

SHOOT®

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

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This Week



ScreenWork

Columns

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Stock Footage & Music Libraries

Animation Prominent In 15th Saatchi New Directors Showcase

Live Action Also Well Represented As 23 Emerging Helmers Make Their Mark During Event At Cannes International Advertising Festival

By Kristin Wilcha

CANNES, France—Earlier this week, Saatchi & Saatchi debuted its 15th annual New Directors Showcase, highlighting the work of 23 emerging helmers—including six teams—from around the world.

The showcase annually features directors who are selected by ad shops from the entire Saatchi & Saatchi network, which has 134 offices in 84 countries. Several hundred directors are initially identified; the Saatchi & Saatchi Worldwide Creative Board selects the finalists. “I think this year, the reel is going to spark a lot of conversation,” reported Bob Isherwood, worldwide creative director at Saatchi & Saatchi, who is based in New York. “It has a dark side, and we don’t quite know where that’s coming from, so I think it’s going to stimulate discussion.”

Isherwood related that this year’s reel features fewer commercials than in the past, noting that existing directors will take pay cuts in order to work on great creative. “We think it’s to do with new directors not getting the opportunity to direct commercials because of the shortage of good scripts,” he theorized, “and the established directors are prepared to do financial deals to actually make those happen.”



Mesh’s “Watermelon Love”

“There’s always a risk involved for clients and creatives in using new talent,” continued Isherwood. “If you can use established talent who can give you a guaranteed result at the same price as the new guy, the chances are you’d go with established talent. I think that’s a sign of times at the moment, so it seems to us that there’s definitely less flow through to new directors

AICP Hears Call For Public Service

By Kristin Wilcha

NEW YORK—The Association of Independent Commercial Producers (AICP) Lecture Series focused on public service advertising with a program titled “ADvocacy: Creating powerful messages to communicate, advocate and support social change: A look at America’s Best PSAs.” The morning session was held last week (6/14) at New York’s Museum

of Modern Art (MoMA), followed that evening by the AICP Show premiere gala (with honorees covered in last week’s SHOOT).

Emmy and Peabody Award-winning journalist John Hockenberry moderated the Lecture Series, which focused on the advocacy efforts of four organizations: The Ad Council, the Partnership for a Drug-Free America (PDFA), MTV, and

the American Legacy Foundation (ALF). The session was set up in talk show format, with Hockenberry querying the participants about the origins, pitfalls and triumphs of PSA work. Participating in the lecture were: Peggy Conlon, president/CEO of The Ad Council; Nina DiSesa, chairman, McCann Erickson, New York, and co-chairman for the Ad Council Creative Review Committee;

IL Expands Tax Credit Incentive

By Robert Goldrich

SPRINGFIELD, Ill.—Illinois’ Film Production Services Tax Credit Act, the anti-runaway measure that’s gained favorable feedback from the spotmaking community, is slated to become more flexible in terms of transferability effective January 1, 2006. The change could result in a greater number of commercial producers taking advantage of the wage-based tax credit, which the state legislature recently extended to run through the end of ’06. At press time, Gov. Rod R. Blagojevich (D-Ill.) was expected to sign the bill, which would grant final approval for the new version

Dir. Grasso Finds Snug New Roost

By Robert Goldrich

SANTA MONICA—Director Michael Grasso has launched Snug, a boutique production house in Santa Monica, and hired Fran Wall to serve as its executive producer.

Grasso was formerly partnered with managing director Diane McArter in

A Day's Pay

The Association of Independent Commercial Producers (AICP) Show & Lecture Series was once again a resounding success. Yet beyond last week's festivities, the insights shared, and the great work that was honored and



archived at the Museum of Modern Art, another development—albeit somewhat low profile—also ranks as cause for celebration. And if all goes well, it could be a lasting celebration, with deserving students in need receiving financial assistance for an education from the Adcenter at Virginia Commonwealth University (VCU).

The AICP announced the inauguration of the AICP Directors Scholarship to provide financial aid to Adcenter students. The hope is that this will mark the beginning of increased scholarship opportunities year after year. The Adcenter educates students in advertising art direction, copywriting, strategy and media planning, with graduates earning a Master's in

Communications degree. The school's curriculum, student networking and collaboration goes a long way toward helping to groom creative talent for the industry.

Plans call for scholarship funds to come from well-known commercial directors who would donate a day's pay each year to provide assistance to needy students. Already committed to making donations are directors Joe Pytka of Venice, Calif.-based PYTKA, Erich Joiner of bicoastal Tool of North America, and Baker Smith of Santa Monica-headquartered harvest. Additionally, Kodak will contribute to the VCU Scholarship Fund an amount comparable to the typical cost of film used for a commercial shoot. Kodak has been an Adcenter supporter since 2003.

"The premise is that directors donate the amount equal to their day rate to change the course of a student's life,"

said AICP president/CEO Matt Miller, who described these students as "future creative leaders of the industry."

The notion of established talent contributing to the development of new, up-and-coming talent is particularly appealing, with successful artisans giving back for the overall good of the community at large. A day's pay becomes positive payback.

Rick Boyko, managing director of the VCU Adcenter, observed, "The scholarship will benefit the directors as well as the students. The directors will be donating to a good cause, aiding students who will be the new creatives in years to come, the ones who will be providing top-notch storyboards for directors to work with." Before coming aboard Adcenter, Boyko was the co-president and chief creative officer of Ogilvy & Mather North America.

"Kodak recognizes that the future

decision makers of the advertising industry are being primed through the master's program at the Adcenter," stated John Johnston, sales and marketing manager of the Americas region for Kodak's Entertainment Imaging Division. "We applaud the AICP for their innovative support of VCU's program, and are proud to simultaneously help the industry's next generation."

VCU will create a link on its Web site to inform students about the new scholarship program. The link will also provide information on the directors, whose donations make the scholarships possible.

"We're currently spreading out a small amount of money for students who require aid," said Boyko. "The AICP Directors Scholarship will allow us to help more students and assist those whose needs are greater than we were able to accommodate before."

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Meet The Commish

By Emily Vines

Greg Torre



Last month Georgia Gov. Sonny Perdue signed the Georgia Entertainment Industry Investment Act. This legislation offers several tax credits for film, television, commercial, music video and interactive projects. In light of this news, SHOOT spoke with Greg Torre, director of The Georgia Film, Video & Music Office, about the finer points of the act as well as the state's popular locations and infrastructure.

SHOOT: What is the state of filming in Georgia, particularly spot filming?

Torre: It's actually a good time for us. The last couple of years have been

somewhat challenging. Five or ten years ago, when I heard from a producer, especially a TV or feature film producer, their first question was really about location and to some degree infrastructure and lastly about incentives and that has sort of reversed itself.

In a nutshell the business is getting better for us ... the real bread and butter for us has been the commercial industry. Last year, 2004, we had 182 commercials, I believe, that shot here. It's a business that we value and that we work pretty hard to keep and we're doing pretty well with it.

SHOOT: Can you tell me about the infrastructure that you have in place?

Torre: We consider ourselves a production center. If you're a producer and you're coming here, whether it's for a commercial, music video, feature film or TV movie, you have access to a deep crew base, which can supply every position that you need—there's on-camera talent, equipment, production support services and stages. We also have an international airport that gets people to and from where they want to go pretty quickly. We've got an abundance of good hotels and restaurants that makes for a fairly high quality of life when producers are visiting us.

SHOOT: Tell me about the different locations that you have in Georgia.

Torre: It's fairly diverse if you look

at the big picture. There's Atlanta, just an hour north of that we have mountains, two-and-a-half to three hours south of Atlanta we have beaches, and in between, a lot of great farmland and small towns.

SHOOT: What are the favorite locations for spotmakers?

Torre: It's a mix. [We get] a lot of car commercials [that shoot on] mountain and country roads. Beautiful fields and agricultural elements can be used for product commercials. Obviously the city works very well; we've got a modern sleek, city look [in Atlanta] that is very different from the small towns. Savannah is a great location, it's mostly 18th and 19th century architecture, beautiful cobblestone streets, Spanish moss. If you go on down the coast there is Sea Island,

An Ear For Acoustic Development

Leo Burnett Sounds Out Possibilities Via Artists In Residence Program

By Kristin Wilcha

CHICAGO—The relationship between advertising and both established as well as emerging musical artists is increasingly becoming closer. Bands realize the potential of reaching a wide audience through their music being featured in spots, and advertisers can break through the cluttered space by associating their brands with tunes



Good Charlotte

audiences want to hear.

To better facilitate its relationship with recording artists, Leo Burnett USA, Chicago, earlier this year established a musical artist in residence program, whereby performers visit the agency for a day or two, meet with creatives and producers, and perform for the staff. The idea is that artists and the agency creatives and producers will be able to establish relationships, and hopefully collaborate on ads, whether through the licensing of existing tracks, or composing an original tune. Since launching in March, Burnett has hosted four acts: Good Charlotte (who had already worked with the agency on a Nintendo project prior to the program

being launched), Collective Soul, Chaka Khan and the Kaiser Chiefs.

The program has already produced results, noted Ira Antelis, director of music at the agency, who also heads up the shop's Music Aid division. Collective Soul will be collaborating with the shop on some undisclosed work. "People will come here for awhile, but the litmus test will always be [whether or not collaboration happens]. If they don't get anything out of it, I think the whole thing would fade," related Antelis, "but Collective Soul got two things already."

Cheryl Berman, chairman/chief creative officer of the agency, was the prime architect in establishing the artist in residence. The concept helps eliminate red tape, and makes the relationship between artists and the agency more direct, she notes. "Music is a really important part of advertising and communications. It sets a mood, and it can make or break a spot," said Berman, who has often composed tracks for spots. "Music can really put something over the top."

Many artists—everyone from Sting to Madonna to Bob Dylan—noted Berman, have either appeared in or had their songs used in spots, and others are interested in having their music in the ad arena. "It hasn't hurt them," she explained. "In fact, the shift has helped their careers, helped get their music out there, so my point of view is we need to talk and work with these people."

"What we're offering," she continued, "is an environment where they can come in and meet with the creative groups. And what's great about Burnett is that it's like a big candy store—we have so many different kinds of clients, so there's so many opportunities for so many different kinds of artists.

"Burnett has always been a musically oriented agency, and we've dealt with

Odiorne Brothers Launch Phasmatrope Studios

By Robert Goldrich

PHILADELPHIA—The Odi-orne Brothers—a directorial team consisting of Jeff and Peter Odiorne—has launched Phasmatrope Studios, a Philadelphia-based hybrid ad agency/production house. The shop also provides postproduction via a services agreement it has entered into with Shooters Post & Transfer, Philadelphia.

The Odiornes themselves are hybrids, experienced not only as directors but in creative and post. Jeff Odiorne first established himself as an editor, working at such noted houses as Mad River Post, with offices in New York, Santa Monica, San Francisco, Detroit and Dallas, and Crew Cuts, which is headquartered in New York. Meanwhile Jeff Odiorne has an agency creative pedigree as co-founder/creative director of agency Odiorne Wilde Narraway and Partners (now See), San Francisco. That agency was best known for its creative on EA Sports.

Phasmatrope will also represent Michael Wilde for creative development and directing. Wilde is another co-founder of Odiorne Wilde Narraway and Partners.

“Clients are looking for companies that can do more,” said Peter Odiorne of the

rationale behind forming Phasmatrope. He contended that the company’s talent across different disciplines will “resonate with both small to mid-sized clients looking to make an immediate impression, and larger brands seeking fresh ideas to complement their existing marketing.”

Jeff Odiorne said that clients can if they so choose access everything from creative through production and post at Phasmatrope, translating to cost savings by virtue of having an entire project from concept through completion under one roof. He noted that this one-stop shopping also provides clients with peace of mind in that they know that creative ideas they were sold won’t get distilled or altered as the job moves from production through post.

The Odiorne Brothers have directed assignments through bicoastal Moxie Pictures and for NFL Films, Mt. Laurel, N.J., as well as working directly for such clients as Reebok, the Pennsylvania Lottery and the Wisconsin AIDS Foundation. Wilde, whose directorial credits include spots for the *San Francisco Examiner* and Dunlop guitar strings, has also been involved in TV series development.

Optimus Fosters Employee Creativity, Launches OptiTV

By Emily Vines

CHICAGO—With the intention of giving their employees a creative outlet, partners Tom Duff and Randy Palmer (president and editor, respectively) of editorial house Optimus, Chicago and Santa Monica, Calif., offered their staffers an opportunity to create original content. Anyone in the shop could submit a 27-second commercial with the only suggestion being that it adhered to broadcast standards. Initially, the partners planned to

air a select number of submissions, but in the end, all 27 submissions made it to air and onto the Web site, www.OptiTV.com.

Since the spots, which are airing in the Chicago area, end with a variety of three-second endtags featuring the Optimus moniker, the work also provides a branding opportunity for the shop.

“Our brand here is creativity, that’s what we bring to the table—creativity and

Editor Maciek Godlewski Sees Northern Lights

By Carolyn Giardina

NEW YORK—Veteran commercial editor Maciek Godlewski has joined Manhattan's Northern Lights Post. He had taken a partial break for the industry during the past few years; he was still cutting freelance, but he had moved upstate and built an art studio in the Catskills where he focused on his other artistic outlet as a painter.

During that time he also produced "Paint Box," a short impressionistic piece featuring his son painting on walls.

Before this, he spent eight and a half years as an editor at The Blue Rock Editing Company, New York; earlier, he spend 14 years at Billy Williams (now Moondog), where he began as an assistant and moved up to editor. Over the years, Godlewski has cut commercials for a diverse list of clients including Verizon, American Express, AT&T, GMC, Charles Schwab, and Advil. His recent work as a freelancer included three spots for Playtex and Grey Advertising, New York, which were directed by Marcus Nispel of bicoastal/international MJZ.

"Maciek is not just a commercial editor; he's a painter and a filmmaker and has a lot

of the qualities of diversity that we look for," said Northern Lights partner/editor David Gioiella. "He's a very talented editor and very experienced in the business. He's an asset to have on board. His work is really strong—very visual, fluid, unique. When you watch his reel, there is always something that stands out, whether it's simplicity or an unexpected cut." He added that the range in Godlewski's reel is diverse and includes montage, beauty and dialogue.

Since joining Northern Lights, Godlewski completed a Banana Boat campaign for Grey, which features vignettes. Northern Lights' editor/designer Ross Shain conformed the spots on an Avid Nitris; Godlewski said he appreciates the "luxury of time" offered by the in-house finishing capabilities.

In addition to the finishing support, he appreciates that Northern Lights also gets involved in long-form projects. "This specific place gives me a chance to be part of a team ... and a chance to develop."

At Northern Lights, Godlewski joins a roster that includes partners Gioiella and Mark Littman, editors John Laskas and Michael Palermo, Shain, and Smoke artist/editor Christopher Harrison.

Maribeth Phillips Joins Imaginary Forces

Executive Producer Will Head N.Y. Spot Operation, Explore Other Branding Outlets

NEW YORK—Bicoastal design and entertainment company Imaginary Forces (IF) has named Maribeth Phillips as executive producer/managing director of its New York office. She comes over from New York-based design/visual effects/3-D production house Spontaneous.

At IF, Phillips will handle spotwork out of its New York shop as well as help the company to move into emerging portals that will connect consumers with brands. Prior to Spontaneous, Phillips was executive director of production for the media and entertainment/

brand identity group at Razorfish (now Avenue A/Razorfish, New York) which she joined when it merged with broadcast design mainstay Lee Hunt & Associates in 1999. She had joined Lee Hunt the year before as exec producer.

During her stay at Razorfish, Phillips focused on developing design-driven integrated solutions for clients in both advertising and entertainment. Her industry roots are in live-action commercials, having served for several houses in executive

Letter To The Editor

In *SHOOT* (6/3, p. 1), Richard Gillespie, speaking on behalf of the Association of Independent Creative Editors (AICE), speculates that agency in-house creative editorial is “not good for advertising...it’s not in the best interest of agencies or advertisers.”

This seems a misinformed generalization, considering all the facts and information I’ve collected during the initial development of the Association of Agency Creative Editors (AACE).

The fact is that in-house editorial facilities are a tremendous creative asset for agencies and their clients,

both for current client work and as a competitive advantage in winning new business. Actually, I was very surprised by the sheer volume of agencies currently operating in-house facilities, the depth of services offered by many of these facilities, and their overwhelming desire to be a part of the AACE.

The motivating force behind creating the AACE is ensuring that the inevitable growth of agency-based post positively impacts our clients and the agencies in which they operate—just as the AICE has been a great asset to its editorial community. Indeed, there’s no doubt that the AICE’s own creation

FLASHBACK

5 YEARS / 10 YEARS



□ JUNE 23, 2000/Palomar Pictures, Los Angeles, has teamed with Persaud Brothers, a youth-oriented urban marketing and promotions firm with offices in New York, Los Angeles and Atlanta, to form a joint venture production company, Persaud@Palomar....Phil Price, who exited his position as president/creative director of Click 3X, New York, earlier this year, has joined bicoastal broadband programming and interactive services firm Veon as director of creative services....Straw Dogs, a bicoastal production company owned by New York-headquartered, publicly traded Paradise Music & Entertainment, has added director Stan Morse for commercial representation....Jennifer Lederman has been promoted from executive producer to managing director of Red Car/New York....Crispin Porter+Bogusky, Miami, has promoted executive producer Terry Stavoe to director of broadcast production....

□ JUNE 23, 1995/Lesley Crews Boucher has left her position as senior producer at agency GSD&M, Austin, Texas, to become executive producer for director David Wild at Wild Scientific, Los Angeles....Laura Relovsky has left her post as business manager at Progressive Image Group (P.I.G.), New York, the editorial company she co-founded in January 1992 with editor Tim Sherry, to become a producer at Mad River Post’s New York branch, which opened last summer.... Jerry Levenson, an executive producer at Saatchi & Saatchi, New York, will join computer animation house Pacific Data Images (PDI), Sunnyvale, Calif., as a commercial producer....West End Post, a full-service postproduction and broadcast services firm in Dallas, has named P. Craig Turner as president/COO....

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

TOP SPOT
OF THE WEEK

Holloway Directs “Country Video” For Fruit Of The Loom

Spot Out Of The Richards Group, Dallas, Features Iconic Brand Spokesmen

By Christine Champagne

You’ll be crying in your beer after watching “Country Video” (:60), a funny new Fruit of the Loom spot that features a memorable tune titled “You Can’t Over-love Your Underwear” and taps into just about every country music cliché that you could think of.

Created by The Richards Group, Dallas, and directed by Wayne Holloway of Uncle, Santa Monica, the commercial places the wacky Fruit Guys, who first appeared in ads for Fruit of the Loom back in 1975, into a music video spoof so lovingly crafted it earned a world premiere on the CMT (Country Music Television) and GAC (Great American Country) television networks.

Unlike most other commercials, “Country Video” started with the music, which it had to, of course. The Richards Group creative director/copywriter Ron Henderson actually penned the wonderfully sappy lyrics for “You Can’t Over-love Your Underwear.” While he is not a songwriter by trade, Henderson said the lyrics came fairly easily to him. “Word plays are big in country lyrics, so that part was easy for an ad guy,” shared Henderson, who created the spot with creative director/art director Dennis Walker.

The lyrics written, The Richards Group then turned to Scott and Roger

Wojahn, brothers who serve as co-CEOs of Wojahn Bros. Music, Santa Monica, to compose the music for the song. Describing the pair as his “go-to guys,” Henderson related, “I had written some lyrics I liked, and they instantly knew that to make this thing work we had to make it sound like the real deal.”

“We said right from the beginning, ‘We don’t want to do this outside of Nashville,’ ” Roger Wojahn said. With the client’s and the agency’s blessing, the Wojahn Brothers hired the best studio musicians working in country music (including guys who have recorded with everyone from LeAnn Rhimes to Linda Ronstadt), an experienced singer (whose name could not be released for



Click Poster To View Fruit of the Loom's "Country Video"

contractual reasons) and recorded “You Can’t Over-love Your Underwear” at the famed Ocean Way Nashville studio.

“With another set of lyrics, this song could have gone on the radio,” Roger Wojahn mused. (Actually, the song has gotten radio airplay from DJs at country music stations.)

GOOD OL’ BOY

While the music track was being produced, Holloway prepped for the shoot. Holloway had directed music videos for European and U.K. pop and rock acts earlier in his career, but the London-born director wasn’t familiar with the country music scene. So he immersed himself in it. “I watched a whole load of videos—and cried a lot,” Holloway quipped.

Seriously, though, Holloway said that he—as well as the agency—wanted

to do the genre justice. “We all agreed that we didn’t want to send up country music videos. There was no point to that. It was funny enough that the characters in it were fruit,” Holloway said. “We didn’t need to embellish it some sort of sneering, *We’re in advertising, you’re just country hick fools* way. We wanted to make it true to the genre.”

With that edict firmly in mind, Holloway and DP Ramsey Nickell shot “Country Video” in one day on location at a ranch in Thousand Oaks, Calif., with The Fruit Guys portrayed by Jean-Paul Manoux (green grapes), Gene Steichen (leaves), Wayne Wilderson (purple grapes) and Rad Daly (apple).

“The shoot went very smoothly,” Henderson reported. “The only challenge was getting it all shot in one day. But, fortunately, Wayne, the creatives and the client were all on the same page from the start.”

Editor Jack Waldrip of charlieuniformtango, Dallas, cut “Country Video.” “We involved him early in the process, and since had had done his share of music videos early in his career, he knew all the little music video clichés [we needed] for authenticity,” Henderson said, noting, “We also involved Wayne throughout the editing process, which definitely worked in our favor.”

One of the touches that makes this commercial truly seem like a music video is the credit title that comes up at the end, listing Wayne Holloway as director. Where did that idea come from? “We’d always planned on putting the credits up in the spot,” Henderson related, “but it was Wayne’s idea to put the director’s name in the credits. Go figure?”

Client

Fruit of the Loom

Production Company

Uncle, Santa Monica.

Wayne Holloway, director; Ramsey Nickell, DP; Bryan Farhy and Eric Bonniot, executive producers; Stephanie Bedell, producer. Shot on location in Thousand Oaks, Calif.

Agency

The Richards Group, Dallas.

Ron Henderson, creative director/copywriter; Dennis Walker, creative director/art director; Sheri Cartwright, producer.

Editorial

charlieuniformtango, Dallas.
Jack Waldrip, editor.

Post

The Syndicate, Santa Monica.
Beau Leon, colorist.

Audio Post

charlieuniformtango.
Russell Smith, mixer.

Music

Wojahn Bros. Music, Santa Monica.

Scott and Roger Wojahn, co-CEOs/composers; Dara Norris, producer.

Principal Talent

Jean-Paul Manoux, Gene Steichen, Wayne Wilderson and Rad Daly.

For La Comunidad, Normal Is In The Ear Of The Beholder

Spanish-Language Campaign For Virgin Mobile Rings True—And False

By Robert Goldrich

What's normal anyway? The Perlorian Brothers directorial team deftly poses that question in this offbeat, humorous spot, "Office," in which a woman with a tiny head reminiscent of Beetlejuice seeks assurance from a colleague that her appearance is nothing out of the ordinary.

Her co-worker provides that needed support by pointing out that they both have restrictive, customer-unfriendly cellular phone plans—just like everyone else. Hence they are normal, the physical characteristic of being a pinhead not withstanding.

At that point, a man comes into view. He exhorts everyone to not be normal—in other words refuse to accept substandard cellular service. He's carrying signage with the same message. So be true to your ears and switch to Virgin Mobile.

"Office" is one of three similarly themed spots in which people with physical abnormalities desperately seek affirmation that they are normal. In "Gym," the protagonist is a man with unusually large breasts. And in "Convertible," a guy's floppy Cocker Spaniel-like ears flap in the breeze.

Yet each finds solace in the fact that he or she is a cell phone service victim like everyone else, making him or her normal in the eyes of today's society. In the case of "Office," cited as the source of cell phone customer frustration is extensive background credit checks, which Virgin does not require. In "Convertible," the normal unfairness comes in the form of long-term phone service contracts. And in "Gym," the culprit is extra unjustified charges.

Driven by surreal humor, this bizarre—dare we say abnormal—campaign premise came from a creative team at agency la comunidad, Miami, consisting of creative directors Jose Molla and Joaquin Molla, art director Ricky Vior, copywriter Leo Prat and producer Laurie Malaga.

The Perlorian Brothers helmed the campaign through Biscuit Filmworks, Los Angeles. The directorial team is with Reginald Pike, a Toronto production house sporting a roster of directors who

are handled in the U.S. by Biscuit. Shawn Lacy Tessaro executive produced for Biscuit, with Scott Craig serving as producer. The commercials were shot in Mexico City by DP Jo Willems.

Editor was Carlos Arias of Final Cut, New York. Assistant editor was Michael Wadsworth. Stephanie Apt and Rana Martin of Final Cut executive produced and produced, respectively. Colorist was Fergus McCall of The Mill, New York. The rest of The Mill's contingent included lead Flame artist Richard de Carteret, assistant Flame artists David Parker, Jeff Robins and Tara DeMarco, Combustion artist (providing artwork support) Anu

Nagaraj, and producers Melanie Wickham and Lily Crowley. Audio post mixer was Carl Mandelbaum of audioEngine, New York.

Cutter Arias said that the elements just naturally fell into place for the campaign. "These spots are really funny and the aesthetics go well with the humor," he related. "The team was perfectly formed—we were all on the same page creatively and everything was well scripted and planned. The agency, la comunidad, wrote the script so well and the directors, The Perlorian Brothers, delivered excellent footage. For me, I did initial mock-ups of the spots to make sure I had the right timings for the



Click Poster To View "Office"

comedic performances. There was nothing forced about the campaign."

The TV spots are airing on Hispanic outlets in the U.S. in concert with a print and Web campaign.

"Mud"

By Robert Goldrich

Getting playfully down and dirty is both the literal and figurative description of this humorous spot for Lynx body deodorant. We open on two young, attractive women riding horses on a trail. Meanwhile, inexplicably, a man is spraying Unilver/Faberge's Lynx

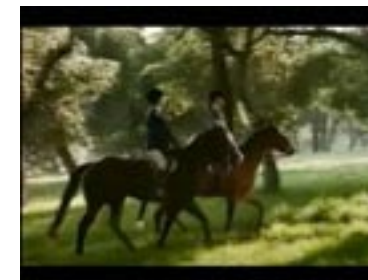
deodorant in a large muddy puddle.

However, we soon see his motivation. The women pick up the scent, jump off their horses and start stripping down to their undergarments and dive in, engaging in an impromptu, sexy bout of mud wrestling.

The ladies then spot the nearby man

who's watching them. They motion to him to join the fun. He willingly obliges, making sure to spray Lynx on his body before taking the plunge—and whatever else he can get.

An end slogan sums it up: "Spray More. Get More. The Lynx Effect."



Click Poster To View "Mud"

Cinematographers To Advertisers: HD Is A “Wasted Opportunity”

By Carolyn Giardina

Feature and commercial director of photography Allen Daviau, ASC (*ET: The Extra Terrestrial*; *Van Helsing*), asserts that the advertising industry’s resistance to finishing commercials in high definition is a “pathetic, wasted opportunity.

“There is no way to justify that,” he says. “It’s not the broadcasters that are the problem; it’s the agencies. They won’t spend a few thousand dollars extra.”

Film is a high definition medium, so the production format was not an issue. The matter was that most commercial postproduction and delivery continues in standard definition.

HD offers a higher resolution rendering of a commercial, compared with today’s standard definition delivery formats. And the cinematographers—the “guardians of the images,” a phrase they often use—want to protect the work.

Daviau and other leading DPs voiced their concerns on this subject during an American Society of Cinematographers (ASC)-hosted panel discussion about commercials at the recent Cine Gear Expo held on the Warner Bros. lot in Burbank, Calif. In addition to Daviau, speakers included

Curtis Clark, ASC; Peter Lyons Collister, ASC; Jon Fauer, ASC; Guillermo Navarro, ASC; Ron Dexter; Bill Bennett, ASC; and Jeff Cronenweth, ASC.

“I regret that the agencies and clients aren’t out there [in the audience],” Fauer told the standing room only crowd during this frank discussion. “I think by the end of the year, everyone in this room will have an HDTV set. HD camcorders and DVDs are available, and HDV [an HD prosumer format] and high definition DVDs are on the way...It’s a tragedy that we shoot 35 mm and then it goes to Digi Beta. We need more HD postproduction and broadcasting [of commercials].

“The agencies need to realize that we are at a turning point,” he cautions.

Another topic that came down to protecting the look was that of collaboration—and particularly the growing importance of communicating with colorists and visual effects artists. “Collaboration is the key to the success of making a commercial without compromise,” voices Clark. “It’s in our [the DP’s] own interest to stay involved. The talking is crucial; you’ve got to be on those conference calls. I go to



CMI_036 Photodisc Collection / Getty Images

DPs Urge Advertising Community To Explore HD Finishing

the color correction session when I can.”

Also speaking to the cinematographers in the audience, Cronenweth adds, “Commercial [makers] are always trying to be different—to do something we haven’t seen before; The competition is fierce ... Stay on top of your jobs, as commercials are laden with more visual effects ... And if time permits, be there [for the color correction session.]”

When they are not face to face with the production team, communication methods used by cinematographer vary. Fauer speaks highly of the new Kodak Look Management System. Bennett reports that he records a mini cassette that he sends to the lab for assistance.

When asked if the agencies want the cinematographer in the color correction session, responses were mixed. Some said they are welcomed; others report that they



Jon Fauer

have been asked not to attend sessions. In both cases, the cinematographers theorized that these decisions were based on fear—perhaps fear of error or of losing a client.

“A commercial has to have powerful visuals; that’s the bottom line,” Clark

concluded.

TECH TALK

Cine Gear also hosted what became a much-discussed series of tests of the latest in digital cinematography cameras; tested were the Genesis from Panavision, Woodland Hills; the Origin from Toronto-based Dalsa; and the D-20 from Munich-headquartered Arri. The tests were conducted by Russell Carpenter, ASC, and the aforementioned Bennett.

Shooting took place at Hollywood-based Mole-Richardson, and the test material was later reviewed and color corrected in the digital intermediate theatre at Hollywood-based Laser Pacific.

Meanwhile, in the CineGear exhibition area, some new technologies—some expected and some surprises—grabbed some attention.

Among those were the anticipated



Allen Daviau

new series of ARRI Master Primes lenses from Arri. The company showed off their capability using footage shot by Bennett, who speaks highly of the lenses.

Panvision showed the Hylén Lens, unveiled last year and designed for commercialmaking; the AWZ2 Zoom

lens (40-80mm front anamorphic zoom lens); and new additions to its collection of Primo Lenses: SL24-CF, SL32-CF, SL65, SL85 and SL125.

Grass Valley showed its Viper camera



Curtis Clark

Cinematographers Address Concerns At Cine Gear



Venom

company says that with the Skater, shots that would normally require sophisticated rigging or even motion control could now be executed with almost no prep time.

and new portable Venom Flashpak solid state dockable recording system, which enables a cinematographer to work untethered with the Viper. Recording in Viper's highest "Filmstream" resolution—uncompressed 4:4:4 RGB color space—Venom has a 10-minute capacity.

Hollywood-based Gamma & Density previewed an upgrade to its unique 3cP (Cinematographer's Color Correction Pro-gram) on-set color correction system that debuted earlier this year to much interest. This system enables the DP to color correct, save and send images to a colorist during or after a shoot—improving communication and collaboration. The upgrade allows HD and other digital image sequences to be color corrected and played back on set as uncompressed HD or SD video stream.



Genesis

Among Cine Gear's surprises was London-based DP Partnership, which showed up at a small stand with its new Codex portable high-resolution and hard-drive based media recording system designed for recording from digital cinematography cameras, including the Viper, D-20 and others. The system can

record two channels of HD/2k images up to uncompressed 4k. And, its netShadow feature can be used to immediately deliver images by network—on Sohonet, for instance. These images could be sent, for example, to a visual effects house if the production is an effects-laden spot, an editor at an editorial house, or to

an agency for review.

Another stand featured the inventive London-based Light by Numbers lighting control device, which has already been deployed on a number of features including the highly anticipated *Charlie and the Chocolate Factory*. The system

is designed to help make lighting less complicated, and operates from a center control station. Features include: Remote cue triggering (i.e. when an actor hits a light switch, he or she actually triggers the lighting); wireless control of light (which can make changes anywhere on set); 2-D plot printouts, frame grabs, time code triggering, remote faders, 3-D plots and WiFi remote.

Mountain Lakes, N.J.-based ZDC exhibited the P+S Technik Skater Mini Dolly—a small, easy to use device that sits only two inches from the ground. The



Bill Bennett

Beyond Fluffy Clouds

Stock footage houses expand content offerings, grow through partnerships

By Emily Vines

Stock footage companies have literally been filling holes in commercials for years. In its simplest role, stock footage libraries provide elements for spots that producers can't easily create themselves. Perhaps they need an image of the sun setting in a tropical location but don't have the means—or the time—to get to the Caribbean or South Pacific.

Now, the roles of stock companies—along with their contributions—are growing as they increase their offerings and form powerful alliances.

Getty Images, headquartered in Seattle, includes collections under the Image Film Bank, Archive Films, Digital Vision and Photodisc banners. Additionally, Getty teams with a number of what it calls image partners, offering footage from those companies. The most recent example is Getty's new partnership with Universal Studios, whereby Getty represents the studio's film library. Other image partners include Artbeats, Rubberball Productions, and Triangle Images. "Through



Still frame taken from "Apollo 13," courtesy of Universal Studios Collectin / Getty Images

Image Bank Film we represent anywhere from two-hundred fifty to three hundred different filmmakers and production companies who go out and create material in conjunction with us and our needs, which come directly from the marketplace," explains Karen McLaughlin, Getty's director of Film Image Partners.

The deal with Universal expands Getty's film offerings with footage from feature film (*Apollo 13*, *Out of Africa*) and television (*Columbo*, *Miami Vice*). "The attraction for us and our customers is that this material was created with the same multi-million of dollars that go into what people see in the final cut of the film," McLaughlin relates. "So there's not only that tremendous production value, but there's also the fact that some of the best craftspeople in the industry have worked to create this material."

The BBC Motion Library also maintains a high-profile relationship, though it is a bit more mature. They have represented the CBS News archive for approximately

20-Beyond Fluffy Clouds, 23-New Resources

Beyond Fluffy Clouds

three years.

For the BBC gallery, this rounds out its offerings, giving clients access to footage of news and world events from an American perspective. The BBC library includes clip licensing from any production in its archive, which goes back 70 years, and the CBS archive dates back to 1953.

An example of how the CBS News archive partnership helps to set the BBC Motion Library apart in the marketplace is a commercial they worked on for DirecTV through BBDO New York. "Forward," directed by Noam Murro of Biscuit Filmworks, Los Angeles, shows a young boy watching TV in various locations—he ages throughout the clip. The BBC was able to license footage from *I Love Lucy* and *The Dick Van Dyke Show* though CBS' entertainment division and juxtapose it with archival news footage of the first moon landing and the Berlin Wall coming down.

Newcomer ThoughtEquity's content comes from approximately 400 individual suppliers who range from large archives to independent producers and directors. Thought Equity was founded in 2000, and began offering its products in '04. As a management licensing company, Thought Equity's efforts are focused on differentiating themselves with their

breadth of inventory and ease of user experience, says CEO Kevin Schaff. The company has all of its 35,000 clips online in a "ready now format." "We do the speed view, which is incredibly unique because it takes a significant amount of time out of the preview process," he relates, likening progressive downloads, a popular format, to dial-up Internet services, while he compares speed view to broadband, because "you literally just roll your mouse over it and it immediately plays full motion"

UNIQUE OFFERNIGS

In addition to expanding their collections through partnerships, libraries are also introducing new formats to their clients. The BBC offers a short-form program catalog with clips that range in length from ninety seconds to four minutes in length (though they can be used in 15-second segments) while Thought Equity has production-ready spots in its online catalog.

Amid the editorial footage that includes sports, news and current event footage, ThoughtEquity's Schaff explains that the fully produced commercials in Thought Equity's library satisfy a need in local and regional markets. "The number one barrier to advertising on cable or broadcast in local or regional areas is the creative cost," he explains. "So recognizing that as a barrier to the

advertising space, we said, 'There's a lot of great commercials out there—not nearly as many commercials that are produced on spec as there are just raw footage clips. But they have a tremendous value add to that market so let's see how the market would respond to them,' and they have responded really well."

The clients for production-ready commercials include cable and broadcast ad production centers, which help people who want to place ads on TV, small businesses who want to

deliver the spot to the cable companies themselves, and large corporations who use them for trade shows and corporate training events.

The vignette-type programs from the BBC are also complete and ready to go, explains Jan Ross, senior VP of BBC Motion Gallery, which has offices in Burbank, Calif., New York, London, Sydney, Tokyo, and Toronto. Their content comes from longer-form programs in the BBC archive, which are then edited and ready for use.

The clips are often used as bumpers between television programs, and as microprogramming on the Internet. An example is a humorous clip featuring lions in their natural environment who appear to be talking to one another about their surroundings and the dynamics that exist between the males and females—it's the same old story between men and women. The females discuss how they do all the work and the males, so called kings

New Resources

Tonic Song Library, Heliumvault.com launch.

By Kristin Wilcha

Music libraries have grown increasingly sophisticated and eclectic in their offerings. Long gone are the days when production music simply meant an inexpensive piece of stock music. Today, companies such as bicoastal Associated Production Music, Megatrax, North Hollywood, as well as Groove Addicts, Los Angeles, offer music from emerging and established artists, often in Web-based formats that provide powerful search engines and easy accessibility to everything from licensed tracks to more traditional production music.

Entering into the fray are two new offerings: Tonic Song Library (TSL), from Tonic, a New York-based music, sound design and audio production

facility; and Heliumvault.com, part of Smack Music & Sound Design, New York.

TSL

TSL was launched earlier this year, under the guidance of Tonic principal/composer Peter Fish and composer/producer Andy “A.J.” Gundell. Although Gundell only recently joined Tonic, he and Fish have a long history together, teaming on several compositions, including work for *All My Children*. A score for that show earned the composers an Emmy Award last month for Outstanding Achievement in Music Direction and Composition for a Drama Series.

The new collection—which is



Ed Bilous

billed as “the greatest songs you’ve never heard”—represents fully licensed songs from both established and emerging artists. “What we’ve done in putting together this library, which so far has about five-hundred songs, and growing daily, is offer editorial content in the most high-quality of fashions,” explains Fisher, who notes that each track available via TSL is pre-cleared, meaning both master and synch rights have been secured.

As for offerings, Gundell notes, “the artists and songwriters that we’re dealing with run the full gamut from indie bands and artists that are about to break through, to number one hit songwriters.” Among the artists and acts available via TSL are Sugar Rush, a Welsh Band currently in talks with Interscope, and Danny Serafin of the group Chicago.

Gundell notes that artists are attracted to TSL as a way to get their tracks to the market, citing the lackluster state of the record industry, and the difficulty new acts have in breaking through. “The

Stock Houses Expand

of the jungle, nap all day.

CHANGING LANDSCAPES

Giovanna Righini, executive producer at Clear, a licensing, research and clearance house in New York, says that advertising clients are often looking for unique or unusual imagery. She points to “Anthem,” a spot for Allstate Insurance out of Leo Burnett USA, Chicago, featuring *The Flintstones*. (Samuel Bayer of bicoastal RSA USA helmed the commercial.) For the spot, she had to negotiate a special clearance with Hanna-Barbera.

Clients aren’t seeking simple images like a tide washing ashore, Susan Nickerson, owner of Nickerson Research, Los Angeles, notes. “The tendency,” she says, “is they will come to me if it’s a more complex need, or they will come to me because they want—even if it sounds like a pedestrian request—to dig deeper and find more unusual, obscure sources. Or, sometimes it’s just volume—there is



Jan Ross

so much footage that they want someone to manage it.”

Another change in the stock footage landscape that Nickerson has noticed is that she used to get calls for stock footage when it was incidental to a spot; these days, the footage she is seeking out is pivotal to the creative success of



Andy “A.J.” Gundell and Peter Fish.

Stock Footage Companies Diversify Content

the work. One notable campaign she was involved with was “Impossible is Nothing,” directed by Lance Acord of Park Pictures, New York, for adidas and agency TBWA/180, Amsterdam. For “Long Run,” her pursuit of footage of Muhammad Ali running through Africa led her to a warehouse with material that she estimated no one had touched in 25 years. Without images of the boxing great, it’s unlikely the spot would have been made.

NEW HORIZONS

One important new outlet for stock footage companies will likely be wireless providers. Nickerson said it is one of the most recent aspects she has had to deal with for her clients. For example, in the course of securing rights for images to be

used in a Nike project, Nickerson needed to secure additional rights to use the imagery on wireless technology.

“It’s really up to us now as a content provider to look beyond today and try to look down the road to where the industry is going and to manage our footage accordingly,” states Michael Albright, creative director for BBC Motion Gallery. “So, for example, one huge area which we are uniquely positioned to service is mobile and wireless. Suddenly now stock footage is changing because you’re not just looking for footage that is going to fill a hole, you’re looking for footage that’s actually going to tell a story or is actually going to be content that you need.” His perspective applies to the Internet as well.

“For us,” Albright continued, “the thing that’s really great is that our library, because it’s a programming library, the content is very different than you’d

find [with more traditionally defined stock footage]. With our content, you’re able to tell a story because much of it is sequential.”

Both McLaughlin of Getty Images and Albright say their libraries are in talks with wireless companies about providing content for mobile phones. Albright noted that BBC Motion Gallery is being seen as a creative partner, at least in the collaborative stage and often in the production stage.

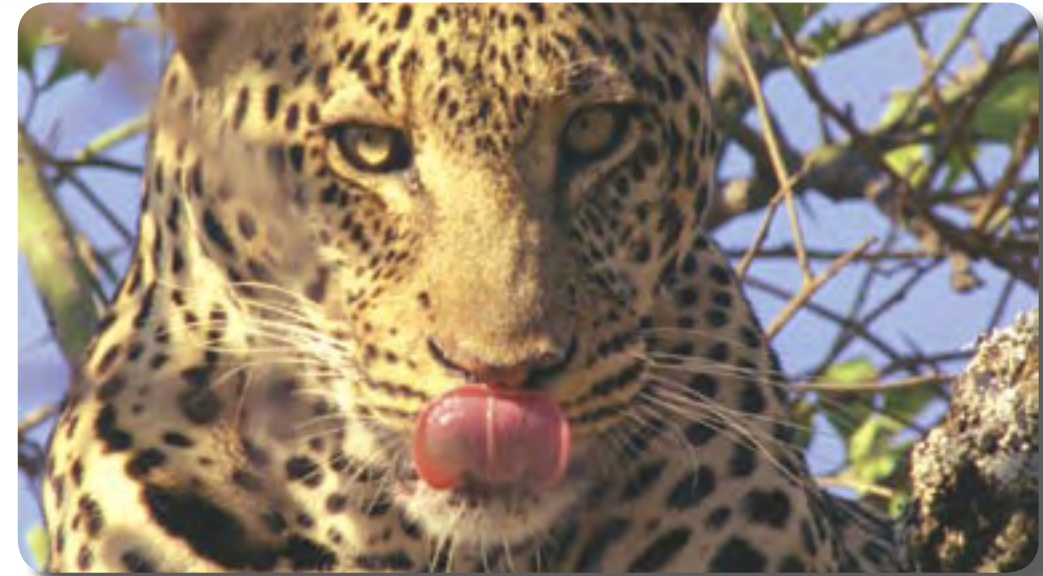


Image from the BBC Motion Gallery.

Music Libraries Become More Sophisticated

alternative, to children’s work, you name it we’ve got it.”

HELIUMVAULT.COM

A helium vault, notes Ed Bilous, principal/composer at Smack Music, and the architect of the shop’s new online music offering, Heliumvault.com, is a vault where the most ancient and precious documents are stored, so they won’t be exposed to the oxygen that could degrade them.

The musical version of a helium vault—which launched in March—offers a fully searchable and archivable database of music from the artists on the Smack roster. Much like an iPod, the site allows users to create play lists, which can be referenced for later use. “All the tracks have come out of our company,” notes Bilous. “Not only do you have this resource that’s completely available online, but because we’re composers and producers, if any of the tracks needs to be edited or re-mixed or re-arranged, we can do all that as well, so it’s far more

than just a traditional library.” Users also have the ability to have tracks merged—in other words, if a producer liked the beginning of track A, but the middle of track B, the two could be combined. Bilous reports that several tracks are in demo stage with agencies, and while the service is geared to advertising, some filmmakers have expressed interested in tracks.

While the offerings on the site have so far been from the Smack artists, that will change once the site begins offering its new acoustic collection, which will include acoustic rock, guitar, and folk music. Artists to be featured include: Kris Ricat, Mike Degan, Dan Mufson, Kyle Querec, Chris Szczesniak, and David Ricard. “The new collection of acoustic music is the first to include artists we haven’t worked with previously in advertising,” notes Bilous, “but are performing artists in their own right, whose music we would like to have available for commercial use.”



Karen McLaughlin



Kevin Schaff

record business has been in incredible flux and uncertainty, and it’s always been hard for quality writers and artists to get record deals, but it’s even harder than it’s ever been now,” says Gundell. “We have this huge pool of talented people who are looking for alternative forms of expressing themselves and marketing their material.”

Gundell and Fish relate that most of the content in TSL, which is currently offered on CDs—a Website will be launching this summer—was secured via their relationships with artists, songwriters, and producers. Currently, TSL tracks have been used for some undisclosed television programming.

“We are neither an oldies place, nor are we solely just an indie place,” states Fish. “We’re across the spectrum, and in every genre as well—from urban to rhythm and blues to country to



Digital Australia

Photos Lavender-Farmsllford NSW, Tasmania, Sand Dune, and QLD Tangolooma Wrecks courtesy Ausfilm www.ausfilm.com.au

By Carolyn Giardina

Australia's broadcasters are beginning to preview the digital future, with new services including HDTV, as well as content delivery to mobile devices such as cell phones. This is already leading to new types of assignments for commercialmakers.

"The television commercial business in Australia has, like the rest of the world, been adapting to a changing environment as new technologies provide alternatives to traditional TV advertising," says Bruce Carter, creative director/head of visual effects at Sydney-based post and visual effects house Animal Logic (which also maintains an office in Venice, Calif.). "I think convergence of technologies is going to provide increasingly interesting creative opportunities. The lines are becoming blurred between what we now call mobile phones, iPods/iPhoto, music players, handheld gaming devices, mobile computers and fixed public space screens—from building sized screens to screens in the back of taxis. All of these will begin to break down the traditional :15, :30, :60 television advertising format."

In the emerging area of mobile content delivery, Sydney's The

Bridge Networks, a wholly owned subsidiary of Broadcast Australia, is readying to begin a 12-month DVB-H [a proposed transmission standard also being tested in parts of the world including Asia and Europe] trial in Sydney for terrestrial delivery of multi-channel television to mobile receivers, including cell phones and PDAs. The testing would include the technical capability and commercial prospects for DVB-H applications in Australia.

"During the trial period, we would expect the DVB-H transmissions to cover eighty percent of Sydney, or around 3.2 million people," said Darren Kirsop-Frearsen, managing director, The Bridge Networks. "Up to one thousand customers will use the DVB-H-capable handsets to measure coverage, particularly within buildings, as well as provide valuable consumer feedback about the level and quality of services being tested. It's a very exciting broadcasting development and evidence of a true convergence of the broadcast and telecommunications industries."

Interestingly, Animal Logic and Digital Pictures Sydney—two of Australia's leading commercial post businesses—have already

received their first assignments for projects to be delivered to mobile devices.

Digital Pictures' assignment was in production at press time, and the company declined to divulge the clients and project details. Animal Logic's work involved creating animation for a promo for the Hudson Soft Company's "Mobile Tengai Makyō", a subscription-based network role-playing game available on certain types of mobile phones in Japan. For the promo—which was broadcast across mobile devices—Animal Logic's design team created, directed and produced a two-minute animated sequence, which used a combination of 2-D and 3-D elements to take the viewer on a surreal journey from a beautiful Japanese landscape through city streets.

"Consumers will become increasingly more demanding of the entertainment value of the content, which in turn will become more personalized and specific to particular target audiences," says Carter. "There are many hurdles to overcome, not least of which is how to

Digital Doings Down Under

attract high level creative talent with budgets that have been spread thinly across many delivery platforms.”

“I think [mobile delivery] is a great opportunity for advertising, but advertising applications for the Web are still limited, so I expect for mobile it will be limited,” adds Jeff Oliver, general manager of Digital Pictures Sydney. “The danger is that the dollars spent on traditional advertising will probably go down even further. The Web and Internet have already impacted traditional advertising business.”

DTV TRANSITION

Australia—with a population of roughly 20 million—was among the earliest nations to begin a transition to digital television. Today an estimated 700,000 homes in Australia are already receiving DTV broadcasts, which include HDTV.

But as in the U.S., requests for HD commercial post from agencies have been negligible. “It is still the exception to be asked to finish in HD,” Carter reports. An exception was that Animal Logic completed an international spot in HD, “No 5 - The Film” for Chanel No. 5, a high-profile advertisement that Animal Logic finished for director Baz Luhrmann (*Moulin Rouge*), direct for the client.

“There is still an inhibitive cost factor in the area of effects and post that keeps SD the industry standard,” Carter says. “That will slowly change as investments in HD technology are recouped. . . Certainly all major visual effects and post houses are capable of handling HD to varying degrees.”

Oliver had similar observations, noting that most of Digital Pictures requests for HD have been for production of long-form television programming.

Incidentally, Digital Pictures is one to watch for another reason: Its publicly traded parent company, AAV, has put its digital media services up for sale. The business units included in that group are Digital Pictures Network (which includes post houses in Sydney and Melbourne that service commercials), AAV Broadcast Rentals, AAV NZ and DubSat.

SMPTE IN SYDNEY

DTV broadcasting and content delivery to mobile devices are among the topics expected to be addressed by the community next month at the Society of Motion Picture and Television Engineers (SMPTE) Australia Conference and Exhibition, which this year will be held July 19-22 in Sydney’s Darling Harbor. This year’s conference theme of “Working Smarter – Better Technology, Better Business” refers to the broadcast industry’s focus on the economics of making informed buying decisions in a highly competitive global market.

The confab attracts commercialmakers, filmmakers, and broadcasters and has grown to become among the largest trade events in the region. Participation is expected from more than 200 exhibitors. There will also be technical paper presentations and a conference program featuring vital topics including film, broadcast, production, audio, radio, information technology, compression, visual effects and postproduction.

The conference program will include some of the most challenging issues facing filmmakers today. That includes “Moving Pictures? Moving Data,” a session that will explore production with IT networks and data workflows—an area that is gaining much attention in Australia, the U.S. and major production hubs around the world.

“Cameras and Origination” will look at the latest production technology, including HD tools; “Film and Digital Cinema” will explore topics including digital intermediates, digital cinema distribution and projection; “Work Flow and Assets” will address asset management”; and “What you need to Know” will include an HDTV update.

Reaching High Ground Via Middle Earth

New Zealand becomes a major production hub.

By Carolyn Giardina

There's no question that Peter Jackson's *The Lord of the Rings* (LOTR) trilogy had a enormous impact on the film industry—or that far from Hollywood, the movies had an equally large impact on the remote land where they were made. Even before *The Lord of the Rings: The Return of the King* walked off with 11 Academy Awards in early 2004, New Zealand had established itself as a major world-class production center.

Today, the nation—which has a population of only four million, and locations including snow capped mountains, lush rainforests, and sweeping coastlines—is currently hosting the

production of such anticipated films as Universal's *King Kong*, the next film from Jackson, slated for release in late 2005; and Disney's *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, directed by Andrew Adamson, scheduled for a December release. New Zealand supports an increased slate of international commercial work, as well as long-form production. And New Zealand offers incentive programs and other support to continue to bring international work to the region. The biggest current challenge appears to be the value of the New Zealand dollar compared with the U.S. dollar.

“Since the completion of *The Lord of the Rings*, the scope of inquiries we

deal with has expanded significantly beyond the country's varied locations to encompass the full range of screen production industry services available here—from effects, animation, sound postproduction to studios and soundstage facilities,” confirms Judith McCann, CEO of Film NZ, the national film locations office. “New Zealand is clearly now viewed as globally competitive, innovative and with a deep pool of highly skilled and talented professionals that are on the cutting edge of creative work for television commercials and feature films.

“It is an exciting time for the industry,” she continues. “Stone Street Studios has been expanding

in Wellington with the addition of a new stage employed in *King Kong*. Auckland is in the midst of adding new stages at Henderson Valley Studios and Studio West. This expansion of soundstage space in New Zealand reflects growing demand.

“At the same time,” adds McCann, “post and effects companies are also responding to increased demand from local production and overseas covering the full range of film, television, commercials and digital productions.”

That includes Flux Animation Studios in Auckland. “Seven years ago, Flux Animation was primarily a 2-D traditional animation studio,” recalls owner Brent Chambers. “Once *Lord of the Rings* went into production, we noticed within months there was a significant amount of 3-D animation coming through the doors. Our company obligingly expanded to accommodate

this opportunity.”

As the 3-D department grew, the company worked on ad campaigns for clients including Adidas and Anchorville. Advertising production companies took notice, and this led to a repping agreement with bicoastal animation house Hornet.

“Hornet owner Michael Feder was impressed with our work, and the fact that *Lord of the Rings* was very much in the spotlight at the time made little old New Zealand a little bit sexy for U.S. ad agencies,” Chambers explains, noting that Flux has worked on roughly 40 Hornet jobs to date. Among the most recent, Flux created a 2-D Pink Panther for “Think Pink” a Sweet 'N Low's spot directed by Hornet's JJ & Maithy for New York agency Pedone & Partners.

Auckland-based Digital Post has recently wrapped advertising work from

New Zealand Gains Ground, Infrastructure

the Asia Pacific region that's included an ALAC (Alcohol Advisory Council of New Zealand) campaign for Melbourne-based Clemenger BBDO, directed by Barry Fawcett of Film Construction, Auckland and Sydney; "Frizz Freeze" for Pantene via Grey Melbourne and Prodigy Films (Auckland, Sydney and Melbourne); "Hibernation" for Glassons via Publicis Mojo (South Brisbane, Queensland, Australia), directed by Wade Shotter of Flying Fish Films (Auckland, Sydney and London); and a campaign for Leaning Tower Pizza from Publicis Mojo, directed by Grant LaHood of Flying Fish.

Digital Post also services the U.S. market, as well as international destinations including the U.K., China and Singapore. But while Digital Post has experienced much growth, it is also finding the current currency values for the U.S. and N.Z. dollar to be a challenge (At press time, one USD equaled \$1.39 NZD). "A combination of postproduction work on television commercials, feature films and long-form television productions made 2004 the busiest year in Digital Post's fifteen-year history," says Digital Post's executive director Garry Little. "However, all sectors of our international business are very cost driven, and while the U.S. dollar remains weak and our dollar relatively strong, the perceived increased cost of shooting and posting here has made us, for the moment, seem unattractive compared to destinations closer to the traditional movie-making centers. [International commercial] line production is way down from the level of the last few years."

During its growth spurt, Digital Post built a high-res infrastructure that includes compositing (including Discreet Inferno/Discreet Flame), 3-D, color correction and sound—and supports SD formats through HD and 2k data. To aid international production, Digital Post offers MediaNet or Telestream ClipMail dailies and approval services. These capabilities have led to long-form assignments from international clients, with services including



Milford Sound, South Island (New Zealand). Copyright Tourism New Zealand.

HD dailies and editorial support for *The Lion, The Witch, and The Wardrobe*; and dailies and online post for *Hercules* (Coote-Hayes, NBC Entertainment, Hallmark) and *Power Rangers – SPD* (Ranger Productions, Disney Channel).

One could say that the first seeds of New Zealand's transformation were planted with Jackson's ambitious plan to bring Middle Earth—a land populated with a cast that includes elves, dwarfs, hobbits and man—to the big screen. And those capabilities are also keeping work in the region.

Wellington's WETA Digital—the digital effects house for *LOTR*, now offers world class commercial

and feature effects work, for projects including *King Kong*.

And the development of the digital crowd replication software that was used to create the *LOTR* battle scenes led to the birth of a standalone company in Wellington called Massive Software, which made its debut in the advertising world when The Mill (London and New York) used the software to create a "Mountain" of digital people for Sony PlayStation. The spot was one of the most honored during last year's award season, capped with the Grand Prix at Cannes.

"The government here in New Zealand is very supportive of entrepreneurs, and has targeted

all creative, film and technology companies as a growth area," relates Massive Software CEO Diane Holland. "They actively support growth in the filmmaking sector through tax incentives, grants, and generous immigration policies for people with these skill sets.

In fact, she adds. "There has been such a demand here that immigration is actively recruiting people with production and VFX experience to help with the skills shortage. Post *LOTR*, New Zealand is enjoying the lowest unemployment rate in its history. No amount of money can buy the kind of recognition *LOTR* has provided for New Zealand."

Classifieds

DUPLICATION SERVICES

HELP WANTED

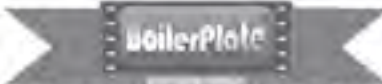
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street talk

□ **Tate USA**, Santa Monica, has signed directors **Ted Pauly**, **Phil Brown** and **James Dodson** for exclusive U.S. spot representation. Pauly retains his senior producer's post at MTV while becoming available to direct commercial assignments via Tate USA. The Toronto-based Brown has successfully transitioned to director after first establishing himself as an agency creative. Dodson is a former VP production at 20th Century Fox and is slated to helm two feature films.... Bicoastal/international **Believe Media** has entered into an alliance with Alexandra, Va.-based agency **Brand New World** to create and produce long-form, brand-focused content for advertisers spanning such platforms as broadband, VOD, wireless and in-store retail networks....Director **Jon Gwyther** has joined **BeachHouse Films**, Santa Monica, for U.S. representation. The international helmer recently wrapped a Shell Oil job for J. Walter Thompson, London, that was shot in Thailand with Plaza Films, which reps him in Australia....Director **Mark Hamill**—best know for playing the part of Luke Skywalker in the original Star Wars trilogy—is now available for helming and creative development assignments via **Treehouse Animation**, New York....

rep report

□ **Rachel Finn** and **Mary Saxon** of **FinnSaxon Represents**, Santa Monica and San Francisco, respectively, have signed Venice, Calif.-based editorial house **King Cut** for representation on the West Coast and in Texas. King Cut's editorial roster includes Enrique Aguirre, Tim Anderson and Kelly McClean....**BeachHouse Films**, Santa Monica, has secured **PGM Artists**, the New York sales management firm headed by **Philip McIntyre**, for representation on the East Coast....**Rob Egginton** has joined New York-based music house **metaTechnik** as an additional sales rep. He will be working in conjunction with company head of sales/producer/composer Victoria Gross....Independent rep **Maureen Melvin** has taken on spot representation out West for New York-based **This Is TV**....Cinematographers **Conrad Hall Jr.** and **Sean Valentini** have joined **The Skouras Agency**, Santa Monica, for exclusive representation....DPs **Valentina Caniglia**, **Milton Kam**, **Sion Michel** and **Carolina Zorrilla de San Martin** have signed with **Sherry Rousso Associates**, New York, for commercial representation....

bulletinboard

□ **June 27/Minneapolis: Association of Independent Commercial Producers (AICP) Show** at Theatre de la Jeune Lune. jodi@voodoofilms.com....

□ **July 1/London: Deadline for entries for the 2005 London International Advertising & Design Awards.** (718) 747-6747 or 44 20 8426 1670 or email info@liaawards.com....

□ **July 1-10/Zanzibar, Tanzania: 8th ZIFF Festival of the Dhow Countries.** www.ziff.or.tz....

□ **July 26/New York: Advertising Women of New York (AWNY) "Women to Watch" luncheon** at the New York Hilton. www.awny.org....