

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 GMMB, an ad agency and media firm that focuses on major social issues as well as political campaigns.

See page 4

Beast In The East, West & Now The Lone Star State

Managing partner/executive producer Valerie Petrusson's shop signs noted editor Rob Watzke, grows its New York office with the addition of veteran cutter Jim Ulbrich, and opens a full-service operation in Texas where it lands editor Sam Selis, who comes over from charlieuniformtango in Dallas and Austin.

See page 4

Jerry Pierce Checks Into SHOOT's Chat Room

The former senior VP of technology at Universal Pictures—where his projects included digital cinema, next generation DVD, electronic sell through, home servers/networks and copy control technologies—looks ahead to the future of entertainment and its implications for advertising, which tries to stay relevant in an increasingly fragmented marketplace.

See page 10

Editors Series: The AICE's Ambitious Agenda

HD Initiative, industry dialogue and mentoring.

See page 17



Determining What's Next

New Compensation Models For Content Creation and Development Discussed At AICP Session

By Robert Goldrich

LOS ANGELES—"This is one of the AICP's most important undertakings," said Blair Stribley after attending a meeting in Los Angeles updating Association of Independent Commercial Producers' members on the work of the AICP.next committee formed last year to provide insights, context and hopefully some answers as to how the production community can capitalize on emerging content opportunities and formulate new ways of doing business.

Stribley, who is partner/executive producer at Venice, Calif.-based Backyard Productions and its sister content creation and development shop Seed, explained, "The reason it's so important is that we're entering an era where a very new business model or models are developing for our industry. Producing commercials is a mature business. The practices and standards are well established. But now we're involved in content creation

Continued on page 9



Setting Up Camp At Riney, S.F.

By Robert Goldrich

SAN FRANCISCO—With about a month-plus under his belt in the newly created position of chief creative officer at Publicis & Hal Riney, San Francisco (SHOOT, 1/29), Roger Camp—whose creative pedigree includes the lauded *Braun Academy* online reality series during his tenure at Fallon, Minneapolis—reflected on the opportunities and challenges at his new roost and in the industry in general.

A simultaneous challenge and opportunity is attaining the right "hybrid mix," he observed, noting that the proper balance of agency in-house resources and external talents is critical to success in today's marketplace. "For years we would reach out to very traditional production companies—directors in particular—to work as an extension of us and to execute an idea. That's still happening but it's taken on another dimension as we reach out to others at the same time to fully develop and realize big ideas."

For example, he noted that Publicis & Riney is currently exploring collaborative opportunities not only with conventional production houses but also with digital creative shops. He cited exploratory conversations with such Swedish firms as North Kingdom and Farfar. "We're becoming facilitators bringing all these different dispa-

Continued on page 24

The Road To NAB: Extreme Measures For Apple

By Carolyn Giardina

LAS VEGAS—There are a few common themes in the editing and compositing space in the lead up to the 2007 National Association of Broadcasters (NAB) Convention, which is scheduled to take place April 14–19 in Las Vegas. For starters, "integration" is likely to be a key buzzword of the show. Next, everyone is curious about Apple's plans. And, people are curious

about the impact of Autodesk's transition to Linux. All of this adds up to an important NAB where customers will be taking a serious look at the sector.

When planning the journey, attendees may also want to be aware that the NAB has unveiled an expanded and reorganized exhibit floor plan for this year's event. It is still overwhelming—encompassing all halls of the Las Vegas Convention Center including two

additional halls in the North Building and spanning nearly 900,000 net square feet—yet it also appears to be more focused.

The new layout will incorporate a categorization system that the NAB believes would more evenly distribute traffic and make navigation of the show floor easier for attendees. The floor product categories include: Acquisition & Production, Postproduc-

tion, Management & Systems, Display Systems, Pro Audio and Content Village (where owners, aggregators and producers would showcase their digital content).

Also of note, the NAB Production/Post World Conference will feature speakers, panels, and training on tools from companies that include Avid, Apple, Adobe, Autodesk and Sony.

Continued on page 20

Design + Build

CHRLX

Adam Isidore
Executive Producer

Anne Skopas
Senior Producer

T. 212.719.4600

charlex.com





big fish are overrated.



FOUNDATION
foundationpost.com

image • copywrite • composite • design • produce • finish • direct • edit

SHOOT spot.com.mentary

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

March 9, 2007
Volume 48 • Number 5

www.SHOOTonline.com

EDITORIAL

Publisher & Editorial Director

Roberta Grier

203.227.1699 ext. 13 rgrier@shootonline.com

Editor

Robert Goldrich

323.960.8035 rgoldrich@shootonline.com

Sr. Editor/Technology & Postproduction

Carolyn Giardina

323.960.8035 cgiardina@shootonline.com

Associate Editor

Nicole Rivard

203.227.1699 ext. 16 nrivard@shootonline.com

Associate Editor

Ken Liebeskind

203.227.1699 ext. 17 kliebeskind@shootonline.com

Contributor

Christine Champagne

ADVERTISING

East/Midwest/Canada

Robert Alvarado

203.227.1699 ext. 15 ralvarado@shootonline.com

International

Roberta Grier

203.227.1699 ext. 13 rgrier@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/spot

SHOOT is produced in the U.S.A.

SHOOT is a member of



ASSOCIATION OF INDEPENDENT CREATIVE EDITORS



Wally

As a follow-up to last month's (SHOOT, 2/23) remembrance of the late Walter ("Wally") Tannenbaum—penned by Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP)—some fond recollections from director George Gage were relayed to us. In that Tannenbaum loved to share his stories about the business, it's apropos that Gage get the chance to relate his tales about Tannenbaum, the colorful head of production at Ted Bates "back in the day."

"During my commercial directing career, Walter quickly became my favorite client," wrote Gage in a faxed memoir. "But more than that, he quickly became one of my favorite friends."

Gage recalled an Orient Express-takeoff commercial for Panasonic that he directed for Tannenbaum. "Once

on the set...Walter and I realized that a period piece parlor car should have smoke," shared Gage. "But neither of us had budgeted a smoke machine. Simultaneously we hit on an idea. We had the assistant director John Zane light up a huge stogie and in between takes walk up and down the train puffing and exhaling as much smoke as

"Walter wasn't impressed [with swank lunches bought by production houses]...He'd always say, 'You can't put a steak on a sample reel.'"

me out of this scene."

However, cutting remarks that were at the same time good natured and said in good humor were also part of the Tannenbaum repertoire. "I always loved to take the agency out for great lunches," shared Gage. "Walter wasn't impressed. He'd always say, 'You can't put a steak on

a sample reel.' He always had a way with words," continued Gage. "I'll always remember his apt description of me: 'More luck than brains.'"

Gage's observations dovetail well with those of Miller, which appeared in SHOOT in February. Miller wrote that "this is an industry of great people. The people we meet every day in this industry set apart those who simply have 'colleagues,' from those who work together to achieve miraculous feats that spawn real humanly possible. We got our effect. John got green."

Produce Stand



DDB Chicago's David Rolfe

"This Bud's For You." That classic slogan is all the more apropos today on the heels of Time magazine naming "You"—with control over your programming and media choices—the person of the year in 2006.

Indeed the recently launched online entertainment network bud.TV is for "You." There are no overt ad pitches—just entertainment content that's true to the Anheuser-Busch (A-B) voice established over the years in its Super Bowl commercials and in such fare as the "Leon" commercials (featuring an egocentric athlete) and the "Real Men of Genius" campaign.

"The goal is to create content of entertainment value that's in sync with what the brand is about. We are programming for a network so the idea is to have a program that some people will relate to—while others might enjoy another program or programs," said David Rolfe, production director, content, at DDB Chicago, lead agency for bud.TV. "While all brands can find ways to communicate and create dialogue through content, Anheuser-Busch is in a special position. The launch of a bud.TV network is a natural extension of the entertain-

ment and sports cache the brand has built over the years."

The block of "Happy Hour" programming from DDB Chicago includes: *The Arrogant Fake British Rich Guy*, *Guided Meditation With The Billy Lama*, *Donnie Briggs: Life Coach*, *Future Man*, *Channel 5-4-6 Puppet News Team* and *Ice Vision & Chef*. The quirky, tongue-in-cheek humor of these series is true to the spirit of the client brand, a Bud personality that's been honed over the years in its advertising.

The Arrogant Fake British Rich Guy and *Guided Meditation With The Billy Lama* were directed by the team of Don & John—Don Shelford and John Knecht—of bicoastal HSI Productions. "I know them [Don & John] from their agency creative backgrounds," related Rolfe. Shelford and Knecht were creatives at Goodby Silverstein & Partners, San Francisco, and later went to Amsterdam where Knecht served as a copywriter at 180 and Shelford as a group creative director at Wieden+Kennedy. Shelford and Knecht came aboard HSI as a directorial duo late last year.

Meanwhile *Donnie Briggs: Life Coach*, *Future Man*, *Channel 5-4-6 Puppet News Team* and *Ice Vision & Chef* were all directed by Matt Pied-

mont, who came aboard DDB Chicago as bud.TV executive producer. Piedmont was a writer turned producer on *Saturday Night Live* from '96 to '02.

"This has been a really unique experience. In some respects you have to be more brave—and more patient in order to allow an audience to find and like a show," observed Rolfe, noting that the contributions of A-B's Jim Schumacher and DDB

friendships. It may not be rocket science, but the ingenuity, creativity and perfectionism it takes to make great ads takes a certain chromosome, or maybe just a certain strain of passion. I'm sure we each have our own 'Walter'—someone who didn't just mentor us, but inspired us. Someone whose keen eye could

spot those who weren't cut out for this business versus those who were intrigued enough to pursue it. These people make for a great story.

Part of the collective lore of our industry comes from the stories that are handed down and shared. Remember to share yours and stop a moment in your busy day to listen to others'.

You'll see that you're part of a unique tribe, a 'Band of Brothers,' if you will."

By Robert Goldrich

Flash Back

March 1, 2002 Feature filmmakers the Huges Brothers—Albert and Allen—who have directed such films as *From Hell*, *Dead Presidents* and *Menace II Society*, have signed with Hollywood-headquartered **Oil Factory Films** for exclusive commercial and music video representation....Little Minx, the Los Angeles-headquartered hybrid commercial/music video production house headed by executive producer Rhea Rupert, has entered into an association with bicoastal **RSA USA** and London-based **RSA Films**....Sydney headquartered visual effects company **Animal Logics** has opened a satellite office in Venice, Calif.

March 7, 1997 Crew Cuts, a fixture in New York's spot editorial community for 10 years, will launch a Santa Monica facility April 1. The founders are editors/principals Clayton Hemmert and Chuck Willis and editor Adam Liebowitz....Commercial veteran Jonathan Miller, who exited the presidency of bicoastal **Harmony Pictures** last year, has launched **Jonathan Miller & Co.**....Eric Yealand, who directed spots for Canadian agencies via **The Partners Film Co.** in Toronto, has gained his first U.S. representation, signing with bicoastal **G.M.S. Productions**.

PEOPLE & PROJECTS

Steve Caplan Departs AICP, Is Set To Join Agency GMMB

By Robert Goldrich

LOS ANGELES—Steve Caplan has exited his post as executive VP of the Association of Independent Commercial Producers (AICP) to become a partner in Greer Margolis Mitchell & Burns (GMMB), a full service ad agency and media firm that focuses on major social issues (environmental protection, healthcare, education) as well as political campaigns. Caplan will head the Los Angeles office of the Washington, D.C.-headquartered GMMB which also maintains an office in Seattle.

that could become a client for commercial production houses; GMMB has worked with several AICP production company members over the years on spots and campaigns.

Furthermore, Caplan while at AICP was recently elected first vice chair of FilmL.A., the Los Angeles region's private, nonprofit film office charged with facilitating on-location production. Now as a GMMB staffer, he assumes his FilmL.A. board position, bringing to that organization an informed perspective not only on the importance of commercial produc-

people." Particularly gratifying, he reflected, are such accomplishments as having had a hand in L.A.'s business tax reform to benefit small independent producers and in New York State's recent enactment of tax credit incentives for commercial production.

"In both those cases, the initiatives

were created and targeted for commercial producers, meaning that there was major recognition of our industry's importance to the economy's financial health and wellbeing," related Caplan. Additionally, Caplan was an integral part of AICP's efforts to bring the former Film California First program

to reality, which provided reimbursements of certain film-related costs incurred by qualified production companies when shooting on local, state or federal public property in California.

On all those incentive fronts, Caplan's expertise in government and

Continued on page 24



During his AICP tenure, Caplan had a hand in helping to bring about key filming incentives.

Though his successful tenure at AICP has ended, Caplan figures to still be very much involved in the spotmaking community he has served since joining the AICP in 1998 as managing director of its West Coast chapter. Now Caplan is with a firm

tion to the local economy but also on the needs of the spotmaking business relative to filming.

Of his AICP experience over the past nearly nine years, Caplan said, "It's been a great ride and I've gotten to know and befriend some terrific

Beast Roars With Watzke, Expansion

By Robert Goldrich

SANTA MONICA—Bicoastal editorial house Beast, with a newly opened office in Austin, Texas, has added editor Rob Watzke to its Santa Monica roster. Watzke comes aboard after a lengthy tenure at Red Car, which maintains bases of operation in such markets as Santa Monica, San Francisco, Chicago, New York, Dallas and Buenos Aires.

Watzke is closely associated with Nike's advertising over the years from Wieden+Kennedy, Portland, including the seminal "Bo Knows" starring star athlete Bo Jackson, the Michael Jordan/Bugs Bunny series and more than 15 Spike Lee "Mars Blackmon"

spots. Watzke's other credits include the Madonna and Ray Charles commercials for Pepsi via BBDO. During his career, the editor has collaborated with such directors as Joe Pytka, Ridley Scott, James Gartner and Terry Gilliam. A winner of best editing awards at such competitions as Clio and the London International Festival, Watzke has most recently cut national campaigns for DisneyMobile, Miller Beer and the United States Postal Service.

Watzke joins Beast—which is headed by managing partner/executive producer Valerie Petruson, who opened the company last year—as it is in the midst of expansion. The com-

pany's alluded to Texas shop features recently signed editor Sam Selis, formerly of charlieuniformtango (CUT), Dallas and Austin. At press time Selis had taken on a Kohler spot package for GSD&M, Austin. His editing credits include commercials for Nike, Southwest Airlines, Pennzoil, Sonic and the AARP.

Meanwhile, Beast has grown its talent lineup in New York, adding editor Jim Ulbrich, formerly of Mad River, New York. Ulbrich joins a Beast roster in New York that also includes editors Adam Schwartz and Paul Kelly, who have been with the company since its inception. Ulbrich has cut ads for

Continued on page 24

Breathe Editor Michael Schwartz Helps Capture Supermodel's Beautiful Cause

Documentary To Show Progress of Petra Nemcova's Charity For Tsunami Victims

By Nicole Rivard

NEW YORK—Michael Schwartz, an editor at Breathe Editing in New York, is a sucker for good causes, so he jumped at the opportunity to team up with supermodel and tsunami survivor Petra Nemcova to document the progress her charity Happy Hearts Fund has made over the past two years in the nations ravaged by the Asian tsunami of 2004. He was introduced to the former *Sports Illustrated* model through Dino Rinaldi, a friend of Breathe Editing Executive Producer Kenny Pedini.

"Here's an opportunity to work with images from tsunami and earthquake affected Thailand, Indonesia, Sri Lanka and Pakistan taken by a supermodel who survived the tsunami as she visits the projects her charity is funding. Coming from a background in journalism and history, and having a love for editing, how could I pass this up?" he told *SHOOT* recently.

He describes the documentary as a story about people



Dino Rinaldi, Petra Nemcova, Kenny Pedini and Michael Schwartz

overcoming tragedy and the efforts of the people at the Happy Hearts Fund, as well as a story of overcoming differences in language, religion, customs and politics to change the lives of children in trouble. Nemcova is the tour guide in the film, taking viewers from the building of schools in Indonesia to the mobile medical clinic or orphanage in Sri Lanka.

"She is also our tour guide in the edit room, appreciating the work and creativity and partnering on structure and focus," explained Schwartz. "Yes she hangs out in the edit room and doesn't sit in the

back, she pulls up a chair and gets really into it. It's really fun working with that passion. All I can say is the hours fly by."

So far Schwartz has seen about five hours of film from two or three trips to Asia, which he used to edit the trailer for a post Grammy Awards fund-raising event. But Nemcova and friends are already documenting trips to Haiti and Kampuchea. Schwartz said he is hoping to get a half-hour film out next year. "But Petra is very ambitious so it could be sooner," he said.

While he has worked on other documentaries—long pieces on Miles Davis, Dave Brubeck and Billy Joel for SonyBMG, and a couple of independent films—those projects were more narrow in scope, usually focusing on one story or situation.

"This film is a collection of situations loosely threaded together by the love of this

Continued on Page 25

Kaboom Lands Director Lyngdal for U.S. Spots

SAN FRANCISCO—Kaboom productions, with offices in San Francisco and Los Angeles, has brought leading Icelandic director Reynir Lyngdal on board for exclusive U.S. representation. Lyngdal is handled in Iceland by production house Pegasus.

Lauren Schwartz, kaboom's executive producer, was drawn to the director's style which she said "combines a great visual look with quirky comedy, as well as an eye for physical expression that comes from his early dance-based films.

Lyngdal established himself as a filmmaking talent at an early age. By his teens Lyngdal was a prodigy, winning numerous awards for video art and short films. After studying cinematic arts at the prestigious CECC in Barcelona, Lyngdal returned to his native Iceland. Not forgetting his artistic roots, he directed a slew of choreographic shorts, winning awards and exhibiting around the globe including at the Reykjavik Short Film Festival, the Prague Shorts Festival, the St. Petersburg International Film Festival and the Toronto International Film Festival.

Lyngdal ascribes to a hands-on filmmaking approach, immersing himself in the creative process from the initial conceptualization to final

editing. His commercial efforts have received a number of awards at home and abroad. In 2003, one of his commercials for Thule Breweries was short-listed at Cannes.

That same year Lyngdal was chosen by the European Film Academy and noted filmmaker Wim Wenders to create and direct the short titled *Kissing*, which was shown at the European Film Academy Awards. Lyngdal recently completed directing segments of Iceland's annual New Year's Comedy television special, a popular program that satirizes the year's political and pop culture events.

Married to actress Elma Lisa Gunnarsdottir, Lyngdal in his spare time deejays music for the club youth in Iceland—or to put it another way, directs crowds via music. He is also developing a thriller-genre feature film.

Lyngdal joins a kaboom spot directorial roster that consists of Brandon Dickerson, Gary Shaffer, Doug Werby, Danny Weisberg and the team know as Sausage (John Benson and Ward Evans). Headquartered in San Francisco, kaboom recently extended its reach to Southern California with the launch of Boom, a Los Angeles shop specializing in music videos and music-driven branded projects, with Dickerson as the marquee talent.



OPTIMUS

Chicago Santa Monica

Editors

Justin Amore
Shira Ankori
Tim Kloehn
Craig Lewandowski
Grant MacDowell
Steve Mach
Jan Maitland
Randy Palmer
Katherine Pryor
Deb Schimmel
Jim Staskauskas
Glorily Velez
Kate Wrobel

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

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

www.optimus.com

Barbary Post Signs Ian Montgomery

By Robert Goldrich

SAN FRANCISCO—Barbary Post, the San Francisco shop launched about a year ago by editor Bob Spector, has brought cutter Ian Montgomery on board. A native of Sydney, Australia, Montgomery moved to San Francisco in late 2004.

He most recently served as a staff editor at Teak, San Francisco, where his credits included spots for such clients as EA Games, Nike and Coca-Cola out of Wieden + Kennedy, Portland, Ore., and Sega and Comcast via Goodby, Silverstein & Partners (GSP), San Francisco. He earlier freelanced at San Francisco shops Umlaut, Rough House and at GSP's in-house post facility.

Montgomery additionally has a long-running association with the Olympics, having worked for the Australian Television Network, Channel 7, on the past two Summer and Winter Games.

His experience also extends to reality and magazine-style TV shows in Sydney and he has cut upwards of 20 short films with screenings at assorted film festivals, including Sundance and Cannes.

Among those shorts is *Teratoma*,



Ian Montgomery

which was directed and written by Rupert Gilason, and shown at Sundance in '03, as well as the Puvan Pather-directed *The Shot* and the Rob Baldwin-directed *A Wonderful Day*. The latter was screened at more than 100 festivals while *The Shot* played to festival audiences in Cannes, Venice and Palm Springs.

On the long-form front, Montgomery is currently cutting his first feature film, *The Village Barbershop*, with writer/director Chris Ford.

Spector

Barbary Post represents Spector's second foray into entrepreneurial waters. For the first go-around he and

editor Sheila Sweeney formed Bob 'n Sheila's Edit World, which enjoyed a 10-year run in San Francisco before closing in '03. He went on to join Los Angeles-based Jigsaw and then returned to the Bay Area to edit briefly at Red Car, San Francisco, and then Teak prior to making the decision to form Barbary Post.

Spector is best known for his dialogue and comedy work, including such Super Bowl fare as the high-profile Budweiser "Lizards" campaign through GS&P. He also cut that agency's long-running, men-in-chicken-suits campaign in which talking fowls unsuccessfully pretend to be fresh California born-and-raised Foster Farms poultry. Spector began his career as an assistant at Cutters in Chicago, where he spent two years before moving to Northern California in '89. Before Bob 'n Sheila's Edit World, Spector cut at such now defunct San Francisco edit houses as Fleet Street and Good Pictures.

Kristen Jenkins continues as executive producer at Barbary Post. She's been with the company since its inception. Prior to that, she produced work for The Whitehouse and Red Car, both in Chicago.

ARTISANS

Aero Hits Target With Agency Vet Meloth

SANTA MONICA, Calif.—Tom Meloth, perhaps best known for his tenure as partner/executive producer at Euro RSCG/MVBMS, New York, has joined Santa Monica-based production house Aero Film as executive producer. Meloth, whose work at Euro RSCG included award-winning campaigns for Volvo, MCI and Intel, will work closely with Aero president Skip Short and exec producer Lance O'Connor.

Aero's directorial roster includes Ken Arlidge, Henrik Hansen, Klaus Obermeyer, Brent Jones and Nelson McCormick. "Both Skip and I wanted Tom here at Aero Film from day one," said O'Connor. "The timing was finally right. Coming from agencies such as [Euro RSCG] Messner and Cliff Freeman, Tom possesses a deep understanding not only of traditional ad agencies, but of new media as well. Tom is helping Aero to broaden its base while still maintaining a high standard. He will help us also with non-traditional production projects executed in a straightforward way. It's really a continuation of the work Tom's been doing on the agency side for the past 10 years."

Meloth related, "I've been lucky in that I've always worked for clients excited about exploring different ways of connecting with their customers.

Plus I've worked with some great creatives. Clients love new media, but until really the last several years there was either a lack of funding or not enough broadband penetration. That's all changed. Agencies now have money specifically set aside for these efforts, plus broadband has



Tom Meloth

reached really quantifiable levels to make it worthwhile. We're going to help agencies help their clients in this new world of media choices."

Meloth broke into the biz at Grey Advertising, New York, making his way up to producer. After three years Meloth decided to jump over to the production side, creating Manhattan based-TMF Metro in the early 1990s,

producing corporate films and commercials for such clients as AT&T and British Telecom. Meloth then sold his share of the company and began freelance producing. "Remember those black-and-white ads with the bright yellow little pill called Nuprin? I worked on that—it was great to be immortalized in *Wayne's World*," Meloth laughed. Then in '92 he landed a freelance gig as senior producer for Messner, Vetere, Berger, McNamee, Schmetterer/Euro RSCG, working on Club Med, MCI, NASDAQ and Volvo.

After four years Meloth moved over to Cliff Freeman and Partners, New York, where he served as senior VP/director of broadcast production but returned a year later in the role of exec producer/group head of the then newly named Euro RSCG MVBMS Partners.

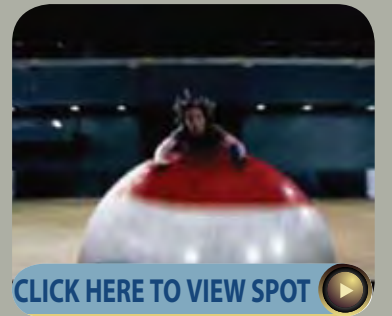
"Aero is already in its third year a \$30 million dollar production company with some great talent," says Meloth, who over the years worked with such noted directors as Nick Lewin and Peter Smillie.

"I'm going to broaden Aero's base, help to develop some talent already working here while using my experience to help agencies get the most for their clients in terms of executing great advertising."

Short Takes

PINBALL WIZARD

A young man walks out of a corner market with his purchase, a can of Pepsi, in hand. He pops it open and then suddenly a huge boulder-sized Pepsi logo ball is seen careening towards him. It runs him over, picking him up as a passenger as he bounces all about through the streets of San Francisco. Indeed he's become at one with this pinball as the wild ride has him initially going down S.F.'s famed winding crooked Lombard Street. Each time it hits the sidewalk "bumper," the Pepsi ball with guy aboard bounces about in pinball machine fashion.



CLICK HERE TO VIEW SPOT

He and the ball wind up being propelled throughout the city, at one point kept "alive" by "flipper"-like parking lot gates, deflecting off a police car, hitting the Coit Tower, bouncing off of cable cars and various other tourist attractions along the way. We see the cityscape—highlighted by the Transamerica building—illuminated by flashing lights like a pinball machine. The ball stops briefly atop a manhole which then explodes, sending him skyward. He lands for more hyper speed adventure, which includes being hit by an underground BART train which knocks him eventually into a stadium, at which point he is mercifully cast off the pinball. The stadium's electronic billboard lights up with a Pepsi logo and tally—and the ominous message that he's earned an extra ball. Sure enough, another ball appears and is about to whisk him away as the fun spot ends with the logo—now on the Pepsi can—accompanied by the slogan, "More happy."

This :60 was directed by Traktor via bicoastal/international Partizan for BBDO New York. The BBDO ensemble included chief creative officers David Lubars and Bill Bruce, exec creative director Don Schneider, creative director/copywriter Brad Roseberry, creative director/art director John Leu, executive producer Amy Wertheimer and executive music producer Loren Parkins. Matt Libatique was the DP. Method, Santa Monica, handled visual effects. Paul Martinez of bicoastal Lost Planet edited the spot.

THE ONE

Dave Laden of San Francisco boutique Teak recently saw his film *The One*, which he wrote and directed, take best short film honors at the San Francisco Independent Film Festival. The short chronicles the bond that forms between a man and a girl he just met, showing us how their relationship evolves—and doesn't evolve—over time.

PEOPLE IN THE NEWS

Aric Ackerman has been named CEO of The L.A. Studios, Inc., parent company of Southern California's audio post houses L.A. Studios, Margarita Mix, Hollywood, and Margarita Mix de Santa Monica. Ackerman, formerly COO for @radical.media, succeeds Jesse Meli in The L.A. Studios post. Meli continues with the company as president emeritus, consulting on business development opportunities....Frank Devlin has been named head of production at



Aric Ackerman

New York-based Version2. The move marks his return to the company as he earlier served as executive producer of its visual effects/motion design division (formerly Liquid Light). He most recently was exec producer at New York music/sound design house Tonal and then worked at Mass Market, New

York, on assorted projects....Tabletop director/camerman Tom Bracone has joined Harpoon Pictures, the New York production house headed by president/executive producer Chester Mayer and exec producer Jose Alvarez....

A I C E

association of independent creative editors



Dialogue



EDITORS | TRANSFORM

Shine the SPOTLIGHT On Your Company



**Reserve ad space
now in SHOOT's
March 23rd
DIRECTORS Issue**

**It's the Hands-down Absolute Best Way to
get your potential clients to take notice—Advertising
Agency Creatives & Producers (every title from CCO to
every level of CD & AD, from Head of Production to
every level of producer) and Production/Post Industry
executives & Artisans have been reading and saving
SHOOT Directors Issues for more than 40 years!**

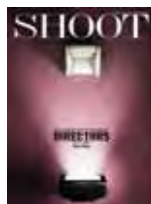
**This issue offers the Flat-out best environment to be
seen in! Your clients will be reading this issue to learn
about companies they may want to work with.
Call now for best positioning!**

**Advertising Deadlines
Space Reservations: March 14
Ad Material Due: March 19**

**East/Midwest: Robert Alvarado 203/227-1699, ext 15
ralvarado@shootonline.com**

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

**Publisher: Roberta Grierfer 203/227-1699, ext 13
rgrierfer@shootonline.com**



SHOOT
WWW.SHOOTONLINE.COM

HD Essentials

By Carolyn Giardina



“The Year of HD” And New Challenges

In his opening remarks at the 2007 Hollywood Post Alliance (HPA) Technology Retreat, held last month in Rancho Mirage, Calif., industry veteran Mark Schubin declared 2007 the “21st Annual Year of HD.” “There will be more [HD] displays and more programs than ever before,” he said, generating laughter from the audience.

There was a lot of truth in his humor. Year after year, we have heard manufacturers, broadcasters, the consumer electronics industry and others making statements about HD's progress.

This has been particularly true for the past decade. It was in December '96 that the FCC passed the Fifth Report and Order, beginning a transition from an analog broadcasting system in the United States to one that is digital. Digital television affords numerous opportunities. The most loudly trumpeted was the ability to broadcast high definition imagery.

In the early years of the transition, HD postproduction equipment was not commonly available, and the industry saw some pioneers such as The Tape House in New York introduce then new technologies such as the Spirit Datacine. This was a huge challenge for commercial production.

Since then, the tools have matured, and now HD production and post is no longer the issue it once was. As well, the United States has seen growth in HD set penetration, increased consumer awareness, and a larger amount of available programming, all of which are steadily moving an HD transition forward.

There have also been some notable changes along the way. Ten years ago, HD was primarily about television broadcasting. Today, the consumer electronics industry is touting HD for an increasing number of platforms.

This past year saw the introduction of two (incompatible) high definition DVD formats for the home: Blu-Ray Disc and HD DVD. More recently, Warner Home Video announced the development of the Total Hi Def disc, which is able to contain dual layers of both HD DVD and Blu-Ray on one disc.

The first Total Hi Def releases are scheduled to hit retailers during the second half of this year.

The games market is also going HD. Sony's new PlayStation 3 is capable of playing the Blu-Ray format while Microsoft's XBOX 360 supports HD- DVD. With the proper equipment, consumers can even download HD content off the Internet.

Content Is King

With these new opportunities, image quality is still the driver. But today, that advantage may not have the same impact as it once did.

During the HPA Retreat, industry pundit Jerry Pierce (who is featured in this week's Chat Room), pointed out that today, consumers want “the best quality possible for their entertainment [i.e. television, computer, iPod or PDA] because it is more important to get what they want, when they want it.”

Today, consumers want their content anytime, anywhere and on any device. They are satisfied to watch content on their mobile phones, PDAs, iPods and the like. And, consumers are even becoming their own content producers and their own programmers.

At the HPA event, John Godfrey, VP of government and public affairs for Samsung Information Systems America, described his company's vision of the future of entertainment. It is HD, and it is connected, interactive, time shifted and mobile.

Godfrey, Pierce and other presenters drew the same conclusion: The primary entertainment driver is the story. Content is still king.

Once technology was the key element that challenged advertisers in the HD realm. But that has changed.

Grabbing viewers attention in a fragmented market with multiple distribution platforms is now advertising's greatest challenge.

Send HD-related news to Bob Goldrich at rgoldrich@shootonline.com.

AICP Looks To Future

Continued from page 1

that involves new practices and standards—and new forms of compensation—that speak to the future of production companies.”

And arguably that future has already arrived as reflected in the results of the AICP’s recently released fourth annual Survey of the Commercial Production Industry. Among the key findings of the study—independently conducted by the Los Angeles-based research firm Goodwin Simon Victoria Research—is that commercial producers are “deeply involved” in creating non-traditional advertising. Nearly seven out of 10 members (69 percent of those surveyed) produced “non-traditional advertising projects” during the study year of 2005. By far the most common format for such projects was an Internet or broadband viral, followed by original content (branded entertainment).

Next grids

The aforementioned AICP gathering in Los Angeles got a look-see at the work done thus far by the AICP.next committee, which is chaired by director Massimo Martinotti, a member of the AICP board of directors and executive committee. (Martinotti is also president of AICP’s Florida chapter and of Mia Films, a production house based in Miami with offices in Mexico, Argentina and Costa Rica, and associate offices in Europe.)

The meeting presentation included the screening of filmed interviews with a cross-section of people primarily from outside the commercial production house community, with varied perspectives from the likes of futurist/author/educator Ken Robinson and David Droga, creative chairman of bicoastal agency Drogafive, among others.

Also unveiled at the meeting were grids that outlined the flow and process of creating content for various media spanning branded entertainment, cell phone/hand-held fare, virals, etc., accompanied by recommendations as to how production companies should be compensated for each of them.

“There are certain elements of compensation if a company is involved in concept development and content creation,” said AICP president/CEO Matt Miller. “This breaks the traditional work-for-hire model and moves into such areas as ownership and retention of intellectual property, holding an equity stake in content. The grids also addressed key aspects like contract language, guidelines and how our client union contracts might or might not plug into these new

forms of content.”

Miller noted that the AICP will soon schedule a New York session to update East Coast membership on the work of the AICP.next committee. “Once our members familiarize themselves with what the next committee has done,” said Miller, “we intend to share it with agencies and clients.”

Gilmartin

Underscoring the importance of the nontraditional content arena and related new business models covering compensation and other aspects, the AICP has brought Denise Gilmartin on board to serve as VP of business affairs and nontraditional media, a newly created post.

For the last nine years, Gilmartin has been running her own consulting business, Denise Gilmartin & Associates, which had her providing CFO expertise to assorted commercial production houses. Prior to that, she was executive VP/CFO at RSA.

Throughout her tenure at RSA (1992-’98) and her own consultancy firm, Gilmartin has been proactive in the AICP, either serving as West chapter treasurer, heading AICP’s group of CFOs/comptrollers, as a board member or assuming a lead role on the AICP’s ongoing analysis of advertising agency production contracts. “She brings a great knowledge of the industry and much needed context to her role at AICP,” said Miller. “That context is knowing the business affairs, contractual aspects and other issues of commercialmaking inside out—and now helping us apply those to the new media landscape in the nontraditional media part of her position with us.”

Indeed Gilmartin’s responsibilities will span the traditional spotmaking biz (business affairs, agency contract analysis, client guidelines, issues such as wrap-up insurance) and nontraditional content as she works closely with the AICP.next committee to the benefit of the trade association’s membership. Gilmartin will also run the AICP’s Los Angeles office, taking the reins from AICP executive VP Steve Caplan, who has departed to join Greer Margolis Mitchell & Burns, an ad agency and media firm that focuses on major social issues as well as political campaigns (see separate story in News section).

“The chance to use my skillset as a CFO and extend it into all these areas at AICP is what drew me to this position,” said Gilmartin, noting that also appealing to her was being able to embark on her new role at a time when the industry has reached an exciting crossroads with new media and content creation opportunities emerging.

TELL BETTER STORIES.

put some thought into it.

thoughtequity
MOTION

thoughtequity.com

866.815.6599

A professional licensing firm providing **Access** as well as **Rights** and **Clearances** to the world’s finest motion content from **Sony Pictures**, **HBO Archives**, **National Geographic**, **NCAA** and other premium libraries.



HBO archives™



NATIONAL GEOGRAPHIC™

Jerry Pierce

A Hollywood View Of The Future Of Entertainment



By Carolyn Giardina

Jerry Pierce most recently held the position of senior VP of technology at Universal Pictures. He joined Universal in 1995, and formed the Motion Picture Technology Office for Universal in '00. His projects included digital cinema, next generation DVD, electronic sell through, home servers/networks and copy control technologies.

He was a member of both the technical committee and the management committee of the studio consortium Digital Cinema Initiatives (DCI) and was on the board of USC's Entertainment Technology Center. He continues to be an associate member of the American Society of Cinematographers, VP of the Hollywood Post Alliance (HPA) and is chairman of the Inter-Society Digital Cinema Forum (ISDCF). Pierce recently left Universal to return to his home in the San Francisco Bay Area.

SHOOT: At the recent Hollywood Post Alliance Technology Retreat in Palm Springs, you keynoted a supersession titled "Predicting the New Home: Where and How Will Consumers Be Entertained." We also heard from representatives of companies including Google, Panasonic, Samsung and Microsoft (SHOOT, 2/9, p. 4). What is your view on where and how consumers will watch entertainment in the future?

Pierce: To put things in perspective, it is always a good assumption that change in consumer behavior will be slow so in the near future (one to five years) most people will continue to be entertained in the same way as today—on television, purchased DVD and also in theaters. It is the trends that need to be watched.

It is easy to name all the new ways of acquiring content and new places to consume content. The difficulty is saying which ones will have a major impact on the industry in five to ten years.

My crystal ball is fairly cloudy, but here are my top-level guesses:

1) Distributing content will be far more fractured than it is today. DVD is here to stay for a long time. We will add new ways of distributing content and erode the market share of current methods, but they won't go away.

2) The Internet delivery of TV shows, both streaming and down-

loading, will grow substantially. This TV content will be consumed primarily on computers.

3) I think the main TV in the house will have a general-purpose computer as one of the sources for content. I think movie libraries will move from physical DVDs to large hard discs containing hundreds of movies. This will follow the path as music did when it moved from CD's to iPod libraries.

and only marginally for television.

As with most major changes the business models will be very important. Rental of movies can be very attractive, but without proper business models behind them, it will be difficult to have them launch.

SHOOT: How will these things impact advertising in the future? What do you think advertising will look like in the future?



Having wrapped a successful tenure at Universal, Pierce—seen here at the recent HPA Tech Retreat—looks to entertainment's future.

Pierce: It is a fragmented marketplace and advertising will need to be very fragmented. For new media, Google seems to get it right. Those targeted ads work.

I think advertisers and content distributors will be better at hitting us with information/ads that are not offensive, but effective.

As an example, when you go to watch a streaming show, you assume that it takes a while to start the video (buffering, access, etc.), but in reality you are "forced" to watch a side ad—either a click through or a streaming ad. It has your full attention to wait for

Since '99, Pierce has been involved with the Society of Motion Picture and Television Engineers (SMPTE) digital cinema work. He was chairman of SMPTE-DC28.2—Digital Cinema Mastering and in '03 became chairman of SMPTE-DC28.10—Mastering. Prior to joining Universal, Pierce established the joint project with Matsushita Electric Industries (Panasonic) for DVD disc authoring and high definition telecine transfers. Before Universal, he was VP of Eidesign Technologies, an innovator in the design of MPEG-1 video encoder systems and services. Eidesign participated in Video On Demand test systems as well as the emerging Video CD markets.

Pierce was a member of the SRI International (Stanford Research Institute, Menlo Park) team for more than 13 years; he served as director of the electronics technology center. The ETC team worked with consumer electronics companies in the development of new products in areas including image processing. He holds a MSEE degree from Stanford University and a BSEE from UC Berkeley. He has been issued more than 15 patents on optical cards, hybrid optical/magnetic memories and scanner systems.

the show to start, but your eyes go to watch the side ad—it is not offensive, but very effective. That's value for you and the advertiser.

SHOOT: What are the biggest challenges to getting to the digital home of the future?

Pierce: As your question suggests, there are many challenges to getting to a digital home, from real broad-

SHOOT: The Entertainment Technology Center at USC produced a full-day program last year titled "Other Digital Stuff," which explored the different types of alternative content that may find its way onto movie theater screens. The topic was prompted by movement toward digital cinema distribution and projection. In addition to feature films, what sort of content/opportunities do you expect to become popular for screening in digital cinema theaters?

Pierce: Digital cinema offers a new palette of opportunities for creative expression. The obvious new uses will be in pre-show. I think we will see very creative use of the new palette first in trailers, advertisements and short films that run before the main feature. This is where experiments can take place. We can use the 48 fps feature of digital cinema and the use of multiple versions for different audiences. Short form may be a good use of the pre-show.

I think digital cinema's primary goal is to make the movie experience the best it can be. This is the first time we can bring the quality of an answer print to the average theater. Of course when digital cinema is fully deployed, we will see more creative uses of alternate endings, interactive experiences with theater audiences and cinematography tricks that you can't do with a film release.

Creative Focus: Grupo Gallegos Strives To Cure Schizophrenia

Juan Oubiña Affirms Need For Consistency Of Brand Personality Across Hispanic And Mainstream Markets

By Robert Goldrich

For Juan Oubiña, group creative director at Grupo Gallegos, Long Beach, Calif., making too great a distinction between U.S. Hispanic and so-called mainstream English-language advertising can be a costly mistake.

“You don’t want a schizophrenic brand that has one personality in the English-language market and another in the Hispanic market,” he said. “You have to maintain consistency in brand personality because many Hispanic viewers are watching both English and Spanish-language television. Essentially, we’re one market.”

Shortly after joining Grupo Gallegos a little more than two years ago, Oubiña scored his first major coup at the agency, helping it land the California Milk Processor Board account. Grupo Gallegos in turn embraced an approach in sync with maintaining a consistency in brand personality throughout the marketplace. The client’s previous agency had created a campaign centering on the tagline “Familia, Amor y Leche” (Family, Love and Milk).

“This traditional family theme was entirely different from ‘got milk?’ [the longstanding English-language campaign from Goodby, Silverstein & Partners, San Francisco] that has been so successful with its light-hearted tone and special brand of humor,” related Oubiña. “So we decided to be more in the spirit of the brand personality established in the ‘got milk?’ campaign and to showcase the benefits of drinking milk because at that time milk consumption was decreasing among Hispanics.”

This translated into last year’s well received package of comedy spots in which we see the positive effects of milk on certain communities and families. In “Amazon Hair Goddess,” a village of women use their long hair to amazing ends, including lassoing a wild horse. In “Teeth,” milk has strengthened people’s choppers

to the point where they can chomp down and carry heavy objects all over the city. And in “Amazing Contortionist,” a family of circus performers exhibits amazing anatomical flexibility thanks to milk. The tagline to all three spots—directed by Andy Fogwill via Landia, Buenos Aires, and Colibri Films, Hermosa Beach, Calif.—was “Toma Leche” (“Drink Milk”).

The follow-up campaign this year consists of three more “Toma Leche”



Juan Oubiña

commercials, two of which recently debuted on air: “Dream Town” and “Laughs.” In the former, we are taken to a fantasy land in which people get whatever luxury/sports cars they desire, there are lottery-winning masses, a man has an eye on the back of his head so that he can be attentive to wife and baby in the foreground while watching sports on TV in the background—in short, everybody’s dreams come true. In the last scenario, we see a teen boy drinking a glass of milk before going to bed. That’s because milk helps everyone get a good night’s sleep and the better you sleep, the better you dream. As he nods off, we see four young, hot-looking, swimsuit-clad women singing him a lullaby in his bedroom. Ah, the dream has already kicked in.

In “Laughs,” we’re placed on an island where all its inhabitants are laughing no matter what the circumstance. A woman chuckles uncontrol-

lably during childbirth, people at a funeral laugh while standing around a casket. Two vehicles collide, an accident that causes both drivers to laugh. On this island, milk is essential because it not only gives you a sunny disposition but also healthy teeth, which you can flash while laughing.

A third spot, “Law of Gravity,” isn’t scheduled to premiere until May. In this ad, we are taken to a place of weightlessness where accidents are ubiquitous. Here, people drink milk for strong bones that won’t break as a result of all these mishaps.

This newest “Toma Leche” batch of commercials was co-directed by Luciano Podcaminsky and Armando Bo. Podcaminsky is repped by Agosto in Spain, Reolucion in Latin American and @radical.media in the rest of the world. Bo is handled by Anonymous Content in the United States and Independent in the U.K.

Lion worthy

Grupo Gallegos has made a major creative mark for a relatively young agency. Formed five years ago, it won a Silver Lion at the Cannes International Advertising Festival in ‘05 and a Bronze Lion last year on the strength of its Eveready Energizer ad fare for U.S. Hispanic audiences.

Inspired creative for Energizer continued with the latest spot, “Immortal,” which made *SHOOT*’s “The Best Work You May Never See” gallery last month. The commercial introduces to a man who cannot be killed as we seem him emerge from what normally would be fatal accidents. For him, relatively speaking, nothing else but him lasts—with the exception of Energizer batteries and its famed pink, drum-beating Bunny mascot.

“Immortal” was directed by Nicolas Kasakoff of Flip Films, Mexico City. Weaving the Energizer Bunny—an icon created by TBWA\Chiat\Day, Los Angeles, for the mainstream market—into the Spanish-language campaign again underscores Grupo Gallegos’ philosophy of maintaining continuity in brand personality.

Ad vet

Oubiña came to the United States some 11 years ago from Argentina. He broke into the agency arena as a writer with Southern California-based Hispanic shop Casanova Pendrill. He moved up to being a creative director there, working on such accounts as DirecTV and X-Box.

A couple of years back, he came aboard independent agency Grupo Gallegos as a group creative director overseeing three creative teams.

The Grupo Gallegos account roster includes Energizer, California Milk, Comcast and bus company Crucero. While the thrust of his work has been in traditional media, he noted that the agency is exploring longer form content prospects and emerging outlets.

That eye to the future is also reflected in Grupo Gallegos’ launch of an office in Buenos Aires just two months ago. Oubiña supervises a creative team there that is turning out concepts and projects for Crucero in the stateside Hispanic market.

“We opened in Argentina to help

groom new talent, the next generation of creatives for the agency,” explained Oubiña, who reports to Grupo Gallegos’ chief creative officer Favio Ucedo. “It’s hard to find young people who know how to really write ads well in Spanish. A lot of the young talent ends up gravitating to places like Goodby anyway. So we have to have a farm system, tapping into other countries for promising talent.”

In that vein, he disclosed that Grupo Gallegos hopes to have an office in Mexico City up and running before year’s end.

SCOUT THE WORLD
IN SANTA MONICA



2007
AFCI Locations Trade Show

Santa Monica, California | April 12th, 13th & 14th

For information visit www.afci.org, call 323.852.4747
or email maggie@afci.org.



California Milk Processor Board’s “Dream Town”

Top Spot of the Week

Dir. Paul Hunter, Moneyshots Take A Deep Breath for Nike, W+K, Shanghai

By Christine Champagne

A global :60 spot for Nike created by Wieden+Kennedy (W+K), Shanghai, and titled “Breath” finds a bevy of world-class athletes—including basketball great Kobe Bryant, tennis ace Roger Federer and soccer star Ronaldinho—all training on the same indoor athletic field. It is quite a sight to see, but it didn’t happen for real—getting even two of these superstar athletes together would have been a miracle of scheduling. Ultimately, they wound up rubbing shoulders through the magic of visual effects.

The spot’s director, Paul Hunter of bicoastal/international HSI Productions, worked closely with Moneyshots Post, Santa Monica, to create a remarkably convincing illusion. Asked to outline the challenges presented by the project, Moneyshots Post Creative Director/Lead VFX supervisor Elad Offer said with a laugh, “Pretty much everything.”

He was only half joking. “The biggest challenge with these kinds of jobs is balancing the pressures of production with what we need to do on set. We have to think things through,” Offer said, “or it won’t come together in the end.” Thankfully Offer and the

Moneyshots artisans had a true partner in Hunter. “We work a lot with Paul,” Offer said, “so there was a level of comfort there for me to put my two cents in creatively.”

The process started with the creation of a pre-visualization that started with stand-ins representing each of the athletes being positioned on a full-floor set-up of the athletic field, which was later created in CG using Maya. DP Matthew Libatique shot digital stills of the stand-ins to get a sense of what compositions would make the most sense. Measurements were also taken to map out where the camera needed to be for the subsequent shoots that would be done



Paul Hunter

with the real athletes.

“It was priceless,” Hunter said of the resulting pre-vis. “We couldn’t have done this without it.”

Of course, there were some bumps in the road. “During the process of the shoot, some athletes dropped out, and some others came in,” Offer related, “and height makes a difference. If you had composed a shot for somebody who is six-foot-six, and you now have to work with somebody who is six-foot, the composition is different. So there was a lot of that to deal with, but

we figured it out as we went along.”

It was a long journey. For nearly two months, Hunter and his crew traveled around the world, from Los Angeles to London, shooting the athletes greenscreen as they worked out. At one point, due to a scheduling conflict, Hunter actually found himself directing Federer, who was in Barcelona, via satellite from New York.

Playbook

Was it hard for the athletes to understand their roles in “Breath” given that they weren’t working with their co-stars in person? “What helped the athletes was the pre-vis,” Hunter said. “Because we had the pre-vis, I was able to walk them over to the monitor [at each shoot] and show them some of the pre-vis stuff, show them the part that they were playing.”

The most complicated part of the shoot, according to Hunter, was working with Bryant and fellow basketball superstar LeBron James to make it look like they were interacting in the same space and guarding each other when they were in fact never in the same room together for the commercial.

Compositing challenge

Once Hunter finished his ambitious worldwide sprint to capture all of the athletes on film, the Moneyshots crew set about compositing them (using the Inferno and Shake) onto the CG athletic field. “This was definitely a big challenge [in terms of compositing] because of the sheer amount of layers,” Offer acknowledged. “Every athlete is his own layer, so getting them to the point that they actually felt like they were in the same space was something that was very important in the compositing process.”

The compositing was completed in a three-week timeframe, with artisans working multiple shifts on three Infernos and a pair of Shake stations.

Editors Angus Wall and Brad Waskewich of Los Angeles-based Rock Paper Scissors cut the spot, which features a soundtrack of breath sounds that capture the intensity of professional athletes training.

The process of creating the soundtrack was complex. Timbaland laid down a track, and in the end, portions of that track were incorporated into the final track composed by Kenny Segal and Nate Morgan of Elias Arts, Los Angeles. Dean Hovey of Elias Arts did the sound design.

The track includes breath sounds of the actual athletes, recorded by

Hunter during the shoots. “One thing that attracted me [to this commercial] on the creative end,” Hunter pointed out, “was the idea of the athletes breathing in their preparation and making that synch up and become one kind of energy.”

TOP Spot OF THE WEEK

CLIENT
Nike

AGENCY
Wieden+kennedy
Frank Hahn, creative director; Kai Zastrow, art director; Eric Cruz, executive art director; Nathan Goldberg, copywriter; Elissa Singstock and Robyn Boardman, producers.

PRODUCTION COMPANY
HSI Productions, bicoastal, international
Paul Hunter, director; Matthew Libatique, DP; Tim Lynch, producer.

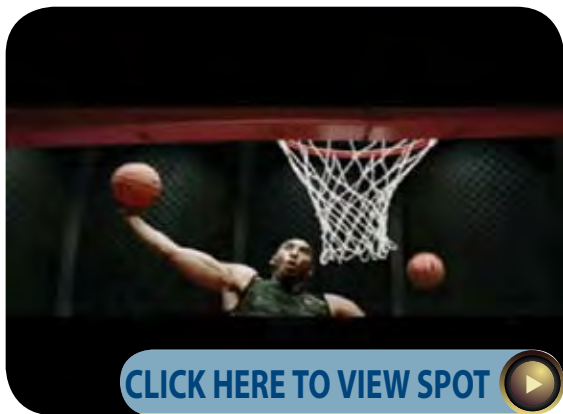
EDITORIAL
Rock, Paper, Scissors, Los Angeles
Angus Wall and Brad Waskewich, editors; Linda Carlson and Carol Lynn Weaver, executive producers; Paul Plew, assistant.

POST
Company 3, Santa Monica
Stefan Sonnenfeld, colorist; Missy Papageorge, producer.

VISUAL EFFECTS
Moneyshots Post, Santa Monica.
Elad Offer, creative director/lead VFX supervisor; Yuji Yagasaki, lead 3-D artist/3-D supervisor; Wolfgang Maschin, Phil Broste, Eric DeHaven, Maya Korenwasser-Bello, compositors; Bryan Taylor, Eric Deinzer and Mattaniah Yip, rotoscopers; Nick Brooks, additional on-set VFX supervision; Kristien Hamilton, executive producer; Daniel Mansury, VFX producer; Kristina Maniatis, assistant VFX producer; Matthew Lamb, 3-D artist/shot resolution; Eric Lee, Anita Edwards and Sarah LaPenna, character animators.

SOUND DESIGN
Elias Arts, Los Angeles.
David Gold, creative director; Ann Haugen, executive producer; Kenny Segal and Nate Morgan, composers; Dean Hovey, sound design.

AUDIO
Eleven Studios, Santa Monica.
Jeff Payne, mixer; Mike Franklin, assistant mixer; DJ Fox-Engstrom, executive producer.
RavensWork, Venice.
Robert Feist, Eric Ryan and Scott Burns, mixers; Holly Musselman, executive producer.



[CLICK HERE TO VIEW SPOT](#)

Waiting to exhale: Bringing world-class athletes together to train—or more accurately creating the illusion that they are all at the same place at the same time—was the daunting challenge successfully met by director Paul Hunter, effects house Moneyshots Post and Wieden+Kennedy, Shanghai.

The Best Work You May Never See

Dread And Chocolate For Old Married Couple

By Robert Goldrich

Chocolate and romance seem to go hand in hand. And with a storyline showing a couple aging over the years, you'd figure a commercial promoting Cadbury's Caramilk chocolate candy bars would be sweet, perhaps dangerously so for a diabetic.

Yet while there is indeed a sweetness to this commercial titled "Eat Fast," the mood is not quite so loving with the wife getting a perverse jolly about keeping her Caramilk bar to herself.

We open circa the 1950s with a young man returning home from work, his wife on the couch about to finish the last square of a Caramilk bar. Hoping she'll give him that remaining bite of chocolate, he steps toward her only to see his bride immediately wolf down the scrumptious morsel.

This same scenario is repeated through the decades with hubby and spouse aging fairly gracefully. But the man still hasn't been able to get a taste of his wife's Caramilk.

Finally, though, it seems he has a shot at sweet-tooth nirvana. Old and borderline decrepit, needing a metal walker to move along, he enters the front door to find his wife with almost half a bar left. Clearly age has slowed her digestion so she's not as far along in consuming her Caramilk as she had been years ago.

Propelling himself and his walker toward her, the man has hope etched on his face. But his wife manages to shove the sizeable remainder of the Caramilk into her mouth. With that her initial worried expression changes to a smile as the yet again disappointed hubby grouches to himself and walks away.

A parting product shot showing the Caramilk bar, with its caramel inside oozing out of a corner, is accompanied by the simple slogan, "Too good to share."

"Eat Fast" was directed by Steve Chase via The Partners' Film Company, Toronto, his long-time spot roost in Canada. Chase recently shifted his U.S. representation from Santa Monica-headquartered Reactor Films to bicoastal Go Film (SHOOT, 1/26).

MacLaren McCann

The Caramilk commercial is the latest in numerous collaborations between Chase and agency MacLaren McCann, Toronto. In fact the director and ad shop are no strangers to "The Best Work You May Never See," teaming on such work as X-Box's "Tic-Tac-Toe," which made the "Best Work" gallery in '03, and a pair of '05 entries: Dentyne's "Frozen Head" and Tylenol's "Pistachio."

The latter two are akin to "Eat Fast" in that all are comedy commercials. "Tic-Tac-Toe" was also humorous but was more extreme sports-oriented and driven by fast-paced action as we see young guys playing an acrobatic game of rooftop tag, which an aerial view reveals to be a high-rise game of tic-tac-toe.

The MacLaren McCann core creative team on "Eat Fast" included VP/group creative directors Andy Manson and Kerry Reynolds and agency head of broadcast/producer.

Gigi Realini was executive producer for The Partners' Film Company, with Diane Saunders serving as producer. The DP was Dan Mindel.

Major draw

Chase said he was drawn to the Caramilk job for its comedic storyline and the chance to show a relationship progress chronologically yet at the same time stay the same relative to the wife's behavior when it came to the chocolate bar and her husband. The director added that he particularly values the longstanding working relationship he has enjoyed with MacLaren McCann, which has provided him with work spanning multiple disciplines, including comedy, drama, action/adventure and problem-solving propositions.

Indeed he's regarded as more of a generalist in Canadian ad circles while his reputation stateside has been primarily in people-based comedy, notable examples including such Super Bowl advertising as Bud Light's "I Love You Man" fare, Bud's "Paper or Plastic?" spot (in which cash-strapped guys elect to buy beer instead of toilet paper at the supermarket check-out line), Dorito's "Laundromat" (which helped elevate Ali Landry to celeb status) and pre-kick-off Pizza Hut commercials starring Jessica Simpson and The Muppets.

"Eat Fast" certainly fuels Chase's comedy reputation both in the United States and Canada. "It's one of those spots in which the humor is grounded in people and how they interact with each other," related Chase. "It's comedy that has some depth to it, which is among the things I love to take on as a director."

Michelle Czukar of Panic & Bob, Toronto edited the Caramilk job.

credits

Client Cadbury's Caramilk Agency MacLaren McCann, Toronto Andy Manson, Kerry Reynolds, VPs/group creative directors; Franca Piacente, head of broadcast/producer **Production Company** The Partners' Film Company, Toronto Steve Chase, director; Gigi Realini, executive producer; Diane Saunders, producer; Dan Mindel, DP **Editorial** Panic & Bob, Toronto Michelle Czukar, editor **Post** Notch, Toronto Bill Ferwerda, colorist **Music/Sound Design** Massive Music, New York **Audio Post** Orange Studios, Toronto **Principal Actors** Doug Wilford, Bill Kelley, Kristen Wharton, Bunny Hiss

Not So Sorry Over No Sweets For My Sweetheart



santa monica



89edit.com



new york

iWork

Jeep, Organic and Marvel Tap Comic Buffs To Develop Adventure Story For New SUV

New Microsite Gives Consumers Chance To Create and Receive Comic Book

By Nicole Rivard

What does the new Jeep Patriot have in common with Hulk, Spiderman and X-Men? Jeep's newest compact SUV is going to have its own adventure with the help of Marvel Comics. Taking a new spin on the user-generated content trend, the auto maker recently partnered with Marvel to create the microsite PatriotAdventure.com where comic buffs can go online to help construct the plot of a story that highlights aspects of the Patriot and then be in line to receive a limited edition printed copy of the comic book.

The goal of the site, developed by bicoastal Organic, is to create awareness of the brand amongst youthful customers who may have always wanted a Jeep vehicle, but until now, may not have been able to afford one.

"When we started thinking about how we get to this group of people, the idea of comic books came up," explained Adam Wilson, creative director at Organic. "What about this group of people? Who is looking at comic books these days? And I was shocked when I saw the numbers of people who look at comic books and how mainstream graphic novels are."

The project turned out to be serendipitous. Unbeknownst to the Organic team, its sister company in the Omnicom Group, PHD, which does all the media buying for Daimler Chrysler, was talking to Marvel at the same time and it "just all sort of came together," according to Wilson.

Visitors to the site will find the first five pages of the 20-page comic book, "The Patriot Factor," created by Marvel artist Bing Cansino. He established the characters and the storyline to get things going and he will then draw from ideas submitted by fans. Two pages at a time are open for submissions and then on the following page users are told where the story needs to end. For instance, Wilson points out that page six and seven were open for submissions and page eight features a couple of frames where the character opens a briefcase and the phone rings. "They have context. We didn't want to leave it completely open ended," he said. "We already picked a winner for page six and seven. The winners were really good at threading the needle from page five to eight."

A new level of UGC

The day after Marvel and Jeep choose a submission as a winner, rough pencil drawings are posted by Cansino, followed by tighter pencils and ink versions and on the fourth day the actual color page is done. A new page opens as soon as a winner is picked on the previous page. Those who sign up and contribute to the comic book will receive a limited edition printed copy.

"This is user-generated content 3.0 in my opinion. To give people the tools or the assets and the context to create something online is one thing. But one of the things that set this thing apart is this is a tangible thing people will get when they



The adventure begins on the microsite's homepage.

are done creating it," Wilson said. "And the people who win will get listed as an author. That's a pretty cool thing, if your submission wins you have this comic book on your coffee table with you listed as an author and two very cool American brands—Marvel and Jeep—right there on the front page."

What's also cool about the site is because it is crowd sourced, little communities can form. "I can go in and comment on someone's submission and actually approve upon it if I choose," Wilson explained. "And if they like the way I improve it, they can comment back and say, 'Hey, that's what we should go with.' So when Marvel sits down to choose a winning submission, we look at the comment threads as well and how the idea evolved."

He said the microsite is being promoted on sites like MySpace.com/jeep, Marvel.com, CollegeHumor.com and third party automotive sites including autos.msn.com. The campaign was also promoted at the Chicago Auto Show and at Comic Con.

PatriotAdventure.com is a pre-launch campaign for Jeep. On March 15, Organic's sister agency BBDO will unleash a whole arsenal of TV commercials along with a whole new web creative designed by Organic.

Wilson said Organic's engineering department deserves a standing ovation. "They basically built this full blown 2.0 application from scratch. Not only did they build this beautiful fluid full-blown Web 2.0 application, but they also built a whole back-end publishing system where we can quickly go in and look at submissions, approve them or disapprove them. And Marvel can go in and upload its pencils in a timely manner. There is this whole back-end engine to this thing that is quite amazing."

Credits

Client: Jeep Agency: Organic, bi-coastal Sam Cannon, group creative director; Adam Wilson, creative director, Jeep brand; Jeff Bergmann, senior art director; Dwayne Raupp, experience designer; Jeff Bossardet, senior designer; Brian Groves, copywriter; Zander Waldman, web application developer; Dan Gustafson, web application developer; Peter Galio, director, engagement management, Jeep brand; Leslee Freimuth, engagement manager, Jeep Brand

START REJECTING

TALENT

ALMOST AS SOON AS THEY'VE DONE THEIR DEMO.

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



Call For Entries

New Directors Wanted



SHOOT's 2007 5th Annual New Directors Search Is On!

Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to soon make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from advertising agency creative directors & heads of production, as well as production company heads and established directors. The search will be conducted between January 26th and April 13th 2007.



Over 20 Showcase Finalists receive priceless career-building exposure plus a gala evening event in front of a packed house at the DGA Theatre in New York City.



The final reel will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2007 New Directors Showcase Event at the DGA Theatre in New York City on May 23.

After the best work is chosen SHOOT will compile the 2007 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 11th issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2007 New Directors Showcase Event at the DGA Theatre in New York City on May 23. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.

New Directors receive enormous career-making exposure!

"Being included in the 2006 showcase was a fantastic entrée into the ad business. If you can't get past building security at the major ad agencies, then the best way to rub shoulders and exchange ideas with creatives and agency producers is SHOOT's New Directors Showcase."



Zack & J.C.
SHOOT 2006 New Directors
@radical.media

See the directors' work that was chosen for last years showcase event on SHOOT's 2006 New Directors Web Reel at www.shootonline.com/go/showcase. The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business, while others were DPs, feature filmmakers or film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S NEW DIRECTOR SEARCH NOW... It could be a big step towards being noticed by the companies that can represent you and the agency creatives and producers that can hire you.

What Work is Eligible to Enter?

Category 1

Traditional broadcast television spots, spec work, cinema, branded content

Category 2

Alternative media content webisodes, spots created for online use, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

Category 3

Other
music videos, short films, feature films

For the 5th Annual Showcase, Directors can submit work that was completed in the last 16 months. (January 2006-April 2007) (excerpts from shorts, and excerpts from long-form film or other entertainment fare should be NO MORE than 5 minutes in length) *Must be directing commercials less than two years & must be available to direct commercials.*

Entry Deadline

April 13, 2007

Entry Fee

\$75.00

For additional entry information
rgoldrich@shootonline.com
or by telephone at
323/960-8035, ext 6681

FOR SPONSORSHIP INFO
email rgriefer@shootonline.com
or by phone at 203-227-1699, ext.13

Entry Forms at WWW.SHOOTONLINE.COM/GO/SEARCH

The lights are on brighter than ever.

MOVING IMAGES Welcomes
Eli Friedman & Eric Alvarado

Color
Micah Kirz
Dino Regas
Eli Friedman
Eric Alvarado

Edit
Joe Zito
Ted Pishko

Producer
Joanne Gross

Contact Chris Fiordalisi or Steve Bodner
227 East 45th Street 6th Fl NYC 212-953-6999 mipost.com

Color Correct

Editorial

VFX

Finishing



Finding A Def Ear

With nearly 30 years as an editor—and the last eight months as the executive director of the Association of Independent Creative Editors (AICE)—under his belt, Burke Moody reflects on his latter capacity as the organization heads into a time of industry change for which it hopes to help navigate a proper course.

Nowhere is this more evident than in the transition to high definition television as the AICE has embarked on an ambitious HD Initiative for advertisers, clients and the production community at large.

“Everyone is starting to feel the pinch of living with one foot in the standard definition 4:3 world and one in the 16:9 HD world,” relates Moody. “While eventually the ‘common practice’ will be an HD master 16:9 with 5.1 surround sound, how long it will take to get there remains to be seen. So in the meantime the industry has to deal with what to do.”

Last September, the AICE was on hand for an Association of National Advertisers (ANA) Production Management Committee meeting in New York. Out of that sprung the idea for the AICE to help educate the industry about options in the SD/HD mix. The HD initiative—born out of the AICE partnering with Kodak (film is an HD medium)—has both individual and collective components.

On the former front, the AICE and Kodak have made HD presentations to the following individual agencies thus far: DraftFCB, New York, Euro RSCG, New York, and The Richards Group, Dallas. Plans call for more such sessions to take place this year with additional ad shops. Various AICE members have participated in the sessions, including Moody, Chris Franklin from Big Sky Editorial, New York, Craig Gordon from rhinoedit, New York, and Ken Skaggs and Erik Johnson of Frames, Dallas.

“We’ve fielded agency questions regarding their concerns,” says Moody, “with the most obvious being format—4:3 or 16:9? ‘What happens if you have to provide both?’ Another recurring story was, ‘We were told we only had to provide a SD spot and now they want to run it in HD.’ Overall it’s been a productive dialogue.”

Meanwhile for the industry at large the AICE is working on some practical guidelines to help advertisers, agency creatives and producers and post companies to deal with what can be a confusing HD/SD landscape. While he acknowledges that the timetable might be a bit optimistic, Moody hopes to have a preliminary yet detailed draft of these guidelines completed by the end of the year’s first quarter.

“It’s almost universally agreed among our members that you have to start at the end to determine your pathway,” observes Moody. “You have to know what you want to end up with in order to decide what the process toward that end should be. At the

Continued on page 18



AICE's HD Initiative Reaches Out To Agencies, Clients

By Robert Goldrich

AICE Looks To Promote Industry Dialogue

Continued from page 17

same time, we're still not sure what form our first draft will take—guidelines, best practices, procedures. This won't be a document that discusses the difference between interlace and progressive in painstaking detail. Instead it will be in the spirit of what an agency producer needs to know. What do stations and networks require? How do you get there?"



"It's essential to open lines of communication with all industry sectors...Having open dialogue with a cooperative spirit can only lead to good things. The more discussion there is, the more equitable and efficient our business can be." —Burke Moody

Dialogue

Perhaps most important to Moody is the means that helped bring the HD Initiative to fruition, namely the AICE's aforementioned involvement with the ANA, which was followed up in October by AICE having a presence at the ANA Annual Conference in Orlando, Fla.

"It's essential to open lines of communication with all industry sectors and all the trade associations in this business," affirms Moody. "Making advertising that goes out to cinema, TV, the web or wherever is a teamwork enterprise. And having open dialogue with a cooperative spirit can only lead to good things. The more discussion there is, the more equitable and efficient our business can be."

Moody notes that the HD guidelines in development also represent an opportunity for AICE to dovetail with members of the American Association of Advertising Agencies (AAAA), providing them with relevant information. Moody adds that the AICE has enjoyed a longstanding positive relationship with the Association of Independent Commercial Producers (AICP).

Also part of the AICE's DNA is promoting dialogue within its ranks, a prime case in point being a New York chapter town meeting in October which drew upwards of 70 attendees, including edit house owners, managing directors and executive producers as well as chapter board members.

"We divided the turnout into individual groups of seven or eight people, with a board member present in each group," relates AICE's New York chapter president Bob Cagliero, executive producer of 89 Editorial. "These company owners and executive producers were asked to identify the two most important issues their businesses were currently facing. The dialogue was extremely productive in that it engaged and empowered our members as they voiced their concerns to a chapter board member.

"Out of this," continues Cagliero, "came 10 issues for all of us to discuss, ranging from how late payment causes strife, particularly for small editorial companies, to the issue of [agency] in-house editing."

Cagliero said that a follow-up town meeting is slated for April. "We plan on having two or three more sessions like this in 2007," notes Cagliero, "because the more we talk to each other, identify and address issues—and find common ground as we come up hopefully with solutions—the stronger the AICE is as a group."

AICE Awards

Another prominent item on the AICE agenda is its sixth annual awards competition. Designed to gain recognition for the contributions of editors to commercialmaking, the AICE Awards have become firmly established. In fact entries are up nearly 13 percent over last year.

This time around, the AICE Awards ceremony returns to Chicago on May 17.

The competition spans 10 prime categories: Comedy; Dialogue; Montage; Music/Sound; Local Spot; National Campaign; Public Service; Spec Spot; Storytelling; and Visual Effects.

Additionally, for the second consecutive year the AICE competition will encompass awards for the best work from each AICE chapter (Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto). The Best of Chapter honors help gain recognition for worthwhile commercials that might otherwise slip below the radar.

"It allows for example the talent in Dallas to compete among themselves and be judged by another [AICE] chapter," explains Moody. "We want to extend the competition's reach well beyond the big-ticket spots that gain national notoriety."

A new wrinkle in the AICE Awards this year is a revamped judging procedure, which entails 20 judging panels spanning all nine AICE chapters. The panels consist of a mix of editors, agency creatives and production people.

Each category will be judged by two panels and the results of their assessments will determine the top three finalists in each category and ultimately the highest scoring entry will be the winner. A winner and two runners-up will be

"Cage Match got editors to step out of that [working in isolation] shell a bit. But more importantly, it created a closeness and more camaraderie within the community." —Tom Duff



announced in each category.

In years past the first stage of judging had AICE member editors having the opportunity to vote. They would pare a large field of entries down to 10 finalists per category. The finalists were then judged by a blue ribbon panel.

"With more than 600 editors in our chapters, the first part of the old judging process was quite cumbersome and expensive," says Moody.

"We also didn't have the benefit of other points of view—from the agency and production communities. We think the new judging procedures offer a more well rounded, better snapshot of the value of the editorial contributions in the marketplace."

Continued on page 20

"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?



Steve Caplan Reflects On His Eventful AICP Tenure
Having joined AICP in 1998 and helping it to attain numerous goals, including local through spot filming incentive programs in New York and Los Angeles, executive VP. Caplan is moving on to become a partner in GAMBI, an ad agency and media firm that focuses on major social issues as well as political campaigns.
See page 4

Determining What's Next

Setting Up Camp At Riney, S.F.
By Robert Goldrich
SAN FRANCISCO—With about a month plus under his belt in the newly created position of chief creative officer at Publicis & Hal Riney, San Francisco (SHOOT, 1/29), Roger Camp—whose creative pedigree includes the landmark *Boyz n the Bay* Academy online reality series during his tenure at Fallon, Minnesota—is-reflecting on the opportunities and

If so, SHOOT may stop coming soon, you need to update TODAY. Go to WWW.SHOOTONLINE.COM/GO/RENEW



What's In Store For Editing And Compositing At NAB Confab?

Continued from page 1

As for purchasing decisions, it seems that integration is what post companies want.

For instance, Ben Grossman, creative director at Santa Monica-based The Syndicate, reported, "We as a company tend to do more under one roof. We are looking for what is new that integrates all tools more efficiently together." He affirmed that this means that he would choose integration over a best-in-class tool. "The whole is greater than the sum of its parts."

The companies most frequently referenced in this space were the 4A's—that is Avid, Apple, Adobe and Autodesk. At press time, only Autodesk made announcements about its NAB news, but the silence among the others didn't stop speculation.

"Apple is sneaking up on everybody with Final Cut. It now has a user base of young people with a highly competitive product; everyone needs to watch out," observed Richard Greenberg, executive VP of The Post Group family of companies, Hollywood. "It's cost effective, and they've been able to bundle in a lot of features."

He added that for all in the space, openness is paramount. "If you can't work in an open file format, then you end up eliminating the growing part of the market," he related.

One of the loudest rumors leading up to the show was that Apple may show a new version of Final Cut Pro that integrates compositing tools. Coupled with the company's announcement last year that it was discontinuing development of Shake and working on a next generation system, Apple seems to be on everyone's list of NAB stops.

But not everyone believes this will be the show where a major announcement is made. "It would surprise me if they turned something around that quickly that integrates with Final Cut," said Grossman. "I would say they may upgrade Motion, but I'd be surprised if they are already going to be delivering their Shake replacement. It's just too soon."

"I think Adobe will have something interesting," said Fred Ruckel, creative director at New York-based Stitch, noting that Adobe has been working on the integration of its applications, including After Effects and Premiere. "The only thing After Effects is lacking right now is a good graphical interface similar to Flame," Ruckel said. "If they could do that, what would hold me back?"

The general interest in integration may be good news for Autodesk, which reported that connectivity, interoperability and workflow would be big themes for the company this year.

Autodesk is planning to exhibit the latest versions of their lines of editing, compositing, color grading and animation software. The booth will feature workflow demos in the main theater, as will a user group that will include the likes of Smoke, Flame and Lustre.

Master classes on Flame and Smoke are also scheduled.

Autodesk declined comment when asked about the heavily rumored development of a software-only version of Flame.

Instead, the company emphasized new features for other products. Toxik, for instance, would include motion estimated regain, motion estimated retimer, blurs, video workflow and interoperability with Maya.

Inferno, Flame and Flint users can expect to see a new 3D tracker, Quicktime import/export on Linux, and lens distort and undistort. Fire and Smoke would include a new 3D environment and Quicktime import/export.

The migration from SGI to a Linux-based platform will also be a big topic for Autodesk, which plans to address upgrade paths and the like.

Customers generally applauded the company's decision to switch from SGI hardware, yet some also see Autodesk as vulnerable. Some customers are reporting bugs in the new Linux-based software, while some find fault with the expense of the change, particularly at a time when desktop software is becoming more powerful. Meanwhile, the large majority of Autodesk's customer base still works on SGI.

As a result, some interviewed by *SHOOT* said they intend to visit Autodesk, but also take a fresh look at the whole compositing landscape. "The new Linux [systems] are not as solid as the older machines," Ruckel said of the Autodesk tools. "We all want to stand on something solid. Reliability is everything."

On the 3D side, expect emphasis on Autodesk's recently launched Maya 8.5, which is available for Intel-based Macintosh computers. Autodesk said the software enables faster completion of complex animation and simulation tasks, giving artists enhanced creative control on multiple platforms. "Our goal is to give digital artists choice and flexibility in their 3D tools and platforms," said Marc Petit, VP of Autodesk's media and entertainment unit. "Autodesk Maya 8.5 is our first Universal application of Maya. This multi-threaded software leverages the

latest multi-core workstations from Apple. Maya 8.5 equips digital artists with innovative new technologies such as Maya Nucleus, a unified simulation framework, as well as greater productivity." Universal applications are designed for Intel- and PowerPC-based Mac computers, efficiently running on both architectures.

Autodesk will also show its new 3ds Max 9 Extension: Productivity Booster, which the company reported includes more than 35 productivity enhancements in areas including modeling, texturing, rendering, programming, animation and biped. With 3ds Max 9 Extension: Productivity Booster, 3ds Max 9 software is officially compatible with Microsoft Windows Vista 32-bit and 64-bit operating systems, and Microsoft DirectX 10 platform.

Show debut

As in past years, there may be some surprises at the show. For instance, Abaltat, a young company from Galway, Ireland, is scheduled to debut its new Abaltat Muse, a clever video-driven soundtrack composer that received significant attention when it was previewed last fall at IBC.

Abaltat Muse is designed specifically for video editors, using a combination of picture windows, timelines and keyframes to compose music. The tool essentially uses artificial intelligence by measuring different selected elements in a moving picture, and writes the music to the picture. The system composes the music and plays out using a MIDI sampler and virtual instruments. It can be purchased as a download from the Abaltat website.

To accompany Muse, its developer will also exhibit Abaltat Band, a suite

of "bands" that works as a plug-in; and Abaltat Beat, which allows the editor to cut pictures first and then find a best-fit beats-per-minute (BPM) by analyzing the Edit Decision List (EDL).

• At press time, eyeon Software—also considered one to watch in the compositing space—had only revealed that it would release Fusion 5.1 Learning Edition. To make development and testing of plug-in tools for Fusion easier and consistent, eyeon also announced an up-to-date developer version of Fusion.

• Highlights from The Foundry will include Furnace 4 for Shake, and the launch of Tinderbox for Combustion. Furnace is a popular suite of more than 30 image-processing tools, many of which automate time-consuming processes in the creation of digital visual effects. The development team responsible for Furnace was recently honored with a Scientific and Engineering Award from the Academy of Motion Picture Arts and Sciences.

• Facilis Technology plans to demonstrate enhancements to its TerraBlock storage network, including support for Linux, enhanced "Virtual Volume" features and improvements to the TerraBlock Manager user interface. The system is designed for post applications.

• And Xytech Systems will demonstrate file-based media capabilities for Version 10 of its flagship Xytech Enterprise software. These new capabilities enable the software to maintain metadata on both physical and digital media assets, as well as support the marriage with digital asset workflows in a unified manner and allow for the integration with leading digital asset management vendors.

Mentoring Talent, Promoting Camaraderie High On AICE Agenda

Continued from page 18

Trailer Park

The Trailer Park competitions being held by various AICE chapters have also gained momentum. "It's an opportunity to showcase the editing talents of assistant editors [from AICE member companies] across the country," notes Moody. "The competitions have become a popular phenomenon among our members and with the public. For the last two years this work has been shown during Advertising Week in New York."

The San Francisco chapter is slated to hold its first Trailer Park competition this year. And for the second consecutive year, AICE's Boston chapter is taking a novel approach.

"There aren't a lot of assistant edi-

tors in metropolitan Boston," relates Moody, "but the companies there like the idea of Trailer Park and what it can do for the advertising industry at large, helping to discover and bring attention to new talent." Hence last year the Boston chapter decided to ask film students at colleges and universities in Boston to participate in the competition, which usually entails cutting a feature trailer against genre (i.e., making a comedy trailer for a drama or musical).

"Each editorial company will sponsor a couple of students who will cut their work while being tutored and mentored through the Trailer Park process by professionals at that company. That approach was a resounding success last year and Boston is doing it again now. It's a wonderful



Bob Cagliero

outreach to students in the area."

Chicago

AICE VP Tom Duff, president of Optimus, Chicago and Santa Monica, notes the return of the AICE Awards gala to Chicago this year bodes well in terms of attracting a diverse industry

audience. "Outside of New York, Chicago is the biggest agency market in the United States," says Duff. "A lot of agency clients figure to turn out for the AICE Awards in addition to the core editorial community. Three years ago when the event was first held in Chicago, that was the case. We had about 700 people come to the show and we expect about the same this time."

Duff adds that another AICE event is in the offing for the Windy City—this one from the Chicago chapter. It's the second annual Cage Match in which teams of editors are held captive on a stage and asked to cut a spot on relatively short order from some 20 minutes of selects. In last year's inaugural Cage Match, five teams consisting of three editors each competed before a

boisterous industry crowd.

The work was displayed on large monitors, with the crowd voting on the winner. The wrestling match influence permeated the event, which was the brainchild of Chicago editors Sean Berringer of Red Car, Craig Lewandowski of Optimus and Steve Stein of Cutters.

Last year's Cage Match drew some 300 attendees, including agency artisans. "It was a way for editors to get to know each other and have a fun time," relates Duff.

"Usually the editor is 'lonely,' not used to working as part of an editing team. Cage Match got editors to step out of that shell a bit.

"But more importantly, it created a closeness and more camaraderie within the community."



RED

SA

EDIT | DESIGN | VFX

WWW.REDSAYA.COM

Lasting Impressions

Argentina And Brazil Keep Production Execs Coming Back For More

By Nicole Rivard

Recently Storm Films, London, and Garage Films, Barcelona, called upon Utopia Films, Rio de Janeiro, to collaborate on worldwide campaigns for Emirates Airlines and Banco Santander. Both projects required several countries but neither client had the budget to travel to a variety of places. So they used the varied landscapes and multi-ethnic talent of Brazil to replicate the various countries, according to Justin Bird, executive producer at Utopia, who points out they also took advantage of the small crews, natural light, street casting and documentary-style filmmaking that is so popular at the moment.

It's no surprise that the diversity of locations in countries like Brazil and Argentina continues to drive people to bring their commercial productions to Latin America. Plus as Harry Tracosas, owner of Los Angeles-based production services company Global Production Network, puts it, they're getting "more bang for their buck." The Argentine Peso is currently 3:1 with the USD and the Brazilian Real is roughly 2.4:1, he explains.

But in addition to the obvious reasons for shooting in Brazil and Argentina, what's beginning to equally impress the industry are the high standards of

commercial production that have developed in those countries and the pool of talented actors, directors, DP's creatives and crews that has grown as a result.

"Both Brazil and Argentina have become very sophisticated markets. The equipment, the crews, they are just as experienced as anywhere else in the world," says Karen Watts, owner of Shoot Latin America, a liaison between Latin American production services companies and international producers.

"U.S. companies that come the first time for budget or location reasons only come back to Argentina again and again. They are always very impressed," adds Georgos Nicolaidis, executive producer of Benito Cine in Argentina. "They say the rental house in Buenos Aires looks like NASA, it's very organized and has more than 58 cameras. We are actually producing the 2007 campaign for Cotton Inc. USA. They came last year and they are all coming back: director Pam Thomas, Moxie Pictures, DDB New York and Cotton Inc."

Recently he produced the new Flomax campaign for Grey Worldwide. Directed by Stan Schofield of Schofield Films, New York, the spot demanded dramatic landscapes, which were found in Salta. "They knew that was here before coming; the good surprise for them was the talent freshness. Since its foundation, Buenos Aires has been a city full of theaters and acting schools. They are good actors, and directors appreciate how spontaneous they are."

Film Planet, with offices in Sao Paulo, Los Angeles, Buenos Aires and Rio de Janeiro, works with a casting director from Brazil in its U.S. office. "Their familiarity with the variety of casting options helps our clients to recognize the advantages of working in South America," says Karin Stuckenschmidt, international executive producer. She says her Buenos Aires office has been busy non stop this season as clients recognize the location,

talent buyout and favorable exchange benefits offered by the city.

Nicolaidis says Radke Film Group, Toronto, has been producing a lot in Argentina. Recent work includes a big job for Capital One, directed by Jeff Gorman of bicoastal Sandwich Films. "We had to build seven sets in a very short period of time. When they first came onto the stage, they couldn't believe it. They all said that the sets were like the best ones in North America," says Nicolaidis.

Brazilian Boom

As more people are being exposed to the high standards of the production industry in Brazil, more projects that do not stick to the typical Brazilian label of beach, palm trees and Carnival are coming in.

"Due to the high standards of production companies in Brazil, they have created a pool of highly trained professionals that allow for a wide range of productions to be shot here," says Hank Levine, executive producer of o2 Filmes, Rio de Janeiro/ Sao Paulo.

"o2 Filmes is a reference of this standard and has been bringing in projects that were to be shot in the snow, the streets of New York, futuristic settings, timeless sets, the villages of Cuba and studio work, just to mention a few."

He says the Brazilian boom has had its effect on the local market and nowadays rental houses and labs are up-to-date with the latest technology and equipment. Larger production service companies have also gathered professionals who are perfectly trained and have comparable skills to any foreign operator.

Since last year, o2 Filmes has been approached to develop a couple of projects for branded marketing. They have been in the form of documentaries, usually with subtle reminders of the brand "sponsoring" the project. They include "Ginga - The Soul of Brazilian Football," which focuses on the beauty and playability of Brazilian soccer and has been sponsored by Nike. Similar branded marketing content has been for the Brazilian beer Brahma and for the Brazilian liquor brand Sagatiba. "This is a new approach to traditional productions usually made for the foreign market and to be shown at very specific media/places such as airplanes, airports and events," Levine says.

He also highlights a recent \$2 million dollar project for Nike China. For this project, Nike and Wieden + Kennedy chose to work with the o2 Filmes crew in China. "Although this project was not done in Brazil, it represents the trust that foreign companies already have on local production companies," says Levine. "Often, production companies have combined reasons to shoot in Brazil and lately the top reasons are: location, cost, talent, state-of-the-art technology and highly trained professionals that can compete with international standards. The creativity and capabilities known to Brazilian advertising are an extension of the great work of our directors, which have become a decisive factor on why projects are brought here."

Argentinian directors are also making an excellent name for themselves. Watts points out that they are attracting more attention at festivals, particularly at Cannes. "And with that recognition, agencies are going straight to the production company and the director and shooting the spot," Watts says.

Grey New York tapped Charlie Mainardi of Buenos Aires-based production company Huinca Cine last year for two Procter & Gamble spots. "They chose our director after evaluating his reel and his treatment on the boards. The spots were shot on a set in Buenos Aires for three days," says



Top photo: Breathtaking San Carlos de Bariloche in Argentina's Patagonia. Inset: An iconic locale, Sugar Loaf Mountain, Rio de Janeiro.

BORDER WATCH

Mariana Biquard, executive producer at Huinca Cine.

In addition to giving kudos to Argentinian directors, Massimo Martinotti of Mia Films, a production company based in Florida with offices in Mexico, Costa Rica and Buenos Aires, notes the level of creativity at local agencies as well. "The Argentinian creativity is very much humor oriented. There is a lot of comedy—very sarcastic comedy. Agencies in Buenos Aires are very brave in that sense," Martinotti says. He cites the spots Mia Films director Chanel shot



"The market's opening brought mind opening as well. In our country, today you may find a lot of talent and also a solid level of production with international standards."—Pablo Gil

for Repsol YPF out of Young & Rubicam and for BGH appliances out of Del Campo Nazca Saatchi & Saatchi

Pablo Gil, executive creative director of Grey Argentina, says that Argentina becoming a "movie set for the world" over the last few years has really nourished local advertising.

"The market's opening brought mind opening as well. In our country, today you may find a lot of talent and also a solid level of production with international standards. From that development local advertising has evolved both in the ideas and in the production. Each time there are better, interesting and bigger ideas that for the consumer are more like little stories than TV commercials," says Gil.

An example is a recent spot the agency did for Magistral Dishwash, which was directed by Sebastian Valinio of Palermo Films, Buenos Aires.

The spot follows people in different locations partaking in daily activities, showering, brushing their teeth, eating a bag of chips, etc.—but they are using products that are supersized. The bar of soap, toothpaste and potato chips are almost as big as the people themselves. At the end of the spot, viewers see a checkout line at a grocery store where an oversized carton of milk is rung up followed by a normal size bottle of Magistral. The words, "Longer lasting doesn't mean larger sizing," appear on the screen.

"Our objective is to increase the creativity level in the home care category and this execution shows a fresh idea with a very interesting production level. We selected each location very carefully so the film as well as the vignettes would feel large and important," says Gil. "In addition, manufacturing the in-scale 'products' was a difficult task, one that took special effects and production specialists over a month to put together."

Looking Ahead: Hot, Hot, Hot

Watts says Shoot Latin America pays close attention particularly to what film commissions in Latin America are doing to boost Brazilian and Argentinian shoots. She says there is a big push to form more film commissions to work more closely with commercial production as these countries recognize that is where most of the business is coming from.

"We are at a moment in which Brazil is asserting itself as an excellent option for international production. With the support of the Brazilian government, a group of production, equipment and sound companies joined together in 2003 to form Filmbrazil in order to promote Brazil as a commercial production destination," explains João Roni Garcia, executive producer of Ocean Films, a pro-

duction services company headquartered in Florianópolis with offices in São Paulo and Rio de Janeiro.

"Last year the Association of Brazilian Film Commissions (ABRAFIC) was formed to create a network of film commissions throughout the country. ABRAFIC, headquartered in Brasilia, also has as its mandate to make Brazil more competitive by reducing taxes on the importation of equipment, making temporary importation of this equipment easier and lobbying for tax credits

for producers who want to come and work in Brazil."

Besides getting more support from the government, he believes that production services companies like his that work seriously to understand the different ways clients handle the

production process in their own countries is also key to Brazil's commercial production success. USA is totally different from Europe for example. And the U.K. is totally different from Italy. All of them have their own characteristics of work," he says.

Likewise, Barbara Factorovich, executive producer of Palermo Films, says her company tries to be her clients' home away from home. "We are definitely doing things correctly, because some of our usual clients are sometimes coming all the way to Buenos Aires for shooting one day on stage." She said most of her business is coming from the United States and the U.K.

Since Tracosas began handling U.S. representation for Ocean Films, the number of productions coming from the stateside market has increased dramatically, to the point that today it is the company's largest source of business. The second largest is England, followed by Germany and Argentina.

In February Ocean Films completed two commercials. The first was a Brahma beer commercial for Anonymous Content and McGarry Bowen, directed by Argentine Armando Bo. The second was for Dow Chemical and DraftFCB Chicago directed by Ian Mackenzie.

"We were responsible for all of the South American locations, including the Amazon, Bahia and the Atacama desert in Chile. On the boards for March, we have just signed on with the British production company Stink for a project with the Publicis Paris agency to be directed by Psyop. We were able to solve all their location and studio needs in Rio de Janeiro," Garcia says.

He feels that producers, creatives and directors have a better idea today of what Brazil has to offer than they did just a few years ago. Many projects, he

"We are at a moment in which Brazil is asserting itself as an excellent option for international production."—João Roni Garcia



says, are put together drawing from previous experiences in Brazil. It is now common, for example, for directors to send treatments that already have references to specific Brazilian locations, situations and looks.

"Brazil and Argentina are hot and only going to get hotter," says Watts, "Europeans have been going down there and working for years, but I think the United States has just begun to tap the potential those two countries have."



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 / Czch Rep., Cheerios / Russia, Samsung / Croatia & Denmark, Visa / Chile, Old Spice / Portugal...

HARRY TRACOSAS

323.939.9639

harry@globalproductionnetwork.com

www.globalproductionnetwork.com

Camp Reflects On His New Chief Creative Post At Publicis & Riney

Continued from Page 1

rate groups together," related Camp. It's akin, he said, to *Brawny Academy* reaching out to Woodland Hills, Calif.-based Feisty Flix and its husband-and-wife team of John Russell Feist and Hal Feist, reality show producers/directors whose resume includes CBS' *Survivor*, NBC's *The Restaurant* and *Meet Mr. Mom* and Fox's *The Casino* and *America's Most Wanted*. "We tapped into their reality show expertise to blend with our people," recalled Camp, "to form a super group that brought the big idea of a

Brawny reality show to fruition."

Making Camp's task easier is the resident new-media talent at Publicis & Riney, including Dominic Goldman, VP/creative director of interactive. During his nearly year-and-a-half at the agency, Goldman has wrapped interactive fare for Penn & Teller, the American Automobile Association and Peter Kim Jewelry, among others. At press time, a creatively ambitious project he headed for the American Red Cross in the Bay Area was about to debut.

Goldman came over from Goodby,

Silverstein & Partners, San Francisco, where he was group creative director on such business as Adobe, Hewlett-Packard, Subway and the California Milk Processor Board. Earlier he held several positions at Ogilvy & Mather's Singapore office, culminating in his becoming creative director and head of the interactive group.

"A big part of my role is making sure that people like Dominic can continue to do what they've been doing—and to open up new opportunities for them as well," said Camp.

Part and parcel of such new opportunities is "getting deeper into our client's business," continued Camp. "It used to be a client comes to you and expects a glossy ad campaign which would be their face to the outside world. But that model has started to crumble now in a good way. You have to get to know a client much more deeply so that you can positively affect their business and help them separate from their competitors...And in today's world of information, people instantly know the point of difference before the advertising even comes

out, which changes the nature of our jobs. It's like the Apple iPhone which is innovative, fascinating and people are talking about it before it's out. You have products like this that will sell out before they get a moment of advertising. Yet the work that agencies have done on business like Apple and Mini has been great in branding them as innovators. That helps these brands to sell themselves."

Key to delving deeply into a client's business, said Camp, is trust. "You need to have clients that will let you sit at their table. You have to earn the right to sit at the table, which is what we strive for."

Camp has already brought business to the agency table. In recent months he was consulting to Publicis & Riney and had a hand in successful pitches for Altoids and Pinnacle Foods. He got to work—and now continues to do so—with the entire Riney team, including executive creative director Jon Soto. Prior to that, Camp was creative director at Fallon where he developed acclaimed work for Holiday Inn in addition to his involvement with

Brawny's reality show. Earlier he was at Wieden + Kennedy overseeing its Coca-Cola business. His other credits include the launch of adidas and Cnet while at Leagas Delaney, San Francisco, as well as notable work for Cherry Coke, Little Caesars, Staples, Fox Sports and Outpost.com while at Cliff Freeman and Partners, New York.

The Outpost.com fare came at the height of the dot-com era, when a significant percentage of advertisers on the 2000 Super Bowl telecast were from the online community, to the point where the Big Game was dubbed the Dot-com Bowl. "Back then it was like the wild, wild West creatively," said Camp. "But things soon cooled off, the dot-com bubble burst and we kind of pulled ourselves in a little, we weren't as daring and experimental... Now, though, that's changed as new media is a reality. We're starting to see creativity reach out into all areas, with people calling on all the resources at their disposal in order to try to break through creatively. It's an exciting time in the business and an exciting time to be at Riney."

Caplan Ends AICP Tenure

Continued from Page 4

his relationships with legislators and understanding of the body politic honed over a dozen years prior to his joining AICP proved valuable. That experience included his being political director and field director for the successful Philadelphia mayoral campaign for Edward Rendell (who is now governor of Pennsylvania). Caplan then served under Rendell as assistant deputy mayor.

Caplan's political experience in Philly followed his work in Southern California as a deputy campaign manager in the state attorney general's race in '90. He also was involved in the entertainment industry, working at a PR firm that handled such clients as the Directors Guild of America. Caplan's first professional political work was his involvement in the Iowa Caucuses for presidential hopefuls Joe Biden and Paul Simon.

Upon joining AICP, Caplan moved quickly up the ladder, becoming senior VP, external affairs, which entailed his establishing cooperative dialogue with legislators and govern-

ment officials on issues of interest to the production community. He later was elevated to national executive VP, working closely with AICP president/CEO Matt Miller. And a couple of years ago, Caplan's role expanded to include communications, dovetailing with the efforts of VP/communications specialist Renee Paley who retired from AICP last month after a long relationship with the organization. Caplan was very much involved in internal communications, helping to impart info to membership on assorted AICP initiatives spanning such areas as labor, business affairs and government relations.

At press time, Miller had begun the search for successors to Caplan (in the political affairs arena) and Paley while moving to expand the scope of the association's staff. On the latter score, the AICP has hired Denise Gilmartin to serve as VP of business affairs and nontraditional media (see this week's lead story). Gilmartin is based in the AICP's Los Angeles office as is Jane Nunez who continues as AICP's manager of labor relations.

Beast Expands On Both Coasts, Texas

Continued from Page 4

such clients as Reebok, Coca-Cola, the National Football League, the National Basketball Association and Heineken Light.

The aforementioned Watzke will be based in Santa Monica along with Beast cutters Igor Kovalik, Paul Norling and Kevin Garcia. The latter three have also been with Beast from the outset.

All the Beast editors are available to work in any of the company's offices. Beast has gotten off to a fast start in 2007 with Schwartz editing a



Rob Watzke

Full Tilt Poker campaign directed by Errol Morris of bicoastal Moxie Pictures for WongDoody, Culver City,

Calif. Editors Kelly and Norling split an E*Trade package for the Super Bowl directed by Paul Middleditch of bicoastal HSI Productions and Sydney-based Plaza Films for BBDO New York. And on the heels of wrapping a Range Rover package directed by Gerard de Thame of HSI for Young & Rubicam, Irvine, Calif., editor Kovalik took on a Reebok assignment directed by Katya Bankowsky via Story, Chicago, for mcgarrybowen, New York.

Petrusson is based on the West Coast; her executive producer counterpart in New York is JJ Wilmoth.



There are Three Steps to Creating Word of Mouth Buzz. Advertise in SHOOT's

1.
March 23 '07 Issue
DIRECTORS EXTRAVAGANZA
 * Profiles of Leading Directors
 * Up & Coming Directors Feature
ROAD TO NAB II:
 Cinematography
 Preview: AFCI Locations
Bonus Distribution:
 Locations
 Ad Deadline: March 16

2.
April 13 '07 Issue
AD AGENCY PRODUCERS
BRANDED ENTERTAINMENT
HD PRODUCTION & POST
ROAD TO NAB III:
 Color Correction, Workflow & NAB Preview
 Border Watch: Mexico & Costa Rica
Bonus Distribution: NAB
 Ad Deadline: April 6

3.
April 27 '07 Issue
VISUAL EFFECTS & ANIMATION
MUSIC & SOUND
FLORIDA
Bonus Distribution:
 Clio Festival
 Ad Deadline: April 20

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
SHOOT

Editor Schwartz Breathes Life Into Happy Hearts Fund

Continued from Page 4

amazing benefactor. Each project introduces us to a new situation with a story of its own structure and narrative," Schwartz said.

The broader scope has not posed any challenges for Schwartz, but what has is the unpredictability of guerilla production. The films come in mostly on HDV DVDs but the

occasional odd format is certainly a part of it. Essentially anyone with a free hand becomes the cameraman and as a result sound and lighting are a crapshoot, he explained.

Surprisingly, though, this has not taken anything away from the film. "The locations are exotic and remote with a lot of environmental sound and unfortunately they don't have

time to set up a proper set, it's very improvised. But I find that this creates a different vibe for the film, very raw and sincere. There are no actors so the moments are very gentle and never rehearsed. We may lose some of what they come back with due to technical issues with sound or lighting but not enough to compromise the experience," he said.

Since cutting spots is one of the most challenging forms of filmmaking, according to Schwartz, he says his commercial experience has certainly helped him in every aspect of working on this documentary for Nemcova.

"Unscripted dialogue is a passion of mine, I was taught that the storyboard is a taking off point, not necessarily the

end all be all.

"When something happens on film that is unexpected, it is often the best and most real moment of the production," Schwartz said. "To recognize that—or to go as far as to base a whole film on finding those unexpected moments—is the boldest and most gratifying form of editing in both commercials and documentaries."

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

AUCTION

MAJOR VIDEO RENTAL HOUSE

ONSITE – ONLINE

CAMERAS – LENSES – TRIPODS

DDR'S – VCR'S – MONITORS

AUDIO – ENGINEERING – ROADCASES

(Discontinuing Rental Operations)

VIDEO RENTALS, INC. (VRI)

100 Stonehurst Court

Northvale, New Jersey

Wednesday, March 21st at 10 A.M.

Inspection Tuesday, March 20th, 9 A.M.-5 P.M.

Terms: 25% deposit cash, ctd. ck. or bank letter honoring payment w/unctfd. cks. A 10% Buyer's Premium will apply ONSITE; A 13.5% Buyer's Premium will apply ONLINE. Other terms at sale.

AUCTIONEER'S NOTE: All items to be sold BY CATALOG from the Holiday Inn, 329 Route 303, Orangeburg, New York. PLEASE MAKE INSPECTION at the 100 Stonehurst Court, Northvale, New Jersey facility prior to sale.

For more info, visit www.josephfinn.com



JOSEPH FINN CO., INC.

AUCTIONEERS • APPRAISERS

FAX 617-964-7827 Mass. License #216

188 Needham St., Newton, MA 02464 • 617-964-1886

www.josephfinn.com

EMPLOYMENT



www.bose.com/careers

Passion makes for extraordinary experiences.

Associate Creative Director

Join a highly creative and technically adept team to write, photograph, video, film and record demonstration material for Bose Corporation. With a keen ability to bring a story to screen, you will need to interpret material within an existing formula to capture the unique benefits offered by Bose Products.

A successful candidate should lead a highly diverse creative team with a variety of audio/visual artists to bring an array of demonstration projects to fruition. BS/BA and a minimum of 10 years experience required.

Candidates should submit resumes to staffing_operations@bose.com req # 8564BR. EOE.

www.bose.com/careers

EMPLOYMENT

SALES OPPORTUNITY

Bi-coastal commercial editorial company with design & visual effects division is seeking a staff sales representative for its NY office and east coast sales territory. Candidates should have ad industry experience to effectively solicit a roster of high-end commercial editors, designers and visual effects artists. Established contacts a plus. Extensive interaction with ad agencies, clients, editors, involving entertainment and travel will challenge this person's excellent interpersonal and smart sales skills.

Salary + commission with full benefits

Send letter and resume in confidence to bringinboards@yahoo.com or fax 212-367-9552 attn. Executive Producer

Video Technician Picture and audio post facility seeks technician with solid follow through, organization, and client communication skills. HD/SD support of online/offline mastering and duplication. Component level maintenance and repair of Avid and Final Cut systems required. Avid certification highly desirable. EOE, salary commensurate with experience. Reply to videopostjob@gmail.com

NY based commercial production company looking for a full time skilled tech assistant with expertise in Macintosh computers, DVD authoring, HTML, networking and digital asset management. Please email all inquiries / resumes to dinah@parkpictures.com

Producer Wanted

Experienced, entrepreneurial-minded producer for emerging east coast editorial company. Great opportunity for the right person. Please e-mail resume and cover letter to:

producercandidate@yahoo.com

LOCATIONS

Shoot Yosemite and Madera County

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

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

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

Payroll Pain?

Relieve Payroll pain
and get your production
moving again.

New research suggest
using Media Services
on a regular basis will
greatly reduce your
risk for Payroll problems.



Call now to get a free copy
of our new State-by-State
Production Incentives Guide.

Los Angeles: 800-333-7518 New York: 866-414-9615
www.media-services.com

News

street talk

Robin Benson has formally launched Company, a Los Angeles production house with a spot directorial roster that includes Philippe Andre, The Coen Brothers, Fred Goss, Sara Marandi, David McNally, Jeff Thomas and Harald Zwart. Benson and Richard Goldstein will be the company's exec producers. Robert Nackman has been named head of production....Director Paul Riccio has come aboard The Sweet Shop, New York, which is headed by exec producer/partner Steven Shore....Washington Square Films, New York, has signed director/DP Carolina Zorrilla de San Martin, who's wrapped her first project for the production house, a Gardasil assignment via Prime Access, New York....Charlotte, N.C.-based ad agency BooneOakley has hired Craig Jelniker as head of broadcast production, a new position at the shop. Jelniker previously served as senior producer/VP at Element 79, Chicago....The Whitehouse, bicoastal, Chicago and London, has added Dan Maloney as a full fledged editor in its New York shop. He had been freelancing as an assistant editor at the company and also freelance cut some work there as well, including a recent PSA for Air France and international children's rights organization ECPAT through Euro BETC, Paris....

rep report

New York-based rep firm Blah Blah Blah, headed by Andy Arkin, has opened Whatever, an agenting division specializing in interactive/advance/emerging media as well as content creation. The new venture will help introduce and mesh leading creative artisans with the marketers and agencies in need of such talent. Additionally, Whatever will tap into the talent pool of current Blah Blah Blah animation and design clients that have not yet made it onto the interactive/nontraditional project radar screens of agencies and marketers. Whatever opens with a roster that includes interactive content/technology firm Schematic, Aardman Animations, software shop 321 Blastoff, Renegade Animation and Tech Geist....The Whitehouse, bicoastal, Chicago and London, has secured Sean Sullivan of Sullivan Creative Management for Midwest representation....Santa Monica-based Rival Editorial has secured Jeanie DiMaggio as its West Coast rep....Partos Company, Santa Monica, has signed DPs Marcelo Durst, Tico Poulakakis, Johnny Cliff, Doug Chamberlain and Andre Pienaar, CSC, as well as production designers Jan-Peter Flack, Matthew Holt, Kevin Bird and Ariana Nakata for worldwide representation.... DP Anghel Decca is now represented by United Talent Agency (UTA), Beverly Hills, for commercials, videos, film and TV...

bulletin board

- >March 12-14/Miami, FL: Innovations in Hispanic Marketing. www.trademeetings.com
- >March 19-20/Hollywood, CA: OMMA (Online Media, Marketing & Advertising) Conf. www.omma-expo.com
- >March 28/Atlanta, GA: Engagement-New Ways to Connect Brands with Consumers. www.ignitiongroup.com
- >April 12-14/Santa Monica, CA: AFCL Locations Trade Show. www.afci.org
- >April 14-19/Las Vegas, NV: NAB. www.nab.org
- >April 15-18/New York, NY: ARF (Advertising Research Foundation) Convention. www.thearf.org
- >April 24-25/ San Francisco, CA: eMarketing Conference. www.emarketingassociation.com

Where do you want to go with your content?



DISCOVER AN EDUCATIONAL JOURNEY THAT ENDS IN SUCCESS:

- Conferences: PostProduction World • Digital Cinema Summit
- Rich Media Website Development • Podcasting Summit
- Sports Technology Forum • Digital Tech Guru Workshop
- Technologies for Worship • Media Fusion
- Director of Photography Workshop • Mobile Video & TV Forum
- Content Village • Sound Track Central • Pro Audio Exhibits
- Display Systems Exhibits • Post-Production Exhibits

ELECTRONIC MEDIA'S ESSENTIAL DESTINATION



Conferences: April 14–19 • **Exhibits:** April 16–19
Las Vegas Convention Center • Las Vegas, Nevada USA

Let your journey begin!

www.nabshow.com

To the top of your market and beyond...

Your medium is changing — and so are the skills you need to shape it. As HD becomes the norm, technical perfection is no longer a luxury, it's the non-negotiable standard. Production and post professionals with a desire to stay on top will head to NAB2007, the destination of dreams.

Everybody who's anybody in Production/Post — or would like to be — will make tracks to NAB2007.

POSTPRODUCTION WORLD CONFERENCE

SATURDAY, APRIL 14

Keynote Address



James Thomas
Editor
Borat, Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan

SUNDAY, APRIL 15

Keynote Address



Steve Rosenblum
Oscar-Nominated Editor
Blood Diamond

Nowhere else will you find the array of cutting-edge tools, software and equipment, and the training to use them. And nowhere else will you find the contacts and connections you need to sell or underwrite your work. If you're an audio or video production professional, web/multimedia designer, VFX artist, animator, producer, filmmaker, content owner or sound designer, then you belong here with your industry at NAB. Where can your content take you? On the journey of a lifetime. And it all begins at www.nabshow.com



DIGITAL CONTENT: THE RACE IS ON
MONDAY, APRIL 16



Shane Robison
Hewlett-Packard Company

INNOVATORS SPOTLIGHT SERIES
MONDAY, APRIL 16



Eric Schmidt
Google

PORTABLE! DIGITAL MEDIA CONTENT ANYWHERE, ANYTIME
MONDAY, APRIL 16



Blake Krikorian
Sling Media, Inc.

Sponsored by: MediaFLO

PROFITING FROM BROADBAND VIDEO'S DISRUPTIVE IMPACT
TUESDAY, APRIL 17



David Eun
Google

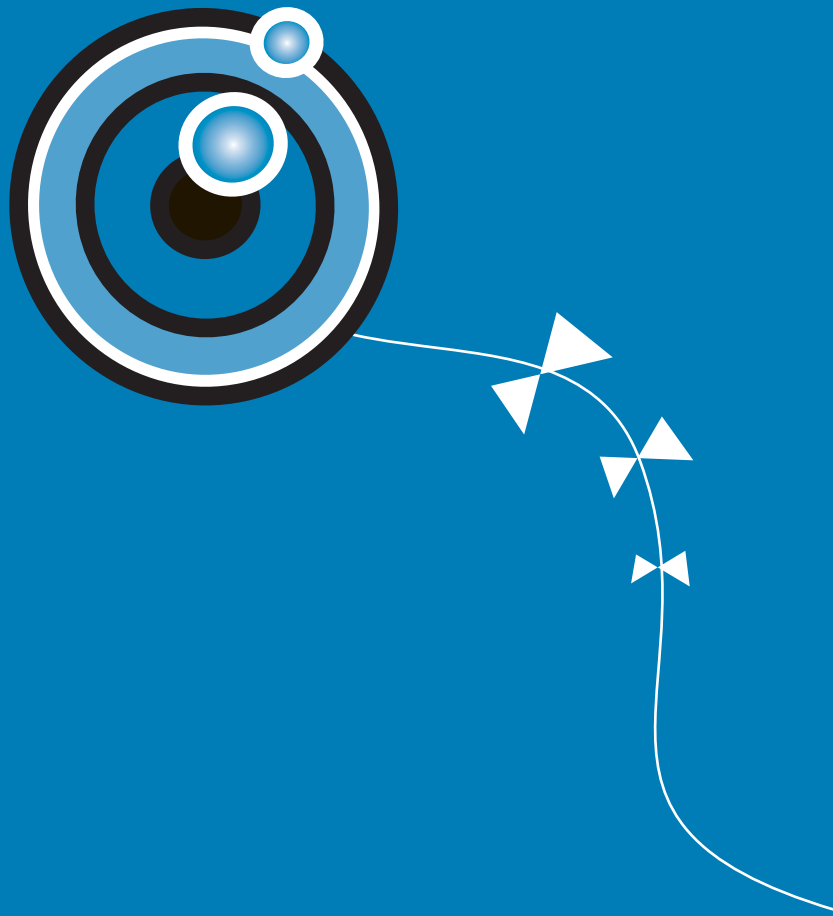
Sponsored by:

SOCIAL NETWORKING IN THE 21ST CENTURY
TUESDAY, APRIL 17



Shen Tong
VFINITY

Ticket Required for All Sessions



SOAR

griot
EDITORIAL

Detroit
Santa Monica

877.853.4183 www.griotedit.com

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

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