

stash03



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SONY



stash
DVD MAGAZINE



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

DVD production: METROPOLIS DVD,
New York

Animation: KYLE SIM, TOPIX, Toronto
Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,
Media Ventures, Santa Monica

Thanks: CHEYENNE, MAYA, NICOLE,
JASON, TYLER, RADIOIO.COM

Cover Image: Honda "Grrr" courtesy
NEXUS PRODUCTIONS, London

Stash toolkit: Illustrator, Photoshop,
InDesign, Transmit, Powerbook G4s,
Helvetica Neue, DIN Mittelschrift

Instructions: Fluff with a fork.

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Yes, it's true. Stash is off to a rip-snorting start. Our third issue, code named Stash 03, will land on the desks of visually acute and well-adjusted professionals in 30 countries on six continents - thank you Kuwait, Cypress and Nigeria. Those desks belong to ad agencies, broadcasters, animation studios, post houses, producers, directors, creative directors, art directors, copywriters, editors, animators, designers, students and a dental receptionist in Dallas taking Maya and After Effects classes at night - thank you Maureen. This issue will also be available at discerning yet friendly online retailers and terrestrial bookstores in New York, Toronto, Los Angeles, Vancouver and Singapore with London to follow soon.

But wait, there's more - we just renovated the website, rented sunny new digs at Broadway and 12th from real nice people and retained the multi-talented Heather G to keep us sane.

Looks like this would be the time to get those submissions in 'cause I'm in a really good mood.

Stephen Price

Editor

New York 11/04

sp@stashmedia.tv

HONDA HATE “GRRR”
Cinema and TVC :90

Agency:
WIEDEN+KENNEDY

Directors:
SMITH & FOULKES

Production:
NEXUS

www.nexusproductions.com

Can hate be good? In the case of Kenichi Nagahiro, it seems so. Honda's chief engine designer hated the noise, smell and dirt of diesel engines so much he flatly refused to design Honda's first diesel unless he was allowed to start from scratch. The result is the i-CTDi a brand new power plant that even bunnies and rainbows can love. Garrison Keillor sings the infectious folk song.

For Wieden+Kennedy

Creatives: Michael Russoff, Sean Thompson



For Nexus

Producer: Julia Parfitt
3D: Darren Price, Steve Brown, Mark Davies, Luis Juan Palares, Michael, Mike Swindall, Daniel Shutt, Laura, Saul, Sandra Guarda
Composite: Reece Millidge, Eddy Herringson, Moshe Sayada
Graphics: Reece Millidge, Ludovic, Adam Pointer

Toolkit

3D Studio Max, Brazil, After Effects, Combustion



HP “PICTURE BOOK”
TVC :60

Agency:
GOODBY, SILVERSTEIN & PARTNERS

Director:
FRANCOIS VOGEL

Production:
PARANOID PROJECTS @ TOOL

VFX:
ZOIC

www.zoicstudios.com

François Vogel follows up the much-acclaimed HP “You” with this visually intricate spot. The fluid and seamless integration of what could have been a tiresome visual gimmick is due in part to Vogel's extensive planning with the effects in mind and his experience as a compositor. To accommodate worldwide broadcast and theatrical release, the spot was finished in HD 25p PAL by Zoic via Flame and Combustion.



For Goodby, Silverstein & Partners

CDs: Steve Simpson, Rich Silverstein

Associate CD: John Norman
EP: Josh Reynolds

For Paranoid Projects @ Tool

MD: Phillip Detchmندی
EPs: Claude Letessier, Jennifer Siegel
HOP: Amy DeLossa
Producer: Mark Fetterman
DP: Adam Kimmel

For Zoic

CD: Christopher Jones
Producer: Carla Attanasio
Combustion/Flame: Dayna Cernansky, Rachel Keyte, Keith Weilmuenster, Chris Howard, Kevin Moseley

For Chrome:

Editor: Hal Honigsberg

For Prologue

Designer: Kyle Cooper

POST OFFICE "TWINS"
TVC :40**Agency:**
PUBLICIS**Director:**
SIMON WILLOWS, JON RICHE**Production:**
BLINK**Animation/VFX:**
FRAMESTORE CFC
www.framestore-cfc.com

This, the fifth ant-based spot for the British Post Office, was shot in cost-effective and reliably sunny Majorca. Back in London, three weeks of animation and two weeks of 2D/compositing work got the ants into shape and into the shots. Lighting information was gathered on set using HDR (high dynamic range) photographs. Taken from the ants' POV, these fisheye pix of the live environment are used to provide accurate 3D lighting and reflections on the twins.

For PublicisAD: Jackie Steers
Copy: Ira Joseph
Producer: Sharon Joyce**For Blink**

Producer: Bart Yates

For Framestore CFCInferno: Jonathan Hairman
3D: Dave Hulin, Kate Hood, Robert Holder, Don Mahmood, Gwilym Morris,
Lighting/rendering: Laura Dias, Simon Stoney
Colorist: Steffan Perry
Post-producer: Abby Orchard**Toolkit**Maya with proprietary plug-ins,
Inferno.**For Wieden + Kennedy**AD: Ryan O'Rourke
Copy: Derek Barnes
EP: Ben Grylewicz
Producer: Vic Palumbo**For Smith and Jones**DP: Harris Savides
EP: Philappa Smith
Producer: Steven Sills**For Sea Level**VFX/Inferno: Ben Gibbs
EP: Celest Gilbert
VFX producer: Amy Russo**For The Whitehouse**

Editor: Russell Icke

ToolkitInferno, Combustion, Mokey,
Onyx 2, G4s**NIKE "MICHAEL VICK EXPERIENCE"**
TVC :60**Agency:**
WIEDEN+KENNEDY**Director:**
ULF JOHANSONN**Production:**
SMITH AND JONES**VFX/post:**
SEA LEVEL
www.sealevelvenice.com

Concept, casting and execution all converge for this take on Fear Factor meets Monday Night Football. The on-field footage, green-screened players, practical rig and NFL audience plates were all laced together during four weeks of tracking, composites, custom background creation and painstaking matte extraction work at Sea Level.

NEXTEL "EAVESDROP"
TVC :30

Agency:
TBWA\CHIAT\DAY

Director:
BRYAN BUCKLEY

Production:
HUNGRY MAN

VFX:
CHARLEX
www.charlex.com

How they did it (the ADD version):
Shot a day of real race with real crowd. Shot two days on the closed track with the stunt guy, nine cars, 100 extras and matching camera specs (all at 120 fps so the footage could be sped up). Had stunt guy jump onto still car, married a pass of his lower body to a pass of his upper body, put on a new head then composited with shot of him leaping and shot of car going by then added blur to make the cars look faster. Questions?

For TBWA\Chiat\Day
ECD: Gerry Graf
Copy: John Patroulis
AD: Tony Bennett
Producer: Nathy Aviram



For Hungry Man

EPs: Steve Orent, Dan Duffy
Producer: John Marx
DP: Adam Beckman

For Charlex

ECD: Alex Weil
VFX supers: Alan Neidorf, Kevin Quinlan
Sr Flame: Marc Goldfine
Flame: Philana Dias, Kevin Quinlan, Tony Robbins, Rick Spain, Evan Schoonmaker
Designer: Jeff Stevens
Producer: Abby Okin
Sr producer: Anne Skopas

For Mackenzie Cutler

Editor: Ian Mackenzie

Toolkit

Flame, Maya



ACURA RSX "DANCE"
TVC :30

Agency:
RUBIN POSTAER &
ASSOCIATES

Director:
MARK ROMANEK

Production:
ANONYMOUS CONTENT

Animation/VFX:
DIGITAL DOMAIN
www.d2.com

After talking with David Fincher (his friend and avid DD fan) Mark Romanek agreed to direct *Dance* on the condition it be created totally in CG with no shoot days. To achieve the wet realism required, DD had to wheel out proprietary software they developed for Day After Tomorrow as the water alone would have been computationally impossible on a commercial schedule. The "Professional driver on a closed course..." disclaimer is a nice touch. Check out the behind the scenes video on the DVD.

For Rubin Postaer & Associates

Sr producer: Shelley Eisner
Sr VP CD/AD: Mark Erwin
Sr VP CD: Pat Mendelson
AD: Brandon Levin
Copy: Daniel Elmslie

For Anonymous Content

EP: Lisa Margulis
HOP: Jeff Baron
Producer: Scott Kaplan

For Digital Domain

EP: Ed Ulbrich
VFX producer: Stephanie Gilgar
VFX super: Brad Parker
CG supers: Nikos Kalaitzidis, Jay Barton
Previs: John Allardice
Lead composite: Stefan Gaillot

For Spot Welders

Editor: Michael Heldman

Toolkit

Lightwave, Houdini, DD Proprietary Software (Dirt, Nuke and Fluid Simulation Software), Linux and NT Workstations



NWA "TRANSFORMATIONS"
TVC :30

Client:
NORTHWEST AIRLINES

Agency:
CARMICHAEL LYNCH

Director:
ARMAN MATIN

Production/VFX:
RHINOFX
www.rhinofx.com

The finished spot is 90 percent CG but director Matin says live action was crucial for determining the look and feel of all the furniture. rhinofx started with a two-day shoot on a motion control stage. Swatches of the furniture materials (leather, aluminum, molded plastic) were then scanned with high end reflectometers for use with Bidirectional Reflectance Distribution Function (BRDF) software that allows for very accurate rendering of textures and reactions to light.

For Carmichael Lynch
CD: Jim Nelson
EP: Jack Steinmann
Copy: Brian Tierney
AD: Brock Davis



For rhinofx

EPs: Rick Wagonheim, Camille Geier
Live action producer: Terry McGinnis
Live action PM: Kristen Ames
CG director: Natasha Saenko
Sr animator: Jeff Guerrero
Lead artist: Joe Burrascano
VFX super: Josh Frankel
Modeler: Paul Liaw
Lighting: Ido Klair
TD: Jesse Clemens
Animator: Dan Vislocky
Producer: Yfat Neev

For Company 3

Colorist: Eli Friedman

Toolkit

Maya with Mental Ray, proprietary software

ADIDAS "CARRY"
TVC :60

Agency:
TBWA\CHIAT\DAY

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

VFX:
METHOD
www.methodstudios.com

The latest CG-free opus from Method went something like this: Hung from suspension rigs, the first four guys jump onto Kevin Garnett. Based on their positions a prosthetic is sculpted with a tracking cube on top that allows Method to extract and export Garnett's movements to the motion control set up at GoMoCo. Later on set, 20 real people climb a 20 ft. high dummy-covered rig. This mountain of bodies is then shot using the data recorded earlier (from tracking the prosthetic) to drive the motion control camera. Back at Method rigs are removed, layers are comped and magic is worked.



For TBWA\Chiat\Day

AD: Geoff Edwards
CD: Chuck McBride
EP: Jennifer Golub
Copy: Scott Duchon

For Biscuit Filmworks

EP: Shawn Lacy Tessaro
DP: Barry Peterson
Producer: Jay Veal

For Method

Lead VFX super: Alex Frisch
VFX: Cedric Nicolas, Andrew Eksner, Alex Kolasinski, Brandon Sanders, Todd Hemsley, Katrina Salicrup
3D tech supers: Andrew Bell, Jame LeBloch
VFX EP: Neysa Horsburgh
VFX producer: Sue Troyan

For Bikini Edit

Editor: Avi Oron

For Company 3

Colorists: Steve Rodriguez, Stefan Sonnenfeld

For The Character Shop

Prosthetic: Rick Lazzarini

Toolkit

Boujou, Maya, Mio Motion Control, Flame, Inferno

V "FREEFALL"
TVC :30

Agency:
COLENZO BBDO

Director:
PAUL MIDDLEDITCH

Production:
PLAZA FILMS

Animation/VFX:
FUEL INTERNATIONAL
www.fuel-depot.com

One of three new spots that follow the adventures of buddy cockroaches buzzed on the remains of a can of V energy drink. Middleditch workshoped the scripts with the actors to boost the characters and sharpen the dialogue then recorded them on video to give the Fuel animators concrete reference of the performances he was after.



For Colenso BBDO

CD: Toby Talbot
AD: Steve Back
Producer: Liz Garneau

For Plaza Films

Producer: Peter Masterton

For Fuel International

Animation directors: Andrew Hellen, Simon Maddison
Producer: Kent Boswell

Toolkit

Maya, Shake, Flame



BMW SERIES 1 "FOAL"
TVC :60

Agency:
WCRS

Director:
JONAS ODELL

Production/animation:
FILMTEKNARNA
www.filmteknarna.com

Our favorite of Jonas Odell's pool of spots for the launch of the BMW 1 series. The intense visual treatment is meant to contrast the cars' improved balance with the ungainliness of a newborn foal. The four-legged talent was shot in London then choreographed with 3D and graphic elements in Filmteknarna's Stockholm studio.



For WCRS

CDs: Jo Moore, Simon Robinson

For Filmteknarna

Producers: Susanne Granlof, Dan O'Rourke
Design: Jonas Odell, Jo Moore, Simon Robinson

Toolkit

Softimage XSI, After Effects

**RUSSELL SIMMONS
PRESENTS DEF POETRY
TVC: 60**

Cient:
HBO

Director:
CJ HARRIS

Design/production:
BLINK.FX
www.blinkfx.com

To help answer HBO's question, "What does poetry look like?", Blink.fx turned their Inferno suite into an arts and crafts studio throwing around various viscous blobs before deciding on a mix of wax, acrylic paint and CGI to create a smooth drippy goop that symbolizes the def poets' conception of their art.

For HBO
Writer/producer: CJ Harris

For Blink.fx
Sr designer: Ben Orisich
Designer: Warren Oliver

For Gary's Chop Shop
Sound design/mix: Gary Arnold

Toolkit
Inferno, Flame, After Effects,
Cinema 4D



"VANITY FAIR"
Feature film title design

Client:
MIRABAI FILMS

Director:
MIRA NAIR

Design/production:
TROLLBACK & COMPANY
www.trollback.com

A visual poem evoking the elegance, beauty, and decadence of the film's world, the titles foreshadow themes of vanity, greed and ambition central to the film and the novel by William Makepeace Thackeray. Trollbäck has collaborated on four films with Nair, including "Hysterical Blindness" (HBO Films) for which they won the 2003 Prime Time Emmy for Outstanding Title Design.

For Mirabai Films
Editor: Allyson C. Johnson
Post super: Jennifer Freed



For Trollbäck & Company:
Directors/CDs: Jakob Trollbäck,
Joe Wright
Designer: Tesia Jurkiewicz
TD: Chris Haak
Editor: Cass Vanini
Producer: Elizabeth Kiehner
EP: Julie Shevach
DP: Declan Quinn

Toolkit
Avid, After Effects, Photoshop,
Illustrator

OLN "COUNTDOWN" Show open

Client:
OUTDOOR LIFE NETWORK

Director:
MICHAEL MAGNOTTA

Design/production:
EYEBALLNYC
www.eyeballnyc.com

Visual elegance may not be your first thought when picturing the network that brings professional bull riding and rodeos into 60 million American homes. The Outdoor Life Network chose class over crass in this package of more than 100 elements for their series that counts down outstanding people and stories in the world of outdoor and adventure sports.

For EyeballNYC

CD: Limore Shur
Associate CD: Andrea Dionisio
EP: Mike Eastwood
Producers: Beth Vogt, Eve Ehrich
Lead animator: Adam Gault
CG director: Stuart Simms
3D animator: Carl Mok
2D designer: Danny Kamhaji
Rotoscope/production: Allison Kocar, John Brennick
Editor: Adam Gault



For Outdoor Life Network

VP/CD of On-Air: Michael Magnotta
VP of Programming: Susan Panisch

For Expansion Team

Composer: Michael Picton

Toolkit

3DS Max, After Effects, Final Cut, Photoshoph, Illustrator

TVNZ / TVONE REBRANDING Broadcast design

Client:
TVNZ

Design/direction:
INK PROJECT

Animation/VFX:
FUEL INTERNATIONAL
www.fuel-depot.com

Selections from a tasty pair of campaigns to re-brand New Zealand's public broadcaster TVNZ and TVONE a station under the TVNZ umbrella. The deliverables included animated pieces in both English and Maori languages.

For TVNZ

EP: Annemarie Duff

For Ink Project

CD: Ken Lambert

For Fuel International

3D: Andrew Helen

Toolkit

Maya, Flame, Photoshop, Illustrator



stashSUBMIT

STASH needs your most current and exceptional animation, VFX and motion graphics projects (regardless of budget or technique) including:

- / **television, cinema and viral commercials**
- / **broadcast graphics and film titles**
- / **branded content**
- / **music videos**
- / **short films**
- / **spec spots and pitches**
- / **and those jobs that just up and died**

While STASH welcomes credit and title sequences, we do not accept animation or VFX work done for the body of a television program or feature film.

To submit projects for consideration:

Email Quicktimes or FTP links to sp@stashmedia.tv or go to stashmedia.tv for directions on where to forward a DVD.

stashRETAIL

STASH IN STORES

STASH is available in selected bookstores and art resource outlets around the globe. To suggest a store or inquire about selling STASH at your store, please email gr@stashmedia.tv or call 604-689-1300.

stashBTS

BEHIND THE SCENES

When you contribute to STASH, you have the opportunity to include behind the scenes material with your work. These mini-productions may include storyboards, conceptual art, maquettes, wire frame models, render and compositing tests, director/ animator/ producer commentary etc.

CHECK OUT THE BEHIND THE SCENES FEATURES ON SELECT STASH ENTRIES.

stashADS

ADVERTISING

We gladly accept advertising from suppliers to the industry such as software and hardware firms, festivals, award shows and strong coffee companies. To maintain editorial integrity, STASH does not accept advertising from companies directly involved in the production of design, animation or VFX.

To book your ad space, contact Greg Robins at 604-689-1300 or gr@stashmedia.tv

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D&AD AWARDS
TITLE/BUMPERS
 Event motion design

Director:
ADAM PARRY

Design/animation
FRAMESTORE CFC
www.framestore-cfc.com

Working from the minimalist brief of 'white neon on black', the Framestore CFC design team opted for a chroma-challenged Vegas signage feel. Starting with illustrations created by Lock in Illustrator, Parry built, lit and animated it all in Inferno. Founded in 1962, D&AD is a UK-based educational charity working on behalf of the international design and advertising communities. The 2004 awards ceremony bestowed Yellow Pencils to 53 out of 21,500 entries in 27 categories.

For Framestore CFC
 Designers: Adam Parry, Sharon Lock
 Producer: Simon Whalley

Toolkit
 Inferno, Illustrator



“THE DETOUR ON TELETOON”
BUMPERS

Broadcast design x 4

Client:
TELETOON CANADA

Agency:
FISH DOG

Directors:
MARK CUTLER, FRANK FALCONE

Design/animation:
GURU
www.gurustudio.com

Guru continues its award winning relationship with Canada's cartoon cabler through these adult-block bumpers which follow the exploits of D and his gas guzzling pet robot duck-monkey through a traffic clogged metropolis. The good news? Even here among the ravenous bully cars and grumpy octogenarians love is still a possibility.

For Teletoon
 VP M&P: Hillary Firestone
 Dir of creative services: Renee Gluck
 Producer: Genna Duplessis



For Fish Dog
 CD: Gervais Vignola

For guru
 CD: Frank Falcone
 EP: Anne Deslauriers
 3D: Dave Calder, Tim Dormady,
 Bryan Huo, Timmy Kan, Taras Primak, Allison Rutland

For Envision
 Composer: Kid Koala (Eric San)

Toolkit
 Maya, After Effects, Mental Ray,
 Photoshop

VIVA MUSIC NETWORK

Show packaging x 4

Production:
THE EBELING GROUP

Design/animation/music:
LOBO
MK12
NAKD

A selection of packaging from four of the 11 chart shows, talk shows and countdowns, re-introduced by Germany's dominant music network after their acquisition by Viacom. The spots air across Germany, Switzerland, Poland and Hungary.

For Viva Network
Annabel Beresford

For The Ebeleing Group

EP: Mick Ebeling
HOP: Alexander Dervin
Producers: Loren Walker, Ben Apley, Loic DuBois, Sue Lee, Joao Tenorio



"Party Mix", Nakt



"Neu", Lobo



"Euro Top 20", MK12



"UK Top 20", Nakt



For Lobo

CD: Mateus de Paula Santos
Design/animation: Carlos Bêla, Roger Marmo, Cadu Macedo, Mario Sader, Guilherme Marcondes, Paula Nobre, Rafael Grampá, Diogo Kall

For MK12

Design/animation: MK12

For Nakt

CD/design/animation: Nando Costa
AD/design: Linn Costa
Design/animation: Raquel Falkenbach
Animation: Emerson Luis Rodrigues Dos Santos

Toolkit

Maya, After Effects, Photoshop, Illustrator

MTV ARTBREAK “PIZZA DELIVERY”

Broadcast design :20

Client:
MTV NETWORKS
INTERNATIONAL CREATIVEDirector:
SATOSHI TOMIOKAProduction:
NEXUSwww.nexusproductions.com

MTV Art Breaks, with the focus on the narrative instead of the logo, will soon replace traditional channel ID's on the 99 channels of MTV International. According to the company, "They are designed to offer a creative platform for leading creatives working in a mix of different animation techniques." Whatever. All we know is this one's got a pizza guy in a wrestling mask smacking down jet-propelled sumo wrestlers. Oh yeah.

**For Nexus**

Producers: Chris O'Reilly, Aya Koyabashi
Post: Satoshi Tomioka
Music: Daisuke Ueno
Post production facility: Kanaban Graphics, Tokyo

Toolkit

After Effects

**For Passion Pictures Australia/ Halo Pictures**

AD/copy: Nathan Jurevicius
Producer: Sophie Byrne
Animation director: Chris Hauge
Line producer: Lisa Hauge
Lead animator: Chris Georgiou
Flash builds: Hannah Collier
Editor/compositor: Fletch Moules
Tech support: Charlie Chang
Music/SFX: Luke Jurevicius

Toolkit

Flash, After Effects, Illustrator

**MTV “THE MONKEY KING”**
Station ID :60Client:
MTV ASIADirectors:
NATHAN JUREVICIUS,
CHRIS HAUGEProduction/animation:
PASSION PICTURES
AUSTRALIA/
HALO PICTURESwww.passion-pictures.com
www.halopictures.com

This ambitious labor of love is based on the Chinese legend of The Monkey King, a familiar tale in the broadcaster's home market where 2004 is the year of the monkey. The ancient fable concerns a character who shape shifts to combat new enemies and annoy old ones. Byrne, who started her Melbourne-based company after 11 years with Passion Pictures in the London, says she teamed up with Flash-savvy Hauge and his company Halo Pictures to keep the animation true to Jurevicius' singular illustration style.

For MTV Asia

AD/copy: Charmaine Choo

**“RESFEST 2004”
Film trailer :90**

**Director:
MOTION THEORY**

**Production/VFX:
MOTION THEORY**
www.motiontheory.com

Stitching together the illustrative talents of KozynDan with two days of motion control shots from suburbia, Hama Sushi, Downtown LA, and a used-car lot, Motion Theory weaves live action and 3D into a surreal and seamless panoramic opening sequence for Resfest.

For RES

Festival director: Jonathan Wells
Editor: Holly Willis
HOP: John Turk



For Motion Theory

DP: David Morrison
CDs: Mathew Cullen, Grady Hall
ADs: Jesus de Francisco, Kaan Atilla
VFX super: John Clark
Designers: Mathew Cullen, Kaan Atilla, John Clark, Chris Leone, Paulo De Almada, Kirk Shintani, Linas Jodwalis, Chris De St. Jeor, Seung Do Kang, Vi Nguyen, Mark Kudsi, Irene Park, Earl Burnley, Gabriel Dunne, Daryn Wakasa, Jesse Franklin
Producers: Bo Platt, James Taylor
EP: Javier Jimenez

For Momentum Lab

Flame: Danny Yoon
Producer: Gregg Katano

Toolkit

Maya, After Effects, Flame, motion control

**BJORK “OCEANIA”
Music video**

**Directors:
LYNN FOX**

**Production:
COLONEL BLIMP**

**Animation/compositing:
LYNN FOX**

www.lynnfox.co.uk

Words seem inadequate to describe Bjork's music as they do this video, a product of the mercurial singer's ongoing collaboration with UK directorial collective Lynn Fox who also handled 3D and compositing.

For Colonel Blimp

Producer: Anna Brunaro

For The Mill

Producer: Bumble Davis
Telecine: Adam Scott
VFX super/Flame: Paul Marangos
Flame assistant: Jay Bandlish

Toolkit

Flame, Spirit



“PLAY”
Cinema and TVC :60

Director:
SASHA PERDIGAO

Production:
THE REFINERY
www.refinery.co.za

At the age of 6 Gerhard Bezuidenhout was diagnosed with cancer for the second time. Johannesburg-based animation and post powerhouse The Refinery rose to the occasion producing this spot in two weeks as well as securing broadcast and theatrical distribution. The spot struck direct hits in South African hearts helping to raise US\$50,000 to pay for Gerhard's bone marrow transplant. Check out the behind the scenes feature on the DVD for how the spot was put together.



For The Refinery
Producer: Shirley Sunter
Story/animation: Sasha Perdigão
Backgrounds/compositor:
Darrin Hofmeyr
Titles: Christian van der Walt



“PEACE RUNNING”
Branded content

Client:
PANASONIC

Directors:
BESSY & COMBE

Production:
NEXUS

www.nexusproductions.com

A stand out in the current crop of online commissioned short films, *Peace Running* is part of Panasonic's Capture the Motion project tied to the 2004 Olympics and screened via their Japanese website (www.panasonic.co.jp/olympic)

For Nexus
Character design: Jerome Combe
Story: André Bessy
Animation: Laurent Witz
Modeling: Jerome Combe, Pierre Lemaux
Editors: Frédéric Savoir, André Bessy, Jerome Combe
Post: Amazing Digital Studios

Toolkit
After Effects, Final Cut Pro



GETTY IMAGES "BIG IDEA" Branded content

www.gettyimages.com/thebigidea

It is a head-smackingly obvious idea in hindsight: show off Getty's massive collection of digital and still images as well as their slick online access technology by commissioning cool film makers to create shorts with at least half the content downloaded directly from the Getty website. Seven films were made, these are our favorites. Check out the behind scenes feature on the DVD for indepth 'making of' videos.



"WHAT IF"

Director:
JEREMY HOLLISTER

AD/designer: Judy Wellfare
Designer: Johnathon Leong
Animators: Doug Purver, Jesse Lockwood, Johnathon Leong
Illustrator: Jesse Lockwood
EP: Barry Hollister
Music: Pull



"EYES"

Director:
KOICHURIO TSUJIKAWA

Animation/composite/edit/audio:
Koichiro Tsujikawa
Music: Cornelius



"MURMURS OF EARTH: SIDE B"

Director:
LOGAN

Camera/editing/animation/
compositing: Logan
3D modeling: Johnny Lum
Additional animation: James Wang
Sound design: Kevin Shapiro
Still photography: Stephen Schauer
Props: Dani Tull

NATURE SWEET TOMATOES "TRIAGE"

TVC :30

Agency:
THE RICHARDS GROUP

Client:
DESERT GLORY

Director:
PIERRE COFFIN

Production:
PASSION PICTURES

Animation:
MAC GUFF LIGNE

www.macguff.fr

Paris-based director and animator Pierre Coffin squeezes into the US market with this juicy medical spoof. No smiling happy fruit here. The spot is choreographed as a single handheld ER-style shot complete with urgent atmosphere achieved with Mac Guff Ligne's own lighting and rendering software.

For The Richards Group

CGH: Glenn Dady
Copy: Tina Johnson
AD: Ashley Bull
Producers: Lynn Louria, Amanda Correa



For Passion Pictures

Live action DP: Jean Poisson
Live action line producer:
Alexandre Meliava
Co-director: Darren Walsh
Producers: Samantha Plaisted,
Nicholas Trout
EP: Hugo Sands

Toolkit

Maya, proprietary rendering/
lighting software, Avid

For Mac Guff Ligne

3D animation: Elisabeth Patte,
Gael Matchabelli, Lucas Valerie
Rendering: Jerome Gordon,
Mathieu Gros, Xavier de
l'Hermuziere
Character setup: Mathieu Trintzius,
Julien Caillaud
Fluid/particles: Bruno Pierron,
Alain Duval
Flame: Eric Adelheim
Editor: Magalie Barraban

BATS: MASTERS OF THE NIGHT
TVC: 30

Client:
THE OREGON COAST
AQUARIUM

Agency:
LEOPOLD KETEL

Director:
JEFF RILEY

Production:
BENT IMAGE LAB
www.bentimagelab.com

Fresh character designs from Eben Dickinsen and Jeff Riley and snappy animation by director Jeff Riley keep this regional spot for the non-profit Oregon Coast Aquarium on the radar. The result is one scary casting session as five inept chiroptera vie for Master of the Night status.

For Leopold Ketel

CD: Jerry Ketel
Dir of broadcast: David Brooks
AD: Brian Dixon

For Bent Image Lab

EP: Ray Di Carlo
Producer: Anthony Greene
DP: Mark Eifert
AD: Eben Dickinsen
Editor: Ryan Jeffrey
Composite: Ryan Jeffrey, Jeff Riley

Toolkit

Nikon D100 digital camera, After Effects, Photoshop, Final Cut Pro



TROUBLE TV "ANIMATE"
TVC: 30

Client:
FLEXTECH RIGHTS LTD

Production:
ACADEMY

Director:
CONKERCO

Design/animation:
CONKERCO
www.conkerco.com

A televised call for entries from the Animate storyboard competition run by UK kids' channel Trouble. It urges kids under 18 to get their animation ideas onto paper and win the chance to work with real live animators and bring their visions to life. Conkerco produced this :30 and 5 IDs to communicate the limitless nature of the medium and inspire entrants to push the boundaries of their creativity.

For Conkerco

Every conceivable aspect of production: Conkerco



NMU "STILL SHININ'"
 Music video (director's cut)

Music label:
**COLUMBIA MUSIC
 ENTERTAINMENT (JAPAN)**

Directors:
GARY BRESLIN, SAM COLE

Production:
PUSHER

Animation/VFX:
PANOPTIC
www.panoptic.org

You could say Nitro Microphone Underground are big in Japan. The eight man Tokyo-based hip hop crew is reminiscent of the Wu Tang Clan with all the members cultivating distinct identities and solo careers. Still Shinin' was originally shot as two videos (AM and PM versions) that form one mini-movie covering a 24 hour cycle in a CG city. The rappers were shot in a green-screen studio, and on location in downtown LA with animation and VFX done back at PanOptic's NY studio. Check out the behind the scenes feature on the DVD for work in progress shots



For Pusher:

EP: Chris Buckley
 Producer: Oulid Mouaness
 DP: Shawn Kim

For PanOptic

AD: GMD Three
 Lead animators: Nick Fischer,
 Robbie Muller, Dylan Nathan
 Producer: Javier Hernandez

Toolkit

Lightwave, After Effects, Final Cut
 Pro, Photoshop, Illustrator



"THE HELL'S KITCHEN"
 Short film (student)

Directors:
**BENJAMIN BOCQUELET,
 RENAUD MARTIN**

School:
EMCI (France)

Instructor:
MIKAEL AUFFRET

Like most animation companies at the top of their game London's Studio AKA gets far too many resumes and reels each month. But when *The Hell's Kitchen* arrived they hoped the talent responsible would not be far behind. The cringe-inducing short, which takes themes of consequence and responsibility to new and devastating heights, had both the style and the imagination to make it stand out from the pile. The Studio AKA roster now includes Benjamin Bocquelet.

Toolkit

3DS Max, After Effects, Vegas



Smith & Foulkes Find Something to Hate

Alan Smith and Adam Foulkes blame beer and hard times in the mid-nineties for bringing them together during post-grad animation studies at London's Royal College of Art. Fun and innovative short films, music promos, commercials, instructional videos and feature film titles have ensued. Next up is the animated opening scene for Jim Carey's 'Lemony Snicket's A Series of Unfortunate Events', due in US theatres December '04. Stash met the unassuming duo at the Nexus studio in London...



Robinsons "Barleydino"
Agency: HHCL

Watch more Smith & Foulkes at www.nexusproductions.com

Who would make the better client Blair or Bush?

Mmmh, an excellent question, and one we have pondered many times, long into the night. We do of course appreciate the legendary light entertainment opus of the multi-talented Lionel Blair, but to work with Kate Bush would be a dream come true. Those early 80's videos, genius. Though Babooshka still gives me nightmares.

One wish from the magic technology fairy, what is it?

That computers learned how to take random meaningless thoughts and turn them into hilarious cohesive scripts. We have a lot of random meaningless thoughts.

Your ultimate hot tub party includes who (living or dead)?

David Hasselhoff, he'd come in handy if either of us got into trouble in the water, and might be persuaded to give us a tune. I guess that would kind of rule anyone else out though.



What part of the animation process do you hate the most?

Rendering. Unquestionably, and unhesitatingly rendering. The times we have to deliver a job the next day and the night follows a predictable pattern; two hours rendering, two minutes to see the rendering mistakes, two hours re-rendering, etc, etc. At least we have the Blair/Bush debate to keep our spirits up in the early hours (Kate still wins).

*Thunderbirds main title sequence
Client: Universal/Working Title*



channel.com

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