

Zoo Curators Capture Director Terry Rietta

Former helmer at Villains joins Zoo Film. Rietta brings to his new roost an agency creative background that includes writing notable branded shorts that he and others directed—among those “others” were such notables as Tony and Jake Scott of RSA. Zoo’s co-founders were drawn to Rietta’s versatility in writing and directing.

See page 4

Border Watch: Focus On Mexico And Costa Rica

A look at recent projects as well as industry infrastructure, hot locations and other factors luring spot production to Mexico and Costa Rica. *SHOOT* touches base with leading production houses and support services in the marketplace to get a handle on the state of the lensing business, which is gaining considerable momentum.

See page 19

Tom Eslinger Visits *SHOOT*'s Chat Room

Saatchi's worldwide interactive creative director gears up to chair the 2007 Cyber Lions jury at the Cannes Lions International Advertising Festival. He reflects on what will be his third tour of jury duty at Cannes, his past experiences as a competition judge, the state of creativity in the interactive/new media space and his priorities at Saatchi.

See page 12

Agency Producer Earns His Ticket To Tribeca

Deutsch's Jeffrey Morgan Set To Make Feature Debut At Festival

See page 17



Hit The Ground Running

New Branded Entertainment Ventures Underscore Maturation of the Market

By Robert Goldrich

LOS ANGELES—It used to be that a diversification into branded entertainment meant the announcement of a company or division's formation with a rundown of the key players whose mandate was to ferret out new opportunities. But that norm is now being replaced by new enterprises that open and are already embarking on such opportunities, signaling a continuing maturation of the branded content marketplace.

A prime case in point is the recent launch of Goon Media, a producer of sponsored content and new media fare working in conjunction with bicoastal commercial production house Go Film. The partners in Go Film brought on board executive producer Catherine Finkenstaedt—who has a music video production pedigree, including having been at the helm of RSA's clips operation Black Dog Films—to head Goon

Continued on page 8

Closure Is Elusive For IF's Ahmet

By Robert Goldrich

LOS ANGELES—Grateful to be back home in the United States and on the job after a visa security clearance ordeal which left him and his family in limbo overseas for five-plus months, Ahmet Ahmet, a creative director with bicoastal Imaginary Forces, is still seeking a personal sense of closure to the situation. But such a resolution may never be attained or at the very least seems like it will be a long time coming.

As earlier reported (*SHOOT*, 1/26), Ahmet—along with his wife and daughter—went to London last August to visit his seriously ill mother (who has since passed away) for what was to have been a two-week stay. But when he went to the U.S. Embassy to get his visa approved for a return to Southern California, Ahmet was informed he needed a security clearance.

Obtaining that clearance became a personal and professional nightmare for Ahmet. If not for the support of Imaginary Forces, which paid his salary as well as his family's housing costs in the U.K. during a protracted period, Ahmet said he would have most likely had to seek employment in Europe and abandon his stateside life and career.

Meanwhile Imaginary Forces had to turn away business with Ahmet overseas in that he is a key creative

Continued on page 13

NAB 2007: Spotmakers Get Into The Workflow

By Carolyn Giardina

LAS VEGAS—Continued movement from video-based to data-based post-production workflows will figure prominently at the 2007 National Association of Broadcasters (NAB) convention, April 14-19 in Las Vegas.

“What I'm seeing happening right now is the transition to file-based post-production workflow in full swing,” said commercial industry veteran

Larry Chernoff, who is CEO of MTI Film. “Even the commercial world has started the transition to data-centric workflows.”

But this transition is still fraught with obstacles. “There are a variety of companies that have figured this out for their own individual workflows. But it will be interesting to watch because there is no single solution out there that comprehensively addresses

the issues,” related Chernoff. “People are being challenged to create their own workflows.”

Doug Cheek, CEO of Oak Park, Mich.-based GTN, is among those who see this as an important topic. “We are in a business where raising our rates is not an option, so we must become more efficient,” he said. “We are trying to get as file-based as possible for efficiency purposes.” Cheek

will be examining product categories including central storage—both NAS (network attached storage) and SAN (storage area network)—as well as color correction.

The latter is particularly notable, as it is going through the same dramatic change that editing went through in the early '90s. That is, we are seeing a shift from traditional linear color

Continued on page 10

Going Global?
For a good time call:

HARRY TRACOSAS

323.939.9639

harry@globalproductionnetwork.com

www.globalproductionnetwork.com



GPN
Global Production Network

Representing top-tier Production Service Companies around the world

Projects Include: Xbox / Romania, American Express / Mexico, Volvo / Sweden, Brahma Beer / Brazil, Mt. Dew / China, Tide / Uruguay, Xbox / Argentina, Exxon / Italy, Claritin / Iceland, CBS / Czech Rep., Cheerios / Russia, Samsung / Croatia & Denmark, Visa / Chile, Old Spice / Portugal / Allianz / India, AXE / Brazil, Qantas / Italy, Nintendo / Greece, Rexona / Argentina, St. Ives / Romania, Corona / Mexico, MTV / Lithuania, McDonalds / Thailand...

SHOOT spot.com.mentary

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

April 13, 2007
Volume 48 • Number 6

www.SHOOTonline.com

EDITORIAL

Publisher & Editorial Director

Roberta Griefer

203.227.1699 ext.13 rgriefer@shootonline.com

Editor

Robert Goldrich

323.960.8035 rgoldrich@shootonline.com

Associate Editor

Nicole Rivard

203.227.1699 ext.16 nrivard@shootonline.com

Associate Editor

Ken Liebeskind

203.227.1699 ext.17 kliebeskind@shootonline.com

Contributors

Christine Champagne

Carolyn Giardina

Millie Takaki

ADVERTISING

East/Midwest/Canada

Robert Alvarado

203.227.1699 ext.15 ralvarado@shootonline.com

International

Roberta Griefer

203.227.1699 ext.13 rgriefer@shootonline.com

West Coast

Carl Gilliard

818.763.2678 cgilliard@shootonline.com

Advertising Production

Gerald Giannone

203.227.1699 ext.12 ads@shootonline.com

Classified

203.227.1699 ext.12 classified@shootonline.com

OFFICES

Main Office

21 Charles Street #203
Westport, CT 06880 USA
203.227.1699 Fax: 203.227.2787

West

650 N. Bronson Avenue, Suite B253
Los Angeles, CA 90004 USA
323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext.12 circulation@shootonline.com
If your mailing label says **RENEW**,
then go to www.SHOOTonline.com/go/renew
and complete form today.

Editorial Production Manager/Reprints/Article Rights
Michael Morgera
203.227.1699 ext.11 mmorgera@shootonline.com

© 2007 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 Service Inquires and
Subscription Orders, Please call:
1.847.763.9620**

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

USPS (06-234)

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

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

iSPOT, the digital newspaper for broadband video
advertising, is published weekly on Wednesdays. For
further information go online to www.shootonline.com/go/ispot

SHOOT is produced in the U.S.A.

SHOOT is a member of



Pet Peeve

Fraught with irony is a case of truth in advertising in which advertisers have been truthful. But now in light of a massive recall, a number of those advertisers—or at least their attorneys—are trying to distance themselves from that very same truth.

I'm talking of the creative ad strategy that's been a driving force behind profits for pet food makers for these many years. It goes something like this: Your pet is a member of the family, a source of joy. You owe that feline and/or canine the very best in order to ensure their health and long life.

We've seen an endless procession of warm, fuzzy, tug-at-the-heart-strings commercials with people relating to their pets. The research as to how pet companionship has bettered the quality of so many human lives—from families with children

to senior citizens living alone—is well documented. Programs that bring pets into hospitals to interact with patients have proven to be resoundingly successful in terms of buoying people's spirits and outlooks on life.

But now in the wake of the tainted pet food that has caused

These pets' deaths, in the eyes of the law, are not worthy of significant financial recompense relative to loss and suffering—even though people's grief is all too real.

So much for truth in advertising. The fact is that the aforementioned, perennially successful creative premise for pet food ads is true.

their value. And there can be no emotional loss over these "objects" when it comes to seeking redress in the courtroom.

So which is the lie—all that advertising over the years or the legal assertion now designed to cut pet food makers' losses before judges and juries?

So which is the lie—all that [pet food] advertising over the years or the legal assertion now designed to cut pet food makers' [litigation] losses?

the deaths—or compromised the health—of an untold number of cats and dogs, the posturing from pet food manufacturers' lawyers is that a pet is akin to a piece of material property with a mutt or former alley cat worth no more than \$10 or \$20, except in the case of special pedigree breeds.

Therefore pet owners who've lost their so-called "family members" have no real basis on which to collect substantive monetary damages.

But it's easy to stand by truth in advertising when it serves your purpose. For decades on end the purpose was indeed being served, with pet food makers profiting handsomely from people's love for their cats and dogs.

Yet now that the emotional attachment people have to their pets could hurt pet food manufacturers in litigation, suddenly cats and dogs are reduced to inconsequential inanimate objects in terms of

There's no third choice—unless you take into account the fact that consumers can plainly see that the premium pet food they've been buying for Fido or Kitty's wellbeing consists in large part of the same ingredients contained in, and made by the same company, for generic retail store-labeled brand food.

In the eyes of many pet owners, this constitutes fraud, leading to the conclusion that they've been lied to all along.

In the eyes of many pet owners, this constitutes fraud, leading to the conclusion that they've been lied to all along.

In the eyes of many pet owners, this constitutes fraud, leading to the conclusion that they've been lied to all along.

POV



A Cinematic Moment

Aero Film has always garnered work that finds its way to the Big Screen. If you're a filmmaker, it's always about sight, sound and motion. When you see anything on the Big Screen, it comes with high expectations. What better way to establish a client's brand than with an ad projected in larger than life fashion? Shooting and directing spots for the cinema is an appropriate fit for our directors. Klaus Obermeyer, Henrik Hansen and Ken Arlidge are all visual storytellers. Klaus just did a cinematic piece for the National Guard. Henrik recently did a huge branding spot for Mercedes-Benz shown at dealer conventions worldwide. Ken just finished a Suzuki campaign that started on TV and then played in theaters before the story climaxed on the Internet. It's what Aero Film does best.

There's a huge upside to cinema advertising. Millions of people go to movies every month. They are also active consumers. They go places, travel and spend money. That's true in countries around the world. You can't Tivo or DVR a cinema ad placement. Cinema advertising gives you a captive audience that is receptive to a good story. Your message can't get interrupted, you have people's full attention. With

this much control, though, comes a responsibility to entertain, inform and emotionally connect with the audience. Demographic-wise, if you want to target just college-age kids, cinema advertising can let you reach the exact demographic you desire.

The past few years, there's been a confusing array of options offered to agency media buyers. What mix will yield the best results for their clients? Viral release on YouTube? Banner ads on Yahoo? A broadband Internet channel? Cell phone screens? Video games? All of these new outlets are great. We think the future involves an entire palette of options. Marketing strategy continues to grow and become much more sophisticated, and yes, integrated. But what separates cinema advertising from the pack is proven distribution.

As a production company, I think we best serve agencies when we help them separate hype from fact. Agencies now have budgets to try things that didn't exist five years ago. But let's get back to reality; the purpose of advertising is to create demand by influencing people to take action. Coke has done some great advertising in theaters for years and no one can contest its success in helping to build awareness for the brand.

Some say that cinema advertising is great, but expensive too. Not if you

account for the higher than average recall rates a cinema ad can garner versus other media buys, even a traditional 30 spot. If the ad is produced right, nothing compares to cinema advertising. People underestimate how cinema advertising can heighten the effectiveness of their overall integrated marketing efforts. That's why Aero Film recently hooked up with Screenvision and formed a team to help agencies keep cinema in mind when working on new creative.

In the past year we've worked on National Guard, Army, Navy, Suzuki, Marines, Northrop Grumman and General Motors. Each had a media strategy that included cinema advertising. By producing ads for the Big Screen, we're helping agencies to build their clients' brands and achieve each marketing objective as quickly as possible."

Lance O'Connor is partner/executive producer at Aero Film, Santa Monica.

Flash Back

April 12, 2002 Assistant editors at companies affiliated with the midwest chapter of the Association of Independent Creative Editors recently got a chance to show of their cutting skills via the first annual Trailer Park Festival....Clay Williams, formerly half of the Chuck & Clay helming duo, has signed with bicoastal Morton Jankel Zander (MJZ) for exclusive spot representation....Oliver Fuselier has joined commercial and feature film visual effects firm Rhythm & Hues Studios, Los Angeles, as executive producer of the firm's live-action commercial division, which has been repositioned as Rhythm Live...

April 11, 1997 Nissan's "Toys" out of TBWA Chiat/Day in Venice took the coveted sweepstakes Best Of Show honor during the Los Angeles Advertising Club's 31st Annual Belding Awards Ceremony April 1....Longstanding Hollywood-based editorial house Wystrach Inc. is moving to Santa Monica and will become Anchor Editorial effective April 14....Documentary/feature filmmaker Vince Dipersio has signed with Dark Light Pictures, West Hollywood, for exclusive commercial representation...

HALLE BERRY

BRUCE WILLIS



HOW FAR WILL YOU GO
TO KEEP A SECRET?

PERFECT
STRANGER



Title Sequence and Visual Effects by **rhinofx**

www.rhinofx.tv

PEOPLE & PROJECTS

Brand New At Zoo: Director Terry Rietta, Formerly of Villains

By Robert Goldrich

HOLLYWOOD, Calif.—Director Terry Rietta has joined Zoo Film, the Hollywood-based house headed by executive producers Jan Wieringa and Gower Frost. Rietta spent the past three years at Beverly Hills-headquartered Villains, his first production company roost after moving over from the agency side of the business where he made his mark as a creative director, most notably at Hill Holliday, San Francisco.

Among Rietta's directorial credits are spots for Kia, American Express

campaigns for Charter Communications, a telecommunications company providing Internet, phone and cable services, via Boulder, Colo.-based ad agency Greenhouse Partners and a multi-platform project for the San Diego area's Pala Casino entailing broadcast commercial, viral, website game and DVD components for M&C Saatchi, Los Angeles.

The latter included an intentionally cheesy infomercial-style package of spots featuring spokesman gambler character Hoyt Monroe offering advice and a video on how not to win

With more of this multi-tiered work emerging spanning spots and short film/long-form fare, Wieringa and Frost had a heightened interest in Rietta given his industry chops in both directing and writing. "They [Wieringa and Frost] wanted to not only see what I had directed but what

I had written," recalled Rietta.

This encompassed not only short films that Rietta wrote and directed but also shorts that he wrote and had others directed.

Those "others" included Tony Scott and Jake Scott of bicoastal/international RSA Films who directed,

respectively, *Agent Orange* and *Tooth Fairy*, short films for Amazon.com via Fallon Minneapolis. David Carter, who was a creative director at Fallon during that time (in 2004—he is now a creative director at BBDO New York), sought out Rietta to write the

Continued on page 21



"They [Zoo] wanted to not only see what I had directed but what I had written." --Rietta

and ESPN, and branded entertainment for Samsung (www.anyfilms.net's series of shorts), which was for Margeotes Fertitta Powell, New York, and interactive shop The Barbarian Group, Boston (*SHOOT*, 2/24/06). His latest endeavors at Villains included

at Pala Casino. The offbeat premise sends viewers to a website to order the DVD-titled *Win Zip At Pala*—which shows that not winning at the gaming table means enjoying Pala's spa, pool, great restaurants and other amenities.

Grossmann Diversifies Into Directing

By Robert Goldrich

SANTA MONICA—Though he regards his full-time gig as continuing to be that of creative director and visual effects supervisor at Santa Monica-based The Syndicate, Ben Grossmann sees occasions when he's well suited to assume the director's mantle—and he has done just that with a two-spot package for Six Flags amusement parks produced by The Syndicate for Ft. Lauderdale, Fla.-headquartered Zimmerman Advertising.

In a sense Grossmann's diversification parallels that of The Syndicate, which maintains its core visual effects/CG/television business while dovetailing when appropriate into

commercial production. Grossmann gives The Syndicate an in-house directorial option, as does the company's addition late last year of designer/director David Hwang, founding partner of VI2, a shop which was absorbed by The Syndicate, serving to broaden its base further into design, live action and production.

Grossmann has been on staff at The Syndicate for the past year. He freelanced previously, with a good portion of his work being in feature films. As a freelancer via The Syndicate he served as senior compositor on such movies as *Master and Commander*, as well as *Spy Kids 2*. He independently took on visual effects supervision

duties on *Hollow Man 2* and *Eulogy*, and was a sequence supervisor on *Sin City*—the latter assignment coming as a freelancer for effects house The Orphanage, Los Angeles and San Francisco. Grossmann has also been active in commercials, having been effects supervisor on Honda Ridgeline's "Peaks" for Ruben Postaer and Associates, Santa Monica, and Sony's "X-plode" spots for Mexico.

The opportunity to direct the Six Flags campaign was born out of The Syndicate's working relationship with that client's entertainment group exec Mark Shapiro. The Syndicate earlier worked on the rebranding campaign

Continued on page 21

In Theaters Now—Rhinofx

Visual Effects House Contributes To Perfect Stranger and The Nanny Diaries

By Nicole Rivard

NEW YORK—Today marks the release of the feature film *Perfect Stranger*, directed by James Foley and starring Halle Berry and Bruce Willis, and the opening title sequence is the work of New York-based Rhinofx. In the movie, a journalist (Berry) goes undercover to ferret out ad agency exec Harrison Hill (Willis) as her best friend's killer.

The idea for the opening sequence was to create something ambiguous. Through gradual progression you go from one color space into another with a lot of intricate details of nebulous matter. Then you realize that you are looking inside an eye that is being scanned. It's actually Halle Berry's eye and she is trying to get authorization into a building. Arman Matin, visual effects supervisor, said the sequence is based upon a fractal generation program. "This time I wanted to design something that really pushed that fractal boundary and create something that looked a lot more filmic," Matin said,



Harry Dorrington

As if Rhinofx didn't already have a lot on its plate with *Perfect Stranger* and spot work, the company was also tapped to do visual effects for 57 shots on *The Nanny Diaries*, starring Scarlett Johansson and directed by Shari Springer Berman and Robert Pulcini, set to be released this fall. While this was not Rhinofx's first foray into feature films this job was by far its most extensive, involving story boarding, pre-viz, shooting, CG and compositing.

While working on two feature films and spots simultaneously was not without challenges, Camille Geier, senior vp of production, said, "It's completely elevated us to a whole new

level. A lot of what we learned will now be implemented in commercials—from workflow and a technical point of view to resources and how to be more efficient with the R&D process. It is actually more efficient and more cost effective to allow yourself a little bit more planning time."

One of the things researched extensively for *The Nanny Diaries* was repeatable cameras. Harry Dorrington, visual effects supervisor, pointed out they needed a system that was affordable and efficient. Factors to consider were setup time, constraint of location and portability.

In *The Nanny Diaries*—which tells the story of Annie Braddock (Johansson) who is hired to care for the young son of a wealthy Upper East Side couple—there is a sequence of shots where Annie observes people in environments. These live-action moments freeze and transition into museum dioramas where audiences then find

Continued on Page 22

J.B. Rogers Signs With Joe Blow Films For Spots

LOS ANGELES—Feature filmmaker J.B. Rogers (*American Pie 2*, *Say It Isn't So*), has joined Los Angeles-based Joe Blow Films for commercials. Rogers is no stranger to the ad arena, as he has assorted Taco Bell spots to his directorial credit. He was formerly on the commercialmaking roster of Santa Monica-based Alturas Redfish Films.

Rogers honed his skills as a first assistant director working with filmmakers The Farrelly Brothers on such comedy movies as *Dumb and Dumber*, *Kingpin*, *Me, Myself and Irene* and *There's Something About Mary*. (He also served as a co-producer on all but *Dumb and Dumber*). Rogers made his directorial debut with *Say It Isn't So*, the 2001 comedy starring Chris Kline and Heather Graham. From there he directed the *American Pie* sequel. He's currently helming the comedy tentatively titled *The Pool Boy* in New Orleans.

Joe Blow Films' founder/executive producer Joe Piccirillo cited Rogers' prowess in comedy as a natural fit for agencies and marketers looking to reach the often elusive 18 to 35-year-old male demographic.

Rogers began his filmmaking career as an intern at New World Pictures. He served as director Joe Dante's assistant on two features—*Innerspace*

and *The 'burbs*—before beginning an association with legendary filmmaker Roger Corman at Concorde/New Horizons. Rogers graduated to assistant director and in addition to his work with the Farrelly Brothers his credits include *Poison Ivy*, *Feeling Minnesota*, *Beverly Hills Ninja* and 1999's blockbuster coming-of-age comedy *American Pie*, on which he also served as associate producer.

For television, Rogers helmed *See Arnold Run*, an A&E bio-pic based on the life and times of Arnold Schwarzenegger, and Comedy Central's *Knee High P.I.* that follows a dwarf detective who solves crimes with a take-no-prisoners attitude towards criminals—and the ladies. His other TV credits include *The Sketch Artist*, *Midnight Runaround* and *A Stranger in Town*.

Rogers joins a Joe Blow roster that includes directors Dick Buckley, Geoffrey Madeja, Scott Randall and Anibal Suarez and the mono-monikered Stanley.

Joe Blow's spot sales force consists of independent reps Stu Sternbach of Pangea, New York, who handles the East Coast; Julie Vargo, Julie Vargo & Associates, Chicago, in the Midwest; and Claire Worch of Claire & Company, Manhattan Beach, Calif., on the West Coast.



Getting Dramatic Action Shots Is Easier With Clairmont Strobes!

They're Compact, Powerful, Cool, And Fast-Cycling. Compatible With Most All Film & Digital Cameras!

Every now and then we like to remind everyone about the advantages of using Clairmont strobes. They're readily available at our three locations. And can be used with most any camera (including those rented by our competitors). Prepping them to assure signal synch takes only minutes.

Proven Time After Time

But don't just take our word for it. Noted Director of Photography Gary Manske says, "I have used Clairmont strobes on dozens of commercials in a variety of ways. This has included capturing extreme action in toy spots, to enhancing the beauty of liquid on food shots. I most recently used them for an ice cream commercial which featured small candies being dropped on top of a scoop. The Clairmont strobes not only captured the beautiful details, they gave me a low temperature light source to keep the ice cream cold. And on a practical note, the Clairmont strobes are also very reliable and easy to set up. This is always a plus in today's fast paced commercial world!"

Convenient 120v AC Power!

One important reason why Clairmont strobes are so versatile and easy-to-use is that they require only a standard household 120v AC power source. This lets you shoot in virtually any location, and not be limited to using sets on a 220v sound stage or an industrial environment.

Works With Most Cameras

Another key factor is that Clairmont strobes can be used with virtually any modern film camera; Aaton, Arriflex, Fries/Mitchell, Moviecam —even Panavision, as well as Arri D-20, Sony F900 and Panasonic HD digital cameras. They can be synchronized with any speed from 4 to 150 fps.

No Special Technicians

Best of all, standard crews can handle the strobes. You don't need any special technicians. The compact 17" wide by 7" tall heads are easily positioned by the cinematographer, with the lighting effect previewed through the camera. Not only does this save money, but you won't have to listen to a strobe tech tell you how to do your job!

Just A Phone Call Away!

A large inventory of strobes and ancillary equipment is just a phone call away. And, our tech staff is always there to help. You should know that our strobes, packs, and accessories are all maintained to the high standards that sets Clairmont Camera apart from the competition.

Substantial Savings Are Yours

How about not needing special high speed cameras that "eat" film to sharpen action. We also think that when you do a bottom-line cost comparison with strobe packages from our competitors (including those boutique shops) you'll see that Clairmont strobes can provide significant savings.

Lightweight and Powerful

Each Clairmont strobe puts out 100 foot-candles at 4 feet. If you need more lighting, the compact 17" x 7" heads can easily be stacked. A 400-foot-candle source measures only 34" x 14" (or you can configure it 28" x 17"). Using tape to link heads —or attach gels— is no problem, since the strobes run cool. What's more, each head weighs only 10 lbs., so a 4-head bank is only 40 lbs. That's substantially lighter than any competitor's package.

Control The Temperature

If you're shooting food, you need strobes. Regular "hot" lights will most assuredly wilt lettuce, melt ice cream and have an effect on steam, condensation, etc. With strobes, conditions are easier to control.

Unlimited Strobes -Wireless

Perhaps "unlimited" is stretching it, but Rob McLachlan ASC/CSC needed to fire 33 heads simultaneously, and he did it with Clairmont strobes and our Wireless Control. We'd show you a picture with Rob and all 33 strobes lined up, but there's not enough room in this ad. Check out our website.

Control The Light

Using Clairmont's Preview Box you can check your setups without running the camera. It's set at 61 fps so the strobe flashes will almost look like regular AC light. You can set the heads to get the desired lighting effect. And there's a Low Power switch on each strobe Powerpack that reduces output one stop. Color Temperature is 7000° K.

In Sync

The Sync Box automatically relays timing signals from the camera. You can capture input from multiple cameras and synchronize them with the strobe pack(s).

Rapid Pulse and Recycle

Clairmont Strobes have an exposure time of 1/50,000th —substantially less time than the shutter is open. This pulse flash, along with your T-stop, set the exposure. You can maintain the same T-stop and exposure level while varying camera speeds because Clairmont Strobes have a very rapid flash recycle time. Speeds of up to 150 frames-per-second are fine.

It All Adds Up

We believe there's not a more compact, reliable, easy-to-use and more controllable strobe unit on the market. You won't find a more versatile package and better value than renting Clairmont Strobes.



**CLAIRMONT
CAMERA**
FILM & DIGITAL

www.clairmont.com

Joining The Joneses: Director Wafer

NEW YORK—Director Rich Wafer, whose storytelling prowess is reflected in TV commercials, episodic television and most recently branded content, has signed with The Joneses, a bicoastal production house that will exclusively rep him for advertising projects.

Wafer said that he had been looking for a home that would provide national sales support and an opportunity to pursue a variety of ad-related assignments.

Several factors drew him to The Joneses, including his affinity for its executive producer Pam Rohs, and the fact that the shop has a boutique-sized directorial roster.

Rohs has been a fan of Wafer's work since viewing his short film, *Jet Trash Serenade*, which tells the story of a down-on-his-luck guy who starts a new life by burning down his house. The film screened at several festivals including the Los Angeles County Museum of Art (LACMA) Muse's New Filmmakers Showcase.

"I thought it was a perfect short film," Rohs said.

"Rich has a gentle way of directing talent; it's very nuanced."

In his first project with The



Rich Wafer

Joneses, Wafer directed a spot for McDonald's via Burrell Communications, Chicago.

Wafer's career began in the mail room at Ogilvy & Mather, Los Angeles. He exited the agency after a year and went into production work, eventually becoming a producer at bicoastal HKM Productions and, later, an executive producer at now defunct Propaganda Films.

Wafer then made the transition to director, joining HKM's roster in 1996. His initial jobs there included comedy/dialogue fare for the FOX Sports Network, out of FCB San Francisco, and Nike's "Baseball Is Dead" spot via Wieden+Kennedy,

Portland, Ore.

He later returned to Propaganda as a director in '00. Following Propaganda's closure, he directed commercials via such shops as Santa Monica-based Reactor Films.

Over the years, he has helmed commercials for such clients as Beck's, Bud Light, JCPenney and Kellogg's. Wafer has also directed episodic TV for such series as *Even Stevens* and *The Man Show*.

Wafer's most recent project was a series of 11 two-minute films for Lincoln-Mercury's My Dream project (www.mydream.tv), a partnership between the Lincoln brand and Amazon.com. The films present portraits of ordinary people who have achieved the extraordinary, such as a man who is hiking around the world. Wafer recorded all 11 films on HD.

The project was conceived by Kirt Gunn & Associates, New York, and produced through Haymaker Projects. "Practically, the challenge was to produce 11 films in eight weeks," Wafer observed.

"Creatively, it was to use the two-minute format to tell a story that would enlighten and tease."

ARTISANS

Daniels Lands Stateside At FilmCore

SANTAMONICA, Calif.—Editor Alycia Daniels has joined FilmCore Editorial, which maintains shops in New York, San Francisco and Santa Monica. She is based in the latter facility but will also be available for projects through the other two company shops.

Daniels has been working as a freelancer for the past two-plus years, most recently in Italy. Her many credits include work for Universal Studios, ESPN, Toyota and Durex.

FilmCore executive producer Scott Friske said that he was impressed with Daniels' storytelling skills, her ability to handle comedy and the strong point of view reflected in her work. He believes Daniels is well positioned to make a significant splash upon her return stateside in that her talent will be supported by the creative, technical and marketing resources of FilmCore.

Daniels began her career with Nomad Editorial, Santa Monica, working as an assistant before moving up to editor in 2001. Her credits there included spots for Red Roof Inn for Hill Holliday, Boston, Charles Schwab via GSD&M, Austin, Texas, Mountain Dew out of BBDO New York, ESPN for Ground Zero, Marina del Rey, Calif., regional Toyota for WestWayne, Atlanta and Universal Studios via da-

vidandgoliath, Los Angeles.

She also cut a spot, "First Look," for the Mill Valley Film Festival via Hill Holliday, San Francisco, that was honored in the spec category of the 2004 Association of Independent Commercial Producers (AICP) Show. "First Look" was directed by Terry



Alycia Daniels

Rietta who has just joined Zoo Film, Hollywood. (see separate story in this week's News section). Rietta was a creative at Hill Holliday when he took on the directing assignment for "First Look." He subsequently focused on his career as a director, landing at Beverly Hills-headquartered Villains, where he spent the past three years before deciding to come aboard Zoo.

Since becoming a freelancer in '04, Daniels has edited several additional campaigns for Universal Studios, among them a package promoting the theme/amusement park's Halloween Nights event. The advertising for Halloween Nights is notable for its high production value and sardonic humor. Daniels moved to Milan in '05 and quickly established herself there. Her Italian work included a wry spot for Durex promoting a lubricant that alluded to the product's intended purpose by showing everyday objects from the rear. The spot was conceived by McCann Erickson, Milan.

"I usually begin by following the road map given to me by the creatives and the director and try to bring their vision to life," said Daniels of her approach.

"I'll then often go back and break all the rules, looking to tell the story in the most unusual way possible."

Upon returning to the United States later last year, Daniels began looking for a permanent home. She chose FilmCore because she was impressed by the company's direction and plans for the future.

"We have a lot of common connections and the comedy work they do is exactly what I wanted," she said. "It seemed like a good fit."

Short Takes

HILL HOLLIDAY COMES UP SHORT FOR BGCL

Late last year the Boys & Girls Clubs of Lynn, Mass. (BGCL) approached Hill Holliday, Boston, for fund-raising help. After a series of discussions, it became clear that traditional outdoor, print and broadcast wouldn't suffice and that instead a short film was needed to do full justice to the BGCL's good work—a short that could be utilized in board rooms and at social functions in Boston to raise money. The minute-long short is also running as a spot in TV markets north of Boston. Titled *Building*, the piece consists of kids telling how the BGCL has enriched their lives, providing a place to go for constructive activities and even the opportunity to mentor and to be mentored by others.



The BGCL has 2,800 members and some 400 kids spend time there daily. *Building* was directed by Tom Foley of Santa Monica-based Independent Media. The Hill Holliday core team consisted of copywriter/art director Doug Gould and producer Alex Vainstein. Susanne Preissler executive produced for Independent Media, with Marc Lasko serving as producer. The DP was Lisa Rinzier. Editor was Joel Walker of Hill Holliday's in-house edit arm Bubble.

BIG LAWN EXPECTING...

Also going short was commercial director Chuck Bennett of Big Lawn Films, Santa Monica. Bennett recently wrapped *Expecting*, a short film which is a blend of subtle humor and the absurd. Written by Brendan Duffy, *Expecting* isn't at all what you'd expect during an ultrasound session in which a pregnant woman and her spouse are about to get a look-see at their developing bundle of joy. But they can tell from the obstetrician's demeanor that something isn't quite right. Reluctantly the doctor tells the couple that their baby girl will be "unattractive." The implausible diagnosis is treated as deadly serious by all parties, with the girl's condition later downgraded to "ugly." But a second opinion yields quite a different diagnosis—that the baby will grow up to be a gorgeous babe. The doctors argue about who's right, yet both cite the respective disadvantages of being ugly and pretty in today's society. A third doctor then gets into the act, taking the middle ground that the baby will be "plain." Indeed beauty—or the lack thereof—is in the eye of the beholder. Big Lawn exec producer Andrew Denyer produced *Expecting*. The DP was Nick Infield. Editor was Frank Effron of Cut+Run, Santa Monica....

PEOPLE IN THE NEWS

Mat Zucker has been named executive creative officer at Agency.com, New York. He comes over from R/GA, New York, where he was exec creative director responsible for delivering websites and digital marketing solutions for such clients as Johnson & Johnson and Subaru of America. Prior to R/GA, Zucker was at OgilvyOne, New York, leading interactive creative for Ameri-



Mat Zucker

trade, American Express, Cisco Systems and Enfamil. Headquartered in New York, interactive shop Agency.com, part of TBWA\Worldwide, has offices in Amsterdam, Brussels, Chicago, Dallas, Dublin, London, Milan, Rome, San Francisco and Shanghai....Tricia Pifer has been promoted to the newly created position of head

of production at Entity FX, a visual effects house with facilities in Santa Monica and Vancouver, B.C. She's been with Entity since 2004. Her experience spans more than a decade working with such companies as Jim Henson Productions and ABC....

Working on the edge,
you want fast-paced post production solutions
that allow your characters to take center stage.

pure *rama*

Avid

Visit www.avid.com to learn more about the editing, finishing, and shared storage solutions used to create the award-winning television series, "Grey's Anatomy."

HD Essentials

RoF DeF

"Beam me up." While honoring that request is mere child's play on *Star Trek*, it's been a bit more daunting for those grappling with up-rez techniques to take content from standard def to high def with at least something remotely close to optimum quality.

But necessity is the mother of invention and Ring of Fire, the digital effects studio which recently moved to new digs in Santa Monica (after 11 years in West Hollywood), found its necessity take the form of an AT&T commercial with a high-def delivery requirement but not enough time to do all the visual effects in a normal HD post process. The spot came out of advertising agency GSD&M in Austin, Texas.

"We took on the job knowing we would do post in standard def and then try to find the best possible way to up-rez the job," related Ring of Fire executive producer/partner John Myers. "We did quite a bit of brainstorming over this project."

Think Tank

That brainstorming took place in a think tank formed by Ring of Fire—led by its creative director/partner Jerry Spivack—to uncover and explore various options. Experimentation followed with different conversion processes from Digi-Beta to D5 initially yielding mixed, at best, borderline, results.

From this exploration and experimentation, Ring of Fire hit on the approach that passed the discerning eye test and has inspired a new technique, which in a nutshell can be broken down into several basic steps.

- Shoot and compose 35mm film for 16:9 aspect ratio.
- Finish (composite, CGI) in standard def as one normally would.
- Prep a Digi-Beta with final picture for a tape-to-film negative conversion process, in this instance done by digital lab EFILM (owned by Deluxe Laboratories) in Hollywood.
- And take the negative to a telecine provider—in the case of the AT&T project, bicoastal Company 3—and do a high-def transfer to D5. The colorist was Mike Pethel of Company 3's Santa Monica facility.

Recipe

"That's our recipe and it is from technology that's available to all of us," said Myers, who noted that during the last step, after putting the negative on the Spirit, another productive round of color correcting and balancing was done.

With tongue firmly in cheek, Ring of Fire has dubbed this new technique RoF DeF.

While enthused over the technique, Myers noted that "obviously doing high definition the right way all the way through from beginning to end—time and budget permitting—is still the best way to go.

"But this [RoF DeF]," he continued, "is kind of a medium step where it's not super high end yet you can work well within tighter budgetary parameters. It involves less time, less money and is a viable option."

Myers estimated that the cost of RoF DeF is about 30 percent more than straight standard def, but in the end you get a viable HD delivery that "is maybe 10 percent less in quality than if you had done it high def all the way through."

He added that there's already a bit of an industry buzz being generated by RoF DeF. The Company 3 session itself was an eyeful as engineers and artists converged on the bay to observe the results. Feedback has been positive.

Word of mouth has spread since, piquing marketplace curiosity over and interest in the technique, which Myers said Ring of Fire is sharing with the industry at large, quipping that he wishes the company would get a five cent royalty each time the technique is employed by others.

Word is that other projects are in the offing for the technique. At press time, for example, RoF DeF was being considered for a Yahoo project being directed by Matt Aselton of bicoastal Epoch Films for Ogilvy & Mather, New York.

Contact SHOOT editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or at (323) 960-8035.

Branded Content Gains Momentum

Continued from page 1

and she went headlong into several projects, among them an ambitious interactive adventure for the Jeep Patriot, which just hit the Internet (www.patriotadventure.com, as well as generating a YouTube buzz) out of Onnicom shops BBDO Detroit and interactive agency Organic, Detroit.

The agencies had a 60-page script and were seeking the right director with long-form chops. They eventually gravitated to spot director Andrews Jenkins of Go, who had just wrapped his feature debut, *How To Rob A Bank*. The DaimlerChrysler Jeep project entailed extensive lensing in that the storyline has alternate paths and options for those who log onto the Jeep site, taking them on an offbeat adventure through the backcountry and rugged terrain where they encounter different people and a host of situations as they motor about in their Liberty.

Goon is also teaming with Go on projects for Amazon.com and Stolichnaya vodka, which at press time Finkenstaedt wasn't yet at liberty to publicly discuss in detail. Finkenstaedt noted that the Amazon assignment involved a freelance art director/filmmaking talent, underscoring that Goon is open to not only opening up new media opportunities for Go directors but also other directors whom she and Go partners like executive producer Gary Rose have come to know and have formed working relationships with over the years.

"Goon doesn't have its own roster of directors, which was a conscious decision on our part," related Rose. "The exciting part of this space is that every single project is so crazy different. There are so many people we have been working with in development—and assorted relationships that Catherine, myself, [Go partners/executive producers] Jonathan [Weinstein] and Robert [Wherry] have made over the years—that it makes the most sense to package the right talent for each job. That's a major reason we wanted Catherine who's so well versed in production and has relationships with creative filmmaking talent throughout the industry. Just look at her background [which dates back to music video making at Squeak Pictures, then A Band Apart and Propaganda Films prior to three years at the helm of RSA's Black Dog].

"In commercial production," continued Rose, "ad agencies traditionally want to see the director's reel—that's not necessarily the way we want this branded entertainment business to evolve. Instead our lineup of talent is evolving to be more along the lines of writers, producers, directors, Flash



Catherine Finkenstaedt

animators and designers and bringing all these resources together to take on projects."

Finkenstaedt observed that a current undisclosed Goon project involving a direct marketing agency hearkened back to her early days producing music videos in which production houses were deeply involved conceptually. "We at Goon conceived and packaged the content without a director attached," she said. "As the project evolved, a variety of directors we had access to were brought to the table and then a selection was made."



Lee Einhorn

Microsoft

Goon and Go recently tapped into feature filmmaker Christopher Guest (*Best In Show*, *Waiting For Guffman*, *A Mighty Wind*, *For Your Consideration*), who is repped by Go for commercials, to bring comedic inspiration—and part of his improvisational performer ensemble, including Fred Willard and Michael Hitchcock—to an engaging Microsoft project out of McCann Erickson, San Francisco. The prime elements are a downloadable eight-minute film and a three-minute version of the piece, which both center on *The Stu Osborn Show*, in which "hard-hitting journalist" Osborn (portrayed by Hitchcock) interviews entrepreneur/supposed business guru Brandon Romer (played by Willard), who's the twisted, borderline corporate criminal CEO of the defunct Lododyne Corporation. The tongue-

in-cheek, offbeat humor of *The Stu Osborn Show* is slated to be accessible via TiVo or on a specially designed website to be linked to that of Microsoft. The specialty site contains other content, including excerpts from the book "Romer's Rules For An Impressive Business" (including such tips as "Keeping employees in the dark—and productive"). The Romer persona is in sharp contrast to—and thus showcases—the "People Ready" Microsoft mantra, which is about companies providing their most valuable asset, their people, with the proper tools.

Rose, who was lead executive producer for Go and Goon on the Microsoft project, noted that McCann Erickson wrote and developed a great concept, which Guest and his cast were able to advance via improvisation and their comedic ensemble way of working together. "The humor and spirit of the work are what makes the branded entertainment entertaining, which is where," said Rose, "a lot of branded entertainment often falls short."

In bloom

Indeed Goon has entered a marketplace in which viable branded content opportunities are starting to bloom, a dynamic underscored by the recently released results of the fourth annual Association of Independent Commercial Producers (AICP) membership survey, which was conducted and analyzed independently by Los Angeles-based firm Goodwin Simon Victoria Research. A prime finding was that 69 percent of respondent companies said they had produced "non-traditional advertising projects."

Lee Einhorn—who spent two-and-a-half years teaming with Teddy Lynn to head Arnold Worldwide's entertainment division before recently joining San Francisco-based creative/production/syndication shop Mekanism (Lynn continues at Arnold)—said that exciting opportunities are indeed opening up, even more so, he believes, at new business model shops like hybrid roost Mekanism headed by founder/creative director/director Tommy Means.

"At Arnold we had clients who we were constantly developing content ideas for, sometimes pitching these concepts to talent agencies like CAA, ICM, William Morris, Endeavor," Einhorn related. "But those talent agencies had their own brands that they were looking to develop entertainment product for. An ad agency like Arnold couldn't go there [and work for those brands], but at Mekanism I can pitch those talent agencies and their 30 brands if I feel we

have something relevant for them in the entertainment space. We also are cultivating our own clients as well as working with advertising agencies. And Mekanism has the flexibility of being this 'unholy trinity'—conceptualizing content either direct to client or with an ad agency or talent agent; producing the content from start to finish; and syndicating it so that it gets out to the right audience."

Syndication, noted Einhorn, has matured considerably in a relatively short period of time. "As recently as six or so months ago, the idea was to build a website and drive people to that site," he observed. "Now the bigger push is to build that site and push its content out to the world from there...you find out who the relevant bloggers are in your target audience, what the sites are they're going to. We have tracking software here that shows how successful you are or aren't in terms of branding your client and getting its content out to the right audiences...We're able to give great metrics back to the client."

Having that syndication capability within Mekanism helps in the conceptual/strategic stage. "You can plan out your attack when you have creative, production and syndication under one roof," said Einhorn. "It's a business model that I think has advantages over the one in which someone conceptualizes the piece, someone else shoots it, someone else edits, and someone else is responsible for getting it seen by the desired audience."

Getting back to the premise of hitting the ground running, Einhorn has done just that, having directed and creative directed for Mekanism a large-scale integrated web campaign, "Connectile Dysfunction" (based on this year's Super Bowl spot of the same title), for Sprint out of Publicis & Hal Riney, San Francisco. The customized site and its content—the centerpiece of which is a viral video, which takes us to a Connectile Dysfunction treatment center all the way from check-in to check-out—were about to go fully online at press time. The project represents a reunion of sorts for Einhorn who earlier in his career was a group creative director at Riney.

Also soon to be unveiled is a more powerful version of Pacific Gas & Electric's letsgreenthiscity website for which Mekanism is producing a series of 14 entertainment shorts, all of which help the viewer think and live "green," promoting easy-to-adopt behavior and practices that contribute to a healthy environment. There are eight animation shorts and six live-action pieces, all out of PG&E agency Venables, Bell & Partners, San Francisco. Einhorn directed the live-action shorts, tapping into additional in-house writers as well as people he's worked with

over the years at different places.

Mekanism is also involved in feature-length fare. In fact Einhorn got to know Mekanism while he was at Arnold. The San Francisco shop completed a movie for Arnold client Jack Daniels that entailed six months of shooting.

Currently Mekanism has a couple

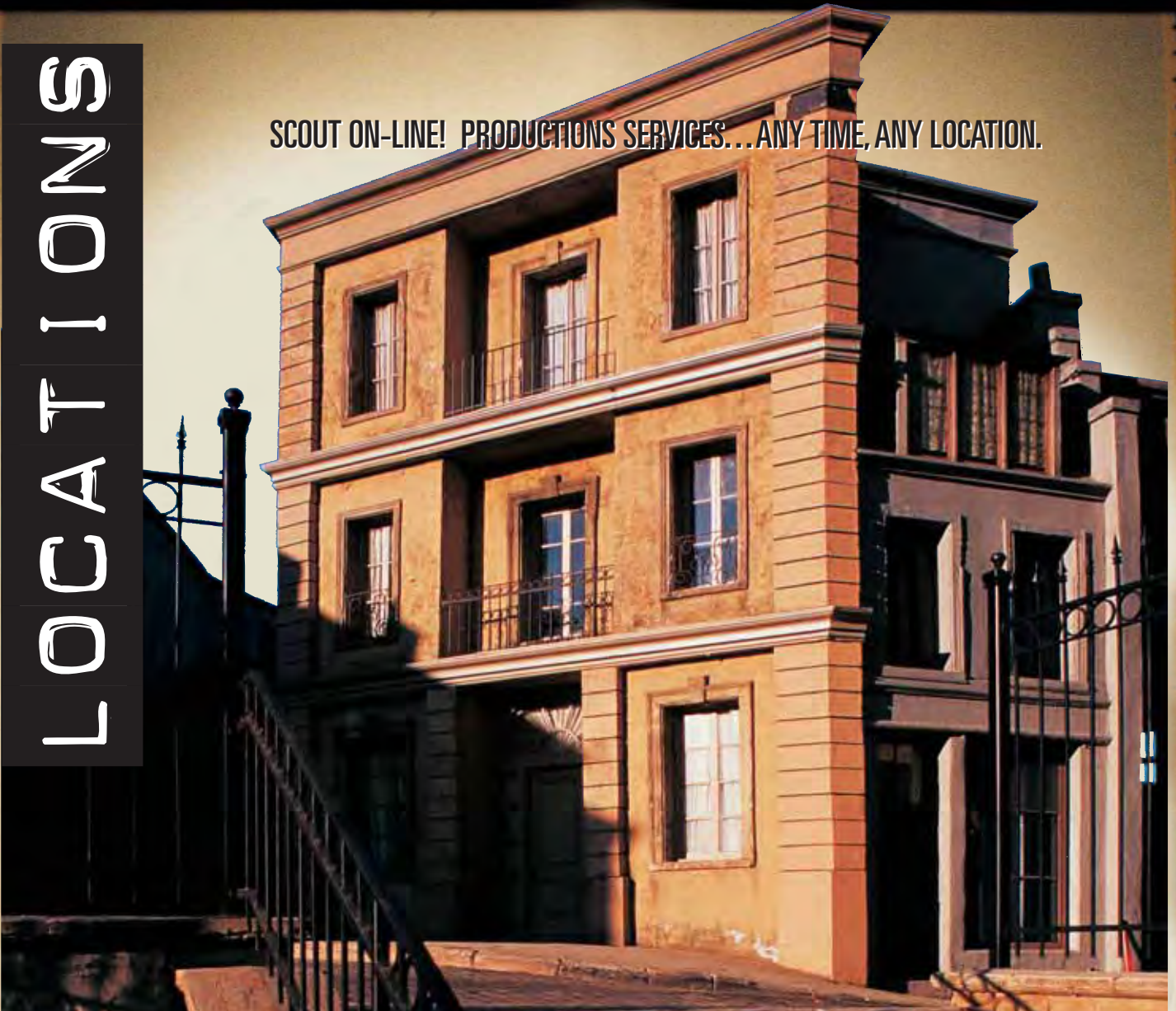
other features in the hopper for undisclosed clients, according to Einhorn, who said that opportunities for content creation across multiple platforms are surfacing throughout the marketplace. "By breaking the story into pieces of content and spreading these pieces across different media channels, we

are able to fully tell the story for a brand," he said. "You need to use the next-generation media channels to get people's attention, spreading stories across the Internet, mobile devices and so on. The key question is what's the proper way to use each medium to advance the story. How can the mobile phone component

best be utilized to advance the story and make it even richer?"





Indeed, look for much more to emerge on the mobile front in the coming months. *SHOOT* got wind of a couple of major commercial production houses that have ambitious series in the works for mobile and portable devices.


LOCATIONS




SCOUT ON-LINE! PRODUCTIONS SERVICES... ANY TIME, ANY LOCATION.




UNIVERSAL STUDIOS • NBC BURBANK • NBC NEW YORK





MEDIA WORKS
MEDIA TECHNOLOGY & OPERATIONS

800.892.1979 THE FILMMAKERS DESTINATION WWW.NBCUNI.COM/STUDIO

Color Correction Figures To Loom Large At NAB Convention

Continued from page 1

correction workflow to one that is nonlinear. "I think nonlinear color correction is going to be a big thing at NAB," said Rainer Knebel, VP of DI services at Ascent Media Creative Services, which encompasses postproduction companies including Company 3, RIOT and Encore Hollywood. "For us, infrastructure is the big thing: To make the work more efficient and cost effective [with] networking, storage, asset management.

I think this is the year that people are really implementing and expanding. The products are more mature and ready for production."

At NAB, there will be many color correction system makers vying for market share. Da Vinci Systems seems to be going into the show in a position of strength. Last year, Ascent Media Creative Services announced that it was standardizing its North American color correction operations on da Vinci applications. That decision es-

entially handed da Vinci a large base of installations as well as trained commercial colorists.

At NAB, da Vinci plans to feature its Resolve Conform Station, which is designed to take the conforming, proxy generating and quality control processes out of a more expensive DI-style suite. Da Vinci also intends to introduce a Telecine Pre-Programmer, a device that would control a telecine's transport and color parameters.

The company will demo its Re-

solve digital mastering system in commercial and feature post workflows. Resolve configurations now include six-vector secondary correction and support for external mattes to isolate regions or colors for selective processing. Resolve's PowerMastering feature was created to provide real-time generation of multiple deliverables from a color-corrected 2K resolution master without rendering back to storage. Further Resolve enhancements include improved reconform capabilities with ColorTrace technology, which is designed to enable automatic updating of color grading sessions to match any editorial changes made to program material.

Da Vinci introduced Splice virtual telecine at NAB '06 and now offers the second generation version product that enables da Vinci 2K/2K Plus users to bridge an existing linear color correction equipment investment into one that is nonlinear. In version 2.0, Splice adds a program record function, designed to allow users to control Splice as a recorder while also controlling a telecine from the da Vinci 2K.

And, da Vinci plans to highlight an enhanced toolset for the da Vinci 2K Plus. Of interest to commercial facilities may be that the company reported the da Vinci 2K Plus demonstrations will include the application of ColorTrace to provide "dynamically sized handles for supporting spot work needing generation of multiple versions. The inclusion of dynamic handles is designed to eliminate redundancy in playout and simplify output of commercial deliverables."

Meanwhile, Quantel director of marketing Steve Owen told *SHOOT* that the U.K.-headquartered manufacturer was heading to NAB with a new infrastructure tool to accom-

pany its iQ and eQ finishing systems. "We're concentrating on making everyone's life a whole lot easier," he said. "That's mainly with 'teamworking' [both within Quantel workflows and combined with third-party technology]. We want to basically help our customers in the post business ramp up their efficiency with collaborative tools, taking away the heavy lifting such as keeping track of data, and solving workflow irritants that slow workflow down."

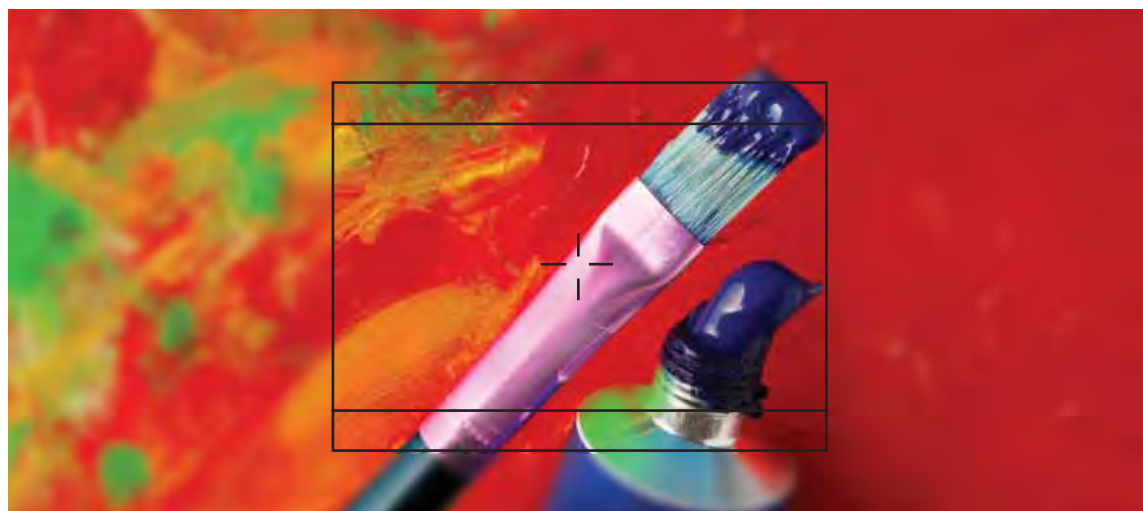
The new system is expected to be available at NAB. "One of the keys is this is not just about Quantel to Quantel; it's about Quantel to third parties. Our workspace has always had benefits, and this will open up those benefits," Owen commented.

Quantel also plans to preview some new software running on its systems, including additional color tools for the Pablo system.

Meanwhile, Digital Vision is coming to NAB to unveil and ship new product versions and pricing options, and showcase collaboration capabilities for its image restoration, data conforming and color grading systems. For instance, the latest version of its DVNR image processing workstation supports 2048x1080 at 23.98Hz, 24Hz and 25Hz, and the Nucoda Film Master DI color grading system provides 12 bit per component monitoring from the timeline.

Digital Vision plans to showcase its version 3.5 of the Film Master system, which is expected to be shipping by NAB. The newest version includes a range of new features and improvements, including: a new keyer with edge control and de-speckle filter, for cleaner keys; C-Mode list event order with optional handles and color correction Revert capability.

New features for the control panel



Another Camera for Your Palette

Break new ground in creativity with the ARRIFLEX D-20, a film-style camera designed with the Cinematographer in mind.

For ninety years ARRI have continued to provide you with a range of sophisticated tools for visual storytelling.

Now ARRI introduces you to the ARRIFLEX D-20, which combines the handling and functionality of ARRI film cameras with the immediacy of digital acquisition.

With a wider choice of ARRI cameras than ever before, your creative possibilities are endless.

- Optical viewfinder
- 35mm depth of field
- 35mm format lenses
- HD & Data Modes
- 35mm format accessories

Available from
ARRI
 CSC
 www.cameraservice.com
CLAIRMONT
 CAMERA
 www.clairmont.com



There are Three Steps to Creating Word of Mouth Buzz.

Advertise in *SHOOT's*

<p>1.</p> <p>April 27 '07 Issue</p> <p>VISUAL EFFECTS & ANIMATION</p> <p>MUSIC & SOUND</p> <p>FLORIDA</p> <p>Bonus Distribution: Clio Festival</p> <p>Ad Deadline: April 20</p>	<p>2.</p> <p>May 11 '07 Issue</p> <p>AD AGENCY CREATIVES</p> <p>SHOOT's NEW DIRECTORS SHOWCASE PROFILES</p> <p>Bonus Distribution: MVPA Awards, AICE Awards, SHOOT's New Directors Showcase Event</p> <p>Ad Deadline: May 4</p>	<p>3.</p> <p>May 25 '07 Issue</p> <p>MOBILE ADVERTISING</p> <p>CINEMA ADVERTISING</p> <p>CINEMATOGRAPHERS & CAMERAS</p> <p>AD AGENCY PERSPECTIVE ON HD PRODUCTION & POST</p> <p>Bonus Distribution: SHOOT Panel at HD Expo, Chicago</p> <p>Ad Deadline: May 18</p>
---	--	---

Reserve Ad Space Today:

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

West Coast
Carl Gilliard
 818.763.2678
 cgilliard@shootonline.com

International
Roberta Grier
 203.227.1699 ext. 13
 rgrier@shootonline.com

Recruitment/Classified
 classified@shootonline.com



include tint and pan/scan control from trackballs, automatic undo/redo memory and improved control sensitivity for all analog controls. At NAB, Digital Vision is also aiming to preview Film Master version 4.0, which is currently slated to ship during Q4.

To further advance the movement toward tapeless mastering, Digital Vision is collaborating with Avid Technology to build support for Avid DNxHD decoding/encoding into Film Master. As a first step, Digital Vision has obtained permission from Avid to redistribute an Avid DNxHD codec. This codec will be integrated into the Film Master system to directly access Avid DNxHD encoded media.

Currently, Digital Vision has also focused R&D on what it calls in-context mastering. "What is lacking today in encoding and mastering is where you can see the work in context for the output. We are working on in-context mastering," explained company president Simon Cuff. "[Content] behaves different on a small screen. The creative look is different from a cinema version."

To this end, Cuff related that Digital Vision and post company The Chimney Pot (Stockholm, Kiev, Moscow and Warsaw) are exploring an inventive idea: post suites that offer everything from high resolution digital projection to iPods, in order to allow client approvals "in context" from the grading suite.

FilmLight Director of Marketing Andrew Johnston is encouraged by the state of the industry as NAB approaches. "It's maturing and people know what they are looking for," he said. "They are asking the right questions. That's very good news for manufacturers."

Johnston reported that FilmLight plans to show its Baselight color grading system controlling a Grass Valley telecine to emulate—with upsides—a traditional film-to-tape workflow. "The intention is to meld the best of the productivity of the current way of doing things with the flexibility and creativity of a software color corrector like Baselight," Johnston explained.

"We'll also talk about a new paradigm for calibrated dailies, building on this technology to offer a consistent end-to-end color profile," added Johnston, explaining that the goal is to be able to match dailies to a color grading session, using metadata and including the recommendations from the developing ASC CDL (American Society of Cinematographers-Color Decision List).

FilmLight also plans to show a technology demo of a Mac Pro running Baselight. The set-up is intended as a training system for colorists unable to get enough time in a Baselight suite, as well as for on-set use. To the latter, the goal is to help DPs communicate

their vision from the set to postproduction. (Incidentally, on set color correction/communication tools in general are of interest to many in both the production and post communities again this year.)

Autodesk's editing and compositing tools were previewed in the previous installment of *SHOOT*'s "The Road to NAB." At the time of that inter-

view, the company declined to make NAB announcements about its color grading system, Lustre, although it is scheduled for NAB demonstration.

Apple is the wild card in the color correction market. Segment watchers have not forgotten that Apple acquired Silicon Color—the makers of Final Touch color correction software—but have not yet exhibited

product based on this technology.

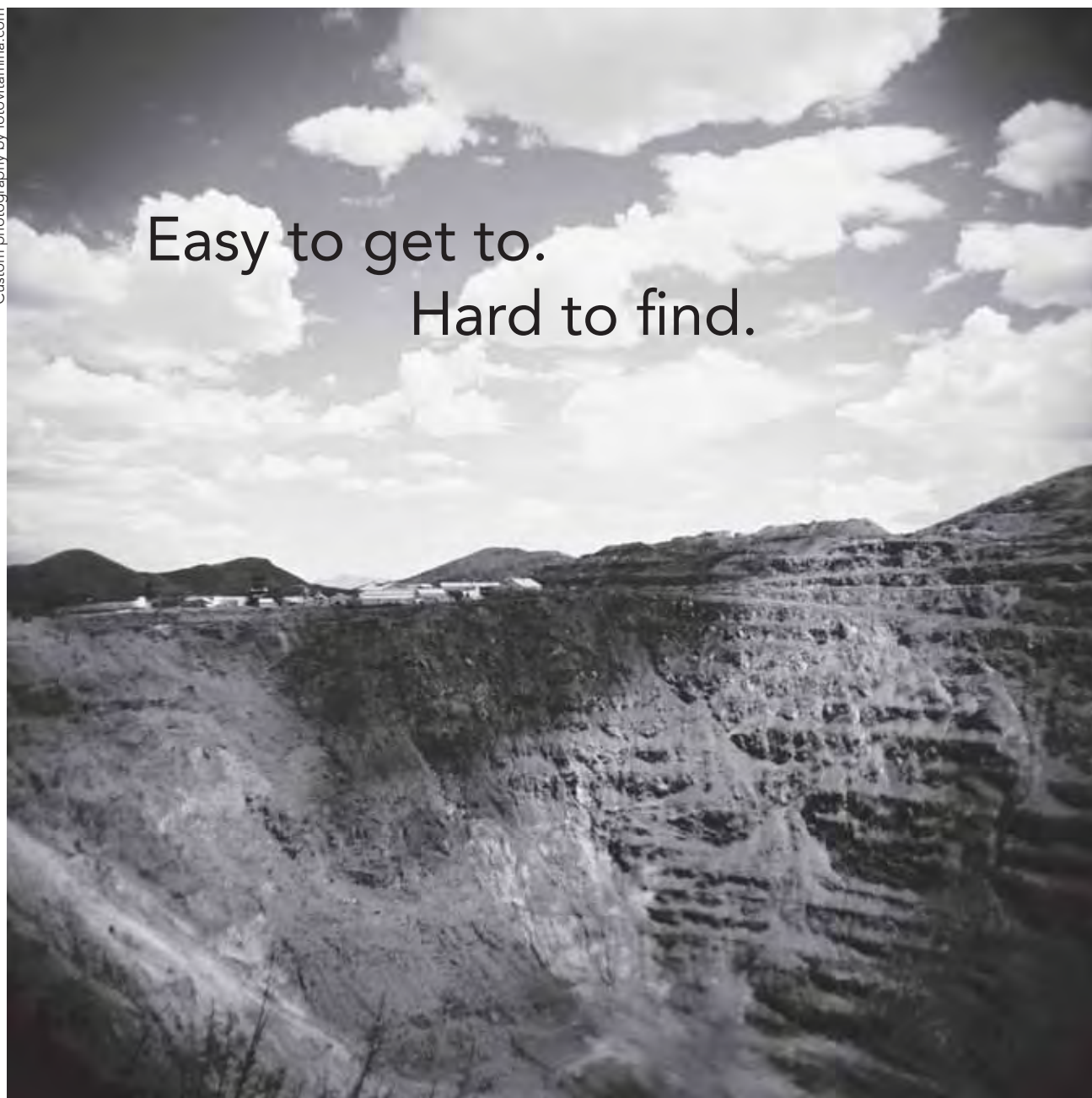
In scanning and telecine, FilmLight will showcase its now-shipping Northlight 2 scanner.

Meanwhile Thomson's Grass Valley, maker of the popular Spirit telecine/scanning technology, plans to unveil a new member of the Spirit family, the Spirit HD, which is targeted toward the com-

mmercial post community. The basic Spirit HD—roughly 35 percent lower cost than the Spirit 2K and 4K—is being designed to scan all SD and HD formats, in both 4:2:2 and 4:4:4 color resolution. It is also upgradeable as a user's requirements move from HD to data postproduction.

For postproduction, Grass Valley
Continued on page 22

Custom photography by fotovitamina.com



Easy to get to.
Hard to find.

Daily nonstop flights from LA and NYC.

www.filmTucson.com 877.311.2489
Division of Metropolitan Tucson Convention & Visitors Bureau



Tom Eslinger

Saatchi's Worldwide Interactive Creative Director Judges The State Of Creativity



By Millie Takaki

Tom Eslinger, Saatchi & Saatchi's worldwide interactive creative director, spearheads the agency's global interactive capability, splitting his time largely between New Zealand and Southern California with both a worldwide focus across network clients for interactive creative, strategy and operations, and a Los Angeles orientation with respect to client Toyota USA to develop interactive and mobile initiatives and programs.

The North Dakota native has been a creative director of interactive for Saatchi & Saatchi since joining its Wellington, N.Z., shop in 1998. He now has a role on the worldwide creative board of Saatchi & Saatchi to drive market share and consumer involvement through web, e-commerce, mobile, games, rich media, viral and all emerging media.

This year he serves as president of the Cyber Lions jury,

marking what will be his third tour of judging for the Cannes Lions International Advertising Festival. He first was a Cyber Lions jury member in '02. Last year, he was on the Titanium Lions jury.

Eslinger also knows Cannes from the winner's circle perspective, having seen his agency take Gold in '06 for online and mobile innovation on the strength of its Rubbish Film Festival work. Over the years his endeavors have been recognized at assorted competitions such as the D&AD, the One Show, Clio, the Effies and the New York and London International Festivals, among other shows.

His creativity spans a variety of sectors including telecommunications and online, automotive, professional sports, consumer banking, beverages, apparel, military, retirement, film and entertainment, museums and art, and disabilities.

When not on duty, he can be found either Down Under or in Los Angeles haunting local comedy clubs and snowfields, in the latter with a snowboard under his arm.

SHOOT: What attracted you to the role of Cyber Lions president?

Eslinger: Being the jury president is a huge honor for me. When I began working in advertising I always just wanted to go to Cannes one day. Now I've been on three juries in five years. I am humbled that I have been asked to serve again.

SHOOT: What are your expectations, if any, relative to the competition?

Eslinger: I want to challenge the jury to look beyond the technology and find the best, most game-changing ideas amongst the thousands of entries. I want to have a focus on finding those ideas that marry interactivity with smart innovative technology to make real, deep connections with the audience. I want to concentrate on finding the great ideas that are really changing our business—it should be a great jury!

SHOOT: How does your experience as a Titanium Lions jury member in 2006 color those expectations?

Eslinger: I got a really clear sense of what is state of the industry and what is state of the art. I know that the jury will be an impressive bunch of people. I want to help guide the jury to challenge every entry and hold it up to the Cannes Lions standard, to make sure that we set the standard high for the other juries, as

well as juries that come after us.

SHOOT: What did you bring to Saatchi from last year's Titanium jury experience?

Eslinger: I learned about presentation of ideas and that crafting the entries is very important. I worked with teams around the network passing on what I learned from being a judge—it is like idea-examination grad school. Hopefully we will not

hope that some hot young creative types look at what we've selected as the best work and decide that they want to kick ass and make something 10 times better.

SHOOT: Presumably the work you will see at Cannes will give you a broad-based perspective on the state of interactive/new media fare. But catching you prior to that experience, we'd like to get your sense of the creative state of the industry presently.

SHOOT: What projects have lit your creative fire at Saatchi? And what work or endeavors at Saatchi do you point to with both pride and a sense of accomplishment?

Eslinger: Our partnerships with *Contagious Magazine* and Hyperfactory for strategic and mobile insights and ideas have inspired some great work across the network. Contagious develops bespoke reports/white papers for us, specifically for Toyota and

More and more clients are coming to us for interactive work as we expand our in-house expertise. We've established six new interactive teams this year around the world, hired some amazing talent and have started creating big ideas for our big clients.

We won Gold at Cannes and Gold Effies and Best in Show for Rubbish Film Festival in N.Z. in the last 12 months—rewarding ideas for being creative and effective is high up there. We're starting some really cool imaging projects with mobile phones which I hope show up at Cannes next year!

SHOOT: What's highest on your Saatchi agenda?

Eslinger: Inspire our clients and teams around the network, being persistent about change, growing both our clients' businesses and our own. We want to fill the world's screens with Lovemarks. (Lovemarks, a philosophy espoused in a book authored by Saatchi's worldwide CEO Kevin Roberts, is about creating brands that people love through ideas which create deep, intimate relationships between brands and their audience. Visit www.love-marks.com for more info.)

And inspiring more good people to come to Saatchi & Saatchi, roll up their sleeves and be part of reinventing our network from the inside out.



Cyber Grand Prix Lion

only see great ideas but they will be gift wrapped as well.

SHOOT: What do you hope to get or gain from your lead role and involvement in this year's Cyber Lions?

Eslinger: Getting to meet lots of smart, inspiring people and stealing them over to Saatchi & Saatchi would be good! Seriously, though, I hope that I can help set some benchmarks for what we consider to be great work. I hope that we inspire and challenge people with our choices. I

Eslinger: There is some amazing work happening. I'm especially excited about mobile technology and ideas coming out of Japan and Korea. More agencies are involving interactive folks closer to the beginning of the work, rather than tacking it on at the end. More big brands are centering campaigns off ideas that live on screens other than televisions. Brands are becoming networks of content, and the creatives and clients that "get it" are at the front of what will be a really exciting time over the next five years.

Eslinger is about to embark on his third tour of judging duty for the Cannes Lions International Advertising Festival. This time he will serve as president of the 2007 Cyber Lions jury.

Procter & Gamble at the moment. The research and consultation on these brands has triggered ideas in social networking, mobile, gaming and activation of non-traditional media via mobile and web.

Hyperfactory works across five offices, with mobile strategy/creative embedded within the agency's creative and media teams (Shanghai, Auckland, New York, Los Angeles, Southeast Asia). Projects have been done for Folger's and Toyota; one won a MMA Award recently for mobile innovation for Toyota Yaris.

No Answers Forthcoming For Imaginary Forces' Ahmet

Continued from page 1
contributor to the firm.

In the U.K. Ahmet had to deal with a dying mother, he and his wife having to home school their daughter who could not return to her middle school in Los Angeles and the compromising of his reputation by an ongoing investigation. To this day, he cannot get an answer as to why he and his family were detained. He had no opportunity to answer any investigative charge, question or concern, adding to his feeling of helplessness over the situation. Even the public officials who intervened on his behalf—Rep. Jane Harman (D-Venice, Calif.) and U.K. Parliament member Kate Hoey of the British Labor Party—weren't able to ascertain what the problem was that prevented Ahmet and his family from returning stateside. The only vague explanation offered is that his surname matches those of individuals who are ineligible to enter the United States. However the name Ahmet is fairly common internationally.

Additionally heading into his fam-

ily trip in summer of '06, Ahmet thought he would be able to return to the United States in a timely manner based on his experience visiting London in '04; at that time he was subject to a security clearance that took four months to get. He had reasoned that this time around there would not be an inordinate waiting period since he had a record of having successfully attained a security clearance.

Ahmet's case raises questions about equitably maintaining the delicate balance of civil liberties and national security. As a law abiding person and an established professional, Ahmet said he had a clear right to come back to the United States and resume his livelihood in a timely manner.

Some six years ago Ahmet was granted a visa to come stateside and work at Imaginary Forces based on his being a talent of extraordinary ability, with credentials that included recognition of this artistry from the British Academy of Film and Television Arts. His special '01 visa to work in the United States has since been renewed

multiple times, the latest covering this calendar year. At Imaginary Forces he has distinguished himself in features (designing the trailer for *Harry Potter and the Sorcerer's Stone*, the titles for *Spider-Man*) and advertising (spots for Ford, Honda and Budweiser).

Now back at Imaginary Forces, Ahmet is at work on a couple of features. "It's great to return to a busy building," he said. "One view is that I'm back, fine and it's over. But I still have to live with the experience—and it could happen again. You ask me what is it like now that the experience is in my rear-view mirror. Well the truth is that it still is close and on my tail even from that perspective. I don't know why we were put through this. The authorities asked no questions of me or of Imaginary Forces. I have no idea what the nature of the investigation was and have had no opportunity to answer in my or my family's defense. In light of that, living in this country and operating within the company with some kind of peace of mind is difficult."



stewart talent voiceover
CHICAGO NEW YORK
www.stewarttalentVO.com
www.voicebank.net



Top Spot of the Week

Director Tim Godsall Draws Stares With New Work For Altoids Mints

By Christine Champagne

Assigned the task of coming up with a new spot campaign for Altoids Chocolate Dipped Mints, Bob Winter and Reed Collins, copywriter and art director, respectively, at Leo Burnett USA, Chicago, had tins of the new candy on their desks as inspiration. Everyone around them took notice.

"People would literally walk by, and they'd see the new tins, and they'd stop and go, 'Oh my God, are those the new chocolate-covered Altoids?'" Winter shared, noting, "We thought it was kind of funny and odd that they would ask that question before they would even ask how we were doing or anything like that."

It was the enormous amount of fascination with these little tins that sparked an idea—a spot campaign in which tins of Altoids Chocolate Dipped Mints upstage the characters around them, no matter how odd or eccentric.

One of the spots, titled "Half-Deer Edward" and chosen as *SHOOT's* Top Spot of the Week, finds a man named Edward, who just so happens to be half deer, sitting in front of a coffee shop drinking a latte and

reading the paper when he notices a man and a woman standing before him. It appears that they are staring right at him. Edward is quite a sight with his antlers and all.

Then after a few rather awkward moments, Edward, clearly fed up with all the gawking, finally says, "Go ahead and ask."

Motioning toward the tin of Altoids mints that is sitting on his table, the stranger finally blurts out the question he is dying to ask Edward: "Are those chocolate-dipped Altoids?"

Surprised, and perhaps relieved, that he isn't the one being stared at, Edward uses a hoof to push the tin toward the awestruck couple so they can have a closer look.

Other spots in the campaign feature a man with a blowhole in the back of his head, a guy with banana hands and a dog with two backsides and no head. They are all bizarre and strangely fascinating but aren't the object of fascination for gawking onlookers, instead taking a back seat to those curious new chocolate-covered Altoids.

Tim Godsall, who directed the campaign through Los Angeles-

based Biscuit Filmworks, couldn't help but be intrigued by the concept for the campaign when the scripts were presented to him.

Simple insanity

"There was a simple insanity to it that appealed to me when I read them," Godsall said, "and I thought, if you could bring them to life in a way that ignores the kind of core insanity and treat it pretty seriously, it should be pretty funny."

Indeed he was right—and he wasn't alone in his assessment. There were a number of directors interested in tackling the Altoids assignment, but Godsall's take on how the spots should be executed was in line with how Winter and Collins were thinking.

"He was good about downplaying it. That was super important," Winter said. "They could have easily gone wacky and over the top, but they were wacky enough to begin with already."

Before shooting "Half-Deer Edward" on the Universal Studios backlot in Universal City, Calif., Godsall and the agency worked with the artisans at Stan Winston Studio in Van Nuys, Calif. to create the deer antlers, ears and legs worn by actor Davey Johnson in the spot.

Careful consideration went into constructing the character. "There was a lot of debate over how long the arms should be and what he could do with them—whether he could pick something up or not," Collins said.

It was decided that the hooves wouldn't be very nimble and that the deer ears would flick and twitch.

Backstory

Aside from getting the physical aspects of Edward down, there was also the character's inner life to construct. Godsall gave Johnson the half man, half deer's backstory. "I always nerd out on the backstory," Godsall confessed. "It's something to talk to the actors about and get them to really inhabit the character."

So what was the story with this half deer, half man?

"This was a deer with a lot of angst and unresolved issues," Godsall quipped.

Johnson nailed the character "even in the way he sipped his latte," Winter recalled with a laugh. "He leaned down and lapped it up, gently like a deer."

Matthew Wood of The White-

house, Chicago, cut "Half-Deer Edward," Godsall flying to the Windy City to join him in the editing room.

The editing process went smoothly, with the challenge in this particular commercial being creating dead space and awkwardness between the characters, according to Collins.

Looking back on the project, Winter and Reed, both new to the Altoids account, enjoyed working on it, but acknowledged that the experience was bittersweet.

"Somewhere in the middle of developing the campaign, the client made the decision to switch to another agency [Publicis & Hal Riney, San Francisco]," Winter said. "For awhile, we thought that might put this campaign in jeopardy, but they decided they really wanted to go through with it."

Situations like this can be rather difficult, but Godsall said the split between client and agency didn't affect the making of the spots at all. "It was all very pleasant," Godsall reflected. "You'd be shocked to know they were actually parting ways if you didn't know it."



Tim Godsall



[CLICK HERE TO VIEW SPOT](#)

In this case the deer isn't caught in the headlights. Instead the spotlight is on those new chocolate-covered Altoids, which engross onlookers far more than the sight of a bizarre creature who is half man and half deer. The overall campaign is a memorable swan song on the account for Leo Burnett.

TOP Spot OF THE WEEK

CLIENT
Altoids

AGENCY
Leo Burnett USA, Chicago
Noel Haan and G. Andrew Meyer, creative directors; Reed Collins, art director; Bob Winter, copywriter; Ray Swift, producer.

PRODUCTION COMPANY
Biscuit Filmworks, Los Angeles
Tim Godsall, director; Bryan Newman, DP; Shawn Lacy Tessaro and Eric Stern, executive producers; Karen O'Brien, line producer; Janet Nelson, production designer. Shot on the backlot at Universal Studios, Universal City, Calif.

EDITORIAL
The Whitehouse, Chicago
Matthew Wood, editor

POST
Optimus, Chicago
Craig Leffel, colorist

SOUND DESIGN/AUDIO
Another Country, Chicago
John Binder, sound designer/mixer

TALENT
Davey Johnson, Dave Hanson and Michelle Silver

The Best Work You May Never See

WongDoody, Seattle, Serves 'Smoked Turkey'

By Robert Goldrich

The term "smoked turkey" takes on new meaning in an adult smoking cessation campaign for the Washington State Department of Health. The package includes three television spots directed by Richard Sears of Green Dot Films, Santa Monica, for WongDoody, Seattle. Our choice for this installment of the "Best Work" gallery is the commercial titled "Midnight," in which a sleepy-eyed, middle-aged guy dressed in a bathrobe walks into his kitchen and heads toward the refrigerator, presumably for a late night snack.

He looks quizzically at the fridge from which strange sounding noises are emanating as if something is amiss inside it. Upon opening the door, we find a headless cooked yet now cold turkey obviously caught off guard by the human intruder. The turkey tucks a cigarette he's holding out of view, trying to look nonchalant.

"What are you doing?" asks the man.

"Nothing," responds the turkey. "I couldn't sleep."

"You're smoking," says the guy disappointedly. "I thought we quit."

The turkey denies the accusation as he attempts to hide the lit cigarette in an open jar of mayonnaise. "I'm making myself a sandwich," says the turkey, now holding two slices of bread.

But when the turkey lets out an uncontrollable cough, smoke belches out the top of the headless fowl.

"Get it?" laughs the turkey in reference to the sandwich joke while hoping the cough went unnoticed.

Disgusted, the man slams the refrigerator door shut and walks away. With the fridge door closed, we hear the muffled turkey's voice say, "Good night."

A super against the nocturnal kitchen backdrop reads, "You can't rely on cold turkey alone," accompanied by a toll-free phone number (1-800-QUIT-NOW) and a website address (www.quitline.com). A voiceover urges viewers to call the phone number "to create a plan and double your chances of quitting."

Fallibility

"Midnight" is one of three TV commercials airing in Washington State and in Portland, Ore. All feature the turkey character—who personifies smokers' fallible will—caught red-handed in different situations by his human counterpart. In each scenario, the turkey offers up a lame excuse for his unhealthy behavior.

The creative approach sprung from research showing that smokers who try to quit cold turkey fail, partly because they lack a comprehensive plan. Instead of preaching to adult smokers that smoking is wrong or bad, the campaign offers a helping hand, recognizing that quitting cold turkey alone is extremely difficult.

The aforementioned quitline website provides access to a program consisting of numerous resources to help smokers begin the quitting process, including coaches who assist in devising personal smoking cessation plans, as well as other ongoing forms of support.

"We want adults to feel like we are arming them with the tools to quit instead of pressing them to do so when they aren't ready, or judging them for not doing so," said Tracy Wong, chairman/executive creative director of WongDoody. "Most people have tried to quit multiple times and we are trying to get them to reconsider their approach. With 'Cold Turkey,' we are personifying the problem while offering support to people considering quitting."

Spanning generations

The WongDoody creative team consisted of creative director Wong, art director Mark Watson, copywriter Jenny Moore, producer Dax Estorninos and account supervisor Annette Wilder.

Rick Fishbein executive produced for Green Dot, with Rich Pring serving as head of production and Mat Lumberg as producer. David Claessen was the DP. Editor was Tony Fulgham of World Famous, Seattle.

Indeed WongDoody has spanned the generations when it comes to getting the anti-smoking message out on behalf of the Washington Department of Health. "Cold Turkey" follows the agency's "No Stank You" campaign targeting young people. Both creative approaches related personally to the intended audiences. NoStankYou reached youngsters based not on the dire life or death consequences of smoking but rather the nasty habit's negative impacts on one's physical appearance and social life, both of critical importance to most teenagers. The centerpiece of the campaign was an online entertainment network (NoStankYou.com) in that the web is the medium of choice for teens.

credits

Client Washington State Department of Health **Agency** WongDoody, Seattle Tracy Wong, creative director; Mark Watson, art director; Jennie Moore, copywriter; Dax Estorninos, producer
Production Company Green Dot Films, Santa Monica
 Richard Sears, director; Rick Fishbein, executive producer; Rich Pring, head of production; Mat Lumberg, producer; David Claessen, DP **Editorial** World Famous, Seattle Tony Fulgham, editor
Post Modern Digital, Seattle Zach Paul, online editor **Audio** Clatter & Din, Seattle Vince Werner, mixer

Man Finds Fowl Habit, Cold Truth In Fridge



[CLICK HERE TO VIEW SPOT](#)

PERFORM AN

UNNATURAL ACT

CAST WHERE YOU RECORD.

No-download online casting meets no-regrets recording. And it's only at Sound Lounge. Will wonders never cease? Take a tour: www.soundlounge.com/casting Contact Vicky or Carrie at 212-388-1212 or write vickyf@soundlounge.com



iWork

Tim McGraw, Lay's Join Together With Make-A-Wish Foundation To Share The Joy

Website Gives People Nationwide Power To Help Grant Wishes

By Nicole Rivard

Country music star Tim McGraw's moment of joy is putting his kids to bed every night happy and healthy, waking them up every morning happy and healthy, sending them off to school and knowing that they're having a good life. McGraw's revelation can be heard online in a special section of the Lay's web site, www.lays.com, developed by New York-based Atmosphere BBDO as part of the Lay's brand and Make-A-Wish Foundation's "Share the Joy" campaign.

The campaign, which runs through May 31, asks consumers to share their moments of joy on the website in the form of a video, essay or photo, with the goal of raising money to help the Make-A-Wish Foundation continue its efforts to grant wishes to deserving children. For each submission, the Make-A-Wish Foundation will receive \$1, up to a maximum of \$460,000, from the Lay's brand. The "Share the Joy" program is the first effort as part of the multi-year partnership between the Lay's brand and the world's largest wish-granting organization.

"The Lay's brand has long celebrated the joy found in the simple pleasures of life. This partnership with the Make-A-Wish Foundation is the continuation of these efforts, and through the support and the mission of the Make-A-Wish Foundation we hope people nationwide recognize their own power to help grant a wish," said Jared Dougherty, Frito-Lay spokesperson.

The campaign kicked off last month with McGraw performing in New York for Make-A-Wish child Taylor Hobson of Bryan, Texas. Taylor, who was diagnosed with Spina bifida at birth, has had a lifelong wish to meet McGraw. Footage from Hobson's wish granting event and McGraw's special concert performance is featured on lays.com. His performance was also broadcast exclusively at participating Wal-Mart Supercenters on March 31. While people enjoyed the concert, they had the opportunity to taste Lay's Potato Chips.

According to Cabot Norton, creative director, Atmosphere BBDO, the concert footage was shot by Lay's in high definition, though what viewers see online is actually in standard definition format. The high definition footage was needed to create the video of the concert to air on the Wal-Mart Network.



With his special performance, Tim McGraw does his share to make wishes come true.

The high definition footage was needed to create the video of the concert to air on the Wal-Mart Network.

The lays.com site, which is being promoted on-bag and through a television campaign, offers visitors other entertaining content, including a Q&A with McGraw, his latest music video and videos from the syndicated TV program *HomeTeam*. As part of its ongoing efforts to share moments of joy, last month Lay's joined *HomeTeam* to help deserving families across the country begin a new chapter in their lives. Hosted by former *Apprentice* star Troy McClain, *HomeTeam* is a weekly program that provides a real-life look at people realizing their dream of becoming first-time homeowners. *HomeTeam* has recently been renewed for a third season.

The sunflower motif is prevalent throughout the website because last year the Lay's brand announced it had reduced the saturated fat in its potato chips by more than 50 percent by switching to sunflower oil, a healthier oil. When visitors are asked to contribute their moment of joy, they are asked to create a floret on a giant sunflower. (Sunflowers contain thousands of tiny flowers or florets.) In addition to submitting their own moment of joy, visitors can scroll over other people's florets and read them.

Design challenges

"The site was first and foremost a design challenge," explained Norton. "Many corporate websites tend to be overly dense, incredibly dry experiences. But Lay's, by its very nature, represents fun and joyousness and a lightness of spirit, and we wanted to make sure that it all came across on the site [and, honestly, achieving that without lapsing into cliché and cheesiness was a challenge unto itself]."

He said another design challenge beyond just aesthetics was ensuring that the user experience be as natural and intuitive as possible. "Anytime you invite a user to participate in and contribute to the experience—like we're doing for Share the Joy—you assume responsibility for making it easy to do so. In this case we tried to keep all of the functionality very simple and clean."

"Once all of the elements were designed and the flow of the site was articulated, Rokkan (New York, N.Y.), our outstanding production partner, incorporated the Flash components and made sure that everything worked seamlessly together. For the 'Share the Joy' section, they did a great job of making sure that the transition into the virtual sunflower was elegant and natural."

He said the creative team is pleased so far by the level of participation with Share the Joy. "It's cool to see people really engage with the program and bring it to life. Every submission to the site results in a direct contribution to Make-A-Wish."

He said the creative team is pleased so far by the level of participation with Share the Joy. "It's cool to see people really engage with the program and bring it to life. Every submission to the site results in a direct contribution to Make-A-Wish."

SAVE 15-20% ON YOUR HAWAII SPEND

New Production Rebate for Film, Television and Commercial Projects

Film Offices of the Hawaiian Islands
HawaiiFilmOffice.com

credits

Client Lay's Agency
Atmosphere BBDO,
New York Cabot Norton,
creative director; Mark Kirk, tech lead; Mike Prieto, producer; Jon Runkle, Kate Lummus, copywriters; Antonio Carusone, designer

Fast Forward ▶▶

...to Global ImageWorks

We've got it, or we'll get it.

GLOBAL IMAGEWORKS
stock footage • research • clearances

www.globalimageworks.com / 201.384.7715
HISTORIC • CONTEMPORARY • VIDEO • FILM • HI DEF

Deutsch N.Y.'s Secret Filmmaking Weapon: Producer Jeffrey Morgan

By Robert Goldrich

In last month's *SHOOT* Chat Room interview (3/23) with Peter Nicholson, the recently named partner/chief creative officer at Deutsch New York, he alluded to some in-house filmmaking talent that the agency could tap into for certain projects, particularly in the branded entertainment space. At the time Nicholson was reluctant to identify any staffers; however he noted that one has a film slated to debut at the Tribeca Film Festival, which runs



Jeffrey Morgan

from April 25-May 6.

Now that artisan is no longer anonymous. The Tribeca film is *Lillie & Leander: A Legacy of Violence*, which was directed, edited and co-produced by Jeffrey Morgan, whose day job is serving as a producer at Deutsch. During his vacation and spare time, he would sojourn to northwest Florida where over the course of the past two-plus years he shot some 170 hours of footage, which was culled down to the nearly hour-and-a-half documentary which uncovers a family secret of racially motivated mass murders in the early 1900s.

Morgan has been at Deutsch for eight years, moving up the ranks from an assistant at the shop's in-house edit facility, Mr. Editorial, then becoming an editor there and later transitioning to producer after he exhibited his

filmmaking prowess at the agency's annual talent competition. He won that competition three years in a row for short films he directed and co-wrote—*Eclipsed* followed by *Windex* and *Paper Jam*.

No stranger to filmmaking, Morgan directed assorted shorts over the years prior to joining Deutsch, dating back to his high school days. He graduated from the Kanbar Institute of Film and Television Production at NYU in '99, which was the year he came aboard Deutsch.

NYU not only provided him with a formal filmmaking education but his ties there helped land him *Lillie & Leander*. An NYU professor who taught Morgan suggested him to Alice Brewton Hurwitz, who worked as coordinator of academic support services at NYU Film School and was looking for an editor back in '02.

"I never knew Alice when I went to NYU—I only knew of her," recalled Morgan. "I remember her office but I never walked in there. She only dealt with the problem kids. I was too good."

But hooking up with Hurwitz proved to be quite good for Morgan as she had some footage requiring an editor. For \$10 an hour, he took on the gig, cutting together a narrative from home video she had shot while researching a homicide that took place in her family generations ago.

Hurwitz began to delve deeper into her ancestors upon hearing some disturbing news. For many years she had known of the murder of her great aunt Lillie by an African-American man named Leander in 1908. The accused assailant was lynched and Hurwitz thought that was the end of the story. However, some 30 years after she first found out about her great aunt's death, Hurwitz learned that the lynching

was just the beginning of a gruesome crime wave. According to one of Hurwitz's elderly relatives, the men in the victim's family in the early 1900s killed all African American men who walked along the road outside the family's house. It's believed this went on for more than 20 years.

Compelled to direct

"It's a compelling story," said Morgan. "I never saw myself directing a documentary in a million

years. Narrative has been my whole life. But this story is more dramatic, has more twists and turns than any scripted narrative."

Hurwitz, producer of *Lillie & Leander*, expressed her hope that the film "will start the healing process for not only the families who lost loved ones to senseless violence during this time, but for those of us who inherited racial prejudices from our ancestors."

So after their preliminary collaboration, Hurwitz brought Morgan on

as director of the planned film in '04. "I haven't had a vacation since then," he related. Working on a shoestring budget, Morgan said that he and Hurwitz "whipped out their credit cards to give it a go," calling in favors and tapping into some equipment and other filmmaking resources to which they had access. Hurwitz was able to get a formal investigation going as well through a contact who knew assistant state attorney Russ Edgar.

Continued on page 18

New Directors Wanted

YOUR NAME HERE

SHOOT's 2007 5th Annual New Directors Search Deadline Extended To April 20th

FOR ENTRY FORM VISIT www.shootonline.com/go/search

RETURNING SPONSORS




SHOOT's 5th Annual New Directors Showcase Event will take place May 23rd at the DGA Theater in NYC. For sponsorship info email rgriever@shootonline.com.

INNOVATIVEARTISTS

We proudly congratulate our clients nominated for the
2007 MVPA Awards

SHAWN KIM

Best Cinematography
Yeah Yeah Yeahs "Gold Lion"
Directed by Patrick Daughters
Produced by Black Dog Films

SUE TEBBUTT

Best Art Direction
Christina Aguilera "Hurt"
Directed by Floria Sigismondi
Produced by Revolver Film Co.

JEFFREY EVERETT

Best Art Direction
Norah Jones "Thinking About You"
Directed by Ace Norton
Produced by Partizan

Deutsch's Morgan To Make Feature Debut At Tribeca Festival

Continued from page 17

The documentary follows Hurwitz as she uncovers more of the truth, with the assistant state attorney's office in Pensacola searching to find human remains buried at the turn of the 20th century. In 2005 and '06, nearly 100 volunteers participated in the search for these remains. It turned out that the search was conducted in the wrong geographic area.

Helping to keep the documentary's production going from a funding standpoint was Morgan being selected among a group of filmmakers for the Tribeca Film Institute's All Access Connects Program, which supports minority artists. (Morgan is one-quarter Native American and one-quarter Mexican.) Per the program, Morgan had numerous pitch sessions at the '05 Tribeca Film Festival with different people in the film industry, including representatives of Court TV, which provided *Lillie & Leander* with some development funds. While that financing didn't continue once Court TV was acquired

by another company, the initial infusion of capital was of significant help. The film also won The Roy W. Dean New York City Film Grant in '06 and was awarded goods and services that helped in production and post.

However, as new information began to surface regarding the location of the victims' corpses, support for the investigation dwindled. In May '06 the Florida Department of Law Enforcement decided that no more man hours would be devoted to this case in that there were more recent crimes to pursue. As Hurwitz struggled with strained family relationships, she continued to pursue the truth, moving the story closer to a resolution.

"Why is this story relevant? Some say it is over and done with and there's no need to dig up the past," said Morgan. "I found it remarkable that these old stores of violence were, even today, commonly known and repeated in both the black and white communities and affected how both groups related to one another....There were a lot of



Lillie and Leander: A Legacy of Violence

memories of fear and some of guilt.

"It is my hope that this film will honor and acknowledge the countless African Americans who were murdered all over the South during the Jim Crow era, and will start an honest and open dialogue about a period of history in our country that has been largely ignored and keep hidden for much too long. These scars of the past are still visible."

While *Lillie & Leander* marks his feature debut, Morgan has an extensive filmography, beyond the al-

luded to shorts he directed. He also ranked among the top 10 percent of screenwriters in the Academy of Motion Picture Arts and Sciences prestigious Nicholl Fellowships in '04 and earned a spot in the top 250 directors in the Project Greenlight competition for two consecutive years. Morgan additionally has some spec commercials under his directorial belt, and is writing a feature, *Apache Way*.

At Deutsch he has produced commercials for such clients as Ikea and

Westin Hotels. For Westin, Morgan agency produced "Breathe," a live-action/animation spot directed by the team Impactist of New York animation studio Hornet.

"Breathe" debuted in January '06 and marked Morgan's first project as an agency producer.

He's looking forward to continuing to produce spots for Deutsch and hopes to have the chance to get involved in longer form branded content fare as Nicholson's secret filmmaking weapon.

The experience on *Lillie & Leander*, observed Morgan, now enables him to bring more to the party at Deutsch. "Narrative projects that have a script seem much easier and more doable to me now after working on this documentary," he said. "I've become a stronger storyteller."

Lillie & Leander: A Legacy of Violence will premiere at the Tribeca Film Festival on April 27. Additional screenings are scheduled for May 2, 3 and 6.



Conference – Exhibition Hall – Networking

Where Creativity
+ Technology Collide
Navy Pier, Chicago, IL

HD EXPO June
June 6-7, 2007

The most crucial educational, expo, and networking event to attend this year for anyone influenced by the multifaceted and innovative world of High Definition and Future Technology.

The future is truly in hand

New and emerging tools are driving the world's most creative businesses in uncharted directions. High definition and file-based production, editorial, visual effects, and multi-channel deliveries have put the creative industry on a rapid learning curve. It's the end of one era, and the revolutionary beginning of another. The only way to stay in the game is to stay informed.

HD EXPO offers unparalleled educational programs blended with exhibits from innovative industry leaders. HD EXPO brings together the top creative talent and technological experts, offering you the chance to gather the latest and most invaluable information.

Register now, because the revolution has already begun.

the future in hand | www.hdexpo.net

June 6-Conference, June 7-Expo & Conference.
Expo Hall Free with Pre-Registration.
Event details and registration at hdexpo.net

At The Top Of Their Game

Mexico and Costa Rica Prove To Be Reliable Options For Spotmakers

In a recent Toyota 4Runner spot out of bicoastal Conill, five Yanamamo tribesmen are packed into the roomy vehicle with their instruments. They play their indigenous music as their drivers show off how the SUV is designed to handle off-road driving. Tackling challenging terrain, they prove the automobile maker's claims that the 4Runner is a high-tech machine that can take people to high ground. In fact, the tribesmen have been taken to such high ground—the edge of a spectacular waterfall—they seem a little reluctant to get out of the vehicle.

To achieve such ambitious creative goals, Conill tapped Louis Pascal Couvelaire of Mia Films, a production company based in Florida with offices in Mexico, Costa Rica and Buenos Aires, to shoot the spot in the northwest of Costa Rica, close to the Rincon de la Vieja volcano.

"We flew two 4Runners from Los Angeles. And we had to build a stretch of road to reach the waterfall location and another ramp to access some rocks where the director wanted to set the truck," explains Massimo Martinotti, who heads Mia Films. "Shooting in the jungle is a major task that has to be properly organized. We have been shooting in this type of location for years and we know pretty well how to handle the transportation and the logistics of shooting in the rainforest."

It is the experience and reliability of production houses like Mia Films and production service companies in Costa Rica that are drawing more and more international productions to the region. The same goes for Mexico.

Pepe Homs, executive producer and owner of Cedro Films in Mexico City, reports being increasingly busy as of late. "I believe that nowadays clients are more confident in the way things happen in Mexico. You can tell, from the amount of projects that come to the country that, after a few years of competition with other countries on the continent, Mexico has proved that it is a reliable option," Homs says. "There are a lot of options for a client when planning on shooting a project and we are certain that, in terms of infrastructure, personnel and geographic proximity, Mexico is among the places that clients can think of as a top competitor."

Homs credits Harry Tracosas of Global Production Network, which represents Cedro Films, for becoming known as a reliable company to work with. "It's important to be represented by a company like GPN, because when planning to shoot in a different country, producers seek a trustful recommendation."

Last year, Cedro Films worked on an American Express spot out of Ogilvy & Mather Worldwide featuring Latin entertainer Diego Luna. The spot was part of the "My Life My Card" campaign, which has also featured Ellen DeGeneres and Robert DeNiro. The global campaign communicates the role the American Express brand plays in the lives of extraordinary people. The ads are presented as short films that give insight into the interesting lives these people lead, allowing consumers to learn more about their character and personality.

"Working with [feature filmmaker] Jim Sheridan and Lisa Shaw from Moxie Pictures [bicoastal] was a very pleasant experience," recalls Homs. "The way a director like Sheridan sets the whole job created an interesting mood in the production process. We had a great experience working with Diego Luna on the downtown streets of Mexico City."

Cedro Films also recently helped produce spots for Corona out of Cramer-Krasselt, headquartered in Chicago. They were shot in the Caribbean. "These spots were the kind of jobs you want to shoot. They involved amaz-

ing locations and a good director [Alan White of bicoastal Bob Industries], and the creative that Cramer-Krasselt developed for the Corona branding provided the perfect combination for a successful shoot. However, getting a techno crane in the middle of the beach or working with parrots to accomplish the boards is not always easy," Homs admits.

But even though the projects Cedro Films handles can be major with a lot of technical requirements, Homs points out that the interaction between different mentalities and nationalities is key—it has to be smooth and efficient in a "cool environment" and that is one of his company's strengths.

"As a company that works for foreigners—and I mean real people with human needs—we believe that little details are the most important way to feel at home. We consider ourselves as a 'boutique production company.' So, if I had to describe our working procedures with one phrase, that would be: We understand what it means to shoot away from home."

Cost control

Reliability is not the only reason production companies, clients and agencies choose to shoot away from home in places like Mexico and Costa Rica. Cost, efficiency and location are high on their list of priorities.

"International productions have been up in the last few years because of the extremely low production costs and the safety of the country," says Marisol Soto of Mia Films in Costa Rica. "On the contrary the local market has decreased in volume, partially because of the fact that several major local agencies have started the trend of in-house producing."

Adds Mark Pittman, owner of Cine South in Mexico, "The main thing is people come to Mexico to save money. If it is a budget challenged job, they look to places that are closer to home to solve their international location need as opposed to going far far away. They figure, 'if I can get the Amazon jungle in Mexico, let's get it there. If I can get something that looks like Italy, let's go to Mexico and not go to Italy.'"

Miguel Mendiola, creative director at Publicis Arredondo de Haro, Mexico City, said that five years ago it was common that advertising agencies in Mexico went to shoot in other countries like Argentina where it was cheaper. "Now that situation has changed, in fact in many cases it is cheaper for them to film in Mexico. And for Americans, Europeans and Asians, the price is cheaper than in their own countries," Mendiola says.

He adds that nowadays all the production houses in Mexico are very competitive. "There aren't expensive houses any more. For example, today it is very common that the production houses like GB or Cine Concepto [two of the most famous] present budgets at the same level or less than others production houses without their expertise. The production houses are also faster than some years ago. Almost all have a postproduction area. Many of them

Continued on page 20

By Nicole Rivard



Top photo: Mia Films shoots a spot for Toyota 4Runner in Costa Rica. Inset: The landscape of Guadalajara, Mexico is dominated by this colonial cathedral.

Locations, Talent, Skilled Crews Attract Spotmakers

Continued from page 19

finish the commercials in house.”

Susan Neill, owner of production services company Tonic Films in Mexico, was recently involved with a spot for Target revolving around things that are red and things that are white set to the Beatles song “Hello Goodbye,” and another for Budweiser, where all vignettes end with the Budweiser crown coming into frame. The agency for both commercials was Peterson Mila Hooks, Minneapolis, and the director was Steven Murashige from bicoastal The Artists Company.

“Both spots had very challenging art department requirements,” Neill explains. “Mexico was perfect as big art department jobs here are still enormously less expensive than L.A. or New York. The savings are enormous. Also talent was very important as both spots had very large casts and the talent buy-outs are much better in Mexico.”

Large casts and costs savings were also factors in notable projects involving TPO, a production services company in Mexico. “The Great Wall” for Staples demanded the recreation of the highlands of China when the Great Wall was being created and the Emperor was attacked by hordes of barbarians.



Marisol Soto

In “Sphere” for Hollywood Chewing Gum, a great ball of people forms due to the power of attraction of the gum. “The complexity of the shoot required very skilled crew and lots of talent in a big city location,” explained Gabriela Barraza, producer. She said business has been steady with most of the work coming from the United States, France and the U.K.

“The biggest change so far has been that in certain projects we have been asked to bid HD instead of film,” she said.

Another benefit to shooting in Mexico, according to the country’s national film commissioner Sergio Molina, is that it has the latest technology when it comes to rental

equipment thanks to companies like CTT Expendables & Rentals and Equipment and Film Design.

Location, location, location

While Mexico may be on a level playing field with other countries in terms of production facilities and equipment, it is in a category all its own when it comes to its amazing locations—from beaches, deserts and rainforests to incredible cities and architecture.

Molina notes that Los Cabos, Puerto Vallarta, Acapulco, Cancún and Huatulco are in high demand because of their beaches and hot spots, as well as beautiful resorts. Also the look of colonial towns are popular for commercials, especially Guanajuato, San Luis potosi, Morelos, Oaxaca, Guadalajara and Zacatecas. Natural landscapes such as Cooper Canyon and waterfalls in Chiapas have also been in demand for commercials.

“Mexico is a very good option for advertisers to use because so much of it has not been used in terms of visual locations. It’s visually fresh. It doesn’t have the same bridge that everyone has seen a zillion times,” Pittman notes.

Tonic Films was also involved with a spot for L’oreal Paris featuring Claudia Schiffer and directed by Nicole Garcia of Hamster Publicité in Paris. “This was a fantastic project. Mexico was the perfect place. We shot in Car-eyes, which is easily one of the most beautiful places on earth. We went for the incredible villas, with views of perfect sky and sea,” Neill explains.

Diversity

Sara Rossi, of Costa Rica Production Support, a production services company, notes that as a tropical destination, Costa Rica offers an incredible amount of diversity. Solitary beaches, majestic volcanoes, lush rain forests and spectacular waterfalls are all easily accessible. “Costa Rica’s long tradition in eco-tourism and conservation has promoted the development of an impressive number of premium accommodations in the cities and great hotel infrastructure in rural areas, making it easy to access remote locations throughout the country that offer the natural and preserved scenery that filmmakers seek in a tropical country,” Rossi explains.

Soto adds that since the country is very small, all the different locations are only a few dozen miles apart, which makes the production schedule very efficient. “The beaches on the Pacific Ocean are, for instance, only an hour away from San Jose and spectacular jungles are in the range of 45 minutes or so,” Soto says.



Mark Pittman

Rossi also points out that the airlines battle for survival has provided an abundance of inexpensive travel alternatives for crew and equipment. Costa Rica’s main airport, Juan Santamaria, is in the final stages of modernization, and a new international airport opened in Liberia, Guanacaste, a short drive from most of the beautiful beaches of the Pacific.

“Although Costa Rica has no formal film commission, the government, through several different agencies, has always been very supportive of film activities. Non-union Costa Rican crews, no minimums on foreign crews, competitive rates on hotels, and easy international access offered by all major airline carriers make Costa Rica a location destination to



Pepe Homs

definitely consider for photo shoots, commercials and films,” Rossi says.

Karen Watts, owner of Shoot Latin America, a liaison between Latin American production service companies and international producers, points out that Costa Rica is looking to form a film commission. At press time she discussed plans to escort the daughter of the president of Costa Rica and the Costa Rican minister of culture around the AFCI Locations Trade Show in Santa Monica (April 12-14) to help them get a handle on developing their own film commission.

“Film commissions always make a huge difference and I think it is fantastic that Costa Rica is looking to do that. That means that its government is completely behind and supporting anything that needs to be done in terms of helping filmmakers out,” Watts says.

“Share of Mind Leads To Share of Market”

iSPOT Is Open For Business!

Place your banner ad on iSPOT to reach the decision-makers of the broadband video advertising market.

Invest In Your Future Growth. Get low rates, high share of mind, in 2007!

THE DIGITAL NEWSPAPER FOR BROADBAND VIDEO ADVERTISING
iSPOT
Every Wednesday
www.shootonline.com/go/ispot

Does your SHOOT mailing label on the front cover say RENEW?

www.shootonline.com

SHOOT

THE LEADING PUBLICATION FOR COMMERCIAL, INTERNATIONAL AND BRANDED CONTENT PRODUCTION

March 9, 2007 \$5.00

Paul Hunter Does Some Heavy Breathing For Nike, W+K page 12

MacLaren McCann Puts Wife In Perennial Denial For Caramilk For Caramilk page 13

Steve Caplan Reflects On His Eventful AICP Tenure
Having joined AICP in 1998 and helping it to attain numerous goals, including breakthrough spot filming incentive programs in New York and Los Angeles, executive VP Caplan is moving on to become a partner in

Determining What's

Setting Up Camp At Riney, S.F.
By Robert Goldrich
SAN FRANCISCO—With about a

If so, SHOOT may stop coming soon, you need to update TODAY.

Go to WWW.SHOOTONLINE.COM/GO/RENEW

Zoo Curators Land Director Terry Rietta

Continued from page 4

New York), sought out Rietta to write the shorts, which inventively called attention to merchandise available for purchase through Amazon outside of the books, music and DVDs for which the company is best known. Rietta scripted the films on a freelance basis while his full-time gig was directing via Villains.

As for work that Rietta has written and directed, the bookends of that dual experience go back to 2002 for

the comedy short *Crank Calls* and extend to his recent spec spot, "Tequila," for the El Pollo Loco chain of restaurants.

Crank Calls put him on the directorial map with the film gaining a lot of exposure on the festival circuit, including at the SXSW Fest in Austin, Texas, Cinequest in San Jose, Calif., as well as festivals in Montreal and Nashville.

"Tequila," done while he was at Villains, shows us the humorous,

tongue-in-cheek origin of the tequila-and-lime chicken entree at El Pollo Loco.

Rietta's writer/director experience also includes his being one of 10 finalists in Chrysler's extreme filmmaking competition in '03. For this he helmed *The Day I Became A Man*, which was lensed in two days on location in New York, adding a guerilla filmmaking dimension to his repertoire.

Rietta is best known for his peo-

ple-based storytelling with a visual style, as reflected in his self-description as "an art directed director." His storytelling orientation was even evident in his agency creative portfolio as evidenced by such work at Hill Holliday as "Happy Ending" directed by Carter & Blitz of bicoastal Anonymous Content for client The Mill Valley Film Festival.

"Happy Ending," which ran as a

trailer and was cut into humorous broadcast spots, earned inclusion in *SHOOT*'s "The Best Work You May Never See" gallery in '02 and went on to earn One Show Gold, a Bronze Lion at Cannes and a Silver Clio.

While at Hill Holliday, Rietta also conceived of and directed The Mill Valley Film Fest spot "First Look," which was honored in the spec category of the '04 AICP Show.

Grossmann Steps Into Director's Role

Continued from page 4

for *Monday Night Football* to mark its first season on ESPN; at the beginning of that project Shapiro was director of production and programming for ESPN and was so favorably impressed with the experience on *MNF* that he later gravitated to The Syndicate for the Six Flags campaign. Per his request, Zimmerman tapped into The Syndicate early on to help in the development of the work.

Given Grossmann's deep involvement in helping to map out an ambitious visual effects spot campaign, Zimmerman naturally looked to him to serve as director. The first spot, "You Are Here," debuted on air last month, and at press time a second commercial was in post.

"You Are Here" opens on five teenagers walking through a residential neighborhood, the tranquility of which is shattered by a lightning

charged sky and as the asphalt beneath them starts to crack open. Up through the asphalt emerges a roller coaster, which thrusts skyward, replete with screaming passengers as the ride takes them on an upside down loop. Other signature Six Flags attractions appear, each an assault on the senses—and on the original group of teens who are scurrying to find refuge but to no avail. The spot plays like a larger than life, adrenaline-pumping virtual thrill ride.

Grossmann devised some 30 customized versions of the spot with graphic messages and rides—that are particular to the local Six Flags theme parks in individual communities—woven right into the unfolding visual adventure. It's a far cry from the norm in which art cards are dropped into a single spot, creating so-called "versions" to target each local market being served. The spots directed and

customized by Grossmann will collectively cover the United States, giving national reach to the Six Flags wild video game-like ride campaign. Airtime is also slated for Canada and Mexico.

While The Syndicate will continue its bread-and-butter work on commercials with directors from different production companies, there's an agency call for visual effects to be packaged with production on some projects, leading to an expanded role for The Syndicate, according to its managing director/partner/executive producer Kenny Solomon, who noted that Grossmann is a rising talent up to the challenge.

"In some cases, like when a spot or story is so heavily visual effects or when the commercial is being created end to end digitally," related Grossmann, "it makes sense to have someone who can wrangle visual effects like me on the job as a director."

BBDO's Friedman Joins Curious Pictures

NEW YORK—Mixed media and animation studio Curious Pictures, headquartered in New York, has named Becky Friedman as its head of production. Friedman comes over from BBDO New York where she was a senior producer. During her tenure there she compiled a reel sporting assorted visual effects and animation-laden commercials, having spent the past four years producing much of BBDO's work for M&Ms. Friedman also produced TV spots for such brands as Pepsi, eBay, Pizza Hut, Frito-Lay and Cingular.

Prior to joining BBDO in 1996, Friedman was an assistant producer at the former N.W. Ayer. Her advertising career began in '93 with a media planning position at Grey Advertising.

Citing her background in dealing with agency creatives and clients, as well as her expertise in producing animation and effects work, Curious partner/cofounder Steve Oakes noted



Becky Friedman

that Friedman's experience and insights figure to benefit the company across TV programs, spots, games and branded content.

Alluding to that broad range of disciplines, Friedman—who succeeds Meridith Brown at Curious—related, "There's so much opportunity here, across the board. It's what drew me to the job. I found the chance to work on other kinds of projects in

addition to commercials very exciting, after having spent so many years in advertising."

That said, Friedman expects her ad-land background to be invaluable in her new position. "My goal is to bring an agency perspective to the studio's approach to its TV commercial work, not just in terms of bidding and production but also in terms of what kind of work we should be doing and how we approach it," she added. "Having evaluated the work of so many directors and production companies over the years, it's given me insight into what an agency is looking for when it awards a job. I expect to use that to our advantage as we go after bigger and better assignments in today's highly competitive marketplace."

Curious Executive Producer Mary Knox envisions Friedman's agency perspective as being "incredibly valuable not just to me, but to our reps, our directors and our clients."

April 13, 2007 SHOOT 21

CLASSIFIEDS

To place classified ad simply email ad copy to: classified@shootonline.com
Your reply will contain price estimate and PDF proof of ad for your review. Print classifieds run online as FREE bonus.
For further info/rates/deadlines go to www.shootonline.com/go/classified

EMPLOYMENT

Smoke Assistant

Top commercials editing company, mostly Avid, seeks assistant for in-house Smoke finishing room. Duties include: graphics prep for Smoke, general assisting in session, and making and shipping post-session dubs and postings. Opportunities for stand-alone After Effects work.

- Must be highly organized and must have a full working knowledge of Digi-beta, BetaSP, and DVD decks and patch bays.

- After Effects & Photoshop knowledge a must. Smoke, Combustion, Maya, Illustrator, DVD Studio Pro, a plus.

Reply to: jobs@mackcut.com
MacKenzie Cutler

DOES YOUR SHOOT MAILING LABEL ON THIS ISSUE'S FRONT COVER SAY RENEW ? IF SO, THEN GO TO:
www.SHOOTonline.com/go/renew

HUMAN music & sound design is in need of a **RECEPTIONIST / OFFICE MANAGER** for their LA office.

Must have the obvious skill set for the above job. This is an *amazing* opportunity for someone who is interested in music and would like to be involved in this industry. Please include resume in body of email to be sent to:

NewYork1@humanworldwide.com

STUDIO TECH WANTED

High end NYC post audio facility is seeking an experienced tech to maintain all aspects of the facility. Experience with ProTools, video formats, networking/IT, MAC & PC needed. Avid & Final Cut Pro knowledge a plus. Highly competitive salary & benefits.

Email resume to audiojobs@yahoo.com

REP WANTED

Sales Representation/Prod. Co. Wanted

Established Philadelphia Director seeks partnership for film/HD/new-media projects. Are you the sales pro or Prod. Co. who can sell my spot reel and prospect new business, esp. pharmaceutical? Retainer or substantial financial participation will reflect mutual profit potential.

Contact Thomasfmontgomery@hotmail.com

MISCELLANEOUS

A MUST HAVE!
2007 ENCORE DIRECTORY
Film/Video Industry South of LA!
OVER 180 RESOURCE CATEGORIES
Spiral bound with 8 division tabs
www.OCencoredirectory.com

LOCATIONS

Shoot Yosemite and Madera County

From The High Sierra To The San Joaquin Valley
www.yosemitofilm.com

POSTPRODUCTION SERVICES

INTERNATIONAL DUPLICATION CENTRE INC.
INTERNATIONAL DIGITAL CENTRE
VIDEO / HI DEF
STANDARDS CONVERSION
DVD / CD COMPRESSION
AUTHORING / REPLICATION
24 hours a day
7 days a week
TEL 212 581 3940
www.IDCDIGITAL.COM

Rhinofx Has Lead Role In Feature

Continued from page 4

Annie looking on, this time in a museum environment. "These seamless shots required extensive previsualization, multiple motion control passes repeated in multiple environments and CGI elements," explained Matin. "We had to be able to set up a motion control camera in Central Park, on Fifth Avenue during rush hour, on a west village rooftop and an alley in Soho. These recorded moves and camera positioning had to be replicated in a stage environment several weeks later."

So they relied on the Mo-Sys Control System by Kontrol Freax. Matin said most motion control systems are very bulky and take a lot of prep time. But the Mo System does not have to be pre-programmed. The camera



Arman Matin

operator performs his functions, which are recorded by the system. Then it repeats the same moves.

Rhinofx also worked on a dream sequence involving the nanny flying over New York City. The day of the shoot was gray so they modeled a majority of the city to create artificial lighting. To create a romantic look, they used digital matte paint-

ing, creating new skies and new directions of light, which involved tracking the shot and building replacement CG elements in some cases to further augment the lighting.

Geier pointed out it is unusual for a visual effects house to take on a lead role in a live-action romantic comedy like *The Nanny Diaries*. "We were lucky with *The Nanny Diaries* that the directors were very interested in hearing our ideas, not only the technical execution but creatively how the script and those scenes can be enhanced. That was a different dynamic than what you get with commercials. Agencies are often looking for collaboration, but this was going into a little more depth, making the narrative work as well," Dorrington said.

Workflow Options To Emerge At NAB

Continued from page 11

will also show its Bones and LUTer systems.

Companies such as the aforementioned MTI are focused on wider workflow issues. MTI's exhibit will include its Control Dailies, an image and audio control system designed to accelerate the delivery of motion picture dailies, facilitating faster than real-time image transfer and audio ingest, complete metadata collection, post synchronization in SD and HD resolutions, and output to various deliverables. At NAB, MTI plans to demonstrate added support for ingest from 24p VTRs including HDCAM SR and HD D5 for 4:2:2 and 4:4:4.

The company's Convey will debut at NAB as a sort of sister application to Control Dailies. Chernoff explained that Convey would include automatic

DVD authoring out of the dailies environment, a feature designed "to reduce the amount of labor, difficulty and stress of creating multiple DVDs in different configurations." This includes video format support.

Meanwhile, Tom Ohanian, co-inventor of the Avid Media Composer and now VP of product management at Burlington, Mass.-based Signiant, pointed out some additional issues affecting the community.

"This digital media revolution is disrupting traditional business models, blurring the lines between content creators and content consumers, and creating workflow, distribution and content ownership issues," he said. "To face these issues and take advantage of new business opportunities, content producers need to implement a comprehensive digital media dis-

tribution management strategy that leverages their existing infrastructure to efficiently and securely move and distribute content throughout their ecosystem and to more media outlets."

Addressing this topic, Signiant is coming to NAB to introduce a new category, "digital media distribution management." The company plans to exhibit the Signiant Digital Media Distribution Management Suite, designed to allow users to easily share, repurpose and move their digital files to more places in a shorter period of time. It will be available at NAB.

Editor's Note: This is the third and final installment of SHOOT's Road to NAB series. The first two installments appeared in SHOOT's 3/9 and 3/23 editions.

street talk

As reported in last week's edition, the rush was on for high-tech companies—including visual effects and CG studios—to apply for H-1B visas covering the next fiscal year, Oct. 1, 2007-Sept. 30, '08. Many U.S. firms contend that, due to a shortage of qualified homegrown talent, they need the visas to access skilled foreign artisans. At press time, word was that in the first day that the application process opened, U.S. Citizen and Immigration Services received more than 150,000 H-1B petitions for 65,000 available visas. The tally from the second day isn't yet known....

Director Jim Jenkins and his executive producer Ralph Laucella have teamed to form [o posi+ive] Films in New York. The launch marks the end of the director's successful tenure at bicoastal/international Hungry Man where his last job was a three-spot Geek Squad campaign for Crispin Porter+Bogusky, Miami. At press time, Jenkins was already set to embark on a couple of projects for Droga5, New York. Among Jenkins' accomplishments at Hungry Man was being nominated for the Director Guild of America Award as best commercial director of 2004.... Effective July 1, Gary Sherk, president of Seattle-based Corbis, will assume the role of CEO, succeeding Steve Davis who is transitioning out of day-to-day responsibilities to pursue new opportunities in public service and philanthropy... French editor Evelyne Ranaivoarivony-Ogou, a.k.a. "Nini," has come aboard New York house wild(child) for exclusive U.S. representation. Her credits include campaigns for Nissan, Lancome, Dior, Evian and Bailey's Irish Creme, among others....

report

Directing/design studio Loyalkaspar, New York, is now repped on the East Coast for spots through The Family, the New York indie firm headed by Diane Patrone and Chris Zander.... Los Angeles-headquartered music/sound house Groove Addicts has tabbed sales exec Kari J. Lasser, a seven-year vet at the company, to head its soon to be launched satellite office in Palm Beach, Fla.. Slated to open on May 21, the satellite shop is designed to bolster Groove Addicts' presence in the Southeast market.... DPs Eric Edwards and Tim Suhrstedt are now available for commercial, music video and feature film work via Innovative Artists, Santa Monica. Edwards most recent endeavors include Judd Apatow's comedy *Knocked Up* as well as the film *Winged Creatures*, which stars Forest Whitaker, Guy Pearce and Dakota Fanning. DP Suhrstedt just wrapped lensing of the Ben Stiller/Jason Schwartzman feature *The Marc Pease Experience*....

bulletin board

- > April 20: **Deadline Extended to enter SHOOT's 5th Annual New Directors Search—Submissions MUST arrive by 4/20!** www.shootonline.com/go/search for entry form. (Showcase event to be held May 23 at the DGA Theatre in NYC). For Sponsor info: rgriefer@shootonline.com
- > April 27/New York, NY: NYF interactive & Alternative Media Awards. www.newyorkfestivals.com
- > May 16/Los Angeles, CA: MVPA Awards. www.mvpa.com
- > May 17/Chicago, IL: AICE Awards. www.aice2007awards.org
- > June 5/New York, NY: AICP Show. www.aicp.com
- > June 7/Chicago, IL: HD Expo. www.hdexpo.net
- > June 12-14/New York, NY: Promax. www.promax.tv



Sound for TV, Radio and Film

SERVICES

:: sound design :: mix / sweetening :: adr recording :: vo recording :: voice casting :: isdn :: surround sound ::

One East Erie Street Suite 350 Chicago Illinois 60611 ph:312.255.8862 fx:312.255.8842 www.bamstudios.com



Montage



EDITORS | TRANSFORM

Fearless HD

Come on, shred old-school TV production. hdstudios knows all the rules and how to break them. From shooting to telecine to editorial and graphics, no other resource in the Midwest can match our complete range of HD services. Hey, next qiq, join the fearless on the cutting edge.

hdstudios

www.gw-hdstudios.com
hdstudios is a division of Grace & Wild, Inc.
Farmington Hills, MI

