

SHOOT®

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

\$5.00

SEPTEMBER 8, 2006

This Week



- 4 LaForce Has Grand Time At Trailer Park Fest, Chicago
- 4 John Doe Collective Lands Stateside Roost, Joins TWC
- 4 Spot Shop Reactor Builds Feature Slate After *Akeelah*
- 4 Universal, SpiralFrog Buck The Music Download Norm

ScreenWork

- 10 Top Spot: Bond Stages Great Escape For Hummer
- 11 Best Work: Stuffed Animals Get Risque For Blaupunkt
- 11 Best Work: Molloy Keeps Trains On Time Down Under
- 12 iWork: A "Simply Perfect" Opportunity for Click Here

Ad Agency Creative Series

- 13 Creative directors behind Emmy-winning work reflect on the professional challenges that lie ahead.

Postproduction & Editing Series

- 17 Experts assess post workflow for digital production. Plus, a look at the increasing prevalence of former ad agency artisans in editorial shop management.

Recently Hired Execs Share Views On Branded Content

Radical Thinking's Bob Friedman, Beyond Belief's Mark Sitley Talk Shop; Zoo Film Also Diversifies Via The Formation Of Blip Venture

By Robert Goldrich

NEW YORK—For veteran entertainment industry executive Bob Friedman, the formation of entertainment conception, creation and distribution company Radical Thinking, a division of bicoastal/international @radical.media, represented a slightly awkward proposition in terms of a press announcement. "On one hand, there's @radical.media in the commercial production business, and then there's this new unit...But even though it's a new unit, I don't see it as being all that separate. The fact is that the two will be very much integrated," said Friedman, "with Radical Thinking using the resources and talent there [at @radical.media] to help create the kind of content that can live on multiple platforms."

Friedman has come on board as president of Radical Thinking (*SHOOT*, 8/14). His decision to join speaks to his vision for the future of entertain-

ment content, including branded fare for advertiser clients. Friedman's pedigree includes having been involved in the startup of MTV, serving as president of Playboy Entertainment and then of New Line Television. At New Line, he also later took on worldwide marketing for the studio's feature films. Next he assumed the presidency of AOL interactive marketing, became chief marketing officer of AOL/Time Warner, and then president of theatrical marketing and licensing firm Classic Media.

Based on his broad-based entertainment experience, Friedman came to the conclusion that the Radical venture was a golden opportunity. "If I were to develop the newfangled studio of the future, @radical.media is what I envision because of what it has in place. The studios of yesteryear created these tremendous infrastructures, some of which are relevant today...But the most rel-

Continued on page 6

Emmy Backstory Is "Required Reading"

By Robert Goldrich

VENICE, Calif.—It's been a precedent-setting year for the prime-time commercial Emmy Award. As earlier reported in *SHOOT* and by now common knowledge, for the first time in the competition's 10-year history, two spots tied for and received the coveted Emmy last month: FedEx's "Stick" directed by Traktor of bicoastal/international Partizan for BBDO New York; and Hallmark's "Required Reading" directed by David Harner,



David Harner

who at the time was a creative at Leo Burnett USA, Chicago. The Institute for the Development of Enhanced Perceptual Awareness, Venice, Calif., produced the Hallmark ad which was conceptualized at Burnett.

But a lesser known development is arguably even more groundbreaking than the awarding of two primetime commercial Emmy Awards in the same year. The fact is that a spec spot soared

Continued on page 16

N.Y. To Build Infrastructure Via Silvercup

By Robert Goldrich

NEW YORK—The New York City Council has given the green light to the construction of Silvercup Studios' planned \$1 billion, 2.7 million-square-foot complex—dubbed Silvercup West—which will include eight soundstages, commercial office space, retail stores, public plazas, a waterfront esplanade and cultural space and 1,000 residences (with 150 of those units being low-income housing).

The new development is on the East River waterfront, four blocks west of Silvercup Studios' main headquarters. Silvercup is

Continued on page 9

Hughes Bros. Go Greatguns In U.S., U.K.

VENICE, Calif.—Allen and Albert Hughes—the directorial duo known as the Hughes Brothers—have come aboard greatguns: USA, based in Venice, and greatguns: UK, London, for representation stateside and in Europe. The twin brothers—who split up for a stretch to direct individually before recently reuniting as a team—had been co-helming spots via Oil Factory, Beverly Hills and London.

Continued on page 8



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

CHRLX

Juicy

In this week's Agency Creative Series, we have reflections from creative directors behind three primetime Emmy Award-winning commercials on the challenges that lie ahead for the industry. In that spirit, we present in this column some observations on "The Future of Creative Leverage" as excerpted from a most worthwhile read—the recently released book *Juicing The Orange, How To Turn Creativity Into A Powerful Business Advantage* (Harvard Business School Press), authored by Pat Fallon and Fred Senn, cofounders of Fallon Worldwide.

Fallon and Senn write that they enter their next quarter century convinced of three things:



1. *Creativity will be an increasingly essential business tool.*

Think about the challenges of your own organization this way: other than creativity, what points of leverage do you have? More than likely, your resources will become more constrained, and your markets will be more hotly contested. If you can't put creativity to good use, you'll be vulnerable—to competitors from anywhere in the world. We opened this book by saying imagination was the last remaining legal means to get an edge on your competition. Increasingly, it's the only means.

2. *You can't buy creativity, but you can unlock it.*

Everyone draws from the same talent pool, and only the George Steinbrenners of the world have

any recruiting advantage. Salary, benefits and geographical amenities won't necessarily determine the creative power of your company. "It is easier to enhance creativity by changing conditions in the environment," writes psychologist Mihaly Csikszentmihalyi, "than by trying to make people think more creatively." Rather than hire more creative people, first unleash the creativity in the people you already have on the payroll.

3. *Creativity is not an easy path to walk but the rewards are worth it.*

One of the heads of a rival agency in town once came up to us at a local restaurant. Noting that we would get paid whether we did creative advertising or not, he joked, "Why do you have to do it the hard way?"

One reason is that we've seen

the rewards, and not just with our own work. Almost every success story of the past 10 years—whether it was something as brash as Apple's iPod or as unassuming as Saturn's promise for a car company you could love—has been because of creativity.

The survival of the fittest doesn't mean the survival of the strongest; it means the survival of those who are most capable of adapting to change. If you can't adapt, you can't survive. Maybe we are reflexively attracted to the hard way because we dread the alternative.

And part of the "Final Thought" expressed in the book by Fallon and Senn is simply:

"We don't want to compare what we do to great works of art, but we do want to support our belief that creativity motivates all of us in powerful ways. Think about the Sydney Opera House.

Not only is it an aesthetically beautiful building, there is something inspiring about the city's decision to embrace the creativity of its design. Whatever satisfaction the architects got out of dreaming up this building is matched by the satisfaction the people in the community get out of having this icon be a part of their lives. Art does as much for the audience as it does for the people who fight to bring it to life."

Creative Voice

By Robert Goldrich

"American Dream"

Being creatives on spots airing during the Super Bowl is usually reward enough. But in the case of DDB Chicago's Steve Bougdanos and Patrick Knoll, their Big Game experience each of the last two years has yielded not only consecutive primetime commercial Emmy nominations, but also coveted slots in *USA Today's* day-after poll of most popular Super Sunday ads.

On the Emmy front, DDB Chicago earned a nomination in 2005 for Anheuser-Busch's "Applause" directed and shot



Steve Bougdanos

by Joe Pytko of Venice, Calif.-based PYTKA. This year an Emmy nom went to Budweiser's "Clydesdale American Dream," again helmed and lensed by Pytko.

The latter spot placed second in the *USA Today* rundown based on viewer feedback. Just as if not more impressively, the number one entry was Bud Light's "Secret Fridge" for which Bougdanos and Knoll were creatives. "Fridge" was directed by David McNally of bicoastal Villains.

"To be working at the same time on two pretty much polar

opposite spots—the comedy of 'Secret Fridge' and the emotional tug at the heartstrings of 'Clydesdale American Dream'—was an interesting proposition," noted Knoll who was creative director/copywriter on the Super Bowl fare while Bougdanos was creative director/art director. "It just shows," continued Knoll, "how DDB builds brands for different clients. Bud Light and Budweiser are distinctly different brands."

SHOOT ran some questions past Messrs. Bougdanos and Knoll regarding their Super Bowl endeavors and Emmy recognition. They answered the queries as a team.

What makes a spot effective on the Super Bowl and worthy of Emmy recognition?

It should be simple, entertaining and appeal to a mass audience. Whether it's emotional or humorous, it should generate talk value in a memorable way. Like in a great film, people are expecting the unexpected, a twist or a surprise that they didn't see coming.

"Clydesdale American Dream" was your second spot with Pytko. How important was the choice of him as a director?

Much like our first commercial we shot with Joe—Anheuser-Busch's thank you to the troops entitled "Applause"—"Clydesdale American Dream" required simple, uncluttered, emotional storytelling and great



Patrick Knoll

cinematography—all of which Joe is legendary for.

What are the creative challenges and opportunities that lie ahead for the creative community?

Now more than ever, people want to be entertained. There are so many new, exciting mediums to interact with consumers—the Internet, pod casting, guerilla marketing and branded entertainment. But in the end, it still boils down to a great, compelling idea that sells the product in a unique and memorable way. We just finished creating a viral Web site for Sumo Glue called sumosmash.com, which is a lot of fun and creating great buzz. Also, Bud Light's "Ted Ferguson" character is a great example of combining a variety of media, including television, Internet and personal appearances, to help build the brand. And DDB and our client Office Max just finished a 60-minute television special, called *Schooled*, which is creating great response, proving great ideas aren't limited to 30 seconds.

How is the advertising industry poised to handle the challenge?

With consumers having so many media choices, we, together with our clients, need to create advertising that generates talk value. We need ideas that embrace the big idea, treat consumers with respect and deliver messages that are entertaining and more importantly, remembered.

FLASHBACK

5 YEARS / 10 YEARS

5 Years Ago

□ September 7, 2001/Scott Vincent, a group creative director at Fallon, Minneapolis, has signed with bicoastal/international Hungry Man for representation as a director. He will continue in his agency role while pursuing spot assignments.... Postproduction facility The Mill, London, has launched BEAM.TV, a comprehensive system to send, receive, archive, and approve film and television media....Feature filmmaker John Singleton, actress Julia Ormond, and documentary filmmaker Mark Lewis are coming aboard Independent Media, Santa Monica, for spot representation....Director Billy Kent has signed with Link Entertainment, New York, for U.S. representation....

10 Years Ago

□ Documentary filmmakers Barbara Kopple, Peter Gilbert, and Steve James have joined executive producer Loretta Jeneski in her newly formed shop nonfiction, Santa Monica, which will specialize in reality-based spots, TV projects and short films...Curious Pictures, the New York-headquartered animation/effects house, is opening a San Francisco office. The office is headed up by executive producer Anne Smith, and animators/directors Robert Valley and Denis Morella...Unitel Video has ended negotiations to sell its Editel/New York facility, and has closed the shop....

SHOOT

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

September 8, 2006
Volume 47 • Number 15

EDITORIAL

Publisher & Editorial Director • Roberta Grierfer
203.227.1699 ext 13 • rgrierfer@shootonline.com

Editor • Robert Goldrich
323.960.8035 • rgoldrich@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina
323.960.8035 • cgiardina@shootonline.com

Associate Editor • Nicole Rivard
203.227.1699 ext. 16 • nrivard@shootonline.com

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

ADVERTISING

East/Midwest • Robert Alvarado
203.227.1699 ext. 15 • ralvarado@shootonline.com

West Coast • Carl Gilliard
818.763.2678 • cgilliard@shootonline.com

International • Roberta Grierfer
203.227.1699 ext. 13 • rgrierfer@shootonline.com

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

OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880
203.227.1699 • Fax: 203.227.2787

West • 650 N. Bronson #B253 • Los Angeles, CA 90004
323.960.8035 • Fax: 323.960.8036

Circulation • Gerald Giannone
203.227.1699 ext 12 • ggiannone@shootonline.com
Associate Production Manager/Shoot Reprints and Article Rights • Michael Morgera
203.227.1699 ext. 11 • mmorgera@shootonline.com

© 2006 DCA Business Media LLC

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



For Subscription orders and Subscription service questions, call:
1.847.763.9620

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

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

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

USPS (06-234)

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

Produced in U.S.A.

OPTIMUS

Chicago

Santa Monica

Editors

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

161 E. Grand Ave
Chicago, IL 60611
(312) 321-0880
Executive Producer: Gretchen Praeger
Sales: Renee Case and Co. (312) 993-1990

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

www.optimus.com



Scene 2:
Cat exits frame followed by stampede of wildebeest

Phone message 12:45
Production company called—
Just missed wildebeest migration season.
—Have to wait 6 months for next one
Said something about
African Bullfrog breeding time.

Visit ngdigitalmotion.com

IT'S NOT JUST WHERE WE GO.
IT'S WHAT WE BRING BACK.

National Geographic Digital Motion gives you access to quality footage for moments that don't necessarily wait for you. Keep your project on track at www.ngdigitalmotion.com or call 1-877-730-2022 US or (44)207-734-9159 UK.

NATIONAL
GEOGRAPHIC

DIGITAL MOTION

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

Dir. Fredrik Bond Pays Tribute To *The Great Escape*

Hummer Spot Out Of Modernista! Finds Three Guys Breaking Out Of The Office

By Christine Champagne

If you work in an office, chances are you've found yourself plotting your escape. Three guys not only plot but execute a rather great escape in a new :60 spot for the Hummer H3 titled (what else?) "Escape."

Created by Modernista!, Boston, and directed by Fredrik Bond of bicoastal/international MJZ, the engaging spot opens in a typical office. "I'll be back at two," the big boss announces as he heads out.

With that, three office workers spring into action and clearly they've been planning this. While dummies assume their tedious work tasks (one is stationed at the copier), the men punch out a ceiling panel from which a ladder falls. They scramble up the ladder and, following a map, make their way through a maze of ductwork, ultimately dropping into an office with windows that looks out onto the parking lot below. As one of the guys furiously attempts to destroy the map to the ductwork in a shredder, the other two open a window and feed through the cables that they will use to slide down to the ground.

But before they can escape, executives approach, and the shredder guy realizes that he isn't going to be able to shred the map in time. "Save yourselves," he tells the other two as he shoves what's left of the map into his mouth.

Landing on the ground, the other two men dash across the grass toward the parking lot, disguising themselves as bushes.

At the edge of the lot, they drop their disguises and make a break for it, sprinting for dear



CLICK HERE TO VIEW SPOT



life to the Hummer H3 that awaits them.

Suddenly, the third man emerges from behind a grassy knoll. He escaped the office, after all, donning a cleaning woman get-up complete with a plunger.

Diving into the vehicle, the three men speed out of the parking lot and whip past a manned security checkpoint.

The spot concludes with them racing through a wild, rugged landscape that looks to be far, far away from their dull workplace.

GET ME OUTTA HERE!

According to Modernista! creative director/copywriter Joe Fallon, the idea for the spot "came out of the fact that the H3 is the most capable mid-sized

SUV in its category and the perfect catalyst for taking you far from the maddening crowd."

When it came to hiring a director to bring "Escape" and two other Hummer spots to life, Modernista! trusted the aforementioned Bond (who was out of the country and couldn't be reached for an interview at press time) behind the wheel. "Fredrik's spots have a great cinematic scope to them. He shoots beautiful film and does epic quite well. That was the first thing that attracted us to him for this project," Fallon shared.

Additionally, Fallon noted, Bond expressed a desire to pay homage to *The Great Escape*. "This became integral to his treatment and approach to how he wanted to tell the story," Fallon said, noting it put the director on the same page as the agency creative team (composed of Fallon, creative director/art director Tim Vaccarino and executive creative directors Gary Koepke and Lance Jensen).

Most of you are likely familiar with *The Great Escape*. For those of you who are not, the 1963 film directed by John Sturges and starring Steve McQueen, Charles Bronson, James Garner and Richard Attenborough, finds Allied POWs engineering a daring, brilliant escape from a German POW camp.

MAN WITH A PLAN

With an escape route of his own mapped out, Bond along with DP Janusz Kaminski shot "Escape" at the Los Angeles Times building in Chatsworth,

Calif. Actors Ian Unterman, Ian Brennan and Malcolm Barrett played the escapees, infusing the characters with a sense of both desire and humor.

All in all, the shoot went smoothly, Fallon reported.

Once shooting wrapped, Rick Russell of Final Cut LA cut "Escape" into :60 and :30 versions as well as a :90 version for cinemas. "The main challenge was making sure the linear nature of our story came across in both a :60 and a :30," Fallon remarked. "There was tons of good stuff we wanted to make sure got in there, so we started with 1:20, then we worked our way backwards. Our editor did an amazing job."

Those of you who are fans of *The Great Escape* will notice that the commercial relies on the score from the film. Explaining the decision to use that piece of music as accompaniment rather than compose an original track, Fallon said, "It was just one of those things that came about during the concepting process. We had the basics for the idea—guys at work escape to their H3 to get far away from the office. Once we started pushing the envelope on how far these guys would go to sneak out, the song popped into our heads. And just like that, it opened the door to a dimension that wasn't quite there yet."

In Fallon's mind, "The music definitely made the concept stronger. Plus, the idea of using an iconic piece of music that would have an immediate emotional connectivity to anyone familiar with the film was cool."

TopSpot OF THE WEEK

Client

GM/Hummer.

Agency

Modernista!, Boston.

Gary Koepke and Lance Jensen, executive creative directors; Tim Vaccarino, creative director/art director; and Joe Fallon, creative director/copywriter; Charles Wolford, director of broadcast production; Eric Voegelé, senior producer

Production Company

MJZ, Los Angeles.

Fredrik Bond, director; Janusz Kaminski, DP; Lisa Rich, executive producer; Jay Shapiro, line producer. Shot on location in Chatsworth, Calif.

Editorial

Final Cut LA, Santa Monica.

Rick Russell, editor.

Post/Visual Effects

Company 3, Santa Monica.

Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

Method Studios, Santa Monica.

Cedric Nicolas, lead 2-D VFX artist/VFX shoot supervisor; Katrina Salicrup, junior 2-D VFX artist; Neysa Horsburgh, VFX producer; Sue Troyan, head of production; Aaron Kisner, VFX producer.

Audio

Soundtrack, Boston.

Mike Secher, mixer.

Performers

Ian Unterman, Ian Brennan and Malcolm Barrett.



Fredrik Bond

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

John Doe Follows The Bouncing Stuffed Animals

Risque European Spot Has Critters Pounding To The Blaupunkt Beat

By Robert Goldrich

An unseen driver starts the ignition in his car and then turns on its Blaupunkt stereo, which delivers a pounding rock beat as the vehicle navigates its way along a roadway. But rather than seeing the person behind the wheel grooving to the music or even the scenery whizzing by, we see two stuffed animals—a teddy bear and a bunny rabbit—that had been resting in front of the rear window, perched between two speakers, now being driven to the pulsating sounds.

The stuffed critters assume a variety of audio-propelled positions reminiscent of a not-so-soft porn film. First the bear is atop the bunny missionary style, then behind the rabbit. We see the latter configuration, no pun intended, in the rearview mirror. Next the rabbit is on top. The hard driving music has them jumping up and down on one another—at one point with a nearby bobble head dog, its tongue hanging out, nodding repeatedly in apparent approval. Seems like Fido very much likes to watch.

As long as the Blaupunkt volume is thumping, the stuffed animals are humping—a perfectly synchronized movement to the music's beat. Finally this X-rated demonstration of staying power ends as the Blaupunkt stereo is switched off, leaving the bear and



CLICK HERE TO VIEW SPOT



bunny laid out motionless as if totally fatigued. The only surprise is that they're not puffing cigarettes in a post-coital smoke.

A product shot of a Blaupunkt speaker is accompanied by a super which reads, "Blaupunkt. The advantage in your car."

Currently airing on MTV Europe and generating considerable buzz, this risqué comedy spot—titled "Pimp My Ride"—was directed by John Doe, a collective of four helmers who are well established internationally. The directors now have their sights set on the American ad market. John Doe just secured its first spot representation in the U.S. signing with Santa Monica-based TWC, the production house founded three years ago by executive producers Mark Thomas and Ralph Winter, and director Phil Cooke. (See separate story in this week's News section.)

The John Doe collective is no stranger to the U.S. In

fact, the four directors first met as students at New York's Film Academy in 1997. Upon graduation, they all promised to someday collaborate full time. Three years ago they made good on that pledge when they teamed to formally launch John Doe and began taking on spot assignments internationally.

The John Doe ensemble consists of Tiago Guedes, Milovan Radovic, Masataka Namba and Stjepan Klein. This quartet directed "Pimp My Ride" via Sterntag Film, Hamburg, for ad agency Wensauer & Partner in Ludwigsburg, Germany. Roland Schwarz was creative director for Wensauer & Partner.

Gerhard Leis was executive producer for Sterntag Film. Line producer on the job was Birgit Damen. The spot was shot in Hamburg by DP Joao Lanca Morias.

Editor was Jamie Thompson of NHB Pictures, Hamburg. Colorist was Sven Karlsson of NHB.

"Hold Back"

By Robert Goldrich

A woman stands on an escalator as a nearby elevator opens with its "up" arrow lit. Presumably she pushed the elevator button, decided not to wait and potentially caused an elevator full of people to have to stop on that floor.

Next we are inside a high-rise office building, looking out a window to see a lady's feet dangling on the other side of the glass. This is followed by the sight of a body being dragged across the ground.

In later scenes, it's revealed to us that a young school boy is pulling the dead weight of a live adult whose body is the one we saw initially. And it turns out that the woman outside the window is inexplicably on the back of a window washer.

Subsequent vignettes show another woman dragging a man along a city sidewalk. He's horizontally laid out, reading a newspaper. We also catch a glimpse of a bicyclist—along with a bicycle—on

his back in an elevator. Juxtaposed with this are people waiting to board a train.

A sign at the train station reads, "Every time we delay the train, the train ends up delaying us."

We then witness a person trying to



CLICK HERE TO VIEW SPOT

put a train token in a coin slot—while having to carry a fellow passenger.

A parting sign reads, "Don't hold others back. Help our trains stay on time."

This message urging passengers to be considerate of

others was sponsored by Connex, operators of the rail transportation system in Australia. Mark Molloy directed the spot, which was produced by Aussie production house Exit Films, Melbourne, for agency Cummins & Partners in Melbourne suburb

St. Kilda. (Molloy is repped stateside by Santa Monica-based Furlined.)

Wilf Sweetland produced for Exit. The DP was Greig Fraser. Patrick Reardon was the production designer.

The agency ensemble included executive creative director Sean Cummins, creatives John Skaro and Roger Nance, copywriter Jonathon McMahan, art director Lisa Fedyszyn and head of broadcast production Mark Bradley.

Editor was freelancer Rohan Zerna. Jon Holmes of visual effects house Tide, Sydney, served as Flame artist and online editor.

Music was composed by Karl Richter of Level Two Music, Melbourne.

High Def + 5.1 surround.
Leave the science to us.

BUZZ www.buzzny.com (212) 302-2899 28 W. 44th St. NY, NY 10036

Emmy-Winning Perspectives

Creative Directors Behind TV Academy-Honored Work Discuss Challenges That Lie Ahead

By Robert Goldrich

The challenges for all of us in this business are twofold," relates Tim Pontarelli, group creative director at Leo Burnett USA, Chicago. "One is to up the entertainment value. That's what will generate attention for your story. Otherwise you're just telling a story like every other story a viewer has the option to look at.

"The second challenge," continues Pontarelli, "is to get clients to understand that. In many cases that's the bigger of the two challenges."

However, challenge number two isn't all that daunting for Pontarelli when it comes to client Hallmark, which garnered its first primetime commercial Emmy Award last month for "Required Reading," a two-minute-and-45-second ad that ran during a Hallmark Hall of Fame telecast.

Indeed Hallmark has understood the value of entertainment dating back to the Golden Age of Television, owning and presenting top drawer TV movie fare over the decades. "Hallmark commercials air during Hallmark movies. That's an environment that attracts the kind of viewers over the years who actually look forward to seeing the Hallmark commercials. They're not getting up during the commercial breaks," says Pontarelli. "The commercials have a standard for storytelling excellence."

Furthermore the ads aren't hard sell. Greeting cards are seamlessly integrated into the commercial storyline. There's no product message per se. "The commercials and the Hallmark movies themselves over the many years are pioneering examples of what today is referred to as branded entertainment," observes Pontarelli.

"Required Reading" tugs at the heart-strings, telling the story of Ed, a grown man who learns how to read. Initially embarrassed, he goes on to steadily make progress, to the point where he can, at the spot's conclusion,

look over the greeting cards he's received over a lifetime, understand and appreciate them.

"It's the kind of emotional storytelling that I think Television Academy members and judges can relate to—maybe that's why Hallmark work has a track record of Emmy recognition," conjectures Pontarelli, who was a creative director/copywriter on "Required Reading," and a writer on Hallmark's "Working Mom," which earned an Emmy nomination eight years ago.

Pontarelli describes "Required Reading" winning the Emmy as "a great high for the agency and client, in part because it's an award that is outside of advertising, inclusive of the bigger entertainment universe, a level we aspire to take our work to."

At the same time, that bigger picture orientation may make the Emmy more relevant than ever to the advertising community, notes Pontarelli. "This is a time when our advertising message has to be entertaining and engaging, whether it's a commercial or it takes the form of another longer piece of entertainment, or sponsorship of entertainment." In this regard, the entertainment-driven perspective of members of the Academy of Television Arts and Sciences (ATAS)—spanning comedy, drama, hybrids of the two, and storytelling in general—could prove most valuable in assessing the new ads and branded content that need to emerge in today's ever changing media landscape in which consumers have more control.

David Harner, who at the time was a Burnett creative director, directed "Required Reading" via Venice, Calif.-based production house The Institute For The Development of Enhanced Perceptual Awareness. The spot was produced on spec, with Hallmark embracing the finished work and airing it. (See separate piece in this week's News section for the backstory.) Harner additionally served as creative director/copywriter/art director on "Required Reading," which advanced his directorial reel.



© ATAS/NATAS

Continued on page 14

Creative Directors Reflect On Emmy, Creative Challenges That Lie Ahead

Continued from page 13

Shortly after finishing the commercial, he moved over to the production company side, joining The Institute to focus on his directing career.

Meanwhile Pontarelli continues his Burnett career which began 15 years ago. His first gig at the agency was writing the little “hold” messages callers to United Airlines (then a Burnett client) would hear waiting for reservations or other services. He steadily moved up the agency ranks, taking on expanded creative responsibilities. He even co-directed some jobs with Harner. But his focus remains on his group creative director duties. “This is an extremely exciting time for creatives,” assesses Pontarelli. “There are opportunities emerging in different forms of entertainment product as we search for and find new ways to connect with audiences.”



Tim Pontarelli

time Emmy—with Hallmark’s “Required Reading” and FedEx’s “Stick” each receiving a coveted statuette.

“It’s a great honor,” says BBDO New York chief creative officer Bill Bruce of the Emmy for his agency’s “Stick,”

A common bond between “Stick” and “Required Reading” is that they debuted in program environments in which viewers wanted to see the commercials—Hallmark, as alluded to earlier, in the Hallmark Hall of Fame context, and “Stick” which premiered during this year’s Super Bowl telecast, in which spots are in some circles regarded as entertaining, if not moreso, than the game itself.

Bruce refers to the Super Bowl as the ultimate entertainment venue, a great place to launch and showcase a commercial, underscoring that agency creatives “need to continue to keep an eye on what we need to do, which is to engage and captivate, inform and excite viewers so that they will seek out this content—whatever and wherever it may be—on TV, a film on the Internet, print, any new media platform. We have to have people come to us, to want to see our product. This is no longer a medium where we can force feed our message to people—it’s not when TV consisted of little more than three networks.”

This brave new world, continues Bruce, “takes clients that have confidence in their brands and in their agency, confidence to do the unexpected so as to break out of that old model defined by reach and frequency.”

Client impetus—fueled further by the Super Bowl dynamic—made it imperative that “Stick” be entertaining, says Bruce. “We went back to prehistoric times to tell a funny, entertaining story that people would relate to.”

The 45-second spot shows us how overnight packages got delivered—or more accurately, not delivered—back when dinosaurs roamed the planet. The commercial opens on a caveman tying a stick that he needs delivered around the leg of a Pteranodon. The massive bird-like creature takes off only to be snatched out of the sky by a T-Rex. The stick falls to the ground, and the caveman goes to his boss to report that his attempt to get the stick delivered has failed. Unfortunately for the caveman, his boss fires him. The caveman laments, “But FedEx doesn’t exist yet!” His boss replies, “Not my problem.” To make a bad day even worse, a Brac crushes the caveman when he steps out of the cave.

The BBDO New York creative team on “Stick” consisted of chief creative officers David Lubars and Bruce, executive creative director Eric Silver, associate creative director/art director Jonathan Mackler, associate creative director/copywriter Jim Le Maitre, executive producer Elise Greiche and director of music



FedEx’s “Stick”

and radio production Rani Vaz. Jim Bouvet executive produced for Traktor. The DP was Tim Maurice-Jones. Editor was Gavin Cutler of Mackenzie Cutler, New York. Framestore CFC, New York, was the visual effects house.

This is the first Emmy win and second nomination for FedEx. The client’s first Emmy nomination came in ‘00 for “Action Figures” directed by Bryan Buckley of bicoastal/international Hungry Man for BBDO.



Bill Bruce

Besides garnering FedEx its first Emmy, “Stick” set another precedent for the client. The commercial was FedEx’s first produced in high definition. “We’ve gone HD with other clients; it’s becoming more prevalent,” shares Bruce. “As the influx of HD makes more of a mark, having your spot in HD is just as important because it says something about your brand. When you’re watching an HD channel and a non-HD spot comes on, it stands out in the wrong way. If you’re HD in that environment, there’s a subtext of the brand being in step, staying with the times and being forward thinking.”

Bruce grew up in a Detroit suburb. He went to Michigan State and got a job at JWT Detroit “after threatening to kill myself in a telegram,” he laughs. “Then I went to BBDO Detroit where through circumstances I got a chance to work on some Pepsi

business. My work caught the eye of [BBDO creative maven] Phil Dusenberry and just two years out of college I found myself at BBDO New York.”

Bruce moved up the creative rungs at BBDO New York from writer to now chief creative officer. He’s been at the agency for 19 years, during which time he’s been “continually working on everything, all the different accounts. BBDO has always had something for me, the sense that we’re continually moving to another, better place. There’s never a sense of feeling stagnant. We’re not looking at things through an old lens. We’re embracing and adapting to changes.”

On the latter front, Bruce is especially enthused to work with Brian DiLorenzo, who recently came aboard in the newly created position of executive director, content, for BBDO North America. DiLorenzo, formerly director of broadcast production at Fallon Minneapolis, will be responsible in his new BBDO capacity for helping to spearhead the agency’s move into all areas of content, working in concert with Hollywood, mobile and digital carriers, the production industry at large and other relevant communities.

“Brian’s experience and involvement in these areas will be great to tap into,” relates Bruce. “There are areas we haven’t even touched on yet which we’re looking forward to getting into. Everything is open, but it’s all dependant on what a particular client’s needs and objectives are and how we can best fulfill them. If it makes sense to come at people with a TV show or a comic book or a movie or an online film, that’s what we’ll do—whatever it takes so that we can talk to who we want to talk to in the most relevant, powerful way.”

MARK MONTEIRO

“Three years ago we weren’t on the map yet creatively as an office,” says Mark Monteiro, executive creative director of DDB Los Angeles. Since then, the ad shop has scored cre-



Hallmark’s “Required Reading”

BILL BRUCE

For the first time in the 10-year history of ATAS honoring commercials, there was a tie last month for the prime-

which was directed by Traktor of bicoastal/international Partizan. “The work we’ve done on FedEx has done really well. This particular spot just had a big epic feel to it.”

New Production Rebate for Film, Television and Commercial Projects
*Sale ends 12/31/15, see website for details: www.hawaiifilmoffice.com

FILM OFFICES OF THE HAWAIIAN ISLANDS

HAWAII FILM OFFICE
MAUI FILM OFFICE
KAHUI FILM OFFICE
BIG ISLAND FILM OFFICE
HAWAII FILM OFFICE



Mark Monteiro

was some comfort in obscurity," says Monteiro tongue slightly in cheek. "But now you have to keep the creative momentum going, finding the people internally who can do just that, while making every effort to keep your key talent and restaffing when other agencies come and take your people based on the great work they've done.

"What's great," quips Monteiro, "is I no longer have to go into a new business pitch and say, 'Swear to god, we're creative. We're good. Let me show you a Belding Award from 1963.' The work we've been doing in recent years is generating interest. The awards and the results of the work are starting to translate into new business—particularly in that we've been able to be creative for a client [Ameriquest] in the sub-prime mortgage category. That, the work for Wells Fargo directed by Rocky Morton [of MJZ], for Epson and highly creative stuff for smaller accounts [L.A. Film Festival] has registered in the marketplace."

In "Concert," a father is driving his daughter and her girlfriends to a rock concert. He pulls over so that the girls can make a quick stop at a mini market.

The girls get out of the car, but the daughter, whose garb is a bit risqué, comes back as the father hands her some money. Cops witness the girl leaning back inside the car to grab the cash and assume they've got a bust for soliciting a minor. The now familiar Ameriquest slogan appears: "Don't judge too quickly." As we see the Ameriquest logo, we hear the arrested man's explanation: "I'm her daddy."

The DDB ensemble on "Concert" consisted of creative directors Monteiro and Helene Cote, art director Sarah May Bates, copywriter Josh Fell and producer Vanessa MacAdam. The DP was Tami Reiker. Editor was Haines Hall of Spot Welders, Venice, Calif.

While it may seem like it to the outside world, DDB Los Angeles hasn't been an overnight success. "Our very first assignment for Ameriquest," recalls Monteiro, "was a number 10 direct mail envelope piece. There were years of grunt work, but we and the client built on an idea that people relate to, which eventually graduated to the Super Bowl with a campaign [including "Surprise Dinner"] last year. The idea is that you, the customer, are more



Ameriquest's "Surprise Dinner"

to us. As a company we will treat you with a little more respect than others out there in this category. We won't rush to judgement... We won't judge you too quickly. We'll take the time to know you and your situation. Once you establish that thread, you can do anything—a direct mail piece, a NASCAR sponsorship, a Rolling Stones tour, the Super Bowl."

Monteiro broke into the biz writing brochures for Honda Motorcycles at Dailey & Associates, Los Angeles. This landed him a job working on Yamaha Motorcycles at Chiat/Day, during its genesis as a creative hot shop in 1984. Aside from some brief detours at Tracy

Locke's Los Angeles office and Team One, El Segundo, Calif., he has gone back and forth from TBWA/Chiat/Day to DDB to Chiat and back to DDB. His current tour of duty at DDB has been for seven years and counting.

"I don't think the industry creative challenge has changed all that much," Monteiro observes. "Yes, we have to deal with new media, all the new channels, TiVo and branded entertainment. But at the end of the day, they're just tools to me. How am I going to use them in the most creative way. Using a tool, how will I reach people better than the other guy using the same exact tool. It all comes back to the idea."

NAVIGATING THE MULTIFORMAT LANDSCAPE

FLETCHER

CHICAGO

Your MIDWEST Resource For Quality
Cameras and Optics:

Arri 435 Xtreme • Arricam LT
Arri 235 • Arri 535B
Zeiss Ultra Primes • Zeiss Master Primes
Angenieux Optimo

HD EXPERTS PRESENT

FILM CAMERA RENTAL
THE ULTIMATE HIGH DEFINITION

www.fletch.com • 800.635.3824 • rental@fletch.com



Looking Downstream

Digital Cameras Prompt Examination Of Post Workflows

By Carolyn Giardina

Advancements in digital cinematography camera technology have prompted a flurry of discussion in the production community. It has similarly sparked careful examination of related postproduction workflows—and it's a complex subject, because it looks like proprietary workflows may be common until a de facto standard emerges. Additionally, the postproduction workflows vary quite a lot as some are tape-based and others use new data models.

One thing everyone seems to agree on is that it is wise to get the post house involved at the very outset. "The first thing is the cinema-

tographer, digital imaging technician (DIT) and postproduction facility should have a conference call to discuss what will be done each step of the way," explains DP Bill Bennett, ASC. "That's critical, so downstream it goes smoothly in post. If you don't plan appropriately, it can really bite you later.

"If there is anything unusual that you are doing—off speed frame rates, blue screen—I would highly recommend that you plan a [test] shot and test the postproduction before you commit a multi-day shoot using that plan," he adds.

"I would not do a commercial without knowing the workflow and having a discussion with the post house," agrees Steven Poster,

Continued on page 20

17-Looking Downstream 18-What Clients Want



What Clients Want

Edit House Execs with Agency Pedigree Gain Prominence

By Nicole Rivard

Before teaming up with bicoastal Lost Planet in March of 2002, executive producer Betsy Beale worked with TBWA/Chiat/Day, San Francisco, for two years. It was during that time as an agency producer that she collaborated with Lost Planet editors Hank Corwin and Paul Martinez on the famous Fox Sports campaign (“Nailgun” cut by Corwin, “Leaf Blower” and “Boat” edited by Martinez) promoting Major League Baseball, which racked up a Cannes Lion, an AICP Show Best Campaign and an Emmy nomination (for “Nailgun”). The experience taught her how an editorial company can be what she describes as “a great partner in the process.”

That’s why a few years later, when she had an opportunity to bring her agency experience to the mix at Lost Planet and help to make the shop an even greater partner, she couldn’t resist.

“When I joined Lost Planet, it was a company with a stellar



Betsy Beale

reputation editing and I thought it was my role to enhance the client experience at Lost Planet, to raise the level of service here to help agencies’ producers with the editorial and post production challenges they face every day,” Beale says. “I think my experience as an agency producer and client at Lost Planet really helped. I knew what it was like on ‘the other side’ and I was already familiar with all of the editors here.”

She explained that the challenges facing agency producers in post include tighter budgets; faster schedules; producing for mediums other than TV, such as cinema, the Internet, cell phones, screens on airplanes, etc.; and producing projects in HD.

“As a company we have responded to these challenges by sending editors on location where they can edit on a laptop while the agency is shooting; sending editors to cities outside of New York and Los Angeles to edit in order to help work with agency budgets and schedules; and forming an alliance with a European company (WORK editorial in London) to help service our international clients and U.S. agencies working with London-based editors. We will also be doing HD online sessions in house to help clients who need to deliver their projects in HD.”

Beale is not alone in transitioning from the agency side to edit house management. With more editing houses popping



Rob Van

up, there are more opportunities to make the switch. “It is definitely becoming more prevalent,” she says. “I have heard of a bunch of people I know who have switched over. An agency producer has been a client. So they understand what clients need, what they like, what the pressures are on our clients inside the agency from their clients. So it is a very natural transition to try to form a post company that can really

serve a client’s needs.”

Rob Van, executive producer of Butcher Editorial, Santa Monica, Calif., says it is comforting for agencies to work with edit houses managed by someone who’s been in the trenches like them. “If there is a mutual understanding of what’s going on, I think it just makes it easier,” says Van, who came from Fallon, Minneapolis.

For example, he was working with an agency producer and he got to the point in the cuts where he was ready to work with the agency’s sound house. “She said, ‘We don’t really have one on this. And the spot really demanded a really good sound designer and music, and that was really a mistake that had occurred in her preparation,’” Van explains.

“I made a lot of calls with a lot of music houses and sound designers that I still knew when I was an agency producer. I just kind of called in a favor. We seamlessly corrected the problem and they’ve been back a couple times since. They know



Stephanie Apt

if we don't get client approval when we expect, can we proceed with our sessions? Without having to bother my client, I can make scheduling alternatives, have my staff ready to work when the client needs or call my vendors to let them know the variables that might come into play so that whatever does happen, we're prepared to serve the agency. Then we can act without much notice knowing that we're prepared."

Likewise Sybil McCarthy-

Hadfield, former senior producer at TBWA/Chiat/Day Los Angeles, who joined Los Angeles-based Jigsaw as executive producer in April, is utilizing her ability to anticipate clients' needs and help them problem solve on a project the company is working on for Rolex.

"We're finishing this in October, but since we are shooting in HD we are already having meetings with specialists in HD and HD sound, making sure we understand how we are going to

cut the job. It's being a week or two ahead of a job. It's a skill that really helps to translate and help my clients.

"There's an expectation from our clients that we understand all the technical aspects of HD and what's coming next. So that's been a challenge for me. As an agency producer you have to understand it on a certain level but you don't have to be able to explain it to a client, and I think on this side you have to be right there next to it."

Helping agency producers deal with the ramifications of HD is something Sue Dawson, executive producer at The Whitehouse's Santa Monica shop, is happy to do since she knows they already have so much on their plate from her stint at Wieden + Kennedy, Portland, Ore.

"By the time the agency gets here, they have been so beaten. We get to be nice and take care

Continued on page 20

they can count on us."

Stephanie Apt, president of Final Cut, New York, says her agency experience at J. Walter Thompson, New York, gave her awareness of how agency producers would like to work given the opportunity.

"I thought increasingly that we were working with directors all over the world and that there was an interest in the editors that were working with those directors," Apt says. "I noticed that it is hard for an agency to have its people in another country for an extended period of time when they come to the editing phase of post production."

When she decided to head up London-based Final Cut's New York expansion, it was to provide a structure wherein its editing talent could travel to the United States to be available to their director clients, as well as to American directors.

"I thought it was a very interesting business opportunity to be able to bring that talent to the United States and to make it possible to be able



Tommy Murov

to work with editors from the U.K. and subsequently from other countries," she said. "I am absolutely ecstatic I made the switch."

Tommy Murov, executive producer at the New York office of bicoastal Spot Welders, is also thrilled he made the transition. He brings with his agency experience at Fallon, Minneapolis an ability to anticipate, giving Spot Welders a competitive edge.

"Coming from the agency side and its process, I understand the many tiers my clients have to report to. I can help them prepare for different scenarios, such as what happens



Avid Media Composer. Now totally portable and astonishingly affordable.

Media Composer is the overwhelming choice of the world's most creative film and video editors.

And now Media Composer is available in a software-only package for under \$5000...

Mac and PC. SD and HD. Laptop or desktop. Move up to professional I/O and boost your performance with Avid DNA hardware.

Take your ideas anywhere they want to go with the best editor on the planet. Find out more at: www.avid.com/mediacomposer

Avid
do more™

Courtesy of Double Jab Productions
© 2006 Avid Technology, Inc. All rights reserved. Product features, specifications, system requirements, and availability are subject to change without notice. All prices are subject to change without notice. Contact your local Avid offices or reseller for prices outside the U.S. and Canada. Avid, Avid DNA, do more, and Media Composer are either registered trademarks or trademarks of Avid Technology, Inc. or its subsidiaries in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.



Industry Artisans Get Into The Workflow

Continued from page 17

ASC, who is keen to begin using the term 'hybrid workflow' to describe these processes. "Everyone [needs to be] on the same page."

One topic that sources discussed was the dailies. "For commercials, I believe the best way to see dailies is projected," Poster recommends.



Joe Bottazzi

"It's important to keep the habits of filmmaking with quality, experienced film people checking the dailies," adds Rainer Knebel, VP of DI services at Ascent Media Creative Services, Santa Monica, Calif. "With film dailies, you have a colorist looking at the images, and can catch potential problems immediately... With digital acquisition, the dailies process becomes very much just duplication. There's not necessarily a colorist involved, which can cause problems later on."

He continues, "Raw data has no color correction applied. The first step will be a color correction session, applying the cinematographer's and director's look to the images."

Knebel recommends keeping color correction a postproduction process, and maintaining the original camera data as untouched as possible to ensure the widest range of postproduction choices.

When looking further into post, sources interviewed for this article largely agree that if you record to tape and follow a tape-based workflow, existing post pipelines generally can work. Where it gets more touchy is when productions record to disc and create digital files.

Manufacturers are working to remedy the key challenges to these workflows, but presently many of these are being addressed on a case-by-case basis.

A few point out, as an example, that from the digital master files, a production would need to generate clips with time code for editing. "But a lot of digital cameras do not generate time code," Knebel explains, "and time code needs to be consistent and managed." So if the intent is to go back to the data masters, then after postproduction receives the Edit Decision List (EDL), it may face a challenge in matching the time code to the digital files.

Knebel notes that another factor to keep in mind is that digital cinematography productions also tend to shoot a higher ratio of footage. This means that the need is even greater to carefully manage time code. He adds that this also means that the editor has much more material to browse through, and shoot notes become even more important.

NEW RANGE

Some companies that offer postproduction services are outright expanding their range. "What we are seeing is this that digital technology goes beyond the cinematography and fundamentally changes the production chain... There's no more post, it's digital production," says Ed Ulbrich, senior VP/executive producer of commercials and music videos at Venice, Calif.-based Digital Domain, explaining that DD's involvement begins in prepro.



Ed Ulbrich

"It's not just what we are shooting but how that data moves from production through digital production and post... it's data management," he adds. That encompasses security, redundancy and archiving. Ulbrich points out that insurance companies want to know that these issues are being addressed so that the data is not at risk of being lost.

Digital asset management is obviously a vast subject. Ulbrich reports that DD has been using the Pix management software-based service, which includes features such as password protection and reviews. DD has also been able to add script notes in the metadata, as well as allow the director to use voice annotation.

In addition to data management, Ulbrich identified color management as one of the key issues to watch in post workflow. For commercials, he says Digital Domain typically handles all color correction downstream in color grading suites and using Look Up Tables (LUTs). He adds that lately DD has been often using Technicolor Digital Intermediates in Burbank.

This is also where the Digital Intermediate (DI) is being done for director David Fincher's next feature, *Zodiac*, which is currently in postproduction. (Fincher's commercialmaking

home is bicoastal Anonymous Content.) DD is a close collaborator in production of *Zodiac*. Los Angeles-based Rock Papers Scissors is also very much involved in the development of the editorial and post workflow for the feature.

For those unfamiliar with the term DI, it is the process of transferring camera footage into the digital realm for all postproduction including color grading in order to create a digital master, which may be used to go out to film and all other required deliverables. It is a process that took off in the feature film community for projects that start and end on film, although these have increasingly mixed film and digital. In the spot arena, DI-related postproduction technologies are prompting commercial houses to begin using DI-style workflows, with a primary benefit being the ability to color correct in a nonlinear environment.

But while data management and color management are challenges, Ulbrich says ultimately the biggest pitfall is a lack of education about new tools and processes. "Make sure the crew is not learning on the production," he emphasizes. "The time to train is not on set."

"[Digital cinematography workflow] works better, faster, and cheaper than a film shoot," he asserts. "At the same time I've seen people have horrible experiences."

New York-based Nice Shoes has a similar message, as it moves toward extending its business into production services. The post house now has a Grass Valley Viper digital cinematography camera available for rental or for complete production and postproduction packages. Calling this move a "natural step," Nice Shoes partner/director of engineering Joe Bottazzi reports that he would be at the International Broadcasting Convention



Bill Bennett

(IBC), which began this week in Amsterdam, looking at additional digital cinematography cameras and camera technologies.

Why this direction? Bottazzi suggests that the best way to avoid workflow problems is by having a turnkey operation. He says it is critical to have the post house involved early on, and even represented on location during the shoot.

As for post workflow, he cites a few key issues to be aware of. For one, when mixing different media together, he points out that color correction becomes extremely important in order to have a consistent look.

He continues to examine format options, while reporting that Nice Shoes has been working mostly on tape-based jobs, primarily in HDCAM SR. "I don't know if data is necessary," he says, complementing the look of tape with 2:1 compression. He adds that data brings extra things to be aware of, also citing the issue of generating accurate time code.

As for the company's new strategy, Bottazzi concludes, "With so much more HD work coming, it's only a matter of time before [agencies] will start asking [questions about digital cinematography and post workflows]. This gives us an opportunity to get involved."

Ad Agency Pedigree Prevalent In Editorial House Management

Continued from page 19

of them. Even in the bidding process we ask if they are going to finish HD. You've got to make the producers ask those questions and make them get information because it does affect your post," says Dawson. "I think because they are pulled in so many directions that they aren't realizing this."

For Dawson, the most satisfying part of the transition from the agency side to postproduction is seeing young assistants grow and become young editors. "In the last year The Whitehouse promoted seven assistant editors



Sue Dawson

to editors. My role is nurturing that, and helping them along and making sure once it happens they are supported with sales and a great reel. At an agency you are helping the director and the writer see their vision and it's about the spot. Here it's still about the work, but it's also about the people. It took me a long time to figure that out."

While her career move proved to be rewarding, Dawson suggests talking to people who have made the transition before switching because things are not always simpler on the post side.

"I think there is a perception

that the post side is easier and it's not," adds McCarthy-Hadfield. "In this climate right now, it is much more competitive and any executive producer who jumps from the agency side has to be invested in the sales and growth of the company and going after forms other than commercials. They have to be open to younger talent and to longer format that doesn't have a lot of money. And then the challenge when you broaden yourself, which you have to, is keeping the brand strong, staying creative and having your company run profitably."



Sybil McCarthy-Hadfield

This Fall Make Sure Your Business Rises

Packed with the latest news and timely relevant features, these issues will keep readers up-to-date on who's doing what, when and where in commercial, interactive & branded content production. The best new work will be showcased and food for thought will be found in the columns.

Here's a peek at some of the special features coming up...

September 22 Issue

Space Reservations: September 12
Ad Material Deadline: September 15

Agency Heads of Branded Entertainment & New Media: Those charged with forging into the brave new world of branded content offer insights into the marketplace, sharing their thoughts, concerns and assessments of recent endeavors.

Visual Effects & Animation: Creating a photoreal CG human is sort of the holy grail in the effects world. New techniques, including advancements in motion capture, are leading the industry in that direction. SHOOT covers the latest state-of-the-art developments. Also, a look at the creative genesis behind several leading visual effects and animation spots.

SHOOT Debuts Redesign: With this issue, SHOOT introduces a new look and several new elements to complement the expanded focus that has been evolving over the last year and half. Be part of this special issue by calling today to reserve space. Everyone will be reading!

Bonus Distribution: OMMA, New York - September 25-26 - Your ad will be seen by major online advertising, marketing & media executives at this exciting interactive advertising event!

October 6 Issue

Space Reservations: September 22
Ad Material Deadline: September 29

Client Point of View: Top Marketing Execs Reflect On New Media. Want to know what clients want from their advertising, tune in to this feature!

Midwest Production: An overview of the marketplace spanning advertising agencies, production and post

Bonus Distribution: SMPTE, Los Angeles, Oct. 18-21

October 20 Issue - DIRECTORS EXTRAVAGANZA

Space Reservations: October 6
Ad Material Deadline: October 13

There's nothing like a SHOOT Directors Issue! Name any major commercial director and it's almost a certainty that the first place they were mentioned, profiled, or interviewed was in SHOOT! This issue promises to be especially exciting with profiles of leading helmers spanning commercials and new media. And we identify several up-and-coming directors who hold the promise of future stardom.

Cinematographers & Cameras: 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.

Bonus Distribution: Cineposium, Pasadena 10/26-30 & HPA Awards, Los Angeles, 11/1

Call today to reserve ad space:

SHOOT

East/Midwest/Canada:
Robert Alvarado
ralvarado@shootonline.com
203.227.1699 ext. 15

West:
Carl Gilliard
cgilliard@shootonline.com
818/763-2678

International:
Roberta Griefer
rgriefer@shootonline.com
203.227.1699 ext. 13

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

street talk

Warner Bros Television Group has tabbed **Rich Rosenthal**—formerly head of production at **Young & Rubicam**, New York—to run its newly created **Studio 2.0**, a division charged with creating short-form, live-action and animated content for wireless and broadband devices. In some cases **Studio 2.0** plans to work closely with advertisers, getting them involved early on in the content creation process, helping to facilitate brand integrations and shows that are compatible with certain target audiences. Rosenthal had served as Y&R's director of broadcast production since early 2005 when he was promoted from associate director of broadcast production to succeed **Ken Yagoda**.... **Director Frank Vroegop** has come aboard bicoastal **Original Film**.... **Director Paul Weiland** has joined bicoastal **Chelsea Pictures** for U.S. representation. He continues to maintain the longstanding **Paul Weiland Film Company**, London. **Sixty Six**, Weiland's feature film about a boy's bar mitzvah that coincides with the '66 World Cup, is scheduled to premiere in October in the U.K. and U.S.... **Brian Latt** has joined bicoastal **Tool of North America** as co-executive producer. He will team with co-exec producer **Jennifer Siegel** to manage Tool's directorial roster of **Sam Cadman, Harry Cocciolo, Sean Ehringer, Erich Joiner, Sam Jones, Robert Richardson, Tom Routson and Geordie Stephens**. Latt, who worked for a decade as a line producer, most recently served as an exec producer at bicoastal/international **MJZ**.... **Melody Sylvester** has been hired as a producer at **Nexus Productions**, London. She had previously been freelancing. Her commercialmaking experience spans both the agency and production house sides of the business....

rep report

Composer **Andrew Hollander**, who launched New York-based music house **Sugarbox** last year, has been signed by **Evolution Music Partners**, Beverly Hills, for film and TV representation. On the spot front, Sugarbox is wrapping an eight-spot, documentary-style campaign for **Quaker Oats**.... **DP Jim Hawkinson** has completed principal photography on director **Dave Meyer's** remake of **The Hitcher** and is now available for assignments via the **Stacy Cheriff Agency**, Los Angeles.... **Diane Myer** has come aboard Atlanta-based interactive marketing and technology agency **Spunlogic** as its director of business development....

bulletinboard

- September 7-9/Kinsale, Co. Cork, Ireland: **Shark Awards**. www.sharkawards.com
- September 8-13/Amersterdam: **IBC**. www.ibc.org
- September 16-18/Munich, Germany: **Cinec**. www.cinec.de/en/index.htm
- September 19, 20, 21/New York: **AICP Commercial Production Training Seminar**. For information call (212) 929-3000.
- September 24-26/Frankfurt, Germany: **eDIT9**. www.edit-frankfurt.de
- September 25-29/New York: **Advertising Week**. www.advertisingweeknyc.com
- 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

SEPTEMBER and OCTOBER PRINT ISSUES



THERE'S
ONLY
ONE PLACE
IN THE SOUTH
WHERE
PRODUCERS
SLEEP
LIKE BABIES.



We know what keeps you up at night. That's why Georgia offers a film community that can maximize your budget like no other Southern location. Because we're a nationally recognized production center, everything you need from pre-pro to post is right here. Plus a brand new set of tax incentives will allow you to put even more of your budget on the screen. Come to Georgia and rest easy. Contact the Film, Video and Music Office at 404-962-4052. Visit georgia.org. **Put your dreams in motion.**



Detroit

Santa Monica

877.853.4183 www.griotedit.com

Griot Editorial is a division of Grace & Wild, Inc.

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