



# stash

26

DVD MAGAZINE

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# stash

DVD MAGAZINE 26



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Cover image: BROWN BAG

[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)

ISSN 1712-5928

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Technically, I'm on vacation and appear to be blissfully free of any and all editorial thoughts. Fortunately, the content of Stash 26 – an embarrassment of riches – speaks for itself.

Enjoy. And please keep the feedback coming.

Thanks.

**Stephen Price**

**Editor**

**November 2006**

**[sp@stashmedia.tv](mailto:sp@stashmedia.tv)**

stash 26.01

## TRAVELERS "SNOWBALL"

TVC :30

**Agency:**  
**FALLON MINNEAPOLIS**

**Director:**  
**DANTE ARIOLA**

**Production:**  
**MJZ**

**VFX:**  
**WETA DIGITAL**  
[www.wetadigital.com](http://www.wetadigital.com)

Weta Digital, Peter Jackson's vfx company formed in 1993 and based in Wellington, New Zealand, has won the Academy Award® for Best Visual Effects four out of the last five years taking home hardware for all three Lord of the Rings films and King Kong. With this spot the company takes up a notable position among the very top vfx houses working on commercials. Depending on the workload, the Weta staff can range between 250 and 600 people with 4,400 renderwall processors ready to kick out film and television projects.



### **For Fallon**

CD: Todd Riddle  
Copy: James Bray  
AD: James Zucco  
EP: Kate Talbott  
Head of broadcast production: Vic Palumbo

### **For MJZ**

DOP: Toby Irwin  
EP: Jeff Scruton, Sue Dawson  
Producer: Natalie Hill, Joni Wright  
Line producer: Natalie Hill  
Assistant producer: Jim Haight

### **For Weta Digital**

Producer: Eileen Moran  
VFX super: Dan Lemon  
Animation supervisor: Paul Story  
Flame: Verdi Sevenhuysen



**HYUNDAI "DRUMLINE"**  
TVC :30

**Agency:**  
**THE RICHARDS GROUP**

**Director:**  
**JOHN ALLARDICE**

**Animation:**  
**SWAY**

[www.swaystudio.com](http://www.swaystudio.com)

LA's Sway studio casts 362 CG robots as a precision marching band in this all-CG :30 that started by capturing hip-hop, krump and voguing dancers with multiple high-definition cameras at normal and high speed so the 3D team could breakdown their moves. "We decided against straight motion capture," recalls director John Allardice. "We wanted an interpretation of the dancers' routines, rather than a straight recording."

**Watch Behind the Scenes material on the DVD.**

**For The Richards Group**

CD: Steve Levit  
ADs: Tim Tone, Terence Reynolds  
Copy: Mike Duckworth  
Broadcast producer: Phillip Lopez  
Producer: Ally Collinsworth

**For SWAY Studio**

Director/editor: John Allardice  
CD: Mark Glaser  
EPs: Shira Boardman,  
Michael Pardee  
Producer: Matt Winkel

Compositing super:  
Marc D. Reinzo  
CG Supervisor: Aaron Powell  
Composers: Jodi Campanaro,  
Maciek Sokalski, Chris Banko  
Digital artists: Daniel Buck,  
Rob Meyers, Christine Felman  
Previs: Kyle Toucher  
Lead animator: John Karner  
Animators: Abel Salazar,  
TimRanck, Rob Glaser  
TDs: Richard Wardlow,  
Carlos Anguiano

Coordinator: Terry O'Gara  
Production super:  
Zak Thornborough  
Production designers: Jeff Julian,  
Herald Belkar  
Choreographer: Kishaya Dudley  
Music: Primal Scream

**LOTTO "FISHMAN",  
"NUMBERS", "WASHING  
MACHINE"**

**TVCs : 30**

**Agency:  
DDFH&B**

**Director:  
RORY BRESNIHAN**

**Production/animation:  
BROWN BAG FILMS**

[www.brownbagfilms.com](http://www.brownbagfilms.com)

According to commercials producer Jackie Leonard of Dublin's Brownbag films, the biggest creative challenge of this new campaign for the National Lottery in Ireland were "creating believable characters and convincing performances from designs with few facial features, absurd proportions and bucket heads while injecting the necessary comic timing and appeal to the dead-pan voiceover. The most awkward technical challenge was forcing 3D software to render realistic dense and short teddybear-like fur, and then compositing the characters into video footage in a convincing manner all within a short timeframe and a tight budget." Schedule: two weeks per spot from shoot to delivery.



**For DDFH&B**

Producer: Jenni O'Reilly  
Account director:  
Kathleen Mac Adam

**For Brown Bag Films**

Commercials producer:  
Jackie Leonard  
AD: Ro Mahon  
Copy: Gavin O'Sullivan

Sound: Mark in The Base

**Toolkit**

3ds Max, After Effects, Final Cut  
Pro



**For Crispin Porter + Bogusky**

CCO: Alex Bogusky  
ECD: Tom Adams  
Copy: Guy Rooke  
AD: Keith Scott  
Producer: Keith Rose

**For Oil Factory**

DOP: Daniel Landin  
EP: Jay Wakefield  
Line producer: Wade Harpootlian

**For Zoic Studios**

CD: Chris Jones  
Flame: Mark Loso, Chris Howard  
Combustion: Sean Apple  
After Effects/Combustion:  
Zach Zaubi  
After Effects: Nate Overstrom  
Producer: Leighton Greer  
Associate producer: Maya Sanchez

**Toolkit**

Flame, After Effects, Combustion



**SLIMJIM "CAMOUFLAGE",  
"DECOY", "TRAP"**

**TVCs :30**

**Agency:  
CRISPIN PORTER + BOGUSKY**

**Director:  
TOMORROW'S BRIGHTEST  
MINDS**

**Production:  
OIL FACTORY**

**VFX:  
ZOIC STUDIOS**

[www.zoicstudios.com](http://www.zoicstudios.com)

Just how would you animate a snapalope? Animal instinct might whisper "do it in CG" but the wildlife in this spot were handcrafted from real Slim Jims meat snacks and animated by puppeteers in green suits. But Slim Jims (as one might guess) are in fact very slim and covered in a glossy plastic wrap so meticulous roto-scoping and paint work was needed to restore details lost when keys were pulled. The creatures were then tracked and composited into the live action plates with some of the puppeteering work reanimated in Flame, After Effects and Combustion to more closely simulate actual wild snapalope movement.

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**COCA-COLA "THE CHASE"**  
**TVC :60**

**Agency:**  
**PUBLICIS CONSEIL PARIS**

**Director:**  
**SÉBASTIEN CHANTREL**

**Production:**  
**PREMIÈRE HEURE**

**VFX:**  
**PREMIÈRE HEURE**  
[www.premiere-heure.ph](http://www.premiere-heure.ph)

Director Sebastien Chantrel wanted normal people to gain anti-gravity powers after drinking Coke but he was intent on avoiding the floaty feel associated with hanging actors from cables. He also wanted to see the talent run up the walls and onto the ceiling in one shot. Parisian production house Premiere Heure solved the problem the old fashioned way: by rotating the sets as the actors ran through them. The more complex chase shots required comping to get both actors into the scene at once. Schedule: six weeks for the design and construction of the four sets (two of them moveable), five days for the studio shoot in Prague.

**Watch Behind the Scenes material on the DVD.**



**For Publicis Conseil**

CDs: Guilhem Arnal,  
Robin de Lestrade  
AD: Thierry Flamand  
Producer: Patrick Pauwels

**For Premiere Heure**

EP: Jérôme Rucki  
Producer : Patrice Haddad  
DOP: Benoit Debie  
Set designer: Thierry Flamand  
SFX: Didier Roux,  
Jean-Pierre Grandet  
Post producer: Louis Arcelin  
Flame: James Senade

**Toolkit**

Flame



#### For Deutsch

President/CCO: Eric Hirshberg  
 Group CD: Mike Bryce  
 Copy: Eric Hirshberg  
 AD: Mike Bryce  
 SVP/director of broadcast  
 production: Randy Morton  
 SVP/EP: Steffi Binder  
 Sr producer: Tricia Hoover  
 Associate producer: Todd Krolczyk

#### For MJZ

DOP: Max Malkin  
 EP: Lisa Margulas  
 Producer: Paul Manix

#### For Digital Domain

Sr VP/EP: Ed Ulbrich  
 EP: Karen Anderson  
 VFX supers: Brad Parker,  
 Jay Barton  
 VFX producer: Chris Fieldhouse  
 Coordinator: Alex Thiesen  
 CG super: Richard Morton  
 Flame compositors: Dave Stern,  
 Paul Kirsch, Caitlin Content,  
 Chris Howard  
 Nuke compositors: Rafael Colon,  
 Rachel Keyte, Martin Hall,  
 Heather Hoyland  
 Digital artists: David Chan, Erin  
 Clark, Brandon Davis,  
 Jeff Dierstein, Toby Gaines,

Errol Lainer, Jim Gaczowski,  
 John Niehuss, Patrick Perez,  
 Anthony Ramirez, Neil Taneja  
 Matte painter: Daniel Thron  
 Rotoscope: Laura Wilcox,  
 Cliff Welsh, Eddie Gutierrez,  
 Zack Sherman  
 Tracker: Scott Edelstein,  
 Marco Maldonado, Tom Schultz

#### GM "ELEVATION"

TVC :60

Agency:  
**DEUTSCH INC**

Director:  
**PHIL JOANOU**

Production:  
**MJZ**

VFX:  
**DIGITAL DOMAIN**  
[www.digitaldomain.com](http://www.digitaldomain.com)

Photoreal cars have been a mainstay of Digital Domain's commercial work for several years but this spot, touting GM's company-wide 100,000-mile warranty program, marks a virtual-vehicle milestone in terms of scale and schedule: the spot was produced in just three weeks. "While Phil [Joanou] cast, scouted, assembled crews and shot scenes, we gathered all the GM cars as digital models," explains DD sr. VP/EP Ed Ulbrich. "These models were animated into Phil's scenes. Afterwards we applied our Global Illumination software to light the cars to match the live action. It wasn't simply a matter of working fast. To get this project in on time meant all the artists had to coordinate their efforts perfectly."

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**APPLE IPOD NANO "COLORS"**  
TVC :30

**Agency:**  
TBWA\CHIAT\DAY

**Directors:**  
MARK ROMANEK  
EXOPOLIS

**Production:**  
ANONYMOUS CONTENT

**Animation/VFX:**  
EXOPOLIS

[www.exopolis.com](http://www.exopolis.com)

To emphasize the new iPod Nano tagline "Completely remastered", co-directors Mark Romanek and LA studio Exopolis break out of the 2D world of previous iPod spots with this graphic mini-master work of minimalism. The spot retains the dancers of the earlier work, freeing them from their silhouettes but leaving them firmly subordinated to the product by lighting them with only the glowing Nano and the tracer lines. And just how did Exopolis create that tracer effect? On strict orders from Apple and the agency, no one is talking.

**For TBWA\Chiat\Day**

Worldwide CCO: Lee Clow  
CDs: Duncan Milner, Eric Grunbaum  
AD: Nathan Iverson  
Sr producer: Mike Refuerzo  
Assistant producers: Hank Zakroff, Wendi Weger

**For Anonymous Content**

DOP: Jim Fealy  
EP: Dave Morrison  
Producer: Aris McGarry

**For Exopolis**

CDs: Jayson Whitmore, Brien Holman  
Producer: Jennifer Lucero

**For CO3**

Colorist: Stefan Sonnenfeld  
Mix: John Bolan  
Musical artist: Cut Chemist

## GUSTER "ONE MAN WRECKING MACHINE"

Music video

Record label:

**WARNER MUSIC/REPRISE**

Director:

**DREW LIGHTFOOT**

Production:

**THE REVOLVER FILM COMPANY**

With an open brief from the band, director Drew Lightfoot decided to tell the story a socially challenged little fellow named Kevin with the plush characters from his friends at The Monster Factory in Toronto. "The schedule was tight and the purse strings tighter, so I ended up wearing multiple hats to make things go further."

### For The Revolver Film Company

Director/animator/DP/editor:

Drew Lightfoot

Producer: Jo Hughes

Sets/props: Rebecca Hunt

EPs: Kelly Norris Sarno,

Jannie McInnes

Characters:

[www.monsterfactory.net](http://www.monsterfactory.net)

### Toolkit

Nikon D2H, After Effects



## CONSTANTINES "WORKING FULL-TIME"

Music video

Record label:

**SUBPOP / THREE GUT RECORDS**

Director:

**DREW LIGHTFOOT**

Production:

**THE REVOLVER FILM COMPANY**

For what may be the world's first MV featuring performance footage of stop-motion rocks, Toronto animator/director Drew Lightfoot shot the band against white on DV to generate strong silhouettes and had two weeks to animate to them.

### For The Revolver Film Company

Animators: Dale Hayward,

Drew Lightfoot

Editor: Jaron Albertin

DP: Jeremy Benning

Producer: Nick Sorbara

EP: Jannie McInnes

Corporate evil: Stewart Jones

### Toolkit

Canon Super 8mm, Nikon D70,

After Effects, Final Cut Pro

**Watch Behind the Scenes material on the DVD.**

## E4 MUSIC

### Broadcast design

**Client:**

**CHANNEL 4**

**Director:**

**JAN BRZECZKOWSKI**

**Production/animation:**

**PREMIÈRE HEURE**

[www.premiere-heure.ph](http://www.premiere-heure.ph)

Paris prodco Premiere Heure set out to help ID the UK's E4 music channel with what director Jan Brzeczowski calls "something original, surprising and irrelevant." "The idea was to take characteristics of objects in the film sequence and layer something that would echo those characteristics. For example the buzz made by the motorcycle is echoed by the insect."

**For Première Heure**

Director/CD: Jan Brzeczowski

Music: E4

**Toolkit**

Cinema 4D, Shake, XSI





**CHANNEL V**  
**"TOP 100 LOONIES"**  
 Broadcast design

**Client:**  
**CHANNEL V MALAYSIA**

**Director:**  
**LULU LI**

**Animation/design:**  
**DIDELIDI**  
<http://didelidi.com>

Singapore director/designer/ animator Lulu Li created this piece for what she calls pitching practice. "The concept of the work is that the top 100 new videos on Channel V give all the eyeballs a fresh bath like what eye drops do. I always liked visuals with something in it that I don't quite understand. I made some eyeball-like creatures with long snake necks in an organic environment in order to give contrast – a little bit cartoon-like and a little bit surreal. Color wise, I wanted something very saturated but in a very limited way."

**For Didelidi**  
 Director/designer/animator: Lulu Li

**Toolkit**  
 After Effects, Illustrator, Photoshop

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**TV6 SWEDEN**  
Broadcast design

**Client:**  
**VIASAT BROADCASTING UK**

**Director:**  
**PETER LILJENBERG**

**Design/production:**  
**ENGLISH & POCKETT**  
[www.english-pockett.com](http://www.english-pockett.com)

**Animation:**  
**THE CHARACTER SHOP**  
[www.thecharactershop.co.uk](http://www.thecharactershop.co.uk)

London branding agency English & Pockett and Birmingham animation/vfx studio The Character Shop team up for more of the TV6 Sweden robot (first launched in May 2006) that helped place the new TV station first in the ratings with 16-19 year-old males.

"After initial caution from the client in basing a channel identity around a robot character, they were won round after the success of the teaser campaign," says Dan Capstick, senior designer at English & Pockett. "This led to a fantastic opportunity to make character-animated idents with masses of personality. The robot has high longevity and will



evolve with the channel and viewers. Going from an unknown channel to the favorite of its designated core target group in less than three months is quite extraordinary."

**For Viasat Broadcasting UK**  
Commissioner: Peter Liljenberg

**For English & Pockett**  
Designer/director: Dan Capstick  
Producer: Georgina Ludlow

Audio: Nick Holywell-Walker





**For Electric Company**

EP: David Chant  
Producer: Samantha Ferguson  
Animation: James Paterson,  
Jeremy Felker

Audio Design: K-Rad

**Toolkit**

Flash

**MR. SUB “BUTTON POP”,  
“WORLD TILT”**

**TVCs :30**

**Agency:  
ZIG INC. TORONTO**

**Director:  
JAMES PATERSON**

**Production/animation:  
ELECTRIC COMPANY**

[www.electriccompany.ca](http://www.electriccompany.ca)

Long before Subway invaded the Great White North, Mr. Sub was the dominant sandwich slinger in Canada. This latest shot at reclaiming the chain’s past glory comes from Toronto agency Zig and Electric Company director/ animator James Paterson who uses perfectly un-slick Flash work (and his own voice for all the characters) to pound Mr. Sub’s extra meat promotion into the heads of hungry Canucks.

**For Zig Inc.**

CD: Martin Beauvais  
Copy: Michael Clowater  
AD: Mark Puchala  
Coach: Christian Mathieu  
Planner: Karlia Campbell  
Team leader: Leslie Hunter  
Project coordinator: Carlee Naftolin  
Producer: Anna Tricinci

**INCULTO**  
**“WELCOME, LITHUANIA”**  
**Music video**

**Design/animation**  
**PETPUNK**  
[www.petpunk.com](http://www.petpunk.com)

You may not be able to point out Lithuania on a map (and may not care) but we suggest you memorize the name PetPunk – the tiny Baltic country’s hot new studio. Consisting of designer/ animator/creators Gediminas Siaulys and Andrius Kirvela and a crew of freelancers, the studio works on video, print and interactive projects. This low budget but infectiously good-natured video was produced over four weeks for InCulto’s entry in the 2006 Eurovision song contest. “The main goal was to present our country in a positive and playful way. In the video Lithuanian ethnic fairy tales meet current cultural aspects. The story has a lot of hidden meanings perhaps more clear for local people, but as we noticed quite funny for a wider audience too.”





**For PetPunk**

Directors/designers/animators:  
Andrius Kirvela, Gediminas Siaulyis  
Intro 3D graphics:  
Romanas Zdanavicius

Music: InCulto

**Toolkit**

Photoshop, After Effects, Illustrator

*feed*

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**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

**“BEAUTY IS THE PROMISE OF  
HAPPINESS”**

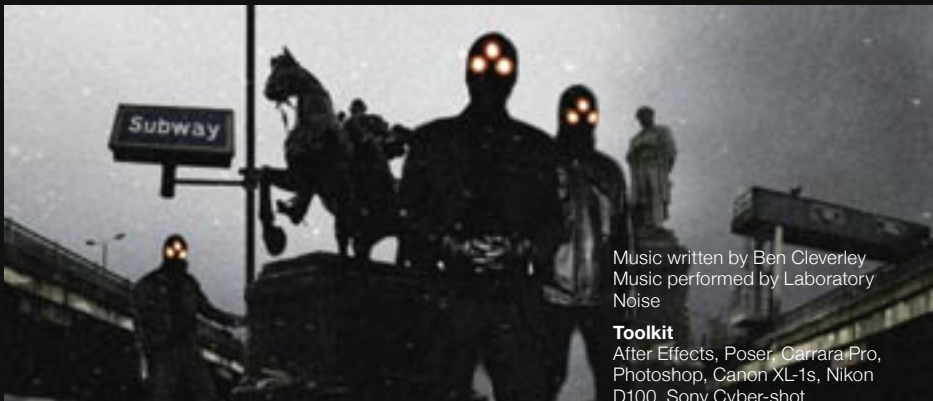
Short film

**Director:  
JON YEO**

**Animation/design:  
JON YEO**

As the antidote to a long run of corporate work, director Jon Yeo gathered up “a lot of ideas and designs from failed music video pitches I didn’t want to go to waste,” and restructured them into this abstract narrative. He shot the characters in his cramped London apartment against a small makeshift green screen and had all the visuals completed inside three weeks. Yeo reveals the title of the film – and a good portion of its inspiration – were found in a quote from 19th century French novelist Stendhal. A psychosomatic illness known as Stendhal’s Syndrome is defined by rapid heartbeat, dizziness, confusion and even hallucinations when one is exposed to art.

**Watch Behind the Scenes  
material on the DVD.**



Music written by Ben Cleverley  
Music performed by Laboratory  
Noise

**Toolkit**

After Effects, Poser, Carrara Pro,  
Photoshop, Canon XL-1s, Nikon  
D100, Sony Cyber-shot

**For Seripop**

Designers: Chloe Lum,  
Yannick Desranleau

**For E-ROCK**

Director/designer/ animator:  
Eric Mast

**Toolkit**

Flash



**AIDS WOLF**  
**“SPIT TASTES LIKE METAL”**  
**Music video**

**Record label:**  
**WYLD FILE PRODUCTIONS**

**Director:**  
**E-ROCK**

**Design:**  
**SERIPOP**  
[www.seripop.com](http://www.seripop.com)

**Animation:**  
**E-ROCK**  
[www.e--rock.com](http://www.e--rock.com)

Chloe Lum and Yannick Desranleau are two members of Montreal design collective Seripop (best known for their hand-screened indie rock posters) and are also members of the band known as AIDS Wolf. This MV for the band – cleverly disguised as a full-frontal assault on your optic and sonic receptors – is a collaboration with Portland, Oregon director/animator e-rock who started with still images from Seripop (or images influenced by Seripop) and used Flash to whip them into a frothy frenzied chaos.

**TELEMETRY ORCHESTRA  
"UNDER THE CHERRY TREE"**

**Music video**

**Record label:  
UNDERCOVER MUSIC**

**Director:  
DAEL OATES**

**Design/animation  
ANIMAL LOGIC**

[www.animallogic.com](http://www.animallogic.com)

Conceived and directed by Animal Logic's Dael Oates, this new video for Australian alt-rock trio Telemetry Orchestra looks at love's insurmountable obstacles through a sepia-soaked allegory. Illustrator Matt Boug collaborated with Oates on the storyboard and designs for the characters and environments before the 2D and 3D teams at AL got to work. The nostalgic vibe is accentuated with the use of real-world materials, including bits of vintage wallpaper, woven into the scenes.

**For Undercover Music**

Video commissioner:  
Stu McCarthy



**For Animal Logic**

Producer: Victoria Taplin

Director: Dael Oates

Illustrator: Matt Boug

3D lead: Feargal Stewart

After Effects: Dael Oates,

Peter Jeffs

Flame: Nick Ponzoni

Toolkit

Flame, After Effects, Maya,

MayaMan, RenderMan





**NIKE "ONE TIME ONLY"**  
Virals x 3

**Client:**  
**NIKE**

**Director:**  
**TODD ST. JOHN**

**Animation/design:**  
**HUNTERGATHERER**  
[www.huntergatherer.com](http://www.huntergatherer.com)

Nike's "One Time Only" is their new line of shoes that combine several classic footwear designs with the new AirMax 360 soles. The three animations, produced for online distribution, abstractly explain the story of the shoes creation. Director Todd St. John of NY's HunterGatherer brings off the narratives with a graphic decoupage that he says references Italian modernism and the simplicity of children's books.

**For Nike:**

CD: Michael Shea  
AD: Scott Denton-Cardew  
Producer: Kristin Walsh

**For HunterGatherer:**

Director/CD: Todd St. John  
Illustration: Todd St. John,  
Gary Benzel, Phil Pinto  
Animation: Fabian Tejada,  
Chris Gereg, Todd St. John  
Sound design: Todd St. John

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**ANORAK**  
**"RUNNING OUT OF MEMORIES"**  
Music video

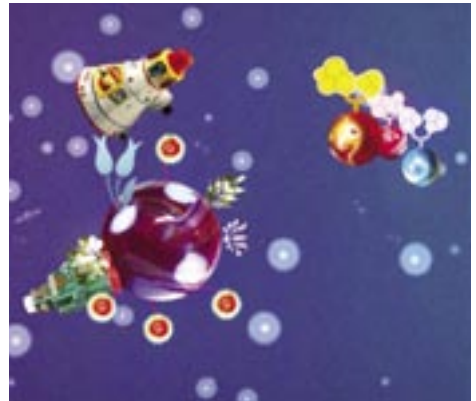
**Record label:**  
**RHONDA RECORDS /HOUSTON PARTY**

**Director:**  
**CANNONBALL**

**Animation:**  
**CANNONBALL**

[www.cannonballstudio.com](http://www.cannonballstudio.com)

Barcelona based Cannonball aim for "surrealism with a touch of cynicism" with a "retro-futuristic style and an absurd humorous tone" to create a low-budget multi-media collage for the Spanish band Anorak. "We decided to transmit the feeling of someone being lost. Someone (as the lyrics say) who cannot find his most loved memories and wanders in space, with no course, no gravity, disoriented. Cosmic garbage, undiscovered planets, spaceships and all kinds of aliens are part of this particular mental trip."



**"NOKIA PREMIUM"**

The challenge in this film was to highlight Brian Eno's involvement in creating the calm, almost ambient ring tones and express the idea the phones have been crafted by nature over time while not treading near the Motorola pebl campaign. "The solution was to use the naturally shiny surfaces of the phones as a mirror into which we reflected the [stock] footage, giving life to the surfaces in a lyrical kind of way. But due to low light we were working with very wide apertures so it was hard to get the body of the phone and the reflection both in focus at the same time." Schedule: four weeks – including one day for the live action shoot and two weeks for graphics.

**For Nokia**

CD: Mat Bickley

**Toolkit**

Maya, After Effects, Photoshop, Illustrator

**FOREIGN OFFICE**  
Recent work for Nokia**Design/animation:**  
**FOREIGN OFFICE**

[www.foreignoffice.com](http://www.foreignoffice.com)

London's Foreign Office demonstrate they are not bound by any one style with these two very divergent non-broadcast projects commissioned by Nokia for internal promotion.

**"NOKIA LAMOUR2"**

Besides the sheer quantity of rendering involved in producing this three-minute mini-epic, Foreign Office says they had to keep the viewer's attention on the lead actor handsets but were not allowed any license to bend or manipulate their forms. "In addition, the final composition created in After Effects, proved to be a complex project with multiple layers of elements requiring tricky tracking, as the script called for a few POV shots and whip pans." Schedule: modeling, animation and final composition four weeks, storyboards, style sheets and color palettes two weeks.

**ZERO 7 FEATURING JOSÉ GONZÁLEZ "FUTURES"**

Music video

**Record label:**  
**ATLANTIC RECORDS /**  
**TIME WARNER**

**Director:**  
**ROBERT SEIDEL**

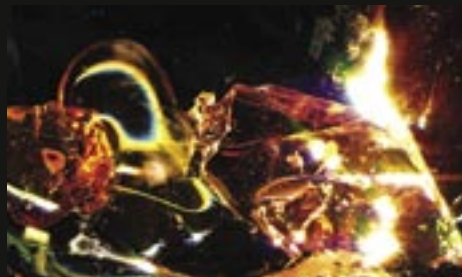
**Production/post:**  
**2MINDS**  
[www.2minds.de](http://www.2minds.de)

Based on the strength of director Robert Seidel's experimental film *\_grau*, he was commissioned to contribute a video to the DVD release of Zero 7's "The Garden". The result was this opus of live action weirdness manipulated in 3ds Max, After Effects produced on a minimal budget in just two weeks. What's it all about? We'd better let the director answer for himself, "The video visualizes crushed objects representing a diffuse future of wishes and desires which shape over time. Visible artifacts and the rough synchronization add subtle emotions to the uncertain process." Alas, in the end, the label decided Seidel's interpretation was too "uncommercial" and commissioned another video from UK director Duckeye ([www.duckeye.co.uk](http://www.duckeye.co.uk)) to replace it.



**For Atlantic Records /**  
**Time Warner**

Video commissioner:  
Gunther Walker



**For 2Minds**

Director/producer/DOP/editor/  
post: Robert Seidel

**Toolkit**

3ds Max, After Effects



**“ROOTSNINE”**  
Short film

**Director:**  
**MONKEYMEN**

**Design/animation:**  
**MONKEYMEN**

[www.monkeymen.tv](http://www.monkeymen.tv)

**Production/3D:**  
**M BOX - TRICKY MOTION**

[www.m-box.de](http://www.m-box.de)

Direct from the mysterious Monkeymen, “Rootsnine started out as a music video for an artist we will not mention here but got rejected for its weirdness (or someone else’s). The Monkeys decided to finish it anyway in a shorter version with their own self-made sound/music. At a certain point the apes decided to keep it rough and raw, the way you see it now. Some things could have been done smoother and even more detailed but that’s the way they like it. Various styles and techniques are bundled in this piece to create quite a unique kind of visual output as they believe.” Monkeymen and M Box are both based in Berlin.

**For Monkeymen / M Box -  
Tricky Motion**

Designers/animators: Hannes Gerl, Wanja Glöckler, Martin Retschitzegger, Marcel Schobel, Stefan Tschakert

**Toolkit:**

Maya, After Effects, Shake, Final Cut Pro, Photoshop

stash 26.22

**SHELL "THE CHASE"**

**TVC :45**

**Agency:**  
**JWT LONDON**

**Directors:**  
**MARIE HYON, MARCO SPIER**

**Production:**  
**FILMWORKS DUBAI**

**Design/animation:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

"Can we ask for more than having the chance to do a commercial based on the Road Warrior in a graphic novel style?" asks producer Lucia Grillo of Psyop. "The idea was an epic car chase in the desert; crazy people and mutants challenge our hero with their machines. During the race we get to know the different characters and their vehicles and most important their problems – all based on not using the right oil. Heated, the sweaty overweight truck driver is the first one to go. His decked-out truck is overheating and goes up in flames. Frixion is next. He is an armored mutant and so is his car. His oil is not doing its job and metal is scraping on metal, dissolving the whole vehicle in little





pieces, leaving the dirty Duster the last challenger. He, as one can infer by his name, can't deal with the endless desert dust and fails miserably as the other contenders had before him.

"All this was intended to be a fictional sequence embedded in a life action scene. And here is where our madness started. Due to the schedule we needed to shoot the live action sequence in the middle of the summer and of course it had to be in an Arabian desert, in Dubai. You read a lot about Dubai these days, the most ambitious construction projects, indoor skiing, seven star hotels etc.

"What they don't tell you is not to go there in the summer and not to shoot a commercial in the desert! Our local production company, Filmworks, tried their best to keep us alive, but at one point even the film started to melt. Literally. The camera actually reached about 150 degrees and had to be packed in ice in order to function.

"Design nerds have zero chance of survival in this environment and we were desperately seeking our air-conditioned workspace in

front of the computer back in NY, creating our own world with only our characters to suffer for us. What you see is the fruit of that air-conditioned labor."

#### **For JWT London**

Producer: John Cheesemore

#### **For Psyop**

EP: Justin Booth Clibborn  
Producer: Lucia Grillo  
Live action producer: Paul Middlemiss  
Asst producer: Kate Phillips  
Flame: Eben Mears, Jamie Aguirre, Joe Vitale  
Animation director: Pakorn Bupphavesa  
Lead TD: Chris Bach  
Animators: Mel Tonkin, Gerald Ding, Boris Ustaev, Joerg Liebold  
TDs: Laurent Barthelemy, Alvin Bae, Josh Harvey, Dave Barosin  
Modeling: Jaye Kim  
Storyboard: Ben Chan  
Design: Marie Hyon, Haejin Cho  
Live action editor: Cass Vanini  
3D editor: Brett Goldberg

#### **Toolkit**

Flame, After Effects, Maya, XSI, Photoshop, Illustrator

**DUPONT "HI SCI"**  
**TVC :60**

**Agency:**  
**OGILVY NYC**

**Director:**  
**LOBO**

**Production:**  
**THE EBELING GROUP**

**Animation/design:**  
**LOBO**

To launch a new global TV campaign and artfully demonstrate how Dupont products are ubiquitous in our everyday life, the Lobo crew weave together 20 scenes in varying styles into an engaging one-minute visual ribbon that demands and deserves repeat viewing. Lobo spent a month in pre-production and three months animating the project with a team of 20.

**For The Ebeling Group**

EP: Mick Ebeling  
Producers: Alex Dervin,  
Dan Bryant, Sue Lee

**Watch Behind the Scenes  
material on the DVD.**



**For Lobo**

Design/animation: Marcelo Garcia,  
Cadu Macedo, Carlos Bêla,  
Paula Nobre, Gabriel Dietrich,  
Roger Marmo, Diogo Kalil,  
Mateus de Paula Santos  
Lead 3D team: Gustavo Yamin,  
Cleverson Leal  
Modeling: Rafael Fegnini, Alex Liki  
3D R&D team: Ivan Ymanishi,  
Fernando Faria, Luiz Garrido  
Production team: Loic Lima  
Dubois, Joa Ténorio

**Toolkit:**

After Effects, Maya, proprietary  
Maya plugins, Renderman, Inferno.



**MATCH.COM**

**TVC :30**



**Agency:**  
**MARCEL REPUBLIQUE PARIS**

**Director:**  
**THOMAS TYMAN**

**Animation:**  
**EX-VOTO**  
[www.exvoto.net](http://www.exvoto.net)

**Post:**  
**WIZZ**  
[www.wizz.fr](http://www.wizz.fr)

Wizz director Thomas Tyman uses live action, stop motion, 2D and 3D to stir up some surreal love for Match.com that signals a nice break from the generic happy people most associated with the dating category of advertising. There is also an online version of the spot (at [match.com](http://match.com)) that features subliminal flashes of inter-species naughtiness. Schedule: four weeks.

**For Wizz**  
Graphic artists: Matthieu Gueritte, Danae Monseigny, Manuel Zadok, Irina Dakeva, Nicolas Bossus, Abdel Achouche, Mathieu Caulet, Thomas Tyman

**Toolkit**  
Flame, Combustion, After Effects, Maya

**MTV 48 FEST**  
Event film

**Client:**  
**MTV INTERNATIONAL**

**Director:**  
**JULIAN GREY**

**Animation:**  
**HEAD GEAR ANIMATION**  
[www.headgearanimation.com](http://www.headgearanimation.com)

48 Fest is an annual film festival where youth delegates are given 48 hours to produce a film with an HIV or AIDS related theme. Toronto's Head Gear created the event and program graphics for the 2006 event which will also air across MTV worldwide. On the spot's reductionist look Head Gear says, "The illustration style is bold and iconic which efficiently communicates complex and sometimes controversial information. The simplicity of this visual style accommodates a variety of audiences, especially for broadcast in different cultural markets. As well, bold colors and shapes make an easy transition to event graphics and branding."



**For MTV Networks**  
Creative consultant MTV Canada:  
Peter Moller  
EP/VP public relations MTV  
international London: Georgja  
Arnold

**For Head Gear**  
Director: Julian Grey  
Music/sound: Kyle Sim



**PRAVDA ONE MINUTE FILM  
FESTIVAL "MATCHES"  
TVC :30**

**Client:  
PRAVDA**

**Design/animation  
PETPUNK**

[www.petpunk.com](http://www.petpunk.com)

Vilnius based design and animation studio PetPunk raise the stakes for all low budget motion graphics with this striking multi-media TV spot for the "Pravda One Minute" film festival named for the local monthly magazine that sponsors it. Schedule: Two weeks.

**For PetPunk**

Directors/design/animation:  
Andrius Kirvela, Gediminas Siaulyas

Music: Serumas



## “PUFFING AWAY”

Short film

**Director:**  
**ISAAC KING**

**Animation:**  
**ISAAC KING**

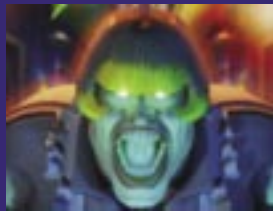
“This is an independent short film I made, very slowly, over a period of two years,” reveals director/ animator Isaac King who works with Head Gear Animation in Toronto. “I have always been interested in environmental issues, and I wanted to express the idea of ‘living lightly on the earth’ in a short animated film because the medium can convey a serious theme with engaging visuals and humor. The animation style combines hand drawn animation with textural collage. I have integrated these elements before for various commercial projects, but the freedom of an independent film allowed me to move more abstractly, inspired by the music.” King started with line drawings on paper, scanned them into Photoshop for design and animated in After Effects.



Director/design/animation:  
Isaac King

Music: Wagon Christ “I’m Singing”  
(courtesy of Ninja Tune)

**Toolkit**  
Photoshop, After Effects

**“EXIT”****Viral**

**Director:**  
**SATOSHI TOMIOKA**

**Animation:**  
**KANABAN GRAPHICS**  
[www.kanaban.com](http://www.kanaban.com)

Japanese director Satoshi Tomioka pumps up his singular style of CG action-cartoon with this story of a tryst gone very wrong to this viral for the online game “Exit”. A graduate of Tokyo’s University of Technology, Tomioka’s career started at Dream Pictures Studio. His first film, “Sink” received extensive screenings on the festival circuit and was shortly followed by his second film “Coin Laundry” and work for MTV’s Artbreak project (Stash 03). Tomioka now heads up Kanaban Graphics, his Tokyo based studio which employs a team of six. Tomioka is represented internationally by Nexus Productions in London.

**For Kanaban Graphics**

Director/layout: Satoshi Tomioka  
Animation: Kesuke Minami, Synhei Kumanoto, Mazuyo Esaka

## Bermuda Shorts' Shorts

Bermuda Shorts, like all the top London animation studios, harbors a fleet of stellar directors and designers laboring away at commercials, music videos, broadcast graphics, concert visuals and short films. The company was established in 1990 and has always made it a priority to make sure the "art" stays in commercial art.

These three projects show off three very different recently-signed talents and their explorations of the moving image outside the usual confines of the commercial world.



Ranko Andjelic: "Dirty Mind Groove"

### "DIRTY MIND GROOVE" Short film

The work of animation director Ranko Andjelic defies categories. This curious and experimental project blurs the line between drawn animation and live audiovisual performance via the short film format and is the prototype for a larger real-time performance project.

Director/ animator/music:  
Ranko Andjelic



Dave McKean: "Mirror Mask"

### "MIRROR MASK" Feature film (excerpt)

Dave McKean arrives at Bermuda Shorts fresh from work on the visually innovative feature film *MirrorMask* for the Jim Henson Company.

Director/designer: Dave McKean  
Story: Neil Gaiman, Dave McKean



Mark Waring: "The C.M.O.N.S."

### "THE C.M.O.N.S." Broadcast vignettes

Mark Waring joins Bermuda Shorts after completing work on *Corpse Bride* with Tim Burton. This project is a series of mock rockumentaries to launch the new Opel/Vauxhall Corsa for General Motors Europe. The vignettes, centered around a puppet band called the called The C.M.O.N.S., are part of the "MTV Under The Radar" project which premiered this August on air and online across MTV's channels in Europe.

For MTV Networks  
CD/VP creative: Cam Levin  
Senior producer commercials:  
Leighton Cheal  
Design manager:  
Sophie Howard-Jones

For Annex Films  
Writer/director: Chris Nelson  
Producer: Hans Elias

For Bermuda Shorts  
Animation director: Mark Waring  
Producers: Jade Caffoor, Lisa Hill

[www.bermudashorts.com](http://www.bermudashorts.com)

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