

SHOOT[®]

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

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New York Legislature Weighs Tax Credit For Spot Filming

AICP President/CEO Matt Miller Testifies During Joint Budget Hearing In Albany, Cites Decline In State's Share Of Commercial Production

By Robert Goldrich
ALBANY, N.Y.—While prospects seem promising, there's still no guarantee that a New York State tax credit designed to keep and attract more filming of commercials will gain passage. However, it is safe to say that momentum is building for the initiative as industry testimony in support of the measure was well received last month during a joint budget hearing on economic development before the state's Assembly Ways And Means, and Senate Finance Committees.

Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), testified at the session in Albany. The AICP hopes to gain inclusion of the spot lensing incentive in the Assembly's proposed 2006-'07 state budget. Word is that the tax credit is currently a part of the Senate's budget draft.

If both houses submit budgets containing the precedent-setting spot tax credit, it will go to Gov. George Pataki (R-N.Y.) for final approval. The budget process in the state legislature is slated to take place in April, likely with wrangling on both sides of the political aisle in store. Whether the tax credit will come out intact after this legislative jockeying remains to be seen. But the AICP has been successful in gaining bipartisan support for the measure. For example, as earlier reported in *SHOOT*, New York State tax credit bill sponsors include Assemblyman Joseph Morelle (D-Rochester) and Sen. Martin Golden (R-Brooklyn).

SPOT TERMS

Miller's testimony documented not only the

Continued on page 20

The Road To NAB: Cinematography

By Carolyn Giardina

This is the first in our Road To NAB series leading up to the National Association of Broadcasters convention next month.

LAS VEGAS—While those focusing on cinematography at the upcoming NAB confab can expect to see the latest digital cameras from the likes of Sony, Panasonic, Thomson's Grass Valley, Dalsa and Arri, leading

DPs agree that this year's show is all about workflow.

"It's changing significantly and it's going more datacentric," explained feature and commercial DP Curtis Clark, ASC who chairs the American Society of Cinematographers (ASC) Technology Committee. "I see these things happening in a way that creates flexibility... but it also brings more complex workflows."

These new workflows, he

said, may be less disruptive and less sequential. "That's where 2006 is beginning to show maturity," he said. "We are seeing this more as a workflow and less as separate components."

Clark pointed out that 2006 will also see the release of features shot with some of the newer digital cameras and incorporating some of the digital workflows. "If the work is considered impressive, that will be a

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Dir. Goldstein Exits BBDO, Joins RSA

By Robert Goldrich
LOS ANGELES—Noted agency creative director Adam Goldstein has made the career jump to full-time director, landing at his first production house roost, RSA Films. He comes over from BBDO New York where he served as a senior creative director/copywriter.

Goldstein is hardly a stranger to RSA. While on the agency side, he recently directed through the bicoastal/international production company a pair of client-direct PSAs that deployed comedy to impart a serious message from New York's Coalition

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Oscar, ASC-Winning DP Talks Spots

By Carolyn Giardina
LOS ANGELES—Feature and commercial DP Dion Beebe, ASC, ACS capped an amazing awards season this week, winning the best cinematography Oscar for *Memoirs of a Geisha*. This came on the heels of Beebe's work on the film earning a BAFTA Award and then the top honor in the feature film competition at the 20th annual American Society of Cinematographers (ASC) Outstanding Achievement Awards.

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Changing The N.Y. State Of Mind

In 2004, the State of New York passed landmark tax credit legislation designed to encourage filming in the Empire State—and indeed it has done just that in terms of theatrical features and TV programs. For example, '05 was New York City's busiest production year in more than a decade—location shoot days increased 35 percent over the prior year. The overall tally of 31,570 days covers TV and film shoots on location and doesn't account for soundstage work. Furthermore Gotham attracted an estimated \$600 million worth of movies and TV programs—and more than 6,000 additional jobs in '05 as compared to '04.

The 10 percent state tax



credit incentive and an accompanying five percent city tax rebate are generally considered the prime catalysts for the lensing surge in New York.

However conspicuous by their absence are commercials, which don't qualify for the incentives package.

The exclusion of spots is ironic in that New York, home to Madison Avenue, is synonymous with the advertising industry—and commercials have been a Big Apple business mainstay. Now, as reported in this week's front page story, momentum is building to correct what some would charitably describe as an oversight.

The state legislature is considering an incentives package specifically targeting spots.

Word is that the measure is included in the Senate's state budget draft for the coming fiscal year. Now the commercial-making industry is hoping the Assembly will do the same and that the budget that ultimately gets sent to Gov. George Pataki contains the anti-runaway production provisions—and that Pataki will approve it.

The Association of Independent Commercial Producers (AICP) has worked behind the scenes, meeting with legislators in Albany to get the spot incentives initiative to this point. The AICP effort dates back to '04 in response to the disappointment of commercials not being part of the aforementioned legislation that has since proven so effective in attracting movies and TV fare. In Dec. '04, the AICP hired a

major lobbying firm, Wilson, Elser, Moscowitz, Edelman & Dicker, which helped to open some doors in Albany, enabling the AICP to present its case to legislators regarding the importance of commercialmaking to the New York economy.

Bipartisan support has been drummed up in both the New York Assembly and Senate, to the point where there is now a real chance to have the spots-only incentives program become a reality.

Indeed, there's a pressing need for the reform. According to recent testimony delivered by AICP president/CEO Matt Miller to legislators in Albany, a leading industry payroll company has found that New York's share of overall nationwide payroll in the commercial industry has plummeted

from nearly 45 percent in '90 to around 18 percent in '04. In today's dollars, this equates to a decrease of \$406 million in below-the-line payroll expenditures for the State of New York from its level in '90. That translates into a loss of almost \$1.4 billion in direct economic impact from spot production in the New York region.

Miller added that competition for filming business has intensified, with other states enacting legislation designed to grow their share of production dollars. Much of this legislation, unlike that currently in effect in New York, includes commercials.

Meet The Commish

By Emily Vines

Filming In The Palmetto State

With locations that range from beaches to wetlands to mountains, South Carolina has enough natural beauty to lure anyone in need of an inspiring location. That coupled with a hearty incentive plan make the state a destination for commercial and feature film producers. SHOOT contacted commissioner Jeff Monks of the South Carolina Film Commission to find out more about the state of lensing in the Palmetto State, which includes the recent launch of the Film Production Fund.

SHOOT: Tell us about your incentive legislation [the South Carolina Motion Picture Incentive Act of 2004, which

was passed in July '05], and the Film Production Fund.

Monks: It's one massive piece of legislation with three components. The first is a recruiting component; it offers several things. Productions that spend over \$250,000 in South Carolina are exempt from sales and accommodations tax. The second element is a rebate on two categories—one is wages, and that is a 15 percent rebate that applies to anybody that has South Carolina withholding applied to their income so that could be anybody from around the world who works in South Carolina; and the other is on suppliers in the state and some out-of-state

suppliers. It's a 15 percent rebate that's paid back within 30 days of the final audit.

The second component deals with our indigenous development and there are tax credits for construction, equipping or converting production facilities. There is a 20 percent tax credit for South Carolina commercial production companies that spend over \$500,000 in South Carolina annually. So here's a way for out-of-state production companies to team up with our South Carolina producers and reduce their overall costs.

And the third component is the Production Fund, which was just recently announced. There are really three goals for the Production Fund. One is to create job-ready students. The second is to raise the abilities of our in-state crew and producers. And the third is to produce broadcast or film festival-ready product. It's all about collaboration. We're offering this Production Fund to media professionals that collaborate with our schools that have film programs. The more collaboration there is, the more money there is available.

SHOOT: What are the ins and outs of the rebate plan?

Monks: It's a cash rebate versus a tax credit. ... You get 100 percent of that rebate back within 30 days from the final audit. Only a few states offer rebates—we're the only state that will reserve that rebate amount once the



Jeff Monks, commissioner of the South Carolina Film Commission

production company is qualified. The problem with some rebate funds is that because they have a limited pool of money to rebate to production companies a lot [of states] say, 'Get in the queue and if you turn in your rebate form and there is still money left in the bank, you'll get a rebate.' So they don't know necessarily that a production company

would get a rebate at the end of the day. The way we've changed the equation is to say, 'Once you're qualified, we'll reserve those rebate funds for you.' So they can literally bank on that money being returned to the production company.

SHOOT: Explain the fee-free state properties part of your incentive plan.

Monks: Any production that qualifies for incentives is able to use our state locations for free.

SHOOT: It sounds like all of these incentives relate to commercials. Are there any that exclude commercials?

Monks: None of them.

SHOOT: What's the state of commercial production in South Carolina right now.

Monks: It's consistent with an eye toward growth. Of course our local industry is always busy and the regional as well. We do a fair amount of national level

FLASHBACK

5 YEARS / 10 YEARS



5 Years Ago

□ March 9, 2001/The Whitehouse Post Productions, Ltd., London, and The Lookingglass Company, with shops in Chicago and Santa Monica, will merge, going by the name The Whitehouse Post Productions....Bicoastal Reactor Films has entered into a reciprocal representation/production support agreement with commercial shop The Gang Films, Saint Cloud, France....Director Danny Weisberg has signed with Crash Films, Santa Monica....Wow+Flutter, a Minneapolis-headquartered commercial music house is opening a new office in Santa Monica....

10 Years Ago

□ March 8, 1996/Robert Lieberman won the Directors Guild of America (DGA) Award for best commercial director of 1995....Mixer Robert Feist and sound designer Stephen Dewey, president of bicoastal Machine Head, have partnered to launch mixing facility RavensWork, Santa Monica.... Executive producer Jonathan Weinstein and director/cameraman Blair Hayes have launched Sticks & Stones Films, New York....Cuppa Coffee Animation and Design, Toronto, has launched a live-action division....

SHOOT

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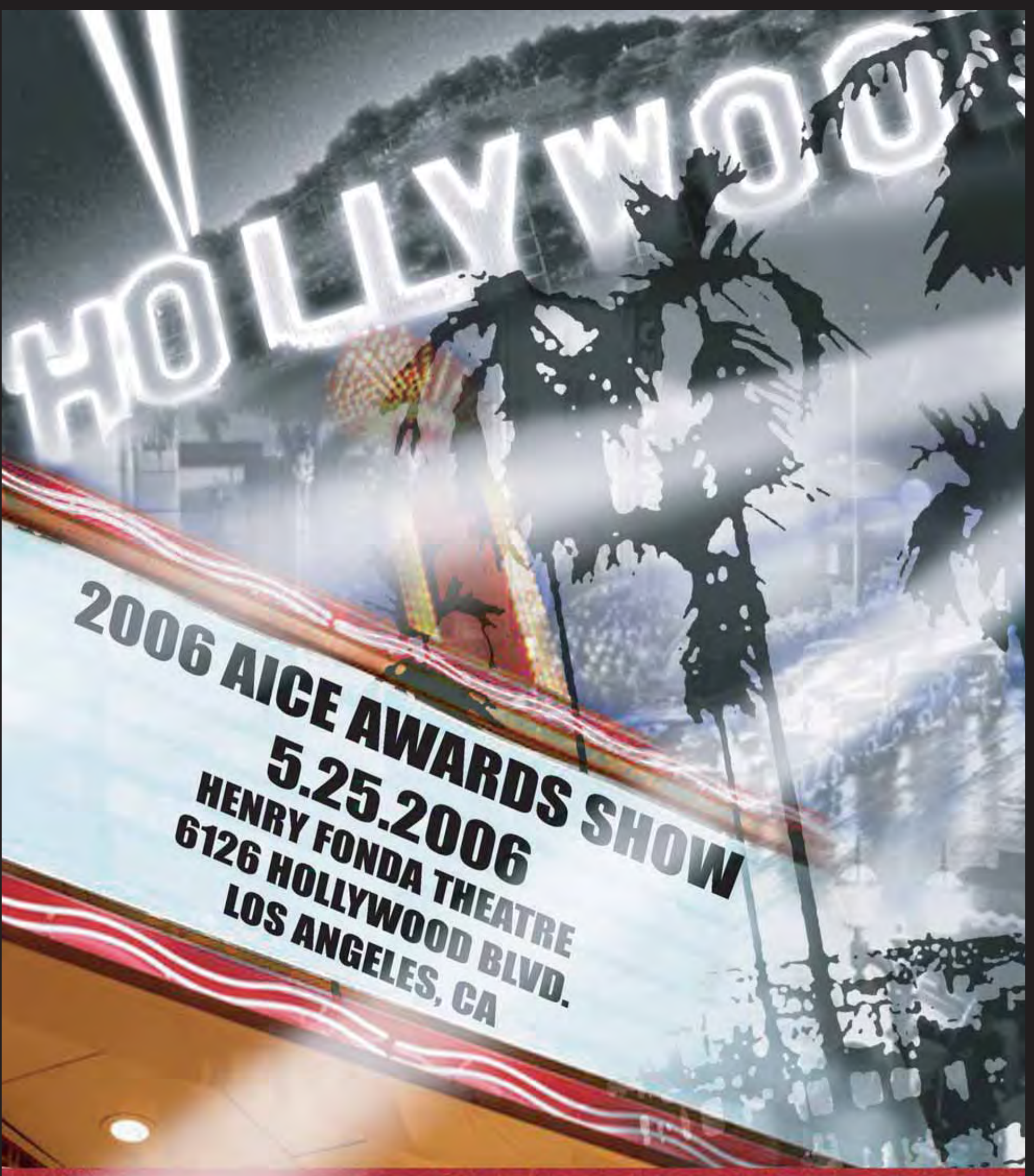
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Study Hall

Bits & Bytes of Food For Thought

Meet The Commish: South Carolina's Jeff Monks

Continued from page 2

commercials—not as much as I'd like to see. I'm a little surprised by that because we are well known by the feature industry.

SHOOT: What is the overall state of production in South Carolina right now?

Monks: It's good, we've been picking back up. Our production days jumped over 80 percent and our revenues jumped over 90 percent last year (as compared to the preceding year). So it's been good. The incentives definitely have helped jump start us and get us back in the game.

SHOOT: Give us an overview of the range of locations in South Carolina.

Monks: We offer diversity. That includes [everything from locations that can stand in for] the jungles of Southeast Asia and Africa to a 1700s-period town. We have a really cool one that just came online. There is a newly abandoned and environmentally clean 1,600-acre nuclear facility with a huge variety of buildings and landscapes; it's really sci-fi looking. It just came online and it's just avail-

able so that's going to be a great location to market. We also have small towns to the mountains to a very long and diverse coastline.

But probably more importantly the ease of doing business in South Carolina is incredible. Only two of our towns require filming permits. Because it's a small state—probably the longest drive you could take in the state is four hours—it's got great proximity to those locations. And although we have four seasons, you can still find year round green along our southeastern coast.

SHOOT: What areas can stand in for the jungles of Southeast Asia and Africa?

Monks: On our coast from Charleston down to Beaufort. There is a particularly great state park called Hunting Island off the coast of Beaufort that has an incredible look. In fact, we've done Yuban coffee commercials down there. *Forrest Gump* did all of their Southeast Asia [settings] there.

SHOOT: Tell us about your infrastructure.

Monks: We have two crew bases: one that is predominately around

the Charleston region and the second we share on our north-central border with Charlotte—two large, very capable crew bases with the suppliers to go with it. You can fly into either on direct flights from New York or direct flights from L.A. into Charlotte International and be on the ground and filming very fast.

SHOOT: What are you focusing on now? What are your long-term goals?

Monks: Well certainly to increase our infrastructure. In fact, two production facilities have come online since [our incentives legislation has passed]. One is in Fort Mill, which is just across our border from Charlotte—[there are] two great production stages. There's a production facility outside of Charleston. And, about three months ago, there was a groundbreaking for a production facility that is opening in the Columbia area, our capital. So not only to further develop the infrastructure, to not only better recruit, but also to develop our own product in South Carolina. But again to keep the product coming in and keep South Carolina as user friendly as it is.

Oscar, ASC-Winning DP Beebe Reflects On Spots

Continued from page 1

It was the first ASC Award and second ASC nomination for Beebe, who was also nominated last year with Paul Cameron for *Collateral*. Beebe previously garnered Oscar and BAFTA nominations for *Chicago*.

Having recently wrapped the upcoming *Miami Vice*, Beebe reported that he is returning to commercials, to take what he described as a "necessary break" from features and to allow more time with his family.

At press time, he had just lensed a Ford campaign, directed by John Dolan of bicoastal Anonymous Content. And on the eve of the ASC Awards, Beebe served as DP on USTA work for director Sunu, also of Anonymous Content.

"The great thing about commercial work is the opportunity to work in short form with a number of different directors," Beebe told *SHOOT*. "Every time I work with a different director I learn new things and watch their process of interpretation."

When asked his thoughts about the state of his art, Beebe explained that the tools have changed but the goal has not. "The tools are changing and with that, our approach to our craft changes. But we still tell a story no matter what format."

Looking back on *Geisha*, Beebe said he was very proud of the effort of the crew. "We had to create a believable 1930s Japan,"

he explained. "It was a complicated world to create, and the fact that we managed to create it almost entirely in California is a testament to the efforts of everyone involved."

Beebe's *Geisha* topped a field of ASC Award nominees that included Robert Elswit, ASC for *Good Night, and Good Luck*; Andrew Lesnie, ASC, ACS for *King Kong*; Wally Pfister, ASC for *Batman Begins*; and Rodrigo Prieto, ASC, AMC for *Brokeback Mountain*.

The award was presented by actor Bill Paxton who observed, "All of the nominees have artfully rendered images that create a sense of time and place... They guided the audience under the surface, where they discovered the souls of the characters and the spirits of the stories."

Robbie Greenberg, ASC and Nathan Hope claimed ASC

Awards in the two television categories. Greenberg led the field in the television movie competition for HBO's *Warm Springs*. Hope won the episodic television competition for the episode "Who Shot Sherlock?" of CBS' *CSI: Crime Scene Investigation*. It was the fourth ASC Outstanding Achievement Award for Greenberg, and the second for Hope.

Richard Kline, ASC—who earned Oscar nominations for *Camelot* (1968) and *King Kong* (1977)—received the ASC Lifetime Achievement Award. As well, director Sydney Pollack was bestowed the Board of Governors Award; Woody Omens, ASC, the Presidents Award; documentary filmmaker Fredrick Wiseman, the Award of Distinction; and Gilbert Taylor, BSC, the International Achievement Award.



Dion Beebe (right) received the ASC Outstanding Achievement Award from actor Bill Paxton

Parents Are Gamers Too

The Entertainment Software Association (ESA) released a survey of 501 nationally representative parents—conducted by Peter D. Hart Research Associates—that found 35% of American parents report playing computer and video games. In this group of "gamer parents," 80% say they play video games with their children and 66% feel that playing games has made their families closer. The typical gamer parent is 37 years old and 47% of this group is made up of women.

These parents are defined as those who play computer and video games but do not solely play desktop card or children's games. Seventy-three percent of gamer parents say they are regular voters with party affiliation at 36% Democrat and 35% Republican. Eighty-five percent of both gamer and non-gamer parents say that they, not the government, retailers or game publishers, should take most of the responsibility in monitoring children's exposure to games that may contain content that is not appropriate for minors. Sixty percent of parents agree that it is not the role of government to regulate game sales in an attempt to protect kids from exposure to violent and/or sexual video game content. (source: Entertainment Software Association: www.theESA.com)

Motivating Factors behind Pay TV Service

In a recent report titled "IPTV: Simple Benefits, Not New Technology, Most Effectively Compete against Cable," JupiterResearch found that 52% of consumers would switch pay TV services if they could get a better price for the same channel selection. The second strongest motivator to switch pay TV services is the ability to choose channels a la carte at 46%. The survey found that there was little interest in high definition programming with only 6% of consumers saying that is a priority. A smaller percentage (3%) is attracted to a wider range of video on demand services.

"While Internet Protocol TV proponents get caught up in the futuristic possibilities of the technology, consumers remain much more levelheaded about what they look for in a TV service," research director at JupiterResearch and author of the report Joseph Laszlo related. "Competitors looking to deploy IPTV should avoid overwhelming the consumer with Jetson-like 'TV of the future' and focus, instead, on delivering real value in terms of TV of the present." (source: JupiterResearch: www.jupitermedia.com)

Search Engine Popularity

BIGresearch's Simultaneous Media Survey recently found that Yahoo! is the overall number one search engine choice for most influential on purchase decisions and Google is number four. The report concludes that media influence and/or engagement are hot topics in today's ROI driven ad world.

When looking at the influence of Internet advertising on purchase decision ranked by search engine preference, Yahoo! was number one in the apparel/clothing category, MSN was at the top of the list in the Car/Truck category, and for Grocery AOL came in first place. The influence on electronics purchases showed Google is number one followed by Yahoo!, MSN, AOL and Ask Jeeves. (source: Center for Media Research: research@mediapost.com)

Hispanic Americans Embrace Portable and Music-Oriented Technology

In a recent survey of 3,000 U.S. Hispanic households, Forrester Research, Inc., found that Hispanics embrace technology with a preference for portable communication and music devices over personal computers, home theaters and video game systems. More non-Hispanics are online than Hispanics, but those Hispanics who do surf the Web are more likely than other groups to seek entertainment activities such as listening to online radio or downloading music and movies.

When comparing Hispanic Americans and other groups, Forrester found that 41% of Hispanics visit music site compared with 18% of non-Hispanics, 61% of Hispanics use e-mail while 97% of non-Hispanics use that technology, and 23% of Hispanics reported watching Internet video compared with 17% of other American consumers. (source: Forrester Research, Inc.: www.Forrester.com)

Future TV Phone Sales

Strategy Analytics released a report "TV Phones: Integration and Power Improvements Needed to Reach 100 Million Sales" that predicts that TV phone sales revenue will grow from \$5 billion in 2006 to more than \$30 billion by 2010. The global research and consulting firm adds that enabling technology vendors like Qualcomm, TI, ATI, Philips and STM Microelectronics must help handset vendors with size, design, power, integration and price trade-offs in what they call the post cam-phone mobile era.

The report also notes that early product developments are illustrating broad demand for TV-Out—the handset acts as a pocket server that will have wired connectivity to send content directly to home TV, PVR, and/or Set Top Box for viewing/playback of TV, video and mobile games. They expect 40% of all TV phones that are sold worldwide to have a TV-Out feature in 2010. That number would be up from 10% in 2006. (source: Strategy Analytics: www.strategyanalytics.com)

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

Rocky Morton Puts Driver In The Inner Fast Lane

"Hair" Spot Is Part Of New Volkswagen Campaign Out Of Crispin Porter + Bogusky

By Christine Champagne

If you haven't gotten in touch with your inner Fast, a new spot for the Volkswagen GTI called "Hair" just might inspire you to do so.

The work of Miami-based Crispin Porter + Bogusky (CP+B), the :30 is one in a campaign of four spots featuring Fast, a modernized version of the old Rabbit icon that represented the GTI back in the day when the car was known as the Rabbit. Darker than the softer Rabbit that came before him, Fast, with rabbit-like features including strong haunches, appears in the form of a short, squat, slightly sinister looking character with a black body and a red mouth.

Ultimately, Fast comes to inhabit all of those who drive the GTI, existing not only as a physical icon but also within them.

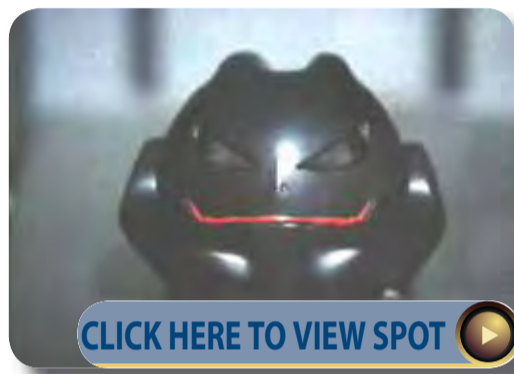
In "Hair," for example, a girl and a guy are driving down a highway in a GTI with the windows rolled down. While the guy is clearly enjoying the drive, the girl looks uncomfortable as her hair whips about her face. Finally, she asks her boyfriend if he can roll the windows up a bit. He tells her no as politely as possible (he wants the windows down so he can enjoy the roar of the car's engine) while his inner Fast rages. "Sometimes," an ominous voice from within the guy (and unheard by the girl) says, "my Fast doesn't get along with my girlfriend."

The spot concludes by urging drivers to make friends with their Fast.

As for the other spots in the campaign, "Cop" finds a driver pulled over by a policeman and being polite while his inner Fast rebels. In "Streamlined," a driver refuses to let his girlfriend accompany him on an errand run because his Fast wants to travel light, and in "Rain," a guy orders Indian food via phone but says no to having it delivered, opting to get in his GTI and pick it up himself despite rainy weather, because his Fast "thinks delivery is for the weak."

FAST AND FURIOUS

According to CP+B executive creative director Andrew Keller, "The GTI represents the most masculine and performance-driven end of the Volkswagen brand, so we


[CLICK HERE TO VIEW SPOT](#)

wanted to take advantage of that and engage the enthusiast with this notion of Fast."

The Fast spots are decidedly darker and more twisted than the lighter Volkswagen fare that came out of Boston's Arnold Worldwide, the agency that previously handled the account. "This car presents an opportunity to explore an edge that Volkswagen hasn't really explored before," Keller explained.

With a lot riding on the project, CP+B chose to assign the task of directing its first campaign for Volkswagen to director Rocky Morton of bicoastal/international MJZ. Explaining the decision to put Morton in the driver's seat, CP+B creative director Rob Strasberg said, "We had worked with Rocky on the Subservient Chicken campaign [for Burger King], and he definitely has a dark side and a sort of fiendish sense [that we needed for this campaign]."

Morton also impressed CP+B with his enthusiasm for the project and the Fast character in particular. "He was passionate about how he was going to bring Fast to life. Being an inanimate object, you had to find ways to give a little life to it through lighting and shooting, and he really grasped that," Strasberg praised. "In each of the spots, there is a different lighting trick."

Morton and DP Sal Totino shot "Hair" on location in Los Angeles, with actors Derek Cater and Anjuli Cain seat-

ed in a GTI that was towed down a highway by a shooting truck. It was a rainy day, with only occasional bursts of sun, so the car was covered with a tarp, and additional lights were employed to create the illusion of sunlight. Fans were used to simulate wind given that the car wasn't really speeding down the highway.

The shoot went well, Keller reported, noting that Cain was a good sport given the fact that she really did have to endure a whipping by the wind.

Once the shoot wrapped, editor Tom Scherma of Cosmo Street Editorial, New York, cut the spot.

While the edit was relatively straightforward, the process of creating a voice for the Fast was more complicated. The agency could have hired a voiceover artist to be the voice of the Fast in all of the spots, but it was decided it would be best to have each actor featured in the spots, including "Hair," do the voice himself, with some manipulation in post, of course.

The roar of the GTI's engine is also a key element in the spot. "We really wanted the sound of the car to be the fourth character in the spot," Strasberg said. "That was a huge challenge, and that is why there is no music [in the spot]."

The sound design for not only "Hair" but the entire Fast campaign was completed at Beacon Street Studios, Venice, Calif., with John Nau and Andrew Feltenstein serving as

composers and Brian Chapman as sound designer. One of the most important elements of the sound design track was the hypnotic Fast theme. "You'll hear the monkish type chants when Fast appears. That was John Nau, my partner, and I sighing again and again and again to make it feel as if a group of monks is meditating," Feltenstein explained.

Additionally, the visual effects artisans at R!OT Manhattan worked on the project, helping to enhance the appearance of Fast.

From the very beginning, there was another huge challenge that presented itself during the creative process—what would Fast look like? The agency took its cues from both the original Rabbit icon and the look of the modern-day GTI. For example, the GTI has a distinctive red line across the front of the grill—that same shape can be seen in the slim red mouth of Fast.

The Fast was actually designed at CP+B. "It was one of our first in-house design projects. We actually created this thing from the ground up," said Strasberg, adding "we had a prototype in 48 hours for the [client] presentation."

Obviously, Volkswagen took to the Fast, and apparently, GTI enthusiasts are also enamored with the icon, which is being given out at Volkswagen dealerships to GTI buyers. In fact, as of press time, Fast's put up on eBay for auction were going for more than \$300 each.

TopSpot OF THE WEEK

Client
Volkswagen

Agency
Crispin Porter + Bogusky, Miami.

Alex Bogusky, chief creative officer; Andrew Keller executive creative director; Rob Strasberg, creative director; Anja Duering, associate creative director/art director; Mike Howard, associate creative director/copywriters; Rupert Samuel, executive producer; Jessica Dierauer, producer; Bill Meadows, agency music producer.

Production Company
MJZ, Los Angeles.

Rocky Morton, director; Sal Totino, DP; David Zander, president; Jeff Scruton, senior executive producer; Karen Chen, producer. Shot on location in Los Angeles.

Editorial
Cosmo Street Editorial, New York.

Tom Scherma, editor; Aaron P. Langley, assistant editor; Amy Febinger, executive producer.

Post/Visual Effects
The Mill, New York.
Fergus McCall, colorist.

R!OT Manhattan
Connie Griffin, managing director; Luis Ribeiro, executive producer; Angela Lupo, VFX producer; Matt Reilly and Bridget Fullan, VFX artists.

Sound Design
Beacon Street, Venice, Calif.

John Nau and Andrew Feltenstein, composers; Brian Chapman, sound designer.

Audio Mix
Sound Lounge, New York.
Philip Loeb, Rob Difondi, Rob Sayers, Glenn Landrum, Keith Reynaud.

Performers
Derek Cater and Anjuli Cain.

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

Dir. Baker Smith Turns Submissive For Art Center

WongDoody's Creative Discipline Gives Birth To Comedy Commercial "Chamber"

By Robert Goldrich

This spot places us in chained captivity, subject to the whims of a female dominatrix who's donned in black leather lingerie. Whether or not we are a willing subject is for the moment subject to interpretation.

Our POV is looking through the eye openings of a mask. Through one eyehole, we see handcuffs. Through the other slit we see the dominatrix who's verbally abusing us as she seemingly prepares to physically do the same, picking up various implements, including a riding crop. It appears that we're in a garage that's been converted into an S&M chamber of horrors.

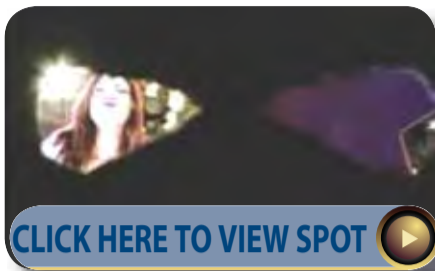
"You worthless scum. You're nothing but a useless maggot," she declares. "You disgust me."

At that point, she strips off our mask, which reveals not a person but a living human brain.

The dominatrix's verbal barrage continues. "You maggot. You useless piece of garbage. You disgust me."

A supered piece of advice puts this offbeat, on-the-edge scenario into context. It reads, "Discipline the creative side," followed by an end tag, "Art Center at Night."

The Art Center College of Design in Pasadena, Calif., is one of the industry's leading educational institutions, turning out graduates who have gone on to become influential advertising creatives and filmmakers. Part of the school's success lies in its ability to help develop students' creative sensibili-



[CLICK HERE TO VIEW SPOT](#)



ties, housed in the right side of the brain. This dominatrix-spiced commercial, titled "Chamber," is one of three in a humorous campaign from WongDoody, Los Angeles, and production house harvest, Santa Monica, to help promote Art Center as a place that positively nurtures the creative mind.

WongDoody producer Dax Estorninos approached harvest partner/executive producer Bonnie Goldfarb with a series of commercial scripts for this latest Art Center campaign. Goldfarb then presented the scripts to harvest directors, asking them to pick the piece that most appealed to them.

Harvest partner, director Baker Smith, chose "Chamber." His colleagues, director Michael Downing and the helming duo Big TV!, selected "Office" and "Graveyard," respectively. "Office" shows a woman fleeing from authorities with a bundle, which we at first presume is a baby. She eludes her pursuers, and it's revealed that the bundle contains a large pulsating human brain. A super reads, "Rescue the creative side." In "Graveyard," an obsessed man digs up the cemetery

ground. But instead of a corpse, he unearths a human brain, as an accompanying super implores us to "Resurrect the creative side."

For "Chamber" director Smith was backed by a harvest support team that included exec producer Goldfarb and producer Mala Vasan. The DP was Eric Trembl.

WongDoody's creative ensemble consisted of creative director/executive producer Tracy Wong, art director Eric Goldstein, copywriter Tom Hamling, and producers Estorninos and Melia Leidental.

Editor was Lucas Spaulding of Bug Editorial, Los Angeles. Arrow Kruse produced for Bug. Online editor was Josh Kirschenbaum of Cake, Santa Monica. Tatiana Derovanessian executive produced and JP Patterson produced for Cake. Audio post mixer was Stephen Dickson of POP Sound, Santa Monica.

Nico Mansy and Josh Marcy of Mo-phonics, Venice, Calif., served as music composer and sound designer, respectively. Michael Frick was exec producer for Mo-phonics.

"Home Sick"

By Robert Goldrich

This slice-of-life spot opens on a child who's laid out on a couch. She's clearly feeling under the weather.

"Try to rest sweetheart," says her concerned mom. "I'll call the school."

We then see the mother on a hallway phone, her lethargic daughter in the background. The mom is smoking a cigarette.

"Hi, it's Carla Conway," she says over the phone to a school employee. "Jasmine's staying home. She's sick today. I think it's bronchitis or something."

A voiceover then relates a message that's supered across the screen: "Each

year, children in the U.S. miss 7 million school days due to illness from second-hand smoke."

Then appearing on screen is a simple sane request: "Take it outside"

This is followed by an end tag, which contains the Web site address, SecondHandSmokesYou.com. Below it is a line that identifies the sponsor of this spot, the Washington State Department



[CLICK HERE TO VIEW SPOT](#)

of Health.

"Home Sick" is one of two spots in a Washington Department of Health campaign directed by Nelson Cabrera of bicoastalHKM Productions for agency Sedgwick Road, Seattle.

The other commercial, "Family Room," depicts a disturbing scene of parents smoking around their kids as they all watch TV. The father laughs at his favor-

ite TV sitcom while his son, on the other end of the couch, takes out an inhaler.

Carl Swan, Ned Brown and Melissa Culligan executive produced for HKM, with Dominick Ferro serving as producer. The spots were shot on location in Seattle by DP Jesse Green.

The Sedgwick Road creative team consisted of creative director Zach Hitner, art director Derek Kirkman, copywriter Scott Stripling and producer Jenn Pennington.

Editor was Tony Fulgham of World Famous Editorial, Seattle. Colorist was Jeff Tillotson of Flying Spot, Seattle. Audio post mixer/sound designer was John Burocker of Clatter and Din, Seattle.

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HD Advertising: Are We There Yet?

Post Facility Execs Assess The State Of The Biz

By Carolyn Giardina

The digital television (DTV) transition began nearly a decade ago when the FCC made a historic decision that today's analog terrestrial TV transmission system would be phased out and replaced with one that is digital. An option offered by this system is high definition (HD) broadcasting. Today, the major networks are broadcasting all (CBS and ABC) or much (NBC) of their primetime series programming in HD. Special events including sports are also on the rise. This year, the Super Bowl, Winter Olympics, NFL and NHL games are among the entries in the high-profile HD lineup. As well, the number of HD cable channels has increased dramatically and today includes HBO, Showtime, ESPN, HDNET and others. And what about the commercials? Are we there yet? Interest is growing, but for the majority of spot work being produced today, the answer is still no.

It's hard for some to believe. *SHOOT* asked for predictions about HD spot production from commercial industry visionaries in its premiere "DTV and Advertising" supplement in July '98. In that article, predictions as to when we would see a steady stream of HD spots ranged included '99 to '00 to a few years later. As '06 begins, the same question lingers. And the answer is still unclear.

When talking about HD commercials in this story, *SHOOT* is referring to spots that have been finished in HD. (Film by definition is a high definition medium, so whether the spot was lensed in film or HD video, the ad still began with high resolution imagery.) The high profile lure of the Super Bowl resulted in a higher than usual amount of HD finishing, which

is also addressed in this article.

But when looking at the day-to-day situation, commercial post houses interviewed for this story agree that agencies are asking more questions about HD than ever before. The degree to which they are embracing the format results in a more varied response. The reasons given also vary, but tend to focus on costs, and in some cases the lack of a quantifiable audience. Other issues raised include the potential impact from the simultaneous development of the mobile content industry for cell phones, PDAs, ipods and the like.

"Slow and steady" is how Jason Mayo, executive producer of New York-based Click 3x, describes the HD transition. "Maybe one of five commercial jobs has an HD component or HD is mentioned. We go through spells. We could have three at once, and then not have any for a couple of months.

"They are more open to it," he adds of agency interest. "Maybe it has to do with programming. Maybe people are taking more notice, maybe because of the Olympics...even though there has been an increase [in HD interest], I don't think the light bulb is turned on yet."

Mark Polyocan, who is director of sales and marketing at Cineworks Digital Studios in Miami, responds, "Although Miami is a hot bed for advertising with [Miami-based] Crispin Porter + Bogusky, and high-profile agencies in the Hispanic market, we are not seeing demand for HD, which is peculiar... everything else that we do is HD." That encompasses such disciplines as independent motion pictures, including the digital intermediate process. That also entails HD mastering of feature work coming out of South



BCN_017 Photodisc/Getty Images

Continued on page 16

Lightworks: A David and Goliath Tale?

By Carolyn Giardina

The Avid Media Composer, ImMIX Videocube, Media 100 and Lightworks systems were among the tools that introduced the concept of nonlinear editing to the post community in the early 1990s. Avid of course went on to dominate the commercial editing mar-

ket. But others were not completely forgotten. More than a decade later, Hollywood-based Lightworks—now owned by U.K.-headquartered Gee Broadcast—is striving to muscle its way back into the mix. But can this underdog make a comeback in a field where the major competitors are backed

by the strength of industry giants such as Avid Technology and Apple Computer?

If the answer is yes, its greatest strengths seem to be a loyal customer base and a highly regarded edit control interface, both of which lasted through much company change.

Lightworks was founded

as a privately held U.K.-headquartered company around '90, starting out with positive feedback based on its intuitive editor interface.

It was subsequently sold in '94 to Wilsonville, Ore.-headquartered broadcast technology giant Tektronix. At that time, Tektronix was also the parent company of several larger entities such as Grass Valley, which is now a unit of Paris-headquartered Thomson. Tiny Lightworks was falling into obscurity, and its adversary Avid was taking a commanding ownership of the nonlinear market.

Then in September of '98, Tektronix and Avid announced a distribution and strategic development agreement that would align Avid's powerful broadcast news division and Tektronix's influential video and networking division.

While this was a broadcast deal, Tektronix simultaneously revealed plans to discontinue development of its Lightworks line and essentially phase itself out of the nonlinear editing business.

But this was not the end of Lightworks. Rumors quickly surfaced of acquisition talks, and soon the technology was purchased and relaunched as a small Montreal-based startup. Subsequently, Lightworks was acquired by Fairlight Japan, which eventually sold the technology to Gee in '04.

The loyalty of its users has kept the system in play over the years. Lightworks' devotees include editors such as

but it's always been a stable system," he says. "If a part went out, I replaced it. Everyone has their preference—for me its Lightworks...The interface is the primary thing."

That sort of enthusiasm has brought Lightworks to where it is today. And now, the company is rolling out a totally new nonlinear editing system, Alacrity MR (multiresolution), which supports HD and SD, compressed and uncompressed, MJPEG, MPEG2 and DV, mixed-format timelines, and multiple real-time streams.

Alacrity offers the familiar Lightworks edit controller and more powerful hardware. Lightworks offers additional options by networking Alacrity to the new multi-resolution server, Geevs MR, from parent Gee Broadcast.

Hill recently became the owner of three Alacrity editing systems, which he intends to use on his next feature, *Evan Almighty*.

"Alacrity has so much power, being able to mix standard definition and high definition in the same edit is pretty amazing," he says, adding that the powerful computer also brings more to features such as compositing, multi-layer effects and 2D and 3D DVEs. "I also plan to use the multicam feature a lot. In testing, I was able to lock nine cameras at speed."

The enthusiasm of editors such as Hill is what excites Lightworks' VP of North American operations Seth Hallen, who joined the



The Lightworks console

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Issue Date	Topic
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"It says something about a product when [editors] say it's better and that editors need options."

—Seth Hallen, Lightworks' VP of North American Operations

Thelma Schoonmaker, A.C.E. (Academy Award winner for *The Aviator*, which was cut on Lightworks); Terry Rawlings, A.C.E. who last month received the prestigious American Cinema Editors (ACE) Career Achievement Award, and busy feature editor Scott Hill, whose credits include *Monster in Law* and *Bruce Almighty*.

Hill tells *SHOOT* that over the years, he kept Lightworks in his toolbox by handling any product maintenance on his own. "There was a misconception that it no longer worked,

team roughly a year ago. He explains, "It says something about a product when [editors] say it's better and that editors need options."

Alacrity was previewed last September at the International Broadcasting Convention (IBC), and will be showcased next month at the National Association of Broadcasters (NAB) convention. At NAB, where all players including Avid and Apple will be featured, the next chapter in the history of nonlinear editing will be written.

Post House Execs Assess HD Finishing Prospects For Spots

Continued from page 14

America.

"We keep saying it's coming, but it not coming," Polyocan says of HD advertising. "I think the problem is the networks are not putting pressure on the advertisers or making it viable."

Polyocan also suggests that advertisers and agencies may not be paying attention to HD in a changing media landscape where simultaneously there is talk of advertising moving to mobile devices including cell phones, PDA, ipods, as well as shifting toward more viral campaigns.

He further points out that the cost of HD television equipment is still expensive for many Americans, and set prices alone could range from \$1,200 to several thousand dollars.

SUPER BOWL FANFARE

"The agencies are asking a lot of questions but the clients are not completely convinced of the idea because of the costs,"



Jason Mayo

suggests Matthew McManus, exec prod at Santa Monica-based R!OT.

When the client does opt to produce in HD, Mc Manus reports, "It's usually driven by someone who has an HDTV set and has seen the difference. Some [executives from] companies have seen their commercials on HD monitors, and the picture doesn't look as good as the program, so they ask [for HD]."

McManus reports that all of the Super Bowl ads that came through R!OT this year were produced in HD. (R!OT's sister company Company 3, also handled a high volume of HD work for the Super Bowl).



Post Logic's Kelvin Duckett



Mark Polyocan of Cineworks

"Special events will drive the HD pipeline," McManus suggests. "And I think the jump is going to be pretty huge in the next couple of years."

"We are seeing a big upswing," relates Tom Duff, president of Chicago and Santa Monica-based Optimus. "It feels like it is finally hitting...I've got to believe it is customer driven."

Duff points out that there are more HD programs on air than ever before—and there are more people watching. I think the clients are watching their [standard definition spots on HD broadcasts] and seeing how crappy they look."

He adds that by client request, Optimus is also beginning to offer both HD and SD (standard definition) content in its product libraries. These libraries are password protected Web sites for major brands that offer access to product shots and sequences.

Duff relates that the Super Bowl appears to have helped the HD push. Optimus posted two HD spots for debut during the big game: Dove's "Little Girls" from Ogilvy & Mather, Toronto and Chicago; and Allstate's "Uncertainty," via Leo Burnett, Chicago.

While there is really no hard data on HD spots, Tom Fletcher, VP of Chicago-based rental house Fletcher Chicago, tried to come up with a barometer during the past two Super Bowls. Essentially he charted the spots that aired, identifying each as having been finished in HD or SD. This year, he identified 39 HD spots and 27 SD spots—tipping the 50 percent mark for what is believed to be the first time. In '05, he identified 25 HD spots and 58 SD spots, but this figure included promos, which the '06 figure did not. So this is not an apples to apples comparison.

Fletcher says this year the Budweiser spots were in HD, and as the game's biggest advertiser, that brand really made the difference in the final HD percentage.

When asked about his tracking method, Fletcher explains that aspect ratio was the key determiner, although he also factored in image quality, in the event that some were SD spots stretched to

fit the screen. He reported that most SD spots were aired with black side panels to fill the empty space on either side of the 4:3 image.

Fletcher adds that about one-third of the SD spots were letterboxed, which he found particularly peculiar. This is because the broadcaster put black side panels on the right and left of the picture, since these were delivered in 4:3, and then there was the black letterboxing above and below the image, meaning that the image was framed in black on all four sides of the screen. This practice is not uncommon, but Fletcher questions whether agencies were aware of this factor, or whether they believed their pictures were filling an HD screen because the picture itself was 16:9.

DOLLARS AND SENSE

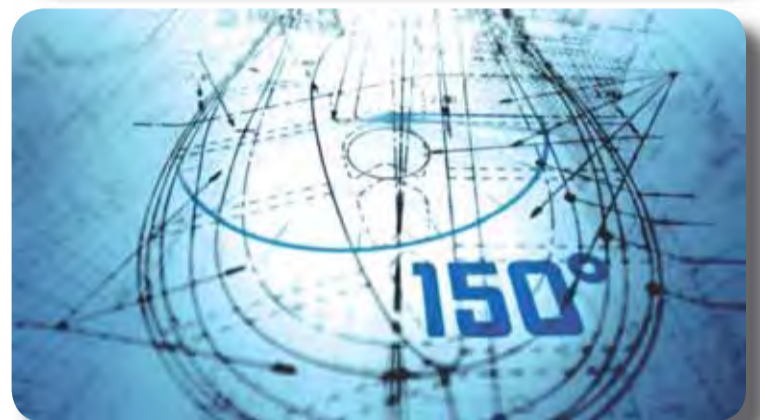
Michael Raimondi, executive producer and co-founder of Union Editorial, Santa Monica, reports, "There is definitely interest...but [a large] percent doesn't go HD. [This is because] clients are thinking HD, but the cost and [quantifiable] audience is not a good ratio right now."

While costs vary, Raimondi points out that most big effects spots are going to cost more because a post house is compositing at a higher resolution, so the work moves slower and there is more data to manage and render.

It's about the economics, including equipment costs, he reasons. "[For instance, a post house] may not have the HD decks, so they rent the decks and incur the deck costs. The decks are expensive to purchase, until you have the episodic series work."

"We are ready," he concludes. "We have finished a few spots in high definition. It's definitely coming. I feel more than ever, it's really going to happen soon."

"It's really close to arriving," agrees Casey Conroy, senior visual effects producer at West Hollywood-based Ring of Fire. "With the Super Bowl and the Olympics, clearly there were a



Frames from Click's 3X HD work for New Balance

lot of ads that were posted in HD. There are more and more HD ads out there, but it not quite here yet."

One issue, he points out, is that "Clients have become accustomed to working at a very fast pace. But with HD and visual effects, they are dealing with more data and longer render times." This can slow the production schedule.

SHOOT also contacted bicoastal Post Logic Studios, whose primary work is long form. Kelvin Duckett, managing director of Post Logic Studios's Hollywood facility, reports that about two-thirds of the company's work on major network programming, as well as cable episodic work and specials, is completed in HD.

Unlike most commercial post houses, Duckett says a significant amount of its commercial finishing is HD. However, he acknowledges that spots repre-

sent a very small percentage of Post Logic's work and most of the advertising clients come to the shop based on the talents' request and for a specific reason, such as to finish in HD for a cinema release.

Meanwhile, New York-based commercial post house Nice Shoes has bucked the trend, with executive producer Pat Portela asserting that about 40 percent of the company's spot work is finished and mastered in HD.

Why the big difference? Portela suggests that it is a combination of education and economics. She says that Nice Shoes has been visiting ad agencies to talk about HD postproduction. As well, Portela says that while there are some additional costs to HD post, Nice Shoes keeps the room rates the same for SD or HD work. Offering "minimal additional costs" and better understanding, she opines, is helping the effort.



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Rishad Tobaccowala

Denuo Looks To Capture Simple Essence of Interactivity, New Media

By Robert Goldrich



Nick Pahade

For Nick Pahade, president of Denuo, Publicis Groupe's newly formed futures practice, a recent tour of and meeting at @radical.media was noteworthy in that it underscored how production houses can meaningfully expand their base beyond traditional commercialmaking into varied new media.

"They're involved in a great many things that encompass and then extend well beyond commercials," says Pahade of @radical. "We're looking to explore possibilities with companies like that as well as smaller outfits."

Acknowledging that many spot production houses are grappling with how to best diversify into new areas, Pahade relates, "There's a plethora of opportunity [for production companies]. It's not rocket science. But you have to be willing to embrace it...Early adapters may find you cannot monetize your efforts immediately. But the landscape is changing so continually that you have to get into the [new media] marketplace now to attain success down the road.

Pahade's advice to production houses is to keep it simple. "Technology tends to complicate things," he observes. "But the essence of new media is quite simple. Consider the evolution that eventually led to blogs, for example. Day one we have two people sitting around a coffee table and expressing opinions. That grows to Thanksgiving dinner where there are 20 to 30 people around the table. Then there's a speaking engagement with hundreds in the audience. With the advent of personal Web sites, today Aunt Sally knows enough about Microsoft that she can suddenly reach a much larger audience. However, it all comes back to the simple essence of having something relevant to communicate...having an idea and executing it. We're bringing idea generation to life but on different new platforms."

Denuo is the Latin word for "fresh" or "anew." Publicis is starting anew with this new digital media futures unit. Publicis' agencies, holdings and clients can tap into Denuo for expertise across myriad platforms and communications disciplines, including wireless, video on demand, advanced TV, gaming and word of mouth generated by blogs and otherwise. Denuo will also work outside the Publicis family, serving as a strategic consultant to marketers looking to

capitalize on emerging technologies. The new shop is also looking to invest in and form partnerships with new media ventures and start-ups.

At the helm of Denuo, with offices in New York and Chicago, is Rishad Tobaccowala, chief innovation officer of Publicis Groupe Media (PGM). He reports to PGM chairman Jack Klues. Formed in 2004, PGM is a management board that oversees two major media networks: Starcom MediaVest Group (SMG) and Zenith Optimedia, which together allocate more than \$40 billion in global media spending.

Brought in by Tobaccowala and Klues to serve as Denuo's president was Pahade who formerly served as president of WPP's Beyond Interactive and as managing director of Media:com digital. At Beyond, which he exited in December, Pahade helped create global digital marketing solutions for such clients as Reebok, Cendant, Nokia, GlaxoSmithKline, Masterfoods and Western Union.

"The creation of Denuo is a very important strategic decision for our Groupe," states Maurice Levy, chairman/CEO of Publicis Groupe. "We are of course already very present in the digital and interactive universe and have continuously pushed the envelope with various important marketing innovations. With Denuo, we aim to place the entire Groupe at the very cutting edge of innovation—for the benefit of our clients, by helping get the most for their brands in this new world; and for the benefit of our Groupe, in identifying investment opportunities at a very early stage."

Among those joining Denuo are Tim Harris and PJ MacGregor, founding members of the Groupe's online and video game unit SMG Play; Tom Tercek, founder of SMG Access; Courtney Jane Acuff, founder of Digits wireless; and Dan Buczaczer, founder of word-of-mouth shop Reverb. Furthermore Tim Hanlon, who launched TV 2.0 at media firm Starcom as well as the ventures practice at PGM, is a key partner who has been seeking out collaboration and affiliations with emerging companies and venture capital firms for the past several months. Last year he was named to the advisory board of Bright Cove, an open Internet TV service, with which Denuo is venturing. Similarly Denuo is working with startup Shadow TV, a streaming video service that provides all-digital access to live and archived television content via the Web.

Klues relates that Denuo represents the sort of shop that "has been incubating for some time inside the media companies, primarily because so much of the change impacting the marketing environment has been media driven. It makes perfect sense now to expand this unique and powerful capability and move it into the center so that all Publicis Groupe clients can have access to Denuo's thinking and vision."

First and foremost, Pahade sees Denuo as a haven for "idea generators...We don't compete with a Starcom—we're not in the execution business. We're a plug-and-play resource for marketers and for the Publicis family.

On the latter score, Pahade said some Publicis shops might require more strategic counsel than others. They can access Denuo for whatever they need—a little help or more significant contributions.

Tobaccowala observes that there is "huge market demand for expertise that can serve clients as sensors, editors and collaborators, and who can work in a plug-and-play world." He believes his shop's "world class digital talent" coupled with support from Publicis Groupe positions Denuo "to be single-mindedly focused on getting to the future first."

Indeed Tobaccowala is a futurist. Prior to his current roles, he was the founder/president of SMG Next, billed as being the first and arguably most comprehensive futures practice in the media biz. The development of SMG Next spawned the launch of several successful practices, including the aforementioned SMG Play, which leverages videogames as a marketing platform; the earlier alluded to Reverb and Digits (a mobile marketing firm).

Tobaccowala is also credited with developing SMG Search, which specializes in leveraging search applications in new ways for leading companies, including General Motors.

Denuo is looking to leverage its relationships and expertise across the board—spanning such areas as creative, distribution, technical innovation, etc.—in order to marry media, marketing and technology. A prime focus for Denuo, notes Pahade, is to create and stimulate ideas and to help prepare clients for the activation phase of their marketing plans.

street talk

RSA Films has launched a Latin commercial division headed by industry veteran Ed Rivero. The new venture, called La Division, opens with a directorial roster that includes Angel Gracia, Arturo Pereyra, Augusto Gimenez Zapiola, Felix Fernandez de Castro, Jesus M. Rodriguez, Karina Taira, Magaby Garcia, Simon Bross and Doble Nelson....**Director** Matt Ogens, formerly with the recently shuttered Headquarters, has joined bicoastal HKM Productions. He has already wrapped a five-spot ESPN package at his new roost for Ground Zero, Marina del Rey, Calif....**Executive producer** Valerie Petrusson is launching Beast, a bicoastal editorial house. The new venture will open with a roster of editors that includes Adam Schwartz, Paul Kelly, Igor Kovalik and Kevin Garcia. Petrusson's exec producer counterpart in New York is Amy Saunders....**Animation studio** Wild Brain, San Francisco—which is active in commercials—has acquired a majority stake in New York-based limited edition art toy creator Kid Robot. The two companies plan to develop animated TV, feature film, direct-to-video and other entertainment properties, leveraging the equity of Kidrobot characters....**Beaucoup Chapeaux**, the independent and outsourced in-house production department started by Lisa Dee 11 years ago, has formed Beaucoup Entertainment, a New York-based content development, production and talent management company. The new venture has entered into an exclusive development and representation deal with Andrea Eisen and Beth Fraikorn. Eisen is a programming, distribution, co-production and development executive who heads Hollywood, Fla.-based Hibiscus Media. Fraikorn is an executive producer/sales agent specializing in packaging, development and placement of entertainment properties. Beaucoup Entertainment will launch a slate of programs at the upcoming MIP TV conference; the company's content includes dramatic series The Floor and reality series Wine Country USA.... Adidas will be awarded the Advertiser of the Year honor at the Cannes Lions International Advertising Festival in June....

rep report

Grace Silverstein of independent rep firm Reel Grace will handle the West Coast and Texas markets for Minneapolis-based SBK Pictures. SBK's directors are Jim McGorman and Jeffrey Berry....MRB Productions, Beverly Hills, has secured independent reps Rob Russo and Elyse Emmer to handle the East Coast. Russo will cover the overall East Coast market while Emmer's focus will be on promoting MRB's division specializing in toy commercials. MRB's directorial roster consists of Mark Teitelman, Rico Labbe, Michael Wang, Brian O'Connell, Gary Califano and Jeremy Haft....Los Angeles-based Global Production Network (GPN) has extended its reach to Spain, signing a deal with production services house The Circus for exclusive North American representation. GPN, under the aegis of founder/president Harry Tracosas, represents production service companies internationally. The Circus is headed by executive producer Simon Burge....DP Stephen McGehee has signed with Innovative Artists, Santa Monica, for exclusive representation in commercials, music videos and feature films....Orlando Management, Sherman Oaks, Calif., has signed production designer Sterling Storm for exclusive representation. Storm's credit span spots (Aiwa, Ford, Miller Lite, DHL, Mazda, Hallmark) and music videos (for such artists as Greenday, Alanis Morissette, The Wallflowers)....

bulletinboard

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

□**March 20-24/San Jose, Calif.:** The Game Developers Conference at The San Jose Convention Center. www.gdconf.com....

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

□**March 22/New York:** The Association of National Advertisers (ANA) Television Advertising Forum at The Grand Hyatt Hotel. www.ana.net....

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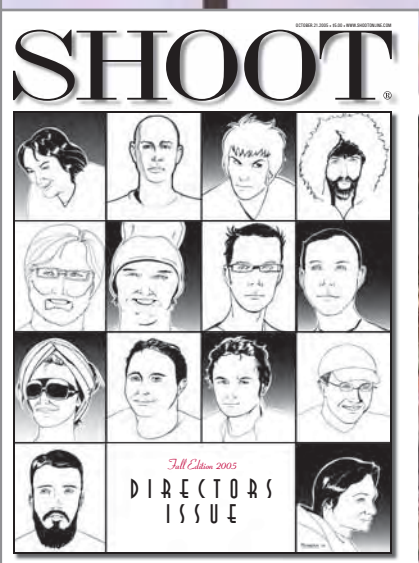
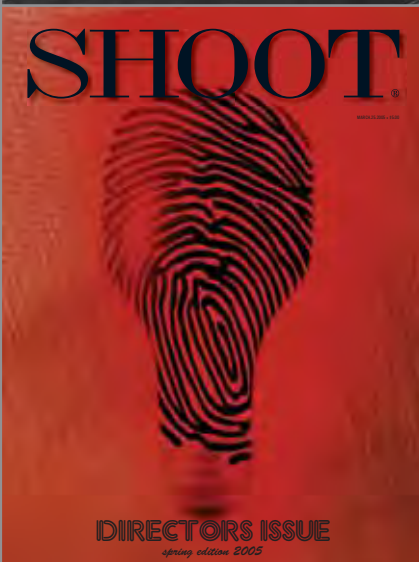
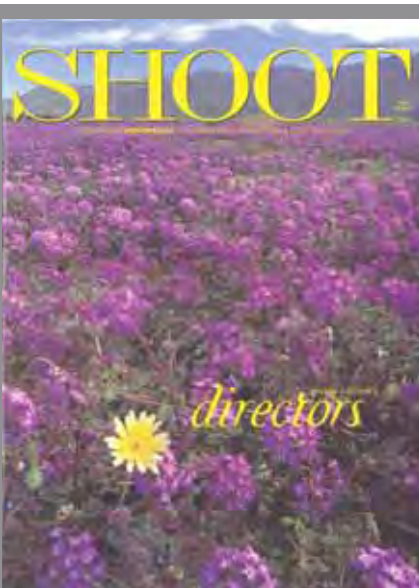
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How competitive is it exactly? With approximately 700 commercial production companies representing over 5,000 commercial directors, with over 300 editorial companies representing over 1,600 editors, with over 150 visual effects companies, over 200 animation companies, & over 200 music production companies plus indie composers, music library/music publishing companies all vying to work on 20,000 –25,000 national spots, the competition continues to escalate.

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In addition to the latest news, regular columns and ScreenWork creative section, here's a look at **SHOOT's March 24th DIRECTORS Issue.....**

Directors Profiles and Up & Coming Directors Feature

From emerging directors to lauded DGA Award winners, this special issue offers insights into a wide range of helmers, their professional endeavors and aspirations. Profiles of leading commercial directors, and a rundown of new, up-and-coming directors who bear watching.

Cinematography & Cameras

Addressing trends in cinematography, and issues facing DPs such as digital cinematography and color management, including on-set viewing, dailies and communicating with colorists.

Border Watch Chile, Uruguay & Colombia

An overview of the creative, production, post and support infrastructure

Road to NAB: Part II A look at what's new in editing & compositing equipment & technology

BONUS DISTRIBUTION OMMA Conference & Expo, 3/27-3/28, Universal City, CA
 SHOOT is a media sponsor of this two-day event where the online media, marketing, and advertising industry converge to discuss the state and future of the online marketplace.

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