

# SHOOT®

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

\$5.00

DECEMBER 16, 2005

## This Week



- 4 Moxie Pictures, *Glamour* Create Reel Moments
- 4 Peter Kagan Opts For Streamline Operation
- 4 A Band Apart Lands Director Corbett Scott
- 4 Panasonic Unveils HVX200 HD Camera

## ScreenWork

- 10 Top Spot: TBWA/Chiat/Day Plays Games With L.A. For Sony PlayStation
- 11 Best Work: Theodore Melfi Espouses *Brady Bunch* School Of Economics
- 11 Best Work: Director Michael Downing Does "Santa" Damage Control
- 12 iWork: Euro RSCG Fuel, New York, Turns "Gorgeous" For Jaguar

## Hot Locations



- 15 Take a trip around the U.S. and to several overseas destinations to find out which locations offer the best financial advantages, diversity and talent. Plus, assessing production in storm-ravaged regions.

## 2005 In Retrospect: Leading Ad Stories, Trends And Newsmakers

From Honda's "Grrr" To Slow Payment Woes, Growth In Boutique Agencies, New Technology And ARG In Integrated Campaigns

### A SHOOT Staff Report

NEW YORK—From "Grrr," the Honda spot that topped the industry awards circuit, to "Aargh," the exasperation of a worsening slow payment problem that tightened the financial squeeze on commercial production companies, 2005 had its share of highlights and lowlights.

There was also the dynamic of turning a lowlight into a highlight as after commercials had been excluded from a New York State production incentives bill in 2004, the Association of Independent Commercial Producers (AICP) lobbied vigorously to gain bipartisan support for



Katrina Image courtesy of MODIS Rapid Response Project at NASA/GSFC

a measure designed to keep and attract spot production in the Big Apple. Now the hope is that such a precedent setting commercials-only tax incentive initiative will be introduced to the state legislature when it reconvenes in January.

2005 will also be remembered as a year in which the prospects for HD turned the corner, the emergence of alternate reality games (ARG)

in integrated campaigns, the changing media landscape (with the unveiling of the video iPod, Xbox 360, new TiVo initiatives), the growth of

Continued on page 8

## Zoo Curators: Frost, Wieringa And Utterback

By Robert Goldrich

HOLLYWOOD, Calif.—Executive producers Gower Frost and Jan Wieringa have partnered with director Michal Utterback to launch Zoo Film, a Hollywood-based production house specializing in commercials as well as emerging ad forms.

The shop opens with a major signing, director Simon West who has a pedigree spanning features (*Con Air*, *The General's Daughter*, *Lara Croft: Tomb Raider*) and commercials (Pepsi's "Boy In A Bottle," Cannes Gold Lion winner Little Caesar's "Italian Feast"). Zoo's director-

Continued on page 21

## Déjà vu: Annie Nomination For Acme

By Robert Goldrich

BURBANK, Calif.—There's a bit of déjà vu in the field of spot nominations for the 33<sup>rd</sup> annual Annie Awards competition, which recognizes outstanding achievement in animation. The Annies are presented by the Burbank-headquartered International Animated Film Society (ASIFA-Hollywood).

United Airlines' "Mr. Pants," directed by Wendy Tilby and Amanda Forbis of Acme Filmworks, Hollywood, for

Fallon, Minneapolis, was one of five Annie-nominated pieces in the commercials category. This marks the second consecutive year that a Tilby and Forbis-helmed United spot for Fallon received a nomination—and that ad, "Interview," wound up being the Annie Award winner (*SHOOT*, 2/14, p. 1).

"Mr. Pants" was a *SHOOT* "Top Spot" (6/10, p. 12) earlier this year. The ad depicts a pair of legs—those of a businessman—waking up in the morning and showering, then

hailing a taxicab to get to the airport. Along the way, the man encounters other legs as they do, well, the things that legs do—like play soccer, skateboard and walk along city streets. Whimsical, colorful and fun, "Mr. Pants" illustrates the message that United offers more legroom than any of the other airlines, and the spot makes it point without getting too literal. We never see the legs stretched out in an airplane seat.

Continued on page 6

## Smoke & Mirrors Buys Red Post

By Carolyn Giardina

LONDON—London and New York-based commercial post house Smoke & Mirrors, with the backing of its London-headquartered parent company Tag, has acquired privately held London-based Red Post Production. This move marks Smoke & Mirrors and Tag's latest investment in postproduction, and with the addition of Red's Spirit Datacine brings telecine services to its

Continued on page 7

# GUAVA

## VISUAL EFFECTS

SHOOT SUPERVISION | 2D AND 3D ANIMATION | VFX DESIGN | FlameHD COMPOSITING

contact: Jim Riche jim@guavanyc.com | Charles Self charles@guavanyc.com | 212.414.2222

guavanyc.com

freestylecollective.com

niceshoes.com

nicespots.com

## MPC

For Mark Hankey, executive producer of Boston-based Picture Park (an AICP-member company), one of the most important elements of Massachusetts' recently passed production incentives package is that it applies not only to features and television programs, but also to commercials.



tion is to help maintain, promote, increase and expedite the development, creation and production of film, video and new media content in the city of Boston and throughout the state of Massachusetts.

MPC representatives lobbied vigorously for the production incentives, garnering bipartisan support for the initiative in both houses of the state legislature.

Hankey was brought into the MPC fold earlier this year by Chris O'Donnell, IATSE Local 481 business manager and MPC legislative committee chairman. In a relatively brief span, the MPC has made significant gains.

As reported last week (*SHOOT*, 12/9, p. 1), the principal

elements of the incentives package include: a 20 percent wage tax credit on a filming project's source payroll in Massachusetts; a 25 percent tax credit for qualifying Massachusetts production expenses (excluding payroll); and a sales tax exemption on Massachusetts production costs.

To qualify for the 20 percent tax credit and the sales tax exemption, a producer has to incur at least \$250,000 in Massachusetts-based production costs in a year. To be eligible for the aforementioned 25 percent tax credit, more than half of the total production must take place in Massachusetts or more than half of the total production costs need to be spent in the state.

The total credits available for any single production are capped

at \$7 million. And there's no appropriations cap on the bill, meaning that funding for the anti-runaway provisions will cover the entire year.

The new measure is scheduled to take effect in late February, 90 days after it was signed into law by Gov. Mitt Romney (R-Mass.). However, the provisions will be retroactive to January 1, 2006.

AICP executive VP Steve Caplan described the legislation as "ambitious and far reaching.... We're encouraged and pleased to see these incentives enacted—and that they apply to commercials."

Next on the MPC agenda is to bring about the formation of a state sanctioned film commission under the Massachusetts Executive Office of Economic

Development. A full-fledged state film office is needed to help facilitate and administer the new incentives.

O'Donnell related, "This new law is going to open the floodgates for production in Massachusetts, and we have to become very effective in channeling this new business into our community. The MPC's sole agenda is to facilitate production in the commonwealth—and we look forward to working with the Office of Economic Development to make this the mission of the new film office as well."

## Musical Chairs

## AMP Session; Sound Bites

Finding the perfect song for a film is a lot harder than you think, according to a panel of entertainment industry professionals whose job it is to match song to concept. At a recent Southern California seminar sponsored by the Association of Music Producers (AMP), music supervisors gave the audience a peek into the joys and frustrations of trying

to find the right work that musically expresses and complements what's on the screen.

The panel discussion was moderated by Don Jasko of Digital Economics, Santa Monica. AMP, an affiliate of the Association of Independent Commercial Producers, was founded in 1998 for the purpose of educating its members, and the production and

advertising community at large, on all facets of music production, from creation to final use.

"Songwriting has been, I think, tremendously hurt in the last ten years," said panelist Maureen Crowe of Maureen Crowe Productions, Los Angeles, in describing the details of her job as a leading Hollywood music supervisor. She went on to add that there has been a decrease in the amount of good quality songs that work for films. "There was a certain credibility to the songs and what they were trying to say. Maybe out of ten songs, you'd find a great one. Now it might be [one] out of a hundred."

Bonnie Greenberg of Ocean Cities Music, Los Angeles, seemed to agree, sharing examples of how the business works and doesn't work due to a lack of understanding about time constraints, as well as the problem of getting submissions that are on target with an assignment. "I recently did a soundtrack for *Desperate Housewives* which was truly an 'inspired by' album. We had 263 songs written on spec and five were actually picked."

Greenberg went on to cite an example of what she felt was the inexperience of some music publishers when setting licensing fees. "We decided to put these [four] songs on a soundtrack, two of which were famous songs that were covered and two of which were new songs that had been written for us. We get the price quotes and they're quoting higher for the never-heard song... than for the big famous song. And I said, 'Are they out of their mind?'"

Greenberg shared her perception of the financial predicament

of the music publisher as being a slippery slope between the record company and the licensing division that are both trying to generate revenues. "At the end of the day, a song has only so much value. If it keeps getting used over and over again, it's going to become saturated, overexposed and it will impact the value."

Music supervisor Dan Wilcox of Ten Music, Santa Monica, and L.A. radio station KCRW, offered counsel to a music supervisor in the audience who asked why he couldn't get ad agencies to write a commercial around "a great song from a band that I represent." Wilcox replied, "It just doesn't work that way. The music usually comes secondary in the process." His advice was to cultivate a relationship with advertising creatives and build to something collaborative.

Independent or unsigned musicians sometimes benefit from the quick turnaround necessary in song placement. "I choose only to work with independent artists who own all of their music and publishing," said panelist Beth Wernick of Imaginary Friends, Santa Monica, who describes herself as a "song plugger," and who represents various songwriters and independent artists. "I want music I can clear in twelve seconds. It's worked out well."

The panelists said they were inundated with CDs from record labels and independent songwriters and artists who want to get their music in films, TV and commercials. "You've got to remember that there are a lot of you out there," related Wernick.

Continued on page 20

## FLASHBACK

5 YEARS / 10 YEARS



□ **DECEMBER 15, 2000/Lisa Prisco**, who recently ended her four year tenure as creative director at the **Gap's San Francisco-based in-house ad agency**, has launched a directing career, signing for exclusive commercial and music video representation in the U.S. with Los Angeles-headquartered **A Band Apart**....Commercial editor **Peter Odiorne** has signed with **Crew Cuts**, New York. Crew Cuts also maintains shops in San Francisco and Santa Monica....**Red Car**, San Francisco, headed by managing director **Jan Frei**, has secured editors **Peter Sorcher** and **Kerie Kimbrell**. Sorcher comes over to the recently launched shop from Red Car, New York.... Bicoastal/international **Partizan** has added executive producer **Sheila Stepanek** as executive producer. She will work out of the shop's Los Angeles office....

□ **DECEMBER 15, 1995/Frank Steifel**, president of Hollywood-based **Steifel & Company**, has been elected to a one-year term as chairman of the **Association of Independent Commercial Producers (AICP)**. He succeeds **Nick Wollner**, founder/partner of bicoastal **Crossroads Films**....**Farhad Mann**, Los Angeles-based director of several episodic television shows and made-for-TV movies as well as commercials, has joined production company **Emerald Films**, New York....Director **Piers Plowden**, formerly with Hollywood-based **DNA**, has joined bicoastal **The Artists Company** for representation throughout the U.S., Canada and Europe....**Big Fish Films**, Dallas, has signed director **Rich Carroll** for representation throughout the U.S., except in the Midwest....

SHOOT

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

December 16, 2005  
Volume 46 • Number 41

## EDITORIAL

Publisher & Editorial Director • Roberta Grier  
203.227.1699 ext 13 • rgrier@shootonline.comEditor • Robert Goldrich  
818.884.2440 • rgoldrich@shootonline.comSenior Editor/Creative & Production • Kristin Wilcha  
203.227.1699 ext 16 • kwilcha@shootonline.comSr. Editor/Technology & Postproduction • Carolyn Giardina  
310.664.0848 • cgiardina@shootonline.comReporter/Associate Online Editor • Emily Vines  
310.452.8917 • evines@shootonline.comContributors  
Christine Champagne, Bill Dunlap, Art Smith, Tom Soter

## ADVERTISING

21 Charles Street #203 • Westport, CT 06880

East/Midwest • Robert Alvarado  
203.227.1699 ext. 15 • ralvarado@shootonline.comWest/Intl. • Roberta Grier  
203.227.1699 ext. 13 • rgrier@shootonline.com

## OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880

203.227.1699 • Fax: 203.227.2787

West • 6520 Platt Avenue, #575 • West Hills, CA 91307

818.884.2440 • Fax: 203.227.2787

Circulation • Gerald Giannone  
203.227.1699 ext 12 • ggiannone@shootonline.comAssociate Production Manager/Shoot Reprints  
and Article Rights • Michael Morgera  
203.227.1699 ext. 11 • mmorgera@shootonline.com

© 2005 DCA Business Media LLC

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

For Subscription Service Inquires  
and  
Subscription Orders, Please call:  
**1.847.763.9620**

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT &gt;e.dition published weekly except in January, July, August, and December when twice monthly.

Produced in U.S.A.

# ORANGEMAN

TAKES THE HOLIDAYS







SORRY ABOUT THAT.







## LEGALEASE

By JEFFREY A. GREENBAUM



### Considering some ambush marketing?

The 2006 winter Olympic games are less than two months away. If you're a worldwide Olympics sponsor, right now you're probably gearing up for a big, integrated campaign that capitalizes on the valuable sponsorship you've obtained, knowing you'll get great mileage out of having the exclusive right to associate your brand with all of the emotion and excitement that surrounds the Olympics. Even if you haven't bought the right to call yourself an "official" sponsor, you may be wondering if there is any way that you can get a piece of the action as well.

Sports sponsorships are big business. The Olympics – as well as many teams and leagues – generate huge revenues from their partnerships with advertisers, who have made major investments in these sponsorships. The brands that don't have sponsorships, but that are hoping to promote themselves by associating themselves with the Olympics, or another team, league, or event, are often called "ambush" or "parasitic" marketers. In order to protect sponsorship revenues, and to protect the relationships with official sponsors, the Olympics and other sports organizations have aggressively gone after ambush marketers that they believe are violating their rights. If you're planning a campaign that plays off of a big sporting event, it's very important to understand when ambush marketing can cross the line.

#### Is there confusion?

If you're an ambush marketer, the first thing that you have to watch out for is creating the false impression that you're an official sponsor, which can violate federal laws governing advertising. If your advertising uses the NFL's trademarks, or includes a SuperBowl related promotion, for example, consumers may believe that you're an NFL sponsor. Even advertising that features football players in generic uniforms, who are getting ready for the "big game" this February, could lead to a complaint from the NFL, if the NFL believes that consumers will think that the advertising was authorized.

#### What about tickets?

Some ambush marketers plan promotions around big sporting events, where the grand prize is a trip to the city where the event is taking place, and of course tickets to the big event. In addition to the risk that you may create confusion about whether you're an official sponsor, you should also watch out for the terms on the back of tickets, which often prohibit them from being used for this purpose. Typical language on the back of the tickets reads something like this: "tickets may not be used for commercial, advertising, or other promotional purposes" without written permission. This isn't just fine print. Sports organizations have aggressively enforced these restrictions.

#### What about the Olympics?

Because of the importance of sponsor support of the Olympic games, federal law gives special protection to the Olympics. Ambush marketers are prohibited from using the words "Olympic" and "Olympiad," as well as the five interlocking rings (and certain other Olympics-related words and symbols), for basically any purpose, regardless of whether consumers would be confused about whether the ambush marketer is actually a sponsor. Federal law also prohibits the use of any other trademark, trade name, sign, symbol, or insignia that falsely represents association with, or authorization by, the Olympics.

Some ambush marketers may try to get around this by hiring an Olympic athlete to star in their commercials. Even if an athlete agrees to appear in your advertising, you still need the Olympics' permission to use the word "Olympics." And you'd better have something else to run during the Games – since Olympics rules specifically prohibit competing athletes from appearing in advertising while the Olympic Games are taking place (unless you've obtained permission from the Olympics, which isn't likely to be granted to an ambush marketer).

Before heading to the pre-pro meeting this winter for that next big ambush marketing campaign, you might want to bring these rules with you. In fact, don't leave home without them.

\*\*\*

*This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.*

\*\*\*

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to [jagreenbaum@fkks.com](mailto:jagreenbaum@fkks.com)

## SHOOT Looks Back At The Trends And Developments That Marked 2005

Continued from page 1

creatively driven, boutique ad shops and the emergence of a trade association for in-house post operations at ad agencies. Join us for a look at the work, the people and the issues that made a difference.

### SLOW PAYMENT

The cash-flow problem became a more serious, prevalent threat to the survival of many spot production companies, a fact reflected in the results of the third annual AICP membership survey, which was conducted and analyzed by independent firm Goodwin Simon Strategic Research, San Francisco and Los Angeles. Nearly 90 production companies—representing about 33 percent of AICP member houses—completed the study, reporting the percentage of jobs for which payment was late.

According to the respondents, on average 20 percent of payments were 1 to 15 days late (in the '04 study year), 17 percent were 16-30 days late, 12 percent were 31-45 days in arrears and 11 percent were 46-plus days past the production contract deadline. In '04, four percent of payments were received before the due date, with 35 percent arriving on time.

Ironically, noted AICP president/CEO Matt Miller, as entrepreneurial production houses bankroll jobs for an inordinate period of time on behalf of major agencies and multi-national clients, a number of ad shops deem it necessary to request credit checks on production companies. "It should be the other way around," contended Miller, noting that production companies laying out the money up front should be getting financials on agencies and clients, particularly with late payment on the rise and a tenuous marketplace in which it's being reported that a major agency holding company is teetering on the brink of bankruptcy.

According to the AICP survey,

production companies reported that the most frequent explanation given to them for late payment was that the client has not yet paid the agency. However, as many production houses will attest, it's difficult to determine exactly when agencies get paid by the client. Furthermore, many production house execs point out that generally they cannot easily have a direct relationship with the client without jeopardizing their relationship with the agency. There have been instances where clients say they have paid agencies and are surprised to hear that the production house has not been paid. Whether or not the clients have sent payment, the bottom line is that production companies have been routinely asked to bankroll jobs for an extended period of time, jeopardizing their financial health.

Production company study respondents identified timely payment as the greatest factor impacting the financial health of the commercialmaking community. Miller said that it's shortsighted of agencies to engage in payment practices that jeopardize production houses. He related that advertisers and agencies should have a vested interest in maintaining a healthy production house community that's capable of providing the talent needed to help create and to execute effective pieces of communication ranging from traditional TV :30s to new media forms. Miller cited the contributions of bicoastal Chelsea Pictures/Campfire to the Audi "Art of the H3ist" integrated campaign from McKinney+Silver, Durham, N.C. The multi-faceted campaign successfully launched Audi's A3 automobile in North America.

### NEW FORMS

"Art of the H3ist" is a prime example of an ambitious integrated campaign that included an ARG. These game events also were integral parts of the ESPN/Sega "Beta 7" and Sharp Aquos

campaigns, among others. They underscore the continued emergence of new forms and media for advertisers.

2005 saw the creation of advertiser channels. For example, Jeep is launching its own mobile phone channel with MobiTV, with content available to about half a million subscribers—many in the coveted 18-34 age demographic—using Alltel, Cingular, Sprint and other mobile networks. In the U.K., Audi started the Audi Channel, which is being broadcast to some 7.6 million British households over the Sky Digital satellite TV platform. The 24/7 channel can also be accessed via broadband Internet via Audi U.K.'s Web site. Bartle Bogle Hegarty, London, worked with Audi on the development of the channel for more than two years. Under a new type of broadcast license available from British media regulator Ofcom, advertisers like Audi can become broadcasters and use their own channels to promote their products and build brand. Audi Channel content is a mix of infotainment during the day and more entertainment-driven fare during primetime and on weekends.

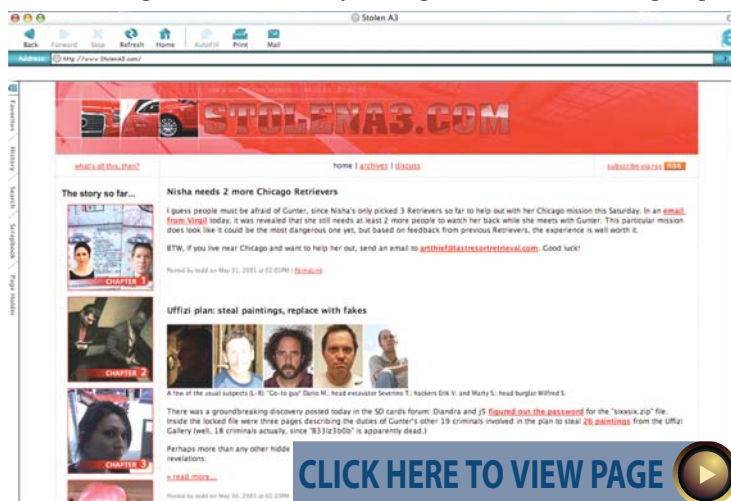
Last month Nordstrom introduced a downloadable broadband channel: Nordstrom Silverscreen. Created by Fallon, Minneapolis, the branded channel offers video content that combines fashion, music, technology and pop culture—as well as click-through capability to the retailer's Web site that enables viewer to buy Nordstrom apparel.

Furthermore, Video On Demand (VOD) is being explored by clients as a means to launch their own channels. For example, discussions are underway between General Motors and Cox Media about the possible formation of a GM Showroom channel.

Add to this the introduction of the video iPod, the unveiling of the Xbox 360 and the PSP, plus the upcoming PlayStation 3 which present the possibility of new spaces for advertisers and programmers. Also, TiVo plans to offer a searchable database of ads that consumers can seek out if they are interested, for example, in making a purchase in a certain product category.

Plus the Internet gained considerable momentum in '05 as an ad medium. The Internet Advertising Bureau (IAB) reported that Web advertising revenues exceeded \$3 billion for the third quarter of the year, a quarterly high, which puts the medium on pace to hit \$12 billion plus for calendar year '05.

Offering corroboration that advertisers are seriously exploring new media was the recently released 18<sup>th</sup> annual American



Audi A3's "art of the H3ist"

Continued on page 13

# Happy Holidays

To all of our readers from the staff of SHOOT



**A** special thank you to all of our 2005 SHOOT Advertisers, SHOOT New Directors Showcase, and SHOOT Commercial Production Forum Sponsors for their support during our first year of independent ownership.

Best Wishes that 2006 brings Health, Happiness, Peace, and Prosperity to you, your families and business associates.

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

# Directing Duo Vogel Villar-Rios Plays Games With L.A.'s Denizens

## TBWA/Chiat/Day's "Pass" Demonstrates Sony PSP Offers Something For Everyone

By Christine Champagne

Everybody's got game in Los Angeles—at least in a new :30 for the Sony PlayStation Portable (PSP). Titled "Pass," the spot created by L.A.'s TBWA/Chiat/Day opens on a dude sitting on a hillside when—to his surprise—a PSP falls from the sky and into his hands. He plays with the handheld video game system for a bit before deciding to share the fun, hurling it into the city where it continues to be enjoyed then passed along—via a toss—by everyone from a muscle car guy to rapper/actor Mos Def. Ultimately, the PSP winds up back in the original dude's hands.

The idea to pass around a PSP was born in the minds of TBWA/Chiat/Day associate creative director/copywriter Brett Craig and associate creative director/art director Doug Mukai. The pair had also conceptualized a previous PSP spot titled "PSPOV." Directed by Dave Meyers of bicoastal @radical.media, the music video-style "PSPOV" showed various people using a PSP but from the PSP's point-of-view.

"Pass" focuses on the point-of-view of the user, but like "PSPOV" also demonstrates that "there are a lot of different people using the PSP in a lot of different ways," according to Craig.

Craig and Mukai couldn't help but throw a joke into "Pass." In one scene, a guy on the street is thrilled when the PSP lands in his hands, but his girlfriend isn't. In fact, she quickly rips the device out of his clutches and tosses it out into the ether. Any guy in the target demographic who has a girlfriend who resents his obsession with video games will certainly snicker at that humorous aside.

### RUN-AND-GUN

While the idea behind "Pass" was straightforward enough, TBWA/Chiat/Day knew the spot, which called for multiple locations and actors of varied backgrounds and ethnicities, would work best in the hands of a director with the ability to shoot run-and-gun-style and a strong sense of casting. The agency found those qualities in not one but two directors—more specifically the directing duo of Jan



[CLICK HERE TO VIEW SPOT](#)

Vogel and Rene Villar-Rios known as Vogel Villar-Rios or VVR for short. "We had seen some of their work for Coca-Cola and Nike," Craig said of the pair that works out of bicoastal Believe Media, "and they seemed like they were connected to the [youth market] target and had a raw, real way of doing things."

Craig witnessed the pair's "raw, real way of doing things" first-hand when he worked with them. "They were into casting as many real people as they could, and when I say real people, they would grab people who were standing on the corner when we were scouting and sign them up," Craig said laughing. One of those real people, for instance, was the kid we see playing hoops on a basketball court on Venice Beach. The muscle car guys were also actual muscle car enthusiasts, and the DJ really does spin records for a living.

"For us, our casting is crucial," Vogel remarked. "In this case [TBWA/Chiat/Day] gave us a lot of freedom and that led to something original and cool. We love street casting and to find new faces... It takes time and feels like we are looking for a needle in a haystack. But the sweat is worth it. The original faces from the street bring a flavor that doesn't exist in the regular commercial talent pool."

Of course, it is one thing to cast real people. It is another thing entirely to get natural performances out of people who have no experience in front of the camera, but VVR

was able to do just that for "Pass," noted Believe Media executive producer Gerard Cantor.

### POINT AND SHOOT

VVR, who in addition to being directors are also both DPs, shot "Pass" handheld on 35mm over the course of three days in Los Angeles. It certainly came in handy to work with directors who could also shoot, Craig said, pointing out, "They can divide and conquer. One can keep rolling on one scene, and the other one can go off to get something we need. That happened a lot when we were in a pinch."

Actually, Craig mused, VVR never seemed to stand still. "It was nuts. Every day as the sun was setting they were still trying to get film. Right at the end of the last day, Jan was running across Venice beach out to the ocean trying to get one more shot," Craig recalled. "Those guys really worked their butts off."

VVR's long-time gaffer Pat Grosswendt (who has worked with the likes of Robert Altman) was also an instrumental player in the production, Cantor said, praising Grosswendt for his ability to create the natural-looking lighting called for on this particular shoot.

Once the footage was shot, Bill Chessman of TBWA/Chiat/Day's in-house editorial facility Venice Beach Editorial cut one :60 version of "Pass" (that has been finished for potential airing on television but is currently

being shown on the Internet) and two :30s. As is the case with any spot, some of VVR's favorite moments—including a barbershop scene and another involving a Vespa—had to be left on the cutting room floor. "It's a shame, but it comes with the job," Vogel reasoned. "You win some, you lose some."

There was some effects work involved in "Pass." ZOIC Studios, Los Angeles, had to go in and replace the green screen that covered the PSP screen during the shoot with game footage.

Meanwhile, the hip-hop soundtrack pulsating throughout the spot was composed by Ben Kahle of bicoastal Elias Arts. If one didn't know better, one would assume the music was perhaps the work of Mos Def or another contemporary hip-hop artist. "Basically, the client said to us, 'We want the song to be interesting enough that someone would want to download it,'" Craig said, "and Elias came up with this great original track."

While everyone's efforts combined to make "Pass" a great spot, one has to ask how the multiple PSPs employed during the shoot fared. Were any damaged? After all, they were being tossed from person to person all over Los Angeles. According to Craig, the cast was pretty good at catching and throwing them (rubber molds of PSPs were used for some of the bigger tosses), so none of the valuable devices were lost. "Only one person got smacked in the head with

## TOP SPOT OF THE WEEK

### Client

Sony PlayStation

### Production Company

Believe Media, bicoastal.

Jan Vogel and Rene Villar-Rios, directors/DPs; Freya Bardeli, production designer; Liz Silver, Gerard Cantor and Luke Thornton, executive producers; Hani Selim, producers. Shot on location in Los Angeles.

### Agency

TBWA/Chiat/Day, Los Angeles.

Jerry Gentile, creative director; Brett Craig, associate creative director/copywriter; Doug Mukai, associate creative director/art director; Anh-Thu Le, producer.

### Editorial

Venice Beach Editorial, Venice, Calif.

Bill Chessman, editor.

### Visual Effects

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

ZOIC Studios, Los Angeles.

John Shirley, visual effects artist.

### Music

Elias Arts, bicoastal.

Ben Kahle, composer.

### Audio

Ravenswork, Venice.

Eric Ryan, mixer.

### Principal Performers

Mos Def.

one," Craig shared. "You just knew in three days of shooting that was inevitable."

Hmmm. Wonder if Craig and company realize that one PSP actually did go missing. "Rene pocketed one," Vogel tattled to *SHOOT*. "You can't take the hood out of the home-boy."

THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BES

# Your Understandable All-News Cable Network: TV Land

## Theodore Melfi-Directed Spec Comedy Spot Puts *Brady Bunch* Spin On Economics

By Robert Goldrich

We appear to be in for a heavy dose of talking heads during an all-news network program in which a serious moderator interviews two politicians: Sen. Bob Bitterman (R-TN) and Congressman Alan McFleener (D-NJ). The scintillating topic is the proposed tax cut.

The self-important, borderline pompous feel of the program titled *Politics Today* is subtly undermined, though, by the news ticker running across the bottom of the screen. The first ticker item reads, "Terror Alert: Insane."

The anything but understandable political speak begins with McFleener "explaining" that rates will raise on the 30-year treasury bill "to the point where we see negative quarterly/long-term growth on an inflation-adjusted basis."

A split-screen three shot shows the journalist and Bitterman totally confused by McFleener. Clearly they—and we—have no idea what this supposed expert is talking about. However, all is not lost.

Simplifying his explanation, McFleener parallels the economic theory to when Jan ordered that silver platter for her parents' anniversary and thought she could have the platter engraved for 85 cents—but it was 85 cents a letter.

Suddenly, the convoluted hypothesis becomes crystal clear for all thanks to *The Brady Bunch*-inspired analogy. The moderator and Bitterman now get it, at which point we see the TV Land logo, promoting *The Brady Bunch*, *Get Smart* and *Gilligan's Island*. A slogan for the network reads, "Comedy To Live By."

We return to the three-way split screen where the two politicians are singing *The Brady Bunch* theme song ("Here's a story about a man named Brady who had three boys of his own..."). Meanwhile, the journalist appears to be shedding tears of joy from his walk



down TV's memory lane.

Accenting the comedy is the aforementioned news ticker with such late breaking items as Bin Laden to release his next anti-American rant on DVD, and President Bush discusses "economic strategy to assimilate growth." (Finally, a politician we can "understand.")

Other touches accent the 24-hour news network show parody, including the graphic constantly reminding us that what we're seeing is "Live," accompanied by the time of day (Pacific Standard Time). A generic news network logo is reminiscent of the Fox News channel signature.

This comedic spec spot was directed by Theodore Melfi, whose spotmaking roost is Area 51 Films, Santa Monica. The spec piece was co-produced by Area 51 and Goldenlight Films, Los Angeles. Executive producers were Area 51 Films' Phyllis Koenig and Preston Lee, with Kim Quinn serving as producer. The DP was Blaine Brown. The concept came from Jim Landsbury who was the hybrid jack-of-all-trades creative director/art director/copywriter.

Sheila Moreland edited for Goldenlight Films. Colorist was P.J. Marsiglia of Company 3, Santa Monica. Brian Schneider of Ring of Fire, West Hollywood, was visual effects/Inferno artist. John Myers executive produced for Ring of Fire. Audio post mixer was Rick Tetzlaff via The House, Los Angeles. Tetzlaff also served as music composer.

## "Santa"

By Robert Goldrich

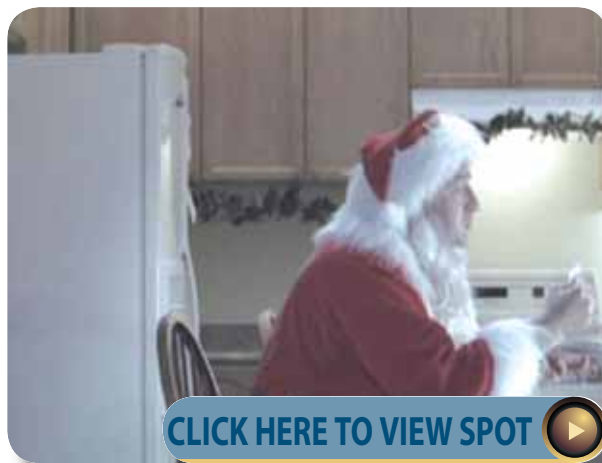
This spot takes the legs out from under the classic saying, "Yes Virginia, there is a Santa Claus."

We open on a man in a Santa's outfit sitting at the kitchen table, shoveling food into his mouth. He's pulled his fake beard down in order to eat. Behind him stands a little girl who's excited to see Santa in her home.

However, her happy expression turns to one of disappointment when Santa turns around and she recognizes that it's just her dad dressed as old St. Nick.

It's the kind of a moment that could leave an emotional scar. There's no quick fix for something like this—or is there?

Enter McCain's Smooth-eez, which we see whipped up quickly before our eyes. A frozen mix concoction is thrown into a blender, milk is added, and voile, a refreshing strawberry smoothie sits tall in an inviting



glass.

Next the girl is happy, slurping the smoothie through a straw. Happily the Santa fiasco is a distant memory.

A voiceover relates, "New Smooth-eez from McCain. Ready, just in time."

This :15 was one in a package directed by Michael Downing via Untitled, Toronto, for agency Taxi, Toronto. (Downing directs stateside via harvest, Santa Monica.)

Peter Davis executive produced for Untitled, with Tom Evelyn serving as producer. The DP was Andre Pienaar.

The Taxi creative team consisted of executive creative director Zak Mroueh, associate creative director Lance Martin, copywriter Ryan Wagman, art director Guybrush Taylor and producer Jennifer Mete.

Editor was Aaron Dark of School Editing, Toronto. Colorist was Bill Ferwerda of Notch, Toronto. Inferno artist was David Whitesen of Crush, Toronto. Audio director/mixer was Rocco Gagliese of The Eggplant, Toronto. Principal actors were Marvin Hinz and Shae Norris.



High Definition...Just the Beginning.  
WWW.HDEXPO.NET

**HD EXPO TO PRODUCE  
DVD SHOWCASING HIGH  
DEFINTIION PRODUCTION  
IN ADVERTISING**

## Varicam Commercial Spot DVD - Call for Submissions

HD EXPO is producing an interactive DVD showcasing the power of high definition for the advertising community featuring commercials that have been acquired on the Panasonic Varicam. Awards will include Most Creative, Most Stylized, and Best Experimental. Winners will be announced Spring 2006. The DVD will be distributed as part of an aggressive Panasonic ad campaign targeting Production Creatives, Directors, and Directors of Photography. In addition, the DVD will contain contact information about each commercial's creators as well as interviews with the Directors of Photography of selected spots and an equipment reference guide.

**To download a submission form, log on to:  
www.hdexpo.net/dvd.html**

To contact us, please email: [submissions@hdexpo.net](mailto:submissions@hdexpo.net) or call (818) 842-6611

SPONSORS:



**Panasonic**

**SHOOT**



## 2005 In Retrospect: Leading Stories, Trends, Developments

Continued from page 8

Association of Advertising Agencies' (AAAA) Television Production Cost Survey. The database of commercials has decreased steadily over the past decade per the AAAA study.

It's reasonable to conclude, said David Perry, chairman of the AAAA broadcast production committee, that clients are indeed shifting some of their TV investments into alternative media. Perry, who is also executive VP/head of broadcast production at Saatchi & Saatchi, New York, said the pattern of decline is becoming clear. He pulled out results of the AAAA report covering '94 in which there were 1,958 national commercials reported by study participants. In '95, there were 1,932. Perry noted that over the past decade, the total number of national commercials in the annual AAAA study database has plummeted some 19.3 percent.

"Ten years ago, there was concern voiced over declining TV viewership," related Perry. "But back then, alternative new media weren't mature enough to siphon off a significant amount of business. Now that's no longer the case." Perry specifically cited Internet advertising, and product placement in TV programs and theatrical features as media gaining momentum.

### HD

The digital transition—and notably High Definition—made noteworthy strides in 2005.

Availability of HD programming is becoming significant. In the U.S., CBS and ABC are now broadcasting their entire primetime series lineups in HD, and NBC is broadcasting a large amount of primetime HD. *Saturday Night Live* went HD this season. And special events including the Super Bowl are aired in HD—while for the first time this year, there were a sizeable number of HD spots produced for the big game. HD cable outlets are also growing—HD brands now include ESPN, HBO, Showtime and HDNET. And cinema advertising has prompted additional interest in HD spot post.

Abroad, HD momentum fur-

ther grows in areas including Australia, Japan and other parts of Asia, as well as Europe.

Meanwhile, the tools continue to become more accessible and less expensive; today most post houses are equipped to support HD. At the same time, the dialogue about the possibilities of datacentric, digital intermediate-type workflows for commercial post has started.

What will happen in '06? HD drivers on the TV side could include the Winter Olympics in Torino, Italy, which will be broadcast in HD. Meanwhile, the Digital Cinema transition could prompt more HD cinema spot production.

### IN-HOUSE POST

In-house ad agency post shops also become more prevalent in '05, underscored by the growth of the Association of Agency Creative Editors (AACE), which was formed to foster communication between and among in-house postproduction units. Another prime AACE goal is to gain recognition for the creative talent and where-withal in agency post operations. The group plans to hold various regional meetings during the course of each year, with an annual national meeting held during the National Association of Broadcasters (NAB) convention in Las Vegas.

Some in the editorial community have perceived agency post as a threat. And the topic generated buzz at *SHOOT*'s annual Forum in New York.

Lisa Hinman, president of San Francisco-based Phoenix Edit.Effects.Design, a company that she founded in '91, was recently named president of the Association of Independent Creative Editors (AICE) for a two-year term, beginning Jan. 1. Of in-house agency editorial, she related, "There is a place for this kind of thing that can be efficient for things like test spots and account presentations," she said. "There's currently movement for some agencies ... to create profit centers by their holding companies so they invest in editing equipment and use staffers to edit full up spots.

"I don't think that will last as it doesn't serve the client in

producing the best product possible," Hinman opined. "There will also be competition within the free market system that produces the best creative and drives the pursuit of excellence. We feel AICE represents the best editors in our industry. The organization wishes to support them in their pursuit of excellence."

### "GRRR"

Dominating the industry awards tally this year was Honda's "Grrr," a fanciful animation ad directed by Alan Smith and Adam Foulkes of Nexus Productions, London, for Wieden+Kennedy, London. Among the major awards scored by "Grrr" were the Grand Prix at the Cannes International Advertising Festival as well as at the Shark Awards, the Grand Prize at the London International Advertising Awards, the Grand Clio, Best of Show at The One Show and Gold at the British Design & Art Direction Awards.

However, while W+K made a major mark in '05 with its creative work—from its Portland, Ore., London and Amsterdam offices—as did *SHOOT* Agency of the Year Crispin Porter+Bogusky (securing the Volkswagen and Sprite business), and TBWA/Chiat/Day, there was much to be said for smaller agencies this past year.

Spanning both new media and traditional forms, creatively driven, boutique ad shops gained prominence in '05. Many of these agencies wound up doing work for major marketers, such as Anomaly, New York for Coke product Dasani; the newly opened Toy, New York, for Oxygen Media; Wexley School for Girls, Seattle, for Nike, Amalgamated, New York for Cablevision, Ben & Jerry's and Unilever) and Strawberry Frog, New York, for Heineken.

### KATRINA

The devastating impact of Hurricane Katrina brought out the best from the commercial-

# Post-Its



New York-based **Guava** has hired 3D animator **Steve Talkowski** as its director of animation. Talkowski brings over a decade of experience as an animator to Guava, most recently with New York's **Hornet**, where he also served as animation director...**Absolute Post Production** in London reported that **Chris Allen**—previously senior producer at London's **Moving Picture Company**—will join Absolute in January as executive producer.... New York-based design/post boutique **Perception** has added **Curt Neumann** as art director. Neumann joins Perception after having worked with the company as a freelance designer for the past year on projects for **Bravo!**, **AMC**, **ABC Sports** and **ESPN**....Burbank-based post house **FotoKem** has signed an agreement with **Sohonet**, the London-based provider of private network services for film and television, to establish a **Point of Presence (POP)** on FotoKem's Burbank campus. Sohonet's dedicated high-speed network will allow the rapid exchange of media data between FotoKem and major production centers worldwide. Sohonet maintains a high bandwidth transoceanic connection between the **London Metropolitan Area Network (MAN)** and points in Rome, New York, Los Angeles, Sydney and Wellington, NZ. The network provides scaleable bandwidth, currently up to one Gigabit/sec, for the transfer of digital media of all types such as film dailies, visual effects files, audio, uncompressed 2k or 4k files or any digital media. Sohonet currently provides point-to-point connections to more than 150 clients worldwide, including London's **Shepperton** and **Pinewood studios**.

making industry. *SHOOT* chronicled grassroots relief efforts that sprouted up throughout the business, ranging from fundraisers at Crossroads, bicoastal and Chicago, to supply caravans organized by Janimation, Dallas, Post Asylum, Dallas, Backyard Productions, Venice, Calif., and Zoic Studios, Los Angeles.

Directors, including John O'Hagan of bicoastal RSA USA and Matt Ogens, also individually went to Katrina to help those displaced. Additionally Ogens and several other helmers shot film in affected areas on behalf of the American Red Cross.

Public service campaigns also emerged in the wake of Katrina, including one in immediate response for the American Red Cross out of GSD&M, Austin, Texas.

Diary entries from those who visited the impacted areas appeared in *SHOOT*, bylined by Ogens and Backyard executive producer Blair Stribley. And in our fall Directors Series profile of O'Hagan, the helmer reflected on his Katrina relief trip, saying of the damage he witnessed in Waveland, Mississippi, "I've never seen anything like it. There are parts of the town where there is nothing but splintered wood where there were houses." O'Hagan collected donated supplies which were loaded onto a cargo van and driven from New York City to Mississippi. "People really need to help down here—just sitting watching it on TV was frustrating. And I was lucky enough to be in a position where I actually had some time off, so I just decided why not help?"



[CLICK HERE TO VIEW SPOT](#)

A PSA for hurricane relief from GSD&M, Austin, Texas

inspiration: frame by frame

Search our database @ [www.footagefinders.com](http://www.footagefinders.com)

we've got it, or we'll get it  
201.384.7715

STOCK FOOTAGE · RESEARCH · CLEARANCES

**footagefinders**  
GLOBALIMAGEWORKS  
VIDEO · FILM · HI DEF

# SILVERCUP<sup>®</sup>

STUDIOS



Supporting  
Commercial Production  
For Over 20 Years

# SILVERTRUCKS<sup>®</sup>

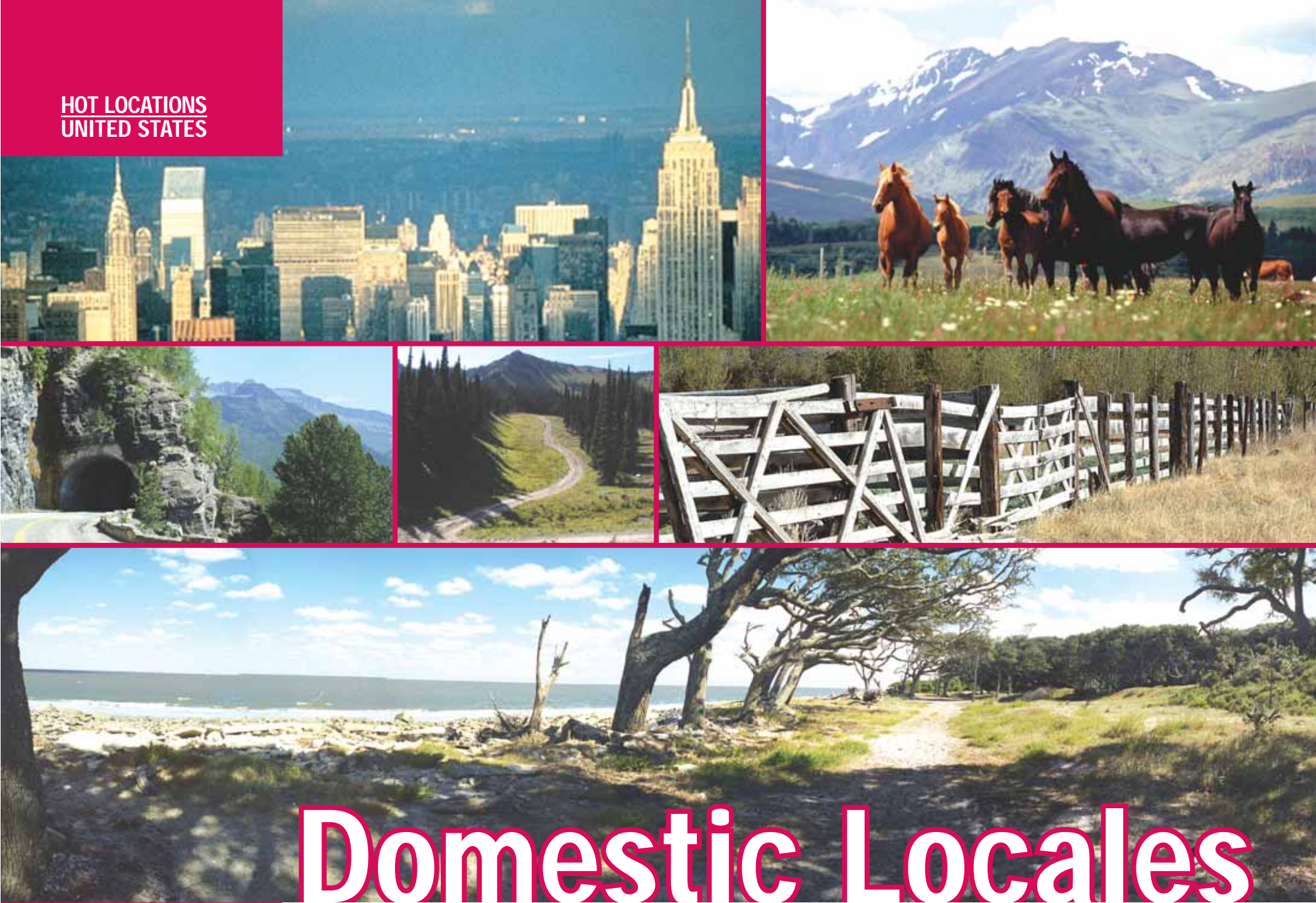
LIGHTING



ASSOCIATION OF  
INDEPENDENT  
COMMERCIAL  
PRODUCERS, INC.



[www.silvercupstudios.com](http://www.silvercupstudios.com)



# Domestic Locales

## Great Value And Looks For Production

A roundup of areas, and incentive updates you should know.

**D**omestic locations are keeping busy with a spate of commercial, feature and television projects. In this week's series, *SHOOT* takes a look at five stateside areas that offer varied locations, and in some cases, enticing incentives.

### GEORGIA

The State of Georgia unveiled an incentive package meant to attract production to the region. Passed in the legislative session that ended in March, and signed into law by Gov. Sonny Perdue in May, the incentive, called the Entertainment Industry Investment Act, offers a base tax credit of nine percent, with additional credits available if a production creates jobs in the state, utilizes underdeveloped counties, and if a production company is engaged in multiple TV projects. The nine percent investment tax credit is available to production companies that spend a minimum of \$500,000 in the state on qualified production and postproduction expenditures in a single year. All credits apply to commercials, feature films, music videos, and television work.

In addition to the nine percent credit, another three percent credit is awarded for all Georgia residents employed by a production. Another three percent could be awarded to a company that shoots in a tier one or tier two county in the state; those are areas that are underdeveloped, and outside of the Atlanta Metro area. For companies with multiple television projects that spend in excess of \$20 million on qualified expenditures in the states, a credit of two percent, in addition to the nine percent, will be awarded.

Georgia also offers sales and use tax exemptions on most below-the-line purchases, including leases and rentals for qualified productions, which can offer a project shooting in the state up to another eight percent in savings.

"We've seen an increase in the number of projects we've had this year over last year," relates Greg Torre, director of the Georgia Film, Television and Music Video Office, attributing that increase to the new incentive, which is retroactive to Jan. 1, 2005. Torre reports that commercial work has been steady (182 spots shot in the state in 2004; as of yet, 2005 numbers are unavailable), and several feature projects have come through the area, including *Madea's Family Reunion*, a follow-up to this year's sleeper hit *Diary of a Mad Black Woman*;

*Randy and the Mob*; *Angel*; *The Gospel*, and an untitled Warner Bros. feature. "I think those projects would have really thought twice about where they were going to go in the absence of any incentives in Georgia," states Torre.

Making sure that spots and music videos were covered by the incentives was important from the outset. "The goal was to get companies to go in and do multiple projects in the state," says Torre, "and we wanted to make sure that we targeted commercial companies." He notes that in 2003 and 2004, when feature and television work dried up, "it really was commercials and music videos that kept us in business.

"We wanted to make sure that we not only kept the commercial [work]," continues Torre, "but grow it as well. In the absence of features and television projects, our commercial business has been strong, and it's kept people working."

### MONTANA

In May, Montana unveiled a new incentive program, The Big Sky on the Big Screen Act, which encourages film production in the state. Per the initiative, the first part of the incentive, which is aimed at creating jobs for Montana crew, enables productions shooting in the state to receive a 12 percent refundable tax credit based upon Montana resident labor expenditures. The credit is earned on the first \$50,000 worth of wages paid per Montana resident. The second part of the incentive is an eight percent refundable tax credit on total qualified production company expenditures. Covered by the credit are such items as production equipment rental, fuel costs, hotel and lodging, food, and construction materials.

The tax credits are available to all productions—commercial, television and feature film—that shoot in Montana. Production companies that want to take advantage of the credits must be certified by the Montana Film Office prior to the start of shooting. "A production does not need a minimum budget," says Sten Iversen, director of the Montana Film Office. "Any project can apply, so even if you have a low-budget project, you certainly qualify."

The incentives cover all phases of a project. "Pre-and-postproduction costs are incentive-ized," relates Iversen. "All labor and rentals,

Continued on page 18




By Kristin Wilcha

Photo Credits Top row: New York skyline, NYS Dept. of Economic Development, Darren McGee, photographer; Montana's Heart Butte, courtesy of the Montana Film Office.

Middle row: Montana's Glacier Park, courtesy of the Montana Film Office; Washington's Crystal Mountain, courtesy of location scout Doug du Mas; Montana's Paradise Valley, courtesy of the Montana Film Office.

Bottom row: Jekyll Island Driftwood Beach, and a country store, courtesy of the Georgia Film, Television and Music Video Office



# we all prefer the real deal!

What If you could be doing the exact same campaign,  
with a huge difference..

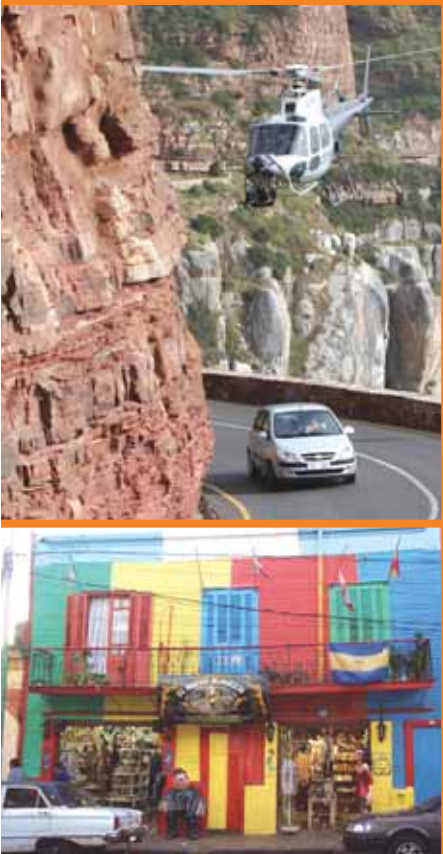
...like spending less money, filming against a  
beautiful setting, high tech equipment and your  
permits being taken care of, not to mention  
swapping your overcoat for sunglasses.

**Come and film in Mexico: Catatonia Films.**  
**Awarded "Best Production Company in Mexico" for three consecutive years.**  
**Mexican Creative Circle. Iberoamerican Eye**

[www.catatoniafilms.com](http://www.catatoniafilms.com)

Toll free from U.S.A. 1866 414 64 54





By Kristin Wilcha



# Around The World

Four global hot spots that provide great resources and looks.

**L**ooking to shoot your next project outside the U.S.? Four hot spots for on location lensing—Argentina, Brazil, South Africa and Australia—are highlighted in this week's issue. Each offers great shooting advantages—favorable exchange rates, varied locations, and experienced crew and talent.

## ARGENTINA & BRAZIL

Top agencies routinely shoot in both Brazil and Argentina. The New York and Los Angeles offices of TBWA/Chiat/Day have been in both countries—the L.A. office shot a Sony PlayStation 2 spot in Argentina with the Buenos Aires office of Miami-headquartered Mia Films, and the New York office brought production for a Starburst job to Rio de Janeiro. Crispin Porter + Bogusky (CP+B), Miami, has also shot several jobs in Brazil.

Of late, Brazil has been garnering a great deal of U.S. work, including the Mini Cooper "Counterfeit" campaign out of CP+B, directed by Bryan Buckley of bicoastal/international Hungry Man. Earlier this year, Hungry Man opened an office in Brazil, Hungry Man Rio, headed up by Alex Mehdeff, formerly of Jodaf Mixer, Rio de Janeiro and São Paulo. The office has been busy, shooting jobs for MasterCard via McCann Erickson, New York, with director Jim Jenkins, and Burger King with directors Buckley and Marcos Siega for CP+B.

Harry Tracosas, founder president of the Los Angeles-headquartered Global Production Network, a company that connects producers to top-tier production services shops, notes that Sao Paulo and Rio de Janeiro can easily double for U.S. and European cities. "Since Brazil is so massive, it has all kinds of landscapes as well—everything from jungles to mountains to deserts and sea-

scapes," says Tracosas, who works with a company called Ocean Films in Brazil, which recently wrapped a Luvs project with director Garth Davis of bicoastal Anonymous Content. "Being closer to the equator, Brazil also has a tropical look and feel that can double for the Caribbean."

Both Tracosas and Justin Bird, executive producer of Utopia Films, which has offices in Rio de Janeiro, Miami and Los Angeles, note that talent-wise, Brazil has a lot to offer. It's possible to find Italian, German and French-speakers in the region, and speaking and understanding English, at least conversationally, is fairly common. Utopia recently worked on a Bacardi spot called for McCann Erickson, New York, with director Moshe Brakha of Commercial Head Films, Los Angeles.

Argentina has long been a favorite destination for U.S. productions. Tracosas, who works with a company called BenitoCine, Buenos Aires, notes that like Brazil, locations in Buenos Aires can easily double for U.S. cities, and the exchange rate is incredibly favorable to the U.S. dollar. "Financially, the other advantage of shooting outside the U.S. is always the talent buy-out," he relates. "In Argentina, there is a very ethnically diverse and very professional talent pool." Recent projects produced through BenitoCine include: Xbox for McCann Erickson, San Francisco with directors Noam Murro and Tim Godsall of Biscuit Filmworks, Los Angeles; and Quaker from director Jared Hess of bicoastal/international Moxie Pictures.

## SOUTH AFRICA

South Africa is home to a thriving creative community, and has long been a desired destination for spot producers from the U.S.

Continued on page 19

Photo Credits Far left: On location in Cape Town for Hyundai, photo courtesy of Moonlighting Commercials; below, a street in Buenos Aires, photo courtesy of Karen Watts of Shoot Latin America.

Clockwise: A beach in Brazil, photo courtesy of Harry Tracosas, Global Production Network; QLD Tanolooma Wrecks, courtesy of AusFilm; Ignacu Falls, Argentina, courtesy of Karen Watts, Shoot Latin America; image of Tasmania, courtesy of Ausfilm; in center, Lavender-Farmsllford NSW, courtesy of Ausfilm.

# BRINGING YOU THE BEST OF AFRICA

Putting your investment where it does the most — in front of your camera

- True cost-consistent > production value and efficiencies
- Mature infrastructure >
- Same time zone as Europe >
- English speaking >

www.velocityfilms.com



VELOCITY FILMS:

Barry Munchick, Nicola Valentine or Carmen Amos

Email | info@velocityfilms.com, barry@velocityfilms.com or carmen@velocityfilms.com  
Telephone | +27 (21) 424 4971 Fax | +27 (21) 424 6244 www.velocityfilms.com



play > win >> VELOCITY



Left to right: the Atlanta Skyline, courtesy of the Georgia Office of Film, Television and Music; Montana's Glacier Park, courtesy of the Montana Film Office; and a New York City street scene, courtesy of the NY's Dept. of Economic Development; Darren Madsen, photographer.

# Incentives Making Mark At Hot Domestic Filming Spots

Continued from Page 15

cars, gas, food, etc.—anything that's connected to the production.”

Iversen reports that seven productions have taken advantage of the incentive since it launched. “We think it's pretty competitive,” states Iversen of the credits. “It's direct cash back to the company, and there are no exclusions or limitations. And it's coupled with the fact that Montana has no sales tax.”

One hope is that the credits will bring more commercial production to the region. “As far as 2005 productions go, it's a little light this year on commercial work,” he reports, “and one of the things that we're hoping for is to end with a nice strong December, because [of the] snow,



Sten Iversen

and a lot of the car commercials should be looking at Montana.” Iversen reports that about one-third to one-half of the commercial jobs that come to the state are cars spots. In 2004, produc-

tion in Montana accounted for \$6.4 million in revenue; Iversen estimates that about a third of that was from commercial work. While numbers are not yet available for this year, Iversen says its projected that revenue from production will rise next year, based on the new incentive program.

The state also hosts features, movies of the week, and television shows—particularly reality/adventure series. On the feature front, second unit work on *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, was shot there, and the film *Hoot*, based on the Carl Hiassen novel of the same name, was lensed in the state.

A film and television advisory council is working with the film office and Governor Brian



Steve MacDonald

Schweitzer's office to promote the incentive, as well as perhaps add to it. Iversen notes that in the coming months, “there are definitely plans to sweeten the incentive, going back to the legislature,

and tweaking a few things.”

## LOS ANGELES

The Entertainment Industry Council (EIDC), the private, non-profit film office that facilitates on-location production in the Los Angeles region, is changing its name to FilmL.A. The new name reflects the need to take a stronger lead in response to increasing competition from other regions for filming, says Steve MacDonald, president of the organization. “FilmL.A. is not just a name, it's a statement that we are committed to keeping L.A.'s signature industry right here at home where it belongs,” he relates.

MacDonald notes that FilmL.A. is working closely with Mayor Antonio Villaraigosa's office on initiatives to attract and keep filmmaking in the region. The Mayor's office recently announced a proposal to eliminate the location fee on city-owned property. The measure is awaiting legislative approval, and MacDonald estimates that it will be in place sometime during the first quarter of 2006. “It's a great first step,” says MacDonald, “and something that will make a strong statement to the industry.”

Through October of this year, commercial production in the city is up three percent over the same time period as last year. (Spot production increased 18 percent in '04.) The entertainment industry as a whole is responsible for the creation of 250,000 jobs in the L.A. area, and injects \$30 billion a year into the local economy.

## NEW YORK CITY

The Big Apple has long been a popular destination for all types of production—commercials, feature films, and television. Some spots recently shot in the city include ads for American Express, Maybelline, Cingular, and Pepsi, featuring Jimmy Fallon. And, while spot production may be down over recent years—the third annual survey of member companies of the Association of Independent Commercial Producers (AICP)

Continued on page 23

## After The Storms...

# Filming Biz in Louisiana, Mississippi, Florida Recovering

By Kristin Wilcha

This year saw one of the most active—and deadly—hurricane seasons on record. Hurricane Katrina, which struck in late August, caused widespread devastation in parts of Louisiana, as well as along the coast of Mississippi. Rita, which struck shortly after, compounded the problems in those states. One of the areas most damaged by Hurricane Katrina was the city of New Orleans, which was stricken by flooding, and three months after the fact is still struggling to recover. Hurricane Wilma dealt a major blow to Miami in mid-October, causing widespread power outages and wind damage.

In the wake of these storms, *SHOOT* looks at what each region is doing in order to get production back on track. Both Mississippi and Louisiana offer generous incentives to attract all types of filmmaking, while Miami has long been a top production center.

## LOUISIANA

On the incentive front, Louisiana offers a generous package, including a sales tax exemption, a labor tax credit and an investment tax credit. No changes have been made to incentive packages offered by the state, and according to Alex J. Schott, executive director of the Governor's Office of Film and TV, there is no indication that this will change in the immediate future.

Filming has continued in the state in areas not affected by the storms, with six new productions coming into the area since the storms hit. “Immediately after the hurricane, all the productions that were scheduled to shoot in the affected areas made the creative and financial decision to remain in the state of Louisiana and relocate their productions to various areas in the Northwestern region—i.e. Shreveport, Bossier City, Natchitoches, and Minden,” explains Schott. “Fortunately, the film industry was one industry that the state was able to keep working due to its mobile nature. Our office was also extremely lucky to have a network of community leaders and government liaisons in that region of the state who were able to step up

and assist all the productions displaced by the hurricane.”

The film office hopes that by the first quarter of 2006 productions will be able to shoot in certain areas in the Southeastern part of the state—where New Orleans is located. “Currently, we are in the process of gauging what the feasibility is of shooting in the regions that were impacted by the storm,” says Schott. “We are very eager to continue playing host to productions since the industry was one of the fastest growing in the state and was employing an increasing number of Louisiana employees. I believe the film and television industry can certainly play a role in the rebuilding process and that is what our main focus has become: the build-up of the Louisiana infrastructure.”

## MISSISSIPPI

The coast of Mississippi was heavily impacted by Hurricane Katrina, with tidal surges and wind leveling homes, businesses and roads. “While sixty percent or so of the state was affected by the storm to some degree, all of our locations statewide are available,” relates Ward Emling, director of the Mississippi Film Office. “The coast, however, was and is a very distinctive part of our so state, so we have many locations that are completely gone.”

Emling and his office are “impressing upon people that all types of production are possible.” He notes that several productions—mainly news and documentary crews, have come through the region, even venturing into hard-hit areas. “Working with the Governor's office and our film liaison folks in the area, we have handled all clearances and passes needed for the areas of harsh destruction,” says Emling, who notes that his office is working with the Mississippi Arts Commission to explore the possibility of offering grants for documentary production.

Like Louisiana, Mississippi offers generous incentives to lure filmmaking to the state, and they will remain in place in 2006. “We have been thinking about a few changes to the existing incentive program,” relates Emling. “[Changes] that would

make the program better for all in all areas of the state, and I have been reminding folks here that production provides instant employment. And jobs, along with housing, are our biggest challenges.”

## MIAMI

While Hurricane Wilma caused some major wind damage, and left Miami with severe power outages, production was able to resume rather quickly after the storm hit. The Miami-Dade Mayor's Office of Film & Entertainment, the City of Miami Mayor's Office of Film, Arts & Entertainment, and the Miami Beach Film Commission all reported that production in the area was back up and running within a week of the storm making landfall.

The Paramount TV show *SouthBeach* resumed production on the Monday after the storm hit, despite extensive damage to its production offices. Filming of the feature film *Miami Vice* was able to resume as scheduled on Nov. 7, after a month on location in the Dominican Republic. Bicoastal production company The Joneses had been scheduled to shoot a large Ford job the week the storm hit; rather than relocate, the company resumed shooting when Wilma passed. Other spots scheduled to shoot shortly after the storm included ads for The Florida Lottery, SFR France, and Pontiac. “It's true that Hurricane Wilma hit South Florida very hard,” says Massimo Martinotti, president/director of the Miami-headquartered Mia Films, and president of the Florida chapter of Association of Independent Commercial Producers (AICP). “The response of the government was pretty efficient, and the city of Miami is again on its feet.”

Miami officials are pleased with how quickly production was back up and running in the region. “With the assistance of the entire community, and a little patience on the part of the production community,” explains Jeff Peel, director of the Miami-Dade Mayor's Office of Film & Entertainment, “we were able to address the needs of the productions on the ground, and those planning future shoots.”



Katherine Oliver



# Global Hot Spots Draw Ad Makers With Beautiful Locations

Continued from Page 17

and other countries. Exchange rates are favorable, as is the climate. Its seasons are opposite from North America, so winter here is summer there. Bianca Mpahlaza, marketing manager for the Cape Film Commission of Cape Town, reports that filming is up in the area. "Overall, for the last quarter—June through November—there has been an overall increase of 18 percent in film activity in the region, with an estimated 15 percent increase in commercials in particular [over] last year." According to Mpahlaza, some of the recent work to come to Cape Town includes ads for: Coca-Cola (U.S.), BMW (Germany), Mercedes-Benz (South Africa and Germany), Nike and Peugeot (France and South Africa), and Nestle and Pepsi (Russia). Agencies to come through the area include various offices of Saatchi & Saatchi, The London offices of JWT and Lowe Worldwide, and Dentsu, Tokyo. Velocity Afrika, which has offices in Cape Town and Johannesburg, shot Nike's "Opponent," out of Lowe Bull, Cape Town, directed by Keith Rose, in Cape Town City, Khayelitsha, and Elsie's River.

Moonlighting Commercials recently came to Cape Town to shoot a Hyundai Getz spot with Outsider, London, and director Jorn Threlfall. The four-day shoot involved several locations—and helicopter shots—around Cape Town. "Few English-speaking destinations can offer such a variety of different locations that can replicate almost anywhere else in the world, within such an accessible radius—a one to two hour drive—of a major city," notes Beccy Kellond, marketing manager at Moonlighting. "[There are] cities, a full range

of architecture, beach, mountains, vineyards, lush green, arid 'African' desert, lake, sea, river...you name the location, you can find pretty much anything here. We are constantly 'recreating' Europe, the USA, Asia, and all over the world."

The production industry is well entrenched in the country, meaning the depth of crew and talent is deep. Because the country has a diverse population, casting is fairly effortless.

South Africa also offers world-class directing talent of its own, including Velocity's Rose.

## AUSTRALIA

Australia is a go-to destination for film and commercial making, with a great exchange rate, good weather, and great facilities and locations for filming. Australia also offers premiere postproduction services, and is home to shops like Animal Logic, Sydney (The shop maintains an office in Venice, Calif.), and Digital Pictures, Sydney. (Animal Logic was behind the effects work in Carlton Draft's "Big Ad," a spot that is sure to loom large in the 2006 awards show derby; Paul Middleditch of Plaza Films, Sydney, directed for agency George Patterson Y&R, Sydney.) Fox Studios in Sydney—which opened in 1998—is a popular destination for films and other projects, having hosted features such as the upcoming *Superman Returns*, *Stars Wars Episode III: Revenge of the Sith*, and *Mission Impossible II*. It hosts countless commercials, and is also home to the offices of several major Sydney production shops, as well as post facilities.

The country also offers great directorial talent, like Bruce Hunt of bicoastal/international @radical.media (which has long

maintained an Australian base), and Steve Rogers of Revolver, Sydney, and Biscuit Filmworks, Los Angeles, who has been creating buzz in the U.S., and the aforementioned Middleditch, who is repped stateside via bicoastal HSI Productions, to name just a few.

Jennifer Millington, marketing and development executive at AusFilm, relates that each of Australia's state capitals—Sydney, Melbourne,

Brisbane and Adelaide—"are popular as they offer facilities. Because of the diverse locations on offer here, we have crews going into many areas of each state depending on their creative." AusFilm is a non-profit organization comprised of 40 corporate members, Australia's state film offices, and the Australian Department of Communications, IT and the Arts, whose goal is to attract more production to the country.

*"Few English-speaking destinations can offer such a variety of different locations that can replicate almost anywhere else in the world, within such an accessible radius."*

—Beccy Kellond,  
Marketing Manager at  
Moonlighting

WHY  
BRAZIL?  
Extraordinary Variety  
Incredible Service  
Excellent Crews  
Amazing Prices  
www.utopiafilms.com

www.benitocine.com

[benitocine]  
PRODUCTION SERVICES



**GPN**  
Global Production Network

*Representing top-tier Production Service Companies around the world, 70 countries and growing...*

HARRY TRACOSAS 323.939.9639

www.globalproductionnetwork.com





## Announcing Point Zero is now a product of Media Services

Discounted upgrade to all users of Point Zero for  
the New Showbiz Budgeting Version 7

- Accounting Software
- Health Insurance
- Film and TV Payroll
- Commercial Payroll
- Media Services  
Purchase Card

**Media**  
SERVICES®  
Your Payroll & Software Solution®

[www.Media-Services.com](http://www.Media-Services.com)

Los Angeles 800.333.7518

New York 866.414.9615

# street talk

**Ed Clare** has resigned as the executive director of the **Production Equipment Rental Association (PERA)** effective Jan. 31, 06....**Deluxe** is reportedly close to being sold. Who will be the buyer? Most of the rumors surround businessman **Ronald Perelman**, who is the chief shareholder in **Panavision**. Other companies that have been named in recent months as potential suitors include **Ascent Media Group** and **Modern VideoFilm**....Director **Charlie Carlson** has joined **Free Market Films**, New York. He comes aboard a directorial roster that includes **Ed Nammour**, **Martin Hodara**, **Clay Staub**, and **Liz Hinlein**. Carlson had earlier been with **Highway 61**, New York.....Director **Tim Greenberg** has signed with **Washington Square Films**, New York. He was previously with **Park Pictures**, New York....**Park Village**, London, has signed directors **James Rogan** and **Aasaf Ainapore**. Rogan is currently in post on his first **Park Village** job, a **Honda** assignment for **Wieden + Kennedy**, London....**Matias Palm-Jensen**, creative director of **Farfar**, Sweden, will serve as the jury president for the **Cyber Lions** competition at the **2006 Cannes International Advertising Festival**....

# rep report

Hollywood-based **New Reality**, headed by executive producer **Roger Hunt**, has lined up a new sales force consisting of indie reps **Lori Youmans** of **Lori & Company**, who handles the East Coast, **Catherine D'Angelis** of **Hot Betty** in the Midwest, and **Kim Griswold** and **Doug Sherin** of **Options**, who cover the West Coast and Texas....**Bicoastal Imaginary Forces** has named **Renee Case** of **Renee Case & Co.** as its Midwest rep....**Subliminal**, the Burbank-based production house headed by director/executive producer **Dina Mande** and exec producer **Steven Gould**, has secured **Lori & Company** for sales on the East Coast, and reps **Yvette Lubinsky** to handle the West Coast, and **Margaret Dismukes** to cover Texas....**Bicoastal Global Mechanic** has selected **Laura Zinn** of **Zindependent** to handle representation on the East Coast and in the Midwest....Hollywood-based **Picture Mill** has signed **Sandi Mollod** of **Sandi Mollod & Associates**, New York, as East Coast rep....**Emoto Music** and **740 Sound Design**, both in Santa Monica, have signed rep **Kathy Aronstam** to handle the West Coast and Texas....**BBC Motion Gallery**, a division of **BBC Worldwide Ltd.**, has appointed **Kristy Manning** to the post of director, West Coast sales....**Global Production Network (GPN)**, Los Angeles, has added to its roster of production service companies, adding **MarlowFilm** in Denmark for exclusive North American representation....Production designer **Paul Holt** has signed with the **Montana Artists Agency**, Los Angeles, for exclusive representation in all areas....Cinematographer **Dion Beebe** (*Memoirs of a Geisha*) has wrapped **Michael Mann's Miami Vice** and is available for commercials via **ICM**, Beverly Hills, effective January 2006....

# bulletinboard

- Jan. 10/New York: Call for entries deadline for the Art Directors Club Awards. [www.adcawards.org](http://www.adcawards.org)...
- Jan. 19-29/Park City Utah: The Sundance Film Festival. [www.sundance.org](http://www.sundance.org)...
- Jan. 19-27/Park City Utah: The Slamdance Film Festival. [www.slamdance.com](http://www.slamdance.com)...
- Jan. 27/London: Call for entries deadline for the Design and Art Direction (D&AD) Awards. [www.dandad.org/awards06](http://www.dandad.org/awards06)...
- Jan. 31/New York: Call for entries deadline for the 2006 One Show, One Show Interactive, and One Show Design [www.enteroneshow.org](http://www.enteroneshow.org)...
- Feb. 22-24/Palm Springs, Calif.: Hollywood Post Alliance (HPA) Technology Retreat. [www.hpaonline.com](http://www.hpaonline.com)....
- April 7-9/Santa Monica: Association of Film Commissioners International (AFCI) Locations Expo at the Santa Monica Civic Auditorium. [www.afci.org](http://www.afci.org)....
- April 22-27/Las Vegas: National Association of Broadcasters (NAB) Covention at the Las Vegas Convention Center. [www.nab.org](http://www.nab.org)....
- May 10/New York: The One Show award show and gala at Jazz at Lincoln Center [www.oneclub.org](http://www.oneclub.org)....



# Different Stateside Looks And Incentives—Some New, Some Pending

Continued from Page 18

showed that the number of spot days in New York declined to 18 percent from 21 percent since 2003—a proposed tax credit, if passed, would likely bring more commercial work to the city.

New York State already has an incentive in place for feature film and television work. Per that legislation, called The Empire State Production Tax Credit, a tax credit of 10 percent is applied to below-the-line production costs; if a project is lensed in New York City, another five percent tax credit is applied under the Made in New York incentive. The AICP, along with its lobbying firm, Wilson, Elser, Moscovitz, Edelman & Dicker, has been instrumental in spearheading legislation that would create a tax credit for spots shot in New York State. The backers of the new bill hope to have it voted on during the legislative session commencing in January.

In the meantime, production in general is going strong in New York City, and that includes spots. Katherine Oliver, commissioner of the New York City Mayor's Office of Film, Theatre and Broadcasting, reports several major spot productions taking place this fall. Advertisers lensing in the area include Campbell's, Clairol, Coca-Cola, Dunkin' Donuts, Ford, MasterCard, and McDonald's. "New York continues to see commercial production companies taking advantage of our city's unparalleled locations across five boroughs," says Oliver, who notes that overall, production generates \$5 billion annually and employs 100,000 New Yorkers. "Well over one-thousand commercial productions have shot exterior locations in the City so far this year."

To further encourage production in the city, the Made In New York discount card was unveiled in June. The card, which is available via the Mayor's Office of Film, Theatre & Broadcasting, offers discounts to all productions, including commercials, shooting in any of the five boroughs. More than 400 vendors participate in the program, offering discounts on everything from props and post-production to hotels, car rentals, airfare, restaurants, and gyms.

Numerous feature films and television projects have shot in the city as well. Those include soon-to-be released *The Producers*, as well as the upcoming *Devil Wears Prada* and *The Good Shepard*. On the series front, *Law & Order: Special Victims Unit*; and *Law & Order: Criminal Intent*, all shoot in the area, as does the upcoming *Book of Daniel*.

the Washington State Film Office will unveil phase one of its online location library, relates Cathy Sander, a project manager at the office who oversees efforts aimed at the commercial community. Prominent in the library will be images previously available on the office's "Roads CD," which highlighted highways and byways throughout Washington that would appeal to car advertisers.

Indeed, the region has a vari-

ety of locations. "Pretty much the entire state of Washington [is a popular location]," explains Sander, noting that commercial production shops like bicoastal Anonymous Content and Plum Productions, Santa Monica, have recently shot in the area. "You can get all across America's look—we've got sand dunes, wheat fields, rugged coast lines, and cities, [like Seattle and Spokane]. The diversity is what

attracts new people and repeat business.

Currently, the state and local sales tax is exempted for production rental equipment, purchase of production services, and rental cars. In an effort to make the state more competitive, a major financial incentive will be introduced to the Washington State legislature when it reconvenes in January. An advisory council, as well as a group called

the Washington Entertainment Industry Players Association (WEIPA), which is comprised of people in the film and entertainment business, backs the incentive. Don Jensen, president of film lab Alpha Cine, Seattle, and a member of WEIPA, relates that the incentive will apply to commercials of a certain budget level. At press time, the details of the incentive were still being ironed out.

## Why Would You Film



## Anywhere



## Else?



# New York!

- Great talent
- Great cooperation
- Great tax breaks
- And of course, great locations!



**If it's in the script, it's in New York State.**

New York State Governor's Office for Motion Picture and Television Development  
Pat Swinney Kaufman, Deputy Commissioner/Director Tel: 212.803.2330 [www.nylovesfilm.com](http://www.nylovesfilm.com)

George E. Pataki, Governor State of New York Charles A. Gargano, Chairman Empire State Development

### WASHINGTON

In the next couple of weeks,

Left to Right: Augusta Train Bridge, courtesy of the Georgia Office of Film, Television and Music Videos; the Statue of Liberty, courtesy of the NYS Dept. of Economic Development; Darren McGee, photographer; and a Rome sad farm, courtesy of the Georgia Office of Film, Television, and Music Videos.

**LIKE LIFE,  
BUT SIMPLER**

LAIKA, formerly Vinton Studios, does animation.  
[www.laika.com](http://www.laika.com)

**LAIKA**