

SHOOT®

THE LEADING NEWS SOURCE FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

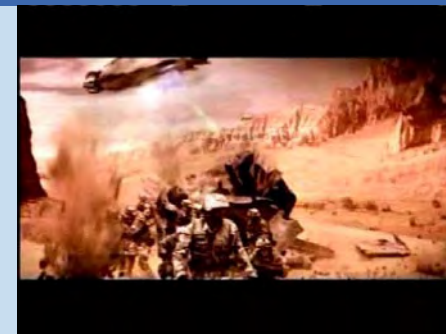
A DCA Business Publication

Volume 47 No. 2e, January 20, 2006

www.SHOOTonline.com

THE TOP SPOT OF THE WEEK

Click Poster To View Spot >



This Week



Columns

Directors Reflect On Their DGA Commercial Award Nominations

Helmets Discuss Spot Entries, The Honor Of Peer Recognition, And The Precedent Of Four Nominees Coming From One Production Company

By Robert Goldrich

LOS ANGELES—For Craig Gillespie, one of the perks of being a Directors Guild of America (DGA) Award nominee for best commercial director of the year is missing this time, on the occasion of his third career nomination.

“Normally it gives you the chance to meet other directors you don’t get to meet otherwise—guys I bid against,” he related, noting that in earlier years, he was able to get to know and chat with such helmets as Baker Smith of Santa Monica-based harvest films and Noam Murro of LosAngeles-headquartered Biscuit Filmworks.

However, this year Gillespie already knows three of the other four nominees quite well as they are with the same production company as he is—bicoastal/international MJZ. Those MJZ colleagues are directors Rocky Morton, Spike Jonze and Rupert

Sanders. The remaining nominee is the aforementioned Murro.

Nonetheless, even in the absence of the chance to get acquainted with different directors in the commercials category, Gillespie is thrilled over again entering the select circle of spot award finalists. “Being nominated is a tremendous honor in and of itself,” he observed. “And there’s a camaraderie in the DGA show—being able to talk to other directors not only in your category but also in features and different disciplines. That’s a prime reason why this is my favorite awards show.”

Gillespie himself crossed over in 2005, wrapping his first feature, *Mr. Woodcock*, a comedy with a cast headed by Billy Bob Thornton and Susan Sarandon. He’s now once again back to helming commercials.

Gillespie’s previous two DGA nominations came for his spot work in ’01 and ’02. He is now a nominee for best commercial

Autodesk Deal To Purchase Alias Is Finalized

By Carolyn Giardina

SAN RAFAEL, Calif.—Autodesk (NASDAQ: ADSK), headquartered in San Rafael, has completed the acquisition of Toronto-headquartered Alias for cash consideration of \$197 million. The deal was completed Jan. 10, less than two years after Accel-KKR, the Ontario Teachers’ Pension Plan and Alias management, acquired Alias from prior owner SGI for \$57.5 million in June ’04.

Last October, Autodesk announced an agreement to acquire Alias, prompting much analysis of the potential impact on the visual effects market.

Stage Facility In The Offing For Louisiana

By Robert Goldrich

BATON ROUGE, La.—As its economy looks to recover after the devastation wrought by Hurricanes Katrina and Rita, Louisiana has a major boost to its filming infrastructure on the horizon. Plans have been announced to build a studio complex on 11-plus acres in Baton Rouge.

The facility, which will be called the Celtic Media Centre, is scheduled to have its first phase of construction—five sound stages, production offices and a post facility—completed during the third

ScreenWork

AMPAS Announces SciTech Honorees

By Carolyn Giardina

BEVERLY HILLS, Calif.—The Academy of Motion Picture Arts and Sciences (AMPAS) has announced that 17 technological breakthroughs will be honored at its Scientific and Technical Academy Awards. The gala awards ceremony is slated for Feb.

18 at the Beverly Hilton in Beverly Hills.

Scientific and Engineering Awards (Academy plaques) will be presented to David Grober for the concept and mechanical design and Scott Lewallen for the electronic and software design of the Perfect Horizon camera stabilization head, which neutralizes

the extraneous motion encountered in boats, camera cars, snowmobiles or other vehicles, leaving the pan/tilt head and camera stable and level with the horizon; to Anatoliy Kokush, Yuriy Popovsky and Oleksiy Zolotarov for the concept and development of the Russian Arm gyro-stabilized camera crane and the Flight Head, which can

EDITORIAL

Publisher & Editorial Director • Roberta Griefer
203.227.1699 ext 13 • rgriefer@shootonline.com

Editor • Robert Goldrich
818.884.2440 • rgoldrich@shootonline.com

Senior Editor/Creative & Production • Kristin Wilcha
203.227-1699 ext 16 • kwilcha@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina
310.664.0848 • cgiardina@shootonline.com

Reporter/Associate Online Editor • Emily Vines
310-452-8917 • evines@shootonline.com

Contributors
Christine Champagne, Bill Dunlap, Art Smith, Tom Soter

ADVERTISING

21 Charles Street #203 • Westport, CT 06880
East/Midwest • Robert Alvarado
203.227.1699 ext. 15 • ralvarado@shootonline.com
West/Intl. • Roberta Griefer
203.227.1699, ext. 13 • rgriefer@shootonline.com

OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880
203.227.1699 • Fax: 203.227.2787
West • 6520 Platt Avenue, #575 • West Hills, CA 91307
818.884.2440 • Fax: 203.227.2787
Circulation • Gerald Giannone
203.227.1699 ext 12 • ggiannone@shootonline.com
Associate Production Manager/Shoot Reprints
and Article Rights • Michael Morgera
203.227.1699, ext. 11 • mmorgera@shootonline.com

© 2005 DCA Business Media LLC

All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

For Subscription Service Inquires and
Subscription Orders, Please call:
1.847.763.9620

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT >e.dition published weekly except in January, July, August, and December when twice monthly.

Produced in U.S.A.

Student Body Of Work

Over the years this column has stressed the importance of arts education in our public school system. Unfortunately when budgets get tight, the arts curriculum is one of the first to face reductions, if not outright elimination.



Arts represent the lifeblood of our industry. Engaging youngsters in the visual and aural arts can be a building block to their seeking out training that can foster the next generation of CG artists, post personnel, composers, audio mixers, sound designers and assorted other artisans. Included in that mix are creatives such as art directors.

But there are other essentials in the equation that go beyond formal training. As promising students then move onto higher education, professionals in the field need to be responsive, providing career aspirants with mentorship and exposure to the community at large. On both these fronts relative to young creatives, we point to a couple of American Advertising Federation (AAF) events that might get lost in an industry calendar otherwise dominated by mainstream awards shows, conferences and film festivals.

The first event is the AAF's Most Promising Minority Students Program slated for Feb. 7-9 in New York. The program is designed to recognize and recruit outstanding minority college graduates in advertising, marketing,

media and communications. The most promising students are culled from nominations fielded from universities throughout the country. These students then connect with the advertising industry during the three-day event in the Big Apple.

The program offers these top-drawer prospects networking, interviewing and "industry immersion" opportunities with established professionals. The AAF hopes to further prepare advertising's best young prospects for the workplace—and in the process help that workplace better reflect the multiculturalism of today's society.

The other alluded to AAF event is the second annual Student ADDY Awards, designed specifically for college

students. The national program parallels the three-tiered professional ADDY Awards competition and offers a cash prize for the National Best of Show-winning entry.

"As evidenced by the extraordinary work in the inaugural Student ADDYs last year, advertising students have enviable creative enthusiasm and talent on par with many professionals," stated AAF president/CEO Wally Snyder. "The chance to be recognized by top judges in their future profession is a coveted and rare opportunity for these leading talents."

The Student ADDY Awards have an abbreviated set of categories that cover all major aspects of the advertising and

Post-Its

Paris Efx Studio Expands Stateside; Shop Signings

Mac Guff Ligne, a Paris-headquartered visual effects house, is expanding into the U.S. market with an office in Los Angeles. The new outpost is a joint venture between Mac Guff Ligne and visual effects artisan **Simon Scott**, whose experience includes tenures at such shops as **A52**, Los Angeles, and **Method**, Santa Monica....Video editor **Preston Stewart** has joined **rhinopost**, New York. He comes over from **Palace Studios**, New York, where he primarily cut high-profile documentary projects such as **The History Channel's The American Presidency** for which he served as co-offline editor, online editor and colorist. With 20-plus years of experience, Stewart has worked for such companies as **Videoworks**, **R. Greenberg Associates** (now **R/GA**) and **CBS Television**. His clients have included **MTV, VH-1, Comedy Central, Showtime, Cinemax, HBO, TV Land, Oxygen, A&E, Discovery Channel, BET, Spike TV, FX** and **ESPN**. Stewart has also been active in music videos for such artists as the **Goo Goo Dolls, Paul Stewart and Shabazz**, and **Tom Waits**.... New York-based **wild(child) post** has taken on East Coast representation for editor **Sylvette Artinian**. Based in Santa Monica, Artinian has cut spots for such leading brands as **Mercedes-Benz, Ralph Lauren, Oil of Olay** and **Johnson & Johnson**....Editor **Tamara Treu**, whose credits span short and long form fare, has joined **Fluid Editorial**, New York. For the past four years, Treu has maintained a freelance relationship with several New York ad agencies, including **Publicis Dialog, Ogilvy & Mather, J. Walter Thompson**, and **Foote, Cone & Belding**. Treu rounds out a Fluid roster of editors that also consists of editor/designer **Alex Frowein**, and editors **Bruce Ashley, Greg Letson, Scott Philbrook** and **Victor Melton**. Fluid's managing partner/exec producer is **Marc Schwartz**. Editorial producers are **Virginia Galvan** and **Rasha C. Hamilton**....**Bent**

Image Lab, Portland, Ore., has added senior producer **Tsui Ling Toomer**, director/technical director **Jim Clark** and producer **Gretchen Miller**. Toomer most recently served as associate dean at the **Art Institute of Portland**. Her production experience includes producing and writing promos for Comedy Central. Clark's credits include features and commercials, the latter for such clients as **Coca-Cola, Showtime, Sony, Procter & Gamble, Kellogg's** and **Hewlett Packard**. And Miller had been freelancing at Bent Image Lab, working with company partner/director **Chel White** on the stop-motion animation **OfficeMax** spot titled "Santa's Helper." Miller has also produced commercials for **NBC, Kellogg's P&G, Hewlett Packard** and **CBS**....**The Syndicate**, Santa Monica, has added 3-D artist/composer **Eddie Robison** who has extensive credits in episodic TV (**JAG, Commander In Chief, Medium, Navy NCIS**) and features (**Hellboy, Syriana, Bloody Mary, Wrongfully Accused**). Partners in The Syndicate, a visual effects and telecine studio specializing in all aspects of final picture delivery, compositing and CGI for spots and music videos, are telecine artist **Beau Leon**, executive producer **Ken Solomon**, and director of new business **Leslie Sorrentino**.... **Reel FX**, Dallas, has added Discreet Flame artist **Laychin Lee**, who arrives from **VT2 Media Design & Communications** in Houston. She began her 13-year career in advertising and made the move into postproduction while living in Malaysia.... Southfield, Mich.-based **Milagro Post** has added visual effects artists **Paula Carlson** and **Alan Simonelli**, and editor **Chris Bickell**. Prior to joining Milagro Post, Carlson worked at **GTN**; Simonelli also hails from GTN; Bickell was formerly at **Pluto Post**....**Avid Technology** announced that more than 45 postproduction facilities and rental houses—including **AlphaDogs, A&A Post, Chainsaw, Editional Effects, FotoKem, Matchframe, Phase Three, Runway**, and **Wexler Video**—have purchased the now shipping **Avid Symphony Nitris** system....

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

TOP SPOT
OF THE WEEK

All The World's A Stage For NBA Superstar Kevin Garnett

Anything's Possible For An Aspiring Youngster In Noam Murro-Directed Spot For TBWA/Chiat/Day

Back in 2004, adidas' "Carry" showed NBA superstar Kevin Garnett taking the weight of the world on his broad shoulders. Conceived by TBWA/Chiat/Day, San Francisco, "Carry"

earned widespread acclaim and was one of the spots that helped Noam Murro of Los Angeles-based Biscuit Filmworks earn the DGA Award last year as best commercial director of 2004.

Now in "What's Inside," another Murro-helmed commercial for TBWA/Chiat/Day—and 180 TBWA, Amsterdam—Garnett shows his versatility in a return engagement for adidas, which finds him in different roles acted out on different stages. For example, we see him as an infantry squadron leader in the midst of battle; the scene plays out like a realistic video game on what appears to be a stage. Next he's seen rescuing a woman in a burning building. He swings through the air ala Spider Man, using a taut cable instead of



adidas' "What's Inside"

[CLICK HERE TO VIEW SPOT](#)

sticky web strands, and catches the woman who's in a freefall from a collapsed balcony. He carries her to the safety of a nearby rooftop, uttering a reassuring, caring "I've got you."

We then see a youngster, presumably Garnett, looking about as if imagining what his future holds. What we've seen thus far is his imagination at work, envisioning what he could become when he grows up. The dreaming of what might be continues as we again see the adult Garnett, this time as a gladiator in the center of a coliseum. He strikes a victorious pose after battling two other warriors.

Later Garnett is on stage as a stand-up comedian, getting laughs from the audience. And finally we see him on the stage on which were accustomed to enjoying his exploits, a basketball court. A shot of his foot apparel, a pair of his signature adidas sneakers, shows us what's supporting him in this dream. And as we all know, this last dream—NBA stardom—became a reality. The spot ends with the now well-known slogan, "Impossible Is Nothing," accompanied by the adidas logo.



Director Noam Murro

inspiration: frame by frame

Search our database @ www.footagefinders.com

we've got it, or we'll get it

201.384.7715

STOCK FOOTAGE · RESEARCH · CLEARANCES



footagefinders

GLOBALIMAGEWORKS

VIDEO · FILM · HI DEF

Client
adidas International

Production Company

Biscuit Filmworks, Los Angeles

Noam Murro, director; Shawn Tessaro, Jay Veal, producer executive producer; Toby Irwin, DP.

Agency

TBWA/Chiat/Day, San Francisco

Chuck McBride, executive creative director; John Patroulis, associate creative director/copywriter; Marco Worsham, art director; Jennifer Golub, executive producer.

Editorial/Post

Bikini Edit, New York

Avi Oron, editor.

The Syndicate, Santa Monica

Beau Leon, colorist.

Visual Effects

Animal Logic, Sydney

Andy Brown, Nerissa Kavanagh, visual effects supervisors

Sound

Elias Arts, bicoastal

Jonathan Elias, composer

Crescendo! Studios, San Francisco

Craig Helmholz, audio post mixer

Grey Area: The Internet In Black And White Terms

The Web's Potential For Good And Bad Comes To The Forefront In AOL U.K. Campaign

By Robert Goldrich

It's apropos that the London agency behind this AOL U.K. campaign is named Grey. That's because the campaign devised by the ad shop brings us smack dab into gray area by showing us the potential good and bad of the Internet in "Black" and "White" terms. The intent is not only to promote AOL but also to spark discussion about the Web, its virtues and drawbacks.

The spot extolling the Internet's power to do good is titled "White" and is the second entry in this week's "The Best Work You May Never See" gallery (see below). The lead entry is the flipside, "Black," because it shows the evil that the Internet can facilitate, the kind of message you wouldn't expect from Web mainstay AOL. This brand of creative risk taking

makes it a standout.

We open on a schematic maze as a voiceover relates that some people think that the Internet is "a bad thing." This is followed by scenes of people at their places of residence as the voiceover tells us of identify theft whereby people can have their "homes invaded" and their "savings robbed" without anyone setting foot into their houses.

The dark mood continues as the voiceover describes the Internet as "one of the most dangerous weapons ever created....A way for the unhinged to spread evil free of supervision or censorship." This is accompanied by a rapid succession of images that include



AOL UK's "Black"

[CLICK HERE TO VIEW SPOT](#)

skinheads, Ku Klux Klan members at what looks like a cross burning, and a picture of Osama Bin Laden.

The Internet is then positioned as, "An open market where you can purchase

anything you want." Assorted goods for sale flash across the screen, ending with a baby being sold on the black market.

We're then taken to a porn shoot where a naked woman is being filmed as the Internet is referred to as "a place for mankind" to indulge "its darkest desires."

"Orwell was right," continues the voiceover as we see security-type cameras mounted seemingly everywhere and numerous scenes of people being watched through the lenses. "Everything we do is watched, monitored and processed without us ever realizing it."

"Some people think the Internet is a bad thing. What do you think?" concludes

the voiceover.

A tag identifies the sponsor, AOL, who brought us this message, accompanied by a Web site address, which we can visit in order to express our opinions (www.aol.co.uk/discuss).

"Black" and "White," both :60s, were directed by noted filmmaker Errol Morris of bicoastal/international Moxie Pictures for Grey, London. Dawn Laren produced for Moxie. The DP was Bob Chappell.

The Grey team included executive creative director David Alberts, art director Nick Rowland, copywriter Lee Brook, head of planning John Lowery, and producer Steph Wellesley.

Editors on the campaign were Karen Schmeer of The Globe Department Store, London, and Rick Russell of Final Cut, London. Colorist was Tareq Kubasi of Glassworks, London. Audio engineer was Aaron Reynolds of Wave Recording Studios, London. Composer was London-based Peter Raeburn.

"White"

By Robert Goldrich

Is the glass half full or half empty? The latter choice is exemplified in "Black," the lead entry (above) in this week's "Best Work" gallery. However the optimistic outlook is embodied in its companion piece, "White," a :60 for AOL U.K. which shows us the Internet's potential for good.

We start on the open eye of what turns out to be a little girl. Later we are taken to a library where a man is perusing through the pages of a large book. A voiceover describes the Internet as being "the most powerful educational tool the world has ever known."

This is followed by some context for that educational significance as the voiceover goes on to relate that the Web is "preserving our history, making sure in the future we never forget the past." Accompanying this is the poignant scene of a girl visiting a graveyard filled with victims of the Holocaust.

We are then taken to more contemporary history as an ocean wave comes descending on a coastal village. "When disaster struck Asia," says the voiceover in reference to the horrific tsunami, "the volume of aid



AOL UK's "White"

[CLICK HERE TO VIEW SPOT](#)

donated by ordinary people through Web sites outweighed that of their own governments." We then see assorted government currencies flash before our eyes.

Next are masses holding peaceful protest demonstrations as the voiceover continues, characterizing the Web as "a place free of state regulation, censorship and control—the only place where freedom of speech truly exists." Visuals unfold of a man standing alone in the path of an oncoming tank, and then a dove in flight.

The voiceover then continues that "Orwell was wrong," about his "1984" big-brother prediction. "It is not the state that holds all the power. It is us," contends the voiceover. We see the eye of a baby peering through a magnifying glass as the narrator concludes, "Some people think the Internet is a bad thing. What do you think?"

An end tag contains the word "/discuss," accompanied by the AOL logo and a Web site designed to serve as a forum for further discussion (www.aol.co.uk/discuss).

Production, creative and post credits are the same as in the above lead "Best Work" entry.

Autodesk Wraps Alias Acquisition

Autodesk's Media and Entertainment division (formerly named Discreet) markets 2D products such as Discreet Flame and Discreet Inferno, as well as 3D product 3ds max. Meanwhile Toronto-headquartered Alias is the developer of Maya 3D software.

According to Autodesk, plans call for Alias' products, technology and services to be integrated with Autodesk's Manufacturing Solutions and Media & Entertainment divisions and Autodesk's Consulting organization.

Since the intended acquisition was announced, industry watchers questioned the future of Alias' Maya and Autodesk's 3ds max, which have overlap in the 3D market.

Autodesk said in a released statement on the day of the acquisition that it plans to continue the development and support of Alias products and services.

It further stated that the combined company's research and development priority is to link Autodesk's and Alias' existing products, delivering increased interoperability and improved data management. In the media and entertainment industry, many customers already use products from both Autodesk and Alias. As such, they would benefit from a streamlined workflow for digital film, broadcast and game projects, the company said.

There were limited staffing details available at press time. However, it was announced that Dave Wharry, formerly Alias VP of global sales and marketing, is now VP of sales for Autodesk's Media & Entertainment Division. Michel Besner, formerly Alias VP of business development, emerging markets, is now leading product management for Autodesk's Media & Entertainment division 3D products. Alias' former global headquarters in Toronto is to serve as a key development center for Autodesk.

Directors Discuss The Spots That Earned Them DGA Award Nominations

which he uses to create and alter his surroundings, from one environment to the next.

"These were two books I loved and to be able to use them as inspiration in the concept the agency came to me with was great and cool," related Jonze.

Also "cool" for Jonze was seeing four MJZ directors earn nominations. "I'm as excited about that as I am about getting a nomination myself."

ROCKY MORTON

Sharing in the excitement is Morton, who's the "M" in MJZ. "I'm very proud of my company and the directors," he said. "The reason it's such a honor is that it's a selection process driven by your peers. People who understand the challenges of being a director are judging the work."

Like Gillespie, Morton has now been nominated three times. His previous nominations were for his spotwork in '98 and '99. Morton garnered his latest nomination on the strength of Bell South's "Kung Fu Clowns" and "Dance Fight Plumbers" for WestWayne, Atlanta, Cheese Nips' "Office" via J. Walter Thompson, New York, and a *CSI* promo spot, "Take Me Home" out of The Martin Agency,

Richmond, Va.

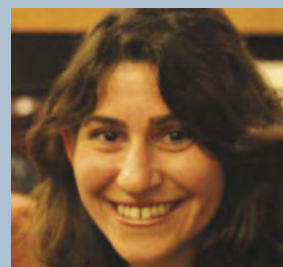
Morton entered these particular commercials because they represented "a wide spectrum of comedy. He cited the broad humor of "Office," the dark and twisted comedy of "Take Me Home" and the surreal, unexpected humor contained in the Bell South fare.

RUPERT SANDERS

Sanders was unavailable for comment at press time. He is a first-time DGA Award nominee. Sanders' nomination came on the basis of two spots: adidas' "Made To Perfection" for TBWA/Chiat/Day, San Francisco, and Xbox's "Joy" via McCann Erickson, San Francisco. The latter was produced by MJZ.

"Made To Perfection" was produced by the now defunct Omaha Pictures, which repped Sanders prior to his joining MJZ.

The DGA Awards are in their 58th year. The DGA opened the annual competition to commercial directors in '80. This year's DGA Award winners—spanning theatrical features, TV, documentaries and commercials—will be announced and honored during a gala ceremony in Los Angeles on Jan. 28.



Essentials

David Stump, ASC, Examines HD Cinematography and On-Set Monitoring

By Carolyn Giardina

Developments in HD camera technologies have created a host of new and developing cinematography options—and on-set monitoring is one of the areas closely examined in these new workflows.

"One of the drawbacks to shooting with an HD camera is they have a 10-bit log output, but monitors were all based in 8-bit technology," explained DP David Stump, ASC, who chairs the American Society of Cinematographers' (ASC) Technology Committee's camera subcommittee.

What this means, Stump related, is that "there has never been a great way to look at the [camera] output on set and critically judge it."

But developments are on the way. Stump recently tested a new on-set monitoring process that essentially enables the production team to see, on set, what the dailies would look like if printed to film. The process is being developed at Burbank-headquartered Technicolor Content Services (TCS), and Stump told SHOOT that he is "very encouraged" by what he has seen.

Stump used the process earlier this month on a shoot for indie feature *What Love Is* from L.A. production company Big Sky, directed by Mars Callahan, lensed by Stump and starring Cuba Gooding Jr. SHOOT attended the shoot, which took place on stage at Glendale Studios in Glendale.

Here, Stump used four Thomson Grass Valley Vipers—digital cinematography cameras that were pioneered in the commercial world through use by director David Fincher of bicoastal Anonymous Content—supplied by Burbank-based rental house Plus 8 Digital.

The output of Viper went through Grass Valley's LUTer box, in which a Look-Up Table (LUT), developed at Technicolor, was applied that enabled the production team to see the images in the on-set monitors, as they would look if printed on film. While Viper was the camera of choice for this production, the production team reports that the technique could be used with any HD camera technology.

In this instance, the technology allowed Stump to see the Viper material—lensed in 4:4:4 RGB "Filmstream" (unprocessed) mode,

without the greenish tint typical of Viper material prior to color correction. "The Viper gets its flat, low contrast green look from the fact that out of the red, green and blue sensors, the green CCD [charge-coupled device] has the greatest amount of signal capture," explained Mark Chiolis, Grass Valley's senior marketing manager for the Viper.

The images were recorded to Sony's HDCAM SRW-1 recording device. But it should be clarified that it is the full dynamic range of the image that is recorded and available for post (which in this instance will include a Digital Intermediate process), not the corrected image seen in the on-set monitor.

"[The LUTer-based on-set monitoring process] enabled me to get a good look at how [the images] can be color corrected in post, and to double check lighting," said Stump. "It's a great way to analyze everything for the final project while on set."

"Technicolor realizes that creatives need on-set solutions which provide color balanced images for monitoring purposes," explained Greg Ciaccio, VP of postproduction operations at TCS.

Stump also pushed the four-camera shoot in other ways. The dialogue-driven feature takes place largely in a single room, and Stump described the Viper as "actor friendly" in that it enabled the cameras to roll while allowing the director to focus on the performances.

Stump also described his four-camera cinematography approach as a hybrid of film and TV production work styles. He explained that he started with a multicamera shoot, typical of TV series production, but also took advantage of Steadicam shots, Technocrane shots, and handheld work.

Stump said that he plans to report his findings back to the ASC Technology Committee. "The future keeps looking better and better," he concluded. "There are more tools in my toolbox."

SHOOT senior editor, technology and postproduction, Carolyn Giardina can be reached at 310-822-0211 or at cgiardina@shootonline.com.

Student Body of Work

design industry. The national student awards will be presented at the AAF National Conference and ADDY Gala Awards Show on June 11 in San Francisco.

In conjunction with the AAF's National Ad 2, an organization for young professionals in the

advertising industry (age 32 and younger), the best of show winner at the national Student ADDY Awards will receive a \$1,000 cash prize. College students at any accredited institution are eligible to enter. Students should check with the AAF to find a local, AAF-affiliated club and then contact that nearest local club for entry information. Visit www.StudentADDYs.com for additional entry info and www.AD2.org for more info on National Ad 2.

Tribal DDB, Subliminal Tackle New Year's Resolutions For Aquafina

Throughout the almost two-and-a-half-minute film, we see that his siphoning problem extends beyond vehicles.

Jeff also draws milk out of a jug with a tube and then releases it into his bowl of cereal. His father says his grown child is a "sick boy" while his mother admits there were signs. The problem was ruining his life, Jeff confesses.

At the end of the short, Jeff tells us he has been clean for eight months. The final screen shows a bottle of Aquafina next to a note that the film was "inspired by Christopher's resolution to 'stop siphoning gas from my neighbor's car to for my lawnmower' in 2006."

ENJOYING THE JOURNEY

From the outset this project was collaborative. Initially members of the Tribal DDB creative team—Johnson, creative director Scott Biggers, and art director Jordan Kretchmer—met with the directors individually to discuss the helmers' script ideas. "We intentionally wanted the directors to take a leading role in this, Johnson said. "The goal here and one of the most important things we did was we told these guys, don't try to make an Aquafina commercial, that's not what we're doing. We want it to have entertaining, engaging, amusing content that was original and that reflected the voice of the director."

When assembling the various directors for the project the creatives wanted diversity, Johnson related. This resulted in varied films on the site with different voices and approaches to the overarching theme. "The directors got to function more as filmmakers rather than commercial directors with this," Mande

said of the process. Executive producer at Subliminal Steven Gould also oversaw this venture.

The number of films that ended up on the site was essentially a reflection of the budget, Johnson shared, which he also pointed out as a challenging part of the process. "We wound up with, I'm guessing, twenty minutes of really high-quality, original entertainment content and we did it for a fraction of the cost of a single big brand TV spot and that's a pretty neat story if you ask me."

IWORK CREDITS

Spend More Time Working on Anger Management

Jane Selle Morgan, director; Daron Keet, DP; Jeff Hanson, Joe Morgan and Jane Selle Morgan, writers; Jane Selle Morgan, editor; James Elliot, sound; Kapria White, production assistant. Music from 300monks.com.

Book First Gig in Front of a Live Audience

Adam Martin, director; Angela Sostre, Dan Harris and Gatt (Lindsey), producers; Dan Harris, 1st AD; Derek Livingston, 2nd AD; John Martin Kee, script supervisor; Art Santamaria, DP; Elvin Chacon, 1st AC; Damian Santamaria, 2nd AC; Les Miller, sound/boom; Mariano Rueda, production designer; Rachel Malkin, art assistant; Shannon Fitzgerald, costume designer; Anthony Moton, production coordinator; Michelle Ruiz, Eric Forte and Darlene (Miller) Sims, production assistants; Dan Harris, editor; Dave Wesley, composer.

Eat More Toast

Nicholas Wrathall, writer/director/producer; Brycen Horn, DP; Andrew Garrick and Gawain McGrath, editors; and Tai Rotem, music and sound design.

street talk

Bicoastal production and management company **Anonymous Content** has teamed with **Sharkle.com** to provide original content for the Web site. **Sharkle.com** provides a forum for members to share videos and comment on other's uploaded content, constituting an online video community that has grown significantly since its launch last September. In addition to creating and producing content for **Sharkle.com**, **Anonymous** may gain entrée to the site's online ensemble of home videographers as a source of up-and-coming talent....**DiverseCity**, a New York-based production house headed by former agency exec producer **Scott Nicholas**, has opened with a lineup that includes directors **Lionel Coleman** and **Thomas Barnes**. The shop is looking to help develop marketing communications that engages multicultural audiences. Through an association with established production house **Highway 61**, New York, **DiverseCity** has access to resources to help mount productions worldwide....**The Association of Independent Commercial Producers' (AICP) Florida** chapter has paid tribute to **Bill Randall**, who's president/CEO of **AFI/Filmworks Productions**, and **Daniel Marrero**, partner at Hispanic ad agency **Creative On Demand (COD)**, by making them the first inductees into the **AICP Florida Honor Roll**. The Honor Roll distinction is bestowed upon a Florida-based individual or group who has demonstrated a strong commitment to the creation of TV commercials and has contributed significantly to making the state an international production center. The induction ceremony took place last month in Miami.... Industry veteran **Joseph T. Visslailli**, VP, professional sales at **Fuji Photo Film USA**, passed away earlier this month. He was 59. A longtime resident of Sea Cliff, N.Y., **Visslailli** is survived by his wife **Franne**, son **Derek** and daughters **Erin**, **Lauren** and **Farah**. The family asks that those wishing to honor his memory make contributions to **Make-A-Wish Foundation of America, Gift Processing Center, P.O. Box 29119, Phoenix, AZ 85038-9119**.....

rep report

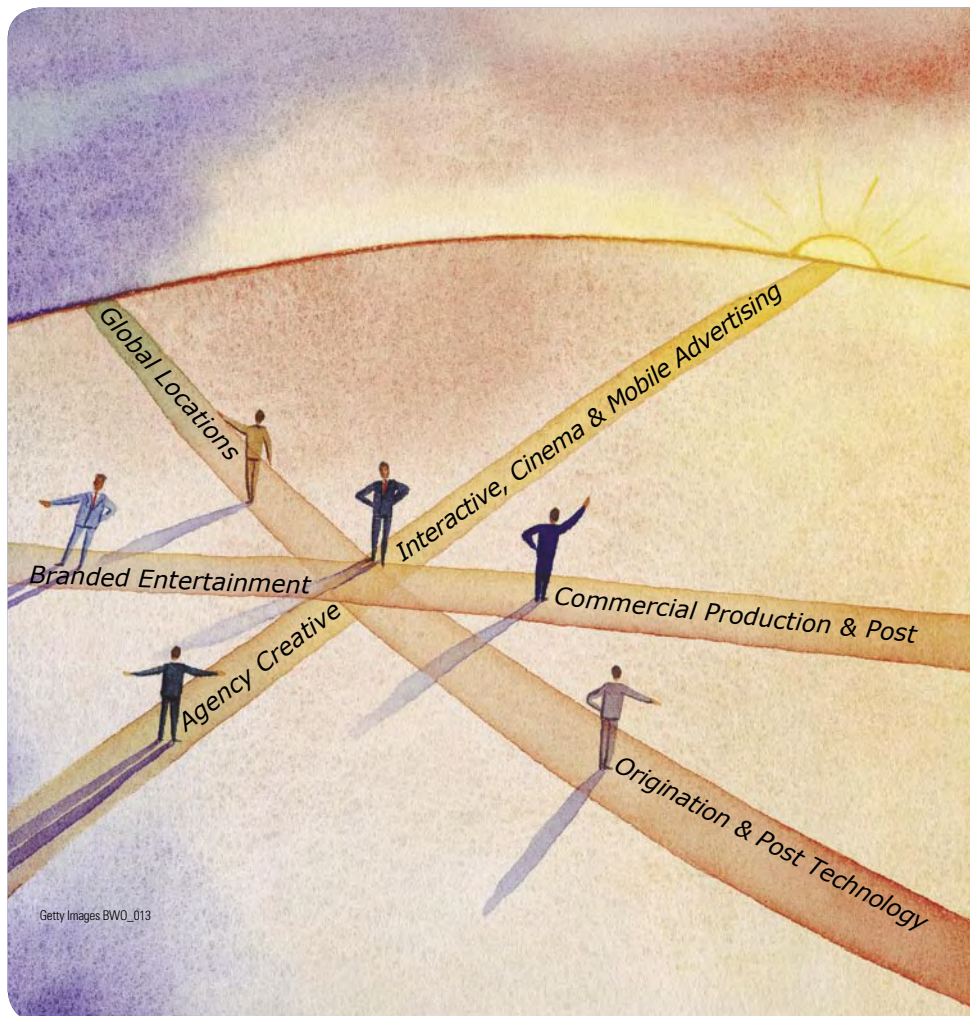
Bicoastal/international **Chelsea Pictures** has secured **Mark Andrews** and **Astrid Steel** of **Where's The Boards** to handle representation on the West Coast....DP **Michael Trim** has signed with the **Montana Artists Agency**, Los Angeles, for exclusive representation in all areas....Production designers **Sandra Crouch** and **Nick Savalas** have joined the **Stacy Cheriff Agency**, Venice, Calif., for representation....DP **Jonathan Sela** is now available through **Innovative Artists**, Santa Monica, for all work after completing principal photography on **The Omen 666** with director **John Moore**.... DP **John Toll** has wrapped principal photography on **Seraphim Falls** starring **Pierce Brosnan** and **Liam Neeson**. He is now available for commercials through **The Judy Marks Agency**, Los Angeles....

bulletinboard

☐ **Jan. 26/New York: The New York Festivals Awards Show for television, radio and cinema at the Hudson Theatre.** www.newyorkfestivals.com....

☐ **Jan. 27/London: Call for entries deadline for the Design and Art Direction (D&AD) Awards.** www.dandad.org/awards06...

☐ **Jan. 31/New York: Call for entries deadline for the 2006 One Show, One Show Interactive, and One Show Design** www.enteroneshow.org....



All Paths Connect Via SHOOT in 2006

SHOOT
www.shootonline.com
 The online/dvd SHOOT Directory
 The SHOOT HTML >e.dition
 SHOOT Events

In addition to publishing twice-monthly print issues, SHOOT is pleased to announce the January re-launch of www.shootonline.com and the launch of a new weekly HTML "SHOOT >e.dition". New columns and features in SHOOT will offer insight into all areas of the business. Online services will include searchable editorial archives, directory listings, and commercial work database. New enhancements are planned for SHOOT's annual New Directors Showcase and Forum events.

Connecting readers with news, information, great work and each other is SHOOT's goal in 2006!

HERE'S A PREVIEW OF SHOOT'S JAN. -MAY PRINT ISSUE FEATURES

EVERY ISSUE OFFERS A NEW OPPORTUNITY TO REACH YOUR PROSPECTIVE CLIENTS. SHOOT'S AUDIENCE OF AD AGENCY CREATIVE & PRODUCTION DECISION-MAKERS READ EVERY ISSUE FOR THE LATEST NEWS, COLUMNS, AND SCREENWORK SECTION FEATURING THE BEST NEW COMMERCIALS, INTERACTIVE ADVERTISING & BRANDED CONTENT .

PLACE A PRINT ISSUE AD & YOU'LL RECEIVE AN AD IN SAME WEEK'S PDF VERSION (WELL READ INTERNATIONALLY) AT NO EXTRA CHARGE!

JANUARY 27

Editing & Postproduction
 Visual Effects & Animation
 Superbowl Preview
 Australia & New Zealand

FEBRUARY 10

Ad Agency Heads of Production
 Music & Sound / HD Special Report
 Superbowl wrap up/DGA Commercial
 Director Winner/Sundance wrap up

FEBRUARY 24

New York / Creative Clients
 Stock Footage & Music Libraries
 VES Award Winners
 Argentina & Brazil

MARCH 10

Editing & Postproduction
 Interactive: web & gaming
 HPA Tech retreat wrap up
 Road to NAB 1

MARCH 24

Directors Issue EXTRAVAGANZA
 & Cinematographers and cameras
 Chile, Uruguay & Columbia
 Road to NAB 2

APRIL 7

Ad Agency Creative
 Film Commissions / Hot Locations
 California: North & South/Road to NAB 3
 Bonus Distribution: Locations

APRIL 21

Music & Sound
 Visual Effects & Animation
 Florida / Mexico & Cost Rica
 Bonus Distribution: NAB

MAY 12

Agency Producers
 SHOOT's New Directors Showcase
 Music Video Directors
 Bonus Distribution: SHOOT's New Directors Showcase, MVPA Awards, Clio Festival

MAY 26

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

SHOOT

WWW.SHOOTONLINE.COM

Ad Deadlines:

- **Space Reservations:** Fridays, two weeks prior to issue date
- **Ad Material Deadline:** Fridays, one week prior to issue date

CONTACT US TODAY TO RESERVE ADVERTISING SPACE

East/Midwest:

Robert Alvarado
ralvarado@shootonline.com
 203.227.1699 ext. 15

West/International:

Roberta Grier
rgrier@shootonline.com
 203.227.1699 ext. 13

Classified:

Kelly Boyle
kboyle@shootonline.com
 203.227.1699 ext. 14