

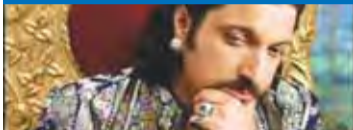
# SHOOT<sup>®</sup>

THE LEADING PUBLICATION FOR COMMERCIAL, INTERACTIVE, &amp; BRANDED CONTENT PRODUCTION

\$5.00

FEBRUARY 24, 2006

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## President Bush Revives Talk Of Raising Annual H-1B Visa Cap

High-Tech Firms, Including A Number of Visual Efx Houses, Seek Skilled Foreign Workers In Areas Where There's A Shortage Of American Talent

By Robert Goldrich WASHINGTON, D.C.—Though it's a political hot potato, the prospect of allowing more skilled foreign workers into the U.S. to fill vacant positions in the high-tech sector is gaining momentum.

The issue seemed dead as recently as December when a bid to attach an increased annual H-1B visa allocation to a federal budget bill was defeated in Congress. However in a Feb. 2 speech at the St. Paul, Minnesota, headquarters of 3M, President Bush breathed new life into visa reform, calling on Congress to expand the quota of H-1Bs, which are granted to bring in skilled workers on a temporary basis. Bush said it was "a mistake not to encourage more really bright folks who can fill the jobs that are having trouble being filled here in America."

Over the years, H-1Bs have been used by assort-

ed high-tech firms, including a number of visual effects and computer animation studios, that rely on foreign labor to help make up for what they claim is a shortage of highly qualified American artisans.

As chronicled in *SHOOT*, H-1B visas have ridden a numbers roller coaster. In fiscal year 1997-'98, the cap on such visas was 65,000. That was increased to 115,000 in '98-'99, and then to 195,000 for fiscal years '00-'01, '01-'02 and '02-'03. The Silicon Valley-centered tech boom in the late '90s fueled a vigorous industry lobbying campaign, which led to legislation that upped the yearly H-B allotment to 115,000 and then to 195,000.

However, that latter legislation expired in '03, causing the annual cap to revert to its current 65,000. Legislators didn't act to save the higher allotment for several compelling reasons. For one,

Continued on page 6

## Spot Surge In L.A. Carries Caveat

By Robert Goldrich LOS ANGELES—The news is good—but nonetheless carries a sobering historical perspective—relative to on-location spot filming in Los Angeles. According to year-end data released by FilmL.A., Inc. (formerly the Entertainment Industry Development Corp.—EIDC), the number of filming days for commercials on location in 2005 increased a little more than four percent as compared to '04.

Based on FilmL.A.-handled lensing permits, the final tally for spots in calendar year '05 is 6,983 production days, which is 280 more days than in '04.

The '05 performance continues a fairly steady growth path for commercialmaking in Los Angeles since the large drop-off of '00. Indeed spot biz plummeted precipitously in '00, which is when the six-month actors' strike against the advertising industry took place. That strike arguably

exacerbated what had already been a deepening runaway commercial production problem, with American spots scurrying to Canada and overseas for production. The resulting negative impact on the U.S. economy, including in such markets as Los Angeles and New York, was felt well after that strike was settled.

Now that spotmaking in Los Angeles seems to have turned the corner in its recovery as evi-

Continued on page 6

## HPA Awards To Honor Post Artistry

By Robert Goldrich HOLLYWOOD — The Hollywood Post Alliance (HPA) is launching the HPA Awards, an annual competition designed to recognize creative and technical excellence in the art, science and craft of postproduction.

Via the move, the HPA hopes to fill what it views as an awards show void. HPA president Leon Silverman, who is also president of Hollywood-based Laser Pacific Media Corp., described postproduction as a frequently overlooked sector of the industry.

Referring to the creative art-

Continued on page 6

## Demos, Hall Top SciTech Honor Roll

By Carolyn Giardina BEVERLY HILLS—Pioneering motion picture technologist Gary Demos, a well-known figure in the production and post community, received the Gordon E. Sawyer Award from the Board of Governors of the Academy of Motion Picture Arts and Sciences. This Award, an Oscar statuette, recognizes technical contributions and was presented at the Scientific and Technical

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## “Bleep”

**B**leep” is the title of one of our entries in this week’s “The Best Work You May Never See” gallery. The PSA promotes safe and courteous driving—but the significance of the project goes well beyond the subject matter.



cept to address a chosen public service issue. Established as well as up-and-coming creatives from around the country submit their concept entries, which are then judged by a cross-section of agency creatives and filmmaking artisans.

Once the winning concept is selected, aspiring directors submit treatments. Judges assess these treatments and select a helmer—this year’s winner being George Andrew “Andy” Basore, who’s been working as a production assistant in New York.

What makes The Kangaroo Project special are the opportunities it affords not only up-and-coming creative and directorial talent, but also crewmember hopefuls who are looking to gain

experience and mentorship. A coterie of apprentices, called Joeys, work on The Kangaroo Project PSAs, so that they can learn about the business and gain on-the-job training and counsel from crew professionals. Prospective Joeys apply to work on the public service fare by logging onto The Kangaroo Project Web site ([www.kangaroo-project.com](http://www.kangaroo-project.com)).

Part of The Kangaroo Project initiative is that the public service work that’s created actually gains airtime thanks to sponsorship from related organizations. This year’s PSA has secured support from the National Auto Dealers Association. Past Kangaroo Project public service causes have included organ donation and motorcycle safety. In fact, the latter PSA is still in demand

as the Sean Francis Foundation recently received requests from five other states and Australia for permission to use “Oblivious Guy” in their motorcycle safety campaigns. It seems that a motorcycle enthusiast found the humorous spot on a demo reel online and passed it along to his friends and colleagues via the Internet, helping to generate renewed interest in the work.

Project organizer Julie Hartley, a veteran producer and production manager, teamed with members of the Minnesota production community to form the Sean Francis Foundation, named after her 20-year-old son who died in a motorcycle accident in 2000. From the group sprung The Kangaroo Project.

Francis was a production assistant and an aspiring pro-

ducer. But with Francis’ life cut short, The Kangaroo Project was initiated to make an ongoing positive filmmaking contribution in his memory through nurturing and opening up opportunities for deserving creatives, directors and crewmembers—in some cases, helping them to start their careers.

The Kangaroo moniker grew out of the fact that the animal nurtures its baby in her pouch. The apprenticeships parallel this in that experienced crewmembers help Joeys take a hop forward in their chosen professions. The Kangaroo designation was also chosen because Francis was born in Australia.

## HD Essentials

By Carolyn Giardina

### Hot in '06: HD Innovation

**T**he relationship between art and technology was a theme at the 4th annual Visual Effects Society (VES) Awards, held Feb. 15 at the Hollywood Palladium (SHOOT, 2/17, p. 1).



Director Eric Roth. “They [HDNET] gets technology and are future oriented. It was a nice marriage.”

“We are a general entertainment network,” said HDNET co-founder and general manager Philip Garvin. “We did [a first-time VES broadcast] last year and it resulted in good programming. This is an important awards show that deserves recognition and the effects look great in high definition.” There was much packed into last week’s ceremony, including two special awards presentations to industry leaders from

Pixar. VES founding chairman Jim Morris received the Board of Directors Award and industry pioneer John Lasseter—the director of the first computer animated feature-length film *Toy Story*—received the George Melies Award.

The morning of the awards event, HDNET’s OB van rolled into the parking lot for setup. The program was recorded using the HDCAM format and Sony’s F900 and F950 Cine Alta digital cameras.

Roth explained that the material will be delivered to the VES, which will edit the event down to a one-hour special that will have a “how did they do that?” emphasis, as well as focus on Lasseter and Morris. The final program will include the addition of interviews and visual effects clips, including some material shot during the VES Show and Tell, an event highlighting the VES nominees held last month in Los Angeles. Roth estimated it would be roughly a month before the program would be ready for broadcast.

Among the stories at the VES Awards were Oscar-nominees in the visual effects category, *King Kong* and *War of the Worlds*, which each earned three VES wins. *King Kong* earned accolades in the categories of outstanding visual effects in a visual effects-driven motion picture, outstanding animated character in a live action motion picture, and outstanding created environment in a live action motion picture. *War of the Worlds* collected awards for best single visual

effect of the year, outstanding compositing in a motion picture, and outstanding models and miniatures in a motion picture.

Talent from London and New York-based Framestore-CFC won the VES Award for outstanding visual effects in a commercial, for Guinness “noitulovE” from London-based agency AMV BBDO, directed by Daniel Kleinman of London-based Kleinman Productions. Recognized for the visual effects work were Framestore’s visual effects supervisor William Bartlett, visual effects producer Scott Griffin, CG supervisor Andrew Boyd and CG artist Dan Seddon.

And Venice-based Digital Domain’s visual effects supervisor Eric Barba, producer Lisa Beroud, CG supervisor Jay Barton, and technical director Jim Gaczowski were honored with the VES Award for outstanding visual effects in a music video. The award was presented for Nine Inch Nails’ “Only,” a photoreal CG clip directed by David Fincher of bicoastal Anonymous Content directed the clip.

HDNET holds the North American HD rights to the VES Awards. In the coming years, Roth said he anticipates syndicating the show domestically as well as internationally.

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## FLASHBACK

5 YEARS / 10 YEARS



#### 5 Years Ago

□February 23, 2001/Jim Jenkins, a former creative director at Ogilvy & Mather, New York, has signed with bicoastal/international Hungry Man for commercial representation.... Bicoastal production shop The End has closed.... Digital design/visual effects/production house Charlex, New York, has launched Grain, a company specializing in developing commercials for the Internet, wireless, and interactive TV venues... Editor Steve MacCorkle has joined the Santa Monica office of Mad River Post

#### 10 Years Ago

□February 23, 1996/Howie Burch, a founder of Manhattan Transfer/Edit, along with Dominic Pandolfino, Ed Patrowicz and Joe Bottazzi, are partnering to form New York post house Nice Shoes.... Rich Moskal will head up the Chicago Film Office. A veteran location manager/field scout, Moskal had been a staffer for seven years at the office... The directing team of Chris Reese and Amy Hill have signed with Tony Kaye Films, West Hollywood....



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**After the best work is chosen SHOOT will compile the 2006 SHOOT New Director Showcase Reel** and interview the directors for a special feature that will appear in SHOOT's May 12th issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2006 New Directors Showcase Event in New York City in May. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOTonline.com.

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television spots, spec work, cinema, branded content

#### **Category 2: Alternative media content**

webisodes, spots created for online use, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

#### **Category 3: Other**

music videos, short films, feature films

**Who's Eligible to Enter?** For the 4th Annual Showcase, Directors can submit work that was completed in the last 15 months. (January 2005-March 2006) (excerpts from shorts, and excerpts from longform film or other entertainment fare should be NO MORE than 15 minutes in length)

\*Must be directing in category of entry less than two years to enter.

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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

# Gurinder Chadha Rocks In Her Spot-Directing Debut For Gibson

## A Guitar Makes The Greatest Gift In Carmichael Lynch-Created "Empress"

By Christine Champagne

What do you give a man who has everything? A Gibson guitar—at least according to "Empress." Set in a palace in India where a celebration for the emperor is in full swing, the :30 finds the emperor's wife lavishing him with all sorts of amazing gifts, including a portrait of himself, a treasure chest full of gold jewelry and a vintage car. But her efforts are not appreciated—the emperor isn't impressed with any of these presents.

The spoiled man does perk up when he spies the gorgeous Gibson being played by one of the musicians hired to entertain during the festivities. Seeing that her husband covets the instrument, the empress strides over to the band member, strips him of his guitar (a Gibson Les Paul Standard in heritage cherry sunburst), then presents it to the emperor, who is clearly pleased with this gift.

This isn't the first time that Minneapolis-based Carmichael Lynch has posited the idea that a Gibson guitar makes a great gift for the man in your life. Last year, the agency created a commercial in which a dad quizzes his daughter to ensure that she will be able to point out to her mother the exact Gibson guitar he is dying to receive as a present.

While memorable, that spot was low-key in tone and execution. "This year, we wanted to do something that was less reality-based and more rock 'n roll and over the top," Carmichael Lynch chief creative officer Peter McHugh shared, noting that the agency didn't want the spot to get lost in the shuffle of other ads in the high-end gift-giving category—think jewelry and cars. (FYI: A Gibson guitar can cost anywhere from a few thousand dollars to up to \$15,000 or more depending on which model you buy.)

Certainly, "Empress" won't get lost in the shuffle—the colorful, vibrant spot, which ran for a few weeks prior to Valentine's Day and will air again just before Father's Day, features an elephant, fire-eaters and dancing girls, after all.

From the outset of the project, it was known that the commercial had to be shot in India to attain the most authentic look and feel, so the agency sought a director who knew the culture and the country. McHugh



said he immediately thought of director/writer Gurinder Chadha. In addition to *Bend It Like Beckham*, Chadha's credits include the Bollywood meets Hollywood extravaganza *Bride and Prejudice*.

But would they be able to get her? McHugh didn't even know if the filmmaker was interested in directing commercials.

As it turns out, she was. The agency discovered that Great Guns USA in Venice, Calif., reps Chadha for spot work in the U.S. Chadha liked the "Empress" brief, and the timing was right as she was in between film projects and able to take on the assignment, which marked her first foray into advertising.

Given her contacts in India, Chadha was up-and-running before even setting foot in the country. "There were people

there that she knew, so she had a head start on casting and set design and set building and all that," McHugh enthused.

Once in India, Chadha and DP Sanjay Gupta shot "Empress" in two days on a soundstage in Karjat, which

Cast as a court official in the commercial, Zutshi is a popular Bollywood star with more than 30 films to his credit.

Another of Chadha's great finds was Mithun Pujari, who plays the guitarist in the spot. He is indeed a musician, play-

**The commercial had to be shot in India to attain the most authentic look and feel, so the agency sought a director who knew the culture and the country. Peter McHugh immediately thought of director/writer Gurinder Chadha.**

is about an hour outside of Mumbai. The soundstage was transformed into an opulent, palatial space by production designer Nitán Daisi, who is at the top of his field in India. "He builds palaces all the time for Bollywood movies," Chadha remarked.

Carmichael Lynch executive creative director Andy Clarke was on hand for the shoot and marveled at Chadha's abilities to manage what was a circus of sorts. In addition to a crew and an elephant, Chadha oversaw not only the main cast but also 90 extras, including 18 dancers, two fire breathers and 10 band members.

Thankfully, she speaks Hindi.

Incidentally, fans of Bollywood films will recognize Raj Zutshi, one of the main characters in "Empress."

ing with a band called Pin Drop Violence that has quite a following in Mumbai, according to Chadha. Pujari was a crucial figure in the spot. "We needed someone who would make the guitar look good," Chadha said.

Pujari came up with the blistering guitar riff he plays in "Empress." His impressive work was later incorporated into a track for the spot composed by Oliver Davis of Aardvark Sound in London. Davis was asked to create a rock 'n roll track with tinges of Indian influences, McHugh recalled, noting it was a challenging task. "He had to find the right musical vibe that reflected where [the spot was set] but wasn't all sitars. It had to feature a guitar, and it had to have some edge to it."

Andy Spivey of Speade



Gurinder Chadha

## TopSpot OF THE WEEK

Client  
**Gibson**

Production Company  
**Great Guns USA, Venice, Calif.**

Gurinder Chadha, director; Sanjay Gupta, DP; Tom Korsan and Mary Sanders, executive producer; Tabrez Noorani, producer; Nitán Daisi, production designer. Shot on stage at ND Studios, Karjat, India.

Agency  
**Carmichael Lynch, Minneapolis.**

Peter McHugh, chief creative officer; Andy Clarke, executive creative director; Glen Wachowiak, creative director; Ellie Anderson, copywriter; Bill Lee, art director; Lisa Norman, producer.

Editorial  
**Speade, London.**

Adam Spivey, editor.

Post/Visual Effects  
**Framestore CFC, London.**

Ben Rogers, colorist; Matt Clark, online editor.

Music/Sound Design  
**Aardvark Sound, London.**

Oliver Davis, composer/sound designer.

Audio  
**Wave, London.**

Parv Thind, mixer.

Ltd., London, cut "Empress." Clarke said that the spot came together fairly easily in the editing room because "the story was there."

While many of the talents involved in the creation and making of "Empress" are spot veterans, it was a new kind of gig for Chadha. Asked how the making of her first commercial compares with moviemaking, Chadha said it was refreshing. "I could relax and just concentrate on one set and one scene and not have to worry about another fifteen sets or a hundred other scenes, or months of shooting ahead," she mused.

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

# Movie Mantra: Seeing Is Believing At Canal+ Channel

Glue Society, BETC Euro RSCG, Paris, Reveal That The Emperors Have No Clothes

By Robert Goldrich

Ah, the power of imagination. But there are times when what we envision doesn't quite jibe with reality. This French TV/cinema spot from agency BETC Euro RSCG, Paris, presents a comical case in point.

We open on a man and a woman standing in a cafeteria line. The guy tells his colleague about this great movie he saw, *The Emperor's Journey*.

Immediately the woman starts to envision the film. The spot takes us into her mind in which she pictures a Napoleon-like figure trekking across rough terrain.

"It's amazing," continues the man. "It's set in the Antarctica."

This causes a quick rethink on the part of the woman, who now pictures Napoleon walking through a snowy icescape.

"There are hundreds of emperors and they're all marching across these ice fields for days and days," says the man of the movie storyline.

Again, the woman has to mentally regroup. She sees hundreds of Napoleons moving in procession through icy environs.

"Some slide on their bellies...to go faster," relates the guy. We then see these Napoleons doing belly flops and sliding on the ice.

"At one point, one of them gets eaten by a seal." The Napoleons are seen scurrying for their lives as a giant seal emerges from a nearby lake in pursuit. The seal swallows



[CLICK HERE TO VIEW SPOT](#)



one of the emperors alive.

Suddenly we're back in the cafeteria where the woman has an understandably bewildered expression on her face. But she cannot help but continue to envision the movie being described to her.

The man picks up where the storyline left off. "There are some really moving moments too," he says. "Like when they pass their eggs to each other."

The woman sees in her mind Napoleons sharing chicken eggs—some passing individual eggs, others cartons of eggs.

Finally the woman's imagination cannot keep up with the next new script wrinkle. The man relates that earlier the emperors "were all mating for hours."

The emperors look at each other, seemingly reluctant to act out the latest plot twist.

Before we're subject to witnessing Napoleonic mating, it becomes clear that the emperors are penguins. And the movie *The Emperor's Journey* also goes by the title *The March of the Penguins*, the acclaimed documentary that has charmed

audiences worldwide.

A parting supered message reads, "Movies are made to be seen," followed by a tag with the Canal+ logo, which is billed as France's cinema TV channel.

Titled "March of the Emperors," this Canal+ promo spot was directed by the Glue Society via @radical.media, Paris. Exec producers/producers for @radical were Alexis Bensa and Guy Pechard. Adam Kimmel was the DP.

The BETC Euro RSCG creative team consisted of copywriters Pierre Riess and Luc Rouzier, art directors Romain Guillon and Eric Astorgue and producers David Green and Simon Chater Robinson.

Yann Malcor edited via @radical.media. Colorist was freelancer Dider Lefouest, with post done at Paris houses Medialab and My Lounge. Jane Jameaux was post producer for Medialab and My Lounge. Audio post mixer was Sebastien Cannas of Capitaine Plouf, Paris.

Visual effects were done by No Brain, a Paris-based collective of graphic designers.

## "Bleep"

By Robert Goldrich

We open on a family in a video arcade. Dad gives his son some change and the lad goes off to play to his heart's content, as mom looks on.

The parents' faces beam with pride as they watch their child get behind the steering wheel of a driving simulation machine. However the adults' jaws drop when they hear four-letter words spew from the boy's mouth as he goes on a demolition derby-like ride on the simulator. Instead of beep-beep, the sounds emanating from this kid are literally bleep-bleep.

"Get out of the way, jack [bleep]," screams the boy.

"Use your [bleep]-ing blinker," he yells at another driver.

"You idiot, get out of the [bleep]-ing lane."

The first reaction shot shows both mom

and dad mortified. The second shows mom looking disapprovingly at her husband.

"Where did you [bleep]-ing learn to drive, lady? China?" declares the kid.

A voiceover observes, "Drive like a [bleep], and others will follow. Drive responsibly or don't drive at all."

This PSA sprung out of The Kangaroo Project, which is in its fourth year. Sponsored by the Minneapolis-headquartered, nonprofit Sean Francis Foundation to mentor promising creative and filmmaking talent via the production of a public service TV spot that's guaranteed airtime, the Kangaroo Project chose this year to make a PSA that promotes



[CLICK HERE TO VIEW SPOT](#)

safe and courteous driving.

Competitions were held to find not only the concept, with assorted creative teams submitting entries, but also a director for the project. The concept came from Thom Sandberg, a veteran graphic

designer who's a fixture in the Minnesota ad community, and Mark Wirt, a freelance copywriter in Minneapolis. Sandberg heads Minneapolis-based graphic design firm The Kenyon Consortium.

The winning director—based on a treatment he submitted for the project—was George Andrew ("Andy") Basore. An aspiring helmer, Basore has been working as a production assistant in New York.

The spot has already aired locally in Minneapolis. And The Kangaroo Project is working with the National Auto Dealers Association as well as other motor vehicle-related organizations to secure more airtime.

Kirk Hokanson of Voodoo Films, Minneapolis, executive produced "Bleep," with Julie Hartley serving as producer. The DP was Pat Hall. Hartley and Hokanson teamed with members of the Minnesota production community to form the Sean Francis Foundation several years ago.

Kevin James of Post Facto, Minneapolis, was offline editor. Steve Medine of Pixel Farm, Minneapolis, was online editor. Colorist was Dave Sweet of Pixel Farm. Graphics artist was John Shirts of Voodoo Films.

Audio post mixers were Ken Chastain of Pixel Music, Minneapolis, and Jefferson Fee of Wow & Flutter, Minneapolis.

Principal actors were Joe Lovitt, Wendy Hinz and Brent Braunschweig.



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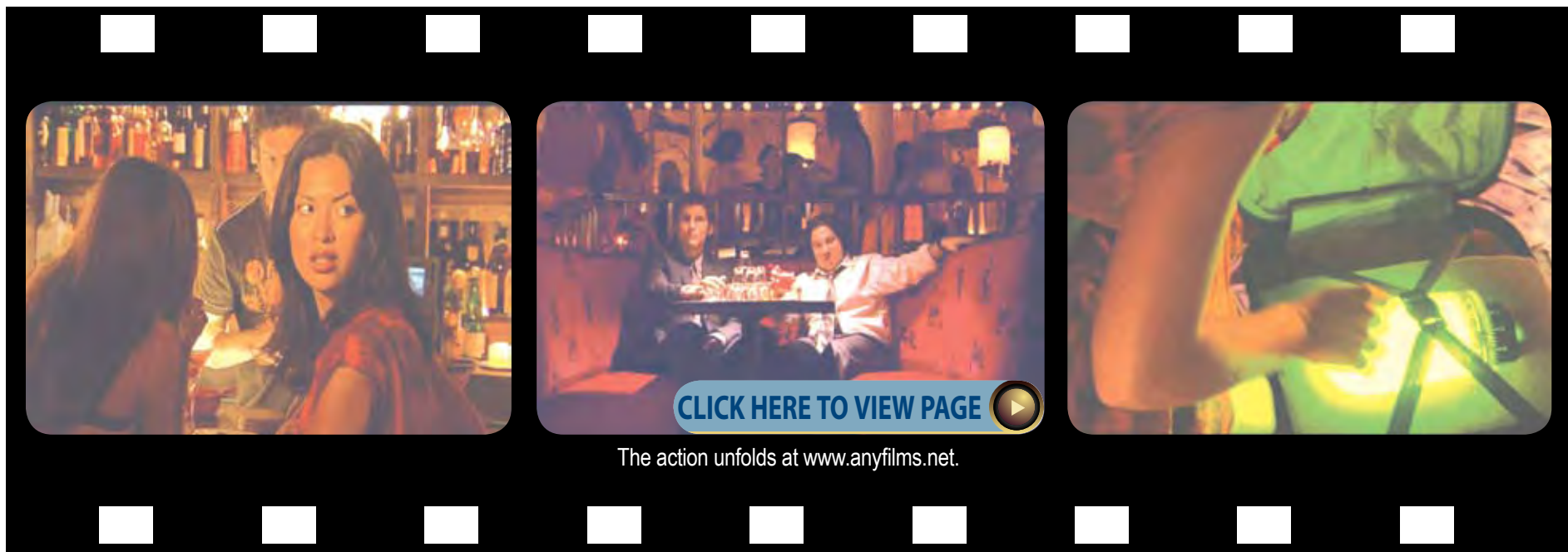
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# It's Showtime

## Samsung creates an interactive spy film.



By Kristin Wilcha

**T**echnology giant Samsung has entered the branded entertainment field with an innovative, interactive film project. Available at [www.anyfilms.net](http://www.anyfilms.net), the series is a spy film with 10 different characters, one event, 10 possible endings, and 11,000 ways to play out.

Created by agency Margeotes Fertitta Powell (MFP), New York, the film operates on a grid created by The Barbarian Group, the Boston-headquartered interactive services shop behind projects like "The Subservient Chicken" online experience for Burger King and Crispin Porter + Bogusky, Miami. (The Barbarian Group also has an office in New York.) Users who go to the anyfilms site select four icons (the choices are a martini glass, a cell phone, a gun, a flower, a pair of underwear, and a toilet bowl), and drag them onto a grid; depending on where they are placed within the grid, the action will play in different ways. Once the icons are in place, the story begins—the action is set in a crowded, trendy bar, and involves a pink suitcase, a stolen experimental fuel source, gun play, strangulation, and a lot of presumably unmarked bills. To get the full scope of the story arc, users need to create more than one film (an easy task, given the intrigue level); each film is a minute or two long. And while Samsung phones are featured in some of the sequences, it's a very organic placement—a character will receive a text message that the suitcase is in hand, or a bar patron receives a call from her date, as an example. (Director Terry Rietta of bicoastal Villains shot the segments over three days at Hiro in The Maritime Hotel in New York; he also served as a writer on the project.)

"Samsung wanted to be seen as an innovator and a leader in the electronics/technology space, and they basically came to us and asked us to develop a campaign, preferably online, that would enhance that idea in the minds of generation Y," explains Josh Rogers, concept director at MFP, referring to the 18-25 demographic, adding that the company had been looking into producing films for the online world. "The way to succeed with Generation Y, as we saw with Subservient Chicken before us, is to give them control of the experience, not dictate what the experience should be."

To that end, the agency and the client sought to create an entertainment channel that would showcase the brand's technological prowess. "We weren't necessarily talking just about Samsung as being an innovative technology company, one that would bring all the innovative technology of the future [to consumers]," notes Rogers, "but also as a company that would bring innovative content and entertainment that would actually exist on that technology as well."

MFP partnered with The Barbarian Group, who created the grid concept. Chris Bradley, creative director of interactive and emerging media at MFP, notes that the agency developed the storylines and the overall concept of the film project, while The Barbarian Group "came in and really contributed a ton in terms of helping realize this idea, and even inventing this grid." In addition to Bradley and Rogers, agency credit goes to chief creative officer Neil Powell, writers Dan Shefelman and Jenny Lee, head of production Annette Suarez and pro-

ducer Stacey Suplizio.

Rogers relates that while Samsung phones were featured in the project, there was no mandate for a hard sell. "It was really about developing the idea, and promoting the idea that [Samsung] is really, truly innovative by discovering/inventing this new medium where entertainment can live," he explains. "The actual phones very naturally factor into the story."

"Our goal," state Bradley, "was not to go out and pound people over the head and tell them how cool Samsung was. It was more about showing them how cool Samsung is."

### THE PROCESS

MFP was called upon to work on the project by Drill, an offshoot of Japanese agency Dentsu, about eight months ago. About a month later, the initial concept was hammered out, and MFP approached The Barbarian Group. At that point, the grid concept was developed, and scripts and a story arc were created. The shoot that produced all the permutations of the project took three days; the films were edited by Steve Evans and Doug Madden of Outside Editorial, New York. "It was a pretty ambitious thing for them to do for the amount of time and money they had," says Evans of the project. "It was really fun—it was a different set of challenges and problems instead of just trying to get as much information [as possible] into thirty seconds. It was much more about solving narrative problems, and story line problems, and also figuring out how all these pieces go together."

There was an extensive testing period to make sure the grid operated seamlessly, and the site quietly went live on Christmas Eve. Bradley reports that traffic has increased over the past month or so. The agency contacted a few blogs about the new site, but expects interest to be generated virally.

The anyfilm.net site will live beyond the interactive spy series. "We imagine this particular film experience will last another couple of months," notes Rogers. "The idea was to develop this site as something that was much more lasting. If you look at it as a channel experience, we will add and create new interactive films and experience in the future." And MFP and Samsung don't expect that the content will only live online. "The real challenge was in creating a new medium," says Bradley, "and how now can we expand what we've done, using this as a first step to creating really unique content that will end up on people's hand-held devices. There's a giant push for content to be pushed out to devices with screens on them."

As for what the next iteration will, the agency is still mulling options. "This particular experience is very mysterious, so we've been playing with developing other genres, but also other ways to actually experience the interactive film—maybe it's not going to be a grid the next time."

"The medium itself can mutate and change," adds Rogers. "It's not held to being just this grid. The interactive portion of it, the storytelling portion of it, can go hand-in-hand with what ever goes up on screen."

## 13-It's Showtime 14-Drive Through



# Drive Through

Pirelli Films set to debut in late March.

By Kristin Wilcha

*The Call* goes out in late March. That's when the film of that title will premiere; it features John Malkovich and Naomi Campbell, and was directed by Antoine Fuqua (*Training Day*, *King Arthur*). The trailer depicts a gothic thriller: an epic battle between good—Malkovich as a priest—and evil—Naomi Campbell, as what appears to be a fallen angel. The trailer's tag for the film: "A tale of power. A tale of control."

The latest Hollywood blockbuster? Not exactly. *The Call* is the debut film of a new branding effort for Pirelli Tires that will be available at [www.pirelli-films.com](http://www.pirelli-films.com). Agency Leo Burnett Italy, which has offices in Rome, Milan and Turin, created the film. Fuqua directed the project via bicoastal Anonymous Content, his spotmaking home, and Movie Magic, Milan. The film's tag actually alludes to the longstanding branding position for the tiremaker: power is nothing without control.

The new online channel,

which will be promoted in a multimedia campaign, will offer the tire maker "a strategic platform for brand communications, and not just for the product," relates Nicola Novellone, the COO for Leo Burnett Italy, and one of the architects of the branded entertainment project. "We told the client, 'you should consider the Internet as a way to improve your brand image, and really offer entertainment [to consumers], based on your position—power is nothing without control.'"

Novellone relates that the model for Pirelli Films is the Pirelli Calendar, an art piece produced each year. Only 20,000 are printed and distributed to VIPs and influential people globally. The 2006 effort was shot by photographers Mert Alas and Marcus Piggot, and features the likes of Jennifer Lopez, Gisele Bundchen, Guinevere Van Seenus, Kate Moss, Karen Elson, and Natalia Vodianova. The calendar, which has been in existence for 40 years, is a cult favorite. "The idea [behind the

films] is exactly the same," says Novellone, who relates that one film will be released each year.

Aside from the brief teaser, details are scarce on the film's content. "The story is a gothic thriller," relates Sergio Rodriguez, executive creative director at the agency, who wrote the film along with Stefano Volpi. Rodriguez relates that the team cast Malkovich as the good axis of the epic showdown in part to cast against type—in much of his feature work, the actor has played the bad guy. Rodriguez jokes that Campbell's role was "tailor-made" for her, given her reputation for temper tantrums and outsized behavior.

As for the selection of Fuqua, the creative notes, "he is for me one of the most talented directors in the new Hollywood generation. ... I read his treatment, and was very inspired. Antoine is very good in directing actors—he does a lot of pre-production. Every single line was rehearsed a thousand times, and we worked a lot with John Malkovich as well in writing the



[CLICK HERE TO VIEW PAGE](#)

*The Call*, coming soon .

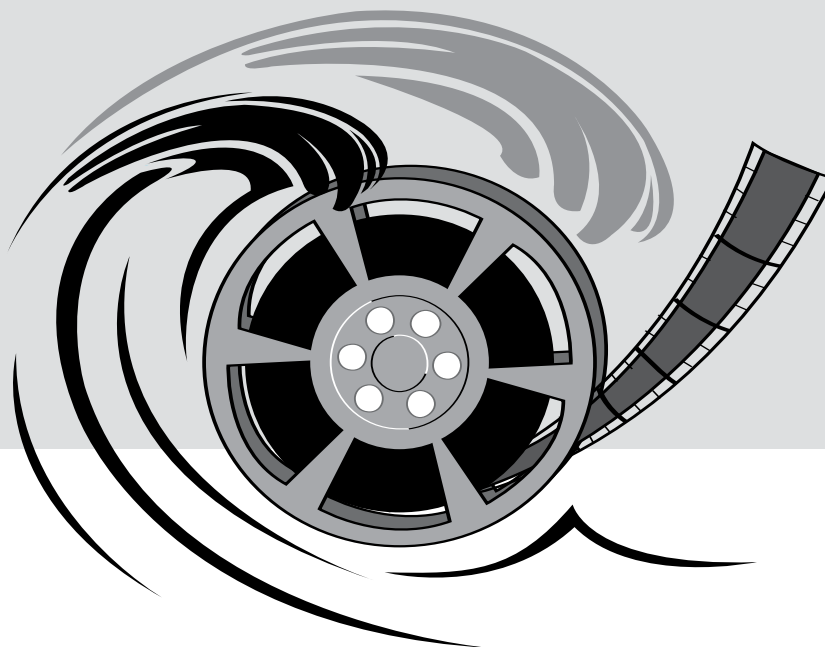
lines." The film was shot over the course of seven nights in Rome's Santo Spirito hospital, and in an old industrial warehouse.

Novellone relates that a large, multimedia campaign advertising the film and its Web site will launch next month as part of a major promotional push. He notes that even prior to the announcement of Malkovich and Campbell as the stars of *The*

*Call*, the Pirelli Films Web site was getting a lot of hits.

Already, the stage is being set for next year's offering, though the exact genre has yet to be selected. Like the initial offering, it will have as its theme power is nothing without control. Says Novellone: "We are working with a lot of scriptwriters and copywriters worldwide to find the right feel and the right script."

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# State of Stock

## New technologies, sources make it easier than ever to shop for imagery.

By Emily Vines

Advertisers are increasingly distributing content across multiple media platforms. This shift affects many parties in the production community, including stock footage companies across the country and around the world. Additionally on the technology front, stock footage houses are investing in their own online initiatives to provide improved search and download functions. And to keep up with demand, stock libraries are continually adding to their offerings and keeping up with their clients' interest in high definition (HD) footage.

With more than 25,000 clips online, BBC Motion Gallery, which has offices in London, Burbank, Calif., New York, Sydney, Toronto and Tokyo, has one of the largest online collections at [BBCMotionGallery.com](http://BBCMotionGallery.com); customers can download any of the available clips. While the site houses a great deal of footage, it's merely a fraction of the approximately 600,000 hours of footage available via the firm's collections. In the last month, the company has made the entire archive searchable with a text search service. To use the new feature, clients need to call the company and set up an account.

According to Michael Albright, creative director of BBC Motion Gallery, this new service "is your gateway so that you don't have to rely on an intermediary to do that research for you. That was one piece of it for us—giving clients access to as much of our library as possible as we continue the long march towards getting all of it digitized."

Recent additions to the BBC Motion Gallery are the Nugus\Martin Archive and the Huntley Archive, and more additions are expected in the coming months.

Getty Images Film, which is headquartered in Seattle, with offices worldwide, has a portfolio that includes Image Bank Film, Archive

Film and Universal Studios, and recently added Air Hollywood and 3D4Medical to their collection. Air Hollywood includes aviation themed clips, while 3D4Medical has medical and surgical related footage. "We're continuing to find innovative ways to make search, download, licensing and managing the content even more user friendly for our customers," relates Kristl Date-Dopps, director of product marketing for film at Getty Images. "Getty Images actually has a usability team whose sole purpose it is to get feedback from our

customers by doing field interviews and finding out how our Web site works with their workflow and then making enhancements to the site based on that research."

At FootageBank, Venice, Calif., the focus is on high definition footage, and 90 percent of the firm's offerings fall into that category. There are more than 40,000 images on [FootageBank.com](http://FootageBank.com) and it grows every week, president Paula Lumbard relates. The online tool allows for searches and downloads in QuickTime format.

At this point, Global ImageWorks, Haworth, N.J., has its collection online in a searchable text format and is in the process of digitizing its entire collection to make the clips available on its Web site. After a client decides which clips it would like from the text search, the company can

provide them online for download to that customer. The company primarily represents independent filmmakers and production companies and has a library with 3,000-plus hours of footage that is available in HD, film and video formats.

### MODERN DELIVERY

At BBC Motion Gallery, staffers are fielding requests for footage that would go into mobile content, but generally it is part of a larger package, say Jan Ross, senior VP at the company. Increasing

Continued on page 16



AA036645 Ryan McVay/Getty Images

15-State of Stock 17-Digital Offerings



## Shops Offer Stock Answers For Multi-platform Needs

Continued from page 15

use of multiple media platforms like mobile phones does open up a whole new world for rights and clearance, Ross acknowledges—especially where talent is concerned.

“Contracts are carefully written allowing for multitude of uses, special market and territorial restrictions all key worded and easily tracked, and permis-



Jan Ross

sions obtained whenever necessary,” explains Curtis Bowden, VP of rights services and motion for Seattle-headquartered Corbis. “With Corbis rights services working hand-in-hand with our motion sales teams, we’re positioned to alert our clients to any third-party rights issues contained within any footage we’re licensing—and then we can clear those rights to unlock the footage for full commercial use.”

Though the deal didn’t include mobile distribution, the BBC Motion Gallery recently contributed footage to a multi-platform campaign for the film *Good Night and Good Luck*. Along with appearing in the movie, the content ran in trailers, spots and online to promote the feature.

Jennifer Berman-Bogdan, president of Global ImageWorks, says these new platforms bring with them many new questions regarding rights and clearance. “There’s all this new technology [like video downloads for mobile phones and iPods], which is yet to be defined and how that affects the copyrights.”

Lumbard notices that clients and researchers are increasingly thinking about broader rights. It’s not just about broadcast rights anymore. People are now considering how rights are impacted by theatrical releases as well as from technology that allows downloads and video-on-demand, she points out.

For a recent Coke project, FootageBank provided two shots for work that involved digitally placing NASCAR drivers in stock clips. The work was through Wieden+Kennedy, Portland, Ore. The two clips were licensed for use on network television, on the Internet, in theaters and in mobile technology.

Berman-Bogdan knows that content is rapidly moving toward mobile distribution, but has not

yet contributed footage for that medium. However a recent project from the library that included elements beyond broadcast was for the Atari video game *Driver 4: Parallel Lines*. The footage was licensed for use in two of the opening sequences for the game as well as for trailers, promotions and Internet streaming.

Stephen Bleek, CEO of Munich-headquartered framepool, also relates that providing footage for mobile outlets is not in high demand now, but it has increasing importance. On advising advertisers during a time when footage is used in so many outlets, he says, “They know well what they need. It’s just a question of combining the licenses—everything is possible.”

As Date-Dopps of Getty Images explains, emerging platforms go beyond mobile technology. “We are getting a lot of requests for mobile content as well as other new media platforms such as bus shelter videos, vending machine videos, projections on walls and in office buildings, podcasts and the Internet.”

Along with contributing footage for multi-platform campaigns like AOL’s “Discuss” campaign directed by Errol Morris of bicoastal/international Moxie Pictures and Grey Advertising, London, which included spots and a Web site, Getty Images is involved in providing content for mobile phones. The company is providing Kargo, a mobile content distribution firm in the U.S., with images for two mobile applications, Red Carpet and Game Day. The former allows users to view images of celebrities and the latter involves athletes and sporting events. The applications are available on mobile phones and devices through Verizon Get It Now and Cingular Wireless MediaNet.

### HD ON THE RISE

Commercialmakers are increasingly embracing HD technology because of the digital format, especially since more



Image from BBC Motion Gallery



Image from an Extreme Skate shoot FootageBank did recently with Panasonic to show the quality and flexibility of their Varicam HD DVC Pro camera



Panda Bear from the Nature and Wildlife Collection/Global ImageWorks

spots include digital compositing, Lumbard points out. “We have really found that commercial clients in the past fourteen months have dramatically opened up to HD,” she states. “And I think that a lot of that is coming also with the directors who want to work in the format,” she says. “Some of that has been driven by the Sony ‘Dreams’ project.”

On a recent project FootageBank partnered with Panasonic to produce a new collection of contemporary skateboarding footage. Panasonic commissioned the footage to showcase its VariCam HD Cinema camera and its high-contrast professional plasma displays and projectors.

Ross says HD requests are becoming more frequent at the BBC Motion Gallery, and Bleek of framepool notes that they are increasing their HD offerings.

He adds that they are experiencing a lot of requests for HD footage from the U.S. and Japan.

Framepool’s site framepool.com features 2,000 hours of footage and download features for full resolution in standard definition or HD. The library represents approximately 300 filmmakers and has partnerships with other collections like Oxford Scientific Films.

Though the demand for HD is increasing, Getty Images Film has been working on its HD collection for years. “Since 1999 we’ve been transferring all of the content that’s been coming into our footage portfolio into HD as well as SD,” Date-Dopps explains.

Technology that impacts content delivery is evolving at a rapid pace; however, in the world of stock footage, leaders in the industry seem prepared for it all.



Paula Lumbard



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## Digital Offerings

The latest in online music.

By Emily Vines

As the music world continues to evolve with digital music dominating delivery systems like iPods and mobile phones, music libraries are also tailoring delivery methods to suit clients' high-tech desires. Libraries around the country are implementing online services to deliver music to the masses in the production world.

With 18 libraries in its collection, and approximately 30,000 titles, Groove Addicts, Los Angeles, has had the shop's offerings available online for the past two years. Users can download music over the Web and tailor searches by criteria like keywords or genre. The site allows them to immediately hear the music just by dragging their mouse over an icon. If the client wants the music, they can download it from the site; however, clients often request hard drives with delivery capabilities.

The Groove Addicts library site, [www.grooveaddicts.com/prodmusic/](http://www.grooveaddicts.com/prodmusic/), also allows users to save cues in job folders to share with other people involved in a production. The formats available on the site, and from a hard drive, are AIF, WAV, MP3, and B-WAV. Users have the option to also get metadata with the files, which includes information about the music, like the composer and publisher. "It's amazing how many terabits of storage we've had to purchase to handle all of these different formats," relates Dain Blair, creative director at Groove Addicts, adding that the music company is constantly investing in its online presence and he looks forward to the day when CDs are obsolete.

### NON STOP

Meanwhile, one of the latest

offerings in online music libraries is CUEgle from Non Stop Music, Salt Lake City. Partner Randy Thornton explains that this online application of the company's music library is unique in its presentation. "It is very graphic-oriented, so as you're looking at the product, it looks like you're looking at a CD," he says, "which is the way people are used to working, so you can look at the artwork, you click on the artwork and open an audition and download page."

From the Web site CUEgle.com, users can download broadcast quality MP3s, or, with a hard drive the company will provide, a client can download other formats like AIF or WAV. The hard drive is preloaded with 35,000 files in the AIF format.

Like the Groove Addicts online library, CUEgle allows clients to set up project folders with music that interests them and share that with other people like editors, music supervisors or producers. At this point, CUEgle has 35,000 cues.

Thornton acknowledges that there are other search engine download systems in the marketplace. For him there are three important criteria for such a service. First, "It has to be not only visually appealing, but visually accessible, and the graphic interface has to be such that a creative person can easily understand it and make it work without having a computer science degree," he says. Secondly, it must be fast. And then, it must be able to deliver in multiple formats and allow the shop to update it immediately when new work is available.

Clicking on an icon next to a cue in CUEgle will identify information such as the composer and the library it came from. "One of the big frustrations for video edi-

tors is they use all of this music and then they can't remember what it was and they have to fill out cue sheets," Thornton said. "All of this information is embedded in the cues so they can always find it and go back to it, which is very useful."

Non Stop Music, which also maintains offices in New York, Los Angeles, and London, has 11 libraries and 1,100 CDs; clients include Disney, 20<sup>th</sup> Century Fox and DreamWorks as well as the *Today* show on NBC. Recent work includes music in trailers for *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and *Harry Potter and the Goblet of Fire*.

Another resource is Tonic Song Library (an offering from Tonic, New York), which is a twist on the music library idea because it only includes songs—music with lyrics. Launched in June of last year, the offerings are now up to 1,200 titles. Search criteria on the site can range from female or male vocals to a certain beat per minute or simple keywords.

On TonicSongLibrary.com, clients can immediately hear the music with MP3 streaming and then download them in MP3 or AIFF file formats from the site.

### ATTRACTING ARTISTS

Music companies today are being inundated with up-and-coming artists who want to find a showcase for their work. This was not always the case. As Thornton explains, there was a time when music libraries were viewed as a somewhat illegitimate stepson of the record business. Now, however, "people see that this as an ongoing professional application of their talent and a way to make a very good living and it's not subject to whether the twelve-year-old girl down the block thinks she



Randy Thornton

can dance to it or not. It's a business-to-business application. It's good working hours. It pays well. It's a great way to make a living."

Though Tonic Sound Library primarily includes music from artists that are unfamiliar to most, composer/principal Peter Fish notes, "I'm sure that more than one artist will break from being involved with the Tonic Song Library." That library's offerings include music from multiple genres such as hip hop, country, adult contemporary and jazz. Fish says he is seeing more and more artists who want to make their work available in the library. "Ninety seven percent of [our collection] are songs and bands you've never heard," relates Fish, "but the reason for that is there is so much great music out there and so many great bands and so little record company distribution these days that there's a whole big pipeline of amazing music in this country backed up." A recent company project was music it contributed to *All My Children* from the band Sugar Rush. To date, the music has been used 15 times as a theme for repeating characters on the show.

Ten Music, Venice, Calif., is soon to be online. The shop's library has a combination of work from independent record labels and a catalog from Ten Music's writers. The online component is

expected to launch in the spring. Sarah Gavigan, managing director/head of sales at the company, points out that to her, diversity along with quality are the most important features of a successful music library. She agrees that with the music industry changing so drastically, contributing music to a library is a great revenue stream for artists. The shop, which represents artists from independent record labels, has recently contributed music to the Centers for Disease Control and Prevention (CDC) VERB campaign spot "Sunshine" through Saatchi & Saatchi, New York. The track title is "Step into the Sun" from artist Solid State Revival through record label Sunday Best Recordings.

On what makes a music library successful, there seems to be a consensus that the key is quality offerings. For Thornton, the second important criterion is a functional delivery system other than CDs. The key to a successful library, Blair jokingly says, is perseverance. He quickly adds, "For our clientele it's two things I think. It's a quality product and a lot of it. It just seems like there is an insatiable appetite and some clients seem to burn through stuff very rapidly so you have to be constantly issuing new updates and staying abreast of the latest trends in music."



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# New York Looking Good



## Overall, production and post in New York is thriving.

**F**or this week's look at New York, *SHOOT* asked production and post execs from shops around the Big Apple for insights into how the market is shaping up. The questions: As the New Year kicks off, how would you describe the business climate? What are some creative trends you are seeing? How do you think production and post in New York will fare in 2006? Below are the answers:

**Robert Fernandez**  
*President*

**Moxie Pictures, bicoastal/international**

The business climate has been pretty steady for us. There are always the normal ebbs and flows, but there seems to be enough good work out there. There are so many outstanding directors and production companies out there, the market is incredibly competitive. So many things seem to be event-related lately (Winter Olympics, Super Bowl, Oscars, Grammy's, etc.), so it will be interesting to see how things are in March. The good news is we are seeing more and more work with good creative, but the budgets aren't where they used to be and I don't expect that to change. It just means we need to be more efficient with how we approach our productions and manage the process.

I am always optimistic about production in New York. I have a lot of directors based here, so we try and do as much work as possible in New York. It is still one of the best places in the world to shoot.

**Connie Griffin**  
*Managing Director*  
**R!OT, New York**

After a somewhat slow start, production volume has picked up considerably and the months ahead look strong. We are encouraged by both the volume and the quality of the work we are seeing.

The most significant trend we see is the need to offer creatives flexibility both in artistic options and in workflow. We are seeing an increasing number of projects that involve bicoastal collaboration and we feel it is essential to have a business model that supports that. Clients want to have the freedom to work wherever, whenever and with whomever they want—and we want to help them do so.

New York will always be a highly competitive market, but we believe that production volume will remain strong enough for good companies with exceptional talent and strong resources to prosper.

**Marshall Grupp**  
*Co-founder*  
**Sound Lounge, New York**

The industry in New York, as in the rest of the country, is in a state of flux and it is anyone's guess as to what the future holds. Will the 30-second spot continue to dominate or will other forms of advertising take its place? Our philosophy is to be ready for anything, and to be prepared to meet our clients' needs for audio post services in whatever form they need them.

Clients are becoming increasingly interested in taking advantage of new technology and we have accommodated them by staying ahead of the curve. Most of our mixing studios are set up for 5.1. We've also added D5 capability. As cinema advertising is becoming increasingly important, we've got one room that is Dolby-certified and we are in the process of building a second Dolby-certified room. One thing that we don't expect to change is the desire by agency creatives to work with the best, so we are committed to recruiting and retaining the best talent.

The New York market is as strong as it has ever been—because it is so dynamic. New opportunities are always arising. We have tried to take advantage of that by seeking

*Continued on page 20*

Times Square is bustling, much like filming in the Big Apple.

Photo courtesy of HOT SHOTS, the NYC Mayor's Office of Film, Theatre and Broadcasting's online photo library at [nyc.gov/film](http://nyc.gov/film).

## City View: Katherine Oliver

"New York City's production industry continues to grow, with 31,570 location shooting days in 2005, which represents a 35 percent increase from the year prior," Katherine Oliver, commissioner of the NYC Mayor's Office of Film, Theatre and Broadcasting, said. "So far this year, numerous commercials have shot in New York, for clients including American Express, Barnes & Noble, FreshDirect, Goldman Sachs & Co., Hershey's, Honda, Maybelline, McDonalds, Microsoft, the New York Lottery, Panasonic, Pizza Hut, Porsche, Reebok, Sprint, Staples, Verizon, VH1 and Victoria's Secret."

Last week, the MOFTB announced the launch of "Hot Shots," an online photo library on [www.nyc.gov/film](http://www.nyc.gov/film) which gives producers and location managers instant access to a catalog of city-owned beaches, bridges, courthouses, highways, jails, military, police and fire facilities, parks and playgrounds, public spaces, and streets and intersections throughout the five boroughs which the city offers free of charge for production. Go to for more info: [http://www.nyc.gov/html/film/html/news/020306\\_nyc\\_hotshots.shtml](http://www.nyc.gov/html/film/html/news/020306_nyc_hotshots.shtml)

On June 7, 2005, the Mayor's Office of Film, Theatre and Broadcasting launched the "Made in NY" discount card, which has grown to include over 400 vendors offering discounts to the production industry. The card lowers the cost of production in New York City and connects local businesses to the revenue generated by our \$5 billion entertainment industry. Discounts are now available in 27 categories, including: Banking services, camera, grip and lighting, casting, electronics, construction and set design, digital effects, flowers and gifts, restaurants, hair, makeup and wardrobe, hotels, rental space, music, office supplies, postproduction and training, production crew, props, scenic supplies, stock footage and photography, and travel and transportation. Well over 100 productions took advantage of the "Made in NY" discount card from June-December 2005. Click here for more info: [http://www.nyc.gov/html/film/html/discounts/discounts\\_home.shtml](http://www.nyc.gov/html/film/html/discounts/discounts_home.shtml)

NYC continues to offer to commercials such advantages as free permits, free police assistance and free access to city property, as well as sales tax exemptions on production goods and services.



Katherine Oliver

# Hot Destinations

## Argentina and Brazil build infrastructure, continue to heat up the locations scene.

Some of the most well known ads are routinely shot in Argentina and Brazil, countries with favorable exchange rates, deep casting pools, experienced crews and varied locations. This week, *SHOOT* talks to production execs in both countries about prospects for the regions, as well as recent work. The questions asked were: As the new year kicks off, how would you describe the business climate in the region? Where is most of your business coming from—local agencies, or productions coming from elsewhere? If the latter, which country/region has been coming to the area most? What are some of the most recent projects to come out of your company? Below are the responses:

### Justin Bird

#### Executive producer

#### Utopia Films, Rio de Janeiro, Miami and Los Angeles

The business climate in the region is hot. Mainly [we have been seeing] productions come to us from elsewhere—India, Germany, Malaysia, Ukraine, Russia, Italy and the U.S.

We recently completed a Bacardi job with director Moshe Brakha of Commercial Head Films for McCann Erickson; MasterCard, from director Ricardo Hoyos of RH Productions for McCann Erickson; and Kia from director Arturo Hoyos at RH Productions, and Leo Burnett.

### Craig Jenkins

#### Executive Producer

#### Academia de Filmes, São Paulo and Rio de Janeiro

We see a continued growth in our production services for the international market due to significant growth in the European and North American ad markets. The Brazilian presidential elections in November and the World Cup this summer will play very important roles in Brazil's ad spending. Internationally, we have already received boards for World Cup-related spots from Europe as well. Basically, 2006 has everything to be a successful year in production.

The Academia Group is positioned to stay in the forefront of new tendencies in communication both here and abroad. Digital TV will be a reality for Brazil in the second semester of 2006, one of the reasons we are investing heavily in content for new media, including a new way of thinking of advertising as entertainment.

Our revenues for 2005 came from the following: 83 percent national advertising production for conventional media; one-percent national advertising production, new media; 11 percent international advertising market; five percent from cultural and entertainment productions

Some of our recent projects include: "Kilometer" and "Forward" for General Motors of Brazil, out of Publicis Brasil and directed by Paulo Vainer of Academia de Filmes. Vivo cellular service's "Coverage," out of Africa Publicidade, and directed by Gabriel Rubim of Academai de Filmes. The Asian Games for Grey Worldwide, Lebanon and directed by Carlo Sigon with production by Mercurio Cinematografica and Academia de Filmes.

### Mateus de Paula Santos

#### Creative director

#### Lobo, São Paulo

It's kind of picking up the pace now. Usually things are slow here before Carnival, which happens late February. This year we already have a considerable amount of demand, although it's not as heavy as it was by the end of 2005. We expect to be pretty busy by mid-year, as we have some proj-

ects in the development stage.

[Production] used to come mostly from abroad, but today we're on a 50/50 rate. The international demand is mostly from the U.S., but we have worked for every continent. Some countries include Italy, Portugal, Australia, Germany, Holland and Hong Kong. We also exhibited our works in galleries and museums in France, Spain and U.S.

### Alex Mehedff

#### Managing director

#### Hungry Man Rio, Rio de Janeiro

Although the currency exchange rate is not as favorable as it was for the last several years, the productions are coming back!

We are in the middle of another round with Bryan Buckley with a six-day shoot and also some production service work coming from Europe, with clients from Sweden and Italy.

Overall, the market has picked up again and the national Brazilian market is heating up due to the World Cup coming up in the middle of year.

Advertising for World Cup in Brazil is probably the biggest-spending event in Brazil, so there are many, many commercials being shot—not only in Brazil, but also with the star players of Brazil that play in the Spanish Cup, Italian Cup and French as well. So many overseas productions are actually becoming part of the market, which is not so common. Our Brazilian director, Claudio Borrelli, is actually right now in Spain shooting with a Brazilian soccer player.

The most recent production from Hungry Man Rio aired in the Super Bowl in the U.S. It was the Whopperettes campaign [including the spot "America's Favorite"] for Crispin Porter + Bogusky (CP+B), Miami, for Burger King. We also recently finished "Tandem," also for Burger King and CP+B; Marcos Siega of Hungry Man directed.

### Carlos Paiva

#### Managing director/producer

#### Zohar International,

#### Rio de Janeiro

Steady. We expect that 2006 will be even better than 2005.

[We get work] from production companies all over the world, but mostly from the U.S., and Europe.

We recently worked on Volkswagen Polo's "The Guardian Angel," directed by Fredric Planchon of Academy, London, for BMP DDB, London; Heineken's "One Big Game," directed by Matthijs Van Heijningen of Bonkers, Amsterdam [he is repped in the U.S. by bicoastal/international MJZ] for agency Strawberry Frog, Amsterdam; and Suntrust's "Skier," "Motorcycle," and "Omnibus," directed by Sean Thonson of MJZ for agency WestWayne, Atlanta.

### Karin Stuckenschmidt

#### Executive producer

#### Film Planet, São Paulo

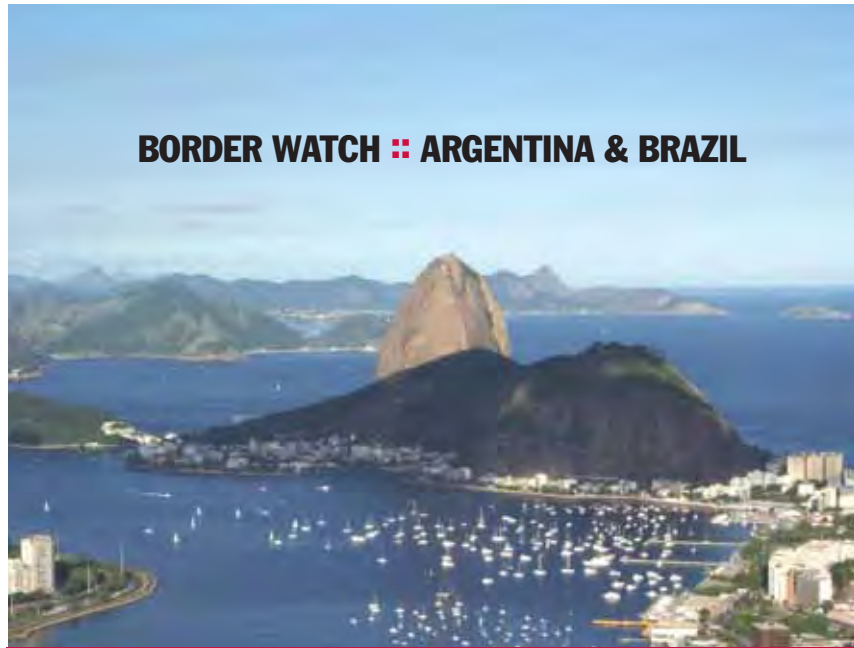
We experienced a very busy season during the summer in South America.

Just before Christmas, Film Planet was producing three jobs simultaneously. Gatorade in São Paulo, with director Josh Taft of bicoastal HSI Productions and agency Dieste Harmel & Partners, Dallas; Hennessy in Buenos Aires, and directed by Michael Hausman of HSI for Kirshenbaum Bond + Partners, New York; and Heineken in Buenos Aires with director Jonathan Herman via production company, Bonkers, for agency Strawberry Frog, both in Amsterdam.

As the new year arrived, we got back to business with Johnson & Johnson in Rio de Janeiro with

Continued on page 21

## BORDER WATCH :: ARGENTINA & BRAZIL



Rio de Janeiro



Buenos Aires



The Llao-Llao Hotel, Resort and Golf Spa, in Bariloche, Argentina.



Liberdade Do Alto in São Paulo City.

# Big Apple Production And Post Execs Assess The Biz

Continued from page 18

new opportunities to apply our resources and skills. We have expanded our radio production operations and have recently moved into mixing for television and features. We are especially proud of the work we have recently done in independent film.

## **Dominic Pandolfino** *Principal* **Nice Shoes, New York**

2005 was a great year for Nice Shoes and sister companies Guava and Freestyle Collective, and the industry as a whole. It was in my opinion, our best year ever. The climate in 2006 has been excellent so far, and we're hopeful and optimistic about keeping the momentum going. It seems that there is an increasing awareness of the power of commercials and that TiVo is no longer something that advertisers need to fear. Additionally, there is a renewed vigor for spots with regard to new technologies, including video iPods, telephones as well as Web casting and ways to experience those applications.

Part of the industry's success has to do not only with the addition of new talent but also with our collective ability to upgrade to new technologies and deliver the best solutions. For example, Nice Shoes recently upgraded our telecine department with three new 2K Spirits, and we purchased our third Specter, which has been wildly successful in New York and at Nice Shoes.

In 2005, the industry really started to take HD into consideration and began embracing the format. One of the biggest trends we have seen in the past year at Nice Shoes, Guava, and the industry as a whole, has been a tidal surge, more than quadrupling, in the amount of high def work coming through our doors. Three to four years ago, Nice Shoes and Guava became completely HD capable. In the latter part of this year we expect the industry to be doing a majority of their work in HD as more and more television networks continue to migrate to HD.

The 3-D trend beginning in the '80s has grown such that 3-D is integral to the creative in commercials. We feel that the growth in effects is due to the viewing public becoming much more sophisticated than in the past, resulting from the increase in effects-driven movies. People are expecting to see these quality effects mirrored in TV campaigns, consequently helping drive the postproduction community. Underscoring this trend is the fact that our new 3-D department at Guava is much busier than we had imagined, and our whole operation has tightened up because we previously did not have that 3-D capability.

As technologies change and merge, like with cell phones and mp3 players, we have to make

sure that we stay ahead of the game by having the best technology and talent.

## **Amyliz Pera** *Executive producer* **Twist [East], New York**

The first quarter has been very busy so far. The year does not always kick off with this kind of gusto, and no complaints from us. One of the more recent trends is the increased involvement clients are having with the creative. With larger internal departments and changing needs [especially in areas of Web advertising and content], clients are collaborators at a different stage of the game. Another area we've been struggling with is the lack of comfort level many of our clients have with HD 24p. We have numerous ways [including examples] in which we try to increase the awareness of this format's qualities—and in cases where it's quite appropriate, we've still been met with resistance. We've just announced the opening of our New York office—which we've been building over the last year—complete with new director signings, new staff, and promotions. We're banking on 2006 being a great year, and to prove it—we just ordered a new rolling kitchen cart.

## **Michael Porte** *General manager* **audioEngine, New York**

I'll start the answer to the state of the business climate by saying that we were busier in 2005 than in 2004—that's the good news—more jobs, more work. We did not, however, see a commensurate increase in billing in 2005. Why? Because there is less money to spend. Clients are trying to do more with less. In the audio post business, that means mixing a :30, :15, and a :10, and an Internet version of a spot in the same time as we used to do one spot. So we're doing more work and making the same past money. That's not all bad news. However, when you add the increased cost of doing business—increased health insurance costs, increased labor costs, etc.—the bottom line looks less promising. That said, working across various platforms, including Internet and theatrical is exciting—new markets are opening up and this is very promising.

There is a trend in 2006 to move toward HD production and post. I think this is unsettling to our clients. They all are excited about the look of high definition, but they are wary of the costs. When the trend is to do more for less, what will the model look like when they have to fork over an increased price for high definition? And do they even want it? Yes, the government is forcing our hand with the switch to digital—but that doesn't mean high-def. I've received more requests for Internet and iPod output than I have true high-def. (And rarely are we asked to show off our 5.1

capabilities for broadcast.)

Ultimately, I think the outlook for production and post in N.Y. is good. In fact, very good. But there are many issues that we will face this year. Do we raise rates? Do we move to high-def? All good questions that every production and postproduction company will be contemplating this year.

## **Nancy Shames** *Executive producer* **Crew Cuts, New York**

Things seem to be picking up this year. The 30-second spot is certainly far from dead; people are just finding other means by which to view them. 2006 is the year for viral, mobile and streaming content. Marketers are speaking to a new type of consumer—one that is linked in, hooked up and fully aware of the different types of media out there.

At Crew Cuts we have taken this shift very seriously, working to ensure that the quality of a viral piece is as high as it would be if shot for TV. We have started to explore the world of interactive and downloadable content and believe this trend will only continue to expand as marketers realize its unbelievable potential. From a creative perspective, our editors are enjoying more freedom in terms of length with this type of content—and that opens many doors for new types of talent and creativity.

## **Rick Wagonheim** *Partner/managing director* **rhinox, New York**

Presently, '06 appears less promising than first predicted at the end of '05. Business exploded last year with numerous opportunities to choose projects. Whether it's economic uncertainty, or the siphoning of traditional ad dollars to "new media," at the moment, there appears to be less client commitment.

This creates board flu, not board flow. This extended flu finally caused the liars in the business to come out of the closet admitting "it's slow," a topic rarely discussed due that perception, reality thing.

Our industry is a transactional business that is difficult to predict. We witness moments and feel secure or insecure accordingly. At this moment insecurity seems more prevalent as there have been agency layoffs that are not the result of client departures. Management is concerned about their margins.

As we complain, whine or feel anxious, realize our business is far better than the dry cleaning industry. We do not suffer from zipper burns and the chemicals are far more toxic, not nearly as much fun as the chemicals in advertising. And the car wash business is far slower in the winter than our present board flu.

So, no complaints as we like what we do, even when it sucks the life out of us. The one certainty in '06 is exhaustion and fatigue.



Agency producers discuss shooting in the Big Apple.

New York has long been a destination for production, whether it be on location or on stage. In this week's look at New York, *SHOOT* asked agency producers the following questions about shooting in New York: What was your most recent New York shoot—please include client, director, and production company? What was the shoot like? What's the best part about shooting in New York? The worst? How often do you shoot in New York? Do you think that will increase this year?

## **Hyatt Choate, Senior VP/executive producer** **BBDO New York**

We shot Pepsi with Traktor over the summer. The shoot went great—there is a great energy about shooting in New York, and there is no better looking location than Manhattan. BEST: Being on the city streets with all the people made it very exciting. WORST: Being on the city streets with all the people taking pictures and shoving you around.

[We shoot in New York] once or twice a year. ... I hope [our shooting in New York increases]. The city is a great place to shoot. We are actually shooting in New York next week.

## **Bob Nelson, Director of broadcast production** **DDB, New York**

We most recently shot a package of New York Lottery commercials, "Dollar Store" and "Out the Window," with Jim Jenkins of Hungry Man. Walter Brindak, our executive producer on Lottery, shoots here nearly every month. In the past year, we've also shot work for Diet Pepsi, Cotton, Merck, and Georgia Pacific—all in New York.

New York has great locations, a deep pool of quality talent, excellent studios, and top crews. Our people can work efficiently, since we're not traveling. Our young people learn and grow by being exposed to more shooting, and our senior people have the opportunity to involve themselves directly in more productions.

For DDB New York, it's a win-win situation—except when it's cold.

## **Oscar Thomas, Senior producer** **Driver, New York**

Shooting in New York is hectic. With The Brooklyn Brothers we teamed up with Kinka Usher [of House of Usher, Santa Monica] and shot most of the 21 Rangers spots in two days at Madison Square Garden. What was mad was we had to fit ourselves in between Elton John, stadium cleaning teams and the Garden people operating the Zambonis, preparing the ice for the first game of the season. The ice hadn't been exposed for over a year so no one knew what it was going to look like and how long it would take to prep.

So what it boiled down to was that we had a lot of competition for time. I think that outlines one of the key issues with shooting in New York—film crews can normally control the flow but in New York, there's the don't give a @#\$\$ attitude.

The best thing about New York is the locations and the talent—I think you can pretty much find anything you want here which is why we all love it so much.

The worst: New York has a lot of competing elements that can really get in the way of production, traffic, noise, space, fees, permits... production companies are normally pretty good at dealing with these elements but you can get nailed if you're not careful.

We're shooting three to four campaigns a year in New York. In the last four months we shot the Rangers and Knicks in New York, and have the Nets coming up later on this year; so far it looks pretty even. I think with budgets going the way that they are, it's becoming more attractive to shoot in New York for local agencies because we'll just use the travel budget for production—that extra 25K travel line item can go a long way when you want it to.



Photos of Central Park and the 59th Street Bridge, courtesy of HOT SHOTS, available at [nyc.gov/film](http://nyc.gov/film).



Bariloche, Argentina

**BORDER WATCH :: ARGENTINA & BRAZIL**

**Brazil, Argentina Experience Growth In Spotmaking**

Continued from page 19

director Thomas Wommelsdorf of Sterntag Film, Hamburg, Germany for Lowe, London; Veltins in Rio de Janeiro with director Markus Walter of Cobblestone, Hamburg, and agency Springer & Jacoby, Werbung; and Nestle in Rio de Janeiro with Flavia Moraes for McCann Erickson Brazil.

Most recently, Film Planet has been working with clients from the United States as well as Germany, Italy and Spain, primarily.

We are receiving inquiries from other European countries and have also worked this past year with Japanese agencies and clients.

We continue to produce with local agencies, including JWT, Publicis, McCann Erickson, and W Brasil, among others.

**Anibal Tuzzi,**  
*Executive Producer*  
**Mia Films Argentina, Buenos Aires**

The local market grew spectacularly during 2005, and we estimate that this trend will continue this year. The devaluation of the Argentine pesos against the U.S. dollar and the Euro currency overnight transformed Argentina in one of the most cost-effective production centers worldwide. Our country has several advantages: the European look of Buenos Aires, the incredible variety of locations that range from tropical forests in the North to glaciers, mountains, rivers and lakes in the South, and the availability of European looking talent and state-of-the-art equipment.

We work for the most creative local agencies, but we also produce many commercials for other regions of the

globe: especially Europe and North America. Since we belong to the Mia Films network of production companies with the main office in Miami, we work very often for agencies based in the U.S. Via our North American office, we have produced, for instance some very interesting spots for PlayStation and TBWA/Chiat/Day, Los Angeles, and for JCPenney and Dieste Harmel & Partners, Dallas. Being part of a network that has its headquarters in the U.S., we understand the procedures and we meet the standards that are required in North America. We have also worked for agencies based in Italy, Spain, Mexico, Russia, Germany, and so on.

Some local projects include several directed by Chanel: Schneider out of Dialogo Publicidad; and Repsol YPF out of Young & Rubicam Argentina.

# Post-Its

**The American Cinema Editors (ACE)** presented its 56<sup>th</sup> annual Eddie Awards at a gala on Feb. 19 at the Beverly Hilton in Beverly Hills, Calif. ACE president **Alan Heim**, A.C.E. began the ceremony, relating that production and post technology has experienced rapid change, but concluding, "What we bring to the editing table hasn't." He also spoke of ACE's educational efforts, including the making of a documentary titled *The Cutting Edge: The Story of Cinema Editing*, which was produced under the auspices of the ACE Educational Center and released on DVD by **Warner Home Video**. A highlight of the evening was the awarding of the Golden Eddie for filmmaker of the year to director **Ron Howard** (*A Beautiful Mind*, *Cinderella Man*). His partner, **Brain Grazer**, made the presentation, which include a highlight reel of Howard's films and the trailer to his anticipated upcoming *The Da Vinci Code*. **Ed Abrams**, A.C.E.—who received an Oscar nomination for *Blue Thunder* and whose television work included two Emmys for "Columbo: Death Lends a Hand" and "My Sweet Charlie"—and **Terry Rawlings**, A.C.E.—whose credits including *Blade Runner*, *Alien* and an Oscar nomination for *Chariots of Fire*—received career achievement awards. '06 Eddie Award winners included **Hughes Winborne** for *Crash* (motion picture, dramatic) and **Michael McCusker** for *Walk the Line* (motion picture, comedy or musical)...Senior colorist **Simone Grattarola** joined London-based **Rushes'** expanding telecine department—headed up by director of telecine **Adrian Seery**—following the recent announcement of a multimillion pound investment in growing **Rushes** for '06. Grattarola comes from London's **One Post**; both **One Post** and **Rushes** are companies under the **Ascent Media Creative Services** banner...**Terence Ziegler** has joined New York-based **Company X** as a staff editor. He previously at New York's **The Well**... Editor **Alex Hagon** of bicoastal/international **Final Cut** has relocated from the company's London office to its New York shop. Recent projects for Hagon, who has been with **Final Cut** since early '04, include a 20-minute short film for Nissan, which was directed by **Patrick Bergh** of bicoastal/international **Partizan**...Colorist **Adolfo Martinelli** has joined Oak Park, Mich.-based **GTN**. He arrives from **RIOT** in Santa Monica...San Francisco-based **Umlaut** has added **Jennifer Suttlemyre** as general manager. Suttlemyre brings 11 years of commercial postproduction experience in both the San Francisco and New York markets. She was freelance post supervisor for **TBWA\Chiat\Day** San Francisco on the popular **Adidas** "Carry" spot...**Lynn Anderson** has joined New York-based edit, design and audio studio **Splice Here** as its new executive producer. She joins the company after spending 16 years as a freelance producer...**Richard Antley** has been named VP of **Imagica Corp.**, a Tokyo-headquartered maker of film scanning and recording technology for postproduction. In his new role, Antley will oversee sales, marketing and support for North and South America....Stockholm-headquartered technology developer **Digital Vision** announced that **Chris Steele** will join the company as director of product management. Steele will be based in Digital Vision's U.K. office. He is an alumnus of such companies as **Avid Technology** and **Eastman Kodak**....

## Classifieds

Kelly Boyle, Classifieds Manager, [kboyle@shootonline.com](mailto:kboyle@shootonline.com)

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# street talk

The industry is mourning veteran agency producer Peter Ellers who died on Feb. 2 after a long battle with cancer. He was 50. Among his many clients were Amstel Light, AT&T, Taco Bell and Blue Cross/Blue Shield. Look for more on his career in next week's edition of SHOOT.... Ron David Walter has been named executive creative director at Conductor, a Los Angeles-based entertainment and brand marketing company. He had earlier served as partner/creative director of San Francisco-based Banjo where he exec produced The North Face Expeditions, a TV series hosted by Sting that ran on NBC; Unilever's Degree Road to Iron Man, an hour-long special that ran on NBC and Bravo; and a series of six theatrical and online teaser trailers for the James Bond video game, "From Russia With Love," from Electronic Arts.... Nexus Productions, London, and its directorial team Smith & Foulkes can feel confident about their chances of winning the spot honor at the upcoming British Animation Awards. All three short-listed nominees for best commercial direction were helmed by Smith & Foulkes: Honda's "Grrr," Volkswagen Touareg's "Racing Line," and the National Society for Prevention of Cruelty To Children's "Speech Bubble." The awards ceremony is slated for March 9 in London....

# rep report

New York-based production house foreign films, headed by executive producer Federico Fasolino, has signed independent rep firm Shortlist (Charlie McBrearty and Vanessa McLean) to handle the West Coast and Texas. Foreign films' roster includes directors Matthias Zentner and Stevan Treshow.... Bicoastal Brand New School has hired Meghan Lang as in-house West Coast sales rep; the shop has also secured Paul Saylor of BS Worldwide to handle the Midwest.... Digital asset management company Beam.TV has hired business development directors on both sides of the Atlantic. Simon Boyce has been named to serve in that role for North America; he will be based in the company's New York office. His experience spans the software world (Siebel Systems, San Francisco) and the ad agency arena (Grey Daiko, Toyko, as account manager on P&G business, and stints at London shops Saatchi & Saatchi, and McCann Erickson). Meanwhile Tim Horton has joined Beam.TV, London, as business development director. Horton's background encompasses TV companies in Sydney, Singapore and throughout Asia. He's been based in London for the past six years, and has worked in Saatchi's in-house content creation companies (Triangle Post Production, Vermilion Films, and Shell Like Radio).... Production designer Elizabeth Burhop has joined The Skouras Agency, Santa Monica, for exclusive representation.... DP Tim Suhrstedt is now available through Innovative Artists, Santa Monica, for all work after wrapping principal photography on Little Miss Sunshine, directed by Jonathan Dayton and Valerie Faris.... DP Steve Ackerman and production designer John Doliner are again available for commercials through Orlando Management, Sherman Oaks, Calif., having wrapped seven episodes of Free Ride for Fox Television, directed by Rob Thomas. The comedy series debuts on Fox March 1....

# bulletinboard

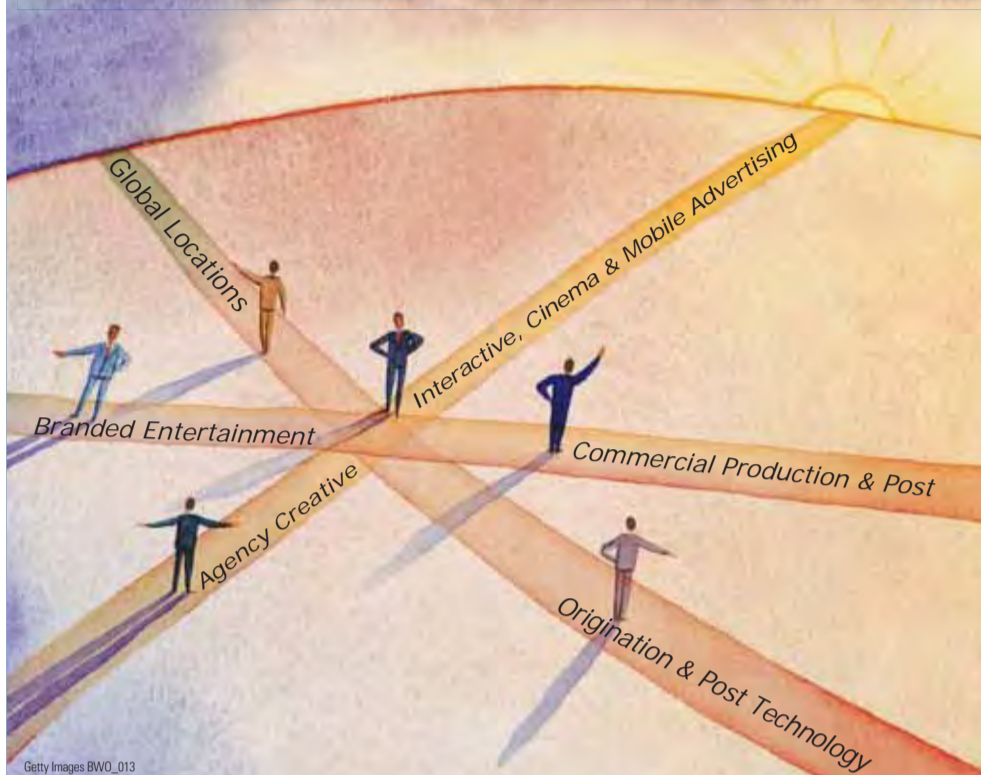
□ March 10/London: Call for entries deadline for the film and press and outdoor competitions for the Cannes Lions International Advertising Awards. [www.canneslions.com](http://www.canneslions.com)....

□ March 17/London: Call for entries deadline for the Radio Lions, Media Lions, Lions Direct and Promo Lions competitions for the Cannes Lions International Advertising Awards. [www.canneslions.com](http://www.canneslions.com)....

□ March 20-24/San Jose, Calif.: The Game Developers Conference at The San Jose Convention Center. [www.gdconf.com](http://www.gdconf.com)....

□ March 24/London: Call for entries deadline for the Cyber Lions and Titanium Lions competitions for the Cannes Lions International Advertising Awards. [www.canneslions.com](http://www.canneslions.com)....

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HPA Tech retreat wrap up  
Road to NAB 1: Cameras, lenses & lighting

### MARCH 24

Directors Issue EXTRAVAGANZA includes:  
Profiles of Leading Directors, Feature on Up & Coming directors, & feature on Cinematographers & cameras  
Plus: Chile, Uruguay & Columbia,  
Road to NAB 2: Editing & Compositing

### APRIL 7

Ad Agency Creative  
Film Commissions / Hot Locations  
California: North & South  
Road to NAB 3: Digital Intermediates, Color Correction & Post Work Flows  
Bonus Distribution: Locations

### APRIL 21

Visual Effects & Animation  
Music & Sound  
Florida / Mexico & Cost Rica  
Road to NAB 4: Convention Preview & Digital Intermediates Part II  
Bonus Distribution: NAB

### MAY 12

Agency Producers  
SHOOT's New Directors Showcase  
Music Video Directors  
Road to NAB 5: Convention wrap up  
Bonus Distribution: SHOOT's New Directors Showcase, MVPA Awards, Clio Festival

### MAY 26

New York  
Cinema Adv. & Mobile Adv.  
Cinematographers & Cameras  
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AICP Preview / One show winners  
Bonus Distribution: CineGear Expo, AICP, AICE

### JUNE 9

Independent Film Directors  
Broadcast Promos / Music Trailers  
Hawaii  
Europe  
Cannes Ad Festival Preview  
Bonus Distribution: Cannes Intl. Advertising Festival

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## CONTACT US TODAY TO RESERVE ADVERTISING SPACE

- **Ad Material Deadline:** Fridays, one week prior to issue date

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