

Michael Franzini Finds His Creative Voice

Public Interest moves closer to becoming a standalone nonprofit ad agency. The Santa Monica shop hires creative director Geoff McGann, opens a Washington, D.C. office and enjoys major success with its "Born Different" campaign.

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Modest Gain For L.A. Spot Filming In Third Quarter

However the small increase isn't enough to offset the location lensing decline of the first two quarters. While California's filming incentives package failed to gain passage, L.A. has instituted a waiver of filming fees for most city-owned property.

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Allen Daviau Visits Shoot's Chat Room

The acclaimed DP, who is set to receive the ASC's coveted Lifetime Achievement Award, reflects on the honor as well as the state of filmmaking, commercials, new technology, digital cinematography and the continued viability of film.

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Music & Sound

A look at the evolving nature of music licensing. Plus SHOOT unveils its Fall Top 10 Spot Tracks Chart, explores the genesis of the number one and two entries, and the contribution of audio post mixers.

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A Double-Barreled Case For Spot Filming Incentives In New York

By Robert Goldrich

NEW YORK—While the commercialmaking community waits for a package of New York state spot filming incentives to take effect on Jan. 1, 2007—and for a companion measure in New York City to get formally proposed and hopefully enacted—compelling documentation of the need for such programs has emerged with the release of a study commissioned by the New York Film, Television and Commercial Initiative (NYFTCI) and conducted by Cornell University researchers and the Fiscal Policy Institute. (The NYFTCI is a committee of the New York Production Alliance.)

On one hand, the study shows the profoundly positive impact filming has on the state's economy, justifying initiatives to help lure production. At the same time, the research chronicles what has been a significant decline in the lensing of commercials in New York during recent years, which also makes the case that proactive measures must be taken to keep and attract ad business.

On the former score, the study—titled "New York's Big Picture: Assessing New York's Position in Film, Television and Commercial Production"—reported that film, TV program and spot production generated



Times Square photo courtesy NYC Mayor's Office of Film Theatre & Broadcasting

an estimated \$13.3 billion for the New York economy in 2005. That's more than two-and-a-half times the \$5 billion often cited by government officials.

How much of the \$13.3 billion comes from spots isn't known.

SHOOT asked James Parrott of the New York-based Fiscal Policy Institute for that breakdown but he couldn't provide it. "We just didn't get enough data on the product breakdown to do justice to that

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Tiffany Senft Elected AMP President, Outlines Agenda

By Robert Goldrich

NEW YORK—Tiffany Senft, president/executive producer of tonefarmer, New York, has been elected to a two-year term as president of the Association of Music Producers (AMP). She succeeds Jan Horowitz, who is VP/business manager of David Horowitz Music Associates, New York,

"Jan did a tremendous job for AMP

and my goal is to continue and to build upon the momentum she helped to create," related Senft. "The key is for us to keep on doing what has made AMP strong and that is to open lines of communication and keep them open—whether it's with agencies, amongst ourselves or with ASCAP or any other industry sector."

High on Senft's agenda is to main-

tain a proactive dialogue with agencies. "Every year we have a meeting where we get together with the agency music producers in New York and they can air their concerns and issues they feel need to be addressed," said Senft. "And we can do the same. It's a great way to bring about positive change."

Senft said that this dialogue

spurred on the creation of viable E&O insurance for AMP members. "That's one of the great accomplishments of Jan's presidency. At one of our meetings, BBDO said it couldn't work with companies that didn't have this type of coverage and AMP worked hard to get a relevant insurance policy formulated, underwritten and made

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Talent Show

In SHOOT's recent online survey asking for feedback on last month's Advertising Week in New York, the majority of respondents felt that the event did a good job of promoting the industry but unfortunately was undermined by yet another crop of negative political advertising that is an embarrassment to our business.

While this is most painfully evident in mudslinging political spots in which character assassination—not to mention assassination of the facts and the issues—remains the norm, there's plenty of cause for embarrassment outside that overtly offensive realm. Consider the authority figures who appear in ads.

Last week *The Los Angeles Times* reported on the money being spent by the tobacco industry to defeat the Proposition 86 cigarette tax initiative and by the oil business to combat

Proposition 87, which would place a tax on big oil. Both propositions are on the California ballot for the November election. In return for significant sums of money, many spokespeople carrying weight have come out against both initiatives.

But perhaps more telling is *The Times'* account of Dr. Americo Si-

“In the marketplace, consumers can get bamboozled in every direction. Unfortunately the initiative process is a marketplace.”

monini, who refused to appear in a No on 86 spot. When a casting call went out for a doctor-actor to appear in a commercial, Simonini read for the part and impressed those casting the job. However when offered the gig, Simonini declined upon realizing he was siding with the tobacco industry. Like many in the healthcare field, Simonini believes the tobacco tax would do some good, helping to discourage some people—particularly

minors—from smoking. “I’m a cardiologist. I can’t do that,” he was quoted as saying in the *Times* article.

Still Big Tobacco tried to entice Simonini, telling him that the initial \$5,000 fee could double if his name could be used and he could be identified as a physician. Simonini added that he was told if the ad ran for the

duration of the campaign, the pay would multiply accordingly. While he has student loans to repay, Simonini still respectfully declined. “It would have been a feather for them to have a doctor come on board,” he said to *The Times*. “There are people working very cleverly to achieve their ends, to undermine what is good for us. Why?...So much is at stake.”

The Times published a chart of spe-

cial interest payments ranging from \$18,600 to \$160,000 to authority figure spokespeople—or their “agents”—in order to help defeat or pass certain propositions. Paid endorsements can include TV and radio spots, mass mailings, press conferences and public appearances. Campaigns pay for such testimonials because they fre-

quently work. On the subject of these paid endorsements, Elisa Odabashian, West Coast director of the nonprofit Consumers Union, told *The Times*, “In the marketplace, consumers can get bamboozled in every direction. Unfortunately, the initiative process is a marketplace. It has become no different than selling a drug or a car. The idea is the product, and somebody is paying for it.”

Creative Voice



Michael Franzini

The hiring of creative director Geoff McGann (see story in this week's News section) underscores the growth and new found independence at Public Interest as it has evolved over the past several months. For the first seven-and-a-half years of its existence, the shop was headquartered on the Santa Monica premises of bicoastal/international @radical.media, which helped nurture the operation. But in early 2006, Public Interest, which is dedicated to producing public service advertising and messaging for social change, established its own separate Santa Monica quarters, opened an office in Washington, D.C., and has added to its creative resources.

Indeed since its inception in 1998, Public Interest has increased from a four-person staff to a collective of more than 30, with most of those positions being in creative capacities. “We’ve evolved from being a small hybrid production company/ad shop and moved much closer to being a standalone nonprofit advertising agency,” said Public Interest’s executive creative director Michael Franzini. This evolution, he explained, made

it a natural progression for Public Interest to go out on its own, though it continues to collaborate with @radical on projects. “Our becoming a full-fledged ad agency was another factor that went into the decision to separate ourselves from any [production] company,” added Franzini.

While Franzini and McGann each figure to occasionally direct Public Interest projects, the agency will look to outside helpers frequently. A case in point is Public Interest’s soon-to-be-released follow-up campaign for the Stand Up program (designed to address the escalating dropout rate among high school students) on behalf of The Bill and Melinda Gates Foundation. Now the Eli Broad Foundation has gotten involved in the Stand-Up education initiative, with Public Interest creating three new spots, one directed by Franzini and two by Vance Malone of bicoastal/international Hungry Man.

Furthermore, Public Interest is open to partnering with other agencies. For example it is teaming with Droga5, New York, on an Allstate Foundation campaign designed to promote teen driving safety.

Public Interest made a major splash

this year with its “Born Different” campaign directed by @radical’s Brett Froomer for The Gill Foundation. Created to raise attention in the politically conservative bastion of Colorado Springs, particularly among those who don’t normally give gay rights much thought, the spots tell the story of an adorable puppy named Norman who just happens to moo instead of bark. In the introductory ads,

there’s no mention of the gay issue—just the fact that Norman is different, with traffic being driven to the Web site borndifferent.org. The spots show Norman being ostracized for mooing, even though he can’t help it. The campaign created a buzz in Colorado, sparking dialogue on whether or not people are born gay. “It’s been a most gratifying campaign,” said Franzini.

Flash Back

November 2, 2001 Mad River Post, which has bases of operation in New York, Santa Monica, and San Francisco, has promoted Krystn Wagenberg to company president, and is launching a Detroit facility....Roe Bressan has been named managing director of The Whitehouse, New York. She comes over from New York-based Spontaneous Combustion....Director Richard Sears is joining bicoastal Coppo Films....Director Ramaa Mosley has signed with Park Pictures, New York, for representation....

November 1, 1996 Full Blue, headquartered in New York, is opening an office on the West Coast to be dubbed Full Blue West.... Bob Fisher, former executive producer at bicoastal Fahrenheit Films, is launching Celsius Films, New York....Patricia Judice has joined spot/music video house DNA, Hollywood, as executive producer of its commercial division....Director Gary Lankford has joined Creative Film Management (CFM), New York....



Feature Films and Television



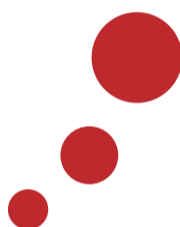
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PEOPLE & PROJECTS

TWC Reaches Down Under, Signs Rothwell

By Robert Goldrich

SANTA MONICA—Comedy director Hamish Rothwell—whose resume includes a pair of Silver Lions at Cannes a couple of years ago for Ski Yogurt spots “Park” and “High School” via Leo Burnett, Sydney—has come aboard Santa Monica-based TWC for exclusive representation in the U.S. Rothwell first established himself in the Australian ad market and continues to be repped there, in New

Zealand and Asia through GoodOil Films, Sydney. His U.K. representation is via Mustard, London. And in Germany Rothwell is handled by Markenfilm, Hamburg.

The signing of Rothwell marks TWC's continued global push for comedy talent; other prime examples include the securing of the John Doe

collective for stateside representation as well as lauded helmer Suthon Petchsuwan, who's with Bangkok-based Matching Studio.

Rothwell is no stranger to the American ad market. Among his credits is Oreo Double Stuff's “Cop Race” produced by GoodOil for FCB New York.

The director is now looking to step up his involvement in the U.S., opining that “for the last couple of years some of the best comedy spots in the

World Cup for Publicis Mojo, Melbourne, in which a man mercilessly heckles the Australian soccer team which is practicing on a stadium field. A player retaliates by kicking a long ball which with target precision knocks the derisive fan out of the stands. And in the Rothwell-directed

“Massage” for Saatchi & Saatchi, Sydney, a man begs his attractive female masseuse for what we first assume is a sexual favor. She finally relents and turns the nearby TV set on to the soccer match airing on Fox Sports.

Rothwell has also diversified into storytelling car commercials, with

Mercedes-Benz's “Animal Crossing” for Springer & Jacoby, Hamburg, and Volkswagen's “Snow” out of DDB Berlin; both jobs were produced by Markenfilm. He made his feature filmmaking debut with *Stickmen*, which won best direction honors at the 2000 New Zealand Film Festival.



“For the last couple of years some of the best comedy spots in the world are coming out of America.”

world are coming out of America.”

Rothwell said that he was drawn to TWC because the company and its executive producer/partner Mark Thomas “understand filmmaking and where I want to go in the genre of high-end comedic storytelling.”

In that humorous vein, Rothwell helmed a Nike spot linked to the

world are coming out of America.”

L.A. Spot Shoot Tally Up—But Barely

By Robert Goldrich

LOS ANGELES—Is the glass half full or half empty? On one hand, film permit shoot days for commercials in Greater Los Angeles during the third quarter of this year were up one percent over the same period in 2005. However, the 1,647 days tallied during July-September '06 weren't nearly enough to offset an 11-plus percent collective loss for spot lensing during the first two quarters of this calendar year when stacked up against the performance of '05.

Still, for those who view a half-full glass, it's likely that commercialmaking activity in Southern California

got a boost from political advertising that's not reflected in the third quarter total, which covers only on-location production days. Much of the political spot flurry is centered on stage work and by all accounts was thriving in September and is continuing into this month with the November election fast approaching. However, on the flip side, the nature of this advertising is not up to the budget snuff of traditional mainstream spotmaking.

Furthermore, from the half-empty perspective, the downward trend for the overall year is disconcerting, particularly since a significant number of projects are being lured away by other

regions with major tax incentive packages. As chronicled in *SHOOT*, assorted states have adopted ambitious filming incentive programs—including New York, New Mexico and Hawaii. Furthermore Illinois has considerably sweetened its anti-runaway package. Meanwhile California's proposed tax credit for film, TV and commercial production failed to gain inclusion in the 2006-'07 fiscal year budget.

Yet for the optimist, at least Los Angeles City Hall has been making efforts to encourage filming. For instance, filming fees have been waived for production taking place on most

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Emoto's John Adair Scores *Arsenic*

Music Evokes Ancient Lands That Serve As Documentary's Backdrop

By Nicole Rivard

“It's a tricky thing to score a documentary,” said composer John Adair of Santa Monica-based Emoto Music, who recently lent his talent to *Arsenic*, a new documentary film about one of the world's most under-reported health crises—the problem of arsenic contamination in water supplies throughout Asia, especially in southern Nepal and Bangladesh.

This is his second time working on a documentary. But this experience was particularly rewarding because it was for a cause he believes in. The leader of the cause is longtime friend Rob Kramer, who wrote and directed the film and co-founded the Global Water Trust, a Santa Monica-based non-profit group working to provide clean, safe water to school children throughout the world. The film's co-producer is Roger Jackson.

Kramer is also, among other things, the former principal of Pagan Films, a company that



John Adair

produced commercials and music videos, and he drew on his connections to the advertising world and Hollywood in making *Arsenic*. Contributors to the film include editor Elisa Bonora of Union Editorial, Los Angeles; sound design specialist Machinehead, Venice, Calif. and audio post house Lime Studios, Santa Monica, Calif.

What's tricky about scoring documentaries is the music needs to add an element of drama without overpowering the story.

“In a commercial music tends

to play a much more forefront role. Music is there to punch up a short visceral message and direct viewers' attention in specific ways,” explained Adair.

“In a documentary music has to create mood and atmosphere, but it also has to help articulate the story because it's not driven by a narrative. Music has to provide a bit of a sense of narrative structure and it also has to help bring out what drama there is to make things more compelling even though lot of information is being imparted.”

The film was shot by cinematographer Adam Biddle in southern Nepal and Bangladesh and consists primarily of interviews with local people, government officials and aid workers. There is a lot of dialogue from people who speak English with pronounced accents, which also made the project challenging because Adair did not want the music to compete with understanding what is being said.

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Stuart Waks, Olivier Gajan Fit Into Jigsaw Edit Roster

By Robert Goldrich

LOS ANGELES—Editors Stuart Waks and Olivier Gajan have joined Jigsaw Editorial, Los Angeles. Waks, who comes over from Inside/Out, Santa Monica, is best known for his long run at Stuart Waks & Co., which he closed several years ago in order to gain a measure of creative freedom, relieving himself of company ownership responsibilities. After leaving there, in late 2002, he went over to Inside/Out.

Already under the Jigsaw banner, Waks is cutting Rolex's “Water,” directed by noted filmmaker Michael Mann (*Ali*, *Heat*, *Collateral*) for JWT, Paris. Waks is no stranger to Mann, having served as an editor on *Ali*. The Rolex job is not Waks' first for Jigsaw. He brought a Ford project to the company to test the waters before deciding to join its roster. His favorable experience on that job and his high regard for Jigsaw owner/editor Jon Hopp and exec producer Sybil McCarthy-Hadfield were among the factors that drew Waks to the edit shop.

Among Waks' recent ad credits are Nissan directed by Samuel Bayer of HSI and Chevy helmed by Jan de Bont via Plum Productions. Spots cut by Waks have earned two editing Clios.

He also has enjoyed collaborations with directors Ridley and Tony Scott of RSA. Waks cut the Ridley Scott-directed Chanel “Gardens,” which won a Cannes Gold Lion, and the Tony Scott-helmed Marlboro ad “Before The Race,” which led to Waks working as an editor on the feature *Days of Thunder*. Additionally Waks served as an editor on director Oliver Stone's *Any Given Sunday* and subsequently cut a Heineken job for Stone.

Meanwhile editor Gajan recently returned to Los Angeles from France where he cut *L'Ennemi Intime*, his third feature with director Florent Siri, the other two being *The Nest* and *Hostage*. Gajan has also been active in spots (Lexus, Kodak) and music videos, winning an '03 MTV Video Music Award in editing for The White Stripes' “Seven Nation Army.” He broke into the business as a visual effects artist in France, working with noted director Michel Gondry. Gajan then transitioned into editing, and came to the United States in '04, working on *Hostage* and cutting at Spotwelders, Venice. The Jigsaw roster also includes editors Hopp, David Trachtenberg and Justin Trovato, and Flame artist/designer Mark Leiss.



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Short Takes

SKINS GAME

Muskrat Lovely made its TV debut on PBS earlier this week as part of the network's Independent Lens series. The documentary premiered at the Hamptons International Film Festival last fall and marks the first feature-length endeavor for director Amy Nicholson, a long-time ad agency creative (Fallon McElligott, Goodby Silverstein & Partners, Wieden+Kennedy) who has made a successful transition to directing. Her spot helping home



is bicoastal/international *Hungry Man*, which she joined last year, having since directed campaigns for the Department of Homeland Security and On Demand.

Shot in a remote area of the Chesapeake Bay, *Muskrat Lovely* follows the events that lead to the final crowning of Miss Outdoors, a beauty pageant for local high school girls at the National Outdoor Show in Golden Hill, Maryland. That is not the only competition being held at the Outdoor Show during that time as the film also chronicles a muskrat-skinning contest. *Muskrat Lovely* has also been screened at the Austin Film Festival and the Florida Film Festival. Nicholson is accustomed to the film festival circuit and to PBS. Her first film, *Beauty School*, a short about the New York School of Dog Grooming, was shown at several international festivals and gained airtime on PBS.

RAISING VOICE

San Francisco-based audio post house Crescendo! Studios has launched Voice Talent Casting, an online casting service of exclusively Bay Area voice actors. Working with Taylor Korobow of The Voice Factory, Crescendo has assembled a categorized roster of talent in its online database. Thus far, Voice Talent Casting has worked for such clients as Mervyn's and DLP Texas Instruments.

PEOPLE IN THE NEWS



Sound Lounge, New York, has promoted Paul Weiss and Cory Melious to audio mixer positions. Both artisans began their careers at Sound Lounge in 2002 as assistant mixers. "Grooming our own talent allows us the opportunity to train new mixers in our approach to the craft of mixing," said Sound Lounge President Tom Jucarone.

Weiss recently had the opportunity to perform the final mix on work for MasterCard (McCann Erickson, New York), a PSA promoting AIDS awareness (from Crispin Porter+Bogusky, Miami) and a cinema campaign for this year's TriBeCa Film Festival (Ogilvy & Mather, New York). Melious' ad endeavors include campaigns for Tylenol (Deutsch, New York), MTV (in-house), Sportsnet (Ogilvy, N.Y.) and the American Liver Foundation (Filter, New York). The latter spot made *SHOOT's* "The Best Work You May Never See" gallery earlier this year....Audio engineer Vance Walden has joined AudioBanks, Santa Monica. He comes by way of Polarity Post and One Union Recording in San Francisco....Tricia Halloran, director of A&R for Hum Music, Santa Monica, has been named the music supervisor for ABC's primetime comedic drama *Men In Trees*....The theatrical film trailer team of Tricia Ashford and Treva Blue has joined Post Logic Studios, Hollywood....Visual effects operator Adam Watson is joining the effects department at Rushes, London....Denver-based creative digital studio Impossible Pictures has added producer Julie Morrander and visual effects artist Hector Espinosa. Morrander had been senior producer at Phoenix Edit, Effects & Design, San Francisco, while Espinosa was a graphic designer at The Filmworkers Club, Chicago....

Public Interest Hire: Geoff McGann

By Robert Goldrich

SANTA MONICA—Geoff McGann—whose experience spans the production house and ad agency sides of the business—has come aboard Public Interest, a Santa Monica-headquartered nonprofit ad agency dedicated to producing public service content for social change, as its creative director. He joins a team that includes president/executive creative director Michael Franzini, managing director/executive producer Douglas Allenstein, head of strategy Mark Simmons and chief technology officer Carl Malamud.

The hiring of McGann underscores the involvement of Public Interest, which was formed eight years ago. “We’re no longer acting as a creative broker,” related McGann. “We have the resources to execute all of our projects in-house.

Franzini said that Public Interest sets itself apart from for-profit agencies that delegate pro bono projects to junior staffers. Public Interest instead exists so senior creative minds can commit themselves fully to realizing effective cause marketing campaigns spanning traditional and new me-



Geoff McGann

dia. Public Interest has worked with groups such as The Bill and Melinda Gates Foundation, Rock the Vote, The Elton John AIDS Foundation and the PDFA.

McGann made his initial industry mark at Wieden+Kennedy, Portland, Ore., starting as a writer before shifting over to art directing, working primarily on the Nike account from 1987-’92. He then freelanced as a creative director and art director. Next came the transition to director, with McGann helming assorted commercials, working out of such houses as bicoastal HSI Productions, and A

Band Apart’s since shuttered spot operation. He then returned to the agency arena, becoming creative director at Ogilvy & Mather, Los Angeles. In ‘04, McGann partnered to launch Under Two Films, a Southern California production company focused on developing directors and photographers with less than two years of commercial working experience. Over Two Films was formed shortly thereafter. McGann’s recent credits include an Avia Shoes campaign for 72 and Sunny, El Segundo, Calif. Additionally, he is serving as executive producer/creative director/writer for *Fathers of The Sport*, a feature documentary about the influence of early street basketball players on the game. McGann continues to creative consult on agency projects and direct select jobs via Over Two.

Franzini and McGann will be available to direct projects on occasion for Public Interest. But their prime focus is on the creative side. “The notion of working with a nonprofit organization that does marketing and creative for worthy causes is exciting,” said McGann. (For more on Public Interest, see this week’s Creative Voice column.)

ARTISANS

Pereira Makes Fluid Move Stateside

By Robert Goldrich

NEW YORK—Stephane Pereira, an accomplished cutter in Europe, has joined New York-based Fluid as senior editor. The stateside move comes after 15 years of being based in his native Paris as a freelancer—the last 10 working primarily on commercials for such international agencies as BBDO, Publicis and Euro RSCG.

For the past two-and-a-half years, Pereira has collaborated regularly with several noted directors, including Antoine Bardou-Jacquet and Les Elvis of Partizan, Paris, and Laurent Chanez of Identity, Paris.

Pereira also brings long-form experience to his new roost, having edited the Alain Chabat-helmed feature *Asterix et Obelix: Mission Cleopatre*, a box office smash in France. Earlier Pereira made his feature film editing debut with the comedy *Le Pulpe*, directed by Guillaume Nicloux.

During his first five years as an editor, Pereira took on work largely in the field of documentaries and shorts. He then diversified into commercials and the aforementioned feature film projects.

His career spans technology ranging from film flatbeds to nonlinear

digital systems. When the latter first emerged, he was among the first to embrace the new way of cutting. Pereira became adept on Lightworks and the Avid and then helped teach many of his colleagues on those systems while continuing his editing career. Now he embarks on the next chapter of his career by relocating to



Stephane Pereira

New York, aspiring to establish himself in the American ad market while helping to drive the creative vision at Fluid and bringing it to greater prominence in the commercial sector.

“I want to continue to grow professionally and I feel that the U.S. is the appropriate place for me to touch

on many interesting projects,” related Pereira. Of his decision to come aboard Fluid, he added,

“We form a uniquely creative group and together I feel we can continue to build and grow the studio in a variety of directions.”

Pereira is no stranger to the U.S. As a teenager he lived in Carmel, California, graduating from high school there. Earlier he lived in Fairbanks, Alaska, and in western Africa. He returned to Paris, attending film school there with the intent of becoming a director but instead became immersed in editing.

Pereira joins a Fluid roster that includes editor/designer Alex Frowein, editors Greg Letson, Scott Philbrook and Victor Melton.

The company’s managing partner/executive producer is Marc Schwartz with Virginia Galvan and Rasha C. Hamilton serving as editorial producers.

Fluid also maintains a music/sound design division, Fluid Music, with a senior team consisting of composer/executive music producer David Shapiro, composers Andrew Sherman, Judson Crane and Ian Jeffreys, and sound designer Fred Szymanski.



HD Essentials

By Carolyn Giardina

Looking Back At The Hollywood Pacific Theater

In covering high definition and digital cinema, the historic Hollywood Pacific Theater in Hollywood, Calif., has become a frequent stop.

In 2002, the theater became known as the Digital Cinema Lab for the Entertainment Technology Center at the University of Southern California (ETC-USC), a neutral research organization that studies entertainment technology developments that are critical to the creative community, production companies, content owners, distributors and exhibitors, as well as technology companies.

ETC-USC’s sponsors include USC-SCA, Sony Pictures, Deluxe, Laser Pacific, Panasonic and Thomson.

Last week the ETC formally announced that the DCL would be closing its base at the Hollywood Pacific Theater and moving to the USC School of Cinematic Arts’ (formerly School of Cinema-Television) Eileen Norris Cinema Theatre. The Lab will be housed in Norris beginning late this fall, and will remain there until it transitions with the School of Cinematic Arts to a new complex scheduled to open in ‘08.

Looking back, the Hollywood Pacific Theater has a long history of contributing to technological innovation in the film industry. While today it is used to examine digital developments, the Hollywood Pacific was actually the first theater to be built specifically for another new technical advancement: the talking motion picture. The theater opened in 1928 for this purpose and became a Hollywood landmark.

Many in the industry today witnessed its more recent history. The DCL played host to many industry-changing efforts of the seven-studio consortium Digital Cinema Initiatives, as well as the unveiling of technologies such as Sony’s 4k digital cinema projector. The theater was also used to screen countless digital cinema presentations over the past four years, including a 4k version of *The Da Vinci Code* and such notable digital releases as *Star Wars Episode 3: Revenge of the Sith*, *Cars*, and *Pirates of the Caribbean: Dead Man’s Chest*.

“Over the past four years, the DCL has played a central role in the digital cinema transition, enabling neutral evaluation of technologies and practices and previewing the latest innovations,” said Bob Lambert, corporate senior VP, worldwide technology strategy, The Walt Disney Company, and current chair of the ETC-USC executive board. “We will continue and build on these activities at our new location, supported by even more equipment and a dedicated staff.”

Essentially, the Digital Cinema Lab at Norris Theatre will continue the ETC’s initiatives. Clients will have access to the projectors, servers and other digital gear previously housed at the Hollywood Pacific Theater, along with additional equipment already at Norris. The Norris facility supports Dolby and DTS and is THX certified.

The ETC-USC board is currently reviewing candidates to fill the executive director’s chair vacated by Charles S. Swartz, who retired in July. Swartz first assumed the ETC-USC role in February 2002 and was pivotal in the organization’s success.

Last month in Hollywood he received the prestigious Society Citation from the Society of Motion Picture and Television Engineers (SMPTE).

Contact SHOOT’s senior editor, technology and postproduction Carolyn Giardina with news and developments of interest. She can be reached at SHOOT’s Los Angeles office on the Raleigh Studios lot at (323) 960-8035 or at cgiardina@shootonline.com.

**As the sun begins to set on 2006,
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SHOOT has three must-read, thought-provoking print issues remaining this year and each figures to be kept and referred to by industry decision-makers as they plan for the rest of '06 and look ahead to '07. From features on Agency Producers, HD Production & Post, to our pick for Agency of the Year and profiles of the cinematographers who made it into SHOOT's First Annual New Cinematographers Showcase as well as industry perspectives on '06 and forecasts for '07, these three issues will help keep our readers in the know--and your company top of mind. Call today and reserve ad space to reach your target audience as SHOOT counts down the year....

In addition to the latest news, regular columns and creative ScreenWork section that will appear in each issue, here's a peek at the features coming up:

November 17 Issue:

Space Reservations: 11/6
Ad Deadline: 11/10

ADVERTISING AGENCY PRODUCERS

Leading agency producers reflect on the past year, discussing their most challenging projects and sharing their takes on the most noteworthy developments of '06.

HD PRODUCTION and POST:

The year has generated a lot of movement in HD. Major events such as the Olympics, Super Bowl and FIFA World Cup were broadcast in HD--and a growing number of commercials for both television and cinema are being finished in HD formats. Also, interest is building in the area of HD cinematography. Where are we now? Where is HD heading? And what impact will HD have on the way you produce, post and distribute commercials in the coming year?

December 1 Issue:

Space Reservations: 11/20
Ad Deadline: 11/22

ADVERTISING AGENCY OF THE YEAR

SHOOT's highly anticipated annual look at what ad shop earned Agency of the Year recognition, and why! A look at the lead creative talent and the working philosophy of the year's top agency.

UP & COMING CINEMATOGRAPHERS

Meet the cinematographers who made it into SHOOT's first annual New Cinematographer's showcase.

December 15 Issue:

Space Reservations: 12/4
Ad Deadline: 12/8

YEAR IN PERSPECTIVE

A look back at the top stories and the creative work that led the charge in 2006. Industry notables reflect on the year past and look ahead to '07.

HOT LOCATIONS

SHOOT visits locations that have proven popular for spots in the U.S. and Latin America.

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203.227.1699 ext. 13

Classified:
Kelly Boyle
kboyle@shootonline.com
203.227.1699 ext. 14

Economic Impact Study

Continued from page 1

sort of analysis," he replied. "The economic impact relied heavily on government data, and as you know, government data is disaggregated by product."

However, the study did document other areas of fiscal impact. For example, for every 100 direct entertainment industry jobs, an additional 210 peripheral jobs were created, one of the largest multiplier effects of any industry in the state. Additionally city and state tax credits propelled growth in the entertainment industry in '05; those tax credits applied to features and TV programs.

Commercials were excluded from that legislation, prompting the Association of Independent Commercial Producers (AICP) to lobby vigorously for an incentives package designed solely for spot production. The AICP and a lobbying firm it hired were in-

strumental in gaining bipartisan support in both houses of the state legislature. This resulted in the passage of a comprehensive package of incentives (SHOOT, 5/12) that is slated take hold at the start of '07, and for which the state approved \$7 million in funding.

Erosion

It's hoped that the state spot tax credit incentives will stimulate commercial making and help to reverse the erosion of this business in New York. The "Big Picture" study cites location shooting day figures based on film permits issued by the New York City Mayor's Office of Film, Theatre and Broadcasting. Per those tallies, the number of spot location shoot days went down nearly 40 percent from 1998 to 2004. Understandably the biggest decline occurred in '00 during the six-month actors unions' strike against the ad industry. But even

AICP Wraps "Made in NY"

Reel Celebrates NYC Film Office's 40th Year

NEW YORK--The Association of Independent Commercial Producers (AICP) has produced a feature-length custom reel for the New York City Mayor's Office of Film, Theatre and Broadcasting to help the film office mark its 40th anniversary this year. Titled "Made in New York," the reel consists of select spots from 15 years of the AICP Show, now called The Art & Technique of the American Commercial, plus rarely seen footage shot as part of the city's NYC2012 campaign, its effort to lure the Olympics to New York. Myriad films and TV shows that were lensed in New York are also part of this series that will be shown at The Museum of Modern Art (MoMA) in New York and other screening facilities through January.

"This was an interesting project for the AICP," said Matt Miller who is president/CEO of the AICP.

"And the results show off not only the unique character of the city and its recognizable landmarks, but also the expert filmmaking techniques that commercial production companies lay down every year.

"The compilation is impressive and it demonstrates how many ways you can slice up the historical body that the AICP Show archives include."

The "Made in New York" reel was compiled and edited by Bluerock, New York, with custom graphics by

Spontaneous, New York, for the introduction and credits. "Made in New York" becomes part of the permanent collection of MoMA's Department of Film. A one-minute montage of the piece, also created by Bluerock, was featured at the Mayor's Entertainment Summit which took place at City Hall on Oct. 23.

"It's always gratifying when the industry comes together to celebrate the wonderful creations of today and years gone by," said Miller.

"And it's also a terrific opportunity to see great spots again."

New York City Film Commissioner Katherine Oliver said, "The reel which AICP created is a powerful testament to the incredible locations and energy that New York City lends to any production, and to the dedication and ingenuity of our City's commercial producers."

The AICP represents companies responsible for 80 to 85 percent of all nationally broadcast television commercials as well as spots produced for advertisers and agencies for use in all dynamic media in broadcast and narrowcast. It has national offices in New York and Los Angeles as well as regional chapters across the country.

The call for entries for next year's AICP Show will be issued in January. The 16th annual AICP Show is slated for June 2007.

Underscores New York's Need For Spot Incentives

with some nationwide recovery since then, the numbers still show a major drop in spot production business for the Big Apple when comparing the movement between a high point (in '98) and a recovery point ('04).

The study pointed to several factors as generally contributing to the decline, including the migration of a significant number of commercial production companies to Southern California since 1985, lower costs for studio short shoots in Los Angeles, a decrease in scripted ads using actors and more demand for music inputs, the use of a wider range of international locations, and buyouts of residuals for non-U.S. actors in international locations. The study also noted, "Commercial production has continued to decline in New York City in conjunction with the loss of advertising agency headquarters. New York is now the home to one-third of all the advertising agency headquarters in the world as compared with one-half only 20 years ago. The loss of ad agencies to L.A. and London has adversely affected production in New York."

Indeed the need for stimulating commercial production in New York is arguably more pressing than ever. In fact, back in February, AICP president/CEO Matt Miller testified about the spot biz erosion during a joint budget hearing on economic development before the state's Assembly Ways And Means, and Senate Finance Committees. Many contend that his testimony had a hand in helping to bring about the pending tax credits.

In that testimony, Miller cited a leading industry payroll company's finding that New York's share of overall nationwide payroll in the commercial industry has plummeted from nearly 45 percent in '90 to around 18 percent in '04. In today's dollars, that equates to a decrease of \$406 million in below-the-line payroll expenditures for the State of New York from its level in '90. That translates into a loss of almost \$1.4 billion in direct economic impact from spot production in the New York region. Direct economic impact includes hotel, equipment rental, stage rental and other non-payroll expenditures related to filming.

Getting back to the 95-page "Big Picture" study, it was conducted by a team of researchers from Cornell University's New York State School of Industrial and Labor Relations, Cornell University's Department of City and Regional Planning, and the Fiscal Policy Institute. The NYFTCI,

which commissioned the research, is a coalition of studio owners, labor union representatives and industry trade association executives. The study was funded through significant

contributions from New York-based production companies, vendors, trade associations and labor unions. The New York City Council, Assemblyman Joseph Morelle (D-Rochester)

and State Senator Michael Balboni (R-Nassau County) provided additional financial support for the study.

"There are many lessons to be learned from a study of this magni-

tude," said Stuart Suna, NYFTCI co-chair and co-owner of Silvercup Studios, Long Island City, N.Y. "For the first time we have a reliable benchmark from which to measure future growth or decline in our industry and to evaluate our efforts to stimulate production."

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Allen Daviau, ASC

Noted Cinematographer To Receive Prestigious ASC Lifetime Achievement Honor



By Carolyn Giardina

HOLLYWOOD—Last month, the American Society of Cinematographers announced that feature and commercial DP Allen Daviau, ASC, will receive the ASC Lifetime Achievement Award at the 21st annual ASC Outstanding Achievement Awards on Feb. 18, 2007. Russ Alsobrook, ASC, who chairs the awards committee said, “Allen is still in the prime of his career, but he has already created an innovative body of work that will stand the test of time.” Daviau has earned five Oscar nominations, for *E.T. The Extra-Terrestrial*, *The Color Purple*, *Avalon*, *Empire of the Sun* and *Bugsy*. The latter two films took top honors at the ASC Awards, and *Empire of the Sun* won the British Film Academy’s cinematography award.

Daviau began his career shooting 16mm shorts, one of which landed him a job on a new music program on

an L.A. TV station. The program was cancelled after 13 weeks, but its producer then moved into creating pre-MTV music videos for record companies that distributed them to stations. Daviau shot *The Animals*, *Jimi Hendrix* and others. Later, he got the opportunity to shoot *Ambly* for Steven Spielberg in '68. That short caught the attention of Universal, who brought Spielberg aboard initially directing telefilms.

Daviau spent the next 10 years pursuing his dream. He was a lighting effects technician designer, shot 16mm industrial films and 35mm commercials. He got the chance to join the camera guild in '78. That enabled him to work on larger budget films, beginning with a TV movie. When he found out that Daviau was in the union, Spielberg had him shoot a sequence for the new edition of *Close Encounters of the Third Kind*. *E.T.* became Daviau's first full-length feature. He has subsequently compiled some 25 additional narrative credits, including *Fearless* and *Van Helsing*. He also stayed an active commercial DP, having compiled 1,000-plus spot credits.

SHOOT: What does being named to receive the ASC Lifetime Achievement Award mean to you?

DAVIAU: It's an incredible honor, to be a member of the ASC is a fantastic honor...to be honored by my fellow ASC members is as high an honor as you can ask for.

SHOOT: You have been quoted as saying that commercials “are in many ways the best friend of the cinematographer.” What do you mean by that?

DAVIAU: In addition to what you learn practicing this craft and how it translates to other film projects, you have the opportunity to earn money while you wait for a motion picture and be more careful about deciding what to shoot. With pre-production and postproduction, you are investing two years of your life [into a feature]. You want to do films that you really like. Commercials give you that freedom to choose.

SHOOT: How would you describe the current state of commercial production?

DAVIAU: Sad...The only thing that hasn't changed is car commercials. They don't want to take those out of the country. We had an actors strike about six years ago and it

caused the vast majority of commercials to go to other countries. It was that kind of thing that was the first alteration. And the face of television has changed. People find it very difficult to understand how to buy commercial time. Live sports are the only thing we can say the audience is watching, because they are not using their Tivo most of the time while they watching sports. The vast majority of other programming we have to question.

ages that are concise and say what they have to say quickly.

SHOOT: Is there a message that you would like to get to the ad agencies?

DAVIAU: I'm going to continue to say HD is becoming more and more of a reality as more receivers are winding up in homes. There are incredible [demographics] that you are acquiring with HD...and it

DAVIAU: I think the vast majority like the look of 35mm and the flexibility that you have in working with it. You still have a lot more flexibility working with a 35mm negative than with a digitally oriented image. That will change. At the moment film still has the upper hand...if we seem cautious, it's because we are dealing with our investor's money.

We have to think of archival longevity. There's a lot we don't

time—that's not to say we are not going to be shooting digital. You can make powerful images with digital cameras.

SHOOT: The ASC and the seven-studio consortium Digital Cinema Initiatives (DCI) created Standard Evaluation Material (known as StEM), test film designed for evaluating the performance of digital projectors and other elements of digital cinema systems, in order to maintain the integrity of the art form. You served as director of photography on the film, which featured an Italian wedding and was lensed on the Universal Studios backlot. Describe the purpose of this project and how it is helping to advance the industry.

DAVIAU: It was a collaborative process with the ASC. There were directors of photography everywhere. It was very good in that everyone was looking for things that would be meaningful tests [i.e., fire, confetti, rain, different times of day]. It was essential that the tests worked for everything. We had a number of people making sure that it did. I've had the opportunity to see it on large screens and small screens. It calls attention to how well the reproduction of the image is achieved...It was a joy to work on it. You know how much impact it has had and will continue to have.



Copyright Universal Studios

ET: The Extra-Terrestrial was Daviau's first full-length theatrical motion picture and earned him the first of his five Academy Award nominations for best cinematography.

I hope there is a comeback in commercial production. Not only for seasoned cinematographers, but they are very useful for people starting out in their career, to learn to make images that are eloquent.

Commercials are a marvelous medium and I've always enjoyed them. When you are doing a commercial, you have to develop a complex message in a very short period of time. What I have learned in commercials by working in a :30 or :60 format is you really learn to appreciate im-

ages that are concise and say what they have to say quickly. It gives you an added impact on that audience. It's well worth the investment and more and more it's becoming an everyday reality.

I don't think people realize that [most] network programming...is shown in HD. The impact on the programming is big and advertising should be taking advantage of it.

SHOOT: What is your assessment of technology's impact on filmmaking today?

know about hard drives. We don't know how long those masters will keep. They may survive just fine...but I have this terrible feeling that with the speed with which digital is changing...we have to keep track of what we have and how we are storing them and when we need to copy them to a different format. [Archiving] is a work in progress.

We are in an interesting period. There is this fantastic coexistence between film and digital...We are going to be shooting for film a long

User-Generated Content Advertising Gets Attention at IAB

By Ken Liebeskind

NEW YORK--One of the subjects that aroused great interest at the IAB Leadership Forum in New York on Monday (10/30) was user-generated content (UGC), which is taking the Web by storm with the success of sites like Youtube, but isn't reaping big advertising dollars yet.

In fact, advertisers are spending only \$280 million on UGC sites this year, which is only 1.7 percent of the total online spend, according to eMarketer.

Reasons for the skimpy dollars are two fold: Advertisers are wary because they can't control the content their ads appear with and many of the sites aren't even ad supported yet.

"Marketers are challenged as to what is the right level of participation in social communities," said Mary Bermel, director of interactive at Hewlett Packard, who appeared on the panel at the show. "They need to determine what the right type of approach is and whether it respects the community and helps their brand."

As for the limited number of UGC sites now offering advertising, she said, "Sites will offer more options. The whole space continues to evolve and change as new communities spring up and become more vertical, and we'll want to take note of that."

HP has already advertised on Youtube, Facebook and MySpace, running a variety of rich media ads, including animated video and TV.

"It's too early to tell if it's been successful, both the sites and us are trying to figure out what the right play is," Bermel said, adding that the sites aren't providing significant metrics yet. "The data we get back is conventional and we're looking for richness and insight to help us understand the acceptance of the audience," she said.

One of the most interesting comments at the panel came from John Trimble, senior VP of branded sales for Fox Interactive Media, which owns MySpace.

He said many of the advertisers at MySpace and other Fox UGC sites are running ads on the home pages and other areas of the site without UGC. "It's the best way for them to get started on the sites, and we hope to move them into other areas soon," he said. A benefit of running ads on the home page is it attracts the most visitors, but it doesn't provide advertisers with an opportunity to run advertising that interacts with the UGC.

But the advertising that runs at MySpace can be extremely elaborate and in tune with UGC dynamics, such

as an ad for 20th Century Fox's film *X-Men: The Last Stand* that includes socially oriented activities that seem perfect for the medium.

"These sites are commanding more attention from consumers who are spending more time on them and pulling away from the traditional sites,"

said Stacey Lynn Koerner, president of Consumer Experience Practice/Interpublic Media, who chaired the panel at the forum.

"Advertisers want to be where the consumers are and publishers will find the right mechanisms for the environment."



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Top Spot of the Week

Directors Yael Staav, Tim Piper Reveal Secrets Of Unreal Beauty For Dove

By Christine Champagne

It's hardly a secret that the photos of models we see in magazines are retouched. But a new viral video for Dove called "Evolution" depicts in detail—in just one minute, 14 seconds—exactly how much manipulation is done in the name of perfection.

Created by Ogilvy & Mather (O&M), Toronto, and co-directed by Yael Staav of Toronto's Reginald Pike and O&M associate group creative director/art director/copywriter Tim Piper, "Evolution," which aims to promote self-esteem workshops being held as part of Dove's Real Beauty campaign, opens on a pretty young woman sitting in front of the camera in a studio. Makeup is applied to her face, drastically changing her appearance.

But the real transformation occurs after a photo retoucher gets his hands on the woman's face, changing everything from her jaw line to the size of her eyes. He even elongates her neck. By the time we see the girl's photo on a billboard, she looks nothing like she did at the start.

It's startling, and everyone is talking about it. Originally, launched on YouTube.com, "Evolution" has recently been shown and discussed on programs ranging from *The View* to *Good Morning America* to *Entertainment Tonight*.

The girl featured in the viral is Stephanie Betts, who just so happens to be Piper's girlfriend. Piper had used a photo of Betts sans makeup to create a storyboard to sell the client on the idea. "She made me promise that no one other than the client would see her without makeup," Piper shared. "Six months down the track, millions of people have seen her."

While a casting session was held, Gabor Jurina, a fashion photographer who took the still that is seen being manipulated in the viral, thought Betts was the best choice. "We needed someone who would look like a model after being photographed, so it wasn't really a matter of getting an average woman and turning her into a billboard. It's been reported that that's what we did," Piper noted, "but it's actually not what we did. We tried to get someone who was a model type but would need some retouching. Gabor said that Stephanie was perfect because she was very photogenic, so he could get a really nice look from her photo. But he would have some good retouching to do as far as the structure of her face."

Betts was game, and Staav was also eager to jump on Dove's Real Beauty bandwagon. In addition to co-directing "Evolution," Staav directed another recently released viral for

Dove called "Daughters," an emotional documentary-style piece that explores the impact family can have on a girl's self-esteem. After reading Staav's treatment for "Daughters," Piper recalled thinking, "Hallelujah! We've got someone on board who is really going to grab this project. She did an unbelievable job talking to girls in Halifax and Toronto. "Daughters" is getting a huge response now after "Evolution" because people are seeing the link between the two, and it's a bit of a tearjerker."

While Staav wrote a great treatment for "Daughters," Piper wrote the treatment for "Evolution."

"That's why it was a collaborative effort, and we approached it as a co-directed effort between Yael and me," he explained.

"Everything was up for interpretation in terms of what we were going to see in front of the lens, and how we were going to do it," Staav said of Piper's treatment. "But essentially it had to be a close-up of a face. That was inherent in the idea. It read like it needed to be communicated and executed really simply."

Staav's career has come a long way over the past couple of years. In '05, she was included in *SHOOT*'s New Directors Showcase, based in part on her moving, tug-at-the-heartstrings yet humorous public service campaign on behalf of the ALS Society of Canada. She has since taken on assorted assignments, with "Evolution" continuing to demonstrate her affinity for and prowess in people-based storytelling.

Staav and Piper shot "Evolution" on location at Jurina's Toronto studio, with Tico Poulakakis serving as DP.

The viral was shot on mini-DV not only for cost considerations but to achieve the "real and raw" look the project called for, according to Staav.

After Betts was fully made up by makeup artist Diana Carreiro, Jurina stepped in with a still camera outfitted with the same lens used to shoot the video to take a photo of Betts for retouching by Edward Cha, one of the top retouchers in the business.

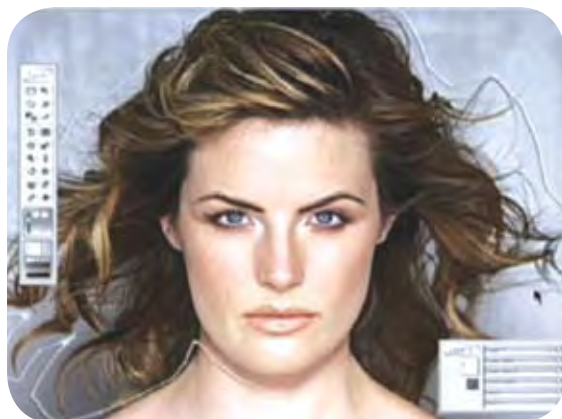
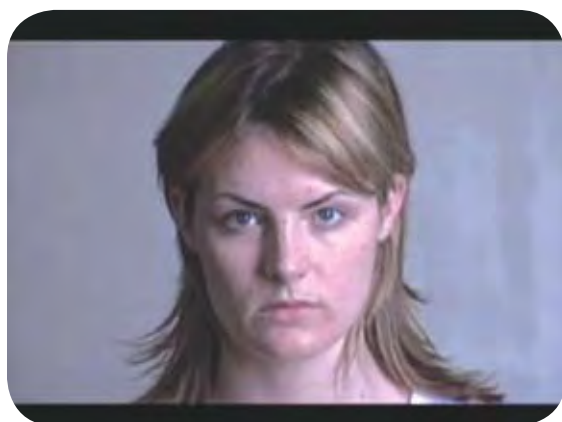
Initially, the thinking was that Cha would be taped during the retouching process. But he nixed that idea for fear that his secret techniques would be exposed. Instead, he saved his work frame by frame.

The 100 to 200 frames that resulted from Cha's efforts were then animat-

ed by online editor/ animator Kevin Gibson of visual effects shop Soho, Toronto, to portray the retouching process. It took two weeks of painstaking work to boil down what took Cha three or four days to complete to about 12 seconds or so.

Paul Gowan of Rogue, Toronto, edited "Evolution." Toronto's Vapor did the remix of The Flashbulb's "Passage D (Vapor Remix)," which accompanies the visuals.

"Evolution" has gotten people talking. So what did the girl who dared to go through the process of retouching think of the finished product? As you might imagine, Betts was shocked when she saw how much retouching her face endured. "I remember looking at her, and she was at first delighted to see herself, and then I saw her face go into shock when they did the retouching. It's an instant insult, and it hit her," Piper said. "But she loves the Dove cause, and she understands now that every model gets touched up."



[CLICK HERE TO VIEW SPOT](#)

Get real! "Evolution" shows how much manipulation goes into so-called perfection, part of the accepted deceit that can adversely affect women's self-image. The viral ad calls into question modern-day society's superficial perceptions of what is beautiful—while plugging Dove in the process.

TOP SPOT OF THE WEEK

CLIENT
Unilever/Dove

AGENCY
Ogilvy & Mather, Toronto.
Janet Kestin and Nancy Vonk, creative directors; Tim Piper and Mike Kirkland, associate creative directors/copywriters/art directors; Brenda Surminski, producer.

PRODUCTION COMPANY
Reginald Pike, Toronto.
Yael Staav and Tim Piper, directors; Tico Poulakakis, DP; James Davis and Josefina Nadurata, executive producers; Jennifer Walker, producer. Shot on location in Toronto.

EDITORIAL
Rogue, Toronto.
Paul Gowan, editor.

POST/VISUAL EFFECTS
Soho, Toronto.
Doug Morris, executive producer; Stefani Kouverianos, producer; Kevin Gibson, online editor/animator/color correct; Eric Makila and Bob Zagorski, graphics.

AUDIO MIX/FINAL MIX/REMIX.
Vapor, Toronto.

Principal Talent
Stephanie Betts.

The Best Work You May Never See

Kaplan, Arena Find Dir. Fischman Up To Spec

By Robert Goldrich

On one hand it was a leap of faith. On the other, "What did we have to lose?" That was the self-assessment of agency creative Scott M. Kaplan in discussing the decision by him and colleague Gianfranco Arena to turn a concept for spec use over to aspiring director Matt Fischman, who studied film at the University of Southern California.

Kaplan, a creative director at BBDO New York, recalled that Fischman approached the agency looking for good creative scripts. Kaplan and BBDO associate creative director Arena had a sports-oriented concept sitting around that they liked quite a bit but was unlikely to get produced.

"I never saw his reel, but he sounded good over the phone," said Kaplan of Fischman. "Once Matt saw the concept, he wanted to do it and clearly understood what we had in mind. In terms of letting him direct it, my thinking was, 'Alright, what's the worst that could happen?'...Matt's thinking was he could go to grad school, take out loans and pay for that—or better yet pay to gain real experience. He basically funded much of the project.

The finished spot has an underground kind of feel as the camera takes us somewhere we aren't supposed to be—a makeshift arena in which a cockfight or perhaps a dog fight is in the offing with rabid fans gambling on the outcome. It's a seedy scenario to be sure, with guys hustling one another, trying to turn a buck, profiting from the repugnant pitting of two animals against each other.

Sure enough, two men, each holding a cage, walk to opposite sides of a large pit, into which the combatants will be unleashed to raise hell, fighting we presume to the death. However, we cannot see into the cages.

Finally as the crowd noise builds in anticipation, the men open the cages and pull out their warriors. Turns out they're not roosters or snarling canines but miniature men—one a Yankees fan, the other a Red Sox booster. Even the casual sports follower realizes these guys are mortal enemies given the intensity of the team rivalry.

An end tag carries the ESPN logo with a promo listing a day and time for the upcoming telecast of a Yankees/Bosox game. (Kaplan noted that several sports channel sponsors could have been used to tag the spec piece; ESPN was chosen because of its universal recognition.)

Kaplan—who served as copywriter on the spot, titled "Cockfight," while Arena was art director—said that favors were called in to produce the job within budget constraints. Final Cut, New York, and The Mill, New York, worked on the job, often during nights and down time. Ashley Kreamer, whom Kaplan described as a great assistant editor moving into cutting, served as editor via Final Cut. Audio mixing and sound design were done by Terressa Tate, also at Final Cut. The Mill ensemble of talent

included visual effects artist Jeff Robins, effects producer Carrie Van Den Bussche, post producer Rana Martin and colorist Tom Poole.

Fischman and DP Jas Shelton delivered a level of filmmaking that far surpassed Kaplan's expectations of spec fare. "Often it's a lock down shoot or dialogue—spec isn't as ambitious as this and the quality of film Matt delivered was terrific. It was very un-spec. He's a talented guy who's very smart and savvy about getting his reel together."

Indeed "Cockfight" has started to garner Fischman attention from several production houses. "I'm looking for a company who believes in me and will invest in my reel," related Fischman whose strategy for spec work has simply been to ask creatives behind commercials he likes if they have any concepts for him.

He first did this about a year ago, directing a spec piece based on a concept he solicited from noted creative Court Crandall of Ground Zero, Los Angeles. What led Fischman initially to BBDO was the work of executive creative director Eric Silver who then turned Fischman onto Kaplan.

"I found out Scott had done some Nextel work I loved, including that spot in which people at a construction site work like an ant colony ["The Build," which Kaplan was a copywriter on while at TBWA/Chiat/Day, New York]," said Fischman. "He told me about this 'Cockfight' concept and I immediately wanted to do it."

credits **Client**
 ESPN (spec spot) **Agency** Scott M. Kaplan, copywriter; Gianfranco Arena, art director **Production** Matt Fischman, director/producer; Jas Shelton, DP. **Editorial** Final Cut, New York Ashley Kreamer, editor **Post/Visual Effects** The Mill, New York Tom Poole, colorist; Jeff Robins, visual effects artist; Carrie Van Den Bussche, effects producer; Rana Martin, post producer. **Audio** Final Cut Terressa Tate, audio mixer/sound designer

Sworn mortal enemies hit the pit for combat.



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iWork

CP + B, Miami, Helps Volkswagen, First Act Rock Potential Car Buyers

By Nicole Rivard

A partnership between Volkswagen and Boston-based guitar company First Act via Crispin Porter + Bogusky, Miami, is music to the ears of consumers who purchase or lease a VW now until Dec. 31. That's because designated models from the new 2007 line as well as the 2006 line come with their own completely customized First Act GarageMaster electric guitar that will play seamlessly through the car's existing audio system.

Volkswagen owners can play at a tailgate party, create a concert in their garage, or simply rock out just like Velvet Revolver guitarist Slash, (formerly of Guns N' Roses), Grammy-winning artist John Mayer and actor Christopher Guest do in the commercials that support the initiative. The online component, www.v-dubsrock.com, not only provides visitors with details about the Volkswagen program and an up close and personal look at the guitar, but offers interactive guitar lessons with Dweezil Zappa. Additional lessons will be added in the upcoming weeks.

"With the Web site, we wanted to get people really excited about the promotion. In coming up with ideas we came to the realization that a lot of people want to learn how to play an instrument like the guitar but for whatever reason they don't have that excuse to," explained Jeff Benjamin, interactive creative director at CP+B.

"It takes a lot to go pick out the guitar and buy it. When do you have the time? But within all of us is this wanting to learn to play something. This was a real cool promotion and I think it talks to that need that everybody has."

The team wanted the site to be a companion to the guitar customers get when they buy a car so they can learn how to play it.

"It becomes this resource and really there isn't one like it on the Internet right now—where you can go knowing nothing about the guitar and take all the lessons and leave being able to go to a party and have fun with your friends," said Benjamin.

In addition to getting lessons from Zappa on some basics, hand positions, attacking the strings and simple scales, among other things, visitors to the site

can even learn how to play the music the celebs perform in the spots. "Everyone looks for songs from spots on iTunes these days. This is going one step further—not only can you find it, but you can play it," said Benjamin.

Figuring out how to teach someone how to play guitar with 40 people around watching you under bright lights was a bit challenging for Zappa and the team, but over the course of the shoot, which took a day, the lessons kept getting bet-



At www.v-dubsrock.com, visitors can take guitar lessons from Dweezil Zappa and enter the Rock God Battle. The lessons include how to play the music in the spots featuring Slash and other artists.

ter and better. "He was awesome," Benjamin said, referring to Zappa.

And once players take enough lessons and feel as confident as Slash, they can enter the Rock God Battle on the site, dubbed the first online uber rock competition. Every week hopefuls will battle it out in one of eight heats and then the competition culminates in one participant winning a black on black First Act GarageMaster guitar signed and pre-shredded by Slash. Visitors to the site vote on the best players.

Getting the content up on the site fast enough has also been a challenge, according to Benjamin. They are working on syncing a guitar underneath each video in Flash so visitors can see Zappa's hand positions, and a unique navigation system that simulates playing the guitar as you move around the site is also in the works.

"It's exciting. Paul Sutton is a phenomenal producer here and he's a little bit of an inventor. We come up with these crazy ideas like 'Hey Paul, wouldn't it be great if when you navigate through the Web site it feels like you are playing the guitar?' and he's got to come up with a way to make that happen," said Benjamin.

"But while there are technical innovations and challenges that come about with these projects, at the end of the day that's what makes it great and fun to work on."

The overall project is the brainchild of Jeff Walker, VP of marketing at First Act, who approached Crispin Porter + Bogusky's creative director Andrew Keller. The partnership has ultimately created a revolutionary way for players to perform, from the design of the guitar to the way to play it.

In a released statement, Volkswagen's Director of Brand Innovation Kerri Martin said, "The partnership with First Act is the next iteration of Volkswagen's long history with music. The Volkswagen brand is culturally known for its celebration of music and all things creative; this exciting collaboration makes a statement that Volkswagen is a brand with innovative ideas and unparalleled ability to create unique and appealing connections with its consumers."

Each guitar has a built-in pre-amp that allows the guitar to plug directly into Volkswagen's auxiliary jack. The pre-amp features First Act's proprietary V-Stack technology, an analog modeling technique emulating vintage amplifiers.

The First Act Garagemaster will display the vehicle information number of the owner's Volkswagen and will also have custom colored pick guards complementing the exterior of the car. The guitar also features the traditional Volkswagen logo and "V Dub" inlay, a guitar strap made of safety belts, VW knobs, a prominent blue indicator light that matches the trademark instrument panel lighting of Volkswagen vehicles, and it comes with a carrying case.

In addition to the spots, the campaign is being promoted in print and banner ads and at events like the Chicago Marathon. Booths are set up at such events so people can learn about the promotion and www.v-dubsrock.com and be videotaped for the Rock God Battle.

Benjamin, who wishes he kept up with his piano lessons throughout the years and knows a lot of people who feel the same way about playing guitar, said the most rewarding thing about this project "is knowing that someone is getting back in touch with something they once loved."

credits

Client: Volkswagen **Agency:** Crispin Porter + Bogusky, Miami. Alex Bogusky, chief creative officer; Andrew Keller, executive creative director; Tony Calcao/Rob Strasberg, creative directors; Jeff Benjamin, interactive creative director; Conor McCann, art director; Jeff Gillette/Rob Thompson, copywriters; Jiwon Lee, designer; Rupert Samuel, director of integrated production; Winston Binch, executive integrated producer; Paul Sutton, integrated senior producer (interactive); Robert Valdes, integrated producer; Martin Mlekicki, interactive integrated junior producer
Development Partners: Struck, bicoastal **Production Company:** KMC Productions, Los Angeles **Editorial:** 42 Productions, Boulder, Colorado **Motion Design:** North Kingdom, Stockholm, Sweden **Photographer:** Sebastian Gray **Sound Design:** Beacon Street, Venice, Calif.



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A Brave New World

The spot “Paperwork Trees” that HUM Music + Sound Design, Santa Monica, recently worked on for Visa Business Card out of TBWA/Chiat/Day, New York, features a song written and performed by Christopher Faizi. A project from Dragon Licks (the licensing division of Yessian, bicoastal and Detroit) for an Izod spot slated for cinemas this fall features the music of the band Infidel, Inc., and another for St. Ives via Campbell Mithun, Minneapolis, contains a track from the band Fisher. Also, Canadian band In Flight lent their sound to a Dell commercial for DDB Chicago through Emoto Music, Santa Monica.

Never heard of these artists? That’s the point.

As more and more clients put emphasis on the sound of their brand, they want something cool and fresh that ultimately won’t break the bank. So when it comes to licensing these days, they don’t necessarily want the tried and true mega hit. Instead they are gravitating towards the tunes of lesser-known artists and sometimes having them create an original song.

And artists no longer seem to be feel that there’s any selling-out stigma.

“Advertising is one of the few solid revenue streams that hasn’t been totally transformed by online music sharing. As a result, labels and artists have aggressively pursued agencies and in some cases clients directly to pitch their songs knowing that advertisers are willing to pay premium amounts for the use of their songs in commercials,” says Paul Greco, VP/executive music producer at Young & Rubicam, New York.

“This has driven the costs of licensing to very high levels. Many artists who in the past had never been willing to license their work for advertising for fear of ‘selling out’ now cannot can’t pass up the money. Only a few like Springsteen and Neil Young remain unwilling to license their work.”

While Jeff Koz, creative director/composer at HUM, estimates his company

does about 50 percent licensing and 50 percent original composing, what he calls a “hybrid situation” has developed.

“A client comes to us with a licensing request for a commercial and as we take them through the process sometimes we suggest—on a parallel path—to develop an original concept because time or cost might be a factor,” he says. “So the client creates original tracks with the artists. It gives it a very fresh sound.”

Speaking of sounding inventive, another trend he is seeing is the remixing of great songs. Recently his company tapped Mocean Worker to remix Elvis’s “Burnin’ Love” for the Honda CRV campaign out of Ruben Postaer and Associates, Los Angeles.

It’s likely the trend of licensing of original music will continue to grow considering the music industry is in a state of upheaval and flux, according to John Adair, composer/partner at Emoto.

“There are a lot of musicians and bands that are running around who are not locked into iron-clad deals and are flexible,” Adair says.

That’s why a couple of years ago Emoto began to diversify to meet licensing demands. They looked at the traditional licensing model and realized that if somebody wanted to license a big hit song, many of the agencies were set up to do that negotiation themselves, but not necessarily when it came to lesser-known independent artists.

“But what we have been doing is cultivating a community of different musicians and bands and independent labels who have a wide range of styles and different types of musical perspectives. We’ve been setting up a network with these artists,” explains Adair, adding that since they don’t all necessarily know the lay of the land in terms of commercials—how the time format has to work,

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The Changing Face of Music Licensing

By Nicole Rivard

SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Burger King "Eat Like Snake" CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, creative directors/composers; Adrea Lavezzoli, producer Sound Lounge, New York Rob DiFondi, sound designer	Sound Lounge, New York Rob DiFondi, mixer	Crispin Porter + Bogusky, Miami Bill Meadows, music producer	House of Usher, Santa Monica Kinka Usher, director
2	 Sharp Aquos "Lost Ball" CLICK HERE TO VIEW SPOT >	tonefarmer, New York Raymond Loewy, composer; Tiffany Senft, executive producer Bikini Edit, New York Avi Oron, sound designer	audioEngine, New York Tom Goldblatt, mixer	Wieden + Kennedy, New York	Anonymous Content, bicoastal Christian Loubek, director
3	 Hyundai Santa Fe "Drumline" CLICK HERE TO VIEW SPOT >	Primal Scream, West Los Angeles William West, composer; Scott Burton, sound designer/mixer (music only mix); Nicole Dionne, executive producer/creative director	Eleven Sound, Santa Monica Jeff Fuller, mixer	The Richards Group, Dallas	Sway Studio, Los Angeles John Allardice, CG director
4	 Apple "Colors" CLICK HERE TO VIEW SPOT >	Cut Chemist, musical artist "The Audience Is Listening Theme Song"	Play, Santa Monica John Bolen, mixer	TBWA/Chiat/Day, Los Angeles	Anonymous Content, Mark Romanek, director Exopolis, Los Angeles Exopolis, co-director
5	 Greenpeace "Breathe" CLICK HERE TO VIEW SPOT >	Gusto Music, Sydney Colin Simkins, composer Perpetual Ocean, Sydney Peter Miller, sound designer	Perpetual Ocean, Sydney Steve Finnigan, mixer	Publicis Mojo, Auckland, N.Z.	Revolver Film, Sydney Rey Carlson, director/DP (repped stateside by bicoastal Epoch Films)
6	 Travelers "Snowball" CLICK HERE TO VIEW SPOT >	Human, New York 740 Sound Design, Santa Monica Eddie Kim, sound designer	RavensWork, Venice, Calif. Robert Feist, mixer	Fallon, Minneapolis	MJZ, bicoastal/international Dante Ariola, director
7	 Lexus "Ice Boat" CLICK HERE TO VIEW SPOT >	Noiselab Music, Los Angeles Jay Skinner, composer; Paul Rhim, partner/creative director; Pinky Turzo partner/executive producer	Juice Audio Post, Santa Monica Robert Gomez, mixer	Team One Advertising, El Segundo, Calif.	Celsius Films, bicoastal Selby, director
8	 Timberland "Rain" CLICK HERE TO VIEW SPOT >	740 Sound Design Eddie Kim, Dave Barnaby, sound designers	Soundtrack Recording, Boston Mike Secher, mixer	Arnold Worldwide, Boston	Untitled, Santa Monica Tim Cronenweth, Jeff Cronenweth, directors
9	 Izod "Snow" CLICK HERE TO VIEW SPOT >	Yessian, New York Infidel/Dan Zank, composers; Jeff Dittenber, sound designer; Brian Yessian, executive creative director; Marlene Bartos, executive producer	Yessian Eric Maltz, Dan Zank, mixers	Home NYC	Base Camp, Reykjavik, Iceland/Home NYC Ben Orsich, director (Base Camp)
10	 Energizer "Aliens" CLICK HERE TO VIEW SPOT >	Machine Head, Venice, Calif. Stephen Dewey, sound designer; Johannes Hammers, composer; Vicki Ordershook, executive producer	Lime Loren Silber, mixer	TBWA/Chiat/Day, Los Angeles	greatguns: USA, Venice Calif. Phil Boston, director

“Snake” In The Grass

Burger King’s “Eat Like Snake,” Sharp’s “Lost Ball” Top SHOOT’s Fall Tracks Chart

By Robert Goldrich

From sexy rhythm and blues to the opera Rigoletto—that’s the range represented in entries number one and two which grace this Fall’s SHOOT Top 10 Spot Tracks Chart. Finishing first was Burger King’s “Eat Like Snake” in which a man slithers along a circuitous route, over and under tables, across a room to reach a triple decker burger which he devours in one jaw-stretching gulp. Taking the number two slot was “Lost Ball” for the Sharp Aquos Liquid Crystal TV, which delivers a picture so sharp that TV viewers clearly see a golf ball lost in the rough while all those at the tournament, including the player and his caddie, have no idea where it is and are reduced to fumbling through the grass.

Directed by Kinka Usher from House of Usher for Crispin Porter+Bogusky (CP+B), Miami, “Eat Like Snake” unfolds to music composed by Andrew Feltenstein and John Nau, creative directors at Beacon Street Studios, Venice, Calif. The sexy, suggestive R&B score is the perfect accompaniment to a man who takes on reptilian prowess, slithering like a snake toward his intended prey, someone else’s BK Triple Whopper, which has been left alone momentarily on a cafeteria table. Lyrics like “unhinge your jaw” and “eat like snake” are performed by the Snake Sisters on background vocals. As the man consumes his meaty victim in one bite, the Snake Sisters yell, “Swallow.”

“A key was not to sound like a spoof,” relates Feltenstein. “It was sung with the sincerity of a real song. We played it as straight as possible, bringing in great musicians and vocalists.”

Nau explains that the spot was originally done for Korean television, with Beacon Street creating a percussion score that had a taste of Korea to it. But when CP+B came back to Beacon Street for a music/sound treatment on an American version of the same commercial, there were several dynamics that led the composers to the R&B realm.

“Alex [chief creative officer Bogusky of CP+B] was concerned that the U.S. spot could come off as parodying Korean television,” says Nau. “The music had to be such that it would make the spot uniquely American without looking like any kind of disrespectful spoof of a Korean spot. Alex also wanted something sexy.”

“All this,” relates Feltenstein, “led us to R&B which is distinctly American.” Helping that along further was the coincidence that after having gotten the CP+B assignment, Feltenstein and Nau went that evening to an Al Green concert. “That evening of soul-

ful R&B with gospel was a great creative inspiration for us on this job,” continues Feltenstein who adds that Beacon Street’s established collaborative relationship with CP+B was also important. “There’s a trust there where they let us really cut loose. There was no temp track. It’s the kind of creative

freedom you don’t get too often.”

Indeed a past collaboration with CP+B-BK’s “Big Buckin’ Chicken” score—in a sense parallels the approach that has proved successful on “Eat Like Snake.” “Both have minimal lyrics and push the boundaries of what the lyrics are saying,” observes

Feltenstein. “But in both cases, we played it straight while pushing the envelope a bit of what you can get away with on TV.”

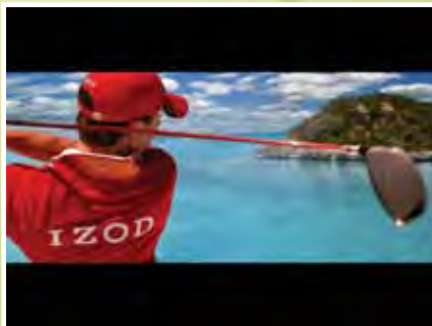
Classical Score

For “Lost Ball”—directed by Christian Loubek of bicoastal Anonymous

Content for Wieden+Kennedy, New York—the music had already been selected prior to bringing composer Raymond Loewy of tonefarmer, New York, into the process. Nonetheless there were unique challenges to this proposition, requiring Loewy to don

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Music Pros Assess The State Of Licensing

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how the revisions have to flow—the company helps them out with that as well. “There is huge potential not only for licensing their catalog and pre-existing recorded material, but a lot of these artists are willing to and excited about writing material for spots. They are into it. They dig it.

“Agencies don’t really have the time, manpower or resources to really sort out that world out because there is so much of it.”



“We try to really walk the fine line, of keeping an eye on opportunities but also being really loyal to the agenda of the spot.”

—Jeff Koz



Visa’s “Paperwork Trees”

Josh Rabinowitz, director of music at Grey Worldwide, agrees that advertising agencies without dedicated music people rely on music houses, music and marketing resources provided by publishers and labels and sometimes third party negotiators as guides/partners in making their not-necessarily-original music happen. “It’s been a successful model for some, confusing for others, and not entirely cost-effective and ‘pro-creative’ for the remainder,” assesses Rabinowitz.

Speaking of business models, Adair says Emoto’s way of working has shifted. Now the conceptualizing of the production of a commercial can even start with a song and work its way backwards. The company will bring to any given project an open palette—something completely original from composers, a co-write with a particular artist, something an artist writes and performs completely and that it helps them produce, or a pre-existing song from an artist that works as is or needs adjustments.

“Anywhere in that spectrum now a project can start and move somewhere else. It’s fascinating,” says Adair.

Adds Howard Paar, who heads up Emoto’s licensing division, “What’s most exciting is the fluidity of being able to meet whatever the disparate needs of any given client are in a really fun and different way.”

The aforementioned Yessian launched licensing division Dragon Licks back in March. “Obviously record labels aren’t doing as great as they once were, it’s hard for a lot of up-and-coming artists to get their names out there unless they have some kind of big supportive backing. Commercials have become a way for people to get recognized and get their material in front of the masses and vice versa,” says Brian Yessian, executive creative director of Yessian.

“And so far a lot of brands are liking the idea of having a song associated with a brand, something that people will recognize and remember. And besides writing originals, indie artists and bands are all really open to retrofitting their music or making tweaks and changes to really fit the brand.”

He’s had bands create full-length versions of a song for a brand, and cites the St. Ives project as an example. “They were looking for a specific song and they gave us some lyrical content ideas they were looking for in the song. Some of our bands created songs for them and in the end they picked a track by Fisher. We did a full recording session out in L.A. And the agency was out there while we were finishing up the recording.

“We try to get a little more personal with Dragon Licks—bands really cater to and create original content for brands. That way it is a little more ownable and you can really associate it with the brand without being over the top with it and mentioning a product name or something like that.”

Big Business

Music houses aren’t the only ones thinking about connecting brands and bands. Group M, the media investment arm of global communications services/agency holding group WPP, and Universal Music Group have teamed up to launch BrandAmp. The new company will identify opportunities across a wide range of media platforms for WPP agencies and clients, drawing upon Universal Music’s relationships with artists, musicians and talent management, and its extensive music catalog.

“Commercials have become a way for people to get recognized and get their material in front of the masses and vice versa.”

—Brian Yessian



“I think that alliance can be beneficial in an area like creating a relationship with an artist or several artists across the brand to be working on multiple spots—like a spokesman or ‘spokesband’ relationship. But my experience working with enormous agencies and clients is they’re not the fastest moving machines,” says Koz.

Greco believes that with all the necessary clearances and permissions needed

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in licensing a song, Brand Amp could make the process easier and more efficient. "But the bottom line is, is the song/artist enhancing the creative idea or the commercial and does that song/artist have the proper image for that particular client? Will they be willing and able to give the project the same attention that commercial music companies give in terms of multiple revisions, multiple versions, flexibility with budgets, et cetera?"

Tricia Halloran who heads the licensing division at HUM, points out that record labels also have priorities and strategies for their band. They have certain bands that they really want to get opportunities and placements for and that's going to be their point of view. "We are more about serving our clients, our creatives on the ad agency level and what serves the spot without regard to what band a certain record company is trying to break," she

says. Adds Koz, "There is a fine line. We try to really walk that fine line, of keeping an eye on opportunities but also really being loyal to the agenda of the spot."

He says that with certain projects they will think a little broader when an artist produces something original because there is a lot of potential for other assets that can be leveraged by the brand. "We like to create multiple assets across multiple platforms for our clients and we are getting known for that. We've actually helped clients make things bigger than what they actually intended," he notes, citing such examples as creating long versions of the song, making downloadable versions, having them on iTunes and doing promotional ties.

"Another trend is that clients are looking at bigger broader multi-platform ways to use music—not just licensing for a commercial, but really defining a song for their brand. And looking at getting that sound out there in various ways, whether it be through

resource who can guide the music process, from the seed of the idea, to the musical execution of that idea, to the final mix, and beyond.

"It's the 'beyond' aspect that is becoming a most vital component. As we see with the creation of Bran-

"Another trend is that clients are looking at bigger, broader multi-platform ways to use music—not just licensing for a commercial but really defining a song for their brand."

—Tricia Halloran



downloads on the Internet or on an Internet radio station, band interviews or concert sponsorships. They are starting to realize that should all be looked at from one viewpoint," Halloran says.

From an agency perspective, Rabinowitz emphasizes the importance of having a dedicated in-house music

dAmp, the connection to and stature of music in the advertising, and especially in the client's perception/consciousness, is uber-important. The buzz, resonance and financial return on the music, after it hits the air and cyber waves, is something that ad people must take note of."

Beacon Street, tonefarmer Score Top Two Chart Slots

Continued from page 17

his arranger hat, and to tap into his midi orchestration and musical manipulation talents.

The piece of music he was presented with was Guiseppe Verdi's Caro Nome aria from Rigoletto, a selection which provided a most apropos tone and feel for the storyline which has a professional golfer, his caddie, tournament officials and live spectators searching to no avail for a golf ball which was shot errantly into the rough. Meanwhile those people at home or looking at a retail storefront telecast of the tourney on an Aquos

TV set can clearly and easily see the ball in its hiding place.

"The tone of the aria—a piece of classical music that many people readily recognize—was perfect for the premise," notes Loewy. "It brought a playful tongue-in-cheek feel to the 'search' for this ball—a comical lilt without being out and out comic."

"The quandary," he continues, "was fitting the music properly to the visuals so that the points of music were hitting in the right places in the context of the spot. That's hard to get without having edited sounds in the original music. So we went with

the midi orchestration and other elements."

Loewy also had to fight his self-described inclination to "obsess" over his midi orchestrations, the goal being to make the music sound like a live performance of the classical piece. He ultimately brought in four flute players whose live performances were meshed with the midi orchestration, and then added such touches as

empty concert hall ambience to further the live performance sound.

Loewy also credits his collaborators on the agency and post/audio sides, including Wieden+Kennedy creative director Kevin Proudfoot, copywriter Alan Buchanan and producer Andrew Loevenguth, editor/sound designer Avi Oron of Bikini Edit, New York, and mixer Tom Goldblatt of audioEngine, New York.

Mix Up Equals Thumbs Up

By Robert Goldrich

High caliber audio mixing elevates a spot to creative heights it couldn't have attained otherwise. That's not conjecture but a statement of fact as reflected in an assessment by then Association of Music Producers' president Jan Horowitz during last year's AMP Awards for Excellence in TV Commercial Mixing.

"A lot of expertise goes into making a great television commercial, and the sound mix is the critical last step," related Horowitz of New York-based music/sound design house David Horowitz Music Associates. "Pulling all the audio elements—the music, dialogue, voiceover and sound effects—into perfect balance supports both the visual image and the advertiser's message. That's what the very best postproduction mixers do, and we think they deserve recognition."

SHOOT takes a look at several mixers behind select entries on the Fall Top 10 Spot Tracks Chart.

We lead off with Rob DiFondi of Sound Lounge, New York, who served as sound designer and mixer on the number one entry in the current SHOOT Chart: Burger King's "Eat Like Snake" for Crispin Porter+Bogusky, Miami.

In the spot, a man takes on snake-like qualities when he sees someone leave his Burger King Triple Whopper unattended for a few moments on a cafeteria table. The reptilian guy slithers belly down on the ground and under tables to reach his burger prey and then opens his hinged jaw to devour the Whopper in a single bite.

"As a mixer, you had to resist the basic instinct to make things loud," says DiFondi. "Up front this spot had to be sparse in terms of sound so that you set the stage for the crazy track that Beacon Street Studios did. To have that track blast through from a sparse audio beginning gives

Continued on page 20

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And if you're at the Annual Film & TV Music Conference, stop by and hear Martin Pazzani and Ann Haugen. They'll probably talk about more powerful ways to use music — but that's just a guess.

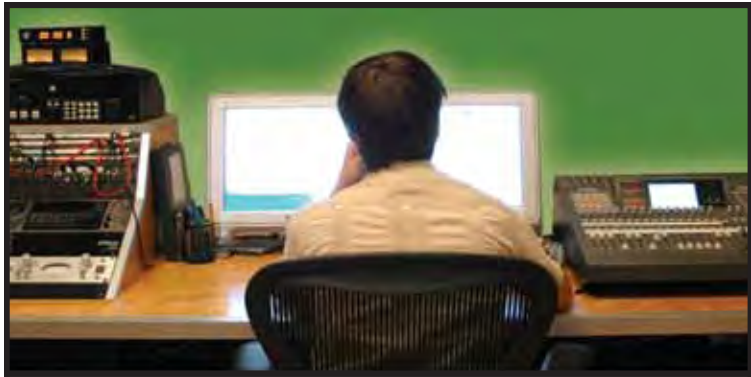


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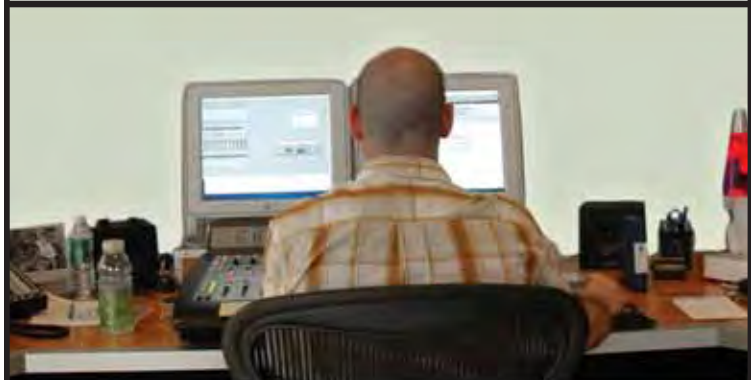
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Audio Post Mixers Sound

Continued from page 19

it and the spot all the more impact. I didn't want to take over the spot with sound before that track started. There had to be no giveaway as to what the track had in store...just some ambient room noise, subtle footsteps and the rustling of a [burger] wrapper."

From sound design and audio mixing standpoints, the challenge entailed DiFondi being presented with an MOS spot that he had to work on from scratch. There was no sync sound recording on the commercial he received, which was originally shot for Korean television but then adapted for an American version. "I kept everything from an audio perspective very mundane—the guys in the cafeteria, some footsteps, everything you'd expect to hear." And once the offbeat nature of the story was revealed, DiFondi supported it with such sounds as the snake-like man's clothing rustling as he slithered along the floor.

Then there was the fine line of making the burger appetizing while having the man engulf it with his mouth like a ravenous reptile. "I went with some sticky-eating, saliva-sounding noises as the man's jaw unhinges to accommodate the size of the burger," says DiFondi. "The sounds had to be realistic to the story while not too gross so as to make the burger unappealing."

DiFondi has known but one professional home in his career—Sound Lounge—which he joined as an assistant in '99 right out of State University of New York College at Fredonia. In January '01, he was promoted to full-fledged mixer, leading to assorted credits, including a recent Cadillac campaign out of Modernista!, Boston, for which he earlier did Hummer's notable "The Big Race." Other credits include VW spots featuring the "Fast" character, AmEx starring and directed by M. Night Shyamalan and Burger King's "Manthem" commercial; the latter was a mixing collabo-

ration between DiFondi and Sound Lounge mainstay Philip Loeb.

Of Sound Lounge, DiFondi simply says, "This place has been so welcoming from the very first day. I can't imagine myself anywhere else. I was given the opportunity here to learn, to work and grow."

Tom Goldblatt

Veteran mixer Tom Goldblatt became an entrepreneur some four years ago when he partnered in the formation of audioEngine, New York, which has since sprouted a Phoenix shop as well. He mixed the number two entry on the latest *SHOOT* Tracks Chart, Sharp Aquos' "Lost Ball" from Wieden+Kennedy, New York. The spot features Giuseppe Verdi's *Caro Nome* aria from the opera *Rigoletto*. The midi orchestration from arranger Raymond Loewy of tonefarmer, New York, lends an apropos tone and feel for the storyline, which has a professional golfer, his caddie, tournament officials and live spectators searching to no avail for a golf ball which was shot errantly into the rough. Meanwhile those people at home or looking at a retail storefront telecast of the tourney on an Aquos TV set can clearly and easily see the ball in its hiding place.

While the mixing proposition on "Lost Ball" was "pretty straight forward," says Goldblatt, "it still required quite a bit of attention. "Strings can tend to take over the track if you let it. You have to be careful with strings, trumpets and instruments that are in the range of the human voice. You want them to be prominent but they can swallow your track if you're not careful. You want to hear the low parts and not have the large swells in the way."

Goldblatt loves music and mixing. And he has come to embrace the aluded to entrepreneurship that affords him some creative freedom. "It gives you 'the illusion of control' by being an owner of a company. But most importantly it enables me to get into different types of projects. A big sound design gig might take me away from my day-to-day mixing for a week or two. Now I can choose to try to do that if the work interests me—commercials, documentaries, an independent film, an editor's special project."

He recalls working on a fund-raising presentation piece for China Cares, a grassroots charity designed to help young girls in adoption centers in China who weren't receiving needed medical care. "Years ago as a staff mixer somewhere it would have been hard to free up the time and get the permission to work on that project. But here [at audioEngine] I can



Jeff Fuller

and it's the kind of gratifying project that helps you bring more to all your work."

Jeff Fuller

December will mark three years for mixer Jeff Fuller at Eleven Sound, Santa Monica. Among his latest endeavors was Hyundai Santa Fe's "Drumline" for The Richards Group, Dallas, a CG spot in which factory robots go about their business in choreographed fashion to music and sound design from Primal Scream, West Los Angeles. The procession of sci-fi-style robots gives way to the Santa Fe, with a voiceover that says, "362 highly skilled robots—one well crafted vehicle." The spot finished in the number three slot in *SHOOT*'s Fall Chart.

While the spot presented no daunting technical challenges from Fuller's perspective, he was able to add some fine touches. He did, for example, some filtering of the drums to let sound effects help underscore the precision movements of the robots. In one sequence, a robot takes two giant steps, which Fuller accentuates with large crash-like sounds as a creative contrast to the audio pacing in the rest of the piece.

Fuller started out doing dubs at Rex Recording & Video Post, a small Portland, Ore.-based facility, in '96. A year later, he was thrown into the mixing fray, working on projects for Wieden+Kennedy, Portland.

In '98, Fuller relocated to Southern California "to escape the rain," landing at West Los Angeles-based BBP as a mixer. After a couple of years there, he went freelance, primarily to work on his favorite show, *Futurama*, created by *The Simpsons*' Matt Groening. Then Fuller found his current roost, Eleven, connecting with its owner/mixer Jeff Payne. Fuller's career has since blossomed, with him mixing for example the Burger King "Whopperettes" spot that debuted during the Super Bowl, most of the new HP spots in which we never see celebs' faces (such as Jay-Z) as they tell us what's in their computers, making the PC "personal" again, and the lauded Tiger Woods' Nike commercial "Kid Tiger." Fuller affirms that a key contributor to his success is his assistant Luis Rosario, "who's always there for me and has got me covered."

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Map Quest

Postproduction has grown into a global business.

The most obvious examples are companies with deep pockets and large infrastructures—notably Ascent Media Group LLC, a wholly-owned subsidiary of Discovery Holding Company (NASDAQ: DISCA, DISCB) that encompasses such businesses as Company 3, RIOT, Method and POP Sound; and Thomson-owned Technicolor Content Services, which maintains post entities under the Technicolor brand name. Both of these companies maintain postproduction facilities in many locations including throughout North America and in Europe.

Ascent Media Creative Services president Bob Solomon says that at Ascent, the focus is primarily on the three major centers of New York, Los Angeles and London, while regional bases are also maintained in cities such as Atlanta.

Technicolor's international reach goes across Canada with bases in Montreal, Toronto and Vancouver, as well as in leading European cities including Rome, Barcelona and London.

While both industry leaders have been doing a substantial amount of building outside the United States, they also earned their positions through acquisitions. In late '04, Thomson famously paid 53 million GBP—\$102 million USD—to acquire leading London-based commercial post house Moving Picture Co. Earlier, Ascent Media's London base grew substantially through the company's (then known as Four Media Co.) purchase of the postproduction entities of the Virgin Media Group, which included Rushes and SVC (which was since merged into what is today St. Anne's Post and One Post).

The topic of acquisition has again surfaced this year. This time, Prime Focus—a publicly traded, Mumbai-headquartered postproduction group that employs roughly 400 and offers post services to feature, TV and commercial clients—began to execute its plan to go international when it bought a 55 percent controlling interest in The VTR Group, which encompasses London-based postproduction house VTR, editorial and post house Blue, visual effects arm Hive and standards conversion and duplication business The Machine Room. And, Prime Focus orchestrated a management buyout of privately owned London-based visual effects boutique Clear. The India-based company also reports that it has next set its sights on the Los Angeles market, which it intends to enter through acquisition and po-

tentially within the next six months. Prime Focus has also identified Dubai as a target market.

Meanwhile, Prime Focus' London operations have been rebranded under the new Prime Focus U.K. umbrella, and the company is restructuring and building a massive postproduction conglomerate in Soho with strong ties to India. Clients can either do work in London, or have it completed at lower rates at Prime Focus in Mumbai. A network will eventually be installed as the backbone of this effort.

"There are such pressures on the London market; there is still a place for the high end. But we can provide alternatives for clients," explains Clear managing director Simon Hutala. "This is our lifeline...for the long term survival of the post business in the U.K." Considering that in the U.K. the technology, talent and rent are expensive and budgets are falling, he concluded, "something's got to give."

But there are other beliefs about the recipe for success.

"Our model is to be located 'at home' for people who want to be able to work in their own countries," says Bob Hoffman, VP of marketing, Technicolor Content Services. "[For example] if you have a roster of great world class directors and directors of photography that live in London and want to work in their home and support the British film industry, you need to take your service to them."

Solomon relates that outside major production centers, it can be a real challenge to identify new target markets, as production is a mobile business that is very much impacted by tax credits.

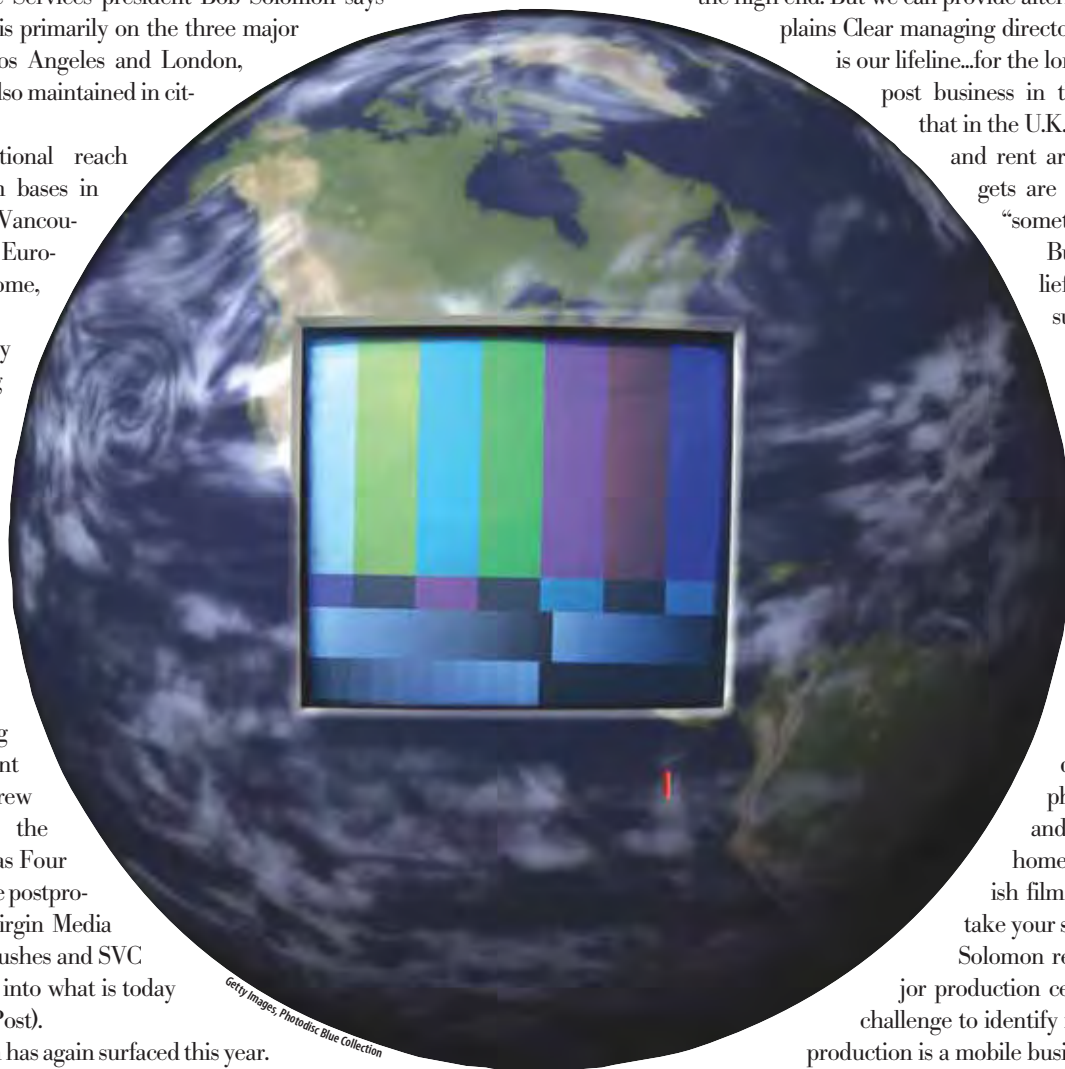
"[Tax credits are] one of the daunting things about making investments in facilities. Production is mobile, and the economics are a primary driver of where people work. That changes as international or domestic tax credit programs fall in or out of vogue.

"It literally changes by the month," he continues. "There is not a month that goes by where someone doesn't come out with a new tax incentive program. It's an interesting environment because they are all outbidding each other. And there are some very, very aggressive programs out there."

Continued on page 23

Post companies extend into international markets. *SHOOT* examines the drivers and the business models.

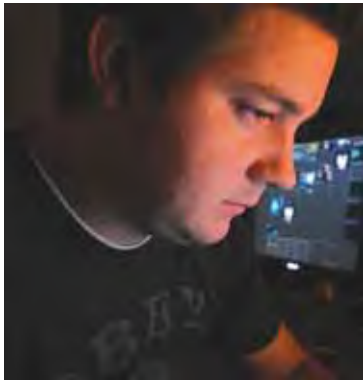
By Carolyn Giardina



Post Gallery

An artist who made a clean sweep of the nominations in the spot color correction category at the recently held Hollywood Post Alliance (HPA) Awards, an accomplished editor who is starting a new career chapter with a move to a noted house, and yet another cutter who wrapped an ambitious project in Europe—that's the mix of artisans being profiled this time around in *SHOOT's* Post/Editing Series. Steve Mottershead of

Outside Editorial, New York, is the one who made a major impact at the HPA competition. Editor Tim Cahill recently joined Red Car, New York. And editor James Rosen of Final Cut, London, comes off of a campaign designed to heighten anticipation for Sony's not yet released PlayStation 3. Here are their stories.



Steve Mottershead

A Sure Thing At HPA Awards

When the HPA Award nominations came out for outstanding color correction in commercials, Steve Mottershead of Outside Editorial, New York, was guaranteed a win. That's because he received all three noms: one for Jaguar's "Gorgeous," another for Jaguar's "XK Launch" and the third for Greyhound Bus' "Let's Go Dog." So much for suspense on awards night earlier this week. (He wound up winning for "Gorgeous.")

Mottershead, a noted Inferno/Flame artist who first established himself at AXYZ, Toronto, before moving to New York and joining Outside in August 2005, isn't your typical colorist. He does his color grading on the Flame and even all the more remarkable given his sweep of the HPA category, only diversified relatively recently into the colorist discipline at Outside.

In fact, diversification is the name of Mottershead's game as he's also stepped up his directing career. He helmed some music videos while at AXYZ and recently teamed with Chris Sargent (a solo director at Untitled, Toronto, and a stateside DP) on a two-and-a-half minute piece for Jaguar that's airing on DirecTV. And at press time, Mottershead and Sargent were slated to co-direct some additional Jaguar spot fare, all for Euro RSCG Fuel, New York. Furthermore, Mottershead also occasionally co-directs with Craig Bernard under the Beta Movement monicker; their credits include a music video, "Walk Straight," for The Willowz. Mottershead has additionally helmed solo, wrapping the Breach of Trust music clip titled "Bad Trip."

Still Mottershead's day-to-day focus is on his Outside endeavors spanning Inferno/Flame artistry, visual effects and design and Flame color grading. He enjoys the supportive environment at the New York house and opportunities that have emerged for him there. His effects/design exploits include spots for

Jaguar, New Balance, Coppertone and Oppenheimer Funds. Color grading spans not only spots for Jaguar but music video for the likes of Alexis on Fire and Willowz.

Of his work for Jaguar, Mottershead has praise for Euro RSCG Fuel creative directors Hal Wolverton and Alicia Johnson. "Hal has become a great mentor of mine and is really open to experimenting with the color of the Jag spots," says Mottershead. "He also has a great eye and taste for color and his input helps bring the grade to an impressive level."

Indeed Mottershead is no stranger to high profile work dating back to his AXYZ tenure, such as Inferno artist assignments for Budweiser. Included in this Bud fare were two Super Bowl comedy commercials, "Clown" and "Good Dog" via Downtown Partners DDB, Toronto. He also had occasion to work on Bud projects for DDB Chicago.

Beyond Budweiser, Mottershead took on Flame chores at AXYZ for commercials in Canada on behalf of such clients as General Motors, Xbox, FedEx, Fidelity, Lipton, adidas and Nike. He was on staff for five years at AXYZ, rising to senior Inferno artist. But he then began to look to broaden his creative horizons. Initially he explored prospects abroad, including at facilities in Australia and Japan. But an overture from Outside struck his fancy and he wound up in the Big Apple.

"It's exciting to work at Outside and in New York," he relates. "It's been a great advancement for my career."

Now, though his career is still in bloom, he has reached a point of industry recognition. The inaugural HPA Awards were launched to honor excellence in the art, science and craft of postproduction.

"Hal [Wolverton] has become a great mentor of mine and is really open to experimenting...."

By Robert Goldrich



Tim Cahill

Steers Toward Red Car

Many in the advertising world know Tim Cahill as an editor. Many may not know that he is also a painter.

Cahill—a 15-year veteran of the commercial business who recently signed with Red Car, based in its New York office—says he enjoys painting, particularly abstract painting, Rauschenberg style. He sometimes mixes photography with oils. He also enjoys what he calls abstract experimental video. Cahill additionally teaches storyboarding at New York's Parsons School of Design. His students are studying communications and design and have an interest in 2D.

Cahill started his editing career in documentaries, an area he still enjoys. He's been cutting commercials for roughly 15 years. His previous stints have been at New York-based Bluerock (then Palestrini Post Production), 89 Editorial, and most recently, V2.

Cahill won two Association of Independent Creative Editors (AICE) Awards in '02 on the strength of his work for the Teachers Insurance & Annuity Association/College Retirement Equities Fund (TIAA/CREF) directed by Tony Kaye (now with bicoastal Supply and Demand) for Ogilvy & Mather, New York. At the AICE Awards, the spot titled "Anthem" was honored in the Montage category while the other TIAA/CREF ad, "Diane Lewis"—which entailed editing by Cahill and Peter Goddard of Poppy Films, London—won in the regional spot category. This campaign featured vignettes of artists that have been TIAA/CREF clients, including Mikhail Baryshnikov and Kurt Vonnegut. The ads were cut in a documentary style with images including stock footage and newly lensed images.

Cahill's spot credits also include Absolut, Kodak, Motorola and GMC, promos for VH-1, MTV, ABC News, CNN HBO and Showtime, and music videos for the

Beastie Boys, U2, Madonna, John Mellencamp and Enja.

Since joining Red Car in September, the editor cut a Volvo marketing video using stock footage for EURO RSCG in New York. "This was about taking the expectations about Volvo to a new level," Cahill relates. "The editing was very experimental. We did quick edits that were rhythmically paced, maybe jittery, to something long and beautiful." He also cut two not yet airing spots for the Ad Council out of New York-based Grey Advertising; Clay Williams of bicoastal/international MJZ directed.

Cahill is also currently working on a documentary with a working title *Adopt Me Michael Jordan*. The topic is adoption in Ethiopia, and the film follows a social service agency in Ethiopia that caters to Americans adopting children. Cahill is working on the project with Susan Motamed through New York-based Jumbo Films. (Motamed was a producer on the '05 documentary *Enron: The Smartest Guys in the Room*.)

"I like to do both," Cahill says of long- and short-form projects. "I like the naturalness and narrative style of documentaries, and [I like] telling a story that could change things. I also like commercials. They are very experimental and [challenging] to cut."

To that end, he also enjoys the experimental nature of Web advertising. He cut an Internet marketing piece for Pitney Bowes recently while at V2. "It was a new adventure in Web advertising," Cahill says. "I think that's where commercials are going to end up, and I think it's a great medium for experimentation because you don't have a fixed length, so you don't have an arbitrary decision that limits the details and forces a rhythm...It allows more freedom, more creativity. It is going to be the future, so we should embrace it."

"It [Internet advertising] allows more freedom....It is going to be the future, so we should embrace it."

By Carolyn Giardina

This is Living for James Rosen

PlayStation 3 Campaign Combines Web, Cinema, Branded Entertainment and HD.

"This is Living" is a new branded series of five shorts from London-based agency Stream promoting the upcoming release of Sony's Playstation 3 gaming console. Each short focuses on real life characters to demonstrate the benefit of the platform's new technology. Bridging the gaps between commercials, virals, documentaries and shorts, the campaign was initially launched on the PSP3 Web site, staggering the debuts of new episodes; cinema distribution in Europe is also part of the marketing plans. The campaign was shot and finished in HD.

James Rosen, who's based in the London office of bicoastal/international Final Cut, edited this inventive campaign, which was directed by Colin O'Toole of London-based Unorthodox Styles, the production company and animation house on the project.

Rosen started at Final Cut's London office nine years ago as a runner; he assisted editors there and was later promoted to editor. He is grateful to Final Cut, saying, "They really let you cut and learn the equipment." A major opportunity came in music videos while assisting Final Cut editor Gary Knight, whom Rosen helped cut Christina Aguilera's "Fighter." Rosen continues to work on music videos for artists such as Robbie Williams.

Rosen also recently cut a short film, *Always Crashing in the Same Car*, and says he enjoys taking on different types of projects. At press time, Rosen had completed HD spot work for Finish dishwasher tablets via Euro RSCG, London. "A lot of people are shooting HD now," he reports, "but they are still most-

ly being finished in standard definition." The "This is Living" series is another example of his HD work. It was lensed using a high-speed HD camera, and the footage was recorded to hard drives. Rosen cut the series on an Avid. Finishing was handled at London-based St. Anne's Post, which online the spot in HD on an Avid Nitris from HDCAM source material. "They had cinema in mind—also the new Playstation [accommodates] HD, so it was all encompassing and we wanted to show off the HD," he says.

The first episode is titled *Real Time* and uses a pair of amateur boxers who demonstrate the importance of impulsive reactions as an analogy for PSP3's real-time physics. The other film scenarios include a London man who obsessively collects miscellany to highlight immense storage potential; BMX flatland biking as a demonstration of precision controls and wireless capabilities; and a home blown up to flaunt the PSP3's HD image quality.

"The approach was a documentary-style, with a short film POV, and we paced it and structured it as that," Rosen explains. "It didn't need to be 30 or 60-seconds, so we could pace it out quite nicely....We were able to create a sense of what a boxer does. You could almost see his thinking process, feel and see things you wouldn't feel and see before. We wanted it to be more of a short film [series] than commercials. So the main guts were the film, not the game footage....We [aimed to] present the technology of PS3 without hard-selling to the viewer. It had to feel as far away from an advert as possible."



"It [each short film in the series for Sony PlayStation 3] had to feel as far away from an advert as possible."

By Carolyn Giardina

Post Companies Spread International Wings

Continued from page 21

Larry Bridges, founder/CEO and editor at multi-city Red Car believes that exchange rates are also an important factor. "In Canada, traditionally...the dollar goes further," he says. "[Recently] the dollar situation has been an advantage for keeping work on our shore."

To better service their multi-city and multi-country clientele, both Technicolor and Ascent remotely offer services through dedicated high-speed networks designed to improve collaboration and efficiency. Red Car, which maintains bases of operation in Chicago, Dallas, New York, San Antonio, San Francisco, Santa Monica, and Buenos Aires, also uses a network as a link for its operations, but Bridges says that at least for the creative editorial side of the business, this is not a significant factor.

"[Creative] editing is 90 percent local," Bridges suggests. "So after all the discussion about long-distance collaboration and store and forward, editing tends to be locally focused. People in a city tend to work with people in that city. Yes, people travel...but 90 percent is local."

"I think the challenge for editing boutiques—anywhere but in America and Canada—is the fact," he relates, "that editorial is a service that is organized with a director/production company-driven model, so it is hard to have a standalone boutique with a

service model that will sustain itself. But I think there is an advantage for finishing facilities; the agency becomes their direct customers."

Technology's Impact

As the subject of acquisition resurfaces, the access to capital afforded by a large parent company might be particularly attractive to post entities in this time of rapid technological change. If you look back on earlier acquisitions, some whose businesses were sold to Four Media Co. had at the time cited the cost of transitioning to HD as an advantage to being owned by a larger entity. Today, technological change remains an issue facing the post business.

"We are moving to a more file-based infrastructure," says Solomon. "[To take advantage of] file-based opportunities, we need to explore proprietary workflows."

Technicolor's Hoffman adds, "That gives us the technical firepower that other companies might not be enjoying the benefit of. In terms of investing in new technology, [Thomson] is being very supportive of that."

Prime Focus U.K. is already benefiting from the infusion of capital. In addition to a massive facility overhaul, it acquired a Grass Valley Spirit 4k scanner and additional technology purchases are anticipated.

Critics of the large postproduction

conglomerate model have pointed out that senior execs may contribute business—but not necessarily postproduction—experience.

"I think you need to blend the perspectives, bring in people from different backgrounds and experiences. It's critical that our artists make strategic and tactical decisions," Solomon says, pointing out as an example that Ascent's senior management team includes Company 3 president and renowned colorist Stefan Sonnenfeld.

Technicolor's Hoffman insists, "When it comes to postproduction, it is the creative people making the decisions."

As Prime Focus plans its next

move to break into the Hollywood, Technicolor meanwhile is eyeing Bollywood. "Everyone is looking at India very closely," relates Hoffman. "It's still a little bit early to discuss...but we are actively working on some business relations in India."

"We are also investing fairly heavily in East Asia [with a plan to open new business], Southeast Asia [by expanding existing business] and South Asia [through a joint venture]."

Red Car maintains its place in the international market through a base in Buenos Aires. "The boutique editing company really has to do with the talent in that town," Bridges says. "In our case with Buenos Aires, [editor]

Steve Armstrong wanted to go down there. This is a big base that attracts a lot of production companies...It's turned into a little version of Hollywood. We want to be there and be the familiar brand presence so that when American agencies arrive, then they see us and feel right at home.

"I think the city [production center] of the future will not be just where you do post work, but also where you can get production [services]," Bridges concludes. "The future will not be where you do one thing, it will be where you have production crews, wardrobe, DPs, sound—so you can go somewhere and have a 'mini Hollywood.'"

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Director Lloyd Stein Signs With Nola Pictures

NEW YORK—Director Lloyd Stein, formerly of Crossroads, bicoastal, Chicago and London, has joined Nola Pictures, the New York-based live-action shop headed by executive producer Charlie Curran.

Over the years, Stein's work in comedy has garnered numerous

awards. For example, he directed Budweiser's "What Are You Doing?" which debuted during the 2001 Super Bowl telecast. The spot, which was a preppie/yuppie send-up version of the famed "Whassup?" fare, earned such accolades as a Gold Clio, a Cannes International Advertising

Festival Bronze Lion, and an honor in the dialogue/monologue category of the Association of Independent Commercial Producers (AICP) Show. Goodby, Silverstein & Partners, San Francisco, was the agency.

Stein brings a creative pedigree to Nola. He got his start in the busi-

ness as a writer/producer at the on-air promotions department of TNT. He went on to MTV where for four years he wrote, directed and edited image campaigns and contest promos for the network.

The body of work at MTV elicited interest from the commercialmaking

community, resulting in his coming aboard the directorial roster of now defunct Propaganda Films, where he spent two years. He then moved over to bicoastal Epoch Films. After about a year there, he joined the former Headquarters in late '99. Shortly before Headquarters formally closed in January '06, Stein shifted over to Crossroads.

Among the clients Stein directed spots for over the years were ESPN, Heineken, Sony, Kinko's, Sprint, McDonald's, Mercedes-Benz and Nike. The latter was for a mountain biking apparel line out of Goodby.

Small Gain For L.A. Spot Shoots

Continued from page 4

city-owned property, including such frequently shot venues as City Hall, the downtown library and office building facilities.

Mayor Antonio Villaraigosa (D-Los Angeles) was a major proponent of this measure, which also gained passage from the Los Angeles City Council.

According to figures cited by the Mayor's Office, an average scripted feature, TV or commercial production has an economic impact of \$150,000 to \$250,000 per production day—and it's estimated that the entertainment industry employs more than 200,000 people in Los Angeles County with quality middle-class jobs.

Steve MacDonald, who heads FilmL.A., the organization that oversees the shoot permit-issuing Los Angeles City/County Film Office, described the implementation of the fee waiver policy as "a common sense step that will be much appreciated by productions here in Los Angeles. We look forward to working with the mayor and the City Council on a number of other initiatives to help keep these critical jobs here in Los Angeles where they belong."

FilmL.A. collected and reported the shoot day figures. That group's quarterly reports for Los Angeles represent the number of film-permitted, on-location production days in the City of Los Angeles, Diamond Bar, Southgate and West Hollywood, unincorporated areas of Los Angeles County, the Angeles National Forest, and in more than 800 facilities operated by the Los Angeles Unified School District. The tally of filming days does not include production that occurs only on soundstages or in surrounding cities.

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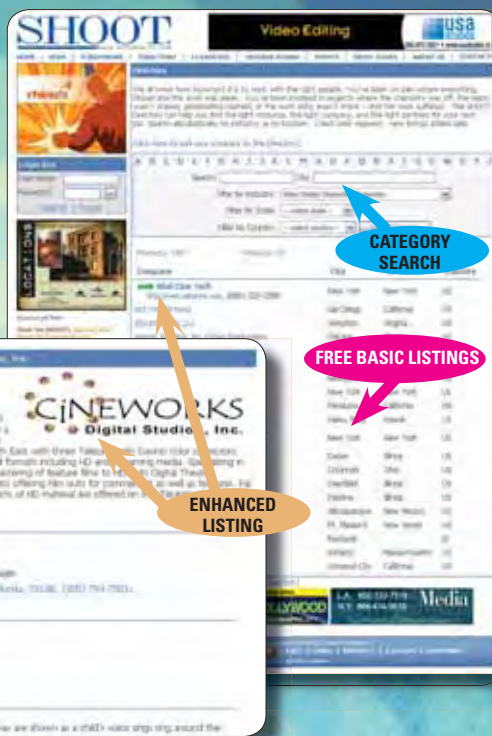
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Film | Tape Manufacturer
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Language Services
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Videogame Developer
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Web & Interactive Design Services

Spots Figure Prominently In The HPA Awards Mix

Continued from page 1

Dailey & Associates, Los Angeles (and directed by Robert Prins via Dailey).

Before the gala ceremony it was known that Mottershead would win the spot colorist honor in that he received all three nominations in the category—the other two coming for his work on Jaguar’s “XK Launch”



Jaguar’s “XK Launch”

and Greyhound Bus’ “Let’s Go Dog” for The Richards Group, Dallas.

Gust topped a field of editing nominees that also included Scott Gaillard of Outside Editorial for Jaguar’s “Gorgeous” and Richard Cooperman of The Mission, Venice, Calif., for Farmers Insurance’s “Indestructible,” a Hispanic market spot directed by Martin Weisz of A Band Apart’s since closed

spot operation for Accent Marketing, Santa Monica.

Hyundai’s “World On Its Head” beat out Nike’s “Celebration” for the spot compositing award. An coterie of talent from Ring of Fire, West Hollywood—John Ciampa, Thomas Downs, Paul Geiger and Brian Schneider—worked on “Celebration, which was directed by Stacy Wall of bicoastal Epoch Films for Wieden+Kennedy, Portland, Ore. And audio mixer Levy for “Scream” won his category over fellow Margarita Mix mixer Jimmy Hite for Cadillac’s “Drumline” directed by HSI’s Paul Hunter for Leo Burnett Detroit, and over mixers Peter Rincon, Robert Weiss and D. Chris Smith of POP Sound, Santa Monica, for Coca-Cola’s “Video Game,” helmed by Smith & Foulkes of Nexus Productions, London, for Wieden+Kennedy, Portland.

TV, Features

The HPA Awards also had four craft categories for TV and three for

theatrical features. A well known artisan in the ad industry, colorist Siggie Ferstl of Riot, copped the color correction honor in TV for his piece

Continued on page 27

Tiffany Senft Elected AMP President

Continued from page 1

available to our members. Jan led the charge on that and now we are working towards other coverage, such as a group healthcare plan.”

AMP is also looking to address ASCAP royalty payments for commercials, simplifying the process of qualifying for and getting paid accordingly and making sure that recompense is equitable. AMP hopes to work with not only ASCAP but also the Association of National Advertisers and others to make inroads in this area, as articulated earlier this year by Horowitz (SHOOT, 4/21).

As always, stressed Senft, AMP will continue “to look inward, making sure communication with and among our members is strong, building cohesiveness within the industry to help standardize business practices, to talk about issues and to navigate those waters so that individual houses have a community to turn to.”



Tiffany Senft

On the flip side, in terms of looking outwards, a prime message that AMP wants to convey, according to Senft, is that “music production companies are branding experts encompassing all kinds of music, from original to finding the proper licensed music to sound design as well as other forms of

audio branding.”

Rounding out the slate of newly elected AMP national officers under Senft are VP Marlene Bartos of Yesian, New York, treasurer Chris Peterson of Heavy Melody, New York, and secretary Ben Davis of Music For Picture, New York.

Adair Scores Arsenic

Continued from page 4

“In addition, these people are not trained to deliver any type of dramatic message. For instance, there will be dialogue from a professor and what he or she is addressing is really intense but they are kind of doing it with a wry smile on their face because that’s how they are. Music has to help reinforce what’s being said, but not distract from it,” said Adair.

He added that working on *Arsenic* was a great lesson in less is more. Adair’s final product is carried primarily by airy woodwinds and soft percussion and uses some musical elements native to that part of the world. While he had studied Indian music before, he did additional research to make sure he was employing the right instruments and sounds known to a particular region.

“That was one of the compelling challenges of this project, to be able to incorporate sounds from another musical tradition but into something that was actually my own voice and vision. I think there is definitely

room for both of those things in the commercial music arena.

“This project made me focus on a real respect for and sensitivity to the authentic traditions of those kinds of music. It’s not about trying to ape them in some shorthand way but its about trying to bring something from them to a newer sensibility. That’s exciting for me. I love it when I hear that.”

Unfortunately he said he hears a lot of badly done pastiches of world music now that everyone has sample libraries and they think they have a handle on the entire tradition of Asian music.

“Bjork is one of my favorite artists because she has found ways to bring disparate kinds of cultural artifacts into her music but they are seamlessly integrated into a vision that is completely her own and the result is something really new that takes you to a whole new place. That is a what I was aspiring to do with this and something that I think that there is a lot of room for in commercial music.”

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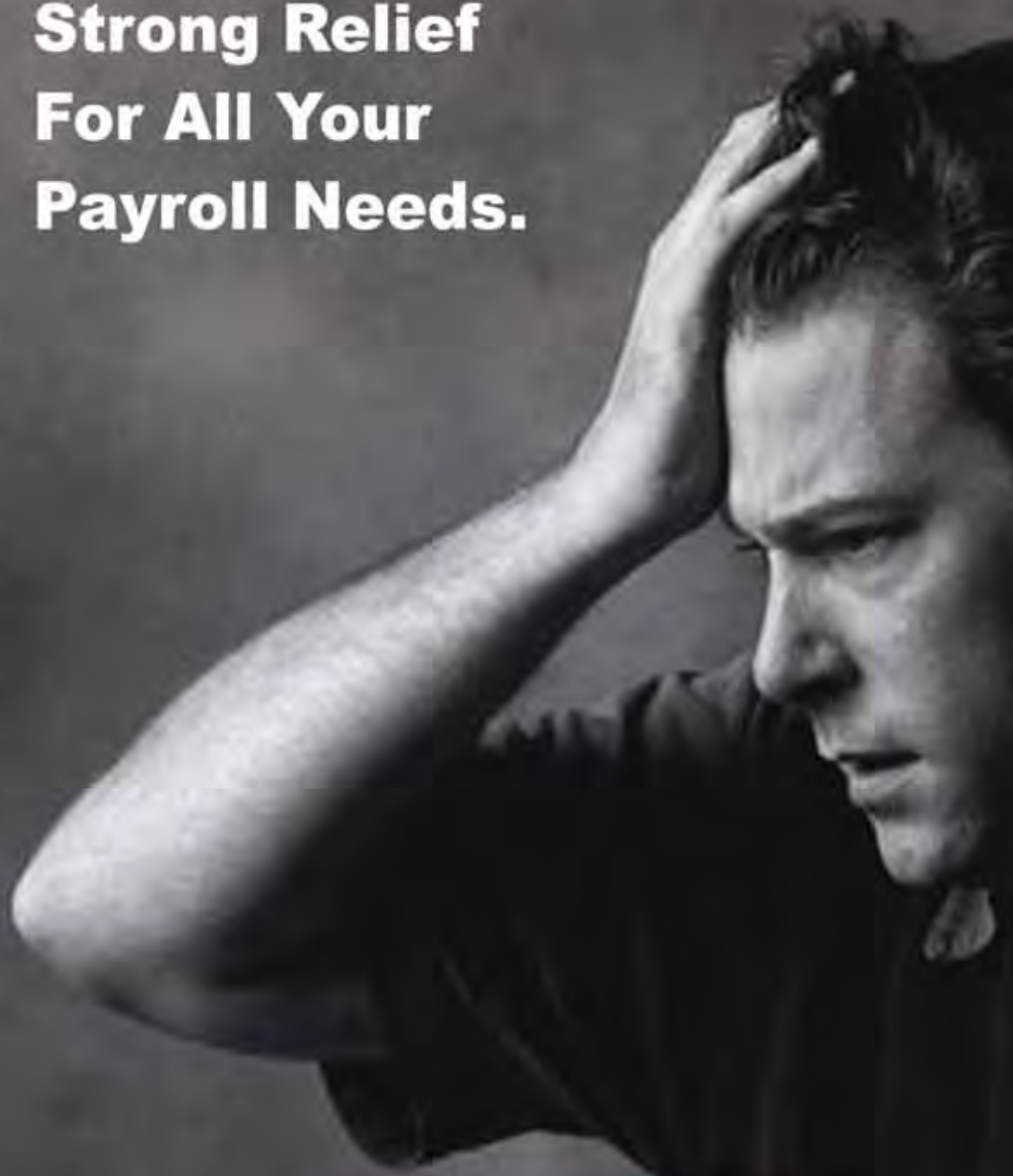
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News

street talk

Ad agency vets Colin Costello and Susanna Matukas have teamed with executive music consultant Surita Mansukhani to form FranMar Entertainment, a Chicago-based branded entertainment company. The new venture's main focus will be on scripted and reality-based series for television, Web TV and mobile outlets. Costello has served in such capacities as VP/group creative director at FCB Chicago and associate creative director at DDB Chicago. Matukas spent 20 years at DDB, working primarily on Budweiser and McDonald's. Mansukhani is an executive music consultant and producer for Chicago's What The Hale Music and Omnicom entertainment media marketing firm AWE.....Director David Wild has come aboard Directorz, Dallas, for national representation. He joins a company roster that includes directors Jeff Bednarz, Tom Ryan and Stewart Cohen.....Director Larry Shiu has joined Instant Karma Films, Santa Monica....Cut + Run, New York, has launched its sound and mixing division with a short film by director Wim Wenders. The new Nokia-sponsored promotional documentary features David Bowie as a guide to innovative music stores around the globe, with sound design and mix by Cut + Run's Jun Mizumachi....Editor Nicholas Erasmus of bicoastal 89 Editorial is again available for commercials after a nine-month hiatus during which he worked on the feature film *Chaos Theory*, directed by Marcos Siega.....The industry is mourning the passing of Terry Clairmont on Oct. 28 after a courageous battle against lung cancer. Clairmont, CEO of Clairmont Camera, cofounded the North Hollywood-headquartered camera rental house with his brother Denny; the company went on to open facilities in Vancouver, B.C., and Toronto....

report

New York-based music/sound design house tonefarmer has secured rep firm Sweet (Matt Factor and Tara Muscarella) to handle the East Coast....Bicoastal Brand New School has hired independent sales reps Sean Sullivan and Christine Jackson of Sullivan Creative Management to cover the Midwest market....Cinematographers Allen Daviau, Peter Menzies Jr. and Scott Butfield have joined The Skouras Agency, Santa Monica, for exclusive representation....Orlando Management, Sherman Oaks, Calif. has signed DP Tom Camarda for exclusive representation....DP John Lindley is wrapping principal photography on the feature *Reservation Road* and is slated to become available for commercials on Nov. 18 via the Stacy Cheriff Agency, Los Angeles....

bulletin board

>November 1-9/Los Angeles: AFM/AFI Festival. www.afi.com
>November 6-8/New York: Ad:Tech. www.ad-tech.com
>November 6/London: London International Advertising Awards. www.liaawards.com
>November 10/Sydney: Young Guns International Advertising & Design Awards. www.ygaward.com
>November 14-15/Los Angeles: SHOOT Presents: Music for Commercials Panel at *Hollywood Reporter/Billboard* Film & TV Music Conf, www.billboardevents.com (register online with promo code SHOOTftv for registration discount!)

HPA Awards Bestow Lifetime, Engineering Honors

Continued from page 25

ESPN 2006 Arthur Ashe Awards: *Afghan Women's Soccer*.

The other TV winners were: Stuart Bass, ACE for editing of *Arrested Development*; Eric Grenaudier, Megan Omi, Valeri Pfahning and Diego Galtieri of Stargate Digital, Los Angeles, for compositing on *Nightmares & Dreamscapes: Battleground*; and audio engineers Greg Stacy, Mark Petersen, Mike Cook, Craig Dellinger and Jeff Clark of Laser Sound Services, Los Angeles, for an episode of *Charmed*.

Steve Scott of EFILM, Hollywood, won for outstanding color correction on a feature film in a DI process for *The Illusionist*. Taking the feature compositing honor were Eddie Pasquarello, Kimberly Lashbrook, Tory Mercer and Greg Salter of Industrial Light+Magic, San Francisco, for *Pirates of the Caribbean: Dead Man's Chest*. And the feature audio post honor went to Dave McMoyler, Michael Minkler and Myron Nettinga of Soundelux, Hollywood, for *Flight Plan*.

Lifetime, Engineering Excellence Awards

Beyond the 11 craft categories, the HPA handed out three Engineering Excellence Awards and an Outstanding Contribution To Advancing Postproduction Award. The latter went to Emory Cohen, a widely recognized innovator, businessman and teacher who has helped shape the post industry. Numerous post methods and practices in sound editing, film and video completion were first conceived and implemented by Cohen; these accomplishments include enabling work in high definition and the development of 24p technology. Cohen has received numerous industry awards for his work, including the Motion Picture Academy's Scientific and Technical Achievement Award and several TV Academy Awards for Outstanding Achievement in Engineering.

During the span of his career, Cohen has held executive positions in Southern California houses that have included president/CEO of Laser Pacific, VP of operations at Glen Glenn Sound, president of Compact Video Services, president of Image Transform, and president of Pacific Video.

The evening's proceedings also marked the inaugural HPA Awards for Engineering Excellence, which went to three recipients: Digital Vision for its Digital Vision Optics (DVO) line of image processing software; MTI for Control Dailies, a PC-based telecine and audio control environment that

facilitates key capabilities; and Sony for its HDCam SR platform.

The HPA launched its annual awards show competition to fill what it views as being an awards show void. HPA president Leon Silverman, who

is also president of Laser Pacific Media Corp., described postproduction as a frequently overlooked industry sector. Referring to the creative artisans and innovators in the post community, Silverman said at the time

that the creation of the HPA Awards was announced, "Too often their significant contributions are hidden and unacknowledged." The competition was designed to help post artisans attain a higher profile.

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