

Aardman Hatches New Talent Via Incubator

Bristol, U.K.-based animation house launches unit to find, mentor and groom up-and-coming artisans. Venture extends reach of studio initiative from Europe to the stateside community in search of the next generation of filmmakers.

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Richard Kizu-Blair Joins Hoytyboy Pics

Director reunites with executive producer Clint Goldman and director Steve "Spaz" Williams at Bay Area shop that has an anthropomorphic penchant for spot critters as reflected in its work for Disney's *The Wild*. Producer Chris Whitney also comes on board.

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Judy Hu Visits The SHOOT Chat Room

G.E.'s global executive director for advertising and branding discusses "One Second Theater," including noted creative contributions from BBDO New York and adapting TV commercials "Singin' In The Rain" and "Rail" into DVR-friendly fare with bonus entertainment content.

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Midwest Series: Inventive Incentives
Professionals in Illinois and Michigan assess the state of the production and post biz. See page 16



Client Tell: Executives Discuss New Media Experimentation

By Robert Goldrich

NEW YORK—For Judy Hu, General Electric's global executive director for advertising and branding, experimentation in new media has graduated from "important to being absolutely necessary....It has become part of standard operating procedure. It's no longer a value-added extra. Experimentation is an essential part of our process with the media marketplace constantly changing."

It was this orientation that led to G.E.'s successful "One Second Theater" from BBDO New York, a way to make spot fare more enticing to DVR users by enabling them to access hidden layers of content. The first TV commercial to be adapted to this new "One Second Theater" model was "Singin' In the Rain," which featured a dancing elephant

hoofing about in a rainforest. The popular ad—part of G.E.'s "ecoimagination" campaign promoting the company's environmental-friendly efforts—was directed by Joe Pytko of Venice, Calif.-based PYTKA. "Singin' In the Rain" debuted on air in 2005 but was rich enough from an entertainment perspective to lend itself easily to different layers of additional material for a DVR version that was introduced in May '06.

Indeed Hu's advocacy of a "proactive" approach regarding new forms of communication is a common bond shared by virtually all the client execs whom SHOOT has talked to in recent months. (For more on Hu, her reflections on "One Second Theater" and digital media in general, see this week's Chat Room feature.)

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Epstein's Got Game For Ad Biz

By Robert Goldrich

SAN FRANCISCO—"Gaming is a new advertising medium," related Jonathan Epstein, who recently became CEO of San Francisco-headquartered Double Fusion, an independent provider of in-game advertising. "But it's not a new medium."

Indeed video games have a track record of delivering significant audience, which includes the coveted young male demographic. However gamers are a far more diverse lot than that oft-cited stereotype with women coming on strong, accounting for nearly half of Internet game playing and 25 percent of console participation in the U.S. The female representation is even greater in some international markets. Epstein noted, for instance, that in China the gamer gender breakdown is about 50-50 among teens and young adults.

While his resumé is steeped in the gaming biz, Epstein brings an atypical perspective to his new position. Prior to coming aboard Double Fusion this summer, he was co-head of the digital media group of United Talent Agency (UTA), overseeing a wide range of transactions in the gaming, mobile, Internet and advertising technology

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International Film Community Converges on Frankfurt

By Carolyn Giardina

FRANKFURT—The City of Frankfurt continued to demonstrate strong support for filmmaking for all applications from features to commercials with last week's eDIT 9 Filmmakers Festival, a project of the Hessian Ministry of Higher Education and the Arts and the Hessian Institute of

Private-Sector Broadcasting (LPR) under the patronage of Udo Corts, Hessian minister of science and the arts. This year, Frankfurt and Germany's support for filmmaking was underscored in the promotion of a new federal program—scheduled to kick in next year—whereby features and documentaries with German producers or partners may receive a rebate

of up to 20 percent on what is spent in Germany.

"The state of Hessen supports eDIT Filmmaker's Festival in the strong conviction that the combination of innovation technology and its creative use—as presented in this festival—makes for one of the most promising future industries of our society," explained Corts.

Over the years, the scope and participation in the eDIT Festival has been building on the international level. Co-festival director Rolf Kramer reported that of the several thousand attendees, "We had people from Finland, Croatia, Switzerland, Austria, the UK and U.S. this is something I'd like to further enhance."

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ASSOCIATION OF INDEPENDENT CREATIVE EDITORS

By Robert Goldrich



Common Ground

As reported in *SHOOT*, an increasing number of ad agencies and clients have instituted vendor diversity initiatives, a prime example being GSD&M, Austin, Texas, which is actively seeking and in some cases hiring qualified minority and/or woman-owned production houses. Estimates are that some 90 percent of major

U.S. advertisers have formal supplier diversity programs. And recently clients have begun requesting that their suppliers—including ad agencies—look to increase diversity spending among their own vendors such as production, editorial and music houses.

During the week of its lead story (8/19) on the agency/client push for vendor diversity, *SHOOT* posed a survey question to its readers, asking them about their viewpoints. Some 55 percent of respondents character-

ized the vendor diversity initiative as being “an ill-advised application of affirmative action that will adversely affect deserving companies that aren’t owned by minorities or women.” In sharp contrast, nearly 45 percent described vendor diversity as being “a positive development that poten-

tially could open up opportunities for deserving minority and/or woman-owned companies.”

Finding common ground seems a daunting task. Yet many opponents of diversity measures aren’t opposed to qualified artisans getting a chance—minority or not. In that spirit, an overwhelming percentage of industry respondents would likely view favorably any initiative that trains future generations of capable talent, bringing new blood into the workforce and

strengthening industry infrastructure. So no matter what your stance on vendor diversity, a strong consensus can be reached on education and training for those who have the aspiration and aptitude.

In that vein, consider two organizations—Streetlights and Inner-

City Filmmakers was launched in ‘93 by editor Fred Heinrich and producer Stephania Lipner to make a positive difference in the lives of youngsters who might not otherwise get the chance to become part of the film community. Inner City Filmmakers has since provided training and expe-

Heinrich said the obituaries “underscored the need to help create opportunities for underprivileged young people in the inner city.”

City Filmmakers, which were both born out of the Los Angeles riots in 1992. Founded by producer Dorothy Thompson, Streetlights is a non-profit job training, job placement and mentoring program which provides industry employment opportunities for economically or socially disadvantaged young minority men and women. Streetlight participants gain experience in entry-level capacities, with many moving up the industry ladder over time. Meanwhile Inner-

rience in different aspects of filmmaking to hundreds of graduates of different ethnic backgrounds and from financially disadvantaged families.

The purpose of Inner-City Filmmakers hit home for Heinrich during its inaugural year when several students brought in their high school video yearbook, which included five obituaries. “That underscored,” related Heinrich, “the need to help create opportunities for underprivileged young people in the inner city.”

Creative Voice

David Baldwin



As executive creative director at McKinney in Raleigh, N.C., David Baldwin has had a hand in assorted notable projects, including endeavors that have broken new media ground, a high-profile example being last year’s “The Heist” for Audi, an all-encompassing experiential ad vehicle event that blended fiction and reality, turning prospective consumers into interactive participants.

Now on behalf of Sony’s Bravia line of liquid-crystal-display TV sets, he leads a McKinney team that tackles the DVR quandary, making a commercial that tempts viewers to pay attention, using the TiVo or an equivalent system—noted for its ad-skipping prowess—as the means to access alternative endings to the spot storyline.

“Basically we’re trying to use the TiVo experience to our advantage,” related Baldwin. “DVR users can click a button on their remote control to select an ending to watch either male or female-oriented.”

The original commercial—sans alternate endings—debuted during the

2005 Academy Awards telecast. Directed by Scott Vincent of bicoastal/international Hungry Man, “Trailer” featured a man and a woman gazing through a storefront window at amazing cinema-like images displayed on a Sony Bravia LCD TV set. Unaware of each other, the man and woman simultaneously say, “Nice picture,” at which point they finally notice one another.

Fast-forward to today and McKinney has crafted different conclusions that take us past where the initial commercial left off. DVR users can select either the “Ending for Men” or the “Ending for Women.” The female endings consist of a 1950s-era musical centered on shoes and an emotional tale about a female doctor saving a man and an orphan. The male-driven ending is either a funny clip from a sports drama or a cartoon spoof of a martial-arts movie. The endings were directed by Frank Todaro of bicoastal/international Moxie Pictures.

“We’re bringing the genders together,” quipped Baldwin, noting that the HD television set marketplace has become “an inherent battleground” between the sexes. “The guys want

the giant TV set with the awesome picture while the women think it’s too big for the room and don’t want it. We’ve used our campaign to bridge that gap and more deeply brand Sony Bravia as the TV for both men and women.”

And that entertaining, engaging concept has legs, according to Kevin Berman, marketing manager for Sony

Electronics. So much so that the agency and client waited until now for the other shoe to drop. “We always intended to have this second part of the campaign—with the alternate endings for DVR users,” said Berman. “But we don’t traditionally have a heavy media summer...so we decided to come back with the alternate endings now this fall when our media play is heavy.”

Flash Back

October 5, 2001 Miami agency Crispin Porter + Bogusky, has opened an office in Venice, Calif., under the aegis of creative director Sally Hogshead....Legendary skateboarder turned producer, director and documentarian director Stacy Peralta has joined Nonfiction Spots and Longform, Santa Monica....Director Jeffrey Karoff has signed with bicoastal Coppo Films....Members of the New York production industry are banding together to with state and local officials to aid in the clean-up and recovery in the aftermath of the Sept. 11 terrorist attacks....

October 4, 1996 Director Kinka Usher, who had been with bicoastal Smillie Films, has launched his own production shop, House of Usher, Venice, Calif....Director Simon Delaney and the directing team of the Douglas Brothers have signed with Ritts/Hayden, Los Angeles....Editor Tim Cahill is joining 89 Greene St. Editorial, coming over from Palestrini Post Production, New York....Cary Gries has closed his three-year-old editorial shop Griesfilms, to join Superior Assembly Editing Company, Hollywood....



Scene 2:
Car exits frame followed by stampede of wildebeest

Phone message 12:45

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PRODUCTION

Hoytyboy Signs Director Richard Kizu-Blair

By Robert Goldrich

SAN FRANCISCO—Hoytyboy Pictures—the Bay Areas shop which earlier this year (*SHOOT*, 5/12) diversified into spots after wrapping the feature film *The Wild* for Disney—has made its first directorial signing, securing Richard Kizu-Blair, who had been helming commercials at Cucoloris, Venice, Calif., for the past three-and-a-half years. Coming over to Hoytyboy with Kizu-Blair is his longtime

Blair first established himself in the ad arena as a director at now defunct (Colossal) Pictures, a San Francisco shop that was a spawning ground for filmmaking talent. Over the years, Kizu-Blair developed a reputation for ambitious car and combo visual effects/live-action spots, working with such clients as Honda via Rubin Postaer and Associates, Santa Monica, Lexus for Team One, El Segundo, Calif., Dodge out of BBDO Detroit and

ing his talent as a director and art director, a thorough understanding of visual effects and animation, which are Hoytyboy specialties, and a “nutty sense of humor,” which is at times reflected in his work.

The addition of Kizu-Blair contributes to the forward momentum

at Hoytyboy which has gotten off to a fast commercialmaking start with Williams-directed projects for Nintendo via Leo Burnett, Dawn dishwashing liquid for Kaplan Thaler, New York, and Target out of Peterson Milla Hooks, Minneapolis. Much of this work and current jobs in pro-

duction are in line with the Hoytyboy team’s anthropomorphic work in *The Wild*, a computer-animated comedy/adventure that centered on an assortment of animals from the New York Zoo who discover what a jungle the city can be when one of their own is

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Director Richard Kizu-Blair reunites with Clint Goldman, Steve “Spaz” Williams at Hoytyboy Pictures

producer Chris Whitney.

The move reunites Kizu-Blair with Hoytyboy founders, executive producer Clint Goldman and director Steve “Spaz” Williams. The three had been colleagues at the former Complete Pandemonium, a San Francisco production house, in the late 1990s. Prior to Pandemonium, Kizu-

General Motors/Oldsmobile via Leo Burnett Chicago.

Goldman recently called Kizu-Blair and the timing turned out to be fortuitous. “Richard was looking for a change, something closer to [his Bay Area] home,” related Goldman, who in turn cited several factors which attracted him to Kizu-Blair, includ-

Aardman Hatches Talent At Incubator

By Carolyn Giardina

BRISTOL, U.K.—Aardman Animations, the Academy Award-winning Bristol-based feature, commercial and television animation studio best known for the Wallace & Gromit characters, is extending the reach of its recently launched The Incubator Unit, a company arm designed to find, mentor and groom animation talent. Launched in the U.K. in the spring, the unit is now beginning a more active U.S. initiative.

Heather Wright, Aardman’s executive producer and head of TV commercials, runs Incubator and helps find, manage and grow new talent for commercials, television and film proj-

ects. Aardman producer Helen Argo is also dedicated to the endeavor.

“Ad agency creatives and producers are eternally in search of new ideas, talent, points of view, styles or attitudes they can use for the brands they take care of,” she related. “Aardman Animations also has an ongoing need for new talent and we actively search out and recruit the best artistic talent in the world. The Incubator Unit is the place where we try out, develop and nurture new animation directors. The process works symbiotically as the advertising agencies get a constant injection of new talent, we can groom and grow the next

generation of talent, and these young directors get a chance to expose their work to the agencies plus get technical support and artistic mentoring.”

The search for talent ranges from animation festivals to film schools and beyond. “We actively promote the new talent in advertising agencies for four to six months by showing their work to creatives and producers,” Wright explained of the process. “The work is also visible on our Web site. At the end of six months we know enough about the reception of their work to decide if they will be hired for a TV commercial project.”

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J.J. Sedelmaier’s Red Defender Looks To Draw Blood

Offbeat Animation Campaign Hopes To Connect With Young Demographic

By Nicole Rivard

WHITE PLAINS, N.Y.—Animation director J.J. Sedelmaier—known for his work on *Saturday Night Live* and spots for Slim Jim, Footjoy and Hotwire—and Jason Holzman, creative director at Euro RSCG, New York, took the whole idea of a superhero and messed with it for two Ad Council PSAs and other communications promoting the American Association of Blood Banks, America’s Blood Centers, the American Red Cross and their *Bloodsaves* campaign. Their Red Defender even made an appearance at Advertising Week last week, gracing the back cover of the official guide, where he exclaims, “If there is one thing more important than saving lives, it’s talking about ads” in his own offbeat way while encouraging people to donate blood by visiting www.bloodsaves.com.

Because *Bloodsaves* was developed to capture the attention of 17-24 year olds to increase regular blood donation, Sedelmaier—who maintains White Plains-based J.J. Sedelmaier Pro-

ductions—was asked to create something smart and entertaining, but a little off balance.

“I am very sensitive about making sure that whatever I do isn’t just doing the same old thing,” explains Sedelmaier. “In this case, what was interesting was they wanted to hit this demographic. They had the idea of using this superhero who was going to save the day, yet things happen and kind of mess things up. The tagline is, ‘Saving the world isn’t easy, but saving a life is.’”

Instead of creating a silly cartoon, he envisioned a hip comic book style. “When it comes to the superhero I wanted to let the humor come in the situation and not try to say from a mile away, ‘Something funny is going to happen.’”

“There were a couple of times, where I had to say this character wouldn’t do that or you don’t want to mess with this too much because it is going to get too conventional and you are going to lose that demographic. You don’t want everyone to respond

to this because if that happens you know you have watered it down.”

In “Gold Reserve,” the wife of Red Defender answers an emergency call about a robbery at the Gold Reserve as the Red Defender finishes in the bathroom. He flies out the window and captures the robbers only to be laughed at by onlookers because a piece of toilet paper dangles from his superhero suit.

In “Car,” Red Defender stops a missile in the air as it heads toward a playground. The car owner is more angry than grateful and wants the superhero to replace his car. Police officers appear on the scene as does an ambulance-chasing attorney whose business card lists a specialty which reads, “Superhero infractions.”

While the content was a bit unconventional, the technique was a straightforward draw-it, scan-it, color-it, composite-it piece,” explained Sedelmaier. “We’re known for doing things that look

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German Commercials Honored at VDW Awards

By Carolyn Giardina

FRANKFURT—Renault’s “Crash Test” won the award for best commercial at the annual Association of German Advertising Spot Producers (VDW) Awards, which were presented last month (9/23) before an estimated 700 attendees during a gala ceremony and party in Frankfurt. The spot—produced by Element E in Hamburg for Nordpol in Hamburg—also won a second trophy in the music category.

Directed by Silvio Helbig, “Crash Test” features various ethnic foods such as sushi and sausages going through auto crash tests with poor results. The final test is French bread, which fares the best. The concept is the “safest cars are French.” The spot was produced with a series of practical effects.

The evening’s other big winner was “For Those Who Believe in Driving” for SEAT Leon, produced by Markenfilm in Hamburg for Barcelona-based agency Atletico International Advertising. The ads earned three awards—cinematography for DP Sebastian Pfaffenbichler, editing for editor Soren Gorth, and visual effects.

Eric Hillenbrandt was honored for direction for “Every case tells a story,”

an ad for RIMOWA via Hamburg-based production company PI Group International and agency Frohling Werbeagentur, Dusseldorf.

Meanwhile, Berlitz’s “Mayday” won the category for best international commercial. The spot was helmed by directing team Nic & Sune of Oslo-based Motion Blur via Bates Red Cell, Oslo. “Mayday” features a language-created miscommunication at a coast guard’s office.

In total, 15 VDW Awards were presented for commercial excellence.

The members of the VDW represent an estimated 75 percent of the national advertising spot volume in Germany. The VDW Awards ceremony was held in cooperation with the eDIT 9 Filmmakers Festival, which began the following morning (see separate story for a full rundown of that event). The aforementioned “Crash Test” was among the spots featured in the commercials conference track of the eDIT 9 confab.

Underscoring its growing significance, the VDW Awards show saw its attendance increase dramatically over that for last year’s gala ceremony, which drew a little more than 400 people.



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formula

Director Arnby Joins The Joneses, Gains First U.S. Representation

By Robert Goldrich

SANTA MONICA—Director Jonas Arnby of Moland Film Co., Copenhagen, has secured his first stateside representation, coming aboard bicoastal The Joneses.

Established in the European ad community for his comedy and visual storytelling, Arnby came to the attention of The Joneses via director Hans Peter Moland, also of Moland Film Co., who joined the U.S. company's roster last year. Mel Gragido, executive producer of The Joneses, saw Arnby's reel, was favorably impressed with his spotmaking range and signed him during a visit to Copenhagen.

Arnby's recent work includes "Pool," a home video-style viral ad for Sprite, out of Saatchi & Saatchi, Copenhagen, which features a group of young men who stealthily use a makeshift slingshot to catapult a sleeping buddy over a hedge from one backyard to the next. In less than two months since its release, the spot has generated more than two million

downloads as well as considerable office water cooler buzz.

The director's sense of ad humor is also exhibited in TDC Mobile's "Chase" for Copenhagen agency & Co. In the commercial—which was shortlisted at this year's Cannes International Advertising Festival—two young men, with nothing better to do, race cell phones across a coffee table by remotely causing them to vibrate.

Beyond his comedic fare, Arnby has demonstrated an affinity for dramatic storytelling, most notably with the Danish Traffic Council's "Dead Man Walking" for Leo Burnett, Copenhagen. The spot shows a young man walking with a pronounced limp. The camera reveals that a corpse is clinging to his leg, a metaphorical representation of the best friend who was killed in a traffic accident due to the limping man's carelessness. "Dead Man Walking" won an Audience Award at last year's Arnold Awards competition in Copenhagen.

Arnby studied filmmaking at the London College of Printing (which

has since become the London College of Communication) and at "super-16," a Danish film industry-sponsored program that provides three years of training to a select group of directors and producers while they work professionally in the industry. Arnby's first roost was Bullet Productions, Copenhagen, which he joined in 2000. He went over to Moland Film Company in '04.

For Arnby, who was educated in England, joining The Joneses fulfills his desire to try his hand at American advertising. He described himself as "a great admirer" of stateside commercials and their tradition of storytelling. Arnby said he was also drawn to "the understated humor" evident in a number of U.S. spots.

The Joneses is handled by a sales force consisting of independent reps Maggie Klein on the East Coast, Doug Stieber & Co. in most of the Midwest, Dawn Ratcliffe in Detroit, Howell Associates on the West Coast, and Alyson Griffith in Texas.

POSTPRODUCTION

New Twist For Nola: Claudio Droguett

By Robert Goldrich

NEW YORK—Director Claudio Droguett, who founded Twist Films in Santiago, Chile, has joined Nola Pictures, New York, for U.S. representation.

Droguett made his first major mark stateside on the ad agency side of the business as a producer and then an executive producer at BBDO New York, working on such accounts as G.E., Pepsi, Polaroid, Dupont and Visa. While an exec producer at BBDO, Droguett branched out into directing.

After wrapping a 10-year stay at BBDO, he decided to devote himself full time to helming, taking on documentary cinema projects for Bill Blass, IBM, Ralph Lauren, Time Warner, *Vogue*, *W Magazine* and Warner Bros.

Born and raised in Santiago, Droguett returned to Chile in late 2001. The next year he launched Twist. Via that roost he has directed assorted spots over the years for La Tercera, Parmalat and Telmex, among other clients. Recent endeavors include a Falabella Rusia Chic commercial for Chile ad shop Dittborn & Unzueta.

Prior to Nola, Droguett was handled in the U.S. by Aero Film, Santa Monica. He now comes aboard a Nola Pictures' directorial roster that includes Juan Delcan, Kenny Morrison, Kim Dempster, Lloyd Stein, Laszlo Kadar, Rick Knief, Xandy Smith, James Signorelli



Claudio Droguett

and Jerry Simpson. Nola handles the U.S. market for Twist.

Conversely Twist acts as Nola's rep in the Latin-American market. Nola additionally gains access to a production foothold in Santiago. Chile is attracting a growing amount of spot shoots for American and Canadian advertisers, with companies like Twist occasionally providing production ser-

vices and facilitating those jobs.

Continuing to head up Nola is executive producer Charlie Curran, who opened the company last year after a lengthy tenure at Crossroads Films, bicoastal and Chicago. Director Knief is also a Crossroads' alum. Polo Luisetti and Axel Brinck are executive producers at Twist.

Droguett first moved from Santiago to the U.S. at age 22 to continue his studies in communications. He completed his formal education in the field of cinematography at New York University. After graduating from there, he gained employment at BBDO New York where he eventually got his feet wet in directing.

Nola Pictures' stateside spot sales force consists of independent reps Maria Stenz of Stenz & Co., New York, on the East Coast, Catherine DeAngelis of Hot Betty, Chicago, in the Midwest, Los Angeles-based Susan Bennett on the West Coast and in Texas, and Sarah Lange who handles Texas regionally.

A recent sales addition was Janie Balcomb of the U.K. firm Bow and Arrow who will serve as Nola Pictures' sales rep in the European ad market.

Short Takes

"REQUIRED READING"

Leo Burnett USA, Chicago, topped last month's Chicago Creative Club Awards, winning best of show in two categories, including television for the Hallmark spot "Required Reading," which was directed by David Harner, then a creative at the agency, who has since joined Venice, Calif.-based production house The Institute for the Development of Enhanced Perceptual Awareness. The commercial shows a man struggling to become literate so that he



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can read the greeting cards given to him over the years by loved ones. "Required Reading" made a major awards splash in August, tying with FedEx's "Stick" (directed by Traktor of bicoastal/international Partizan for BBDO New York) for the coveted primetime commercial Emmy Award. Overall at the Chicago Creative Club Awards, Burnett won 17 of the competition's total of 27 categories.....

SHORT SCRIPT-BIG SCREEN

New York-headquartered cinema advertising firm Screenvision has launched the "Short Script-Big Screen" competition, which is open to qualified professionals in the advertising, marketing and media industries. Entrants are invited to submit a two-minute short script on the subject of their choice. The winning script—to be selected by Screenvision and the Upright Citizens Brigade Theatre (UCB)—will be produced into a short film that will be shown as part of a national Screenvision digital entertainment preshow in 2007. UCB will provide a production team as well as on-camera talent for the winning entry. Deadline for entries is Nov. 15; log onto www.screenvision.com for more info.....

PEOPLE IN THE NEWS



Mike Caguin and Eric Husband have returned to Colle+McVoy, Minneapolis, after having left the agency a year ago to work as senior creatives at Butler Shine & Stern, Sausalito, Calif. They are now taking on associate creative director duties at Colle+McVoy....

Global creative and brand-engineering agency Attik has brought several artisans into its San Francisco office, including senior Flash developer Pete Shirmer, interactive producer Denise Czaja, copywriter Mary Michael Pringle, junior art director Mina Buehler Monnee and junior designers Jonathan Burkett and Ryan Lee..... Cut+Run has added noted editor Chris Hellman to its New York-based talent roster, which includes company co-founder/editor Chuck Willis and editors Mike Douglas, Jon Grover, Anthony Marinelli and Adam Jenkins. A former partner/editor at Homestead Editorial, New York, Hellman has cut over the years for such clients as Miller, BK, Nike, and Coca-Cola..... Editor Rich Jack, formerly of Big Sky, New York, has come aboard Bionic, the New York shop launched by veteran editors Steve Beal and Todd Feuer in 1999. Jack's credits include commercials for Procter & Gamble, Budweiser, General Mills and HBO.... Colorist Matt McClain has joined Filmworkers Club Dallas. He comes over from Riot, Santa Monica, where he served as assistant to veteran spot colorist Bob Festa as well as senior colorists Clark Muller and Brian "Crash" Carlucci. McClain's spot credits as a colorist include Expedia, Scotia Bank and the Red Rock Casino..... Cary Flaum has joined the New York office of international visual effects house Smoke and Mirrors as head of production. Headquartered in London, the company opened its U.S. operation in 2003. Flaum served as sales and facility manager at mad. house, New York, and as a senior producer at Version2, New York....

Digital Actors A Hot Topic At eDIT 9 Fest

Continued from page 1

The festival program has been created in cooperation with the Visual Effects Society (VES) since 2001. VES founder Tom Atkin is now a co-director of the event, working alongside Frankfurt-based Festival directors Sebastian Popp and the aforementioned Kramer.

Festival Honors were presented this year during a gala attended by an estimated 1,500 including Hessian Prime Minister Roland Koch. This year's recipients were filmmaker Terry Gilliam (*Monty Python, Brazil*) and visual effects pioneer Ray Harryhausen (*Jason and the Argonauts, The Seventh Voyage of Sinbad*). Also, a special achievement award was bestowed on Andy Serkis, the actor who gave the motion capture performances that were the basis of CG characters Gollum in *The Lord of the Rings* trilogy and Kong in *King Kong*. On this special award, festival organizers said Serkis "showed the filmmakers

of our time how to excite life and soul in animation characters."

The participation of Serkis also seemed to place the topics of scanning, motion capture and digital actors in a variety of sessions during the course of the festival.

eDIT's commercial track included a look at some of the past year's honored work, as well as a spot that used the motion capture process to create a digital character: Klicksafe's "Visitors" for Ogilvy, Frankfurt. The spot was presented by Frankfurt -headquartered Neue Sentimental Films producer Norman Strohmaier and Jorge Beigang of Frankfurt's Metric Minds, which handled the motion capture. The two discussed how to effectively tell the story, which featured a household receiving some visitors from the Internet. The team had to create a CG robot that had to exist in a live action commercial; Strohmaier and Beigang took the audience from motion capture to refining the CG

robot and placing it into a live action environment to interact with a human actor.

In features, ILM visual effects supervisor Boyd Shermis offered an example of the use of digital actors for stunts that are too dangerous or impossible for real actors during a session on the making of *Poseidon*.

The science and technique of creating digital characters—as well as scanning everything from cars to film locations—was examined more in depth in a "Scanning for all Purposes" session on advances in scanning techniques that featured discussions with Eyetronics, a 3D scanning service provider that maintains a U.S. base in Los Angeles; and Venice, Calif.-based visual effects company Gradient Effects, which presented a proprietary scanning technique already used on a variety of productions.

Eyetronics VP Nick Tesi emphasized that 3D scanning can be particularly attractive to commercialmakers

on tight production schedules. "You can use scanning for a faster turnaround with a more realistic look," he suggested, showing some examples of spots that used Eyetronics scanning services for CG people and cars, and came from Santa Monica-based The Syndicate and Method.

Gradient co-founder Tom Tannenberger meanwhile described his company's unique "LIDAR" scanning technique, which uses a method of detecting distance from camera to object by analysis of pulsed laser light reflected from their surfaces to scan anything up to a large-scale location.

Honoree Serkis brought his unique perspective and enthusiasm to the process. Commenting on the argument that CG actors could take work away from real actors, he asserted, "That's rubbish. [Successful CG characters] are about the marriage of pure acting and the projection of the human emotion into visual effects.

"It's an incredibly exciting time for actors," he added. "You can play a 25-foot gorilla. You are not limited

[by physical appearance]. It's about inhabiting the soul of the character mentally."

Screenings

A festival highlight was an evening conversation with Gilliam—whose body of work also includes commercials—followed by a screening of his latest film *Tideland*, which is scheduled for release next month in the United States.

The film follows a young girl named Jeliza-Rose, whose mother dies from a heroin overdose and whose father then takes her to live on a farmhouse in a remote area. As the child attempts to deal with her situation, she communicates mainly with her bodiless doll heads and odd neighbors. Gilliam, who wrote the screenplay that was based on a book of the same name by Mitch Cullin, described the film as "Southern Gothic" in its "grim picture of America."

Another screening during eDIT

Continued on page 8

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Study Hall

Bits and Bytes of Food For Thought
by Ken Liebeskind

Study projects growth in Internet ad spending

Despite recent reports that Internet ad spending is slipping, the latest studies confirm strong growth for this year with projections for continued growth.

In a detailed report released last Thursday [Sept. 28], *eMarketer* projected a 26.8 percent rise in Internet ad spending this year, with spending increases through 2010 that will remain sound.

Internet ad spending increased by 49 percent in the first half of this year compared with the same period last year, far outpacing all other media (network tv was up 6.3 percent).

Translated to dollars, this year's Internet ad spending will reach \$15.9 billion, with projections of \$25 billion by 2010.

The *eMarketer* study tracked spending for specific online ad formats. Paid search advertising continues to dominate and will account for more than 40 percent of total Internet ad spending for the next five years, but online video spending will grow at a faster pace and double its share of total Internet spending by 2010.

Online video spending will jump 42.6 percent this year, with similar large increases through 2010. Paid search will rise by 31.4 percent this year, with lower increases in the years ahead. Other Internet ad formats, including display ads and classifieds, will increase at slightly lower rates.

This year, paid search advertising represents 42.5 percent of Internet ad spending compared with 9 percent for online video, but by 2010 the numbers will be 40.8 percent and 18 percent. Paid search will generate \$6.7 billion in revenue this year, compared with \$1.4 billion for online video. By 2010, more than \$10 billion will be spent on paid search and \$4.5 billion on online video.

The growth of online video advertising is significant, but it is being curbed by the lack of inventory on major sites and the inability of popular social networking sites to attract major advertisers, according to *eMarketer* senior analyst David Hallerman. "Premium pages like Yahoo, ESPN and *The New York Times* only have so much space to sell," he said. "The advertisers who look at social media sites aren't deep pocketed and the sites don't appeal to traditional advertisers who have wariness about putting advertising on sites they don't have control over." But these sites could ultimately attract more video advertising by playing more videos. "More traditional video content online will support more traditional video advertising," Hallerman said. For more information, contact David Hallerman at *eMarketer* at 212-763-6010.

Scope of eDIT9 Grows

Continued from page 7
was Animations World Network's Animation Show of Shows compilation, which featured highly regarded work including *One Rat Short*, the animated short from writer/director Alex Weil—who is the executive creative director at New York-based Charlex—and the Charlex team. The short recently won Best of Show honors in the Siggraph Electronic Theater.

Top commercial work was screened and analyzed during a session titled "The Making of Extraordinary Commercials." These included Guinness' "noitulovE", which won the Grand Prix at the Cannes Advertising Festival. London and New York-based Framestore-CFC's head of CGI Andy Lomas described the production, which was directed by Daniel Kleinman of London-based Kleinman Productions via AMV BBDO London. (Kleinman has since partnered in Rattling Stick, London.)

Another was Renault's "Crash Test," which won honors for best commercial and best music in a commercial at the annual Association of German Advertising Spot Producers (VDW) Awards, which was held in Frankfurt in cooperation with the eDIT Festival (see separate story, p. 4). The awards ceremony—which took place the evening before eDIT got underway—drew some 700 attendees. "Crash Test" was produced by Element E in Hamburg for Nordpol in Hamburg.

Directed by Silvio Helbig, "Crash Test" features various ethnic foods such as sushi and sausages going through auto crash tests with poor results. The final test is French bread, which fares the best. The concept is the "safest cars are French."

The spot was produced with a series of miniatures and practical special effects, as explained at eDIT by members of the Hamburg-based effects team from company Effectiv Team SFX. In contrast to the digital talk, Effectiv technical director Thomas Degner lamented that as things go digital "we are not going to see as much of this anymore." He recommended collaboration and a mix of digital and practical special effects as an effective means to tell stories as the industry moves forward.

Meanwhile a look at Munich-based agency Connect 21's Siemens "Welcome to the Jungle"—a two-minute film that served as both a commercial and corporate image piece for television and the Internet—was presented by senior producer Jan Bauer of Frankfurt-based production company Gehrish + Krack and the spot's helmer, director Jorko Krahl.

This humorous ad places business people in a jungle and they rely on Siemens mobile for services from voice to Internet access to help them navigate their way. Krahl explained that the jungle was used to show a sharp contrast with an office environment.

A final element that seemed to bring the eDIT Festival together was the networking aspect of the event. Attendees had access to meet and ask questions of speakers and honorees. With the 10th anniversary eDIT Festival now a year away, Atkin summed up, "I'd like to see it grow, but not lose its intimacy. It's like family; it's really fun."

Sedelmaier Sees Red For Ad

Continued from Page 4

traditional and hand drawn. It doesn't mean it is. I mean we use a lot of Flash, a lot of Maya, a lot of After Effects, and so forth. But we don't let it drip off the work.

"The key is to understand what makes any style unique, and how to translate that into film in such a way that the viewer isn't distracted by the technique you use. Yes, we use computer technology, and have for over 15 years—but we use it as a tool, not as the technique itself."

One of the biggest creative challenges was choosing Red Defender's name.

"We actually had all the animation done before we knew what the characters name was. We went back in and put the red shield on his chest. I did get so frustrated that at one point I hung a sign around his neck that said, 'Your ad here,'" Sedelmaier said with a laugh.

The Euro RSCG team consisted of copywriter Holzman, art director Rocky Pina, and producers Jeff Stock and Lyndsay Myerscough.

J.J. Sedelmaier served as director/producer/designer, backed by a studio ensemble that included production manager/ animator Dave Lovelace and animators Dan Madia, Andrew Friz and Steve Jackett.

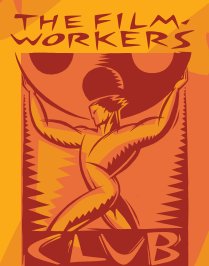
Sound designer was Fred Weinberg of Fred Weinberg Productions, New York.

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formerly of RIOT Santa Monica

OSCAR OBOZA
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HD Essentials

By Carolyn Giardina

Manufacturers' Support Grows For ASC CDL

As previously reported in SHOOT, the Digital Intermediate Subcommittee from the American Society of Cinematographers (ASC) Technology Committee has been developing what it calls an ASC Color Decision List (CDL), an open method of communicating color information between technologies from different manufacturers. This is becoming an increasingly vital and potentially valued capability. As the Color Decision List is getting closer to the implementation stage, a growing number of manufacturers of color correction and finishing systems report that they are preparing to support the system. And the commitment appears to be continuing to gain momentum in industry circles.

"There is no doubt the CDL works," reported colorist Lou Levinson of bicoastal Post Logic Studios, who chairs the Digital Intermediate Subcommittee. "Now the biggest issue facing us is agreement on a standard transport mechanism."

Relative to that latter issue, the committee aims to have this resolved by year's end.

Technicolor's senior vice president of worldwide technology Terry Brown, who participates in the ASC Technology Committee, confirmed that sister company Grass Valley has tested the Color Decision List and would support the CDL in its Bones postproduction system.

"This allows a cinematographer to communicate his vision without error," Brown related. "It's a decision list that any manufacturer can import."

DVS spokesperson Erik Balladares reported that the Color Decision List system has been tested by DVS and would be incorporated in a future version of the DVS Clipster. The DVS Clipster has already been installed at such mainstay postproduction houses as Company 3 in Santa Monica, and Encore Hollywood.

"It gives everybody a standard to follow," Balladares said of the Color Decision List. "It's important that we have standards [for communicating information] that can be transferred from system to system."

"We want to forward this process," added Bill Robertson, who is head of marketing for color correction system maker da Vinci. "They have solidified the parameters, and we know that we can implement this throughout our product line."

And Quantel postproduction marketer Mark Horton noted that attaining standardization in this arena is a most appealing prospect. "We are very interested in a broadly based initiative to standardize metadata across the industry," he affirmed.

Manufacturers that have expressed interest in the CDL initiative include such notable companies as Autodesk, which is the maker of Lustre, among other technologies, and FilmLight, the maker of Baselight.

Manufacturers and ASC Digital Intermediate Subcommittee members have been testing the system since last spring, and implementation may begin by the end of the year.

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



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Judy Hu

G.E.'s global executive director for advertising and branding takes us to "One Second Theater"



By Robert Goldrich

Judy Hu joined G.E. four years ago, shortly thereafter launching the "Imagination At Work" campaign. Indeed "imagination at work" aptly describes her tenure at G.E., a prime case in point being the introduction earlier this year of "One Second Theater," created by BBDO New York.

The project turns traditional commercialmaking on its ear—or more fittingly an elephant's ear, making DVRs an ally rather than an advertising adversary. For "Theater," two G.E. broadcast spots from 2005—"Singin' In The Rain" and "Rail," both directed by Joe Pytka of PYTKA—were adapted, with the embedding of additional material that can be glimpsed for only a second when watched on television. But for DVR users, the spots can be paused and the new content can be watched in its full glory.

In "Dancin' Elephant," which is the "One Second Theater" version of "Singin' In The Rain," DVR households can learn more about the elephant named Elli—and other spot characters in the rainforest—in True Hollywood Story style. For example, such celeb trivia appears on screen as Elli having earlier in her career been in a teenage exploitation film, *Don't Touch That Trunk*. The pachyderm also endured a peanut scandal but recovered nicely, now starring in the feature *Love of the Mastodon*.

There's even a My Space profile on Elli, listing her general interests as "bling" and "mud baths on Maui." Elli also has her own blog as well as a podcast.

"One Second Theater" translates into what's evolved into an extra dimension for G.E. commercials, promoting the viewer expectation that a spot could carry some interesting additional entertainment fare. It's another way for viewers to connect to the brand and for the brand to connect with the consumer.

SHOOT: What was the genesis of "One Second Theater"?

HU: It isn't always a logical process that gets you there, which is all well and good to know. As a client, it's important to realize that nothing is necessarily linear, particularly in the world of new media.

We had been talking for a couple of years about two things: How do you interpret the TV series G.E. Theater (from television's Golden Age) in the 21st century? And the exploration of new media, which had us constantly asking BBDO to bring us ideas. Simply put, we want to be the first when it comes to exciting new media applications. We want to be proactive, testing and constantly learning. BBDO has been great about generating new ideas and approaches.

"One Second Theater" came out of a confluence of our G.E. Theater thinking and BBDO pushing the envelope. The agency came to us with the idea of taking "Singin' In the Rain"—coinciding with the one-year anniversary of that spot and our overall eco-imagination campaign (promoting the company's environmental-friendly efforts)—and refreshing it in the context of additional entertaining material for the TiVo crowd.

SHOOT: This wouldn't have been possible, however, if the original

commercials hadn't been entertaining to begin with, lending themselves to the creation of more layers that could be exploited.

HU: Yes, that's true. It took a traditional commercial to make this work—but the key is that it had to be a great spot that had entertainment value and that registered with viewers. Only then do you have a situation where there's enough interest in additional layers as they are

TiVo showcase by a consumer is about 83 percent of the commercial's duration. That means on average people are watching four-fifths of an ad. By comparison, the average spent on "One Second Theater" was 352 percent of the commercial time. It's been a great success. People are seeking out new content that we are providing. They are spending more time with the brand.

The bottom line is that we've uncovered an exciting new way for

The Hollywood Reporter's site, the Interactive Movie Data Base site, E! Online. We were also on entertainment sections of sites like the *New York Post*—positioned on its famed Page 6—the *Village Voice*, *L.A. Weekly* and *O.C. Weekly*. The promotional campaign was very much linked to an entertainment industry feel.

We had a Must See banner on a *Hollywood Reporter* Web site ad, which looked like a story about un-

HU: Yes. Today that client and agency involvement re-emerges with new media as reflected in "One Second Theater." The main differences are that compared to G.E. Theater, our "One Second Theater" accounts for the shortened attention span of today, and it is taking place in the digital media realm. BBDO has been great in creating and opening up new opportunities. The agency's image historically is as a leading traditional television shop. But they're much more. We've asked them to come up with new media ideas for every campaign and they've delivered. There are creative media opportunities for delivering messages that consumers will happily seek out.

SHOOT: Do you view experimentation in new forms as being an important priority for virtually any client today?

HU: Experimentation and exploration of new media and new forms of communication has gone from being important to being absolutely necessary....It has become part of standard operating procedure. It's no longer a value-added extra. Experimentation is an essential part of our process with the media marketplace constantly changing.



"Dancin' Elephant" became the DVR-friendly adaptation of the popular broadcast spot "Singin' In The Rain," providing additional content to connect with consumers.

revealed. This further demonstrates the need for traditional broadcast commercials to be relevant and entertaining. Otherwise you cannot connect with the consumer, much less build upon the commercial in another arena like the DVR.

SHOOT: What has been the response among DVR households to "One Second Theater"?

HU: The average time spent in a

consumers to interact and engage with G.E. In essence our commercials can become carriers of program content.

Another important element in all this is promoting the content so people become aware of its existence and look for it if they're interested. We had NBC teaser banners and took out a series of online ads—that looked like editorial pieces—on Web sites primarily in the entertainment industry such as

released "steamy" rainforest scenes. The story "reported" on Elli's checkered past and how she overcame it, signing what's believed to be a seven-figure movie deal.

SHOOT: So "One Second Theater" in a sense becomes the contemporary version of the famed G.E. Theater, which had its run of popularity back during the days when advertisers and agencies had a significant hand in developing TV programs.

Epstein Assesses Video Game Ad Market

Continued from page 1

sectors and serving as a consultant to a number of media startups. Epstein helped to open UTA's San Francisco office last year, marking the first time that a major talent agency had set up a shop in the Bay Area. (UTA continues to maintain its San Francisco office.)

The rationale for the launch was to advantageously place UTA in the heart of the electronic and video gaming market. For Epstein, the UTA experience provided him with a talent agency vantage point, nestled at the intersection of artist representation, filmed entertainment, gaming and the marketing and advertising worlds.

In many respects, advertising in video games today, observed Epstein, parallels "the early days of television when commercials were the equivalent of reading radio ads on TV." But Epstein sees tremendous growth prospects with in-game advertising becoming increasingly sophisticated. "The nature of the advertising will be far different three years from now—

even more dramatically different five years from now," he projected.

Whereas the lion's share of in-game ads today encompasses non-clickable graphics, static billboards in city environments and a smattering of video, the norm of the not-to-distant future, said Epstein, will be far more dynamic and relevant. "There will be versatile content with advanced demographic and psychographic targeting so that an ad or message can be presented in the best possible way based on who the individual gamer is and what his or her interests are."

Partnership

A means towards helping to realize advertising gains in gaming could be last month's partnership between Double Fusion and Emergent Game Technologies, Calabasas, Calif. The deal calls for Double Fusion's in-game advertising technology to be integrated as an in-line feature of Emergent's Gamebryo Element game engine and toolkit. The integration will allow de-

velopers using Gamebryo to seamlessly incorporate in-game advertising placements from within the Gamebryo environment, just as they might add any other feature to their games. Thus in-game ad technology will be integrated directly into a game engine.

"The earlier a developer begins work on the integration of an advertising campaign, and the more integrated the ad placement process is within the creation of the game, the more contextual and native the advertising will be," said Epstein.

The in-game advertising market could generate as much as \$1.5 billion in revenues by 2010. Double Fusion's business entails acquiring the rights to sell game ads from publishers and to be a solutions provider for ad agencies and clients. Now the company is billed as being the largest independent provider of in-game advertising in that high-profile competitor Massive, a technology and ad-serving firm, was recently bought by Microsoft.

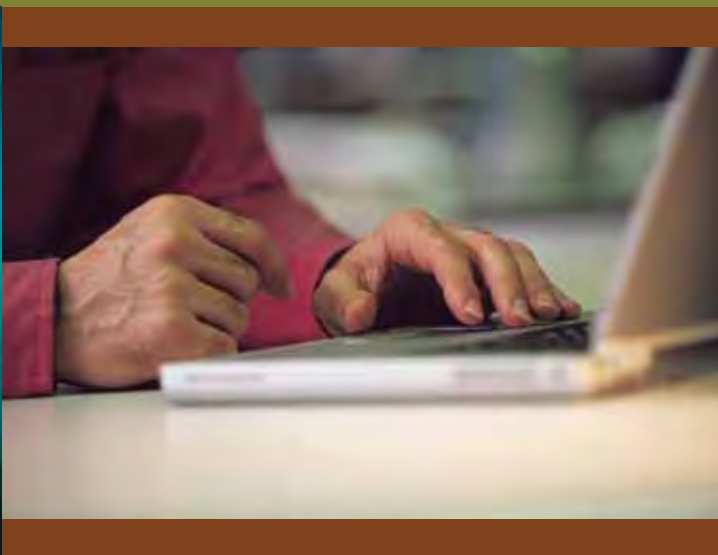
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Top Spot of the Week

Director Craig Gillespie, Sight Effects Exhibit Total Recall For Yahoo!

Commercial Out Of Soho Square, New York, Promotes Portal's Improved Homepage

By Christine Champagne

What you don't know really can hurt you—in fact, it might even eject you from your car as we see in “Recall,” a new spot touting Yahoo's new-and-improved, information-packed homepage.

Created by Soho Square, New York, and directed by Craig Gillespie of Los Angeles-based MJZ, the commercial opens on two buddies pulling up to an intersection.

“So, what do you think of the car?” the driver of the newly purchased vehicle asks his friend.

“Pretty sweet,” his friend says, “but the recall must have been annoying.”

“The what?” the driver asks, barely getting the words out before his airbag explodes, sending him flying out the back window of the car and into the street.

Ouch. Clearly, this guy didn't know about the airbag recall.

The scenario is then replayed.

“So, what do you think of the car?”

“Pretty sweet, but the recall must have been annoying.”

“No, it's good,” the driver responds.

“I read about it on Yahoo!”

While the driver avoids being spit

out of his car a second time because he took his car to the dealer to have the faulty airbag fixed, we subsequently see two people ejected from a passing car—clearly, they knew nothing about the airbag recall.

The spot ends with a look at Yahoo's new homepage, and a valuable lesson is learned about the power of the portal.

“Recall” is one of three new Yahoo! spots; Gillespie directed the trio, which also includes “Bully,” which tells the tale of a little boy getting the upper-hand on the school bully, and “Garden,” which finds a dog getting a second chance at life.

“They are simple demo spots, but we wanted to do something that wasn't really expected,” Soho Square group creative director Jeff Curry said when asked to explain the rationale behind the campaign.

In the case of “Recall,” it is a shock when the driver is propelled out of the car by an exploding airbag. “It's so over the top,” Curry acknowledged with a laugh. “Basically, your life will be a disaster and will go to all hell if you don't use Yahoo!”

Meanwhile, there is a lot of information packed into “Recall”—two sce-

narios are played out in the span of 30 seconds. “That's definitely a credit to Craig and our editor Avi [Oron of New York's Bikini Edit],” praised art director Josh Rosen. “We had two entirely different stories we were trying to fit together and in the edit it seemed the quicker we played out the jokes, the funnier they were. If we started to belabor each side of the story, it actually got a lot less funny.”

Gillespie, who was working on a film and couldn't be reached at press time, shot “Recall” on location in Van Nuys, Calif., with Wyatt Troll serving as DP.

As he routinely does, Gillespie brought Sight Effects, the Venice, Calif.-based effects shop onboard. Sight Effects executive producer Melissa Davies noted that this project was challenging in that it was shot handheld. “There's no motion control,” Davies explained, “so we had to get everything lined up as close as we could at the shoot, then we basically had to try to seamlessly in post get from real guy to dummy back to real guy, making it look like it was just one piece.”

Prior to the shoot there was, of course, a great deal of preparation that went into the planning of the live-action stunt/visual effects work. While Sight Effects handled the visual effects portion of the job, The Effects Group, Los Angeles, pulled off the live-action stunts that had dummies sprung from cars. The project called for Adrian Hurley, VFX supervisor of Sight Effects, and special effects director Jeremy Hays of The Effects Group, to work closely together.

One of the biggest challenges for the Sight Effects crew came in replacing the dummy's body with that of the principal actor's once the dummy had been blown clear of the car and was lying on the pavement. Immediately after the dummy hit the ground, “There were four or five of us who marked the spot and made photographic reference as to where our live action talent would go. We had to be very meticulous about that,” Hurley said.

Then it came time to manipulate the imagery in post. “A lot of times the dummy will land with his leg in a position that a human could not get into,” Hurley shared. “So we need to

do some manipulating of the body parts of the dummy and also the body parts of the actor in the Inferno here. It takes quite awhile to do this Inferno because [the switch between dummy and actor] needs to look as seamless as possible.”

As for the directorial choice, copywriter Mark Svartz said of Gillespie, “The main reason we went to him is because he is amazing at taking a simple idea and making it over-the-top funny without going too broad.”

TOP SPOT OF THE WEEK

CLIENT
Yahoo!

AGENCY
Soho Square, New York.
Jeff Curry and Andy Berndt, group creative directors; Chris Curry, creative director/art director; Bobby Hershfield, senior copywriter; Mark Svartz, copywriter; Josh Rosen, art director; Patti McConnell, executive producer; Melissa Mapes, producer.

PRODUCTION COMPANY
MJZ, Los Angeles.
Craig Gillespie, director; Wyatt Troll, DP; Lisa Rich, executive producer; Deb Tietjen, producer. Shot on location in Van Nuys, Calif.

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

POST/VISUAL EFFECTS
Sight Effects, Venice, Calif.
Adrian Hurley, VFX supervisor; Melissa Davies, executive producer; Kory Cauchon, producer; Sal Hayden, Shun Imaizumi, John Jenkins, Jason Mortimer, CGI artists; Chris Steven, Jennifer German and Joana Cruz, Inferno artists.

Nice Shoes, New York.
Lez Rudge, colorist.

SOUND DESIGN
Elias West, Santa Monica.
Dean Hovey, sound designer.
Sound Lounge, New York.
Philip Loeb, mxr.

GRAPHIC ANIMATION
Super Fad, New York.
Amy Selwocki and Christina Roldan, producers; Marisol Baltierra and Juan Sanabria, graphic designers/animators.

PERFORMERS
Kenny Stevenson and Kenzo Lee.



CLICK HERE TO VIEW SPOT

Who needs an ejector seat when airbag deployment will do the trick? A driver learns the hard way that ignorance has definite repercussions.

The Best Work You May Never See

David Jellison Snickers Over Halloween Revenge

By Robert Goldrich

As a super sets the stage, informing us that it is “November 1st,” we see a man atop a ladder. He’s taking down Halloween decorations that are hanging off the roof of his house. He reaches to pluck one of the miniature skulls from a long row of such spooky decors, but in the process loses his footing and the ladder falls to the ground, leaving him hanging precariously. Luckily a young boy named Bobby witnesses the mishap.

The adult screams out for help. “Bobby, I’m a little stuck here buddy.”

As Bobby runs off, the man sounds relieved. “That’s it,” he says. “Go get your dad.”

But instead Bobby comes back with a large group of kids in the neighborhood who look up at the man, see his plight and do absolutely nothing.

“Bobby, where’s your dad?” asks the dangling man with trepidation in his voice.

The kids continue to stare at him.

“Won’t somebody help me?” yells the pleading, now panic-stricken guy.

A message then appears on screen which explains the kids’ inaction. It simply reads, “Next Halloween, give out the good stuff.”

It seems the trick-or-treating kids from the night before remember that the man whose fingernails are now embedded in his rooftop chose to hand out some pretty chintzy candy on Oct. 31. The spot ends with the appearance of a Snickers bar. If the man lives to learn his lesson, he will undoubtedly remember that he better be passing out Snickers treats next year.

This darkly comedic spec spot was directed by David Jellison of Santa Monica-based TWC. The ad was conceived by art director Dave Sakamoto and copywriter Heather Stiteler. The latter is a freelancer, while Sakamoto is at Merkley+Partners, New York. They did this spec piece independent of their day jobs, marking a reunion in that they were partnered as a creative team early in their careers at GSD+M, Austin, Texas.

“I started out as a director doing darker humor, dating back to when the dot-com ad business was booming in the late 1990s,” related Jellison, citing his commercials for fogdog.com, among others. “Back then, the Internet companies were simply interested in getting noticed and having their names remembered. They were aggressively funny, selling an idea and an attitude.”

But when the dot-com bubble burst, that brand of humor fell out of favor with Jellison garnering assignments calling for tamer, more traditional “straight-ahead” comedy. “Now, though,” said the director, “dark comedy has made a comeback and my new reel didn’t reflect what I had done years ago. So I decided to do some spec work so

that I could return to my roots and show that I can handle darker humor.”

In that pursuit, he sought out Stiteler and Sakamoto, who came up with a dozen concepts. The day-after-Halloween, trick-or-treaters concept “jumped off the page at me,” said the director. “It made me remember Halloween when I was a kid. As trick or treaters you’d always hear about the house that was passing out the full-size candy bars. You made it a point to check out that house. On the flip side, the house that was giving out popcorn in a plastic bag wasn’t worth going to.”

Jellison noted that the Snickers spec piece also appealed to him because it is in line with the client’s real-world approach of doing aggressively fun advertising. “So many spec spots look like spec spots because they are totally different from what the advertiser has actually done,” observed Jellison. “They’re simply outside what has been the client’s campaign and strategy. That’s another reason I liked this work because it was true to the spirit of Snickers advertising.” In that regard, he hopes that the spec work might see the light of day on Snickers’ Web site as plans call for the spot to be pitched to the client.

John Mullins was line producer on “November 1st.” The spot was shot on location at a house in Los Angeles’ Adams District by DP Sean O’Dey.

Editor was Shira Ankori of Red Car, Santa Monica. Ankori also served as audio post mixer. Visual effects artisan on the job was Red Car’s Chris Homel.

Principal actor was Dan Warner.

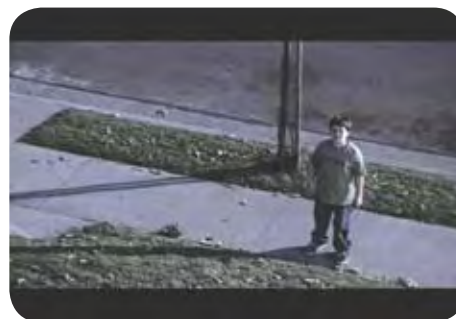
credits

Client Snickers (spec spot) Agency Dave Sakamoto, art director; Heather Stiteler, copywriter. Production Company TWC, Santa Monica David Jellison, director; Mark Thomas, executive producer; John Mullins, producer; Sean O’Dey, DP Editorial Red Car, Santa Monica Shira Ankori, editor Post/Visual Effects Red Car Chris Homel, effects artist Audio Post Red Car Shira Ankori, audio post mixer Principal Actor Dan Warner

Neighborhood Kids Get Even In Sweet Spec Spot



CLICK HERE TO VIEW SPOT



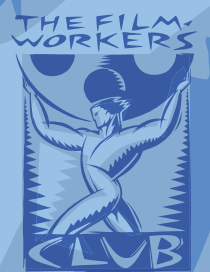
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iWork

Forward-thinking Sharp Taps Visionaries to Create Web Films

By Nicole Rivard

There's more to see than ever before on the Sharp Aquos LCD TV Web site. With a series of HD Web films, visitors can discover how scientist Peter Smith directs his passion for imaging and the environment to study the history of water on Mars and what it may teach us about Earth, or later this fall, experience the world through the eyes of world-renowned director Michel Gondry, known for his visual techniques in *Eternal Sunshine of the Spotless Mind* and various music videos and TV spots.

With the new www.moretosee.com site, a collaboration between agencies Wieden + Kennedy, New York and Tokyo, and R/GA, New York, Sharp AQUOS wanted to promote its market leadership in the flat-screen LCD television space and its commitment to being a forward-thinking business.

"R/GA proposed expanding the existing Sharp AQUOS site into a more experiential one that delves more deeply into the AQUOS tagline 'There's more to see' by featuring cultural 'visionaries' who embody the concept of the tagline. This site was developed around a single basic principle: that technology in the service of creativity—be it the arts, science or design—changes the way we see, experience and live in the world. Visionaries were selected based on their work, their cultural resonance and the ability to map their work to a specific set of AQUOS features," said Adam Jackson, art director, R/GA. New visionaries will be added over the course of 2007.

After R/GA secured Smith, the principal investigator for the Phoenix Mission to Mars, scheduled to launch in August 2007, the team chose Peter Sillen of Washington Square Films, known for his expertise in directing documentary-style films, to shoot the films in Tucson, Ariz. The R/GA team wrote a script/interview brief with a synopsis of each of the five 1:20 videos in the Smith

series and questions to ask. (Three are currently on view and more will be added.)

"When I'm working with an agency, I need some direction in terms of how technical we want to get in subject matter and copywriter Cary Lawson was really great in terms of coming up with the bullet points of the campaign and the major themes we were hitting on," said director Sillen.

"They weren't necessarily dictated from Sharp but more from the individual who we were shooting—which I think is really the strength of the cam-



Scientist Peter Smith, principal investigator for the Phoenix Mission to Mars, scheduled to launch in August 2007, is one of several leading visionaries featured on the Sharp Aquos site.

paign. We are not trying to put words into people's mouths; it's people playing to what they do best. There is something really nice that is built into it that allows each person to be their own individual and that drives the creative of it."

He said creating a narrative for a nonlinear environment like the Web posed different challenges than shooting a spot. "Most of the time we'll be trying to create one cohesive piece whether it's for a spot or a long form, but with this project you almost want each one to be able to exist as its own independent piece because programming for the Web creates more random access.

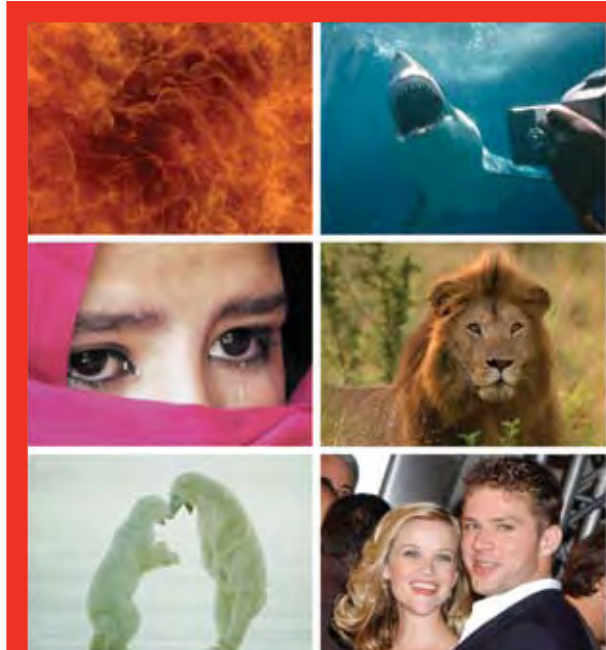
"It's almost as if you are reading a book from a series, where they somehow recount the basics of the plot so if you didn't read the first book you are not lost in the second. There was a little bit of redundancy, which is not bad, but a little different than just making a singular spot."

Planning helped the process. Before filming and while still in the early design phase, R/GA had an in-person meeting with Smith to learn about his work and made several follow-up phone calls. "This made it easy to tell the stories we wanted to tell, determine how they would relate to Sharp AQUOS features and see how it would all fold together on the Web," Jackson said.

As Smith shared stories, an opportunity arose to incorporate historical footage from the Pathfinder Mission to Mars in 1997. CG models of the Phoenix Mission were also brought into the films. In the end, there were more than 40 hours of footage to work with. The video was shot at 720p in HD format and integrated into the site with standard and 3D design elements. "From R/GA's perspective, the challenge was what *not* to include, because Smith was eloquent and had a lot of good sound bytes," Lawson said.

credits

Client: Sharp **Agency:** R/GA, New York **Paul Malmont, Cary Lawson, copywriters; Kip Voytek, Mark Shewmaker, Jed McClure, Emily Conrad, ID; Kris Kiger, Adam Jackson, Matt Lawrence, Oliver Stubel, Patrick Bradley, Fiona Jack, Remzi Gus, John Caime, Wade Conway, Eberachi Agu, Lauren Santemma, design; Steve Ford, Drew Lippman, David Shuff, Laura Pence, David Frankfurt, digital studio; Andy Sung, Catherine Patterson, production; Nick Katsivelos, Stuart Buchbinder, Richard Chu, Justin Wasik, Patrick Fitzgerald, Ira Copperman, technology; Agency: Wieden+Kennedy, New York and Tokyo Jon Zast, creative media designer; Grady Avant, interactive strategist; Yuko Matsunaga, account executive** **Production Company:** Washington Square Films **Peter Sillen, director; Brendan Doyle, producer; Josh Blum, executive producer; Mark Nickelsburg, Lance Edmands, editors** **Music:** Massive Music, New York



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CLIENT
Old Navy

AGENCY
Deutsch Los Angeles
Eric Hirschberg, chief creative officer; Nate Morley, Jennifer Parke, group creative directors; Heather Parke, copywriter; Reyn Soffe, John Davis, art directors; Randy Morton, director of broadcast production; Steffi Binder, executive producer; Isadora Chesler, senior producer

PRODUCTION COMPANY
Academy Films, London
Si & Ad, directors; Lizzie Gower, executive producer; Mark Whittow-Williams, producer; Noreen Khan, production manager; Greig Fraser, DP.

Doll, Sydney
Leah Churchill-Brown, executive producer

EDITORIAL
Chrome, Santa Monica

Lance Pereira, editor; Andy Trecki, assistant editor; Deanne Mehling, executive producer; Christina Matraccia, senior producer; Angela Merz, producer.

POST/VISUAL EFFECTS
Riot, Santa Monica
Siggy Ferstl, colorist.

The Mill, London
Yourick Van Impe, lead artist/visual effects supervisor; Zoe Cassey, Flame artist; Lee Pavey, producer

DESIGN
Research Studios, London
Jeff Knowles, designer

AUDIO POST
Lime, Santa Monica
Mark Meyuhass, engineer/mixer

THE SPOT
A cute doggie is perched precariously in a laundry bag hanging



[CLICK HERE TO VIEW SPOT](#)

from a clothesline that runs from one high-rise apartment building across to the next in "Wire." To impress the ladies who care for the dog, a group of Old Navy-attired men stumble over each other to rescue the pooch. They do a high-wire act to reach Fido. But before they can, the canine scurries across this human chain to safety--and into the arms of the women, who then close their apartment window, leaving the guys hung out to dry.

Cocciolo Rides "Sled" For Dunkin' Donuts

CLIENT
Dunkin' Donuts

AGENCY
Hill, Holliday, Connors, Cosmopolus, Boston
Kevin Moehlenkamp, executive creative director; Tim Cawley, group creative director/copywriter; Kevin Daley, art director; Meghan McGuire, producer.

PRODUCTION COMPANY
Tool of North America, bicoastal
Harry Cocciolo, director; Jennifer Siegel, executive producer; George Fares, line producer; Tony Wolberg, DP.

EDITORIAL
Bubble (Hill Holliday's in-house edit suite), Boston
Joel Walker, editor

POST
Nice Shoes, New York.
Chris Ryan, colorist

AUDIO
Soundtrack, Boston.
Brian Heidebrecht, audio post mixer/sound designer

MUSIC
Soundtrack
Mike Secher, composer

THE SPOT
"Sled" starts out like your standard football training drill with New England Patriots defensive star Richard Seymour using his strength to move a tackling sled upon which a defensive coach stands. Seymour puts his shoulder to the sled, pumping his legs



[CLICK HERE TO VIEW SPOT](#)

to move it and the coach across the field, through a forest, other terrain, along city streets before finally stopping--at a Dunkin' Donuts shop. "Can I get you anything?" he asks the coach. Seymour then buys a Supreme Omelet Sandwich for himself.

Wainwright Drives Men To Drink

CLIENT
National Highway Traffic Safety Administration

AGENCY
Tombras Group, Knoxville, Tenn.
Nick Vagott, creative director/art director; Brian Potter, creative director/writer

PRODUCTION COMPANY
Saville Productions, Beverly Hills
Rupert Wainwright, director; Rupert Maconick, executive producer; Daniel Pearl, DP.

EDITORIAL
Rex Edit, Venice, Calif.
Bill Marmor, editor

POST/VISUAL EFFECTS
Riot, Santa Monica

Siggy Ferstl, colorist; Andrew MacDonald, visual effects supervisor
Reel FXs, North Hollywood
Jim Susan, effects artist

AUDIO POST
RavensWork, Venice
Scott Burns, mixer; Katherine Morgan, producer

MUSIC/SOUND DESIGN
Machine Head, Venice
Adam Schiff, composer; Dustin Camilleri, sound designer; Vicki Ordeshook, producer.

THE SPOT
In "Dunk Driving" intoxicated drivers are shown being pulled over by the police as they sit in their vehicles chest-deep in beer, wine or liquor. When the car windows or doors are opened so that the law enforcement officer can question the



[CLICK HERE TO VIEW SPOT](#)

drunk driver in each scenario, the liquid pours out into the street. The message is that if you drive drunk, chances are you will be caught as random patrols and roadblocks are being stepped up, particularly at night.



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Survival of the Fittest

Staying Flexible in the Midwest

By Nicole Rivard

While it's been a breakthrough year for filming incentives in Illinois, Michigan is still trying to get a meaningful incentive passed to maintain production in state and draw production from outside markets. In either case film incentives alone are not sustaining business. Companies who are flexible enough to step up to the demands of hybrid projects in terms of talent and technology and to go after non-automotive work are the ones moving ahead of the pack.

Caroline von Weyher, executive producer of Millennium Pictures, decided to move the Detroit-based production company to Santa Monica and maintain an office in Southfield, Mich. two and a half years ago because she and her partner knew that there was trouble on the horizon for the Big Three automobile companies. As a vendor in Detroit, that was going to be a problem for them.

"We needed to open an LA office to find better talent and be bidding on projects outside of the Midwest," she recalls, adding that half her business now comes from outside the region.

According to von Weyher, it's not all doom and gloom despite failing auto companies and a lack of a financial incentives package. While Janet

Lockwood, Michigan Film Commissioner, describes the

"Money is being diverted from national spot to alternative platforms, primarily Web films and branded content, and that is a trend I expect will continue in a big way," von Weyher says.

"I don't think it's a death knell for production as long as you are you have already been thinking of shooting for alternative platforms, which we have been. Spot production is the lion's share of what we do but it's starting to shift. I would imagine in a couple years it will be 50/50 spot/Internet. It's sure feeling that way."

One project the production house bid on and won recently for director Tim Damon is a live action Internet piece for Chevy Chase and Major League Baseball that will air on the league's Web site. She said they are also bidding director Russell Prior on a large \$1.8 million dollar Internet film project for an Asian automotive manufacturer. The films will feature some interactivity so the user can go from place to place instead of just watching a two-minute film straight through.

Von Weyher says often these projects require shooting a lot of different scenarios, so the viewer can click and go another direction.

"So there's more to it. It's not like shooting a minute-long spot. Quite often they are more interactive than that."

Not only is the type of work changing at Millennium, but von Weyher said her roster now reflects people who "bring more to the party than just being a traditional director. The director's we have signed over the past year, all bring more to the table than just being a director, or just being a director/camera-man."

For example, Prior is a director and an editor who cuts most of his own work.

"Russell grew up in the editing room, his father was a rather successful editor in the feature film world (*Lost Boys* amongst others)," Von Weyher says.

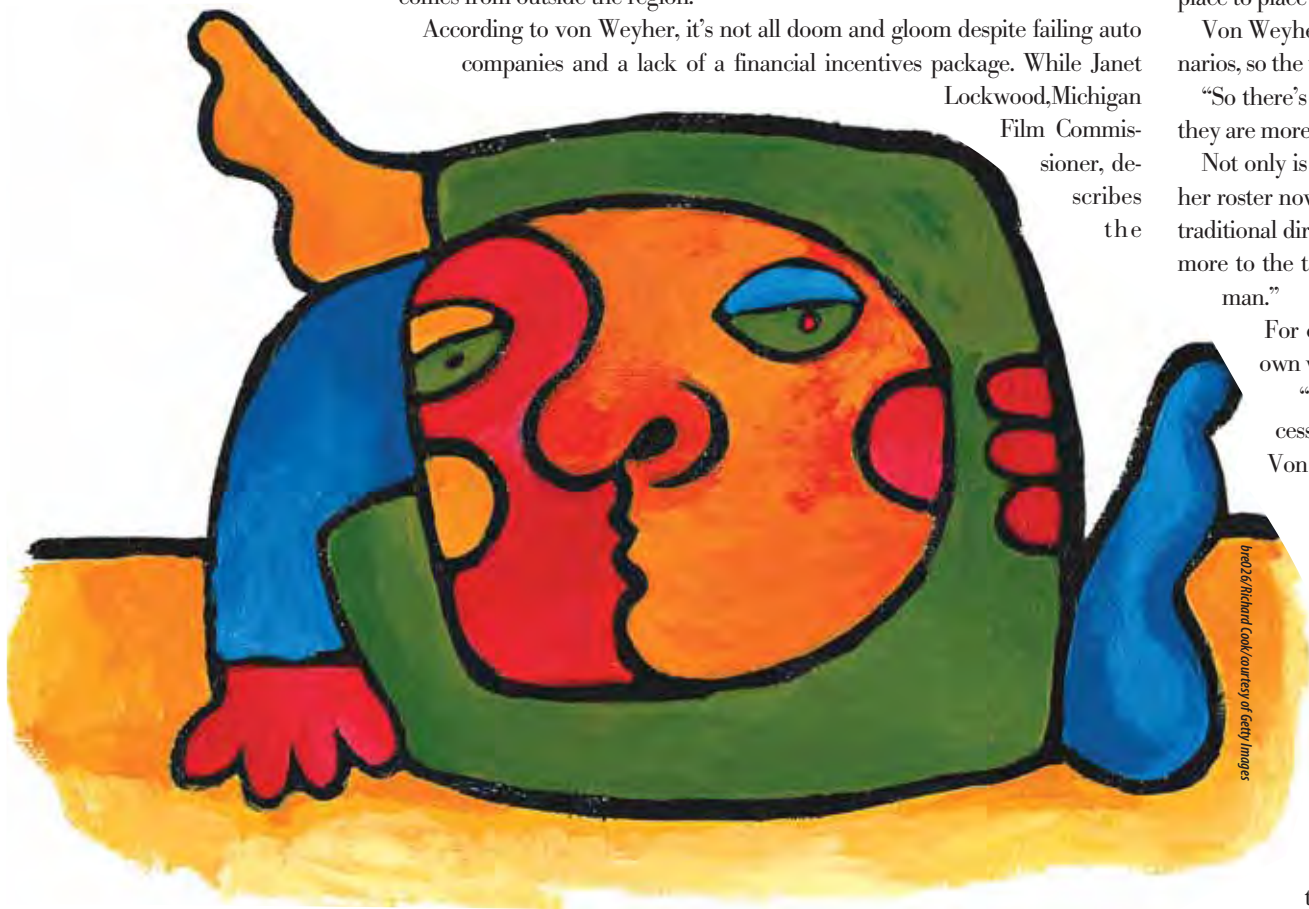
Von Weyher says.

"Having a young director with such great editorial chops enables us to bid both shooting the live action and the off-line edit. We can handle some of these tighter viral/internet budgets because the director is an editor, and he has the edit in his head (already) when he is shooting. It's very efficient and extremely creative."

Also on her roster is Kerry Shaw Brown a director/writer who was a former creative director at Campbell Ewald. He was co-writer and director of a series that aired on The Discovery Channel called *The Undetectables*. "He has several other projects in development that we are working on with him. Some are branded content in genre, which will be pitched to select agency clients, others are purely episodic television and will be pitched to network or cable network," she says.

The Snudge Brothers, a team of Liam Greenlaw, a Scottish writer and former agency art director and Paul Alexander, a writer and fashion stills photographer, are also among the directors who wear many hats at Millennium. Greenlaw is directing a documentary Millennium is producing on the British architect Will Alsop. He wrote the concept. Greenlaw also has a feature film deal for a

commercial making business as less than robust in the state—one of her union business agents estimates business is down 50 percent from five years ago—von Weyher and others in production and post in the state report there is still plenty of work coming out of Detroit, it's just that the type of work is changing.



MIDWEST

story he wrote and will direct, which is loosely based on a true story about a band in Scotland. And Alexander recently shot the book *Love Letters to the South*, which features celebrities such as Johnny Depp and Kevin Bacon. Proceeds benefit Habitat for Humanity in Louisiana for Hurricane Katrina victims.

"Liam and Paul are an amazing team, and we have several projects in

100' screen, to smaller viral projects for Ball Park Franks. It really runs the gamut, but to not play in this game would be suicide as a production company."

Sue Witham, executive producer/CEO of Rare MEDIUM Well Done, Inc., Troy, Mich. and AICP West Board Member, is also playing the game and business has been steady as a result.

"The key is flexibility. I get calls for

ive union or police department than those in Detroit. "The city bends over backwards to make locations available," she says.

She also points out that her company has gotten more involved with Web/interview type of projects as well as educational/Web footage. Rare MEDIUM Well Done partnered with a global company headquartered in Detroit with access to 700 offices

"That's a big change," she says. "Perhaps they don't want to pay the agency's creative. It's an interesting trend because the clients don't have creative, so we hire people freelance

to conceptualize and come up with ideas for them, which is still less expensive than them maintaining a relationship with an advertising agency."

She adds that because of the chang-



"The key is flexibility. I get calls for things I wouldn't normally have known about five years ago. We have been doing things that are different from things that we would normally do."

—Sue Witham

development with them that are not traditional advertising. One is being pitched to E Entertainment Television," von Weyher said.

Going forward, she says Millennium will continue to expand its work in the viral and Internet film, branded content and even episodic television arenas. We (as a company) have done many nontraditional projects, from the Ford Auto Show two-minute film we shot that was shown on a huge

things I wouldn't have known about five years ago," she says. "We have been doing things that are different from things that we would normally do."

For example, her director/cameraman Steve Witham shot and directed the Detroit portion of the *Blade* episodic television series this summer.

She learned from that experience, that you could not go to any city in the country and find a more support-

worldwide that does executive training seminars. "They have partnered with us to do all their filming globally. Five years ago I never would have thought of that. We've also contracted with another company that is expected to do 24 shoot days next year and that's all educational, medical-related Web content."

She says another interesting trend is she is getting calls directly from clients who are skipping the agency.



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ing market and the emergence of China, she also has an office under development in Hong Kong right now.

“We’ve really had to branch out. There have been major cutbacks in the agencies here in Detroit. So you are not getting as much automotive footage coming out of the city. The lack of the filming incentives has hurt us terribly. We are competing with the states around us, and Illinois has fabulous incentives.”



Mark Androw says that production in Illinois is very strong right now, not only because of the film incentive plan, but because of the talent pool. “The actors speak without accents. As silly as that sounds, it’s a big thing.”

Lockwood agrees, saying that while Michigan brings much to the table—an excellent crew base, 3,000 miles of coastline, thousands of acres of forests, multiple quaint and charming small towns and villages, great post and sound houses and multiple stages—the bottom line is what counts these days, and with no incentive, we’re not in the race.”

Leading the Race

In contrast to Michigan, the Illinois film incentives plan signed in May significantly boosted the existing financial incentive that state had. The incentive expanded beyond a tax credit on wages to cover virtually all production expenditures made in Illinois.

As reported in SHOOT (May 26), the new measure calls for a 20 percent tax credit on total Illinois production spending, nearly doubling the current program, which provides a 25 percent wage-based tax credit on the first \$25,000 earned by each Illinois resident (except the two highest paid artisans) working on a project being lensed in the state.

To qualify for the new incentive, minimum feature film and TV production spending in Illinois would have to be greater than \$100,000 per project. Minimum spending on a commercial or advertising-related project, such as branded content less than 30 minutes, has to exceed \$50,000. The salary cap on wages eligible for the new credit will be raised to \$100,000 per employee per production (without the exclusion of the two top Illinois-based wage earners).

“The tax incentive is working. It’s attracting Chicago-based advertisers like Sears and Quaker Oats. And it’s attracting LA and New York production companies,” says Tom Fletcher of Fletcher, Chicago, an equipment rental company. “Moxie was recently in town doing a big Chevy spot. And Dion Beebe, the cinematographer who shot the movie *Collateral* and *Miami Vice* and won the Academy Award for *Memoirs of a Geisha*, was in town doing a big Sears campaign with Young and Rubicam and he shot three cameras HD.”

Fletcher also points out that the Illinois tax incentive is tied to diversity. To get the incentive you have to submit a diversity plan, and that is something people in the state are “really working hard on,” he says.



Rare MEDIUM Well Done shot the Blade TV series in Detroit this summer.

“The Local 600 is doing a special workshop, and there are a variety of other events happening to try and make our industry more diverse.”

He explains that the incentive is trying to get the infrastructure, like Fletcher, the Local 600 and the post houses to be more diverse.

“I think we are finally seeing a lot of action addressing that issue. There is a television show that is shooting here this week and when they said they needed to hire some extra crew guys, I said, ‘Why don’t you try this guy and this guy?’ I am really trying to give these guys opportunities”.

Like Fletcher, Mark Androw, president of STORY Co., Chicago, agrees that production is very strong in Illinois right now. “I think the reason it’s strong is not only does Chicago offer great production at a cost savings, unlike shooting in Eastern Europe or even Canada or any of the other places you can go to save a few dollars, the actors speak without accents. As silly as that sounds it’s a big thing. You’re shooting a dialogue commercial and it’s impossible to cast in Europe without traveling actors and even in Canada it’s a little difficult.

He says the talent pool was one of the reasons STORY’s Toby Phillips recently shot a spot for Rodgers Townsend and CT-based client The Hartford Insurance Co. Even though Connecticut has its own tax incentive, they chose to work with STORY and shoot in Evanston and Wilmette.

“Anyone who has been in this marketplace for a period of time has seen it go up and down. It’s a very cyclical situation.”

—Keith Neff



Androw also says that commonly when his company shoots commercials now the directors also shoot a version for the Internet simultaneously. “In fact we are doing a commercial with director Laurie Rubin, who is also a still photographer, and we’re simultaneously shooting the commercial and the stills are going to be used for a Web-based campaign. So we are doing it all at once. We’re finding a lot of those hybrid projects.”

Tom Duff, president of post shop Optimus, is also seeing more packages combining Webisodes, branded entertainment and even cinema advertising.

“Instead of doing two :30 spots and a couple :15 spots, you will have a Webi-

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sode to go along with it and some billboards on the Web," he said. "That's part of the talk with creatives.

"We are pretty much set up for it. We have been anticipating this. We are a fully integrated data driven facility; we don't need tapes to go from room to room. Inherent in that is a huge amount of memory. So we are able to store enough data that can do anything up to a feature film. That's been the biggest change," he said, adding that he anticipates a lot of HD this fall and he encourages all his clients to finish in HD.

If you have a standard definition master, and decide later you want an HD version, then you have to go back to the post house, retransfer the film in HD, and reconform the spot in HD, adding unnecessary cost to the budget and time to the schedule.

Fletcher has noticed that demand for HD is on the upswing. "One of our biggest rentals this year was for a project for Leo Burnett and McDonald's for the Web that was shot in HD. HD works well for the Web," he says.

Keith Neff, managing director of hdstudios, a division of Grace and Wild, Inc., Farmington, Hills, Mich., said clients are beginning to realize that everything doesn't have to look like Youtube.

"The better the product you start with the better it is going to carry across the Web. For instance for a major bookseller, we did a four camera shoot with HD cameras live. It's for a 50-minute show. The content was a group talking about a particular book," Neff says.

Neff also says that the folks he talks to are cautiously optimistic about the future. "Anyone who has been in this marketplace for a period of time has seen it go up and down. It's a very cyclical situation," he says.

Likewise, Lockwood is hopeful about the future of commercial production in Michigan.

"My optimism for the incentives packages never waivers, and I fully believe it will be law in 2007. If I'm very, very lucky, it might pass after the elections in November, but I'm not holding my breath for that."

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FLUID BATTLE OF THE AD-BANDS IV

The Subliminals won the night at Fourth Annual Fluid Battle of The Ad-Bands competition

NEW YORK - Sept. 27, 2006 - The Subliminals of Grey Worldwide (NYC) emerged victorious, taking home individual trophies and a shared Gibson guitar autographed by Les Paul. Second place went to TBD of Kirshenbaum Bond & Partners (NY, NY) and third to The Music Department, The Vidal Partnership (NY, NY). Proceeds will benefit music programs in New York City public schools and The Children of Agape. Event sponsors: NAA, AOL, AAAA and Gibson Guitars.

photos by Tear-n Tan



Children of Agape thanks audience with performance of their native music.



Representing Kirshenbaum Bond (New York) are (left to right) Daniel Zaret and Jeremy Browne of the band TBD, which earned the runner-up spot.



David Shapiro, Fluid, and Grey Worldwide's The Subliminals led by Josh Rabinowitz (on trombone) Sr. VP, Director of Music

MIXX CONFERENCE & EXPO / MIXX AWARDS

MIXX Conference & Expo / MIXX Awards is premier interactive event at Advertising Week

NEW YORK - Sept. 25-26, 2006 - Keynote addresses from industry leaders, workshops and deep dive sessions, research presentations and a gala awards event combined to make the MIXX Conference & Expo the premier interactive program during Advertising Week. The two-day event featured keynote presentations from Jeff Zucker, CEO of NBC and Charlie Rose; Deep Dive workshops on gaming, mobile and broadband topics; research sessions on consumer attitudes toward online advertising and MIXX awards in categories ranging from in-game advertising to Hispanic interactive. Best In Show: RPA for its "A Different Animal" campaign for Honda.



Jeff Zucker, Chief Executive Officer, NBC Universal Television Group and Keynote Speaker at MIXX



Jerri DeVard, SVP Marketing and Brand Management, Verizon Communications who participated on a panel entitled Engaging the Now in Control Consumer.



Greg Stuart, CEO IAB

Clients Assess Brave New Media World

Continued from page 1

Concurring with Hu on new media prospects is Vic Walia, Snickers' senior marketing manager. "The media landscape is ever changing. There are a lot more options," said Walia. "We're going to continue to spend in traditional media but nontraditional is becoming an increasing part of the Snickers' arsenal as reflected in the branded integration of *Instant Def* which viewers have sought out. We're looking intently at how to add a relevant new medium or emerging medium into our media plan. This opens up the media space and really allows us to develop targeted messages to consumers. Media represent an increasing part of brand strategy."

The alluded to *Instant Def*-Snickers' five-Webisode summer series--was anything but an instant concoction. "The project was nearly a year and a half in the making--longer than what we've been involved in historically," related Walia.

But the extended time and care were needed as the client took on an ambitious original content endeavor. Snickers is no stranger to the online arena yet *Instant Def*, said Walia, represented "a new realm for us in the digital world with this kind of commitment to content creation."

Instant Def stars the Black Eyed Peas as Snickers factory workers by day and superhero defenders of old school hip-hop by night. The series teamed Snickers with BBDO New York, Atmosphere BBDO, New York (which created the site www.Instant-Def.com), musical artist will.i.am and director Jesse Dylan of Los Angeles-based Form.

"It was a logical leap for us to take," explained Walia. "Teens and young adults spend a considerable amount of time online. We need to speak to them in a language and environment they understand. We need to do it in a way that is relevant, content that this audience would seek out and enjoy."

Up and running for a couple of months, the Webisodes have attracted more than one million consumers to the site where they viewed installments of the series and sent episodes to friends. "There's a high level of interactivity," reported Walia. "Blogs have been created as an offshoot. Online chatter has been generated as a result of the digisodes. Deeper relationships have been built with this audience--a Snickers' branded relationship as well as young people's relationship with the characters."

The series features pop culture elements, such as music and comic book graphics, meshed with live-action in an engaging storyline that has generated a buzz and a hip vibe for

Snickers. For example, the first digisode, *The Knockout*, shows the factory workers before they gain super powers as they try to combat--but to no avail--Minister LP, a bad guy who has hijacked the essence of hip hop for the almighty dollar, and Mr. Boot whose Boo-T Records is producing commercialized junk, which seems to be gaining the ear of the mass populace.

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

A teaser trailer helped drive initial traffic to the site. The trailer broke in theaters during Memorial Day weekend, playing in the top 10 U.S. markets. The trailer also ran in the In-Store Sports Network, Footlocker, FootAction and Champs stores nationwide. Walia said that the in-theater and in-store :30 exposure proved to be particularly effective, further underscoring the need for Snickers to extend beyond conventional TV, radio and print.

Sea-Doo

For Louis Levesque, director of marketing for watercrafts and sport boats at Sea-Doo, it was fitting that the company, known for its technical innovation, adopted an innovative marketing approach to match.

"It's important because our customers are white collar, highly educated, Internet-savvy people with good incomes. We're not selling beer or a tie. It's a complicated product [jet ski] with lots of features--and a price tag of roughly \$10,000 ranging up to as much as \$50,000. There are a lot of questions about the product which you can't answer in 30 seconds. You have to drive potential customers to the Web site. That's what got us into the 'movie business.'"

The movie biz venture was a series of three short films produced by Backyard Productions, Venice, Calif., for Cramer-Krasselt, Milwaukee, and available on a Sea-Doo site (www.seadofilm.com): *Rusty Dogs* directed by Jeffrey Karoff; *Hijacked* helmed by Michael Chaves; and *Harbour Towne* directed by Tim Abshire. The latter depicts a day in the life of two families. *Hijacked* tells the story of a confrontation pitting a regular everyday guy against real-life pirates. And the debut film, *Rusty Dogs*, is a seven-and-a-half-minute action/adventure that centers on an international crime in the making on a boat. The villains' plot, which entails kidnapping and smuggling, is thwarted by a band of reluctant-to-fight, former Navy Seals, who operate Rusty's, a watercraft service shop in the harbor.

The cast for *Rusty Dogs* included Eric Roberts, Chad Allen, Philip Anthony-Rodriguez and Jaimz Wolvett.

While the entertainment value of the films is high, Levesque put their objective into perspective. "The movies weren't the central part of the campaign. They are cool, fun to watch, very different in that people aren't used to seeing the watercrafts in that kind of environment. But



A movie poster promotes Snickers Web series.

in the big picture, the films were a hook. If people watch the movie and leave the site, there's no benefit. But the films engaged people enough so that they spent more time on the site where there are videos about the technology, the product itself and other promotional and informational content."

Since the films premiered, traffic to the Sea-Doo site has exceeded expectations and the company has gained significant market share. "We cannot be a hundred percent sure that the in-

Continued on page 22

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Clients Explore The New Media Arena

Continued from page 21

creased market share is because of the campaign," acknowledged Levesque. "The new product technology and launch itself figure into the success."

Yet at the same time, Levesque is bullish on the short films and what they represent in terms of the client seeking new means to attract consumers. "We have no choice but to experiment," he said. "The marketplace is becoming more and more competitive. Everybody is trying to attract customers, advertising is all over the place. To attract the new media-savvy, Sea-Doo white collar target, you have to provide them with a new brand of

advertising experience."

Sony

"Staying on top of how media are emerging is very important to us," related Kevin Berman, marketing manager for Sony Electronics. "Being a company dedicated to technological innovation, it's vital that our marketing also be innovative to properly brand us in the marketplace. Sony strives to be a leader—both technologically and in terms of its marketing so that we reach consumers with relevant, engaging content."

Towards that end, the Sony Bravia line of LCD TV sets has just debuted a commercial with alternate

endings in order to pique the interest of DVR users who can select storyline finales that are either for men or women. The rationale is that an entertaining, captivating spot can find audience even in ad-zapping DVR households by giving users of TiVo and like technology the power to choose the ending and in a sense have some control over the story. (See this week's Creative Voice column for more on the project from Berman and David Baldwin, executive creative director of McKinney, Raleigh, N.C.)

The different endings were to a spot that originally premiered during the 2005 Academy Awards telecast, all part of a campaign to position the Bravia line of TV sets as being the world's first for both men and women, thus bridging the great gender divide when it comes to HD television purchases. "The initial commercial was of high entertainment value and now we're building upon that," said Berman, "so that hopefully it will engage consumers to the point where they want to learn a little more, perhaps seeking out additional info via video on demand, TiVo or our Web site, starting an educational dialogue with Sony."

"In my opinion, there's no risk to this," continued Berman. "We're reaching out to consumers. Whether they click on the spot while watching TV or they explore us on VOD or we drive them to our Web site, we're facilitating different ways of engaging them. Our exploring and testing out new media forms makes a great deal of sense as long as we're being smart about the advertising and marketing that we're doing to begin with."

Aardman Opens Incubator

Continued from page 4

ect. Also, during this period, we get to know them as individuals and discover what other talents and passions they possess.

"We try and develop and excite the skills they have while looking for that project that will allow them to break into directing commercials," continued Wright, adding that this would include creating content for *The Aardman Animations Hour*, a weekly mobile series. The new show will feature work coming out of the studio and is scheduled to debut this winter.

Wright added that sometimes Aardman would also pitch Incubator talent to direct smaller, less risk-laden projects, such as viral videos, animation for Web site or mobile phones, or other alternative media.

The Incubator roster currently includes the McLeod Brothers (Greg & Myles McLeod) who were short

listed for the Nokia Shorts competition in early 2006 with their film, *Homer's Odyssey*.

Another in the talent pool, Kealan O'Rourke, has created shorts including the live action film *Rosebud*, which tells the story of a six-year-old girl who loses her father in the Irish famine of 1863 and goes out on a journey to find heaven. O'Rourke was discovered by Aardman at the Irish Film Board Awards.

Meanwhile, Martin Rhys Davies has worked for Aardman as a freelance stop-motion animator for a number of years, but now he has started directing, mainly in music videos, where he combines treated live action and stop motion animation.

Wright added that at press time, Incubator was also bringing on Matthew Walker whose short films caught the company's eye.

The Newest Hoytyboy: Director Kizu-Blair

Continued from page 4

mistakenly shipped to the wild. The animals embark on a dangerous mission to rescue their lost compatriot. *The Wild* marked Williams' feature directing debut.

"We're doing a lot of critters right now," confirmed Goldman. The company ad docket includes a talking deer and a moose for Montana's Steakhouse via Riddoch Communications, Toronto, a spot involving talking roosters for Mervyns, four Bell Canada commercials featuring talking beavers and comedian/former *Saturday Night Live* cast member Norm McDonald, and an undisclosed project for Euro RSCG,

New York.

In terms of commercials imbuing animal characters with human personalities, Williams and Goldman are perhaps best known for teaming on the lauded CG character animation campaign for Blockbuster starring Carl the rabbit and Ray the guinea pig. That work for Doner, Southfield, Mich., won such honors as a computer animation Gold Clio in '02. Williams directed the spots and Goldman was its executive producer/producer for Complete Pandemonium; the animation studio on Blockbuster was Tippett Studios, Berkeley, Calif. The success of the Blockbuster fare proved to be a catalyst

that helped Williams land *The Wild* assignment.

Hoytyboy continues to be in the market for other directors based in San Francisco or who are considering a move to the Bay Area. Goldman anticipates another addition to the company roster before year's end. Hoytyboy is handled by independent reps Kelley Class of Class Represents on the West Coast, Liz Laine of Liz Laine Reps in the Midwest, Perry Schaffer and Corey Rogers of SchafferRogers on the East Coast, and Alana Rothlein of Envision It in Florida. Mark Bisson, executive producer of Mad Films, Toronto, reps Hoytyboy to the Canadian ad market.

street talk

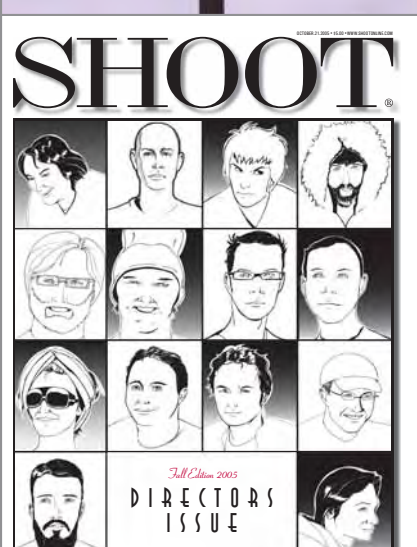
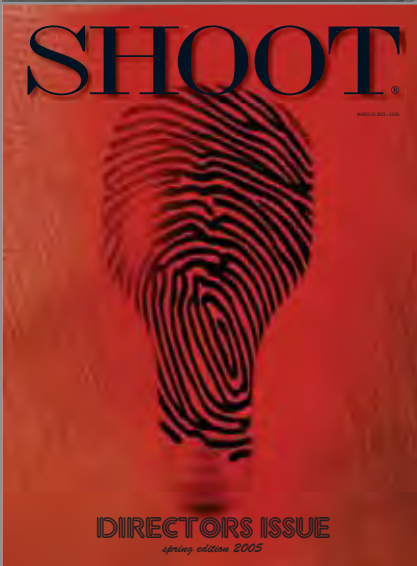
Jason Kemp has been named managing director of bicoastal/international @radical.media's London office. Kemp most recently served as a freelance producer for many of London's top production houses. He will succeed @radical's Jonathan Davis, who is returning to the ad agency side of the business. Also playing an active role in supporting the London office and Kemp will be veteran @radical executive producer Tommy Turtle...The Sweet Shop's U.S. operation continues to grow with the signing of director Julian Pugsley, a noted agency creative who has made the transition to helming. Pugsley began his career at BBH, London, and later served as an art director at McCann Erickson, Singapore where he went on to become group creative director in both Singapore and Thailand before moving to DMB&B, Hong Kong. He then relocated stateside, joining Kirshenbaum Bond, New York, as a group creative director, followed by a stint in the same capacity at Mullen in Wenham, Mass. Pugsley returned to New York as group creative director at Berlin Cameron Red Cell where he was instrumental in helping that agency secure the Coca-Cola business.... Michael Porte, a founding partner of audio post/music and sound design house audioEngine, has left the company to pursue other interests. Porte's ownership stake in the firm, which has bases of operation in New York and Phoenix, is being acquired by his former founding partners. AudioEngine opened in 2002 with partners Porte, Rex Recker, Joe Vagnoni, Bob Giammarco, Tom Goldblatt and Brian Wick.... Jay Sienkiewicz has joined Guava, New York, as design director.

report

Through her company Momentum Reps, Bettina Abascal will handle the national Hispanic market for Los Angeles-based Rhythm+Hues Commercial Studios....Maureen Butler of Mo Butler & Associates has taken on Midwest representation for Venice, Calif.-based production house Japanese Monster....Industry Films, Toronto, is repping in Canada for directors Peter Sillen and Randy Hackett of Washington Square Films, New York....Music/sound design/mix/post house Yessian has hired Maxine Cherlin to head sales on the East Coast for original music, sound design and for the company's licensing/research division Dragon Licks. Yessian maintains operations in New York, Detroit and Los Angeles....After wrapping principal photography on the Judd Apatow-directed feature film *Knocked Up*, cinematographer Eric Edwards is available through Innovative Artists, Santa Monica, for commercials, music videos and features...

bulletin board

- >October 11/San Francisco: AICP Show. www.aicp.com
- >October 18-21/Los Angeles: SMPTE. www.smpte.org
- >October 23-26/Orlando: Showeast. www.showeast.com
- >October 24-26/New York: NAB New York. www.nab.org
- >October 26-27/Pasadena: Cineposium. www.afci.org
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BONUS DISTRIBUTION

Cineposium: Pasadena 10/26-30, Pasadena, CA

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In addition to the latest news, regular columns and ScreenWork creative section, here's a look at

SHOOT's October 20th DIRECTORS Issue.....

>> Directors Profiles and Up & Coming Directors Feature

From emerging directors to lauded Award winners, this special issue offers insights into a wide range of helmers, their professional endeavors and aspirations. Profiles of leading commercial directors, and a rundown of new, up-and-coming directors who bear watching. This time we're including several Directors who have put their stamp on successful new media projects.

>> Cinematography & Cameras

Addressing trends in cinematography, and issues facing DPs SHOOT talks to Cinematographers about their craft and their take on the latest creative and technological advances in the field of cinematography.

>> Film Commissions/Hot Locations

A Cineposium preview and a look at locations that have proven alluring to the spot community.

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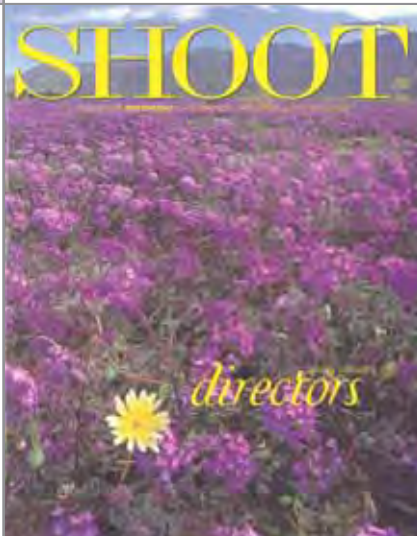
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