THE BOOK NOOK

Amsterdam agency KesselsKramer has released an 880-page retrospective of its work, from Pie Books Japan, with text in both English and Japanese. It's called *2 Kilo*, because that's what it weighs, and, as you can see here, in a photo from the invite to the book launch party, it also makes a great weapon. As KK notes in its promotional copy, "*2 Kilo* has it all: the best and the not so best, from the very first days of KesselsKramer in 1996 to the latest work being done today for brands such as Absolut vodka, the House of Trussardi and Bavaria beer. Printed in a massive volume that weighs in at a whopping 2,000 grams, *2 Kilo* packs a punch, provides a broad and all-inclusive reference guide and will put an attractive dent in any desk or reading table."

» **www.piebooks.com** » **www.kesselskramer.com**

SPOTS 101

When she was a looking to break into commercials directing, Dina Mande wished there was a forum in which she could get feedback on her work that would help her compile a spec reel. Now, as a partner in L.A.-based production company Subliminal, she—along with partner/executive producer Steve Gould and creative advisor Jeff Nicosia, an ACD at Campbell-Ewald/L.A. (pictured with Mande, right, along with program alumni)—is helping 25 new directors network, shoot and critique spots that will land them on a commercials production roster through their nonprofit organization, Group101 Spots. "I'm proud that we're not only building our reels but bringing a new collective of talent to the industry," says Mande, who notes that her labor of love has assisted 28 budding directors since 2003 and resulted in 15 new-director signings at companies such as A Band Apart, Subliminal and Anonymous Content's V3. Thanks to Group101, "there are also DPs who work with us who have gotten better representation, and the same goes for editors and producers," she notes.

The program, which is currently operating in its fourth L.A. incarnation and its first in New York, selects applicants prepared to shoot six spots in as many months (and fund the work themselves). They are able to select scripts submitted by agency creatives—many of whom are building a body of work themselves—and then screen the work for industry heavyweights and get criticism. If they're successful, they'll use the best two or three spots to start a good reel.

"The exciting thing about the scripts we get is not only that they're as good as what gets aired but in fact they're better," says Mande. "Clients often like work more toward the middle, and with our method we get the pieces that reps and creatives will be likely to look at. The work stands out." At a recent meeting of the New York group, Smuggler executive producer Patrick Milling Smith, Now Corporation's Owen Plotkin and Publicis/N.Y. creative director Ted Royer offered their opinions of the work of the 13 directors. "The majority of these people are obviously serious about getting into commercials directing," says Royer. "Some of these first-round ads could be put on the air now. The biggest problem? They need good scripts. But isn't that a problem with our industry as a whole?"

As for Mande—who participated in the first round in 2003—Group101 not only helped her launch her production company but she'll be shooting later this month for a major beverage client. *(MS)*

» **www.group101spots.com**

production index

October was a good month for agencies, as the CPI continued its upward trend after a slower August, rising from 12.2 to 13.1. The Creativity Production Index—the average number of spots produced by a sample of agency offices—has still not matched April's strong 14.2, but there is encouragement in October's numbers. In the first 10 months of the year, the CPI stays at an average 11.9, with the 12-month average also holding steady at 11.4.

About the Index [illegible]

music video

STELLASTARR, "SWEET TROUBLED SOUL"

Congrats to up-and-comer Adria Petty for this total director's-cut winner. Compelling off-speed lip-synced sections—which are further enhanced by the hot-chick presence of bassist Amanda Tannen—are intercut and sometimes integrated with a strangely desolate, Edward Hopperesque tale of stop-motion love between two women, one of whom has a Van Gogh complex. And the song is definitely worth your ear.

Director: Adria Petty, Revolver Film Co. **Director of Animation:** Peter Sluszka, Hornet **Editor:** Holle Singer, Consulate

PINBACK, "FORTRESS"

Lushly animated stick figures, from New York design house Loyalkaspar, dramatize a romantic tale of doomed young lovers sort of in the manner of *Romeo and Juliet*, but with, uh, stick figures. Congrats to the two Pinback guys, one of whom is named Armistead Burwell Smith IV, which must make it very difficult to be selfless, for staying the hell out of their video. This is even better than not lip-syncing, and the song is pretty good, too.

Director: Elliot Jokelson
Production/Design/Animation: Loyalkaspar

IDIOT PILOT, "DAY IN THE LIFE"

Washington State teenagers Michael Harris and Daniel Anderson may be lo-fi pilots but they sure ain't idiots, because, for less money than, say, Keith Richards probably spends on cigarettes in a month, they've made what is surely one of the best clips of the year. They simply beat each other up, for no apparent reason, throughout the vid, without inflicting much damage since they're kinda, like, wimpy. When they're not hitting each other, they're trying to find each other so they can hit each other. This is fairly well-staged for a cheapo clip, and it's completely compelling, as is the track. Two fists up for Shafei & Levitz.

Directors: Shafei & Levitz, Revolver Film Co. **Editor:** Ben Darling

MADONNA, "HUNG UP"

Madonna is "Hung Up" and we remain hung up on Madonna, who is quite the pretty in pink here and still in peak physical condition despite—or maybe thanks to—what we suspect is a daily sexual regimen that could probably kill the average 19-year-old. Featuring the usual breakdancing, along with Parkour street gymnastics and plenty of krumping à la David LaChapelle's *Rize*, this is surely one of the lesser singles in the flimsy Madonna catalog, but Johan Renck's camera loves the Kabbalah babe, whether she's at the barre or the bar.

Director: Johan Renck, Black Dog Films
Editor: Johan Sodenbergh, Chimney Pot

By Terry Kattleman