

SHOOT[®]

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

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AICP Sets Proactive Agenda At National Board Meeting

Looks To Help Producers Tap Into Filming Incentives, Launches Advocate Awards, Will Analyze Guidelines Of Different Clients

By Robert Goldrich

NEW YORK—During its semiannual national board meeting in New York this month, the Association of Independent Commercial Producers (AICP) set a multi-faceted agenda, which includes: initiating a program to help the production community tap into substantive filming incentives that have emerged in states throughout the country; launching an award to recognize those in the public sector whose work has generated tangible benefits for the industry; instituting an analysis of client guidelines; and creating a global communications infrastructure that will enable producers around the world to discuss issues and share ideas.

On the incentives front, the AICP intends to hold at least two seminars—one on each coast—and to develop a user guide so that producers can take full advantage of tax credits and other measures designed to keep and attract filming in various states and munic-

ipalities. New incentives have recently been passed and are slated to take effect in such states as New York, Hawaii and Wisconsin. Furthermore, incentives have been broadened elsewhere, a prime example being in Illinois which has expanded its tax credit on wages to cover virtually all production expenditures made in the state (SHOOT, 5/26). The new Illinois incentive is slated to be retroactive to May 1, 2006 and run through December '07.

As chronicled in SHOOT in recent months, a major breakthrough was scored in the State of New York as the AICP played an integral role in helping to bring about an incentives program specifically targeting commercials. The state has allocated funding of \$7 million for the filming initiative, including \$3 million for a growth credit provision that encourages companies to increase the amount of work they bring to the state by providing a refundable tax credit of 20 per-

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Saatchi Showcase Tally: 22 Directors

By Robert Goldrich

CANNES, France—This week Saatchi & Saatchi debuted its 16th annual New Directors Showcase during the Cannes International Advertising Festival proceedings. The presentation highlighted the work of 22 emerging directors (with the agency counting several teams as individual entries) from around the world.

The Showcase annually features directors who are selected by ad shops from the entire Saatchi

& Saatchi global network. And this year the depth of talent was remarkable, according to Bob Isherwood, Saatchi's worldwide creative director who is based in New York.

"We could have easily had enough directors to fill three showcases," he related. "I haven't seen this kind of depth in years."

What Isherwood has also seen is a shift in the nature of the projects that gain inclusion in the Saatchi Showcase. He said that this

year just over one-third of the work consisted of commercials. That's a far cry from what had been the norm. "Ten years ago, three-quarters of the work would have been commercials."

The change, he continued, can be attributed to several factors. For one, "The ad industry isn't creating as many good creative opportunities as it used to for young directors. There are so few good scripts to go around and frequently estab-

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Incentives Pass Sans Spots In S.F.

By Robert Goldrich

SAN FRANCISCO—The San Francisco Board of Supervisors has passed a filming incentives program whereby producers of theatrical features and television programs can qualify for a rebate of taxes (local payroll, and a portion of hotel and sales taxes) as well as fees paid to the city for those productions that shoot 65 percent or more of their principal photography in San Francisco. Lower budget (less than \$3 million) features and TV shows only need 55 percent of their principal photography to take place in San Francisco in order to be eligible.

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'06 Cine Gear Shifts Venue, Expects 6,500

By Carolyn Giardina

WEST LOS ANGELES—The production community is readying for Cine Gear Expo 2006, which will be held June 23-24 in a new location—the Wadsworth Theatre and Grounds in West Los Angeles. Now in its 10th year, Cine Gear has grown as a film, video and digital media expo, networking event and seminar series. An estimated 6,500 are expected to attend.

Like last year, when the event was held in Burbank, mem-

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College Rush

The American Advertising Federation (AAF) is known on several prime fronts—for one, its ADDY Awards competition which earlier this month bestowed its national best-of-show honor on Microsoft Xbox 360's "Jump Rope" directed by Frank Budgen of Gorgeous, London, and bicoastal Anonymous Content for McCann Erickson, San Francisco, and 72 and Sunny, El Segundo, Calif. The spot then made AAF history as the first best-of-show winner to garner the ADDY Mosaic Award for multicultural advertising.

The AAF also enjoys high-profile status for its national network of 200 ad clubs located in communities across the U.S. Headquartered in Washington, D.C., the AAF trade association represents some



50,000 advertising industry professionals.

But somewhat lost in the shadows are two other AAF attributes—one being another awards competition, the other residing in a lesser known network of artisans that the organization maintains.

The latter is embodied in the AAF's 215 college chapters. Through this college group, the AAF provides 6,500 advertising students with real-world case studies and recruitment connections.

The latest case study was for Postal Vault, a postal security company, which challenged those 6,500 students on 215 campuses to develop a creatively engaging campaign for its identity theft prevention product line. The best entries gained recognition at the AAF's 2006 National Student Advertising

Competition (NSAC).

For several months, students worked in teams conducted primary research to study Postal Vault's target market, including its media habits, and the client's competition. Getty Images provided use of images for the teams, and its materials were featured in the winning campaign.

Judges from Postal Vault and leading advertising companies assessed the field, declaring the winning entry as that from a team at the University of Virginia. Webster University, the University of Minnesota (Twin Cities) and the Art Center Design College (Albuquerque) took second, third and fourth place, respectively.

The University of Virginia won for its "The Think Campaign." The campaign mission was to motivate consumers to think about their mailboxes and the need to secure

mail with a Postal Vault product. Utilizing traditional, nontraditional and business-to-business marketing tactics, the University of Virginia team presented an emotional appeal to prospective consumers with the tagline, "Postal Vault. Now You've Thought of Everything."

Making the presentation to NSAC judges for the University of Virginia were team members Jennie Averbrook, Zoe Chen, Erin Fromherz, Karen Land and Cathy Sposato. Faculty advisor is Jack Lindgren.

The NSAC judges included Postal Vault Systems' VP of sales and marketing Chuck Hosier, Adweek publisher Wright Ferguson Jr., BBDO West associate creative director Neil Levy, and The D-Group's president/owner Danny G. Smith.

The first place team received

\$3,500; second place prize was \$2,500, third place, \$2,000, and fourth place, \$1,000.

The NSAC is regarded as a leading student advertising competition. It has been a proving ground for some 80,000 student participants over the years. Just as, if not more importantly, the NSAC is a showcase which ad industry recruiters scrutinize for new talent. The bottom line is that through the NSAC, the AAF mentors and opens up career doors for up-and-coming artisans.

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The Medium Is The Message

By Millie Takaki

Hearing Snickers

Snickers factory workers by day and defenders of old school hip-hop by night. That's the alter ego storyline in a series of shorts—dubbed "digi-sodes," short for digital episodes—that can be viewed exclusively



Jimmy Smith

at www.InstantDef.com over the coming months. The first digi-sode debuted on June 5. Each subsequent digi-sode will break at three-week intervals, with the fifth and final installment slated to become available in mid-August.

The ambitious project, which teams BBDO New York, Atmosphere BBDO, New York (which created the site), musical artist will.i.am and director Jesse Dylan of Los Angeles-based Form, is designed to appeal to

the elusive yet coveted teen market, imbuing Snickers with a new brand of cool. The digi-sodes mesh live action, digital graphics in comic book style, and will.i.am-created music.

The factory workers are portrayed by will.i.am and fellow musical artisans Fergie, Taboo and apl.de.ap. They become fortified with super powers during a mishap at the Snickers plant. But with Snickers-induced super powers comes responsibility—in this case becoming the guardian of original hip hop.

The first digi-sode, The Knockout, shows us the factory workers before they gain super powers as they try to combat—but

to no avail—Minister LP, a diminutive yet powerful bad guy who has hijacked the essence of hip hop for the almighty dollar, and Mr. Boo-T whose Boo-T Records is producing commercialized junk, which seems to be gaining the ear of the mass populace.

Next we see our factory old-school hip-hoppers on the job, making Snickers bars in an eerie, futuristic plant. However, a mind blaster contraption somehow winds up on the assembly line and falls into a vat of chocolate, triggering a chain reaction which has the four workers magnetized and seemingly knocked out. We're left at this cliffhanger moment, having to wait until the next digi-sode to see their fate. But it's clear that this factory accident could be the harbinger of better things to come in that it represents the origin of factory workers turned super heroes.

The digi-sodes can be downloaded and sent to "homies." The first episode plays like a comic book adventure, with the promise of much more to come.

"We knew we had to go online to reach teens because that's where they spend most of their time," said Vic Walia, Snickers' senior marketing manager. "But we also know that teens are very savvy consumers so we made a conscious decision to tone down

our branding in an effort to build credibility with the online community. We wanted to communicate the Snickers' brand message in an authentic, credible and contagious way. The Instant Def digi-sodes allow us to do that."

A teaser trailer helped drive initial traffic to the site. The trailer broke in theaters during Memorial Day weekend, playing in the top 10 U.S. markets. During this month and next, the trailer is also running at the In-Store Sports Network, FootLocker, FootAction and Champs stores nationwide. The trailer can also be seen on the Web site itself, with visitors being able to request e-mail update registration.

"This is definitely a story our audience will want to check out," said Jimmy Smith, executive creative director at BBDO New York and the creator of the campaign. "We're talking music, superheroes, comic book graphics... everything that's pop, wrapped up in an instant."

The performers naturally dovetailed with and gravitated towards the project. "You know, this is fresh," will.i.am said of working with Snickers in the creative process. "You mean I can make music, incorporate it into a film that's on the Internet and wherever else we can get it played? Oh, that's tomorrow...all the way."

For The Record

In the "Foreign Exchange" story on up-and-coming foreign directors making inroads stateside (6/9), SHOOT was provided with incorrect info relative to an awards credit for the directing team known as SamuelChristopher of bicoastal/international Hungry Man. It was reported that SamuelChristopher's Channel 5 idents gained recognition at this past year's British Television Advertising Awards. Instead the BTAA recognition went to the directing duo's National Geographic TV promos.

In the "Meet The Professor" column by Benita Raphan (6/9), the gender of Gavin Guerra, former head of Black Logic's CG division, was incorrectly referenced as "she" instead of he.

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ June 22, 2001/Director Allen Coulter, who has directed noted HBO shows such as *Sex and the City* and *The Sopranos*, has come aboard bicoastal/international Hungry Man for commercial representation....Due to financial hardships, Crash Films, a Santa Monica-based production shop, will close after nine years in business....Jason Mayo has joined Click 3X, New York, executive producer....Director Lionel Coleman has joined Pandemonium, San Francisco

10 Years Ago

□ June 21, 1996/Chicago-based creative editorial shop The Lookingglass Company will be setting up a West Coast office by summer's end, as an out-of-town base for the firm's Windy City editors....GTN, Oak Park, Mich., a full service production/post company, has entered into a joint venture with Montreal-headquartered post/effects house Buzz Image Group. The firm's combined efforts will focus on commercials....Jeff Doud, Tom Baker, and Dave Warner, former colleagues at DESIGNefx, Atlanta, will open graphics/special effects company Click 3XS, Atlanta. The new venture is part of the Click family, which includes Click 3X, New York, and Click 3 West, San Francisco....



Study Hall

Bits & Bytes of Food For Thought

Behavioral Targeting Is Transforming Effectiveness of Online Campaigns

JupiterResearch, a leading authority on the impact of the Internet and emerging consumer technologies on business reported on June 14, 2006 that advertisers and agencies that have tested early online behavioral targeting services are yielding positive results. Detailed in a new report, "Effective Targeting," JupiterResearch estimates that one in four online advertisers will be using behavioral targeting by 2007.

"While behavioral targeting is still a new form of targeting for online advertisers and content publishers, early adopters are demonstrating its significance, especially advertisers with long purchase cycles," said Emily Riley, Analyst at JupiterResearch and lead author of the report.

Service providers work with both advertisers and publishers and provide a layer of technology or expertise that enhances the advertiser / publisher relationship. Currently there are two popular forms of behavioral targeting: extended content targeting and purchase intent targeting. Extended content targeting focuses on a displayed interest of a group of people and allows advertisers to target people with this interest while they are viewing other types of content. Purchase intent targeting is employed by advertisers to define an audience at a certain stage in a purchase or conversion cycle.

When questioned about the effectiveness of online advertising campaigns, JupiterResearch reports that 88 percent of advertising agencies that have used any type of behavioral targeting in the past 12 months are "very or somewhat satisfied."

"Online advertisers are using behavioral targeting to uniquely build their brand, drive direct online sales and meet advertising goals," said David Schatsky, President of JupiterKagan. (source: www.jupiterresearch.com)

Online's Share of U.S. Measured media spending is poised to grow to 12 percent in 2006

TNS Media Intelligence on June 13, 2006 released a mid-year update of its annual advertising outlook, revising spending estimates for most media downward, but nudged the Internet's ad outlook up considerably from earlier in the year.

TNS, which officially tracks only online display advertising, said such ad spending now is expected to rise 13 percent for full-year 2006—up nearly four percentage points from its January forecast of 9.1 percent—marking the greatest upward revision of any medium over the six-month period.

Steven Fredericks, president-CEO of TNS MI, said the company's initial estimates were far too conservative for online ad spending, and that much of the revision comes from an acceleration in the migration of traditional media ad budgets online.

Although it does not officially calculate other forms of online ad spending, including search, Fredericks said that TNS MI estimated total Internet ad spending would reach \$20 billion by year-end, or about 12 percent of a \$161 billion 2006 measured media ad pie when search is factored in. (source: www.mediapost.com)

Online Ad Revenue Up 38%

First-quarter online ad revenues reached a record \$3.9 billion—marking a 38 percent increase from the first three months of last year, according to a report released Tuesday May 30, 2006 by the Interactive Advertising Bureau and PricewaterhouseCoopers.

The first-quarter revenues also marked a 6 percent increase from the last three months of last year, when Web ad spending totaled \$3.6 billion.

Web ad spending has now increased for five consecutive quarters, according to the Interactive Advertising Bureau. Last year, online ad spending came to \$12.5 billion—marking a 30 percent increase from 2004. Last year's ad spend also totaled more than twice as much as that of 2002, when the market bottomed out at \$6.01 billion. (source: www.iab.org)

Online Video Confirmed as an Effective Vehicle for Reaching the Male 25-34 Segment

comScore Networks released an analysis on May 23, 2006 based on its newly launched Video Metrix service, the first-ever monthly reporting of consumer video consumption of both content and ads across the Web along with the demographic characteristics of video viewers. Among notable trends was the marked increase in the number of consumers viewing video online, which grew 18 percent from October 2005 to March 2006. In total, consumers viewed 3.7 billion video streams in March and slightly less than 100 minutes of video content per viewer per month, compared to an average of 85 minutes in October.

While the composition of video consumers is fairly evenly split among males (52 percent) and females (48 percent), the male audience is much more engaged with video, with the average male viewer seeing nearly two hours per month, while females consume approximately one hour and twenty minutes of video per month. Overall, males in the highly-coveted 25-34 age group have the highest intensity of video consumption, with an average of 140 minutes of video consumed per month.

"Video consumption on the Web is rapidly approaching the tipping point for advertisers," said Peter Daboll, president and CEO of comScore Media Metrix. "With two-thirds of consumers accessing the Internet from home using a broadband connection, and publishers continuing to innovate by using the latest technologies to deliver content in a way that engages users, video consumption is poised to become a standard part of the online experience for a majority of consumers. Advertisers will increasingly seek opportunities to reach broad and frequently elusive markets, and do so with a level of engagement and richness that has not previously been available online." (source: www.comscore.com)

AICP Agenda Includes Education On Film Incentives

Continued from page 1

cent of qualifying production costs on newly generated business. The amount will be based on the difference between the total qualified production costs of the current year and the total amount of production costs of the preceding year. The intricacies of the growth credit—such as coming up with the best way to verify total qualified production costs from one year to the next—are to be addressed in regulations that will be formulated in the coming months. These regulations governing how the incentives are to be applied will be drafted by the New York State Department of Budget, and the Governor's Office for Motion Picture and Television Development.

The overall package of New York incentives—which also include upstate and downstate jobs credits—is scheduled to take effect in January 2007. At its meeting earlier this month, the AICP national board decided that the next logical step in the incentives arena would be to make sure that members are well informed in terms of qualifying for and deriving the proper benefits from these pro-filming measures.

AICP president/CEO Matt Miller said that the mood was decidedly upbeat at the organization's board meeting—in part because of the gains made on the incentives front, particularly in New York. The advertising industry rebounded from a major setback in '04 when New York's Empire State Film Production Credit measure passed, covering theatrical features and TV programs but excluding commercials. The AICP immediately responded with a broad-based campaign to gain a series of incentives for commercials; that lobbying bore fruit this year.

However, rather than resting on those laurels, the AICP board now deems it necessary to follow up with an educational push so that its members will be equipped to realize the gains represented in all the incentive measures throughout the country.

AD-VOCACY

In a related upbeat development, the AICP board decided to launch the ADvocate Awards in order to recognize people in the public sector whose work has resulted in tangible benefits for the commercial-making industry. The first two recipients will be State Senator Martin J. Golden (R-Brooklyn) and Assemblyman Joseph D. Morelle (D-Rochester), legislators who offered pivotal backing to the New York State incentives program for commercials. The date will soon be set for when the honor will be presented to Sen. Golden and Assemblyman Morelle.

"The ADvocate Awards are a way for us to publicly single out people who have made a positive difference," related Miller.



AICP Show (l. to r.): Alan Suna, CEO, Silvercup Studios; Anthony "Skip" Piscitelli, Legislative Director, NYC Mayor's Office of State Legislative Affairs; Katherine Oliver, commissioner, NYC Mayor's Office of Film Theatre & Broadcasting; AICP President and CEO Matt Miller.

"It enables us to publicly tell the industry at large that these are people who have gone to bat for us—these are public officials who in turn deserve our votes and support."

AICP chapters can petition the national executive committee on behalf of worthy candidates for the ADvocate Awards. The executive committee will then decide who will receive the honor. Miller and AICP executive VP Steve Caplan noted that the ADvocate Awards will be bestowed whenever appropriate, meaning there can be multiple recipients in the public sector during the course of a given year.

CLIENT GUIDELINES

The AICP board also instituted an analysis of client guidelines in order to educate its members about areas that warrant concern. Plans call for the guidelines of about a half dozen clients to be analyzed, published in report form and then distributed to AICP member houses by sometime late in the third quarter of '06. Miller hopes to have the guidelines of a dozen clients analyzed by year's end.

The analyses of client guidelines parallel the longstanding AICP program in which numerous ad agency production contracts are reviewed and updated. The AICP report serves as a road map to help AICP member production houses navigate their way through a maze of different agency contracts. The AICP study is designed to serve as a tool to raise awareness of contractual language and related issues, which range from receiving payment on a timely basis to postponement/cancellation contingencies, legal liabilities and proper identification.

Miller explained that extending this scrutiny to client guidelines will be a valued service to the production community. While the AICP, said Miller, has issued memos on individual client guidelines when the situation merits it in cases of onerous or egregious provisions, this will mark the first time that the AICP will offer a more comprehensive compendium of guidelines with detailed analyses so that production house executives can compare the policies of

different clients.

GLOBAL VIEW

At press time, the third annual World Producers Summit at the Cannes International Advertising Festival was about to get underway. The scheduled three-hour session enables production company executives from around the world to discuss issues and concerns, as well as share experiences. The event is held by the AICP in concert with the Commercial Film Producers of Europe (CFP-E).

Helping to set the agenda of topics to be discussed at the Summit was an AICP hybrid blog/chat room/bulletin board, a communications infrastructure in the beta test stage, which facilitated exchanges among producers from around the globe. They offered input as to what issues and developments were of particular concern to them, and which should be taken up at the Summit.

Miller noted that plans call for this communications infrastructure to enable producers to continue their discussion online, well after the face-to-face Summit has adjourned. He 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," said Miller. "Comparing notes as to what goes on in the U.S. as compared to Europe, for example, could prove useful to the production community at large."

EMERGING MEDIA

The AICP national board also approved the formation of a committee that will explore emerging media and their impact on the industry. This committee was in the process of being organized as SHOOT went to press. Once it starts to meet regularly, the committee will develop a detailed agenda.

Committees, said Miller, are being started to address emerging areas. For example, an AICP Hispanic market committee was recently established. For more on this group, see this week's Hispanic Advertising Series.

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

Dir. Ariola Teams With Asylum To Give Athletes Big Heads

Gatorade Commercial Out Of Element 79 Partners Has An Our Gang Feel

By Christine Champagne

In an effort to capture the attention of the tween market, Element 79 Partners in Chicago recently debuted “Big Head,” a :30 spot that finds the oversized noggins of professional athletes Derek Jeter, Peyton Manning, Kevin Garnett, Dwyane Wade and Jennie Finch attached to the bodies of a group of rambunctious kids at play.

The work of an Element 79 Partners creative team made up of creative director Jon Flannery, copywriter Jim Paul and art director Max Stinson, “Big Head” is fun and lighthearted, and the big-headed athletes with their little bodies and high-pitched voices are cute, endearing even.

Flannery is happy to hear that assessment. The agency was going for a charming, playful vibe, although this spot could have just as easily turned creepy with the players looking like bobblehead dolls or aliens if not executed just right. “We were definitely afraid of that happening,” Element 79 Partners producer Tom Cronin acknowledged with a laugh.

Therefore, great care went into selecting a director, and Dante Ariola of bicoastal/international MJZ won the job, which marked his first collaboration with the agency.

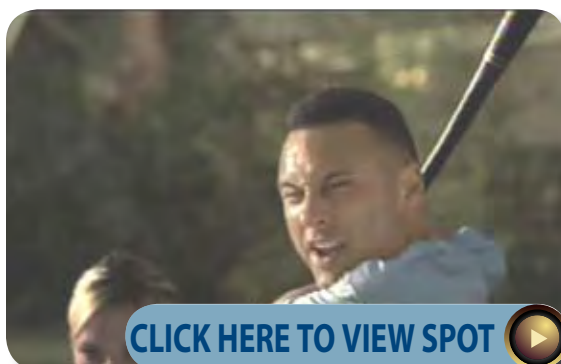
Why Ariola? “When everybody here [at the agency] met as a group, we said, ‘We really want to find somebody who is going to think of this in a smart way,’” Cronin shared. “And Dante’s reel represented tremendous thinking on his part.”

Once the agency began talking to the director, “He didn’t come out and say, ‘This is how it should be done,’” Flannery noted. “He wanted to talk at length with a lot of different people about how to best do this.”

Ariola ultimately teamed with Asylum in Santa Monica, Calif.. He has enjoyed successful collaborations with the visual effects shop before—the fruits of their labor include the Juicy Fruit “Ant” spot out Chicago’s Energy BBDO, a former SHOOT Top Spot of the Week.

WRAP YOUR HEAD AROUND THIS

When Mitch Drain, VFX supervisor at Asylum, saw the boards for “Big Head,” he recalled thinking that the task looked “incredibly difficult. I hadn’t really seen anything quite like it done before.” While there were various options, including



[CLICK HERE TO VIEW SPOT](#)

the creation of CG heads and the use of masks, it was decided that it was best to go the real route, shooting the athletes for real and the kids for real and melding the two together.

An approach carefully worked out, Ariola and DP Toby Irwin, with Drain on location to advise them, began the pro-

cess by shooting footage of a group of children playing on the front lawn of a suburban home in South Pasadena, Calif. To get the framing perfect, the kids were fitted with a prop head forty percent larger than an adult head, and camera lineup was done. “Once we had our camera lineup, we took that off and let the kids perform,” Drain says.

The athletes really got into

to do it,” Drain shared. “The kid was like rubber.”

Back at Asylum, Drain and the artists got down to the task of using the Inferno and Flame to composite the athletes’ heads onto the kids’ bodies. “The athletes’ necks were our biggest worry. You’ve got a guy like Peyton Manning whose neck is thicker than his head,” Drain explained. “How do you work that neck into the tiny neck of a 12-year-old?” The answer: The artists wound up making the necks of the kids’ supporting the heads of Manning and Wade a little wider than they normally would be.

Michael Heldman of Spot Welders, Venice, Calif., cut “Big Head,” and David Winer of Stimmung, Santa Monica, composed the music track, which has an appropriately nostalgic Our Gang feel to it, according to Cronin.

As for reaction to the spot, Flannery reported that it has been positive, with “Big Head” appealing not only to its targeted tween audience but to teenagers and adults, too.

In the end, Drain credited much of the success of the spot to Ariola’s mastery of visual effects. “Some people go out and shoot willy-nilly, and then it is your problem. Well, Dante is not like that. He’s not like that at all,” Drain praised, adding, “He gets the process, and he understands that the visual effects work will help tell the story, and he’s willing to let go of something he’s madly in love with if he knows it’s not serving the project.”

“He [director Ariola] didn’t come out and say, ‘This is how it should be done.’ He wanted to talk at length with a lot of different people about how to best do this.”

—Jon Flannery, Element 79 Partners

cess by shooting footage of a group of children playing on the front lawn of a suburban home in South Pasadena, Calif.

To get the framing perfect, the kids were fitted with a prop head forty percent larger than an adult head, and camera lineup was done. “Once we had our camera lineup, we took that off and let the kids perform,” Drain says.

The kids performed their moves wearing beanies with tracking markers on them; they also had tracking markers on their faces.

Once the footage of the kids was in the can, the crew traveled to Minnesota and Miami to shoot

the process, Drain said, noting, “Surprisingly enough, we got through the [shots] really quickly. These guys are athletes. They know how to control their bodies, and they were really hitting their marks amazingly well.”

When Garnett took a look at the monitor and saw that he had to mimic a kid doing a rather funky little hopping dance, he asked if he was being Punk’d, Drain recalled laughing.

It is certainly easy to see why Garnett might be suspicious. Still, he went ahead and impressed everyone when he replicated the kids’ wild moves. “None of us thought he’d be able

TopSpot OF THE WEEK

Client

Gatorade

Production Company

MJZ, bicoastal/international

Dante Ariola, director; Toby Irwin, DP; Jeff Scruton and David Zander, executive producers; Natalie Hill, producer. Shot on location in South Pasadena, Calif., Minneapolis and Miami.

Agency

Element 79 Partners, Chicago.

Jon Flannery, creative director; Jim Paul, copywriter; Max Stinson, art director; Tom Cronin, producer.

Editorial

Spot Welders, Venice, Calif.

Michael Heldman, editor; Edwina Lantigua and Jeff Maynard, assistant editors; Carolina Wallace, producer; Heather Kojima, executive producer.

Post/Visual Effects

Company 3, Santa Monica, Calif.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Asylum, Santa Monica.

Gabby Gourrier, VFX executive producer; Mitch Drain, VFX supervisor; Sean Faden, CG supervisor; Darcie Tang, VFX producer; Joe Ken, Tim Davies and Rob Moggach, composers.

Music

stimmung, Santa Monica.

David Winer, composer; Kelly Fuller, producer.

Audio

Lime Studios, Santa Monica.

Loren Silber, mixer; Lindsey Alvarez, assistant mixer; Jessica Locke, producer.

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

Tom Camarda Directs A Juicy Spec Commercial

Car Concept Evolves Into Florida Oranges Pitch Via Group101 Collective

By Robert Goldrich

This spec spot centers on a couple in a moving car—and in love. The guy is behind the wheel and his gal is the front seat passenger. He touches her hand and kisses it as a playful flirtation begins. She reaches into a picnic basket perched on the backseat and pulls out an orange.

She peels the orange and holds a segment tantalizingly close to her boyfriend's mouth, only to pull the citrus away from him as he's about to bite it. This oral tease repeats itself until she finally chomps down on the orange, at which point the story takes an unexpected, dangerous yet humorous turn.

Her bite of the orange releases a spurt of juice which hits the guy in the eyes, blinding him to the point where he loses control of the car. The vehicle swerves across traffic onto the side of the road, narrowly missing being hit by an oncoming big rig truck.

The camera stays on the scared couple as a campy voiceover interjects, matched by accompanying supers that read, "Florida Oranges. Dangerously Juicy."

Titled "Sunday Drive," this commercial was directed, shot and co-written by Tom Camarda as part of his Group101Spots spec work regimen. The original intent was to make a car commercial, but Camarda could not



[CLICK HERE TO VIEW SPOT](#)



find the script he wanted from the Group101 database. So he came up with his own script, co-authored with Jeff Nicosia, a mainstay creative contributor to Group101.

The car commercial concept called for the driver to lose control of the vehicle due to an errant fly which lands on his cheek. The passenger rolls up a magazine and smacks the driver in an attempt to swat the fly, leading the car to careen across traffic to the road's shoulder. At this point, we would hear about the intelligent all-wheel drive capability of the car, likely an Infiniti model.

But for Camarda, the concept didn't quite fly—no pun intended. Still the director had made all the arrangements for the shoot (including a scheduled road closure in Lancaster, Calif.), called in favors, and was under Group101 deadline pressure. Fortunately,

inspiration hit him while he was walking his dog. He came up with the idea of a misdirect making the star product Florida Oranges instead of the car. A squirt from a juicy orange would be the cause for swerving into oncoming traffic.

Upon conjuring up the new twist, Camarda called Nicosia. "After telling him the idea, there was a long pause," recalled the director. "'Dangerously Juicy.... yeah, I like that.' Jeff said I had 'plussed the board.' That was all the confirmation I needed."

Donna Ellis produced for the spot for director/DP Camarda. Editor was Tommy Park of Cut+Run, Santa Monica. Park also served as sound designer. Colorist was Marshall Plante at The Syndicate, Santa Monica. Audio post mixer was Jason Sikora of Sikora Productions, Santa Monica.

Principal actors were Victoria Ullman and Ryan Wesley.

"Skincare"

By Robert Goldrich

This spot opens like a beauty product demo, as we see a woman applying a skincare crème to her face. On the bottom left of the screen, an understated super simply reads, "Day 1."

The assumption is that we will see the remarkable improvement in the woman's complexion as a result of this miracle cream as we move onto subsequent days. The only fleeting though unsettling observation is that this woman already has a perfect complexion. How could it get any better?

Next we see "Day 3" and the woman looks slightly worse, with the start of some subtle dark rings below her eyes.

By "Day 5," severe patches of acne

have broken out on her face yet she continues to rub the crème on her forehead and cheeks.

On "Day 7," what had been acne now looks much more like open sores. Yet she still dutifully applies the crème.

A voiceover asks, "What's the secret to this woman's transformation?" At that point, we see the answer in the form of the word "Racism"



[CLICK HERE TO VIEW SPOT](#)

which is the label on the jar containing the "beauty" crème. The voiceover continues, "The more you apply it, the uglier you get."

A super identifies the sponsor, UN.ORG, and the related occasion, the United Nations' "Week of Solidarity with the People's Struggle Against Racism and Racial Discrimination."

"Skincare" was directed by Tim Gibbs via 8 Commercials, Sydney, for Saatchi & Saatchi, Sydney. (Gibbs is repped stateside by Mirror Films, Hollywood.) Mike Vanderfield was executive producer/producer for 8 Commercials. The DP was Graeme Wood.

The agency team consisted of creative director David Nobay, copywriter Tim Hall, art director Noah Reagan and producer Karen Bryson.

Editor was Peter Barton of Post Office, Sydney. Online editor was Drew Downes of Post Modern, Sydney. Colorist was Ben Eagleton of The Lab, Sydney. Audio post mixer was Simon Lister of Nylon, Sydney.

Principal actress was Elisa Sommet.

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New Modes

As Digital Workflows Evolve, Rental Houses See A Blurring Of The Lines Between Production And Post

By Carolyn Giardina

The past few years have seen the emergence of various digital cinematography cameras: The Arri D-20, Dalsa Origin, Panavision Genesis and Thomson's Grass Valley Viper, among others. And

with those cameras, new digital workflows have evolved, tapping into the benefits of HD as well as data. These workflows extend into post, as the materials must be prepared and delivered in a non-traditional manner. As all of this occurs, the rental community seems to agree that the lines are blurring between where production ends and post begins. All who spoke with SHOOT confirm that rental houses are increasingly getting involved in postproduction planning and support. And they are more frequently seeing, on set, tools typically used for post tasks such as editing and color correction. Tools that enable communication between

directors of photography and colorists are also becoming more common.

So where is this trend going? As digital technology continues to evolve, are some rental houses moving closer to the post realm?

At least one rental house says absolutely yes; a couple says not really. Others have a view somewhere in the middle, in some cases using the term "pre post" services to describe their offerings. Most of the change appears to be occurring in Los Angeles, where digital cinematography and the digital intermediate process are evolving the fastest.

A notable example of the changing business model was introduced a couple of months ago when The Camera House opened a unique postproduction unit at its North Hollywood location to support its data cinematography workflow.

The facility is designed for features, television and com-



Getty Images AA023632

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Cinematography Standouts

DPs Reflect On Their AICP Show-Honored Work

By Carolyn Giardina

The Association of Independent Commercial Producers (AICP) recently unveiled its 2006 AICP Show Reel. In cinematography, the honorees were: Nike's "Awake," directed by Jake Scott of bicoastal/international RSA Films via Wieden+ Kennedy, Portland, Ore., lensed by DP Crille Forsberg; adidas' "Gimme the Ball," directed by Fredrik Bond of bicoastal/international MJZ for 180 Amsterdam (180) TBWA, lensed by DP Ben Seresin; and the Centers for Disease Control and Prevention's "Sun," directed by Chris Palmer and produced by London-based Gorgeous Enterprises and bicoastal Anonymous Content for Saatchi & Saatchi, New York, lensed by DP Phillippe Rousselot.

SHOOT talked with Forsberg, Rousselot and Seresin about their honored work and their business.

Crille Forsberg

Forsberg's range of work

includes commercials (recently a campaign for Ikea Europe), music videos (Jane's Addiction, Primal Scream), and features. His latest film, *God Willing*, earned best cinematography honors at the '06 Gothenburg International Film Festival.

Nike's "Awake"—which depicts athletes waking up to work out—was lensed in 35mm film on location in U.S. cities, including Los Angeles, Boston and Miami. "We wanted a very naturalist approach, but something more than documentary style—a warm tone that did not feel lit," Forsberg explains, adding that he deployed old lenses from the '60s to achieve a softer, "contrasty" look.

Lighting was used to show the passage of time. "It's super dark in the beginning and then you see the sun coming up during course of spot," Forsberg relates.

Each image is unique. Among them is a person on a surfboard in a shot that gives the viewer the feeling of being out on the wave. Forsberg explains that they



Nike's "Awake"

placed the camera in waterproof housing and sent it out in the water on a floatation device to capture that feel.

"What I want to point out is teamwork, it proves that great teamwork can go far," the DP says of the spot. "It's an honor to work with [director] Jake Scott... Jake has a very clear point of what he wants to get, which is very nice. At the same time, if it feels like you are on the right track, he really gives freedom... He is very involved in framing and execution. He is like a photographer himself."

The cinematographer named additional members of the team, including underwater DP Peter

Romanov (who shot a swimming pool sequence) and first a.d. Howell Caldwell.

Forsberg also sat in on the telecine session with colorist Sean Coleman of bicoastal Company 3. "The color correction is very important," Forsberg says. "You shot it in a certain way; it's a great way to maintain the look through the process and it makes people comfortable when they see the dailies."

He adds that while he watches technological development, today he shoots mostly film. "Film has so much more latitude and is nicer to look at at this point. Video formats are getting better and better, but Nike would have been impossible to achieve on video at this point without months of postproduction."

Phillippe Rousselot

Rousselot's honored "Sun," directed by Palmer, had a most unique look. "Kids are playing with a ball and the ball is the Sun," the DP relates. "So we started with only one source of



CDC's "Sun"

light—the ball."

Rousselot went on to explain that a 2k tungsten was placed inside the ball in order to be the source of light; the ball was attached to a cable. Since the ball was meant to be the sun, there could not be competing daylight, so he explains that the schedule was important—only shooting very early morning or late, when there were no other visible light sources. The spot was lensed in 35mm film at a variety of locations in New York, New Jersey and Arizona. The aforementioned cable was removed in post.

A veteran of commercials and features, Rousselot's film

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Blur Between Production and Post Impacts Rental Houses

Continued from page 13

mercial productions. It features a digital intermediate/color grading suite equipped with an Assimilate Scratch color grading/mastering system, a digital projector and an eight-and-a-half-foot screen. It also offers editing suites for both Final Cut and Avid systems, sound services, 24 TB of storage and supports for formats including HD D5 and Digi Beta. The Camera House hired editor and colorist Robert Douglas. Or companies may rent the facilities and bring in talent to use the operation.

"It's happening," says Rufus Burnham, owner of The Camera House, reporting a successful start and positive customer response. "We did this mainly because of the digital workflow."

The Camera House offers a 4:4:4 uncompressed data cinematography option with Thomson's Grass Valley Viper and an S.two data recorder. Burnham says that The Camera House built a full data infrastructure to support this uniquely designed workflow, explaining "most post houses today are tape based, and workflow from [an S.two] hard drive is what we are doing."

"It is the workflow that is the future," Burnham says of where production is heading, explaining that the company can now offer a complete service package when requested.

"Raw data, that is the only way you get the film look in digital," he suggests.

The line between production and post is definitely blurring, acknowledges Robert Glassenberg, VP of marketing and sales at Plus8 Digital, which has locations in Burbank, New York, Vancouver, B.C. and Houston. He says rental houses

are moving toward post "in the sense that more can be done on set; the newer workflows allow that ... The equipment is more portable, and it's easier to use. But at the end of the day, I wouldn't say come and color grade on set. I would say grade dailies on set."

He adds that on set look management-style systems are becoming more popular as a method of communicating to post talent. "Those kind of things are viable. It used to be a postproduction process, but it isn't anymore," Glassenberg says. "The line is at least blurred. But we are not intending to open a post house."

Plus8 now offers L.A. and New Orleans-based startup Creative Bridge's Mobile Digital Lab and Theater (MDLT), a mobile vehicle that inside is equipped to offer "pre-post" look management and supervision in a controlled environment at a production location. "We are not interested in doing postproduction services; we bill ourselves as pre-post services," Creative Bridge partner Dan Lion says. "We started the company to assist in getting data from the camera and taking that information in and preparing it for postproduction."

"With data, you can just go to postproduction, but there needs to be data management and preparing for postproduction ... We have [Assimilate's] Scratch and Iridas' Framecycler—tools traditionally used in postproduction. But we are trying to use the tools to make it more of an efficient experience in post...but we are not going into postproduction."

[Postproduction] requires an infrastructure," Lion continues. "It requires having that equipment on hand. It also involves having a colorist, an IT guy...It

is essentially a different business model."

Tom Fletcher, VP of Fletcher Chicago, has a different perspective, saying he doesn't intend to take a post route.

He explains that his company once did try to offer post tools—offering Apple's Final Cut when it first came out, as well as an [Avid] DS. "They were failures from a rental standpoint," he explains. "At least in my market, people would rather buy it."

Recently, Fletcher instead made a large investment in film technology. "We spent about \$2 million on new film cameras, mostly Arricam LT 35mm and we are going to buy the



Rufus Burnham



Tom Fletcher

Continued on page 16

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Cinematographers Reflect On Their AICP Show-Honored Work

Continued from page 13

credits include *Charlie and the Chocolate Factory*, *Big Fish* and *Planet of the Apes*. A big difference between his commercial and his feature projects, he relates, is that for his features he has been involved with the Digital Intermediate and color grading process. In contrast, the commercial work is typically handed off after the shoot. "Obviously there's no room for that [in commercials]," he says, citing the usual schedules.

He adds that this reflects a fundamental difference between commercials and features. "In features, the goal is to entertain or to be an artist... for commercials, the goal is to sell things. It's very different," he acknowledges.

His next outing in the feature arena will be *The Brave One*, directed by Neil Jordan and starring Jodie Foster and Terrence Howard; an '07 release is scheduled.

Ben Seresin

Seresin explains that the look of "Gimmie the Ball" was inspired by 19th century French painter Eugene Delacroix, particularly his "Liberty Leading the People." The painting, he relates, shows a battle—in the commercial, the battle happens to be a soccer game, and the spot culminates with an image resembling the painting.



Adidas' "Gimme the Ball"

The epic-looking spot was lensed in 35mm on location in the country, just north of London. Seresin explains that the lighting was a unique experiment for him. "I'm usually a great fan of natural light sources, but [the light in the Delacroix painting] was very pronounced and beautiful but with an artificial source of light," he relates. "It's unusual for me to use a lot of artificial light in exteriors. I rarely do."

More recently, Seresin lensed additional spot work for adidas, with director Jake Scott. He was also readying to embark on a Coke production with director Victor Garcia of MJZ.

Seresin shared some of his impressions of trends occurring in his art. "My biggest concern is what I see now as the pressure and desire to take short cuts," Seresin relates. "I really noticed a huge sort of movement to compromise... It sort of lowers the bar."

Addressing digital cinematography in particular, he adds, "I'm interested in any new technology ... But what worries me about HD is the reason it is being used. I think there is a perversity for cost cutting in filmmaking. This makes sense from a purely financial point, but when it comes to new technology I feel very strongly that the standards of photography are being eroded... I want to preserve the quality of the filmmaking. I feel very strongly that film is still a long way ahead. I love the organic nature of film and I worry that [the aforementioned use of HD for cost savings] is another step in the erosion of the aesthetics of filmmaking."

"When quality can be enhanced by digital I will be the first to sign up. Until that point, I'd rather stick with film," he concludes.

Rental Houses Adjust As Digital Workloads Evolve

Continued from page 15

Arri 416 [Super 16mm camera introduced at the recent NAB] later this year." Fletcher also invested in Arri's 435 Extreme, 535 B, 235, and Arri Master Primes.

He agrees that production and post are "becoming closer and closer. For instance there are [color/look] management systems that allow communication between a director of photography and colorist like never before.... But that's not affecting us."

James Pope, general manager of Chicago-based Schumacher Camera, has a similar per-

spective. "Postproduction's a whole different ball of wax," he relates. "It's something that is constantly changing and the investment and expertise needed is huge. The most we do is purchase decks so their customers can down convert... with the new versions of Final Cut and Avid, it is within the price range of most people to just buy the [editing] systems."

Pope relates that film makes up most of Schumacher's business. "For international commercials, [productions] can take film and go back to their countries—and don't have to worry about conversion to PAL [etc.]."



Alex Weil



Johnnie Semerad



Ed Ulbrich



Mark Schwartz

Consider Your Alternatives

Post/Effects Artisans Offer Feedback On Business Opportunities

By Carolyn Giardina

The consumer electronics landscape continues to change—and with it, viewing habits. There is much attention being paid to emerging mobile content delivery services, including Modeo and MediaFlo, Internet video with improved resolution, games, and other alternative fare. Some of these new delivery options are on-demand services, offering viewers what they want, where they want and when they want. But does this represent a real business opportunity for commercial postproduction and visual effects companies? *SHOOT* surveyed industry artisans to find out the current state of mind and affairs.

Alex Weil, executive creative director, Charlex, New York

Reports of the death of the 30-second commercial are greatly exaggerated. That is not to say that the day when an advertiser has to reach out and find audiences in new places and in new ways has not already been here for a while now.

Charlex has created content for Web,

mobile and gaming. Most recently we did screen design and animation for one of the big three wireless companies. We also did an award-winning opening for the game “Midnight Club” for RockStar, makers of Grand Theft Auto.

A number of years ago we had a subsidiary, Grain, which specialized in Web site design and Web content but we disbanded it to focus on our core business.

Though our eyes are open to new venues, we remain focused on creating mind-blowing visuals for display in any format.

Ed Ulbrich, senior VP, Digital Domain, Venice, Calif.

We see all three of those platforms—Web, games and mobile—as major growth segments each presenting considerable business opportunities in the future. Digital Domain artists have already done some amazing visuals for Web and videogame projects and we feel mobile is not far behind.

The best example is an ongoing Web project for VW. We were approached by VW’s ad agency Crispin Porter + Bogusky to bring the “Build Your Car”

feature on the company’s Web site to another level entirely. Browsers, who customize their virtual GTIs, Jettas, and soon the new Rabbit, will experience the car through watching a first-person film that complements VW’s television campaigns. In the film for the GTI, the end-user can take the exact car he or she built online for a test drive, and for the Jetta, the customer can send the car through a series of crash tests. The color, the options, the packages are all according to the selections made. Depending on the selections, characters in the film react differently and say different things. However, with 300 different options and five colors to choose from, doing this movie the traditional way meant shooting 1,500 cars and that is obviously far too time- and cost-prohibitive. Instead, we used some serious computing horsepower and bleeding edge proprietary software to not only create this nonlinear film comprised of thousands of shots, but one that would pop up instantly on your computer screen.

In the gaming space, we are currently creating ads using a game engine for a major game publisher. We are using

the publisher’s next-generation, real time HD rendering videogame engine to make spots for cinema, TV and the Web. This is done to be sure the game is represented accurately, but using the game developer’s tools to create ads is a precursor to inserting an ad into the videogame itself. We have all the game assets, all the architecture, and now, should the publisher want to insert an ad into a game, we can do it with ease.

Johnnie Semerad, co-founder/creative director, Quiet Man, New York

Post for alternative content will offer a real business opportunity for commercial makers. As the new/alternative media sector continues to grow, commercial makers are going to have to tap into this industry to continue to move forward and keep up with the ever-evolving tech-savvy consumer. As of now, we have not done any games, but we have worked in other fields. We often aren’t awarded a job, but a campaign. In the past, it would be a TV commercial and print. Now we get full-fledged campaigns for movie theaters, TV commercials, print, billboards, Web, direct mailers, iTunes, and cell phones.

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Marc Schwartz



Dave Waller



Darren Orr



Dave Holloway



Jennifer Suttlemyre

Alternative Media Offer Alternative Opportunities For Post Industry

Continued from page 17

For Chester "Cheetos," we even did the art for the bags of chips. We also have a podcast of original content, Josh W, which was picked up by animation distributor Channel Frederator.

Marc Schwartz, managing partner, Fluid, New York

We can supply various forms of content but what we're really talking about is diversified delivery formats and the creative decisions that go along with producing for the large, small, or extra small screen. And yes, we can, and have, delivered high resolution for HD and completed the "One Second Theater" for GE, exclusively for Tivo and DVR recorders, and low resolution for the Web and mobile. It's all about the budgets though, and how we modify our current business model to include these (products) in our workflow.

Dave Holloway, executive producer, Northern Lights Post, New York

It already has [offered a real business opportunity]. Just this spring, we've done webisodes

for BMW Motorcycles, MSN/Sprite and USA Network. And partnered with mobile marketers. The work's better than some of the traditional :30 boards out there yet demands the same precision of our editors. It's all storytelling, but each medium demands its own special nuances.

Dave Waller, co-owner/visual effects specialist, Brickyard VFX, Santa Monica and Boston

We've seen some opportunities in providing alternative content here at Brickyard VFX. For the most part, it has been an additional component of traditional jobs. But it's a steady trickle, not a gush. We haven't marketed ourselves for the alternative market, and the following projects have been mostly from our existing clients:

1) Last fall we created some really fun viral shorts for Volkswagen's Web site highlighting features of the new Passat.

2) For Monster.com, we did a few animations for big screens (Gillette Stadium, the NASDAQ

Time Square display).

3) For Hummer, the task was to make some off-road demonstrations for its Web site, and the material we created was also used in some other promotional videos.

4) Our CG division recently animated a promo for Electronic Arts via Arson Communications promoting the EA Sports NBALive game. It was projected in 360 degrees as part of a trailer for EA's recent Electronic Entertainment Expo (E3) 2006 video wall. This was definitely a new format for us.

5) ESPN required a special web promotion for their new mobile phone service featuring Trey Wingo.

I think there might be a worry that commercial post houses are just too expensive for this kind of work, but it really isn't necessarily so. We try to give a competitive bid on all our jobs, and we're always finding ways to save our clients some money. It really matters on the methodology we use to get the jobs done, and the art of knowing how good is good enough when we're compositing for the small

screens. We love doing new things here, and our artists get excited when they get to apply what they know for new media, so the alternative content work that we do get tends to be a bit high-end. I think a lot of our more traditional projects (like TV spots) wind up recycled as alternative content without us even knowing it—there's a big demand for content but smaller budgets. At the end of the day, the money is mostly spent on the artist's time, so whether it's feature work, HD spots or Web content, it's all about the hours we put into it.

Jennifer Suttlemyre, general manager, Umlaut, San Francisco

I think that alternative content is indeed a viable business opportunity for postproduction companies because there is far more content being created. As a post house we can help projects make the technical transitions from film to alternative mediums. We have done quite a bit of work on this front. We've cut a viral campaign for AOL that had great production value. Recently, we created a sound design alphabet with live-action letters. These elements were then integrated into Sprite's "SubLymonal" Web site in support of its current TV campaign.

Darren Orr, owner/visual effects artist, Spy Post, San Francisco

Postproduction for alternative content like games and Web use is a growing opportunity in many ways. It allows for smaller budgets, because the purchase of airtime is eliminated, and very accurate tracking of actual results. The interesting aspect of this from a postproduction standpoint is that most of the commercials that we've worked on that were Web-targeted were approached in the exact same way as a for-air commercial. Shot on film, telecined and finished on a Flame—the reason being that so many are either dual-purpose or finished with the idea that if the spot is successful, they will air it later. In some ways, it's almost being

used as a test of the spot's viability. A great example of this is the recent GameTap commercial we did to promote Pac-Man, which ended up garnering a lot of attention and became much more than it was originally intended to be—developing from a viral spot to broadcast. We've also had success with some recent adidas spots for their new Clima Cool shoes, which in the same way went from being a successful Web campaign to running on air.

Harold Moss, creative director, and Tammy Walters, executive producer, Flickerlab, New York

As a studio, we focus on both commercial production and creating original content across different mediums, so this area has definitely gotten our attention. While the budgets can sometimes pose a real challenge, there are also real upsides to working in these new media (are we still calling them new?). First, there is such a huge demand for content across so many platforms that there is room to break formulas and take more risks. Concepts that would never fly in a network can be produced and find an audience, creating great opportunities to incubate new ideas. In the commercial realm, the new demand for original content allows us to leverage our storytelling skills into the area.

Online content, in particular, has been steadily growing as a proportion of our business, both for work we've been engaged in and bidding.

Overall, we're finding that we need to conceptualize all the original content and advertising campaigns we're working on as platform independent. Shows and ads need to be sliceable and diceable, and easy to repurpose for a platform none of us has heard of yet, but that will be all the rage six months from now. It's becoming increasingly clear that being able to respond to budget and schedule challenges with creative solutions and new pipelines is key to our studio being able to thrive in the new media environment.

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Constructive Dialogue

AICP Hispanic Market Committee Looks To Build Relationships With Agency Community

By Robert Goldrich

Viva la difference—and for that matter, the similarities. As the recently formed Association of Independent Commercial Producers' (AICP) Hispanic Market Committee develops a detailed agenda, clearly many of its members' concerns parallel that of the English-language general market—from figuring out how to best capitalize on new media opportunities to angst over late payment, contractual and insurance issues.

At the same time, the committee is looking to address challenges that are specific to the Hispanic spot industry such as the limited pool of experienced, Spanish-speaking commercial actors in the U.S., and dealing effectively with visa considerations for Latin American directors.

A relevant means to both ends—addressing concerns shared and those distinctly different from their English-language, general market counterparts—was defined by the AICP Hispanic Market Committee during its first meeting, which was held in Los Angeles. Simply put, says committee organizer Massimo Martinotti, a member of the AICP board of directors and executive committee, a constructive dialogue needs to be established with the agency business and creative communities.

A first step towards that goal is for the Hispanic Market Committee to reach out to a pair of key organizations: The Association of Hispanic Advertising Agencies (AHAA) and El Circulo Creativo. Commercial director Martinotti—who is president of AICP's Florida chapter and of Mia Film, a production house based in Miami with offices in Mexico, Argentina and Costa Rica, and associate offices in Europe—relates that establishing relationships with AHAA and El Circulo Creativo are priorities on the AICP committee agenda.

Martinotti envisions, for example, the organizations teaming to conduct seminars that will educate and inform different sectors of the industry at large. "Most of all, we want to listen and learn from agencies and clients as to what the production community can do better to help them. And hopefully they will listen to our concerns, and we can share ideas and come up with solutions together. We can define the areas in which we need to establish stronger cooperation. It's important that we open up this kind of industry-wide dialogue."

COMMUNICATION

That dialogue also needs to take place within the production community itself. Martinotti estimates that there are currently about a dozen or so AICP member production companies that are primarily in the Hispanic spot business. His goal is to see that AICP membership representation grow to 30 or 40 shops.

In turn Hispanic company AICP members need to exchange ideas with

executives and artisans at other AICP general member production houses. "We need to broaden the scope of the participants in the discussion so that more of us can compare notes on areas like new business models and new platforms," says Martinotti.

The committee also touched upon the AICP in some cases extending to Hispanic shops what it does for its core constituency of English-language, general market spot production houses. AICP executive VP Steve Caplan cites as an example the work the AICP has done over the years in the analysis of ad agency production contracts.

Per that AICP program, ad agency production contracts are reviewed, resulting in detailed reports. Agency production contracts are shown with clauses highlighted that could prove problematic or that merit careful examination. The contract analyses not only identify those provisions, but also may make recommendations on how to deal with them. Such recommendations include production companies striking out objectionable language, replacing it with revised wording, and/or simply initiating a dialogue with agencies about legal issues and concerns.

The AICP research serves as a road map to help AICP member production houses navigate their way through a maze of different agency production contracts. The AICP study is designed to serve as a tool to raise awareness of contractual language and related issues. This in turn helps production companies to make informed choices in dealing with agency contracts. Ultimately, it's an individual company's decision as to what options or recommendations it adopts, if any. Contract issues range

from receiving payment on a timely basis to postponement/cancellation contingencies, legal liabilities and proper indemnification.

Hispanic agency contracts need to receive the same AICP scrutiny so that production houses working on those spots can similarly benefit.

Another committee goal is to stimulate Hispanic spot representation on the awards show circuit, specifically the AICP Show. The Hispanic Market Committee plans to promote the AICP Show among Hispanic agencies and production companies in order to help increase the number of competition entries in Spanish.

Martinotti adds that there's an appetite for the AICP Show in Spanish-language countries. The AICP Show tour went to Madrid last week and plans are afoot for events in Mexico and other Hispanic countries, notes Martinotti.

As for challenges specifically pertaining to the Hispanic ad community, Martinotti says the AICP committee will explore different avenues. For example, relative to the aforementioned shortage of experienced, Spanish-speaking commercial actors, he observes, "The tendency is to often see

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Creative POVs

Leading Artisans Share Observations

By Luis Clemens

Jose Mollá of Miami's La Comunidad, Favio Ucedo of Grupo Gallegos in Long Beach, Calif., and Aldo Quevedo of Dallas-based Dieste Harmel & Partners are three of the most important and talented creative directors in Hispanic advertising. SHOOT recently interviewed each of them. The following rundown contains some of their observations:

What, if anything, has to be distinctive about Hispanic creative?

Mollá: It is a mistake to limit yourself solely to cultural cues. There are cultural insights that work very well for Hispanics and there are human truths that also work very well with Hispanics simply because they are human beings.

Ucedo: That's the million dollar question. For us, the most important thing is to have a great idea. A large percentage of our commercials have no Latino insight whatsoever. They are ideas that work in any part of the world.

Quevedo: The flavor and the insights are different but it is a two way street. Just last week we presented a client with a commercial that for us featured inoffensive and well-intentioned humor. The American client perceived it to be super-offensive and said we are not going to be able to air this commercial.

Much of your production is done in Argentina and Mexico. Why?

Mollá: If the filming is going well and the director is enthusiastic, you keep working and you don't stop because seven hours have passed and you have to cut. There is more freedom.

Ucedo: First and foremost, because of the budgets we are assigned. For our Got Milk campaign we filmed three commercials, three big productions in Argentina. With that same budget we would have been able to film only one commercial in the US.

Quevedo: Obviously, you don't come up with an idea for a commercial thinking you are going to film it in Argentina. The idea is to determine which director is best suited to the project.

Year in and year out it seems only the same five or six Hispanic agencies are winning awards. Why?

Mollá: It is odd. Long experience in the Hispanic market works against you. It is tough for those who have been working in Hispanic advertising for a long time to open themselves to new experiences and to experiment with new approaches.

Ucedo: Lamentably, it is always the same agencies. In general, the Hispanic consumer is



Jose Mollá



Favio Ucedo



Aldo Quevedo

underestimated and not treated with sufficient respect.

Quevedo: I think it is proportional. If you look at the general market, there really are only a handful of agencies doing work that is changing the industry. The Latino market is no exception. The Hispanic agencies that focus on creativity as a business tool are the ones that stand out and there are maybe five of us doing just that.

Why are Hispanic production budgets smaller than their general market counterparts?

Mollá: It is smaller because the Hispanic market is smaller but I see budgets improving.

Ucedo: Budgets are slowly increasing but we never have the same budget as the general market. I think in the general market you have a great idea that costs a million dollars, the client will give it to you. In the Hispanic market, if you have a great, million dollar idea, the client will tell you "come up with a cheaper idea, kiddo."

Quevedo: The budget topic has several sides to it. Obviously, what the Latino market gets in terms of budgets is far less than the budgets in the American market. But this responds to the size of the media buy. On average we produce commercials that cost between \$250,000 and \$300,000. We have to be more creative in the Latino market and do more with less.

AICP Hispanic Market Committee To Reach Out To Agency Community

Continued from page 19

the same faces in casting sessions. There's definitely a limited talent pool in the U.S. Perhaps the committee can work with casting directors and acting schools, colleges and universities to help grow that talent pool, making them aware that there is a clear need and opportunity for capable Spanish-speaking actors.

GROWTH INDUSTRY

Indeed the Hispanic ad market merits strong consideration. Caplan and Martinotti relate that it's a market that is growing at a higher rate than the general English-language commercials



Massimo Martinotti

business in the U.S. Additionally, the creative quality and the budgets of Hispanic advertising have increased considerably in the last

few years.

Several major mainstream commercial production houses have taken notice, stepping up their commitments to the Hispanic market and/or forming new entities. A prime case in point is bicoastal/international RSA Films' recent opening of a shop specializing in commercials for the Latin and Hispanic markets. The new venture, called La Division, is headed by industry veteran Ed Rivero, who came aboard RSA in 2002 to provide Latin and Hispanic spot representation for the company's directorial roster.

La Division maintains a lineup of Latin commercial directors that includes Angel Gracia (whose work has gained recognition at such competitions as the

Cannes International Advertising Festival, Eurobest and Circulo Creativo Mexico), Arturo Pereyra (Gatorade, Ford, Coca-Cola), Augusto Gimenez Zapiola (founder of Argentinacine, a leading production house in Argentina), Felix Fernandez de Castro (founder of Barcelona SCPF, with spots for BMW, Audi, VW, Mercedes-Benz, Coke), Jesus M. Rodriguez (former creative director for Discovery Networks Latin America), Karina Taira (Christian Dior, Evian, L'Oreal), Magaby Garcia (Avantel, VW, Kellogg's), Simon Bross (VW, McDonald's, Coke, Continental Airlines) and the Argentine directing team Doble Nelson (Ford, Peugeot, Telefonica, Vodafone).

At the time of La Division's formal launch, executive producer



Steve Caplan

Rivero said, "With Hispanic buying power in the U.S. and abroad soaring to new levels, it's only natural for a global company like RSA to bring its high standards to the table and focus its energies on what amounts to a promising and dynamic emerging market."

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July 10th will be the last day to reserve space in the issue destined to be the talk of the summer! Your ad in SHOOT will speak directly to your potential clients...Advertising Agency Creative & Production Decision-Makers and Production & Post Executives and Artisans in an environment packed with informative and entertaining reading! In addition to the latest commercial, interactive, and branded content production news, plus regular columns, and ScreenWork section, there will be several in-depth features providing additional insight and information. [Here's a peek at the special features...](#)

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A not-to-be-missed mid-year reality check from Advertising Agency creatives & producers on how the industry rates in terms of creativity, business, and utilizing new ad forms, plus 2nd-half forecasts.



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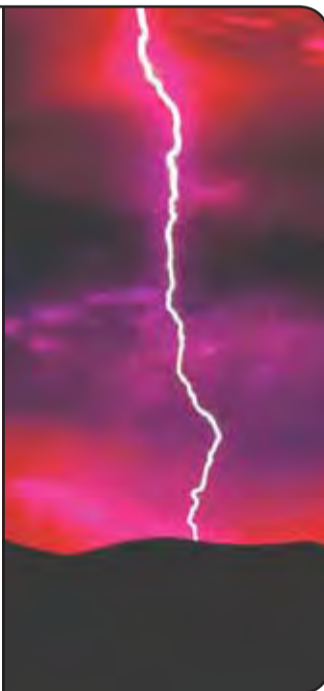
I. Visual Effects & Animation Companies

SHOOT talks to company owners & artisans about their current projects & creative trends in spotmaking, and how technology is enabling them to branch out creatively and produce games, mobile, etc.

II. New Product Guide for VFX professionals and Ad Agency Creatives & Producers:

The latest hardware and software tools that Visual Effects companies are/will be using to make your visual effects and animation projects more dazzling than ever.

III. SHOOT checks out the Siggraph Electronic Theater



NEW ENGLAND

A look at the state of production & post in CT, Maine, MA, NH, RI & Vermont. Meet ad agencies, film commissions, and companies in the region.



BORDER WATCH: South Africa

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



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street talk

Directors **Mary Boss** and **Hernan Otano** have signed with **Maysles Shorts** for representation. The New York shop is the commercialmaking division of **Maysles Films**....**Andy Lomas** has been named head of CG at **Framestore CFC**, London. This marks his return engagement at the effects house, having earlier served in such capacities as senior animator and head of 3D animation. Most recently he was head of character effects at **DreamWorks**.... **Richard Nelson**, formerly of **MPC**, London, is set to join **Absolute**, London, as 3D FX supervisor, effective June 29. He has worked on such notable spots as director **Dougal Wilson's** "Work & Play" for **Vodafone**, and **Pleix's** "Letters" for **Audi**....**Farmington Hills**, Mich.-based **hdstudios** has added senior editor/Flame artist **Tom Fulks**, who most recently spent 10 years at **Crawford Communications**, Atlanta, as a senior effects editor....**Dex Deboree** has joined bicoastal production house **The Ebeling Group** as executive producer. He will work closely with company owner/exec producer **Mick Ebeling**. Deboree formerly served as a producer at Los Angeles-based editorial house **Rock Paper Scissors**.... New York-based graphic and post studio **Creative Bubble** has formally launched an interactive production sister shop, **Creative Broadband**. The new venture—launched in response to client demand for Web-based advertising and marketing solutions—has brought on design director **Lisa Kwon** to work closely with technology director **Sanjiv Mody** and senior producer **Amy Beer**....

rep report

The Skouras Agency, Santa Monica, has taken on representation for **Luma Pictures**, a Venice, Calif.-based visual effects house founded in 2002 by effects supervisor **Payam Shohadai** and producer/director **Jonathan Betuel**. Luma is active in features (*Underworld: Evolution*, *Sky Captain*, *Into The Blue*) and commercials (an NBA campaign for Nike).....New York-based **21Boom**, a shop specializing in graphic design and animation, has secured independent rep **Lauren McNamara** to handle the Midwest....**Tim Arnold** has been promoted from West Coast sales manager to VP/national sales manager for the music library division of Salt Lake City-headquartered **Non-Stop Music**.....**DP Yon Thomas** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in spots and music videos....**Montana Artists Agency**, Los Angeles, now reps **DP Chris Norr** exclusively in all areas.....In the 6/9 item on **Dattner Dispoto and Associates**, Los Angeles, taking on representation in features, commercials and videos for several DPs, one of those cinematographers' names was misspelled. The DP's full name is **Bobby Bukowski**....

bulletinboard

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