

SHOOT®

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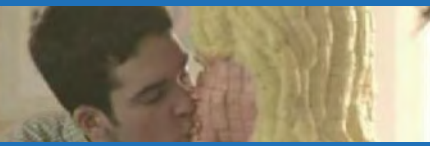
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French Dip: BETC Euro RSCG Experiments In Branded Content

Head Of Prodn. Fabrice Brovelli Reflects On Opportunities Beyond The :30

By Robert Goldrich

LOS ANGELES—In our recent Agency Heads of Production Series (*SHOOT*, 2/11, p. 16), several ad shop production chieftains discussed their evolving roles as they diversified into forms beyond the traditional :30. At the same time, for some of their colleagues at various agencies there could be growing pains attached to adapting to a changing marketplace. Nonetheless, it's change that many seem eager to embrace.

The *SHOOT* Series—authored by Kristin Wilcha, *SHOOT*'s senior editor/creative & production—resulted in feedback from overseas artisans who saw parallels between themselves and their stateside counterparts. A couple referred specifically to Fabrice Brovelli, head of TV production at BETC Euro RSCG, Paris, as an example



Fabrice Brovelli

of an exec who's meaningfully exploring new options and intelligently dipping agency toes into branded content waters.

During his recent visit to Los Angeles, Brovelli met up with *SHOOT* and shared his take on new-media opportunities.

He expressed particular enthusiasm over a series of short films BETC Euro RSCG is developing in conjunction with media agency MPG, Paris, and a French TV channel on behalf of department store client Carrefour.

In France, he explained, department stores are not permitted to run commercials on TV, a restriction that will be lifted next year. So the quandary for Carrefour is how to make a significant impact on television sans spots. Brovelli said the answer is a series of short stories about people in everyday life and how

The Medium Is The Message

From Short To Wide: Moxie's Branded Content

By Robert Goldrich

LOS ANGELES—While much of the commercial production house community is grappling with how to most prudently diversify into branded entertainment, intriguing developments that run the gamut from short films to larger-than-life IMAX content are starting to emerge. Embodying both ends of that spectrum are deals involving bicoastal Moxie

Pictures, the spot/feature/TV company owned by director Dan Levinson and executive producer Robert Fernandez.

The most recent is in the short-form space as readers of February's *Glamour* magazine can attest. The publication has initiated a contest asking its readers to write a short essay (750 words or less) about an event, encounter or moment in their lives that made them victorious, stronger and/or wiser. Up to four

winners will be chosen whose stories will be scripted for film, produced and distributed. Venues for the films are to be determined, with festival exposure among the possibilities. Plans call for each film to be sponsored by a separate advertiser.

For the project, dubbed "Reel Moments," *Glamour* has teamed with Moxie to develop the stories, produce

Citroen Drives Away With VES Honor

By Carolyn Giardina

HOLLYWOOD—A computer-generated car danced its way to top commercial honors at the third annual Visual Effects Society (VES) Awards last week during a black tie evening gala at the Hollywood Palladium.

"Transformer," a U.K. ad for the Citroen C4 automobile from Euro RSCG London and featuring visual effects by The Embassy VFX in Vancouver, B.C., not only collected an impressive victory, but also halted Framestore CFC's bid for a third straight win in the spot division. The nominee out of Framestore-CFC, London and New York, was Johnnie Walker's "Tree" directed by Daniel Kleinman (then of now-closed Large,

By Design

On Feb. 12, production designer Lauryn LeClere won an Art Directors Guild Award for her work on FEMA's "Ignoring The Storm." The honor is meaningful not only for LeClere individually but also production designers collectively—particularly for those artisans active in commercials. This marked the first time in the nine-year-history of the competition that the guild saw fit to recognize production design in spots.



The Art Directors Guild, IATSE Local 800, decided to launch a category encompassing commercials, PSAs and promotional spots. To be eligible, a commercial had to be 30 to 120 seconds in length and be designed and supervised by a production designer or art director.

The new category is called Excellence in Production Design for Commercials. The recognition of spots now goes rightfully alongside categories for feature films, TV series, TV movies or miniseries, awards shows and music specials or documentaries. Commercial nominees and the winner are also

honored at the same gala ceremony at which special awards of recognition are bestowed. For example, William J. Creber, who production designed the Oscar-nominated *Poseidon Adventure* and *The Towering Inferno*, received the Art Director Guild's Lifetime Achievement Award. He has worked with such noted directors as Stanley Kramer, George Stevens and Robert Towne.

When announcing the formation of a spot category, awards committee co-chairs Dina Lipton and Robert A. Strohmaier Jr., related in a joint statement, "It is most fitting for the Art Directors Guild to include the artistry of production design of commercials into its existing awards structure. The efforts of production designers and art directors working in this have been too long overlooked and will now be recognized and

acknowledged properly."

Though not as high profile as when the Directors Guild of America (DGA) Awards finally included recognition for commercial helmers in '79, the establishment of a spot category in the Art Directors Guild Awards carries a positive parallel to that historic DGA step. The DGA Award for best commercial director of the year is arguably the most coveted honor among spotmakers.

Similarly, IATSE's Art Directors Guild, Local 800, hopes that its Art Directors Guild Awards will attain the same elite status for spot production designers. Like the DGA Awards, the Art Directors Guild Awards competition is judged by entrants' peers. Guild members serve as judges for both the nominations and the final winners across all categories.

Indeed the inclusion of

commercials in the Art Directors Guild Awards represents welcome news to the ad community. And thankfully, there's a mini-trend of spots gaining acceptance from artisan organizations. In '03, this column reported on the Costume Designers Guild, IATSE Local 892, starting a commercial category in its annual awards show. That marked the first time in its then five-year history that the Costume Designers Guild Awards formally acknowledged the artistry of commercials.

Another first for this year's Art Directors Guild Awards was the formation and formal introduction of its Hall of Fame. Seven late legendary production designers were inducted: Wilfred Buckland, Richard Day, John DeCuir, Sr., Anton Grot, Boris Levin, William Cameron Menzies and Van Nest Polglase.

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Production View

By Stacey Jones

Is Your Spot Ready For The Theater?

Now that Pepsi is paving the way for commercial spots shown theatrically, the rest of the advertising pack won't be far behind. Based on the increasing likelihood that a broadcast spot won't live and die in the television realm, it's important to consider all the potential uses for your spot. Is there any possibility that it will need to be re-purposed for theatrical release? If there is, then before you shoot one frame, there are a few things that should be taken into consideration.

First, are you shooting film or video? If you're shooting film, you need to shoot Super 16 or above and in 16:9 frame. Why? Because you need to set yourself up to finish in approximately the same aspect

ratio as a theater screen. If you shoot in the 4:3 aspect and later decide to go 16:9, you will end up spending valuable time and money either re-transferring your footage or letterboxing the project. Worst of all, you will sacrifice the original framing and creative control if you go the latter route. In other words, when you turn a square into a rectangle, you're going to lose a little something.

Also, if you are shooting film, you need to consider finishing with the digital intermediate (DI) process. This method allows you to get the most out of your film in terms of both resolution and color information.

If you're shooting video, you need to

shoot HD. Anything less would require up-resing your spot to HD, forfeiting resolution and production value. There is a myth that in order to get your project into the HD realm, all you need to do is up-res. True, you can take any format and get it to HD, but you can only work with the resolution of the capture medium. Up-resing is essentially adding pixels that weren't there to begin with, so you end up with a softer image, and you undoubtedly do a disservice to the client's product. By shooting HD, you'll have more control and flexibility should the broadcast medium change. Plus, you're already in the 16:9 space—there's no need to re-format. Lastly, if your spot is being shown in a theater that has digital (HD) projection,

you'll automatically be ready to go.

Color is huge, and when we say huge, we're talking 50-foot-screen huge. You can prepare for the large screen by using a color grading facility that offers projected color correction. That way, you can grade for the environment in which your spot will be shown. Spots look very different when shown on a CRT monitor than when projected in a theater. If you didn't shoot with a theatrical release in mind, go to your post house and find out what it will take to re-grade your spot.

If you plan ahead for a theatrical release, you prepare your spot for not only the movie theater, but for the home theater as well. These consumers are anxiously awaiting the experience of wide-screen content, and your 16:9 presentation is guaranteed to hold their attention.

Outsider Becomes “Statesider” U.K. House Opens U.S. Spot Shop

By Robert Goldrich

SANTA MONICA—Outsider, a mainstay U.K. commercial production house run by partners/executive producers Robert Campbell and Toby Courlander, has extended its reach stateside with the launch of a Santa Monica-based company under the aegis of executive producer Jonathon Ker. The arrangement puts Ker in a dual role as he continues to serve as exec producer at Tight, a spot shop in which he is partnered with exec producers Don Block and Rich Carter of Santa Monica-headquartered GARTNER. Outsider’s U.S. operation and Tight will be housed in the same Santa Monica complex, but are separate entities.

Several directors on Outsider’s London roster will be available to the U.S. market via Outsider, Santa Monica. They include: James Rouse, David Lodge, Jorn Threlfall, Henry Littlechild, Steve Hudson, Ric Cantor and Chris Mudge.

However, some marquee directors at Outsider in the U.K. will retain their already established affiliations in the American ad market. For example, Rupert Sanders continues to direct for U.S. agencies via Omaha Pictures, Santa Monica. Similarly Acne helms U.S. work through bicoastal RSA USA. And Pedro Romhanyi and the team of Dom & Nic helm stateside market fare via Oil Factory Films, Beverly Hills.

Ker’s purview for Outsider in the U.S. goes beyond that company’s core talent roster. Outsider, Santa Monica, will also handle U.S. representation for The Viral Factory and unit9, two London shops in which Outsider maintains an ownership interest. Unit9 creates online content for advertising, marketing and entertainment, having worked for such clients as FCUK, Miramax, Nintendo, Sony and Virgin. At press time, unit9 had embarked on an undisclosed project for Goodby, Silverstein

& Partners, San Francisco.

Meanwhile The Viral Factory, headed by the creative brain trust of Ed Robinson and Matthew Smith, specializes in the creation of viral advertising campaigns for the Web, serving clients that include Bacardi, Ford, MTV, Time Warner and Trojan Condoms. The viral work for Ford, including “Bird” for Ogilvy & Mather, London—which earned silver at the ’04 British Television Advertising Awards—helped establish an industry buzz for director Littlechild, who subsequently came aboard Outsider, London, for commercials. In the darkly humored, offbeat “Bird,” a pigeon swoops down to roost on a Ford Sportka; the car’s hood suddenly pops up, throwing our feathered friend to a surprisingly untimely end. The Ford Sportka is then billed as the Ford Ka’s “evil twin.”

Similarly the humorously risqué Trojan viral spots resulted in Outsider bringing director Rouse into the company fold. Rouse made a major directorial splash with the Trojan work, which garnered a Gold Lion at last year’s Cannes International Advertising Festival. The spots depicted carnally athletic, Olympian-caliber performers. For example, in “Vault,” a female gymnast hurdles over a pommel horse and makes a perfect coital landing atop her male partner, to the roaring approval of a stadium crowd. Both gymnasts are stripped from the waist down, though the camera does not reveal all.

Directorial Roster

Rouse first established himself in the industry as a creative at several London ad agencies, including DDB, TBWA, Euro RSCG Wnek Gosper and The Gathering. He also served as creative director at Corsellis Montford Interactive, a London interactive design firm. Rouse transitioned fully into directing in ’02 and last year

Moxie Content Ranges From Short To Wide

the shorts and assemble an advisory board of leading female Hollywood executives who will oversee the selection process of essays, cast the films, and line up directorial talent. Heading "Reel Moments" for Moxie are its head of film and television, Francesca Silvestri, and Roundtable Management's Kevin Chinoy.

The advisory board thus far includes: Meryl Poster, co-president of production at Miramax; Cara Stein, The William Morris Agency's co-COO, New York; Caroline Kaplan, IFC Entertainment's senior VP, production and development; actress/producer Lucy Liu; actresses Katie Holmes and Julianna Margulies; and *Glamour* associate publisher Leslie Russo. Story entries may be submitted online (www.glamour.com) or via mail until March 14.

The project is a means for *Glamour* to extend its reach into another medium. And it's *Glamour*'s reach that could entice prospective short film sponsors. The magazine reportedly has some 12.3 million readers nationally, reaching one in every 10 women in the U.S.

IMAX

As first reported last year in *SHOOT*, Moxie has a working relationship with IMAX to produce a documentary on sailboat racing. The film will center on this year's Volvo Ocean Race, a nine-month competition that spans the globe. The involved parties are in the process of lining up financing.

IMAX is the Toronto-headquartered company (with offices in Los Angeles and New York) that showcases films on screens eight-stories high and as much as 120 feet wide. Brad Ball, who maintains the Ball Entertainment Group, a Burbank, Calif.-based branded entertainment marketing and production company, spearheads the push to secure sponsors for the IMAX slate of original

films, including the Moxie project. Ball made his first mark in the ad agency community as a partner in Davis, Ball & Colombatto, Los Angeles, which turned out the lauded "Mac Tonight" McDonald's commercials. He then served as McDonald's senior VP, marketing USA before becoming president of theatrical marketing for Warner Bros. Pictures, and later executive VP, corporate marketing, Warner Bros. Entertainment.

IMAX's stock has risen in terms of its ability to draw attractive demographics. The company's film events draw primarily the youth, young adult and family markets into theaters. Initially that reputation was built in IMAX theaters at museums and educational institutions. But IMAX's reach has in recent years extended into commercial entertainment, spanning major Hollywood features (35mm films such as *The Matrix Reloaded*, *The Matrix Revolutions*, *The Polar Express* and *Harry Potter and the Prisoner of Azkaban* have been converted to the IMAX format for presentation), as well as a budding slate of original IMAX films. The latter includes last year's release, *NASCAR 3D: The IMAX Experience*, which ranked among the top 20 grossing motion pictures for a stretch.

Upon entering into the deal with Moxie last year, Greg Foster, president of filmed entertainment for IMAX, said that Moxie's connections in the ad and production communities would benefit IMAX. That dynamic propelled his decision to team with Moxie on feature development and production.

There are more than 240 IMAX theaters in 35 countries. About half of those theaters are in educational/institutional venues (museums, space centers). The other half are in the entertainment market, including in such multiplex operations as Universal CityWalk, Los Angeles.

Dir. Gary McKendry Garner's Oscar Nomination With First Short Film

Spot Players Include Efx Shop Ring Of Fire, Lost Planet Editor Martinez

By Emily Vines

NEW YORK—To say the least, commercial director Gary McKendry's longer-form filmmaking career is off to a good start. His first such endeavor, *Everything In This Country Must*, has been nominated for an Academy Award this year in the short film [live action] category.

A native of Ireland, McKendry said the last thing he wanted to do was make a film about Ireland. Having left the country in 1985 when he was 18 and residing in New York for the past 12 years, he jokingly noted that there are so many people in Ireland doing films about Ireland, the last thing they need is a New Yorker doing it.

But, in his search for a story—after reading more than one thousand short stories according to his estimate—it was the tale in *Everything In This Country Must: A Novella and Two Stories* from author, and fellow Irishman, Colum McCann that resonated with the director.

The story is set in Northern Ireland in the late 1980s and centers on a man and his daughter trying to save their horse as it struggles in a river on a stormy night. At its core, it explores the human dynamics that exist when a nation is in a warlike state.

In McKendry's view, many people from outside of Ireland write stories about the conflicts that have existed within and depict the situations as black and white. When you live there, he said, it's shades of gray and nuances, where no one is really guilty and no one is really innocent. To him, this story captured that completely without assigning blame.

Ambitious Vision

The story McKendry tells of pitching this film to McCann offers evidence of the power of intention. Both lived in New York so they met for drinks. When McCann asked McKendry why he should be the one to helm it, McKendry recalled

Green Dot Hits The Spot With Director Jon Nowak

Helmer Brings Commercialmaking And Branded Content Experience To His New Roost

By Robert Goldrich

SANTA MONICA—Director Jon Nowak, a former Fallon, Minneapolis staffer who left the agency nearly a year ago to focus full-time on his helming career, has come aboard Green Dot Films, Santa Monica. This marks the first national spot representation for Nowak, who's already directed a Green Dot-produced job: an M&M's commercial for BBDO New York, which was shot in Buenos Aires.

Nowak's directorial credits include a short film, commercials and branded entertainment fare. The latter was *Buddy Lee: Guidance Counselor*, a three-part miniseries, starring the Lee Jeans "spokesdoll," which ran for six weeks (each episode had a two-week run) during the MTV2 show *Control Freak*. For each installment of the Buddy Lee show, viewers were able to vote on their favorite of three proposed endings for

Celsius Films To Rep Director Jean Marc Piché Stateside

By Emily Vines

NEW YORK—Director Jean Marc Piché has joined bicoastal Celsius Films for exclusive commercial representation in the United States. He had been with Directorz, Dallas, for the past year and a half.

Piché also has extensive international representation. In Canada, he has his own production company, Code Film, Toronto, while in the Canadian French market, Cinélande & Associés, Montreal, represents him. Wonderboys Film GmbH, Munich, reps him in Germany, Switzerland and Italy. Wanda Productions, Le Plaine Saint Denis, handles him in France.

Piché said that Celsius provides him with added major market reach stateside, most notably in New York and Los Angeles. He noted that he felt he would be challenged at his new roost.

On why he was interested in bringing Piché aboard, Celsius executive producer/partner Bob Fisher related, "The scope of his work was what got us excited. There was a really good car reel, and there was

an entire reel available of really good, real storytelling. There's just a tremendous body of work that we feel, with our sales efforts throughout the United States, we have the opportunity to put him up for any number of projects that he would be terrific for and could do a great job on." Piché added that he also has a kids reel and that working on diverse material is important to him.

During the past year, Piché has helmed projects for international markets including Bacardi in Europe and MasterCard in the U.S. and Canada. His reel includes visual storytelling and comedic dialogue for clients like the Vancouver Aquarium and Verizon Wireless

A 15-year veteran of the industry, Piché has also directed stateside through now defunct Blind Spot Media and shuttered Conspiracy. He joins a roster of directors at Celsius that includes the monikered Anouk, Christian Charles, Greg Ramsey, Bobby Sheehan, Mark Tiedemann and Harvey Wang. Stephanie Oakley is also executive producer/partner along with Fisher.

Digital Vision Acquires London-Based Nucoda

By Carolyn Giardina

STOCKHOLM—Digital Vision AB—with world headquarters in Stockholm, and a wholly owned subsidiary, Digital Vision (US), in Los Angeles—has acquired London-based Nucoda Ltd., a privately held developer of digital media content creation software for video and film, including systems that support the digital intermediate process in the 2k and 4k data domains. Digital Vision, a maker of image enhancement and color correction tools used on commercials, is listed on the Stockholm stock exchange. The company declined to disclose the value of the deal, which was a mix of cash and stock.

"In terms of commercial post, one thing that we will be making a big statement about with the acquisition is our roadmap in migrating from the video to data domain," said Digital Vision US

president Hugh Heinsohn. "Right now in the commercial world, most work is done in standard definition video. That's going to be changing soon. The flexibility of working in data is something they will find extremely useful."

The move is reflective of what many pundits have predicted that this year would bring, which is consolidation in this emerging space; most say the number of tool developers is too large for the size of the potential market.

Heinsohn believes Digital Vision is in a position of strength, explaining, "Lots of [postproduction] companies are coming into this undefined market before standards are set. When companies buy software, the financial strength and stability of the [provider] becomes an important factor...Digital Vision has been around for seventeen years and we have a long history and financial strength that a startup doesn't have."

The acquisition of Nucoda is intended to help Digital Vision to broaden its range of postproduction tools and expand technical capabilities. The principals of Nucoda will join Digital Vision in similar capacities. All engineering and technical support functions for Nucoda will remain headquartered in London. Digital Vision will continue to invest in the technology already developed by Nucoda, as well as in further development of its own image processing systems for postproduction.

Heinsohn reported that no products from either brand would be discontinued, and that customers can expect the companies to take advantage of the combined expertise. As an example of future plans and movement toward data production, he offered, "We are going to take Digital Vision's DVNR image processing and enhancement tools and migrate them to work in 2k and 4k using Nucoda's platform."

Brovelli Reflects On New Media

before select TV programs—not during the advertising journal block segments. Though he wasn't yet at liberty to publicly discuss project specifics, Brovelli described the films as “image pieces” that he hopes will offer a fresh new dynamic for the branded content space in France.

“This kind of work is just beginning to emerge,” related Brovelli, noting that there's a major movement in France generally to reduce the number of ads on television. Thus even advertisers who don't have spot restrictions like those placed on Carrefour are grappling with what to do outside the commercialmaking realm in order to build their brands and business.

WATER BOY

In this vein, Brovelli has been deemed by some industry observers as a head of production to watch given his involvement in the Evian “Voices” commercial, which spawned an advertainment initiative that included a successful CD release and a Water Boy character that realized icon status through a popular music video. The starting point was Evian's international spot “Voices,” directed by Pedro Romhanyi via Bandit, Paris. (Romhanyi is repped in the U.S. by Oil Factory Films, Beverly Hills.) The ad shows adults singing in children's voices the famous Queen song, “We Will Rock You.” The tagline was that Evian “helps you feel young at heart.”

After having clearly associated the music with the brand, BETC Euro RSCG produced a CD single of children's “Voices” in partnership with Universal Music. The CD cover was conceived by the agency without an Evian logo. The assumption was that consumers did not always need to see a brand's logo in order to recognize the identity of the sponsor. The CD cover instead has an image of a microphone hovering above a glass of water, an Evian symbol.

This in turn spawned a music video in which an animated character, Water Boy, emerges from the glass. The character became a youthful icon for Evian, and the video clip—with animation directed by Soand Sau via French studio Quad Productions—gained heavy airplay and popularity.

From the video clip came an album with other songs (“I Love Rock 'n Roll,” “Forever Young”)

sung by children. The Water Boy character was on the CD cover.

The original CD single became a hit, attaining gold disc status after four weeks and later reaching platinum. The album also earned a gold disc. The rotations of the music on radio and the video on TV were equivalent to huge media investments. The '04 Gunn Report ranked the BETC Euro RSCG work for Evian as the 6th most awarded TV commercial/campaign in the world, with recognition from such competitions as Cannes ('04 Gold Lion), Clio (two Silvers), the New York Art Directors Club (gold), D&AD, New York Festivals, Eurobest 2005, the Cresta Awards, the Mobius Awards and Grand Prix Strategies.

Brovelli joined BETC Euro RSCG seven years ago as its head of production. Among the agency's high profile campaigns are Air France “Flight” and “Cloud” directed by Michel Gondry, Peugeot 607 helmed by Frederic Planchon, Hollywood Chewing Gum directed by Tim Burton, Orange helmed by Wong Kar Wai and BNP Paribas directed by Jean-Pierre Jeunet.

Known as a supporter of young, up-and-coming directors, Brovelli has also worked over the years with then emerging talent such as Neil Harris, Guillaume Canet, Antoine Bardou-Jacquet and Antony Antanasio.

At BETC Euro RSCG, Brovelli oversees a department of 30 people, including nine producers. Several of them come stateside to shoot. Brovelli himself was recently in New York for the lensing of a spot for electricity concern EDF, directed by Gondry of bicoastal/international Partizan. Brovelli's other recent endeavors include a Badoit sparkling water spot helmed by Radjic Thierry of Irene, Paris, and a Remy Martin ad directed by Paul Gore of Cake, London.

Though he doesn't have any directorial aspirations, Brovelli is no stranger to helming. He has several music videos to his directing credit as well as a short film, *I Love You So*, which received an award at London's Straight 8 Festival of Super 8 films several years ago. He and BETC Euro RSCG music supervisor Christophe Caurret are also organizers of and DJs on Panik, a series of monthly electronic music parties that have played in different international markets.

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Director Rocky Morton Sculpts An Offbeat Spot For Starburst

TBWA/Chiat/Day, New York, Concocts A Deliciously Twisted Tale Of Young Love

By Christine Champagne

Some sculptors work with clay. Others prefer Starburst fruit chews as we see in a wonderfully weird new spot created by TBWA/Chiat/Day, New York, and directed by Rocky Morton of bicoastal/international Morton Jankel Zander (MJZ).

Set in a high school, “Art Center” (:30) finds a teenage boy inviting a girl he is infatuated with to the art studio to see the work of art that he has created in her honor—it’s a bust of the pretty blonde sculpted out of Starburst fruit chews.

That’s quite a declaration of love, although it soon becomes apparent that the boy desires Starburst fruit chews as much—if not more—than the girl when he takes a bite out of his tasty creation, chomping off the bust’s nose in front of the shocked lass.

TEEN SCREAM

While “Art Center” is aimed primarily at boys in their upper teens, the spot will likely elicit a chuckle from adults because of a sonic joke cleverly embedded in the commercial in form of the Lionel Richie tune “Hello.” Those of you who watched MTV in the 1980s will recall the unintentionally creepy video for “Hello” that cast Richie as an art teacher obsessed with a blind student.

“Art Center” wasn’t actually inspired by or intended to parody the music video for “Hello,” noted TBWA group creative director Scott Vitrone. “We never started with that reference. The spot was initially scripted with no music,” Vitrone explained. “Then after we got down the road, we thought it might be cool to put [a reference to “Hello”] in there very subtly, and if some people get the wink, then that’s great. But it didn’t drive the concept.”

The concept was actually born out of the creatives’ desire to find a simple—yet twisted—way to get the



CLICK POSTER TO VIEW "ART CENTER"

word out that Starburst fruit chews taste good.

Incidentally, it should be noted that two spots conveying that message, “Art Center” and another spot titled “Lemon” (:15) that was also directed by Morton, currently serve as an interim campaign of sorts for Starburst while TBWA, which recently inherited the account from Grey, New York, formulates a new strategy for the brand, according to Vitrone.

SWEET SPOT

From the start, Morton knew that the success of “Art Center” would depend on the casting of the love-struck boy. “It was a very difficult role to cast because boys at that age don’t want to come across as being strange in any way,” Morton mused.

After seeing hundreds of potentials, Morton chose Victor Isaac to play the pivotal part.

Casting the role of the girl was easier in one sense in that the role wasn’t as complex as that of the boy; however, there were other factors that had to be considered, mainly the girl’s appearance. “Part of the casting [for the girl] was looking for someone who could be turned into

a bust easily,” TBWA group creative director Ian Reichenthal shared. “Some people just had certain features that stood out as something that could translate into a bust.”

Ultimately, Courtney Hope was cast in the role, and the next step in the process required a sculptor to make a mold of her head onto which Starburst fruit chews were artfully placed.

The sculptor experimented with the look of the piece, fashioning everything from abstract to more detailed busts. In the end, it was decided the bust that presented the most realistic portrait of the girl would work best in the spot. “We wanted to retain the character of the girl so that you would believe the boy was actually trying to make a sculpture that looked like her,” Morton said.

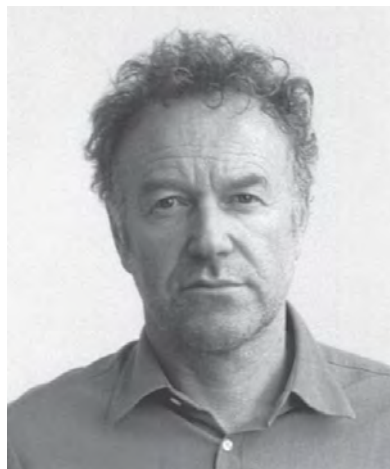
With the masterpiece complete, Morton and DP Julian Whatley shot “Art Center” in one day on location at a church/community center in Los Angeles.

The shoot went smoothly. “The only thing that took a little time was every time the boy did a take, he devoured the girl’s face. So we had to go in and rebuild the nose,” Vitrone shared.

“We had several noses on standby,” Reichenthal chimed in with a laugh.

Once the shoot wrapped, editor Dave Koza of MacKenzie Cutler, New York, cut the spot. “The cut didn’t change that much from the initial cut,” Vitrone said. “The only thing we messed with—and it ended up making the final cut—was the part where after the boy turns the bust, and then it goes to the static shots where the bust is looking straight into the camera.”

So what became of the bust after the project wrapped? Might this unique piece of art wind up in the permanent collection of New York’s Museum of Modern Art? “Unfortunately, that won’t be possible,” Reichenthal reported. “When the bust got shipped back to the agency from the shoot, it was packed in a box with those Styrofoam pellets, and some of those stuck to it, and now it’s kind of ruined.”



Rocky Morton

Client

Mars Incorporated/Starburst

Agency

TBWA/Chiat/Day,
New York.

Gerry Graf, executive creative director; Ian Reichenthal and Scott Vitrone, group creative directors; Ashley Davis, copywriter; Craig Allen, art director; Ozzie Spenningsby, director of broadcast production; Laura Ferguson, producer.

Production Company

Morton Jankel Zander, bicoastal/international.

Rocky Morton, director; Julian Whatley, DP; Jeff Scrutin, executive producer; Helen Hollien, producer. Shot on location in Los Angeles.

Editorial

MacKenzie Cutler, NY.

Dave Koza, editor; Mona Salma, assistant editor; Melissa Miller, producer.

Post

Company 3, New York.

Tim Masick, colorist.

Schmigal, New York.

Matt Monson, online editor; Juliet Conti, online producer.

Visual Effects

Stardust, New York.

Jake Banks, creative director; Dan Sormani, producer; PJ Richardson, art director; Lauren Hartstone, designer/ animator.

Sound Design

MacKenzie Cutler.

Marc Healy, sound designer.

Audio Mix

Sound Lounge, New York.

Glen Landrum, mixer.

Virgin Dream Takes Amorous Flight In “Love Story”

Director Greg Gray Of Velocity Films Offers Romantic Tryst With A Twist

This spot airing in South Africa would likely have trouble gaining broadcast clearance in the U.S., particularly in the so-called red states given the recent uproar over gay marriage, an issue that had President George W. Bush at one point advocating a constitutional



Click Poster To View

amendment banning same-sex unions.

But for some blue state residents and others who don't regard gay matrimony as a hot-button issue, there is much humor to be found in Virgin Atlantic Airways' "Love Story," a risqué commercial directed by Greg Gray of Velocity Films, Johannesburg and Cape Town, for Net#work BBDO, South Africa. (Gray is repped in the American ad market by bicoastal Velocity@Crossroads.

We open on a heavy-set man performing in a Karaoke bar, "singing" the Bee Gees *Saturday Night Fever* hit "How Deep Is Your Love?" He appears to be serenading another man who's seated in the bar lounge. The spot then takes us through a montage of the two men romancing one another.

Their courtship includes them seated under a tree at the park, enjoying each other's company in a rowboat, holding hands as they ride on separate bicycles, frolicking at the beach, having a young

lovers' posing session in a photo booth, even taking a bubble bath together. The torrid romance has our twosome, now shirtless, also recreating the famed sensual pottery wheel scene from *Ghost*, although the couple is a far cry from Patrick Swayze and Demi Moore. There is also gift giving; the slender man seated on a bed, opening a package to reveal a large jockstrap. Additionally we see the lovebirds each eating the same strawberry, their lips about to meet in the center.

Next we witness the seemingly inevitable: a wedding ceremony. The guys exchange vows in a church before a minister and then full mouth kiss.

However, the nuptials are a bit removed from reality. The kiss jars the young thin man who awakens from a dream, which took hold while he dozed off in his airplane seat. He is roused from his dream by the slightly overweight would-be groom who turns out to be the

passenger next to him. The heavyset man is fast asleep and has slumped over onto him, his lips touching his neighbor.

This somewhat compromising yet accidental position is then put into perspective by a female voiceover, which relates: "If you wanted to sleep with him, you would have married him. Rather fly

Virgin Atlantic Upper Class and get your own suite."

We then see upper class suite accommodations on Virgin Atlantic Airways, featuring an individual foldout flat bed.

A parting tag consists of the Virgin Atlantic logo, accompanied by the words

"Upper Class Suite."

Peter Carr executive produced for Velocity Films, with Helena Woodfine serving as producer. The DP was Alard de Smidt.

The agency creative team consisted of managing partners/creative directors Mike Schalit and Keith Shipley, art director Philip Ireland, copywriter John Davenport and producer Caroline Switala.

Editor was Ricky Boyd of Orchestra Blue, Cape Town, with Paula

"Silence"

By Robert Goldrich

If not golden, silence is at least attention getting in this :30 for New York's nonprofit Citymeals-on-Wheels, out of Urban Advertising, New York. Indeed a minimalist approach—a virtual still life with nary a sound—stands out in sharp contrast to the spot clatter clamoring for viewers.

The PSA consists of one shot—an



Click Poster To View

elderly woman seated at a kitchen table, her right hand holding onto a walking cane. The strategy is simply to show the isolation and loneliness that many homebound senior citizens endure daily.

"When you're constantly being hit with hop-hop thumping commercials and Donald Trump barking catch-phrases, there is nothing quite as disruptive as silence," said Urban writer Jeff Lang,

Editing Trends

New Formations

Super Bowl Ads Go On Location And Into HD

By Carolyn Giardina

The weekend before Super Bowl XXXIX, the National Foot-ball League (NFL) spot “Tomorrow”—which featured NFL players singing the classic “Tomorrow” from the musical *Annie*—was lensed on location in Miami and in the Florida Keys. Meanwhile, editor Chuck Willis of bicoastal/international Cut + Run got a glimpse of his own tomorrow—he was sitting under a palm tree on the beach, simultaneously cutting the spot on a laptop computer with Avid Technology’s XPress Pro nonlinear editing software.

Changes are afoot, and much of that is prompted by advancements in technologies such as editing software. This can make editing a portable process, and an increasing number of editors are starting to take their work out of the edit suite—and on location, on the road, or simply home for an early night. Sometimes, these capabilities can be critical, as Willis learned on the NFL shoot.

Super Bowl spot production is notorious for painfully tight deadlines, and this year was certainly no different. Production on “Tomorrow,” directed

by Matt Aselton of bicoastal Epoch Films via agency Triple Double, Venice, Calif., for NFL Networks, got the green light at a very late date; it was shot the weekend before the Super Bowl, and the spot was delivered the day before the broadcast.

“I never had a schedule that compressed,” says Willis. “We never could have finished on time without that technology. But it wasn’t difficult, and it wasn’t a hardship to work that way. It was easy and comfortable, and [the portable editing technology] made it possible.”

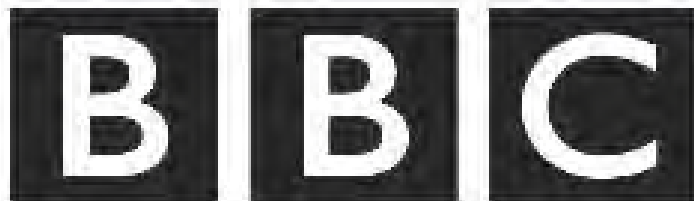
Admittedly, he also enjoyed the opportunity to work on these beachfront locations. “It was great,” he says, acknowledging that this luxurious “editing suite” would not have been an option a few years ago.

From the laptop, Willis output the final EDL (edit decision list) for the film to tape transfer and postproduction, all of which stayed in Miami. The film to tape was completed at Cineworks Digital Studios, the conform at Manhattan Transfer-Miami, and the sound mix at Outpost Dig-ital. That was the first time Willis visited those sites. “The facilities were really good; I was impressed,” he says.

At Cineworks, Willis had an extra treat; he was reunited with former Tape House president Mark Polyocan, who now serves as Cineworks’ director of sales and marketing. “He really held our hand through that part of the process,” Willis compliments.

OBSESSION WITH UP SESSIONS

When one looks back at the state of

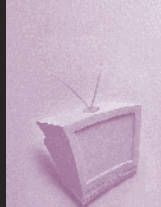


Clips.
Sequences.
Short programmes.
And the CBS News archive.
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Seconds away.

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Motion Gallery



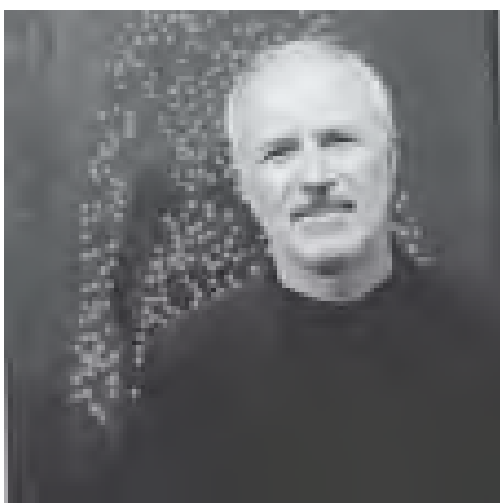
Super Bowl Editors Adapt, Adopt Technologies

advertising, the 2005 Super Bowl may be remembered as the event where agencies finally produced a notable number of HD commercials. Certainly not the majority, but still enough to get the HD dialogue going.

One of those, “Inside the O” for CIBA Vision, the eye care unit of pharmaceuticals/consumer health company Novartis, was finished in HD, but more importantly, it gave editor Charlie Johnston of bicoastal Lost Planet a new collaborative experience.

The spot was directed by Jim Sonzero via bicoastal/international Believe Media for Grey Worldwide, New York; it featured visual effects by Santa Monica-based Method and a film transfer from colorist Stefan Sonnenfeld at Company 3 in Santa Monica. (Sonnenfeld is also president of Company 3.)

To save travel time, Johnston and



Mark Polyocan

Sonzero participated in the transfer session by watching a monitor at Company 3 New York, using UP Sessions, a new satellite service that enables remote collaborative color correction sessions in real time; the service is offered by Company 3 with satellite support from its parent company, Santa Monica-based Ascent

Editorial. Ulbrich used an Avid Media Composer to cut “Moments” direct for NFL Films and directed by Don Cheadle, which was created from stock footage originating on 35 mm film (film is an HD medium). After the standard definition edit, post was completed in HD.

But even when the editor cuts in

“We are looking into getting an HD Avid so that we could load HD into the system. That means that what you do in the HD Avid is what you get out of it.”

Media Group. (Method is also an Ascent Media Group company).

“It was perfect,” Johnston reports. “The guys from Method were with Stefan [in Santa Monica], and it was also as if Stefan was in the chair in New York. It was flawless; we could include everyone without flying.”

HD COMPLETION

As for the HD portion of the post equation, most editors reported that they simply cut the spot in traditional standard definition, but in “widescreen”—that is a 16:9 aspect ratio for HDTV as opposed to today’s 4:3 standard definition.

That was the case for editors such as Jim Ulbrich of New York-based 89

SD, it is still important to understand the finishing process.

For instance, Johnston explains that, per an equation provided up front by Method, he cut the CIBA Vision spot in PAL to only 28 seconds. In order to make the HD less cost-prohibitive, the visual effects were done in PAL (25 frames per second). The frame rate changed when the effects were up-resed for HD delivery, which translated into the finished :30.

The aforementioned HD spots were lensed in 35mm film, but another, “Elope” for Cadillac, was lensed and finished in HD video. (The spot was directed by Antony Hoffman of bicoastal/international @radical.media

for chemistri, Troy, Mich., and Leo Burnett USA, Chicago.)

Editor Matthew Wood of the Chicago office of The Whitehouse, notes that the while he did not use a portable editing system on “Elope,” producers should be aware that if one uses an HD video, one can take the feed right from the camera and start editing during a shoot with a laptop system.

He also cautions that with HD, varying frame rates need to be watched. For instance, “If you shoot HD slow motion [60 fps interlaced, or 60i], then when you load it in a [standard definition] Avid you don’t get a true representation of the slow mo. You need to get the images processed [in another tool such as Discreet’s Flame compositing system]. This is because 24p [24 fps progressive scan] looks filmic; 60i looks more like video.”

Wood concludes that with HD on the horizon, it is time for editorial to go HD. “We are looking into getting an HD Avid so that we could load HD into the system,” he reports. “That means that what you do in the HD Avid is what you get out of it. You want to see the quality that was shot.”

With the costs of HD capable nonlinear editing systems getting lower—and the demand for HD only expected to grow—this is likely to be among the next areas of retooling that the commercial industry experiences. The question is at what speed will the industry make this transition?



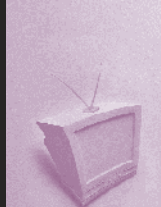
Click poster to view “Moments” for the NFL.



Click poster to view “Elope” for Cadillac..



Click to view CIBA Vision’s Inside The Q”.



Round One Of Balloting Begins For '05 AICE Awards; N.Y. Gala Set

By Robert Goldrich

NEW YORK—The 2005 Association of Independent Creative Editors (AICE) Awards competition is entering its first round of balloting. DVDs of spot entries were sent out earlier this week to editors at AICE-member companies. Editors will screen the entries and their assessments will pare the field down to finalists across 11 categories. The deadline for editors to return their scoring of entries is March 8.

As in years past, only editors from AICE houses are eligible for awards recognition. However, with the recent formation of an AICE chapter in Toronto (*SHOOT*, 10/22/04, p. 1), this means that for the first time work from Canadian shops can be in the running for the AICE Awards. The Toronto chapter is the AICE's first chapter outside the U.S.

As earlier reported (*SHOOT*, 11/5/04, p. 1), the AICE is also exploring the possibility of expansion overseas. This means that the geographic scope of future AICE Award competitions could continue to grow.

After this year's field of finalists is determined, a blue-ribbon panel of judges will select the winner in each category. At press time that blue-ribbon body—with judges from the editorial, directorial and ad agency communities—was in the process of being assembled. The competition's editing categories are: Comedy, Dialogue, Graphics, Local Spot, Montage, Music/Sound, PSA, Storytelling, Spec Spot, Visual Effects, and National Campaign.

This year's AICE Awards and Hall

of Fame gala is slated for May 24 at Chelsea Piers in New York. AICE New York chapter president Bernadette Quinn, general manager of Moondog, New York, is the '05 AICE Awards chairperson.

This is the fourth AICE Show—the inaugural event took place in New York in '01 and then shifted to Los Angeles in '02. Those first two shows took place during the last quarter of the year, a schedule which meant that the awards honored editing on spots that debuted during a July through June eligibility period. Rather than hold a November '03 awards ceremony, AICE officials opted to push back the event some six months so that the competition could be positioned from '05 on to recognize the best-edited

work of the previous calendar year. The '04 Show covered an 18-month eligibility period (July 1, '02-Dec. 31, '03) to account for the event's altered schedule.

HALL OF FAME

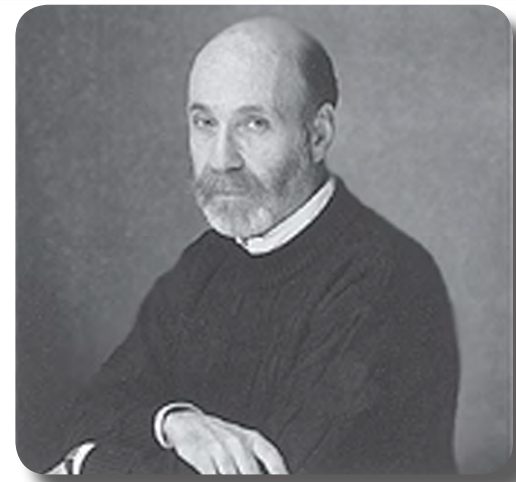
The AICE Hall of Fame honor was launched in '94 and held annually until '01, when the AICE decided to give it a one-year hiatus in order to focus on establishing the AICE Awards competition. The Hall of Fame induction then returned in '02 (the honoree being editor Jacques Dury) and continues to be coupled with the annual awards gala.

This year's inductee is a man who inspired the creation of the AICE Hall of Fame: Arthur Williams, whose career

spanned more than four decades and involved cutting classic advertising ("I'd Like To Buy The World A Coke"), pioneering new technologies (HD post workflows), founding one of the industry's most influential post houses (The Tapehouse, New York, which has since closed) and working for the good of the overall editorial community as an AICE leader.

On the latter score, Williams served as AICE New York president from '90 to '92 and spent more than a decade on the organization's board of directors. He chaired both first AICE Hall of Fame Event in '94 and the first AICE Awards in '01, which was paired with the Hall of Fame ceremony.

In *SHOOT*'s coverage of the



Arthur Williams

announcement that he would be inducted into the Hall of Fame in '05 (*SHOOT*, 10/1/04, p. 1), Williams related that the rationale behind his decision to assume a prime role in the AICE Awards and Hall of Fame was simple. "I thought it was very important to highlight what editors do...and to elevate the art form. I always felt that the editor was a very pivotal force in the creativity of commercials, but never gets the recognition that is due."

Assessments Of And From The Heartland

Execs And Artisans Reflect On The State of Business in Illinois, Minnesota and Michigan

By Kristin Wilcha

In this week's Border Watch on the Midwest, *SHOOT* assesses the impact of Illinois' wage-based tax credit on the state's commercialmaking community, and takes a look at what's going on in Minneapolis and Detroit.

ILLINOIS

The Illinois Film Production Services Tax Credit Act, an anti-runaway measure, has received favorable feedback from the commercial production community. The program establishes a 25 percent tax credit, which applies to the first \$25,000 in wages per worker per production. (Excluded from the tax credit are the two highest paid Illinois workers on a project.) Workers must be Illinois residents hired for a qualified feature, TV program, commercial or sponsored content piece shot in the state. Projects for advertising purposes (30 minutes or less), including spots and branded entertainment, can receive the tax credit as long as each has a minimum of \$50,000 in wages being paid to Illinois residents. For features and TV programs, each production has to spend at least \$100,000 on Illinois labor in order to be eligible for the tax credit.



Mark Androw

In addition to the filming crew, the 25 percent wage tax credit applies to other Illinois residents, including editorial labor, acting talent and use fees up to one year, and agency labor (i.e., creative director, art director, copywriter, head of production, producer) from the time the final storyboard



is finished through production and post. The tax credit can additionally apply to the labor costs of other Illinois-based firms, such as a caterer, casting agency or set construction entity.

While initially utilized primarily by feature films, the ad community is now tapping into the tax incentive. "The advertisers are definitely responding to it," says Mark Androw, owner/executive producer at The Story Companies, which has offices in New York, Chicago and Santa Monica; Androw also serves as national chairman of the Association of Independent Commercial Producers (AICP). "[The tax credit] is significant money on a production, and it's working out great." Androw relates that he has one client that has received over \$140,000 in tax credits.

Androw, who also serves on the board of the Illinois Production Alliance, said he expected to see more advertisers take advantage of the credit in 2005. "I think now that people are filing their taxes for

2004, and they see the practical effects of it, I think it's just going to pick up momentum," he explains.

Earlier this month, the Illinois Film Office released new figures, noting that film production increased to \$50 million in 2004, up from \$25.6 million in 2003.

Androw reports that production in general is up in the state, something he attributes not only to the tax incentives, but also to a stronger Canadian dollar, which makes locations such as Toronto less appealing to producers.

In late '04, Androw, along with Steve Caplan, executive VP of the AICP, and representatives of the Illinois Film Office, addressed the Illinois City Management Association about productions coming to their areas. Topics included the distinction between commercials and features, and how to attract production. "For many of these village managers, they looked at [production] as, wow this is a great thing, we can generate all this business activity in our areas," says Androw. "For others, [hosting productions is] a little bit more of a nuisance. We addressed both issues."

MINNESOTA

Kirk Hokanson, executive producer at Voo-doo Films, Minneapolis, and president of the Minnesota chapter of the AICP, noted that he has seen an upturn in production. "I believe 2005 is looking really good," he says. "I'm seeing clients and advertising agencies that have been less active becoming more active. And I'm seeing a better sense that we're driving out of the valley of slowness. It's been a tough couple to three years, and I think Minnesota is hit much harder than anywhere else, because when the entire country is slow, the A directors are doing work they normally wouldn't consider, which causes a vacuum in the Midwest. So I'm seeing that changing a lot."

While production is increasing, Hokanson reports that the situation for the Minnesota Film Board and TV Board, while improving, is not out of the woods yet. As earlier reported, the office has seen it's funding severely curtailed by the state legislature. "They cut the majority of the funding to the film board, so that they are in survival mode," says Hokanson. "They are alive, but they certainly don't have resources to work with—the [legislature] has



as

Status Report On The Heartland Shows Optimism

actually in-creased the funding somewhat, but it's still not enough."

Hokanson noted that a feature film, *Class Action*, is currently shooting exteriors in northern Minnesota. Interiors will be shot in New Mexico, which offers incentives. "Maybe our legislators will start to see the economic impact of the film that's being shot there," he relates, "and seeing how much [money] it does leave in the community, and realize that by increasing, or providing incentives, [it would attract filmmaking.]"

DETROIT

The Motor City market continues to do well, reports Stewart Shevin, an editor at the Royal Oak, Mich., office of Mad River Post, which also has facilities in New York, Los Angeles, San Francisco, and Dallas. Shevin also serves as president of the Detroit chapter of the Association of Independent Creative Editors (AICE).

"I see it as being pretty stable," he

"I'm seeing clients and advertising agencies that have been less active becoming more active. And I'm seeing a better sense that we're driving out of the valley of slowness. It's been a tough couple to three years."

says. "[The Detroit market] is not nearly as cyclical as I get the sense of it being in New York or Los Angeles. As a matter of fact, over the years it's become more consistent—I don't think there's more [work] but it's been more consistent." Shevin attributes that consistency to car

companies—which make up a large part of Detroit-area edit houses' workload—introducing new models and new campaigns throughout the year, rather than just in the fall, as was the case in the past.

Shevin also notes, that while the market is consistent, work still goes out of town. He relates that the local AICE chapter is working on ways to promote the city and its editorial talent. "We've talked about an ad campaign directed at agencies, throwing a party to make people more aware, to be a part of the education process about the importance of the edit house," he notes. "Sending out information on the Web to ad agencies to keep them informed of the nuts and bolts of technology [is another possible option]." Shevin, who

has completed projects for Six Flags and Chevrolet, adds that other editors from the Mad River network also work out of the Royal Oak office, often utilizing Rosedit, the shop's remote editing system.

"It feels like the world is starting

to take a more serious look at Detroit," says Craig Duncan, VP/general manager at Griot Editorial, Southfield, Mich., which is part of the Grace & Wild family of companies that also includes

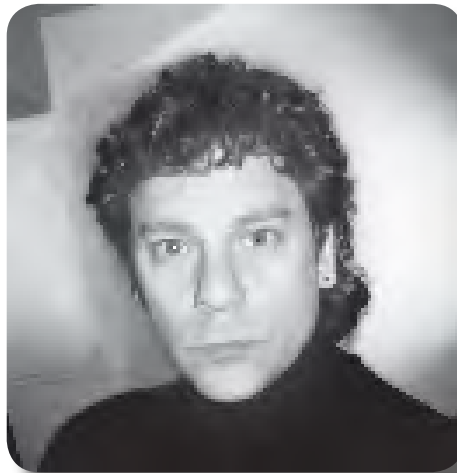
Postique, ÷X, In Gear, hdstudios, and Film Craft Lab. "There's more of an influx of [talent] from outside our market coming here wanting to work within because it's a very rich market."

Duncan notes that Louis Lyne, an editor from Los Angeles, has signed with Grace & Wild, and cites the opening of a Mad River Post office

[in Detroit] as positive signs for the market. "It can be great," says Duncan, "because some of the [editors who come to town] are doing work that might have otherwise left town," adding that if a project is cut in Detroit, it will likely be finished there, which is good for local facilities.

Current projects at Griot include Chevrolet out of Campbell-Ewald, Warren, Mich., as well as Progressive Insurance and Mazda, out of Doner, Southfield, and Ford for JWT, Detroit.

The local AICE chapter is also working with the national organization on the issue of agencies pulling editing in-house. "It's a big issue around the country," notes Shevin, "and it's also an issue here in Detroit." He relates that the AICE has begun a dialogue with agencies about the importance of the creative editorial shop, both in terms of talent and ancillary services.



Stewart Shevin

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street talk

□ Hollywood-headquartered **Post Logic** has closed its Santa Monica visual effects unit **Creo Collective**. Creo had been winding down operations since the beginning of the year, and wrapped its final job over the past couple of weeks....Word is that director **Eden Diebel**, formerly of bicoastal **HKM Productions**, has come aboard **Great Guns: USA**, Santa Monica, for spot representation....Director **Alex Proyas** is back from a two-year hiatus on the feature film *I Robot* and is again taking on spots via bicoastal/international **Chelsea Pictures**—the first being for Goodyear via **Leagas Delaney**....**The Film, Recording and Entertainment Council (FREC)** has launched in Florida. The collective of recording, post, film, TV, radio, production, graphics and other creative companies is primarily from South Florida and hopes to promote economic development for the industry in that region. The group's Web site address is www.frecouncil.org....At press time, Los Angeles was about to unveil a Film Inventory Management System Web site that will enable users to access info about lesser known lensing locations throughout the city....

rep report

□ **SBK Pictures**, Ardmore, Penn., has secured independent rep **Michael Eha & Associates** for sales on the East Coast. SBK's directorial roster includes **Jeffrey Berry**, **Jim McGorman** and **Dan Trachtenberg**....**Protagonist Films**, New York, has hired **Yvette Lubinsky** of indie firm Yvette Represents to handle the West Coast for director **James Bartolomeo**....**Ron Soodalter Associates**, New York, has taken on East Coast representation for Toronto-based **Guru Animation Studio**.... **Red Truck Films**, Raleigh, N.C., has signed directors **Robert Latorre** and **Gustavo Fiorenza** (a.k.a. Gaz) for regional representation in the Southeast U.S....**Kevin Wildes** has joined **MRB Productions**, a Los Angeles boutique specializing in sports-themed spots and promos, as its rep on the East Coast....**DP Nicolaj Bruel** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in spots and features....**Montana Artists**, Los Angeles, has signed DP **Ryan Gaw** for exclusive representation in all areas....DP **Xavi Gimenez** is now exclusively repped for commercials, music videos and features through **Lyons Sheldon Prosnit Agency**, Los Angeles...

bulletinboard

- 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....
- March 31-April 3/Vail, Colo.: **2005 Vail Film Festival**. www.vailfilmfestival.org....