

stash MUSIC
VIDEOS



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stash MUSIC
VIDEOS

It was too tough for me to choose only 36 music videos from the Stash archive and compile them into this 2nd collection, so I did what any editor would do. I opened it up to let the best of the best videos fight it out for victory in a totally gnarly, steel cage grudge match.

Of course bets were placed on popular champions such as Kanye West's "Welcome to Heartbreak", Radiohead's "House of Cards", and The Chemical Brothers' "The Salmon Dance," but this year saw maniacal young bloods enter the ring with Flairs "Better Than Prince", LeLe "Breakfast" and Wild Beasts "Brave Bulging Buoyant Clairvoyants". And don't forget the vicious comebacks of seasoned prize-fighters like Grace Jones with "Corporate Cannibal" and Paul McCartney with "222", proving they still have the music video moves to make it to the top of our list.

I know you'll enjoy this new collection, just watch out for the blood spatter.

Heather Grieve
Managing Editor
Toronto, May 2009
hg@stashmedia.tv



stash 56.15

THE CRYSTAL METHOD FEAT. MATISYAHU “DROWN IN THE NOW”

Music video 3:35

Label:

TINY E RECORDS

Directors:

**ALEXANDRE MOORS,
JESSICA BRILLHART**

**Animation/VFX:
UVPFACTORY**

www.uvphactory.com

New York’s UVPH boil down live action, 2D, and 3D ingredients into a snowy, surreal, hi-con world for The Crystal Method’s collaboration with Hasidic Jewish rapper Matisyahu. The majority of the city, the storefronts, billboards, etc. were constructed using 2D cutouts and After Effects. Live footage of Matisyahu was shot on greenscreen, treated to look like animation and looped to appear as though he were walking the streets of Brooklyn. The 3D robot infestation and water tanker were rendered though Toon Shade to achieve the Sin City-esque comic book aesthetic.



For Tiny E Records

Management:
3 Artist Management
EP: Sheira Rees-Davies

For UVPFACTORY

Directors: Alexandre Moors,
Jessica Brillhart
Producer: Brian Welsh
3D lead: Sue Jang
Compositing lead: John Stanch
AD: Alexandre Moors
Editing: Jessica Brillhart
DOP: Brian O’Carroll
3D: Scott Sindorf, Ali Asghar,
San Charoenchai, Ajit Menon
2D: Marco Valentin, Jason Salo
TD: Damijan Saccio
Prod coordinator: Lauren Simpson

Toolkit

Softimage, After Effects, Illustrator,
Bridge, Photoshop, Final Cut

stash 49.10

**WILD BEASTS
“BRAVE BULGING BUOYANT
CLAIRVOYANTS”**

Music Video

Record label:

DOMINO

Director:

ONEINTHREE

Production:

COLONEL BLIMP

VFX:

ONEINTHREE

www.oneinthree.tv

This music video, directed by UK promo specialists OnelInThree, pioneers a mind-bending technique called the Droste Effect based on an uncompleted M.C. Escher lithograph called “Prentententoonstelling”. It depicts a young man viewing a print on the wall of a gallery: a recursive illustration of himself standing in the same gallery viewing himself viewing the print and so on, spiraling inward to an unfinished blank space where Escher signed and mono-graphed the piece.

The Leiden University and the University of California at Berkeley initiated a joint project to decode the math of the drawing and attempted to develop a more satisfactory way of filling the hole



Josh Sommers translated the resulting formula into a program called MathMap.

MathMap was designed to apply the effect to single images so OnelInThree developed a proprietary method to run sequential frames. Unfortunately, MathMap could only handle 40 frames before it would crash. So with 15,992 frames to process, the crew borrowed and stole seven extra computers from friends and colleagues to build an impromptu render farm. After

1,080 computer hours, over 400 crashes and two terabytes of data spread across seven hard drives, the final compositing could be done. The resulting images were brought into After Effects, re-conformed and animated to zoom in time to the beat. The transitions were then hand animated and the stills added into the mix.

The video was shot at 4K with the RED camera during a 12-hour, one-day shoot with a minimal crew. OnelInThree edited

the promo in Final Cut Pro with the R3D proxy files to create an off-line; then they added a five-second handle to the front and back of every shot, which meant they had over 10 minutes of footage to grade.

OnelInThree then used the Final Cut Pro “XML to Crimson to Red Cine” workflow to conform the promo as 4K 10-bit DPXs (660 gigabytes worth) before it was graded in Baselight at The Mill. This was then output as a 4K tif sequence back to a hard drive so OnelInThree could start the effects process.

For Domino

Commissioner: Bart McDonagh

For Colonel Blimp

Producer: Tamsin Glasson

For OnelInThree

DOP: Dan Trapp
2nd unit DOP: Guy Stephens
Stylist: Hannah Edwards
Compositing: Abbie Stephens,
Richard Holden

For The Mill

Telecine Operator: James Bamford
Post producers: Lee Pavey,
Catherine Short

stash 40.08

SOCALLED
“YOU ARE NEVER ALONE”
Music video 3:36

Record Label:
JDUB RECORDS, NEW YORK
Director:
BENJAMIN STEIGER LEVINE

Production/VFX:
BSL PRODUCTIONS
COLONEL BLIMP
www.colonelblimp.com

Montreal director Benjamin Steiger Levine and his prodco BSL Productions go way beyond the call of duty and the low budget to create one of the most striking videos of 2007. BSL producer Patricia Boushel answers a few of our questions: What was the creative brief? “There were no instructions from the client. It was conceived by the director with the help of the artist” Creative challenges? “Finding the right rhythm and tone to fit Socalled’s music, it being so eclectic.” Technical challenges? “Everything. Doing it all for no money, but also tracking the eyes on the model head. It was all trial and error.” Schedule: Four months of pre-production, two-day shoot, three months for post.



For BSL Productions

Director: Benjamin Steiger Levine
Producers: Patricia Boushel,
Benjamin Steiger Levine
DOP: Bobby Shore
1st assistant camera: Sid Zanforlin
Production design:
Nancy Hameder, Marie-Michelle
Deschamps
SpecialFX modeling:
C.J. Goldman, Jonathan Lavallée
Stop motion puppets:
Dayna Gedney
Scenic painter: Jessica Mensch
Post: Antoine Wibaut, Paul
Raphael, Benjamin Steiger Levine
Motion Control: Christian Buehler
Camera-e-Motion: Delphine Saint-
Marcoux, Jonathan Barro
Sound design: Simon Gervais

For Radical Media

Director: Chris Milk
Producer: Anne Johnson
EPs: Jennifer Heath,
Frank Scherma
DOP: Danny Hiele
Prod designer: Zach Matthews
Colorist: Dave Hussey/Co3
Editor: Livio Sanchez/Filmcore

For Gradient Effects

VFX super: Thomas Tannenberger
VFX/CG super: Olcun Tan
Producer: Maya Martinez
Compositor/Flame: Simon Holden
Lead modeler: Tom Curnan
Look development/shader:
Raphael Protti
Modeling/textures: Gina Kim
Rigging: Chris Christman
Lighter: Alex Marin
Animators: Randall Rose,
Keith Sintay
Blood simulations: Eric Ehemann
Editor: Dylan Highsmith
Coordinator: Ian Barbella

For Image Metrics

PM: Peter Busch
Animator: Christian Brierley
Lead animator: Cesar Bravo
Lead rigger: Oleg Alexander
Modeler: Tom Tran
Tracker: Bryan Burger
Assistant producer: Pampata Jutte
For USC’s Institute for Creative
Technologies: Paul Debevec
Woman: Aasha Davis
Man: Jorma Taconne



Toolkit

Maya, RealFlow, mental ray, Flame,
Image Metrics’ proprietary facial
animation solution

stash 48.01

**GNARLS BARKLEY “WHO’S
GONNA SAVE MY SOUL”**
Music video 3:24

Label:
**DOWNTOWN/ATLANTIC
RECORDS**

Director:
CHRIS MILK

Production:
RADICAL MEDIA

Animation/VFX:
GRADIENT EFFECTS
www.gradientfx.com

Director Chris Milk follows up his “Gone Baby Gone” video (Stash 27) with another CG-driven jaw-dropper for the Gnarlz Barkley industrial complex. The heart was brought to bloody, beating life by Gradient Effects in LA using HDRI maps to match the lighting and motion capture of an actor for the body language. The 15 shots of Cee-Lo’s lip-synch performance was provided by Image Metrics in Santa Monica using their proprietary image analysis technology. According to Milk, “The lips had to move like real human lips. We could not find any other technology that was able to achieve the level of exacting perfection I was asking for.”

stash 51.25

BECK "GAMMA RAY"
Music video 2:56

Record label:
INTERSCOPE

Director:
JESSE HOLZWORTH

Production:
DAFT ARTS

Animation:
EIGHT VFX
www.eightvfx.com

Making her music video directorial debut, fashion designer and collage artist Jesse Holzworth collaborates with Santa Monica's Eight VFX to amplify Beck's latest single into an eclectic visual cacophony. Holzworth says the parade of circus-like psychedelia was inspired by "bikers, Dennis Hopper's eyes, the American desert, rebellion, 60's counterculture, Mother Earth, Street Poets and the cosmos." The live action elements (including Chloe Sevigny in body paint) were all shot on green screen and combined with 2D designs created by Eight VFX.



For Daft Arts

Director: Jess Holzworth
Producer: Paul Hahn
DP: David Lanzenberg
Special make-up: William Lemon

For Eight VFX

VFX super: Jean-Marc Demmer
EP: Baptiste Andrieux
Producer: Marsi Frey
Lead motion designer:
Amalia Luyet-McMahan
VFX AD: Yann Mallard
Senior compositor: Stefan Gaillot
Compositor: Nicolas Cadorette
Vigneau Motion designers:
Joe Chiao, Shue Nakahara,
Mathias Jourdes

Toolkit

Illustrator, After Effects, Flame,
Photoshop

stash 43.08

THE NEW PORNOGRAPHERS
"MYRIAD HARBOUR"
Music video 3:57

Record label:
LAST GANG RECORDS
MATADOR/BEGGARS GROUP

Director:
FLUORESCENT HILL

Production:
REVOLVER FILMS

Animation:
FLUORESCENT HILL
www.fluorescenthill.com

According to Mark Lomond of Fluorescent Hill, the main challenge in creating the new music video for The New Pornographers was not with having only two hours to shoot a band of eight members, but how to feature them "without relying on conventional solutions". Combining rotoscoped elements with regular animation and digital cutouts, Lomond wanted to capture a look that was unique, would retain as much detail as possible and present each cut as its own poster or design piece. The video was completed in eight weeks with Lomond handling all



the compositing, fellow director Johanne St-Marie animating the lip sync and a skeleton crew of friends animating the miniature climbing figures.

For Fluorescent Hill
Directors: Mark Lomond, Johanne Ste-Marie

For Revolver Films Co.
EP: Jannie McInnes

Toolkit
Photoshop, After Effects



SANTOGOLD, JULIAN CASABLANCAS, N.E.R.D.
“MY DRIVE-THRU”
 Music video 1:31

Client:
CONVERSE

Agency:
ANOMALY

Directors:
MARIE HYON, MARCO SPIER

Production/Animation:
PSYOP

www.psyop.tv

Psyop co-directors Marie Hyon and Marco Spier: “On set we used a setup with three HD cameras shooting three different angles at the same time, so that we would have different camera angles to transition and switch perspectives. This also allowed us to be most efficient and flexible since time with our artists was precious and we didn’t know what to expect. The roto artists then had to cut out each person, frame by frame in over 150 shots. Eeek. Even Jen, our producer, roto-ed a few shots. We then brought all of the paper doll performers’ footage into a 3D program, our animators brought them to life and we carefully linked together the scenes to create a single connected camera



move. The scenes were then lit, rendered and composited. All in CG. I believe there were about 9,580 paper dolls all together in the music video and it took 30 animators two months to complete the project.”

For Converse

CMO: Geoff Cottril
 Head of international marketing: Chris Lindner
 VP marketing: Dennie Wendt
 Advertising manager: Scott Nelson

For Cornerstone

Co president: Jon Cohen
 Co president: Rob Stone
 Sr VP: Jeff Tammes
 Producer: Pharrell Williams

For Anomaly

CD: Mike Byrne
 AD: Ian Toombs
 HOP: Andrew Loevenguth
 Brand director: Stephen Corlett

For Psyop

Directors: Marie Hyon, Marco Spier
 EP: Lucia Grillo
 Producer: Jen Glabus
 Asst producer: Carol Collins
 AD: Jon Saunders
 Live action producer: Paul Middlemiss
 VFX super: Chris Staves
 3D leads: Chris Bach, Pakorn Bupphavesa
 3D: Jacob Slutsky, Bashir Hamid, Dave Barosin, Andreas Gebhardt,



Jason Vega, Jason Goodman, Jaye Kim, Boris Ustaev
 Lead compositor: Molly Schwartz
 Compositor: Danny Kamhaji
 Flame: Jamie Scott, Dan Boujoulian
 Editor: Cass Vanini
 Storyboard: Ben Chan
 Design: Gordon Waltho
 Roto lead: Leslie Chung
 Roto: Tiffany Chung, Jordan Harvey, Kristian Mercado, David Marte, Jess Mireau, Ale Monzon, Chris Riemann, Joe Brigati

Toolkit

XSI, After Effects, Flame, Avid, Photoshop, laser printer, paper, scissors, exacto knife, glue stick, desk lamp

For Factory Films

Directors: Dom & Nic
 Producer: John Madsen

For Framestore CFC

VFX super: Ben Cronin
 Lead TD/3D super: Simon French
 Animation leads: Mike Mellor, Nicklas Andersson
 Animators: Dale Newton, Sylvain Marc, Andrew Daffy, Florent de La Taille
 TDs: Dan Seddon, Henry van der Beek, Alex Doyle, Paul Denhard, Ben Falcone, Diarmid Harrison-Murray
 Jr TDs: Richard Coley, Javed Khan, Peter Claes
 Compositors: Chris Redding, Pedro Sabrosa, Darran Nicholson
 Telecine: Dave Ludlam
 Producer: Sarah Hiddlestone



CHEMICAL BROTHERS
“THE SALMON DANCE”
 Music video 3:59

Record label:
VIRGIN RECORDS

Director:
DOM & NIC

Production:
FACTORY FILMS

VFX:
FRAMESTORE CFC

www.framestore-cfc.com

UK directing duo Dom & Nic re-team with Framestore CFC for the follow-up to their disturbing 2005 video for Chemical Brothers “Believe” (see Stash 09). The tone is far less threatening in this tale starring a cast of 320 marine dwellers – all hand animated in six weeks. Okay, not completely hand animated, “One thing that really helped along the way,” says Framestore lighting TD Simon French, “was a brilliant dynamic script developed by junior TD Henry van der Beek for animating the fins and other features. It was a massive timesaver in the animation and brought an extra level of realism to the renders.”

Read detailed production notes at www.stashmedia.tv/37_27.

stash 48.17

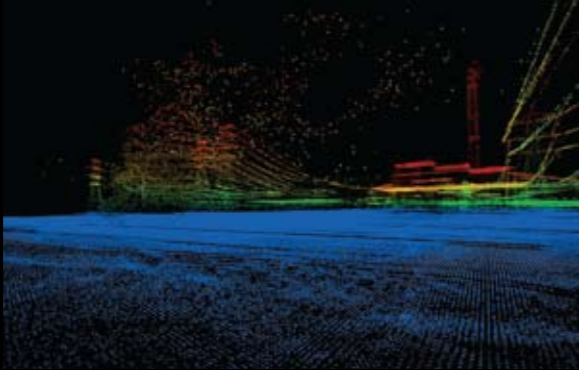
RADIOHEAD
"HOUSE OF CARDS"
Music video 4:33

Record label:
XL, TBD

Director:
JAMES FROST

Production:
ZOO FILMS
BLIP BOUTIQUE

VFX:
THE SYNDICATE
www.syndicate.tv



Aerotec LIDAR laser systems covered the exterior landscapes with 64 lasers rotating and shooting in a 360 degree radius 900 times per minute. The data was then manipulated by Union Editorial and The Syndicate to create the final result.

For Zoo Films/Blip Boutique

Director: James Frost
Producer: Dawn Fanning
Technical director: Aaron Koblin
EPs: Justin Glorieux, Gower Frost
DOP: Yon Thomas

For Geometric Informatics Inc.

Software/hardware development:
Dale Royer, Luke Farrer,
Song Zhang

The instant Zoo Films director James Frost discovered images could be created through laser scanning without a camera he knew he wanted to make a music video using the technology. "The only band I could think of that would even entertain the idea, because of the experimental values attached, was Radiohead. I sent a proposal to their managers, whom I've known for a long time, and a few months later I received an email saying Thom Yorke was intrigued and wanted to know more." The two-day shoot in Palm Beach County Florida saw the Geometric Informatics scanning system used to capture close-up 3D images of Radiohead lead Thom Yorke, while Velodyne and

For Velodyne Lidar Inc.

Field application engineer:
Rick Yoder
Business development:
Mike Dunbar

For 510 Systems

Chief engineer: Pierre-Yves Droz
System admin: Troy Thompson
CEO: Suzanna Musick

For Aerotec

CEO: James W. Dow
Land modeling specialist/LIDAR:
William Wallace
Land modeling super: Casey Scott

For Union Editorial

Editor: Nicholas Wayman Harris
Asst editor: Nathan Cal

For The Syndicate

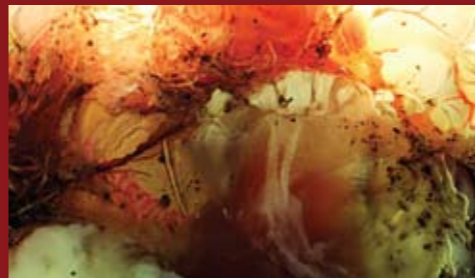
VFX super: Ben Grossmann
VFX producer: Magdalena Wolf

MD: Kenny Solomon
CG super: Adam Watkins
CG TD: Rodrigo Teixeira
FX animators: Sam Khorshid,
Attila Zalanyi
CG: Duane Stinnett
Compositing super: Alex Henning
Flame: Verdi Sevenhuysen,
Mike Ek, Kevin McDonald
Editorial consultant: Adam Gerstel
Chief engineer: Albert Soto
System admin: Lap Luu
IT asst.: Thuy Le
Lead girl: Lauren Maher

Toolkit

Flame, Geometric Informatics,
Aerotec and Velodyne LIDAR

Watch Behind the Scenes on the DVD



For Atlantic Records / Time Warner

Video commissioner:
Gunther Walker

For 2Minds

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

Toolkit

3ds Max, After Effects

stash 26.20

ZERO 7 FEATURING JOSÉ GONZÁLEZ "FUTURES"
Music video 3:16

Record label:
ATLANTIC RECORDS /
TIME WARNER

Director:
ROBERT SEIDEL

Production/post:
2MINDS
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) to replace it.

ARCADE FIRE
“BLACK MIRROR”
 Music video 4:14

Record label:
MERGE RECORDS

Directors:
OLIVIER GROULX,
TRACY MAURICE

Production:
1976 PRODUCTIONS

VFX:
1976 PRODUCTIONS

Directors Olivier Groulx and Tracy Maurice – responsible for the art direction on both Arcade Fire’s albums – channel 1920’s cinematic surrealism in this video for the Canadian indie rock band’s first US single from their second album “Neon Bible”.

For 1976 Productions

Directors: Olivier Groulx,
 Tracy Maurice
 Producer: Nicolas Comeau
 DOP: Jean-François Lord
 Editors: Maxime-Claude L’Écuyer,
 Olivier Groulx
 AD: Tracy Maurice
 AD assistant: Isabella Geddes
 Costume design: Clayton Evans
 Makeup: Marie-Claude Langevin,
 Véronique Van Houtte
 Choreographer: Katie Ward
 Compositing/animation:
 Olivier Groulx



Additional compositing:
 Stephane Poirier
 PM: Guillaume Bilodeau
 Assistant director:
 Robert D. Morais
 PAs: Daniel Cadieux,
 Géraldine Zembrana
 Principal cast: Mathieu Samaille,
 Jean Saint-Hilaire
 Pyramids/shipwreck survivors:
 Maria Aceves, Yannick Bélanger,
 Mathieu Matthew Conway, Tristan
 Couillard, Jenny Craig, Jean
 Gagnon, Maxime Guillet, Rosalie
 Hudon-Fecteau, Danny Jacques,
 Nathalie Lavoie, Alain Lebeau,
 Genevieve Leclerc-Couture,
 Luc Lizée, Louise Malouin,
 France Mercil, Michelle Sterling,
 Steve Turmel
 Dancers: Audré Juteau, Erin Flynn,
 Jamie Wright, Johanna Biennaise,
 Katie Ewald, Isabel Mohn

CHRIS CLARK “TED”
 Music video 3:03

Record label:
WARP RECORDS

Director:
ARVIND PALEP

VFX:
1ST AVE MACHINE
www.1st-ave-machine.com

To the delight of entomologists everywhere, 1st Ave Machine continues to screw with the line between real and surreal in this new video for Warp Records and artist Chris Clark. The CG tentacles, bristles and mandibles were all created in 3ds Max and tracked onto live action insects. According to director Arvind Palep, the goal was to give the insects “a distinct regal quality and augment their quality of perfect intimidation. It’s a bit shocking, but that’s what we love to do – triggering that primary emotional response; that curious, excited surprise in viewers is what we are always after.”



For 1st Ave Machine

Director: Arvind Palep
 Producer: Serge Patzak
 Composer: WeiTo Chow
 Modeler: Capac Roberts
 Insect handling: Sharon Curran

Toolkit
 3ds Max

stash 55.12

RÖYKSOPP “HAPPY UP HERE”
Music video 2:41

Record label:
EMI FRANCE

Director:
REUBEN SUTHERLAND

Production:
JOYRIDER

VFX:
JOYRIDER
www.joyriderfilms.com

Reuben Sutherland makes his fourth appearance in Stash with this fusion of all things close to the heart of any child of the 1980s – Space Invaders, Transformers, Ghostbusters. The video melds a flow of background live action



cityscapes with a torrent of realistic CG elements. “Happy Up Here” is the first official promo for the upcoming release of Röyksopp’s third studio album titled Junior.

For EMI France
Commissioner: John Moule

For Joyrider
Director: Reuben Sutherland
Producer: Spencer Friend
DOP: Reuben Sutherland
Editor: Reuben Sutherland

Toolkit
After Effects, Photoshop, Premiere



stash 51.17

OF MONTREAL “ID ENGAGER”
Music video 3:25

Label:
POLYVINYL RECORDS

Directors:
MARC REISBIG,
HANNE BERKAAK

Production:
PASSION PICTURES

Animation:
HANNE BERKAAK
www.passion-pictures.com

Marc Reisbig (of directing collective SSSR) and co-director Hanne Berkaak create a disarmingly simple but mesmerizing video for Of Montreal by adapting the Surrealist game of “The Exquisite Corpse” where a piece of paper is folded into three: the top third showing a person or animal’s head, the middle third the torso and the bottom third the legs and feet. The players take turns adding a portion to the drawing, conceal it by folding the paper, and pass it to the next player. Co-director Hanne Berkaak, “All the drawings are 2D and everything else is stop motion. The bird is made out of plasticine, and we used cotton wool and sparkly paper for some



of the effects. I always wanted to draw an alien in a chef suit and then I got to animate him dancing to this amazing song.” Schedule: six weeks.

For Polyvinyl Records
Commissioner: Seth Hubbard

For Passion Pictures
Directors: Marc Reisbig (of SSSR), Hanne Berkaak
2D Animation: Hanne Berkaak, Robin Bushell, Julia Pott
Stop frame animation: Matt Cooper
Compositing: Marc Reisbig, Hanne Berkaak

stash 46.18

FLAIRS
"BETTER THAN PRINCE"
Music video 3:10

Record label:
MUDDY TRENCH

Directors:
JONAS&FRANÇOIS

Production:
EL NIÑO

Animation/VFX/design:
JONAS&FRANÇOIS
EL NIÑO

<http://elnino.tv/>

Having a literal "carte blanche" as their starting point, the much in-demand French directing duo of Jonas&François crafted the music video for Parisian artist Lionel Patrick Rault (Flairs) out of 3,000 individual hand-drawn black pen illustrations on white paper. The initial sketches were scanned and digitally redrawn to be played back at 12 frames per second. The video was completed piece by piece over the course of four months in between other directing projects. In true rebel director fashion, Jonas&François created the bulk of the initial sketches during on-set downtime while directing the high-profile "4 Minutes" video for Madonna and Justin Timberlake.



For El Niño
Director/animation:
Jonas&François

Toolkit
After Effects



stash 13.25

COMMON "GO"
Music video 3:27

Record label:
GEFFEN

Directors:
CONVERT, MK12,
KANYE WEST

Production:
THE EBELING GROUP

Design/animation:
CONVERT
MK12

www.mk12.com

Convert, the newest addition to The Ebeling Group roster, collaborate with Matt Fraster from MK12 on this video that breaks through the usual music channel mush with a clean look and smooth retro-future motion design. Matt Tragesser, Convert CD, says all three directors were sensitive to the challenge of making a video about sexual fantasies while staying true to Common's rep as the thinking person's hip-hop artist, "We knew if we didn't get it right, his fans would say, 'Common's doing what?'"



For The Ebeling Group

HOP: Alexander Dervin
Editor: Jason Webb
DP: Martin Ahlgren
Live action producer:
Mikha Grumet
Post producer: Rosali Concepcion

Toolkit

Maya, After Effects, Final Cut Pro



stash 38.19

THEY MIGHT BE GIANTS

“I’M IMPRESSED”

Music video 3:27

Record label:

**IDLE WORLD RECORDINGS /
ZOE RECORDS**

Director:

ROB SHAW

Production:

BENT IMAGE LAB

Animation:

BENT IMAGE LAB

www.bentimagelab.com

To get the mix of epic and miniature scales he wanted for this tale of a dictator’s rise and fall, director Rob Shaw opted to animate the stop motion in a series of layers and assemble them in post. “I wanted to shoot it in a bit of a flat way – as three-dimensional layers – stacked on top of each other, going away from the camera. I feel that gives it a storybook fairytale quality. You can see the technique in a lot of Russian and Eastern European stop-motion animation.” Schedule: six weeks.

**Read more production details at
www.stashmedia.tv/38_19.**



For Bent Image Lab

Director: Rob Shaw

EPs: Chel White, Ray Di Carlo

Sr producer: Tsui Ling Toomer

Producer: Kara Place

Creative partner: Chel White

DOPs: Mark Eifert, James Birkett

Animators: Rob Shaw, Sarah Hulin

Assistant animators: Brian Kinkley,

Marty Easterday

Character designer:

Bartek Prusiewicz

Storyboard: Monique Ligons

Art dept director:

Solomon Burbridge

Art dept: Diana Joy Parker,

Marty Easterday

Compositors: Orland Nutt,

Brian Kinkley

Online editor: Jon Weigand

PA: Chris Parkhurst

Interns: Javan Ivey, Alisa Stern,

Jamie Edwards, Jesse Hollis



For LN Productions

Director/writer: Stéphane Berla

PM: Nicolas De Rosanbo

For Cube Creative

Character design: Joann Sfar Link,

Bertrand Todesco, Karim Friha,

Thierry Beltramy

Color calibration: Jérôme Lionard

Line producer: Aurélia Sellier

Rendering/compositing:

Loïc Lecygne, Eric Lautard,

Yves D’yncaud, Frédéric Cros,
Yann Couderc, Maxime Poron,
Franck Balson, Timothée
Vigouroux

Character setup:

Alexandre Bretheau

Modeling: Nicolas Lambelin,

Bertrand Todesco, Rémi Certhoux,

David Arnould

UV/textures: Timothée Vigouroux,

Rémi Certhoux, Julien Rambaldini

Shading: Yves D’yncaud

Rendering/compositing super:

Ghislain Garlin

Animation: Johann Le Pouder,

Jean-Paul Suau

Compositing: Jérôme Lionard

Animation super: Victor Moulin

Set design: Sam Mahlone

Toolkit

3ds Max, V-Ray



stash 44.28

DIONYSOS & OLIVIA RUIZ

“TAIS-TOI MON COEUR”

Music video 2:37

Record label:

BARCLAY/UNIVERSAL

Director:

STÉPHANE BERLA

Production:

LN PRODUCTIONS

Animation:

CUBE CREATIVE

www.cube-creative.fr

“Tais-toi mon Coeur” is a song from the Dionysos album “La Mécanique du Coeur” composed as a soundtrack for the book of the same name by Dionysos singer Mathias Malzieu. Director Stéphane Berla says he “wanted to create pictures that look like stop-motion with wood puppets. But we had a small budget for this kind of video and the schedule was only six weeks. So we didn’t have any time for pre-production and the whole project was a constant race.” The dramatic and moody animation was handled by Paris-based animation/VFX studio Cube Creative. A major success in France, the feature film rights to “La Mécanique du Coeur” were purchased by Luc Besson with Berla and Malzieu set to co-direct.

stash 49.19

MY MORNING JACKET
"TOUCH ME I'M GOING TO SCREAM, PART 2"
Music video 3:59

Record label:
ATO RECORDS

Director:
MIXTAPE CLUB

Production:
HORNET

Animation:
MIXTAPE CLUB
www.mixtapeclub.com

Mixtape Club directing team: "The band wanted us to use the song as a starting point for creating a bizarre, imaginative world and take people on a fantastic journey. When we spoke about references, or inspiration, Jim James was quick to tell us he didn't want a piece that looked like anything made in a particular style. He wanted us to start from scratch and see what happened. We tried to create a piece that spoke to the mood of the music and themes of the lyrics without having any direct connection between them – such as lip sync or performance footage. It was challenging to strike a balance between a coherent narrative that



unfurled naturally and a piece that felt connected to the music.

"We were aiming to achieve a certain level of depth in the lighting of this piece, while still maintaining that hand-painted, stylized look. Since the light source was generally moving, we had to come up with a system of lighting in 2D that achieved a sense of depth while maintaining the proper layering." Schedule: nine weeks from storyboards to delivery.

For Mixtape Club

EP: Michael Feder
Producer: Hana Shimizu
Designers: Erin Kilkeny, Emmett Dzieza, Arthur Hur, Michael Seiser, Tavet Gillson, Joe Posner
Animators/compositors: Arthur Hur, Erin Kilkeny, Emmett Dzieza, Michael Seiser, Tavet Gillson, Andrew MacFarlane, Will Decker
3D: Emmett Dzieza
Editors: Joe Suslak, Anita Chao
PA: Corey Ryan

Toolkit

After Effects, Photoshop, Cinema 4D, Flash

stash 45.16

HOT CHIP
"ONE PURE THOUGHT"
Music video 3:47

Record label:
EMI

Directors:
BEVIS MARTIN,
CHARLIE YOULE

Animation:
TRUNK ANIMATION
www.trunk.me.uk

According to Richard Barnett, producer at London's Trunk Animation, UK electro-pop group Hot Chip wanted their latest video to have a "lo-fi and a handmade quality to it". With a production timeline of 12 straight days, design, experimentation and compositing were all happening at once. Barnett admits that although "the project was technically simple, the crunch really came down to people managing their own work loads," proving that "good composers are literally worth their weight in saffron"!



For Trunk Animation

Producer: Richard Barnett
Directors: Bevis Martin, Charlie Youle
Compositor: Alasdair Brotherton, John Taylor, Rob Ward
Animators: Aaron Lampert, Nick Brooks

Toolkit

After Effects, Flash, Photoshop

stash 45.15

R.E.M. "HOLLOW MAN"

Music video 2:40

Record label:
WARNER BROS.

Directors:
GARY THOMAS,
STEFAN WORONKO

Production:
CRUSH INC.

Animation:
CRUSH INC.

www.crushinc.com

Gary Thomas, MD/CD Crush, Toronto: "We first spoke to Michael (Stipe) at the end of February 2008 after he heard about us through the work we did last year for Doug Coupland's new book *The Gum Thief*. He wanted a video that was frantic and dense and not overly polished or fretted over. Michael has great instincts about what visuals are right for the song, but really allowed us to run with the clip.

"The meaning behind the lyrics really struck a chord with us. We all fear losing who we are or getting so far down a path, either in career or personally, that we can't get back. We wanted to build on that as our theme: the idea and universality of isolation; to see

how that moment of realization, the explosion of understanding, changes your path.

"From there we took a page from REM's approach to writing and recording the new record. We wanted to take the punk aesthetic and represent it for 2008. We wanted to see the *Hollow Man* as a person (or in our case three people), as a digital avatar. We wanted the lyrics to stand out front, plain and confronting without losing their layers of meaning. We felt that the moment of understanding needed to feel like an explosion, and that dictated the rush of images, punctuated by moments of clarity (the falling man).

"The creative process was liquid and constantly changing – we were adding and subtracting until sometime around lunchtime on the day the video shipped. We started out feeling like typography was going to be the main device, then felt a hand-animated section would give it the humanity the words needed, then as we explored, thought a live action representation would connect all the elements.

"We used every toy in the building, shot footage in our producer's



apartment, in our grubby stairwell – just generally got back to a place where all creative people start and then slowly get away from, to try to make pictures work like music."

For Crush Inc.

Directors: Gary Thomas,
Stefan Woronko
EP: Jo-ann Cook
Producer: Stephanie Pennington

Watch Behind the Scenes on the DVD.



For MacGuff

VFX director: Sebastien Rey
EP: Alexandra Added
Creative team: Max Turret,
Jerome Gordon, Amelie Guyot,
Florence Pernet, Fabien Coupez,
Soline Guyonneau, Christophe
Barnouin, Michael Armelino,
Karine Ferron, Antoine Douadi,
Yoan Copinet, Peregrine
McCafferty, Damien Gaillardon,
Thomas Jacquet, Yurik Figueroa

For Nord-Ouest

Director: Michel Ocelot
1st ADs: Eric Serre, Anne Lise
Lourdelet-Koehler
EP: Eve Machuel
Producer: Christophe Rossignon

Toolkit

Proprietary software: Trukor
(compositing), Symbor (rendering)

stash 33.17

BJORK "EARTH INTRUDERS"

Music video 4:01

Record label:
ONE LITTLE INDIAN LTD

Director:
MICHEL OCELOT

Production:
NORD-OUEST

Animation/VFX:
MACGUFF

www.macguff.fr

French director Michel Ocelot completed his 2006 animated feature film *Azur et Azmar* at the MacGuff studio in Paris and chose the studio again to help him pull off the technical and creative chores required for the first release from Bjork's *Volta* album. Due to limited access to the artist, her performance was captured with a multi-camera set-up then projected onto a 3D model of her face. The CG head was then animated to match the motion and lip synch of the live action – all so the animated lava-lamp-style textures could be projected realistically across the surface. Schedule: three weeks

For One Little Indian Ltd

Commissioner: Paul MacKee

stash 52.18

LE LE "BREAKFAST"
Music video 3:20

Record label:
MAGNETRON MUSIC

Directors:
SANDDER LANEN, PARRA

Animation:
PARRA
SANDDER

www.rockwellclothing.com/parra/
www.sandder.com

Dutch talents Sandder Lanen and Parra team up for a much loved but controversial music video for French popsters Le Le. Sandder Lanen:

"There was no brief for the project as Parra is one of the band members. I had made three other videos for Le Le and some more for the label so it was somehow logical to do this together. The clip is based on the animated loops used during the live shows that get mixed with live drawing.

"The video was pulled from YouTube because of 'user agreement violations' that were not explained. YouTube offers no possibility for discussion and/or correspondence, so that was the end of that. The suspicion arises that some people failed to see the irony in the lyrics, rather than the drawings being too rude, but we'll never know. It might as well be forbidden to depict cheese on YouTube."

Toolkit
Illustrator, After Effects, Final Cut



stash 55.17

MISTABISHI "PRINTER JAM"
Music video 4:11

Record label:
HOSPITAL RECORDS

Director:
KENNY FRANKLAND

Animation:
TINSPIDER STUDIO
www.tinspider.com

Working through Radar Music Videos, UK director Kenny Frankland used his microbial budget to extend the most mundane of technical glitches into a riveting nightmare. With only five weeks for production, Frankland says the biggest challenge was rendering. "To get past this I

used a lot of planning and post render options to gain the effects I wanted. I started by modeling, texturing and lighting the complete room then baked all the textures so the soft shadows became part of the original texture. This meant I could render the room as a background plate without using any lights. It took a while to set up, but reduced my render times from four minutes a frame to one second."

Toolkit
3ds Max, Photoshop, After Effects, Premiere



stash 55.13

BLOC PARTY
"ONE MONTH OFF"
Music video 3:43

Record label:
WITCHITA

Director:
D.A.D.D.Y.

Production:
RED JAM PRODUCTIONS

Animation/VFX:
D.A.D.D.Y.

www.teamdaddy.com

When the band members of Bloc Party proved to be unavailable to shoot their "One Month Off" video, Dublin's D.A.D.D.Y. turned to the legendary granddaddy of stop motion to solve their production dilemma. "We are big fans of master animator Ray Harryhausen, and a while back found a series of fairy tales he animated in the 1940s using film stock he acquired cheaply from the American Army



after the war. The themes of this song – the loss of something simple, perhaps a sense of innocence within a relationship – strangely brought these back to mind. We acquired a number of the films then re-edited and animated over them adding some 'reality', so they lost that innocent feeling and meaning they once had. We have no idea what Mr. Harryhausen will think if he sees it, but some of the new cartoon violence makes parts of the video darkly funny, which he might like."

Using Premiere to edit and 3ds Max and After Effects to animate and composite, the video was wrapped in just under two sleepless weeks.

For Witchita
Commissioner: Jill Kaplan

Toolkit
Premiere, 3ds Max, After Effects

stash 54.16

FLOGGING MOLLY "FLOAT"
Music video 4:17

Record label:
SIDE ONE DUMMY RECORDS

Directors:
KARNI & SAUL

Production:
FLYNN PRODUCTIONS

Animation/VFX:
FLYNN POST

www.flynnproductions.com

Israeli/British directing duo Karni & Saul (art and fashion photographer Karni and 3D director/animator Saul) concoct a perfect mix of stop-frame and 3D animation for this track from Irish American Celtic punk band Flogging Molly through Flynn Productions. Location plates were shot with a digital SLR either hand held or on a self-built dolly track. The CG elements were handled in Maya with After Effects for the final composite.

For Side One Dummy Records
Commissioner: Thomas Dreux

For Flynn Productions
Directors/designers: Karni & Saul
Producer: Natalie Bayle
Animators: Karni & Saul, Kostas Koutsoliotas, Stave Brown

Toolkit
Maya, After Effects, Premiere



stash 52.18

OREN LAVIE
"HER MORNING ELEGANCE"
Music video 3:36

Directors:
YUVAL NATHAN,
MERAV NATHAN,
OREN LAVIE

Animation:
YUVAL NATHAN,
MERAV NATHAN
www.onewingfly.com

Songwriter/director/writer Oren Lavie enlists fellow Israelis (and husband and wife) director/animators Yuval and Merav Nathan to help take his first step into video with this clip for his track "Her Morning Elegance". Production began with four weeks spent creating a CG animatic where 3D dummies stood in for the characters. Then, with the camera slung from the ceiling, 3,200+ stills were shot over two days to capture the dream-like narrative.

Actress: Shir Shomron
Photographer: Eyal Landesman



stash 53.17

RADIOHEAD "WEIRD FISHES"
Music video 5:44

Record label:
TBD RECORDS

Director:
TOBIAS STRETCH

FILMS Animation/VFX:
TOBIAS STRETCH FILMS
www.tobystretch.com

Concise words from Tobias Stretch the lone animator and director from Philadelphia, PA, on the subject of his winning entry for the Pitchfork Radiohead "In Rainbows" music video contest:

Stash: What was the project brief?
Tobias Stretch: Make the best animation video to win.

Biggest creative challenge?
TS: The weather.

Main technical challenge?
TS: Not enough money.

Production schedule?
TS: May to September.

Anything else?
TS: Don't ever give up, even if you are very poor like me.

Director/animator: Tobias Stretch

Toolkit
Final Cut



stash 52.15

PAUL MCCARTNEY "222"
Music video 3:46

Client:
MPL COMMUNICATIONS LTD.

Director:
MARCO SANDEMAN

Production:
IRREGULAR FILMS

Animation:
MARCO SANDEMAN
IRREGULAR FILMS
www.irregularfilms.com

Lisa Power, project coordinator for MPL (London): "The "222" video was produced on-spec by Marco Sandeman and presented as a completed piece to MPL (Marco had done other film work for us in the past). The idea was to make a fireworks display where every instrument was represented by a different type of animated light. Breaking down the song into its individual layers and then assigning the right light to each sound took a while. The four-day shoot in a barn in France was followed by two months of editing and animating 4K files on an iMac in London." The clip premiered as a pre-show film for the Paul McCartney Friendship First concert in Tel Aviv in September."

Filmed by Pia Tryd

Toolkit

Final Cut, Photoshop, Shake, LightWave



stash 52.19

KANYE WEST "WELCOME TO THE HEARTBREAK"
Music video 4:31

Record label:
ISLAND/DEF JAM

Director:
NABIL

Production:
PARTIZAN

Animation/VFX:
PARTIZAN
GHOSTTOWN MEDIA
www.partizan.us
www.ghosttownmedia.com

Glamorizing the video compression glitch known as "data-moshing", fashion photographer and music video director Nabil Elderkin elevates visual distortion to visceral art in this Kanye West music promo. Nabil: "I wanted to use the technique in more of a strategic way, using calculated moshes, colors and textures to compliment the effect. Different parts of the song represented different feelings – I wanted to come up with a visual representation of the flow and textures that I feel are very important in this track."

Having shot Kanye and Kid Cudi entirely on greenscreen in super slow motion with the Phantom HD



camera, the footage entered a five-stage process of editing, data-moshing, VFX work, compression alterations, frame tweaks and After Effects to create the final piece.

For Partizan

Director: Nabil
EP: Jeff Pantaleo
Producer: Kathleen Heffernan, Kelley Gould
DP: Josh Reis
Production designer: Eric Archer
Stylist: Theodore Gilliam
Editor/compression FX: Ryan Bartley
Visual effects/design: Jeff Lichtfuss, Brandon Parvini

Toolkit

After Effects

stash 56.16

N.A.S.A. "THE PEOPLE TREE"
Music video 4:15

Record label:
SPECTROPHONIC SOUND

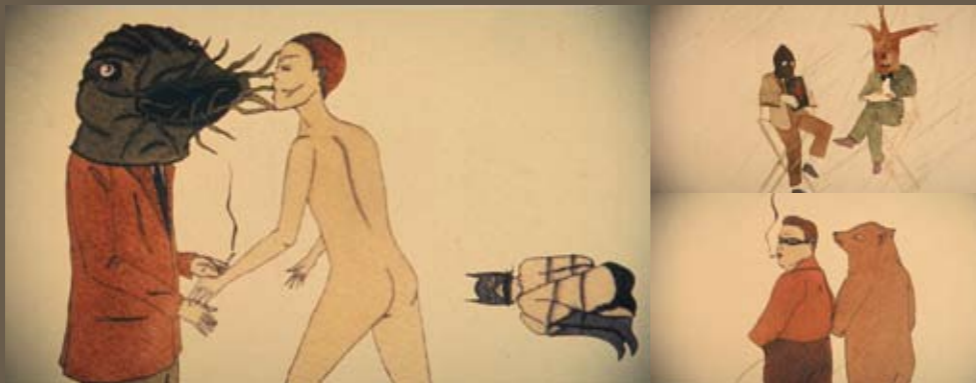
Directors:
SYD GARON,
JOHANNES GAMBLE

Production:
SQUEAK E. CLEAN

Animation:
BOB INDUSTRIES
SUPERSTUDIO
www.bobcentral.com
www.superstudio.tv

Five years ago American producer/DJ/composer Sam Spiegel, aka Squeak E. Clean, teamed up with Sao Paulo DJ Zegon under the name N.A.S.A. (North America/South America). Their debut album, *The Spirit of Apollo*, finally released on February 17, 2009, features a wide spectrum of collaborators.

Susan Applegate, producer at Squeak E. Clean in Los Angeles: "Squeak E. Clean and DJ Ze melded their sounds and asked their favorite artists and creative influences to join them in making music. When the time came to create videos they wanted to duplicate this creative synergy



and mix still artists' work with animation. This music video melds the artwork of Marcel Dzama and the animation skill of Syd Garon and Johannes Gamble.

"The original art pieces were paintings, collage, and sculpture that had to be scanned or photographed and manipulated – it was a Photoshop extravaganza that required two interns hundreds of hours. After everything in the digital world was done it looked too polished so we decided to distress it the old fashioned way by putting it on film.

"Lance Accord had an old roll of film he left out in the sun for five years, he shot the film for us then we aged it – Syd dragged it up and down the street several times, walked all over it and then let the cat bite it for while. Then we took it to a transfer house called New Hat in Santa Monica – they have a million dollar film transfer machine that made most of the scratches disappear. Doh! So we took it back into the parking lot, drove a car over it, threw some water on it and spliced it up a bit. The transfer guy cut his color correcting finger in the process and like a trooper he poured the blood on the film."

For Bob Industries
Director/animation: Syd Garon

For Superstudio
Director/animation: Johannes Gamble
Art: Marcel Dzama
Producer: Susan Applegate
Transfer: New Hat
Film: Lance Accord
Telecine/blood donor: Adolfo Martinelli
Photoshop: Jeremy Kaller, Jennifer Fujikawa

Toolkit
After Effects, Photoshop

stash 48.28

GRACE JONES
"CORPORATE CANNIBAL"
Music video 5:51

Director:
NICK HOOKER

Production:
RABBIT

VFX:
VERSION2
UNION EDITORIAL
CLICK 3X

www.version2.net
www.unioneditorial.com
www.click3x.com

"Make me look like an insect," is the directive Nick Hooker says he got from Grace Jones for this video promoting her album due out in October 2008. His response was to make "something that was simultaneously disturbing and beautiful."

"The distortions were a combination of Flame and After Effects. It ended up being a frame-by-frame thing because it needed constant adjustment to make it work; it would work for three or four frames and then it would lose its intensity so I had go in and pull it back. It was torture! Then I worked with Sloane on the cut and then we had two rounds of Flame work, fixing little things and adding



some pulsating movement that I couldn't do myself. I felt like a very demented plastic surgeon, with a stylus instead of a scalpel. But I knew that Grace's beauty is very, very intense and could handle a lot of digital violence.

"We took off all her make-up, in fact we actually put a peel on her face to remove any dirt or dust. What was left was just the raw glow of her skin and I did no beauty work afterwards, none at

all. Not many female artists would do that. Madonna and Mariah Carey etc. would demand days of rotoscoping and beauty work to remove every blemish. Grace was just the opposite, she had just been in the sun in Jamaica for about six weeks so she was intensely black and we wanted to exploit that. We thought of her as a kind of fetishistic digital voodoo doll that had come to life."

For Rabbit
Director: Nick Hooker
DOP: George Steel

For Version2
Flame: Kieran Walsh

For Click3x
Flame: Mark Szumski

For Union Editorial
Edited: Sloane Klevin

Toolkit
After Effects, Flame

stash 46.16

INTERPOL
"REST MY CHEMISTRY"
Music video 5:00

Record label:
CAPITOL RECORDS

Director:
BLIP BOUTIQUE

Animation:
BLIP BOUTIQUE

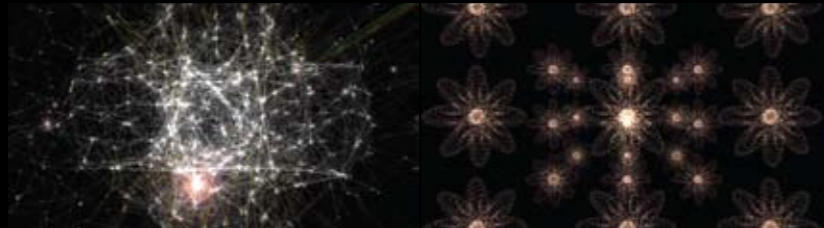
www.blipboutique.com

Justin Glorieux, EP at Hollywood's Blip Boutique: "We knew we wanted to do something with mapping data, we started thinking about body systems, and how we could expound on the idea of systems from the smallest to the largest scales. We worked with a visual artist, Aaron Koblin who originally found through his data-mapping project that used FAA data of aircraft flights to create these beautiful patterns of light. We asked him a lot of questions about how he generated the visuals and started talking about what we wanted the visuals for this video to look like and how the very loose narrative structure should work. So there was a foundation of raw material to work from, and he created these incredible programs to translate data and actually draw over space and time in a style we all liked. At this point the

animation/After Effects artist Roger Scott took over to give timing and structure to the piece. "It was definitely a challenge of communication. As the images were being created, it was not an easy share process as it was very time consuming to develop the imagery in the complex programming framework Aaron crafted, and to render it out so we could actually see what we were discussing. Therefore, for quite a long part of the development, all we would have to work with were words. Also because the programming was so complex, once it was rendered tweaks were not easy to implement as the basic programming that created it would be very hard to change." Schedule: four months.

For Blip Boutique
Visual programmer: Aaron Koblin
Dynamics programmer: Aaron Meyers
After Effects/editor: Roger Scott
for Light Assembly
EP: Justin Glorieux

Toolkit
After Effects



stash 56.20

UNKLE "HEAVEN" (FULLY FLARED INTRO VIDEO REMIX)
Music video 6:58

Record label:
SURRENDER ALL

Directors:
SPIKE JONZE, TY EVANS

Production:
LAKAI LIMITED FOOTWEAR
www.lakai.com

According to Charlene Myles at UNKLE's label Surrender All in London, this track "was used in the acclaimed skate film 'Fully Flared' directed by Spike Jonze and Ty Evans. This collaboration inspired the directors to take footage from the film and re-edit a sequence of shots that shows the Lakai skateboarding team demonstrating their skills as they negotiate various exploding obstacles." No CG was used, only carefully choreographed moves and perfectly timed explosives. "As far as we know," adds Myles, "No skateboarders were hurt while shooting this, though it's hard to believe in some of the shots."

Watch Behind the Scenes on the DVD



For Lakai Limited Footwear
EPs: Kevin Dunlap, Brian Dunlap, Tim Gavin, Rick Howard, Mike Carroll, Eric Koston, Megan Baltimore, Spike Jonze
Directors: Spike Jonze, Ty Evans
Editor: Ty Evans
Producer: Emma Wilcockson
Associate producer: Katie Molenaar
Prod super: Shannon Strange

1st AD: Matt Finish
PAs: Keith Balsler, Todd Manes, Michael Balasco, Matt Silverman, Tony Oberstar, Patrick Strange
DOP: Mark Williams
2nd camera: Spike Jonze
3rd camera: Ty Evans
1st A.C.: Jeff Caples
2nd A.C.: Matt Williams
Loaders: Chris Strauser, Daniel Pacifici

Photosonics: Gary Anderton
Key grip: Eric Zucker
SPFX super: Marty Bresin
Set construction: Brent Kronmueller, Audrey Napier
VFX: Ben Gibbs

Telecine: Stefan Sonnenfeld, Ryan Greenberg

Lab services: Fotokem

stash MUSIC
VIDEOS

2