

SHOOT®

THE LEADING **NEWSWEEKLY** FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

A DCA Business Publication

Volume 46 No. 12e, April 8, 2005

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This Week



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Columns

Editing & Post Series

Proposed New York State Tax Credit Targets Commercials

Bills Introduced In State Senate And Assembly Draw Bipartisan Support; Prospects For Passage Are Viewed As Encouraging.

By Robert Goldrich

ALBANY, N.Y.—A proposed tax credit designed to help New York keep and attract filming of commercials has made substantive progress, gaining bipartisan legislative support in both state houses. Currently, two similarly worded tax incentive bills are in play—one introduced in the State Senate, the other in the Assembly.

Sponsoring the latter is Assemblyman Joseph D. Morelle (D-Rochester) who prior to the measure's formal introduction enlisted more than 20 other Assembly co-sponsors. Morelle chairs the Assembly's Tourism, Arts and Sports Development Committee.

There is also high profile backing for the tax credit in the Senate. House majority leader and president pro tem, Sen. Joseph L. Bruno (R-Rensselaer and Saratoga Counties), is a major supporter, as are others, including Sen. Martin Golden

(R-Brooklyn).

Full details of the proposed tax credit weren't available at press time. Suffice it to say that if passed, the credit would apply to certain below-the-line expenditures. Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), noted that when factoring in the credit, many producers would view a significantly greater number of jobs as being economically viable to film in New York—projects that previously wouldn't have been regarded as such.

The legislative initiative is generally regarded as precedent setting for the advertising industry. While there have been film/TV tax credits and other broad-based anti-runaway programs that have included spots, the New York State proposal is believed to be the first major standalone measure specifically designed for and exclusively targeting commercial production.

While the prime push for the spot tax credit figures to

Locations '05 Plugs Into Incentives

By Robert Goldrich

SANTA MONICA—What a difference just a couple of years makes. At the Association of Film Commissioners International (AFCI) Locations Trade Show in 2003, there was little talk of financial incentive programs to help spur on filming in U.S. cities and states. In fact, huge budget deficits in most municipalities and states throughout the

country had many film commissions coping with less funding and in some cases facing the possibility of being shut down.

Fast forward to today and although budget shortfalls remain prevalent, incentives figure to generate much buzz during the upcoming three-day (April 15-17) Locations '05 event at the Santa Monica Civic Auditorium. New

York State and New York City have already passed anti-runaway production initiatives, offering tax breaks to feature films, TV movies, TV pilots and series episodes. And at presstime, a standalone incentive for commercials was gaining momentum in New York State (see p. 1 story).

Meanwhile, as earlier reported (*SHOOT*, 3/11, p. 1), a tax credit

The Road To NAB: Color Correction

By Carolyn Giardina

LAS VEGAS—Eleven percent of U.S. post facilities and studios plan to buy one or more seats of color correction software this year, according to a recent study by TrendWatch, Mill Valley, Calif.

This figure is just another indicator that this will be a defining year for the color correction software sector. This is one of the industry's most talked about topics, and get ready for the rules to be rewritten at the National Association of Broadcasters (NAB) Convention, April 16-21 in Las Vegas.

Workflow from production through post will be the key consideration as the industry moves toward higher resolution, datacentric processes—and that is what NAB goers will examine in color

Pick Six

The initial plan called for Leo Burnett USA, Chicago, to have its just launched Musical Artist in Residence program consist of four sessions annually. But after the first two-day event (3/21-22), this quarterly



timetable fell by the wayside, with the agency deciding to increase the frequency to six times a year.

Ira Antelis, director of music for Burnett and head of its Music Aid division, estimated that 200 to 300 creatives from the agency turned out to meet with—and hear a live performance by—the rock group Collective Soul, known for such hits as “Shine.”

Antelis described the get together held at Burnett’s offices as being “creatively invigorating for the agency.” Though he wasn’t at liberty to discuss specifics, he said that as a direct result of their meeting, a couple of Burnett projects entailing collaborations with Collective

Soul are likely in the offing. Hence the decision to accelerate from four to six sessions annually with different artists/groups.

Antelis thinks other ad shops will start to host similar events in that more agencies are understanding the importance of cultivating relationships with musical performers—not just to gain access to their known songs, but also to have them create original music for specific clients.

“More and more, the advertising and music industries are colliding with huge benefits for both sides,” said Leo Burnett USA chairman and chief creative officer Cheryl Berman. “We want to lead the way in developing relationships that help us bring the right musical opportunities to our clients while helping musicians get their music heard via advertising—without all the red tape. Ultimately, we think the solution lies in bringing

musicians and agencies closer together.” Face-to-face working relationships will be key, observed Antelis, noting that Collective Soul also happens to have its own label, E1 Music, meaning that the group exclusively owns the rights to the music it does under that label.

“One of the reasons we created E1 Music Group,” said Ed Roland, founder and lead singer of Collective Soul, “was to be able to explore, implement and streamline new and creative opportunities with our music. This groundbreaking program [at Burnett] allows us to deal directly with the agency and their clients’ needs by eliminating the bureaucracy that takes place in the old system.”

An advertising music veteran, Antelis observed that the industry has gone through several stages over the years—first jingles, then synthesizers/machines, then the notion that it’s most effective to make 30-second records

rather than jingles, and next music licensing. The latter at first lacked the cool factor for artists. But that has now changed. “Advertising is no longer taboo for artists—the exposure it provides has proven to be a way to help sell millions of records,” said Antelis.

That’s why, he continued, the Musical Artist in Residence program makes so much sense. “We feel the need to get artists here, to get our creatives to understand them and their styles. That’s how we can identify the best projects on which to collaborate.”

However, Antelis noted that liaisons with artists represent a creative option, not a panacea. “There’s still plenty of work we need to go to specialty [commercial] music houses for,” he affirmed. “As an agency, we need to put our creatives in the strongest, most informed position to decide which of the options in the marketplace is best for each client.”

SHOOT

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

April 8, 2005
Volume 46 • Number 12e

EDITORIAL

Publisher & Editorial Director • Roberta Grier

203.227.1699 ext 13 • rgrier@shootonline.biz

Editor • Robert Goldrich

818.884.2440 • rgoldrich@shootonline.com

Senior Editor/Creative & Production • Kristin Wilcha

203.227.1699 ext 16 • kwilcha@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina

310.581.5750 • cgiardina@shootonline.com

Reporter/Associate Online Editor • Emily Vines

323.874.4659 • evines@shootonline.com

Contributors

Fred Cisterna, Tom Soter, Christine Champagne, William Dunlap, Arthur Smith

Production & Circulation • Gerald Giannone

203.227.1699 • ggiannone@shootonline.biz

ADVERTISING

21 Charles Street #203 • Westport, CT 06880

Display Advertising: 203.227.1699 ext. 13

Classified Advertising: 203.227.1699, ext. 14

OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880

203.227.1699 • Fax: 203.227.2787

West • 6520 Platt Avenue, #575 • West Hills, CA 91307

818.884.2440 • Fax: 203.227.2787

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For SHOOT custom reprints in quantities of 100 or more please
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SHOOT e.dition published weekly except in January, July,
August, and December when twice monthly.

Produced in U.S.A.

Meet The Commish

By Emily Vines

Leigh von der Esch



Leigh von der Esch, who’s held the title of executive director of the Utah Film Commission since 1985, has worked at all levels of government. She has been a personal assistant and legislative analyst for congressmen, executive director for the Salt Lake City Council and, prior to her current position, she was chief administrative officer for the state’s Department of Community and Economic Development. She also has experience working in the film and television industry as a postproduction coordinator and as a business coordinator on location. As executive director of the film commission, she is able to act as a bridge between these two worlds. “I

was really lucky,” she said, “because I had not just an understanding of how government works on all three levels but also what it’s like to live in a motel for six months and work on a series.”

The former president of the Association of Film Commission-ers International (AFCI) (from ‘90-’96) took time to speak with SHOOT about the state of spot filming in Utah, the use of public lands for filming and the upcoming AFCI Locations Trade Show in Santa Monica, Calif.

SHOOT: How have you seen the commission change over the years?

von der Esch: Technology ... We didn’t have fax machines then, fax machines were just barely starting, obviously e-

mail, cell phones. Time has always meant money to this industry and now, with the ability to convey the information the way we can, it accelerates the time [frame]. I’m very proud that our office was one of the first film commissions that had its resource guide online. Our clients tell us we have one of the most comprehensive location libraries online. So it’s been exciting to take the new technology and use it effectively and efficiently to service the needs of our clients, which are the motion picture and certainly the commercial industries.

SHOOT: What would you say are the most helpful resources for spotmakers on your Web site?

von der Esch: Our online re-source guide, the location library, and we’ve got online permitting that’s occurring now.

SHOOT: Is the commission facing any kind of challenge right now?

von der Esch: Well I think we are trying to create incentives that make us more competitive. Commercials, I know, are just as concerned about the bottom line as features. We have a sales and use tax exemption, which benefits the commercial producer; it’s not just for feature/television people. We’re trying to broaden that a little to make it inclusive of other expenditures.

SHOOT: It seems to me that over the past several years, commissions across the U.S. have experienced trying times and some have faced closure. How has the Utah Film Commission managed to get through that unscathed?

von der Esch: We’ve been very fortunate, the legislature and the governors that

Spotmakers Evaluate Needs At NAB

By Carolyn Giardina

LAS VEGAS—A continued shift toward higher resolution and datacentric work environments will be on the postproduction industry's agenda at the National Association of Broadcasters (NAB) Convention, April 16-21 in Las Vegas. Meanwhile, HD tools will continue to become more affordable. That will affect a long list of key product categories, including editing and compositing systems, color correction software, scanners, storage and servers.

Despite the high res momentum, the commercial post industry continues to lag far behind the shift taking place in feature and episodic television production. Most in advertising acknowledge that this is because advertisers are not demanding high definition production—or at least are unwilling to pay a premium for the format. And so ad agencies are reluctant to push for a change. As a result, certainly not all commercial post houses will need to jump on the HD and data bandwagons. Still, with shrinking budgets, commercialmakers are challenged to work more efficiently. So while there many not be an urgency to make changes, NAB goers will be exploring their options.

“While clients are not demanding it, the thing that's being challenged at the commercial level is the imagination of the management of these companies,” said Larry Chernoff, co-founder of Beverly Hills, Calif.-based consulting firm Chernoff Touber Associates. (He also continues to hold the title of chairman of Santa Monica-based Ascent Media Creative Services.) “We are finding very few companies are emerging with enough imagination to employ datacentric workflows. And as clients start demanding multi-resolution finishes, it will become more apparent

that they have been lagging in acquiring education—but it's not too late.”

The companies that have already started to make transitions to HD, data and digital intermediate (DI)-style environments are primarily those that also service feature and television postproduction, such as the companies under the Santa Monica-headquartered Ascent Media Creative Services banner, which include Company 3 and R!OT.

“Eventually the world will move to resolution independent, file-based workflow,” said Robert Solomon, president of Ascent Media Creative Services. “But different markets will move at different times; commercials tend to lag behind features and TV adoption in terms of new technology. It's our role to introduce new workflows when appropriate.”

When it comes to HD spot work, Solomon said, “I feel like we are long overdue. If I was an advertiser and I saw my standard definition spot surrounded by HD, I think I would be a quick adopter of HD.”

The industry needs to be examining the ability to deliver multiple formats such as HD, and including Quicktime, 2k data, and NTSC, added Fred Ruckel, creative director and Discreet Inferno artist at New York-based Stitch. But he agrees that, today, not all of these tiers will be required by everyone. “If my client wants NTSC, why am I gong to work in 2k?,” he questioned. “It's like hunting for butterflies with an elephant gun.

“Storage is critical today; 2k files take up so much space,” he continued “Our industry has totally transitioned from what it used to be in terms of storage. A TB is not a lot anymore, and a TB used to be the Holy Grail.”

Joe Bottazzi, partner/director of

Paul Babb To Head Live-Action Spots At R&H

Director Clark Anderson Returns To Studio

By Robert Goldrich

LOS ANGELES—Paul Babb has been named executive producer in charge of the live-action commercials operation at Rhythm & Hues (R&H), Los Angeles. Babb comes over from ka-chew!, the Hollywood-based spot division of animation studio Klasky Csupo, where he served as executive producer.



Paul Babb

Also shifting over from ka-chew! to live-action/visual effects house R&H is director Clark Anderson. The move marks his return to R&H, where he had served as a staff director and creative director. Anderson is best known for his mixed-media work encompassing live action, visual effects, animation and CGI. His first tour of duty at R&H ended in 2001, when he joined ka-chew!

Anderson's recent credits at ka-chew! included a combo live-action/CGI campaign for Mucinex out of McCann Erickson, New York, and spots for Keebler via Leo Burnett USA, Chicago, and Maalox and Joy detergent, both out of Grey, New York. Over the years, he has helmed assorted mixed-media ads for such clients as Coca-Cola, Honda, United Airlines, Intel, Nabisco, Colgate, Huggies, Kraft, Samsung and Budweiser.

The addition of Anderson represents Babb's first directorial signing at R&H. Babb said a key priority is to bring new directorial talent into the R&H fold. He succeeds executive producer Marlon Staggs, who is teaming with longtime R&H director

Randy Roberts to launch a yet-to-be-named production house in Hollywood.

R&H's live-action directorial roster consists of Anderson, Ryan Renshaw, Michael Wright and Dinh Long Thai, all of whom are well versed in combo fare. Wright and Renshaw split their time between the U.K. and the U.S.

Babb additionally plans to tap into R&H's resident computer animation helming talent for select mixed-media projects. He also sees the live-action division working closely with R&H's effects/CGI artisans and accessing the studio's computer animation resources as needed for combo jobs.

Babb's industry experience spans the agency, client and production house sides of the business. Prior to ka-chew!, he was senior partner/executive producer at Ogilvy & Mather, Los Angeles, an agency where he enjoyed a seven-year tenure. Previously, he served as director of advertising at Mattel Toys. And in the production company arena, Babb was executive producer at such shops as Paramount Images (the now defunct commercial production arm of movie/TV studio Paramount Pictures) and The Haboush Company, a since shuttered house that was part of the EUE family. Before linking with EUE, Babb was VP/director of broadcast at Foote, Cone & Belding, Los Angeles.

R&H's sales force consists of independent reps Arthur Portnoy on the East Coast, Mary Ida Bonadio in the Midwest, and Connie Mellors on the West Coast.

Hutchins Opens HutchCo

L.A.-Based Edit Shop Opts For Final Cut Pro

By Robert Goldrich

LOS ANGELES—Editor Jim Hutchins, who had been with Nomad Editing Company, Santa Monica, since its inception, has exited that roost to launch his own Los Angeles-based shop, HutchCo. The new venture opens with two Apple Final Cut Pro suites.

Hutchins began working on Final Cut Pro about five years ago, the impetus being some Apple computer commercials, which carried the prerequisite that he cut them on Final Cut Pro. He enjoyed the experience and went on to become a Final Cut Pro fan, cutting regularly on the system, though he also used Avid for certain spot projects at Nomad.

Now that he's gone entrepreneurial and started his own business, Hutchins opted to fully go the Final Cut Pro route. Under the HutchCo banner, he has already edited an SBC job directed by Stacy Wall of bicoastal Epoch Films for GSD&M, Austin, Texas, and an EA Sports assignment helmed by Neil Tardio, Jr., of bicoastal Go Film for agency See, San Francisco. At press time, Hutchins was about to take on another SBC campaign, being directed by Michael Downing of harvest, Santa Monica.

Hutchins said he simply felt the time was right to strike out on his own. While HutchCo's mainstay business is commercials, Hutchins said he also wants the company to serve as a laboratory to explore emerging ad forms—

including Internet fare, VOD, TV programs—in the branded content sector. He reasoned that a small nimble company is well positioned to adapt to a changing marketplace and to take advantage of new-media opportunities.

EXPANSION PLANS

HutchCo is also looking to move into some different areas, working, for example, with a motion graphics artist to explore possibilities in that discipline. Jane Hutchins serves as HutchCo's staff executive producer. Post producer Shannon Preece is also helping out on a freelance basis. Jim Hutchins currently is the lone editor at HutchCo, and said he's not actively pursuing other established cutters. He said his plan is to “organically develop new talent” for the company.

Hutchins made his mark as an editor during his longstanding tenure at Nomad. He has cut regularly for Goodby, Silverstein & Partners (GS&P), San Francisco, encompassing such accounts as E*Trade, AT&T Wireless and Anheuser-Busch. For the latter, Hutchins edited last year's Super Bowl spot, Budweiser's “Born A Donkey,” which was directed by GS&P's Jeff Goodby. His other credits include CNET's off-the-wall campaign directed by Traktor of bicoastal/international Partizan for Leagas Delaney, San Francisco, and the SBC Olympics campaign helmed by Fredrik Bond of bicoastal/international MJZ for GSD&M.

Got Milk: @radical Director Prominent On MVPA Nominees List

Francis Lawrence, Floria Sigismondi, The Saline Project, Sophie Muller Also Up For Best Music Video Helmer Of The Year Award

By Robert Goldrich

LOS ANGELES— Director Chris Milk of @radical/music, the music programming arm of bicoastal/international @radical.media, has garnered a show-leading seven nominations in the 14th annual Music Video Production Association (MVPA) Awards



Chris Milk

competition. Most notably Milk is a nominee for not only best director of the year but also for best directorial debut. The latter was earned on the strength of his video for Kanye West's "All Falls Down."

The best director of the year nomination came for three clips: John Mellencamp's "Walk Tall," Kanye West's "Jesus Walks" and Modest Mouse's "Ocean Breathes Salty."

Also nominated for the best director honor were Francis Lawrence of DNA, Hollywood; The Saline Project of bicoastal/international HSI Productions; Sophie Muller of Oil Factory, Beverly Hills, Calif.; and Floria Sigismondi of Revolver Film Company, Toronto.

Sigismondi earned nominee status on the basis of Incubus' "Talk Show On Mute," The Cure's "End of the World" and Living Things' "I Owe."

Muller was nominated for Sarah McLachlan's "World On Fire," Maroon 5's "She Will Be Loved" and The Killers' "Mr. Brightside."

The Saline Project copped its nomination for Eminem's "Toy Soldiers," The Cure's "Alt. End" and The Hives' "Two Timing Touch."

And Lawrence's directorial nomination came for Gwen Stefani's "What You Waiting For," Black Eyed Peas' "Let's Get

It Started" and Janet Jackson's "All Nite (Don't Stop)."

Rounding out Milk's seven nominations were: John Mellencamp's "Walk Tall" in the adult contemporary category; Kanye West's "Jesus Walks" for best hip-hop video; Kanye West's "All Falls Down" for best direction of a male artist; and Courtney Love's "Mono" in the rock category, and for best

direction of a female artist.

Receiving five nominations apiece were directors Spike Jonze of bicoastal/international Morton Jankel Zander, Oil Factory's Muller and DNA's Lawrence.

Among Jonze's nominations were Bjork's "Triumph of the Heart" in the international category; Ludacris' "Get Back" for best direction of a male artist and for best hip hop video; and Yeah Yeah Yeah's "Y Control" in the alternative music category.

Kanye West also figured prominently. Besides the nominations garnered by videos in which he starred, West also was recognized for his direction of John Legend's clip for "Ordinary People" in the R&B category. West directs through @radical/music.

On the strength of one video, Beck's "E-Pro," helming collective Shynola of The Directors Bureau, Hollywood, received three nominations, for best animated video, best alternative music clip and for best direction of a male artist.

In the cinematography category, Danny Hiele landed two nominations—one for Modest Mouse's "Ocean Breathes Salty," the other for Kanye West's "Jesus Walks." Director/DP Samuel Bayer of bicoastal RSA USA and its music video sister shop

Dir. David McNamara To Join Nonfiction In Mid-April

Helmer Wrapping Spot Assignments At The Film Company

SANTA MONICA—Nonfiction Spots, the Santa Monica shop known for representing noted documentary filmmakers for select commercials, is bringing director David McNamara on board, effective April 15. At press time he was wrapping job commitments—including Verizon spots via Draft, New York—at The Film Company, a house he opened in 2003.



David McNamara

With a directorial pedigree primarily in commercials and short films, McNamara is not cut from the documentary filmmaking cloth normally associated with Nonfiction. But he is no stranger to the docu discipline, having worked alongside critically acclaimed documentarian Albert Maysles in the formation of New York house Maysles Shorts in '96.

Nonfiction executive producer Loretta Jeneski said she was drawn to the stylish approach McNamara brings to real people and visuals, citing his spot work for Firestone. Other directorial credits for McNamara include commercials for Rolex and Old Spice/Red Zone.

Prior to Maysles Shorts, McNamara worked as a director and still photographer for international clients and ad agencies. He is currently developing a feature-length version of his short film, *Limbo*, which won best short at the Garden State Film Festival and top cinematography honors at the Malibu Film Festival.

McNamara rounds out a Nonfiction roster that includes directors Rob Bindler, Peter Gilbert, Helli, Steve James, Robby Kenner, Barbara Kopple, Stacy Peralta, Earle Sebastian, Ondi Timoner and Jessica Yu.

Dir. Ben Weinstein Signs With Notorious 24:7

Wraps Moby Music Video And Sony PlayStation's MLB Campaign

SANTA MONICA—Up-and-coming director Ben Weinstein has landed his first production house affiliation, signing with Santa Monica-based Notorious 24:7, headed by executive producers Jay Boccia, Neale Ferguson and Marc Smerling. The company handles Weinstein for spots and music videos.

Weinstein has already wrapped two projects under the Notorious 24:7 banner: a music video for Moby's latest single, "Beautiful," and a Sony PlayStation Major League Baseball campaign for TBWA/Chiat/Day, Los Angeles.

The first two commercials in the PlayStation campaign, :15 teaser "Mr. Met" and the :30 "Chavez," are now airing. For "Chavez," starring Oakland Athletics' All-Star third baseman Eric Chavez, Weinstein worked closely with Notorious 24:7 visual effects director Mathew Lamb to create a new take on the frozen moment "bullet-time" effect. Meanwhile "Mr. Met" shows in deadpan humor style the New York Mets mascot picking up his costume at the dry cleaners. The third spot in the campaign is slated to debut this month.

The aforementioned "Beautiful" was at press time listed on the weekly top video charts for both MTV and VH1. Weinstein directed and shot the clip; he has a background as a cinematographer.

Ezra Burke is the director of sales and marketing for Notorious 24:7.

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT
OF THE WEEK

Director Chelsom Tackles The Subject Of Love For Match.com

Hanft Raboy And Partners-Created Spot Centers On A Man Seeking Forgiveness

By Christine Champagne

Set in a football stadium, “Football” (:60), a new spot for online dating service Match.com, finds a spectator stripping down to his underwear and running out onto the field during a football game in progress. When the guy finally stops sprinting and falls to his knees, we see a plea scrawled across his chest: Forgive me Andrea. “I love you, Andrea!” he screams before being tackled by one of the players.

After watching this spot, one is left wondering, *Wow, what the hell did this guy do to Andrea that he has to go this far to try to earn her forgiveness?* “That’s what we want people to think,” said Doug Raboy, managing partner/creative director of Hanft Raboy and Partners, the New York-based agency that created the spot.

Okay, so what exactly did this guy do to Andrea? Raboy laughingly refused to elaborate any further.

The director who helmed the spot, Peter Chelsom of Independent Media, Santa Monica, Calif., wasn’t any more forthcoming. Chelsom, who confirmed that a back story was created to help motivate the actors, would only say that there was a “horrendous misunderstanding” between the couple.

LOVE IS...

Part of a campaign, “Football” is one of a series of spots that deals with the subject of love. “We wanted these spots to be about something more than an online dating service. We wanted these spots to be about love. What’s more important than love? It’s more important than money, more important than success,” Raboy said. “So that’s the approach we took, and our tagline is, *Love is complicated. Match is simple.*”

As for the “Football” scenario in particular, Raboy noted it is a situation that everyone can relate to. “We may not have run out on a football field,” Raboy acknowledged. “But we’ve all done something so screwed up that we need to apologize in a way that’s so sincere and so meaningful that we have a chance to get someone back.”

When it came to hiring a director to helm “Football” and the two additional spots in the campaign thus far, Hanft Raboy and Partners cast a wide net. “The search was far and wide, and we chose Peter because, to put it in his own words, ‘Love is what I do,’” Raboy said, adopting a British accent in an attempt to mimic Chelsom.

Chelsom certainly has experience in the arena of



Click Poster To View "Football"

romantic comedy, having directed films including *Shall We Dance* and *Serendipity*.

“It is what he does, and he understands it,” Raboy remarked, noting, “And our whole goal from the beginning was to treat these commercials like mini-movies, little cinematic stories.”

That approach was attractive to Chelsom, who treated “Football” as though “it was a highlight from a much longer film.”

Chelsom recently came aboard Independent Media, a shop that specializes in handling feature filmmakers for select commercials. The company is headed by executive producer Susanne Preissler.

As previously noted, Chelsom went as far as to provide the actors—Scott Rinker as the guy a.k.a. “Hero,” and Carla Toutz as Andrea—with a detailed back story from which to draw inspiration for their performances.

He also surrounded himself with moviemaking talent, including production designer Philip Messina, whose credits include director Steven Soderbergh’s *Erin Brockovich*, *Traffic* and *Ocean’s Twelve*, and DP Robert Richardson, a two-time Oscar winner. In fact, the night before the shoot for “Football,” Richardson won the Academy Award for cinematography for his work on director Martin Scorsese’s *The Aviator*.

GAME ON

Chelsom and his crew shot “Football” in one day at the Rose Bowl in Pasadena, Calif.

Much of what you see was caught on camera: Chelsom hired stunt coordinator Allan Graf, whose

credits include films such as *Friday Night Lights* and *Any Given Sunday*, to choreograph a football game, and he shot about 200 extras cast as spectators from angles designed to create the illusion that the stadium was packed, leaving R!OT Manhattan with a small amount of crowd duplication to perform.

In shooting the spot, Chelsom went for a “sniper look,” aiming to make it seem as though the main character’s actions just happened to be caught on camera. “The look of the film is slightly desaturated,” Chelsom pointed out. “If you get too glossy with this kind of thing, you stop believing it.”

In Chelsom’s mind, there was one shot that would make or break the spot—and that’s the wide one in which we see the guy run out onto the field. He shot that scene first. “It was like 6:30 in the morning,” Chelsom recalled, “and after getting that, I turned around, and I said to everybody, ‘We’ve just shot three-quarters of the commercial before 7 o’clock’ because that’s what mattered most.”

While Chelsom surrounded himself with feature film talent on the field, he went with an experienced spot editor, Carlos Arias of Final Cut, New York. “When I do this kind of commercial, I love going with film people in some categories—the only category I don’t go with feature people is in the editing,” Chelsom said. “I go with a commercial editor because that’s the area where I think you have to be realistic about the fact that it is a commercial, and they are used to cutting at a commercial pace.”

Chelsom, who praised Arias for his speed and inventiveness, took part in the edit. “To me, not being involved in the edit is unthinkable,” Chelsom shared. “If someone doesn’t want me in the edit room, that’s fine. But I shoot to cut, and I know exactly why I shot stuff. I will always, always offer a cut. I don’t care how long it takes me and the fact that I’m not being paid for it doesn’t matter.”

“Football” is accompanied by a piece of music with an operatic feel composed by Human, New York. The track was chosen because “it was almost like an opera was being played out on the field,” Raboy remarked.

Given the emotional impact of “Football” and the unanswered questions that the spot leaves viewers with, might Match.com be interested in having Hanft Raboy and Partners further explore the storyline? “If there is enough of a reaction,” Raboy mused, “I think the answer could be yes.”

Client

Match.com

Production Company

Independent Media,
Santa Monica.

Peter Chelsom, director; Robert Richardson, DP; Susanne Preissler, executive producer; Lindsey Skutch, producer. Shot on location in Pasadena, Calif.

Agency

Hanft Raboy and Partners,
New York.

Doug Raboy, managing partner/creative director; Sean LaBounty, creative director/art director; Nathan Manske, copywriter; Angelo Ferrugia, producer.

Editorial

Final Cut, New York.

Carlos Arias, editor; Terressa Tate, assistant editor; Stephanie Apt, managing director/executive producer; Rana Martin, producer.

Post/Visual Effects

R!OT Manhattan.

Matt Reilly, visual effects artist/online editor; Luis Ribeiro, executive producer; Colleen Garvey, producer; Connie Griffin, managing director.

The Mill, New York.

Fergus McCall, colorist.

Brand New School, New York.

Rob Feng, art director; Jonathan Notaro, creative director; Kevin Batten, executive producer; Rachel Kaminek, producer.

Audio

Final Cut Audio, New York.

Roland Alley, mixer.

Music/Sound Design

Human, New York.

Gareth Williams, Andy Bloch, Morgan Visconti, Lindsay Jehan, Sloan Alexander and John Connolly, composers/sound designers; Marc Altshuler, executive producer.

Principal Talent

Scott Rinker and Carla Toutz.

Director Yael Staav Has Man “Hugging” To Dear Life For ALS

Canadian :30 Underscores Not Taking The Simple Pleasures For Granted

By Robert Goldrich

Life is full of simple pleasures, if you take the time to become aware of them. Yet in everyday life, someone looking to enjoy those ordinary pleasures can seem the odd man out, one whose behavior might be regarded as curious, embarrassing or even causing others to feel slightly uncomfortable.

This :30, however, puts such behavior into its proper perspective, while being both humorous and poignant at the same time. We open on a man in the driver’s seat of a parked car. A traffic officer approaches to give him a ticket. Rather than being upset, the man reaches out through the open automobile window and hugs the standing officer.

Next we see the same man in a stable, hugging a horse. Then we’re taken back to the city, this time to a counter at a diner. The man reaches across the counter to hug his waitress.

Our next sojourn again takes us from urban to rural, as our male protagonist is seen hugging a tree. While in the politically conservative mindset, the term “tree hugger” is a pejorative term, this time the moniker plays as touchingly sweet.

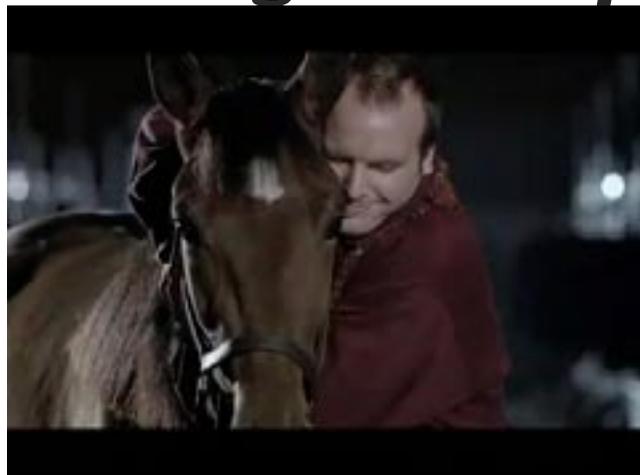
Finally, we see the man and his wife asleep in bed. In mid-slumber, he rolls over and ends up hugging his wife.

A super puts this hug fest into sobering context. The message reads, “Most people with ALS lose the use of their arms the first two years of the disease.”

That’s followed by the question, “What would you do, if you still could?”

The next super relates, “ALS kills the body first.” An end tag identifies the sponsor as being the ALS Society of Canada, accompanied by a Web site address, www.als.ca.

Titled “Hugging,” this :30 is part of a two-spot campaign directed by Yael Staav of Reginald Pike, Vancouver, B.C., and Toronto, for BBDO Toronto. The other PSA shows a man running endlessly through town and then the city’s outskirts. He hardly looks like a dedicated athlete in



Click Poster To View "Hugging"

training. Instead he’s a regular guy with a bit of a paunch who seems to suddenly have gotten into the marathon running, fitness swing of things. But that’s not the case. Titled

“Running,” this spot

tells us that within two years of being diagnosed with ALS, people lose the use of their legs. The same query appears, “What would you do, while you still could?”

ALS, also known as Lou Gehrig’s disease, affects nerve cells in the brain and spinal cord,

eroding the ability of the brain to initiate and control muscle movement.

James Davis and Josefina Nadurata executive produced for Reginald Pike, with Tom Evelyn serving as producer. The DP was Tico Poulakakis.

The BBDO team consisted of president/ chief creative director Jack Neary, senior VP/deputy creative director/copywriter Ian Mackellar, VP/associate creative director/art director Christina Yu, and producers Margaret John and Matt Minor.

Editor was Alison Gordon of Relish, Toronto. Colorist was Eric Whipp of Technicolor, Toronto. Audio post mixer was Keith Ohman of Pirate Radio & TV, Toronto. Music composer was Toronto-based Jim Guthrie. The principal actor in “Hugging” was Jeff Elliott.

At NAB...

Kodak To Reveal Vision2 HD System

By Carolyn Giardina

LAS VEGAS—Eastman Kodak, headquartered in Rochester, N.Y., has chosen the NAB as the venue in which to unveil a brand new Super 16 mm film stock combined with a new workflow that offers a flexible and cost-effective option for producing TV content in standard or high-definition formats. The system also provides creative control of the look throughout the workflow from preproduction through postproduction.

The Kodak Vision2 HD System packages the new Kodak Vision2 HD Color Scan Film 7299 with a Kodak Vision2 HD Digital Processor. The new film offers an extended dynamic range and broader exposure latitude coupled with the sharpness and fine grain imaging characteristics similar to the 500-speed Kodak Vision2 5218/7218 color negative film. In addition to mimicking the imaging characteristics of different emulsions, the system compensates for under- and over-exposure, as well as for variations in color temperatures.

The digital processor is a new postproduction tool designed to adjust digital files of scanned film to emulate the imaging characteristics of any current Kodak negative, including grain, contrast and colors. The box is used during a telecine session; it is loaned to the post house for the given job. The Kodak Display Manager, a component of the system, ensures accurate monitor calibration, so everyone, including the director, editor and cinematographer, sees exactly the same images.

Robert Mayson, general manager of image capture and VP of Kodak's Entertainment Imaging Division, said efficiencies include the ability to work with a single, multi-purpose film that inherently reduces short-ends and time needed for magazine changes. "The Digital Processor saves time in postproduction by enabling the colorist to find the ideal starting point for a transfer more quickly," he added.

A separate version of the Kodak Look Manager System designed for broadcast display (the original is geared toward print film for a theater screen) can be used as an optional component with this system. It allows cinematographers to previsualize looks in video space during preproduction, including emulating different filters, lenses, films and postproduction processes.

Jim Minno, director of Kodak's television segment, reported that the first tests for this new system have already occurred in Los Angeles and in Europe.

By Robert Goldrich

A youngster bicycles down a suburban street. "I don't dream like you," he says. A man gets a newspaper from a vending machine. "I don't have the same skin as you," he relates.

A woman, carrying a child, then notes that she doesn't wear her hair like you.

A sailor, eating a hamburger in front of a fast food restaurant, shares, "I don't dance like you."

A young guy in a grocery store parking lot, relates, "I don't come from the same place as you."

And finally a jogger says to the camera, "But I will give you CPR."

A super then appears on screen against a black background. It reads, "Learn To Save A Life Today."

A voiceover by actress Julianna Margulies then observes, "When you help the Red Cross, you help America."

The American Red Cross logo appears, accompanied by a Web site address (www.redcross.org).

This PSA is part of a broad-based campaign—which includes two :60s (one English, the other in Spanish) and four :30s—from Hill, Holliday, New York. The public service spots all depict people from different walks of life who talk about the many ways in which they are unlike us—yet despite the differences, they believe in being there for others, through CPR, blood donations, and financial contributions to the Red Cross. The PSAs were directed by Steve Rogers via Biscuit Filmworks, Los Angeles. Line producer was Helen Hollien. The spot was shot in New Orleans by DP Eric Tremel.

Editors were Crandall Miller and Marc Langley of The Whitehouse, New York. Colorist was Victor Mulholland of Company 3, New York. Audio mixer was Tom Goldblatt of audioEngine, New York.

Composer Aimee Mann donated the ads' instrumental track, "Wise Up," from the Oscar, Golden Globe and Grammy-nominated soundtrack for *Magnolia*.

"Training Saves Lives"



Click Poster To View "Training"



Getting Paid Late?

Earlier this year, *SHOOT* reported (*SHOOT*, 1/21/05, p.1) that the AICP revised its Guidelines to address concerns in the production community about late payment by advertising agencies. The AICP now recommends that production companies assess finance charges on all payments that are more than thirty days overdue.

There is no doubt that late payment is a serious problem. When production companies are owed substantial sums of money for long periods of time, it puts their

businesses at risk. And having to borrow in order to finance productions, while waiting for payments that are long overdue, reduces the profitability in a business where profits are already shrinking.

Bringing attention to the problem is important. And this change to the AICP Guidelines should spark lots of discussion between production companies and advertising agencies. But will it work?

WHY DO AGENCIES PAY LATE?

Advertising agencies typically wait until they have received payment from the client before making payment to the production company. Not surprisingly, agencies worry about cash flow as well. Some clients don't pay on time. Some clients won't make payment until long after a production is completed. As a result, when advertising agencies are waiting for payment from their clients, that delay just gets passed on. Another common problem is that, for any number of reasons, agencies and clients often just can't process invoices quickly enough to make payment in thirty days.

WILL IMPOSING FINANCE CHARGES WORK?

Finance charges certainly may help alleviate the problem. Having the right to charge penalties for late payment -- and then imposing them when necessary -- should serve as an incentive to pay promptly. There are two major challenges to implementing this, however. First, many agencies will never agree to pay them. Advertising agencies, which are typically acting as agents for their clients, will not want to ask their clients to pay finance charges. Second, even if finance charges are included in the production contract, will the production company really want to impose them? You have to be pretty tough (and be willing to risk the relationship) in order to go to an agency, that you hope to get work from in the future, to ask for finance charges. If imposing a finance charge is not going to work for you, what else can you do?

Go into jobs with your eyes open. Regardless of what the production contract says (which you should examine carefully as well), have an honest conversation with the agency about when they really will be able to pay, and make sure that you'll be able to live with that. Consider whether you have had payment problems with the agency in the past. Talk to other production companies about the agency's payment history. If the agency is typically only paying after sixty or ninety days, or even longer, then you should factor that into your decision about whether to do the job.

Take an agency's payment terms (and payment history) into account when bidding the job. If you're not going to get paid in thirty days, then you should consider whether it's possible to address this in the bid. If you are going to have to finance part of the production, can you increase your markup? If not getting paid for ninety days after the production is completed is going to create cash flow problems, can you ask for more than fifty percent up front?

Most importantly, production companies and advertising agencies need to continue to have an open dialogue about late payment. Agencies value their relationships with production companies -- and value their contributions to the productions. If they can produce great work together under the toughest of conditions, there's no reason why they can't figure this one out as well.

This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com

Reflections On "Dreams"

Artisans discuss the Sony project



BU001025 Photodisc Collection / Getty Images

The Sony "Dreams" project, now in its fourth year, debuted in New York earlier this week at the Ziegfeld Theater, after premiering in Los Angeles at the end of March. The short film project is presented by Sony Electronics Broadcast and Systems Division and Young & Rubicam. Although the agency and Sony have parted ways, both parties agreed to continue to work on "Dreams" 2005, which was already underway at the time of their split.

The "Dreams" project gives commercial directors the opportunity to create a short film under a common theme—this year's is "Flight"—using Sony's 24p HD cameras. While directors get to realize creative visions, other noted spots artisans—editors, colorists, music houses, visual effects shops, DPs and others—also get to flex their creative muscles on the "Dreams" shorts.

This week, *SHOOT* looks at some of the editors and colorists behind some of the short films. David Hussey of Company 3, Santa Monica, worked on *Le Roi*, from director Baker Smith of harvest, Santa Monica. Sarra Idris and Maury Loeb of PS 260 New York, cut *My Little Pony* from director Filip Engstrom of the StyleWar collective, repped via bicoastal Smuggler. Karen Kourtessis of Crew Cuts, New York, edited *Flight*, directed by Alison Maclean of Park Pictures, New York. Michael Saia of Jump, New York, cut *Vuelo*, the film from James Gartner of bicoastal GARTNER. And Angus Wall cut *Max*, helmed by Samuel Bayer of bicoastal RSA USA. Colorist Lenny Mastrandrea worked on Maclean's short, as well as *Switching To Glide: The Abe and Frida Kogan Story*, from director Hank Perlman of bicoastal/international Hungry Man.

David Hussey
colorist
Company 3, Santa Monica

How many years there?
12

Why did you become a colorist?

In 1983, when I got out of film school, I wanted to be an editor, so I got a job at a post house in Toronto. At that time, telecine wasn't considered an important part of the process. Everyone wanted to be an online editor, but because I was the new guy I was tenth in line to get a shot. On the other hand, the company had just one Rank and just one guy running it, so I began hanging out on weekends learning the system. Telecines were relatively simple in those days so I caught on quickly. When the colorist left, I was given the job because there was no one else to do it. It turned out I was good at it and it was fun, so I kept on doing it.

Shortly thereafter Da Vinci came out with its first product and telecine exploded. People began taking color correction much more seriously and I rose with it. Today, because of telecine, I get to visit interesting places. I work with some very talented people on the best projects. That's why I like it.

What's the most exciting development (creative or technical) happening in your field right now?

The digital intermediate process. After so many years of correcting for television, having the ability to do theatrical work is very exciting. I recently completed DI for my first feature, *Constantine*, and the process was amazing. I can't wait to do more.

How did you get involved in the "Dreams" project?
They booked me.

Are you happy with the

end product?

They shot it on HD and we did a tape-to-tape color correct. That concerned me because HD can look flat, but after we color corrected it, added contrast and tried different color schemes, it looked beautiful—and really helped tell the story.

What has been the most challenging spot you've worked on in the past year?

I can't point to any one spot that was a particular challenge. When I work it's not normally a struggle. I like to go through and set the look for each scene in a spot. Then we can compare scenes side by side and determine if they flow together. If they don't, we'll make adjustments. Once we've done that, then we can correct the whole spot. It makes for a very relaxed session. If you start color correcting from the beginning and work through, you may paint yourself into a hole.

Sarra Idris
assistant editor
co-editor on *My Little Pony*
PS 260, New York

How many years there?
Two

Why and how did you get into editing?

I tried everything else and then fell into editing. I have a fine arts background and a Master of Fine Arts in photography and related media. I have worked as a photo editor years before, I guess this is a natural progression.

What was it like editing a "Dreams" project?

I am lucky to have had the opportunity to collaborate with Filip Engstrom of StyleWar and so many amazing talents

Reflections On "Dreams"

that came together to make this happen. This was just plain fun. Respect to all the various special effects houses that helped on this project. It really was incredible to watch as each layer was built and the film came to life. The icing on the cake for me was during the final mix when sound design and final picture finally met.

How did you get involved?

When Smuggler approached Maury about doing a Sony "Dreams" project with StyleWar, we were all very excited. Then Maury asked me to co-edit the short film with him. I think he saw the excitement in my eyes.

Are you happy with the end product?

Love it!

What's the best part about being an editor?

The process.

What's the worst part?

Vision loss and carpal tunnel syndrome.

Do you have an all-time favorite ad you cut?

Hopefully, the best is yet to come.

If you could have worked on any spot airing now, which would it be and why?

Tarsem's "Masks" for Nike apparel is fantabulous! [The director helmed the ad via Wie-den+Kennedy, Portland, Ore., and bicoastal/international @radical.media.]

Karen Kourtessis
partner/editor



Sarra Idris

Crew Cuts, New York

How many years there?

11 total (After a brief stint at Post Factory, New York, Kourtessis returned to Crew Cuts last summer.)

Why and how did you get into editing?

I "accidentally" joined the Army right out of high school—they had the best uniforms at the time. When you join the Army, you get to pick your job. I picked 26 Tango, communications technician. Hey, it sounded better than being a cook. I worked in the television stations shooting, editing, and doing technical work for four years. I got out, came to New York, and the rest is history.

What was it like editing a "Dreams" project? How did you get involved? Are you happy with the end product?

It was great working on "Dreams." I

wanted to be involved because I liked the idea that one word is given to 10 different directors who come up with 10 different interpretations of the single word and are played out in any way imagined without any constraints—except, of course, for the four-minute time restriction.

I saw a short film Alison had done by way of a client of mine and absolutely loved it. I researched her work and thought, "I wish I had cut every single thing I could find that she had done." So I wrote her a letter and sent her my reel.

The film was such a great experience to cut. The whole project was a psychological experiment: A director who cast an actor as the director who held auditions where the actors were asked to convince other actors that they were escaping the audition.

It was a multi-leveled film of stories. It was dark and funny and the performances were amazing. I absolutely loved working with Alison and I think the film turned out great!!

What's your most recent spot project?

Brown Co with McCann Erickson, New York.

What, if any, outside projects—e.g., shorts films or features or TV—have you completed in the past year?

Oye He's No Longer A Boy, a film by Toni Lipari.

What's the best part about being an editor?

The free town car rides home at 3:00 am

What's the worst part?

The free town car rides home at 3:00 am

Do you have an all-time favorite ad you cut?

Black & Decker's "Neighbor" and Pella

Window's "Sigh."

If you could have worked on any spot airing now, which would it be and why?

The Spike Jonze spot "Hello Tomorrow" for adidas—I mean who wouldn't want to cut that one?

Maury Loeb
editor
PS 260, New York

How many years there?

Three

Why and how did you get into editing?

I first began to appreciate editing when I was studying documentary filmmaking in college. That's when I started to understand the power of the editorial process and the impact of a good editor. After school, I was freelancing as a production assistant on films shooting in the city. I was eager to be gainfully employed and I just couldn't physically stand up anymore and really just wanted to sit down. Editing made perfect sense.

What was it like editing a "Dreams" project?

It was such an honor for me to cut a "Dreams" project. I was eager to collaborate with Filip Engstrom of StyleWar on *My Little Pony*, who do some of the hottest shit out there, and I was excited to make something longer than 30 seconds. Working on a short film that was so effects heavy was also very unique. The editorial process on this film was such an interesting challenge. Our only raw material was these backplates that were shot on set and we essentially had to imagine and craft this entire world from there.

How did you get involved?



Maury Loeb

Smuggler approached me and asked if I would be interested in helping StyleWar out with a "Dreams" project. Sony "Dreams" is such a prestigious event and StyleWar does such amazing work, Sarra and I jumped at the opportunity to cut one.

Are you happy with the end product?

I think the film came out great. I am so impressed that so many amazing and talented folks got together to collaborate on StyleWar's vision and pulled this film off.

What's your most recent spot project?

Currently I'm working on some Cingular spots that Hank Perlman shot for BBDO New York.

What's the best part about being an editor?

Reflections On "Dreams"

I genuinely love TV commercials, and making these amazing little stories with talented and creative people that get to live on television for everyone to see is very satisfying for me.

Do you have an all-time favorite ad you cut?

I really love the adidas "Unstop-pable" ad with Tracy McGrady that I did with Brian Beletic [of Smuggler] for TBWA/Chiat/Day San Francisco.

If you could have worked on any spot airing now, which would it be and why?

I would have loved to edit Tar-sem's "Masks" for Nike apparel—that is such a sexy cut.

Michael Saia
president/editor
Jump, New York

How many years there?

Eight—Barry Stilwell, Luis Moreno, Frank Ciofreddi and I started the company then.

Why and how did you get into editing?

I studied music in college. Jazz drummer, mostly small ensemble. I later became a sound editor, and the progression to film editing was a pretty natural one.

How did you get involved?

I was working on *Glory Road*, James Gartner's feature (still in post now) about the 1965 Texas Western basketball team. Near the end of my commitment to the film (which was 12 weeks ... mostly action sequences), Jim was approached about the "Dreams" project [*Vuelo*], came to the cutting room and told me

about this story that he's wanted to film for a while, and I was in.

What was it like editing a "Dreams" project?

It was Jim, and me, and that was it. All the choices were ours—the director and editor—for better or worse. That never happens anywhere else, and maybe it shouldn't, but it sure was fun working that way.

The quiet simplicity of the story, after all of the action/sports drama of *Glory Road*, was a wonderful aesthetic change, and it was a great transition from the feature back to commercials.

Are you happy with the end product?

Ecstatic. Jim is as good a storyteller as there is, and this film is an illustration of that, as well as a reflection of his personal sensibilities. I love having been involved in that.

Beyond that, technically, it was a little touch and go, color correcting as close to the shadowy edge as we did, in a medium we were unfamiliar with, but I think it wound up being worth the stress.

What's your most recent spot project?

Mercedes-Benz. Directed by Victor Garcia [of bicoastal/international Morton Jankel Zander]. Exquisite.

What, if any, outside projects—e.g., shorts films or features or TV—have you completed in the past year?

Glory Road and *Vuelo*. That's it. I'll be focusing on commercials for a while, I think.

What's the best part about being an editor?

The part between screening the dailies and showing the first cut.

What's the worst part?

Same part.

Do you have an all-time favorite ad you cut?

I've been doing this too long, and have been too lucky in the opportunities I've had to have only one, but: Champion's "Wrestler," Sony's "Subway," Cingular's "Dan," (director's cut), a car chase for Mercedes, a car chase for a spot that hasn't aired yet—still a secret.

If you could have worked on any spot airing now, which would it be and why?

Sorry. I don't really think about that kind of stuff, or watch enough TV besides baseball to know.

Angus Wall
editor
Rock Paper Scissors,
Los Angeles

How many years there?

13

Why and how did you get into editing?

I used to do giant (8' x 6') photo-collages in college, often using hundreds of pictures torn or cut into tiny pieces. When I was exposed to editing at Propaganda Films, I found the thing I wanted to do 24 hours a day.

What was it like editing a "Dreams" project? How did you get involved? Are you happy with the end product?

It's great to work with Sam [Bayer], although we only had a few days. He is incredibly passionate about the piece. In fact, we're doing a longer version.

What's your most recent spot project?

Stella Artois with Frank Budgen of

Gorgeous Enterprises, London and bicoastal Anonymous Content.

What, if any, outside projects—e.g., shorts films or features or TV—have you completed in the past year?

Haines Hall [of Spot Welders, Venice, Calif.] and I cut *Thumb-sucker* (a feature length movie) for Mike Mills [who directs via bicoastal The Directors Bureau].

What's the best part about being an editor?

You get to live at (what can be) the best part of the process.

What's the worst part?

When you're a trash disposal.

Do you have an all-time favorite ad you cut?

No.

Lenny Mastrandrea
colorist
Nice Shoes, New York

How many years there?

Eight

Why did you become a colorist?

Creativity. I feel color correct relies heavily on the creativity of the artist involved.



Angus Wall

What's the most exciting development (creative or technical) happening in your field right now?

Virtual Telecine. The Specter Virtual Telecine is a very impressive tool, which speeds up the color correct session. Fine tweaking from scene to scene is very simple. There are no reel changes, and scrolling through entire rolls of film is not necessary. A good amount of time that was wasted on such things can now be spent on precision.

How did you get involved in the "Dreams" project? Are you happy with the end product?

We here at Nice Shoes have been involved in the project for several years. This was my first chance to work on the project. I had the opportunity to work on both *Flight* [from director Alison MacLean at Park Pictures, New York] and *To Glide: The Abe and Frida Kogan Story* [directed by Hank Perlman of bicoastal/international Hungry Man]. Everyone seemed happy with the end result.

What has been the most challenging spot you've worked on in the past year?

In the role of colorist, the most challenging part of my job is to interpret each client's goals and vision. Doing this each day is a challenge unto itself. I can not recall a specific project where that task was more difficult than others.

If you could have worked on any spot airing right now, which would it be and why?

I can not name a single spot, which I feel needs my attention. At Nice Shoes, we are lucky enough to work on a good number of national campaigns. Therefore, we get the opportunity to work on a vast array of spots through which we can express our art.

Cutting Observations

Agency creatives and producers discuss the editing relationship.

For this week's post series, *SHOOT* surveyed agency creatives and producers about their relationships with editors. The questions asked were: Define your working relationship with editors. (Are you involved in the editorial process from the outset? Or do you enter the process after the editor has had the chance to do a cut—or cuts—on his or her own? How do you best work with an editor?) If you have been involved in a remote editing situation, how has that impacted your working relationship with the editor? Below are the responses:

Jeff Kling
Executive creative director
Euro RSCG Worldwide,
New York

Usually, pre-shoot, the editor's identity is floating somewhere in the background. I like it when a director brings it up, because it's important, and because something like my deficient brain is usually making me forget to ask. I'm a huge (like, 400-pound) believer in fixing everything in post, so I should focus on the editor much more than I traditionally have. I've been spoiled by producers who have the good sense to book phenomenal editors well in advance. One such editor told me that for as long as he's been editing, he mentally edits, in his tranquil hours, a single piece of footage consisting only



Jeff Kling

of legs walking down the sidewalk. He figures if he can tell a story with that only, he's good. I want someone like that cutting my junk. In fact, I want him, specifically (Angus Wall of Rock Paper Scissors, Los Angeles), and his henchmen, cutting my junk.

Most directors stay quite responsible for their film by remote; that's why most know to bring up the editor well in advance, and to insist on certain favorites. You might never see the director after the shoot, but the director sure as shit sees what you're making of his or her work. Editors don't habitually contribute to a spot beyond the edit. To contribute to the spot with great editing is plenty to ask. Plus, the editor and his/her house fatten you on all that great food, and defer to you in a manner that far exceeds your worth. Whom does this not amaze?

Buffy McCoy Kelly
VP/creative director
Neiman Group, Harrisburg, Penn.

Working with an editor is like cooking a pot of chili: put in the ingredients, and then walk away. That's the way you get the best product. Just like with any creative partner, spending time up front to build a solid relationship is key. When you have a tight relationship and the Internet, location is moot. We're all about



Cal McAllister

letting our editors go nuts, bring their magic to the party, and do what they're experts at doing.

Cal McAllister
Partner/creative director

Wexley School for Girls, Seattle

We usually have a call with our editor and go over the script, and then another one after he's seen the dailies. Then we leave said editor alone, just like we'd do with a small child and a chemistry set or book of strike-anywhere matches. We know what we'd do, we want to see what they'd do. We also have a lot of faith in the editor, and expect them to try different things, solve it different ways. Be smart, but try some crap. Have fun. Make it better than we saw it.

Working remotely is tough. Not because we want to be frame fuckers, but because it's nice to sit in the back of the room and watch the process, the tweaking, after we're all generally happy. Or of course when we're generally not. We sound like idiots when we say, "Did you try this? Did you think about that?" and then the editor has to say, "Of course I did, it's my job you morons." We find it saves time when we're in the room.

Of course, everyone would rather be in the back of the room eating Cheetos and talking about how it was the idiot director's fault we never got the only shot we really needed. If we have to edit remotely, we suck it up, have a copy

of dailies sent to us, burn through all of our long distance minutes and thank God for Quicktimes and FTP sites.

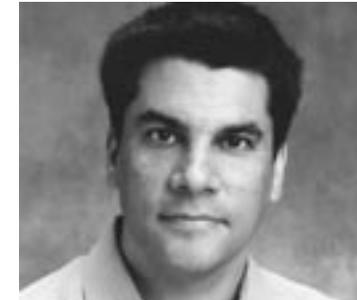
Eric Silver
Executive creative director
BBDO New York

Finding a great editor is like finding a great spouse. It's someone you don't second guess and can trust to bail you out of any situation. For the past eight years or so, Gavin Cutler has certainly filled that role. I don't think I've ever looked at a daily. I know the best performance is always going to be selected and, to be honest, it's at the point where when he shows a cut... it's usually 99 percent there.

A great editor can make an average director look like a genius. Editors are the most underrated part of the advertising process.

Paul Stechschulte
Art director
Crispin Porter + Bogusky, Miami

I've found that it is always a good idea to give an editor a crack at putting together the spot first. (Assuming deadlines will allow for such a luxury.) They've seen scripts (maybe shooting boards), but that's it. So as they rummage through dailies, they'll have a different perspective on what's good. What's funny. What's working and what's not. They should come into the process completely fresh. The best bring unbiased eyes to the project. Assuming that they're really good at



Eric Silver

what they do, letting them do their "thing" has always been beneficial to projects I've worked on. I work best with editors who embrace a collaborative process. It's important for an editor to have an opinion, but also be willing to agree to

disagree. They must be willing to try things—even if they don't make sense out of the gate. Experimentation is key. You may end up back where you started but if you don't play with the footage, you'll never get somewhere new.

It doesn't really [impact the relationship with an editor]. Face to face is what I prefer, but the remote option often is a better use of time and resources.

Jesse Wann
Producer
Wieden + Kennedy, New York

Most editors want the opportunity to spend some time on their own with the footage, and that's usually a good thing. How much leeway and time I give them on their own depends on the flexibility of the post schedule and my own relationship and confidence in the editor. Your editor is one of the most important people on the project, and can bring a fresh perspective to an idea you've been living with for a while.

Plus, they have no back story with the footage—they see it honestly. It's hugely important to be open to and foster a good collaboration with your editor, respecting their instincts and process. That's how you get the best work.



Jesse Wann

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□ The **Cannes International Advertising Festival** will introduce two new awards this year: an **Interactive Agency of the Year Award** and a **Direct Agency of the Year Award**. Both honors will go to shops earning the highest number of awards in their respective competitions....**Howard Woffinden** has been named executive producer at **Nydrle**, West Hollywood. He succeeds **Jeanne Mattiussi**, who has moved on to **Millennium Pictures** as its West Coast-based exec producer....**Radium**, San Francisco and Santa Monica, has added to its team, bringing on board *Inferno/Flame* artist **Raul Ortego** and managing director **Stelio Kitrilakis**....Editor **Jeff Landsman** has joined **Swell**, Chicago. He comes over from Red Car's Chicago shop....Director/producer **Dennis Gelbaum** will be directing kids, toys and other fare through **Workshop**, a New York-based division of **Beaucoup Chapeaux**....

rep report

□ Effective April 15, the principals in **Claire/Alden** are going their separate ways. **Patricia Claire's** new venture will be **.patricia claire co.** The New York shop—headquartered in what will be the former premises of **Claire/Alden**—provides national representation and marketing consultation for a roster that includes: director **Tim Hope**; **Passion Pictures**, London; **Method**, Santa Monica; **Psyop**, New York; **Massive Industries**, New York; bicoastal **Hornet**; **Nexus**, London; **Sherbet**, London; **Carl's Fine Films**, San Francisco; and **Pixar**, Richmond, Calif. Additionally, San Francisco-based **Wild Brain** is handled on the East Coast and in the Midwest. The new firm—with a sales staff consisting of owner **Claire**, **Xavier Egurbide** and **Patrick Arrasmith**—specializes in design, visual effects, CG, animation and mixed-media directors....Meanwhile, **Phillip Tyler Alden**, formerly of **Claire/Alden**, is launching **The PTA**. The new independent rep firm, based in New York, will handle the East Coast for London-based **Kleinman Productions** (director **Daniel Kleinman**); Santa Monica-based **GARTNER** and its sister shop **Tight**; Santa Monica-based **Outsider** (headquartered in London); bicoastal **Stardust Studios**; **Nonstop Pictures**, New York; and for four of the directors on the roster of **Park Pictures**, New York—**Ringan Ledwidge**, **Neil Abramson**, **Luke Forsythe** and **Jim Gilchrist**....**Phil McIntyre**, formerly of **Click 3X**, New York, has launched **PGM Artists**, a New York-based sales and talent management firm. Via the new venture, McIntyre has taken on exclusive U.S. spot representation for **Kleiser-Walczak (KW)**, Hollywood and North Adams, Mass. McIntyre is repping KW for live-action production as well as animation and visual effects jobs. He is also handling **Diana Walczak** and **Jeff Kleiser** as a live-action directing team. Additionally, through PGM, McIntyre serves as head of sales for **Limbo Films**, Portland, Ore. While managing **Limbo's** national sales force, McIntyre will also focus on the Northeast and the West Coast territories. Owned by director/DP **Gary Nolton**, **Limbo** is handled by independent reps **Marci Miles** in the Midwest and **Ann Asprodites** in the Southeast....

bulletinboard

- April 15-17/Santa Monica: Association of Film Commissioners International (AFCI) presents the **Locations Trade Show** at the Santa Monica Civic Auditorium. www.afci.org....
- April 16-21/Las Vegas: **National Association of Broadcasters Convention**. www.nab.org....
- April 21-May 1/New York: **The 4th Annual Tribeca Film Festival**. (212) 941-2400; fax: (212) 941-3939; festival@tribecafilmfestival.org; www.tribecafilmfestival.org....
- April 21-May 5/San Francisco.: **48th San Francisco International Festival**. www.siff.org....
- April 21-30/Newport Beach, Calif.: **Newport Beach Film Festival 2005**. (949) 253-2880; fax: (949) 253-2881; www.newportbeachfilmfest.com....