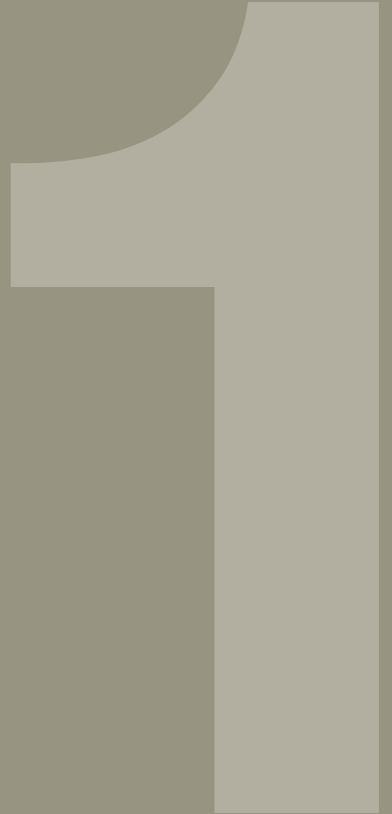


stash SHORT  
FILMS



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**stash** SHORT  
FILMS

The blessing and curse of all creative people is the “so, I got this awesome idea” conundrum. For most it begins with an urgent desire to make the world a cooler, smarter or funnier place. The problem arrives when this rush of genius slams head first into the lumpen reality of producing something new and meaningful then collapses in a dazed heap.

For a few exceptional creators, whether they design cars, meals, songs, houses, hand bags, wine labels or moving images, that awesome idea locks itself around their neck and does more than whisper seductively about freedom, glory or fulfillment. It pulls them out of their creative comfort zone and, I’ll argue, just as importantly, demands they plow up the fallow left hemisphere of their brain and shovel around mundane project details like budget, schedule, staffing and administration.

This trek to the dark “corporate” side is the undoing of many creative ventures but talent who brave their projects through this valley of death (carpeted solely with meddling, suit-clad cubicle-dwellers) emerge more focused, more mature and better prepared for their next stab at cooler/smarter/funnier.

SHORT FILMS 1 showcases this kind of filmmaker and 30 of their ideas. Intriguing, hilarious, weird, thoughtful ideas made all the more awesome by the series of headaches, excuses, glitches, hurdles, burning hoops and absolute impossibilities that once stood in their way.

**Stephen Price**  
Editor  
New York, July 2009  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)



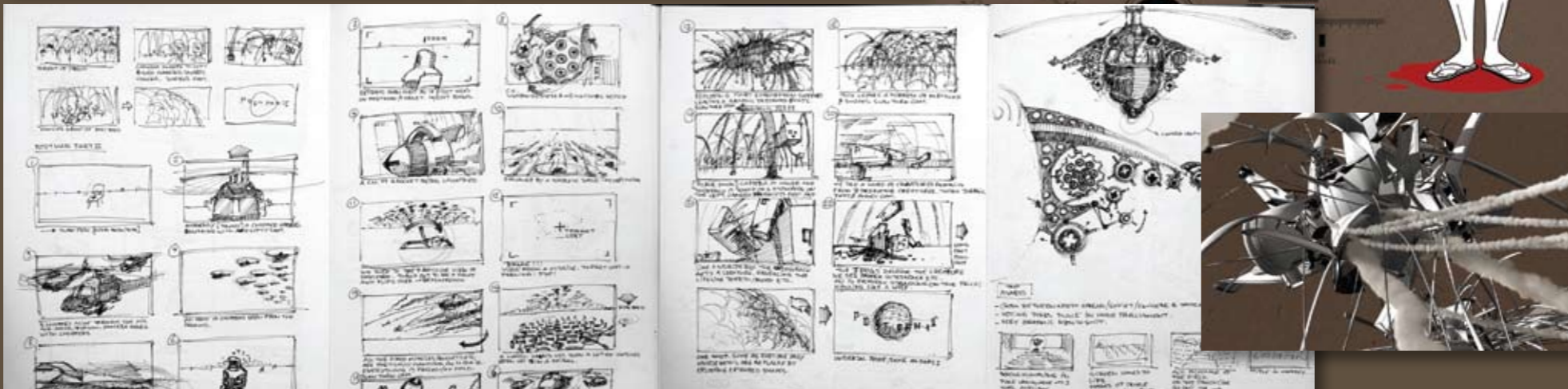
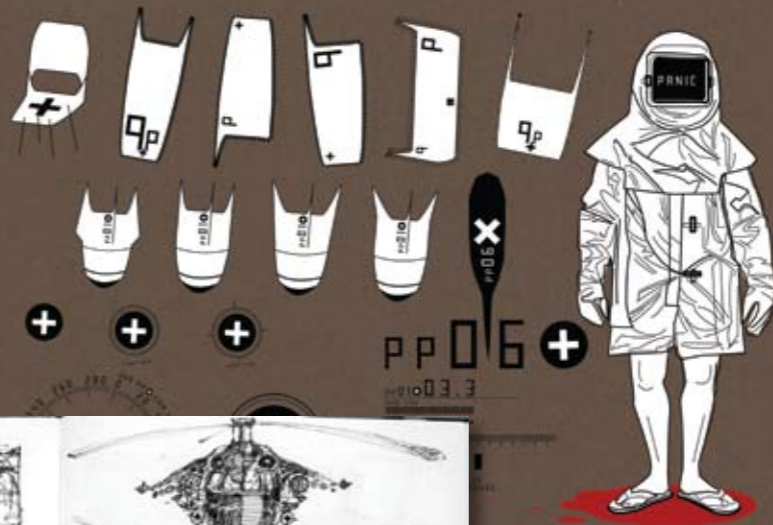
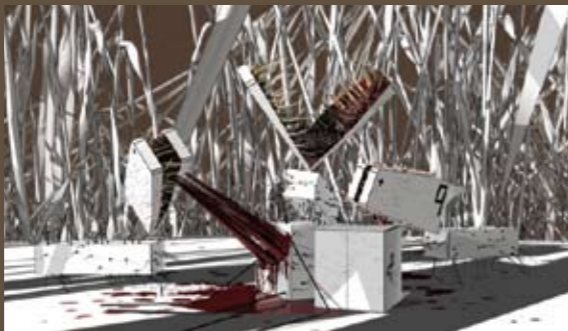
**“POSTMAN RETURNS”**  
Short film

**Director:**  
MISCHA ROZEMA  
**Production:**  
POSTPANIC

**Animation:**  
POSTPANIC  
www.postpanic.net

Stash 19 led off with a promotional short from Amsterdam studio PostPanic called “Postman”. It was shockingly original and very entertaining and has since garnered wide acclaim. And now, two years later, the Postman returns in what the studio promises will be an ongoing series of films.

Director Mischa Rozema: “Basically the Postman films become a kind of instructional series of tales on how to destroy the world or create panic. It’s not about destruction, it’s the way you destroy/panic. It’s all about attitude. I also love the fact that it’s this PostPanic world where anything is possible – Postman 1 had edible nuclear clouds and Postman 2 also has some really surreal elements. It’s also always such a buzz to see how things you sketch in a notebook come



alive through animation and sound design – that’s the best thing about working on your own short films, no one can make you compromise your vision. The biggest challenges we (myself and Ivor Goldberg, head of 3D) had on this production was how to execute some of the physics of the animations, in particular with scenes displaying insane movements of objects, but it was still all fun and that’s the driving force behind making this series of films.”

**Watch Behind the Scenes on the DVD**

**For PostPanic**  
Writer/director: Mischa Rozema  
Design: Mischa Rozema  
Animation: Ivor Goldberg  
Producer: Annejes van Liempd  
EPs: Ania Markham, Jules Tervoort

**For Massive Music**  
Sound design: Guy Amitai, Lawrence Horne (Kaiser Sound Studios)  
Music license/production: Lodewijk Pöttker

**Toolkit**  
3ds Max, After Effects, Illustrator, Photoshop



**“ALIVE IN JOBURG”**  
Short film

**Production:**  
SPY FILMS

**Director:**  
NEILL BLOMKAMP

**VFX:**  
RATEL  
www.ratel.ca

*Alive in Joburg* is director Neill Blomkamp's breakout short and the basis for his feature film debut *District 9* released in 2009.

Although the setting is bleak and the underlying themes serious, Blomkamp – who was born in South Africa – insists the work is a tongue-in-cheek experiment in presenting western science fiction in a non-western setting, “It’s a strange piece, and I suspect that at first, people might not know how to react to it. But, that tends to be how it is with experimentation.”

The South African shoot (captured throughout 2005 in between paying gigs and another personal project called *Tempbot*) was financed by Toronto's Spy Films with all VFX completed by Blomkamp through his VFX studio RATEL.



EP: Carlo Trulli  
VFX: Neill Blomkamp  
Producer: Simon Hansen, Sharlto Copley  
Production/location manager: Jason Cope  
Sound recording: S'bo Nyembe  
Sound design: Francois Laffeur  
“Harmonic Code” track: Q Department  
Score: Clinton Shorter  
Alien prosthetics: Sarah Bergeest  
Motion capture: Mainframe Inc.

**Toolkit**  
LightWave, After Effects, boujou, Photoshop

**“TALE OF HOW”**  
Short film

**Director:**  
JANNES HENDRIKZ

**Production/animation:**  
THE BLACK HEART GANG  
www.blackginger.tv

Working after hours and weekends for nine months with no budget, a collective of friends based in Cape Town South Africa called The Blackheart Gang completed this rich, surreal and operatic mini-masterpiece about, among other things, an insane dodo-eating island named Otto and a white mouse named Eddy the Engineer. The group cites an appropriately eclectic range of influences including Indonesian art, Prokofiev, Tim Burton, Philip Glass, Lewis Carroll and fantasy artist Patric Woodraffe.



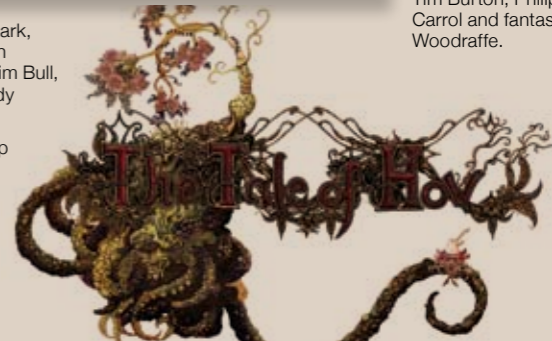
**For The Blackheart Gang**

Concept: Markus Smit,  
Ree Treweek  
CD: Jannes Hendrikz  
Story: Markus Smit

Character design/illustration:  
Ree Treweek  
Compositing/2D animation:  
Jannes Hendrikz  
Music/sound design: Markus Smit  
Lead 3D animator: Justin Baker  
3D team: Lyndon Daniels, Stanley Segal, Alexander Gilfillian,

Jason Stapleton, Richard Clark,  
Pieter Mentz, Brian Goodwin  
Voices: Raymond Connel, Tim Bull,  
Inge Beckmann, Noel Labridy

**Toolkit**  
XSI, After Effects, Photoshop





stash 51.28

“DIX”  
Short film 7:08

**Director:**  
BIF

**Production:**  
THE MILL  
AUTOUR DE MINUIT  
ARCADI  
CANAL+  
CNC

**Animation/VFX:**  
THE MILL  
www.the-mill.com

Hidden within the walls of The Mill in London lurks a directing team known as bif. It comprises Fabrice Le Nezet, Francois Roisin and Jules Janaud, all animation graduates of the Supinfocom class of 2005, also responsible for the spectacularly original 2006 film “Raymond” – the first in the on-going series of shorts created in-house from The Mill.

The directors reveal the major challenge with this new film was, “Chopping up our actor. Some shots are 2D special effects (Shake), while some others needed a 3D model animated on top of the actor and then cut, revealing the flesh.” Schedule: four months.

**For The Mill**  
Director: bif  
Producer: Stephen Venning

**For Autour De Minuit**  
Producer: Nicolas Schmerkin

**Toolkit**  
XSI, Maya, Shake, Final Cut



stash 16.18

SUNDANCE CHANNEL  
Short films x 3

**Agency:**  
JWT, NY

**Director:**  
JULIAN GREY

**Animation:**  
HEAD GEAR ANIMATION  
www.headgearanimation.com

Three films from Toronto’s Head Gear Animation for a series commissioned by The Sundance Channel to run as interstitials and based on the work of United States Poet Laureate Billy Collins.

Director Julian Grey says he jumped at the chance to create visuals to complement Collins’ wry humor, rejection of formal poetic convention and eye for the minutiae of everyday life.

**Read more about this project at**  
[www.stashmedia.tv/16\\_18](http://www.stashmedia.tv/16_18).



**For Head Gear Animation**  
EP: Sue Riedl

“Budapest”  
Animators: Julian Grey,  
Philippe Blanchard, Isaac King  
Compositors: Julian Grey,  
Philippe Blanchard

“Some Days”  
Animators: Julian Grey,  
Drew Lightfoot  
Compositors: Philippe Blanchard,  
Isaac King  
Music/sound: Kyle Sim

“Forgetfulness”  
Compositors: Philippe Blanchard,  
Jeff Jordan  
Music/sound: Tom Third

**Toolkit**  
After Effects, Photoshop, Nikon  
D2H, Panasonic 24P camcorder

stash 11.29

**“CITY PARADISE”**  
Short film

**Commissioner:**  
**CHANNEL 4 TELEVISION**  
**Director:**  
**GAELE DENIS**

**Production/animation/VFX:**  
**PASSION PICTURES**  
[www.passion-pictures.com](http://www.passion-pictures.com)

**Post:**  
**RUSHES**  
[www.rushes.co.uk](http://www.rushes.co.uk)

Director Gaëlle Denis follows up her 2003 BAFTA award-winning first film *Fish Never Sleep* with this charming and surreal effort commissioned by Channel 4 television as part of the Artist in Residence (AIR) scheme. Produced through London's Passion Pictures, the short has been recognized in Cannes, Annecy, Aspen and by BAFTA.

**Read more this project at**  
[www.stashmedia.tv/11\\_29](http://www.stashmedia.tv/11_29)



**For Passion Pictures**

Producer: Erika Forzy  
EP: Andrew Ruhemann  
DOP: Sarah Bartles Smith  
Art director: Sarah Frere  
Lighting/textures: Antoine Moulineau  
Models/animation: Nicklas Andersson  
Matte painting: David Lea  
VFX supers: Neil Riley, Chris Knott  
Compositing: Niamh Lines, Ian Sargent, Johnny Still, Cassiano Prado, Ian Murphy, Paul Cheshire  
CG co-ordination: Emma Phillips  
2D animation: Louis Clichy  
Editor: Tony Fish

**For Rushes**

Inferno: Duncan Malcolm  
Mastergrade: Adrian Seery  
Producer: Meg Guidon  
CGI Rain: Andy Hargreaves

**Toolkit**

Photoshop, AEFX, After Effects, LightWave, Inferno

stash 19 BONUS FILM

**“DYNAMO”**  
Student film

**Director:**  
**FABRICE LE NEZET**

**School:**  
**SUPINFOCOM**

**Animation:**  
**FABRICE LE NEZET**  
**MATHIEU GOUTTE**  
**BENJAMIN MOUSQUET**

The ancient city of Valenciennes in northern France, once celebrated for commodities like steel and lace, has recently become the source for a different kind of export: exceptional animation talent.

Supinfocom, the animation school established in 1988 by the local Chamber of Commerce and Industry, consistently produces students whose films offer fresh styling, thoughtful narratives, inventive direction, technical mastery and sophisticated use of sound design and music.

A second Supinfocom campus opened in Arles, France in 2000 and third in India in 2008.



*Dynamo* is the graduation film by Fabrice Le Nezet, Mathieu Goutte and Benjamin Mousquet. The 3D animated short designed to look like stop-motion is a tightly edited allegory of two characters whose cooperation is essential to their survival. *Dynamo* won the Prix Ecoles et Universités at the 2006 Imagina Festival in Monaco.

Direction/design/animation:  
Fabrice Le Nezet  
Character rigging/modeling:  
Mathieu Goutte  
Character animation/music:  
Benjamin Mousquet

**Toolkit**  
Maya, After Effects, Photoshop



**“GOPHER BROKE”**  
Short film 4:17

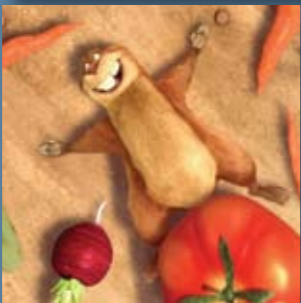
**Writer/director:**  
**JEFF FOWLER**

**Design/animation:**  
**BLUR**

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

The product of an in-house competition at Blur inviting employees to submit concepts, storyboards or treatments for short films, *Gopher Broke* has become the Venice, CA, studio's most widely acclaimed project (including making the Oscar short list).

In production for five months with a team of 25, the film was a major milestone in Blur's rise to the status of Hollywood player (recently marked by their 2009 deal to option Eric Powell's horror comic "The Goon" with David Fincher.)



**Selected credits for Blur**

EP: Tim Miller  
Additional story: Keith Lango, Tim Miller  
Producer: Al Shier  
Associate producer: Mandy Sekelsky  
Animation super: Marlon Nowe  
Lighting/compositing Super: Dan Rice  
Storyboards: Jeff Fowler  
Concept art: Sean McNally, Chuck Wojtkiewicz  
Layout: Jeff Fowler, Derron Ross  
Animation: Wim Bien, Jeff Fowler, Remi McGill, Marlon Nowe, Samir Patel, Derron Ross, Davy Sabbe, George Schermer, Jason Taylor

See the DVD for complete credits

**Toolkit**

3DStudio Max v5, Brazil, Digital Fusion, 100 IBM Intellistation Z Pro workstations

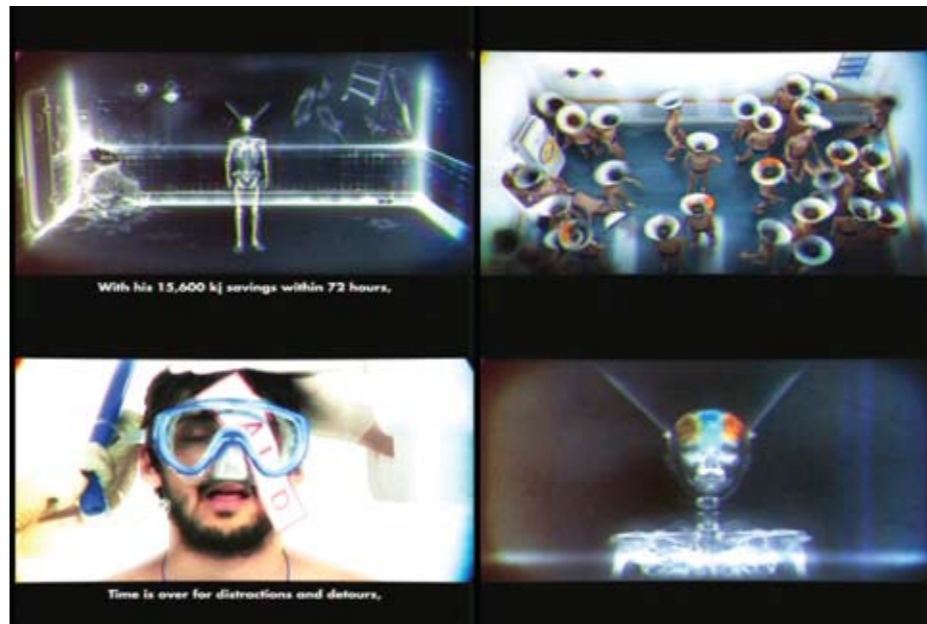
**“RAYMOND”**  
Short film

**Directors:**  
**BIF**

**Production:**  
**THE MILL**

**Animation:**  
**THE MILL**  
[www.the-mill.com](http://www.the-mill.com)

*Raymond* is the first Mill film directed by in-house talent and, according to Stephen Venning, head of 3D, indicates where the company is headed. "For sometime we have been discussing the Mill as a full creative force. The structure of our recruitment has been to hire the best in graduate talent, animators who demonstrate an ability for full creativity – meaning we don't just hire people that can do CG. Really from this moment, but perhaps more of a master plan, we will be seeking to meet with heads of TV [at agencies] with a view to taking on the full production of animation-led projects."



**For The Mill**  
Directors/animators:  
Fabrice Le Nezet, Francois Roisin,  
Jules Janaud

**Toolkit**  
Maya, Photoshop, After Effects

**“TERMINUS”**  
Short film

**Director:**  
**TREVOR CAWOOD**

**Production:**  
**SPY FILMS**

**VFX:**  
**THE EMBASSY  
RAINMAKER**

[www.theembassyvfx.com](http://www.theembassyvfx.com)  
[www.rainmaker.com](http://www.rainmaker.com)

You’ve seen Trevor Cawood’s name before as the VFX supervisor on the Nike “Evolution” and Citroën “Transformer” spots directed by Neil Blomkamp. His own directing career is now up and running with this VFX-enhanced short premiering at the 2007 Toronto Film Fest and landing rep deals with Spy Films and Biscuit Filmworks. He is a graduate of The Art Institute of Vancouver’s Visual Effects program and a partner and co-founder of The Embassy VFX.

**On influences:** “I grew up watching a lot of 1970s Canadian media. As a result, I developed an interest in brutalist design and architecture. That influence prevails throughout the film. From a conceptual standpoint, I’m fascinated by how the mind



adapts and evolves through stress. Both my need for stress and my need to get rid of stress have played a large role in the shaping of my character. The characters in Terminus are metaphors for anxiety.”

**On production:** “The crew was never more than seven people. Two reasons for this: One, we

didn’t have a large budget, and two, we didn’t have a lot of time at our locations, so we had to shoot lean. I actually think the rushed, imperfect filming style lends a lot to the look of Terminus. The film took around 10 months to complete, but it could have been done in half that time had I not been doing other gigs.”



**For Spy Films**

EP: Carlo Trulli  
Producer: Robin Hays  
Co-writer: Jason Cawood  
DOP: Trent Opaloch  
Camera op: Ozan Biron  
PAs: Marcus Trulli, Billy Wong  
VFX super: Tristam Gieni

**For The Embassy**

VFX: Stephen Pepper,  
David Casey, Paul Copeland,  
Michael Blackburn, Dan Prentice,  
Winston Helgason, Jim Hebb,  
Tannis Mathers

**For Rainmaker**

Motion capture: Ben Burden  
Smith, Jason Hancox, Jody Zoerb,  
Rob Hansen, Paul Cech,  
Tony Lomonaco

**Toolkit**

LightWave, Modo, Zbrush, Shake,  
Final Cut, Premiere Pro.

**“THE LIFE SIZE ZOETROPE”**  
Short film

**Commissioned by:**  
**ANIMATE PROJECTS**

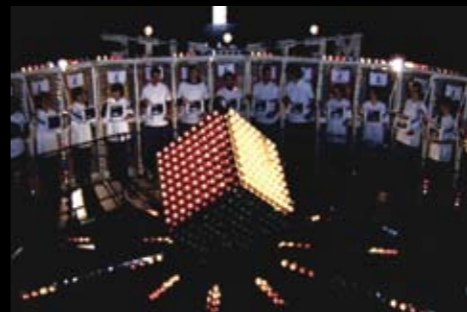
**Funded by:**  
**CHANNEL4, ARTS COUNCIL UK**

**Director:**  
**MARK SIMON HEWIS**

**Animation:**  
**MARK SIMON HEWIS**  
[www.marksimonhewis.com](http://www.marksimonhewis.com)

From director Mark Simon Hewis:  
“In 2006 I sat on the docks at Bristol’s Harbor Festival and I saw the ride. I counted how many seconds it took for the ride to do one rotation and then I counted the spaces for the people to ride on it. It seemed to be really really close to running on two frames per rider - or in animation terms; on 2’s.”

“I didn’t want to make a film that was purely technical. From the outset it was so important to me and the producer Katie Daniels that the audience was honestly touched by this one [animated] life, then suddenly reminded they had watched the entire narrative unfold on pieces of paper spinning around on a ride filmed in live action.



“No part of the final animation in the film has been cheated. The film was made using a collection of processes which allowed the viewer to watch it without needing a flashing shutter to make the images animate. To do this we performed camera tests on ceiling fans (that run at about the same speed) until we found a shutter speed and shooting frame rate that almost made it animate with persistence of vision. When it came to the shoot day we knew the exact speed the ride had to

rotate at. This could be controlled by the smallest nut and bolt hidden under the wheel itself. We all stood around with stopwatches comparing the times for each turn. We would stop, hit the bolt a couple of times, and try again.

“During the shoot we had no idea what the camera was capturing. It was a shoot filled with shrugging and the ever-so optimistic line ‘I think so’. This lack of knowledge during the day was quite a daunting feeling when you realized two thirds of the entire budget was

going on hiring the ride, camera equipment and feeding the people brave enough to spend a day on the thing.”

Schedule: 12 months pre-pro, seven months post.

**For Animate Projects:**  
Producer: Katie Daniels  
Director/Animator:  
Mark Simon Lewis

**Toolkit**  
Flash, After Effects, Painter,  
Photoshop, Final Cut



**“KEY LIME PIE”  
Student film**

**School:**  
**SHERIDAN COLLEGE**

**Director:**  
**TREVOR JIMENEZ**

Created by Trevor Jimenez during his final months at Sheridan College in Oakville, Ontario, *Key Lime Pie* then proceeded to gorge its way through the animation festival circuit. Although the snappy film noir style and narration is pitch perfect in the final product, Jimenez claims the story was the most difficult phase of the process: “I’m used to using images to communicate my ideas, but the writing does not come as naturally. I was inspired to do a noir after watching *The Sweet Smell of Success* by Alexander Mackendrick. From there I marinated in and was inspired by Saul Steinberg illustrations, Weegee’s photography, the Batman animated TV series and a slew of other great noir films like *Sunset Blvd.*, and *the Night of the Hunter.*” Schedule: September to December 2006 to write, board and design. January to the end of April 2007 in production. Completed early May, 2007.



Director/writer/VO/Animator: Trevor Jimenez  
Music: Aaron Tsang  
Cleanup assistants: Lettie Lo, Tim Yu,  
Alan Cook  
Digital cel painters: Braden Poirier,  
Leean Dufour, Adam Hines, Andrew Yu,  
Dan Ye, Naz Ghodrati, Mark Stanleigh

**Toolkit**

Photoshop, After Effects, Premiere, FlipBook

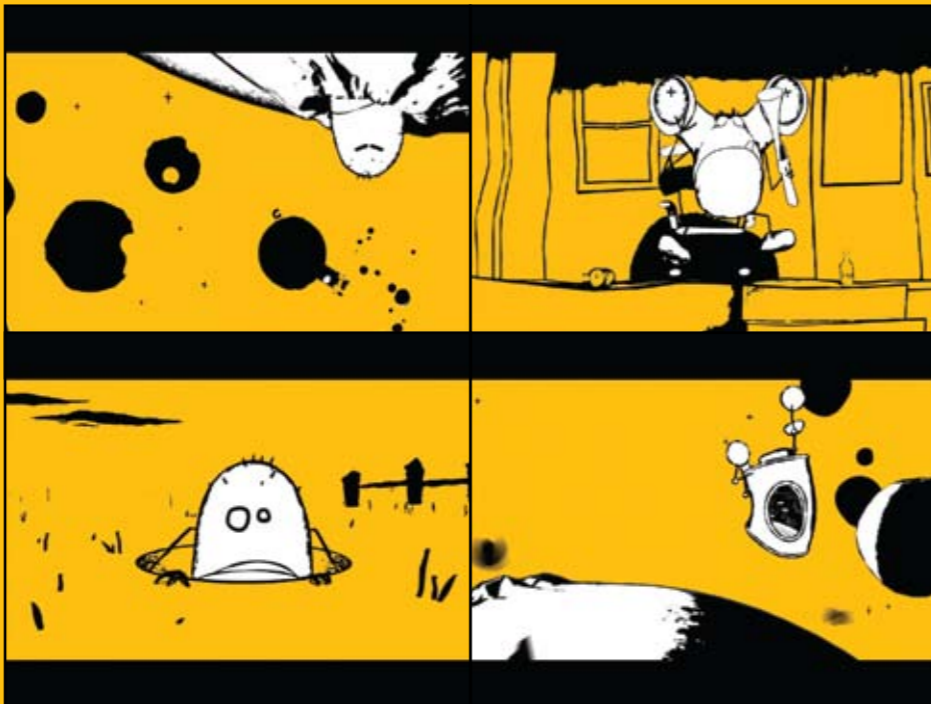
**“ROGER DANS L'ESPACE”**

Short films x 2

**Director:**  
**XAVIER LECOMTE****Production:**  
**NOZON****Animation:**  
**EXVOTO**  
www.exvoto.com

The first two films in a proposed series created by Brussels post house Nozon and their partners at Parisian animation studio Exvoto. Director and Exvoto animator Xavier Lecomte says the shorts “try to capture the worst possible personality for meeting other civilizations. The excessive reactions of the hero and the mishaps which follow are meant to comically reflect on our own intolerances.” He cites fellow Frenchmen, cartoonist Lewis Trondheim and comic artist Joan Star, as graphic influences.

**For Exvoto**  
Director/animation: Xavier Lecomte  
Graphics: Franck Pitarch  
Animation: Vincent Kesteloot  
TD: Tristan Salomé

**Toolkit**  
Maya**“THE HELL'S KITCHEN”**  
Student film**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.

This 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.

**Toolkit**  
3DS Max, After Effects, Vegas



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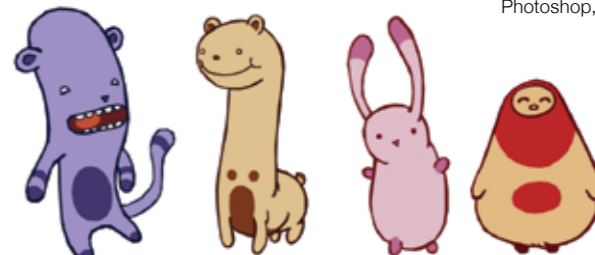
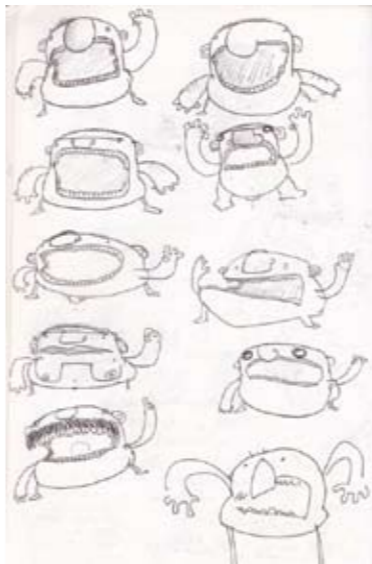
**“HUMANS!”**  
Student film

**Director:**  
**THREE LEGGED LEGS**  
[www.threeleggedlegs.com](http://www.threeleggedlegs.com)

**School:**  
**OTIS COLLEGE OF  
ART & DESIGN**  
[www.otis.edu](http://www.otis.edu)

“Humans! was initially created as our collective senior thesis,” recount directors Greg Gunn, Casey Hunt and Reza Rasoli speaking, somehow, in perfect unison. “The three of us had so much fun working together on previous projects, we wanted to continue laying the ground work for the future of Three Legged Legs.”

Their first challenge was to create a compelling story. “Once we had the basic idea down, we brainstormed and created from there. We’re huge fans of traditional animation so the blend between 2D and 3D felt like a good place to start.”



The 60 second piece – an entertaining yet brutally-to-the-point social satire masquerading as a global awareness PSA – took the trio three months to complete while they “juggled a full liberal studies course load. Late nights, lack of sleep and smelly feet.”

**Read more from**  
**Three Legged Legs at**  
[www.stashmedia.tv/25\\_01](http://www.stashmedia.tv/25_01).

**Watch behind the scenes on the DVD.**

Directors/animators: Greg Gunn, Casey Hunt, Reza Rasoli  
Music: Richard Emmet  
VO: Dave Mitchell

**Toolkit**  
Maya, After Effects, Mirage, Photoshop, Illustrator

stash 36.01

**LIVE EARTH "TEN THINGS YOU CAN DO TO THE EARTH"**  
Short film

**Client:**  
SOS/LIVE EARTH

**Director:**  
ROMAN COPPOLA  
BUCKY FUKUMOTO

**Animation:**  
RC STUDIO INC  
www.romancoppolastudio.com

One of 50 short films commissioned for the Live Earth initiative (www.liveearth.org) and broadcast during the UK portion of the Live Earth Global Concert on July 7, 2007. Jennifer Krasinski, producer at Roman Coppola Studio, says the choice to build the film using only clip art had unexpected creative benefits, "Since the clipart dictated such a straight-forward style, we needed to add a lot in the script to balance that out and make it more interesting. The first version of the script was a little darker than the final product. After Bucky Fukumoto's first version, Eric Normington's pass really punched up the humor and Roman brought spirit and depth to the project." Schedule: eight weeks.



**For RC Studio Inc.**  
Directors/writers: Roman Coppola, Bucky Fukumoto  
Writer: Eric Normingren  
Producer: Jennifer Krasinski  
Animation: Bucky Fukumoto, Arya Senbouraraj, Preston Brown  
Music: Carlos/Music Friends

**Toolkit**  
Illustrator, Photoshop, Final Cut Pro

stash 13.27

**"CONEHEAD"**  
Student film

**Director:**  
DON PAN  
www.donpan.co.uk

**School:**  
BOURNEMOUTH UNIVERSITY  
www.bournemouth.ac.uk

Graduating with a BA in product design, Don Pan fashioned housewares and websites before heading back to school at Bournemouth University where he created *Conehead* on the way to his Masters degree in 3D Computer Animation and graduated with distinction.

This charming and darkly comic film was his final project and required 15 weeks from concept to completion.

Pan recalls, "The best part of the production was after all those painful hours of getting the animation just right, it was real fun getting my own back and torturing Conehead in the end!"



Sound: Noah Payne-Frank

**Toolkit**  
XSI, Photoshop, After Effects, Premiere, Shake

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



stash 34.01

**“CITY OF GOOD”**  
Short film

**Publisher**  
YOUWORKFORTHEM

**Director:**  
SHILO

**Animation:**  
SHILO  
www.shilo.tv

“We Make It Good” is the print and DVD monograph from LA/ NY studio Shilo published by YouWorkForThem (www.youworkforthem.com). This film, a sardonic vision of good more or less rising above evil, is one of four original shorts created for the collection which also includes commissioned work, style frames and case studies.

According to Shilo CD André Stringer, the thread through all four of the shorts is “the theme of emotional transformation; the idea that even in the darkest hours, there is a chance for evolution.” As thoughtful as that may sound, Stringer assures us the overall tone of the collection is fun, “Anything we were interested in, we just started making.”

**Read more from Shilo at**  
[www.stashmedia.tv/34\\_01](http://www.stashmedia.tv/34_01).

**For Shilo**

CDs: André Stringer,  
Jose Gomez  
Lead design: Evan Dennis  
2D animation: Evan Dennis,  
Stieg Retlin  
3D animation: Henning Kozcy,  
David Hill  
3D modeling: Scott Denton  
Illustration: Evan Dennis  
Production coordinator:  
LauRenn Reed  
EP: Tracy Chandler  
Original music/sound design:  
Polar Empire  
Composer: Darrin Wiener



stash 24 BONUS FILM

**“RABBIT”**  
Short film

**Client:**  
ANIMATE!

**Director:**  
RUN WRAKE

**Production:**  
SCLAH FILMS

**Animation:**  
RUN WRAKE  
www.runwrake.com

A junk shop trove of 200 childrens' stickers dating from the 1950's served as the inspiration and the visual content for this dark and surreal morality tale from UK-based animator/director Run Wrake.

Schedule: four months for pre-production. 12 months for production.

*Rabbit* is an animate! commission funded through Finetake by Arts Council England and Channel 4.

**For Sclah Films**

Director/animator: Run Wrake  
Music: Howie B  
Sound effects: Craig Butters

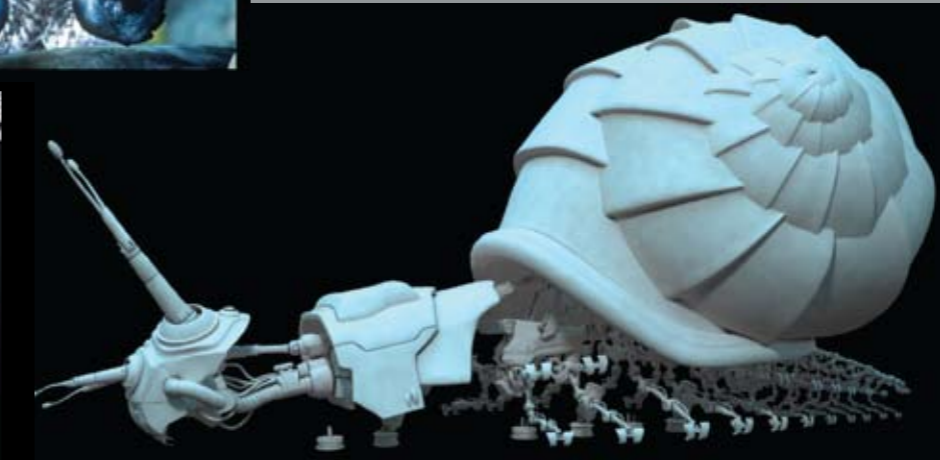


**POLYNOID "458NM"**  
Student film

**School:**  
**FILMAKADÉMIE**  
**BADEN-WÜRTTEMBERG**

**Directors:**  
**JAN BITZER, ILIJA BRUNCK,**  
**TOM WEBER**

Filmakademie Baden-Württemberg occupies a link near the very top of the animation school food chain, and this exceptionally paced and intricate film from graduates Jan Bitzer, Ilija Brunck and Tom Weber demonstrates why. 458nm – the title denotes the frequency of blue light snails perceive as a signal for food – has won numerous awards including a special jury prize at Siggraph 2006.



Directors: Jan Bitzer, Ilija Brunck, Tom Weber  
Models: Jan Bitzer, Tom Weber  
Animation: Ilija Brunck  
Cinematography/lighting: Jan Bitzer  
Texturing: Jan Bitzer, Tom Weber, Heiko Schneck  
Compositing: Jan Bitzer, Heiko Schneck  
Music/sound: Mic Irmer, Roman Jungblut, Alex Klein  
Producer: Sinje Gebauer  
Title design: Nina Juric  
Translation: Lisa Flanakin, Tom Harris

**Toolkit**  
XSI, Photoshop, Combustion



stash 28 BONUS FILM

**“MOLOCH”**  
Short film

**Director:**  
**MARCIN PAZERA**

**Animation:**  
**PLATIGE**  
[www.platige.com](http://www.platige.com)

Influenced by Polish and Russian science fiction, Marcin Pazera began sketching out this dark and atmospheric film during the fourth year of his studies at the Academy of Fine Arts in Cracow. Moloch was finished thanks to the patronage and technical resources of Polish CG studio Platige Image and enjoyed a successful run on the festival circuit.

Pazera and his team of two artists rotoscoped a portion of the character animation and shot live smoke plates to compliment the digital fog.

A little insight into the other production techniques: “The main assumption was to eliminate the artificiality which accompanies pictures made entirely in 3D, that’s why all the set design and textures on the characters were hand-painted. Projecting a handmade picture from the camera onto a 3D space made the job easier,



saving much time. Unfortunately, such techniques can be used only when the camera moves slightly so dynamic shots were made in the traditional way.

“Music was made simultaneously with the film making process. The picture had an influence on the music and the music altered the picture. Music and sound effects have been taken care of by a group called Demodoll. Its style of heavy industrial sound matches the film convention. This convergence was not accidental and allowed a completely personal creation devoid of the elements of the so-called applied art.”

**Read more from the director at**  
[www.stashmedia.tv/28\\_31](http://www.stashmedia.tv/28_31).

**For Platige**

Director/writer/animator:  
Marcin Pazera  
Additional artists:  
Grzegorz Krzysik, Lukasz Pazera  
PA: Marta Staniszezwska

**For Demodoll**

Music/sound: Maciej Pazera,  
Dawid Szweg

stash 39.27

**“LITTLE ATOMIC BOMB”**  
Short film

**Director:**  
**ADAM LONG**

**Animation:**  
**ADAM LONG**  
www.paperhousefilms.com

“I wanted to make a motion piece based on the poem ‘Little Atomic Bomb’ by Charles Bukowski,” notes Portland director/ animator Adam Long. “I wanted it to be a letter written to a general by a madman, and we are flying through this insanity represented by frantic but beautiful looking drawings like Ralph Steadman’s. My friend and Portland artist Tom Keating (tomkeating-art.blogspot.com) created the bomb girl, pig bomb, and inked the initial plane. The horse and women dancing are both Muybridge photos inked over, the flower pot is ink spots, and the initial bomb is an old photo of ‘Fat Man’ covered in ink, the final mushroom cloud is ink in a tub of milk.”

Director/animator: Adam Long  
Illustrator: Tom Keating  
Poem: Charles Bukowski

**Toolkit**  
Photoshop, After Effects, digital camera, scanner, ink, paper



stash 32.18

**“LE GRAND CONTENT”**  
Short film

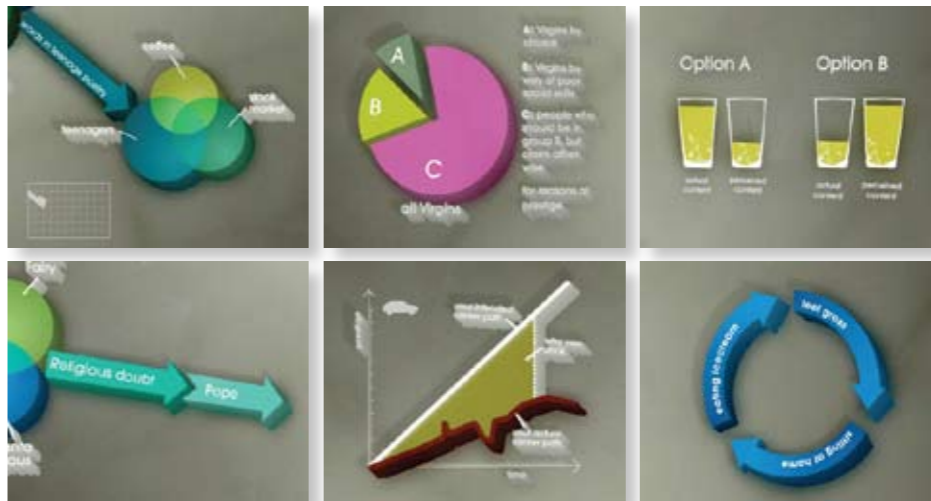
**Director:**  
**CLEMENS KOGLER,**  
**KARO SMITH**

**Animation:**  
**CLEMENS KOGLER,**  
**KARO SMITH**  
www.clemenskogler.net

From co-director Clemens Kogler: “Le Grand Content examines the omnipresent Powerpoint-culture in search for its philosophical potential. Intersections and diagrams are assembled to form a grand ‘association-chain-massacre’ which challenges itself to answer all questions of the universe and some more. Of course, it totally fails this assignment, but in its failure it still manages to produce some magical nuance and shades between the topics of death, cable TV, emotions and hamsters.”  
Schedule: three weeks.

Narration: Andre Tschinder  
Music: Aphex Twin

**Toolkit**  
After Effects, Illustrator





stash 46.25

**SONY "SNOW ANGEL"**  
Short film

**Agency:**  
DARE DIGITAL  
**Director:**  
LAURIE J PROUD

**Animation:**  
SHERBET  
www.sherbet.co.uk

This enigmatic short sponsored by Sony was built on a scene idea from John Malkovich following his involvement in a VAIO advertising campaign. The story was then co-written by visitors to the VAIO website with votes tallied to decide the most popular narrative suggestions. The final twist-filled tale was interpreted by director Laurie J Proud through Sherbet and London digital agency Dare. Animated in Flash, After Effects and Maya in six weeks.

**For Sony**  
Communication manager:  
Kirsi Stewart  
Writers: John Malkovich,  
Wayne Chisnall, Laura Tonini,  
Arianna Tropea



**For Dare Digital**  
ADs: Matt Firth, Vicky Goose  
Planner: Elaine Miller  
Producers: Harriet Scopes,  
Emily Creek

**For Sherbet**  
Director/design: Laurie J Proud  
Producer: Rachel Matchett  
Animators: Nick Appleton, Martin  
Oliver, Ross Vidsten, Aaron  
Lampert, Garth Jones, Steve Sole  
Composer: Shelley Revill  
3D: Simon Goodchild  
Sound: Barney Quinton

**Toolkit**  
Flash, After Effects, Maya

stash 25.28

**"BENDITO MACHINE"**  
Short film

**Director:**  
ZUMBAKAMERA  
**Animation:**  
ZUMBAKAMERA  
www.zumbakamera.com

Jossie Malis starting winning awards for his films at the age of 18 but this film, *Bendito Machine*, became a full-blown phenomenon recognized by 20 festivals in the first six months of release.

Mallis was born in Lima, Peru, in 1976 and studied advertising, graphic arts, cinematography and stop motion before settling in Barcelona. Working alone, he wrote, directed, animated and created the sound track for *Bendito Machine*, calling the finished piece, "a modern tale about power, money, sex and religion."

**For Zumbakamera**  
Director/writer/ animator/sound:  
Jossie Malis

**Toolkit**  
Flash



stash 39.18

**“PROCRASTINATION”**  
Student film

**Director:**  
**JOHNNY KELLY**

**School:**  
**ROYAL COLLEGE OF ART**  
www.rca.ac.uk

Not only did this film earn Dublin-born Johnny Kelly his MA in animation at the Royal College of Art in London and the Conran Foundation Award, it also won him the Best New Director prize at the 2007 Shark Awards ad fest. And that, in turn, brought him to the attention of London animation studio Nexus Productions who signed him as a director.

Kelly describes *Procrastination* as “an investigative and exploratory hands-on, gloves-off study into the practice of putting things off. Sometimes the only way to get something done is to do two dozen other things first.”

Story/animation/direction:  
Johnny Kelly  
Voice over: Bryan Quinn  
Sound design/sound mix  
supervising sound editor:  
Mike Wyeld  
Foley artist: Sue Harding  
Foley engineer: John Mark



stash 55.28

**“GARY”**  
Short film 7:10

**Directors:**  
**CLÉMENT SOULMAGNON,**  
**YANN BENEDI,**  
**SEBASTIEN EBALLARD,**  
**QUENTIN CHAILLET**

**Production:**  
**SUPINFOCOM**

**Animation:**  
**CLÉMENT SOULMAGNON,**  
**YANN BENEDI,**  
**SEBASTIEN EBALLARD,**  
**QUENTIN CHAILLET**

Gary-lefilm.com  
www.monsieurshine.blogspot.com

Over the final six months of their education at Supincom in Valenciennes, France, four animation students wanted to tell the story of a young boy in love with an older girl and, like most coming of age tales, it would have more to do with Father Freud than Mother Goose.

Co-director Clément Soulmagnon: “The film is a metaphor of adolescence, the first strong feelings, the first physic desire. The most challenging aspect of the production was to find a creative angle that was original and ‘acceptable’ without rendering the



story too infantile and ensure the film was poetic without being ‘too sweet’.” The directors’ choice to render the 3D animation with a 2D look was “to ensure this graphic style was not too cold or lacked spontaneity.”

Animation: Clément Soulmagnon,  
Yann Benedi, Sebastien Eballard,  
Quentin Chaillet

Music: Guillaume Poyet  
Mixer: Lionel Akchouch  
Trumpeter: Florent Cardon

**For Digital Touch**  
Sound design: Steve Mahie,  
Benjamin Mechali

**Toolkit**  
Maya, Photoshop, Fusion



stash 39.26

“T.O.M.”  
Student film

**Directors:**  
DANIEL BENJAMIN GREY,  
TOM BROWN

**School:**  
INTERNATIONAL FILM  
SCHOOL OF WALES

**Animation:**  
HOLBROOKS FILMS  
www.holbrooksfilms.com

Daniel Benjamin Gray and Tom Brown's quietly twisted graduation film has earned them recognition at no less than 50 international fests including Sundance, Annecy, Ottawa and the HBO Comedy Film Festival. They now operate as Holbrooks Films and signed with Blacklist for representation.

Direction, production, concept, animation, design and sound:  
Tom Brown, Daniel Benjamin Gray  
Voice talent: Kristy Cromwell

**Toolkit**  
Painter, ToonBoom, After Effects,  
Premier, Maya, Final Cut Pro



**On creating the look**

“We wanted to create an entirely digital film, however we were keen to use traditional techniques. A lot of computer animation packages are geared towards vectors and making things easier, but we did not want to use any of those features, so using 2D computer software with a frame by frame technique but retaining a line that had the qualities of pencil and paper was a hard goal. We eventually used Photoshop to clean up and go over each frame of the animation lines we created in ToonBoom.”

**On toiling in South Wales**

“Each frame of t.o.m. equates to approximately 20 minutes of man hours. That divided by two people and spread over a period of five months leaves very few hours for sleep in the day, three of our months of production were spent seven days a week, 17 hours a day, in a cold garage on one garden table, a makeshift table, a PC and a Mac.”



stash 05.26

“OVER TIME”  
Student film 4:50

**Directors:**  
OURY & THOMAS

**School:**  
SUPINFOCOM  
www.supinocom.fr

*Over Time* is the graduation film of animation students Oury Atlan, Damien Ferrie and Thibault Bertrand. Creating the piece while students at French animation and media school, Supinocom, the film is a tribute to The Muppet Show creator, Jim Henson.

On the strength of this work, the trio, known as Oury & Thomas, were signed for commercial and video representation by Partizan Lab, the animation arm of London and Paris based prodco Partizan.

**Toolkit**  
3ds Max, Photoshop, Combustion



stash 32.28

**“A GENTLEMAN’S DUEL”**  
Short film

**Directors:**  
FRANSCISO RUIZ,  
SEAN MCNALLY

**Animation:**  
BLUR  
www.blur.com

Somewhere in the grand ledger where animation studios are sorted, grouped, and otherwise stuffed into categories, Blur Studios occupies it’s own column. But it’s hard to put a heading on that column because the Venice, CA, studio produces such a diverse body of work. Visually aggressive game cinematics, commercials, feature film trailers and titles, and broadcast design are all created with a confidence that declares a rabid joy in solving both the creative and technical challenges of the work.

But underneath the large and varied paying gigs there is always an in-house project bubbling away. Invariably both the visuals and narratives of these films are ambitious. And almost as invariably they are short-listed or nominated for Academy Awards.



Stash has been a fan of Blur’s personal storytelling experiments since *Rockfish* was featured on issue 01. *Gopher Broke* followed on the cover of Stash 04 and *In the Rough* appeared on Stash 05.

Their latest short, *A Gentlemen’s Duel*, is a steampunk-inspired tale that knocked over audiences at festivals and generating talks with Hollywood studios interested in developing the film into a feature.



Jennifer Miller, Blur cofounder and CD answers some of our questions...

**So why spend all the time and resources on projects that don’t pay the bills?**

These short films are opportunities to experiment with production pipeline processes, R&D unique aesthetic approaches to CG, and strengthen our team of artists. But most importantly, we love to

stretch our wings in the storytelling arena and develop strong characters that we care about.

**What was the main creative challenge of this film?**

Striking the right balance between humor and action. We wanted to create a short that would please the fans of slammin’ giant robot action as well as fans of slapstick humor. Finding the right balance was the toughest nut to crack.



**Technical challenges?**

This was the first project we incorporated Softimage XSI into our animation pipeline. We’d been using 3ds Max for 11 years solid.

**Schedule and crew?**

A very small skeletal crew worked on this film for over a year in between commercials, cinematics and effects work. Then we really went into full swing and produced the final over a six-month period.

**What did this project teach you about film making?**

That if there’s ever a story issue we can’t resolve or the film hits a slow patch – just throw a pair of huge boobs up on the screen and shake ‘em around. I guarantee most of the audience will be so distracted they’ll overlook any pesky weakness in the film.”



**For Blur**

EP/co-writer: Tim Miller  
Writers/directors: Francsico Ruiz, Sean McNally  
Co-writer: Jeff Fowler  
Animation supers: Jean-Dominique Fievet, Jason Taylor  
CG super: Sebastien Chort  
Character modeling super: Laurent Pierlot  
FX super: Kirby Miller  
Producer: Al Shier  
+ many more talented CG artists

**Toolkit**

3ds Max, Digital Fusion, XSI, Brazil, Premiere, Photoshop



stash SHORT  
FILMS

