

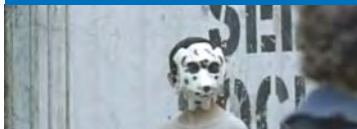
SHOOT[®]

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

\$5.00

NOVEMBER 18, 2005

This Week



- 4 Stun Creative Warms Up Comedy Fest Audience
- 4 Saville Lands Dir. Patricia Murphy For U.S. Spots
- 4 FilmCore Completes N.Y. Shop, Adds Stefánsson
- 4 Nice Shoes Debuts Internet-based Nice Spots

ScreenWork

- 10 Top Spot: Xbox Makes Impact With Water Balloons
- 11 Best Work: Peace Council Opens Toolbox For Kids
- 11 Best Work: Director Jesper Ericstam Goes Ape
- 12 iWork: Jeff Labbé Disengages Head From Body

Production Companies

- 13 Executives and directors discuss the appeal and interest of emerging ad forms—despite the low budgets. Plus, company owners and exec producers address how shops can successfully navigate the current landscape.

The State of HD

- 18 HD picks up momentum in 2005. The year's developments set stage for moving forward in HD spot production and post.

Clients Channel Their Energies Into Varied Creative Outlets

Audi Launches U.K. Channel Via BBH; Nordstrom Teams With Fallon To Unveil Silverscreen; Other Advertisers Explore VOD Opportunities

By Robert Goldrich NEW YORK—While the launch of the Audi Channel in the U.K. is a noteworthy development in and of itself, the new venture carries greater weight when looked at in terms of it signaling a trend that's gaining momentum. The notion of maintaining a channel that features a mix of entertainment and infotainment fare to help drive brand and build business is starting to prove appealing to a growing group of clients who are deploying different means to a similar end.

The Audi Channel, which debuted on Oct. 24, is being broadcast to some 7.6 million British households over the Sky Digital satellite TV platform. Additional U.K. homes figure to get picked up in the months ahead when negotiations are completed for Audi Channel carriage on terrestrial digital platforms operated by Freeview and cable TV opera-

tors. The 24/7 channel is also being made available to broadband Internet users via Audi U.K.'s Web site.

Bartle Bogle Hegarty, London, has been working with Audi on the development of the channel over the past two years. The agency views it as a means to engage on a deeper level with prospective consumers, complementing traditional media advertising. (See sidebar story for more on the Audi Channel.)

SILVERSCREEN

Meanwhile on Nov. 7, Nordstrom introduced a downloadable broadband channel: Nordstrom Silverscreen. Created by Fallon, Minneapolis, the branded channel offers video content that combines fashion, music, technology and pop culture—as well

Continued on page 7

Hot SMPTE Topic: Digital Cinema Biz

By Carolyn Giardina

NEW YORK—A full day session on advancements in Digital Cinema, which kicked off last week's Society of Motion Picture and Television Engineers' (SMPTE) Fall conference at the New York Hilton, prompted a flurry of analysis about the effect these developments may have on postproduction, as well as business models.

Digital Cinema has emerged as an important topic this year. Drivers include the work of the seven-studio consortium Digital Cinema Initiatives, which last summer completed and released

Continued on page 20

Top Gunns: Phenomena, @radical

By Robert Goldrich LONDON—Donald Gunn—former president of the Cannes International Advertising Festival (1998 and '99) and, prior to that, the head of Leo Burnett's Creative Exchange Resource Department, Chicago—has released the seventh annual Gunn Report, a compilation of award show results over the past year. From this research, which covers 34 TV/cinema competitions, the Gunn Report has named the top production

houses, directors, ad agencies and commercials of 2005.

Topping the field of most-awarded production companies by a wide margin was Bangkok-based Phenomena based on work for such clients as the Thai Health Promotion Board, Ford Ranger Opencab, Unif Green Tea, Thailand's Energy Policy and Planning Office, and the Thailand Yellow Pages.

Ranked second was bicoastal/international @radical.media

(which finished third last year). The @radical rundown of award-winning work included ads for FedEx, Pepsi, Toyota, Virgin, Visa, Volkswagen, and INPES Passive Smoking Awareness. The latter—out of @radical's Paris office—garnered the most recognition on the awards circuit this past year.

By placing second, @radical is in select company—literally. Only seven houses have

Continued on page 8

"Priests" Is BTAA's Best Crafted Spot

By Robert Goldrich

LONDON—In a rare departure from this year's norm, Honda Diesel's "Grrr" didn't top an industry awards show. Though the much lauded spot took the best animation and best original music categories, the major winner in the British Television Advertising Awards (BTAA) Craft competition was Stella Artois' "Ice Skating Priests," directed by Jonathan Glazer of

Continued on page 5



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Peace Offering

The lead entry in this week's "The Best Work You May Never See" gallery is "Screwdriver," a spot promoting The Center For Child Protection in Austin, Texas. The public service message comes from The Peace Council, a nonprofit foundation dedicated to creating advertising that helps to raise awareness about issues of social consequence.



Austin.

The Center For Child Protection's charter mission is to reduce trauma for victims of child abuse during the investigation and prosecution of their cases. The

Center For Child Protection provides a homelike, child-centered environment where kids who have reported abuse, along with their protective caregivers, can go for intervention, evidence gathering and counseling. Provided at no charge, these services are currently offered out of four small buildings in Austin. This Peace Council campaign is designed to raise funds for the construction of a main building on the same property, making for a complete facility complex to service kids in need.

The Center For Child Protection is one of several Peace Council clients. As chronicled in *SHOOT*, The Peace Council has since its inception in 1997 addressed assorted other issues—including racism, the proliferation of land mines worldwide, AIDS, education, freedom of information, and nuclear waste—championed by worthwhile organizations.

It's gratifying to now revisit The Peace Council in our "Best Work" coverage. The grass-roots group is a reminder of the good that advertising can do—both creatively and more importantly, for the benefit of society at large. The last time we covered The Peace Council was also based on its work on behalf of The Center For Child Protection.

In that instance (*SHOOT*,

6/18/04, p. 11), the spot consisted of actual home movie footage taken at a zoo. We see people visiting the various animal attractions. A super against a black background reads, "In 1996, a three-year old fell into a Chicago zoo's gorilla cage." Suddenly, other zoo-goers are looking down at the gorilla habitat, where a human toddler is laid out on the ground. The next super relates, "A gorilla carried him to safety and waited until he could be rescued." The home movie footage shows the gorilla cradling—and seemingly comforting—the fallen child.

A parting super then rhetorically asks, "If a gorilla can protect a child, why can't we?" The end tag contains a logo for the spot's sponsor, The Center For Child Protection.

I recall interviewing Russ several years back about The Peace Council and his reasons for founding it. His message was simple and direct to the point—and rings especially true in light of recent individual and group efforts to help those in need in the aftermath of Hurricanes Katrina and Rita.

"If you look around the world, whenever there's a problem, people do what they can to help," observed Russ. "We're advertising people—and there's a role for us to play too."

Shop Talk

By Kristin Wilcha

Wave Recording Studios Surfs To Great Creative Heights

If you're watching one of the many recent creative gems from a U.K. ad agency, chances are you're seeing—and hearing—the work of Wave Recording Studios, a London sound design and audio post shop, headed up by co-owners/creative directors Johnnie Burn and Warren

Hamilton. The shop's work is on display in the latest creative breakthrough from Guinness and AMV BBDO, London. Daniel Kleinman of Kleinman Productions, London, directed the latest epic for the brew, called "Noitulove"—evolution spelled backwards. The spot features a

group of men in a pub, sidling up to the bar to enjoy their Guinness. Suddenly the spot rewinds back in time, to an era when the pub-goers were a part of the primordial ooze—a long, but worthwhile wait, for a Guinness.

Burn, who served as audio mixer on the spot, noted that Wave has done every Guinness spot for AMV BBDO since collaborating with creatives Walter Campbell and Tom Carty on the iconic "Surfer" spot back in 1998—before Wave even officially had its own place of business. (Carty is now a director with Gorgeous Enterprises, London, while Campbell is a principal in London agency Campbell Doyle Dye.) Burn recalled that he worked on the Jonathan Glazer-directed "Surfer" in a borrowed space at London post house Glassworks.

Indeed Wave has come a long way since officially opening in 1999 with seven employees. Today, the shop has 23 staffers, including a core of engineers/sound designers comprising Shippy Boora, Alex Hubbard, Tony Rapaccioli, Aaron Reynolds, Jack Sedgwick and Parv Thind. Last month, the shop formally launched what it calls Bite rooms, areas where clients can access Wave's talent without incurring studio expense. "It'll give clients what they've been wanting for ages—the freedom to experiment with ideas without clock-watching," related Hamilton, who adds that use of a Bite room, which serves as a "sound lab," is considerably less expensive than booking studio time. He reported that

even before officially launching, the rooms, which were ready over the summer, have proved popular with agencies.

THE WORK

Wave has worked on several award-winning spots, including the last two Grand Prix winners at the Cannes International Advertising Festival: Honda's "Grrr" out of Wieden + Kennedy, London, and directed by Smith & Foulkes of Nexus Productions, London; and Sony PlayStation's "Mountain" via TBWA/London, and directed by Frank Budgen of Gorgeous Enterprises, London.

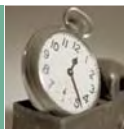
Wave has also done some U.S. fare, starting with Levi's "Stampede," out of Bartle Bogle Hegarty, New York. "Stampede" was directed by Jorn Haagen and produced by Academy Films, London. Hamilton related that Wave initially began working with U.S. agencies on jobs that were directed by European helmers, and posted in London. He and Burn enjoy working with U.S. shops—they are about to embark on a Cadillac job out of Leo Burnett USA, Detroit—which begs the question, does Wave plan to open in the U.S.? "Not yet," said Hamilton. "That's to be continued," adding on a more serious note that he and Burn are mulling the possibility of expansion.

And, while the shop continues to focus on advertising work, it does branch out at times. "Our mainstay of work is advertising," affirmed Hamilton. "But, now as Wave is expanding, [we're]

Continued on page 21

FLASHBACK

5 YEARS / 10 YEARS



□ NOVEMBER 17, 2000/After nearly eight years as a mainstay in the Chicago community, **NuWorld Editorial** has announced it will effectively close on Dec. 1....**Lesley Robson-Foster** has signed with **Manhattan Transfer**, New York, as a designer/director. Robson-Foster was most recently represented for spots through New York-based **Zero 2 Sixty Productions**, which she joined in September 1998....**Post Logic Studios**, the postproduction house with operations in Hollywood and Santa Monica, has appointed **Barry Snyder** as its president....Composer/executive producer **Georg Bissen** and composer/business director **Shahin Motia** have opened New York-based music house **MetaTechnik**. **Victoria Gross** is the new venture's composer/sales rep....**Gerry Stoll**, an editor/graphic designer for 15 years, has joined **Napoleon's** in-house division **Code FX**, New York....

□ NOVEMBER 17, 1995/Computer animation director/designer **Henry Anderson**, formerly of now defunct interactive house **Fab Lab**, Melo Park, Calif., is making his return to commercialmaking and **Rhythm & Hues**, Los Angeles.... Director **Hank Benson** has joined bicoastal **Atherton & Associates** for exclusive commercial representation.... **Bicoastal Fahrenheit Films** has signed new director **Craig Gillespie**, who joins the production side after working the past eight years as an agency art director and creative in New York. His most recent agency position was a creative director/VP slot at **Ammirati & Puris/Lintas**, New York....**Steve Cox**, formerly an editor at **Vuja De**, Atlanta, has opened **Outback Editorial**, Atlanta, a boutique dedicated to commercial production....

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SORRY ABOUT THAT.



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

Dir. Budgen Orchestrates A Massive Water Balloon Fight

New Xbox 360 Spot A Collaboration Between McCann Erickson, 72 And Sunny

By Christine Champagne

Hundreds of people take part in a water balloon fight in an engaging new Xbox 360 spot that premiered during a recent episode of ABC's *Lost*. Aply titled "Water Balloons," the :60 commercial was created by McCann Erickson, San Francisco, in collaboration with 72 and Sunny, El Segundo, Calif.

"Water Balloons" is one of two new spots—the other one is titled "Jump Rope"—that promote the mid-November release of Xbox 360, the latest version of Microsoft's gaming console.

Among other things, the Xbox 360 has been optimized to allow players to interact even more closely with other players who also own the game console and subscribe to the Xbox Live online gaming service, according to John Boiler, 72 and Sunny creative director.

With that new level of interactivity in mind, "Water Balloons" as well as "Jump Rope" serve as an invitation to everyone to join in the fun, McCann-Erickson creative director Geoff Edwards said, noting that the joyful, fun spots were designed to appeal not only to hard-core gamers but a wider audience of potential players.

Frank Budgen, who runs Gorgeous Enterprises in London and is represented in the U.S. by bicoastal Anonymous Content, directed both "Water Balloons" and "Jump Rope." Budgen only does a few—if even that many—commercials for the U.S. market each year. So how did McCann-Erickson and 72 and Sunny convince him to take on this job? In addition to sending treatments and scripts to Budgen, "We wrote him a personal letter and told him how we thought this involvement would be crucial in bringing this idea to life," Edwards shared. "I think it was that personal touch that really inspired him to take on this project and own it."

Budgen, who couldn't be reached at press time, and DP Simon Richards shot "Water Balloons" over the course of seven days on location at a housing development in Buenos Aires. The location was the perfect venue in which to stage the epic water balloon

fight, Edwards noted, because it had lots of levels, windows everywhere and passageways.

Nearly 700 locals were hired to take part in the battle, which was shot by multiple cameramen on multiple formats—35mm, 16mm, 16mm reversal, video and Super 8. "[Budgen's] approach with all the different cameras lent a lot to the feeling of spontaneity and immediacy," Boiler commented. "The fight felt like it was something that just broke out spontaneously and was covered by a lot of different people who just happened to wander in and watch the thing happen."

Out of curiosity, did anyone keep track of how many water balloons were used in the making of this commercial? "We went through over 70,000 water balloons," reported freelance agency producer David Verhoef. "There were eight people making water balloons twelve hours a day [throughout the shoot]. It was like a little factory near the location." The water balloons were transported from the "factory" to the location by tractor, safely tucked away in fifty-five gallon drums.

All those water balloons meant a lot of wet performers and soaked streets. "After every shot we had to dry everybody and everything off. It was a little painstaking," Verhoef said.

Drying stations equipped with industrial-strength fans were set up just off camera for the performers. There were

also heaters for the talent to warm up by. "We shot this in September, which is late fall [in South America], and we wanted to make sure everybody was as comfortable as they could be when they were getting pelted with water twelve hours a day," Verhoef said laughing.

Operating out of much drier accommodations at Rock Paper Scissors, Los Angeles, editors Angus Wall and Kirk

"I think it was that personal touch that really inspired him [Budgen] to take on this project and own it."

—Geoff Edwards

Baxter cut "Water Balloons," and on Wall's recommendation, according to Verhoef, the crew at 740 Sound Design in Santa Monica was hired to complement the action with sound design.

"From a practical sense, the toughest thing we faced was that there was no production sound at all—the reason being that they shot this with many cameras and hundreds of extras, so they weren't able to do sync sound," according to 740 Sound Design producer Scott Ganary. "So we were looking at five thousand sound

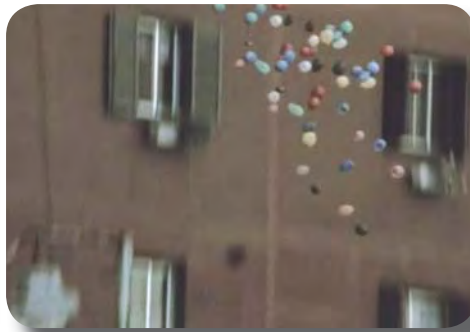
events that had to be covered that weren't covered."

At the outset of the project, the crew at 740 Sound Design combed through wild sound recordings made during the shoot, found the usable portions, then reconstructed them in the best sync they could come up with.

Sound designer Eddie Kim worked on the production dialogue and sound effects, utilizing the water splashes you would expect to hear as well as more war-like sounds, including bullets whizzing by and explosions to amp up the feeling of this being a real battle.

In addition to sound design, the soundtrack for "Water Balloons" features music, more specifically the lullaby "Teddy Bears' Picnic." Edwards credited Budgen with suggesting the tune, which helps underscore the childlike play aspect of the spot yet has a bit of an edge.

Edwards, who took in the "Water Balloons" shoot from the sidelines, admitted that it was hard to watch and not take part in the fun. He finally got his chance to though after the shoot wrapped. "After we called wrap on the seventh day, there was a huge water balloon fight that broke out with cast, crew, agency, client, Frank himself and people around the community that lasted at least two hours past the shoot and into the night. It was fun," Edwards said, adding, "But it was a little strange walking through the lobby of the Sofitel completely soaking wet."



[CLICK HERE TO VIEW SPOT](#)

TOP SPOT OF THE WEEK

Client

Microsoft/Xbox

Agency

McCann-Erickson, San Francisco, and 72 and Sunny, El Segundo, Calif.

John Boiler, Glenn Cole, Scott Duchon and Geoff Edwards, creative directors; Mat Bunnell, copywriter, Nate Able, art director; David Verhoef, producer.

Production Company

Gorgeous Enterprises, London, and bicoastal Anonymous Content.

Frank Budgen, director; Simon Richards, DP; Helen Kenny and Lisa Margulis, executive producers; Alicia Bernard, producer. Shot on location in Buenos Aires.

Editorial

Rock Paper Scissors, Los Angeles.

Angus Wall and Kirk Baxter, editors; Scott Friske, producer.

Post

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Sound Design

740 Sound Design, Santa Monica.

Eddie Kim, sound designer; Scott Ganary, producer.

Audio

Lime Studios, Santa Monica.

Loren Silber, mixer.

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

The Peace Council Puts Tools To Work For Kids

PSA Looks To Drum Up Support For Building of Center For Child Protection In Austin

By Robert Goldrich

A menacing tone is set for this spot from the outset as we see a hand reach into a satchel and pull out a screwdriver. The hand holds the tool like it's a weapon—as if wielding a knife that is about to be plunged into a victim.

As the hand looks as if it's about to thrust the screwdriver towards an unseen someone, a super appears which adds to the feeling of impending peril. It simply reads, "How to stop a pedophile."

Adding to the spot's intensity is the fact that we never see the face of the man whose hand dominates the action. The hand then begins the screwdriver's descent toward its target—which thankfully only turns out to be a screw that's perched on a piece of wood, part of the framework of a building under construction. The hand turns the screw, securing it into the wood as a response to the previous super appears: "Build the Center."

A logo for The Center For Child Protection then comes up on screen, tagged with a phone number (512) 472-1164. An accompanying voiceover relates, "Your talent, your skills and your contribution will help Austin protect our children. Let's build The Center For Child Protection."

Titled "Screwdriver," this is part of a package—including a similarly themed spot deploying a hammer—created on a pro-bono basis by ad agency The Peace Council for client The Center For Child Protection. The Peace Council is a nonprofit foundation dedicated to creating advertising that helps to raise awareness about issues of social consequence. Among the key movers behind The Peace Council is Daniel Russ whose day job is senior VP/group creative director at GSD&M, Austin. Russ' Peace Council endeavors are separate from his duties at GSD&M.

Russ was creative director/copywriter/editor on the package, with Tonda Mueller and Tim Sabo serving as art directors. Both public service spots were directed by Dennis Fagan of



[CLICK HERE TO VIEW SPOT](#)



Still & Moving Pictures, Austin, and AMS Production Group, Dallas and Austin.

Fagan is on the Peace Council board as is Myra Spector, who produced The Center For Child Protection spots for AMS. The DP was Joshua James Moore of AMS.

The Center For Child Protection's charter mission is to reduce trauma for victims of child abuse during the investigation and prosecution of their cases. The Center For Child Protection provides a homelike, child-centered environment where kids who have reported abuse, along with their protective caregivers, can go for intervention, evidence gathering and counseling. Provided at no charge, these services are currently offered out of four small buildings in Austin. This Peace Council campaign is designed to raise funds for the construction of a main building on the same property, making for a complete facility complex to service kids in need.

The Center For Child Protection is one of several Peace Council clients. Since 1997, The Peace Council has addressed assorted other issues—including racism, the proliferation of land mines worldwide, AIDS, education, freedom of information and nuclear waste—championed by worthwhile organizations.

Colorist was Kelly Riemensneider of Video Post, Dallas. Final conform was done by Brian McFarlin, with Keith O'Neal serving as Smoke artist, both via AMS. Sound designer/audio mixer was Chris Erlon of Digital Domain, Austin. Music was composed by Robert Ashker Kraft of Voicekraft, Austin. Kraft also served as vocalist.

"The Planet"

By Robert Goldrich

A young man opens a door and enters an apartment building. A super sets the stage for us. It simply poses the question, "What if you could visit yourself in the future?"

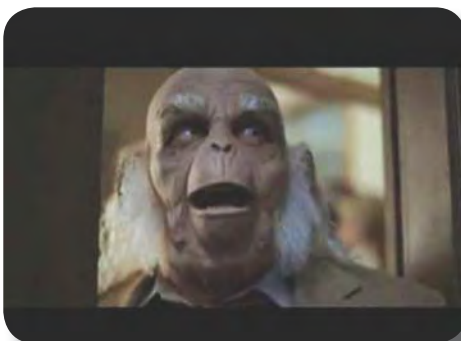
The guy walks up a winding staircase and reaches his destination, an apartment—understandably with some trepidation. He takes a deep breath and knocks on the door, bracing himself for a glimpse of himself years from now.

The door swings open to reveal an ape man. Next come a series of quick cuts which reflect our young guy's mind running

wild, envisioning a planet-of-the-apes society. We see an ape at a news anchor desk, a gorilla president, and a military consisting of armies of monkeys. These are just some of the counter-evolutionary sights.

However this worst case scenario comes to an end when the ape at the door takes off his mask, revealing an older man. "Wow, it's me," he says upon seeing the young guy. "Hungry? Thirsty? Meet my friends."

A series of supers put this slice of life into context, the first identifying the sponsor, "AMF



[CLICK HERE TO VIEW SPOT](#)

Pension," accompanied by the slogan, "More to live for." The rest of the supers are more of a hard sales pitch, asking, "Have

you picked the best pension fund?"; "We have the best results of all pension funds."; "And we also have the lowest fees." An end tag provides a Web site address for more info.

"The Planet" was directed by Jesper Ericstam through Social Club, a production house in Stockholm, Sweden, for agency Foresman & Bodenfors, Stockholm. (Ericstam is repped in the U.S. by Venice-based Backyard Productions).

Producing for Social Club was Magnus Theorin. Production

manager was Henrik Ludqvist. The DP was Carl Sundberg.

The agency team included copywriter Jacob Nelson, art director Lotta Agerup, producer Magnus Kennhead, production manager Anna Chantre and project manager Leif Sorte.

Editor was freelancer Niclas von der Burg. Online editor was Johan Boije of STOPP, Stockholm. Colorist was Edward Negussie of Fireplace, Stockholm. Audio post mixer/sound designer was Martin Dahl of Housework, Stockholm. Music composer was Stockholm-based Tom Levin. Principal actors were Borje Ahlstedt and Claes Ahlstedt.



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New Opportunities

Thoughts from directors and production company execs about broadening creative options.

By Kristin Wilcha

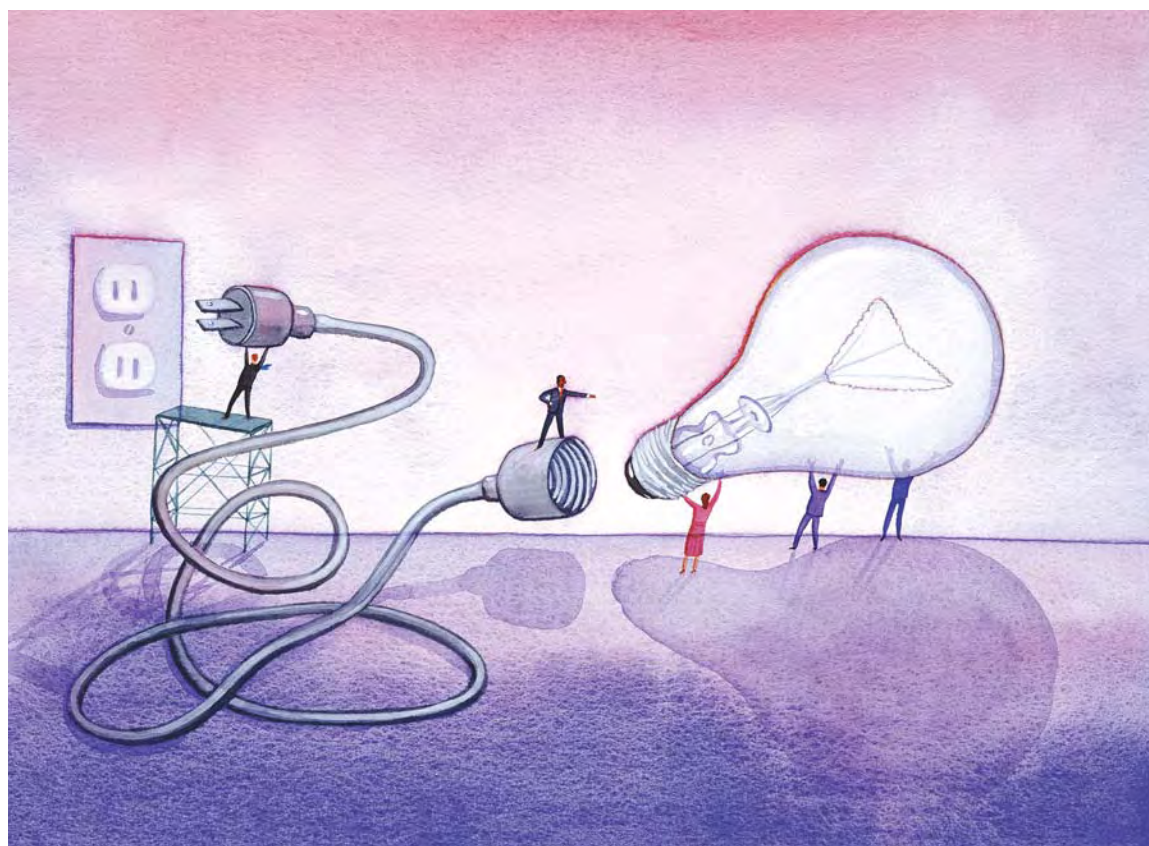
Creating campaigns beyond the 30 and 60-second formats is fast becoming standard operating procedure. Integrated campaigns—with viral ads, Webisodes, DVDs and other elements—represent an emerging creative outlet for directors and the production companies that represent them. So despite their relatively minuscule budgets, these projects have become attractive to production houses.

“Integrated campaigns are providing an enormous sense of freedom for both emerging and established directors,” says Bonnie Goldfarb, partner/executive producer at harvest, Santa Monica. “These projects are helping to either invigorate or reinvigorate [directors and production companies]...because the restrictions we find in net-

work television don’t apply. Often, the length of spots can vary and they needn’t be packaged up into extremely confining parameters. We’re used to telling twenty-six second stories with a four second tag; that same spot can now be forty-one seconds or sixty-two seconds. Mostly agency concepts benefit from allowing ideas to breathe and these new formats speak to that quite nicely.”

“I’m absolutely in love with the new way that brands can communicate through the whole integrated campaign,” states James Rouse, a director with Outsider, London and Santa Monica. “It enables a brand to speak on a much more one-to-one level with a consumer and actually engage them, and talk to them on a one-to-one basis” Rouse, who works extensively with The Viral Factory, a London shop that specializes in creating

Continued on page 16



BVO_0110 PhotoDisc/Getty Images

13-New Opportunities 14-Comfort Zone

Comfort Zone

Production executives discuss what makes a good business model, as well as what the future holds.

When is a shop too big? When is a shop too small? How do you find the right balance? For this week's series on production companies, *SHOOT* asked a selection of execs and company owners about what the future holds, and how a company can remain competitive in the current environment. The questions posed were: What does it take for a commercial production company to remain successful in the current market—staying boutique-sized, getting bigger or something in between? Focusing on traditional spot work or branching out into emerging ad platforms? What will production companies look like in five years?

Allison Amon
Partner
Chelsea Pictures, bicoastal/international

I think diversity and flexibility will be the key to the future. It seems like the production company model of manageable overhead with freelance expertise will continue to be desirable for directors and clients. Large

or small is not important. As advertising changes so will what traditional production companies are asked to do. At Chelsea we have recently formed a new company, Campfire, to expand on the success we had with nontraditional media campaigns of Levi's, Audi A3, Sharp, and ESPN/Sega—"Beta 7." Our role as creative partners will become increasingly valuable. Five years from now agencies and production companies will align themselves early in the game and work together to satisfy client needs. Staying true to the goal of producing great creative will always result in success.

Carol Case
Partner/managing director
Playroom, bicoastal

Good question...not an easy one to answer. Basically, I think all of this begs additional questions: "What is the advertising industry going to look like in five years?" "Will there be :30 spots?" "What will the focus be for the industry at large?" We, as company owners, have been looking at a significant revenue



Andrew Denyer

loss over the past seven years and a total revamping of an industry over the past 10. The production companies will be production/content/viral-guerilla marketing/editorial/ and—of course—global companies. TV shows will revert to the '50s in terms of sponsorship, and movies will be financed by clients—it's happening already, so it's not really a prediction but rather a growing trend. Like the agencies of yesteryear, production companies will be emerging forces. Let's hope China doesn't call in their debt and that the U.S. is still a powerful force in the world.

Andrew Denyer
Executive producer
Big Lawn Films, Los Angeles

There's no magic formula for the perfect size of a production company. I like the fact that the spot industry is made up of small shops like ours, as well as efficient mid-size companies, and the big heavyweights—somebody has to pay for the spec spots. As for what a production company will look like in five years, I would guess not too different, although all the directors we represent will have various creative venues they are playing in. Whatever directors do—short or long format films, Web only, documentary, iPod-type films or TV shows—the job of production company executives is to grow with and ahead of them. If not, the directors will seek out "non-advertising producers." I like to think that we'll see increased collaboration on this type of work among agency creatives, directors and production companies. There's a great

deal of talent at all levels of our commercial community, and I see no reason why we couldn't specialize in commercials, while contributing our relative expertise to other film-related projects. This collective talent needs to be let loose, and the opportunities to do so are increasing.

Looking into my crystal ball, in five years, as long as agencies still deliver entertaining content, and directors with creative vision still execute that content, there will always be a place for strong production companies. The bottom line, if the work delivered is the best work possible, then the company will thrive no matter what the platform.

Obviously, what works for a 35-year-old, one-director shop like mine will not work for conglomerates offering hundreds of directors internationally in a variety of platforms, but you'd be surprised how many common elements there really are at keep-

Bob Giraldi
Director
Giraldi, bicoastal

Continued on next page



Bob Giraldi

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Production Company Execs Assess Future Prospects

Continued from previous page

ing successful: lessons learned, awards constantly within reach, resources available, relationships formed, respected production and support staff available, fewer bridges burned as the years increase, a community well-served. It is, after all, a service business albeit a creative one, that spends the majority of its time tending to a fickle, yet amazingly loyal, community. The ones that do it best seem to be the ones that stick around.

Something I've consciously tried to do over the years, that has probably kept me around longer than I deserve, is not to specialize in any one form of filmmaking—particularly in a business that's constantly demanding the comfort of specialization. I've always felt that, no matter how advanced the technology or how wide the boundaries expand, the business of broadcast advertising will always have a need for stories to be told. Where there are sto-

ries there are actors, and consequently, directors to make those stories as interesting and timely as possible. Luckily for me, it's the one thing I can always seem to count on.

I'm not sure what a production company will look like in the years ahead. Hopefully, we've begun to experience the last of the over-stuffed, over-staffed and over-evaluated production facilities, and can look forward to a less formal forum where even the exchange of the largest ideas will feel comfortable in the most intimate of settings.

Unfortunately, right now work is ongoing in Great Britain to find the perfect digitally formed actors and actresses for commercials, so, in the next five years, we may finally have no more use for live talent.

Bruce Mellon
Executive producer
Original Film, Los Angeles

We believe boutique because a smaller more intimate size favors the growth and devel-

opment of our directors. We focus on relationships with our directors that cultivate their creative expertise within an ever-expanding market. As a boutique, we are able to concentrate with our top tier talent on artistic work and can quickly change creative directions without feeling the constant pressures from a large overhead, which might force us to take mediocre work out of necessity.

We will continue to concentrate on our core client business, which are television commercials. Original Film has already produced several feature films and has branched out into areas like branded entertainment. We will continue to be responsive to new platforms and innovative delivery systems as they present themselves in the market place, always maintaining that the quality is in the execution and great creative will always find its audience.

The model of production has not changed immensely in the last 40 years. However, with the

constant advances in new technologies we are able to respond more quickly and efficiently to our clients needs as the global market evolves.

Amyliz Pera
Executive producer
Twist, Minneapolis

Low overhead, with a roster of a diverse level of directorial talent are still solid ingredients for keeping business steady. Certainly, success is relative to scale and plan. We're electing to expand our company and continue to support a branded entertainment division. The demands have driven our direction. With the current fearful climate at many large agencies, it becomes perceivably less risky for them to offer their usual vendor list or bandwagon and use people currently under the spotlight. If a company and directors are interested in those jobs, public relations and relationships become important—more easily cultivated with a sizable roster and someone available to work. Smaller agen-



Amyliz Pera

cies can afford to take risks and are more malleable—and the cycle continues. They've been very aggressive with alternative advertising. To sell clients on alternative ad forms after media money has been allocated can mean finding development dollars within a budget or partnering with interested vendors.

In five years, more hybrids will exist to handle creative and production—but traditional models, in which both collaborate and bring their niche, will survive the longer haul. We're embracing development and creative part-

Continued on page 17

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Production House Executives, Directors Value Opportunities Beyond The :30

Continued from Page 13

viral advertising (Outsider has a stake in the company), splits his time about 50/50 between broadcast TV spots and viral ads. In the latter space, he's directed some of the more emailed-about ads out there, including the groundbreaking Trojan package comprising ads such as "Precision Vaulting," out of Media Therapy, London, and produced via The Viral Factory.



Frank Scherma

More recently, he directed "Ravenstoke," a viral for Lynx that featured an Alaskan town spraying itself with Lynx in an effort to attract more women. (Creative and production was handled by The Viral Factory.) While Rouse cut his directorial chops on virals, he never viewed them as just a stepping-stone to more lucrative spot projects. "It's not a forward-thinking way to think of virals as a way of breaking into the commercials market," he notes. "That strikes me as going backwards. People should go into making virals because that's the way forward." Rouse notes that traditional advertising appears to be opening up a bit, taking inspiration from Web-based projects or virals or games. But he added that traditional commercial work is inherently different from sponsored content, simply because consumers seek out the latter, while the former is front and center during



Blair Stribley

a viewing experience. Although a recent project he worked on, Slim Jim's "Back Flop," "Mud King," "Pipe Pain," and "Snow Bank," out of Crispin Porter + Bogusky, Miami, which feature

the "Fairy Snapmother" encouraging youths about to engage in extreme sport, blurred the dividing line a bit. "I thought actually they were really close to being sponsored entertainment, first and foremost," he notes. "They still feel a bit like ads, but they were possibly the closest thing I felt might succeed in a world where people [seek out the content]."

Indeed, Frank Scherma, president of bicoastal/international @radical.media, a company that's long been active with numerous forms of sponsored content, believes there are many opportunities for both emerging and established directors in this new space. "I think as filmmakers, everybody is really interested in how this works," he says. "They're all open to the ideas, trying to figure it out, and learning about it—they're all excited."

Roy Skillicorn and Blair Stribley, partners in Backyard Productions, Venice, Calif. (along with director Rob Pritts), believe all the directors on their shop's roster, including the new ones, can benefit creatively from working in the new spaces of advertising. To that end, the company maintains Seed (partnering in the shop is director John Immesoete, a former creative at DDB Chicago), a satellite that acts as a conduit for projects in which Backyard directors play an active creative role, and Transistor Studios, a bicoastal shop specializing in motion graphics, Web, print and DVD design. "Our job is to give [the directors'] opportunities in diverse fields," says Skillicorn. "What we've done with Transistor and Seed is give people opportunities in broadcast, in branded entertainment. We're giving them Webisodes, different platforms, and I think that's a real exciting thing for a director." And the fact that new media offers strong creative license certainly doesn't hurt a director. "The key for a young director is not unlike the key for established directors," says Stribley, "which is to get creative opportunities that really showcase what a director is good at, and is able to put their vision, their stamp, their personality on."

There are advantages, though, for a younger director, notes Scherma. Experience in branded or sponsored content can assuage an agency when a director takes on traditional spot projects. "When you make these stories for a brand, you start to understand right off the bat that there is a brand involved here. We're not trying to hit people over

the head with it, but there is a message about this brand we need to get across—and we need to get it across smartly," explains Scherma. He added that this perspective is key when up-and-coming directors then start doing TV commercials. "It's not like some of these kids out of film school or someone who's done movies who doesn't understand what the brand has to do with it. We're still in the business of getting this information out to the consumer."

And getting that information to a consumer, notes Derek Cianfrance, a director with @radical.media, is all about the story, whether its via online films or virals or spots. "I think I've been on the forefront of this whole branded content [space], which has really been beautiful for me," says Cianfrance, who has directed two seasons of Nike's *Battlegrounds* series, which airs on MTV and MTV2,



Derek Cianfrance

and was created in part by Wieden + Kennedy (W+K), Portland, Ore. He also directed the Lincoln Mercury online short film effort, *Meet The Lucky Ones*, out of Young & Rubicam Detroit, Dearborn, Mich., and Kirt Gunn Associates, New York. "I've been able to tell stories with a brand associated with it, and have been able to work with some really great stories."

CREATIVE LICENSE

The new frontiers of advertising provide the chance to work creatively across many platforms, and to have a brand truly interact with consumers. Just ask Mike Monello, a partner/director at Campfire, New York, a content creation company that's worked on several high profile integrated campaigns, including the Sharp Aquos "More to See" endeavor and the ESPN/Sega "Beta 7" package, both out of W+K, New York, and the more recent Audi A3 "Art of the Heist" saga for McKinney, Raleigh, N.C. "I love these projects,



Roy Skillicorn

because we're not reinventing the wheel, but each time you're taking on something completely new and the challenge is great," says Monello. "And the potential [is exciting]—to be working on something where the audience is seeking it out, [and spreading it]. ... For something like this, where you're actually creating something that people are seeking out and enjoying, and it works for the client as well, that's a lot of fun."

Monello notes however, that sometimes there are challenges in working on highly integrated projects that unfold over time, with complicated ongoing stories. "It's difficult in that the structure of agencies right now is you have these creatives who are working on things on a day-to-day basis, then you have creative directors who pop in and give comments," says Monello. "But when you're working on a story, and working on a narrative that unfolds in real time, it's very difficult to pop in a month into an ongoing story, and make a suggestion like you would on a :30...If your story doesn't feel authentic, people are going to leave, then you have nothing. It can be difficult. There's definitely a part of the process that's about kind of getting the agencies to work with smaller teams who are more heavily involved with us [and supporting them over the long haul]."

Budgets, particularly in the viral environment, are often small, something production companies are willing to deal with if the creative is right. "Advertisers are more bottom-line conscious," says Tom Rossano, the New York-based executive producer of bicoastal/international Hungry Man, and a member of the board of directors of the Association of Independent Commercial Producers' (AICP) East Coast chapter. "They are looking for efficient ways of getting out a message. A viral ad has that impact. It can be made for a small amount of money, it can be targeted to a small segment

who are going to tell so many people that it multiples from there." Hungry Man partner/director Bryan Buckley helmed the Mini Cooper "Counterfeit" multimedia effort out of CP+B, while Brendan Gibbons recently directed a series of viral ads for Verizon and McCann Erickson New York. "The budgets are low, but if the ideas are really creative from Hungry Man's standpoint, if the idea is really good, and the money is really shit, we're going to do it," explains Rossano. "We've always done that, so that's really our mentality...We never want to lose the job over money; we just really want to be fair about it."

"From the production point of view, the budgets for these emerging formats cannot be compared to the budgets we have established for network television," says harvest's Goldfarb. "We are being forced to review the technological needs for these mediums. It seems the most efficient use might be to package concepts for clients that cross over and include versioning for network, to Internet, to branded content. What I see happening is that production dollars for television are shrinking and those dollars aren't relocating themselves yet. And when they do relocate, it will be a different sensibility than what we are accustomed to in television commercial production."

Scherma of @radical.media agrees, noting that there really is no model in place as of yet, and budgets can vary from high to low to in between, depending on what's called for. "It's a little wild, wild west," he says, "and I think the wild west thing is going to last a little bit longer, because I don't think it's just the advertising community that's trying to figure it out," he relates, pointing to the changing nature of television and movie production. "I think until the dust settles, it's going to be a little wild, which could be fun."



Mike Monello



Production Co. Entrepreneurs Discuss State of the Biz

Continued from Page 15



Lauren Schwartz

nership [which means investing in earlier involvement and more back-end time]—but our focus remains on production.

Lauren Schwartz
Owner/executive producer
kaboom productions,
San Francisco

There is no doubt the current market is challenging with so many directors and production companies in the mix. Traditional media budgets are shrinking. Different forms of advertising and marketing are emerging. But I have always believed and continue to believe that this is a business of relationships and trust. If clients trust you to do their spots, then they will trust you in whatever challenges and opportunities come their way.

As a conscious choice, we have chosen to create a roster of highly talented directors who are great at doing commercials, but are also adept in a diversity of areas (photography, editing, shooting, etc.).



David Tate

This is ultimately what makes them such good directors. They are amazing at producing the work they are “known” for, but can also direct other genres. So inherently within our talent pool, we have the tools to stay current no matter which way the business decides to go.

In terms of size, I am committed to maintaining a relatively small shop. We have five directors, which allows us to make sure that our clients are well taken care of and that they don't feel that they

are in a big machine. This structure also allows for our directors to get the attention they need. And more than anything else it enables us to develop and maintain the strong relationships that are so critical to success in this business. Whether or not that makes us more successful than other companies I cannot say. I just know that this philosophy works for us.

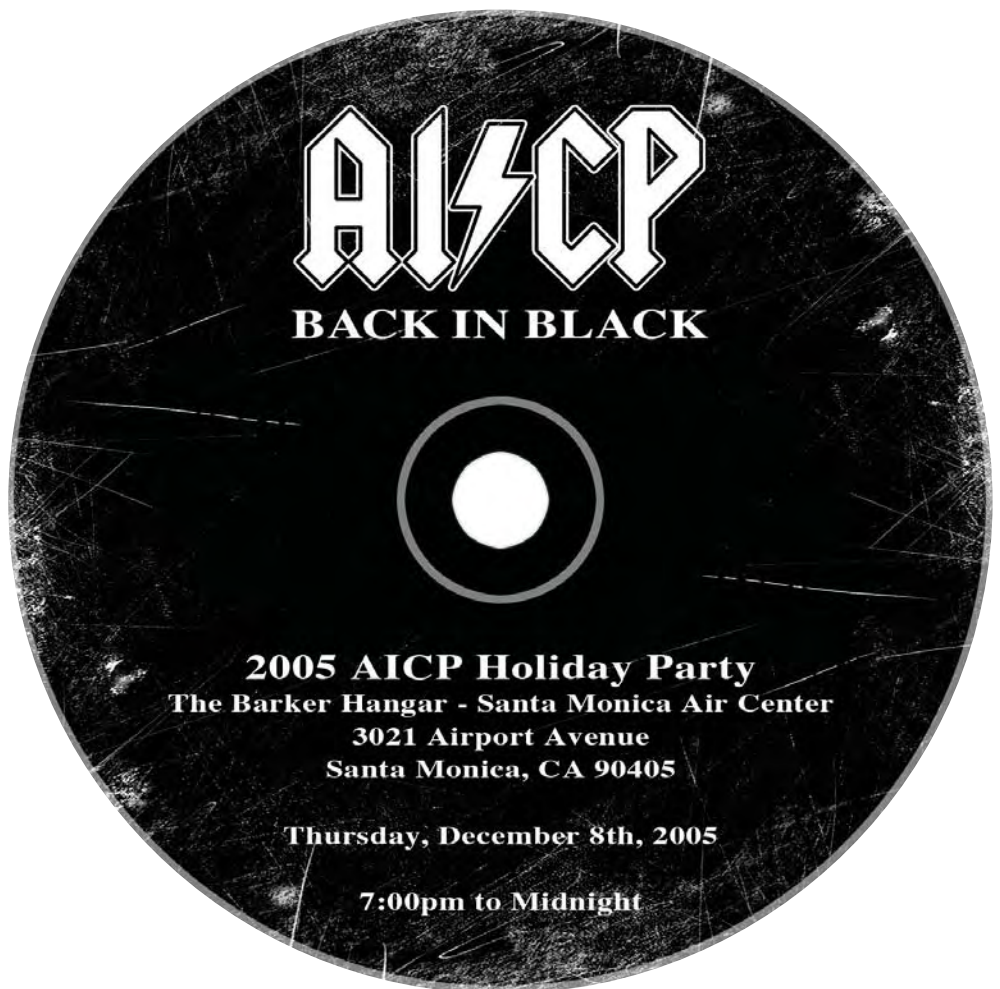
Chuck Sloan
Partner
Plum Productions,
Santa Monica

If I were 25 years old, willing to work 24/7, and had a rich angel, I would rent a very large warehouse in a low rent district, outfit it with one hundred desks and telephones purchased cheap from one of the ad agencies that went belly up due to the financial climate we are all currently suffering. I would then hire one hundred young, smart producer types at minimum wage with a profit incentive attached directly to the 10 directors each of them represented. With one thousand directors we should be able to last a few years before filling bankruptcy and walking away from a six to eight million-dollar debt. Of course there is a slight possibility that clients will wake up and redevelop a trust-based relationship with their ad agencies, which to some degree would help stabilize our fractured industry.

Considering I am not 25 years old and only willing to commit to working 20/6, Plum will continue to operate with the same business philosophy my partner Eric Saarinen and I founded the company on 23 years ago. Keep a low overhead. Dedicate 100 percent to the creative process—and equally important have fun. Good Night & Good Luck.

David Tate
Owner/executive producer
Tate USA, Santa Monica

It takes an eye for directors that can get under the skin of a project and find exciting, passionate ways to communicate the client's message. With regard to size, I've seen successes in all models. I prefer a boutique, because I take the hands-on approach with the careers of my directors. It keeps me passionate about their work rather than the business, and if the work is good the business will be also. Directors are special, with a huge responsibility, and I like to consider them partners and friends. Branching out is certainly important, because of the changing landscape of media. We need to brilliantly communicate and financially accommodate everything from :05 seconds to five minutes. And in five years, who knows? But right now, the business is more exciting than it's been in decades.



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The Year of HD

Major manufacturers, including Sony and Thomson's Grass Valley, have proclaimed 2005 as a turning point. The reasons are many.

By Carolyn Giardina

The subject of high definition (HD) commercialmaking is vast. Forces from technological changes to new creative options to government mandates to budgets have collided and certainly caused confusion. But today, while not all is ironed out, a path is becoming more apparent.

In the broadcast world, the topic started a flurry of activity back in December '96 when the Federal Communications Commission mandated that today's analog transmission system be phased out and replaced with one that is digital. Despite a sluggish transition and much confusion—and what appears to now be a goal of 2009 to complete this transition—it looks like HDTV, an option afforded by the new digital transmission system, has been embraced. Domestically, CBS and ABC now offer their entire primetime episodic series lineups in HD, and NBC offers a large portion. As well, an increasing number of special events including NFL football,

MLB, and the Academy Awards are offered in HD. This lineup will include next year's Super Bowl and Winter Olympics. Meanwhile, an increasing number of HD cable stations have launched, including HBO, Showtime, ESPN, and HDNET.

The global market is also beginning to embrace HD, with HDTV programming already available in countries including Japan, Australia, Canada, and parts of Europe.

To take advantage of the higher resolution offered by HD broadcasting, commercialmakers would need to deliver HD spots. But today, broadcasting is only one reason to look toward HD production.

The ability to create a higher quality deliverable for the growing cinema advertising market makes a compelling reason to look at HD.

Meanwhile, consumer awareness and acceptance are kicking in. Sales of HD-ready television sets are on the rise, and a next generation consumer high definition DVD format is in the works. Meanwhile, in the prosumer



DI Theater at Company 3, Santa Monica

18-The Year of HD

market, one can now get an HD camcorder for under \$5,000, and edit HD on a Mac or PC with off-the-shelf software.

HD capabilities are pretty much standard in today's professional equipment, and these tools—including Apple's Final Cut Pro that offers professional HD editing on a Mac—are both maturing and affordable.

PRODUCTION

To produce an HD commercial, a spot needs only to be finished in HD and delivered in an HD tape format. This process can vary little from today's production process if one chooses. In fact, production needs do not have to change at all. (However, for HD production and post, one does need to consider aspect ratios, which often shift from 4:3 to 16:9).

Film is, by definition, a high definition medium. This means

commercialmakers can continue to shoot film and then simply do an HD transfer for postproduction. Cinematographers also have an expanding range of options in some of the new HD and digital cinematography cameras available on the market. Some of these have already been tested by leading cinematographers and used on actual commercial shoots, including the Panavision Genesis, Arri D-20, Thomson's Grass Valley Viper and Sony's F900/F950 cameras.

Organizations such as the American Society of Cinematographers (ASC) Technology Committee, and the Academy of Motion Picture Arts and Sciences (AMPAS) Technical Council are involved in further testing of such technologies. Other efforts have included a test led by Bill Bennett, ASC, and Russell Carpenter, ASC, last summer as part of Cine Gear Expo.

In post, options are enormous. Today, most post technology supports HD, from inexpensive desktop tools to high-end HD and data pipelines.

Companies such as New York-based Nice Shoes are trying to move commercial work to higher resolutions, and charge the same for HD or SD finishing. Other companies charge premiums that have been estimated to sit at around 15 percent of an SD budget.

An informal survey of major commercial post houses suggests that the major reason for HD finishing today is to offer higher resolution to those spots planned for theatrical release in cinemas.

Other reasons are client input, says Optimus partner/senior colorist Craig Leffel. "What is driving most of our current HD is a demand from the agency client," he explains. "More and more brand managers, VP's, CEO's, CFO's, et cetera, are starting to get HD broadcasts delivered to their homes. They are starting to wonder why their 'HD' commercials don't look very good. In many cases, the 'HD' being shown on an HD broadcast is just an SD commercial that's been up-rezed."

THE DIGITAL INTERMEDIATE

Clients are also finding advantages offered by new Digital Intermediate (DI) style workflows, reports Joe Bottazzi, principal/director of engineering at Nice Shoes.

In Hollywood, DI generally describes the process of scanning film into the digital realm for all postproduction, including color grading, to create a digital master that would be used to record back to film, as well as to all other required media for distribution. But in the commercial world, production doesn't always begin with film nor does it always end there. And variations of the process using tools developed for DI work are now used in commercial post not just in the U.S., but also in countries including New Zealand, the Netherlands, Spain and in the UK.

Some of these sites are also going to resolutions higher than HD by working with data—where frames are now files.

There are three main qualities of an image: the number of horizontal lines of resolution, which is measured by "pixels" in the data world; vertical lines of resolution (also "pixels"); and bit depth (the number of bits representing the value of each pixel).

In today's world of standard definition video, NTSC video is displayed at 640 X 480 lines of resolution; in high definition, the most commonly used format is 1920 X 1080 lines.

Some pundits believe that when data production gets off the ground, commercials may be produced in "2k" data, or 2,048 X 1,556 lines. This is the resolution commonly used today on features for digital

intermediate work. From here, clients have a high resolution "digital master" from which all deliverables can be created, including NTSC, PAL, HD or film.

A key advantage to ADI process in commercial post is flexibility, as it offers the entire post process—including color correction—a nonlinear experience like creative editing.

Companies such as Nice Shoes and Company 3, Santa Monica and New York, are already offering these options to clients.

Company 3's Santa Monica location even boasts two DI theaters, which are used for features, as well as trailers and commercials. In fact, Company 3 managing director/colorist Stefan Sonnenfeld today has a steady flow of feature clients, and he recently served as DI colorist on such motion pictures as Michael Bay's *The Island* and Ridley Scott's *Domino*.

Others sites with DI theater environments, such as Technicolor Content Services (formerly named Technicolor Creative Services), New York, use their suites for commercials and trailers as well as a steady stream of independent films, that often are finished in HD.

It's the flexibility of nonlinear color correction that is prompting additional sites. For instance, a DI suite is currently under construction at The Mill's London base (it also maintains a New York locale). The effort is being led by veteran colorist Mick Vincent (whose DI feature titles include *The Upside of Anger*), who reports that the data workflow and nonlinear color cor-

The group is currently encouraging the adoption of what is being called an "ASC CDL (Color Decision List)" that would be offered as an upgrade to existing color correction systems and would enable a colorist to read and exchange information from other systems. "Pretty much everybody that you can think of is involved," reports DI subcommittee chair Lou Levinson, who is a colorist at Hollywood and New York-based Post Logic.

Levinson says he expects the first announcements of these developments to begin in the pre-NAB



Joe Bottazzi

time frame next winter.

LOOKING AHEAD

Today further advancements in the development of DI/color grading tools are being driven by work coming from the Hollywood community in the developing area of digital cinema; and this work will likely impact future releases of production and post technologies. The seven-studio consortium Digital Cinema Initiatives (DCI) published its recommendations last summer. Meanwhile, the Society of Motion Picture and Television Engineers (SMPTE)—a standards-making body—is working on setting digital cinema standards that some on the committee expect will be completed by the end of 2006 (see story, p. 1).

All of this work will result in expanded tools and creative options for filmmakers. Meanwhile, new business models are forming. As a result, 2006 is shaping up to be a year when both tools and processes will go through great change.

SHOOT first stepped up to the plate to provide education in this complex area by introducing its "DTV and Advertising" series of special supplements in '98. With '06 clearly poised to be another year of rapid change, SHOOT is preparing to publish several special HD reports next year to provide further education and analysis. And as always, SHOOT will be working closely with you, our readers, in these efforts as the industry moves forward. Watch for more information on this project in the coming months. Or contact Carolyn Giardina, SHOOT's senior editor, technology and postproduction, for additional information (cgiardina@shootonline.com).



Craig Leffel

rection services are key to the new environment.

These sort of services are more complex to add as there are still unresolved workflow issues, particularly interoperability between developing software-based color correction and DI-finishing applications.

Some of the more problematic ones are being addressed by the ASC Technology Committee's DI subcommittee, which is focusing on look management control by encouraging all color correction system vendors to agree on certain minimum standards to enable a post professional to set a look on one vendor's color correction system and move it to another and get the same results.



Nice Shoes finished "Guru" for Kleenex and J. Walter Thompson, New York, in HD

Editors Rezende, Herrmann Come Aboard Rhinoedit

Continued from page 4

Meirelles. Rezende has since cut director Walter Salles' *Motorcycle Diaries*, as well as Salles' latest feature, *Dark Water*, and is slated to edit a new Meirelles-produced film.

"U.S. agencies and clients have discovered South America's rich filmmaking talent pool, and Sven and Daniel are premiere artists in that marketplace," related rhinoedit VP/executive producer Bob Ramos. "Both editors are bi-cultural, so they understand the demographics of the U.S. market as well as the Hispanic market—which we're interested in exploring more intensively."

Rezende's credits include international spots for such cli-

ents as Coca-Cola, Volkswagen, Fuji and Dannon. In addition to his aforementioned feature endeavors, Rezende has been active in music videos and TV series. On the latter front, he cut *City of Men*, a Brazilian television series inspired by *City of God*.

Herrmann too has diversified beyond spots. He has cut music videos for popular Latin artists Natalia Lafurcade and Sin Bandera. Among his ad credits are work for such brands as General Motors, Coca-Cola, American Express, FedEx, Nissan, McDonald's, Kraft, Colgate-Palmolive, Pepsi, AT&T, Bacardi, Kellogg's and Sony Music.



Daniel Rezende



Sven Herrmann

Director Jeff Labbé Puts Creative Soul Into His *Head and Body*

Continued from page 12

an otherworldly place. The setting was supposed to feel familiar but unidentifiable. The footage was shot primarily in Tijuana, Mexico, and Skid Row in Los Angeles during a four-day shoot.

SILVER LININGS

Along with the unique difficulties, there were also specific advantages to creating content for this medium. You can get away with a lot when you are creating something for a one inch by one inch screen, Labbé remarked, meaning that he could hide things that would show up in a larger screen. Yet, all of the qualities inherent in this project add to its irreverence for the director, which, he pointed out, is appropriate for the brand.

Another perk for this team of people who typically work on spots must have been the autonomy MTV offered. Though they were in daily contact with the client and there were progress checks, Labbé said this project was treated like any MTV content, such as *Jackass* or *Punk'd*, where the director and producers shoot a show and turn it in—without boards.

"The great thing about this client for me was that unlike in commercials when clients get very concerned about individual shots, MTV seemed to look at these as pieces of entertainment and whether each one was successful as entertainment or not, and they really didn't change anything," Prestemon said.

Additional credit at @radical.media goes to executive producers Jon Kamen, Frank Scherma, Frank

Stiefel and Donna Portaro. Jill Wakeman was producer, Jaqueline Hamilton was line producer. David Lanzenberg was DP.

At Cosmo Street, Yvette Cobarrubias executive produced and Helena Lee produced.

In addition to the aforementioned Poo, AJ Pyatak and Casey Price were also editors at Outpost Digital. Carla Attanasio was executive producer. Pyatak was also audio mixer.

Additional music credit goes to performers Mr. Magic and Positive Choice Band for "Club"; Tony Pearson of Stones Throw Records, Los Angeles, was writer and producer. For "Jogging," credit at Supersonic Music, Los Angeles, goes to Jason Moss and Dean Harada, composers, and Cathy Parsons, executive producer. For "Taxi 1" and "Taxi 2" Joey Prather of Blue Scout Music, New York, composed. In "You're Up" Carla Bruni performed.

Machine Head, Venice, Calif., provided sound design for the series, and music for "Clinic" and "Morning." Stephen Dewey and Dustin Camilleri were sound designers. Adam Schiff and Marcus Brown were composers for "Clinic" and "Morning" respectively. Dewey was creative director on all of the films. Vicki Ordeshook was producer/head of production.

Paul Westerberg was composer for the introductory music in the series and some of the music in "Bus," "Taxi 1" and "Taxi 2."

Ziggy Ferstl at R!OT, bicoastal and Atlanta, was the colorist.

Have The Last Word!

The Count Down Is On To Reserve Ad Space In The Last Two Issues Of The Year:

December 2, December 16...

Join SHOOT as we wrap up 2005 with two blockbuster issues.....each issue offers a direct link to Ad Agency Heads of Production, Producers, Chief Creative Officers, Creative Directors, Art Directors, Copywriters, and leading production/post industry executives & artisans.

Get on your prospective clients' radar for 2006. Take a proactive stance, throw out those tired old excuses about why advertising won't work for you and do something good for your company -- you spend all day helping to make advertising for your clients -- now try it for yourself! See below for three great chances to get noticed!

In addition to the News Section, Columns and ScreenWork section, the following features are coming up...

Dec. 2 (Space Closing 11/18 | Ad Closing 11/23)

SHOOT Agency of the Year...

Crispin Porter + Bogusky

Crispin Porter + Bogusky earned the SHOOT honor based not only on its creative work in '05 (Burger King, Mini Cooper, the American Legacy Foundation) but also the new business it garnered in recent months - notably Volkswagen and Sprite - which at the same time puts the ad shop at a crossroads. Can an agency that started out as a small creative wunderkind maintain that excellence as it grows at a level never before experienced at the shop? With major new accounts, how does CP+B plan to maintain an intimate, nimble working culture that has been conducive to breakthrough creativity? What's next for Volkswagen, an account with such a rich creative legacy, particularly in television? The answer to these questions and more—including insights into the people behind CP+B's success' will be in our 12/2 Agency of the Year issue. Whether you have worked with them or want to work with them, here is a great opportunity to say Congratulations or to place your regular advertising message.

Dec. 16 (Space Closing 12/6 | Ad Closing 12/9)

Special Year End Issue: '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, setting the stage for '06.

Hot Location Spots

A look at some great U.S. and International shooting destinations. *Great opportunity for film commissions & production services cos. from around the world to promote your great locations and services*

Everyone will be reading this last issue of the year--the next issue of SHOOT will be published on January 13th, so take advantage of this great opportunity now! *SHOOT spreads Holiday Cheer in this issue... place an ad with a Holiday message or Thank You message to clients and get a one-time only special discount on ad space.*

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