

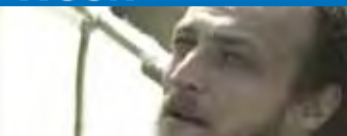
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JULY 21-AUGUST 17, 2006

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Ongoing Global Dialogue On Production Biz In The Offing

Online Communications Infrastructure Will Facilitate Continuing Conversation, Building Upon Recent World Producers Summit

By Robert Goldrich

NEW YORK—From in-person to now online communication—that's the transition that will ensure that dialogue among commercial producers from around the world continues year-round so that issues can be addressed and notes compared on a real-time basis. This plan crystallized and gained approval at the third annual World Producers Summit held by the Association of Independent Commercial Producers (AICP) and the Commercial Film Producers of Europe (CFP-E) last month during the International Advertising Festival in Cannes.

The Cannes session brought together 89 commercial filmmakers from 28 countries. The participants, all significant stakeholders in production houses, exchanged ideas and considered issues they have in common. But just as, if not more, importantly, they agreed to continue their discussion using an online international bulletin board.

AICP president/CEO Matt Miller dubbed the dynamic as a World Producers E-Summit. "Our intent is to always have a channel open so that producers from around the world can engage in meaningful dialogue and exchanges about their concerns and industry issues," he said.

For example, the subject of WPP-owned production shop Plush was discussed at length during the half-day Cannes summit, according to Miller and CFP-E president Francois Chilot. It's a topic that figures to generate plenty of follow-up online. Plush competes with independent producers, yet relies primarily on directorial talent from production companies around the world. This is in sharp contrast to generally failed agency in-house production entities of the past, which recruited their own exclusive lineups of staff directors.

World Producers Summit participants expressed

Continued on page 7

Siggraph Readies For A "Shake" Up

By Carolyn Giardina

BOSTON—Siggraph '06—the 33rd Conference and Exhibition for Computer Graphics and Interactive Techniques—opens July 30 in Boston, where visitors will be traveling to the Boston Convention Center and around the historic city by cab, bus and Boston's 'T' public transport system. This is the Siggraph conference's first return to the East Coast since Orlando '98.

One East Coast company that

is anxiously awaiting the start of Siggraph is New York-based Charlex, which won the Siggraph Computer Animation Festival's Electronic Theater Best of Show honor for *One Rat Short*, an animated short written and directed by Charlex executive creative director Alex Weil, and produced by Charlex.

The Electronic Theater also includes a larger than usual number of commercials. Featured spots include work from London

and New York-based Framestore-CFC—whose contributions to the show include Guinness "noitulove", which recently won the Cannes Grand Prix—as well as Sydney and Venice, Calif.-based Animal Logic, Santa Monica's Method, and London's Passion Pictures. (*SHOOT's* Special Report features a behind the scenes look at the making of *One Rat Short*, as well details on the featured commercials.)

Continued on page 27

AICP Plans For What's Next In Biz

By Robert Goldrich

LOS ANGELES—Looking to address a changing media landscape—which calls for new business models in different sectors of the ad biz, including the production community—the Association of Independent Commercial Producers has formed a committee, AICP.next, to provide insight, context and hopefully some answers as to how to capitalize on emerging opportunities and to best cope with new sets of risks and potential liabilities.

Chairing the committee, which has already met several times, is spot director Massimo Martinotti,

Continued on page 6

Hawaii Enacts Spot-Friendly Tax Credit

By Robert Goldrich

HONOLULU—A refundable tax credit designed to encourage filming in Hawaii has been signed into law. The incentive, which took effect on July 1, applies to varied types of productions, including features, telefilms, TV series pilots, music videos, interactive games and commercials.

Per the measure, there is a 15 percent tax credit on qualified production costs incurred while filming on the island of Oahu. The

Continued on page 5



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Measured Response

Imagine that the networks are kind of freaking out about Nielsen's intent to start monitoring advertising ratings, not just the program components," observed John Leverage, VP, awards, for the Academy of Television Arts and Sciences (ATAS). "Especially since the cost of advertising would no longer be pinned to how many people are watching *American Idol* but how many are watching the commercials when *American Idol* takes a break."



helled by Joe Pytko of PYTKA for DDB Chicago; Ameriquest's "Concert" directed by Craig Gillespie of MJZ for DDB Los Angeles; and Hallmark's "Required Reading" directed by David Harner of and for Leo Burnett USA, Chicago. (Harner now directs commercials via The Institute for the Development of Enhanced Perceptual Awareness.)

Leverence notes that these Emmy nominated spots each parallel a different entertainment TV program genre. Hallmark's "Required Reading" is a classic case in point—a two-minute-and-45-second tug-at-the-heart-strings commercial with narrative sensibilities akin to the Hallmark special movie or miniseries presentation it sponsors.

"Required Reading" tells the story of Ed, an adult who walks

somewhat hesitatingly into a classroom for reading lessons. The teacher starts him with a children's book, the title of which he can't read. Subsequent lessons show the man slowly yet steadily making progress until he can read on his own. We then see him at home where he opens a box containing greeting cards he's received over the years. He reads the first one: "Papa means love. I now this is true. I know it because my papa is you. Happy Father's Day, Papa." It is signed, "Love, Jenny."

"A viewer buys into the Hallmark show and he or she is never going to have to leave that genre for those two hours. You don't step out of the program and into the commercial void when there's a break," observed Leverage. "There's no interruption in the type of entertainment you have committed yourself to—which in that sense is

an interesting twist on product placement. You're not putting the Hallmark card on the table in the movie. But you have the Hallmark feel as part of the commercial which is an extension of the movie or miniseries. It's a seamless transition across that former chasm between program and commercial."

Similarly, Leverage parallels the storyline, tone and tenor of Budweiser's "Clydesdale American Dream" to those of a telefilm (a youth striving for excellence, with his parents helping behind the scenes), Ameriquest's "Concert" to those of a sitcom (replete with misunderstood situations and sexual innuendo generating laughs), and FedEx's "Stick" to those of well done sketch comedy (instead of "Stick," it should be titled "Schtick," quipped the ATAS VP).

"The nominated commercials this year were almost kind of a

program bridge—there wasn't a distinct separation between program and commercials," related Leverage. "The commercials carried a high entertainment value, almost standing on the shoulders of the program they were sponsoring." Such an approach, he conjectured, could make the Nielsen shift in audience measurement a moot point in that viewer drop-off, if any, would likely be minimal when spots are so well crafted and engaging.

Meet The Commish

By Robert Goldrich

Filming Incentive Program Takes Hold In Connecticut

Heidi Hamilton became Connecticut's Film Division Director last December, after having worked under the previous director. She brings to her position a broad-based background in law and filmmaking.

Hamilton is an attorney with more than 13 years of practice. In 1998, she served with the New York chapter of Women in Film and Television, working on professional development opportunities for chapter members. Shortly thereafter Hamilton joined with actress LisaGay Hamilton in producing a film—*Beah: A Black Woman Speaks*, a joint production with Jonathan Demme. An



Heidi Hamilton, Film Commission Director, Connecticut Commission on Culture & Tourism

HBO presentation, *Beah* was the recipient of a Peabody Award in '05, along with awards from both domestic and international film festivals.

SHOOT caught up with Hamilton to get her take on the state of filming in Connecticut, which recently passed a tax credit initiative to attract production. The tax credit program took effect on July 1, 2006.

Q. Outline the incentives program for our readership.

Hamilton: What to do—Spend in excess of \$50,000 in Connecticut for pre-production, production or postproduction expenses on a qualified production

and receive tax credits up to 30 percent of qualified Connecticut spending for goods, services and labor. No annual cap and no per-production cap.

How to do it—First, an eligible production company submits a pre-application no later than 90 days after the first qualified production expense is incurred in Connecticut. Receive an eligibility certificate certifying that the production is a state-certified qualified production. Second, the eligible production company applies for a tax credit certificate no later than 90 days after the last qualified production expense is incurred in Connecticut.

What you get—A non-refundable transferable tax credit certificate is issued to the state-certified qualified production. The tax credit may be sold and applied against the corporation business tax. It may be carried forward for three years.

Q. Does the incentive apply to commercials? If so, how do spot producers qualify?

Hamilton: The 30 percent tax credit incentive applies to commercials. The program requires the producer to earn the tax credit by purchasing goods and services in the state. The tax credits may then be sold to an entity with a corporate tax liability. The same rules apply to both commercials and motion picture productions. This is why the \$50,000 threshold is the lowest in the country. The state wants to attract commercial production activity as well as film productions. In fact our first applicant is from Visual Concepts, a well known Connecticut commercial producer.

Q. What commercials have recently been shot in the state?

Hamilton: Our most recent commercial was a national Federal Express commercial shot in New London, Connecticut, followed by an American Express commercial shot in New Milford, Connecticut. Commercial work has always been the mainstay of our production industry and we are interested in expanding the opportunities for that industry, hence a tax credit with no principal photography requirement and the lowest threshold in the country.

Q. What other factors—besides the incentive—make Connecticut attractive to commercial producers? (i.e., industry infrastructure, diverse locations, film commission services).

Hamilton: An increasing number of producers are selecting Connecticut as their ideal base for commercial and film production. They've come to recognize the level of production talent available in the state, as well as the excellent facilities that lie in relatively close proximity to Manhattan. Our locations throughout the state are a mix of bucolic New England, shoreline, mill towns, dirt roads, industrial gray and inner-city grunge. Federal Express was attracted to a New London dock that resembled Maine, while American Express appreciated the isolated quiet-town feel of a New England town. Recently, we matched a location manager's need to match the rural feel of a Canadian landscape. So the location options are endless.

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ July 20, 2001/Chris Byrnes has been promoted to president of Charlex, the New York-headquartered hybrid graphics/design/visual effects/production/post shop under the aegis of founder Alex Weil....Director Steve Beck has signed with bicoastal Reactor Films. He comes over from Industrial Light + Magic Commercial Productions, San Rafael, Calif....Editor Paul Kelly has signed with edit/post house 89 Greene Editorial, New York....Chameleon Music, Chicago, headed up by exec producer Larry Pecorella, has merged into Comtrack, Chicago....

10 Years Ago

□ July 19, 1996/Post house Optimus, Chicago, owned for a decade by St. Louis-based Anheuser-Busch subsidiary Busch Creative Services Corp., will be sold to four Optimus employees: president Tom Duff, effects director Glen Noren, offline editor Randy Palmer, and online editor Scott Yurks.... Director/cameraman Gil Cope has shifted to Original Film, Los Angeles, from bicoastal Harmony Pictures....Michael Givens, a director/cameraman, has joined Dark Light Pictures, West Hollywood....

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

Director Noam Murro Takes Flight For Travelers, Fallon

Agency Creative Stresses The Importance Of Comprehensive Insurance

By Christine Champagne

An epic fable with a light-hearted twist—that's what Fallon Minneapolis and director Noam Murro of Los Angeles-based Biscuit Filmworks have created for Travelers in a :60 spot titled "Bridge."

As "Bridge" opens, we see a man pulling a cart containing a large set of wings through a quaint village. As he walks along at a determined pace, villagers chase after him, clearly expecting to see something momentous happen. And something momentous does happen: The man puts on the wings, stands atop a bridge and leaps off. "He can fly! He can fly!" people shout as the man soars above the river.

"But he can't swim," a grumpy old-timer barks as he walks away from the scene.

Cut to the human bird's splash landing in the river.

"Your risks are always evolving," a voiceover intones. "Shouldn't your insurance stay in synch?"

AIMING SKY HIGH

"The [Travelers] brand has been around for a long time, and they were the first to insure automobiles and airplanes," Fallon group creative director Todd Riddle shared when asked to elaborate on the strategy. "They've always evolved with the world, and the thinking behind the spot is, if you have insurance, and you don't have insurance that keeps up with what you're doing in your life and what is happening in the world around you, you're not really as covered as you think you are."

Fallon certainly chose to illustrate this concept in a grand way. "We could have easily gone and shot some people walking down the street and going to their insurance company and talking



to their agent. But it really felt like pretty worn out territory frankly and not too dissimilar from a lot of stuff that's on the air," Riddle said, noting, "There is a lot of very retail kind of messaging out there right now and not a lot of brand building, and we felt that Travelers was in a place where they wanted to put a stake in the ground and re-launch their brand." (Travelers recently completed a merger with The St. Paul's Companies.)

In addition to "Bridge," the work of Fallon's Dean Hanson and Dean Buckhorn, art director and copywriter, respectively, the new Travelers campaign includes another spot directed by Murro called "Big Fight," which centers on a boxing match.

Four other spots helmed by other directors were in production at the time *SHOOT* spoke with Riddle.

Murro, for one, was eager to

get involved in the project. In fact, according to Riddle, Murro flew to Minneapolis to pitch the agency in person. "In his words, he had to do this f----- spot," Riddle shared, laughing. "He's just so passionate, and he's a great talent, which goes without saying."

TAKING FLIGHT

Murro and DP Toby Irwin shot "Bridge" on location outside of Prague, casting local talent. "You couldn't get those rich faces in L.A.," Riddle pointed out.

The effect of the man leaping off the bridge and flying was created partly with rigs and partly using bluescreen. All the shots where you see him jumping from the bridge were shot with the actor attached to a bungee, which was later removed by the artisans at London's Framestore-CFC. Additionally, all the shots where he is flying were shot against bluescreen and comped onto a

background plate, which was shot separately.

"The hardest part in this technique is to make the trajectory of the flying look real as the character is shot just hanging stationary and not moving," explained Framestore lead Inferno artist Stephane Allender. "Once you succeed in creating a successful flying move, you just need to make sure it looks integrated with the background plates."

Given the scale of "Bridge," it called for an inspiring piece of music, so Fallon commissioned composer Robert Miller of RMI, New York, famed for his gorgeous orchestral compositions, to compose the orchestral score that accompanies "Bridge."

Looking back on the project, Riddle pointed out that what is particularly interesting about "Bridge" is what you don't see. The spot as originally scripted depicted the dreamer as a young boy, showing us his fascination with birds and flight, and Murro shot those scenes. "But at the end of the day when we looked at the edit [Russell Icke of The Whitehouse, which has offices in London, Los Angeles, Chicago and New York, cut the spot], we all agreed that you really didn't need to tell that part of the story," Riddle said, noting that when you see the man walking through town towing his cart of wings, "you get the feeling that there is a back story, and you don't have to be literal as far as telling it. I think storytelling is much better when the viewer can connect the dots versus serving it up on a platter."

TopSpot OF THE WEEK

Client
Travelers

Production Company
Biscuit Filmworks, Los Angeles.

Noam Murro, director; Toby Irwin, DP; Shawn Tessaro, executive producer; Jay Veal, line producer/U.S.; Sherry Baumgart, line producer/CZ; John Beard, production designer. Shot on location outside of Prague.

Agency,

Fallon Minneapolis.

Todd Riddle, group creative director; Dean Hanson, art director; Dean Buckhorn, copywriter; Brian DiLorenzo, director of broadcast, North America; Vic Palumbo, executive producer; Jim Haight, assistant producer.

Editorial

The Whitehouse, London, Los Angeles, Chicago and New York.

Russell Icke, editor; Dan Maloney, assistant editor; Sue Dawson, executive producer; Melanie Klein, producer/New York; Kate O'Mulloy, producer/London.

Post/Visual Effects
The Mill, New York

Fergus McCall, colorist

Framestore-CFC, London/ New York.

Mike McGee, VFX supervisor; Stephane Allender, lead Inferno artist; Ben Cronin, Tim Osbourne and Marcelo Pasqualino, Inferno artists; Dean Robinson and Simon French, 3D artists; Abby Orchard, post producer.

Music

RMI, New York.

Robert Miller, composer; Heather Weisberg, executive producer.

Sound Design

Blast Digital, New York.

Joe O'Connell, Gerard Collins and Casey Hogan, sound designers.

Audio

Blast Digital.

Joe O'Connell, mixer.

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Puhy/Moss Duo Deploys Frugal Flossers For Chevy

Spec Commercial Establishes Industry Vets As New Directing Team

By Robert Goldrich

The lion's share of spec spots are made to help establish new talent in the marketplace. But in a departure from that norm, "Mountain Men" reacquaints us with a pair of industry vets—director/DP Peter Moss and former Campbell-Ewald, Detroit, exec VP/executive creative director Joe Puhy—who recently joined to form a directorial team, Puhy/Moss, available through Santa Monica-based Plum Productions.

The spot shows us two rugged outdoorsmen camping out in the pristine wilderness. One is seated in a Chevy Colorado truck, vigorously flossing his teeth. The other emerges from a tent and goes about his campsite business. The guy in the truck finishes his oral hygiene and places the piece of used floss on the rear view mirror. He then leaves the truck, to be replaced seconds later by his buddy who grabs the dangling floss and proceeds to clean his teeth and gums.

A voiceover relates, "Mountain men know how to stretch a dollar. That's why Mountain Men drive the fuel efficient Chevy Colorado."

The spec piece was based on a concept by art director Tom Cerroni and copywriter Joe Godard of Campbell-Ewald.

Moss said of Puhy, "He pushed me in different ways, which is refreshing. As a creative, Joe is very in tune with the younger market and adept at wit and comedy. I come from a background in beauty, sweeping landscapes and more classical looks. I think the

integration of our two sensibilities makes for a dynamic collaboration."

Moss is currently prepping for his feature directing debut, *Dingo Dreaming*, which is slated to shoot in New York and Australia this fall. He was a partner and director/DP at the former commercial production house Petermann/Moss Films from 1993 to '03. Among his many accolades are directing awards from such competitions as the New York Film Festival and the London International Film Festival. Moss also has extensive feature experience, having served as camera operator on such noted Australian films as *Breaker Morant* and *My Brilliant Career*.

Puhy is best known for his work on Chevrolet while at Campbell-Ewald, serving in such capacities over the years as art director, producer, TV director, creative director and exec creative director. His creative fare includes the famed, longstanding "Like a Rock" campaign for Chevy Trucks. Earlier in his career he was a creative at Young & Rubicam's Detroit and Paris

offices.

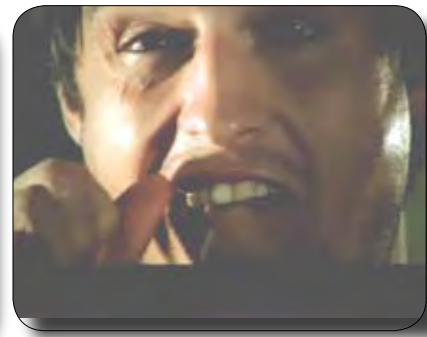
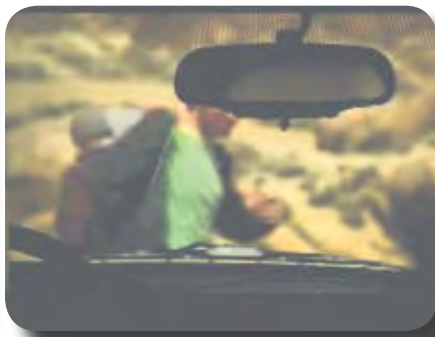
In early '06, Puhy exited Campbell-Ewald to pursue a career as a director and producer. On the former score, he teamed with Moss, whose directorial credits include commercials for such clients as Sears, Gillette, Miller Beer, Shell, Anheuser Busch, Avis, Esso and Toyota.

Chuck Sloan executive produced "Mountain Men" for Plum Productions, with Brett Marx serving as line producer. (Sloan is president of Plum.) Moss was DP on the job.

Steve MacCorkle of Rival Editorial, Santa Monica, edited the spot. Bill Fortney exec produced for Rival. Colorist was Mike Pethel of Company 3, Santa Monica. Audio post mixer was Jeff Payne of Eleven, Santa Monica.

Sound designer was John De Stefano at bicoastal Elias Arts. Jimmy Haun of Elias was music composer.

Principal actors were Troy Donnell and Mick De Lint.


[CLICK HERE TO VIEW SPOT](#)


"Vigil"

By Robert Goldrich

Miscommunication can spread like wildfire—and that's the creative underpinning for this Solo Mobile phone service comedy spot directed by Brian Lee Hughes of Reginald Pike, Toronto, for Vancouver, B.C.-based agency Rethink.

We open in a high school hallway where students are rushing and milling about in-between classes. One girl says to another, "I completely choked on that test."

That statement is heard by a nearby student who relates over her walkie talkie cell phone, "Lisa totally choked."

A succession of kids relay the message on, translating into the "news" that Lisa "choked," which soon becomes "choked to death."

"That's so sad," says one classmate.

A girl reminisces, "We went to fat camp together."

Several cell phone-wielding kids shed tears.

"Are you going to the vigil?" asks a lad over his cell phone.

Next we hear organ music as Lisa opens an auditorium door. She sees a huge photo of herself,

with a roomful of kids—mostly dressed in black—in mourning. As she turns away to presumably leave this awkward situation, the kids see her, scream as if they've seen a ghost and then quickly disperse.

At this moment of bedlam, a voiceover is heard against a backdrop of graphics/product shots: "Solo Mobile. Cell phone. Walkie Talkie. Spread the Word."

The Rethink creative ensemble consisted of creative directors Chris Staples and Ian Grais, associate creative director/copywriter Rob Tarry, art director Noreel Asuro, producer Ann Rubenstein and account director Tracey Chapple.

Director Hughes' support team at Reginald Pike included executive producers James Davis and Josefina Nadurata, and producer Amalie Bruun. Tico Poulakakis was the DP.

Offline/online editor was Matthew Griffiths of Cycle Media, Vancouver. Colorist was Claudio Sepulveda of Technicolor, Vancouver.

Craig Zarazum of Wave Productions, Vancouver, served in the dual role of audio post mixer/sound designer.


[CLICK HERE TO VIEW SPOT](#)

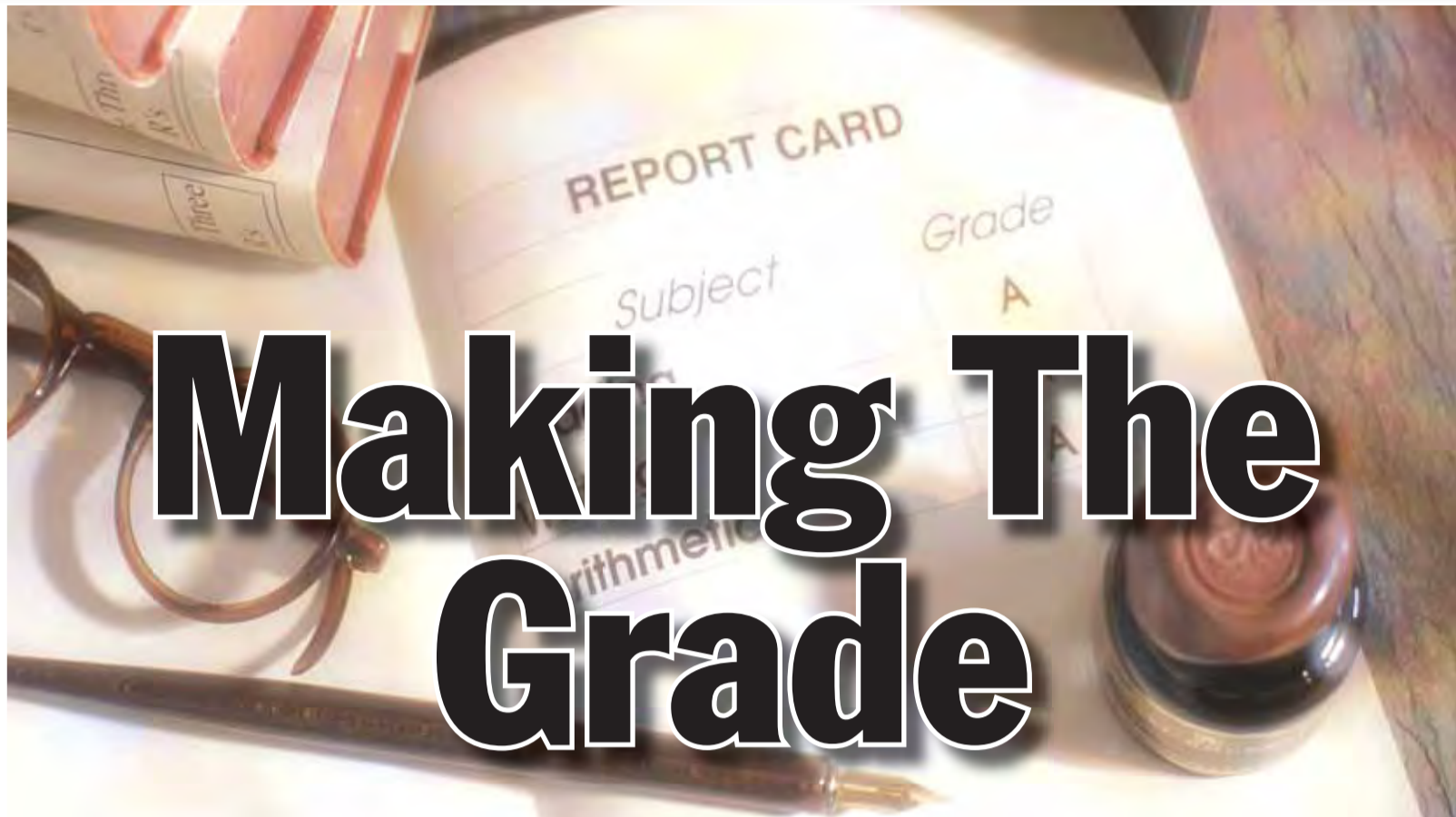
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Agency creatives assess the first half of 2006, look to what's in store for year's second half.

The times, they are a changing. Nielsen is shifting its audience measurement methodology to account for viewership—or the lack thereof—during commercials. VOD is starting to make some relevant noise. Clients look for brand building answers wherever they can find them, no longer confining their search to mainstream ad agencies. Consumer-generated content emerges, yielding some gems yet at the same time contributing to clutter and potential backlash.

As we pass the midway point of 2006, SHOOT solicited feedback from the agency community about what they deem significant thus far this year. And we asked the more adventurous to offer some educated guesswork as to what's in store during the second half of '06.

The following questions were posed to a select group:

1. Looking back on the first half of the year, what developments and/or trends stand out in your mind as significant? These can be creative and/or business trends.
2. How would you rate the industry's use of new ad forms beyond traditional commercialmaking thus far in '06?
3. What work (commercials or new media forms such as Web films, mobile phone/PDA content, VOD, podcasts) has struck a responsive cord with you this year?
4. Though gazing into the proverbial crystal ball is a tricky proposition, we nonetheless ask you for any forecast you have relative to the creative and/or business climate for the second half of '06?

Here's a sampling of the responses:



Susan Credle

Susan Credle, *executive creative director* BBDO New York

1.) Internet agencies are hiring talent from traditional agencies. Traditional agencies are hiring talent from Internet agencies. To have a free Internet experience, more and more often we are being shown an Internet piece of advertising that looks an awful lot like what has been the topic of many forums of late, the pretty much dead :30 TV commercial. The word "screens" is appearing more

and more: TV screen, movie screen, mobile screen, billboard screen. More screens mean sight and sound branding has many places to live in the future. Content and brands are living together again. Brands are becoming more responsible for creating content not just hovering around existing content that reaches a brand's perceived target. Creatively, gimmicks seem to be winning over big brand building ideas. In an effort to cut through the clutter and own something, it seems brands own shticks and buzz words and trends more than insights. Too often, brands seem to be reflecting what we think the consumer wants the brand to be rather than saying this is who we are and we believe there are consumers who will find us relevant.

2.) I recently saw a commercial for M&M's done in the 1950s. It was about two minutes long and really, really, really explained the product. A spokesperson and the candy. And I am sure it was famous. Because it was film and it talked to you on your TV and that was cool. Today, it would not have a chance on TV. New ad forms remind me of this spot. We haven't begun to explore the creative potential of the new mediums. We have only scratched the surface of engaging consumer experiences. Competition in the new spaces will drive us to push the creative in new mediums to a much richer place. While TV seems to still be the fastest, loudest way to express ideas and reach consumers, we have done a very good job as an industry at embracing new ways to communicate with consumers. Blogs, pods, VOD, mobile, richer Internet experiences...I feel most brands are buzzing around these new places of communication. It was less than 10 years ago that we were talking about a site on the Internet. We weren't sure why we needed it, but felt something was happening there. Today a brand questioning the need for an Internet site seems absurd. The first step to pushing these new mediums is playing in them. And brands are.

3.) My favorite work this year was for the Tate Museum in London. Mainly because it didn't matter where it manifested itself, the idea was great. Make art approachable and relevant to today's consumers. They offered tours like the "I just dumped my boyfriend tour" or "my favorite color is yellow tour" that make me want to run to the Tate. The work was actually very classic. But the idea was fresh and smart. The consumer generated content has also made me respond, though negatively. So much junk is being created and posted that there will be a backlash and consumers will demand quality over quantity. Too much choice will be replaced with good choices. Hopefully, very soon. VOD is going to be the big winner if TV and the Internet don't converge too near in the future. VOD is the Internet experience on TV. Give me control of when and where and what while I'm horizontal on the sofa ready for a passive entertainment experience. Consumers will trade free

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Agency Artisans Reflect On First Six Months Of '06, Offer Predictions

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control for a bit of time spent with a brand. VOD is where TV and TV's advertising impact will live in the future.

4.) Unfortunately, creative will not be king in the back half of the year. Volatile markets tend to make advertisers resort to a reliance on the tried and true and tested. Breakthrough creative cannot by definition be tried and true. The new rules of great advertising are made by those who dare to break the old ones. Companies trying to make numbers in Q4 probably aren't going to be breaking a lot of rules. Internet brand building will be more and more important. And convergence will continue to happen. Mobile screens, though small, will be huge as more and more handsets come with 3G broadband-like delivery of content. Maybe not in the back half of the year but soon, the cliché quote, "I know 50 percent of my advertising works; I just don't know which 50 percent," will not be as funny because it won't be so true. We will have a better understanding of where and when consumers have seen us and whether or not we made an impact.

David Apicella, *co-chief creative officer*, Ogilvy & Mather, New York

1.) I didn't see any signifi-



David Apicella

cant new trends so far this year, just the continuing debate about the future of advertising, which gets louder by the day. The one creative idea that I saw too much of was "people running down the street." It usually starts with one or two, and ends up with a mob all set to a strange music track. Very derivative Nike "Tag" meets Playstation "Mountain."

As for the death of the TV commercial, there were nearly 5,000 spots entered into the Cannes festival—40 hours worth. It ain't dead yet.

2.) New Ad forms? There's a lot of stuff out there, most of it too complicated. I like the simple ideas: The Japanese barcode idea that won the Cannes Titanium, The Starbucks holiday cups on car roofs. Simple but very, very smart.

3.) The one spot that I thought was great and different was the public service spot shot with a cellphone video camera for teenage street safety. It tells teens to mind the traffic when they're talking on cellphones, and shows a teen getting hit by a car because she was looking at her cell phone instead of the road. Very powerful spot.

4.) I am optimistic about the rest of the year, I think it may be stronger than the first half.

Kevin Moehlenkamp, *chief creative officer/executive creative director*, Hill Holliday, Boston

1.) I definitely feel like I've been seeing more large clients taking risks again.

I think it's in large part to the creative success that agencies like Crispin Porter + Bogusky have been having with blue chip clients.

But I think it's also that some pretty lackluster marketing chiefs are finding it harder and harder to continually blame good agency after good agency for poor results. Whatever the reasons, it's encouraging to see that clients are maybe once again realizing that having some creative balls can lead to standout results and that today, taking no risk is the biggest risk.



Kevin Moehlenkamp

2.) Maybe it's just me, but it feels like there aren't as many exciting breakout examples as there have been in the past. Or maybe it's just that I'm more jaded about the whole category. A few years ago when it all felt like the wild west, it felt like there were more gunslingers. Now that alternative media has gone "legit," it seems like it's being put through a more rigorous shakedown by clients. There are still breakouts, but it doesn't feel like it's on the same scale.

3.) As consumers' attention spans grow ever more infinitesimal by the second, my favorite work this year were by the folks who were willing to overlook this fact and create stellar long form commercials. First, is the two-minute spot out of Weiden & Kennedy London for Honda, "Impossible Dream"; and second is the epic Carlton Draught commercial "Big Ad" from George Patterson Partners, Melbourne.

Two great long pieces of work that go by in a heartbeat and prove it's not that people today have low tolerance for long-winded ads. They just have a low tolerance for long-winded bad ads.

4.) I predict that Brad and Angelina will split up and their child will go on to single handedly bring down the Hollywood machine.

I'm also thinking this Internet thing is definitely not going away. As for the Ad biz? I think the :30 second spot will survive yet another six months.

Al Moseley, *executive creative director*, Wieden+Kennedy, Amsterdam

1.) Everyone is talking about content creation. Traditional advertising suddenly looks old fashioned, again.

2.) I did say everyone's talking about content creation, but actually very few are doing it. You only have to visit YouTube to see what little impact we have made with new ad forms. Content that people actually want to see, hmm- that's tricky.

3.) The Ricky Gervais radio show podcast. It made me laugh out loud on a packed airplane.

4.) We will learn how to make commercials that work on a one-inch screen.

Diane Jackson, *senior VP, director of production*, Energy BBDO, Chicago

1.) The most significant trend is the greater realization that we truly entered into a new era of marketing and advertising well beyond the purported death of the :30 spot.

Bob Greenberg best sums it up in his article in *ANA/The Advertiser*, Feb. 2006, 21st Century Marketing, in which he states that "we no longer live in a world of single channel outbound customer engagement. We have evolved to a multi-channel interactive environment in which the consumer has greater control."

However, I still believe the majority of agencies and clients are still feeling their way through these new media outlets. Advertisers are still bastardizing traditional platforms to see what will fit elsewhere. The concept of "re-use" is still prevalent—i.e., How can we also use our TV spot on the Web? Why are they not asking how the Web can serve the consumer with information, tools and other experiential elements that they can't get elsewhere?

Marketers are starting to understand that consumers are asking "What is in it for me?"

Client: Integris | Director/DP Gordon Willis Jr. Capture A Vision



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Al Moseley



Diane Jackson

They want entertaining games, free ring tones, coupons and perhaps, most importantly, they want original content they can't get elsewhere, which they can then share.

2.) Better than in '05

3.) Webisodes for clients such as Brawny paper towels and the Snickers series Instant Def are expanding the well-crafted storytelling ads of old and creating episodic entertainment.

Youtube.com has enabled all aspiring Fellinis and potential Internet stars to fulfill their dreams. Fantastic!

Mobile phone/PDA content is still too vendor-driven. PDA download times are too slow for most consumers, especially given what you get in return. Video podcasts on the Ipod is a better way to go...for now.

Cyber Lions winners say it all this year including ShaveEverywhere.com - brave client to allow edgy work. Talking of edgy...thighwide-shut...most of the content I suspect is populated by agency creatives bored out of their minds waiting for their animatic test results to come in.

4.) The general climate reflects the need to produce more for less and I don't see that changing anytime soon.

In terms of growth predictions, I think the surge of households with Broadband is significant.

Numbers have doubled since 2003.

Not sure we can ignore the lack of US Gold hardware for Film in Cannes this year.

Note to self—must try harder.

Keith Anderson, *associate partner/director of interactive & design*, Goodby, Silverstein & Partners, San Francisco

1.) After years of a slow and gradual recognition (or perhaps reluctant acceptance) that there are media venues beyond the "traditional," I sense that there has been a wholesale decampment, a mad scramble—especially within larger agencies—toward embracing the Web as a viable creative and media solution.

Use of video is the trend

of the moment—the Internet meets television circa the 1950s. Obviously the merge of media is making everyone rethink what "interactive" means. Hopefully that will result in multi-dimensional work, but I think it's going to be an uneven few years creatively as we all figure it out.

2.) It's great to see more varied solutions in use. What remains to be seen is if the work will take full advantage of all the tools at its disposal, if that will mean more than putting up a Web page

and sticking a video on it.

That isn't interactive; it is lazy, no matter how good the film is. If you view the medium as viable, then take the time to understand its depth and its capabilities, not just take the simplest, easiest route. There is a drive for integration across media, which is a great thing, but it shouldn't mean being slavish to an execution. Integration is about being true to a strategy and an idea, not sticking the same photo or video or words up in every possible medium.

3.) The Phillips Body Groom work is pretty interesting. Nicely done, an example of what the Internet allows you to do that most other media outlets would never allow.

The "Second Life" phenomenon is really astounding. What does "virtual" mean now?

I just saw a Coke spot recently from Weiden and Kennedy Amsterdam (and some former colleagues of ours) that I thought was brilliant. Made me jealous. That is an example of engaging storytelling—regardless of

what media it is in. It's a brand thought that creates endless possibilities in other mediums.

Tim Foley, *partner*, Full Contact, Boston and New York

1.) This year continues to be all about consumer creativity, particularly on the Web. The popularity of sites like YouTube, and even MySpace is overwhelming.

In-boxes everywhere are filled with Monk-E-Mails. There is officially a Podcast for every

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Keith Anderson

Ad Agency Creatives Assess State Of Biz

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topic under the sun. And consumers are designing and customizing everything from shoes to cars. The trend here, of course, is not that people are all of a sudden more creative or have a greater need for self expression than before, but that new tools are there to do it in a more fun, visible way.

2.) I think it depends on where you're looking. For the most part, there seems to be a real conservatism or lack of creativity with new ad forms. It's as if people feel the new medium itself is enough, and they stop short of the idea. Or they approach the medium with a pre-conceived notion of what it should be.

Consumers, particularly young consumers, don't think in terms of what a Web idea should look like vs. what a mobile idea should look like vs. what a TV idea should look like. They're just ideas. And if they're great, they stop and take notice. The best advertisers and creative people have figured that out, but there still seems to be a strong tendency in the industry



Tim Foley

to keep every medium in its own little box.

3.) A couple of things jump right to mind. On the Web, I thoroughly enjoyed Mr. T as game show host for Comcast—great use of the medium, and a nice fit for the brand. Also, the Monopoly live game was very cool—with real cabbies as game pieces. It took what everyone knew and loved about the game and made it new and very exciting.

For commercials, it's really just about spots that made me want to watch over and over. The

Sony Bravia spot with the colored balls is probably one of the most talked about this year, so not a very original choice. But I loved it. And I'm not generally a fan of spoof ads, but the Tango spot that ripped off the Sony ad was just as good (maybe better). It had all the lyrical beauty of the original, plus it made me laugh out loud. I also really loved the weird and funny Skittles spot with the singing rabbit.

Lastly, for Web films, the Diet Coke and Mentos extravaganza on Eepybird.com was, for my money, the best of the entire soft drink meets mint candy genre.

4.) As technology advances, it's awfully tempting to merely follow the latest trend and drop the tried and true. The 30 second spot is dead. Quick, everyone throw all of your money and efforts into content for wrist-watches! It's all been very black or white.

I think what we'll be talking about this year is that it's about coexistence. The advance of HD should breathe new life into the medium of television and the TV spot. And we'll continue to

see the growing importance of mobile phones and other devices. And as long as consumers are embracing both, so should advertisers.

Tom Eslinger, *interactive creative director, worldwide, Saatchi & Saatchi*



Tom Eslinger

1.) Big agencies have significantly upped their use of interactive/emerging media. Clients are demanding this and only the smart cool shops were listening. Now everyone is listening and acting.

2.) Pretty poor. I judged the Titanium Lions this year and I thought I would leave with my mind blown. Lots of the work is starting to use the same channels over and over. The coolest new stuff is happening where interactive/creative/media/engineer are a multi-headed ideas monster.

3.) I'm drawn to anything that is new and/or under exploited. I'm spending lots of time working with our mobile creative partners, The Hyperfactory, to figure out how to make mobile content creative and use it to activate Web and more traditional types of advertising like print and

TV. I'm also really keen on augmented reality, wireless everything and anything with robotics involved.

4.) Hopefully more mobile coolness, more emphasis on using more than one metric to measure the effectiveness of campaigns, less 'fake campaigns' which build up and then disappoint our audience. I pray for lots of interesting ideas that come from multi-disciplinary teams, rather than bolt-ons to traditional ad campaigns that get grafted on at the last minute.

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Content To Go

Survey Respondents Eye Emerging Mobile Opportunities, Other Industry Trends

By Carolyn Giardina

As the annual Siggraph conference and exhibition turns the industry's attention to the visual effects computer graphics world, SHOOT surveyed commercial-making artisans on the latest trends in effects and animation. Here's their feedback:

Jonathan Keeton, *founder/creative director*, Radium Los Angeles and San Francisco

Seamless integration of live action and digital effects, particularly CG created elements, continues to be the single most important service we provide our clients. Our core business of digital compositing using Infernos, Combustion, Shake and now Toxik is directly supported by the growth in our CG division. The addition of camera tracking, photogrammetry, HDRI lighting and high quality digital cameras has greatly expanded the range of what is accomplishable within budget, assuming a relatively ruthless attitude.

We recognize that with the shift in advertising dollars to the net, cell phones, etc., we need to be a leader in making the transition—we recognized early on the potential of projects like BMW films, and are increasingly doing Web-based content as well as investing dollars and people in exploring new technology and methods for capitalizing on these growing opportunities. We've started reaching out to people that we have known for years to help us with the move into these emerging fields.

Currently we are working on some proof of concepts for these areas and simultaneously developing their creative workflow and production pipelines. It's a really interesting challenge with all kinds of opportunities.

Jerry Spivack, *creative director*, *Ring of Fire*, West Hollywood, Calif.

We're finding we're doing more client direct work; we are also getting more of the first calls to look at visual effects-heavy boards and we are being asked to recommend "vfx-friendly" directors to agencies more than ever. Agencies are doing more research before they bid their visual effects jobs out.

Agencies and clients are taking advantage of all of the growing avenues of advertising outside of traditional broadcast, now more than ever. It's cool and all, but definitely affecting the budgets and schedules. The evolution of the business is exciting but happening very fast, we are constantly working to remain viable in this marketplace; so far, so good.

We've been working on cell phone animations—we had the number one ring tone animation in Japan for a few months with "Pink." It was a quirky piece of character animation that somehow caught on like wildfire. This project came through a Japanese marketing company, client direct.

We've been doing Celliside/Webisodic R&D—several directors we work with have projects they are developing with us; it's all in the works and there are some really cool ideas percolating. It will be interesting to see if the clients they are pitching these to will buy them as branded entertainment pieces.

Bernie Lowry, *creative director*, and Damien Henderson, *executive producer*, *Mr. Wonderful*, New York

The biggest trend we've noticed is the freedom. Clients come to us with a gem of an idea. Then turn us loose. We're not just executing—we're showing our creative

thinking. Solving problems. And pushing them.

In terms of technique, we're using more illustration—and we're glad. Hand-drawn artwork always beats clip-art. We'd like to see more abstract art. It's extremely powerful. But it can't look X-Games-ish or urban. It's got to be a more painterly, Beat-generation style.

Clients are opening up to more creative avenues. The lines are blurring between made-for-TV spots and virals. Just when we think we've seen it all, something new blows us away. That's a testament to a director's vision and an industry in positive flux.

New media is seeing bigger budgets. Which leads to better craft. Not a day goes by that we don't get a request for mobile marketing or podcasting. We're also doing Webisodes: BMW Motorcycles, MSN/Sprite and USA Networks, plus viral video for The One Club. They're all great new canvases for us to paint on.

Rick Wagonheim, *partner/managing director*, rhinofx, New York

We are not trying to be all things to all people, but somehow we've found it advantageous to adapt as the landscape of advertising continues to evolve.

The newest trend in visual effects is adaptability!

We built a core business beginning with visual effects for commercials. As we've grown, we've adapted to become a visual effects studio for feature films, episodic television, video-game cinematics, cut-ins, iconic branding for Web released short films, occasionally creating original content—all of this while remaining an effects studio for commercials.

We've created 30-second spots in the form of videogames with sequels (new con-

tent in the same style) that aired on their Web sites.

We adapted to become a hybrid-digital studio. With the same creative directors, designers, composers and animators, we've adapted, not out of necessity, but out of the passion for what we do—create digital imagery.

We've developed strategic alliances with game publishers and producers for a wide range of projects—again, adaptability. We've developed relationships with feature film studios; again, adaptability.

As I talk about adaptability in advertising, there is some confusion regarding new terms to advertising. What is the difference between "branded content," "branded entertainment," "viral marketing," "buzz marketing," "Webisodes" and Web films? Or, does it matter what the definitions are? As this industry morphs, it adapts.

We (the industry) will always make spots, perhaps longer spots for some screens, yet shorter for other screens. Regardless of content, visual effects studios must continue to evolve as advertising evolves.

Loni Peristere, *creative director*, *Zoic Studios*, Los Angeles

Seamless integration is the trend in visual effects today. Now that we have the ability to change and manipulate images anyway we want, you find a much greater focus on using effects that are not identifiable to the consumer as effects. The effects of today feel much more like real world magic than pixie dust. This is apparent and prevalent in all formats. The audiences we are judged by have a much keener eye than ever before.

Games and mobile content are new ground and we are learning what the

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Siggraph '06: Boston Heralds Technology News

By Carolyn Giardina

The exhibition portion of this year's Siggraph will be open Aug. 1-3 at the Boston Convention Center. As in years past, the event is expected to play host to some of the latest visual effects technology introductions, as well as feature guest presenters demonstrating techniques in the creation of features, commercials and other creative content.

There will of course be continued movement toward faster, more powerful hardware at new price points, as well as refinement in software. The compositing space may generate some added interest thanks to Apple's recently announced Shake strategy (see Siggraph preview in news section of this issue). And 3D is as always an area to watch. Siggraph '06 will be the first since Autodesk acquired Alias. Meanwhile Softimage celebrates a milestone 20-year anniversary.

Below is a preview of what some of the exhibitors are planning for Siggraph. Others (such as Autodesk and NVIDIA) declined to publicly announce Siggraph plans until closer to the event date.

SOFTIMAGE/AVID

Softimage—a subsidiary of Tewksbury, Mass.-headquartered Avid Technology that opened 20 years ago as a privately held company based in Montreal—will celebrate its company anniversary with its latest releases, customer presentations, a peek at future plans and a celebration at its annual User Group event.

Highlighted products will include Softimage|Face Robot, an application launched earlier this year to enable the creation of more believable facial animation for high-end film, post and games productions.

With Face Robot software, artists directly manipulate various anatomical features such as the mouth, eyebrows and jaw. With the ability to exercise precise control, Face Robot is designed to offer the ability to sculpt the nuances of an expression at any point during the animation process. With the software's soft-tissue "solver," Face Robot simulates how facial tissue slides and deforms during the formation of expressions and includes a corrective sculpting system for detailed art direction. It offers built-in support for importing and exporting of Autodesk 3ds max and Maya file formats.

Santa Monica-based Blur Studios will present recent projects created with Face Robot. Softimage will also demonstrate the current version 5.11 of its XSI 3D software, as well as offer

a technology preview of future character animation tools.

The Software booth will include a training area (first come, first served).

EYEON SOFTWARE

Also celebrating a company milestone is Toronto-headquartered Eyeon Software. On the occasion of its 10th year in business, Eyeon plans to showcase its new Fusion version 5.1 compositing software. The company says the version will introduce more than 25 new technologies to the application.

Eyeon actually spent more than two years redeveloping the core architecture of Fusion 5. "We want the community to know that we stand behind our product, that we're not going anywhere and that we'll tirelessly support the artists that use our products," says senior product manager Isaac Guenard.

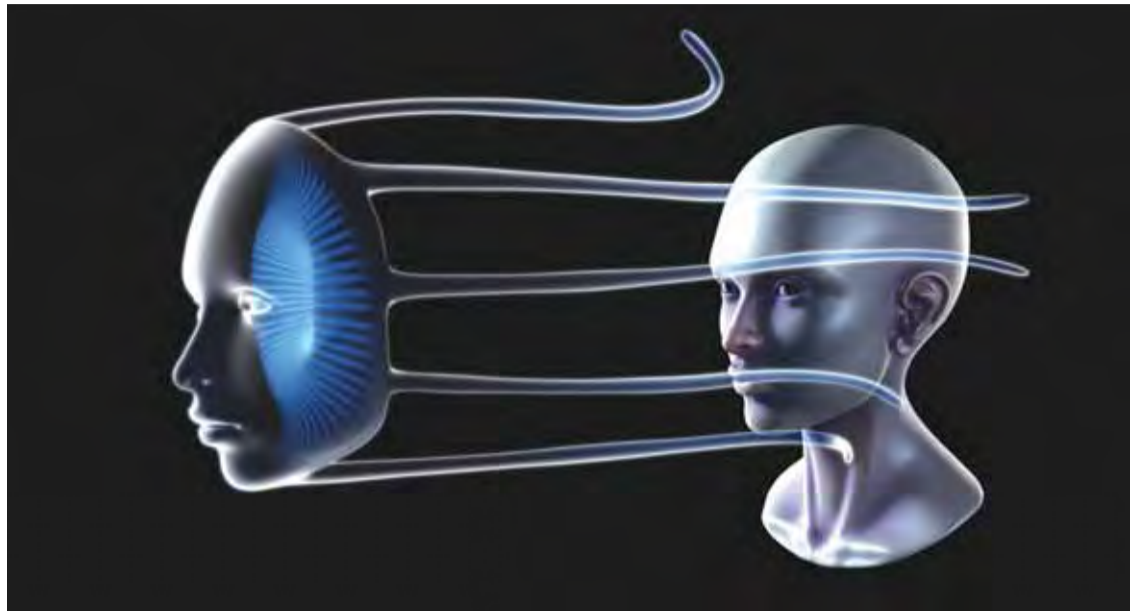
D2 SOFTWARE/DIGITAL DOMAIN

D2 Software, Inc. a subsidiary of Venice, Calif.-based Digital Domain, will preview new features for its Nuke compositing software, planned for release later this year. The company says this will include a faster, more accurate tracker that is able to detect and adjust to subtle changes in the values of a tracking source, along with optical flow retiming, an updated floating point Primatte Keyer, UI enhancements including an updated color picker, and support for popular file formats such as Quicktime, HDR and CRW. FrameCycler Professional 2006 will be bundled with the new version providing Nuke users with uncompressed playback and new review and analysis features.

The D2 Software main stage will feature guest demonstrations. For instance, visitors will see how Digital Domain created shots for *My Super Ex-Girlfriend*, how Reel FX created a sequence for *The Wild*, and how DNA Productions used Nuke to handle lighting and compositing for *The Ant Bully*.

A number of applications that feature prominently in the Nuke workflow will be showcased throughout the booth, including: Imagic's Primatte keyer, PipelineFX's Qube! render farm management system, NVIDIA Quadro FX and Iridas' FrameCycler.

"Compositing doesn't happen in a vacuum," explained D2 Software's product and operations manager Dominick Spina. "Artists need to know how Nuke fits in with other tools they have or need. We work very closely with partner applications to make sure customers have an efficient



Softimage|Face Robot

pipeline, and by taking more of a workflow approach to demonstrating products, we're giving artists a feel for how they'll work in their own environments."

SGI/PIPELINEFX

Mountain View, Calif.-headquartered SGI, which will be at the PipelineFX booth this year, will feature some of its recently announced new technologies: SGI unveiled a line of cluster systems based on dual-core Intel Xeon processor 5100 series, introduced the new SGI Altix 450 mid-range blade server based on dual-core Intel Itanium 2 processors, and doubled the performance of its SGI Altix 4700 servers.

These releases underscore SGI's new strategy to extend its presence within its existing high-performance computing markets, as well as to reach new customers.

The SGI Altix XE line of Linux OS-based servers and factory-integrated clusters are custom-configured to optimize applications. The technology is driven by a pair of dual-core Intel Xeon processor 5150, packing a total of four processor cores and supporting up to 32GB of memory in each server.

SGI also plans to offer application-specific bundles. The first of these is a customized rendering bundle that incorporates PipelineFX Qube! Render Manager software. Built around the Altix XE and SGI Infinite Storage NAS technology, the new Render Management System is offered for applications including animation, special effects and game development. Designed for multiple operating environments, Qube! interfaces directly to modeling and rendering applications, including Autodesk 3ds Max, Autodesk Maya and Studio, Avid Softimage XSI and Mental Images mental ray.

"With the launch of the Altix XE servers, SGI is getting back

into digital media in a big way and it's just the perfect time to team with SGI, in part because of their long history and understanding of the digital media space and what's important to those companies," said Troy Brooks, CEO, PipelineFX. "We know SGI has the right background and Intel's new multi-core architecture creates an ideal platform for a rendering solution that offers effective workflow management, excellent price performance and cost of ownership metrics."

"With the introduction of the Altix XE servers, and with partners like PipelineFX, SGI is now positioned to re-address the requirements of this important market segment: rendering and content creation," said Louise Ledeen, market segment manager, Media Industries, SGI. "Productivity is what makes a company successful as we have learned in recent years with designing content management infrastructures for post, broadcast and digital intermediate facilities."

Also in recent SGI news, the company is introducing the configurable Altix 450 blade server for the mid-range market, which SGI says would deliver up to 2.5 times the system performance of the current Altix 350 server at a lower system cost. SGI also is equipping its SGI Altix 4700 blade server line with new dual-core Intel Itanium 2 processors, and says new Linux systems are expected to deliver at least double the performance of today's Altix servers.

The products are expected to ship during Q3, and new pricing was announced. The Altix 450 is priced from under \$15,000, and Altix 4700 system configurations start at less than \$75,000.

1BEYOND

Somerville, Mass.-based 1 Beyond and its storage division, 1stDesign, will feature the 1

Beyond HD OctoFlex, an eight-processor workstation to support Windows XP.

Available immediately—with prices starting at \$9,995—the OctoFlex system is designed to handle resolutions including uncompressed 2k and 4k film, multiple layers of complex uncompressed real-time effects and high-resolution uncompressed HD projects.

The company will also demonstrate the 1stDesign IntelliRaid FC-XPR (Fibre Channel, eXtreme Performance and Reliability), a storage system featuring 16 SATA2 drives with RAID 6 protection and dual 4 Gigabit Fibre Channel connections. This system is designed to offer video professionals protection against disk failure without reduced processing performance problems or high costs.

Available immediately with prices starting at \$14,995, IntelliRaid FC-XPR is designed to achieve more than 500 MB/s or more than 1 GB/s aggregate in a SAN configuration.

The 1 Beyond booth will also show its Redline Render Farm, a scaleable shared render engine for offline graphics rendering, starting at \$4,995.

BORIS FX

Boris FX will be putting its best foot forward when Siggraph arrives in its hometown of Boston, exhibiting Boris Blue, which is suggested for post facilities with client-supervised sessions or demanding deadlines. Boris Blue is designed to offer real-time processing of 2D and 3D effects as well as real-time streaming of moving video. Blue users can adjust effect parameters during playback—what Boris FX describes as a "front room capability that is ideal for working side by side with clients."

It's available for \$1,995, or bundled with the NVIDIA

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Effects/Animation Artisans Identify Creative, Business Trends

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requirements in each medium are. Zoic plays well in all of these areas and yet we are more interested in creating and working with a unified format, which might be applied in each market—a game that is a spot or mobisode, for example. Keep an eye on the net. This unified production is exploding and will be coming to a mobile phone near you...soon enough. These new formats are the most exciting in effects today, because they really make you think. We all love a Rubik's Cube.

Steve Holiner, *senior producer*, Guava, New York

Agency producers are becoming savvier with the use of visual effects in spots. Combine this increased awareness with rapid leaps in artistry and technology, and you open up visual effects options once considered



Steve Holiner

too timely or expensive. CG, in particular, is being used to create elements for spots that, until recently, would have immediately been thought of as needing to be shot live action. Spots with lower budgets can free up their shoot days by not having to shoot certain elements. CG water, once thought to be the most costly and longest effect to complete, can now be developed at a lower cost and does not take time out of a crammed shoot day. CG product sections have also become a way to avoid a product shoot entirely. These budget savings allow agency creatives the ability to try ideas with fewer restrictions.

This has led to a noted growth in the number of visual effects companies. Like Guava, a number of shops have sister companies or internal spin-off groups. Many editorial companies will now have a staff designer or a compositor. On the creative side, there tends to be a stronger focus and a higher amount of communication between the sister companies. Costs can be greatly reduced if production, transfer and post are bundled within one family of companies.

This growth of visual effects

companies hints at the increasing demand for visual effects in New York. Visual effects shops in New York have proven that bigger effects spots don't need to go to Los Angeles anymore. Character animation, traditionally dominated by L.A., is becoming more prevalent in New York. The consistent quality of work coming out of a number of Manhattan-based visual effects houses has proven to agencies that you can do big and technically advanced spots in New York. An amazing talent pool has been created here. Artists don't feel the need to move to L.A. to chase the work they'd like to be a part of. It can be found right here.

Matt Hall, *creative director*, Concrete Pictures, Philadelphia

One of the most timely and significant trends we have noticed is the embedding of branding and promotional messages directly into programming environments. In a world now dominated by TiVo, PVR and DVR, it is critical that branding and promotion also function as stand-alone and compelling entertainment experiences.

One way to accomplish this is to integrate the branding/promotional messages seamlessly into the programming content that promos allow viewers to sample, rather than the traditional approach of artificially grafting them onto their tail.

This new trend allows the viewer to be immersed in the entertainment experience promised by the show more completely and for a longer period of time. It also creates a stronger association between that experience and the brand delivering it, as well as the tune-in information that allows viewers to ultimately find a program. This tighter integration is accomplished primar-



Matt Hall

ily by utilizing photo realistic 3D and visual effects.

This tactic, long used to market feature films, and found in high-end commercials, is relatively new to the promotion market, due, in part, to the increasing affordability of high-power desktop CGI systems and software.



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manic

Siggraph '06: A Technology Rundown

Continued from page 16

Quadro FX 4500 for \$3,495 and NVIDIA GeForce 7800 GTX for \$2295.

VICON

Vicon Motion Systems—a subsidiary of OMG with global headquarters in Oxford, U.K., and U.S. headquarters in Lake Forest, Calif.—plans to demonstrate some hardware advances to its Vicon MX motion capture system. The company reports that new features were designed to simplify high camera-count motion capture set up, automate simultaneous live-action footage capture, provide powerful and production-friendly near-infrared strobes and round out the MX line with a two million-

pixel, full grayscale MX camera, Vicon MX20+. One of the new hardware units, MX Ultraset, is designed to streamline connectivity for Vicon MX systems.

Vicon reports that customers can connect up to 245 ViconMX cameras in a single system, support and sync multiple subsystems and PCs, have direct General Purpose Input Output (GPIO) and capture DV/DCam video fully synchronized with motion capture without additional hardware components and controls.

NATURALMOTION

NaturalMotion, which will be sitting in the Autodesk and NVIDIA booths, is launching morpheme, a new animation SDK and authoring environ-

ment designed to allow animators to author and preview in-game animation in real time. NaturalMotion will also demonstrate euphoria, its animation technology for next-generation game development and game play.

And, it will demonstrate endorphin 2.6, the newest version of its real-time 3D character animation software. euphoria and endorphin are both based on NaturalMotion's proprietary Dynamic Motion Synthesis (DMS), which the company describes as adaptive behavior technology that produces interactive 3D characters, generates movements that are unique and that allows animators and visual effects artists to create 3D character anima-

tion faster and easier than with traditional key-frame or motion capture techniques.

LUXOLOGY

San Mateo, Calif.-based Luxology—which will exhibit in the ATI booth—plans to debut modo 202, the newest version of the company's modeling, painting and rendering software. The company will also offer free training sessions led by artists and visual effects professionals, which will cover a variety of topics ranging from character modeling, rendering to lighting effects, 3D painting techniques and using modo alongside of other tools.

GENARTS

Cambridge, Mass.-based GenArts will show its Sapphire image processing and effects plug-ins used on a range of platforms including Adobe After

Effects and Premiere Pro, Eyeon Fusion, Apple Shake and Final Cut Pro, Avid Xpress Pro and Autodesk Combustion. The exhibit will include new versions of Sapphire plug-ins for Apple Shake 4.1, Final Cut Pro 5.1 and Autodesk Combustion 4.

WONDERTOUCHE

Wondertouch's product demonstrations will include particleIllusion 3.0, the latest version of the company's particle effects software application, currently available on the Windows and Mac OS X platforms. Wondertouch will also exhibit the Pro Emitters for particleIllusion 3.0, a collection of six individual libraries that feature ready-to-use particle effects covering popular themes including real-world effects such as explosions, auroras and breaking glass; motion graphics and artistic backgrounds; text and abstract effects.

Electronic Theater's Marquee Attraction: *One Rat Short*

Continued from page 18

done using off-the-shelf software," Byrnes relates.

With this in mind, Byrnes and Weil are seeking to develop properties that can be produced for relatively low budgets while still maintaining high production standards.

"If you look at what's out there, everybody in one way or another has been taking their creative lead from Pixar," says Weil.

"Just as independent filmmakers broke down the walls of studio produced movies, I feel that independent CG will open the world to an entirely new way of looking at 'animated' entertainment. For instance, *One Rat Short* has a unique, more filmic look than traditional animation. I'm sure there are many other artists out there that will eventually express themselves in CG and find new ways to entertain the world."

"It will have creative implications, with artists controlling the content," Weil says of independently produced CG features. "I think the mold is going to break... the creative will be very different."

"There's less risk with smaller budgets, so you don't need to use a proven formula," Byrnes adds.

In recently months, Charlex has taken the film on the road, with screenings at such events as last month's Los Angeles Film Festival.

COMMERCIAL THEATER

Additional commercials featured in this year's Electronic Theater include Framestore's "Cityside," for Dairy Crest's Country Life Spreadable butter—created by New York-based Grey Advertising, produced by London and Santa Monica-based Outsider Films and directed by Dom and Nic—which features countryside critters lending a hand to a beleaguered mother facing the post-

breakfast clean-up; and Tooneys Extra Dry "War of the Appliances" created by Animal Logic for Sydney-based BMF Advertising and directed by Graeme Burfoot of Sydney's Filmgraphics. The Tooneys ad takes place at an apartment complex and brings to life a vacuum, washing machine and pool cleaner that battle for the last beer in the fridge.

Method's work on Toyota Tacoma's "Meteor" appears in

the Electronic Theater. The spot, director by Baker Smith of harvest, Santa Monica, for Saatchi & Saatchi Los Angeles, shows that the Tacoma is "meteor proof" after one strikes earth.

Passion Pictures and its animation director Darren Walsh reached the Electronic Theater with Vodafone's "Mayfly" directed by Peter Thwaites of Gorgeous, London, for BBH, London. By following the short life of a Mayfly, the spot reminds the viewer to live in the "now."



One Rat Short



"Mayfly"

Which of the following "You Never Thought Possible" Events will actually take place this Fall?

A. Pigs Will Fly

B. SHOOT Will Debut a Redesign

Wrong...Pigs are not going to fly! But, on September 22 SHOOT will introduce its redesign, showcasing a new look and several new columns and features to complement the expanded focus that has been evolving over the last year and a half. Please join us for this very special issue.

Call by September 12 to reserve space. EVERYONE will be reading!

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SHOOT

On Location in New England

A SHOOT Survey Of The Film Commission, Agency, Production and Post Communities

The immense number of potential locations in New England that appeal to directors and producers remains the same, from the historic towns and mountain ranges, to rolling farmland, beaches and quaint villages—but the landscape of commercial production is changing.

The majority of New England companies participating in SHOOT's recent survey reported that they have experienced an uptrend in new media projects in 2006. This year marks an emerging opportunity to produce integrated campaigns that supplement traditional spots with viral marketing and online games, creating excitement in the marketplace.

One example is the work New England-based Pod Digital Design did for the launch of the Crime & Investigation Network in the U.K. Working with a U.K. production company, Pod created a completely integrated on-air to online campaign. For five weeks, viewers received clues on-air followed by weekly installments online to help them solve a murder mystery. Visitors to the site become sleuths as they search for evidence at the crime scene, conduct an autopsy of the victim who was found drowned in her bathtub, interview suspects—her jealous husband and a disgruntled coworker—and immerse themselves in other investigative work. The company is also currently working on its first branded mobile game.

But thinking out of the box of traditional advertising and aesthetics are not the only things New England has to offer, the survey revealed. New economic incentives are also making the region more viable. For instance, this spring, Maine Gov. John Baldacci signed the Maine Attraction Film Incentive Plan, which specifically mentions commercials. The plan offers a tax rebate for projects that spend at least \$250,000 during a 12-month period in Maine. Many in the industry are hoping such incentives will have a positive impact on commercial and video production in an already desirable location like New England.

Below, ad agencies, production and post companies and film commissions in the region give their perspectives on production in the region right now:

FILM COMMISSION RESPONSES

*The Maine Film Office
Vermont Film Commission
New Hampshire Film and Television Office*

Do you have an economic incentive program for filming in place?

Maine: Yes. This spring, Gov. John Baldacci signed the Maine Attraction Film Incentive plan. It offers a tax rebate (based on wages) for a project or projects that spend at least \$250,000 during a 12-month period in Maine. Projects receive a rebate equal to 12 percent on

wages paid to Maine residents and 10 percent on wages paid to non-Maine residents who work on a registered production or productions.

New Hampshire: New Hampshire is unique in that it has no sales, income or capital gains taxes on the books. New Hampshire has an 8 percent rooms/meals and rental tax that it cannot exempt or rebate to filmmakers. So, what we've done in the last year is start a film-friendly lodging and rental program in which participating vendors will automatically provide filmmakers with an 8 percent discount (on top of any additional discounts that many of them tend to provide to productions). But, since incentives are the hot topic these days, our office is, in fact, taking a closer look at what other incentives New Hampshire can offer to filmmakers with the help of our legislative officials. We're looking to see what we can get on the docket for the fall session.

Vermont: Vermont recently passed film production incentives for productions that spend \$1 million or more in the state. The new incentives provide for a grant of 10 percent of in-state expenses, not to exceed \$1 million. Productions must spend \$1 million or more to qualify. The incentives are limited mostly to film and television productions, and not available to producers of advertising, political or industrial productions. The Vermont Film Production Grant Program, as it is called, joins two other incentives that have been in place for years. One exempts hotel stays of 30 or more days from the state's room and meals tax. The other ensures that performers in Vermont pay no more income tax than they would in their home state (including none if their home state has no income tax.) Vermont also exempts moviemakers from the state sales and use tax for many items.

Does the incentive apply to commercials? If so, how do spot producers qualify?

Maine: Maine has long been a favorite location of commercial filmmakers and we wanted to acknowledge that through our new incentives. First, commercial productions (including still photographic productions such as catalogs) are mentioned specifically in our incentives.



On location in Maine.

Continued on page 22

Production, Post, Agency, Film Commission Sectors Offer Feedback On New England

Continued on from 21

In addition, we make it easy for a commercial company to be eligible for incentives even if they don't initially meet our financial requirements. If a commercial company shoots several projects in Maine during a 12-month period, they can add the total production spending together and reach the \$250,000 threshold needed for the incentives.

What is the economic impact of commercials on your state? What commercials have recently been shot in there? Roughly, what is the ratio of commer-

cial production to feature film & other types of production in your state?

Maine: Commercial production has a huge impact on Maine. Almost everyone who works in film and TV production here works on commercial projects. During the past year, Maine has hosted commercial crews shooting for companies as diverse as Red Lobster, BMW and L.L. Bean. We estimate that we get at least four commercial projects for every feature film shot here.

New Hampshire: Our office has moved to a new home and has

taken on new management, and we've just begun to really track the production New Hampshire is seeing come into the state. I can say that we've have seen very little commercial production over the last year as opposed to the numbers of independent films we've been seeing. But, in all honesty, having no filming permits in the state can be a blessing and a curse.

On the one hand, we're offering free access to filmmakers looking to shoot their productions here, while at the same time, those that do film here are not necessarily required to con-

tact us prior to filming—thus, we lose that tracking capability.

Vermont: Vermont hosts a variety of commercial productions, including for the local and national market. For example, recent local-market commercials have included spots for Vermont's own King Arthur Flour, Fletcher Allen Healthcare, political ads and others. Nationally marketed Vermont products, such as Ben and Jerry's ice cream, have also filmed commercials in the state. Other companies, including banks, niche-marked cable networks and automobile makers have also shot in Vermont. In addition, many independent films and several nationally distributed feature films have used Vermont as a backdrop.

What other factors besides a financial incentive program (if applicable) make your state attractive to commercial producers? (i.e. industry infrastructure, diverse locations, film commission services).

Maine: Commercial producers have discovered that Maine is friendly, diverse and close. Mainers genuinely like film and media production and are anxious to help. As New England's largest state, Maine has an immense number of potential locations, from oceans to mountains to historic towns, and Maine is less than an hour away by air from New York airports.

New Hampshire: The state does not require any filming permits. Sure, we ask that filmmakers involve us in their pre-production. Our office provides extensive assistance when it comes to working with town officials and local authorities. Our film commission consists of representatives from 15 different state agencies as well as members of the state's film industry

and members of the House and Senate. All regularly come to our meetings and are kept informed of what's happening with film and television production in the state. All it takes now is a phone call to that representative and the wheel is in motion. We routinely receive requests for road closures that require the help of our Department of Transportation and the Department of Safety, both of which have members that sit on our board. They are well versed in production and know that things need to happen quickly. We've also heard from many filmmakers that they simply come to New Hampshire for the "quality of life." We see a good deal of production from New York—producers looking to get out of the city for a short while.

Vermont: The state is beautiful and easily accessible from major east coast production centers such as New York, Boston and Montreal. Vermont welcomes thousands of visitors each year—many are tourists—but the state extends the same hospitality to visiting filmmakers. State agencies, including the Vermont Film Commission, are nimble, and willing to do what it takes to help visitors enjoy local support and have a productive stay.

Overall, the business climate is beneficial to production; no filming permits are required. Other permits such as for road closures for filming are often easily obtained from state and local government.

The commission is available to assist in location scouting, obtaining necessary permits, making contact with experienced crew, liaising with other state agencies and providing general information about the state.

Visit the commissions at www.filminmaine.com; www.vermont-film.com and www.nh.gov/film.

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- ✓ No filming permits



Downtown Reel recently filmed a Guerlain "Insolence" spot starring Hilary Swank at Sonalysts

ADVERTISING & DESIGN RESPONSES

Bruce Winterton, *executive VP, director of client service, Hill Holliday, Boston*

Steve Durran, *founder/creative director, Pod Digital Design, Lexington, MA*

Reflect on how business has been this year in your market. This can touch upon any or all of the following—or anything else you deem relevant. For example, how would you assess the current creative climate? Do any creative and/or business trends stand out for you in 2006? Has there been a shift in client attitudes, particularly related to forms beyond traditional commercials?

Winterton: Our business has been surprisingly robust so far this year. We have launched two significant campaigns, one for Dunkin' Donuts and another for Liberty Mutual. Interestingly, both campaigns appear on the surface to be very conventional: a big :60s TV spot followed by :30s product spots. The campaigns are, however, based on a simple long-term compelling idea and are easily expressed across the entire marketing mix. This is what clients are really looking for.

Durran: Pod has seen a surge in entertainment marketing clients and projects seeking alternative methods of promoting entertainment products (films, television) such as online promotional games and viral campaigns. We feel there has been a big push for entertainment clients to break out of the traditional, cluttered environments of advertising and to be open for more creative, edgier and engaging solutions that will create buzz and chatter in the marketplace.

Have you diversified beyond traditional commercialmaking? If so, tell us the nature of those projects and cite some recent examples. (Internet, mobile phone, VOD, etc.) If your agency is an interactive ad agency, tell us about some of your recent projects.

Winterton: We certainly are, but not simply because it's the "in" thing to do. We recognize that what's important is to develop the idea first and then determine where it's best expressed. If that's on the Web, great. If that's on a mobile phone, great. If it's all points of consumer contact, great. We are fortunate to still have media planning and buying in house; this allows us to more easily align the brand content with the appropriate context.

Our recent Liberty Mutual campaign, for example, uses TV and print to drive people to a Web site that provokes a discussion about responsibility. The final intent is to provoke conversations about responsibility between friends, co-workers, fathers and sons. Liberty Mutual acts as the facilitator and the brand benefits from the association. Is this diversification? I guess so. The "center-point" of the campaign is not TV but word of mouth.

Durran: We have been expanding the range of interactive entertainment-based marketing solutions to incorporate more video and animation, and have been working on our first branded mobile game. In recent months we've created a broadband video demo for National Geographic, an interactive video-based game for Boston's Hillman morning show, numerous promotional games for Warner Brothers (online and mobile) and are working on a video mash-up tool for FUSE TV that allows site visi-

Continued on page 24

Connecticut Digital Media & Motion Picture Tax Credit

What happens when you combine majestic shorelines, quiet meadows, old world architecture, bucolic town greens, mill town grunge, skilled crew base and 30% tax credits?

A film friendly no-nonsense economical approach to production and the best deal in the country.

FILM CONNECTICUT

30%

What to do.

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How to do it.

First, an eligible production company submits a pre-application no later than 90 days after the first qualified production expense is incurred in Connecticut. Receive an eligibility certificate certifying that the production is a state-certified qualified production.

Second, the eligible production company applies for a tax credit certificate no later than 90 days after the last qualified production expense is incurred in Connecticut.

What you get.

A non-refundable transferable tax credit certificate is issued to the state-certified qualified production. The tax credit may be sold and applied against the corporation business tax. It may be carried forward for 3 years.

For more information go to www.ctfilm.com



Connecticut Commission on Culture and Tourism
755 Main Street
Hartford, Connecticut 06103
860-256-2800

An Industry Cross-section Assesses The New England Marketplace

Continued from page 23

tors to remix videos found on the Fuse Web site.

What have been your most notable TV spot endeavors this year?

Winterton: We launched America Runs on Dunkin' in the spring. The campaign celebrates the Dunkin' tribe: the people who make this country run everyday. The first set of TV ads feature original tracks from They Might Be Giants and were shot by Jake Scott—very fun, and, more importantly, very successful for the client.

Durran: Our most noteworthy project this year is a campaign we worked on for the launch of the Crime & Investigation Network in the UK, for AETN (A&E International). We worked with UK production company Brothers and Sisters to create a completely integrated on-air to online campaign, a five-week mystery with clues provided in the on-air in teasers, followed by more complete weekly installments online that allow visitors to play the game over five weeks (if they started from the beginning of the campaign) or play through the game to get caught up. <http://www.crackthecase.co.uk>

PRODUCTION RESPONSES

Kristen Agrell, *head of production*, Element Productions, Boston

Mark Hankey, *executive producer*, Picture Park, Boston

John Courtmanche, *executive producer*, Sonalysts, Waterford, CT

Are there state and/or city filming incentives in your market that have had or you feel will have a positive impact on your business? If so, what are they?

Agrell: Element's Eran Lobel was one of the founding members

of the Massachusetts Production Coalition that helped push the signing of a bill to provide tax credits for filmmakers. There has been a big impact on our town with the influx of movies that now want to shoot in Boston, but still commercial work is being shot outside of our region.

Hankey: Massachusetts passed a very aggressive film incentive that includes commercials. It should have a great impact on bringing more commercial work into the state once the word gets out as well as help us be more competitive locally. It also helped tremendously in making our independent film financially possible.

Courtmanche: We're currently the only major sound stage facility in Connecticut, and we hope Connecticut's new 30 percent tax credit, applicable to commercial, film and TV production expenses over \$50k, will have a direct positive impact on our business in 2006 in the form of more production.

Have you noticed any new business and/or creative trends thus far in 2006? An increase in new media projects? Client-direct business? More collaborative relationships with agency creatives?

Agrell: The industry has been going through a lot of changes lately. The emergence of the Web as a primary source of original content has sparked a new area of expertise for our company. We have been heavily involved with interactive ad agencies to help them create great video content for the Web. We have also worked with ad agencies to work on branded content such as a product-sponsored show for Meow Mix, which is currently airing on Animal Planet. We have definitely had to diversify our company since commercial pro-

duction alone can't support our business as it once could.

Hankey: We have noticed more new media content opportunities in the market and are pursuing ways to be involved in creating the content for our clients. The next five years will tell us a lot about how our business is going to change, and we'll have to adjust the way we produce to best meet the clients needs.

Courtmanche: We've definitely seen an increase in new media projects—our clients are asking about podcasts, enhanced TV, interactive media, streaming video, Flash animation and other new media projects.

POST/EDITING RESPONSES

Dave Waller, *co-owner/artist*, Brickyard VFX Atlantic, Boston

Andrea Papazoglou, *executive producer*, Finish Editorial, Boston

Kathy O' Toole, *general manager*, National Boston (which also includes the National Ministry of Design, Rumblestrip Audio), Brookline, MA

Paul Gattuso, *president/editor*, Paul's Place, Boston

Barbara Bowen, *executive producer*, Spot, Inc., Boston

Has HD work become more prominent in your business mix in 2006? For commercials?

Waller: HD work here at Brickyard has been expanding steadily in the past couple of years. All our compositing suites are HD suites, and we have Sony HDcam SR decks with 4:4:4 boards on both coasts. We are very satisfied with the picture quality of the SR series decks as more and more clients ask for HD finishing.

Papazoglou: HD work has steadily increased over the past few years and continues to be a growing part of our business. Most of our HD work has been in commercials with more and more projects needing to actually deliver in HD. However, we have also been working on some longer, documentary style projects in HD for large format projection.

O'Toole: We have been involved in high definition since the year 2000. In 2006, we have seen an increase in requests for us to educate others on the subject. We have presented and run HD workshops for National Geographic, Discovery Communications, Discovery HD Theatre and ABC and all of their affiliates. Editorial for agency commercials has not increased in the HD area. We are seeing more independent producers and small budget features using HD.

Gattuso: We have been editing a little more work originated in HD. However, very little of it is posted and finished in HD. I think a lot of people still view HD as a way to save costs in production. We all know HD will eventually be a standard, but I'm not sure why commercial production seems to be lagging behind.

Bowen: We have seen spot packages shot on HD this year instead of film, but so far we have not been asked to deliver on HD.

From what sectors (commercials, features, new media, TV) and from where (ad agencies in your market, New York agencies, etc.) have you drawn your business thus far in '06?

Waller: Agency commercial work has always been the mainstay here. It's a healthy mix of local (for each coast) and New York, Chicago, Minneapolis, Miami, San Francisco, Seattle,

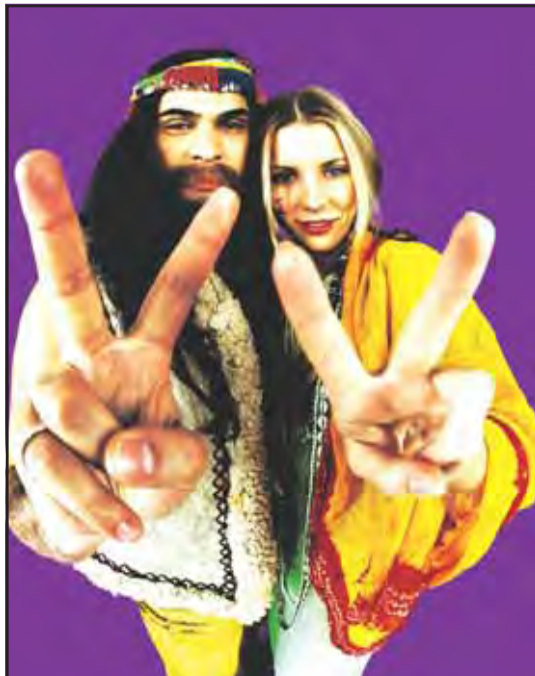
London and Mexico City. Our new media clients are closely tied to our broadcast work—often the new media work is a component to a larger campaign. Brickyard has also completed a variety of projects for independent filmmakers and we are gearing up for Hollywood film projects by year's end.

Papazoglou: The biggest change to our business in 2006 has been the opportunity to produce several integrated campaigns for our agency clients. The editors love supplementing their traditional 30 and 60 second cuts with viral cuts for the Web and all the portable formats including Video iPod and Playstation Portable. In 2006, Finish has also had the opportunity to color correct and conform independent feature films with local and national directors and producers. Most of our clients in 2006 are from New England area. However, our colorist draws both an east and west coast client base.

O'Toole: National Boston and Rumblestrip's work is primarily Boston advertising agencies. National Ministry of Design doesn't have any Boston clients. The bulk of the work comes out of New York and Los Angeles.

Gattuso: The bulk of the work is from local ad agencies, marketing and PR agencies. Although we primarily edit commercials, more and more clients need final products that can also be used for Internet platforms, so we have begun to do more new media and Web-based projects.

Bowen: All local work comes from the major broadcast agencies in town, and we have seen more requests for Web spots, which we have shot and edited this year for clients, including Radio Shack and monster.com.



Which of the following "You Never Thought Possible" Events will actually take place this Fall?

- A. There will Be Peace On Earth
- B. SHOOT Will Debut a Redesign

We wish it could be so, but there probably won't be peace on earth by then. But, on September 22 SHOOT will introduce its redesign, showcasing a new look and several new columns and features to complement the expanded focus that has been evolving over the last year and a half. Please join us for this very special issue.

Call by September 12 to reserve space. EVERYONE will be reading!

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Hip & Edgy east coast Post Facility with strong editorial reel and graphics talent seeks outside rep to work with our inside sales team. You must be well connected in the Agency world and have experience with editorial, high end finishing and FX. HD and DI experience a plus. Our unique approach to post is proving to be popular with our clients. The combo of great creative talent, the latest technology, the ability to cut and finish at one place with no compromises is making us a viable choice with many national agencies. Respond to:

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AUCTION

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Wednesday, August 9th at 9 A.M.

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(44) SONY Digibetas; PROBEL & LEITCH SDI Routers; TEKTRONIX File Servers, Disk Arrays; QUANTEL Magnum Edit Box; QUANTEL HAL/Dylan & Combo Workstations; (6) CHYRON Maxine 601 Char. Gen's; (500) SONY, JVC, Ikegami Monitors; LEITCH Clock Driver System; EDITWARE Digital Editor; TEKTRONIX Switchers; (200) ROSS, LEITCH SDI DA Trays; EUPHONIX Audio Mixing Console; Audio Equipment; Amps & Speakers; Vu-Meters; DRAKE EAGLE Intercom System, (75) Stations; Tape Library; Racks; Generators; Chillers; Facilities

Inspection Monday & Tuesday,
August 7th & 8th, 9 A.M.-5 P.M.

Terms: 25% deposit cash, ctd. ck. or bank letter honoring payment w/uncftd. cks. A 10% Buyer's Premium will apply ONSITE; A 13.5% Buyer's Premium will apply ONLINE. Other terms at sale.

AUCTIONEER'S NOTE: All items to be sold BY CATALOG from the Don Shula's Golf Club, 7601 Miami Lakes Drive, Miami Lakes, Florida. PLEASE MAKE INSPECTION at the 14817 Oak Lane, Miami Lakes facility prior to sale.

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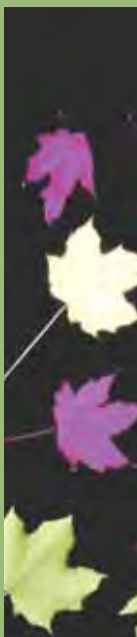


Be Part of SHOOT's Special August 18th-September 7th Summer-into-Fall Double Print Issue

Packed with late summer news, this issue will keep readers up-to-date on who's doing what, when and where in commercial, interactive & branded content production. The best new creative work will be showcased in the ScreenWork section, plus relevant timely information will be found in the regular columns.

Advertise in SHOOT to speak directly to your potential clients...Advertising Agency Creative & Production Decision-Makers and Production & Post Executives and Artisans in an environment totally conducive to your brand message getting through. Call today to reserve a great spot!

Here's a peek at the features....



MUSIC & SOUND SPECIAL SECTION

A great resource for Ad Agency Creatives, Producers & Music Producers, a keeper for desktop and on the road referral! Great new work, issues, trends, and resources:

Current Issues & Trends – Commercial Music Production Companies, Audio Post Houses, and Ad Agency Music Producers sound off on such topics as: **Jingles**—Are they poised for a major comeback? Maybe not in the “plop plop” way, but via a new modern approach that's relevant to today's market. Songs or short-take sonic brands are arguably needed more than ever in order to link TV commercials, Web sites and the tunes that play on a cell phone. **The Competitive Demo**—SHOOT gets feedback from an array of advertising agency producers and music houses about the competitive demo dynamic. **Licensed Music**—What's new? Has it peaked or is it here to stay? Does it sell more records than products?

Great New Work - Top Ten Spot Tracks Chart—The ever-popular quarterly Top Ten Chart ranks spots for which music and sound played integral roles in making the work sing. Creative artisans across the board—agency, music and/or sound design, production and audio post—are credited. A sidebar explores the behind-the-scenes creative genesis of the top two spots.

Music Libraries - Information on music library offerings



SHOOT's ESSENTIAL GUIDE TO IBC

Weeding Through IBC '06, SHOOT directs you to the latest technologies and applications in Cinematography, Editing, Color Grading, Digital Intermediates, and Storage plus a preview of the Cinematography Master Class, which will be a conversation with noted cinematographer David Stump, ASC, chaired by SHOOT's Carolyn Giardina



BORDER WATCH: United Kingdom

A look at locations, trends, and companies in the U.K., part of SHOOT's monthly Border Watch feature visiting various production centers around the world



Bonus Distribution:
IBC – Amsterdam, September 7-12

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Carl Gilliard
cgilliard@shootonline.com
818.763.2678

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Kelly Boyle
kboyle@shootonline.com
203.227.1699 ext. 14

street talk

Penny Reid has resigned as CEO of the Cannes Lions International Advertising Festival. Reid, who started at the Festival in January, is leaving for personal reasons. She previously was joint CEO at Tequila, London. Festival organizers plan to soon recruit Reid's successor, who will continue to be report to Cannes Lions exec chairman Terry Savage....**The Hollywood Post Alliance (HPA)** has announced the call for entries for its debut HPA Awards. As earlier reported (SHOOT, 2/24), the HPA launched the annual competition in order to recognize creative and technical excellence in the art, science and craft of postproduction, filling what the organization believes is a void on the awards show circuit. The inaugural HPA Awards ceremony is slated to take place on the evening of Nov. 1 in Los Angeles. The HPA Awards invites entries to 13 categories. These include outstanding color grading, outstanding editing, outstanding audio post, and outstanding compositing in three disciplines—features, TV and commercials, which account for 12 of the categories. The remaining category is engineering excellence. The period of eligibility is from Sept. 4, 2005 to Sept. 3, '06. Eligible work may have premiered domestically or internationally during this period. Entrants need not be members of the HPA to submit work. Complete rules, guidelines and entry forms are available at www.hpaawards.net. Entries will be accepted through Sept. 1. Early bird fees apply until Aug. 9. Nominations will be announced in the fall.....**Jeff Johnson** has been named general manger of Cramer-Krasselt/Hampel Stefanides, New York. For the past year, he had headed up his own Hourglass Consulting. Prior to that, he served as president/CEO of WestWayne. His agency pedigree also includes his having been an executive VP/managing partner at Wells Rich Greene BDDP, New York....

rep report

Creative Film Management, New York, has named **Lori Youmans** of **Lori & Company** to handle East Coast sales, and **Dave Dakich** of **Dbl.d** to cover the Midwest. West Coast representation will be handled in house....**Jennifer Hertslet** has signed on as head of sales for New York-based creative design studio **Pure** and editorial collaborative **Chemistry**. She was most recently head of sales at **Highway 61** and before that had served as director of new business development at **Madhouse** and **Bluerock**...New York-based editorial house **Company X** has secured independent rep **Rich Schafler** to handle the East Coast.... Producer/rep **Lisa Levine** has joins forces with Seattle-based edit house **World Famous** and in her new role will represent the company nationally. Her experience includes having served as executive producer and head of the music video division at now defunct **O Pictures**....Cinematographer **Elliot Davis** has wrapped principal photography on the Catherine Hardwicke film **Nativity** and is again available

bulletinboard

- July 30-August 3/Boston: **Siggraph** www.siggraph.org
- September 8-13/Amsterdam: **IBC** www.ibc.org
- Sept 7-9/Kinsale, Co.Cork, Ireland: **Shark Awards**. www.sharkawards.com
- September 8-13/Amersterdam: **IBC**. www.ibc.org
- September 16-18/Munich, Germany: **Cinec**. www.cinec.de/en/index.htm
- September 24-26/Frankfurt, Germany: **eDIT9**. www.edit-frankfurt.de

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