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

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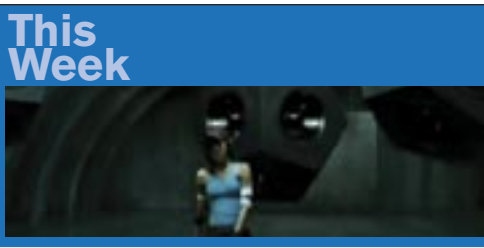
Volume 46 No. 4e, February 11, 2005

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TOP SPOT OF THE WEEK



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This Week

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Editing & Post Series

Ad Agency

Classified Section

Assessments Of Super Bowl Ad Creativity Vary Widely

Agency Artisans' Scorecards Lack Consensus As Some Claim Work Suffered From Safety-First Approach; Others Cite Spot Touchdowns

A SHOOT Staff Report

JACKSONVILLE, Fla.—There were no safeties scored in the New England Patriots' win over the Philadelphia Eagles in Super Bowl XXXIX. But a conservative, safety-first approach off the field arguably stopped many Super Sunday ads from scoring any touchdowns, according to several agency artisans asked to assess the Big Game.

A lack of risk-taking wasn't entirely unexpected. With last year's Super Bowl controversy over the Janet Jackson halftime debacle—coupled with lowest common denominator, sophomoric humor from some Big Game sponsors in 2004—conventional wisdom was that advertisers would tread carefully this time around.

However, another respondent to *SHOOT's* Super Bowl

survey contended that this very same dynamic—concern over being offensive—actually helped to spur on creative in the '05 field of Big Game ads.



Click to see "Surprise Dinner."

At the same time, yet another veteran creative felt the Janet Jackson effect might have been overrated. He related that this latest round of Super Bowl ads didn't seem all that dramatically different from those of recent years.

The prevalent opinion was that the '05 Super Bowl ad crop was somewhat lackluster. Yet whether you regard the glass as half-full, half-empty, shattered or filled to the brim, the good news was that at least the game was close, sustaining viewer interest

Jeff Feuerzeig Wins Directing Honor At Sundance

Other Spotmakers See Their Work Showcased At Annual Event

By Christine Champagne

PARK CITY, Utah—Spotmakers made their presence known at the 2005 Sundance Film Festival, and one of the ad industry's talents—director Jeff Feuerzeig, who is represented for spots by Washington Square Films, New York, and counts commercials for Wal Mart, Publix and Fresh Samantha among his

credits—walked away with a top honor, winning the best documentary directing prize for his film *The Devil and Daniel Johnston*.

Read on for interviews with Feuerzeig and other directors as well as editors from the spot world who saw their work screened and celebrated at the prestigious festival.

The Devil And Daniel Johnston

A longtime fan of Daniel Johnston, the aforementioned Feuerzeig—whose last documentary was '93's *Half Japanese: The Band That Would Be King*—poured his heart and soul into the making of *The Devil and Daniel Johnston*, a documentary exploring the life of the manic-depressive

Creative Voice: Euro RSCG's ECD Jeff Kling

By Kristin Wilcha

NEW YORK—"There are a lot people here who are looking to do satisfying work, and I think I can help them do that," said Jeff Kling of his role as the newly appointed executive creative director at Euro RSCG Worldwide, New York. "I know I can do the job, and basically I've had the opportunity. It would be stupid to have that opportunity land in your lap and not take it."

Kling succeeds Kevin Roddy, who departed the shop late last year to become executive creative director at Bartle Bogle Hegarty (BBH), New York. Kling will oversee work on a roster of blue chip accounts, including Volvo North America, Charles Schwab, several products from pharmaceutical giant

Abel Mind and Body Of Work

In last week's e.dition, *SHOOT*'s Visual Effects Series offered insights and observations from those who created the effects for the three commercials nominated for Visual Effects Society (VES) Awards. The winner will be announced and honored during a gala awards ceremony on Feb. 16 in Los Angeles.

But beyond commercials—and for that matter awards in the other



marquee feature and TV categories—another kudo will be bestowed that evening: the VES' inaugural Georges Melies Award for lifetime achievement.

Unfortunately, the lifetime of the first recipient ended a little more than three years ago: Robert Abel, who passed away on Sept. 23, 2001, at the age of 64.

It's fitting that Abel should win the first Melies Award, named after the illusionist turned motion picture visual effects pioneer. Melies' accomplishments included the first double exposure effect in 1898, the first split screen shot with performers acting opposite themselves, also in 1898, and the first dissolve in 1899. Melies is generally credited with being the cinema's first fantasist and his achievements influenced generations of filmmakers, including many today.

Similarly, Abel left behind a legacy of creative inspiration—and mentorship. Among those who got their start with Abel were such directors as Peter Smillie, Randy Roberts, Bruce Dorn, Rod Davis and Kenny Mirman. There were also notable executives, including John Hughes, principal in Rhythm & Hues Studios, Los Angeles. They all were alumni of the venerable Robert Abel & Associates, a production house that was a spawning ground for creative talent.

The Abel studio also developed assorted pieces of software, which went on to serve as templates for visual effects tools that continue to be used today. In its heyday, spanning much of the 1970s and '80s, Robert Abel & Associates turned out numerous classic spots, including Levi's "Trademark" and "Working Man," 7-Up's "Bubbles" and the Canned Food Information Council's "Brilliance—

Sexy Robot." For much of its existence, the studio was generally regarded as the leading producer of visual effects for advertising, often breaking new ground in that discipline, as well as in seamlessly combining effects with live action.

Over the years, Robert Abel & Associates amassed a slew of awards. The tally included 33 Clios, a couple of Emmys and a technical Oscar. The company is credited with helping to innovate the slit-scan effect employed in Stanley Kubrick's *2001: A Space Odyssey*, and developing breakthroughs in motion-control camera systems and computer animation of human movement. After Abel & Associates closed in '87 following an ill-fated merger with now defunct Omnibus, Abel himself resurfaced to produce interactive multimedia projects for such clients as Apple Computer, IBM and the Smithsonian Institution.

Abel was one of the industry pioneers interviewed in *The Story of Computer Graphics*, a feature-length documentary presented

by the Association of Computing Machinery—which launched and is the founding sponsor of the annual SIGGRAPH convention. The film, which debuted just prior to the '99 SIGGRAPH confab in Los Angeles, recognized Abel's contributions to the CG industry; he was featured alongside the likes of George Lucas of *Star Wars* fame and Ed Catmull of Pixar.

Shortly after Abel's death, I talked to several of his colleagues, including director Mirman, who observed: "To call Bob a pioneer is accurate, but doesn't truly do him justice. He was so much more when you consider the work he generated—the people whose careers he helped develop, spanning all areas: directing, producing, effects artists, software developer. These are people who went on to positively influence others and contribute creatively to the art and the industry.... His energy level and his ability to generate excitement, enthusiasm and collaboration were incredible.

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Toolbox

By Carolyn Giardina

Nomad Gets A Hand From Virtual Katy

Virtual Katy—made by Virtual Katy Development Ltd. in Wellington, NZ—is a software-based application developed for use on the audio for *The Lord of The Rings* trilogy, and is now in commercial release. This clever tool is designed to sync the audio of various versions of a project, which traditionally was done manually and was therefore time consuming.

Essentially the software links in with Avid's ProTools, takes the EDLs from Avid, and compares and logs the changes to reconstruct the audio for the new version. The lists are archived so that one can

return to any list at anytime, and take and use that information. It also can be used for cutdowns, such as going from a :60 to a :30.

"It gives you the time back to do something creative, so I see it as a productivity tool," explained John McKay, director of product development for Virtual Katy and a sound editor. "It keeps the audio professionals focused on what they need to do."

Among the first users of Virtual Katy in the commercial arena is Santa Monica-headquartered Nomad Editing Company. Nomad assistant editor and sound designer Tom Stamatio likes to use the system for its ease of use and speed. "Usually you do about 30 versions of a spot," he said. "With each revision we have to match the previous sound to the new version, which is very time consuming. Virtual

Katy speeds up that conform process so we spend more time doing sound design work."

He reported that McKay has worked with Nomad to add features to benefit a commercial pipeline, including improvements in the software's ability to read a master video time line. "He's very good at communication with us in terms speeding up the commercial workflow," Stamatio said.

McKay estimated that Virtual Katy can speed up its task five times over handling it manually. He added that this is especially important as production cycles are getting shorter and shorter. "On *Lord of the Rings*, everything was being done simultaneously and that's the direction that postproduction is going in," he said. "It's a paradigm shift; it's everything at once. That's just the way it is."

Color Correction Makes the Grade at HPA

By Carolyn Giardina

PALM SPRINGS, Calif.—In a year when the digital intermediate process is making enormous inroads in Hollywood and the postproduction industry as a whole is transitioning from videocentric to datacentric workflows, color grading software and corresponding workflows were top of mind for many attendees at the recent Hollywood Post Alliance (HPA) Technology Retreat in Palm Springs.

Color correction workflow (see Special Report, p. 15) was not just a draw during the conference portion of the event, but was also notable in the demo area, a large portion of which was devoted to a series of developing color correction software and workflow systems.

Here, many of the newer color correction and workflow systems were on display, with their makers looking to get some important preview time with potential customers before the National Association of Broadcasters (NAB) convention in April, where many companies are expected to plan and/or make purchasing decisions.

Providence, R.I.-headquartered Mathematical Technologies Inc. (MTI) generated a buzz with a presentation and demo of its new Control Dailies, a software-based system that serves as the backbone of the dailies process, handling tasks such as managing timecode, collecting metadata, organizing material, archiving and outputting tape (*SHOOT*, 1/28, p.1). The goal of this developing system is to facilitate the transition from a videocentric to datacentric work environment, as well as the collection and management of metadata.

While MTI's system is for use with a third party color corrector, many other developing software systems on display at HPA aimed to combine varying levels of color correction and project management features.

In general, companies aiming to build

a new workflow require multi-resolution capabilities that are scalable and can accommodate multiple projects, explained Andy Johnston, head of sales and marketing at UK-based Filmlight, which exhibited its Baselight color correction and finishing software and Truelight color management system.

Miami-based startup Assimilate emphasized its goal of building a datacentric, resolution independent and real time workflow while exhibiting its Scratch version 1.0 color correction/management software. Additional demonstrations in this space included those from UK-based Nucoda, which showed its Film Master 2.5, which offers conforming and color correction capabilities; and Iridas in Richmond Hill, Ontario, which introduced its SpeedGrade family of color correction tools and metadata pipeline.

UK-based Edifis, which recently started to market itself in the U.S. under the leadership of new U.S. president Pete Challinger, staged full demos of its Finaliser color correction and formatting system. Edifis technical director Phil Hill suggested that post houses separate the technical tasks involved in the workflow of color correction to a separate suite in order to give a colorist more time to be creative in the color correction room. This message was echoed by Filmlight and others.

Attendees seemed serious about making a transition to this sort of workflow. For instance, R!OT Santa Monica managing director Michael Taylor was on hand, and reported, "Part of my mandate is to dip our toes in the water of nonlinear color correction this year." He explained that with R!OT already working in data on visual effects, it makes sense to move the color correction to the data realm to create a more fluent and efficient workflow.

That strategy also reflects what's going on in feature film digital intermediate (DI) work, where visual effects supervisors are now beginning to sit in on digital color timing sessions and work more closely with the DI colorists.

Music Houses Expand, Diversify

Emoto Launched; Duotone, Human Continue Bicoastal Trend

By Kristin Wilcha

NEW YORK—As the advertising landscape continues to evolve, several music houses have unveiled plans to open new offices and to diversify their services. Among the latest developments is the launch of music house Emoto in Santa Monica and Chicago. The new venture also has a licensing division, joining a growing list of music shops—including Crushing, New York, Groove Addicts, West Los Angeles and Chicago, Machine Head, Venice, Calif., and such bicoastal companies as JSM and Elias Arts—that additionally offer licensing and music supervision.

Meanwhile, Duotone Audio Group, New York, has opened Duotone West in Santa Monica, adding to the ranks of bicoastal houses that include JSM, Elias and Face The Music. Furthermore, Human, a New York-headquartered house that already has outposts in Paris, Sydney and in Johannesburg, South Africa, will soon be opening an office in Santa Monica.

Also going the bicoastal/international route is Amber Music. Michelle Curran, Amber's managing director, opened that company originally in London and then added a New York shop. Eighteen months ago, the company established a presence in Los Angeles. That office recently relocated to Santa Monica, and boasts three composers, John Wood, The Elements, and John Altman, as well as sound designer Chris Smith.

"We really respect a lot of the work that goes on in Los Angeles," related Curran, who noted that in addition to composing and sound design, the company offers music sourcing and licensing services. "There are very talented teams in production and at the agencies, and we thought having a presence out there would allow us to work more closely with them."

Joel Simon, president of JSM, said that having an office on the West Coast allows the shop to be more involved in the process, given the large number of productions that take place in Los Angeles. "By being there, it enables us to be way more involved in shoots than we used to be," he

noted. "We are way more involved at the genesis of the edit than we used to be.

"It was a need we saw not only for ourselves to continue to be a growing business, but also a necessity for our clients to offer the best possible service we can," he continued, adding that a JSM, Detroit, might be in the future.

EMOTO

Admusic, Santa Monica, a longstanding music house, recently announced a new entity and a new office, as well as a restructuring of services offered. The new company, the aforementioned Emoto, adds a Chicago operation, and plans to work on spots, TV shows, feature films, and with the record industry. Long-time partners in Admusic, composers John Adair and Steve Hampton, will head up the shop. (The Admusic name will be retained for special projects.) Admusic has a long history in spots, having created tracks for advertisers such as Lexus, adidas, Mountain Dew and eBay. Under the Hampton/Adair banner—which is now a part of Emoto—music has been produced for TV shows such as *Sex and the City*, *Last Comic Standing* and *Joan of Arcadia*. Emoto will offer, in addition to the composers associated with Admusic, access to recording artists from around the globe, as well as licensing services.

"The music industry has undergone radical change," related Adair. "The creative process has changed. The definition of intellectual property has changed. Most significantly, the barriers separating music production for the advertising, television, film and recording industries have disappeared. Composers today move easily between mediums—Emoto is a response to those changes."

Craig J, a producer who has worked with Madonna, Janet Jackson and Mary J. Blige, among other recording artists, will head the Chicago office of Emoto. Technology, including video-conferencing, will allow the Chicago and Santa Monica offices to collaborate, and enable clients to work remotely, a benefit for the company's Windy City ad clientele. "Our clients [in Chicago]

Increasing Number of Shops UP Their Ascent Services

NEW YORK—Company 3 New York—an Ascent Media Group Company—has implemented Santa Monica-headquartered Ascent Media's UP Satellite remote collaboration system for telecine sessions. Meanwhile, UP host sites have been added at The Whitehouse in Chicago; Universal Images in Southfield, Mich.; Post Blur in Cleveland; and Greybox in Richmond, Va..

The UP Satellite network also links Ascent companies Company 3, Santa Monica; R!OT Santa Monica; and Encore Hollywood. It includes host sites charlieuniformtango in Dallas and Brickyard VFX in Boston.

UP Satellite uses a satellite connection, provided by Ascent Media Network Services, to transmit digital video to designated host sites in other

cities. Viewing takes place on monitors in each site that are properly calibrated, according to Ascent.

The goal is to allow agency creatives, directors, editors and others to collaborate with colorists at the previously mentioned Ascent Media sites, as if they were in the same room. "UP Satellite aids the creative process by removing geographic barriers," said Stefan Sonnenfeld, president of Company 3, who was heavily involved in the development of the service. "It makes it easier for advertising agencies to work with the artists they really want to work with."

As for the host sites, none of these companies previously offered telecine, so UP Satellite enables them to broaden the scope of their services. "This is an

innovative, practical and exciting use of technology that unquestionably expands the depth of creative talent available to our Chicago editors and clients," said Charles Day, CEO of The Whitehouse, which also maintains shops in New York, Santa Monica and London.

Colorists now available via UP Satellite from Company 3 New York include John Bonta, Eli Friedman, Billy Gabor, Tim Masick, and Victor Mulholland.

"Our colorists are very excited about UP Satellite," said Kenny Attard, operations manager at Company 3 New York. "They all have clients in other markets—Boston, Cleveland, Richmond, Chicago and other cities. Now, those clients no longer need to devote the time or incur the cost of a trip to New York to take part in a telecine session. They can do it from home."

Ascent reported that additional host sites will to be opening soon in Miami, Minneapolis, and Portland, Ore.

--Carolyn Giardina

Directors Smyth, Simpson Report To Headquarters

NEW YORK—Bicoastal Headquarters has added director Richie Smyth, formerly of bicoastal RSA USA, and tabletop director/cameraman Jerry Simpson to its roster. Simpson is closing his nearly 10-year-old Simpson Films, Long Island City, N.Y., so that he can shed himself of managerial/administrative responsibilities to focus fully on directing at Headquarters.

Smyth, who continues to maintain his Dublin, Ireland-based spot shop Blinder, has done a mix of international jobs this past year, ranging from Motorola for Ogilvy & Mather, Paris, to Eurotel out of Leo Burnett, Prague, to a DVD for U2, which accompanies the band's latest CD. The DVD, "U2 & 3," is a documentary chronicling the development of music for the CD while featuring live performances of songs that are from the CD but the renditions of which are quite different. This bonus DVD, with U2 and lead singer Bono performing CD tracks in ways that cannot be seen or heard elsewhere, is an incentive to get consumers to buy the CD rather than downloading the music from the Internet. The U2 DVD was produced via Dublin production house Solotoo.

Smyth said that the volume of his varied work this past year precluded him from taking on several U.S. assignments via RSA. But now he hopes to make his schedule more accommodating for American ad projects, conjecturing that there may be more such opportunities by virtue of his being part of a smaller roster at Headquarters. Smyth is no stranger to the U.S. ad market. His client-direct PETA ad, "Anti-fur," was short listed at the Cannes International Advertising Festival in 2002; he also helmed some Procter & Gamble fare for Saatchi & Saatchi, New York, and a U.S. ad campaign for the Nature Conservancy via Eisner & Associates, Baltimore.

Prior to RSA, Smyth was repped

stateside by now defunct Satellite. Smyth first established himself as a still photographer in Ireland and then diversified into music videos, the big splash coming with U2's "The Fly," followed by clips for other noted artists, including Bon Jovi. Smyth later moved into commercials. His spot reel today consists largely of people- and visual-driven storytelling, as evidenced by the Motorola, Eurotel and Nature Conservancy work, as well as an emotionally moving piece in which a hospital nurse on the night shift speaks in the voice of a young girl about her father's alcoholism. Titled "Alcohol," the PSA for the Bernardos' child welfare charity shows how early life experiences leave a lasting impression into adulthood.

SIMPSON

Tabletop specialist Simpson shuttered his Simpson Films with all its financial commitments honored. The shop, he said, enjoyed a successful run but he felt bogged down by having to run a company. Headquarters presents him with the opportunity to turn his undivided attention to directing.

Furthermore, Simpson related that he had been shooting so much via his company in New York that he didn't have the time to pursue other markets. He reasoned that Headquarters, under the aegis of president Tom Mooney, is positioned to seek out work for him throughout the U.S. and internationally.

Conversely, Headquarters not only fills a tabletop niche on its roster, but also can avail itself, when necessary, of Simpson's two stages in Long Island City, part of the 16,000 square foot facility that housed Simpson Films. Simpson has renamed the facility Eastlight Studios, offering the stages for rental to the community at large.

The Directors Network Opens NY Office

Deitchman Hired For Big Apple, Uemura For Tokyo.

ENCINO, Calif.—The Directors Network (TDN), an Encino-headquartered shop that represents freelance directors and DPs, is extending its reach domestically and internationally. Under the aegis of president Steve Lewis who founded the company 20 years ago, TDN has secured veteran producer Dan Deitchman as senior VP to head up a just launched office in New York.

Additionally, freelance producer and longtime TDN client Nick Uemura has been commissioned to represent the company's talent to Japanese production houses. Uemura gives TDN a foothold in Tokyo.

According to Lewis, TDN is looking to commission an agent in each of the major foreign markets. "Not only will they represent our directors but each will take on a few of their countries' directors to rep locally," related Lewis. "We will also represent them [directors from foreign markets] throughout our global network of reps, including in the U.S. Our main talent base will always be U.S. directors but we will be looking for specialty directors worldwide to enhance our current roster."

TDN is currently in talks with agents in Toronto and Hamburg. Lewis noted that China and Korea are key

markets that will soon be coming online. He added that plans also call for TDN to expand into Eastern Europe and Latin America.

Recent signings of U.S. talent by TDN include fashion director/DP Iain McLean, home products director Georgia Tanner, kids/toys helmer Steven Dunning, directorial/DP team Squeeze and DP Eric Tramp.

The addition of McLean to a core of East Coast directors/DPs Jeff Weiser, Jon Fauer and Abby Dix prompted Lewis' decision to set up a New York shop for TDN.

New Faces

Steve Stone is launching ad agency **Heat** in San Francisco. Stone was a founding partner/executive creative director at Black Rocket Euro RSCG, San Francisco....**Scott Linnen** and **Rob Strasberg** have been promoted to VPs/creative directors at **Crispin Porter+Bogusky**, Miami. Both had been VPs/associate creative directors....**Rubin Postaer and Associates**, Santa Monica, has added senior art director **Tito Melega** and senior copywriter **Bill Bayne**. Both will be assigned to the Acura account. Melega comes over from Team One, El Segundo, Calif. Bayne had been at GSD&M, Austin, Texas....

Account Movement

Information technology firm **EDS** has selected **Bartle Bogle Hegarty (BBH)**, New York, to handle its creative account....**Young & Rubicam**, San Francisco, will handle creative duties for the **Sunkist** soft drink....**Butler, Shine & Stern**, Sausalito, Calif., has been awarded **Sun Microsystems'** ad account....**Lukoil**, the Russian oil company with several gas stations in the U.S., has awarded its ad account to **Arnold Worldwide**, Boston...

FLASHBACK

5 YEARS / 10 YEARS



□ **FEBRUARY 11, 2000**/**Cohn+Company** has signed directors **Martin Bell**, **Mark Raymon Bennett** and **Olivier Venturini** for spot representation. All come over from **1/33 Productions**, Santa Monica, which has closed and folded its operations into **Cohn+Company**, a New York-based house that now becomes bicoastal....**Jack Lechner**, formerly a key development executive at **Miramax Films**, has joined the motion picture division of bicoastal/international **@radical.media**....Editor **Bill Marmor** has joined Santa Monica-based **TrailHead**....Composer **Morgan Visconti** has signed with **JSM**, New York. Visconti comes to the shop after nine years at New York-based **Crushing Music**....Publicly-traded, New York-headquartered **Paradise Music & Entertainment** has launched **Paradise Digital Productions (PDP)**, a bicoastal division that will produce and develop content for the Internet....

□ **FEBRUARY 10, 1995**/Bicoastal production company **Crossroads Films** has established a satellite division, **Pellington/Gorai**, for director Mark Pellington and his longtime executive producer, **Tom Gorai**....Director **Mike Bigelow** has signed with **HKM Productions**, Hollywood, for exclusive representation in commercials....Director **Bill Scarlet**, formerly of the **lopes picture company**, New York, has joined bicoastal **Harmony Pictures** for exclusive commercial representation....**Beehive**, New York, the design and editorial company formed last November by editor **Jon Vesey** and designer **Ada Whitney**, has tapped producer **Marion Rosenfeld** to work full time....Marking its expansion into the Canadian market, animation/live action studio **Cornell/Abood**, Studio City, Calif., has entered into a partnership with Toronto-based **RF Fly Films**....

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK

Director Johan Renck Celebrates The Sport Of Dance

W+K, Amsterdam, Pits A Dancer Against An Unrelenting Beat in “Keep Up.”

By Christine Champagne

The athleticism and skill required to excel at dance—a sport practitioners would tell you is just as demanding as football, tennis, soccer or any other—is clearly demonstrated in “Keep Up,” a :60 promoting Nike Women’s line of dance apparel.

Created by Wieden+Kennedy (W+K), Amsterdam, and directed by Johan Renck of RAF, Stockholm, for the European market, “Keep Up” finds a lone female dancer challenging three mega-speakers to a duel of sorts. While the speakers blast a bass-heavy beat (composed specifically for the spot by hip-hop artist and producer Pharrell Williams), the dancer shows off her moves—everything from popping and locking to break dancing.

Keeping up with the pulsating beat is a challenge for even this energetic dancer. At one point, she is knocked off her feet by the force of the bass pumping from the speakers. But she picks herself right back up and continues to dance. When the music stops, she issues a challenge to the speakers: “Same time tomorrow?” Part of a larger campaign of dance-oriented spots all directed by Renck, “Keep Up” stands out because the spot has an edge to it not commonly seen in sports-themed ads aimed at women. Renck agreed with that assessment. “It is exhausting and sweaty and grimy and not about a sweet girl doing her little sweet thing,” the director said. “There is something else to it.”

EVERYBODY DANCE

Of course, casting the right dancer was critical, and dancers were sought in Los Angeles, London, New York and Paris. Ultimately, a dancer from Paris was chosen in part for her ability to perform a multitude of styles. Perhaps just as importantly, though, the girl had real attitude, according to Renck. “She was a cocky street chick,” he reflected. “She was cocky from the first minute I met her.”

W+K brought in famed choreographer Jamie



CLICK POSTER TO VIEW “NIKE WOMAN”

King, who has worked with everyone from Madonna to Britney Spears, to choreograph the dancer’s moves. “We went to quite a few of the rehearsals,” W+K creative director/copywriter Sue Anderson reported. “Initially, we would allow Jamie and his team time with the girls. Then we would go and visit them every couple of hours, and they would say, ‘This is where we are. What do you think? Do you think it’s still being true to the storytelling? Do you think it’s working with the music?’ And then they would adapt and change things [based on our input]. It was actually a really collaborative process.”

In the end, however, the moves you see the dancer make in the spot weren’t one hundred percent planned out. “The ambition from the beginning was to choreograph the whole thing. That’s how we rehearsed it, but when we came to the shoot we changed the strategy,” Renck shared. “It was about having the choreography as a foundation but then also trying out different stuff and pushing her to do other things.”

“A lot of the time we would say to her, ‘Forget your choreography. Just do stuff for us,’” Anderson confirmed, “and she was making up moves on the spot.”

The reason for the freestyling? The off-the-cuff

moves helped to lend a reality to the spot, making it feel less staged. “I wanted it to feel like she was trying to be perfect but she was affected by the fact that she was getting tired,” Renck related.

BLACK BOX

Renck shot “Keep Up”—along with the rest of the spots in the campaign—over the course of three days at on a stage at Shepperton Studios, Middlesex, London. The setting for the spot is sleek and simple. The dancer does battle with the speakers in a black space that has the look and feel of an empty airplane hanger.

“We were looking for something that was not a dance studio. We didn’t want the classic wooden floor and bar,” W+K creative director/art director Irene Kugelman explained.

“We never wanted the spot to be a re-make of *Flashdance*,” Anderson chimed in.

“We grew up with that in the ‘80s, and it’s badly, badly etched into our brains,” Kugelman added with a laugh.

In designing the space, it was decided to base the setting on the look of the big, black speakers featured in the spot. “We had fallen in love with the initial design of the speakers, and we tried to figure out what would be the appropriate surrounding for the speakers,” Kugelman said. “It was almost like finding the button before the coat.”

Once the shoot wrapped, The Mill, London, was called in mainly to enhance some of the speaker vibrations. “Keep Up” was edited by Joe Guest of Final Cut, London.

Reflecting on “Keep Up,” Anderson pointed out that it continues in the tradition that Nike has established in showcasing top athletes—whether it is a basketball player with a mean dunk or a tennis player with a killer backhand. “It was really important that we did exactly the same thing—showing somebody who is as good at dance as you possibly can be,” Anderson said.

Client

Nike Women

Agency

Wieden+Kennedy, Amsterdam.
Jose Cabaco and Mark Hunter, creative directors; Sue Anderson, creative director/copywriter; Irene Kugelman, creative director/art director; Jasmine Kimera, producer.

Production Company

RAF, Stockholm.

Johan Renck, director; Dan Landin, DP; Anna Gustavsson, producer.

Editorial

Final Cut, London.

Joe Guest, editor.

Post/Visual Effects

The Mill, London.

Darren O’Kelley, Fi Kilroe, producers; Stephen Venning, 3-D producer; Jordi Bares, Hitesh Patel and Jean-Louis Billad, 3-D artists; Dave Levy, 3-D programming; Phil Crowe and Adam Grint, Flame artists.

Frithioff Film to Video, Stockholm.

Edward Negussie, colorist.
Sound

Grand Central, London.

Raj, mixer.

Principal Actor

Sofia Boutella

Director Steve Chase Serves Up An Ice-Scream

MacLaren McCann, Toronto, Puts On Humorous Cab Fare For Dentyne

By Robert Goldrich

We open on a young couple in the backseat of a taxicab. The guy gives the gal a couple of Dentyne Frost Bites. He then empties the rest of the container in his mouth.

As the girl enjoys the cool taste of the Dentyne mint gum treats, we hear the sound of ice hardening. The camera then reveals her beau's head, which is completely frozen.

She lets out a half scream. The taxi driver looks back over his shoulder and yells in horror. The cab then begins swerving back and forth.

The force of car's sudden erratic movement cause's the guy's frozen head to break off and fall into his girlfriend's lap. She screams. The cabby screams.

Quick cuts takes us back and forth between the gal and the taxi driver as they continue to exchange blood curdling screams, reacting to the sight of not only a detached head but also a headless body still sitting in the back seat. The decapitated head maintains a somewhat amused facial expression, seemingly wondering what everybody is screaming about.

The driver then hits the brakes hard and jumps out of the cab. Still screaming, he is last seen running wildly through city streets.

Against the backdrop of a parting product shot showing us a package of Dentyne Frost Bites, a voiceover relates, "Dentyne Frost Bites. The small but powerful gum."

Titled "Frozen Head," this :30 came from a team at MacLaren McCann, Toronto, consisting of creative director David Kelso, group creative director/writer Andy Manson, art director Scott Couture and executive producer Franca Piacente.

Steve Chase directed the spot, which was produced by The Partners' Film Company, Toronto. Chase is a principal in bicoastal Reactor Films.

Chase was drawn to the project's comedy and the chance to again work with MacLaren McCann. The

director and the ad shop have teamed assorted times over the years, including on X-Box's "Tic-Tac-Toe," which too earned distinction in *SHOOT*'s "The Best Work You May Never See" gallery (1/17/03, p. 11).

While the comedy of "Frozen Head" appealed to Chase, there was some difficult creative ground to tread. The notion of decapitation being funny given current world events was cause for some concern. "The question came up during a pre-pro meeting, 'Are we doing the wrong thing right now,'" recalled Chase. "Our answer was to make it absurd comedy—and to add the touch where the guy with the frozen decapitated head is nonplussed by the situation. If this were a cartoon, the coyote—after failing to catch the Roadrunner—would get crushed by a rock and then walk away. Our guy had his

eyes moving and reacting to the screaming that was going on all around him. Our execution had to be funny and over the top."

Gigi Realini executive produced for Partners', with Link York serving as producer. The DP was Miro Bazak. Production designer was Alan Fellows. The principal actors were Ryan Bellville, Lindsay Ames and Rolondo Alvarez Giacomani.



Click Poster To View "Frost Bites"

Editor was Bruce Copeman of Axyz, Toronto. The colorist was Billy Ferwerda of Notch, Toronto.

Audio post mixer was John Naslen of Technicolor Creative Services, Toronto.

Prosthetics effects were done by artist Louise Macintosh of Caligari, Toronto. Steve Schackleton and Jim McFall of Big House, Toronto, handled special effects/rigging. Geoff Marshall of Crush, Inc., Toronto, served as artist for animation deployed at the end of the spot.

Dino Cuzzolino of David Fleury Music, Toronto, was the composer, with David Fleury producing. Sound designer was Toronto-based freelancer Dan Kuntz.

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Arnold Worldwide, Dayton/Faris Give Volkswagen 'The Check Up'

Short Premieres At Sundance, Featured Attraction On Interactive DVD

By Christine Champagne

Volkswagen's first-ever short film, "The Check Up," made its world premiere at the recent 2005 Sundance Film Festival. Created by Arnold Worldwide, Boston, and directed by Dayton/Faris—Jonathan and Valerie, respectively—of bicoastal Bob Industries, the six-and-a-half minute film finds a free-spirited 31-year-old named Mike (Kevin Connolly, HBO's *Entourage*) visited by an agent (veteran actor Joe Pantoliano) from the Federal Commission of Adulthood. It seems that the agency has been pressuring Mike to grow up for some time, and the agent is dropping by to see if the young man has made any progress. According to the agent, driving the brand new Volkswagen Jetta 5 would certainly be a step in the

right direction, and Mike would be only too happy to upgrade to the latest version of the Volkswagen Jetta he has loved since he was a kid.

The film builds on Volkswagen's overall campaign theme, Alan Pafenbach, Arnold executive creative director/managing partner, pointed out, noting, "The film just gives further elaboration to the whole notion of 'It's all grown up, sort of,' this whole idea that there are these people who have trouble transitioning from free-spirited youth to adulthood."

While "The Check Up" debuted at Sundance (the film played before the screening of the comedic feature film *Strangers With Candy* and was also shown at the Volkswagen outpost on Main Street in Park City, Utah), it was produced

specifically to be part of an interactive DVD for Volkswagen available online, at promotional events and auto shows and in select entertainment magazines. The intention is for "The Check Up" to serve as "a bridge between the positioning that we had in the offline advertising" and the DVD, Pafenbach said.

IN THE DRIVER'S SEAT

Dayton/Faris shot "The Check Up"—scripted mainly by Arnold creative director/copywriter Dave Weist and associate creative director/art director Colin Jeffery, according to Pafenbach—while they were in the midst of shooting a Volkswagen television campaign for Arnold late last year.

"The way it evolved was, we were doing the television campaign

with Dayton/Faris, and then in the middle of preproduction on that we made the decision to swap out one of the television commercials and swap in this project," Pafenbach related.

Time for the production of "The Check Up" was limited. Only one shoot day—approximately 10 hours in length—could be devoted to the film, which was shot on location in Long Beach, Calif., with Salvatore Totino as DP.

"It was really tough, and we shot two cameras the entire time. So it was quite a packed house. But it was fun," Dayton said. "We'd worked enough with the Volkswagen people, and we were



Joe Pantoliano and Kevin Connolly in "The Check Up"

prepared enough so that when we went to shoot, it wasn't like your traditional commercial where you shoot, and then everyone talks about the take, and there are long discussions between takes. We shot continuously, and everyone was pretty much on the same page. So it was a very efficient operation."

Brickyard VFX, Boston and Santa Monica, handled the compositing, conforming and color balancing for the

THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE **THE BEST WORK YOU MAY NEVER SEE** THE BEST WORK YOU

"Lion"

By Robert Goldrich

In this spot, director Steve Ayson takes home a lion, a scenario that sounds like a dream come true for a commercialmaker. But the "Lion" in this case isn't a Gold, Silver or Bronze statuette at Cannes—at least not yet. Instead it's the king of the beasts as this :30, titled "Lion," opens on a car driving through a wild animal safari park.

In the front seats are mom and dad, the latter behind the wheel. In the backseat are their two kids and grandmother. A lion approaches the vehicle and then jumps onto its hood, much to the family's ooohing and aaahing amazement—except for the

grandma who's pretty much oblivious to everything.

Indeed seeing a lion up close and personal through the windshield glass is quite an experience. Its brush with nature concluded, the family remains in the car, which is now seen zipping through city streets. A pedestrian takes a long, anything-but-casual look at the automobile as it passes him. However, we're not sure what that glance was about. Meanwhile the family has broken into a chorus of "The Lion Sleeps Tonight."

The car then moves from city streets to suburbia. It's when we go residential that the camera reveals that the lion is



Click Poster To View "Lion"

perched on the top of the car. Unaware of their wildlife companion, the family continues to sing. The vehicle proceeds up the driveway of their home. The automatic garage door opens and we see the car pull into the house's attached

garage.

As the family slips out of view—and possibly out of existence—a supered message reads, "Just call us," followed by the appearance of a Central Beheer insurance company logo, accompanied by phone number and Web site address.

"Lion" was directed by Steve Ayson of The Sweet Shop, Auckland, New Zealand, for agency DDB Amsterdam. The job was produced via Czar.nl, Amsterdam, with production support from Stalking Films, Prague. Czar's executive producer Sybrig Stork produced the job. The DP was Piotr Kukla.

DDB Amsterdam creatives were Sanne Braam and Sikko Gerkema, with Chantel Gulpers serving as agency producer.

Visual effects artist was Daisy Hulsken at Hectic Electric, Amsterdam. Amsterdam-based editor Marc Bechtold cut the spot. Billy Wychel of AVP, Amstelveel, Holland, was the colorist.

Sound designer was Reinder van Zalk of Farforce, Amsterdam. Hans Brower of Massive Music, Amsterdam, was the arranger.

Principal actors were Jennifer Wagner-Withers, Dave Mounfield, Orlando Byron, Liliana de Jouvencel and Pat Worth.

Color Correction

Workflows Change In A Defining Year

By Carolyn Giardina

In 2005, the post community will be introduced to many choices in developing color correction systems and corresponding workflow tools. And with implementation already underway, agencies can expect by year's end to be looking at some new workflow options in coloring and finishing their commercials.

The feature film arena has already taken large steps toward moving the color timing process—traditionally completed in a lab—to the data realm. And the use of digital technology to color correct films, a key part of the “digital intermediate” process, is widely expected to be applied on more than half of the major studio films completed this year. Prompted by this interest from the studios, a growing number of digital color grading suites rapidly opened in major production centers, particularly in Los Angeles, last year. And, a growing number of these color grading theaters—such as those recently built at Company 3 in Santa Monica—are also being used to complete cinema spots.

“We use our color grading theaters not just for DI, but quite frequently for commercials,” reports colorist Stefan Sonnenfeld, who is president of Company 3 in Santa Monica and New York, and who has already served as the DI colorist on features including Michael Mann’s *Collateral*. “Television advertisers want commercials in the cinema as well, and a lot of people want to cross market and go with multiple formats for Internet, TV and theatrical release.”

“There is no one workflow that we are going to follow,” says Bob Solomon, president of Company 3 parent company Ascent Media Creative Services, headquartered in Santa Monica. “When you start to understand the distribution medium, and what you are acquiring in and what you are delivering in, the choices for our customers have become much more complex. We’re going to an environment where no one size fits all.”



Meanwhile, post houses that are focused purely on commercials have also begun to make notable investments in this next generation workflow. All of this signals dramatic change on the horizon.

NEW WORKFLOW

Workflow may not sound so sexy, but for many it is a top priority. The industry is beginning a shift toward more datacentric workflows. The ability to manage data, as well as to manage color space, are among the most cited challenges to building a new color correction workflow.

For color correction itself, post execs are carefully watching developments in software-based color correction systems, which could offer expanded nonlinear flexibility to the colorist. The experimentation has started.

For instance, Technicolor Creative Services-Toronto (formerly Command Post) offers HD and 2k data color correction. Eric Whipp, senior colorist, reports that Discreet’s software-based Lustre color correction system is being installed and tested for commercial

work. (See HPA story, p. 1, for other color correction developments).

Meanwhile, MTI’s Control Dailies system is in use at Encore Hollywood to manage the dailies process, including the color correction with a da Vinci. (The larger goal of Control Dailies is to serve as the foundation for a facility’s move to a datacentric workflow, *SHOOT*, 1/28, p.1).

Today, most facilities continue to rely on more traditional color correction applications, primarily from da Vinci and Pandora.

“If work is being supervised, there’s [currently] very few color correction options,” says Joe Bottazzi, partner/director of engineering at Nice Shoes, New York. He acknowledges that software developments are moving toward being viable options, but adds “they are still fairly new and fairly buggy. Some are not going to be around in a year. You have to be careful. We’re taking traditional systems [in Nice Shoes’ case, the da Vinci 2K] and maximizing their output.”

In Nice Shoes’ case, that is by using the da Vinci in combination with Thomson’s Grass Valley Specter virtual datacine, which stores and manages the images on a project as data, giving the colorists nonlinear color correction capabilities. Since introducing this workflow a year ago, Bottazzi reports that the company has color corrected over 100 spots in this manner, and clients contacted by *SHOOT* have given the process high marks.

But Bottazzi is not finished with his workflow exploration, and Nice Shoes is currently beta testing Grass Valley’s Bones environment that includes management tools.

Nice Shoes colorist Chris Ryan reports that beta is going well. “It allows the assistant to pre-conform and set up lists while the colorist is using the Specter... and to use Bones as a formatting station in a smaller room.”



Joe Bottazzi

“If we stay within our digital infrastructure, we can guarantee that the end product after film out will match color wise what a client is seeing in post.”

New Systems and Choices in Color Correction Systems and Workflow Tools

As Nice Shoes moves further into the data realm, Ryan says that he would also like to see Bones become the facility's data management tool. "You need a traffic cop watching the data, make sure nothing is changed without knowing it. We are looking to Bones for data and workflow management."

Bottazzi says storage is another area that cannot be taken lightly. "SAN [storage area network] technology is changing every six months. If your timing is wrong, you could invest a lot of money in the wrong system. There's a whole new generation of hard drives coming out. We're holding off right now, for that reason."

CHOICE

Facing an industry with multiple distribution requirements, Sonnenfeld explains that Company 3 consults with clients on their needs, and then offers a range of color correction choices—multiple resolutions, tape or data, linear or nonlinear. Technologies include the Grass Valley Spirit, da Vinci 2k, and Quantel's iQ.

Solomon points out the importance of knowing your distribution medium, citing as an example that with digital cinema projectors, a growing number of theaters are accepting HD video for cinema commercials, rather than requiring film. That can affect postproduction choices and budgets.

For TV ads, Sonnenfeld contends, "It doesn't make sense in 75 percent of cases to use data because often spots are a work in progress and there isn't a locked cut. So you are digitizing way more shots that you need...And you have to determine what material you are going to scan. If you have to go back to film it's more laborious than the traditional way."

Nice Shoes' Ryan offered a different perspective, saying that when he works with data, going back to the film has been a very infrequent occurrence. "We digitalize all the material used in the different versions with a decent amount of handles on each side. That usually gives us enough range. We suggest to clients that we digitize [material] from all versions if they're not sure about a final cut."

COLOR SPACE

Another key issue when building these pipelines is managing color space, which is the spectrum of available colors that the human eye can see. Film has different abilities to reproduce color than digital displays, so video and film have different color space. This means that it is difficult to reproduce film color space accurately on a digital display. Manufacturers as well as post facilities themselves develop tables of information (look up tables or LUTs) in order to calibrate color on a digital monitor, in order to ensure that what one sees in the suite is what is reproduced for an audience. The process is not yet automatic.

At Technicolor Creative Services-New York, which offers a complete pipeline for cinema commercials and features, executive producer of DI Christian Zak reports that the company is using customer LUTs, Kodak's Telecine Callibration System and Filmlight's Truelight to manage color space. Additional new tools include a Grass Valley Spirit 4k.

"It's a question of control over the end product," says Steve Coffey, VP and general manager at TCS-NY. "If we stay within our digital infrastructure, we can guarantee that the end product after film out will match color wise what a client is seeing in post. But some clients are cherry picking between places based on talent and price, taking components of the workflow out of house. They run into color space

issues that ultimately can have a negative effect on the quality of the end product."

CROSSOVER TREND

Meanwhile, companies that traditionally service long-form clients have already constructed digital color grading theaters as part of the digital intermediate (DI) process of finishing a film. Now, they are finding new opportunities offering these services and expertise to the short form world.

Among those is Modern Videofilm, with offices in Burbank and Glendale, which handled the digital color timing and digital intermediate work on last summer's hit *I, Robot*. The company is also looking to offer these capabilities for trailers and to the commercial arena—particularly for spots that are created for theatrical release.

Modern Videofilm colorist Kevin Shaw recently color graded a :30 "Mentor Program" for Fox Studios for theatrical release, produced by 1741 Productions in Hollywood. The commercial was lensed in HD video; all post was handled at Modern in 2k; and the color grading was completed with a da Vinci 2k while projected with a 2k digital projector in Modern's digital color timing theater.



Stefan Sonnenfeld

DEATH NOTICES

DAVIEAU

Marcus James Davieau, 39, of Salisbury, CT died peacefully on Friday December 17, 2004 at his parents' home in Great Barrington, MA. He succumbed after a long illness. He leaves behind his wife Bethany Ann Davieau and their daughter Zoë Tela Davieau. His parents William and Paige Davieau as well as his brother Michael of Portland, OR survive him. Mr. Davieau was a graduate of Middlebury College. Upon graduation, he entered the Peace Corps where he met his wife. Services will be held at Derrig & Sons Funeral Home in Great Barrington, MA on Wednesday. In lieu of flowers, the family asks that donations be made to The Mockingbird Foundation.



FREEMAN

Joseph Philip Freeman, 62, of Brooklyn, NY died on Friday December 17, 2002. He was taken from us suddenly in an

upon retirement. Services will be held at First Presbyterian Church in Milford on December 21, 2004. In lieu of flowers, donations can be made to the Milford Chapter of The Veterans of Foreign Wars.

HESS

Knute Jamison Hess, 56, of New Canaan, CT died Saturday December 18, 2004 at home with loved ones.

His work is in the permanent collection of The Museum of Modern Art.

long illness. The family views her passing as a blessing as it occurred at home with her beloved husband Franklin Miles Jackson. She leaves behind daughters Juanita Rosa Williams and Jeanine Michelle Davies. She was the proud grandmother of eight. Mrs. Jackson was a popular teacher of english and creative writing at PS 136 where she taught for 27 years. A private wake will be held Monday at James Family Funeral Home with a public service to be held Tuesday at Our Brother In Christ Baptist Church in The Bronx. The family has asked that donations be made in her memory to the Anita Jackson Scholarship Foundation for students of PS 136.



JANOVER

Jonathan Michael Janover, 44, of The East Village in New York City died Saturday December 18, 2004. He leaves behind his beloved wife Caroline Elizabeth Janover and their son Mark David Janover. Mr. Janover was a member of The American Cancer Society.

Kolakowski and a son, Philip Michel Langadouc. Mr. Langadouc was born in St. Francis, Quebec and served in Canadian Royal Air Force during World War II in the European Theater. He was a recipient of the Distinguished Flying Cross. After the war, he came to New York City where he opened Langadouc Pianos in White Plains. He retired in 1987 and turned the business over to his daughter who runs it today. A public service will be held at St. Mary's Catholic Church in White Plains on Wednesday.



REILLY

Terrence Seamus Reilly, 72, of Brooklyn, NY died Thursday December 16, 2004 at St. Joseph's Convalescence Home. The former steelworker will be joining his beloved Siobhan Mary Reilly in Heaven. He arrived in Brooklyn in 1949 from Cork, Ireland. He leaves behind his sons Sean and Patrick and his five grandchildren. Mr. Reilly was a member of The American Cancer Society.

WILSON

Jeannette Ann Wilson, Secaucus, NJ died on Friday December 16, 2004 at Secaucus Hospital. Her struggle is now over. She was preceded in death by her mother Mary Wilson and her father William and James. She survived by her daughter Elizabeth Rainey and their beloved Willie. Ms. Wilson was a dedicated teacher and a public school administrator before retiring in 1971. She was named New Jersey Teacher of the Year in 1971.

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 Entry deadline: 2-18-2005 / Entry forms & instructions: www.aicp.com or 212-929-3090



JACKSON

Anita Marie Jackson, 64, of The Bronx died Thursday December 16, 2004.

Janover's remains were interred over Lake Champlain. In lieu of flowers, the family asks that donations be made to The American Cancer Society.

The American Cancer Society.

RODGERS

Rodgers III. She made her home with Frank in New Paltz, where she and her late husband raised the girls. An active member of the PTA in New Paltz, the family wishes for donations to be made in her name to the Paltz Public School District. Services will be held Wednesday, December 22, 2004 at St. John's Episcopal Church.

TRAVIS

Josephine Mabel Travis, 97, of Yonkers, NY died on Friday December 17, 2004 at home surrounded by loved ones. She was a former homemaker and a devoted mother behind her beloved Bernard William Travis, daughter Missy, and son and Bernard Jr. Time spent comforting her children as well as the children of Kennedy Street where she served as an art teacher and mentor. Her service will be held at St. Street Baptist Church. In lieu of flowers, the family asks that donations be made in memory to The Kennedy Community Center.

The Evolution Of Production...

Agency Production Heads Reflect On Changing Roles

By Kristin Wilcha

At conferences covering creativity and varied communication outlets, talk about media neutrality abounds. Clients are more actively pursuing ideas outside the realm of the traditional TV spot. More likely than not these days, a client wants an integrated approach—perhaps an online game, a viral component, a branded content piece, a DVD and traditional broadcast ads.

With an estimated 90 million people tuning in to watch the Super Bowl, it's clear that commercials aren't going anywhere anytime soon, but rather the nature of campaigns are changing. With new elements increasingly necessary, the broadcast production departments at agencies are constantly evolving, and adding new responsibilities and skill sets. "Multi-platform content requires producers who are unafraid of venturing out and finding out who are new partners are in these things—like if we're going to do something for the Web, if it's going to be something long-form, if the production company can do it for you, or [deciding]

how many partners you need on a particular project," says Matt Bijarchi, VP/director of broadcast production at Young & Rubicam (Y&R), Chicago. "It's happening fast and furiously, and it's falling [onto the production department to get it done], which is good, as it should. It's exciting; it's a huge opportunity for all of us, but you're forging new ground, which is a challenge—but it's a good one."

Brian DiLorenzo, head of broadcast production for Fallon North America, who is based in Minneapolis notes, "it all ends up being in the broadcast department ultimately, if there are things that are content-based. Whether we're shooting photographs for a Web site, or working on a game, you invariably are the conduit." What that means, he says, is that he and his producers are more often than not working more closely with other departments—media, planning, interactive and others.

At Crispin Porter + Bogusky (CP+B), Miami, creating integrated campaigns is the norm. In fact, the shop, which has produced projects such as the Web-based Mini Cooper "Robots" campaign and the Subservient Chicken Web site for Burger King,



Brian DiLorenzo

has taken the word broadcast out of the production department's name—it's now called the integrated production department; continuing to head it up are David Rolfe and Rupert Samuels, co-heads of integrated production.

"We've taken significant steps to engage non-broadcast work in a

philosophical way, as well as structural," explains Rolfe of the name change. "We consider all work to have interactive or non-traditional potential, even if all we get at the beginning is a TV script. Our mindset is now pre-engineered to move a project, an incipient idea to the non-broadcast realm."

Structurally CP+B's integrated production department means that interactive, TV, radio and art buying have all been merged. "This streamlines communication and helps merge skills sets among our producers," says Rolfe. "Most significant about this process is that we will avoid isolating the interactive side—and its producers. The skill set of a good, versatile broadcast producer is ideal for taking on interactive work—not to mention non-traditional and long form."

The Process

DiLorenzo and others note that



David Rolfe

producer involvement is coming earlier and earlier in the process. "We're finding ourselves even earlier being involved during the concepting phase," he says. "I would say one of the huge lynchpins now in terms of creative [is that] more than likely there's an integrated campaign



Matt Bijarchi

Advertising Production Evolution Continues

that involves aspects of the Internet and traditional work, and sometimes some out of home that connects to it all. It really boils down to what the media is about and what the usage is. The big dynamic shift I've seen is where you would originally be involved early in on the concept to figure out how its genesis would go through commercial production, right now the very first question we ask is 'how are you going to use this, and where are you going to use this?'"

Fallon is well-versed in creative media placement, having arguably pioneered short films on the Internet with its series of BMW short films, directed by A-list feature helmers; the first round was produced via bicoastal Anonymous Content, with the second round—which DiLorenzo served as executive producer on, being done via bicoastal RSA USA.

"We consider all work to have interactive or non-traditional potential, even if all we get at the beginning is a TV script. Our mindset is now pre-engineered to move a project, an incipient idea to the non-broadcast realm."

More recently, the agency teamed with RSA USA again to produce a series of shorts for Amazon.com, and created a branded content project for Lee Jeans that had its mascot, Buddy Lee, appearing on MTV 2's *Control Freak*. DiLorenzo relates that meetings about new projects often involve not just production and



John Noble

creative—representatives from the media or planning departments might be on hand as well.

"Things that were regimented into specific meetings are ending up as these brainstorm forums," he explains. "What we're actively doing is getting together

with different groups of people, to change up the dynamic of how an idea can be impacted by these different areas, because sometimes the beauty of an idea could be the media buy."

Collaboration and integration of function have become common at Fallon as ideas are executed to reach consumers

in new ways. DiLorenzo notes that creatives at his shop are very open-minded about how they might execute a particular idea. "We find ourselves trying to envelop some of these creative conversations with people that really know what the latest and greatest is in each of those different environments," he explains. "We find ourselves doing a lot more cross-pollination. For example, we might get turned on to some of the latest stuff that our interactive people might see in terms of technology, or interesting sites. And at the same time we might have these great collisions of ideas, and so we're finding ourselves organically becoming very integrated between different disciplines and executions."

Rolfe notes that integrating the production department has made it easier to provide leadership for new ideas. "Our goal with the integrated department is certainly to provide leadership in inspiring the work within the agency," he says. "CP+B's creative department is very engaged in developing interactive work, but [the new structure] is ideal terrain for teamwork—it is very hands-on, it can be refreshingly homegrown, and it is perfect for creative producing. And by creative producing, I don't mean that merely as an aesthetic function, but more so with regard to innovative approaches to making a project happen. For example, 'What director can you get for this project—whether it's a Web site of short films, a DVD or a longer form piece? Who—and what—vendors can you inspire to take this work on?'"

Exploring other media that are less expensive than television can allow for greater creative latitude. "I think the conversation is a very exciting

one," notes Jennifer Golub, director of broadcast production at TBWA/Chiat/Day, San Francisco. "People are always interested in exploring other avenues and in the opportunity for more length. When you get into length, you can get into deeper stories, and the media time isn't as precious, so you have a little bit more flexibility. That's why it is so exciting to creative people."

Client Interaction

Each of the heads of production *SHOOT* spoke with said that interacting more closely—and earlier—with clients is a large part of coming up with new ideas to reach clients.

Bijarchi, of Y&R, who is currently working on a project for the Travel Channel's World Poker Tournament that includes spots directed by the team of Jacobs/Briere at bicoastal HKM, as well as a Web component and guerilla campaign being produced in-house at the agency, says working more closely with clients is a good thing.

"There is a comprehensive, systematic approach [to projects] that has to happen," says Bijarchi. "[You have to make sure] that all the important pre-production conversations happen with the client. I like working with the client, because you build up a collaboration with them, and it's a huge trust thing, and it is new ground for everyone, so they just want to know that you're not afraid to manage the process for them, and bring to them not just the right people, but the right executions of your multi-platform contented creative."

DiLorenzo reports that clients in general are dealing more with all facets of the agency. "There's a lot more talk about how you get work done that fits into the core of [the client's] audience. And whether it happens from a planning



Jennifer Golub

perspective or a media buyer's perspective, it seems like the creativity of the project doesn't focus itself so narrowly just in the stream of the creative department of the agency," he notes. "... We're brought in very early [in some] cases to weigh the pros and the cons, and sometimes taking ideas that are very creative, but very raw and trying to refine them in ways that are practical to shoot within the budget, or within the schedule."

And while budgets for most integrated approaches remain miniscule in comparison with traditional broadcast, the reward for clients and producers can be great. "Our producers want to work on this stuff, no matter the budgetary dimension of a project," contends Rolfe. "That's because the ideas are terrifically inspiring. I think directors and production companies will yearn for the work in the end, rather than fear it (due to budgets). And, budget-wise, we will sort it out and the process will evolve. But the potential is awesome."

The budgets, though, are likely to increase in the future. "It is a new world, and your clients have to know what

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film produced and distributed by a studio, and they just buried it, and you're only as good as your last movie."

So Hamilton decided it was time for the two to take matters into their own hands, and he suggested that he and Hartley partner to make Hartley's next film independent of a studio, with Hamilton producing. A few months after Hamilton presented the idea, Hartley came back to him with the script for *The Girl from Monday*. Hartley's fourth film to be shown at Sundance, *The Girl from Monday* was part of the Premieres lineup.

A farcical sci-fi thriller, the film starring Bill Sage, Sabrina Lloyd and Tatiana Abracos, finds a creature dropping to Earth from space and taking over the body of a stunningly beautiful girl so she can find a friend in trouble. "The script really appealed to me right off the bat. I thought it had really good energy and was aggressive and topical and was going to make an impact," Hamilton said. "Hal describes it as a science-fiction movie about the way we live now."

The Girl from Monday was shot on digital video mostly in New York City—in fact, *Mad Mad Judy* was the setting for several interior scenes—over the course of three weeks.

Hamilton then cut the film on the Avid at *Mad Mad Judy*, and as a first-time producer took command of the post process.

Hamilton enjoyed his initial foray into producing. "I found it very empowering and exciting, and it seemed like a real progression," Hamilton reflected. "I learned a lot as I was forced to be a lot more aware of the budgeting process and the scheduling process."

**SHOOT
REPRINTS**

street talk

□ Director **Richard Yelland** has secured representation in Canada via **Imported Artists**, Toronto. He continues to be repped stateside by **Conceive Media**, a satellite of bicoastal/international **Believe Media**....**Plum Productions**, Santa Monica, has signed director **Jake Schreier**. Already at his new roost, Schreier, 23, has wrapped his first commercial, a job for Pontiac. Schreier made his initial mark with the short film *I Love My Cat*. During his sophomore year as a Tisch Scholar at NYU film school, Schreier gained distribution for the film, which screened on the Independent Film Channel, as well as at other venues. He also recently helmed a music video for *The Thrills*....**Dana Tynan**, a noted fashion photographer recently turned director, has joined **Detour**, a Venice, Calif.-based production house headed by executive producer **Josh Canova**, for representation as a commercial helmer....Commercial film and design company **Hornet**, New York, has signed stop-motion animation artist **Peter Sluszk**a for exclusive representation. His recent endeavors include collaborating with director **Michel Gondry** of bicoastal/international **Partizan** on a music video for the single "Walkie Talkie Man" from Kiwi rock/hip-hop amalgam **Steriogram**. The clip received a Grammy nomination for best short form music video of the year....

rep report

Washington Square Films, New York, has linked up with **Spank Films**, Toronto, for Canadian representation on behalf of directors **Peter Sillen**, **Jeff Feuerzeig**, **Randy Hackett** and **Bob Balaban**....**Harold Moss**, creative director of New York-based animation and design house **FlickerLab**, is now repped for commercials in Europe via the animation division of commercial production house **BUS**, Madrid. At press time, Moss was in Madrid serving as visual effects supervisor for animation and design on a **FlickerLab** spot for Ford, produced by **BUS**....Production designer **Michael Broaddus** is now repped by **Radiant Artists**, Los Angeles, for commercials and music videos....Wardrobe stylist **Ernesto Martinez** has signed with **Montana Artists Agency**, Los Angeles, for exclusive representation in all areas. He recently wrapped the **Jeff Bridges** feature *Moguls* and is again available for commercials....**Michael Pepper**, who represents DPs for **Sesler & Company**, is slated to transfer from the agency's Toronto quarters to head its Los Angeles office. He will be working with Sesler's existing U.S. client base as well as establishing new opportunities for the roster of DPs....**Quantel** has appointed **Julian Ramm** as regional sales manager for post in Santa Monica, West Hollywood and West Los Angeles. Ramm joins **Quantel** from **Sony** where he was responsible for sales of HD systems to key post, broadcast and film studio accounts in Los Angeles, and most recently sales of editing systems throughout the western U.S.

bulletinboard

- Feb. 23-26/Greensboro, N.C.: **University of North Carolina at Greensboro Carolina Film and Video Festival**. www.uncg.edu/bcn/cvfv/....
- Feb. 28/New York: **Association of Music Producers (AMP) call for entries deadline for the 2005 AMP Awards for Excellence in TV Commercial Mixing**. Liz Myers, (310) 546-3505; www.ampnw.com....
- March 2-13/San Jose, Calif.: **Cinequest Film Festival**. www.cinequest.org....
- March 3-6/Sedona, Ariz.: **11th Annual Sedona International Film Festival & Workshop**. www.sedonafilmfestival.com....
- March 4-7/Toronto: **Female Eye Film Festival 2005**. www.femaleeyefilmfestival.com....
- March 4-13/Durango, Colo.: **5th Annual Durango Film Festival**. info@durangofilmfestival.com; www.durangofilmfestival.com....
- March 10-20/Cleveland: **Cleveland International Film Festival**. www.clevelandfilm.org....
- March 10-20/San Diego: **San Diego Latino Film Festival at Mann Theatres**. www.sdlatinofilm.com....
- March 10-20/Montreal: **The 23rd International Festival of Films on Art (FIFA)**. www.artfifa.com....
- March 11-20/Austin, Texas: **SXSW South By Southwest Festivals + Conferences**. www.sxsw.com....
- March 30-April 2/Wilmington, N.C.: **11th Annual Cucalorus Film Festival**. www.cucalorus.org....
- March 31-April 3/Madison, Wis.: **7th Annual Wisconsin Film Festival**. www.wifilmfest.org....

