

SHOOT

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

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SEPTEMBER 23, 2005

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IBC: DI Ranks As Top Story For Postproduction Industry

Facilities Seek Expanded Flexibility With Random Access, Nonlinear Color Correction, And Data-Based Workflows

By Carolyn Giardina

AMSTERDAM—The big stories at this year's International Broadcasting Convention (IBC)—held Sept. 8-13 in Amsterdam and drawing nearly 43,000 attendees—included the proliferation of HD around the world, digital cinema development, the burgeoning opportunities of content delivery to mobile devices such as cell phones and PDAs—and if you are a cricket fan, England's Ashes victory over Australia.

But for post industry executives planning their immedi-

ate next steps, IBC was about a focused search for Digital Intermediate (DI) capabilities that would offer expanded flexibility and creativity with random access, nonlinear color correction and data-based post workflows. The DI process has already taken hold of the feature world. This year, an increasing number of potential purchases are being planned around commercial work.

Despite tremendous interest and a confidence that this is the way of the future, many decision makers still show restraint when it comes to the multitude of new

software-based color grading and DI boxes. A number of post execs suggested that while the technologies are evolving, many workflows are not yet complete and the color correction space is dangerously overcrowded.

Reflecting this theme and after careful evaluation of all options, Santa Monica-headquartered Ascent Media Group—the parent of post entities including Company 3, R!OT and Encore Hollywood—went with technology already proven at Company 3: A da Vinci 2K Plus with a DVS Clipster, for its new DI suite

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Anti-runaway Bill On Hold In California

By Robert Goldrich

SACRAMENTO—"Wait 'til next year." That's the perennial battle cry for fans of sports teams that fail to win the championship. And it's the mantra that proponents of anti-runaway legislation in California must adopt as hopes have been dashed for the immediate passage of a tax incentive bill designed to encourage production of features, TV programs and commercials in the Golden State. The measure, Assembly Bill (AB) 777, fell short of needed votes in the Senate during the state legislature's latest session, which adjourned on Sept. 9.

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"Grrr" Garners Grand Prix At Shark Awards

By Kristin Wilcha

ENNIS, Ireland—Honda's "Grrr," out of Wieden + Kennedy (W+K), London, scored the Grand Prix earlier this month (9/10) at the 43rd annual Shark Awards, which honor Irish and international advertising. This marked the first time that the competition gala was held in Ennis, shifting from Kinsale, the longstanding host city in Ireland.

Directed by Smith & Foulkes—Adam and Allan—of Nexus

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The Real Thing: A Spec Spot Compromise

By Robert Goldrich

LOS ANGELES—Freelance director Paul Papanek—whose Coca-Cola spec commercials "Passport" and "Railroad" have gained exposure on his own and other industry Web sites—continues to showcase those pieces, which contain the Coke logo, after reaching an agreement with the soft drink maker. The spot fare can appear as is, with one prerequisite: The ads must be accompanied by a disclaimer specifying

that the work is spec and that the director is not affiliated with The Coca-Cola Company. The disclaimer, which is now up on Papanek's site (www.paulpap.com), further notes that "Coca-Cola, Coke and the Contour Bottle Design and the Dynamic Ribbon are registered trademarks of The Coca-Cola Company."

The use of the disclaimer settles a disagreement which surfaced several months ago, even though the humorous spec spots

are some three years old. Coca-Cola's legal department sent a letter to the Los Angeles-based Papanek this past May, asking him to stop using the Coke logo and to remove "Passport" and "Railroad" from his site and to instruct other industry sites to do the same. The letter contended that Papanek had no legal right to use the Coca-Cola trademark, which is wholly the property of The Coca-Cola Company.

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Below The Line

The outpouring of support from around the country—and for that matter the world—for victims of Hurricane Katrina has been inspiring. And as chronicled in *SHOOT* (9/9 and 9/16, p. 1), the commercialmaking community has also been responsive, helping through assorted volunteer and fund-raising efforts, as well as through the creation of relevant public service messages across different media.

Still, in light of Katrina, it's a PSA from four years ago that resonates for me more than any other. The spot follows a woman as she visits several fast-food restaurants to forage for packets of ketchup, which she uses later that night to make dinner—a ketchup-hot water soup—for her



young family. Titled “Ketchup Soup,” the Ad Council spot was part of a campaign directed by Joe Pytko of Venice, Calif.-based PYTKA for BBH New York.

The powerful ad deserved more air play because it conveyed a sorely needed message—one that sadly has become more painfully apparent in Katrina's aftermath. A large segment of the population remains wanting for basic necessities—food, clothing, decent shelter, healthcare. Katrina flooded some of them out of the shadows and into the public viewfinder. When they were out of sight, they were for many of us out of mind. Just days before Katrina hit, a much overlooked statistic was released amidst the avalanche of supposedly more

important economic barometers. For each of the last four years, more than one million people have dropped below the poverty line in the U.S. There was no uproar over this fact—no political finger pointing as now evident in the post-Katrina blame game dynamic.

But Katrina brought some of these most vulnerable Americans into our living rooms, onto our TV sets and computer screens—the overriding question being why didn't we care more about their plight prior to the Gulf Coast tragedy? What if this—and assorted other daily obscenities which often go sans high-profile public attention—at least merited the same media blitz coverage as the Michael Jackson trial, the new *Star Wars* film or the runaway bride?

I make these queries to raise the point that at least in our

little pocket of the film community, we need to always strive to make a difference. It's great that we are mobilizing efforts—volunteering to collect and deliver needed supplies, raising money, bringing the power of the ad community to bear on public opinion—as an eloquent response to Katrina. However, we need to maintain this eloquence for real issues of importance when there's no compelling emergency to spur us on. Through that year 'round work, perhaps we can help bring about positive change, maybe even reducing, for example, the number of people in need, making them less vulnerable when natural or manmade disasters strike.

That's because raising public awareness—as well as delivering emergency aid—has become more a function of everyday citizenry. The afore-

mentioned “Ketchup Soup” and other spots in that '01 package were released in the summer to coincide with the seasonal peak in child hunger, when the closure of schools means that for three months there are no school-based food programs. The campaign tagline rings especially true today while offering hope for the future. In reference to the hunger epidemic—in which one of every five children in America faces hunger on a daily basis—the tagged message is simply, “The Sooner You Believe It, The Sooner We Can End It.”

Production View

By Blair Stribley
partner/executive producer,
Backyard Productions

Reflections On Katrina

A grassroots Katrina relief effort started by visual effects house Zoic Studios, Los Angeles, caught the attention of Blair Stribley and Roy

Skillicorn, partners in production company Backyard, Venice, Calif.. The two companies came together and teamed to collect goods for Katrina

victims—with contributions coming from throughout the industry—and then delivered the basic necessities to the needy in Louisiana. The following are some excerpts from Stribley's reflections on what he saw and felt as he drove through parts of Louisiana, accompanied by among others, freelance producer Anton Mallie. *Italicized copy serves as a bridge between Stribley's observations. The first stop is New Iberia, where the mini caravan heads into a Wal-Mart which has become a disaster relief distribution center.*

re-packed to be shipped back out to the churches and groups who are in need. It seemed a little impersonal at first but we did see the system in action with pickup trucks and trailers coming in and picking up loads of supplies. Lisa told us that many families have taken in other families who have been rendered homeless. Families of four now house up to 20 people....I felt good about our delivery.

After picking up a truck with another load, Stribley and colleagues make their way to Covington.

Our semi had just backed into the loading dock. We thought, “great, we'll help them unload.” No way. This place is run with OSHA in mind. They are well organized and manned by trained volunteers from the Adventists. They are great, selfless people who just want to help others in their time of need. Lisa is the woman who has been our contact over the last several days and now we finally get to meet her. She's here from someplace in Texas and has several kids and a husband at home. She has been there for 10 days already, sleeping on a cot in the warehouse and using a hose hooked up to a sink in the women's room as a shower. ...Lisa gives us a tour of the place and shows us how items are brought in, organized and

We make it to the Covington exit and find ourselves in a Baton Rouge-type traffic jam. The Stones must be playing here...Actually we see dozens of power company and tree removal trucks from many different states...There is evidence of Katrina here with tarps on roofs, destroyed fast food signs, etc. We make our way off the main drag and find the Faith Bible Church. It sits on a beautiful plot of land surrounded by tall oak trees. The volunteer have been awaiting our arrival. We unloaded our truck and SUV with the goods they requested....We helped out some more and got to know some of the people. It was odd but for a group of people caught in the middle of a disas-

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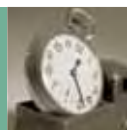
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FLASHBACK

5 YEARS / 10 YEARS



□ **SEPTEMBER 22, 2000/Bicoastal HSI Productions** has added director **Dave Merhar** for commercial representation. He joins HSI after three years of spot directing at Santa Monica-based production house **Visitor**....After 11 years at bicoastal/international **Propaganda Films**, where his spot-making career launched him into feature filmmaking, director **Michael Bay** has announced that he is forming his own as-yet-unnamed commercial production house....Director **Marcos Siega** has signed with bicoastal/international **hungry man** for spot representation....**Visitor**, a Santa Monica-based production company, has announced the signings of directors **Ron Fricke** and **Rene Eram**, as well as co-executive producer **Mike Brady**....**Bob 'n Sheila's Edit World**, San Francisco, has added **Smoke and Flame** artist **Ernie Camacho** and senior producer **Saima Awan**. Both recently moved from Los Angeles to the Bay Area....

□ **SEPTEMBER 22, 1995/Production house Cosimo & Co.**, New York, has launched **Sweet Dreams**, a division that will be operated independently by executive producer/president **Percy Hall**. Five directors are already on the roster....At press time, **N.W. Ayer & Partners**, New York, was about to buy **The Bomb Factory**, the hybrid creative boutique/production company founded in Venice, Calif., in 1990 by ad creator/spot director **Mark Fenske**....Director **Morissa Franks** has joined production/post house **Red Sky Films**, San Francisco....**Tom Ryan & Company**, led by tabletop specialist **Tom Ryan**, is slated to open in Chicago on Sept. 19 as a division of New York-based **Michael Schrom & Company**....**Kim Kimmel** has joined the sales force of **Multi Video Group Post/Rhinoceros Editorial**, New York, as VP of sales....

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Piacenza, Holness Come Aboard Version2

NEW YORK—Dante Piacenza and Lydia Holness have joined New York-based editorial/visual effects/design studio Version2 as head of production/executive producer and VFX producer, respectively. Piacenza who formerly served as a VP/executive producer at Young & Rubicam, New York, will oversee day-to-day operations and management of all artists at his new roost. He will also work with creative director Kieran Walsh to fine-tune the personality and brand of Version2 Design/VFX, and to create internal programs intent on growing young talent at the shop.

Holness will be responsible for oversight of all commercial and broadcast design projects, as well as bidding, scheduling and actualizing projects for the VFX/design division. She previously served as an associate producer at Spontaneous, New York.

Linda Rafoss, managing director of Version2, cited Piacenza's years of agency

experience as being invaluable in terms of collaborating with ad shops and understanding their effects and design needs. At Young & Rubicam, Piacenza produced and oversaw such high-profile campaigns as Genworth with Andre Agassi and Steffi Graf, Accenture with Tiger Woods, 7-Up with Orlando Jones and later Godfrey, and spots for AT&T, Dr Pepper and Diet Dr Pepper. He has extensive experience in animation and effects projects, having produced many of the CG and design-driven Olympic commercials for AT&T ("Spools," "Grabber," "Pushpins").

At Spontaneous, Holness worked on spots, title sequences and music videos spanning such disciplines as design, 3-D animation, visual effects and live action. Previously, Holness was a freelance music video producer for the Brooklyn-based Homestyle Cooking record label. There she produced and promoted "Letter In Blue," a music clip for the Roughstars.

Group101Spots Expands Into New York

Continued from page 7

Erickson and G Whiz. The Group101 directors were also introduced to assorted New York vendors that offered help and discounts, including TCS, Version2, wild(child), DuArt, Blue Rock, Big Sky Editorial, Jump, Mad River, Company 3 and The Mill.

Meanwhile Mande, who's a partner in the recently formed commercial production house Subliminal in Burbank, Calif. (*SHOOT*, 9/9, p. 1), continues to maintain the Group101Spots program in Los Angeles, which has 12 directors in tow for its latest go-around. Group101Spots' goal is to help directors fashion reels that will actually get them work, eliciting interest from agencies, clients and prospective production company roosts. There are also directors who are looking to redefine themselves. For example, Mo Hussein of Subliminal is currently reshaping his directorial reel via Group101. He

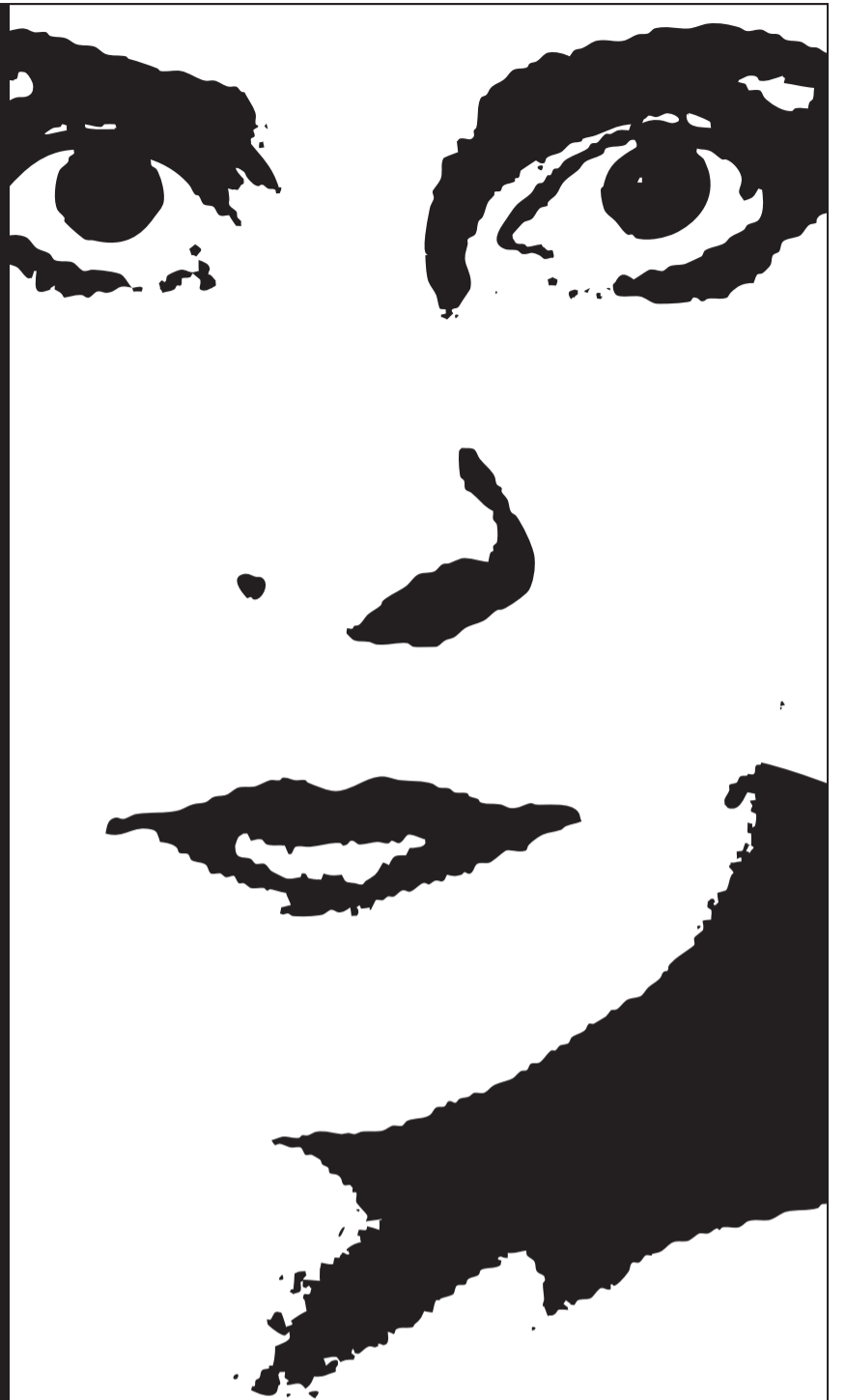


Dina Mande

is an established director, having been repped for work via cYclops, New York, and prior to that kaboom, San Francisco. However, his helming endeavors have largely been in visual effects-driven fare given his extensive experience as a technical director for Lucasfilms' Industrial Light+Magic. Now through Group101, Hussein is focusing on projects that demonstrate his prowess in character development and storytelling.

For more info, log onto www.group101spots.com

contact **Justine Smollan** phone **310.828.7500** email **justines@redcar.com**



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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

Director Venville Celebrates American Soccer For Nike

Brand Spot Out Of Wieden+Kennedy Has Athletes Kicking Up Their Heels

By Christine Champagne

The USA Men's National Soccer Team is ranked sixth in the world, and earlier this month the team clinched a spot in the 2006 FIFA World Cup in Germany. It should be cause for celebration, but, well, not a lot of Americans follow soccer in large part because it doesn't get the network television coverage that sports like football and baseball do.

Meanwhile, there are American sportscasters out there—Jim Rome and Frank Deford, among them—who bash the sport. “Our soccer team probably gets more respect from other countries than our own,” mused Dylan Lee, a soccer-loving copywriter at Wieden+Kennedy (W+K), Portland, Ore., and one of the creatives behind an inspirational :60 Nike spot, “FC USA,” that serves as a rallying cry for Americans to get behind our team.

Featuring soccer stars such as Freddy Adu and Landon Donovan as well as amateurs, the spot also strives to show Americans that soccer isn't such a foreign sport. In fact, it is being played all across the country—from cornfields to city streets.

The spot blends imagery with audio to score its points. As “FC USA” opens, we see a series of aerial shots and hear a sportscaster knocking soccer. “Let's be honest,” the sportscaster says. “Soccer's not

important to anybody in this country—let's leave it that way.”

As the camera glides down to Earth, his views are contradicted by a series of vignettes in which we see Americans playing soccer in a variety of settings—even on baseball fields and tennis courts.

The play is pure and passionate, and the accompanying soundtrack, “Go Tell the World” by Joy Zipper, contributes to the feeling of celebration, pride and excitement generated by the imagery.

According to Lee, it was critical that this spot feel real and authentic. Given his skill in portraiture and capturing real moments, Malcolm Venville of bicoastal Anonymous Content was hired to direct “FC USA.”

The project would require that he—along with DPs Max Malkin and Emmanuel Lubeski—create the sense that viewers were indeed seeing soccer being played all over the U.S. when, in fact, the footage was shot solely in and around the cities of Chicago and Los Angeles.

To create a sense of scope, Venville took to the skies, shooting the aerial footage that opens the spot from a helicopter. Back on the ground, he simply shot as many locations as he could. It was a real run-and-gun operation. Venville and his crew shot for five days total. If one didn't know better, one would think that Venville had captured the footage while on a cross-country road trip spanning weeks or months even.

While the shoot was grueling, Venville said that the most difficult part of his role as director came earlier on in the process when he had to cast amateur soccer players. “Casting soccer players from SAG is impossible,” Venville said. “We had to go out and find soccer coaches and see players. We saw hundreds of kids.”

Ultimately, dozens were cast. Venville said working with them was a special experience that made this project particularly worthwhile. “They just wanted to give. There was no baggage,” the director said of the soccer players. “They just wanted to play their best and give one hundred percent.”

Once the shoot wrapped, Venville said that the agency gave him a week on his own in the editing room with editor Angus Wall at Rock Paper Scissors, Los Angeles. (It should be noted that editor Brad Waskewich also worked on the spot.) “Then [the creatives] came in, and it became a group effort,” Venville reported, pointing out, “I never felt like I was going to a party where I wasn't invited. I always felt like I was in the family, which is really important.”

The editing process went on for weeks. “It was a longer process than usual,” Lee acknowledged. “There was so much good footage. Fortunately, everyone internally [at the agency] and at Nike was very patient about that and could see that it was going to be good.”

Venville had shot ten hours of film. Obviously, only a fraction could be used in the spot. “We lost so much great stuff. But if I got upset about it, I'd be dead by now,” Venville cracked.

As for music, dozens of songs were considered. “The words had to be right, and the tempo had to be right. We were looking for something that was a rallying cry but not a happy, cheerleading song,” Lee explained. That rallying cry wound up being the aforementioned “Go Tell the World,” an energetic track from an emerging band called Joy Zipper.

All in all, the making of “FC USA” was a lengthy but smooth process. Well, there was one incident. “We did lose [soccer player] Carlos Bocanegra's wallet and pants—oh, and his cell phone, too,” Lee shared. “He had changed into his soccer gear, and when we finished shooting, he was like,

TOP SPOT OF THE WEEK

Client
Nike

Production Company
Anonymous Content, Culver City, Calif.

Malcolm Venville, director; Max Malkin and Emmanuel Lubeski, DP; Dave Morrison and Jeff Baron, executive producers; Paul Ure, producer. Shot on location in and around Chicago and Los Angeles.

Agency
Wieden+Kennedy, Portland, Ore.

Hal Curtis and Mike Byrne, creative directors; Dylan Lee and Alberto Ponte, copywriters; Matt Stein, art director; Andrew Loevenguth, producer.

Editorial
Rock Paper Scissors, Los Angeles.

Angus Wall and Brad Waskewich, editors; Scott Friske, producer; Pete Warren, editorial assistant.

Post/Visual Effects
Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

A52, Los Angeles.

Scott Johnson, Ben Looram, Justin Blaustein and Ryan Yoshimoto, Flame artists; Mark Tobin, executive producer; April Killingsworth, producer.

Sound Design
Trinitite Studios, Santa Monica.

Brian Emrich, sound designer.

Audio
Lime, Santa Monica.

Loren Silber and Rowan Young, mixers; Jessica Locke, executive producer.

“Where's my wallet and pants?”

Panic ensued. “Everyone was freaking out,” Lee related. Fortunately, the situation ended well. “We were moving so fast that it got packed up, and someone had taken it to the next location.”



[CLICK HERE TO VIEW SPOT](#)



Malcolm Venville



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

Attempted Suicide Dies Of Utter Exhaustion

Hybrid Toyota Prius A Lifesaver In Darkly Humored Spec Commercial

By Robert Goldrich

The proverbial thin line between comedy and tragedy is deftly straddled in this spec spot simply titled “The Attempt.” The piece opens on a shot of a closed garage door. The camera takes us inside the garage where a car’s motor is presumably running. A garden hose runs from the exhaust pipe to the slightly open driver’s side window. A man is asleep behind the wheel, the nozzle of the hose dangling alongside him inside the car.

Immediately we think the worst. What we are clearly witnessing is a pre-meditated suicide. But a moment later, it becomes just as clear that there wasn’t quite enough careful pre-meditation. The man, who’s facing forward, opens his eyes. He then turns toward the driver’s side window to sniff in the direction of the hose nozzle, from which no toxic emissions are emanating. How can this be? It turns out the car is a hybrid Toyota Prius.

Mildly disappointed, the guy picks up a magazine on camping from the front passenger seat and starts reading. This instant acceptance of his failed attempt adds to the dark comedy. It’s almost as if this poor schlub expected to botch his own suicide. Maybe deep down he’s even glad he did. Indeed in this case there’s a reward for incompetence.

We then see a shot of the side of the car in the garage, the motor still running—or more accurately, humming quietly as hybrids are known to do. A closing voiceover relates in a deadpan monotone, “The Toyota Hybrid Prius. Good for the environment. Good for you.” A Toyota logo then appears briefly and inconspicuously off to the side of the scene, along the bottom of the screen.

This offbeat spec ad was conceived by a creative team consisting of copywriter Craig



[CLICK HERE TO VIEW SPOT](#)



Lederman and art director Brian Morgan. They turned out the ad independent of their agency roost, Young & Rubicam (Y&R), Irvine, Calif. Lederman is a writer and Morgan is an art director at Y&R.

“The Attempt” was directed by Ted Melfi of Area 51 Films, Santa Monica. Lederman said he first met Melfi a couple of years ago, back when the director was going through the Group101Spots program, honing his helming skills. The creative noted that he felt comfortable with Melfi taking on this latest spec piece. Lederman said the director approached him to see if he had any interesting spec concepts—indeed he did. In fact, Lederman said that he usually comes up with a couple of spec spots annually to keep his creative juices flowing.

Phyllis Koenig and Preston Lee executive produced for Area 51, with Jolie Chitwood serving as line producer. The DP was Josh Medak.

Editor was Frank Efron of Cut + Run, Santa Monica. Online editor was Mitch Gardiner, also from Cut+Run. Colorist was P.J. Marsiglia of Company 3, Santa Monica. Graphics artist was Chris Homel of Red Car, Santa Monica. Audio post mixer was Mark Meyuhas of Santa Monica-based Lime.

Principal actor was Jared Gee.

“KTEL”

By Robert Goldrich

Loving couples are the theme in this spoof of spots promoting a greatest hits record compilation of love songs from the late 1970s. However, what’s ultimately being promoted has nothing whatsoever to do with the music biz.

The ad opens with a man and a woman walking alongside a lake. We then see another amorous couple bicycling together. Yet another is disco dancing under a revolving silver ball. And then we see a guy and gal hopping up and down in unison on large bouncy balls.

The soundtrack to these playful loving moments comes in the form of assorted “memorable” songs. Underscoring the time warp we have entered is an 8-track cartridge player on which “The Songs of 78” is heard.

Next it’s time for the obligatory rolling scroll of hit songs, supered against a backdrop of yet another loving couple seated in front of a fireplace, the man strumming on a guitar.

The scroll includes such unforgettable hits as “Keep Your Air Conditioning Unit Clean,” “Run Full Loads In Your Washer,” “Close The Drapes” (which is highlighted because that’s the song being played in

the background), “Vacuum Your Refrigerator Coils,” and “Turn Off Your Love Lights When Not In Use.”

It turns out the 78 we’re being



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asked to remember is to set our house thermostats to 78 degrees in order to save energy. A sales pitchman’s voiceover then spiels,

“Put a glide in your stride and a dip in your hip.” He then advises us to log onto a Nevada Power Web site for more money saving and conservation tips.

“KTEL” is one of three spots in a campaign directed and shot by Kurt Rauf of AirWave Productions, Las Vegas, for agency R&R Partners, Las Vegas. AirWave is an in-house arm of R&R. Don Turley executive produced for R&R and AirWave, with Dustin Oliver and Kelly Thompson producing for both shops as well.

Ron Lopez was the creative director for R&R, while the core duo on “KTEL” consisted of art director Robin Milgrim and

copywriter Miles Nebeker.

Editor was Kevin Anderson of FilmCore, Santa Monica. Offline assistant was Michael Campbell. Therese Hunsberger produced for FilmCore. Online editor/visual effects artist was Pete Mayor of Vendetta Post, Santa Monica. Online/effects assistant was Kevin McDonald at Vendetta. Colorist was Stefan Sonnenfeld of Company 3, Santa Monica. Audio mixer/sound designer was Tim West of POP Sound, Santa Monica.

Music arranger was Oliver via AirWave. Music composer/producer was Pat Woodland of Patrick Woodland Productions, Irvine, Calif.

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Adding To The Mix

As campaigns combine more extensive elements, producers become more nimble.

By Kristin Wilcha

Advertising campaigns are growing more and more complex, with elements ranging from TV spots to Web games—whether simple, or more complex alternate reality games—and other online elements,

as well as outdoor, posters and wild postings. Agency production departments are increasingly multi-tasking—in addition to producing traditional content, producers are being called upon to shepherd content for video games, Web sites, short films, DVDs, and other elements. Furthermore, producers are learning about new forms of delivery, while at the same time working on more traditional, TV-oriented work.

“The traditional role of both a head of production and a producer is changing in many ways as we now have to add knowledge of the digital world—Internet, interactive, podcasts, wireless, VOD, et cetera,” notes John Garland, executive VP/creative director of broadcast and development at JWT, New York. “And we have to bring into play a working

knowledge of how the entertainment industry in general conducts business, from development deals, production packaging, production funding, distribution and a myriad of other new knowledge of how content is produced and how content gets itself onto the right screen to reach the targeted audience.

“Additionally, we now have to consider the entire marketing spectrum to ensure that whatever is produced operates in conjunction with disciplines like PR, below the line, event marketing, promotions all the way down to the aisle,” he continues. “To achieve all of this we employ a number of different techniques we have been experimenting with for the past two years as well as ensuring that we draw upon

the best of category of outside resources. However this does not mean everyone has abandoned their traditional roles; we are still producing television and radio commercials as well.

Projects like Audi’s “Art of the Heist,” out of McKinney, Raleigh, N.C., which presented a complicated alternate reality game, coupled with live events and TV, and the integrated Mini Cooper “Counterfeit”

Continued on page 22



LS016183 Michael Matisse/Getty Images.

The Art Of An Integrated Campaign

Regina Brizzolara Reflects On Multifaceted Audi A3 Package

By Kristin Wilcha

In the past, when a carmaker wanted to introduce a new vehicle, all they had to do was make a big announcement with bells and whistles at the annual North American International Auto Show in Detroit, and launch a TV campaign that featured the car strutting its stuff on winding roads.

Now, with consumers increasingly getting information from fragmented media sources, automakers—and their agencies—are getting more creative. For instance, Mini Cooper, with the help of its former agency Crispin Porter + Bogusky, Miami, created DVDs that warn consumers of “counterfeit” Minis, and launched a Web package purporting that Minis parts were being used to build

robots. Among the latest entries in creative packages promoting cars across varied platforms is the Audi A3 effort “Art of the Heist,” out of agency McKinney, Raleigh, N.C. “We always knew what we wanted the end result to be,” says Regina Brizzolara, who oversaw the package from its inception in her role as senior VP/director of broadcast at McKinney. “And we literally tackled it one week at a time. We had some very specific things on the calendar that were critical. And in between them, we dealt with what was at hand.”

Indeed there was a lot at hand on the “Art of the Heist,” an all-encompassing ad vehicle that blended fiction and reality. It began on March 31 when a new Audi A3 was “stolen” from a dealership in New York, where

it had been on loan from the New York Auto Show. Wild postings and TV spots followed, all featuring the car’s vehicle identification number (VIN) as well as a phone number and Web site to report sightings and information about the car. Woven through the TV spots were the features offered on the A3. All this set the stage for an alternate reality game (ARG), which involved the search for the car. Fictional characters such as Nisha Roberts of Last Resort Retrieval, an art recovery service, maintained a Web site where people could track the progress of the search. There was also her assistant, Ian Yarbrough, and a videogame developer called Virgil Tatum. Roberts and her team had to find digital memory cards, which contained the details of an art heist at the Uffizi Gallery in Florence, Italy. The cards were strategically placed in A3s on display at live events like the E3 gaming conference and the Coachella Valley Music and Arts Festival—real-life gamers could search for the cards at the events by answering ads. Turns out that Roberts and her gang needed the data-rich memory card in the stolen A3 because it contained code that would allow the encrypted data in the other cards to be revealed. The campaign culminated in June with an event at the Viceroy hotel in Santa Monica, where the identity of the architect of the Uffizi heist was revealed—it was Emile Smithson, head of programming at Yarbrough’s gaming company, Virgil King of Code.

Creating all the elements for “Art of the Heist” involved a number of people: Mike Monello of Campfire, a division of bicoastal Chelsea Pictures, served as director on the project, guiding the story, and overseeing all the ele-



A poster in Times Square seeks help.



The stolen3.com site chronicled the action.

ments that needed to be produced. (Much of the footage on the Web site was shot using palmOne Treo cell phones.) On the agency side, the creative team included executive creative director David Baldwin, group creative directors Dave Cook and Jonathan Cude, copywriter Matt Fischvogt, art director Jason Musante, head writer and co-director Brian Cain, and copywriters Ernie Larsen and Jim Gunshanon. Making sure all the elements came together was Brizzolara, who joined

McKinney in 1994 from Avenue Edit, Chicago, and became director of broadcast in ‘00. She notes that while challenging, “Art of the Heist” was also a great learning experience. “As a producer, it’s in your nature to love a challenge,” she relates, “and take the unknown and crystallize it.”

THE PROCESS

With so many elements to wrangle, communication and plan-

Continued on next page

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a different take

G-Phoria Hits The Screen

72andSunny creates identity for G4's awards show honoring gaming.

By Kristin Wilcha

With videogames among the most popular forms of entertainment, particularly to the elusive male demographic, it should come as no surprise that there's a TV network devoted to them—called G4, the videogame network. As

can be expected, along with a network comes an awards show—G-Phoria, which took place in late July, and debuted on the channel in early August.

The show celebrates the year's hottest games as well as the videogamelifestyle. Hosted by Wilmer Valderrama—a.k.a. Fez on *That '70s Show*—the

event featured musical performances by acts like The Black Eyed Peas and The Bravery. To promote the awards, agency 72andSunny, Los Angeles, created the G-Phoria experience—TV spots, online ads, wild postings, and posters. The agency also designed the invitation, and re-designed the trophy presented to winners.

Monique Veillette, head of broadcast at 72andSunny, produced the TV spots and worked closely with print producer Jan Weinberg to find the designer for the trophy. Weinberg also worked on the print-related elements of the project. "I love it," says Veillette of the multiplatform approach. "It's always a new challenge, and I approach it as I would any new challenge—head on with a lot of research and questions."

A team from Blind Visual Propaganda, Los Angeles,

created the stop-motion animated spots in the package, "G-Phoria Bar" and "Cool." In "G-Phoria Bar," a marine from the videogame "Doom 3" and Sam Fisher from the "Splinter Cell" game are drinking beers in a dive bar, talking about their respective G-Phoria nominations, and trying to one up each other over seating arrangements at the show; eventually the two are distracted by the buxom Sally Mae from the "Leisure Suit Larry" game. "Cool" features

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Regina Brizzolara Gains "Heist" Experience

Continued from previous page

ning were key. "I started working with the creatives and media [planners] immediately," explains Brizzolara. "We loved the idea of the car going missing from the auto show. That was really the impetus, and we started working there, until our finale, talking to media. We knew that we wanted many of the elements—the wild postings, the small space ads, the live events, and we knew TV would be a component." Brizzolara notes that she

and her team worked closely with the Audi client every step of the way as well.

The decision to collaborate with Campfire came about in part because of its involvement in two other huge integrated packages that involved ARGs: The "Beta 7" project for ESPN/Sega, and the Sharp Aquos "Legend of the Secret Urns" game that was part of the "More to See" campaign—both were done via Wieden+Kennedy, New York. Brizzolara has high praise for the

efforts of the Campfire crew, noting that they had "unbelievable enthusiasm and commitment to this project from the start."

Brizzolara notes that she and her team became involved with a new circle of vendors and partners. In addition to Palm, companies like Apple and Bose were involved in the project, and the agency worked to secure venues for the live events, as well as participation in events like Coachella and E3. The involvement with "Art of the Heist" helped not only



Regina Brizzolara

Audi, but could wind up benefiting other McKinney clients as well: "The lessons are definitely applicable across all our clients, no doubt about it," reports Brizzolara. "We have lots of different ideas on the table for our different clients."

As for what she learned, Brizzolara relates, "I don't know if I think about it in terms of a new skill set. I think getting more involved with the other departments has been incredible. And I think the level of involvement while still in the concept stage is very different in terms of trying to be forward thinking."



Evolving Roles For Agency Heads Of Production, Producers

Continued from page 19

campaign, out of Crispin Porter + Bogusky (CP+B), Miami, which scored a Titanium Lion at this year's Cannes International Advertising Festival, have greatly expanded the scope of an agency producer. Rather than just a handful of spots needing to be produced for a campaign, a producer these days needs to juggle a number of different elements—all of which is leading to great collaboration—both within and outside the agency.

"I think one has to be more

resourceful than perhaps in the past," relates Rupert Samuel, director of integrated production at CP+B, and co-producer on the Mini "Counterfeit" package. "I don't think the process has changed because essentially we are still producing creative property—whether its for the Web, DVD, long format, pay-per-view or a standard TV spot. However, the breadth and scope of projects have expanded, and so too must the knowledge and tools that a producer should be armed with."

"I do think it makes sense that heads of production seem

to be getting involved in this new media landscape," says Steve Humble, senior VP/director of broadcast production at The Martin Agency, Richmond, Va. "The parameters of executing creative ideas are the same, it's just the medium and technical aspects are different." Humble is involved in a soon-to-be-announced, newly formed group within the agency that will address the topic of the changing roles and skills of producers as the media landscape evolves. "Initial meetings involve production, creative and media

more than ever," notes Humble. "It's a very collaborative atmosphere here; we were able to get the UPS package car into the Electronic Arts Sports NASCAR 2006 videogame—all three departments [creative, media, production] worked closely to make it happen." (UPS, a client of The Martin Agency, has long sponsored NASCAR racer Dale Earnhardt, Jr.)

Wieden+Kennedy, New York, has also been involved in several projects with highly integrated elements that in some cases have blended the lines between reality and fiction. The shop was behind the groundbreaking "Beta 7" package for ESPN/Sega that featured TV, online, print ads and other elements, as well as the Sharp Aquos "More to See" campaign, which included an online came called "The Legend of the Sacred Urns." More recently, as part of launch campaign for the Nike Brand Jordan Lifestyle collection line of apparel, the agency produced a music video for the hip-hop artist Common and his new single, "Be," off the same titled album. The clip, directed by Paul Hunter of HSI, featured the Grammy-award winning artist, as well as Brand Jordan endorsers/athletes Carmelo Anthony, Terrell Owens, and Quentin Richards. The video came out of a discussion of how to extend the campaign beyond print, reports Gary Krieg, head of broadcast production at W+K. Though he didn't produce the video—Temma Shoaf of W+K did—Krieg was very involved in the project. "We looked at the budget, and we were just kicking around different ways that we would hope to reach the right people," Krieg explains. "We knew that there wasn't enough money for a TV buy, but we wanted to do something beyond print, and so you're just throwing a lot of ideas out there. And one of the ideas suggested was



Steve Humble

a "what if?" scenario—what if an artist was releasing a song that there was going to be a video spend around, if there was some way we could collaborate with them, and if it was in line with the print campaign." As the print campaign evolved, Jesse Coulter, the copywriter, and Andy Ferguson, the art director, put together a video treatment. "When they heard Common's album, they were like, he's the



Gary Krieg

right artist—what he represents is consistent with Brand Jordan," relates Krieg. The leadoff song from the album, "Be," fit into the idea behind the campaign, and Dan Sherry, a strategic planner at W+K, made contact with Common's manager, which led to the collaboration. Projects like the video and others are "infinitely more complicated than something you've done before," says Krieg, "but it's a great example

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of how literally every department is having to rethink and redefine their role, and we're all working together."

MORE COLLABORATION

Working together is key to the success of making integrated projects that encompass many different forms of media, report the agency heads of production *SHOOT* spoke with. Increasingly, producers, creative, media planners, and other departments are sitting down together at the inception of a project, in an effort to get things moving in the right direction. To that end, production departments no longer encompass just television, or just radio, or just print. CP+B re-structured its department, with all elements in one place—so the "whole content production engine is here under one roof," reports Samuel. "When jobs are opened, they all come through the same door so we can essentially determine what needs to happen by looking at the big picture and not individual bits and pieces," he continues. "We encourage the whole team to sit together at a job's inception and figure out crossover and ways to approach the job in its entirety."

Producers are also asked to



John Garland

tribution department," explains Samuel. "Many of the ideas that come from here start on the drawing board with the medium itself, and the creative department and content distribution department work very closely together within this dynamic."

"When the idea hits our department, it has generally been pretty well laid out," continues Samuel. "What does tend to happen is that the projects themselves will expand and grow into something greater. All ideas at CP+B are living, breathing entities that are always evolving and we like to be in a position to be able to facilitate that and we will work with the content distribution department and the creative department to make that happen."

Krieg of W+K notes, "Over the last two years, it's been a real initiative internally to have all departments work closely together—creative, media, production. Everybody is brought in as early as possible, and we keep talking to one another just to make sure everyone's ideas are getting folded in."

PRODN. COMPANY RELATIONSHIPS

As content changes, what agency producers need from production companies is changing. W+K has collaborated with Campfire, a division of bicoastal/international Chelsea Pictures that specializes in integrated proj-

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Aaron Royer

think beyond the traditional, and find ways to deliver content that can have more than one use. "The policy in our production department is that no matter what, we have to do more than a TV commercial," says Aaron Royer, senior VP/associate director of broadcast production at Grey Worldwide, New York. "The charge for every producer is that you have to come back with some other form of content on a shoot—and we keep that very open. . . . whether it's at minimum, stills that can go on the Web site, or behind the scenes video that can go on a site." Royer relates that the agency recently hired a new associate producer, Tyler Deangelo, who has developed Web-based games, including one for the recent release *The 40 Year Old Virgin*.

"Our creative department works in very close quarters with media, which is now actually fittingly called the content dis-



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Forecast: 72andSunny For Monique Veillette

Continued from page 21

isher and the soldier talking about the acts scheduled to appear at the show. (The team at Blind Visual included executive creative director Chris Do; creative directors Tom Koh and Vanessa Mazaroli; and producers Corey Schmidt and Tino Sladavic.)

Other elements from the package included the trophy, which went from being a silver-plated joystick to being an authentic world championship boxer's belt with "Video Game Award World Champion" engraved on a massive medalion littered with videogame icons and symbols from yesterday and today. The invitation to the show was highlighted by a black leather wrist-cuff emblazoned with studs that loosely formed a space invader. The actual invitation was stuffed inside.

Veillette relates that the animated ads were all completed in three weeks, a fairly short turn-around for the work involved. It was that tight



Monique Veillette

schedule, coupled with talent and experience, that fueled the decision to go with Blind Visual Propaganda. "I have worked with Chris Do and his team in the past, and they are some of the best and one of the few who could ever pull it off on such a short schedule," she explains. "We knew we would not have to sacrifice quality because of schedule with them on board—they

were/are/always will be one of my favorite groups to work with." Veillette had collaborated with the company while at GMO, San Francisco, and the Blind Visual Propaganda artisans also animated some Quicksilver spots for 72andSunny.

At the moment, Veillette is shooting in Buenos Aires, working on the Xbox 360 launch campaign, which the agency is teaming on with McCann-Erickson, San Francisco. She reports that she is seeing more and more integrated projects cross her desk, something that leads to tighter relationships, and an evolving workflow. "We definitely work very closely [with media], she notes, "but we still find in some situations that the media buy is not set until well into the production process—so many times the creative and the strategic direction play a leading role. At 72andSunny, creatives are always encouraged to think outside of the standard ad deliverables."



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From Top: G-Phoria's "Cool" and "G-Phoria Bar"

What's the
challenge?



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South America Heats Up

Brazil and Argentina are known as production destinations and creative powerhouses.

Iguacu Falls, Argentina side, photo courtesy of Karen Watts at Shoot Latin America

By Kristin Wilcha

South America has long housed popular destinations, in particular Brazil and Argentina, for shooting—a favorable exchange rate coupled with a wide variety of locations attract productions from all over the world. “Both countries have made incredible strides within the last three-plus years,” relates Karen Watts, principal at Shoot Latin America, a company that serves as a liaison between producers globally and production and production service shops in South and Latin America. She notes that as the economies in the region dipped, global production came for cost-effectiveness. “[Producers] found great quality for that cost,” she states. It’s impressive how each country has worked hard on building its infrastructure—service companies are not just experienced, but passionate.”

FilmBrazil, an organization that acts as a clearinghouse for top production, post and audio facilities in the country, reports that its members account for 80 percent of domestic film production. The organization promotes the Brazilian film industry overseas—they had a strong presence at this year’s Cannes International Advertising Festival. Top agencies frequently shoot in both Brazil and Argentina. TBWA/Chiat/Day, Los Angeles, recently shot a Sony PlayStation 2 spot in Argentina with the Buenos Aires office of Miami-headquartered Mia Films, and Crispin Porter + Bogusky (CP+B), Miami, has lensed several jobs in Brazil.

Agencies from both Argentina and Brazil have long been known for their creative prowess. At Cannes this year, ad shops from both countries picked up their fair share of Lions. Brazil scored a film Gold Lion for Kleenex’s “Jinxed,” out JWT, São Paulo, and directed by Jarbas Angelli of Ad Studios, São Paulo. In the Cyber Lion competition, Brazil scored a Grand Prix for Henkel’s “Reality Advertising,” out of DDB Brasil, São Paulo, as well three Gold Lions for Companhia Athletica’s “Run”

out of DDB Brasil, adidas’ “Tall,” out of Tequila/São Paulo, and FedEx’s “Just in Time” out of DDB Brasil. Agencies from Brazil also picked up some Silver and Bronze Lions in the film and Cyber competitions.

Argentina also fared well at the show, winning a Silver Lion in film for Pampers’ “Stairs,” directed by Luciano Podcaminsky of Pioneer Buenos Aires, and agency Del Campo Nazca Saatchi & Saatchi, Buenos Aires. “Argentina has great possibilities—there are still lots of locations to discover,” relates Julian Vella, executive producer at Shoot Argentina, Buenos Aires. “There are a lot of European-looking parts of the city; you can easily [get the look of] Madrid, Paris, Italy and New York. ... There’s great diversity, and good talent, as well as very convenient buy-out deals with no residuals.” Shoot Argentina has worked with shops like bicoastal/international @radical.media, Free Market Films, New York, and Czar.US, New York.



Toyota's "Kluger"

In the film competition at Cannes, Jodaf Mixer, with offices in Rio de Janeiro and São Paulo, tied for fourth place (with bicoastal/international Hungry Man) for the Palm d’Or. It was work co-produced with Hungry Man that in large part led to Jodaf Mixer’s strong showing in the race for the Palm d’Or: the company co-produced the Mini Cooper “Counterfeit” package, which included a spot, a long-form DVD and Web elements. The TV ad scored a Gold Lion in film, while the overall integrated campaign won a Titanium Lion. (That award honors ad work that spans different media). Over the past couple of years, Hungry Man has shot several spots in Brazil; in fact so much shooting goes on there for the Hungry Man helmers, that the global shop recently opened an office in Rio de Janeiro. Heading up the new venture is managing director Alex Mehedff, formerly of Jodaf Mixer. Mehedff notes that “Argentina was known as a production center before Brazil was, and then three or four ago, Brazil started to be on people’s radar for production services.”

He says that when Hungry Man first started shooting in the area, “they saw a difference of flavor, texture, a different look, and talent-wise, they’re getting a lot out of it.” Mehedff related that the Brazilian agency community is excited about the new office, solidifying the country’s international status as a creative and production powerhouse.

The newly opened Hungry Man Rio has already produced some high profile work: Jim Jenkins directed a MasterCard package for McCann Erickson, New York, while Buckley and Marcos Siega recently directed spots for Burger King and CP+B. Mehedff relates that the MasterCard job initially was to be shot in several countries around the world, but ultimately the entire package was shot in Brazil because of the location and talent variety.

continued on next page

Varied Dynamics Lure Lensing To Argentina, Brazil

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“There were a few reasons [for opening in Brazil],” notes Stephen Orent, partner/managing director of Hungry Man. “The first and most important was for Hungry Man to continue growing globally and creatively—to continue to push the brand [while] being able to offer clients new locations, talent and textures you just can’t get in the states. Hungry Man is always looking for different approaches. New isn’t always better, but it gives you the opportunity to start with a fresh palette, and financially, we can put more in front of the lens for less.”

The new office will be a full-fledged production shop—in addition to facilitating production for Hungry Man’s roster of stateside and European directors, the office will represent those directors in Brazil and the rest of South America. There are also plans to sign some Brazilian talent to the roster; those directors would be “universal to all of Hungry Man,” reports Orent. “The hope is to introduce our Brazilian talent to the States and Europe.”



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Flaming Lips' "You Gotta Hold On"

DIRECTING TALENT

Awards for agencies weren’t all that was on display at Cannes: Mateus de Paula Santos, who heads up the directorial and design collective Lobo, was selected for the Saatchi & Saatchi New Directors Showcase, which was unveiled during the Cannes fest. (Lobo is repped stateside via The Ebeling Group, Los Angeles.) Also in the Showcase

were Andy Fogwill and Agustin Alberdi of Landia Productions, Buenos Aires. (The directing duo’s work for VH1’s “Parents” via la comunidad, Miami, scored a Silver Lion at Cannes.) And the aforementioned Podcaminsky of Pioneer was also included in the Showcase.

Lobo works on projects both in Brazil and internationally, and positions itself as a design

and animation studio. “The team has now reached a solid set up,” explains de Paula Santos, “with designers, animators, illustrators, editors, plus a writer and a sound designer, all coming from varied backgrounds. This provides Lobo with a strong foundation for a broad range of projects.” De Paula Santos relates that the local agencies have been using the company more, having developed an interest in motion graphics and design—he estimates that the split between work Lobo does locally and internationally is about 50/50. On the international side, Lobo work primarily on U.S. projects, although they have worked with shops in Italy, Germany, Spain and Australia. Some of Lobo’s recent U.S. jobs include: Coca-Cola’s “M5,” which was done client direct, and The Flaming Lips’ “You Gotta Hold On” clip. The company also worked on “Kluger,” for Toyota out of Saatchi & Saatchi, Sydney, and “Melissa in Wonderland” for agency WBrasil, São Paulo.

GREAT ATTRACTIONS

While Brazil offers plenty of great local talent as well as



Karin Stuckenschmidt

creative hot shops, the country, largely to its very favorable exchange rates, is popular with U.S., Canadian and European producers. “São Paulo and Rio de Janeiro are the centers of the creative climate, with Rio taking a larger slice of the international production,” reports Justin Bird, executive producer at Utopia Films, Rio de Janeiro—the shop also has offices in Miami and Los Angeles. The company has a roster of seven directors who work primarily for the U.S. Hispanic market and in Venezuela, Ecuador, Colombia,

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Spots Find Variety, Economy In South America

and Mexico. About 90 percent of the work done in Brazil by the shop, however, is production services—Utopia has worked on jobs out of McCann Erickson, New York, Quantum, New Jersey, and Young & Rubicam, Madrid. “Rio de Janeiro can double for many cities in the world,” notes Bird. “[Nearby are] waterfalls, rainforest, varied beaches, sand dunes, modern and old buildings, and rolling hills—all in a 50 mile radius.”

Another big attraction for Brazil is its ethnic diversity, as well as the fact that understanding and speaking English, at least conversationally, is pretty common. Mehedff notes that Brazil has one of the largest Japanese populations outside of Japan, while Bird relates that it’s possible to find Italian, French and German-speakers in the region.

Karen Stuckenschmidt, international executive producer at Film Planet, which has offices in Buenos Aires, Santiago, Chile, São Paulo, and Los Angeles, explains that in addition to the locations, crew and talent, international producers find value in the region because, like Australia and South Africa, the seasons are opposite from the Northern Hemisphere. Film Planet, which has six directors on its roster, has a split of about 60 percent local, and 40 percent production service. Some of their recent projects include Nokia’s “Collections,” directed by David LaChapelle of bicoastal HSI for



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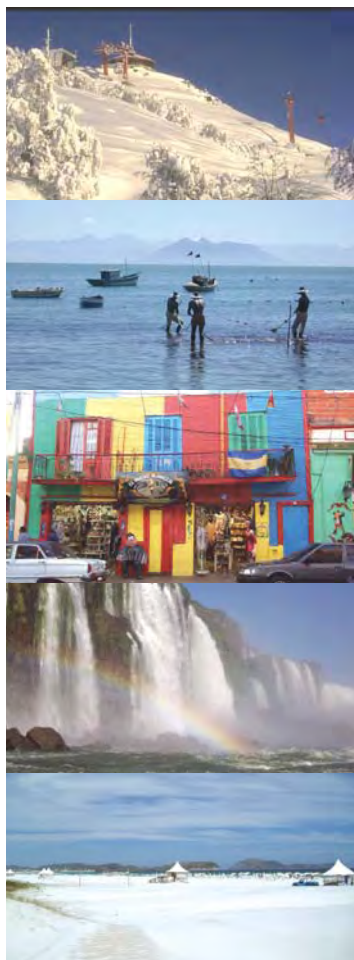
Motorola's "Transformer" and Nokia's "Collections"

Bates, Singapore; Motorola’s “Transformer,” out of Ogilvy & Mather, New York, and directed by Bruce St. Clair of bicoastal/

international Chelsea Picutres; and Bacardi’s “Signs of Life,” out of agency Böning & Haube Werbeagentur, Hamburg, Germany, and directed by Martin Werner of 539090, Hamburg, Germany. “Brazil’s creative is always innovative,” says Bianca Corona, of 02 Filmes, São Paulo. “Both agencies and production companies [in the region] are getting respect and admiration all over the world.”



Alex Mehedff



Location photos courtesy of Karen Watts at Shoot Latin America and Justin Bird of Utopia Films, Buenos Aires.

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Telecine/Film Scanning Hot Topic At IBC

Continued from page 29

Vinci PowerPlant bit-processing programmable hardware allows real-time, multi-layered color correction on full-film-resolution images, not just proxies.

As well, da Vinci introduced version 3.9 of its popular da Vinci 2K Plus, which includes a redesigned Toolbox2 interface created to make it easier for colorists to use a library of real-time preset effects. Additional enhancements in the v3.9 release include fingertip access to features including enhanced PowerVectors; improved defocus features allowing separate image defocus for in window and out of window corrections, as well as variable matte defocus adjustments and key out; and real-time special effects.

Da Vinci's new 2K Elite series, first introduced at NAB 2005, was promoted with packaged upgrades, including the 2K Ruby with two PowerTiers, each of which adds two independent image-processing channels for color processing; 2K Sapphire with three PowerTiers; and the 2K Emerald with four, resulting in a total of 10 independent image-processing channels.

Kent, U.K.-based Pandora International—maker of telecine controllers and color processors including the Pogle controller and MegDef image processing system—showcased its new PiXi Revolution color grading and digital intermediate system.

Essentially the PiXi color correction tools combine with the Revolution platform for real-time processing. The system is modular and three different configurations—all capable of

SD, HD and 2K HSDL—were shown during IBC.

Pandora also previewed its PCI Express interface, a multi-channel optical transceiver card designed to help position the PiXi Revolution in the DI workflow by enabling a company to access source material from a server, where previously it would have to come from a telecine or select editing system such as a Quantel iQ.

Pandora also demonstrated a resize engine designed to support full resolution 2k or 4k images that could be processed and viewed in real time on an HDTV monitor. Lastly, Pandora has developed a dual channel DVI-D interface designed to directly drive a 2k projector.

FILM SCANNING/TELECINE

Also required for DI workflows and therefore another important topic for post execs were the telecine/film scanning technologies.

Paris-headquartered Thomson's Grass Valley Spirit 2K and 4K continue to go strong in this space, as evidenced by the aforementioned sales. At IBC, the Spirit 2K was demoed with the company's Bones postproduction workflow and LUTher color tools. Aforementioned colorist Vincent was on hand providing demonstrations.

"Colorists can look at pictures in 2k and it's a real eye opener," said Grass Valley's postproduction marketing manager Joachin Zell. "They can get more detail and better color representation.

"It seems that the commercial market is focusing on the Spirit 2K, and we're helping them make that decision [to purchase a 2K] by offering an upgrade to a 4K, which can be done in half a day, on site," he added.

Grass Valley also continues to look at expanding options in Bones. (At IBC, it was rumored that it was discussing collaboration with companies such as da Vinci and Pandora.)

Meanwhile, Irvine, Calif.-based Lasergraphics previewed a prototype of a new film scanner—tentatively scheduled for a release in March '06. Planned features for the not-yet-named technology include a scan rate of roughly 10 fps, 35mm and 16 mm support, and HD or 2k output. A 4k option is in the development plans. Pricing is expected at under \$200,000

As well, Corvina, Calif.-based Film + Data Technologies—founded in '04—showed its new Nova SD/HD/2K telecine scanner with optional 4k support.

In related news, Rochester, N.Y.-based Eastman Kodak previewed its new 5201(35mm) and 7201 (Super 16mm) 50 speed daylight film stocks in its stand by showing clips lensed with the new film. A formal launch is set for late fall. Lastly, L.A.'s eCinemaSystems generated a buzz with the launch of the DCM23 monitor, an HD reference-grade LCD monitor; Martin Euredjian, founder of eCinema Systems and designer of the monitor, is an alum of such post houses as POP (which was sold in the late '90s to what is today Ascent Media).

Agency Producers Adapt To Changing Media

Continued from page 23

ects, on Sharp and ESPN/Sega, while Royer at Grey has worked with bicoastal Anonymous Content on a Panasonic job. Knowing a vendor well can help make a large-scale, multimedia project happen more smoothly. "Getting to know your vendors all across the board and what they have to offer is essential in making rapid decisions," says Samuel. "Schedules and budgets are more and more challenged due to the expanding landscape that we now need to provide content for, and with that a producer must be able to think on his/her feet faster and also be creative in pulling together options that encompass bigger and broader ideas."

Samuel reports that he and his team have expanded their vendor list, while at the same time working with long-time collaborators:

"[We have] found that existing production vendors are actually positioning themselves to better handle a more encompassing role," he says. "For example, some traditional production vendors are aligning themselves with interactive folks and they then produce the raw materials necessary to fulfill the content needs. So, I think that not only are we changing but so are the vendors we work with everyday."

Sometimes, the tried and true, even in a new environment works well, with producers praising their collaborators on previous work. Krieg relates, "If there's something new, for the production company, they're going to invest in it differently," sometimes taking on wide-ranging projects for a fraction of the budget of a more traditional project.

And agency heads of production are finding that rather than vendors, production shops are becoming partners in the process.

"The work we did with [Bryan] Buckley for Mini's 'Counterfeit' was a total partnership," explains Samuel. "He added much to the table in terms of expanding the idea on all fronts—Hungry Man put together a very versatile package which allowed the project to breathe and was very freestyle in its approach. This dynamic proved to be fruitful not only in the content we managed to produce for all fronts—print, Web, TV, DVD, etc., but also a very enjoyable experience all round."

Regardless of how things may change in the media landscape, one thing is certain: producers will be at the forefront of delivering the content. "The way I look at it is everyone talks about 360 ideas, but producers have that 'make it happen' gene, so producers are integral to it," says Grey's Royer, "because producers are the people that can take the idea and actually do it."

street talk

Director Alex Proyas has signed with bicoastal **Anonymous Content** for exclusive spot representation in the U.S....**Vittorio Sacco Films**, the Milan house featuring noted tabletop director **Vittorio Sacco**, has partnered with bicoastal **Cohn+Company** in the U.S. Sacco will be available for stateside work via the Cohn studio....Director **Ondi Timoner** has joined the roster of **Mirror Films**, Hollywood. Timoner helmed **DiGi**, a documentary on a couple of bands, **The Brian Jonestown Massacre** and **The Dandy Warhols**, which on to win the Grand Jury Prize at the 2004 Sundance Film Festival....Director **Richard David Dahl** has joined **Rant Films**, New York. He brings an agency pedigree to his new roost, having earlier in his career served in such capacities as group creative director at **Bozell**, New York, VP/senior creative director/art director at **McCann-Erickson**, New York, and senior art director at **MVBMS Euro RSCG**, New York....**Impactist**, a Portland, Ore.-based directing team consisting of **Kelly Meador** and **Daniel Elwing**, has joined bicoastal **Hornet**. The duo is known for its work in mixed media, including live action, still photography and graphics....**Alexandra Leal** has been named executive producer for **wild(child)** and **macsound**, both in New York. **Wild(child)** is under the aegis of president/editor **Yvette Pineyro**....**Jon Townley** has come aboard visual effects house **Radium**, Santa Monica and San Francisco, as artist manager and creative director. Also joining the shop is executive producer **Jeff Blodgett**....**Gina Martorana**, formerly of New York-based casting house **Reel People Company**, has been named executive producer at **Rooftop Edit**, New York....Industry vets **David Gioiella** and **Mark Littman** have launched **Mr. Wonderful**, a New York-based design and visual effects house. The new venture is an offshoot of their **Northern Lights Post** boutique, New York, and will cater to broadcast design, feature film and TV projects....In the 9/9 Street Talk and Rep Report, we had items which incorrectly referenced the name of a production company started by executive producer **Marlon Staggs**. The new shop is **Argyle Bros** (not Argyle Films) and maintains a directorial roster that consists of **Randy Roberts** and **John Mastrodonato**....

rep report

Bicoastal Villains has named **Laura Dane** to serve as its in-house East Coast rep....**Sally Newsom** has joined the U.K. office of bicoastal/**international Hungry Man** as its London sales rep. Most recently, Newsom was on staff at **Rogue**, London, where she oversaw sales and marketing....**Bicoastal Imaginary Forces (IF)** has secured **Roxanne Artesona** and partner **Jeff Bowman** of independent rep firm **Roxanne & Co.** to handle East Coast sales in the TV spot marketplace. The move reunites Artesona and Bowman with IF's New York-based executive producer/managing director **Maribeth Phillips**. The reps handled sales for New York visual effects/graphics studio **Spontaneous** when Phillips was exec producer/managing director there....**Daria Zeliger** has been named head of sales & development for New York-based edit house **wild(child)**, sister shop **macsound**, and a new related company slated to be launched next month....**DP Cesar Charlene**, whose feature **The Constant Gardener** recently debuted, is again available for commercials via **ICM**, Beverly Hills....Production designer **Bradley Martin Thordarson** has signed with bicoastal **Paradigm** for exclusive representation....Production designer **Walter Barnett** has come aboard **Montana Artists Agency**, Los Angeles, for exclusive representation in all areas....

bulletinboard

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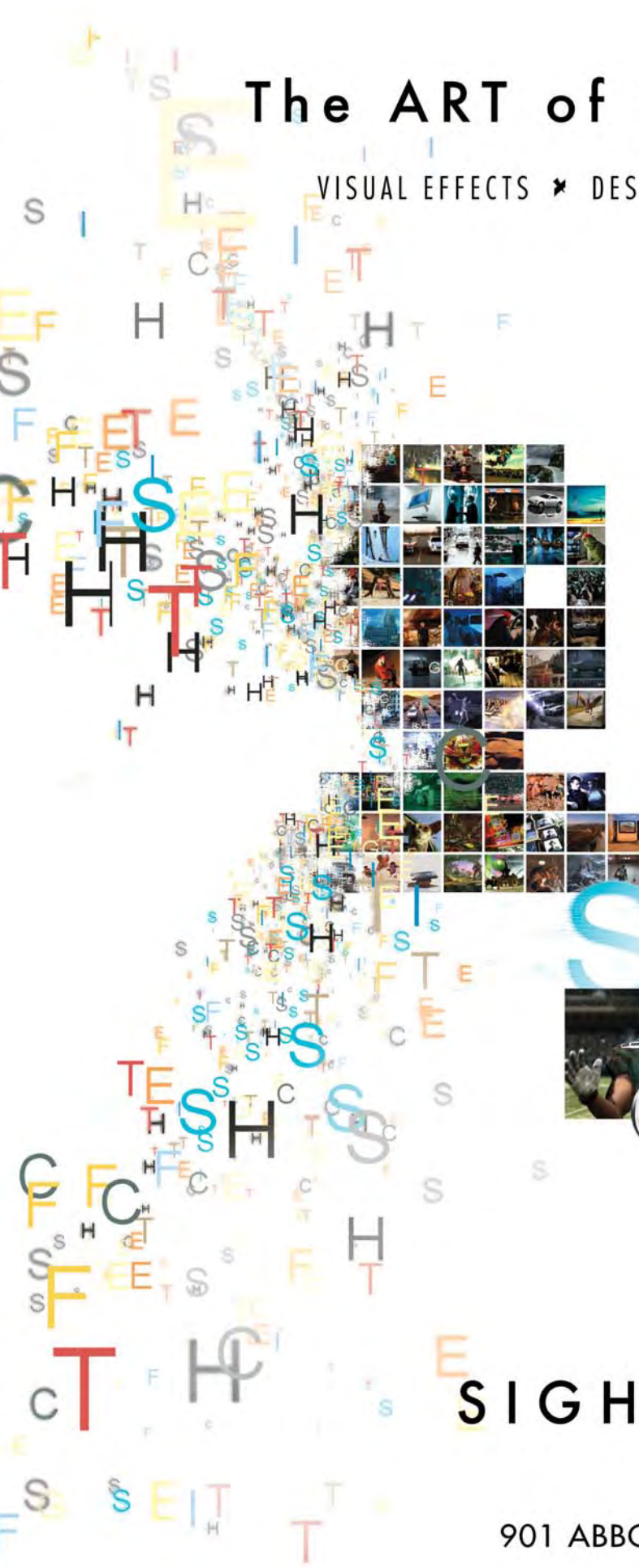
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