

SHOOT[®]

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

\$5.00

MAY 12, 2006

This Week



- 4 Piper Finds TV Spot Inspiration On The Radio
- 4 GARTNER Garner's Directors Bigelow, Melfi
- 4 Crossroads' Duo: Bertram-Brown & Corben
- 4 Greatguns Sets Sights On Director Alberdi

ScreenWork

- 12 Top Spot: Noam Murro Goes Wild For Rexona/Sure
- 13 Best Work: Milk Does A Contortionist Good
- 13 Best Work: Oregon Lotto Orders Sushi To Go
- 14 Brandstand: Sea-Doo Can Do Branded Films

Agency Producers

- 15 Ad Shop Artisans Share Their Experiences In Mobile Phone Content, Web Shorts, Varied Platforms

Florida

- 18 Assessing Prospects for Lensing In the Sunshine State

Music Video Directors

- 22 Feedback From MVPA Helmer of The Year Nominees

Cause For Ad Biz Celebration: N.Y. Passes Filming Incentives

\$7 Million In Funding Approved For Tax Credit Measure That Sets Major Precedent As The First To Specifically Target Commercial Production

By Robert Goldrich

ALBANY—Tax credits specifically designed to help New York State keep and attract more commercial production are now law. The next step is writing the regulations to properly implement the incentives, for which the state has provided \$7 million in funding.

There had been some question as to the fate of the spot filming measure last month when Governor George E. Pataki (R-N.Y.) vetoed more than \$2 billion in tax cuts and spending in the overall New York State budget that the legislature had passed for fiscal year 2006-'07. Included in that proposed budget was the incentives package for commercial-making.

However, upon reconvening in late April, the state legislature overrode the veto. And while Gov. Pataki may still contest some budget provisions on

the grounds that they are unconstitutional, the spot industry program is believed to be on firm constitutional footing. Furthermore, it's widely believed that Gov. Pataki doesn't take issue with the spot package. He has a track record as a proponent of incentives to spur on filming, as evidenced by his support of the continuing Empire State Film Production Credit covering features and TV programs.

THREE-PRONGED INITIATIVE

Plans call for the commercials measure to take effect on January 1, 2007. 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.

Continued on page 24

Duo Returns To Spots After A Wild Ride

By Robert Goldrich

SAN FRANCISCO—Director Steve "Spaz" Williams and executive producer Clint Goldman have extended the reach of their San Francisco-based hoytyboy pictures into commercial production. The move marks their return to spotmaking after three-and-a-half years on *The Wild*, a computer-animated, comedy/adventure feature for Walt Disney Pictures. *The Wild* represents Williams' feature directing debut. Via hoytyboy, Goldman produced the film, which premiered last month in theaters nationwide.

Continued on page 11

Spot Filming Down In L.A. During 1st Qtr

By Robert Goldrich

LOS ANGELES—The number of filming days for commercials on location in Los Angeles during the first quarter of 2006 has decreased a little more than seven percent as compared to the same time period in '05. Based on FilmL.A. lensing permits, the tally for spots in January-March '06 is 1,896 production days, down from the 2,044 days in the first quarter of '05.

Permit applications han-

Continued on page 9

Mobile Content, Digital Cinema At NAB

By Carolyn Giardina

LAS VEGAS—The recent National Association of Broadcasters (NAB) convention, held April 23-27 in Las Vegas, grew in size and scope this year with a reported attendance of 105,000 and significant interest in the changing ways that content is produced, stored and delivered. Conference highlights included examination of digital cinema and mobile content delivery. On the exhibition floor,

many in the editorial community identified a strong showing from Tewksbury, Mass.-headquartered Avid Technology; cinematographers and the post community paid close attention to developing cinematography cameras such as the much discussed Red prototype (*SHOOT*, 4/28, p. 1); and datacentric/digital intermediate (DI) style workflows continued to generate interest with particular attention on color correction (*SHOOT*, 5/5).

NAB kicked off with the Digital Cinema Summit and a keynote from Academy Award winning director James Cameron, who called on the feature community to "fight" to keep attendees going to the theater. He suggested that 3D capabilities offered by digital cinema technology could be the driver. At the other end of the spectrum, mobile content delivery was a significant topic at NAB, with news about business

Continued on page 8



CHARLEX
2W45TH NEW YORK
T212.719.4600 CHRLX.COM
EXECUTIVE PRODUCER ADAM ISIDORE
SENIOR PRODUCERS ANNE SKOPAS
AND CARA CUTRONE

CHRLX

Affairs of States

As reflected in this week's lead story, New York has passed a major financial incentives package to promote filming of commercials in the state. The measure represents not only a victory for New York but for the spotmaking community at large.



MacDonald noted that Los Angeles' overall production days are up four-plus percent for the first quarter of '06 when stacked up against '05; however, that is due to a dramatic nearly 128 percent increase in reality TV production, which rose to 1,942 days, compared to 856 days during the first quarter of '05. (TV dramas increased 6.8 percent, but sitcom location production dropped 65 percent. Feature films, though, were up nearly nine percent.)

"The big jump in the reality sector, which tends to have lower budgets and less of an economic impact helped to shore up our [production day] numbers," said MacDonald. "While the figures might suggest that L.A. is holding its own, a look at other jurisdictions provides a different perspective."

Also on this week's front page, a slight decrease in on-location shoot days for commercials has been reported in Los Angeles for the first quarter of 2006 as compared to the same three-month span in '05. As reported, the overall results—spanning features, TV and commercials—have been cause for some concern as evidenced in the remarks of Steve MacDonald, president/CEO of FilmL.A., which oversees the joint Los Angeles City/County Film Office.

MacDonald cited record production-day increases reported by New York City, for example.

FilmL.A. also referenced figures compiled by the California Film Commission regarding other states, such as Illinois seeing its production spending jump 198 percent from '03 to '04 and then 28 percent from '04 to '05, and New Mexico reporting a whopping 348 percent rise in production spending between '04 and '05.

"The production landscape is expanding both in the U.S. and internationally, and these dramatic growth figures prompt important questions, such as how many jobs and how much revenue is Los Angeles losing to other regions? asked MacDonald. "When you take into account that other regions are just beginning to develop a talent pool and long-term infrastructure, L.A.'s modest growth is not

encouraging."

And indeed, the competition just from within the U.S. is continually escalating. In the "Meet the Commish" column below, Michigan Film Office director Janet Lockwood noted that she hopes to get a beefed-up incentives program off the ground. During the Association of Film Commissioners International (AFCI) Locations Show last month, assorted states reported having financial perks in the offing to stimulate filming, including commercials.

At press time, *SHOOT* heard of likely incentives emerging in Hawaii, Connecticut and Wisconsin. In the latter state, Gov. Jim Doyle is expected to sign an incentive measure into law next month. The Film Wisconsin incentive legislation passed the State Assembly on a voice vote last

week. Earlier the Senate voted in favor of the lensing-friendly package.

Such initiatives provide more than tangible financial benefits, related George Tzougros, executive director of the Wisconsin Arts Board and a member of the Film Wisconsin volunteer organization's task force. Tzougros said simply, "The state legislature sent a loud and clear message to the worldwide film, television and video industry—Wisconsin wants your business."

SHOOT

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

May 12, 2006
Volume 47 • Number 9

EDITORIAL

Publisher & Editorial Director • Roberta Grier
203.227.1699 ext 13 • rgrier@shootonline.com

Editor • Robert Goldrich
818.884.2440 • rgoldrich@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina
310.822.0211 • cgiardina@shootonline.com

Contributors • Christine Champagne, Millie Takaki,
Bill Dunlap, Fred Cisterna, Kathy Ruhne

ADVERTISING

21 Charles Street #203 • Westport, CT 06880
East/Midwest • Robert Alvarado
203.227.1699 ext. 15 • ralvarado@shootonline.com
West/Intl. • Roberta Grier
203.227.1699 ext. 13 • rgrier@shootonline.com
Classified • Kelly Boyle
203.227.1699 ext. 14 • kboyle@shootonline.com

OFFICES

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

© 2006 DCA Business Media LLC

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



For Subscription orders and
Subscription service questions, call:
1.847.763.9620

For List Rental Pricing, contact Lilian Ramirez:
203-532-2582 or lramirez@directmedia.com

To place or update a free or enhanced company listing in SHOOT's online Directory, visit:
www.shootonline.com/go/directory

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

USPS (06-234)

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

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

Produced in U.S.A.

Meet The Commish

By Millie Takaki

Janet Lockwood, Michigan Film Office

Janet Lockwood has served as director of the Michigan Film Office for 14-plus years. She recalled coming "into a dark film office—i.e., no one was running it, there were no photographs, no paper trails. It was somewhat daunting, but the industry was extraordinarily helpful in getting everything going for and with me. It's the best job in state government—not the highest paying, that's for sure—but the best. I'm an old actress who really lucked out."



Janet
Lockwood

SHOOT caught up with Lockwood and got her take on the state of filming in Michigan.

Q. What is the status of economic incentive legislation for filming in the state?

Lockwood: A modest incentive package passed the Michigan House of Representatives in December by a vote of 104 to 0. That package is currently in the Senate Finance Committee, not yet passed out by the chair, who has other priorities. Bottom line

is, however, we need to substantially beef up the package in order to be competitive and we're working diligently on doing just that. I am hopeful the new language will be accepted, in which case Michigan will be back in the fray with bells on.

Q. Would the proposed incentive(s), if passed, apply to commercials?

Lockwood: Yes indeed, they will, with an annual cumulative provision to allow smaller commercial companies to meet the \$200,000 spending threshold.

Q. What's the economic impact of filming in Michigan? Is business on the upswing as compared to the previous year?

Lockwood: No, business is not on the upswing. Without a meaningful incentive, Michigan is losing business, at least feature film business and probably commercial business. Michigan has always been in the top 20 states for feature filming economic impact, but so far this year, only two small indigenous films are shooting and nothing of size has firmly committed. The economy—in particular the auto industry—downswing is also hurting Michigan commercial work. And a couple of our agencies lost some large accounts in late 2005, which resulted in layoffs. But for features, the problem is no incentives. Period.

Q. What is the state of commercialmaking in Michigan? Do you have a handle on the economic impact of commercials on the state?

Lockwood: It's not as healthy as it was. It's still big business—don't get me wrong—but it's not as big as in the past.

I have never felt I have a handle on the economic impact of commercials. It has always been somewhat difficult to get that information from agencies; I relay on Crain's (a business daily) for some data, on crew who work the shoots for additional data, on production companies who shoot commercials in Michigan and report expenditures to the Michigan Film Office, and on formulas. It's not a perfect world, to say the least.

Q. What about Michigan's filming infrastructure? Crew depth? Stages? Postproduction?

Lockwood: Crew depth is decent; we have well over 200 IATSE crew and an equal number of non-union crew statewide—not all positions are unionized in Michigan. We have some excellent crew people here—as good as anywhere else.

We have 20-plus stages of various sizes and some very good post houses.

For a more detailed look at the resources here and varied locations, check the Web site, www.michigan.gov/filmoffice.

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ May 11, 2001/The Hire, a groundbreaking series of Web-based short films, underwritten by BMW of North America and directed by A-list feature filmmakers, has started to surface at bmwfilms.com. The project was done via agency Fallon, Minneapolis, and produced by bicoastal Anonymous Content.... Director Leonardo Ricagni has joined First Look Artists, for exclusive spot representation.... Director Darren Grant has signed with Palomar Pictures, Los Angeles.... Much to the relief of the spot community, the Writers Guild of America (WGA) and the Alliance of Motion Picture and Television Producers (AMPTP) have reached a tentative, three-year contract agreement....

10 Years Ago

□ May 10, 1996/Encore Video, Hollywood, has opened a second facility, located in Santa Monica... Capital Media Group, London, and Unimedia S.A. have signed a letter of intent to jointly acquire Harmony Holding, Los Angeles. Harmony is parent to bicoastal spot house Harmony Pictures, The End, a bicoastal commercial/music video shop, Curious Pictures, the New York-based graphics/effects/mixed media studio, and Harmony Media Communications, an infomercial/longform advertising company.... Helmer J. Wesley Jones has joined the roster of Harmony Pictures, closing J. Wesley Jones Films, which operated as a satellite of Screen Gems, New York....



OPTIMUS

welcomes **Therese Hunsberger**, Executive Producer / Santa Monica

Editors

Tim Kloehn
Craig Lewandowski
Grant MacDowell
Steve Mach
Jan Maitland
Randy Palmer
Katherine Pryor
Deb Schimmel
Kate Wrobel
Jim Staskauskas

OPTIMUS

Chicago Santa Monica

1237 7th Street
Santa Monica, CA 90401
(310) 917-2761
Executive Producer: Therese Hunsberger

161 E. Grand Ave
Chicago, IL 60611
(312) 321-0880
Executive Producer: Gretchen Praeger
Sales: Renee Case and Co. (312) 397-7700

www.optimus.com

Radio Spot Inspires Director Piper To Create PDFA TV Ad

Continued from page 4

Piper sought out the people responsible for the radio ad and enlisted their support to translate it into a TV commercial. He shared his vision with PDFA creative director Doria Steedman, and the radio spot's writer, Tim Dillingham of McCann-Erickson, New York. Dillingham helped by emailing Piper some helpful Web sites about teen lingo. As it turned out, a TV spot had already been done based on the radio ad. But Piper noted that it was "nothing like what I had in mind."

The art of persuasion continues as Piper successfully convinces Backyard to help finance the project, which shows a father trying to immerse himself in teen lingo but to not much avail. However, Dad finds another way to connect with his child.

Piper then recruits DP Bojan Bazelli, striking a responsive chord in that the noted cinematographer (*Mr. and Mrs. Smith*, *The Ring*) has a 13-year-old son. Then Piper gets his producer Danielle Lovett on board. Piper lands the kid he wants to feature in the spot, but is grappling with the lead adult, who will portray the father. In a bit of serendipity, Piper and his wife see a friend's husband in an improvisation show. Piper is struck by how perfect the performer, Joel Murray, would be for the role of the dad. Murray (the younger brother of Bill Murray) agrees

to do the spot.

The finished product, "Teen Lingo," shows the dedicated father in his tool shed earnestly trying to learn teen phrases using a Berlitz-type language instruction tape and accompanying handbook. The scenario of him trying to repeat and grasp such phrases as "homie was flossin' his grip of ched-dha" plays out in an amusing and heartfelt manner. Becoming increasingly frustrated with this teen jargon, the Dad spots his son outside shooting some hoops and decides that a round of basketball to discuss the dangers of drugs in plain-speak is more realistic than being hip to trendy vocabulary. A voiceover observes, "You may not understand your kids, but your kids understand you. Talk to them about drugs." And for those parents who need help in communicating to their children, they can access drugfree.org.

For Piper, there was still one more major hurdle to clear: gaining approval of the finished spot from the PDFA Creative Committee, chaired by Allen Rosenshine, chairman of BBDO Worldwide. During his birthday dinner, Piper received a phone call from Steedman informing him that the Creative Committee gave a thumbs-up to "Teen Lingo" for air. "It was the perfect birthday present," said Piper.

The Backyard contingent on "Teen Lingo" included executive producers Blair Stribley and Eriks Kruminis, and producer Lovett.

David Gioiella of Northern Lights Post, New York, served as editor and sound designer. Arthur Treméau exec produced for Northern Lights. Assistant editors were Michael Novello and Scott Rankin. Online editor/visual effects artist was Ross Shain of Mr. Wonderful, New York. Colorist was Dave Hussey of Company 3, Santa Monica. Audio post mixer was Pat Christensen of Sound Lounge, New York.

Susan Armstrong Joins Headlight Design+VFX

Continued from page 4

filmmaker **C h r i s t y** Garland. Armstrong is also designing the film's titles. Shot in India and Canada, the film follows the life of a household doorman and the stories of all the people whose livelihoods depend on this simple handmade consumer item.

Formed in '04, Headlights, a creative studio specializing in design-based effects, is headed by creative director Christine Lin, visual effects director Steve Zourntos and executive producer Sara Mills.



unique points of view



with incentives, too.



The Maine Attraction Film Incentive Package

FMI: www.filminmaine.com • lea.girardin@maine.gov • (207)624-7631



NAB Goers Preview Ultra High Definition

By Carolyn Giardina

Japanese broadcaster NHK presented an astonishing look at the future of high definition during the recent National Association of Broadcasters (NAB) Convention.

NHK was positioned in the very back of the Las Vegas Convention Center's central hall with a prototype camera and theatrical screening demonstration of its developing Ultra High-Definition System, which supports 8k by 4k (7680 horizontal pixels x 4320 vertical) resolution.

To put this resolution in context, today's 1080HD has a resolution of 1920x1080. The increasingly popular 2k resolution is 2048x1556; and 4k—four times the data of 2k—is 4096x3112.

NAB attendees that were lucky enough to get through the line and into the screening area were treated to awe-inspiring, Ultra High-Definition images, including scenes from a soccer match—so vivid that in a single frame you could catch thousands of emotions on each individual face in the stands. The new level of detail and the heightened reality made looking at images—which included clips of a whale, sumo wrestling, and gorgeous renderings of New York—a completely new experience.

"It opened the door to a new aesthetic," enthused Red Car CEO Larry Bridges, who pointed out that you could have a magnificent wide shot, and enough detail to essentially have maybe three gorgeous images in different sectors of the single frame. For example, he cited the last shot of the demo—a wide shot of the tip of Manhattan. He pointed out that one could isolate a gorgeously lit image of the Statue of Liberty within that picture.

"It shows almost a new medium that is unattainable except in a theater," he said. "I think it may be the dawn of super large projection—where conventional cinema meets IMAX and beyond."

"I saw a whole new potential in the way to express myself through cinematography," Bridges added, considering the possible impact on filmmaking. "8k projection potentially could revitalize the use of film emulsions without compromises due to resolution and duplication."

"My ultimate thrill was the Ultra High-Definition," echoed New York-based PS260 principal/editor John Zieman, noting the contrast between this experience and some of today's movement toward compression and low-quality images. "In the face of those trends, it's nice to see someone pulling for high def...It's nice to see a trend toward mind boggling sharpness and resolution."

Like Bridges, Zieman was anxious for more. He admitted, "It made me want to do their demo reels."

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

For The Record

A clarification in directorial credits is necessary re: the article "Red Car Is Game for Interactive" (4/7, p. 1). The Stranger Adventures' episode "Ian Hollister's Haunted Hospital" was directed by Hal Long. Red Car CEO Larry Bridges directed the "Helen Beaumont" episode, which was recently nominated for a NATAS Emmy Award for original entertainment programming created specifically for nontraditional viewing platforms.

In the 4/21 Top Spot of the Week, DirecTV's "Hold Please," the colorist credit was incorrect. The colorist on the job was Jais Lamaire of Bobine Video, Santa Monica. Julie Airali produced for Bobine.

**We congratulate Barry Stilwell on editing
"The Shovel" by director Nick Childs
and producer Steve Hardwick,
winner of the Best Short Film award
at the 2006 Tribeca Film Festival**

jump

625 BROADWAY
NEW YORK CITY
10012



phone 212 228-7474
fax 212 228-6085
www.nycjump.com



Study Hall

Bits & Bytes of Food For Thought

Internet Advertising Revenues Grow 30% to a Record \$12.5 Billion in '05

The Interactive Advertising Bureau (IAB) and PricewaterhouseCoopers (PwC) have released the Internet Advertising Revenue Report including final numbers for Q3, Q4, and full year 2005. The report states that Search, Classifieds, Display, and Rich Media all continue to grow at a healthy rate. Overall internet advertising revenues (U.S.) for 2005 totaled \$12.5 billion, a new annual record exceeding 2004 by 30%. Q4 2005 internet advertising revenues totaled a record \$3.6 billion, representing a 34% increase over same period in 2004.

"Interactive Advertising continues to experience tremendous growth as marketers experience its overall effectiveness in building brands and delivering online and offline sales," said Greg Stuart, CEO, IAB. "We are confident that this growth trend will continue as more marketers find Interactive to be an imperative and additional platforms including broadband video, gaming, IPTV and others continue to emerge as real opportunities."

"The Internet continues to be a vibrant and ever-changing channel, providing advertisers with broad offerings that enable them to promote their brands using a highly cost effective platform," says David Silverman, Partner, Assurance, PricewaterhouseCoopers.

"Continued strong growth in online advertising documents that an increasing number of advertisers and marketers see the Internet as an essential brand-building component in their media planning," adds Peter Petrusky, Director, Advisory, PricewaterhouseCoopers. (A copy of the full report is available at http://www.iab.net/resources/ad_revenue.asp)

DVR Commercial Skipping Could Threaten billions of \$ in TV Advertising

According to new Jupiter Research report, "The DVR Dilemma: Managing Consumer Behavior," 53 percent of online Digital Video Recorder (DVR) subscribers used their DVRs to skip commercials. If these DVR households skip commercials 100 percent of the time, the cable and broadcast TV advertising revenue potentially at risk in 2006 would be \$8 billion of the \$74 billion TV advertising Market. DVR users who skipped commercials report watching an average of 18 hours of television per week - not significantly more than viewed in non-DVR homes.

"Claims that DVRs tend to increase television viewing are not true across the board," said Todd Chanko, Analyst at Jupiter Research and author of the report. "Only for those homes that record and watch a show the same day or week does DVR use boost overall TV watching, from 17 hours a week for non-DVR homes to 20 hours a week."

Jupiter Research recommends that television networks and advertisers rethink programming and advertising strategies to cope with how DVRs are being used.

"Current efforts by certain networks to charge for prime-time reruns via DVR technology do little to boost revenue and almost serve to penalize DVR users who forgot to properly program their unit," said David Schatsky, President of JupiterKagan Research. "The \$8 billion segment of cable and broadband TV advertising revenues potentially at risk due to DVR commercial skipping is not a foregone conclusion, but reworking ads to leverage the unique DVR experience could open new avenues of creativity and relationships with viewers."

Complete findings of the report are available to Jupiter Research clients at www.jupiterresearch.com. (For information on Jupiter Research's Television & Filmed Entertainment research offerings visit www.jupiterresearch.com)

Consumers and Online Advertising

In a growing sign of consumers' evolving attitudes toward online advertising, a new study sponsored by Revenue Science and conducted by the Ponemon Institute showed that a majority of consumers prefer advertising based on their individual interests. Specifically, 63 percent of those surveyed said that Internet marketers should "always" understand their interests prior to sending them advertising; while 55 percent stated that online ads of interest to them "improves" or "greatly improves" their overall online experience.

The Ponemon Institute, a research institute dedicated to privacy management practices in business and government, polled more than 1,700 people to learn about consumers' motivations and preferences in receiving online advertising, as well as how knowledge about cookies impacted these issues.

"This study shows that not only do consumers prefer relevant advertising, but also that advertisers should consider behavioral targeting methods for providing consumers with more relevant ads as long as privacy and anonymity are assured," said Dr. Larry Ponemon, founder and chairman of Ponemon Institute.

(For more information, visit www.ponemon.org)

Editorial, Telecine Developments Emerge At NAB

Continued from page 1

models, trials, services, and content. (Digital cinema and mobile content at NAB will be examined in SHOOT's 5/26 Special Series).

EDITORIAL

Avid Technology had a particularly strong show this year—a significant number of sources from the editorial community felt it overpowered Apple.

At NAB, Avid extended its Media Composer family with a new software-only application for Mac and PC laptops or desktops with HD support that lists for \$4,995, as well as the Media Composer with Avid Mojo SDI Digital, which adds a serial digital interface I/O device for uncompressed SD capture and output for real-time monitoring and FireWire connectivity for DV, HDV and DVCPRO HD projects.

Avid also scored high marks for its release of Media Composer 2.5 with the debut of HD on Mac OS X. The Mac version of Media Composer now includes format support for DVCPRO HD, HDV, and Avid DNxHD resolutions of 145 Mb, 220 Mb, and 10-bit 220 Mb data rates, enabling the image quality of uncompressed HD at standard-definition data rates. Media Composer on Mac also adds real-time HD multicam, allowing simultaneous playback of all multicam views for on-the-fly editing in real-time.

With these new capabilities, Avid stated that Mac professionals now have the flexibility to transfer HD projects seamlessly between Windows systems and Mac systems, on desktops or laptops, and will enjoy the same editing experience and functionality regardless of platform.

Avid also announced that Media Composer systems would deliver collaborative media production capabilities with Avid Interplay, the company's new nonlinear workflow engine (based on its AlienBrain asset management system). The company reported that by leveraging

the Avid Interplay engine, Media Composer users could perform many time-consuming production tasks in the background, and monitor changes to all project assets made by team members. Lastly, Avid showed expanded product in its storage and infrastructure technologies.

Now, Avid customers will need to decide which of the company's creative editorial tools are appropriate for their shops. In addition to the newly announced system, the line includes Adrenaline, Adrenaline with Avid DNxcel (with the added ability to encode HD material to 10-bit or 8-bit DNxHD), Avid Xpress and Liquid (a nonlinear editing software from the Pinnacle acquisition).

"We have a flexible line; it's a question of how a facility operates," Avid's Matt Allard told SHOOT. "If it's a larger facility with many Media Composers, with a central machine room with I/O centrally located, you may choose a couple of Adrenalines and maybe Media Composer software."

Cupertino, Calif.-based Apple released version 5.1 of its Final Cut Studio bundle that includes Final Cut Pro's "Universal" version 5.1, as well as DVD Studio Pro, Motion, and SoundTrack. This version can run on Apple's new MacPro Intel-based workstations, offering speed improvement. Apple also previewed a "Universal" version of its compositing system Shake.

On the exhibition floor, the fierce competition between Avid and Apple was not as pronounced as in the last couple of years; of course, that may be due in part to the fact that the NAB wedged the booth of Toronto-based eyeon Software between the two nonlinear competitors. It didn't stop commercial editors from examining both companies.

"Avid came back with a very strong stance," said John Ziemen, principal/editor at New York-based PS 260. "Avid read the market needs really well—the long-awaited HD for Mac and

a generally strong stance with Mac. I loved the new price points for the Media Composers...that's responding to the new realities of the marketplace really well."

Efficiency and workflow were the keys to the nonlinear editing space for Dave Bradley, editor at New York-based Go Robot. "[Avid and Apple] both have really strong products, so they are looking at other aspects of the business. It shows they are both confident in what they are doing."

In terms of workflow, Bradley pointed out that the portability of the software only version of the Media Composer "opens the door for people to have more workstations ... not just in the editing room, a workflow advantage." On the Apple front, he noted that the Intel-based workstations increased the speed and thus productivity of Final Cut.

Noting the popularity of the Mac among Avid editors, New York-based The Cutting Vision president Jeff Beckerman thought the Mac support was a very positive move. "Avid was showing that they were supporting their product on a Mac, not just talking about it," he observed. "Also, the software-only version of Media Composer keeps Media Composer editors happy because they can edit anywhere."

QUANTEL AUTODESK, MTI

Newbury, U.K.-headquartered Quantel introduced an addition to its eQ range, the eQ FX, a configuration designed specifically for postproduction and broadcasters users. At NAB, Quantel announced the purchase of the new system from commercial post/visual effects houses Brickyard in Boston, and Acht in Frankfurt.

"eQ FX has been introduced in response to customer demand for a high specification HD system at a highly competitive price," explained Steve Owen, group product manager, Post and DI. "eQ FX will help ease their transition into HD business by giving

Continued on page 23

THE DIRECTORS NETWORK

REPRESENTING
FREELANCE DIRECTORS
AND
DIRECTORS OF PHOTOGRAPHY
TO PRODUCTION COMPANIES

STEVE LEWIS
steve@thedirectorsnetwork.com

JEFF LEWIS
jeff@thedirectorsnetwork.com

tel: 818-906-0006

WWW.THEDIRECTORSNETWORK.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

Director Noam Murro Taps Into Man's Inner Beast

Rexona/Sure Spot Out Of Lowe London Depicts Sports Fans As Wild Animals

By Christine Champagne

The brief for Rexona/Sure was a simple one: Create a spot to air in Europe and the U.K. for the deodorant (known as Rexona in Europe and Sure in the U.K.) that speaks to regular blokes who like to get together and go to soccer games.

With that directive in mind, as well as the fact that it is a World Cup year for soccer, Lowe London creatives Lee Goulding and Tom Hudson, creative head/art director and creative head/copywriter, respectively, started thinking about what men act like when they gather to watch a game (whether it is soccer or another sport), and they came to this conclusion: "We're a bit like wild animals," Hudson said, musing, "Our most primitive instincts come out. We paint our faces funny colors, and our most tribal behaviors are exhibited."

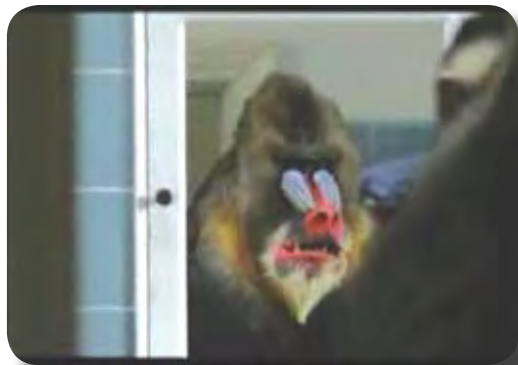
And from that observation came the decision to dramatize, through a visual metaphor, how men morph into animals on game day.

But was it doable? "That was the first question we had," Goulding shared, noting, "Nothing is impossible anymore, but we wanted this to look realistic."

Assured by Framestore CFC, London, which has developed a reputation for creating photo-real creatures of all sorts, that they could get the job done, Lowe London brought the visual effects company on board to execute "Go Wild" with director Noam Murro of Biscuit Filmworks, Los Angeles, which produced the project in conjunction with Independent Films, London. Explaining the decision to hire Murro, "We weren't looking for a great animal guy, we were looking for a great ad guy—someone who could tell a story," Hudson said.



Director Noam Murro



[CLICK HERE TO VIEW SPOT](#)



Apparently, Lowe London teamed the right visual effects shop with the right director judging by the result—a :60 titled "Go Wild" that captures the energy and enthusiasm of sports fans. Set on game day in a big city, the fans have all turned into animals—literally—as they make their way to see the big match-up either at the stadium or a local bar. Among the animal activities: There are chimps swinging from traffic lights and swarming a ticket office, an orangutan hanging out of the window of a taxi, bears growling at each other while playing a game of table soccer and sea lions flooding a subway platform and exchanging words with a group of hyenas crowded onto a subway car.

"Chicken Payback," an infectious goofy tune recorded by the British band The Bees, was chosen to accompany the visuals. "It had the right spirit, and a great sense of fun and rocked along at a good beat," Hudson said.

Andy Humphreys of 750mph, London, created a sound design track full of animal sounds for "Go Wild" and did the final audio mix.

WILD MAN

As for the visuals, Murro (who was out of the country and unavailable for an interview at press time) and DP Tony Irwin traveled to Buenos Aires (chosen for its European look) to shoot back plates for the spot. BenitoCine, Buenos Aires, provided production support.

Framestore VFX supervisor/Inferno artist Stephane Allender and Andy Boyd, head of 3D commercials/CGI supervisor/technical director, accompanied the production team to Buenos Aires and also monitored the subsequent live action shoot at Universal Studios Stages, Los Angeles, where 11 live animals were shot in front of a blue screen in lighting conditions that matched those of the plates shot in Buenos Aires.

"We were kind of holding our breath on the L.A. shoot,"

"Nothing is impossible anymore, but we wanted this to look realistic."

—Tom Hudson

Boyd noted. That's because no one was sure what kind of performances they would get from the animals. While one of three chimps brought to the set was not in the mood to perform, and the hyena was a little nervous at first, the animal actors eventually came through. Boyd was most impressed with the bears. "One of them even sat on a couch," he shared.

Once the live action shoot was done, the artisans at Framestore CFC were able to assess how much work they needed to do in terms of visual

effects. Ultimately, they cloned the 11 live animals shot in front of green screen into 137 creatures, then added an additional 302 purely CG animals.

The team relied on Houdini software as well as proprietary software (a plug-in created in-house for Renderman) to create the 3-D animals. It was painstaking work. Given that in some scenes, the 3-D animals were sitting next to live animals, the pressure to make them look real was that more intense, Boyd pointed out.

The team from Framestore CFC did its homework, by the way, venturing to the Chester Zoo, five-and-a-half hours outside of London, to study and film various animals. "We were quite lucky. Some of the animals, like the mandrills, are such posers that as soon as they see you with a camera, they just come out, and they smile. They love the attention," Boyd said.

Framestore CFC's artisans labored for months (the company worked on the project for a total of five months from receiving the brief to completion) on the project. According to Boyd, Murro's mandate was that the animals in the spot—whether live action or CG—be energetic and lively but natural. "Noam didn't want the ad to feel like it was animals from the circus," Boyd said.

And it doesn't. Hudson and Goulding were thrilled with the final spot. "It's one of those spots you can watch again and again and again," Hudson said. "There are so many lovely moments."

TopSpot OF THE WEEK

Client
Lever Faberge's Rexona/Sure

Agency
Lowe London.

Lee Goulding, creative head/art director; Tom Hudson, creative head/copywriter; Charles Crisp, producer.

Production Company
Biscuit Filmworks, Los Angeles, and Independent Films, London.

Noam Murro, director; Toby Irwin, DP; Shawn Tessaro, executive producer; Richard Packer, executive producer (Independent Films); Jay Veal, line producer. Shot on location in Buenos Aires and on stage at Universal Studios in Los Angeles.

BenitoCine, Buenos Aires. Georgos Nicolaides, executive producer; Fernando Nigri, Veronica Figueroa, producers. (BenitoCine's production services were linked to Biscuit via Global Production Network, Los Angeles, headed by Harry Tracosas.)

Editorial
Bikini Edit, New York. Avi Oron, editor.

Post/Visual Effects
Framestore CFC, London. Stephane Allender, VFX supervisor/Inferno artist; Andrew Boyd, head of 3-D commercials/CGI supervisor/technical director; Dale Newton, lead animator; Dan Seddon and Simon Stoney, senior technical directors; David Mellor, James Healy and Michele Fabbro, technical directors; Nicklas Andersson, Kate Hood, Dean Robinson, Luca Mazzoleni, Brad Silby, Craig Penn, Vincent Devay and Laurent Benhamo, animators; Alex Doyle and Simon French, modeling; Dasha Ashley and Nicha Kumkeaw, matte artists; Chris Redding, Inferno assistant; Paul Jones, 3-D assistant; Steffan Perry, colorist; Abby Orchard, producer.

Sound Design/Audio
750mph, London. Andy Humphreys, sound designer/mixer.

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

Pretzels Go Good With Milk In Offbeat Commercial

Dir. Fogwill, FX House Kroma Bend Over Backwards For “Amazing Contortionist”

By Robert Goldrich

A family of circus performers carries over their amazing contortionist act to everyday life in this Spanish language commercial, “Amazing Contortionist,” in the California Milk Processor Board’s “got milk?” campaign.

Mom ties her daughter’s shoes by literally bending over backwards 180 degrees. Dad reads the newspaper by holding it with his feet, while his little girl is perched upside down on a library desk workstation, typing on the computer keyboard with one foot and one hand. The son makes a soccer goal with an incredible exhibition of leg flexibility. And the daughter turns herself in a human hula hoop, revolving around the waist of another girl.

The family’s incredible anatomical flexibility is also exhibited in a crowded elevator, and at the dining room table. At the latter, each family member is seated in what seem like physically impossible positions. And in the elevator, all matter of appendages are visible at eye level.

The parents and kids attribute their talents to milk, which enhances muscle flexibility and coordination. The other two spots in the campaign also showcase extraordinary physical feats. In “Amazon Hair Goddess,” we see a village of woman who use their long hair to amazing ends, including lassoing a wild horse. And in “Teeth,” milk has



[CLICK HERE TO VIEW SPOT](#)



strengthened people’s choppers to the point where they can chomp down on and carry heavy objects all over the city.

The spots were directed by Andy Fogwill via Landia, Buenos Aires, and Colibri Films, Hermosa, Beach, Calif., for agency Grupo Gallegos, Long Beach, Calif. John Ehrenfeld executive produced for Colibri. Juan Carlos Ferro was the DP.

Grupo Gallegos’ contingent consisted of creative directors Favio Ucedo and Juan Oubina, copywriter Francisco Puppio, art directors Andrews Munera and Guillermo Lucero, and producer Carlos Barciela.

Editor was Jaime Valdueza of Module Zero Media, Venice, Calif. Colorist was Sissy Ferstl of Riot, Santa Monica. Audio post mixers were Jorge Morales and Sebastian Consigli of Swing Musica, Buenos Aires.

Visual effects house was Kroma, with contributors there including creative director/compositor Bert Yukich, on-set visual effects supervisor Bob Yukich, and executive pro-

ducer Andy Yukich.

While the actors cast in “Amazing Contortionist” had contortionist skills, their abilities did not extend to the over-the-top exploits shown in the commercial. This is where Kroma’s prowess came into play.

“For the shot of the girl using a computer with her hands and feet, we first shot her seated in a chair with her legs covered in blue and then shot her again with her legs draped over the chair back with her body in a blue suit,” explained Bob Yukich. “In postproduction, we married the two halves of the girl together.”

Turning the girl into a human hula hoop entailed going to even greater lengths of trickery. “That was also created from two elements: a girl mimicking the action of hula hoping, and a second girl holding her own angles to form a ring,” related Bert Yukich. “In order to make the girl look more like a hoop, we morphed her body, and then animated her to make her spin around the other girl.”

“Sushi”

By Robert Goldrich

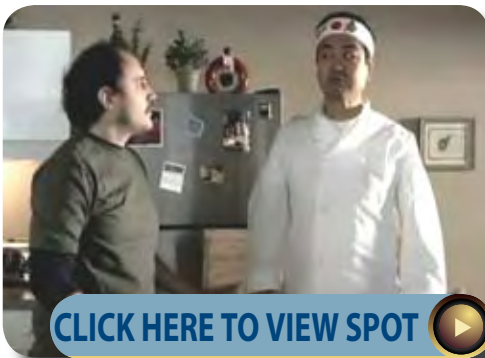
A man opens a huge crate in his kitchen. From it he pulls a huge dead fish, which he plops onto a nearby table. The whole fish looks like a fresh catch, but what in the world the guy will do with such a large entrée we’re not yet certain—perhaps it’s a trophy to be mounted on a wall. But if you put this up on a wall, you wouldn’t even be able to see the wall.

However, his intent becomes known when he reaches into the crate—which we assumed was empty—and pulls out something else, a live sushi chef. He hands the chef the knife that was used to pry open the crate. Indeed a month’s supply of sushi and sashimi is at hand—talk about an extrava-

gant takeout order.

A simple two-word question is then supered on screen. It reads, “What if?” Next we see a Powerball ticket for the Oregon Lottery emerge from a machine into the scene.

“Sushi” is one of three spots in the Lotto campaign—the other two being “Keys” and “Museum.” In the former, a man drives a high-performance sports car through winding roads. But the vehicle runs



[CLICK HERE TO VIEW SPOT](#)

out of gas. He gets out the car and then hops into another different colored high-performance automobile and resumes his exhilarating sojourn.

And in “Museum,” a woman pushes a shopping cart through an art gallery, taking the

Mona Lisa off the wall and placing it in her cart.

The commercials were directed by Brian Lee Hughes of Reginald Pike, Toronto, for

agency Borders Perrin Norrande, Portland, Ore.

James Davis and Josefina Nadurata executive produced for Reginald Pike, with Gwyn Fletcher serving as producer. The DP was Eric Edwards.

The agency team consisted of creative director Terry Schneider, copywriter John Heinsma, art director Kent Suter, and producer Scott Fox.

Editor was Chris Jones of DownStream, Portland. DownStream’s Jim Barrett was the colorist. Audio engineer/sound designer was Eric Stolberg of Digital One, Portland. Music composer was Charlie Campbell of Flooded Music, Portland.

Principal actors in “Sushi” were David Johnson and Mio Tadaka.

SAY NO, NO, NO, NO

YES

NO, NO, NO, NO, NO, NO, NO, NO, FASTER.

Online Casting from Sound Lounge. Review it, cull it down, let clients listen. Online. No downloading. Take a tour: www.soundlounge.com/casting Contact Vicky or Erik 212-388-1212 vickyf@soundlounge.com



BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND **BRANDSTAND** BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTA

Cramer-Krasselt Goes Short For Client Sea-Doo

Backyard Is Producing Three Films; Karoff Directs Recently Released *Rusty Dogs*

By Millie Takaki

Sea-Doo, the noted watercrafts company, has done more than just get its feet wet in branded content. Rather the company has immersed itself in a debut series of three short films from agency Cramer-Krasselt, Milwaukee, done in tandem with Venice, Calif.-based Backyard Productions and its sister shops, new media content house Seed and design studio Transistor Studios.

The initial short, *Rusty Dogs*, has premiered on a Sea-Doo Web site (www.seadoofilms.com)—with traffic being driven to that site by a commercial/trailer. Backyard's Jeffrey Karoff, who first established himself in corporate films before making a successful transition into commercials, directed *Rusty Dogs*, with a cast that includes Eric Roberts, Chad Allen, Philip Anthony-Rodriguez and Jaimz Wolvett.

The action/adventure storyline of the nearly seven-and-a-half minute film centers on an international crime in the making on a boat. The villains' plot, which entails kidnapping and smuggling, is thwarted by a band of reluctant-to-fight, former Navy Seals who operate Rusty's, a watercraft service shop in the harbor. The battle-experienced ex-Seals are spurred into action by a shop employee, a nonmilitary, wet-behind-the-ears guy who's gung ho for action. At first they're reluctant to believe their eager, chomping-at-the-bit colleague that something sinister is taking place on the boat. However, when a Seal spies through binoculars some damsels in distress on board, the "rusty dogs" make their move.

What ensues is a rescue operation replete with good guys on jet-



Rusty's rescue team

ski Sea-Doo's, a high-speed chase, some tongue-in-cheek humor, a savvy diversion, and an ingenious dummy grenade ploy to get the villains to evacuate their boat. The heroes use no military weapons to achieve their mission; instead opting to use tools of the watercraft service shop trade like pliers, wire, and an audio loudspeaker system.

The short is based on a concept by Cramer-Krasselt, expounded upon by Karoff and DP Anghel Decca, who teamed to write the script via Seed. Transistor designed the Sea-Doo films' Web site.

Karoff described *Rusty Dogs* as being "a pulpy 1980s style action adventure—*Kelly's Heroes* meets *MacGyver*." The director noted, "The film is part of the avant-garde of advertising, the 'branded entertainment' Web film. It comes into existence because a client has a product to sell—in this case, Sea-Doo watercraft. So it turns out that it's the counterpart to product placement; it's 'story placement,' kind of Italian Job turned on its head. The client, who is sophisticated, knows how jaded the audience is and knows how much they prefer story to being sold to, so neither they, nor the agency, ever pushed for more products or product shots."

range of colors. I think he's got a lot more range than he's had an opportunity to express."

Executive producer Blair Stribley noted that the project came together successfully in part because of the longstanding spotmaking relationship between Backyard and Cramer-Krasselt. The trust factor built up between the two shops over the years enabled them to dovetail successfully even when navigating through uncharted branded entertainment territory for the client. Beyond *Rusty Dogs*, Backyard is producing Sea-Doo's second and third films, being directed by Michael Chaves and Tim Abshire, respectively. The Chaves-helmed short is titled *Hijacked*, and tells the story of a confrontation pitting a regular everyday guy against real-life pirates. The third short is titled *Harbour Towne*, depicting a day in the life of two families.

The creative contingent from Cramer-Krasselt consisted of executive creative director Mike Bednar, art director Matt Hermann, copywriter Brian Ganther, producer Michael Joyce, account supervisor Joe Fisher and account exec Darci Bandi.

Karoff's support team at Backyard included exec producer Stribley, producer Schilling-Lovett, head of production Peter Steinzeig, supervising producer Joanna Topetztes, and unit production manager Kevin Sharpton.

Editor was Bob Mori of Cake, Los Angeles. Visual effects compositor/CG artist was Cake's Josh Kirschenbaum. Colorist was Jais Lamaire of Bobine Video, Santa Monica. Audio post mixer was Dave Wagg of Lime Studios, Santa Monica. Original, hard-driving music was composed by The Humble Brothers.

BRANDSTAND CREDITS

Client

BRP, Inc. (parent to Sea-Doo)
Louis Levesque, director of marketing; Elise Stoycheff, marketing coordinator; Frederic Audet, communication manager; Bill White, technical consultant; Marianne Dupuis, fleet coordinator.

Agency

Cramer-Krasselt, Milwaukee
Mike Bednar, executive creative director; Matt Hermann, art director; Brian Ganther, copywriter; Michael Joyce, producer; Joe Fisher, account supervisor; Darci Bandi, account executive

Production Co.

Backyard Productions, Venice, Calif.
Jeffrey Karoff, director/writer; Anghel Decca, DP/writer; Blair Stribley, executive producer; Peter Steinzeig, head of production; Joanna Topetztes, supervising producer; Danielle Schilling-Lovett, producer; Kevin Sharpton, unit production manager.

Editorial

Cake, Los Angeles
Bob Mori, editor; Jarred Buck, assistant editor; Tatiana Derovanessian, executive producer.

Post/Visual Effects

Cake
Josh Kirschenbaum, visual effects compositor/CG artist

Bobine Video, Santa Monica
Jais Lamaire, colorist

Audio Post

Lime Studios, Santa Monica
Dave Wagg, audio mixer

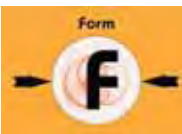
Music

The Humble Brothers, composers

Principal Actors

Eric Roberts, Chat Allen, Philip Anthony-Rodriguez, Jaimz Woolvett, Mark Nearing, Natasha Blasick

EVENT SPONSORS



Please join us for an evening celebrating new talent, great work, and being among industry friends.

SHOOT's 4th Annual NEW DIRECTORS SHOWCASE

MAY 25, 2006 6:00pm
Directors Guild (DGA) Theater
110 West 57th Street, New York City

Screening, Panel Roundtable, Cocktail Party

For further information go to www.shootonline.com/go/showcase | To RSVP, please e-mail: rsvp@shootonline.com



Cell Short, Go Long

Agency Artisans Discuss Recent Experiences In Mobile Phone Content, Branded Films

By Robert Goldrich

Creating engaging entertainment that isn't intrusive—all within the confines of a scant 10 seconds in order to reach the coveted youth demographic. That was the daunting challenge facing Saatchi & Saatchi Los Angeles for its Toyota Yaris client in the context of sponsoring mobisodes of the Fox TV series *Prison Break*, to be seen on certain Sprint mobile phones. Talk about a "hard cell," with "cell" being short for cellular.

Saatchi responded with 10-second messages which book-end each original content mobisode. "It all comes down to a great core idea—no matter what the medium," relates Damian Stevens, executive VP, director of integrated production/multimedia for Saatchi. "Our creative team came up with a 'Spy versus Spy'-type scenario pitting the Yaris hatchback against the Yaris sedan."

There are seven :10s in all, each sort of a playful, humorous "mental hotfoot" (to borrow a George Carlin phrase). In "Hydrant," for example, the Yaris sedan plants a fire hydrant next to a Yaris hatchback. We then see the hatchback towed away, but not before it places a dog next to the sedan. Ignoring the hydrant across the way, the canine urinates on a Yaris tire.

In "Magnet," the feud continues. The sedan pulls out a giant magnet from beneath its hood, holding the hatchback within its drawing power. Yet just when it appears the hatchback is helpless, it comes up with a Looney Tunes-style remedy, releasing a giant anvil from beneath its hood which the magnet sucks into the sedan with devastating impact.

Indeed every action has a reaction. In "Shake," the hatchback

goes slapstick and throws a pie at the sedan, making a direct hit. However, when the sedan shakes vigorously—like a wet dog trying to dry itself—the pie crust and filling winds up covering the windshield of the hatchback, which activates its wipers.

"We have to be in the space where our young target consumers are—that's the profile of the Yaris, bringing more youth into the Toyota brand," says Stevens. Part of that space is on mobile phones—where young adults text message, and sample mobisodes; *Prison Break*—in which Yaris automobiles appear—is a series that

has registered with the youth demographic on Fox.

The 10-second battles between Yaris models play out against simple white backgrounds, offering a clean yet stylish computer-animated look. The Saatchi creative team on the project consisted of executive creative director Harvey Marco, creative director Steve Levit, creative director/art director Greg Wells, copywriter Eric Walker, Stevens, and producer Richard Bendetti. Production/editorial house was The Famous Group, Los Angeles, with Greg Harvey serving as director and Chad Feedback as animation producer.

Further underscoring how the advertising landscape is evolving are two asides. For one, Stevens, formerly director of broadcast production, has assumed the aforementioned, newly created title of executive VP, director of integrated production/multimedia. Secondly, the :10s were presented to the client as clips on cell phones. "They thought that was so cool," smiles Stevens. "We didn't screen a DVD in a conference room. We just handed them specially equipped mobile phones and played the content for them."

Continued on page 16



Yaris' "MP3"

[CLICK HERE TO VIEW SPOT](#)

15-Cell Short, Go Long

Agency Artisans Discuss Yaris, Sea-Doo Projects

Continued from page 15

Upon Stevens' advice, the client also opted for HD finishing of the :10s. "On the surface, you would think since this content would live on phones, the resolution wouldn't have to be that great," relates Stevens. "But we knew we wanted to re-purpose this content down the road—for the Web, possibly for on air or in cinema. So we needed a high-

quality finish to accommodate those applications. That's why I've supported finishing in HD."

TOKYOPLASTIC

Saatchi's media department brought the *Prison Break* mobisode opportunity to the agency's creative team. Thus this became a separate project under the already initiated creative launch, for which Saatchi sought out

tokyoplastic, a London-based digital media boutique featuring the directing team tokyoplastic, who are on the roster of London animation house Picasso Pictures.

From this collaboration came distinctive broadcast commercials "Piggy," "Spider" and "Mothership," an Internet teaser ad, "MP3" (on Yahoo, MSN, and the client's home page), and a soon-to-be-unveiled :60 cinema spot, "Chase." The mobisode :10s were patterned after the look, feel and sensibilities of this original campaign, which was inspired in part by tokyoplastic's much lauded Web site featuring slick graphics, and quick-witted animation with a sometimes dark undercurrent. This mix proved ideal for bringing mischievously lovable character to the Yaris.

The youth-appeal campaign is in some respects embodied in "MP3" in which an MP3 player with earphones is quietly pulsating before our eyes. Suddenly a Yaris enters the picture and from underneath its hood, a tentacle-like apparatus emerges and snatches the MP3 for itself. The



CLICK HERE TO VIEW SPOT

Yaris' "Spider"



CLICK HERE TO VIEW SPOT

Yaris' "Magnet"

car then shimmies to the booming beat; you can feel the energy. A message appears which simply informs us that the Yaris

is "MP3 compatible."

As another example, a fun, somewhat rebellious attitude is also reflected in "Spider," named

after a rather menacing looking creature made out of fuel pump spigots. However, when a Yaris enters the picture, it dwarfs the spider-like machine which almost withers before the automobile. The car runs over the spider, smashing it to bits, leaving a pool of gasoline, which is sucked into the Yaris' gas tank. An accompanying message reads, "40 mpg rated."

Stevens says that working with the tokyoplastic directing team was "a totally collaborative process. We worked through our vision with them, we wrote scripts and conceived with them over the phone. And we wound up producing several of the scripts, not just one, spanning TV, viral and cinema."

The collaboration also was key in maintaining a delicate balance—making the CG Yaris automobiles playful but not toy-like, believable yet not stark photo-real. "We needed to retain that playfulness," affirms Stevens.

All elements of these commercials were created using 3D Studio Max technology. After FX, Premier and Brazil rendering software, with each car painstakingly modeled by adapting computer-aided design

data supplied by the client.

The decision was also made to finish this campaign in HD. "You need the highest possible resolution for the greatest flexibility across different platforms," explains Stevens. ("MP3" debuted on the Internet but is also seeing broadcast air time.)

The Saatchi ensemble on this package included executive creative director Marco, creative director Levit, art directors/copywriters Conan Wang and Juan Bobillo, Stevens, senior producer Jennifer Vogtmann and account exec Janine Kanamori.

Tokyoplastic directed via Picasso Pictures. Jane Bolton was executive producer, with James Boty serving as technical director and Chris Hill as animation director. Tokyoplastic and 740 Sound, Santa Monica, handled sound design.

RE: JOYCE

While many agency producers have had to hypothetically contemplate how they will adapt in order to facilitate projects that go beyond traditional commercialmaking, now a growing number of ad shop artisans are gaining first-hand experience in assorted, emerging forms of



Eric Roberts, a.k.a. Rusty, in *Rusty Dogs*

content.

Consider the case of producer Michael Joyce of Cramer-Krasselt, Milwaukee, who just wrapped two ambitious branded entertainment films for watercraft company Sea-Doo. A third film in the series is being produced by his Cramer-

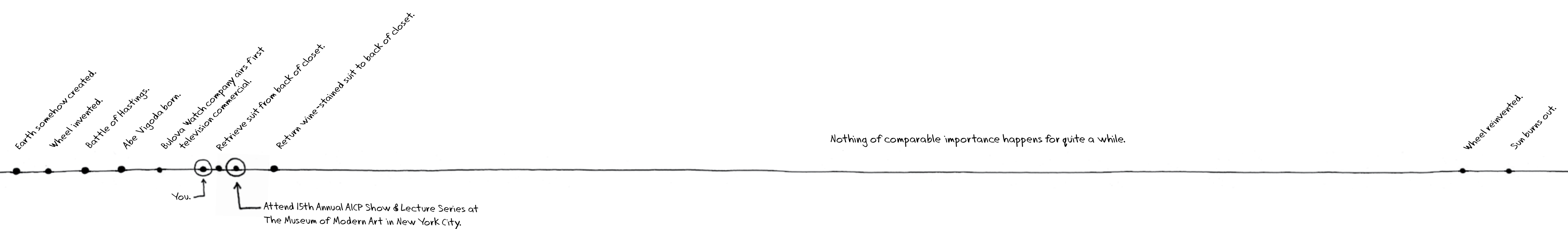
Krasselt colleague Dinah Goris. Venice, Calif.-based Backyard Productions produced all three films: *Rusty Dogs* and *Hijacked*, which Joyce worked on; and *Harbour Towne*, with Goris attached as agency producer.

Rusty Dogs is featured in this week's *SHOOT* Brandstand sec-

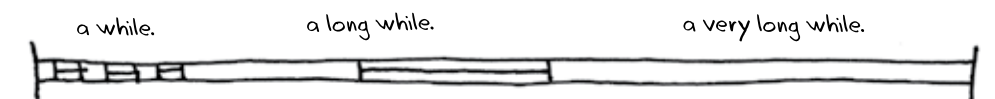
tion. Directed by Backyard's Jeffrey Karoff, *Rusty Dogs* is a nearly seven-and-half-minute, tongue-in-cheek action/adventure that recently debuted on a special Sea-Doo Web site (www.seadoofilms.com).

Joyce relates that he had to

Continued on page 17



Nothing of comparable importance happens for quite a while.



2006 AICP SHOW & LECTURE SERIES

The 15th Annual AICP Show, The Art & Technique of the American Commercial.

THE PREMIERE OF THE 15TH ANNUAL AICP SHOW happens only once and it would be a shame to miss the year's best television, theater, web and mobile phone spots as well as pass up the opportunity to hear a distinguished panel discuss their careers and craft at The Museum of Modern Art in New York City. Unlike the availability of tickets for the Show, regret has a way of lasting.

DATE: June 8, 2006 | LOCATION: The Museum of Modern Art, New York City | TICKET INFORMATION: www.aicp.com or 212-929-3000



Yaris Seeks Youth; Sea-Doo's Can-Do Approach To Filmmaking

Continued from page 16

make various adjustments as he diversified into branded entertainment films. Several were of a nuts-and-bolts business variety, such as negotiating with actors and their agents. *Rusty Dogs* features a cast that includes Eric Roberts, Chad Allen, Philip Anthony-Rodriguez and Jaimz Wolvett. "Those negotiations were dif-

ferent from what we typically deal with in commercials," says Joyce. "While some of the actors did additional behind-the-scenes product demo-type pieces for us, Eric [Roberts] didn't...He didn't want to be in a sales-type piece...So we had to be careful in the wording [of contracts] and the nature of what we did."

Also dealing with overages

was decidedly different from the spotmaking norm. The upfront understanding was that the three films had to come in for a certain amount of money, according to Joyce. When the first film cost a little more than we initially planned, quite simply the money came out of the other two films. "It's not like we're looking at an AICP bid form...There was a trust and mutual understanding between Backyard and us," says Joyce, noting that the groundwork for the series of films was laid by Cramer-Krasselt executive director Mike Bednar and Backyard executive producer Blair Stribley.

"This wasn't a case where we bid out the project," notes Joyce. "The series sprung out of the relationship with Backyard. We knew going in that we would be working with three different directors from the company." (*Hijacked* was directed by Michael Chaves; *Harbour Towne* is being helmed by Tim Abshire.)

Logistics also required Joyce to adapt. We shot the first film [*Rusty Dogs*] over four days—some days we had three units going at the same time. The scope of the project in this and other respects was much greater," he observes. *Rusty Dogs* was shot in Los Angeles, whereas *Hijacked* was lensed in Cape Town.

Indeed the scope of the shorts is in some respects cut more from independent filmmaking cloth than it is the ad arena. The mindset in approaching the project is different, says director Karoff, who co-wrote *Rusty Dogs* with DP Anghel Decca. "Our producer Danielle Schilling-Lovett did the cult classic *House of 1,000 Corpses*," says Karoff. "We tapped into her indie resources, including Pemrick/Fronk who did *Corpses*' casting. Even though this gets produced in an advertising context, we were thinking of this all along in the

indie, low budget vein, not the commercial mold."

Other logistics included teaser/trailers for each film; the one for *Rusty Dogs* took the form of a TV commercial which was designed to help drive traffic to the special Sea-Doo Web site. The trailers for the other two films are being shown on the site itself. Plus there were the accompanying videos on the site addressing technology, namely info about and overviews of Sea-Doo water crafts.

For Joyce, additional logistics took hold immediately upon the completion of each film. "Whereas when you wrap a commercial, you can move on, that wasn't the case for the branded entertainment shorts," he recalls. "We then had to work with [Backyard sister shop] Transistor in digitizing the films and getting the Web site designed and done properly. There were days of us going back and forth to make sure the Web site looked like it was supposed to."

Perhaps the biggest creative adjustment, relates Joyce, involves the inherent temptation that when a director does a film, even a short film, there's a stronger sense of authorship than on a commercial. "Clearly we want to produce the best entertainment possible," says Joyce. "Yet there are also aspects of commerce that need to be remembered—and some-



Michael Joyce

times you'll have to remind the director of that fact. We all want a great film, but we need to keep client goals in mind as well."

Joyce has been at Cramer-Krasselt for four years, the last three as a producer. He sees opportunities opening up for agency producers that go well beyond traditional commercialmaking. For example, he is currently in season two of *The Ultimate Playground*, a cable TV series for Sea-Doo parent company BRP that ran on Outdoor Life Network in its first season. The second season is slated for ESPN 2. The show goes all over the world, covering for example fly fishing in Cabo (with BRP ATVs shown), or surfing in Hawaii with Sea-Doo jet skis.

"Opportunities of all kinds are emerging for clients—and the agency and production communities," says Joyce. "It's an exciting time."



A Sea-Doo driver buzzes by the villain boat in *Rusty Dogs*

STEWART TALENT VOICEOVER



WWW.STEWARTTALENT.COM
WWW.VOICEBANK.NET



A bad guy gets clocked in *Rusty Dogs*

Post Industry's #1 Choice for Media

We stock all formats and sizes of:
♦ audio tape ♦ video tape ♦ data media



TAPE SERVICES INC.

"Tape Is Our Life!"

800-370-TAPE
www.tapeservices.com
or call 917-797-2499

AUTHORIZED DISTRIBUTORS for **SONY** PROFESSIONAL MEDIA




Binoculars spy a crime in progress

Sunny Outlook

Florida production is on an upswing

By Kathy Ruhnke

Business is going well for Florida. And pending the outcome of proposed tax credit legislation that would benefit local production, business stands to get even better for the Sunshine State. At press time, the state Senate was set to vote on legislation that would provide a 15 percent tax credit.

Filming is good, says Jeff Peel, director of the Miami-Dade Mayor's Office of Film and Entertainment, who reports there are currently quite a few pilots in addition to TV shows and smaller features shooting in town. The high season for filming is Oct.-March, which mirrors the tourist season. In that time from '05-'06, 96 commercials were shot in Dade County with a reported \$12.3 million in direct spending. This is slightly down from the peak '04-'05 season, in which 111 spots were shot with \$14.5 million spent.

"Spot production is cyclical with the overall economy," Peel comments, adding that spots represent about 20 percent of the '05-'06 film/entertainment production totals. "My sense is we're having a plus year. We're seeing a lot of variety of work shooting here, from the East Coast, L.A., Chicago and Toronto."

Currently, Florida has a \$10 million entertainment financial incentive which reimburses up to 15 percent of a production company's expenditures incurred in the state. However, that mechanism is "not conducive" for spot companies to take advantage of the funds. "To be considered you have to spend a minimum of \$850,000," says Peel, "and it's the rare commercial that's budgeted [at that figure]." If passed, the bill would reduce that minimum threshold to \$625,000. It would also allow commercials to be bundled together to apply for the incentive, according to Peel.

PRODUCTION HOUSE PERSPECTIVE

Massimo Martinotti, president/director of Mia Films/The Mia Network, which is headquartered in Miami, is also president of the Association of Independent Commercial Producers' (AICP) Florida chapter. "All the local production

Continued on page 19

Production/Post/Film Commission Perspectives On Florida

Continued from page 18

companies here are very busy," says Martinotti. "I'd say, at least within the past two years, we've all been busy."

Several factors account for the heightened activity in the local production community, according to Martinotti. First, the advertising market in general is healthy. In addition, the Hispanic ad market—which provides most of the local production houses with much of their business—is booming. "It's growing much more than the

general market [advertising]," notes Martinotti.

Aside from Miami, Mia Films has offices in Mexico, Costa Rica and Argentina as well as two affiliated offices in Spain and Italy. It represents 20 directors in the U.S. and markets a few additional directors in Latin America. Much of Mia's work is produced for the U.S. Hispanic market, which includes recent spots for Allstate via La Agencia de Orci, Los Angeles; Kia Spectra via Al Punto, Los Angeles;

and McDonald's via dRM DDB, Miami. Mia's Hispanic spot assignments come from agencies around the country—primarily the West Coast, says Martinotti, who estimates that 20 percent of jobs come from Florida agencies, and another 20 percent from foreign countries.

Mia Films is beginning to find another revenue source in new media, and has an interactive division. "We are specifically devoting a lot of time in creating and developing new

media," Martinotti relates, mentioning I-pods, video podcasts, video-on-demand and cellular phones as new platforms they are exploring. Notably, his company has developed a system, titled BrainyFrog, which is an application service to create blogs and online presentations.

Martinotti adds he foresees a reorganization of production companies in order to produce work in different formats. "We have a lot of Internet-based business here in Florida...there are many programmers, game developers."

As a location, Florida has historically attracted productions due to its warm climate and its sun-drenched beaches. However, several local film commissions and the AICP Florida are taking action to broaden people's perceptions of the area. "It's not just beaches and palm trees," says Martinotti. "We want to communicate the message that Florida has a wide range of locations—forests, lakes, buildings. Beyond locations, Florida offers production infrastructure: there are creative, talented people here. We've got very good crews, post houses. Shooting here is easy."

To get the word out, Martinotti and delegates from several local film commissions have traveled to New York and Los Angeles hosting receptions for the ad and production communities. Similar events are planned for Spain and the



Massimo Martinotti

U.K this fall, and Germany and Italy are being considered as possible sites next year, relates Martinotti.

ORLANDO

In Orlando, Universal Studios' Florida Production Group has also targeted its diverse offerings to commercial clients. "We're here to service all types of productions, says Pamela Tuscany-Warren, senior director and general manager of Universal's Florida Production Group (UFGP). "But without a doubt, we've become very focused on our spot business." She estimates that, along with cable television programs, spots comprise 50 percent of the company's total business.

Warren notes that UFGP, billed as being the largest working studio on the East Coast, can provide to clients not only use of its facilities (including a 444-acre backlot, three broadcast studios and sound stages), but also partnerships via the 63 companies on the lot offering production services.

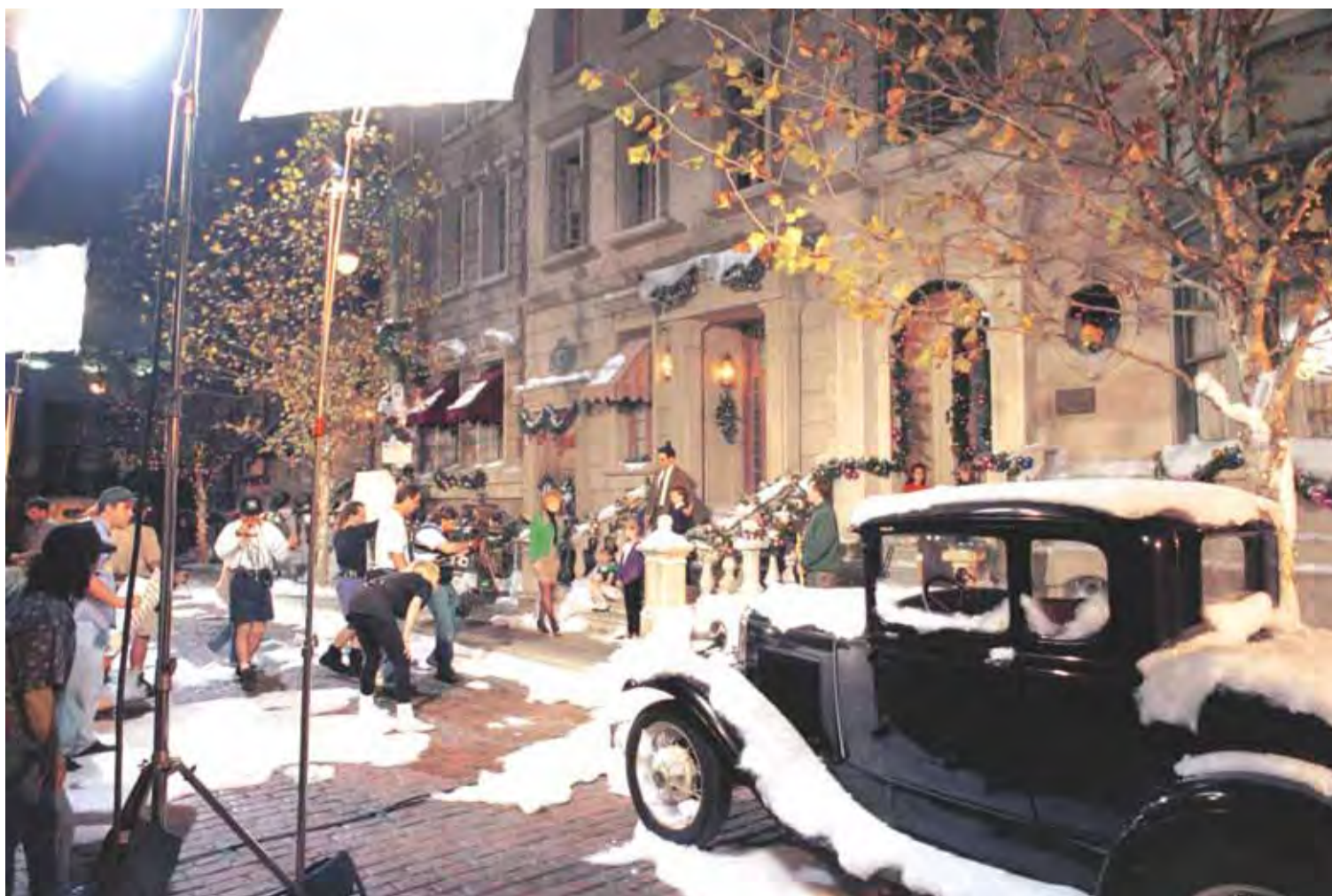
These services include casting, production management, animation and postproduction; in the latter sector, for example, there's high definition post house Communication Concepts Inc. In addition, Universal has three hotels on its property, which is "another tool to bring to production companies as they package a project," she says. "The hotels have helped my agency commercial business."

Winter through early spring is UFGP's peak commercial season; this past January represented the best month for spot production in the company's 15-year history, according to Warren. She estimates that commercial work was up 25 percent for the first quarter of '06. Recent credits include spots for Callaway Golf, Stein-Mart and EA Sports.

Suzy Allen, VP of the Metro Orlando Film & Entertainment Commission, estimates that commercials represent 40 percent of Orlando's film/enter-



An aerial view of the Universal Studios Florida Production Group backlot



A "snow" shoot at Universal Studios Florida

tainment revenues. (The total for 2004—the last year for which they have figures—was \$586 million in revenue, says Allen.)

“Spots continue to be the bread and butter of our entertainment workforce,” notes Allen, adding that most of the commercial work originates from New York and secondarily from the West Coast. “We took a huge hit after 9/11, as did everyone, but for the last two years, we’ve been busy. We’re about three crews deep here in Orlando, so that contributes to the healthy business. Our busy season is September through May, and up until a week ago, our phone has kept ringing.”

Allen has recently noted a jump in international spot projects shooting in Orlando, primarily from the Toronto and U.K. markets. “We’d lost a lot of that work [in years past] because of the South African incentives,” she relates. “But now it’s coming back; it could be location burnout or the exchange rate.” Allen adds she has also seen a trend toward more national spots, in what has historically been an area known for regional projects. Among the recent spots shot in Orlando are those for Samsung, Chrysler, the PGA, American Express and Home Depot.

POST POV

In contrast to his production counterparts, Vinny Hogan, president of Miami-based film lab and post facility Cineworks Digital Studios, has a different assessment of commercial business. “For the most part, spots seem to be down,” says Hogan. “And from what I can gather from talking to people, they’re down across the country.”

Besides spots, the six-year-old facility works on indie films, television shows, music videos and documentaries. Spots—including “quite a bit of Hispanic work”—comprise 60 to 70 percent of Cineworks’ business, Hogan estimates. This includes front-end work all the way through finishing. He notes that since Cineworks operates a film lab, the company provides

dailies for most of the national spots that are shot in Miami.

While the spot jobs “ebb and flow,” Hogan says Cineworks has kept busy lately with an upswing of feature projects. These include *The Way Back Home*, an indie film starring Michael Houston King, Ruby Dee and Julie Harris, and *The Reaping*, a Warner Bros. release starring Hilary Swank. On both projects, Cineworks used Assimilate’s SCRATCH, which provides an all-in-one data-

centric workflow. Cineworks was the first in the Southeast to acquire SCRATCH, as well as first to add HDCAM-SR.

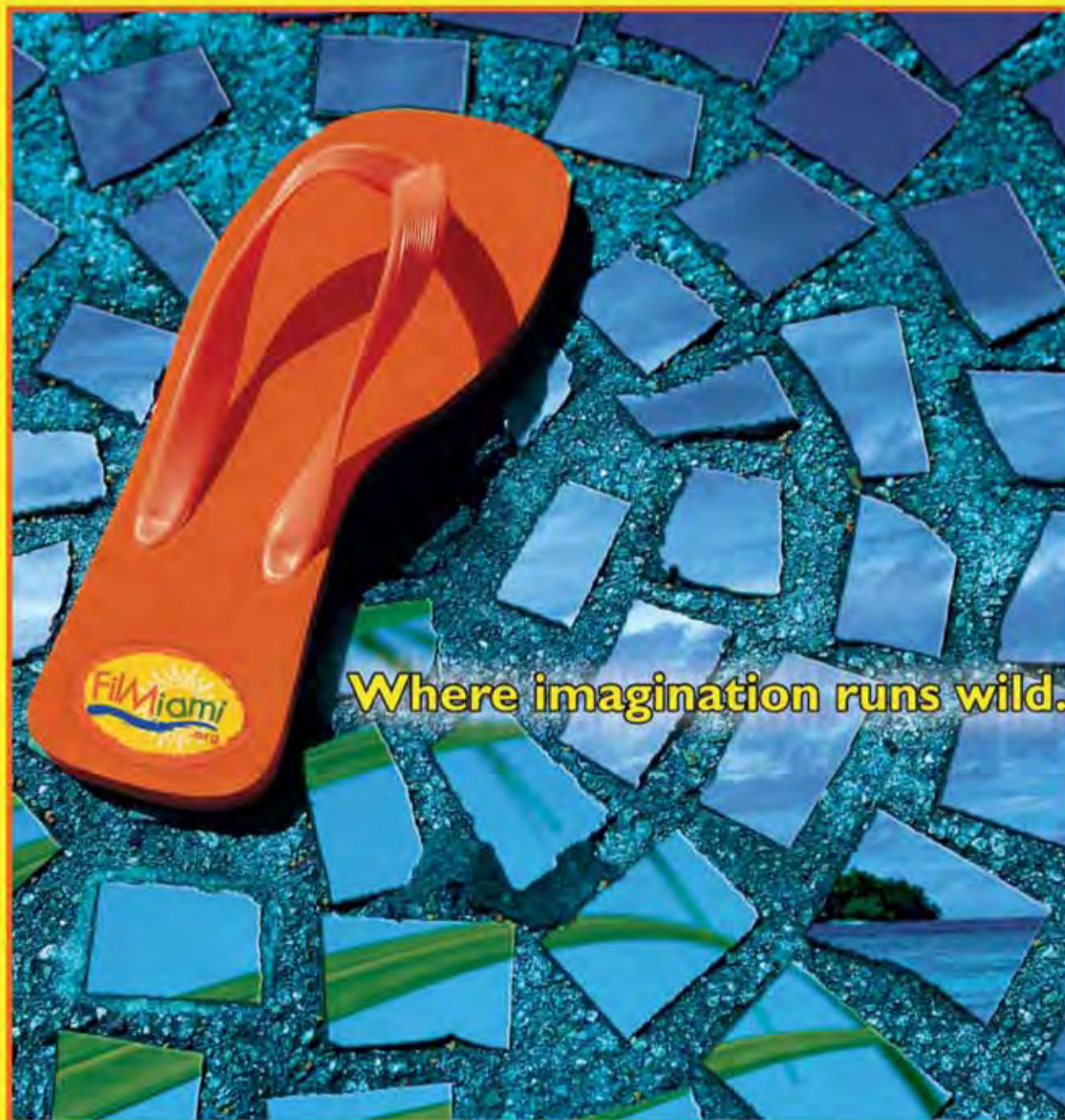
CONSENSUS

On one point, everyone surveyed can agree: competition is fierce and now increasingly worldwide. “We’re losing work to the likes of Argentina and Mexico, and it’s all financially driven,” Hogan comments. Martinotti concurs, and cites Argentina, Brazil and Costa

Rica as new competitors to the mix.

“Everyone is seeing competition from overseas in all areas: TV, movies, commercials,” adds Peel. “The economies of Latin America [for instance] have become so challenged, so it’s very cheap for companies to shoot there.” Add to that the factors of no SAG residuals to pay in certain foreign markets, and exchange rates, and Florida is not the lowest cost alternative.

However, while clients will continue to seek out the most they can for the money they have, execs in Florida say that quality—of local facilities, talent and production services—makes them a top contender. “A lot of commercial location decisions are made on the basis of where people feel comfortable,” says Peel. “We want to get the message out that we want their business, we’re a creative destination and we’re capable of top-level production.”



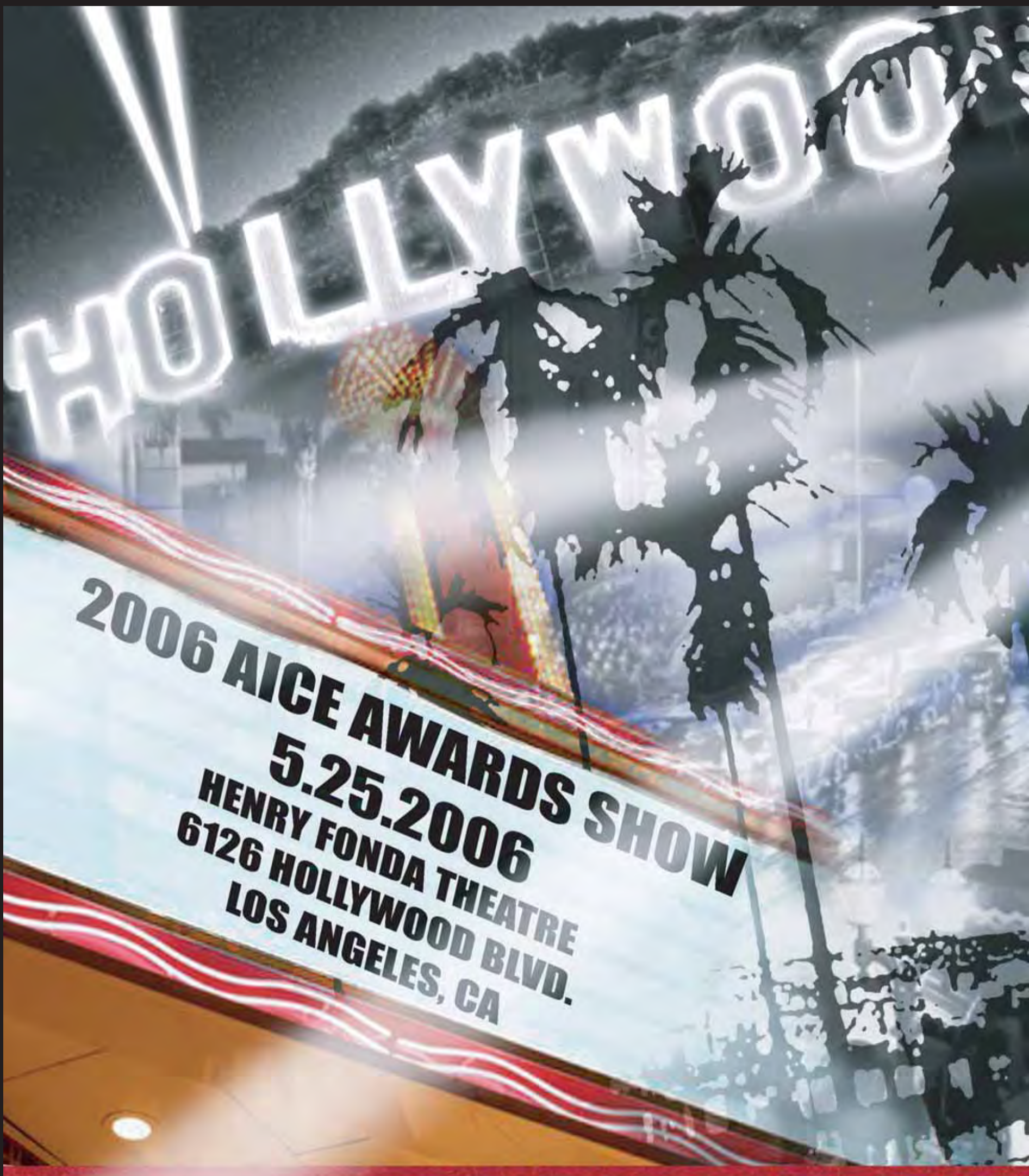
FilMiami offers one stop shopping for all of your production needs...

- **Three full service film commissions:**
 - Miami-Dade Mayor's Office of Film & Entertainment • 305.375.3288
 - City of Miami Office of Film, Arts & Entertainment • 305.860.3823
 - Miami Beach Office of Film & Event Production Management
305.673.7070
- **Florida's attractive production incentive package**
- **Advanced web support services including online permitting and extensive location files**
- **Government liaison, logistics assistance, production information and referral services**

**Take the first step in letting your imagination run wild
and visit www.FilMiami.org**



Pamela Tuscany-Warren



2006 AICE AWARDS SHOW

5.25.2006
HENRY FONDA THEATRE
6126 HOLLYWOOD BLVD.
LOS ANGELES, CA



'boards
Avid

FUSION
XYTECH
SYSTEMS

SONY
Autodesk

CREATIVITY
SHOOT.



Choice Clips

MVPA Director of the Year Nominees Reflect On The Biz

By Robert Goldrich

I miss the years when a new creative video coming out was a social event," relates director Chris Milk of bicoastal/international @radical.media/music. "Everyone used to see every new video the week it came out. A new Michael Jackson video was like the Super Bowl. Now MTV plays so little videos that you are lucky to catch one on the station at all. When did 'Music Television' become all about dating someone's mom?"

However, this setback has opened up other avenues. "With iTunes and different Internet outlets, videos are finding other opportunities," says Brendan Malloy, who with brother Emmett Malloy form The Malloys directing duo from bicoastal/international Black Dog Films, part of the RSA family of companies.

"Sometimes not having to worry about the MTV audience can be liberating," conjectures Emmett Malloy. You can be a lot more 'self-serving' in terms of being absolutely true to the performer, knowing that the fans who seek out that artist on the Internet or elsewhere will understand. You're not looking to try to appeal to everybody."

"The Internet has become more

pervasive and that has impacted videos, enabling people to push the creative limits more," observes director Marc Webb of Hollywood-based DNA. "It also pushes directors more. Technology has made the process more accessible. New unproven talent is directing since the price of entry isn't that steep—and they're getting exposure for their work on the Internet. Different people are directing content, experimenting so that the competition has gotten stiffer—which is good creatively for all of us."

Webb, The Malloys and Milk have a common bond this awards season. They are among the Best Director of the Year nominees for the Music Video Production Association (MVPA) Awards. They join fellow nominees Sophie Muller of Oil Factory, Beverly Hills, and Floria Sigismondi of Revolver, Toronto and Los Angeles.

The Malloys were nominated for the Director of the Year honor on the strength of The White Stripes' "My Doorbell," Jack Johnson's "Sitting Waiting Wishing," and the Black Eyed Peas' "Don't Phunk With My Heart."

Milk's nomination in the high-profile category came for Audioslave's "Doesn't Remind Me," and Natasha Bedingfield's

"These Words."

Earning Webb his nom were My Chemical Romance's "Helena," All-American Rejects' "Move Along," and Weezer's "Perfect Situation."

Muller's director of the year nomination was on the basis of Gwen Stefani's "Cool," Garbage's "Bleed Like Me" and Faith Hill's "Like We Never Loved At All."

And Sigismondi was a nominee this year for Fiona Apple's "O' Sailor," Living Things' "Bom Bom Bom," and The White Stripes' "Blue Orchid."

MVPA'S SIGNIFICANCE

Just days prior to the MVPA Awards ceremony this week in Los Angeles, SHOOT caught up with nominees The Malloys, Milk and Webb to get their sense of the business, to discuss some of their nominated work, and to elicit their reflections on what the MVPA Award Best Director of the Year nomination means to them.

On the latter score, Milk observes, "I realize the cooler thing to say is that awards mean very little. This nomination means a lot to me, though. It's sort of repairing the social damage from being an outcast in high school that my peer group now thinks my work is cool."

"The MVPA Awards go for the quality of the videos. They don't look at how much MTV played the video," says Brendan Malloy. "Last year we won [the MVPA Award in the cross-promotional video of the year category] for Will Ferrell's 'Afternoon Delight' [tied into the comedy feature *Anchorman*]. MTV didn't even play that video. But we won and it gained acknowledgment from our peers. That same dynamic continues—most of the videos that have received MVPA nominations this year I hadn't ever seen before."

Webb relates, "It's a great feel-

ing to be nominated. I very much like and respect the other people who were nominated. It's a great legacy of directors over the years. That sort of recognition from one's peers is wonderful."

CLIP FEEDBACK

The directors also reflected on their nominated work. Milk assesses, "Everything that could go wrong in a music video went wrong on the Natasha [Bedingfield] video. Without getting into all the gory details, I'll just say the aired version did not have my name on it."

"On the flipside," continues Milk, "the Audioslave video was a creative dream come true. The band, management, and label gave me complete creative freedom to write and shoot whatever I liked. Since there was no band in it, everyone sort of took a hands-off approach and just let me do what I thought was right. They ended up approving the first cut I submitted without any changes."

Emmett Malloy recalls "Sitting Waiting Wishing." He says, "We went into the Jack Johnson shoot with crossed fingers." The clip had Johnson singing in a physically challenged scenario, dealing with fireworks all about him, being sprayed by a fire hose, thrown chairs and balls. "It was all pretty much done in one take. We had backup plans if it didn't go as planned. But the first time through, it was about 90 percent right. That



Chris Milk

made us all feel a lot more comfortable that we could get what we set out for...There were four takes in all."

For Webb, My Chemical Romance's "Helena" stands out. "We had only \$200,000—which isn't the most overwhelming budget—but everything came together. I had never dealt with dancers before in any significant way. The synergy of the band, the music, the dancers and the choreography just blended perfectly."

Webb also liked the fluttering frame effect—achieved in camera and with a stop motion-like editing approach—in the All American Rejects clip. "It entailed so many set-ups in a short amount of time, but the ultimate look was worth it."



My Chemical Romance's "Helena," directed by Marc Webb



The Malloy Brothers

INNOVATIVE ARTISTS

We proudly congratulate our clients nominated for Art Direction
2006 MVPA Awards

ZACH MATHEWS

Fiona Apple "O'Sailor"
Directed by Floria Sigismondi
Produced by Rachel Curl, Revolver

ZACH MATHEWS

My Chemical Romance "Ghost of You"
Directed by Marc Webb
Produced by Hagai Shalam, DNA

SUE TEBBUTT

The White Stripes "Blue Orchid"
Directed by Floria Sigismondi
Produced by Gina Leonard, Revolver

JEFFREY EVERETT

The White Stripes "The Denial Twist"
Directed by Michel Gondry
Produced by Julie Fong, Partizan

1505 Tenth Street Santa Monica, CA 90401 Tel: 310.656.5151 Fax: 310.656.5156





Reserve space in SHOOT's May & June issues to speak directly to your potential clients --- Advertising Agency Creative & Production decision-makers and Production & Post executives and artisans.

All three issues will have bonus distribution at important industry events so your ad message will be viewed by extra eyes from New York to Los Angeles to Cannes. You can't be in all places at once, so let SHOOT's highly effective advertising do your company flag waving for you!

Every issue contains the latest news, regular columns, and ScreenWork creative section. In-depth features provide additional information & insight.

Here's a peek at the next three issues...

May 26 Issue

Space Deadline: May 16
Ad Deadline: May 19

Class of '06: Meet the New Directors chosen to be in SHOOT's 4th Annual New Directors Showcase that has its debut screening on May 25 at the DGA Theater in NYC. This issue features Q&As with the 20 directors who made the cut!

New York: Big Apple and Empire State production heats up – find out about the latest NY projects.

Cinema Advertising: What's happening creatively—and technologically—in this growing ad medium.

Mobile Advertising: A look at the latest ad content for cell phones and other portable devices.

Event coverage: AICP preview, One Show Winners list, D&AD Award winners list

Bonus Distribution:

- AICE Award Show:** Los Angeles, May 25
- SHOOT's New Directors Showcase Event:** New York, May 25
- AICP Show:** Morning Event, New York, June 8

June 9 Issue

Space Deadline: May 25
Ad Deadline: June 2

Ad Agency Creative: Hot new campaigns and the innovative creatives behind them.

International Directors: A trip around the world looking for directors making their mark.

Broadcast Promos & Trailers: A look at who is doing the hottest work in this field.

Event coverage: Cannes Intl. Advertising Festival Preview

Border Watch: United Kingdom – SHOOT scopes out the production & post scene.

Bonus Distribution:

- Cannes Lions Intl. Advertising Festival:** Cannes, France, June 18-24
- Promax:** New York, June 20-22

June 23 Issue

Space Deadline: June 12
Ad Deadline: June 16

Agency Producers: Heads of Production discuss recent groundbreaking work as well as some of their toughest challenges

Editing & Postproduction: Edit shops discuss finding new talent, plus post houses assess trends and issues at the halfway mark of the year.

Cinematographers & Cameras: DPs assess the latest cameras.

Hispanic Advertising: A look at some of the best recent work.

Bonus Distribution:

- Cine Gear Expo:** Los Angeles, June 23-24

NAB Wrap On Product Coverage

Continued from page 8

them all the tools and power they need to speed HD work through the suite—at a price which makes good business sense.”

The eQ FX system is “resolution co-existent” and comes with 160 minutes of HD workflow; TimeMagic hardware, the Qcolor in-context color correction package and a choice of plug-ins. It is now shipping and priced at \$249,000.

Quantel also continued to make noise with its Pablo 4k color correction system, which was introduced last fall during IBC.

San Rafael, Calif.-headquartered Autodesk (formerly Discreet) introduced Discreet Inferno running on a Linux operating system. Last November, the company introduced Inferno on Linux for the Japanese market; now it is available worldwide. (It should be noted that the while the Inferno software is the same, the systems are different in how they are configured for background rendering.) The new Inferno on Linux runs on dual-core IBM, AMD Linux-based workstations.

Autodesk also announced that the next version of its collaborative digital compositing software, Toxik 2007, is scheduled to ship this summer. (Additional Autodesk NAB news was covered last week in SHOOT.)

MTI Film, headquartered in Providence, R.I., unveiled the newly developed 2k version of its Control Dailies system, which is an image and audio control environment that accelerates the delivery of dailies, facilitating faster than real-time image transfer and audio ingest, complete metadata collection, post synchronization in SD and HD resolutions, and output to various deliverables.

Control Dailies 2K is designed to provide for generation and resizing of DPX 2k files to HD and SD and will feature Control Color, a fully integrated primary color corrector with built-in Still Store co-developed with San Diego-based Silicon Color, creators of Final Touch color correction software (which was also exhibited at NAB).

Miami-based Assimilate continued to promote its Scratch resolution-independent DI system that includes tools for tasks such as data management, conform, and primary and secondary color grading. It was featured at NAB at partner booths including Bluefish 444, Imagica, S.two, Exavio and with the Red Digital Cinema presentation.

London-based The Foundry celebrated its 10th Anniversary during NAB and featured some of its newest OFX-based plug ins, which are also being created for the emerging DI market and

its new workflows. That includes OFX plugins for Assimilate's Scratch.

It also showed beta versions of the Furnace 3 plug-ins for Autodesk's Discreet Inferno, Flame and Flint line.

Santa Clara-based Exavio demoed how its ExaMax 9000 I/O Accelerator can be used to deliver increased performance in existing storage environments. The presentation included an uncompressed HD workflow for Apple Power Mac with Xsan and a multi-stream PC-based 2k DI workflow demonstration running off an accelerated SAN.

TELECINE/SCANNING AND RECORDING

Last week in SHOOT, NAB coverage included the debut of London-based Filmlight's Northlight 2 scanner. It was also reported that Paris-headquartered Thomson's Grass Valley showed the Spirit 2k and 4k in its post-production demonstration areas, which including its LUTher and Bones systems.

Additional news in the space came from Hertfordshire, U.K.-headquartered Cintel, which demonstrated its diTTO 2k and 4k data scanner, as well as its Millennium II 4k system. It also introduced its new D/SCO (dirt/scratch concealment option) for DiTTO.

Rancho Cucamonga, Calif.-based Celco showed the Firestorm 2X film recorder, which outputs a frame of film in 1.4 seconds, 50 percent faster than the original Firestorm. Celco also presented a working prototype of the Fury 4k film recorder with speed enhancements, driven on the Linux OS; it is scheduled to ship during Q3 for \$450,000.

London-based Film + Data Technologies has a different business model, based on the belief that telecine is almost unaffordable with room rates rising slower equipment prices. Based on this notion, it showed its Nova 2K HD Telecine Scanner, which is available for rental only. The Nova is a CRT based scanner for standard definition 525/625, all HD formats and 2k. The system includes integrated noise and grain reduction and Nova Steadi-Gate technology.

The company also showed the Corona Editor Light, a technology designed to allow the user basic telecine/scanner control from a nonlinear color correction unit. It is available for \$12,500.

This concludes SHOOT's product coverage for NAB, which began in March and continued each week featuring different products and companies. Complete NAB coverage will end with SHOOT's May 26 Special Reports on Cinema Advertising and Mobile Advertising.

<p>East / Midwest ralvarado@shootonline.com Robert Alvarado 203/227-1699, ext 15</p>	<p>West / International rgriever@shootonline.com Roberta Griever 203/227-1699, ext 13</p>	<p>Classified / Recruitment kboyle@shootonline.com Kelly Boyle 203/227-1699, ext 14</p>
---	--	--

Do you get service and savings
from your payroll company?

Our experienced payroll specialists have fast and
accurate answers all at a competitive price.



Media
SERVICES®
Your Payroll & Software Solution®

Corporate Benefactor



AICP Show

The Art & Technique of the American Commercial

street talk

As **SHOOT** went to press, **Silicon Graphics (OTC: SGID)** announced that it has reached an agreement with all of its Senior Secured bank lenders and with holders of a significant amount of its Senior Secured debt on the terms of a reorganization plan intended to reduce its debt by approximately \$250 million. As part of this agreement with many of its major stakeholders, and as the next step in its previously announced plan to reorganize its businesses, the company and its U.S. subsidiaries have filed voluntary petitions under Chapter 11 of the U.S. Bankruptcy Code. SGI's non-U.S. subsidiaries, including European, Canadian, Mexican, South American and Asia Pacific subsidiaries, were not included in the filing; they will continue their business operations without supervision from the U.S. courts, and will not be subject to the requirements of Chapter 11. SGI reported that it expects to file its Plan of Reorganization reflecting the agreement shortly, and to emerge from Chapter 11 within six months. "We want to assure our customers, our employees and our communities that SGI is operating-business as usual," **Dennis P. McKenna**, the recently appointed, chairman and CEO of SGI, stated. "Our customers can continue to rely on SGI for its mission-critical products, services, and support."...The directing team of **Spooner/French** has split up. **Nick Spooner** remains at bicoastal **The Artists Company**. His first solo shoot is for **Volkswagen** out of **Crispin Porter+Bogusky**, Miami.... **Carole Schumacher** announced that she has sold Chicago-based **Schumacher Camera** to long-time staffers **James Pope** and **Mike Acuña**. Pope and Acuña have been running the day-to-day operations for the past few years, and have been with the company for a combined 22 years. As partners, Pope will handle the business side of the company, working with DPs and producers, while Acuña will continue to head up the technical side. Carole Schumacher has agreed to continue as creative director, overseeing ad campaigns and branding. The principals said that customers will notice few if any changes in what should be a seamless transition ... **Honey Trap**, the short film from director **Bob Giraldi**, was a **Gold Remi Award Winner for Creative Excellence** at the recent **39th Annual WorldFest-Houston**. The film is the first project Giraldi has written and directed through **149WOOSTER**, a New York-based production company he co-founded in 2005 with **Patti Greaney** and **Carol Case**....

rep report

Version2, New York, has secured independent rep **Jennifer Warren** for representation on the East Coast. Warren will handle both Version2's editorial and graphic design/VFX divisions.... **Liz Matassa** is leaving her post as associate producer at **Martin Williams Advertising**, Minneapolis, to become executive producer/director of sales and marketing at **In The Groove Music**, Minneapolis, effective June 1....**ICM**, Beverly Hills, has signed DP **Max Malkin** and production designer **Jeff Higinbotham** for representation in all areas....Cinematographer **Conrad W. Hall** has completed principal photography on **Will Geiger's Elvis & Annabelle** and is again available for spots via **The Skouras Agency**, Santa Monica....DP **Aaron Barnes** is now available through **Innovative Artists**, Santa Monica, for commercials after wrapping principal photography on **One Part Sugar** with director **Hart Bochner**....Production designer **Richard Berg** is again available for commercials and music videos exclusively through **Orlando Management**, Sherman Oaks, Calif., before returning to the **CBS** original **CSI: Crime Scene Investigation** series in July. Berg's credits include spots for **Claireol**, **Microsoft**, **Coca-Cola**, **Lexus**, **Reebok** and **Sony PlayStation**....

bulletinboard

- May 13-16/Miami: The 47th Annual Clio Festival. www.clio-awards.com....
- May 24/London: The Design & Art Direction (D&AD) Awards. www.dandad.org....
- May 25/Los Angeles: 2006 AICE Awards Show at The Henry Fonda Theatre. www.aice.org
- May 25/New York: SHOOT's 4th Annual New Directors Showcase Event at The DGA Theater, NYC. www.shootonline.com/go/showcase

WI-FI

SLINGBOX

BLOG

SMS

PSP

PODCAST

BLACKBERRY

SMARTPHONE

TRIO

XBOX

PDA

BROADBAND

HD

SIRIUS

XM

TIVO

→ **DON'T WORRY,
TEENAGERS WILL
BE STANDING BY
TO EXPLAIN.**

promaxbda
CONFERENCE

2006

June 20-22
New York City

[pro]TECH
your brand

www.promaxbda.tv



griot
EDITORIAL

Detroit
Santa Monica

877.853.4183 www.griotedit.com
Griot Editorial is a division of Grace & Wild, Inc.

Michele Ballard
Brian Chidester
Cary Gries
Terry King
Louis Lyne
Alaric Martin
Dave Mariani
Cindy Morin
Steve Persin
Dan Succarde
Jim Talbot