnett, Chicago.

Meanwhile firmly rooted at Red Car LA will be newly hired managing director Bill Fortney, who also comes

over from rival editorial where he served as executive producer. Fortney's experience spans production and post, the former including his being a partner in now defunct Crash Films. Fortney went on to Mad River Post, helping to open that company's former Dallas office. He then became executive producer at Avenue Edit's West Coast branch, the predecessor to rival editorial.

Knowles Zuniga made her first industry mark as a producer at TBWA\Chiat\Day, Los Angeles. She transitioned into editorial at King Cut, Venice, Calif. before opening her own edit shop, Venice-based k.k.e., where her credits included the H&R Block Su-

per Bowl commercial starring Willie Nelson. She then came aboard rival in '05, cutting such fare as Nintendo's "Balls" as well as national broadcast and Internet campaigns for Infiniti and Bank of America.

MacCorkle first scored as an editor at Graying & Balding, Santa Monica, with music videos for Nirvana, Sound Garden and Nelly Furtado, among others. MacCorkle later joined Mad River Post, Santa Monica, where he diversified successfully into commercials, cutting such notable spots as Land Rover's "Orbit" which won an AICE Award. In '02, MacCorkle exited Mad River to join Avenue Edit, Santa Monica, which became rival.

Arnold Worldwide Goes Viral With Self-Produced Video Series

First episode takes us to The AdColor Awards, showcasing diversity

By Nicole Rivard

BOSTON—Arnold Worldwide has launched *Arnold On*, an agency-produced viral video series that gives perspective on current trends, happenings and important issues in the world of advertising. Each episode features different employees from one or more of Arnold's three offices (Boston, Washington, D.C. and New York) discussing what's happening at the agency and in the industry. The three- to five-minute clips will specifically highlight new work and events, drawing attention to groundbreaking campaigns and agency initiatives.

The first episode, which can be viewed at <http://www.arn.com/arn.cfm>, features The AdColor Awards™. AdColor™ is an Arnold-led initiative to draw attention to the importance of diversity in the advertising industry. The award show, which was the brainchild of Arnold's own Tiffany R. Warren in partnership with Lisa Unsworth, was held in November in Boca Raton, Fla. and honored lead-



A scene from The AdColor Awards

ing diversity agents in the industry including Iraq war veteran and creative director R. Vann Graves of BBDO, African-American marketing manager Melissa Brown of Home Depot and NBA legend Earvin "Magic" Johnson.

"The main idea we are trying to put out there is a real face for Arnold as a company," said Arnold copywriter Matt Guerra who is also co-producer of *Arnold On*. "In a way we are branding ourselves."

Upcoming episodes will include *Arnold On Design*, where designers within the Arnold

family offer their take on design, what it is and how important it is. That will be followed by *Arnold On Work Life*, which will delve into balancing career and everyday life and the programs Arnold offers to make that happen.

Guerra conjectured, "I can see students looking at this trying to find out what the real world of advertising looks like. Or I could see people we're recruiting looking at it to see what we are like as a company. I could also see potential clients looking at it to see what we are all about."

Acme Escapes Average With Annie Award Win

By Robert Goldrich

LOS ANGELES—In this case the spot's title lived up to its billing as Power Shares' "Escape Average" did just that by winning the Annie Award in the commercials category for animation studio Acme Filmworks, Hollywood.

The Annie Awards competition recognizes outstanding achievement in animation. The Annies are presented by the Burbank, Calif.-headquartered International Animated Film Society (ASIFA-Hollywood).

Acme Filmworks received the spot honor during the 35th annual Annie Awards ceremony held last week (Feb. 8) at

Power Shares' "Escape Average" acronym for Association UCLA's Royce Hall in Los Angeles.

Acme Filmworks' Dave Wasson directed "Escape Average" for Euro RSCG, Chicago. Ron Diamond executive produced for Acme.

The spot topped a field of nominees that also consisted of Oregon Lottery's "Alaska" directed by Aaron Sorenson of Laika/house, Portland, Ore., for agency Borders Perrin Norrand, Portland; Esurance's "Homeowners" directed by Phil Robinson of San Francisco animation studio W!LDBRAIN for the client's in-house creative agen-

cy; and two other Acme Filmworks-produced ads—CVS' "Watering Can" helmed by Wasson for Hill Holliday, Boston, and Idaho Lottery's "Twister" helmed by Christopher Hinton for agency es/drake in Boise.

"Escape Average" marks the third time in the last four years that Acme Filmworks has won the Annie Award for best commercial.

The Annie Awards competition honors outstanding achievement in theatrical features, TV programs, commercials, home entertainment, video games and short subjects/special projects. ASIFA is the French International du Film d'Animation, an organization founded some 50 years ago in France by a group of professional animators. ASIFA was chartered by the United Nations Educational, Scientific and Cultural Organization in '60 to encourage the art of animation and further international understanding and goodwill through the animation medium. There are ASIFA chapters in some 30 countries. The Hollywood chapter was founded in '72. For a full rundown of Annie Award winners, log onto annieawards.org.



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Weisberg Moves Into BeachHouse

SANTA MONICA—Director Danny Weisberg has joined BeachHouse Films, the Santa Monica production company headed by owners/executive producers Patti and David Coulter. Weisberg comes over from kaboom productions, San Francisco and Los Angeles, where he spent the past three-plus years, wrapping his last project there at the end of 2007, a UC Davis Health System spot for Young & Rubicam, San Francisco.

During his kaboom tenure, Weisberg not only directed spots, but also worked with Euro RSCG on long form projects, half-hour shows for Tropicana and the United States Post Office (which aired on CBS). He also wrote and directed a short film titled *New York To Malibu* which went on to win a Gold Remi Award at Worldfest in Houston.

“Taking the time away from commercial work to do the long form projects, although fulfilling, made me miss commercial work. At this time I look forward to rejoining the commercial and new media world with BeachHouse,” said Weisberg.

Prior to kaboom, Weisberg was repped by Zero 2 Sixty Productions, New York. Earlier he was at now de-



Danny Weisberg

funct Crash Films, albeit briefly, after four years with since closed Orbit Productions. He began his directorial career at the now shuttered The End in '96.

While at Orbit, Weisberg helmed a Super Bowl commercial in '99 for Oldsmobile out of Leo Burnett, Chicago. Titled “Pomegranate,” the branding spot subsequently aired during the Academy Awards telecast.

Weisberg broke into commercial production in '92 as an assistant director for such directors as Zack Snyder, Jesse Dylan, Neil Abramson and Jake Scott. Weisberg got the chance to show his helming talents with a couple of spec commercials in '95: “Lawn

Bowling” for Banana Republic and “Blind Barber” for Paul’s Hat Shop. Based on this spec fare directed while he was working on one of Snyder’s productions, Weisberg was signed by The End. (Snyder directed at The End during that time and is now with bi-coastal/international Believe Media.)

Weisberg went on to firmly establish himself as a director, taking on assorted spots for such clients as Wrigley’s, Buick, the Phoenix Suns, TopFlite, Prime Sports, Blue Cross and Budweiser. For the latter, he directed “Smoking Gun” via DDB Chicago, which featured racecar driver Christian Fittipaldi.

Weisberg started out in the business writing screenplays and working behind the camera. He credits renowned cinematographer Victor Kemper as being his mentor.

Weisberg now joins a BeachHouse directorial roster that consists of Nir Bashan, Larry Carroll, Tony G, Domenic Matrippolito, Gregg Masuak, Des Mullan and Richard Taylor.

BeachHouse is repped by Cindy Velsor on the East Coast, and Margaret Dismukes in the Midwest and Texas. Patti Coulter is currently handling the West Coast.

ARTISANS

Joanne Ferraro Named EP Of Beast, N.Y.

NEW YORK—Joanne Ferraro has been named executive producer of Beast, New York, the edit house that also maintains shops in Santa Monica and Austin, Texas. Ferraro comes over to Beast from New York editorial company Bluerock where she served as executive VP, running day-to-day operations and overseeing production and sales.

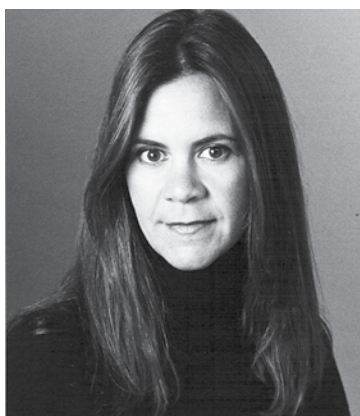
Ferraro succeeds J.C. Wilmoth in the Beast/New York exec producer’s role. The company’s overall managing partner/executive producer is Santa Monica-based Valerie Petrusson while Vicki Russell is exec producer of the Austin office.

Ferraro brings a broad-based industry background to Beast, with extensive experience on the production house side of the business. Ferraro was senior VP at bicoastal The Artists Company for 13 years, after which she joined now defunct Coppo Films where she was managing director for five years. In 2004, she crossed over to the post arena, joining Bluerock.

For the past 17 years, Ferraro has served on the Association of Independent Commercial Producers (AICP) Show’s national committee and in '04 she chaired the AICP Show and Conference. She continues to serve as a member of the board of governors

for the Show, as well as a Show committee member, a host for the judging panel, and a member of the curatorial committee for this year’s AICP Show. Since '05 Ferraro has been a member of the group New York Women In Communications.

Beast’s roster of editors consists



Joanne Ferraro

of Kevin Garcia, Paul Kelly, Barnett Kiel, Igor Kovalik, Amanda Moreau, Paul Norling, Adam Schwartz, Sam Selis, Jim Ulbrich and Rob Watzke.

Additionally, Beast handles U.S. representation for the coterie of editors at Panic & Bob, Toronto: David Baxter, Michelle Czucar, Andy Ames and Griff Henderson. Beast’s alliance with Panic & Bob was formed last year (*SHOOT*, 9/28/07). Per that

reciprocal relationship, the Toronto company also handles Beast’s editing talent for work out of advertising agencies in Canada.

Petrusson launched Beast a couple of years ago (*SHOOT*, 4/21/06). The company has gone on to cut assorted high-profile jobs, among its most recent endeavors airing during the Super Bowl telecast on Fox, including a pair of CareerBuilder spots directed by Suthon Petchsuwan of Santa Monica-headquartered TWC and edited by Norling for Wieden+Kennedy, Portland, Ore., and a client-direct Under Armour commercial helmed by Ericson Core of Backyard Productions, Venice, Calif., and cut by Kovalik.

Beast’s work also appeared during the Super Bowl pre-game show as Kelly edited the Pepsi spot “Bob’s House” directed by Baker Smith of Santa Monica-based harvest for BBDO New York. “Bob’s House” is eloquent in its silence as two deaf guys in a car communicate via sign language to try to solve a problem. They’ve arrived at night on the block where their deaf friend Bob lives but they don’t know which house is his. So one guy lays on the car horn and one by one the houses light up and dogs are heard barking. But one house stays dark and quiet—it’s Bob’s.

Short Takes

SEDELMAIER LETS OUT SHOUT FOR SHRM SPOT

White Plains, N.Y.-headquartered animation studio J.J. Sedelmaier Productions (JJSP) has wrapped a Society of Human Resource Management (SHRM) TV spot, “Most Important Asset,” that marks the animation debut of noted Milan-based illustrator Alessandro Gottardo, a.k.a. Shout. The agency for SHRM, The Glover Park Group, New York and Washington, D.C., presented Sedelmaier with not only a storyboard for consideration but also the work of Shout, whose work has appeared in such publi-



CLICK HERE TO VIEW SPOT

cations as *The New York Times*, *Esquire*, *Wired* and *Le Monde*. The illustrations favorably impressed director/designer J.J. Sedelmaier who then sought out Shout to collaborate on the commercial.

“My initial idea, when I first saw the boards, was to work with outline, not too many descriptive details and few colors,” said Shout. “In this way I thought was easier and faster for everybody to work on the animations of my drawings, by essentially keeping the drawings simple.”

Sedelmaier said when the initial tests began to take shape, the agency began to explore even more detail in the work. The result is a departure from the business-to-business message norm as “Most Important Asset” has a gentle, flowing quality that speaks directly to the human side of human resources. We see employees walking out of a building at night and then wanting to return in the morning thanks to an attentive human resources program. They’re guided up an escalator, presumably to figurative greater heights while the same human resource management professionals help executives navigate their way through a maze representing such challenges as daunting healthcare costs and talent recruitment.

In addition to Sedelmaier and Shout, JJSP credits include: executive producer Patrice Sedelmaier, animator Andy Friz and digital production artist “Zero.”

The Glover Park team consisted of creative director Susan Armstrong, art director Mark Driscoll, copywriter Michael Vines and producer Annie Onda.

The spot is currently running during CNN’s election coverage and on selected Fox Business Channel programs....

SOC RECOGNIZES GENESIS

The Society of Camera Operators (SOC) will present Panavision Inc. with a Technical Achievement Award for the design and development of the Genesis® Digital Camera System. Panavision executive VP Joe Dunton will also be honored by the SOC with its Lifetime Achievement Award. The SOC Awards ceremony is slated for this weekend (2/16) at the Academy of Television Arts and Sciences in North Hollywood, Calif.

The Genesis system enables cinematographers to shoot in the digital realm without compromising depth of field, portability, sensitivity, or dynamic range or color. Genesis was designed to operate with the same proven controls, lenses and accessories as Panavision’s film cameras....



Dave Francis

Colorist Dave Francis has joined Filmworkers Club, Dallas. He arrives from Company 3, New York, where he did final color work on spots for such clients as GMC, Wendy’s and Chanel. His credits also include the TV series *Sex and the City* and the indie feature *The Tourist*....David Smith has been promoted from senior VP/creative director to executive VP/exec creative director at Rubin Postaer and Associates, Santa Monica. He reports to Larry Postaer who held the exec creative director title and will remain exec VP/director of creative services....



subject Fred

subject red

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Super Bowl Spots Not So Super, According To Agency Creatives

Continued from page 1

Big Game advertising. Here's a sampling of what they had to say:

Jonathan Cude, executive creative director, McKinney, Durham, N.C.

It's interesting the emphasis we put on this game. Why don't we care as much as an industry about our work everyday, about all of our spots? Why aren't we trying to engage and entertain people all the time? Why are we trying so much harder on the Super Bowl? I understand there are a lot of eyeballs, it's a huge event and very



Jonathan Cude

competitive but isn't the "Super" effort to engage audiences something we should be doing all the time?

Having said that, I think it was kind of a down year overall for Super Bowl advertising. The football players lived up to their end of the bargain. The marketers didn't.

For me, for these kind of spots and this kind of audience, FedEx does a great job and they did this year as well ["Carrier Pigeons" from BBDO New York]. It was a simple idea, executed really well. It was fun and big and for me the top spot of the game.

For delivering a message, the Tide spot might have been the best with the talking stain [Saatchi & Saatchi New York].

After that, Budweiser always does a nice job [primarily DDB Chicago]... But there wasn't a lot of new territory. E*Trade worked and was well executed [Grey, New York] but talking babies are hardly new. I enjoyed the Coke parade commercial [this week's SHOOT "Top Spot" out of Wieden+Kennedy, Portland, Ore.], thought it was really well executed and a great feel-good message.

There's a lot of emphasis about airing during the first and second quarters of the game. But Coke did quite well airing later on—since the game itself was so great and held the audience's attention throughout.

This is kind of a general statement, meaning you have to be careful about it as a blanket observation. But it seems you can sort of measure the cultural Zeitgeist of the country as reflected in Super Bowl advertising. And this being an election year with

anxiety over the economy, I felt the advertising reflected this with a decided lack of risk taking. There weren't any classic spots—like the Budweiser Clydesdale kicking the extra point. Nothing this year even got close to being in that realm. It's kind of like a pendulum. Maybe last year it swung too far with the guy humor. So this year it was more safety first. The Super Bowl represents an opportunity for us as an industry to really shine. I'm not quite sure we did that this time around.

Cameron Day, executive creative director, McGarrah/Jessee, Austin, Texas

I have a very short list of what work appealed to me.

The E*Trade commercial with a baby explaining how easy it was to do a trade was riveting and interesting to watch. It had me from the very first word. I love that it was done as a YouTube video and it captured that aesthetic very well. When he barfed, he seemed more surprised than any of us viewers. That was what was so fantastic about that little moment. Conversely, I thought the other E*Trade spot with the clown went nowhere. It wasn't nearly as good as the first one. They would have been better off running that one twice.

I really liked the Coke ad with the dirigibles. It didn't go for the gut laugh. It was cinematic and beautiful, the edit was great, the film looked



Cameron Day

great. What was really wonderful about it was you could have your eighty-year-old mother on one side and your four-year-old grandson on the other and they both would have gotten it, they both would have gotten a warm feeling from that spot. It harkened back to Coca-Cola advertising when they didn't compete with anybody and acted like a global brand and a universal phenomenon, with Coke being a coveted thing. And the balloons represented icons from different generations—Underdog, Stewie and Charlie Brown, the definitive everyman who ends up with the bottle of Coca-Cola. It was an absolutely brilliant ad that I wish I had done.

P&G's Tide stick product was a winner. It was wonderfully off center, great casting, great product identification, no explosions or hyper effects. It was a well told story that came around to the P&G product. P&G should get a lot of credit for hitting one that far out of the park.

I also liked the Charles Barkley and his fave five T-Mobile spot with Dwyane Wade [Publicis West, Seattle]... That's the hardest product category in my mind to do something really good with. The spot was smart and funny and it had two athletes actually delivering lines well.

One that hit me like a ton of bricks was the anti-drug spot [White House Office of National Drug Control Policy via DraftFCB, New York]. Having a drug dealer talking about how business is down for him was a powerful message. What's in my medicine cabinet could be as much responsible for a drug problem as this drug dealer villain. In the midst of everyone telling jokes on the Super Bowl, someone imparted a fact to me that was riveting. Great writing for a spot that seemed so real.

Lastly, I liked the Garmin spot with the European car driving about by with Napoleon eventually climbing out of it [Tierney Minneapolis]. Last year Garmin did the Godzilla movie takeoff [Fallon Minneapolis] which I really liked. This time a Euro aesthetic which strikes me as a smart subtext for a global positioning device.

But the bottom line is I liked only six spots out of sixty-three. A lot of clients could have saved their money. There are some very obvious targets to hit—GoDaddy with Danica Patrick. If I was going to pop online to see an attractive brunette undress, there are a thousand ways to do that without involving an advertiser. Salesgenie [bicoastal Creative Mint] was a bad storyboard come to life.

Under Armour [client-direct] had me scratching my head. Let's do "1984" all over again but make it not about an idea. It was beautifully shot. I'd kill to work with that director [Ericson Core of Backyard, Venice, Calif.] but not with that creative director.

And why do advertisers insist on trotting out cavemen and lizards when The Martin Agency has already done a fabulous job of owning them. A gorgeous model dancing with gekkos. What's the point?

And there were spots I wanted to like but couldn't quite come around to liking, an example being Audi's takeoff on *The Godfather*. With the final reveal of the new Audi, my reaction was what's the connection here? I have a high regard for the work for Audi coming out of its agency

[Venables Bell & Partners, San Francisco] but from a message standpoint I would have been better served seeing a romantic shot of that beautiful car.

And FedEx's carrier pigeon spot had all the makings of a great Super Bowl spot and all they ended up with was a spot on the Super Bowl. It was a funny premise, with explosions and big production. But it felt to me like a Michael Bay movie—no soul, no insights but wow, what effects.

The thing that continues to astound me is the frat boy genre of beer advertising. Will Ferrell doesn't make it for me, I'm sorry. As a genre you can almost dismiss the whole category. You've got to go all the way to Bud Light radio advertising before it gets interesting for me. One day someone is going to do something really smart with beer advertising. There's been a real lack of courage to do something different with the beer category. At least Miller with "Man Laws" tried to do something with some intelligence. I heard awhile ago a term used to describe this style of lowest common denominator advertising—"gag and tag"—and that's a good description of ninety-five percent of what you see in this product category.

Michelle Edelman, chief marketing officer/strategic planning, NYCA, Encinitas, Calif.

This is one year people will talk more about the game than the commercials. But one thing's for sure—the Super Bowl is no longer just a bank



Michelle Edelman

of TV spots anymore. There are URLs flashing during the game and in various spots. I thought the AMP energy drink sponsorship [BBDO New York] with the guys cycling and creating enough energy to power the pre-game activities was an interesting way to link with the pre-game audience.

But overall if we're in "Wave 3.0"—"Wave 1.0" being traditional advertising, "Wave 2.0" being Web 1.0 and Web 3.0 being consumer engagement, the Super Bowl had a lot of failing grades in terms of integration efforts. At least there was some attempt at 3.0, and we got away from last year where there was a lot of consumer-generated advertising.

I broke the advertising down into different categories—plain old great advertising, good Super Bowl advertising and a fair amount of work that was neither.

What stood out for me as just plain old great advertising was the Tide-To-Go spot. There was clearly a strong insight there which we can all relate to. You have a stain on a shirt and it says something about you—in fact, it speaks louder than you. It says you're not together. This was an ad that could air any day of the week, not just in the Super Bowl. And the spot extended the experience online. The URL was left on screen long enough for you to remember it. That seems like a minor point but it isn't. The Ford F150 commercial [JWT Detroit] had the URL buried somewhere. It was tough to find the URL even when you sought it out.

I'd place FedEx in the camp of good Super Bowl advertising where the client's strategy is to thank customers by doing something entertaining. The FedEx commercial was just a lot of fun, well produced and an engaging storyline.

The flip side for me was the Budweiser Clydesdale spot which I found disappointing this year [DDB Chicago]. It was warm and fuzzy like every year but this year the high five with the dalmatian just didn't make it for me.

I liked the message of Careerbuilder [Wieden+Kennedy, Portland] where you dream about your future and part of what you dream about is your career. You deserve to pursue your dreams, which is a positive message as compared to the past Careerbuilder ads where you are stuck working with monkeys. I think that was a good, interesting shift for Careerbuilder.com.

Under the "gratuitous" category would be [Sobel] Life Water [The Arnell Group, New York] with the model and the lizards dancing to "Thriller." What was that about?

Under the "damaging" category would be Vitamin Water [Berlin Cameron United, New York]. I could tell you more about that brand before I saw that spot. I had thought about the product as having healthful qualities. But Shaq on a race horse is an image I was trying to reconcile for the first 20 seconds of that commercial. What are you trying to tell me about Vitamin Water?

And the Salesgenie ad, with the Panda speaking in a Chinese accent, struck me as racist. It wasn't even entertaining.

Again, as a consumer, after watching all the ads during the game, the one that stuck with me, that I had the

Continued on page 17

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2008 Sundance Wrap: Commercialmakers Score At Film Festival

Continued from page 1

Pellington found himself drawn to the script for *Henry Poole* by young writer Albert Torres. "I wanted to make a film that spoke to our better side, our positive energy, and our belief in our ability to change and transform," said Pellington. "I wanted to show hope, light and possibility."

Henry Poole, with the title character played by Owen Wilson, centers on a man who moves to a new house after he learns he's about to die, only to have a series of life-changing interactions. The cast also includes Adriana Barraza and George Lopez. Pellington went with DP Eric Schmidt, whom he frequently collaborates with on commercials, to shoot *Henry Poole*.

"There's a healing quality to the character's journey," observed Pellington. "It's a simple, earnest film that connects on a human level. There's a combination of sweetness, sadness, hope and yearning for life that you contain in you as you go through grief recovery and healing. It's not specifically my story but it was a story I

found that I could put my energy into, to help the film realize its emotional truth."

Also premiering at Sundance was *U2 3D*, directed by Catherine Owens and Pellington, and edited by Olivier Wicki of Bluerock, New York. Owens is U2's creative director of screen visuals and she asked Pellington to co-direct the band's concert performance in Buenos Aires. The movie is billed as being the first live-action film shot entirely in digital 3D and covers a series of concerts in the U2 tour of 2006. Produced by Los Angeles-based 3ality Digital, *U2 3D* is being distributed by National Geographic Entertainment, broke in selected IMAX theaters on January 23 and goes into wide release this week.

Pellington has a filmmaking history with U2 that entails tour visuals and music videos. "To get a chance to work with U2 again, including Bono, an amazing person who has such a positive impact on people, was a real treat," said Pellington, noting that the project added to the diverse mix of



Mark Pellington

work he enjoys.

That range spans varied theatrical feature films (i.e., *Arlington Road*, *The Mothman Prophecies*), episodic TV work (*Cold Case*), spots and music clips. At press time, Pellington was looking to re-enter the commercialmaking arena, bidding on some Budweiser fare via Crossroads. He has directed assorted spots over the years for such clients as McDonald's, Sprite, Pepsi, Hanes, Dodge and Gatorade. For the latter, he helmed the "Origin" spot starring college football sports-

casting legend Keith Jackson.

Grand Honors

As chronicled in *SHOOT* (12/14/07 and 1/11/08), several commercialmaking artisans were making splashes at Sundance this year. Among those who scored impressively were editor Jinx Godfrey of bicoastal FilmCore and director Lauren Greenfield of bicoastal Chelsea Pictures. The former cut director James Marsh's *Man On Wire*, which took home both the Grand Jury and the Audience Prize in Sundance's World Cinema category.

The film—which tells the story of Philippe Petit who in 1974 walked a wire suspended between the towers of the World Trade Center, 1,350 feet off the ground—marked the first time that Marsh and Godfrey had scored a Sundance showcase slot. The two earlier collaborated on *The King*, an '05 feature which garnered recognition at Cannes, and on the documentary *Wisconsin Death Trip*, a '99 film that gained exposure at the Venice and Telluride fests and went on to win a

best cinematography honor for DP Eigil Bryld from the British Academy of Film and Television Arts.

As for director Greenfield, her short *kids+money* was bought by HBO just prior to the start of Sundance. The 32-minute film, which was but one of eight documentary shorts accepted into the '08 fest, centers on teens in L.A. discussing money—getting it, spending it and learning to live without it. Greenfield teamed with some noted spot industry collaborators on *kids+money*, including DP David Rush Morrison, editor Adam Parker of edit house Chrome, Santa Monica, and composers Andrew Feltenstein, John Nau and Colin Wolfe of Beacon Street Studios, Venice, Calif.

Also on the music front, Chicago-based Comma contributed original music to Sundance Jury Prize Winner *Anywhere U.S.A.*, directed by Anthony Haney-Jardine. Comma co-owner Bryan Rheude and composer/beat-maker Justin Hori scored scenes in the film, which is an account of small-town life in America.



This guy is...

- A. *The sound man for an arena concert*
- B. *The sound man for a touring road show*
- C. *The sound man on a commercial shoot*
- D. *An extra posing as a sound man in a movie*
- E. *A sound man backstage at a major theater*

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THE STAR of PAYROLL SERVICES

Holocaust Awareness Ad Campaign Finally Becomes Reality

Continued from page 1

with a freeze frame that dissolves into an archival black-and-white still photograph depicting the very same scene of a family being forced into a truck in which other victims have already been herded. The photograph was provided by the U.S. Holocaust Memorial Museum in Washington, D.C.

Titled "Family Room," the spot then shows the supered message, "The Holocaust happened to people like us," followed by the thinkMTV.com tag.

The other spot, titled "Subway," opens on a crowded subway during what could be morning rush hour in New York City. But then the train slams to a halt in the station. Soldiers with dogs and machine guns order everyone into one of two long lines on the platform. This dissolves into an historical photo showing people on a train station platform being ushered into two lines, one of which will lead to their deaths in gas chambers.

"We all recall black-and-white images of the Holocaust. But the Holocaust happened to real people, in full color," said Roger Baldacci, executive VP/creative director at Arnold Boston. "We hope to make these ads relatable to young people by illustrating what some of the events of the Holocaust would look like in the context of today's world."

Test of time

Indeed things have changed since Arnold and Franzini first embarked on this public service journey.

For one, chief creative officer Pete Favat, Baldacci and creative director John Kears are the only three members of the original creative team still at Arnold. (Baldacci and Kears served as writers on the work).

Franzini, who was with Public Interest Productions for 10 years, concentrating primarily on creating and developing public service work—with significant support over many of those years from @radical.media—has recently started a new chapter in his career. Franzini noted that Public Interest Productions closed in December, that he continues to be repped as a still photographer via @radical.media and that his new focus is on a directorial career for which he is currently seeking a production house roost.

But the one dynamic, affirmed Franzini and Baldacci, that hasn't changed over the past four years is the relevance of the concepts.

"The creative has stood the test of time," Baldacci assessed. "But more importantly you could argue that the campaign is even more relevant today given what's going on in the world."

Genesis

Baldacci recalled Franzini contacting him and the Arnold creative team almost five years ago about a Holocaust awareness project. This prompted them to all pay a visit to the U.S. Holocaust Memorial Museum in

Washington, D.C. "I remember an African American teenager who was a museum tour guide for a group of kids," said Franzini. "He was talking to them in their vernacular, making the tour relevant to them in modern-day terms. We came to this giant

image on the wall of a train pulling into Auschwitz showing a panoramic view of people being unloaded from the train and being put in one of two lines—one of which was destined for the gas chambers.

"I was stunned by that image as

were the kids on the tour when they grasped the meaning of it," continued Franzini. "I think right then and there we knew we had to take this and translate it so that more youngsters in America could realize its significance.

Continued on page 17

ORIGINALITY BEGINS WITH THE RIGHT FILM STOCK



TREML

"I love using Fuji film stocks. They are fantastic and always deliver great results. In the past, I've used the 500 and 250 Tungsten for jobs at RSA. These were night shoots, and the Fuji stocks worked out beautifully, delivering good details in the blacks and excellent color renditions. They performed perfectly. No complaints at all!" - Eric Trembl



CAMERON

"I discovered the stock (Vivid) actually has its own unique look, unlike any other stock on the market. The develop normal test proved to be the most interesting. I was able to dial in or emulate a 50% skip bleach/pull 1 stop look. Although the film seems to love primary colors, it also is able to hold this somewhat de-saturated base, offering a great combination. Finally a stock with a personality!" - Paul Cameron



BAZELLI

"I initially used Eterna Vivid 160 stock for a Mazda commercial and I liked it a lot. The color curves are easy to manipulate during post. It's really all about the style and feel you are trying to achieve and this stock provides a lot of style. I am planning to use it for my next feature film." - Bojan Bazelli



SCHMIDT

"Fujifilm stock offers a modern look, very contrasty, with beautiful saturated colors. Their vibrant stock works really well in post and telecine, and especially great when we need to create an original look for the spot." - Eric Schmidt

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John Dukakis

Hill Holliday's recently named director of branded entertainment reflects on his move to the ad agency world.



By Robert Goldrich

For the past seven years, John Dukakis served as an executive VP at Los Angeles-based Overbrook, a multimedia production company and personal management firm owned and operated by Will Smith and his partner, James Lassiter.

Prior to that, Dukakis was a principal in Southpaw Entertainment, a personal management company in L.A. that started out with client Boyz II Men and then went on to also handle the careers of Janet Jackson, Vanessa Williams, Brownstone and Blackstreet.

Earlier Dukakis had been general manager of Paisley Park Records, a joint venture between the artist Prince and Warner Bros. Records.

Dukakis broke into the business end of the industry in 1989, working with noted Boston-based sports attorney

Bob Woolf. Dukakis ran the music business management department for Woolf and helped to develop a then local act, New Kids on the Block. Within several years the company grew and Dukakis moved to L.A. to open an office there to work with a mix of established and developing acts. When he left the firm in '92, it had branched out into relationships with Boyz II Men and Marky Mark & The Funky Bunch.

Dukakis is well versed in politics. In the mid-1980s, he was a legislative assistant to Sen. John Kerry (D-Mass.) during his first two years in office. Dukakis later worked on the Presidential campaign for his father, then-Gov. Michael Dukakis (D-Mass.).

Now John Dukakis embarks on a new career chapter, joining Boston-headquartered Hill Holliday as director of branded entertainment, marking his first foray into the ad agency arena. Baba Shetty, exec VP/chief media officer for Hill Holliday, said Dukakis brings "first caliber entertainment industry experience" to and represents "a great cultural fit" for the agency.

SHOOT: What drew you to the advertising agency world?

Dukakis: Advertising is a rapidly changing industry that combines the two main focuses of my career—creation of content and the marketing of it, whether it's music or entertainment. For the most part, I've been very involved in the business and marketing side of music and entertainment, and in knowing the right people and putting the right packages together to create great content. The agency side gives me the opportunity to combine all these experiences and to contribute to branding and helping our clients. It's all about communication and getting your message out there whether it's in politics, music or any form of entertainment.

Advertisers today are looking for more effective ways of reaching people. Branded entertainment and all the different media platforms offer some exciting possibilities. It's all about who can construct the most creative, interesting content that's true to the message. And that's the challenge that brought me to the agency world.

SHOOT: Why Hill Holliday?

Dukakis: It's an agency that thinks broadly about media. The people here are very involved in discovering new opportunities, they're very forward thinking, very creative. Hill Holliday simply has a great creative culture. It's not a parochial Boston agency. It's

very much a national agency [with additional offices in New York, Miami Beach and Greenville, S.C.] that's reaching out to do more. I like that open working philosophy. That's why they've been able to attract great clients. And that's what attracted me.

Also personally I was very interested in returning with my family to Boston after spending the past 17 years in Los Angeles.

SHOOT: What were you up to in Los Angeles—most recently at Overbrook



and before that while you were with Southpaw?

Dukakis: I enjoyed varied, valuable experiences in L.A. At Overbrook, for example, I was involved in handling all of Will Smith's music stuff, ranging from the Wild Wild West soundtrack, work for Hitch and a bunch of different feature films, as well as All of Us, the TV show that Overbrook produced. Will and his partner James Lassiter are two of the smarter people I've met in the business. You can't

help but learn a lot from them in terms of creating relevant, entertaining content spanning such areas as music, TV and features. I got to connect with a lot of talented people, great creative minds and independent producers.

At Southpaw, we handled career management for some great artists, including Boyz II Men and Janet Jackson. During my tenure at Paisley Park, I worked for Prince and we released a Prince album as well as projects from George Clinton and Mavis Staples.

John Dukakis and executive VP/chief media officer Baba Shetty are looking forward to a close-knit working relationship among the branded entertainment, creative and media teams at Hill Holliday.

SHOOT: I trust that you plan on tapping into your entertainment industry connections for projects at Hill Holliday.

Dukakis: Most definitely. I'm looking forward to working with some of the independent producers I've come to know—and many of them have come to regard new forms of content on different platforms as important creatively and to their business. My music industry connections will also help our content efforts at Hill Holliday.

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day. Peripherally I'll also be involved with helping our creative people in commercials connect with new and different bands and musicians.

SHOOT: What about accessing talent and resources from the commercial-making community for your branded entertainment projects?

Dukakis: Absolutely. For one, some of these commercial houses represent not only great commercial directors

but also great feature and TV directors who are more and more becoming involved in doing interesting things on the web. Directors from all over have diversified and expanded their view of what is interesting. It all come down to us putting together the right talent for the right project. You have to be very flexible and recognize that there is not one model that fits everything. You have to be prepared to tap into varied sources.

SHOOT: What about business models? Production companies that tradi-

tionally have been in a work-for-hire situation for commercials now see the opportunity to have an equity stake in content. How do you see the landscape evolving?

Dukakis: It's kind of like the wild, wild West right now. People are concerned about setting precedents in terms of who owns what and thus tend to be a little careful about things. I think in the long run these things will work themselves out.

SHOOT: Has the Writers Guild strike had an impact on what you're trying to do at Hill Holliday and on the branded entertainment space in general?

Dukakis: The strike has a negative impact overall. The only thing I'll say, though, is that some of the effect might be positive in that so many more people are open to doing things because they're not involved in TV and film production. In some small way, the strike may be hastening a path to the web. Advertisers are looking for different outlets.

SHOOT: Can you share some info about projects you have in the pipeline at Hill Holliday?

Dukakis: It's too early for me to discuss that in detail. We have some exciting branded entertainment projects in the works that will be released this year. Some of it is Internet-based, some is longer form entertainment.

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Top Spot of the Week

Fuglsig, The Mill Create A Big Game Balloon Showdown For Coke, W+K

By Christine Champagne

Super Bowl XLII delivered surprise victories for the New York Giants and perennial loser Charlie Brown. As we saw in the Coca-Cola spot titled “It’s Mine,” which ran during the fourth quarter of the game, two Macy’s Thanksgiving Day Parade balloons—Underdog and Family Guy’s Stewie—gave chase after a Coca-Cola

contour bottle balloon only to have Charlie Brown unexpectedly rise up and take possession of the sought-after bottle. Standing—or maybe we should say floating—head and shoulders above the rest of the Super Bowl spots, the :60 “It’s Mine” was created by Wieden + Kennedy (W+K), Portland, Ore., and directed by Nicolai Fuglsig of bicoastal/international MJZ, with visual effects—believe it or not, all of the balloons featured in the spot are CG and one scene is entirely CG—produced by the artisans of The Mill in New York.

Additional credit goes to Robert Miller of stimmung, Santa Monica, who arranged the version of Gioachino Rossini’s robust overture to *The Barber of Seville* that accompanies the spot, and editor Russell Icke of

The Whitehouse, New York.

For Fuglsig, who was not available for an interview at press time, the job represented “something whimsical and very different for him,” MJZ executive producer Eric Stern said. “It really gave him a chance to play in a different tonal place.”

Looking back on the ambitious project, it is a miracle that the spot came together at all, said W+K creative director Hal Curtis, who revealed that “It’s Mine” was originally intended for last year’s Super Bowl game. But the agency simply couldn’t get the spot together in time, so the idea was temporarily shelved. W+K got the go ahead from Coca-Cola to produce the commercial for this year’s Super Bowl.



Nicolai Fuglsig

High five

“This is one of the toughest projects I’ve ever been involved in,” Curtis reflected, noting, “We had five clients—the Macy’s people, the Stewie people, the Underdog people, the Charlie Brown people and the Coca-Cola Company. Then we had to pull off a live-action shoot in New York [many of the background plates were shot by Fuglsig and DP Ellen Kuras during

the most recent Macy’s Thanksgiving Day Parade], which was difficult in and of itself, and we were still only half-way done because then we had to do the animation.”

Both Curtis and fellow W+K creative director Sheena Brady credited W+K producer Matt Hunnicutt with taking the ball and running with it, working closely with them, Fuglsig and The Mill to coordinate the production.

It began with a pre-visualization produced by The Mill that gave everyone a sense of how the spot would look and flow. Elsewhere, real balloons were constructed specifically for the spot and actually shot before it was decided to scrap them and go entirely with CG balloons. “It just ended up being easier to create all of them than matching real balloons to CG,” Brady explained.

“I can’t say enough about The Mill, and the terrific job [creative director Angus Kneale] and the whole group there did,” Curtis added. “We were very nervous about the balloons and whether they’d look real because if they didn’t, the spot wouldn’t take you to this place where you would believe this is happening. But we were thrilled with what they did. It was amazing.”

Get real

Realism was the goal in creating the balloons, which were supposed to truly look as though they had floated away from the Macy’s Parade. “We had to keep pulling ourselves back from going cartoony,” Kneale shared. “It was very tempting to subtly tweak expressions from shot to shot, but we found it was better to keep them looking as real as possible and use camera angles to tell the emotional story.”

Beyond building photorealistic balloons, another challenge was determining their speed. “If you moved the balloons too fast, they felt small and fake and CG,” Kneale said. “If you moved them too slowly, they became lumbering and disinteresting.”

Accurately portraying how the balloons would physically react to banging into buildings was also tricky, The Mill’s senior CG artist Ben Smith pointed out.

There are numerous small but crucial details that were painstakingly tended to. For instance, Smith had to solve the task of how many tethers each balloon should have. The real Underdog balloon used in the parade has over 40 tethers. But using that many tethers in the CG version of Underdog would have been visually confusing, so the CG Underdog

only has about 18 tethers—enough to look realistic without being distracting. The thickness of the tethers had to be altered on a shot-by-shot basis to make sure they could be seen, depending on whether the camera was closer on the action or further away.

Though intensive, the spot was well worth the effort, Kneale said. “We were excited because it was an original idea that I don’t think is derivative of anything we’ve seen before.”



[CLICK HERE TO VIEW SPOT](#)

On a Super Sunday when the New York Giants shocked the world and beat the New England Patriots, Wieden + Kennedy conjured up an even bigger upset with Charlie Brown finally coming up a winner, securing a coveted bottle of Coca-Cola after an uplifting battle against Underdog and Stewie.

TOP Spot OF THE WEEK

CLIENT
Coca-Cola.

AGENCY
Wieden + Kennedy, Portland, Ore.

Hal Curtis, Sheena Brady, creative directors; Matt Hunnicutt, senior producer.

PRODUCTION
MJZ, bicoastal/international.
Nicolai Fuglsig, director; Ellen Kuras, DP; Eric Stern, executive producer; Emma Wilcockson, producer; Robb Buono, production designer. Shot on location in New York, New Jersey and Los Angeles.

EDITORIAL
Whitehouse, New York.
Russell Icke, editor; Justin Kumpata, post producer; Joanna Manning, assistant editor.

POST/VISUAL EFFECTS
The Mill, New York
Angus Kneale, creative director/VFX supervisor/lead Flame artist; Bethan Thomas, VFX producer; Andrew Proctor, VFX supervisor/CG artist/Shake compositor; Asher Edwards, VFX supervisor/VRX producer; Ben Smith, senior CG artist; JongJin Choi, CG artist/Shake compositor; Keith Kim, Glen Swetez, Rob Petrie, Kevin Ives, Justin Zurrow, Wyatt Savarese, Emily Meger, Mike Panov, Joshua Merck, Dylan Maxwell, Douglas Luka, Vince Baertsoen, Yann Mabelle, Tomas Salles, Yorie Kumalasari, CG artists; Dan Williams, lead Flame artist; Pheng Sisopha, Randy McEntee, Flame artists; Jeff Robbins, Smoke artist; Greg Gilpatrick, Anu Nagaraj, Suzanne Dyer, support artists; Fergus McCall, telecine artist; Alex Maxwell, Sal Malfitano, assistant telecine artists; Angela Botta, telecine producer.

MUSIC/SOUND DESIGN
stimmung, Santa Monica, Calif.
Robert Miller, arranger; Kelly Fuller, music executive producer; Gus Koven, sound designer.

AUDIO
Color, New York.
Kevin Halpin, mixer.

The Best Work You May Never See

The Art Of Self-Indulgent Conversation

By Robert Goldrich

I remember working after hours one evening and a guy from a nearby office came in, introduced himself and said he ran out of printer paper and desperately needed some. I gave him about 20 sheets and he proceeded to tell me his career accomplishments and generally how important he was. Trying to get some work done myself, I found myself hoping he would soon stop talking but I had no such luck. The Groucho in me then told him that if I realized he was so important, I would have given him more paper. He got the message and mercifully left.

It's a scenario akin to the old joke about having a conversation with a director who's talking about his favorite subject—himself.

Now tapping into the humor of this ego-centric behavior—and offering tongue-in-cheek encouragement for more—is a clever viral campaign, "Conversations," designed to promote the AICP Show and motivate industry folk to enter this year's competition.

It offers tips on how past AICP Show honorees can bring the conversation around to New York's Museum of Modern Art, which houses AICP Show-recognized work in its film archives. Then honorees can mention that their work is at MoMA.

Dieting

In "Fad Diets," which is episode two in the seven-part AICP Show campaign, we're informed through an introductory sign that we're about to hear a conversation about "Topic #108: Fad Diets." The pair discussing dieting consists of a man and a woman who are seen as graphic silhouette-like characters seated in the back of a taxi cab going through Gotham. The guy asks her if she's had any luck keeping her new year's resolution. She responds that dieting has been difficult.

Signage supered across the backseat cab scene at opportune moments then takes us step by step on how to skew the conversation your way. The first reads, "Step 1: Bring up that there are a lot out there."

The guy does just that. "There are so many stupid diets out there."

The next sign reads, "Step 2: Mention that most of them don't work."

"And most of them don't even work," he says. "Yeah, look at what happened to the Atkins guy."

She replies, "Didn't he die?"

Then Step 3 reads, "Bring up all you need is a good walk."

"I'm a firm believer in mall walking. Solves all my problems," says the gent.

"Step 4: Mention that MoMA has 630,000 square feet to walk on."

Right on cue, the guy relates, "You know, if you're in the city, you should consider walking around MoMA. It has like 630,000 square feet."

"Gee, that's a lot," she says. "I could lose like six or seven pounds."

"Step 5: Mention your work is in there somewhere."

In reference to MoMA, the man notes, "Yeah, and there's a lot of culture there. Well you can see my work." He then slyly slips his arm behind her neck, bringing them closer together.

"Your work," she says, sounding impressed. "So I could actually lose weight and learn."

"Yeah," he responds. "My work will make your ass tighter and your brain bigger," as we see a supered message that advises, "Make every conversation a conversation about you."

She says, "Let's go to MoMA. I'm feeling skinnier already." A parting super informs us that we can enter the AICP Show at www.aicp.com.

Student body of work

The creative for this campaign came from students at Virginia Commonwealth University's Brandcenter under the aegis of managing director/professor Rick Boyko. The VCU Brandcenter team included copywriter Tim Gordon, art director Karen Land, creative brand manager Daniel Riddick and communications strategist Neeti Newaskar.

Grant Lau and Wilson Wu of bicoastal Imaginary Forces served as co-directors on the campaign.

credits

Client AICP Show **Agency** VCU Brandcenter, Richmond, Va. **Rick Boyko**, managing director; **Tim Gordon**, copywriter; **Karen Land**, art director; **Daniel Riddick**, creative brand manager; **Neeti Newaskar**, communications strategist. **Production** Imaginary Forces, bicoastal **Grant Lau**, **Wilson Wu**, co-directors; **Maribeth Phillips**, managing director/executive producer; **Ben Apley**, head of production; **Jamey Kitchens**, producer. **Editorial** Imaginary Forces **Pete Sestina**, editor **Sound Design** Machine Head Music+Sound Design, Venice, Calif. **Stephen Dewey**, sound designer **Audio** Color, New York **Kevin Halpin**, partner/audio engineer; **Jeff Rosner**, partner/executive producer; **Warrick Marais**, producer. **Casting** House Production & Casting, New York **Brooke Thomas**, **Neil Myer**, casting directors **Voiceover** **Rachel Feldman**, **Jamie Cummings**

By the way, my work is on display at MoMA.



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SHOOT

<p style="color: red; font-weight: bold;">FEBRUARY 29 ISSUE</p> <p style="color: black; font-weight: bold;">AD AGENCY PRODUCERS</p> <p style="color: black; font-weight: bold;">MUSIC & SOUND</p> <p style="color: black; font-weight: bold;">Plus: Top Ten Spot Tracks Chart</p> <p style="color: black; font-weight: bold;">NEW YORK PRODUCTION & POST</p> <p style="color: red; font-weight: bold;">Deadline: February 18</p>	<p style="color: red; font-weight: bold;">MARCH 14 ISSUE</p> <p style="color: black; font-weight: bold;">AD AGENCY CREATIVES</p> <p style="color: black; font-weight: bold;">EDITING & POSTPRODUCTION</p> <p style="color: black; font-weight: bold;">Road to NAB: Part 1</p> <p style="color: black; font-weight: bold;">Latin America</p> <p style="color: red; font-weight: bold;">Ad Deadline: March 5</p>	<p style="color: red; font-weight: bold;">MARCH 28 ISSUE</p> <p style="color: green; font-weight: bold;">DIRECTORS EXTRAVAGANZA</p> <ul style="list-style-type: none"> * Leading Directors Profiles * Emerging Directors * Cinematographers & Cameras <p style="color: black; font-weight: bold;">Road to NAB: Part 2</p> <p style="color: black; font-weight: bold;">AFCI Locations Preview</p> <p style="color: black; font-weight: bold;">Australia & New Zealand</p> <p style="color: black; font-weight: bold;">Bonus Distribution: Locations 4/10-12</p> <p style="color: red; font-weight: bold;">Ad Deadline: March 18</p>
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Looking For Stock Answers In The New Year

Shop executives identify trends that figure to help shape imagery needs and preferences in 2008

By Nicole Rivard

LOS ANGELES—JWT Worldwide calls it “trendspotting” (*SHOOT*, 12/14/07), namely the art of identifying key creative and social trends that could provide insights into shaping pertinent communication with prospective consumers. And indeed, in preparation for the new year, stock footage houses have been doing their share of “trendspotting.”

Jessica Berman-Bogdan, president of Global ImageWorks, LLC, in Haworth, N.J., relates, “As we head into an election year, the hot political issues will drive many creative trends. The environment and healthy lifestyles will remain front and center but education and health care coverage will follow closely behind. With the Olympics also on the horizon, we believe that not only China but world cultures in general will be of major interest. What will be significant is the way these issues are marketed across a variety of platforms and in more immersive social events with increasing ‘engagement’ from the consumer.”

With wide ranging imagery culled from the vaults of filmmakers, journalists and production companies,



Jamie DiVenere

Global ImageWorks is well known in non-fiction filmmaking but continues to develop its brand in the advertising community. The company is developing a photo library with many images matching the footage, enabling agencies and clients to develop multi-layered media campaigns. The library spans such areas as global conflict, extreme weather, environment, people, cultures and lifestyles, aerials and world destinations.

Global ImageWorks’ footage was featured in the lauded “Green Day + NRDC: Moving America Beyond Oil” spot and is a major contributor to two documentaries which premiered at last month’s Sundance Festival:

CSNY:DejaVu and *Fields of Fuel*.

Getty

At Seattle-headquartered Getty Images, new footage is developed through the Creative Research department’s trend analysis and providing this knowledge to the company’s art directors to offer proper visual context. This research, combined with regular dialogue with customers, provides filmmakers with the proper direction on content needs and trends. Getty Images has identified what it considers to be five leading creative trends for ‘08 per Jamie DiVenere, its director of creative services, footage, and Durinda Underwood, creative planning manager, footage:

- Focus on Women. Strong women, single moms and women who can do it all—by themselves. Women have always had more buying power and decision making than men and the advertising industry is starting to acknowledge this. In the past, women have been sold to on a ‘house wife’ level, but the focus/approach has changed to target strong, smart and independent women.
- Real people, real life. The need



Kristy Manning

for real people to sell to real people will become more relevant and a necessity. The idea of selling an idealistic and aspiration world will become passé. Relating to the advertising will become more important then to sell an ad of unattainable goals.

- Blue is the new green. The continuation of the environmental trend will graduate from being a trend to a way of life. We will see the main color of green turn to blue as a sign of clarity and optimism.

- The welcoming workplace. The aging of the workforce and emergence of new patterns of “knowledge work”—which mainly depends on applying theoretical knowledge and learning as part of a culture of collaboration, sharing and initiative—presents a challenge to current practices in office design. Old, young, part time, and all others will be accommodated because of their valued talents.

- And my life, my choice. Whether it’s quitting the high paying job to teach or join the Peace Corps at 65, more people are finding what they really want to do with their lives and are doing it.

In ‘07, Getty Images shot several productions that kept these trends in mind, especially the casting of real people, moving further away from the over-styled, over-the-top talent.

Thoughtful trendspotting

Asked to pinpoint the five top creative trends for this year, Andrew Wright, VP of production for Thought Equity Motion, headquartered in Denver, came up with:

- “Ads focused on family and community. Having time to spend with family and community involvement is becoming more important. Brands will want to show how their products allow for more and better family time. Our new Storyline Collection has great examples of these subjects that show families, couples and cross-generation interaction.

- “A continued emphasis on being ‘green.’ Companies will continue to brand themselves as being environmentally conscious in order to appeal

to consumers who want to identify with this social issue. Our National Geographic and NBC Collections contain content that demonstrates timely and relevant involvement with ecological subjects.

- “Targeted creative that engages individuals on a local level. Consumers need to be targeted to their points of interest with messages that are relevant to their own neighborhoods. Our extensive library allows producers to access content in the price and format necessary to efficiently localize their creative.

- “Credible and emotionally driven advertising. Consumers have become increasingly skeptical. They want brands and advertising that they can trust and with which they can identify. Our Storyline Collection was produced based on specific emotional triggers which can be used to create a variety of these stories that engage individuals.

- “There is enormous opportunity to take restored footage and use it to tell new stories. Today’s creative and entertainment producers have unprecedented access to digitally remastered footage. For example, we recently licensed footage to HBO Sports for its documentary on the UCLA dynasty. While most people think of this story as one only about basketball, there was much more to the story that involved social issues such as the civil rights movement and the Vietnam War. Access to this variety of restored content allows a whole new set of stories to be told.”

BBC

Kristy Manning, director, West Coast sales for BBC Motion Gallery, cites a trend in the marketplace relative to the evolving nature of her clients. She observes, “A new generation of creatives has emerged who view licensable footage, not as stock, per se, but as one more possibility in their creative palette, just like type, illustration, scans, found objects and the like. This, combined with increasingly powerful, easy and affordable technology, has meant that our footage is being used in ever-more creative ways. We see this trend growing in 2008 with our footage being incorporated into concepts in highly imaginative and unexpected ways, and often being the central core of the idea.”

Among BBC’s recent endeavors on the ad front was a Honda Accord campaign for Rubin Postaer and Associates, Santa Monica. BBC procured imagery, including a high-speed train and race car to capture the design inspiration for a new Accord model.

Fast Forward ▶▶

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Creative Directors Assess This Year's Crop Of Big Game Spots

Continued from page 8
most positive recall about, was Tide To Go.

Damian Fraticelli, group creative director, Ignited, El Segundo, Calif.

My favorite thing wasn't even a spot. It was when the Terminator took out the Fox robot [to promote the Fox series, *Terminator: The Sarah Connor Chronicles*] It happened right after a friend sitting next to me said, "I hate that Fox robot."

My favorite commercial overall was the Coke parade spot. It had that big Super Bowl feeling that Coke is known for but it didn't feel contrived or over the top. It was really nice. The other Coke spot with Bill Frist and James Carville was more contrived. I sort of rolled my eyes when I saw it, you knew where it was going. But the parade spot was beautifully done—with Underdog and Stewie and Charlie Brown.

The Tide spot also worked well—and it worked hard for the client.

Salesgenie freaked a lot of people out. It seemed kind of racist. I saw in an article that the owner defended it on the grounds he was trying to make the worst commercial on the Super Bowl. I guess he succeeded.

The Life Water ad was puzzling. I never heard of Life Water and you can see that they tried to do a big spot—a combination of Naomi Campbell, the "Thriller" song, lizards and a production number. But it felt really dated—something old like "Thriller" to introduce something new. For launching a brand, it felt kind of weird.

I felt pretty lukewarm about all the



Damian Fraticelli

Budweiser stuff. I just remember the opening motion graphics with the phrase "superior drinkability." I don't even know what that means. Sounds like a slogan that sprung out from a focus test. And it was a set-up for obscure things the beer doesn't have. That "drinkability" slogan is as obtuse as the beer being able to make you fly.

There were also a lot of Indian gaming casino ads [in California relative to propositions on the state ballot]. The back and forth on those ads was insane. Overall I couldn't say this year's commercials were much better than past years. Maybe because the game was so good and compelling it made the commercials seem even less impressive by comparison.

Woody Kay, chief creative officer, Arnold Worldwide, Washington, D.C.

I'm not a huge football fan but the ads turned me into one. The game was great. But I was disappointed overall in the commercials.

Still, there were some standouts. Coca-Cola hit a home run with the balloon spot. It was beautifully shot, scored and produced. The spot was



Woody Kay

uplifting in every sense of the word, literally and figuratively. I loved the big idea, I loved the attention to details like the girl holding the football in the park just like Lucy [of Peanuts cartoon strip fame] which set up the ending with the Charlie Brown balloon finally getting the prize, in this case the bottle of Coke.

What Coke is doing is fantastic. With "The Coke side of life" campaign, they're getting back to the great spots they used to do. The other Coke spot, "Jinx," with Carville and Frist wasn't as big as the parade spot but it resonated particularly with me since we're in D.C.

Tide did a great product-demo spot. I also liked Doritos as a bizarre product demo with the huge rat bursting out as a result of the Doritos Cheese chip in the mousetrap [produced by the directorial duo Gentlemen for the Doritos spot entry contest overseen by Goodby Silverstein & Partners, San Francisco; Gentlemen—the team of Brett Snider and Bill Federighi—has since joined Uber Content, Los Angeles]. Diet Pepsi Max [BBDO New York] also was a good product



Kevin Lynch

demo, a big production, real fun, with people nodding off only to be revived by Pepsi Max.

Coke was as good as many of the best ads of years past. The Bud Light stuff was like light beer—watered down yet strangely satisfying. I thought "Wine and Cheese" was an interesting spot, nicely produced, good details. The Budweiser Clydesdale spot was nice and interesting it that it had the Rocky nod. It's a feel-good spot that's not as good as the best in the series, but not as bad as the worst.

Yet while there was quality, the quantity of quality ads on this year's Super Bowl was disappointing. GoDaddy, E*Trade and Careerbuilder missed the mark. Net conferencing the demonic toddler for E*Trade just didn't work, particularly with kids and the Internet and the fear of online predators. I don't know what they were thinking. Careerbuilder with disembodied organs and hungry spiders made me feel like we are heading into a recession.

GoDaddy is an easy target. At first I thought, what does this have to do with web hosting? But I felt I should

check out the site—not because it was a female race car driver but because I wanted to see what it offered. Then I got there and felt like I should be looking over my shoulder. It felt like a porn site and I erased it from my browser history.

I was expecting a lot from the Under Armour commercial. I love their products. But the work showed why Nike and adidas spend so much on their ad agencies.

Audi's *Godfather* spot was well cast but ultimately didn't connect for me in terms of what they were trying to sell.

Kevin Lynch, partner/creative director, zig, Chicago

It's always surprising to see how wide the gamut is in terms of quality. From the big production numbers on down to the "I don't care what people think of me, I just want them to go to my website—like Salesgenie and GoDaddy.com. They may get tons of hits but what people think of their brands is another question.

I thought Tide was pretty terrific. The job interview was so centered around a truth. You could have said that 20 years ago and it would still work—a good ad revolves around the truth. And you didn't need a Super Bowl production budget to make it work. To see that truth play so well in the midst of spots that deal so much in hyperbole and exaggeration was refreshing.

Overall I thought, though, that a lot of stuff was pretty appropriate for the brands being advertised. There weren't many home runs hit but there were a number of doubles.

Baldacci, Franzini Reflect On Uphill Climb For Holocaust Spots

Continued from page 11

That's how we arrived at the idea of a house in today's suburbs being depicted in a spot."

Production services in Prague were provided by Stillking. The DP was Alexander Surkala. Douglas Allenstein and Brett Henenberg exec produced for director Franzini. Editor was Jason Painter of bicoastal Spot Welders. Music and sound design were done by Barton:Holt, Los Angeles. Visual effects were produced by The Syndicate, Santa Monica.

Long voyage

Why did it take so long to find sponsorship for this project? "When we present work that's edgy to clients, their response can be, 'That might be something we'd do in year two.' Well, this was more like year ten," related Baldacci.

Whereas "Family Room" and

"Subway" eventually got made, a companion campaign made prospective sponsors/backers even more standoffish, prompting the "year ten" observation by Baldacci. This other campaign, "Reversal of Fate," linked a lesson from the Holocaust to today's society, showing that bystanders have the power to take action. One of the spots in this proposed package was "School Shooting," which opens on a pitch-black scene. But as the camera pulls back, the darkness is revealed to be a pool of blood, which is oozing from the head of a dead teenage boy lying on his stomach in a schoolyard.

Eerily the spot then begins to play in reverse. The pool of blood dissipates as it starts to return to the boy's head. In the background, we hear a student tell the school principal that she heard that a couple of classmates were planning an assault. Thanks to her intervention, the tragedy is undone and

we see the stricken boy stand up. The storyboard then shows a super which summarizes what we've witnessed: "Planned school shooting. Number of wounded: 0. Number of killed: 0." A teen voiceover then urges, "Use your voice."

"I'm not sure we'll get that second campaign made," related Baldacci. "But I'm happy that the first one has gotten off the ground."

Baldacci credited Franzini's persistence for bringing the work to fruition. "Mike kept pushing for sponsors and called us recently to tell us that the project was a go and then went to Prague to shoot it, with us staying here but in communication with him during the entire shoot."

The green light came from three sponsoring entities: The Gedenk Movement ("gedenk" means remember in Yiddish), The Conference for Material Claims Against Germany, February 15, 2008 SHOOT 17



[CLICK HERE TO VIEW SPOT](#)

"Subway"

and The Richard and Rhoda Goldman Fund. And further momentum has been generated by MTV's involvement. Franzini has a track record over the years, including the notable "Fight For You Rights/Take A Stand Against Discrimination" campaign which addressed gay rights.

Of the Holocaust awareness campaign, Franzini related. "I've done twenty-five public service campaigns over the past ten years, and this was by far the hardest to get off the ground. That says something about the level of interest that people have in this issue and sadly the lack of importance many attach to it."

1962: SOUP CANS REPEAT

1999: KHAKIS SWING DANCE

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If it's art, we'll call you back.

The AICP Show is dedicated to preserving the moving image in advertising.
Honorees will be archived at The Museum of Modern Art in New York City.



DEADLINE DATES:

Feb. 15 (for work airing February 5, 2007 – February 3, 2008)

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To enter, go to www.aicp.com

Bullish On The Biz

Chicago may be Bears country but it and its fellow Midwest cities are in a bull market when it comes to the production and post communities assessing the state of the biz and prospects for future creative opportunities. On the former front, 2007 was a record year for feature, TV and spot production, according to the Illinois Film Office—with a strong impetus being the state's tax incentive program, which offers savings of 20 percent of the money spent by a qualifying project shot in Illinois.

Mark Androw, principal/executive producer of STORY, with bases of operation in Chicago and on both coasts, lauds the incentives program as not only helping the state to keep and attract filming but also serving as a catalyst for building production and post infrastructure. "Our directors in Los Angeles have been shooting in Chicago because of the tax incentives," relates Androw, a past chairman of the Association of Independent Commercial Producers. "Sears has been a big user of the incentive. We've done quite a bit of work for them in Illinois."

And with all the work that's coming in, crew people are also migrating to the state for employment and companies are investing in the market. Thus the talent and production resource pools are getting deeper. Fletcher Chicago, for example has made sizeable camera acquisition expenditures and Schumacher, another camera rental house, has invested as well, meaning there's more gear in town. Infrastructure has increased with the workflow.

Fletcher recently added 3-Perforation film cameras to its film and digital camera inventory. Fletcher thus became the first facility in the Midwest to carry 3-Perforation cameras which can help commercial production companies navigate the budget and technology issues of 16x9 productions. 3-Perforation cameras are standard ARRI 35mm film cameras that use an alternative advancement system—three perforation movement per image frame versus the traditional four perforation. With the emergence of 16x9 HDTV and Digital Intermediate, 3-Perforation's mainstream popularity is increasing.

"Instead of the camera advancing the film every four sprockets, it advances every three," explains Fletcher VP Tom Fletcher. "This eliminates the unused

space between frames when composing for 16x9. Since a majority of today's commercials are shot for widescreen, 3-Perforation's efficient use of the film is a great option. You're able to shoot more frames, the magazine lasts 33 percent longer (which means fewer reloads and shortends) and you save about 25 percent on both film stock and lab costs. The best part is that all of this comes without any compromise in image quality. In a world of shrinking budgets this is good news."

A commercial that needs 10,000 feet of 35mm film shooting 4-Perforation would only require 7,500 feet of the same stock shooting in 3-Perforation and would benefit with more shooting time per reel. STORY just wrapped its first 3-Perforation shoot on new spots for Union Bank. Androw says his company was pleased with the results.

But he's not taking anything for granted when it comes to the aforementioned incentives program, which expired on Dec. 31, a temporary casualty of the battle between the governor and the legislature over the state budget. Allocations for schools and public transportation have also been in limbo but the logjam is soon expected to break. Androw reports that the tax incentives program for filming has passed the state Senate and should be brought up in front of the House in a week or two, with the governor saying he would sign the measure. "We need to get this back up and running," affirms Androw, noting that even during the interim he's been able to tap into the incentives program for projects that were bid in 2007 and which went or are going into production this year.

Perfect pitch

A few years ago, Digital Kitchen (DK), Chicago, was trying to sell the notion of nontraditional media content to clients and agencies. "And we weren't getting anywhere," recalls DK president Don McNeill. "But that's all changed. Now instead of selling the opportunity to do nontraditional work, the question now is, 'What kind of nontraditional content do you want to do?' That's a ma-

Continued on page 20

Diversification,
opportunities in
nontraditional
content make mark
in Midwest

A SHOOT Staff Report

Executives, Artisans Optimistic Over Business Prospects

Continued from page 19

major shift and the response has been overwhelmingly positive with clients and agencies committing to varied forms of content. The marketplace is embracing the opportunities, particularly the Midwest agencies.

“East Coast agencies may have a greater volume of this business but not proportionally compared to the Midwest. There are still a lot of major East Coast clients holding out and not thinking in these terms.”

While DK is active in different forms of nontraditional content spanning the web and other outlets, McNeill notes that often overlooked is the experiential market. For client Target and its in-store Channel Red, DK is doing assorted projects, including in-store digital signage and videos. And in Victory Park in Dallas, a huge shopping and business development, DK is producing a complex Target art project being displayed on monitors 20 x 60 feet that move at 10-20 miles per hour around the courtyard. The four monitors can independently showcase images or come together to exhibit art. “The experiential market is fast on the rise,” relates O’Neill.

Emerging content opportunities underscore the importance of the AICP.next committee, which is working to shape new business models beyond the traditional work-for-hire scenario. McNeill, who’s a member of that committee, says that AICP.next has made major strides in developing informational packets and contracts that can serve as templates for new ways of doing business in the nontraditional project realm.

Even with the talk of a pending recession, McNeill is optimistic. “If you’re a traditional production company relying solely on traditional advertising, I’d be a little nervous even though I’m still a big believer in that market. But if you’ve staked a claim in new media and are starting to meaningfully diversify, there are incredible



Tom Duff

opportunities surfacing. People are experimenting, going outside TV, and the creative challenges are exciting.”

Diversification

Foundation Post remains firmly established in the post business while extending its reach into the production arena and different content forms. The Chicago-based house, launched by editor James Lipetzky and creative director Samantha Hart in 2004, began to diversify beyond its ongoing post base in ‘06 with the formation of Foundation Content, a production company which has allowed many of the company’s editors, including Lipetzky, to become hybrid directors/editors on select projects while managing to attract other young filmmaking talent.

Today Foundation Content has a diverse mix of projects to its credits—and on its docket. Currently it’s producing webisodes for an ambitious *Chef Dreams* series on behalf of client Blu 47, a hot local restaurant. Phil Lee, one of Foundation Post’s editors, is directing the series, sharing editing responsibilities with company artisans Brad Holland, Steven Pit and Anna Patel who are all emerging directors in their own right. Piet, for example, recently wrapped some national spots for USC building products.

Foundation editor Devin Bousquet directed and cut an ambitious package of longer format B.F. Goodrich commercials for The Martin Agency, Richmond, Va., backed by a Founda-



Samantha Hart

tion Content crew that encompassed production, DP and editorial talent that went on the road shooting monster trucks, race cars and other action. The package of work aired as part of a regional buy, primarily during football on TV but also on designated websites.

Hart notes that Foundation Content is also producing its own shorts and a feature-length project that are slated to hit the film festival circuit. She reasons that an eclectic mix of projects spanning different platforms will help to nurture and develop an eclectic mix of filmmaking and editing talent at the company.

Hart is no stranger to mainstream entertainment. She started in the music industry at Geffen Records and considers David Geffen to be a personal and professional mentor. She then entered the film industry as creative director for Gramercy Pictures (now Focus), developing campaigns for such films as *Four Weddings & A Funeral*, *The Usual Suspects* and *Fargo*. Hart later served as senior VP of marketing & advertising at Fox Searchlight and then Universal Films before moving into production for leading trailer houses, helping to shape spots and trailers for such clients as Miramax, Universal, Fox and Finesse Features.

With that pedigree, Hart sees Foundation becoming all the more relevant as a producer and post studio bringing entertainment and fresh filmmaking value to the advertising/marketing sector.



Craig Duncan

Busy signal

Indeed several Chicago shops from various sectors report that business has been good and prospects for continued activity look promising. Tom Duff, president of Optimus, Chicago and Santa Monica, notes that while TV spots remains strong, nontraditional fare has become more prevalent, with higher quality and bigger budgets than what had been the norm as recently as a year ago.

“It used to be that you’d throw a webisode in with a couple of :30s already being filmed, but now we’re seeing more shooting exclusively for web content,” he relates. “The nature of the webisode and other new media business we’re getting in post has changed for the better. Websites themselves have become so important and you have a greater sense of competition with companies trying to keep up with the Joneses so to speak. Add to that the kiosk stuff, cinema release content and varied media and we have more markets to draw from, which is good for our overall business picture. Plus, we’ve been campaigning for so long for clients to finish in HD. More than half of our spots are finished in HD today. By the end of 2008, it will probably go up to 95 percent with the pending transition [to DTV].”

Radar Studios, Chicago, has enjoyed steady growth as an artists-driven production company specializing in projects that blend live action, animation and visual effects. Formed in ‘99 by live action director Don Hoeg and Flame artist John Truckenbrod, the studio has grown its roster considerably with such artisans as 3D directors Mark Angres and Sean Skube, the Gray Brothers who helm 2D and design work, live-action director Sam Macon and editor Greg Somerlot and effects supervisor/editor Brian Willard. Lisa Masseur started working as a freelancer at the company from its very inception, left to become executive producer at Ebel Productions, Chicago, and then three years ago returned to Radar as staff exec producer.

“We’ve found a niche in commercials primarily and also with some new media projects by providing creative solutions spanning live action, anima-

tion and effects for varied jobs, some of which are budget challenged,” relates Masseur. She adds that while it has drawn much of its business from Midwest ad agencies—with recent endeavors including Airheads candy from Cincinnati agency Wonder-Group, McDonalds via Leo Burnett, Chicago, and the Illinois Lottery out of R.J. Dale, Chicago—Radar hopes to extend its reach by securing spot representation on both coasts later this year.

Business has also been on the rise at BAM Studios, Chicago, according to its president, sound designer Brian Reed who notes that the audio mixing/sound design shop has drawn projects from the mainstay Chicago agencies such as Burnett, DDB and DraftFCB and assorted ad shops in St. Louis, Detroit and Milwaukee. “They’ve all been regular clients for commercials primarily while some of their interactive departments have brought us web work.”

For example, Burnett and its sister agency Arc Worldwide have tapped into BAM for broadcast spot and interactive fare, respectively. Add to the BAM business mix work in radio, voiceover casting, documentaries and corporate communications and Reed notes that there’s been no telltale signs of recession for his shop. In fact business has come in from Australia and New York in recent months, the latter yielding a corporate project for Raytheon that required hi-def and SurroundSound services for screening in a movie theater venue.

Woodward expansion

Indeed Griot Editorial, which currently maintains two shops in Southfield, Mich., and a smaller office in Santa Monica, is optimistic enough about immediate and future business prospects that it is building a new space in Detroit’s trendy, more urban Woodward corridor. This new studio, which is actually in the suburb of Ferndale, is slated to open in May and will take the place of one of the Southfield offices.

Craig Duncan, Griot VP/general manager, notes that several companies are in Woodward, including Pluto Post, Milagro Post and Mad River Post. “We also want to have a presence there and it reflects how positive we are about the future. I’m on the national AICE board and am very optimistic about creative editorial because true storytellers in our business will always be in demand no matter what form the content takes. To be able to creatively edit and pare down a lot of stuff into a relevant story is a talent that will always have a market.”

The big difference, Duncan says,

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between now and years past is that the old norm used to be that houses could book work well in advance. But today creative conceiving often evolves and comes into play at the last minute. We recently wrapped a massive Chevy Red Tag event campaign [for Campbell Ewald, Detroit] with 3D and CGI and it came about so quickly. It was nearly a million dollar project just from a post standpoint and it was a matter of a couple of weeks from the time we heard about it to the time we were doing it."

Griot's advantage on a project like Chevy Red Tag, continues Duncan, is being able to tap into the family of companies under the Grace and Wild Inc. umbrella, which include Griot. For example, Griot was able to tap into sister shop Division X for 3D, and into Postique's Design Group, complementing the efforts of Griot editor Terry King. "You can move costs around and put the pieces together much easier with all these resources to access when dealing with a job of that magnitude," says Duncan.

Griot too has seen new media work become more prevalent but often in conjunction with broadcast commercialmaking. A case in point is a Ford F150 Super Bowl commercial which also encompassed behind-the-scenes footage expressly for the Ford website via JWT Detroit.

Minnesota

Kirk Hokanson, president of the AICP's Minnesota chapter and exec producer at Minneapolis-based Voodoo Films, says that "the state of the union is good here" after informally surveying his colleagues at AICP member companies. "The consensus is a feeling of optimism regarding the amount of business but the workflow is certainly different than in years past. There are a lot more nontraditional approaches to advertising and marketing, a lot more projects for the web, some of it client-direct. Everyone seems to be looking to reach more eyeballs across different platforms in different ways."

The other big difference, he relates, is that Minneapolis companies report that more than 50 percent of their business is coming from out of town. "Ten years ago, that would have been a dramatically different story," says Hokanson. "But it's evolved to the point where the community is drawing from outside its borders which is healthy."

Helping that "draw" has been Minnesota's "Snowbate" economic incentives program which has attracted production, including a number of national commercials, into the state. However, Hokanson notes that the incentives initiative has run out of funding and ended at least for the time being at the end of '07. The push will soon begin in the state legislature

to renew the program and have it funded by sometime around June.

Minnesota meanwhile has also seen an expansion of motion graphics shops, which Hokanson describes as a new breed of production company handling varied projects. He cited such Minneapolis motion graphic houses as Make and Motion 504 as



Kirk Hokanson

being in an aggressive growth mode looking to hire qualified talent.

Outer Radius

"Overall the Midwest is in line with what's going on in the rest of the country. Digital media and non-traditional content are marking their mark here with agencies and in the production and post communities," observes Mark Egmon, president/executive producer of Outer Radius in Wilmette, IL.

Outer Radius jumped into the branded entertainment fray years ago well ahead of the new media curve. Now Egmon's firm is active on several fronts, including providing brand strategy consulting services to mid-level advertisers who may not have



Mark Egmon

an agency of record, offering new media/branded entertainment expertise to agencies that don't maintain interactive operations, and helping to facilitate the creation of relevant branded content by tapping into Outer Radius' pool of creative/filmmaking talent ranging from up-and-coming artisans in Chicago's improv community (Second City, The Annoyance and I.O. Chicago) to established artists such as director Harold Ramis who sprung into prominence after developing their craft in Chicago's sketch comedy biz. Egmon notes that there's a great deal of Midwest talent that dovetails perfectly with the content creation needs spawned by the convergence of marketing and entertainment.

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street talk

Mr. Boomboom, a sister shop to bicoastal/international Believe Media, has added director Laurent Briet to its roster. Briet had been at Little Minx, a division of RSA. His credits include the first short, *Rope A Dope*, in the *Exquisite Corpse*-style series of films on littleminx.tv designed to promote that shop's up-and-coming directors. Also to his credit are spots for such clients as Sprint, Mercedes-Benz and Calvin Klein as well as music videos for Death Cab for Cutie, Red Hot Chili Peppers and Mellowdrone, among others....Passion Pictures, London, has launched Strange Beast, a company that will rep an international roster of emerging filmmaking talent, including Encyclopedia Pictura, Amautalab, Lorenzo Fonda, The Blackheart Gang, Takeo, and James Price. The new venture is committed to developing creative opportunities for these artists across all media platforms including commercials, web based media, music videos, short films and art exhibitions. Strange Beast will be based at Passion's U.K. premises and is being run by former freelance agency producer Nicola Finn....New York-based design/animation/FX studio Psyop is going public, raising \$29.4 million through a deal whereby it will become a wholly owned subsidiary of Fortissimo Acquisition Corp. Following the closing of the transaction, Fortissimo will be renamed Psyop and the company will attempt to have its shares listed on NASDAQ. Psyop's current creative heads and management team will remain in place, including executive producer Justin Booth-Clibborn who will become CEO of the newly public company....Editor Claudia Reda-Walker has joined Bond, the New York-based creative editorial/visual effects design boutique opened in '06 by editor Jeff Beckerman. Reda-Walker was most recently at rhinoedit, New York.....

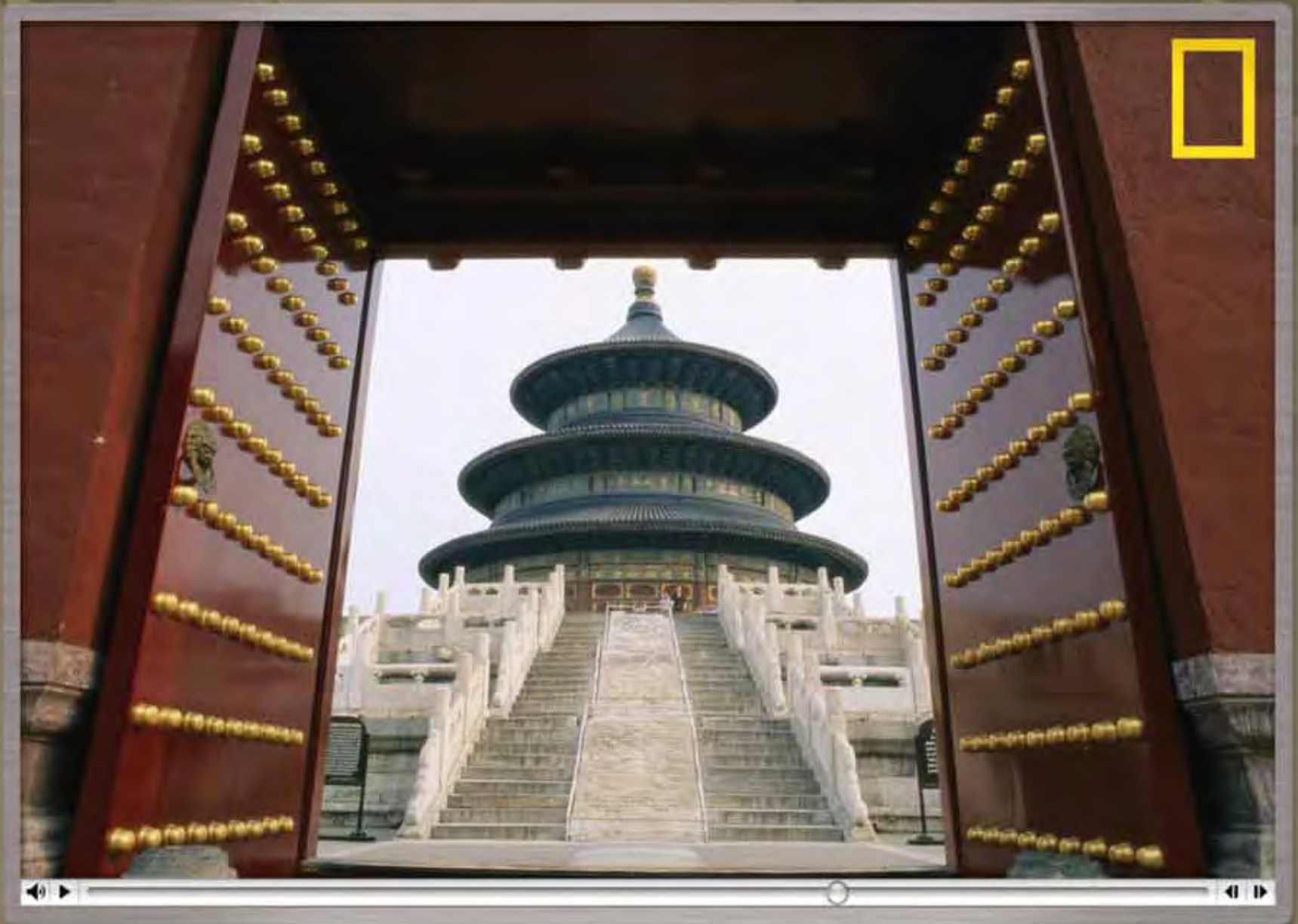
rep report

Sharon Lew, who maintains her role as head of sales for bicoastal/international Crossroads Films, has added the role of executive producer for the company's New York office. Additionally, Crossroads has secured independent rep Samantha Tuttlebee to handle the East Coast, and Mary Matusz has been brought in-house for West Coast representation. Crossroads' senior in-house sales rep Janice Harryman continues to cover the Midwest....Moon, the New York production house recently launched by executive producer Tom Mooney, has secured independent reps Kelly Flint of Strike! to handle the East Coast and Maria V. Elgar of Hardtribe for the West Coast....Sparks Productions, Toronto, has hired Pamela Hamilton to serve in the role of directors' agent. She will serve in the same role for Sparks' associated company, Hooligan Filmworks. Hamilton is well known for her long association with Canadian commercial photography company Westside Studio....DP Chris Magee is now available through TDN Artists, Encino, Calif. Magee is well known for his cinematic style shooting and Ford campaigns....

bulletin board

- >February 19/Austin, TX: Hispanic Online Advertising 101. www.admixturenetwork.com/events
- >February 21-23/San Diego, CA: OMS (Online Marketing Summit). www.onlinemarketingsummit.com
- >February 25-26/Myrtle Beach, SC: Marketing '08 Summit. www.themarketingevent.com
- >February 26/Palo Alto, CA: Liquid Brand Summit. www.liquidbrands Summit.com
- >February 28-29/Singapore: World Effie Festival/Global Effie Awards. www.effie.org
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