

SHOOT[®]

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

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NOVEMBER 4, 2005

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New Working Model Reflected In Changed Edit House Flow

While Avid Software Remains At The Heart Of Its Post Operation, Mad River Breaks Away From Costly Hardware Upgrade Path

By Carolyn Giardina

NEW YORK—For more than a decade, Mad River Post has been one of the model Avid houses in the commercial industry. And its founder, editor Michael Elliot, has never stopped keeping himself up to date about new technology and its impact on the creative editorial process. So when Elliot recently made the decision to convert Mad River's operations in New York, Detroit, San Francisco and Santa Monica (the company's fifth site, in Dallas, has not changed) to a new infrastructure that is not reliant on any one manufacturer, *SHOOT* moved to find out not just what he did, but why he did it.

Elliot succinctly described

what he did as "unhooking" Mad River's Avid infrastructure. But it should be emphasized that he is still—and plans to continue—using a familiar Avid editing system, which he has "never been unhappy with."

"But for years we've been tied to this Avid upgrade path with the computer, operating systems, software, storage... and upgrading this is horrendously expensive," he explained. "So I'm forced to innovate... And what was once a very expensive upgrade path isn't like that anymore. You can almost constantly upgrade as you go.

"We unhooked Avid so it is just software," Elliot continued. "We took off-the-shelf technol-

ogy with some clever engineering to get around the limitations of the [Avid] Mojo."

Mad River's editorial rooms are now centered on Avid Xpress Pro—which offers the familiar Avid interface—running on Apple G5 computers. Each facility has a centralized file share.

Elliot also emphasized he wanted creative choices built in to the new environment, so his suite currently runs multiple versions of Xpress Pro, allowing him to simultaneously run third-party software systems such as Imagineer's monet for rotoscoping, Avid's Digidesign Pro Tools for sound design, and the likes of Boris FX and Apple's Motion

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Avid Unveils ISIS, Elicits Feedback

By Carolyn Giardina

NEW YORK—Tewksbury, Mass.-headquartered Avid Technology (NASDAQ: AVID) unveiled its new shared-storage system, Avid Unity ISIS, last week in New York. Six years in the making, the inventive new technology introduces Avid's new distributed architecture model for managing data, as well as other patent-pending features.

First impressions from the editorial community demonstrated that the high level of reliability promised in the technology is very important to Avid customers. Those who are planning for

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Fall SMPTE Returns To Big Apple

NEW YORK—Roughly 400 attendees are expected at the Fall SMPTE (Society of Motion Picture and Television Engineers) Conference and Exhibition, which returns to the Big Apple, Nov. 9-12 at the New York Hilton, with seminars and exhibitions designed to help members make important decisions as the industry proceeds forward into the digital realm.

The event will include a key-

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NAB Launches Post+Production Show

By Carolyn Giardina

NEW YORK—The National Association of Broadcasters (NAB)—which holds an annual convention each April in Las Vegas that serves as a prime destination for the commercialmaking community, particularly those on the post side of the equation—is launching another show.

The debut NAB Post+

Production Show will be staged Nov. 15-17 at the Javits Convention Center in New York.

The convention also represents another milestone—one of the final NAB shows under the leadership of longtime NAB president/CEO Eddie Fritts.

Last week the NAB announced that Fritts' successor would be National Beer Wholesalers

Association (NBWA) president David K. Rehr, who has been signed to a multi-year agreement and will assume the NAB leadership post on Dec. 5. Fritts will remain a consultant to NAB through April 2008.

The NAB Post+ Production Show, developed to complement and build on the NAB

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First Step

As earlier reported (*SHOOT*, 10/28, p. 1), Mayor Antonio Villaraigosa said his new administration plans to take proactive measures to help Los Angeles keep and attract more filming. During the first of what will be weekly policy briefings/press conferences, the mayor called for the elimination of filming fees on all city-owned properties. Approval from the Los Angeles City Council is required to bring such a fee waiver to pass.

While Villaraigosa said the cost of waiving such fees is negligible to the city, the move would send a positive message to producers that Los Angeles values the filming biz and the jobs it generates. He described



this as a first step to encourage lensing, which is a critical dynamic in the success of the city's economy. According to figures cited by the Mayor's Office, film, TV and commercial production contribute more than \$25 billion annually to the L.A. area.

Villaraigosa noted that such states as New York, Illinois and New Mexico have enacted pro-filming initiatives and are actively courting production, trying to woo it from Los Angeles. This year alone, 14 states passed new tax incentives or improved on their existing tax benefits in order to draw more production.

"We cannot stand idly by, while other states enact incen-

tives to lure jobs away from California," said Mayor Villaraigosa. "I will be rolling out some policies that will not only keep filming in Los Angeles, but allow it to flourish."

Though those policies have not yet been publicly defined, word is that tax credits and other film-friendly incentives are being considered. Villaraigosa also expressed support for State Assembly Bill 777, which fell short of needed votes in the Senate during the California legislature's session which adjourned on Sept. 9. However, there's talk of reviving the anti-runaway initiative—which would apply to features, TV and commercials—as part of Gov. Arnold Schwarzenegger's proposed 2006-'07 state budget,

which is scheduled to be first presented in January (*SHOOT*, 9/23, p. 1).

Per the proposal as it appeared in the text of AB 777, a refundable tax credit of 12 percent would apply to qualified wages, as well as to certain production and post expenditures incurred in the making of commercials in California. The maximum annual amount any company could receive in refundable tax credits for spots is \$500,000. The tax credits, if instituted, would apply to new commercialmaking business for California, meaning that the qualifying expenditures for a production house would be those that exceed the amount that the company spent in California during the previous year. The tax incentive program for commercials is tied to

annual spending by a company instead of being paid out on a per-project basis.

Steve Caplan, executive VP of the Association of Independent Commercial Producers (AICP), was encouraged by Mayor Villaraigosa's comments. "He certainly understands the significance of the industry to L.A.'s economy," said Caplan of Villaraigosa. "We look forward to working with him. It says a lot that his first public policy press conference addressed filming and reflected his willingness to take a proactive stance on this issue."

Music Notes

By April Jaffe

"And You Say You Need It Yesterday?"

At the annual Shoot Forum held recently in New York, much of the talk was about the future of advertising. There were panel discussions on the continued viability of the 30-second spot, what new forms of advertising might emerge in the years ahead, and what advertisers, agencies and production companies needed to do to continue to reach and affect increasingly fickle consumers. The speakers had different ideas and opinions about these subjects but all seemed to agree that advertising, whether in the form of commercials or some other medium, has to be better than ever—it has to be great.

That left me wondering what we, meaning all of us involved in creating advertising, need to do to make great advertising.

I work on the post side of the business. I work with sound designers, composers and mixers, people who work at the very end of the long process that takes an ad from idea to air. The artists I work with are extremely creative and very dedicated to their crafts. They put their hearts and souls into every project they undertake and they have wonderful ideas for enhancing the spots they work on. They want to hit it out of the park every



April Jaffe is Executive Producer at Marshall Grupp Sound Design and Music, New York City

time. And if there is one thing that could help them do their jobs better and bring more creativity to their task, it's a little more time.

Everyone in this business faces tight deadlines, but in post-production, the time squeeze is extreme. It is not uncommon for sound designers and composers to be given 48 hours or less to deliver final tracks. Inevitably, the artists rise to the occasion and I never cease to be amazed

by the imagination and quality they are able to deliver in what seems to be an impossibly short amount of time. But just as inevitably, when they are finished, the artists are also left wishing there had been just a bit more time, another day or even a few more hours to turn a very good track into something truly remarkable

Each year, deadlines seem to be getting shorter, even as clients demand better work. Yet, rising creative expectations and shortening schedules are inherently in conflict with one another. It is simply not possible to continue working faster and creating better work at the same time.

Nothing benefits the creative process more than a little time to ruminate. The imagination needs space to wander. There needs to be time to experiment,

to try out that crazy idea that may not work, but if it does will take the piece to the next level. Risk-taking is essential to the creative process, but risk-taking takes time and artists can't take risks if they are working under the pressure of a ticking clock.

Deadlines do have a useful role in the creative process. They enforce discipline on artists whose drive for perfection

might otherwise keep the process going forever. But deadlines need to be reasonable and they need to be balanced by the clear need for creative excellence. All truly committed commercial artists want to give their clients their best effort and they want to do all they can to help create memorable, engaging advertising that resonates with the public. It just takes time.

FLASHBACK

5 YEARS / 10 YEARS

□ **NOVEMBER 3, 2000/Ritts/Hayden**, Los Angeles, has signed director/cameraman **Dariusz (a.k.a. Derek) Wolski** for representation in the U.S. spot market....**SunSpots**, the commercial production house headed by **David Dryer** and president **Linda Dryer**, has launched **Tantrum**, a comedy division that will present director **Craig Worsham**....Executive producer **Charlie Alvaré**, a spot industry veteran of both the production house and agency sides of the business, has launched **Sanctuary**, a Hollywood-based production house....Colorist **Jais Thierry Lamaire** and his producer/scheduler **Julie Airal** are departing **525 Studios**, Santa Monica, in order to form their own telecine shop, **Bobine Video**, Santa Monica....Editing and postproduction facility **Slingshot**, New York, has hired Maria Fugere as a producer/business manager....

□ **NOVEMBER 3, 1995/Commercial production industry veteran Rick Wagonheim** resigned as president of **Full Blue**, New York, last week to take on the role of executive producer/director of sales at bicoastal **BFCS**. At **Full Blue**, partner/executive VP/executive producer **Mary Beth Dooley** has been upped to president....**Wendy Rosen** has joined **Mad River Post**, New York, after spending the past year freelancing....**Suzan Pitt**, an animation director, has joined commercial animation house **The Ink Tank**, New York, as its director of animation....Composer **Daniel Obst** of **Daniel Obst Music (formerly Big Tracks)** and sound designer **Warren Dewey** of **Warren Dewey Sound Design** have joined to form music/sound design company **Daniel and Dewey**....**Michael O'Neill**, president of **Optimus**, Chicago, has announced that he will resign at year's end....

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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

BBDO Stays Up All Night For Mountain Dew MDX

Nocturnal Animals Party In New Commercial Featuring Extensive Stock Footage

By Christine Champagne

Animals live it up, lip-syncing Lionel Richie's "All Night Long" in a new :30 for Mountain Dew MDX energy soda created by BBDO New York. The aim of these party animals in "Nocturnal" is to reach the night owls among those in their late teens and early twenties, the target audience for Mountain Dew MDX.

Singing animals in spots—that's traditionally dangerous territory. And BBDO associate creative directors Peter Kain and Gianfranco Arena, copywriter and art director, respectively, were well aware of just how, well, cheesy this commercial could have turned out when they came up with the idea of depicting nocturnal animals partying the night away to promote Mountain Dew MDX. In fact, Kain saw it as a challenge to steer clear of making a spot "that my mom and grandmother would love and everybody in the industry would hate."

To avoid turning off the hip, young audience they wanted to reach (and becoming a joke in ad circles), Kain and Arena smartly chose to stay away from casting oh-so-cute animals as the stars of "Nocturnal" and instead chose the decidedly odd creatures—an aye-aye, a tarsier and a bush baby, among others—that give the spot a dark, twisted feel.

"The aye-aye was fascinating to me because it's a primate, a cousin of ours," Kain shared, noting, "It was like we went on a safari without leaving the office." Leading Kain and Franco on this safari was stock footage expert Susan Nickerson, president of Nickerson Research in Los Angeles. She tracked down all of the animal footage used in the spot, ultimately sourcing material from Marty Stouffer, BBC, Framepool, Footage Bank, Natural History New Zealand, Corbis and National Geographic.

There was no director involved in the making of "Nocturnal." From the start, the agency was fairly certain



[CLICK HERE TO VIEW SPOT](#)

it would be best to go with stock footage, although BBDO did have conversations with a few directors, senior producer Amy Wertheimer reported. "But once we saw all the fantastic [stock footage] that was out there," she said, "we knew there was no way we'd repli-

only the most oddball animals but animals that were looking directly at the camera. "They wanted to make something like a bad music video," Bruce explained, "and singers always seem to be looking right into the camera in music videos."

Editor Tom Muldoon of

were glowing.

Incidentally, the scene with the two bouncing bush babies initially featured just one bouncing bush baby. At the request of Kain and Arena, Flame artists Maryanne Lauric and Murray Butler seamlessly duplicated one bouncing bush baby into two, making the scene even more playful, Wertheimer said.

Framestore also added a night-vision look to the entire spot. "The night-vision look helped to give the spot a more uniform feel," Muldoon said, noting that the footage he cut didn't match up as it was shot on different film stocks and at different time periods.

The greenish night-vision tint also represents the color of Mountain Dew MDX, Arena pointed out.

While great effort went into making "Nocturnal" look great, getting the music down was crucial at the outset of the project. BBDO executive music producer Loren Parkins sought out songs that represented the night, and Richie's 1980s classic "All Night Long" was the standout. "The more we looked at other songs in case we didn't get this one, the more we knew we had to have this one," Bruce commented.

Thankfully, the agency was able to secure the rights to "All Night Long." Then it was up to sound designer Francois Blaignon of Nomad to cut the track down to a :30 version that needed to be approved by the client before the spot was

"It was like we went on a safari without leaving the office."

—Peter Kain

cate the great stuff we found by going out and shooting new footage."

And, realistically, there simply wasn't time to send a director out into the wild to get these exotic animals, which aren't exactly easy to find, on film. "These nature filmmakers spend months hiding out, waiting to capture these animals," BBDO executive creative director Bill Bruce pointed out.

It took Nickerson only a matter of days to pull tons of animal footage, which Kain and Franco then culled through to pick out scenes featuring not

Nomad Editing Company, Santa Monica, cut "Nocturnal," giving each animal his or her moment in the spotlight. Muldoon spent about a month—on and off—working on the project. "Tom's awesome. He's a part of the creative team on all of the projects [he cuts for BBDO]," Bruce praised. "He brings a lot to every one he does, especially this spot. He not only put it in order and gave it a form, he [choreographed the action] to hit the musical beats."

"His first cut was not too far from where we ended up," Kain added.

Once Muldoon's work was done, the spot was sent to Framestore CFC, New York, where artisans completed the 2-D, 3-D and CG work necessary to make it appear as though the animals' mouths were moving and their eyes

TOP SPOT OF THE WEEK

Client

Mountain Dew MDX.

Agency

BBDO New York.

David Lubars, chief creative officer; Bill Bruce, executive creative director; Peter Kain, associate creative director/copywriter; Gianfranco Arena, associate creative director/art director; Amy Wertheimer, senior producer; Loren Parkins, executive music producer.

Stock Footage

Nickerson Research, Los Angeles.

Susan Nickerson, president.

Editorial

Nomad Editing Company, Santa Monica.

Tom Muldoon, editor.

Post/Visual Effects

Company 3, New York.

Tim Masick, colorist; Luana Ayres, producer

Framestore CFC, New York.

Maryanne Lauric and Murray

Butler, Flame artists; Iggy

Ayestaran, Seth Gollub and

Irene Kim, CG animators;

James Razzall, producer.

Sound Design

Nomad Editing Company.

Francois Blaignon, sound designer.

Audio

Sound Lounge, New York.

Tom Jucarone, mixer.

cut. Given the slow build of the song, it was a challenge. "We liked the inane of some of the lyrics in the beginning of the song, but we needed to get to the chorus as well," Bruce said.

"All Night Long" isn't the only blast from the past that BBDO plans to hit us with, by the way. In the coming months, another Mountain Dew DMX spot featuring a breakout hit from the 1980s will debut.



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

The Cost Of Being A Mobster: Reimbursement

Tim Godsall Directs Visa/Toronto International Film Festival Cinema Trailer/TV Spot

By Robert Goldrich

Being a hit man isn't what it's cracked up to be. There are new found financial responsibilities which were never covered in the Mario Puzo books.

Consider this cinema trailer/TV spot, "Mobster," in which a young, gun-wielding hit man is putting the screws to a guy who presumably hasn't paid his friendly loan shark.

"Three days. You get three days or you end up like Paco," warns the mobster. A bloody Paco is lying dead, face down on the kitchen table, next to the guy being threatened by the hit man.

Additionally, the mobster has a baseball bat-carrying colleague who puts the lumber through a nearby TV set screen.

"Got it," says the man at the receiving end of this intimidation. "But you didn't have to smash the TV."

"I was trying to make a point," explains the bat man.

"Yeah, well you're going to have to pay for that."

The hit man chimes in angrily, "I don't pay for nothing. It's a movie. Nobody pays for anything in the movies. You smash things up and walk away. That's the way it is."

The supposed victim now takes the offensive. "What do you think happens— a little fairy comes in and cleans up your mess."

Suddenly Paco wakes up from the dead, adding that the mobsters are going to have to buy him a new shirt since the one he's wearing has blood all over it.

"This isn't even your stuff," says the gun-toting hit man. "It's props and wardrobe."

Exasperated, the hit man walks away, muttering the parting line, "I'm pissed."

A supered message appears which reads, "If life were like the movies, you wouldn't need Visa."



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Visa is then identified as the official credit card of the Toronto International Film Festival (the weeklong-plus fest had ended at press time).

"Mobster" is one of two trailers/TV spots that promoted Visa's sponsorship of the film festival. The other, "Sniper," is similarly themed when a rooftop sniper successfully shoots and apparently kills a man in a building across the way. But just seconds later, the supposed victim is standing alongside the sniper, telling him that he will have to pay for the window shattered by the bullet, as well as new clothes since his are now blood stained.

Tim Godsall of untitled, Toronto, directed the two-spot package for Leo Burnett, Toronto. (Godsall is repped in the U.S. via Biscuit Filmworks, Los Angeles.) James Davis executive produced for untitled, with Tom Evelyn serving as producer. The DP was Tico Poulakakis.

The Burnett creative ensemble included chief creative officer/copywriter Judy John, creative group head/art director Israel Diaz and producer Karen Peterman.

Editor was Chris van Dyke of School Editing, Toronto. Online edit facility was AXYZ, Toronto. Colorist was Elaine Ford of Notch, Toronto. Audio post mixer was Mike Rowland of Wanted Post-Production, Toronto. Music was done by The Hive, Toronto.

Principal actors in "Mobster" were Wesley French, Tony Cianchino and Sevag Sagherian.

"Surgeon"

By Robert Goldrich

We open in a hospital waiting room where a family sits pensively waiting to hear about a loved one. The camera centers on a man whose angst is evident. It turns out his wife is in surgery.

Finally a surgeon comes out from the operating room and gives the man good news about his spouse. She appears to be free of cancer; the operation successfully removed the cancerous tissue and there's no sign of the disease spreading.

The husband is grateful and understandably relieved. But our focus is no longer on him. Instead

the camera follows the surgeon as he washes up and takes off his surgical scrub shirt, revealing what appear to be gang tattoos on his body.

A voiceover then relates, "When you keep an at-risk kid at school, there's no telling how many lives you save. Southwest Key keeps more kids in school and out of jail."

The spot ends with a Web site address for the nonprofit organization (www.swkey.org), which



[CLICK HERE TO VIEW SPOT](#)

operates youth-intervention programs for kids in such states as Arizona, California, Delaware,

Casares and Kristal Kinder were copywriter and art director, respectively.

New York, Texas and Wisconsin. Southwest Key has been in existence for 17-plus years.

"Surgeon," which started airing last month, was directed by Kathi Prosser of bicoastal/international Chelsea Pictures. The spot came out of Southwest Key's in-house agency, for which Cindy

Katy Greene executive produced for Chelsea, with Valerie Druckman serving as producer and Cory Lorenzen as production designer. The DP was Mark Williams who shot the spot at Robert F. Kennedy Hospital in Hawthorne, Calif.

Editor was Mike Colao of Final Cut, New York. Rana Martin produced for Final Cut. Colorist was Tom Poole of The Mill, New York. Music/sound design house was Human, New York. Audio post mixer was Roland Alley of Final Cut, New York. Principal actors were Nikko De Jesus and Richard Eck.

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R/GA Unites Verizon, NYU Students For Branded Film Projects

By Emily Vines

Entering the entertainment space as a content provider is a new role for Verizon, but one which members of the company embraced when sponsoring this year's ProMotion Pictures' Verizon Broadband Film Competition. Three filmmaking teams—comprised of students from New York University's Stern School of Business and Tisch School of the Arts' Kanbar Institute of Film and Television graduate programs—won the opportunity to create branded short films, less than 10 minutes long, about the transforming power of broadband. Each team was given \$40,000 to complete its project. Interactive marketing agency R/GA, New York, brought ProMotion and client Verizon together. (mcgarrybowen, New York, is Verizon's corporate ad agency).

The competition asks students from each school to work together on branded short film proposals, including a script and budget. Twenty nine teams submitted their work for the competition, which was judged on creativity, budget feasibility and appropriateness to brand. The three winners went on to make their films with Verizon's message—the transformative nature of broadband—in the forefront of their minds. Of her involvement with the process, director of interactive marketing at Verizon Beth Mulhern, related, "I was trying to communicate to them

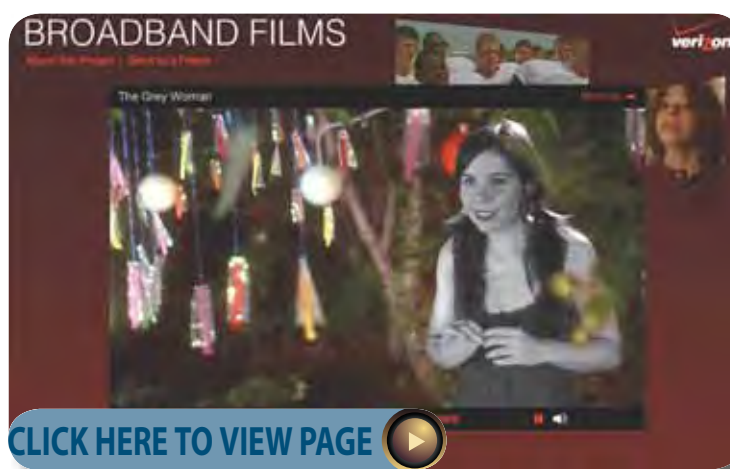
what I needed these films to do from a business perspective and that was [a] good learning [experience] for them and that's very much what the real world is like too."

The winning films are *The Grey Woman* written and directed by A. Sayeeda Clarke (Tisch), produced by Scott Woodruff (Stern) and Brigitte Valentine; *The Adventures of Modem Boy* written and directed by Jordan Ross (Tisch) with Melissa DiCarlo (Stern) and Felix Banuchi (Stern) producing; and *Back Home* written, directed and edited by Andrew M. Hulse (Tisch) with Victoria Swire Yoffie (Tisch) and Lisa Goodman (Stern) producing.

SIGNS OF IMPROVEMENT

In *The Grey Woman*, we meet a woman, Camilla, who moves in a colorful outside world, but she—and everything and everyone in her apartment—is washed out in gray tones. For her birthday, her mother sends someone to work on her computer and outfit her with the works. Once the computer is improved, color enters Camilla's room from the monitor, which is downloading music.

A few moments later, the gentleman who renovated the computer returns to Camilla's abode and stays colorful even after entering her apartment. He runs over to a band that suddenly appears playing music; he dances and exits the scene. Camilla then sees a vibrant red



Verizon broadband brings color to a grey life

rose growing outside of her window. She runs out to the garden as it transitions from black and white to bright colors and she takes in the view. Returning to her apartment, which is now in color, she is also maintaining life-like tones.

Sitting at her computer, she looks at a framed photo of a man and begins an e-mail, "I would love to see you again ... could we meet?" She then answers a knock at the door and finds the black-and-white man from the photo. After an embrace, he is colorful too. It seems her connection to the Internet has literally brightened her world.

The Adventures of Modem Boy introduces us to Billy, who was born a modem child. A narrator describes his shortcomings, such as being unable to answer questions because his dial-up connection, which seems to be in his brain, fails. In school, bullies tease him for his inability to think fast.

Eventually Billy's parents call Verizon and he is outfitted with broadband cables for a DSL connection. Billy became so fast that he went on to win races, speed read and garner accolades for his achievements in nuclear physics.

As most heroes do, he also gets the girl. Their child is wired with an even faster fiber optic line (which Verizon is in the process of rolling out).

Back Home tells a more realistic tale. In it, a former high school football player's company provides the money to buy new uniforms for his alma mater team. He also donates a Web camera to broadcast the games online. Now the former player can watch the games on his computer and cheer for his team when he can't be there in person.

GROWTH POTENTIAL

Verizon's account director at R/GA, Richard Marks, felt the competition, which is in its second year, represented a good fit for his client. Verizon has a "Richer. Deeper. Broader." campaign that focuses on showcasing the company as a broadband provider, not just a phone company. Part of the push was for people to log onto www.BroadbandStories.com. That site features documentary-style short films about real people and authentic, positive stories of broadband use. Some of the interviews are with everyday people while others are with celebrities, like members of the

Dave Matthews Band.

R/GA also created both the Broadband Stories and film competition Web sites. The latter features behind-the-scenes links to journals and storyboards as well as documentary footage of the filmmaking process. "We wanted the site to highlight the movies, clearly, but to be more experiential, to allow people to dig as deep or as shallow as they wanted to into these films," Marks said.

The film competition provided a way for Verizon to reach their 18-34 year old demographic, since traditional means of direct mail and television might not connect with this target audience. "We are trying to find new ways to reach them and we think doing these broadband films was a really entertaining and engaging way to do that," Mulhern said. She went on to explain how the competition also ties into a new Verizon offering—FiOS. It is a fiber optic Internet service that Verizon is beginning to provide in select areas of the U.S. The technology offers very fast broadband service (from 5 Mbps to 30 Mbps) that can support Internet and television services.

"We have a new product that really debuted in Keller, Texas, in September called FiOS TV and so that is really going to put Verizon in the entertainment space and we thought that the movies, besides being a way to communicate the transformational benefits of broadband, also gave us a way to say, 'Hey look, Verizon can do more than just your phone service, more than just broadband, but we can do entertainment too.'" She went on to say that Verizon-produced content isn't something they are currently offering through FiOS, but they are looking to do so in the future.



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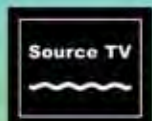
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Hugh Broder, Head of Production, BBDO/Detroit.

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Nicole Yershon, Director, Agency Systems Domain & Creative Services
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Sound It Out

Agency music producers discuss licensing, original tunes, and the convergence of record companies and advertising.

By Kristin Wilcha

Music for advertising is not such a simple proposition anymore. With record companies and recording artists increasingly interested in gaining exposure via the ad world, agency music producers have more choices than ever, such as licensing, original tunes by recording artists, and tracks from commercial music production companies.

In this week's Music and Sound Design Series, *SHOOT* queried several agency music producers, asking them the following questions: What are the biggest trends right now in music—e.g., more licensed tracks, working with well-known artists on original songs, use of music throughout branding, not just on TV, etc.? What's the most exciting recent—or upcoming—project you and the agency have worked on? Here are their responses.

Paul Greco
Executive music producer
Young & Rubicam,
New York

Licensing is still going strong with no real let up in sight, but I have recently seen a little bit of a spike in the number of "jingles." I have noticed Campbell's tomato soup, and Lay's, and have personally done several for our Campbell's (not Tomato soup) client and Fisher Price. I think some people are a little more open to it now [especially] if it sounds like it could

be a licensed song. But the jingle still has a long road back.

It also seems like re-mixes and mash-ups are starting to gain in popularity. I also feel like there will be opportunities for advertising and music in podcasting.

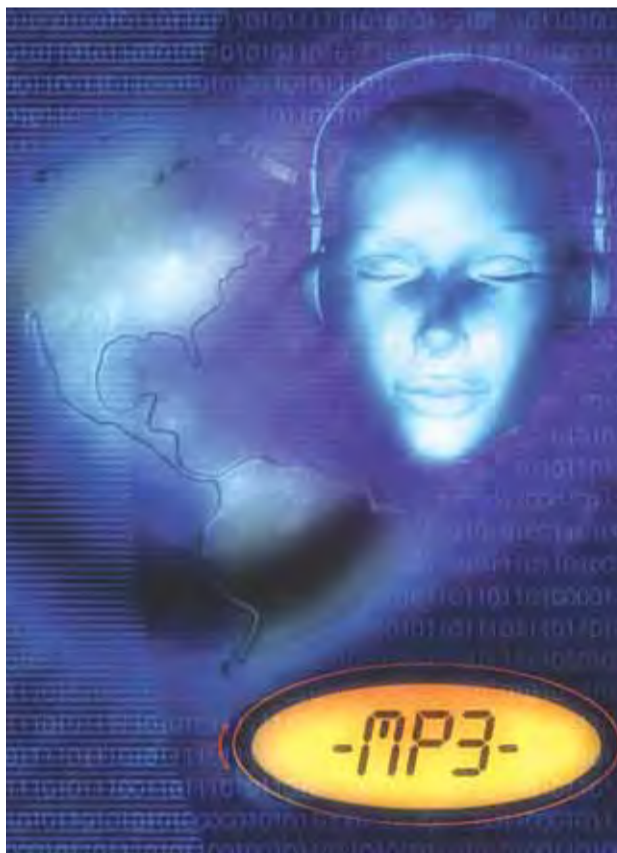
We recently finished a great campaign for Chevron Corp. Music played a huge role in the creative. The campaign featured very provocative spots with a cinematic feel—it was directed by Joe Pytka of Venice,

Calif.-based PYTKA. Music needed to reflect that cinematic characteristic. There were four music companies involved: Wildvine Music ("Wind"); Mutato Muzika ("Stroller"); Big Foote Music ("Dipstick/Mahole"); and Wojahn Bros. Music and composer Mark Mancina ("Bike"). We are also in the middle of a project for Dr Pepper that relies heavily on music for their new TV and radio campaign for 2006. Thwak Music is producing the tracks.

Gregory Grene
Music producer
Foote, Cone & Belding, New York

The outstanding development has been in licensed tracks, where the paradigm has radically shifted

from a buyer-seller model to a strategic marketing cooperative, with the licensors embracing licensing as one of the strongest possible partners in marketing. The shift has powered licensed tracks into a major part of the scene, in a way that couldn't have been imagined before.



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SHOOT'S

TOP 10 SPOT TRACKS



		TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 CLICK HERE TO VIEW SPOT	Reebok, "Wrapshear"	Duotone Audio Group, New York Peter Nashel and Jack Livesey composers; Rob DiLiddo, sound designer; Amy Sheldon executive producer	audioEngine, New York Carl Mandelbaum	mcgarrybowen, New York Hunter Murtaugh, music producer (he is now creative director for strategic music marketing at EMI Music Publishing, New York)	Motion Theory, Venice, Calif. Motion Theory, director
2	 CLICK HERE TO VIEW SPOT	Hummer H3, "Monsters"	stimmümg, Santa Monica Gus Koven, sound designer Elias Arts, bicoastal Bryan Ray, music supervisor; Dayna Turcotte, producer "Love Is Strange," Everything But The Girl"	Soundtrack Recording Studios, Boston Mike Secher, mixer	Modernista!, Boston	Biscuit Filmworks, Los Angeles Noam Murro, director
3	 CLICK HERE TO VIEW SPOT	eBay, "The Making Of It"	Fluid, New York Judson Crane, composer; Brad Stratton, producer; David Shapiro, executive producer	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Loren Parkins, VP/executive music producer	MJZ, bicoastal/international Fredrik Bond, director
4	 CLICK HERE TO VIEW SPOT	adidas, "Folklore"	stimmümg, Santa Monica Gus Koven, sound designer; Kelly Fuller, executive producer "My Wee Cod Piece," Howie B	Play, Santa Monica John Bolen, mixer	TBWA/Chiat/Day, San Francisco	MJZ, bicoastal/international Rupert Sanders, director
5	 CLICK HERE TO VIEW SPOT	Hewlett-Packard All in One Printer, "Houses"	DeepMix, Los Angeles Rob Laufer, composer/performer; Dave Curtain, executive producer	Lime, Santa Monica Loren Silber, mixer	Goodby, Silverstein & Partners, San Francisco	Paranoid Projects: Tool, Santa Monica Francois Vogel, director
6	 CLICK HERE TO VIEW SPOT	Chevron, "Wind"	Wildvine Music, New York Jean-Baptiste Bocle, composer; Frank Di Minno, executive producer	audioEngine, New York Hillary Kew, mixer	Young & Rubicam, New York Paul Greco, executive music producer	PYTKA, Venice, Calif. Joe Pytko, director
7	 CLICK HERE TO VIEW SPOT	Honda, "Keyhole"	Hum Music + Sound Design, Santa Monica Jeff Koz, owner/creative director; Debbi Landon, executive producer; Tricia Halloran, director of A&R "We Will Become Silhouettes," The Postal Service	Lime, Santa Monica Loren Silber, mixer	Rubin Postaer and Associates, Santa Monica	A52, Los Angeles Patrick Murphy and Andy Hall, visual effects supervisors/directors
8	 CLICK HERE TO VIEW SPOT	Nintendo DS, "The Sad Agonizing Tale of Bhuvan Ganguly"	Amber Music, bicoastal/international John Wood, composer; Chris Smith, sound designer; Michelle Curran, executive producer	POP Sound, Santa Monica Peter Rincon, mixer; Jason Talton, assistant mixer; Erin Riley, producer	Leo Burnett USA, Chicago	Rock Fight, bicoastal Ben & Joe Dempsey, directors
9	 CLICK HERE TO VIEW SPOT	Volkswagen, "Raw Texas"	Music For Pictures, New York Peter DuCharme, arranger, Sammy Rubin, producer "Yodelin' Tex," Carson Robison	Soundtrack Recording Studios, Boston Mike Secher, mixer	Arnold Worldwide, Boston	RSA USA, bicoastal Jake Scott, director
10	 CLICK HERE TO VIEW SPOT	Dos Equis "KM 146"	tonefarmer, New York Jimmy Harned, senior composer; Tiffany Warin, executive producer	Berwyn Editorial, New York Eric Thompson, mixer	Euro RSCG Worldwide, New York	MJZ, bicoastal/international Dante Ariola, director



Hot Tracks

A look at a trio of chart toppers.

By Kristin Wilcha

The top 10 chart for fall highlights an animated urban landscape for Reebok that features an obstacle course set to a strong, Latin-infused beat. In Hummer's "Monsters," touting the arrival of the Hummer H3, two monsters find love and a baby carriage set to an updated version of "Love Is Strange" and memorable sound design. And, in "The Making of It," eBay introduces the world to the greatest item ever, set to a rousing orchestral track that makes you wonder what "it" is.

NUMBER ONE

In "Wrapshear," for Reebok's RBK Pump Wrapshear shoe, an animated city pops out of the shoe when the pump is pressed. Suddenly, a young man begins running, dodging all kinds of obstacles—other people, pigeons, street signs, a fire hydrant, manhole covers, crates, and finally, a fence. As the jogger hops the fence, the city disappears back into the shoe, and a voiceover says, "Pump—custom fit tech-

nology. Turn it on, turn it off," followed by a shot of the Reebok shoe. The music driving the action is energetic, with a Latin flavor, and a heavy drum presence that adds to the excitement of the spot. "Wrapshear" was done via mcgarrybowen, New York, and helmed by Motion Theory, the directing and design collective, located in Venice, Calif.

Composers Peter Nashel and Jack Livesey of Duotone Audio Group, New York, did the music for the ad; Rob DiLiddo of Duotone created the spot's sound design. Nashel relates that the agency had a clear idea of what the track should be, and that he and his team were brought onto the project early, "so we could work closely with the animators and agency to find a pace and tone that worked well for the spot."

Katya Bankowsky, the agency executive producer on the commercial, has worked with Nashel in the past. "I went to Duotone because of my long working relationship with Peter Nashel, who I have collaborated with in the past on Latin influenced tracks,"

relates Bankowsky. "For this track, Pete brought in a whole group of authentic Latin percussionists from the Bronx."

Nashel called on Bobby Sanabria, "one of the top Latin percussionists working today," according to the composer. "We have worked with him a great deal, so there is shorthand that exists between us which helped to bring an incredibly deep and authentic sound to the recording." Only one version of the



Peter Nashel

track was created, though "that version went through several revisions on our end to get it just right with the animation."

NUMBER TWO

"Monsters," directed by Noam Murro of Biscuit Filmworks, Los Angeles, for the new Hummer H3, presents a rather unusual love story between a 130-foot tall lizard and an equally giant robot. The spot, out of Modernista!, Boston, opens on the lizard as she tears a path of destruction through a city; she comes across the robot, as he too wreaks havoc on the metropolis. It's love at first sight. The pair go off together, wandering the city—he even plucks a tree off a rooftop to present to his new sweetie. Before long, the giant lizard is pregnant with the robot's child. When their baby is born, it's revealed to be a bright red Hummer H3,

capable of tearing through city streets, just like its proud parents, although without the same level of destruction. The spot is scored to a guitar-heavy version of "Love Is Strange" from Everything But the Girl. Bryan Ray, music supervisor at bicoastal Elias Arts, secured the track for the agency. The sound design, which included making the monsters seem capable of love and parenting was created by Gus Koven of stimmung, Santa Monica.

Eric Voegele, the senior producer on the spot from Modernista!, related that initially, the agency wasn't looking for licensed music for "Monsters." "We wanted people to take the spot seriously, and really care about the characters," he explains, adding that the agency had considered 500 tracks, and 40 music house demos before selecting the Everything But the Girl version of "Love Is Strange."

"We had a lot of freedom," says Ray of Elias. "We were encouraged to give a lot of creative input. There were only a few restrictions in overall attitude of the song we had to consider; other than that, it was totally up to us to find something that we thought would work with the concept of the spot."

"It brings a warmth and sincerity to it," says Voegele of the song. "It's not too jokey, and it's not too serious. The story is kind of twisted, but it is really sweet at the same time. The song helps make that happen."

Voegele has high praise for Koven, who came onto the project fairly early on. "Everyone at Modernista! loves his reel so it was an easy sell," he relates. "He even wrote a treatment. I had sent Noam Murro's treatment to stimmung, which was the best treatment I had ever read, and it rubbed off on him—I think that may be the first and last time I'll see a treatment from a sound designer."

For his part, Koven noted that

the most important part of the sound design was getting the vocalization right on Jennifer the lizard, as the team dubbed her. He relates that there was a lot of collaboration with the spot's editor, Avi Oron of Bikini Edit, New York, and the visual effects team, led by Alex Frisch, at Method, Santa Monica. "We started out by agreeing that her voice should be made up of animal vocalizations, but it took some time to get her voice right," relates Koven, who visited the Los Angeles Zoo and a feline breeding center in Rosemond, Calif., to get the sound right for Jennifer. "[The voice] had to be similar enough in all the scenes for there to be a sense of continuity, but still be able to evoke all these different emotions—running the gamut from a rampaging, crazed dinosaur, to doe-eyed and amorous, through childbirth to wistful as her baby leaves the nest."

Koven related that because



Eric Voegele

of the intense post work on the project, he had a decent amount of time to nail the sound design, and is pleased with the results. "It's a great piece of work," he says. "It's visually cool, and despite the amount of time in post, there's a refreshing absence of digital polish. Jeff Payne at Eleven, Santa Monica, did a really good mix on it, and there are some great moments between the characters."

Continued on page 18



Reebok's "Wrapshear"

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Agency Music Producers Assess State Of The Biz

Continued from page 13

This has been fueled in part because the labels' normal income flow has been so chal-



Gregory Grene

lenged by the current market, but also because the view of licensing in advertising has shifted from guiltily capitalizing on a track for money, to a potentially extremely artistic and cool medium for new music.

In truth, real satisfaction can come with smaller assignments as well as the biggest ones; [the agency] just finished creating some tags for Kraft, and really loved the way they turned out. And partially because it was, relatively speaking, a smaller project, the pressures were much less, and consequently there was much more freedom to explore some really cool, inventive approaches. On the other hand,

of course there is always going to be a huge thrill when you work on a flagship project and manage to make something that seemed impossible happen, for instance placing the BodyRockers' track ["I Like The Way"] on the Diet Coke commercial "Loft," and being the avatar for launching the U.K. hit in the U.S., a full month before the label did so.

Rob Kaplan
Director of music production
mcgarrybowen, New York

Agencies are now starting to successfully work with the mainstream music industry in a similar manner to the way other forms of media have worked with artists, labels and publishers for years. Advertising is now seen as a legitimate means of breaking new artists and promoting new music by established artists, much in the way radio, television, MTV and print media traditionally have. As a result, emerging artists will come to agencies to play showcases, labels will waive or significantly diminish licensing fees for spots that tie into the marketing of new music, and recognizable artists will appear onscreen. *Saturday Night Live* and Clear Channel have enjoyed these privileges for years. But, for agencies and clients, the ability to utilize artists for a fraction of the hundreds of thousands, if not millions of dollars that would have been charged even two or three

years ago speaks to the change in how the music industry views our media. I have no specific information, but I can only guess that Apple paid nowhere near as much for U2 to sing "Vertigo" onscreen in an iPod ad, as what they have paid even lesser known artists in the past to license existing material. It is reasonable to assume U2 viewed appearing in an iPod ad as valuable a promotional tool in setting up their record as appearing on David Letterman, granting an interview to *Rolling Stone* or playing an in-store concert at a major record retailer.

Of course, this only speaks to the change in how the labels and publishers will license new material when it makes strategic sense. It has to be a combination of the right product, the right artist and the right timing. For catalog material, the publishers will still insist on what they perceive to be market rate.

John Keaney
Director of JW2 music/audio
JWT, New York

Licensed tracks are still a big trend, but we still contract a considerable amount of original composition here at JWT, New York. What we have also seen (and are trying to facilitate more of) are independent recording artists composing for advertising, which is something artists seem to be more open to than in the past.

We are currently in the middle of producing a really cool project for DTC [the Diamond Trading Company]. It is a narrative told through TV spots, radio spots and webisodes on the Internet that carry aspects of the story through the different mediums. We are currently in the music selection process, so more on that later, and the sound design is being done by our in-house sound magician, Alan Friedman. Our challenge is to keep the continuity of the sound design across the different spots, and to use sound as an identifier. It's been a really fun campaign to work on.

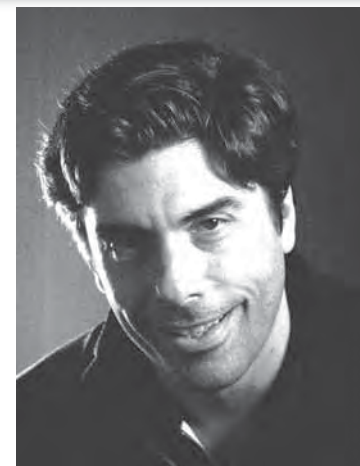
Eric Korte
VP/music director
Saatchi & Saatchi, New York

The biggest issues and trends in our business right now revolve around the changing relationships between ad agencies, record labels, publishers and music production companies; the changing business models for many of these companies, and the blurring of the lines between what functions and services they provide.

Because of the increase in licensing and the amount of competition, most of the top commercial music production companies have had to re-think, expand and change in pretty dramatic ways in order to survive. These companies are hiring music supervisors to help agencies with licenses, creating their own libraries of licensable tracks, developing work for new media forms such as games and ring-tones, and forming their own relationships with independent artists. At the same time, many young artists, who no longer see the major label contract as the only (or even the best) career path, are trying to broaden their exposure by various means—Web sites, digital downloads and licensing (or creating) music for film, television and commercials.

The major labels and publishers have also changed. They often aggressively pursue ad placements for many of their artists and even encourage them to get directly involved in ad and branding campaigns, re-working existing material, writing original songs as demos, etc. They're very aware that the right ad—aired at the right time for the right audience—can be tremendously helpful in breaking a new artist, and often study ad media schedules the way they used to study radio station demographics.

Because of all these developments, our jobs as agency music producers have become more complicated and more demanding. There are now so many options open to us on any given project, that the amount



John Keaney

of research, legwork, and negotiation can be overwhelming (which may be why some agencies are staffing up, or adding the position). Probably the most common question I'm asked during meetings with agency creatives these days is "hmmm..., well what do you recommend we do?" And it's not always an easy question to answer.

Saatchi & Saatchi has been creating a series of ads for the Center for Disease Control's 'Verb' anti-obesity campaign,



Eric Korte

which encourages kids and teens to get outside and be more active. The latest TV spot, called 'Sun', features a licensed music track called 'Step Into the Sun' by a somewhat unknown U.K.-based electronica artist called Solid State Revival (a.k.a. Des Murphy). We found the track through Dan Wilcox, music supervisor with Ten Music in Santa Monica (and a former producer at KCRW Radio). Apparently the track—and the spot—has resonated so well with viewers, that the CDC has received numerous e-mail inquiries from kids wanting to know where they can get the song. We always love to hear that.

Josh Rabinowitz
Senior VP/director of music production
Grey Worldwide, New York

I'd say that it's a matter of time—months, maybe a year—that an original song, recorded and created specifically for an ad, will become a number one hit in the US. Said song will

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United Airlines "A Life":60-tv
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Concept by Fallon/Minneapolis
Animation by Michael Dudok De Wit
Music by Trivers/Myers Music

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Grey Gets Sirius For Tanqueray

Spirit brand gets in tune with original music.

By Emily Vines

For client Tanqueray, Grey Worldwide, New York, is building upon the spot soundtrack. The agency, along with Music Beast, New York, has taken the music from three commercials that aired last spring—"Gem Cutter," "Iceberg," and "Mmm"—and is creating three original songs: "Get Your Ice On," "One Billion Ice Cubes" and "Mmmmmmmmartini." And, there is more music on the way—just in time for the holidays.

The hip-hop song "Get Your Ice On" is the first of the three to be released on Sirius Satellite Radio. For that outlet, the full-length song was adapted to fit into the two-minute and-thirty second advertising slot on Sirius stations Maxim Radio, ESPN Radio, NFL Football, Cracked Up Comedy, Raw Dog Comedy, OutQ Radio, and Sports Byline. The songs "One Billion Ice Cubes" and "Mmmmmmmmartini" will be released in the future on Sirius, most likely on a quarterly basis.

The impetus for the full-length versions of the songs mainly stemmed from viewer-generated interest. Going forward, the agency will consider full-length versions when they create music for spots in the campaign. "What we're hoping to do with Tanqueray is establish it more as a musically driven brand, as a cool brand," states Jared Schlemovitz, the Grey music producer on the project. He notes that if the music is good, consumers won't be too concerned that it's a branded piece.

When the music plays on Sirius stations, the screen that tells a listener the name of the song and artist will simply say "Tanqueray Get Your Ice On." A

rapper performs on the song—his identity is being concealed so the focus remains on the brand. The Sirius version also features an introductory line from Tony Sinclair, the humorous spokesman for Tanqueray, who stars in the aforementioned spots. The song does mention the brand, but the hope is that when people listen to the tune, they won't notice that it's advertising unless they look at the Sirius screen identifying the song with Tanqueray.



Glenn Porter

"I think the great thing about putting a song like this on Sirius is that instead of just selling and pushing Tanqueray in people's faces, [consumers are] going to hopefully hear this song and not right away recognize it as a Tanqueray track and then think, 'What was that great song on the radio?' and pass it on to friends," relates Schlemovitz. The benefit to the brand is that if it catches on through word of mouth that Tanqueray has great music, it makes the brand seem stylish and cool, especially if DJs start spinning the track at clubs.

The yet-to-be released tracks have a chill-lounge feel that is in line with "Get Your Ice On." "One Billion Ice Cubes" has some vocals, primarily clips of Sinclair's voice, but no real lyrics and doesn't mention Tanqueray. "Mmmmmmmmartini" has a similar sound.

When Schlemovitz approached Music Beast about creating music for the spots, the agency didn't have plans for full-length tracks, but ended up with a lot to work with. "I went to [Music Beast] and said, 'Listen, this is an underscore but ... I want music that is cool as hell, make a great track, don't just give me a standard underscore,'" Schlemovitz relates. Alfred Hochstrasser at Music Beast along with the unidentified rapper and Schlemovitz were composers on "Get Your Ice On."

The agency approached iTunes with the project, but the tie to alcohol didn't work well for the outlet, explains Glenn Porter, the creative director on the project. The agency also looked into traditional commercial radio stations, but to play the track, they would have been required to include legal information along with the music, which didn't appeal to them. "What's cool about the satellite radio format is they don't put all of those restrictions on you," notes Porter. "And to me it seems cooler to be on Sirius satellite than it does to be on a regular radio station."

"Get Your Ice On" is also being distributed on a CD single at stops along comedian Mike Epps' national "On the Edge" comedy tour, which Tanqueray is sponsoring. Internet surfers can download the song off of a banner ad running on Yahoo! Music.



Jared Schlemovitz

HOLIDAY VIBE

The idea of creating full-length tracks for the brand from the inception of a spot is already a reality in the case of Tanqueray's holiday-themed spot "Lapland." Directed by Ben Mor of Smuggler, the ad features Sinclair along with a glass harpist playing "Deck The Halls" on the rims of glasses. The images and sound will be also be available as an e-card, reports Grey content producer Tyler DeAngelo, who worked on the spot as well as the card. The e-card, which will be available via a Web site, is an extension of the spot—both feature Sinclair partying with friends in a tent in the middle of the Arctic.

The music in the spot and on



Tyler DeAngelo

the card will feature the glass harpist as well as a remixed version of the Christmas carol, which will be turned into a full-length track. The tune, along with the aforementioned songs, as well as another version of "Deck The Halls" from Soulive, a hip jazz band whose music has been featured in Tanqueray radio spots, will be available on a Virtual CD (VCD) that the agency is creating with Blue Maze Entertainment, New York. (Also available on the VCD is the song "She's Hooked" from Soulive.) All of the music from the VCD can be downloaded for free except "She's Hooked," which is from the band's latest album *Break Out*. The virtual CD will be available at tanqueraytracks.com, which goes live Nov. 15. From Schlemovitz's description, the VCD appears on a computer screen, looking just like a traditional CD. The "case" will include artwork and open up to reveal the mp3 links.

Schlemovitz says Soulive's vibe was a perfect match for the brand. The agency licensed two of their songs "Break Out" and "Reverb," also off the band's latest album, for two :60 radio spots that aired during the summer. As is the case with many artists who are putting their music into advertising initiatives, the partnership with Tanqueray gives Soulive exposure to an audience that may not have sought them out.

Generating revenue from selling a record or just the songs is not the agenda, says Porter, the creative director; the project is more about connecting with the consumer. He refers to "Get Your Ice On" as a "brandtrack," and explains that it is an effort to lure the consumer toward the brand instead of overtly reaching out. "I think even for Grey it is a first of its kind," says Schlemovitz. "We're creating songs that we're just trying to get into the culture and let them seep into everyone's iPods."



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Hot Topics: Original Music, Licensing, The Convergence Of Record Cos. And Advertising

Continued from page 16

be a tune most likely heard on a broadcast TV commercial bolstered by a “heavy” media buy, televised mainly during prime-time, and transmitted predominantly on network. The hook of this tune will be to lodge itself into the auditory and cognitive region of our beings, and set up a permanent residence. Unlike the classic jingles of yester year, this will be known as the Brand X song, (maybe it’ll be Apple, or Microsoft, or the Gap, or Panasonic), but it won’t mention the brand, nor the product. This tune, and others to follow, will be owned, not rented by Brand

X. Additionally, it will be downloadable, for a fee, as prompted by either a super, a chyron, or a voiceover on the ad, from the brand’s proprietary website.

It has become quite clear that the music industry has taken a shine to the ad side of the biz. Major publishers are generating their largest percentage of profit from synchronization licensing fees for ads, thus they and the record labels have strategically staffed up on their film, TV and ad people to service this profit center. Music supervisors for ads have multiplied exponentially. Although a majority of ads have original music on them, sync licenses are not sparse.

There will definitely be great songs coming out of brands, but it is about the concept and idea first, and not the music. A song can be the seed for an idea, but more times than not, the song needs to enhance an idea...And that’s the model, that’s what the artist needs to know, that’s what label execs need to know, that’s what brands need to remember. And it is the creative process, the birthing of good ideas, that makes the ad world tick. The licensing craze is a nice fix for an industry that’s trying to prevent people from filtering them out—what they will need to do is to put forth better ideas and better new “brand-ownable”



Josh Rabinowitz

music, to keep people’s attention. That’s the challenge, that’s the mission.

Two projects that are really exciting are Kmart and

Tanqueray [see separate story, p. 17]. For Kmart, we recorded Darryl Worley, formerly of Dreamworks/Universal Nashville. We took an existing track called “I found Love in a Kmart Store,” and had country singer Darryl Worley perform it. He did it as a “jingle” for the 10-week run for Kmart’s fall sale campaign. It is in heavy rotation as :15 spots...Concurrently we had him do a full length “single” version, based on the hook of the tune, in Nashville, and printed up several thousand units. ... The song is on in-store radio at all 1,400 stores nationwide and Kmart is exploring options for distribution. There is no music industry label. In essence, I am the music producer and the A&R guy, with the agency serving the role as the label for the client Kmart.

Chart Toppers Offer Diverse Range Of Music

Continued from page 15

NUMBER THREE

In “The Making of It” for eBay—one of the first spots out of BBDO New York since the shop won the account earlier this year—two guys sit in a garage, late at night working at drafting tables. One hands a piece of paper to the other, excited that some sort of product breakthrough has been reached. On the sheet of paper: block let-

ters spelling “it.” Cut to images of each letter, the “i” in green (the dot is yellow), and the “t” in red, which are being displayed by the designers at a press conference. Magazine covers with the two letters flash across the screen, and talk show hosts in all languages tout “it,” while the letters are shipped globally via trucks and planes. Everyday people are seen talking about the new product, though no one actually says what “it” is. The spot, which was directed by

Fredrik Bond of bicoastal/international MJZ, ends with a man opening a package from an eBay seller, containing the two letters; his wife asks what it is, and he says “it’s a...” at which point a voiceover cuts in and says “whatever it is, you can get it on eBay.” Throughout the spot, an exhilarating orchestral track, heavy on strings and flutes, adds to the excitement, making one wonder exactly what “it” could be. Judson Crane of Fluid, New York composed the track; Brad



Bryan Ray

Stratton served as producer, with Fluid partner David Shapiro serving as executive producer.

“The music helps tell the story of this little idea that was scratched on a little piece of paper becoming this big huge, iconic thing,” explains Loren Parkins, VP/executive music producer at BBDO. “The music helped shape the story; it helped the emotional and storytelling aspect of the spot.”

Parkins, who praises the “expansiveness” that Crane brought to the score, related that the composer and Fluid were brought onto the project after it

was shot, and while the agency team had some ideas for Crane, Parkins reports “the actual direction to him was mostly conceptual.”

The team at Fluid came up with the score quickly. “They were given a very short deadline to approach this composition, and in a very short amount of time they were able to compose this track,” says Parkins, adding that Crane only had a day or two to come up with a score “They did an excellent job in coming through with this track.” (Fluid was not at liberty to discuss the project per eBay policy of having the agency address questions about the creative aspects of the project.)

The final track was fairly close to the original demo from Fluid, says Parkins, who noted that only minor revisions were made to the composition. Overall, the agency was pleased with the way the soundtrack turned out. “Everybody really likes it,” he says. “The music is all about the storytelling. ... The music helps set up the idea, shows the development of the idea, and the power of the idea of ‘it,’ and leaves you with this positive feeling about ‘it.’”



eBay’s “Making of It”

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CONTACT: Frank Di Minno

373 PARK AVE SOUTH, SECOND FLOOR, NEW YORK, NY 10016 212.779.0005
frank@wildvinemusic.com



3D Egg-cites Hollywood

But will *Chicken Little* hatch new ad models?

By Carolyn Giardina

A huge wave of interest in 3D movies is spreading through Hollywood—and it currently revolves around a tiny animated chicken who thinks the sky is falling.

Today's release of Disney's *Chicken Little* in 3D marks a massive push to introduce what Walt Disney Studios calls "Disney Digital 3D." Ready for the rollout are roughly 85 custom 3D-ready digital cinema installations in North America and four in Mexico.

But interest in 3D extends well beyond the chicken coop. Director George Lucas has already announced that he would release all six

Star Wars films in 3D, beginning with the first in May 2007 in celebration of the 30th anniversary of the first film. Director James Cameron (*Titanic*) has plans to do his next two releases in 3D, director Robert Zemeckis' (*Forrest Gump*) next animated film *Monster House* is due for a 3D release in mid '06, and other leading directors such as Peter Jackson (*The Lord of the Rings*) have expressed interest in the format.

Some recent 3D successes have already caught Hollywood's attention, notably last year's Zemeckis-directed *The Polar Express*, which surprised many with strong box office returns from a relatively small number of 3D screens. And one also must consider the releases of director Robert Rodriguez' *Spy Kids 3D: Game Over* or *Shark Boy and Lava Girl in 3D*.

As Hollywood's creative community demonstrates interest in 3D, theater owners are showing real enthusiasm for the possibilities. Meanwhile, digital cinema stakeholders believe 3D could be a key catalyst in driving a digital transition, as various manufacturers say that it is less complicated and less costly to prep a digital cinema theater for 3D viewing (compared with today's film-based theaters).

Many also believe that 3D is certain to excite Madison Avenue—and some interviewed for this article report that early demonstrations to potential advertisers have already been staged.

"From a commercial point of view, there's a real opportunity to stand out," says Loren Nielsen, partner in Hollywood-based Entertainment Technology Consultants. "And obviously you don't forget it if the 3D is done well. It's memorable and it's high impact. And it not that much more money to spend to make the commercial."

Advertisers can also let their creative imaginations run wild, says Neil Feldman, who is senior VP of In-Three, Agoura Hills, Calif., an innovative company that

offers 'Dimensionalized 3D', its patented process of converting motion pictures to 3D. "There are lots of ways to brand and advertise [around 3D]," comments Feldman, who also happens to be founder/president of Dallas' Video Post & Transfer. "With our process, an ad can be dimensionalized, [meaning] we can convert it to 3D. It's not our primary business model, but we are pretty certain that advertisers will want to be part of that process. They could repurpose old commercials, or they can create new content—and they do not have to do anything different when they shoot it."

"Also, I could envision an advertiser who might want to sponsor [a film], maybe by putting their logo on the 3D glasses," he adds. "Most [agencies] are unaware of the opportunities. But I do think it would be farsighted for them to pay attention. If they run a 3D ad, it would stand out...We have had a couple of inquiries from agencies, but right now it's a chicken-and-egg problem."

WHY NOW?

Speaking of chickens, why is there suddenly so much attention being placed on 3D efforts from the likes of



AV044936 Ryan McVay/Getty Images

Continued on page 20

19-3D Egg-cites Hollywood 21-Ad-ditional Opportunities



Will *Chicken Little* Hatch New Ad Models?

Continued from page 19

Disney. For many of us, the topic of 3D recalls the famous photo from *Life* magazine in the '50s that showed an audience wearing 3D glasses. The technology has obviously evolved since then. In subsequent years there have been short bursts of interest (remember *Jaws 3D*?), but it never really stuck.

An increasing number of pundits say this time, the situation is different. "In the past, viewers had to deal with the discomfort of the glasses," says Nielsen, adding that these were also quite expensive to produce and distribute. "But the 3D

technology has gotten to a point where it's quite comfortable to watch and the technology for capture and postproduction has advanced to such a degree that what we can process ...can be a compelling experience.

"The simultaneous development of the promise of digital cinema is also a factor," she adds. "Every 2k DLP Cinema projector is '3D ready,' making converting the theater a not so arduous process. Meanwhile the glasses are more sophisticated, and some brands are both inexpensive and disposable."

With all of this in mind, Nielsen concludes, "It seems



Joel Aron

the pieces are in place to promote 3D."

CHICKEN LITTLE'S SUPPORTING CAST

Disney has a supporting cast of collaborators that helped *Chicken Little* make its 3D debut—and those companies interviewed by *SHOOT* are among those who view 3D as a catalyst to a digital cinema transition, as well as new advertising interest.

For the North America-based theaters offering *Chicken Little* in 3D, in collaboration with Disney, Real D provided its 3D platform while San Francisco-headquartered Dolby Laboratories installed its Dolby Digital Cinema systems. Operating with the Dolby servers at the various sites are Christie DLP Cinema projectors or Barco DLP Cinema projectors.

Installations of these digital projectors have already started for today's movies (and as previously stated, the installations can be upgraded to 3D projection capabilities). And demonstrating a growing market, Disney's distribution arm Buena Vista Pictures Distribution and Access Integrated Technologies' (AccessIT) Christie/AIX unit recently entered into a non-exclusive agreement to supply feature films from Walt Disney Pictures and Touchstone Pictures to digital projection systems to be deployed by Christie/AIX. Per the agreement, Christie/AIX will install between 2,500 and 4,000 systems throughout the United States and Canada over the next two years.

"As digital cinema projection becomes more prevalent, it opens up more opportunity for all types of content," says Craig Sholder, VP entertainment solutions for Christie, who tells *SHOOT* that early interest has already started in the areas of 3D sports, as well as advertising.

"There is a pretty high level of interest in 3D...I would imagine that because the digital technology is now in theaters and available, the other studios will want to realize 3D movies," he adds. "Content will be the driver."

Meanwhile, Topeka, Kan.-based QuVis' QuVis Cinema Players have been installed to play *Chicken Little* in the aforementioned four theaters in Mexico. QuVis VP of sales and marketing James Graham, enthused, "The 3D people are seeing today is different from the traditional creature 3D movies—both in the quality and the way the movies are being put together. It's a different experience and from an advertising point of view, it's a more attractive output."



Loren Nielsen

RENDERING A NEW MODEL

Also involved in the *Chicken Little* project was San Francisco-based Industrial Light & Magic, which rendered the movie in 3D so it could be played on the Dolby Digital Cinema servers at the selected theatres. "We feel audiences will embrace this experience as the new standard in animated features," ILM president Chrissie England says of the 3D production.

Joel Aron, digital production supervisor at ILM, explains that the Disney Feature Animation movie did not start as a 3D project. When it was decided to go the 3D route, ILM was invited on board and developed proprietary techniques so that it could take the flat feature and make it 3D by rendering out the "right eye."

But in doing so, ILM had to build depth. "We needed to place

this little tiny chicken in a gigantic world. We needed to build the world ...but we couldn't touch what Disney had done. We needed to think completely different with this."

In the end, ILM rendered 1,400 shots (provided by Disney) in 12 weeks. "This is something we can do now...We have the technology," Aron says. "I think more and more directors are going to say 'we have a completed digital sequence, why not make it 3D.' I honestly believe the door is wide open right now and I think people will be jumping all over this when they see *Chicken Little*."

He opines that the word of month from theater goers will further elevate interest in 3D. "*Chicken Little* is going to be the spark that starts the fire," he concludes. "I think the audience is going to see this, and are going to want to see more."

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Disney's *Chicken Little* is making news with its Nov. 4 digital 3D release.



An estimated 85 digital cinema screens in the U.S. are equipped to show *Chicken Little* in 3D

Ad-ditional Opportunities

National CineMedia offers peek at cinema advertising.

By Carolyn Giardina

Centennial, Colo.-headquartered National CineMedia—a venture of AMC Entertainment, Cinemark USA, and Regal Entertainment Group, three of the world's leading theatrical exhibition companies—develops pre-feature entertainment; cinema and lobby advertising products; business communications and training services; and alternative forms of entertainment content for approximately 11,500 screens operated by its owner theatre circuits and other theatre affiliates (that number is expected to grow to 13,000 in '06).

It also distributes its products and services across its Digital Content Network (DCN), an in-theatre digital distribution network that in '06 will comprise approximately 10,600 digital North American theatre screens in 150 markets (49 of the top 50), reaching 565 million movie patrons annually.

Ken Venturi, National CineMedia's VP of media production, believes that with some imagination, there can be many new opportunities offered by the cinema for both traditional advertising and branded content.

"Media [today] is cluttered and fragmented," Venturi reasons. "Cinema offers a way to reach an audience in a highly focused and receptive way. It adds up to better recall value.

"There are also branded content opportunities becoming available but [require] viable outlets," he adds. "Online is one venue, but I think it doesn't compare with cinema. [Cinema] offers the highest profile and largest impact."

National CineMedia offers creative services from concept to completion of commercials, promos, and branded content for the big screen, theater print materials, and online. Clients include national CineMedia's aforementioned exhibitor owners, as well as ad agencies, advertisers and record labels.

In addition to creating new content, another part of the company's responsibilities is to "enhance" many of the TV commercials that come through door for cinema distribution. Venturi reports that the process extends beyond upconverting TV spots; National CineMedia also preps the commercials by moving them from an 8-bit to 10-bit color space, re-color correcting as needed, and handling noise reduction to clean artifacts from the images. It also may involve remixing the audio so that it is heard through a theatre's 5.1 surround sound setup.

GREEN DAY ON SCREEN

In the area of branded entertainment, National CineMedia also offers a service that presents multicasts of concerts, sports, and other

entertainment events as marketing and promotional platforms for a variety of industries.

As an example, at press time, National CineMedia and Network Live was readying to premiere Green Day's new *Bullet In A Bible* concert DVD in high definition and surround sound at participating Regal, United Artists, Edwards and Georgia Theatre Company movie theatres across the country. This special big screen concert event was scheduled to take place Nov. 1 in 68 theatres nationwide, offering fans a sneak peek at the DVD two weeks before its Nov. 15 release. Tickets went for \$10 in advance and \$12.50 on the day of the event. National CineMedia had the task of preparing the DVD content for its in-cinema experience.

National CineMedia has created similar big screen events for Keith Urban's *Live Right Now* concert DVD premiere, and Bon Jovi's *Have A Nice Day* album launch. Other special promotional big screen events this year have included a behind-the-scenes look at *North Country*, during which Clay Smith of *The Insider* hosted

a 30-minute live-via-satellite interview session with actress Charlize Theron and director Niki Caro; as well as *The Blues Brothers'* 25th Anniversary DVD premiere, during which director/writer John Landis and the film's star and co-writer, Dan Aykroyd, hosted a live Hollywood's Master Storytellers Q&A discussion via satellite from Mann's Chinese Theatres in Hollywood, followed by a screening of the film in high definition and surround sound.

National CineMedia is now preparing to launch FirstLook, the first national digital pre-show entertainment program featuring content from Universal Pictures, Sony Entertainment, Twentieth Century Fox, NBC and TBS, in movie theatres across the U.S.

At press time, FirstLook was preparing to offer a "Making of" segment on director Peter Jackson's highly anticipated *King Kong*. The segment was produced at Wellington, New Zealand-based WETA, where the film is being made. And National CineMedia completed a theatrical promo for the clip, via Universal and First Look.



"First Look" at *King Kong*

PRODUCTION AND POST

The production and post capabilities at National CineMedia are vast. They include Sony HDV cameras, 5.1 surround sound mixing with technologies including Avid's Digidesign Pro Tools, compositing systems such as Shake, and 3D software including Alias' Maya and Autodesk's 3ds max.

A Quantel eQ is used for finishing all long-form content, including the aforementioned Green Day event. And Apple's Final Cut Pro is primarily used for finishing short form jobs.

When asked what advice he would give those advertisers that

are new to the cinema production process, Venturi suggests that if producing for cinema and TV, plan for the cinema needs first. "Cinema is different from TV, and the content needs to be prepared differently. But content produced for cinema repurposes for TV very well. That's an easier process than going the other way."

From a technical standpoint, he recommends that agencies embrace HD formats for the higher image resolution. From a creative standpoint, he points out that an advertiser already has a captive, focused audience in a theater, so try a "soft sales message, and telling the message through a story."

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Post Biz Offers Feedback To Avid's ISIS

Continued from page 1

an HD future saw limitation in the fact that it is presently unable to support uncompressed HD, but still other post execs did not view this as a drawback.

For many in Avid's target market, HD may not be an issue as the "enterprise class" companies that the company hopes to reach include broadcast news and network production operations, reality TV productions and educational institutions, as well as post houses.

THE TECHNOLOGY

Infinitely Scalable Intelligent Storage (ISIS) leverages what Avid calls a "distributed-intelligence" architecture, meaning that it enables 16 individual storage blades – housed within a single storage chassis (Avid ISIS Engine) – to process media, while simultaneously sharing data and balancing the collective workflow between entire groups of connected storage drives. The drive blades are able to adapt instantly and redistribute data in the event of a drive failure.

Version 1.0 of Avid Unity ISIS comes with the ability to link multiple Avid ISIS Engines to one another, as well as connectivity of up to 100 clients working in real-time over standard Gigabit Ethernet, meaning that any compression schemes that fits that bandwidth can be used—that includes Avid DNxHD but not uncompressed HD. Other version 1.0 features including native compatibility with leading Ethernet switching technologies; and the flexibility to hot-swap any storage component – even in the midst of data transfer – to ensure uninterrupted access to information for all users within a facility.

"For customers that require the 24/7 reliability and availability, this is the first system that we can talk about with no single point of failure in terms of hardware

and software components, meaning there is a level of redundancy different from any other storage system available," explained Andy Dale, senior product manager, storage and networking.

ISIS enables a real-time collaborative workflow using Avid's latest systems such as Adrenaline, as well as Meridien-based Media Composers (ABVS is not supported). When asked about third-party systems, Avid president/CEO David Krall explained, "We have not qualified for real time any third-party systems. That said, you should be able to use them in a push/pull environment.

Beta sites include television and commercial post house Avi-Drome, based in Hilversum, the Netherlands. "As an Avid Unity ISIS beta tester, we have been very impressed with the system's ability to handle the storage capacity we have come to need," said Avi-Drome founder Bart -Jan van Genderen. "We intend to build a central-server environment with Avid Unity ISIS by connecting a multitude of client systems to the server. This will enable us to handle five times more work for our clients than before with fewer people, which translates into more projects and more business."

He told *SHOOT* that he has started testing non-Avid tools on the network, and expected that they would be able to develop that workflow.

ISIS is a new member to the Unity family, which also includes Unity LANshare and Unity Media Network; these are not upgradeable to the new system. ISIS Version 1.0 starts at \$106,995 and includes 8 TB of storage. Storage may be added in increments of 8 TB, each for an additional \$90,000.

REACTIONS

Following the announcement, *SHOOT* took an informal poll of

reactions.

"The level of redundancy is great; it's a very nice architecture," said Rich Torpey, VP of engineering at New York-based Rhinoceros. "I do have a concern where their primary I/O is Gigabit Ethernet. For post, the Gigabit Ethernet is a big limitation. We are doing a lot of HD and that would be our primary interest. But unless we can use multiple Gigabit Ethernet ports tied together—port aggregation—you can't use it for uncompressed HD."

Meanwhile, New York-based PS 260 partner/editor John Ziemann was focused on reliability. "It sounds like a leap ahead," said Ziemann, whose PS 260 has seven Avid Adrenaline systems running on an Avid Unity LANshare. "If Avid delivers the same reliability that is the hallmark of their previous system, then this is the thing to beat. Unity LANshare's been relatively bulletproof. That becomes really crucial when [a storage system] can take down every room in the house."

Unlike Torpey, Ziemann did not view the resolution limitations as an issue and explained that PS 260 follows a more traditional editorial model and does not do online from its Avid Adrenalines. "More crucial than anything [for PS 260] is reliability," he emphasized.

Optimus, with bases in Chicago and Santa Monica, is also a happy Unity LANshare owner. "Unity is probably one of the industry's best technologies of the last few years. How did we live without it?" said Optimus president Tom Duff.

When asked his first impression of ISIS, Duff said, "It depends on what you want to do with it...At this point HD is not a concern; right now we finish out of our Avid in SD."

street talk

Mindy Goldberg, president/co-owner of bicoastal **Epoch Films**, will serve as chairwoman for the 15th annual Association of Independent Commercial Producers (AICP) Show....Bicoastal/international **Chelsea Pictures** has joined forces with Sydney-based **Luscious International** to create a division, **Luscious@Chelsea**. The new venture gives the Aussie shop a stateside office while Chelsea gains an Australian foothold. Luscious' directorial roster includes **Richard Gibson, James Holt, Michael Joy** and **Damien Toogood**. Exec producers **Katy Greene** in Los Angeles and **Andrew Morris** in Sydney—along with Chelsea partners/executive producers **Allison Amon** and **Lisa Mehling**—will manage Luscious@Chelsea....Director **Justin Reardon** has joined bicoastal **Anonymous Content** for U.S. spot representation. Reardon, who had been at Turnpike Films, Santa Monica, also gains representation in the U.K. and Europe through **Anonymous Content's** deal with **Independent Films**, London.... **Roe Bressan**, former managing director of **The Whitehouse**, New York, has launched **Navigating**, a production and postproduction management consultancy. Among her first clients are editorial house **Consulate**, New York, the bicoastal repping firm **Kingdom**, and **Big Foote Music**, New York....**Nexus Productions**, London, has added **Cyril Houplain** to its directorial roster. Houplain's credits include a promo for French author/singer **Matthieu Chedid** that was featured in both **onedotzero** and **Resfest**. It went on to win second prize at **Le Club des Directeurs Artistiques** and was selected to appear at **Annecy** and several other festivals....**Jeff Nodelman** has joined New York-based **The Creative Group** as creative director in charge of animation. He had been at **Noodlesoup Productions**, an animation studio that he founded in New York. Nodelman and Noodlesoup recently agreed to part ways. Noodlesoup is currently ramping up its original content development, and will continue to be active in commercials....Commercial editor **Chris Hafner**—who recently departed **Brass Knuckles**, the Venice, Calif.-based editorial house that he founded—has teamed with Oak Park, Mich.-based post house **GTN** to launch **Ringside Creative**. The new venture, based at GTN's Oak Park studio, offers creative editorial, motion graphics design, print design and related creative services to ad clients on a national basis. The Ringside Creative staff will include GTN creative editors **Chris Chynoweth, Charlene Dwyer** and **Sarah Fisher**, and GTN's **Jeff Dobrow**, who as creative director will lead the design group....

rep report

Chris Zander and **Diane Patrone** of **The Family**, New York, will handle East Coast representation for **Mister Boomboom**, a satellite of bicoastal/international **Believe Media**. On **Mister Boomboom's** roster are directors **Stephane Sednaoui, Alistair Taylor-Young, Guzman, Gregory Kadel**, and **Jim Sonzero** (for fashion & beauty only)....**Detour Films**, Venice, Calif., has signed independent reps **Hillary Herbst** to cover the Midwest and **Annie Bossingham** of **Boss Talent** to handle the West Coast.... **Noiselab Music**, Los Angeles, has signed **Lisa Schreiber** of **Boardalicious** for exclusive representation on the West Coast and in Texas....**Global Production Network (GPN)**, Los Angeles, has added to its roster of production service companies, signing a North American representation deal with **Film Construction**, which has bases of operation in Sydney, Australia, and Auckland, New Zealand. **Film Construction** founder/executive producer **Peter Hewett** works out of Auckland, while senior producer **Katrina Maw** is in Sydney....

bulletinboard

- Nov. 7/London: The London International Advertising and Design Awards at The Hammersmith Palais. www.liaa.com....
- Nov. 8/London: Call for entries: The D&AD Awards 2006 begin accepting entries. www.dandad.org or awards@dandad.co.uk....
- Nov. 9-12/New York: The SMPTE Technical Conference and Exhibition at The Hilton New York. www.smpte.org...
- Nov. 14-17/New York: NAB Post + New York at the Javitz Convention Center. www.nabpostplus.com...
- Nov. 15-16/Los Angeles: The Billboard Hollywood Reporter Film & TV Music Conference (featuring *SHOOT's* Music for Commercials panel) at The Beverly Hilton. www.billboardevents.com (Use promotional code SHOOT and save \$150.)
- Nov. 17/Chicago: Association of Independent Commercial Producers (AICP) Show at the Museum of Contemporary Art, Chicago. www.aicp.com or markegmon@earthlink.net....



Avid President/CEO David Krall unveiled Avid Unity ISIS at a press conference last week in New York

New Edit House Infrastructure Carries Industry Implications

Continued from page 1

for 2D effects. To monitor the multiple programs, he keeps up to six monitors running at once in his suite. This sort of flexibility means that Elliot can hand off part of a job (rotoscoping, for instance) to an assistant while he continues to cut. One could also digitize material while cutting.

"What this means is now I have two Avids in the room and Avid is a \$1,600 piece of software," he said. "By using hardware from other manufacturers, we are able to attach a lot more screening space, networking capabilities, and interconnectivity that we didn't have before."

BIG PICTURE

This transformation at Mad River underscores Elliot's views on the competitive nature of today's business. "Avid is in ferocious competition with [Apple's] Final Cut Pro," he related. "And the economics and flexibility are driving the market because the capabilities are very much on par. I hope that Avid takes the

challenge from Final Cut seriously.

"We want to remain with the Avid interface, and we really believe strongly in the quality of Xpress Pro," Elliot emphasized. "But Avid needs to realize the flexibility that Final Cut offers is substantial, and needs to be addressed in the Xpress Pro product. Ultimately, Avid is going to have to pour the level of flexibility in Adrenaline, into Xpress Pro. Otherwise they are going to lose ground to Final Cut."

When asked about the potential impact of HD, Elliot said, "I don't want to feel like I have to learn a new interface; I have a system in Avid that I like ... But Avid is forcing us into a corner. If we have to move into HD [with something] that works in our environment, then Final Cut is a real, viable alternative.

"And HD is where the market is going," he acknowledged, noting that Mad River had already had some recent HD requests. "The desire to execute work in HD is ramping up very quickly."



A reconfigured suite at Mad River Post

NAB Extends Reach To East Coast With New York Show

Continued from page 6

in addition to *Crouching Tiger, Hidden Dragon*.

CHANGING OF THE GUARD

Meanwhile, the NAB reads to welcome its new president/CEO Rehr.

Bruce Reese, president and CEO of Bonneville International and NAB joint board chairman, called Rehr "a highly skilled advocate with a passion for policy and a deep understanding of how Washington works. I am delighted that we have identified someone I truly believe will be an outstanding advocate for broadcasters for many, many years."

With more than 20 years of experience on Capitol Hill and in the lobbying community, Rehr is described as an outspoken advocate for entrepreneurs and small business before the federal government. Under Rehr's leadership, NBWA won many legislative battles on behalf of small business enterprises and climbed into the top 10 of *Fortune* magazine's Power Rankings of the 25 most influential lobbying groups in Washington. The NBWA Political Action Committee (NBWA PAC) has grown from a PAC that raised and spent a little more than \$400,000 each election cycle, to nearly \$3 million—catapulting it into the top 10 disbursing PACs since 2003.

3... 2... 1... 2006

It's hard to believe, but the countdown to the end of the year has begun and SHOOT has saved the best for last...

SHOOT is your direct link to Ad Agency Heads of Production, Producers, Chief Creative Officers, Creative Directors, Art Directors & Copywriters and leading production industry executives & artisans. They read SHOOT to find out about companies they may want to connect with - advertising in SHOOT is a great opportunity to put your own message in front of them. Place your ad in any of the issues below and you'll get an ad in the same weeks digital >e.dition at no charge. **One Ad...one price....Double exposure!** In addition to the regular news section, columns and ScreenWork section, here's a peek at the features in the last three issues of the year.....

Nov. 18

(Space Closing 11/8 * Ad Material Closing 11/11)

PRODUCTION COMPANIES | SPECIAL REPORT ON HD

Production Companies

Leading Directors and production company executives talk to SHOOT about the widening and changing media landscape, how to best position a company and a director to take on both traditional spot work, as well as other forms of advertising. In a companion feature, SHOOT talks to some smaller production companies about their perspectives on the business. This report will be something agencies will be referring back to for quite some time.

The State of HD

No matter what side of the production equation you're on, this report will have information for you.

Dec. 2

(Space Closing 11/21 * Ad Material Closing 11/23)

AGENCY OF THE YEAR

Who will it be? Creatives, producers, clients, production shops, post houses, music companies, and many others eagerly await the decision, which will be based on new-business wins and creative prowess—both in traditional and emerging media.

Dec. 16

(Space Closing 12/6 * Ad Material Closing 12/9)

YEAR END ISSUE | Hot Location Spots

'05 Highlights/Most Influential People

Find out what campaigns, spots, interactive work, and integrated approaches made the biggest impact this year. Plus, the people and companies who created buzz, led the way, and in some cases changed dynamics. Lots of surprises /Lots of fun! Don't miss this one!

Hot Location Spots

SHOOT takes a tour of U.S. & International shooting destinations and examines why you may want to consider them.

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