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, handbags, 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
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 that crazy buzz that you get from sketching in a notebook come alive through animation and sound design – that’s the best thing about working on your own short films. It forces you to compromise your vision. The biggest challenge was to maintain and build on the physicality of the animations, in particular the 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

For Massive Music

Sound design: Guy Amritai, Lawrence Horne (Kaiser Sound Studios)

Music license/production: Lodewijk Pötter

Toolkit

3ds Max, After Effects, Illustrator, 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 Patrick Woodroffe.

For The Blackheart Gang

Concept: Markus Smit, Ree Treweek
CD: Jannes Hendrikz
Story: Markus Smit
Character design/Illustration: Ree Treweek
Compositing/3D animation: Jannes Hendrikz
Music/sound design: Markus Smit
Lead 3D animator: Justin Baker
3D team: Lyndon Daniels, Stanley Segal, Jason Stapleton, Richard Clark, Pieter Mentz,

Voices: Raymond Connell, Tim Bull, Inge Beckmann, Noel Labrdy

Toolkit

XSI, After Effects, Photoshop

stash 16.29

"Alive in Joburg"
Short Film

Production: Spy Films
Director: Neill Blomkamp
VFX: RATEL
www.ratel.za

Alive in Joburg is director Neill Blomkamp’s breakout short and the basis for his feature film 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.

For The Blackheart Gang

Concept: Markus Smit, Ree Treweek
CD: Jannes Hendrikz
Story: Markus Smit
Character design/Illustration: Ree Treweek
Compositing/3D animation: Jannes Hendrikz
Music/sound design: Markus Smit
Lead 3D animator: Justin Baker
3D team: Lyndon Daniels, Stanley Segal, Jason Stapleton, Richard Clark, Pieter Mentz,

Voices: Raymond Connell, Tim Bull, Inge Beckmann, Noel Labrdy

Toolkit

XSI, After Effects, Photoshop

stash 20.29

"TALE OF HOW"
Short Film

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Production/Animation: THE BLACK HEART GANG
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Toolkit

XSI, After Effects, Photoshop
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.

For Head Gear Animation
EP: Sue Riedl
Animations: Julian Grey, Philippe Blanchard, Isaac King
Composers: Julian Grey, Philippe Blanchard

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

“Forgetfulness” Composers: Philippe Blanchard, Jeff Jordan
Music/Sound: Tom Third

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

For The Mill
Director: bif
Producer, Stephen Venning

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

“diX” Short film 7:08
Director: BiF
Production: the Mill
autour de Minuit
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, a triumvirate of (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 biggest challenge was to keep the portrayer (“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 autour de Minuit
EP: nicolas Schmerkin
Producer, Jean-Francois Vilar

Toolkit
XSI, Maya, Shake, Final cut

SUNDANCE CHANNEL
Short Films 2.3
Agency: JAT, 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.

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**Dynamo** is the graduation film by Fabrice Lenezet, 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 Lenezet  
**Character rigging/modeling:** Mathieu Goutte  
**Character animation/music:** Benjamin Mousquet

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**For Passion Pictures**  
Producer: Erika Tony  
IEP: Andrew Ruhe mann  
DOP: Sarah Barrie Smith  
Art-director: Sarah Fren e  
Lighting/textures: Adriana Mousheka  
Models/animation: Nicolas And ersson  
Matte painting: David Lao  
VFX supervisors: Neil Riley, Chris Kratt  
Compositing: Emily Phillips  
2D animation: Laura Clithy  
Editor: Tony Fish

**For Rushes**  
Inferno: Duncan Malcolm  
Mastergrade: Adrian Seery  
Producer: Meg Bidston  
CGI: Oli Finn, Andy Hargreaves

**Toolkit**  
Photoshop, AEFX, After Effects, LightWave, Inferno

**Commissioner:** channel 4 television  
**Director:** Gaëlle Denis  
**Production/animation/VFX:** PASSION PICTURES  
www.passion-pictures.com

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

_read more this project at www.stashmedia.tv/11.29_
**“GOPHER BROKE”**
Short film 4:17

Writer/director: **JEFF FOWLER**  
Design-animation: **BLUR**  
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.)

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**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 Rola
- Storyboards: Jeff Fowler
- Concept art: Sean McNally, Chuck Hopewell
- Layout: Jeff Fowler, Derron Ross
- Animation: Wim Bien, Jeff Fowler, Marlon Nowe, Samir Patel, Derron Ross, Dave Sabbe, George Schermer, Jason Taylor
- See the DVD for complete credits

**Toolkit**

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

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**“RAYMOND”**
Short film

**Directors/animators:** Fabrice Le Nezet, Francois Roinon, Jules Janaud

**Production:** **BIF**

Animation: **THE MILL**

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 Roinon, Jules Janaud

Toolkit  
Maya, Photoshop, After Effects
You’ve seen Trevor CaWood’s name before as the VFX supervisor on the Nike “Evolution” and Citroën “Transformer” spots directed by Neill 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: Rob Hays
Co-writer: Jason CaWood
DOP: Trent Opaloch
Camera op: Ozan Biron
PIK: Marcus Trulli, Billy Wong
VFX super: Tristan Gies

For The Embassy
VFX: Stephen Pepper, David Casey, Paul Copeland, Michael Blackbourn, Dan Prentice, Pirramon Nagy, Jim Habe, Tannis Mathers

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

For Animat e Projects
Producer: Katie Daniels
Director/animator: Mark Simon Lewis

“THE LIFE SIZE ZOETROPE”

Short film
Commissioned by: animate Projects
Funded by: channel 4, arts council uk
Director: Mark Simon Lewis
Animation: Mark Simon Lewis
www.marksimolewis.com

From director Mark Simon Lewis: “In 2006 I sat on the docks at Britain’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 visualized the device spinning from two frames per rider - or in animation terms; on 2’s. It seemed to be 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 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 ran 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 wheel and both hidden under the wheel itself. We 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 Animat e Projects: Producer: Katie Daniels
Director/animator: Mark Simon Lewis

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

stash 39 BONUS FILM
“TERMINUS”
Short film
Director: TREVOR CAWOOD
Production: SPY FILMS
VFX: THE EMBASSY RAINMAKER
www.theembrassyfx.com www.rainmaker.com

stash 47:28
“THE LIFE SIZE ZOETROPE”
Short film
Commissioned by: animate Projects
Funded by: channel 4, arts council uk
Director: MARK SIMON HEWIS
Animation: MARK SIMON HEWIS
www.marksimolewis.com

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For Animat e 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 Le, Tim Yu, Alan Cook  
Digital cel painters: Braden Poirier, Leean Dufour, Adam Hines, Andrew Yu, Dan Yu, Naz Ghodrati, Mark Stankigh  
Tools: 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 Franchmen, 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 BOGQUELET, 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 consideration 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
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.

Watch behind the scenes on the DVD.

Directors/animate rs: Greg Gunn, Casey Hunt, Reza Rasoli
Music: Richard Emmet
Voice Over: Dave Mitchell
Toolkit
Maya, After Effects, Mirage, Photoshop, Illustrator

“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!”
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.rcstudiostudio.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 straightforward 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.

DON’T TRY AT HOME

For RC Studio Inc.

Directors/writers: Roman Coppola, Bucky Fukumoto
Writer: Eric Normington
Producer: Jennifer Krasinski
Animation: Bucky Fukumoto, Arya Samborska, Preston Brown
Music: Carlos/Music Friends

Toolkit
Illustrator, Photoshop, Final Cut Pro

Sound: Noah Payne-Frank

toolkit
XSI, Photoshop, After Effects, Premiere, Shake

Watch Behind the Scenes on the DVD.

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 this 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.
A junk shop trove of 200 children’s stickers dating from the 1950’s served as the inspiration and the visual content for this dark and surreal morality tale from U.K.-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 Shilo

CDs: André Stringer, Jose Gomez
Lead design: Evan Dennis
2D animation: Evan Dennis, Stig Retlin
3D animation: Hanning Kozcy, David Hill
3D modeling: Scott Danton
Illustration: Evan Dennis
Production coordinator: LauRenn Reed
Original music/sound design: Polar Empire
Composer: Darrin Wiener

“RABBIT” Short film

Clients: ANIMATE

Director: RUN WRAKE

Production: SCLAN FILMS

Animation: RUN WRAKE

www.runwrake.com

A junk shop trove of 200 children’s 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.

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Illustration: Evan Dennis
Production coordinator: LauRenn Reed
Original music/sound design: Polar Empire
Composer: Darrin Wiener

“RABBIT” Short film

Clients: ANIMATE

Director: RUN WRAKE

Production: SCLAN FILMS

Animation: RUN WRAKE

www.runwrake.com

A junk shop trove of 200 children’s 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 Shilo

Cds: André Stringer,
Jose Gomez
Lead design: Evan Dennis
2D animation: Evan Dennis,
Stig Retlin
3D animation: Hanning Kozcy,
David Hill
3D modeling: Scott Danton
Illustration: Evan Dennis
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POLYNOId “458NM” Student film

Editorial
FILMAKADEMIE BADEN-WÜRTTEMBERG

Directors: Jan Bitzer, Iljja Brunck, Tom Weber
Models: Jan Bitzer, Tom Weber
Animation: Iljja 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: Nena Jürgens
Translation: Lisa Flanakin, Tom Harris

toolkit
XSI, Photoshop, Combustion

School: FILMAKADEMIE BADEN-WÜRTTEMBERG

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, Iljja 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.
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 financed 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 complement 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.

For Platige
Director/writer/animator: Marcin Pazera
Additional artists: Grzegorz Krzysik, Łukasz Pazera
PA: Marta Staniszewska

For Demodoll
Music/sound: Maciej Pazera, Dawid Szwec
**“Le Grand Content”**

**Short film**

**Director:** CLEMMENS KOGLER, KARO SMITH

**Animation:** CLEMMENS 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 32.18

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**“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 (tomeating-art.blogspot.com) created the bomb girl, pig bomb, and inked the initial plane. The horse and woman 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/animat:** Adam Long

**Illustrator:** Tom Keating

**Poem:** Charles Bukowski

**toolkit**

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

stash 32.27

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stash 32.18
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 soundtrack for *Bendito Machine*, calling the finished piece, “a modern tale about power, money, sex and religion.”

For Sony
Communication manager: Kiri Stewart
Writer: John Malkovich, Wayne Chisnall, Laura Tonini, Arianna Tropea

directors: Matt Firth, Vicky Goose
Producer: Elena Miller
Producers: Hamlet Scopes, Emily Creek

For Sherbet
Directors/design: Laurie J Proud
Animators: Nick Appleton, Martin Oliver, Ross Yalden, Aaron Lampert, Garm Jones, Elavo Sole
Composer: Shelley Revill
3D: Simon Goodchild
Sound: Barney Quinton

For Zumbakamera
Director: zuMBaKamera
animation: zuMBaKamera
www.zumbakamera.com
**PROCRUSTATION**

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: Sue Harding

Foley engineer: John Mark

For Digital Touch

Sound design: Steve Mahie

Toolkit: Maya, Photoshop, Fusion

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**“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

Music: Guillaume Poyet

Mixer: Lionel Aïkouch

Trumpeter: Florent Caron

Gary-lefilm.com

www.monsieurshine.blogspot.com

Over the final six months of their education at Supinfocom 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 physical 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 Banidi, Sebastien Eballard, Quentin Chaillet
On creating the look
He 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 we used 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."

"OVER TIME"
Student film 4:50

Directors: Oury & Thomas
School: Supinfocom
www.supinfocom.fr
Over Time is the graduation film of animation students Oury Allan, Damien Pierre and Thibault Bertrand. Creating the piece while students at French animation and media school, Supinfocom, 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, Painter, ToonBoom, After Effects, Premier, Maya, Final Cut Pro

stash 05.26
"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 Kid’d Connery 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
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 Gentleman’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 CDO 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 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: Francisco 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

Somewhere in the grand ledger where animation studios are sorted, grouped, and otherwise shunted into categories, Blur Studios occupies its 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’s always an in-house project bubbling away, inevitably both the visuals and narratives of these projects are ambitious. And almost as invariably they are shortlisted or nominated for Academy Awards.

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

“a Gentleman’s duel” Short film