

SHOOT®

THE LEADING **NEWSWEEKLY** FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

A DCA Business Publication

Volume 46 No. 21e, June 10, 2005

www.shootonline.com

THE TOP SPOT OF THE WEEK

Click Poster To View Spot >



This Week



ScreenWork

Columns

Agency Producers Series

Visual Effects

Jury Members Discuss Cannes Advertising Festival Prospects

Client Attendance Seen As A Positive Dynamic For Upcoming Event; Entries In The Competition Are Up 18 Percent Over Last Year

By Kristin Wilcha

CANNES, France—The 52nd annual Cannes International Advertising Festival is quickly approaching—the weeklong event is scheduled to take place June 19-25. Overall entries to the festival, which this year includes two new categories—Radio Lions and the Titanium Integrated Lions—have increased 18 percent over 2004, with the Lions Direct, Media Lions and Cyber Lions experiencing the largest growth.

The international celebration of advertising will feature panel discussions, parties, and awards ceremonies, culminating in the film gala, which will be held on Saturday, June 25. Sony PlayStation—which last year scored the Grand Prix in the Film competition for “Mountain,” out of TBWA, London, and directed by Frank Budgen of Gorgeous

Enterprises, London—will be honored as the advertiser of the year. Ken Kutaragi, president/group CEO of Sony Computer Entertainment will accept the award during the Film gala.

Last year could have been dubbed year of the client, with

several blue chip marketers, including Procter & Gamble, McDonald’s, Ford and Coca-Cola, among others, checking out the scene on the Croisette. The trend shows no signs of abating—McDonald’s is sending a contingent, as is P&G.

“I think it’s a really good idea that clients attend Cannes,” said John Hunt, worldwide creative director for TBWA Worldwide, and the chairman of this year’s Film and Press & Outdoor juries. “They can see for themselves

how eighty percent of the work suffers from sameness. If they



AICP Show Set For Return To MoMA

By Robert Goldrich

NEW YORK—Bucking the axiom that you can never go home again, the Association of Independent Commercial Producers (AICP) Show and Lecture Series event will return to the Museum of Modern Art (MoMA) in New York on June 14. This comes after a four-year hiatus from the venue while the museum underwent a multi-million dollar

reconstruction and expansion.

However, there’s been no hiatus in terms of the winning AICP Show work gaining artistic perpetuity at MoMA, a tradition that dates back to the inception of the annual competition in 1992. The honored commercials each year continue to be made part of the permanent archives of MoMA’s Department of Film and Media.

The first half of this year’s AICP event comes in the form of a Tuesday morning Lecture Series, from 9:30 a.m.-12:30 p.m., during which the focus will be on America’s best public service work. Titled “ADvocacy,” the session will take the form of a TV talk show that will be moderated by Peabody- and Emmy award-winning journalist and author John Hockenberry.

Sound Lounge Scores At 4th AMP Awards

By Robert Goldrich

BEVERLY HILLS, Calif.—Sound Lounge, New York, topped the 4th annual Association of Music Producers (AMP) Awards for Excellence in TV Commercial Mixing during a spirited ceremony earlier this week (6/6) at the Mosaic Hotel in Beverly Hills. Earning distinction as Mixer of the Year was Sound Lounge’s Philip Loeb on the strength of three spots: TBS’ “Buttons,” AOL’s “Quotes-9.0 Launch,” and Federal Express’ “Desert Island.”

Loeb received the AMP Decibelle trophy as Mixer of the Year. He won out over two other finalists who were

Headquarters Gets Lift From Cruz

By Robert Goldrich

SANTA MONICA — Bicoastal Headquarters, headed by New York-based president Tom Mooney, has extended its reach internationally while also putting a new face on its West Coast operation and launching a satellite. These three expansive company moves have resulted directly from the coming aboard

Director Kohl Norville Delivers Pitch For ESPN Radio 1000

Darkly Humored "Coroner" Leads Obsessed Sports Fans To Station In Life

By Robert Goldrich

This :30 puts us smack dab in the middle of a morgue, where a coroner seems to have made a bizarre discovery. He asks a colleague to come over and check out what his examination of a corpse has revealed.

We are not yet privy to what's on that gurney, but one could deduce that it's a piece of physical evidence or a clue to the cause of death. Maybe it's telling enough to even identify a murderer. In this *CSI* era, our imaginations run wild.

While the camera spares us having to see the deceased's face and most of his body, a rigor mortis-stricken hand reaching skyward comes into view. The original coroner says to his buddy, "a splitter," which is in reference to a pitcher's grip on the seams of a baseball in order to properly throw a split-fingered fastball.

His fellow coroner corrects him—but not regarding medical ethics or just the plain poor taste of using a corpse to discuss the national pastime. Instead, the second coroner repositions the fingers on the deceased's extended hand. "Now, there's your splitter," says that coroner with a sense of pride, having instructed his colleague on the fine points of the game. Indeed these coroners are die-hard fans. Meanwhile, in the background, we hear the whirring of what sounds like a buzz saw, adding to the dark comedy of the offbeat piece.

A voiceover intervenes, "There's a place for people like you." That place is ESPN Radio 1000, the Chicago-area sports station.

Titled "Coroner," this is one of three spots in an ESPN Radio 1000 campaign directed by Kohl Norville of Z Group Films, Venice, Calif., and Chicago, for boutique ad agency Generator. In "Slim Jim," a thief breaks into a car to steal its sound system. But when he inadvertently turns on the radio, he forgets to make good on his escape. Instead he sits in the car and listens to a Chicago Bulls basketball game that's just gone into overtime. And in "Ravine," we see an automobile that has run off the road and crashed. The sight of the car's wreckage is horrific but amazingly the driver is still alive. Clearly, though, he's

seriously injured. He extends his hand in pain toward the dashboard, presumably to grab a cell phone or to activate an OnStar-like communications device to summon help. He finally reaches his goal—the radio dial and turns on an ESPN 1000 sports talk show.

Dan Zigulich executive produced for Z Group Films, with Cory Berg serving as line producer. The DP was Chris Deford.

The core creative team at Generator consisted of

copywriter Jeff Martin and art director Vince Cook.

Offline/online editor was Amy Harvey of Swell Inc., Chicago. Swell's Tom Rovak was the colorist. Other Swell contributors included graphics artist Tom Mackey, and audio post mixer/sound designer Dave Leffel.

Principal actors were John Pick and Ed Hoffman who played the coroners, and Bill Moor who was the corpse.



Click Poster To View "Coroner"

"Science Lineup"

By Robert Goldrich

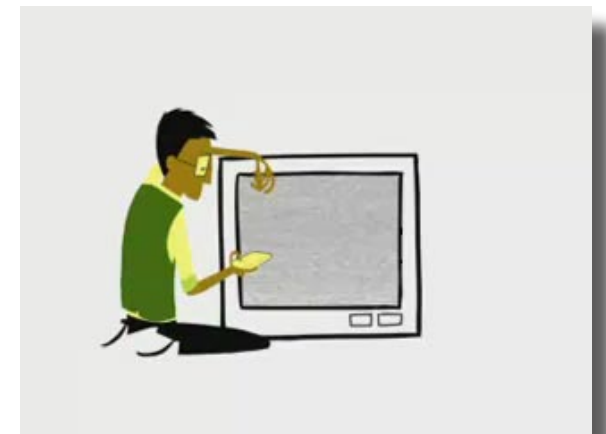
This promo for PBS' lineup of science programs is an adventure featuring original character design and animation directed by Pascal Campion of Bent Image Lab, Portland, Ore. Our protagonist is a heroic PBS viewer who's taken through a visual cornucopia of gizmos, gadgets, space probes and satellites, "going where no one has ever gone," winding up hanging onto a *Nova* logo. (*Nova* being a longstanding sciences show on PBS).

But his journey has just begun, as he careens

through unraveling DNA, swims with the sharks and digs up ancient artifacts, at which point we arrive at the TV series *Nature*.

Next up, we're at the top of the volcano, diving to the bottom of the sea—a prelude to the appearance of the title *Scientific American Frontiers*.

Now with a jetpack on his back, our hero character continues zooming about as a voiceover relates, "We like science as much as you do. Our labs are cooking up the best science on TV. The logo for *Nova Science Now* then comes on screen.



Click Poster To View "Science Lineup"