



SHOWREEL.01

53 PROJECTS ON AUDIOVISUAL DESIGN

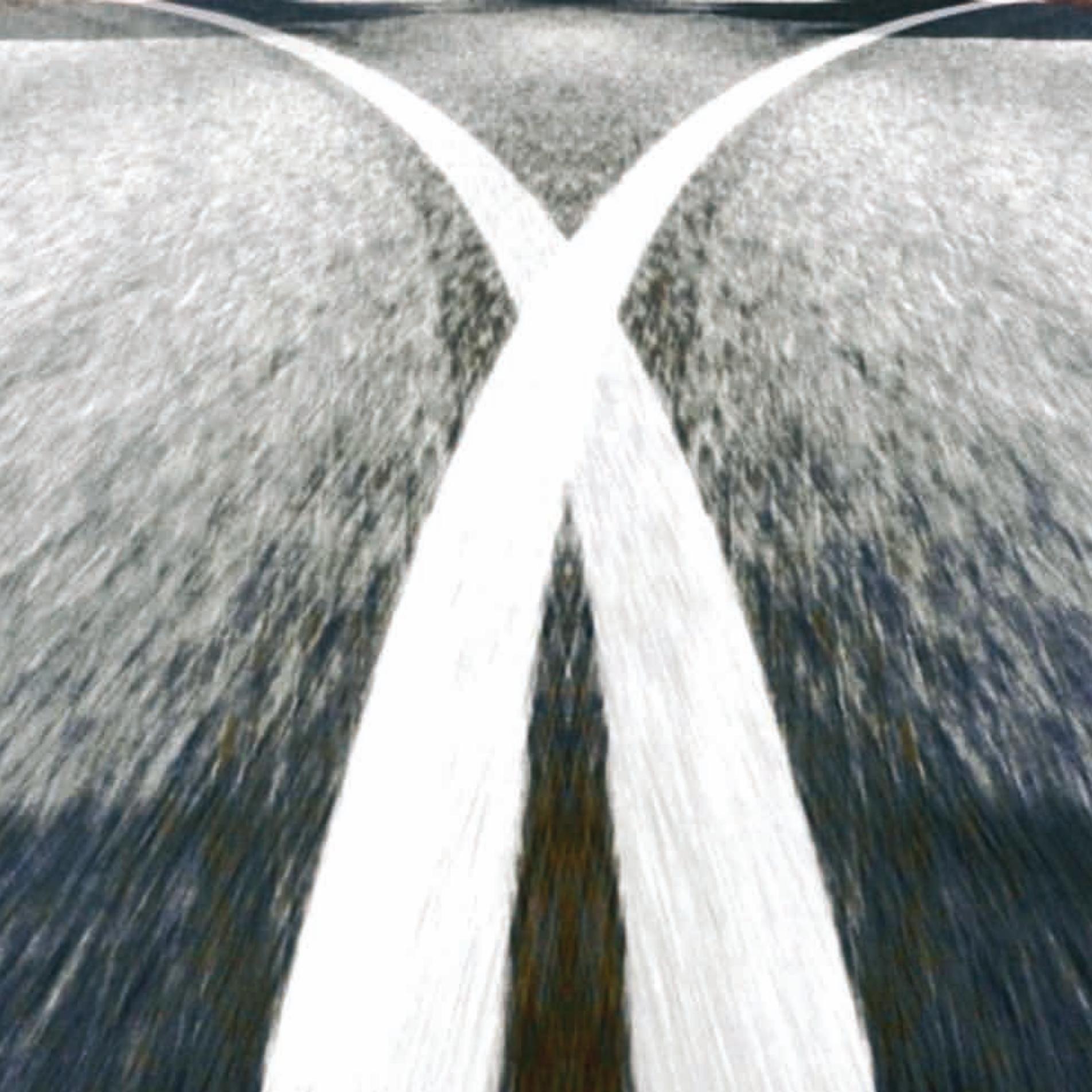
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53 PROJECTS ON AUDIOVISUAL DESIGN

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INTRODUCTION





Welcome to SHOWREEL, the new series of books about audiovisual design. Compared to the discipline of “classic” design, I have in the past noticed a gap in the publishing market, when it was a question of presenting and discussing contemporary film and television design. SHOWREEL now wants to fill this gap, on a yearly basis, and so will offer all interested agencies, and those involved in design, marketing, film, production and training courses, a cross-section of audiovisual design. We of course welcome all readers and viewers who are not professionals in this field.

I am sure that I won’t succeed in drawing a complete picture of this landscape but all the same, I am convinced of my ability to provide a good overview and a current picture of today’s audiovisual trends. In the course of five chapters, I will take you on an exciting journey through the sectors of advertising, TV design, short film, music videos and film design. I will talk to the creative minds behind these projects, and briefly present the associated companies in the appendix. The free DVD which comes with this book will enable you to see all the works presented on you TV screen, in a format that suits the media.

Although the question of where design in audiovisual media begins and ends, where the creator is also the technician, or the producer becomes designer, is not directly addressed in this book, it something we remain constantly aware of. This sector has developed at terrific speed over the last few years, and has caused the boundaries of traditional job definitions to become blurred so that associated disciplines are not so strictly separated anymore. Today (almost) everyone is able to get stunning results with a digital camcorder, a PC and editing and animation software. In this way, one person can carry out the many roles needed in a production. Yet SHOWREEL does not neglect to prove that a large number of highly talented and dedicated professionals are necessary in order get these impressive and exceptional results in specific and highly specialized disciplines. Alongside numerous extremely costly projects, SHOWREEL also presents solutions which impress us with their simplicity and conceptual wit. After all, technology is not everything.

Before you leave for your journey into the world of SHOWREEL.01, I would like to take this opportunity to thank all those involved in the projects featured. Once more, I have experienced this sector as being open and uncomplicated, and am already looking forward to SHOWREEL.02, which will appear in spring 07.

Björn Bartholdy wishes you an exciting journey through the book, and through your audio and visual experience. P.S.: Although I keep my eyes peeled and my ears to the ground, some things do pass me by... I would be happy to hear about your latest projects “mailto:new@bmlpltd.de”.

COMMERCIALS





In classic advertising, commercials in TV and cinema are in many respects the greatest challenge for the creators. It is not just high production and broadcast costs that create this pressure, but the appeal of commercials is also due to their compression into a format which as a rule is seen and heard for no longer than 60 seconds. Success and failure are separated but by a few frames.

The quality of today's audiovisual advertising has reached a level which is in no way inferior to that of Hollywood, and at the same time the bar is being set higher also for other filmic forms. So it is not surprising that established advertising film creators are changing over to feature films, and experienced creators are returning again and again to advertising. Big names in film, like David Fincher, Ridley Scott, Wim Wenders and many others, stand by their work for brands and products and present these as valuable input for their projects for feature films.

Thanks to highly developed production technology, almost any concept can now be realised, and it is only the budget that sets the limits of the possible. In stylistic terms, everything is permitted – alongside real images there exist several forms of animation and the combination thereof with live action. But it is not only the bold and high-cost production that endures. The deliberate realisation of “cheap” consumer technology can be justified in the context of an audience which has gained in awareness through reality formats, and can be just as effective as an extremely costly production. This element of freedom – both in style and in content – is an important driving force for the audiovisual advertising message, and ensures that there is a steady stream of new concepts. Even when the late 90's seemed to seal “the end of the classic era”, a cross section of current advertising projects shows us how vibrant and exciting this profession continues to be.

Classic advertising spots or longer advertising formats, which are put under the heading of “Branded Content”, are celebrating a new success, particularly on the Internet. This is where exceptional works spread rapidly amongst pros as well as with users and become collector's items. The rapid spread of these contents runs beyond any media planning and is hardly controllable but very successful. We can surely look forward to the development of audiovisual advertising with great excitement, as new concepts are in demand when the audience preselects contents more strictly. So, the greater personal aspect of the contents means that the audience takes increasing control over their TV program.



Touareg 'Racing Line'

| | |
|---|--|
| Client, Company, Customer | Volkswagen of America, Inc. Touareg www.vw.com |
| Year | 2004-2005 |
| Agency | CreativeOndemanD (C.O.D) www.creativeondemand.com |
| Agency Producer | Patty Rodriguez |
| Creative Director | Daniel Marrero, Priscilla Cortizas |
| Team | |
| Director | Smith & Foulkes at Nexus Productions |
| Production Company | Nexus Productions www.nexusproductions.com |
| Producer, Project Manager | Juliette Stern |
| Executive Producer | Chris O'Reilly, Charlotte Bavasso |
| Editor | Nexus Productions |
| Team Animators & Modelling using 3D | |
| Studio Max and AfterEffects | |
| Compositing and AFX | Reece Millidge |
| Modelling | Mattias Bjurstrom |
| Rigging & Modelling | Brad Noble |
| 3D Animation & Animation of the car | Dominic Griffiths |
| 3D Animation & Animation the 3D line | Duncan Maclaren |
| Lighting & Rendering | Rob Andrews |
| Lighting & Rendering | Luis San Juan Pallares |
| Audio Post-Productions Company | Composition by Alberto Slezzynger at Personal Music |
| Effects & Final Mix | Steve Johnston at Outpost Audio |

Whether rocks are falling, there are lakes to be crossed or an urban jungle of signposts to be negotiated; there is no stopping the VW Touareg. Rarely has an SUV been put into a setting in such a charming and playful way!

SHOWREEL: The ad works outside all warlike 4-wheeler fantasies. Did the client's briefing already point in this direction?

C.O.D. / NEXUS: The client wanted to show off all the car's off road features but in a more graphic way. We thought having an inky line create obstacles that the car had to cope with would retain the excitement of a 4 wheel drive ad but do it in a more inventive, playful way. We also liked the idea that this would give the car more of a personality, something you don't really see that often in car ads. [Smith & Foulkes]

SHOWREEL: Car advertising has changed a lot in the last few years. The vehicles are less sacred than before. Do we owe this to the advertisers, or have car drivers changed?

C.O.D. / Nexus: Maybe advertisers have got fed up of writing the serious, high adrenalin stuff and want to have more fun with it. After all, it's more fun to make and watch as well. [Smith & Foulkes]

SHOWREEL: The clip combines 2D and 3D elements in a relaxed way. Is this the new big trend in design and animation?

C.O.D. / NEXUS: We liked the combination of the highly rendered 3D car against the organic, filmed ink splats and textures. I'm not sure if its a new big trend. We just choose

a technique that helps get a particular idea across. [Smith & Foulkes]

SHOWREEL: The role of animation has become increasingly important in the world of production in the last few years. How does Nexus see this development and where does the future lie?

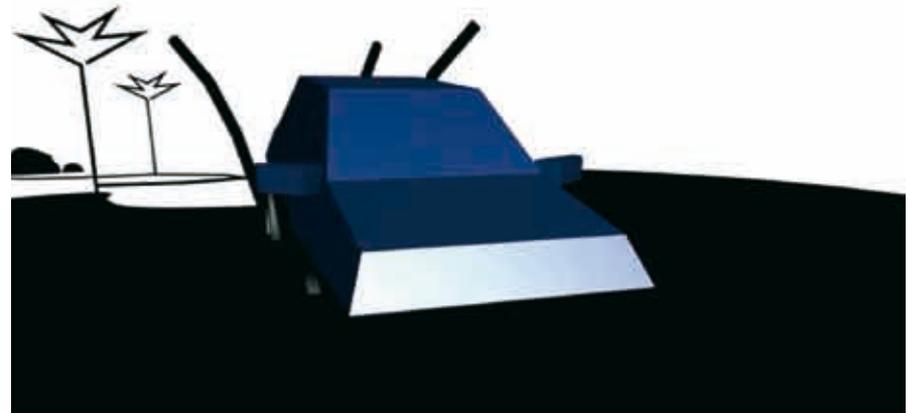
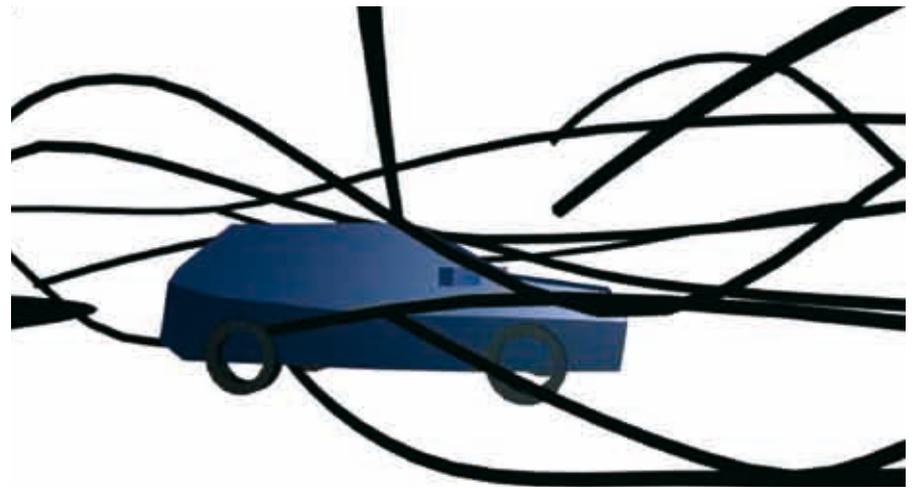
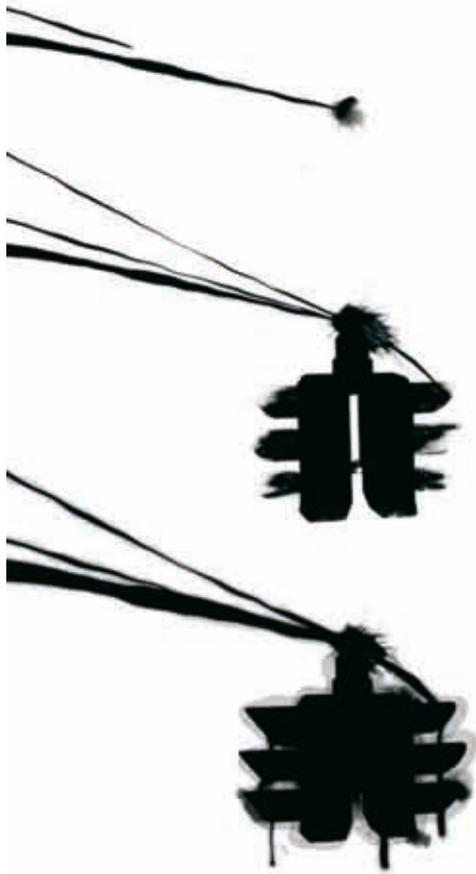
C.O.D. / NEXUS: I think we're going to see an increasing break-down in the traditionally held differences between live-action and animation. Ultimately live-action is a subset of animation and a new generation of digital filmmakers are going to blur these boundaries in creatively interesting and successful ways. [Chris O'Reilly]

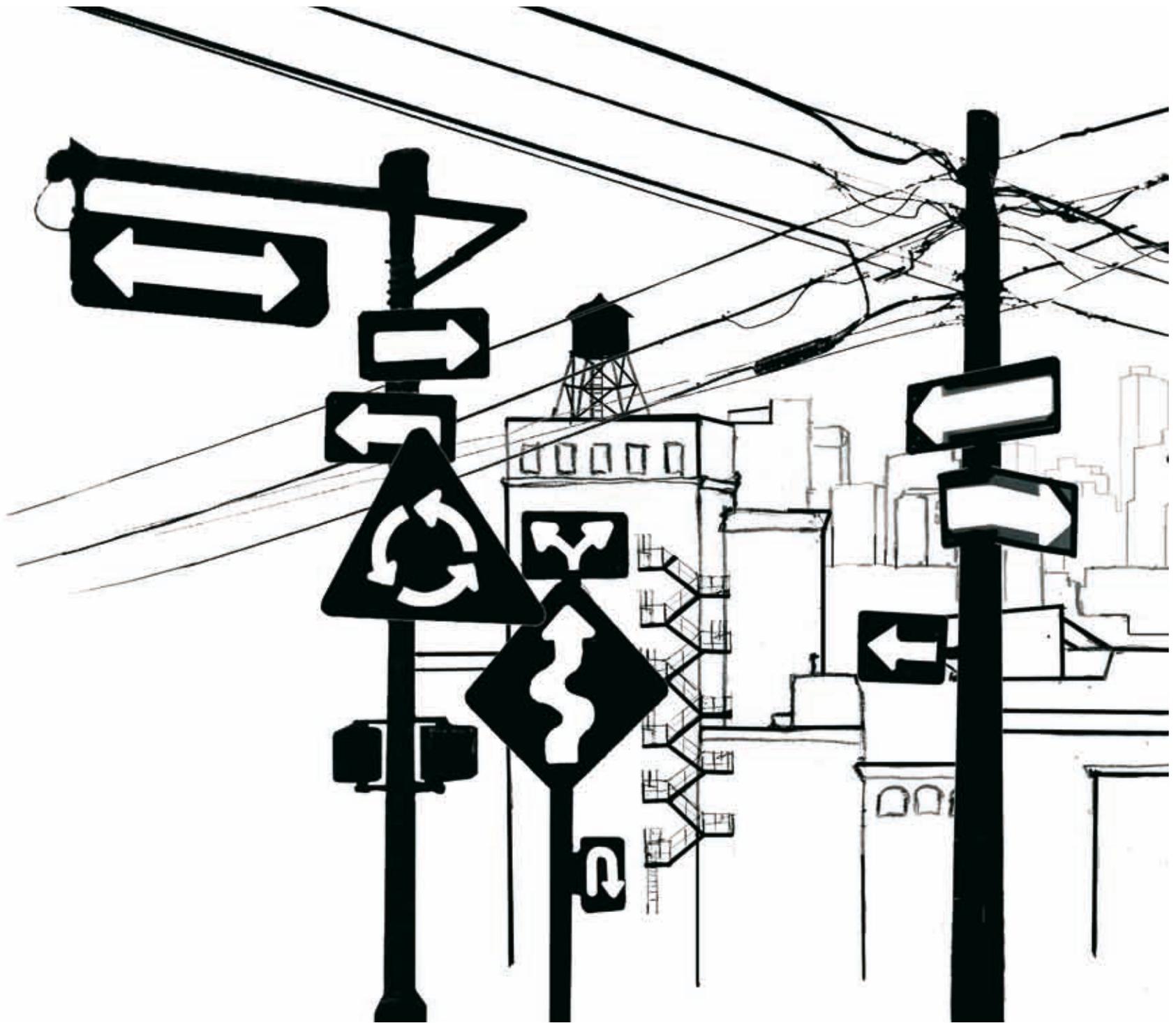
SHOWREEL: What path does Nexus choose in order not to be made a slave to the tools?

C.O.D. / NEXUS: We believe and invest in the directors and other artists that we collaborate with and not in the computers and techniques we use. [Chris O'Reilly]

SHOWREEL: The British production landscape is immensely greedy for new talent. What is Nexus doing for its next generation and where do interesting newcomers come from?

C.O.D. / NEXUS: That's exactly what it is... its appetite for new talent is voracious. Obviously finding new talent is a big part of our business, but working with the directors so that they become distinctive recognised talents, not new (but still innovative) talent is the more important and interesting part. The new generation of filmmakers have come from their bedrooms as much as art school... . [Chris O'Reilly]





Left page: "These are stills from the 3D Animatic where we decided on all the camera moves and timings.
From this point we could make the car and the inky lines perform."

Right page: "This is a guide sketch of the end city environment given to the animators.
They could then make the inky 3D line draw it."





Left page: "This is from the original pitch, showing the simplicity of the idea and how the car and inky line would interact."

Right page: "This is from our 1st ink test which combined the live action ink splats with the computer generated inky line, playing with different directional changes and bleed depths."



Crossroads

| | |
|----------------------------------|--|
| Client, Company, Customer | BMW Ibérica |
| Year | January 2004 |
| Agency | S,C,P,F... www.scpf.com |
| Agency Producer | Santi Lardin |
| Creative Director | David Caballero |
| Team | |
| Client Services Director | Daniel Martinez-Tessier |
| Account Director | Emily Muñoz |
| Account Executive | Fernando Hernandez |
| Art Director | David Caballero |
| Director | José María de Orbe |
| Production Company | The Lift |
| Producer | Roger Torras |
| Editor | Joan Janer |

Forests and lakes speed past us. The center line of the road becomes a familiar friend in a kaleidoscope of movement. Love to drive? BMW

SHOWREEL: How abstract is car advertising allowed to become?

S,C,P,F...: A car is basically a four-wheeled thing that, in exchange for some fossil chow, moves you around. A concept that hasn't changed that much in a century.

There are few things more tangible than that. You can make cars prettier, faster, more efficient and fill them with electronic gizmos to suit. But can any car brand say sincerely that they are the only ones doing it? Or even worse... . Who gives a damn? Cars are all about perception, about an irrational attraction to a specific brand.

Engineers dig engineering, people dig emotions. The ultimate goal of buying THAT car is getting THAT feeling. The more abstract, the better. Try to explain good sex with a mathematical equation.

SHOWREEL: Would a visually radical creation such as this clip have been conceivable 5 or 10 years ago?

S,C,P,F...: Five or ten years ago... . Conceivable, probably. Sellable maybe not.

BMW was bold enough to see farther away from the script and buy into the subtext of what the piece tried to say. While its competitors showed shiny silver cars in the sun, they invited the viewers on a short visual trip through the emotions of driving.

SHOWREEL: This clip can't really be described as classic directing any more. How does S,C,P,F... handle this transformation in traditional production and job descriptions in audiovisual media?

S,C,P,F...: "Crossroads" is the naughty daughter of a video art installation, and was shot by the same artist. The big transformation was a phone call.

SHOWREEL: To what extent did strategic parameters influence the choice of this concept?

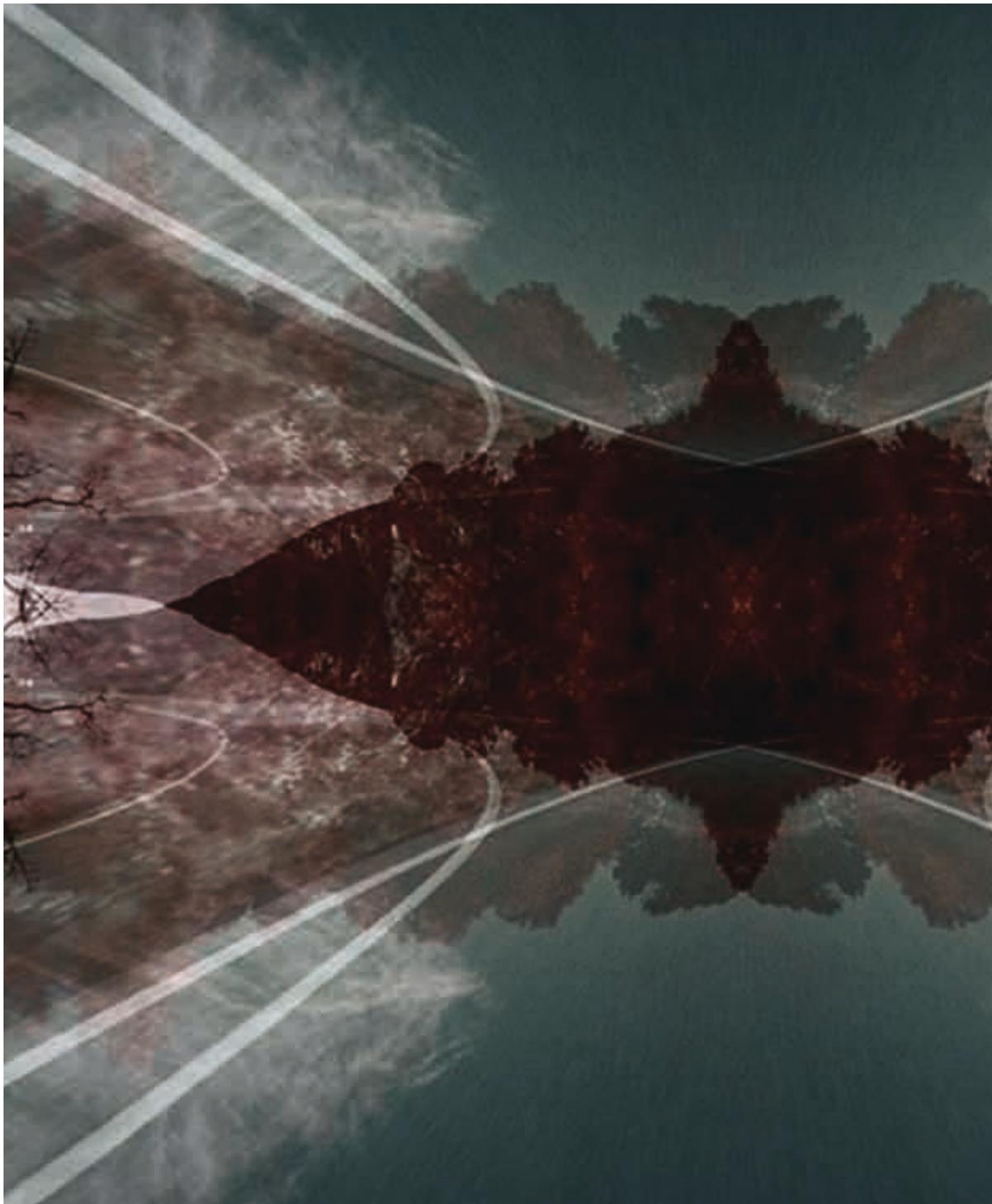
S,C,P,F...: The spot came as a natural execution for the brand's "Love to Drive?" concept. It was the more abstract piece of the campaign, but after the previous campaigns ("It's not the same", "Hand"), it came as a logical step.

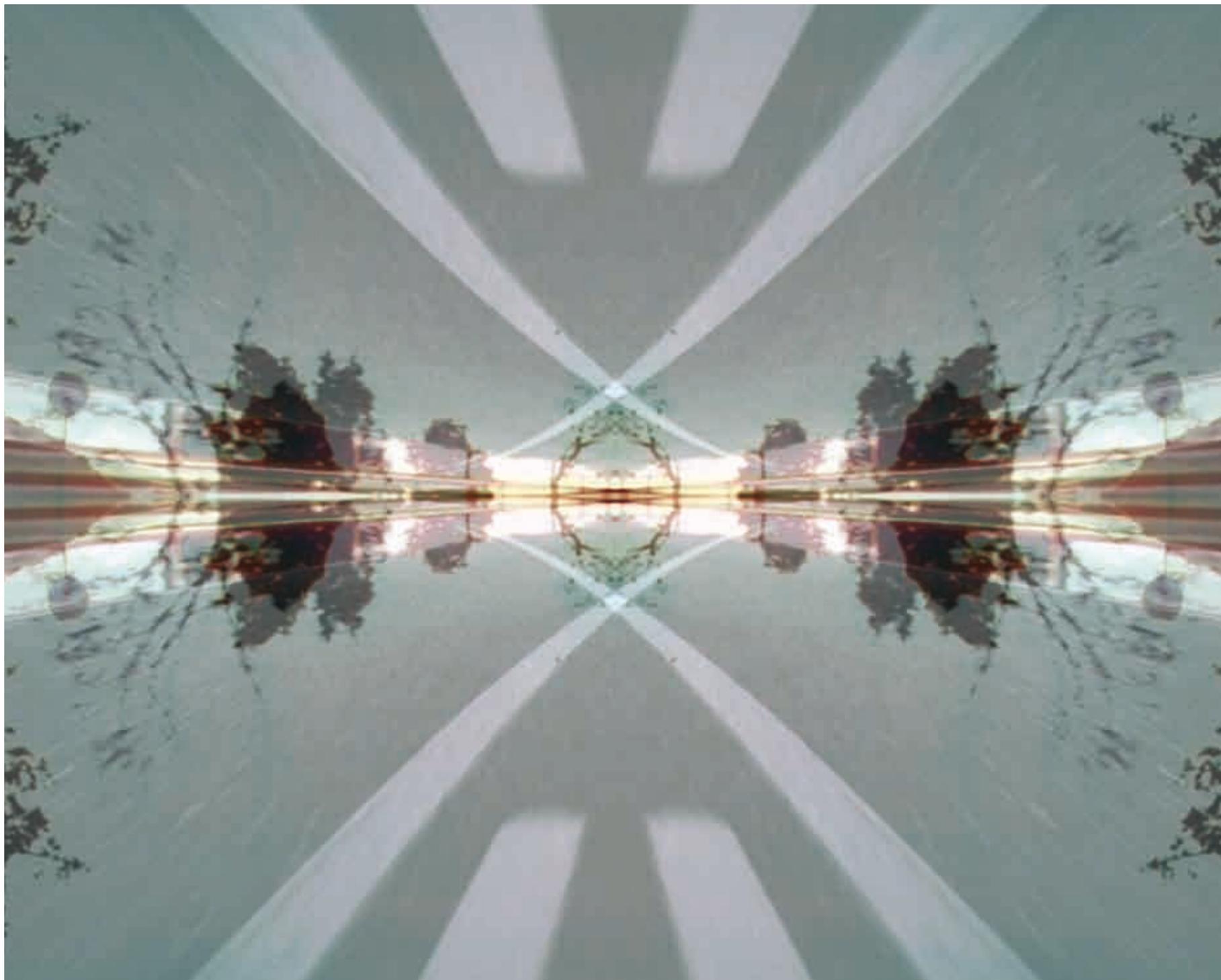
SHOWREEL: Is this aesthetic approach addressed to potential BMW clients other than a client group which might have been addressed previously?

S,C,P,F...: It addresses anyone who has that strange butterfly-in-the-stomach feeling when driving along a nice road.

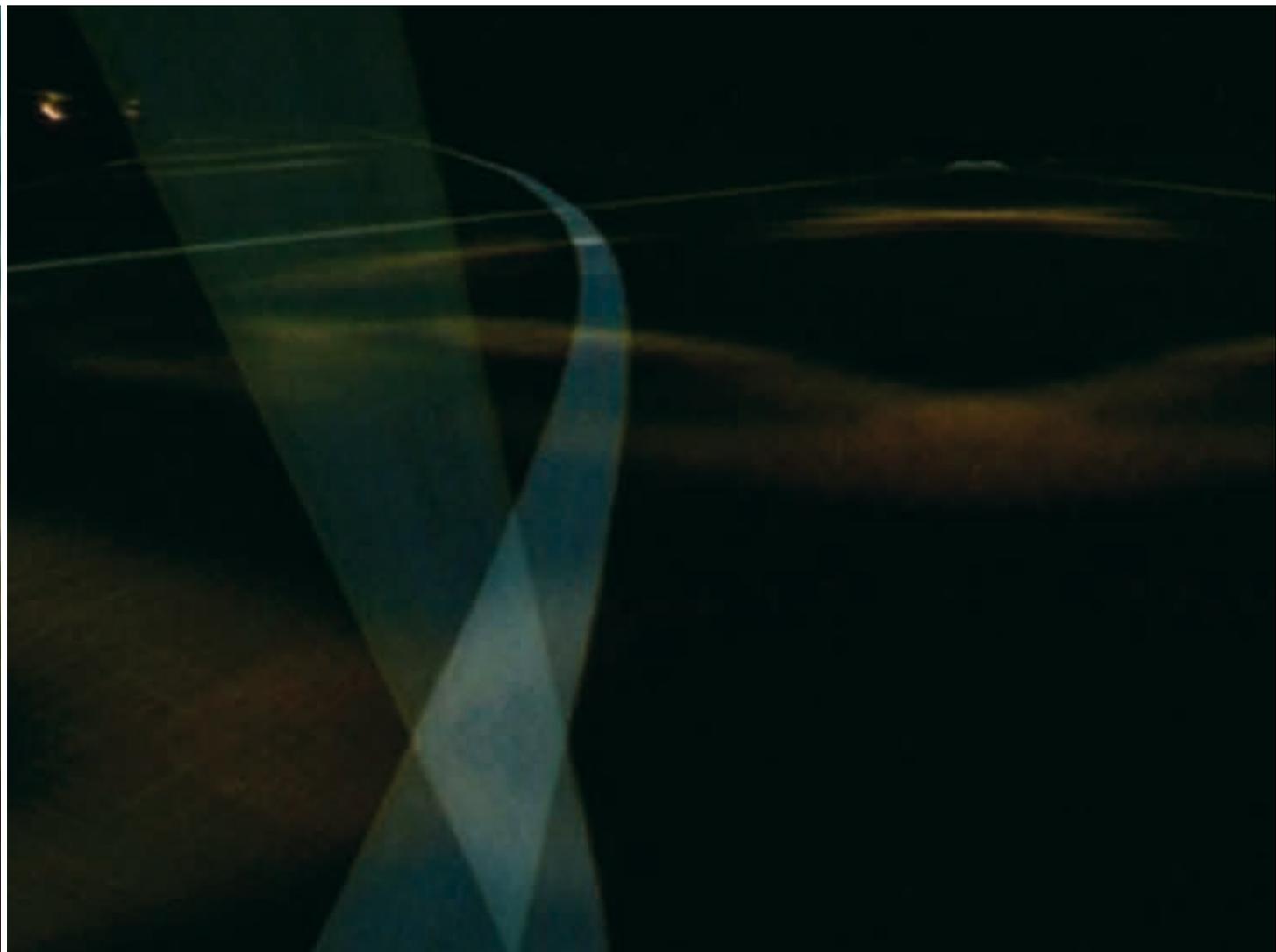
SHOWREEL: What does S,C,P,F... think of alternative means of distribution (such as the web or mobile terminals) for commercials and branded content? What status value do such advertising formats have?

S,C,P,F...: That they should be embraced with great joy. We are developing a viral division within the agency to explore alternative audiovisual media for our clients. There's a lot yet to be done, and that's the fun part of it.









DALARÖ 15 OCT 2003



THE NEW VOLVO S40 AND THE MYSTERY OF DALARÖ

A DOCUMENTARY SPONSORED BY VOLVO



STOCKHOLM 18 OCT 2003

The Mystery of Dalarö

| | |
|----------------------------------|--|
| Client, Company, Customer | Volvo Car Corporation www.volvocars.com : The Mystery of Dalarö |
| Year | 2003-2004 |
| Agency | Fuel Europe www.fueleurope.com |
| Agency Producer | Tania Kane |
| Creative Director | Lorenzo de Rita |
| Art Director | Bertrand Fleuret |
| Director | Spike Jonze |

The small village of Dalarö was recently the site of mysterious events. Many of the inhabitants, apparently following silent orders, simultaneously decided to buy a Volvo S40. Euro RSCG explored this phenomenon in the style of a mystery documentary... .

SHOWREEL: What models were used for the suspense we see built here?

FUEL: This project began with the conundrum of how to launch a new Volvo vehicle, the S40, against a younger audience for the brand than the rest of the range. This gave us 2 problems – firstly that these people had very pre-conceived ideas about the Volvo brand, and those tended to be characterized by images of old Volvo – boxy, safe, rather boring cars that your parents might have driven. And secondly, that this audience was/is very aware of the banalities of marketing communications and as a consequence, are highly adept at filtering messages out. Our solution was to create a public debate to draw them into a dialogue with the brand and in so doing, challenge them about what they think about Volvo. The substance of that debate turned out to be a public examination of the very mechanics of marketing today and the difficulty of genuinely making a connection with modern audiences.

SHOWREEL: Although it seems authentic, we are looking at the result of precise planning. How did the production develop?

FUEL: The Mystery of Dalarö was always conceived as a mock documentary, but originally it was more in a comic vein. As we entered the production, it became evident that playing this idea for real would give more edge, and also depth to the eventual campaign. It seemed vital that Volvo never answered the questions, but that it was left to the viewer to make up his or her own mind about whether the story, or rather which story, was true or not.

We arrived in the genuine small town of Dalarö in Sweden with a script and actors, but quickly realized that the people of Dalarö could provide much more veracity and authenticity than any actors could. Their charm and obvious ‘naturalness’ just gave the footage a different quality. We quickly abandoned the script, and with the direction of Spike Jonze, we embarked on an odyssey of discovery and fun. Many times it was his inventiveness, and sheer charm with the people with the people of Dalarö, that created the magic on film.

SHOWREEL: The clip has a chilling element. How did Volvo as a client handle this?

FUEL: With enormous trust and not a little fear. But in an-

other way it was very ‘safe’ campaign. After all, we were creating a story that was fixated on the car – why did 32 people in a small town in Sweden all buy the same car on the same day? However crazy things got, at the centre of the campaign was a focus on the car, and an examination of its qualities – enough to satisfy any client.

One of the really clever aspects of the documentaries, both the Volvo one and the Carlos Soto one (the apparent documentarian contracted by Volvo to record and investigate the story – Spike’s alter ego), was the way we could put forward all the product messages which we wanted to in the campaign. But not to do so in a typically heavy handed advertising messaging manner, but ironically and with great humour. The campaign lampoons traditional advertising / marketing, at the same time as getting those messages across.

SHOWREEL: The Mystery of Dalarö certainly enters the domain of branded content. What possibilities does Euro RSCG Fuel see in this approach?

FUEL: Enormous possibilities. We followed Dalarö with a short film for the launch of the V50 – The Route V50, directed by Stephen Frears and starring Robert Downey Junior. And again we followed a similar campaign architecture. The full content sat on the web, and around it we used traditional media to push people to engage with that content.

We followed that with the Life on Board project which was pure documentary. We took real people, no scripts, paired them up in a car, on a journey somewhere in the world, and let the cameras roll. We ended with a giant project of 8 10 / 15 minute films, 25 trailers, 40 or so print ads which also documented the journeys and conversations.

So yes, Fuel does feel that branded content, as a way of engaging in a rich dialogue with consumers, especially when you want to provoke a change of opinion about a brand, is very exciting.

SHOWREEL: Is this really a genuine documentary?

FUEL: The easy answer is no, it is of course a clever fiction posing as a real documentary. But on another level, perhaps the project as a whole is a genuine documentary. On one level it is a amusing, intriguing fictional story, but on another it is an investigation into the mechanics and surreal quality of marketing today and how those programs interact with people in the real world, not just the world as portrayed in the ads.

SHOWREEL: Could similar approaches be taken with a longer playing time etc.?

FUEL: I think this question is answered above... and Q5 is a better ending!!

WHAT MADE AN ENTIRE VILLAGE BUY THE SAME CAR?

On the 25th October 2003 in Dalarn, a Swedish village of only 1015, thirty-two locals unbeknownst to each other, bought the same car: the new Volvo S40. An outstanding number considering that usually the local dealer sells no more than 4 cars per month. Made aware of the facts, Volvo Car Corporation decided to investigate further, by commissioning a documentary. So what happened? Why all of a sudden did so many people have the same simultaneous thought to buy the same car on the same day?

THE NEW VOLVO S40 AND THE MYSTERY OF DALARÖ



WATCH THE FULL DOCUMENTARY AT WWW.VOLVOCARS.COM

THE KEY FEATURES OF THE NEW VOLVO S40: PIONEERING CABIN CONCEPT, FLOATING CENTER CONSOLE, REVOLUTIONARY SCANDINAVIAN DESIGN AND THOUGH COMPACT IT HAS ALL OF THE SAFETY OF A LARGE VOLVO SALOON. FROM MODEL ECONOMY FROM 9.4 (1793.760 KM TO 11.3 (1793.760 KM AND HAS 502 ENGINEING AVAILABLE FROM 400 KW TO 570 KW.

VOLVO
for life

WHAT MADE AN ENTIRE VILLAGE BUY THE SAME CAR?



VOLVO
for life

THE MYSTERY OF DALARÖ

> THE DOCUMENTARY
THE CAR
FIND OUT MORE

> WATCH DOCUMENTARY
DOWNLOAD
TRAILERS

VOLVO
for life



On October 25, 2003 in the small village of Dalarn in Eastern Sweden.

> THE DOCUMENTARY
THE CAR
FIND OUT MORE

> WATCH DOCUMENTARY
DOWNLOAD
TRAILERS

VOLVO
for life

WHAT MADE AN ENTIRE VILLAGE BUY THE SAME CAR?

On the 29th October 2003 in Dalarö, a Swedish village of only 1015, thirty-two locals unbeknownst to each other, bought the same car: the new Volvo S40. An outstanding number considering that usually the local dealer sells no more than 4 cars per month. Made aware of the facts, Volvo Car Corporation decided to investigate further, by commissioning a documentary. So what happened? Why all of a sudden did so many people have the same simultaneous thought to buy the same car on the same day?

THE NEW VOLVO S40 AND THE MYSTERY OF DALARÖ



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THE KEY FEATURES OF THE NEW VOLVO S40: PIONEERING CABIN CONCEPT, FLOATING CENTER CONSOLE, REVOLUTIONARY SCANDINAVIAN DESIGN AND THOUGH COMPACT IT HAS ALL OF THE SAFETY OF A LARGE VOLVO SALOON. THE MODEL CONSUMES FROM 6.8 LITRES/100 KM TO 8.2 LITRES/100 KM AND HAS 200 ENGINEING HOURS FROM 80 000KM TO 270 000KM.

VOLVO
for life







Honda Diesel 'Grrr'

| | |
|----------------------------------|---|
| Client, Company, Customer | Honda UK Limited |
| Year | 2004-2005 |
| Agency | Wieden + Kennedy www.wklondon.com |
| Agency Producer | Rob Steiner, Charlie Tinson |
| Creative Director | Tony Davidson, Kim Papworth |
| Team | Sean Thompson, Michael Russoff, Richard Russell |
| Director | Smith & Foulkes |
| Production Company | Nexus Productions |
| Executive Producer | Chris O'Reilly, Charlotte Bavasso |
| Producer | Julia Parfitt |
| Editor | Nexus Productions |
| Music Composition | Michael Russoff |
| Lyrics | Sean Thompson, Michael Russoff, Richard Russell [Wieden + Kennedy] |
| Sound Design | Wave |

The commercial takes the viewer on a journey through an optimistic animated world of 'positive hate' where things typically associated with positive imagery – cute bunnies, pretty flowers and rainbows – show their dislike of dirty, noisy, smelly diesel engines by destroying them in exchange for something better. As advocates of the 'Hate Something Change Something' philosophy, they joyfully celebrate the arrival of Honda's new diesel engine. And throughout the film Garrison Keillor sings a specially written folk song in which he asks the question 'Can hate be good?'

SHOWREEL: How do you succeed in convincing a client that hopping bunny rabbits and a good measure of hatred are the right way to advertise a new generation of Diesel engines?

W + K: The hate wasn't ours. It was Honda's. We found out that the designer who came up with the new diesel engine did so because he hated diesel engines. We just found a way to make that story compelling to the general public. Once Honda heard the song and saw the storyboards they were hooked. They knew it would be powerful. [Michael Russoff] Honda are a great client, they will go with even the most outlandish ideas, so long as you tell the truth. If everything is done for a reason, then you can be as free with your thinking as you like. [Sean Thompson]

SHOWREEL: The ad wins you over with its loving attention to detail. How did the project run?

W + K: It took a long time, from the first storyboards to the final ad, although the initial boards were quite tight and the structure was worked out, the film developed as we went. It was a very collaborative process, different scenes were added. Some worked, others didn't. We ended up using practically every minute of the allotted time, adding textures and form until we were all happy with the final film. [Sean Thompson]

It was a long process as you can imagine. 6 months or so. The more detail and care you ad, the more there is to enjoy. [Michael Russoff]

SHOWREEL: Were a lot of comparisons to existing picture

worlds worked with during the design phase? Which ones?

W + K: Not really. We looked at Chinese poster art a bit. Our brief was a golf course designed by Liberace.

Importantly the directors Smith & Foulkes talked a lot about the importance of symmetry, how it makes things more beautiful. That became an important element of the visual style – not sure anyone's noticed it though! [Michael Russoff]

We had a few influences, the surreal world of Chinese Poster Art being one. We also collected various title sequences, like the animated titles from the 70's TV series Magpie. [Sean Thompson]

SHOWREEL: The soundtrack first seems to be unsuitable, but we soon love the song. How was this soundtrack chosen?

W + K: We wrote it ourselves. We wanted to write a song that felt like a simple traditional folk song, the kind of song that blue collar workers in an old diesel factory might sing. I thought that it would be a good idea to incorporate some whistling, to offset the power of the word Hate. There isn't enough whistling in this world. ...sometimes it's easier just to get on and write it yourself. [Michael Russoff]

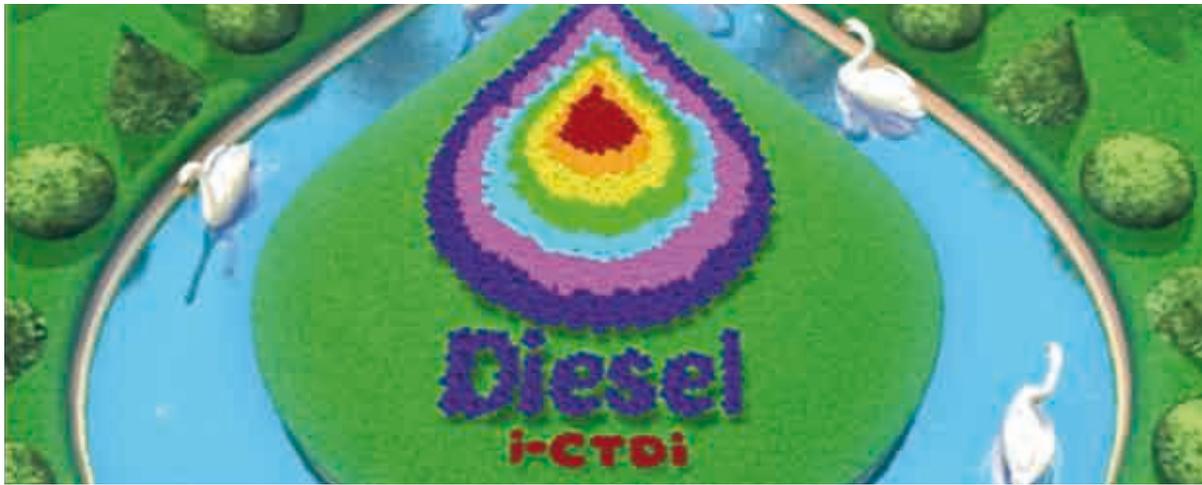
SHOWREEL: Honda is presumably very pleased with the success of the ad. How do potential clients handle this?

W + K: Honda are delighted with the film and it has drawn a number of potential clients to Wieden and Kennedy. [Sean Thompson]

SHOWREEL: Does 'Grrr' stand for a new generation of advertisement which is unconventional in its content and visuals?

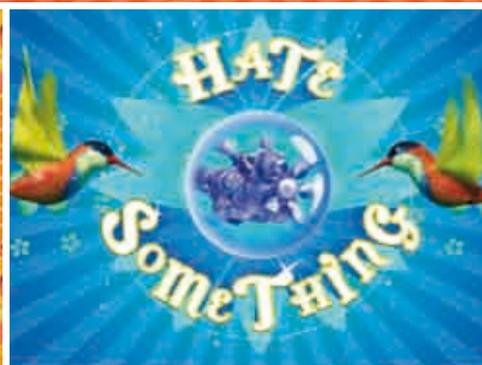
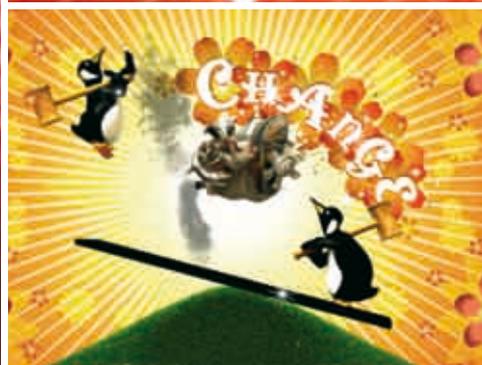
W + K: I'm not sure. It definitely stood out. But to stand out you can't just use a formula. You have to keep creating new ways of communicating. I'm just finishing production of a new Honda Civic ad. It's completely different but hopefully it'll stand out in its own way. [Michael Russoff]

Perhaps 'Grrr' will stand for a new generation of unconventional content and visuals, but I would hate to think that other advertisers would try and replicate it. It is so much more exciting when people try to do something new. That's the great thing about Honda, they never want to repeat themselves. [Sean Thompson]











Sounds of Summer

| | |
|-------------------------------------|--|
| Client, Company, Customer | Mercedes-Benz www.mercedesbenz.com Sound of Summer (CONVERTIBLES) |
| Supervisor: | J. Justus Schneider, Lothar Korn |
| Year | 2004-2005 |
| Agency | SPRINGER & JACOBY WERBUNG GMBH www.sj.com |
| Agency Producer | Corinna Nugent |
| Creative Director | T. Hohmann, A. Thomsen |
| Team | |
| Art Director | Tobias Gradert-Hinzpeter, Justus v. Engelhardt |
| Copywriter | Florian Pagel, Florian Kähler |
| Account Supervisor | Christoph Tank, Géza Unbehagen |
| Production Company | SEHSUCHT GMBH www.sehsucht.de |
| Producer, Project Manager | Andreas Coutsoumbelis |
| Director | Ole Peters, Timo Schädel |
| Record Company, Music, Sound | Wenke Kleine-Benne @ Nhb |
| Design | Hamburg |

A simple black and white sound print gradually develops into a virtual 3D-landscape. The summer-sounds we hear become visual landmarks we see passing by: birds, horses, a bee. The surprising effect makes it clear: hear the summer. In a convertible from Mercedes-Benz.

SHOWREEL: The decision not to show a car in an ad for one, continues to be a brave step. Which arguments did it take to convince Daimler Benz that this was the right path to take?

S&J: The answer lies in the film: summer, longing, cruising along in an open-top. The film worked immediately. I think the deciding factor for the client was the way the film was directed to communicate the driving experience in an unusual way. The poetic interpretation of driving in a convertible created a special feeling, not least because of its beautiful atmosphere and a visualisation, which has never been done before. There is no better client than the most innovative car manufacturer in the world to get acquainted with new and innovative ideas. This film was supposed to just be an internal film for this very special and brave client.

SHOWREEL: Alongside the absence of the car, it is another brave choice to place your bets on a graphic solution. Has there been a change over the last few years in as far as accepting animation in commercials is concerned?

S&J: Counterquestion: Do you remember Cavandolis choleric little man in 'la linea'?

The grumbling Italian character drawn simply with just one line? You experienced, one-on-one, the firework of emotions of a troubled man – a line! Even if you did not understand Italian you felt the state of his soul. It was entertaining and fascinating. The more you can entertain a viewer with the unexpected and allow him to feel it, the more he is willing to accept the whole experience. Not much has changed there. The simple yet dimensional animation of the lines of a tone curve seemed very exciting to us in their own way.

SHOWREEL: At S&J, can we also notice design and classic film coming more strongly to the forefront?

S&J: No. I think S&J was always renowned for its visual aesthetics, intelligent wit and its surprising way of thinking and telling stories, especially in film. Today it is important to see each discipline as a creative chance. There are plenty of media possibilities out there. A smart choice of media and

communication channels is therefore absolutely vital in order to reach the target group. 360-degree communication is a catchphrase. At the end of the day, it is the quality of communication that counts, and hopefully it is characterised by innovative courage. This is also exciting for us.

SHOWREEL: Has there also been a change in the collaboration with the production companies and FX/Animation agencies? Not only in relation to the complexity of many projects?

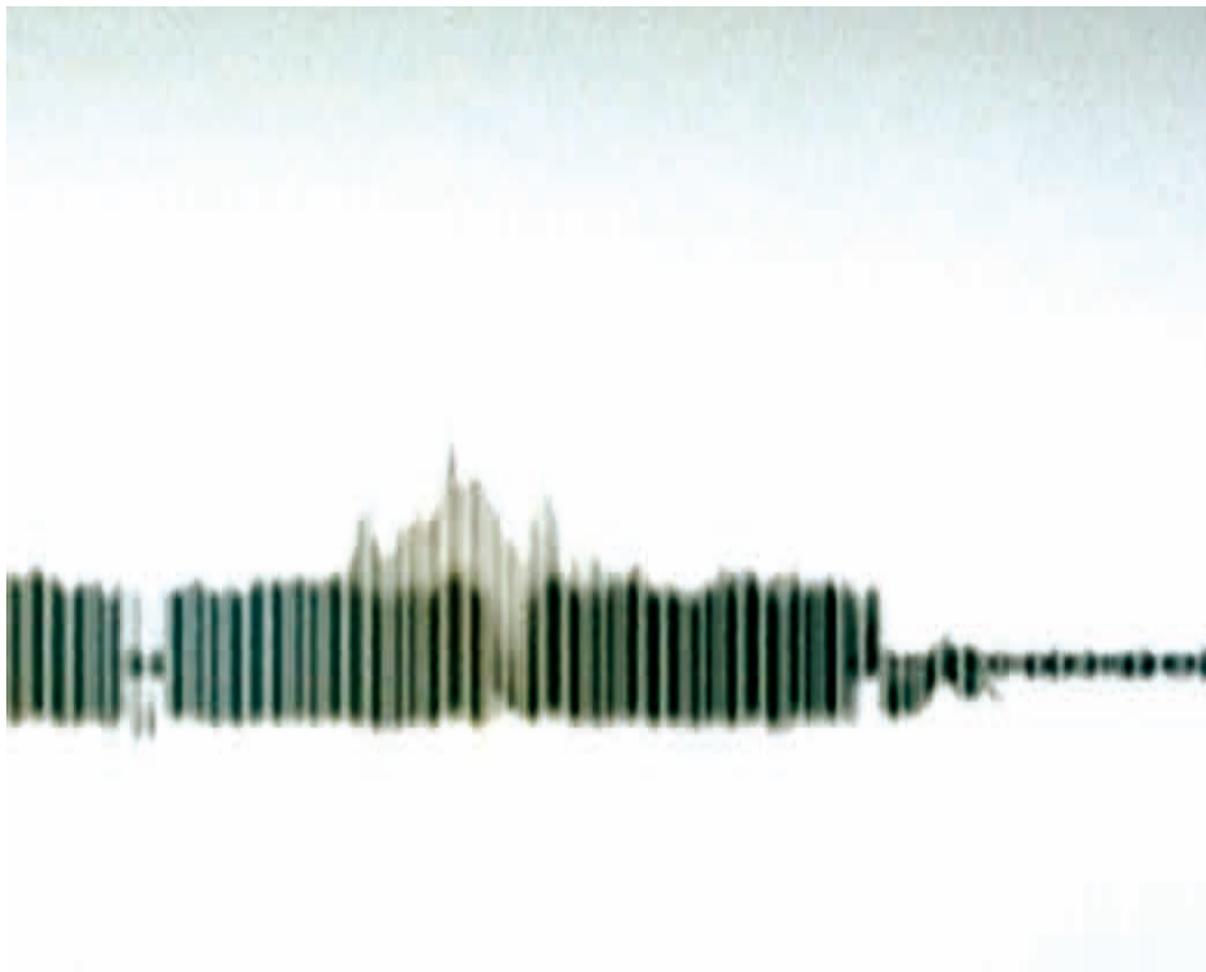
S&J: Yes because too much is possible for you to achieve it alone. The competition is good. GRRRR! That's why we have to work together more intensively, to learn from one another and develop a common language in order to discover new ways. That we managed it in this case was a stroke of luck. WOW! A lot had to be done to develop the basic idea into this iconoclastic graphic solution and an extraordinary sound. We had a common qualitative vision of the film. Thanks again to Alex Schill, Till, Ole, Timo, Wenke all of who believed in this film from the first moment on.

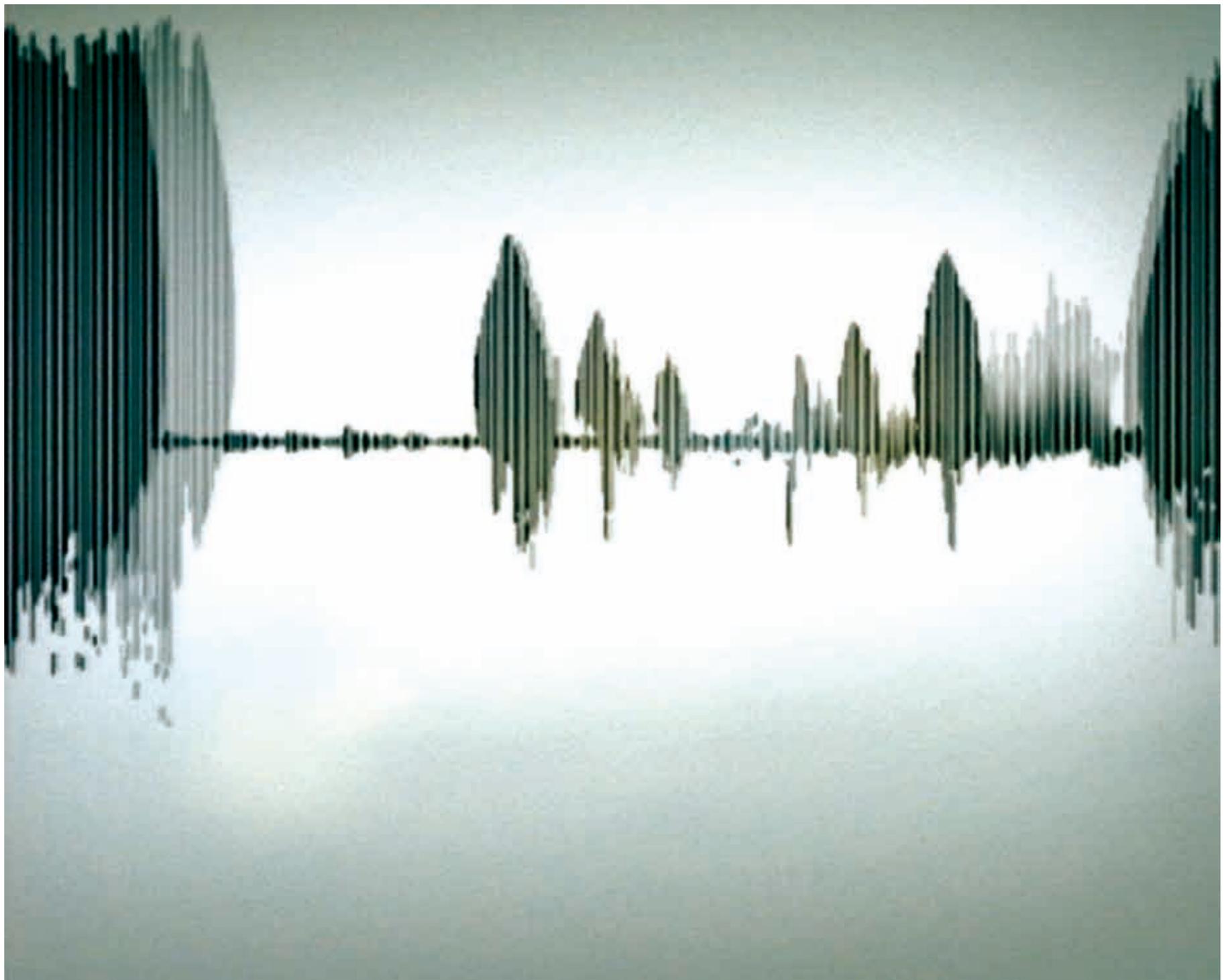
SHOWREEL: Where does S&J think the future lies for film and television advertising, beyond traditional advertising clips?

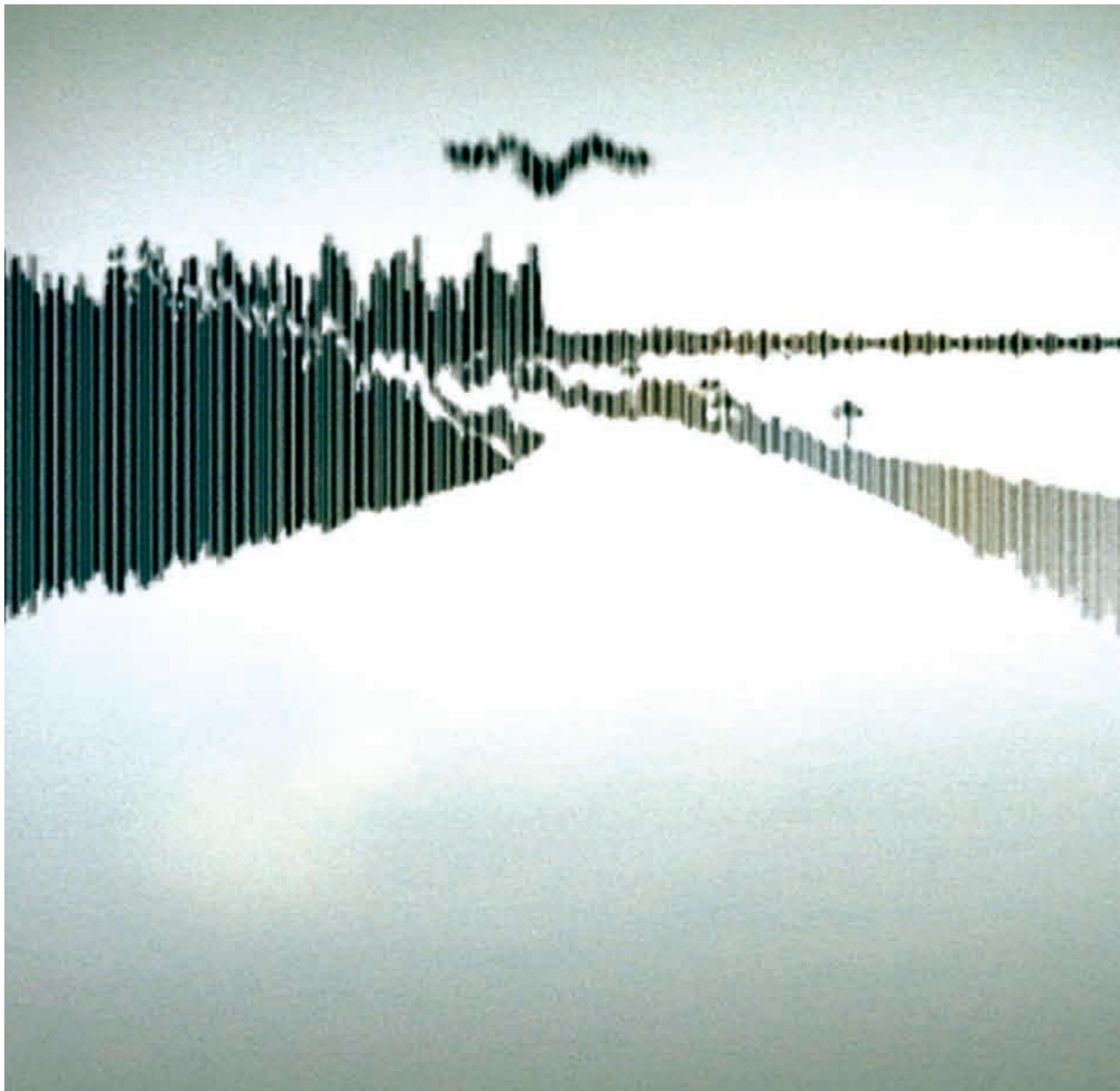
S&J: The 30-second spot is dead – the 30-second spot lives. What this means is that everything is possible. The creative challenge is to find ingenious content and ways that are new and different. For me, that means to listen first to your gut feeling and less to your head and to excite people through extraordinary implementation. If a client is brave enough to go this way with their product then everything is possible aside from the usual car commercials. Internally 'Sounds of Summer' was a hot topic. At the end 'the gut feeling won over the head'. The result: Worldwide praise and enthusiastic colleagues.

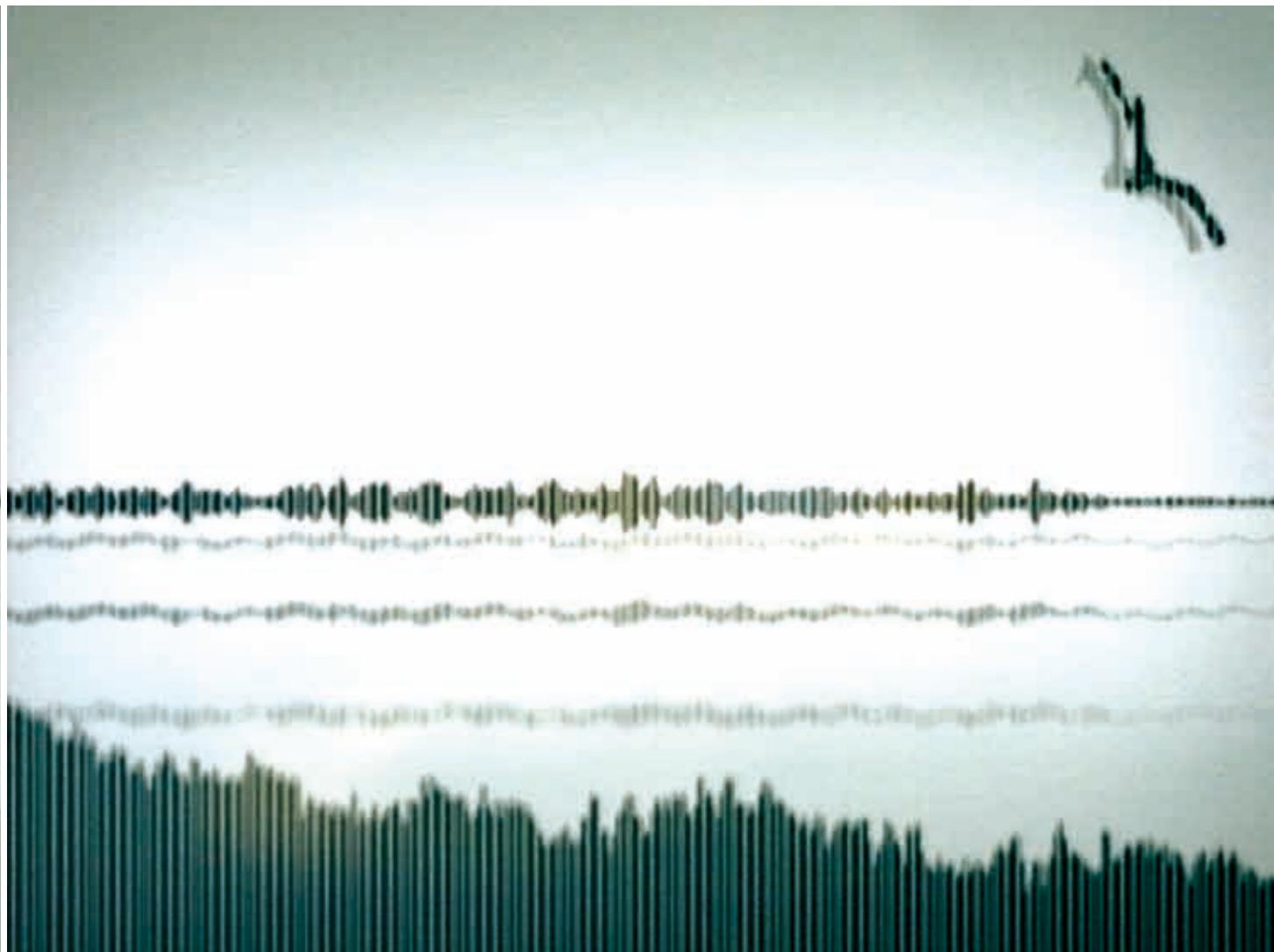
SHOWREEL: What role do you think mobile products will play in this?

S&J: Every role imaginable. The best ideas always win. You just have to have them in the first place. The role of the respective ever-changing medium, the same trend as with mobile products, depends on the market trend at the time and the habits of the consumer. Sorry but my mobile is ringing, I need to go. Sorry, thank you for your questions.

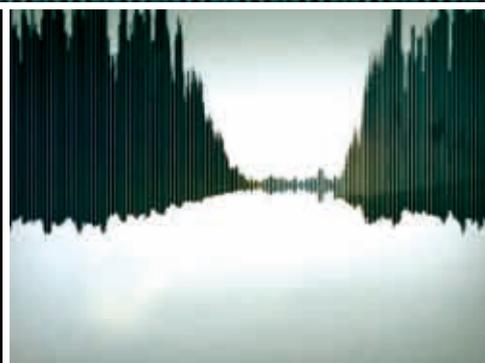


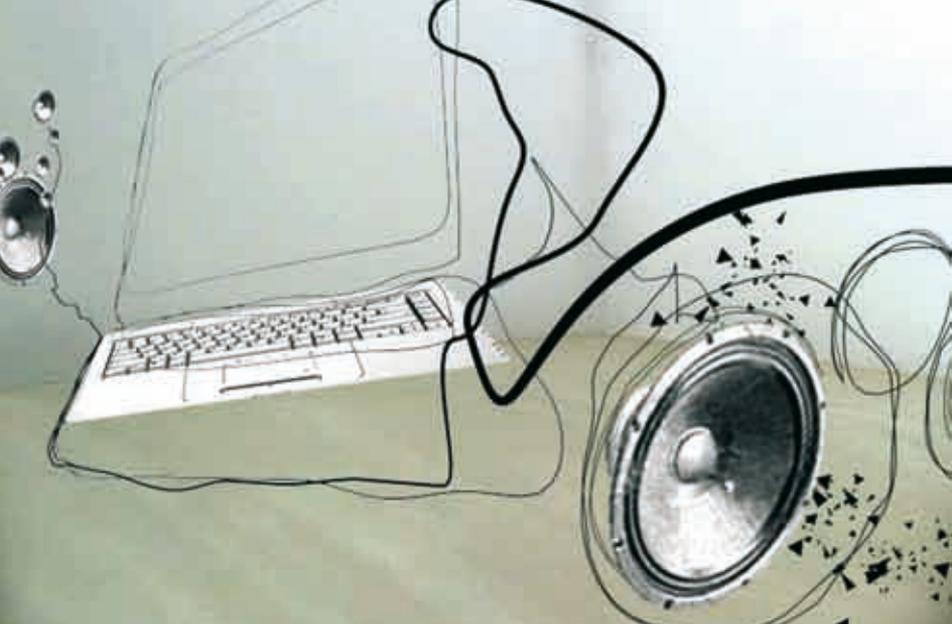






Hear the summer.
In a Mercedes-Benz convertible.





Windows XP "Start Something"

| | |
|------------------------------------|--|
| Client, Company, Customer | Microsoft |
| Year | First Air Date: 2004-2005 |
| Agency | McCann Ericson SF |
| Creative Director | Jeff Huggins, Eric McClellan, Tom Giovagnoli |
| Agency Producer | Jan O'Malley, Chris Weldon |
| Design, Animation | Stardust www.stardust.tv |
| Executive Creative Director | Jake Banks |
| Art Director | Brad Tucker |
| Animator | Andrew Hoevler, Sang Lee, Emmett Dzieza, Mangnus Hierta |
| Cell Animation | James Baxter, Jason Brubaker, Sam Sparks, Chris Sonnen- burg, Kendra Baxter, Helen Horrocks |
| Executive Producer | Eileen Doherty |
| Producer | Kathy Cogar |
| Production Company | @radical Media, Bicoastal |
| Director | Ralf Schmerberg |
| Director of Photography | Franz Lustig |
| Executive Producer | Frank Stiefel |
| Producer | Adam Gross |
| Editorial | Filmcore, SF |
| Editor | Doug Walker |
| Telecine | Company 3, SM |
| Colorist | Stefan Sonnenfeld |
| Producer | Missy Papageorge, Thatcher Peterson |
| Music | Elias, Bicoastal |
| Creative Director | Dave Gold |
| Composer | Chris Campanaro |
| Producer | Ann Haugen |
| VFX. Inferno Artist | Riot, SM |
| VFX Artist | Verdi Seveenhuisen |

In the most recent branding effort from MS Windows, viewers are encouraged to “Start Something”. Bicoastal Stardust was called upon for its stylish animations, and trademark attitude, bringing the client’s message to life.

SHOWREEL: How did the creative process go for this extremely costly and diverse campaign?

STARDUST: The agency had some initial scripts, but the majority of the spots evolved as they began to see our designs. They designated a lot of time for design and motion test discovery which helped the overall product as every motion and visual has a purpose within the spots. From style frames to animation tests to the final rendered project... the spots came to life due to the fact that the agency gave us such creative freedom.

SHOWREEL: Where did the specific challenges lie in the realization of the biggest MS campaign so far?

STARDUST: The biggest technical challenge was compiling and making the cell animation flow seamlessly with the 2D and then the 3D which all then needed to fit with the live action, keeping in mind that there were 11 versions for the 11 different countries and that each one of those actors needed also to be incorporated.

SHOWREEL: How did the Japanese illustrator Aya Kato, whose picture worlds were defining for the XP campaign, fit in?

STARDUST: Our staff designers as well as Aya and a few other artists, helped to contribute to the overall look of the campaign. The key was to show each individual's passion and style and so we found it worked great to give each designer the reins to interpret and make the spot their own. By letting each designer tell the story as they saw it, the indi-

viduality really came out visually in each story.

SHOWREEL: The mix between analog and digital animation styles certainly creates an effect! What was it in the end that allowed this diversity to be produced?

STARDUST: The look was established through the design and evolution process here at Stardust. Jake and the team started playing around with the collage of the different styles and putting them together. It seemed like something that hadn't been done before and a look that lent itself well to the idea of the campaign, so we went for it.

SHOWREEL: All nine spots (3 of which can be seen in SHOWREEL.01.) were produced in parallel. What were the positive and difficult aspects of this?

STARDUST: We jumped in working on all 9 spots at once, in addition to the print campaign plus all of the other projects we had going on in our NY and LA offices, so coordinating some 40 plus animators and designers to be working on spots and getting everything compiled and still retain a campaign consistency was definitely challenging... but completely worth it when you sit back and watch the end product.

SHOWREEL: Was Stardust mostly freed of the strategic aspects of the work for Microsoft by the supervising agency McCann Erickson, or did such aspects also become a part of its contribution?

STARDUST: Eric McClellan and the team at McCann Erickson SF were amazing. Any time there was any question as to design they deferred to us. But honestly the whole thing went incredibly smooth, and the key was having everyone on board from the beginning and establishing trust from Stardust, to agency to client.









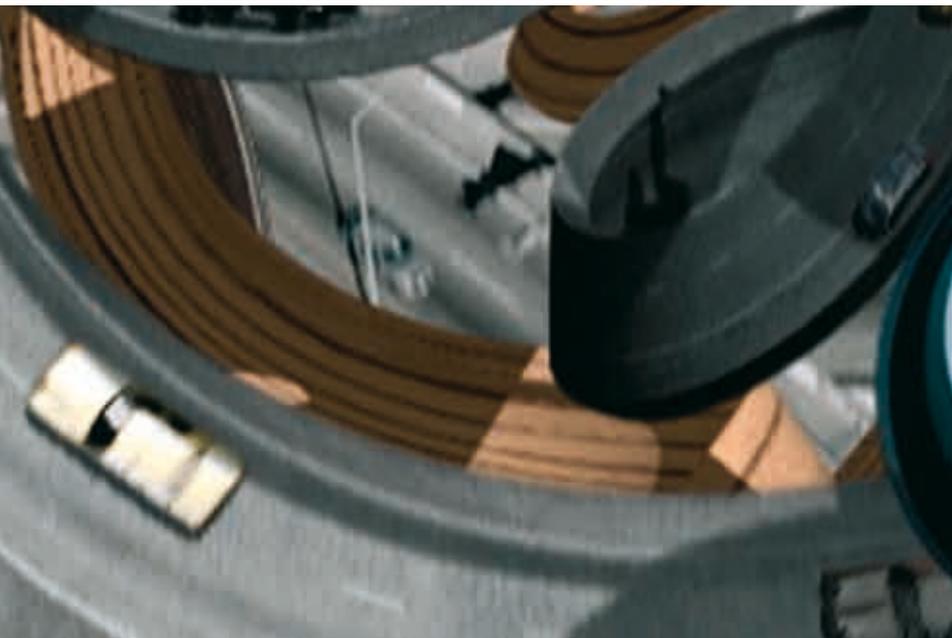
start something sonic



start something cosmic.

Microsoft
Windows XP

start something heroic



It Consolidates

| | |
|--------------------------------------|--|
| Client, Company, Customer | Hewlett Packard |
| Year | 2005 |
| Agency | Goodby, Silverstein & Partners |
| Executive Producer | Elizabeth O'Toole |
| Senior Producer | Hilary Bradley |
| Creative Director | John Norman |
| Associate Creative Director | Rick Condos, Hunter Hindman |
| Art Director | Stacy Milrany |
| Copywriter | Will Elliott |
| Account Manager | Maggie Entwistle |
| Production Company | Motion Theory |
| Director | Motion Theory |
| Director of Photography | Claudio Miranda |
| Executive Producer | Javier Jimenez |
| Producer | Scott Gemmell |
| Editor | Jeff Consiglio |
| Assistant Editor | Brad Watanabe |
| Design / Visual Effects | Motion Theory |
| Creative Director | Mathew Cullen |
| Art Director | Jesus de Francisco, Kaan Atilla, |
| Visual Effects Supervisor | Paulo de Almada, Kaan Atilla, Earl Burnley, John Clark, Mathew Cullen, Jesus de Francisco, Gabe Dunne, Jesse Franklin, Christopher Janney, Chris De St Jeor, Linas Jodwalis, Mark Kuds, Mark Kulakoff, Mark Lai, Chris Leone, Vi Nguyen, Robyn Resella, Kirk Shintani, Mike Slane |
| Pre-Visualization Development | Chris Leone |
| Post-Production Coordinator | James Taylor |
| Artists | Joseph Hart, Carm Goode, Daniel Chang, Ryan Wallace |
| Music, Original Score | Stimmung |
| Composer | David Winer |
| Sound Designer | Richard Denke |
| Sound Producer | Ceinwyn Clark |

Building on an well-established track record of work for HP and Goodby, Silverstein & Partners, Motion Theory directed and designed “It Consolidates” to represent the consolidating power of HP’s newest enterprise server.

SHOWREEL: The brand identity of HP has in the last few years developed into one of the most innovative on the Tech-scene! What role did Motion Theory play in this?

MOTION THEORY: We have had the great fortune to be involved in the design on most of the HP spots of the past few years. Our part in the campaign was to create design that seamlessly integrated design and live-action, echoing how well HP and its partners combined to create innovations in many fields. “It Consolidates” combines live-action footage and art-in-motion to convey the idea of a world that’s constantly simplifying itself.

SHOWREEL: One of Motion Theory’s mottos seems to be “anything goes”, in terms of style and potential for realisation. How does this maxim work in conception and design?

MOTION THEORY: Our motto is “idea first, then technique”. Rather than start with a technique, we first set out to think of a great idea, then we figure out the best way to make it compelling and different. We’re fortunate to have many talented people from many fields at Motion Theory – directors, designers, animators, writers, artists, and more – so we aren’t limited to any specific production or post-production techniques. Hopefully, this means that, if we can imagine it, we can do it.

SHOWREEL: To what extent was the concept of Goodby, Silverstein & Partners already developed? How much did Motion Theory contribute to visuals and small details?

MOTION THEORY: We have enjoyed a close working rela-

tionship with Goodby for a number of years. When they approached us with the basic concept, we set the whole team to thinking about specific ideas, and we established relationships with artists we thought could help give the spot a compelling look. The interaction between the agency, our directors and designers, and the artists instigated one of those perfect creative situations in which the best ideas win.

SHOWREEL: What kind of generalists / specialists constituted the team for this project?

MOTION THEORY: The Motion Theory directors coordinated the activities of designers, 3D artists, and a handful of artists and illustrators. Because the scenes were so self-contained – all around the theme of consolidation – just about everyone on the team was a brainstormer and writer, responsible for developing concepts into fleshed-out ideas.

SHOWREEL: How is the blurring of borders between design and film reflected at Motion Theory?

MOTION THEORY: This question was answered above in the “motto” section.

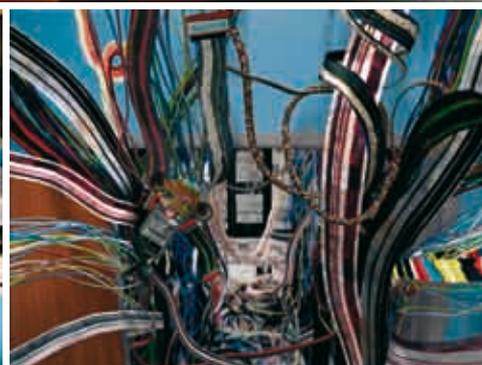
SHOWREEL: What role does technology play at Motion Theory?

MOTION THEORY: In order for us to continue to implement our “idea first” process, we have to be so comfortable with the technology and techniques that it all seems like second nature. Motion Theory actually owes its existence to the sudden availability of mass-market design technology in the late 90’s – relatively inexpensive software and hardware that made it possible for smaller companies to acquire the means of production. Though we’ve grown exponential since that time, we’re always exploring what’s out there, and how we can do more, different, better. The best part, though, is when the toy becomes a tool that we use to serve a deeper idea.











No Question
Student Project for McDonalds

| | |
|----------------------------------|---|
| Client, Company, Customer | McDonalds |
| Year | 2004 |
| Agency | Heye & Partner, Unterhaching, HFF Munich |
| Director | Frieder Wittich |
| Production Company | Drife Productions Embassy of Dreams; HFF |
| Producer | Hendrik Feil, Christian Koster |
| Director of Photography | Christian Rein |
| Post Production | Arri Digital Film, Munich |
| Editor | Mike Marzuk |

Two young men place their order at McDonalds and try to win a bet between themselves: who can order with such precision that the friendly lady behind the counter doesn't have to ask a single question back. Yet this dare turns out to be not as easy as it seems.

SHOWREEL: “No Question” is a student project. Does this mean that you are very demanding of yourself in terms of how close you get to the market and the project's potential selling power, or do you work completely free from such constraints?

FRIEDER WITTICH, H & P: First of all, you are completely free in the way you work. That's what's so great about student work. There are no constraints. My aim with „No Question“ was to come up with the concept of an image campaign, that would create a sort of ‘cult’ among McDonalds clients. So when a customer is in McDonalds, thinking “well, it can't be that hard to order a meal without being asked a question”, he goes ahead and tries it. Without a gift or a prize if he succeeds. Just like that, for fun.

SHOWREEL: Can 100% professionals still learn something from the new creative generation?

HENDRIK FEIL, DRIFE: I directed the spots with my colleagues Florian Deyle and Martin Richter when we were students at the HFF. So we're ‘young blood’ too. Working together with Frieder was fundamentally very professional and instructive. I can't judge to what extent other experienced professionals can learn from creative newcomers.

SHOWREEL: As a global brand, McDonalds is always a challenge. Was the approach to this project to create a campaign which would work specifically in Germany, or was “No Question” made to be used also internationally?

FRIEDER WITTICH, H & P: The spots were meant for the German market, as the campaign was created at a “Copy-writing Seminar” at the Heye & Partner Agency in Unterhaching in

the context of my studies. But I could certainly imagine the campaign working on an international level.

SHOWREEL: Does the training in this profession have to change in Germany, in order to be more successful at international advertising festivals, or does this have more to do with the conservative attitude of local agents and clients?

HENDRIK FEIL, DRIFE: The quality of courses has improved greatly over the last few years, especially in Munich and in Ludwigsburg. Newcomer- and Professional- productions are increasingly winning prizes and awards at international festivals. German creators don't have to hide themselves, and a trend towards modern and unconventional spots is obvious – of course also thanks to clients and agencies.

SHOWREEL: The dividing lines between the classic production tasks and other creative disciplines in the audiovisual media are becoming increasingly blurred. How is this taken into account in training courses? (Frieder Wittich is still studying at the College for television and film “Hochschule für Fernsehen und Film” in Munich, Germany).

FRIEDER WITTICH, H & P: At the Hochschule für Fernsehen und Film, the teaching leans heavily towards feature-length or documentary film. Writing, production and post-production are at the top of the list. All students are free to go to seminars on advertising as a minor subject. The new media only play a limited role during your studies.

SHOWREEL: In the young generation of media professionals, can we on the whole see a trend towards generalization and away from specialization?

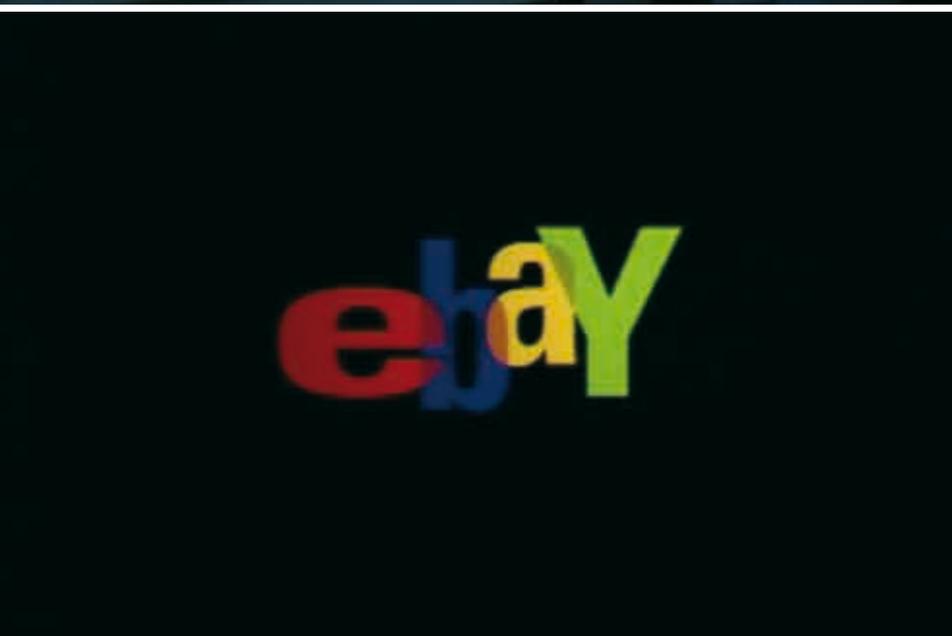
HENDRIK FEIL, DRIFE: Specializing and clear positioning are as important as ever. Complete and comprehensive training or many years of professional experience in all sectors of media (creation, finance, law etc.) are important in order to see eye to eye with your clients, and to be able to work on the interface of different commercial sectors.











eBay "Moments"

3, 2, 1, meins

| | |
|----------------------------------|---|
| Client, Company, Customer | eBay International AG CH Bern www.ebay.de , www.ebay.com |
| Brand Director: | Karl Krainer |
| Senior Marketing Manager | Dunja Schaudinn |
| Year | 2003 |
| Agency | Jung von Matt Alster Werbeagentur, Hamburg www.jvm.de |
| Team | |
| Creative Director | Oliver Voss, Goetz Ulmer, Till Hohmann |
| Copywriter | Ulrich Lützenkirchen, Wolfgang Schneider |
| Art Direction | Julia Ziegler |
| Graphic Art | Simon Hiebl |
| Account | Géza Unbehagen, Anke Peters, Miriam Paneth, Wiebke Struck |
| Planning | Holger Schneider |
| Agency Producer | Mark Róta |
| Production Company | Cobblestone Hamburg Filmproduktion GmbH www.cobblestone.de |
| Director | Sebastian Strasser |
| Camera | Peter Meyer |
| Editor | Sven Budelmann |
| Executive Producer | Pieter Lony |
| Producer | Nadja Bontscheff |
| Music | The Crash "Star" |
| Composer | Brunila, Teemu |
| Copyright by | Warner Music Group Germany Holding GmbH, Warner / Chappell Music Finland OY , Neue Welt Musikverlag GmbH & Co KG |

We meet different protagonists, from businessmen to housewives – all linked together by a common obsession: bidding on eBay! In short cuts, we witness the different phases of auctioning, up to the conclusion of a sale, and so we realise: online auctions on eBay are what real life is about.

SHOWREEL: The characters and situations in the spot have a very authentic feeling. Is this the result of self-observation?

J.v.M.: Absolutely. Anybody who's placed bids on eBay knows this feeling that you can't get from any other kind of shopping: will it be mine or won't it?

Is somebody going to beat me to it? We can see, during the most heated phase of bidding, people who had caught the eBay bug ran out of business meetings because their auctions were closing.

SHOWREEL: Each image is a perfectly produced world in its own right. How did the creative process develop?

J.v.M.: Some of the scenes are stories from real life. Some of them we thought up ourselves. We were careful to include a cross-section of society. When it came to making these scenes into a film, it was important for us to film only in original locations which we didn't change. Nothing was taken away. Nothing was added. Nothing was moved. We filmed things the way they looked.

SHOWREEL: The idea of this campaign is something which can be internationalised. Was the spot, or any derivatives used outside Germany?

J.v.M.: Unfortunately not, although the eBay spot met in-house with great international approval.

SHOWREEL: What was the reaction of eBay users? Did they recognise themselves in this spot?

J.v.M.: The reaction was really overwhelming. Not only did "old eBay regulars" recognise themselves, but we generated 3 million new users within 2 months.

SHOWREEL: The soundtrack fits perfectly. What were the criteria for choosing this music?

J.v.M.: The song had to be emotional without being a sing-along ad. It had to be able to build up excitement and exist independently. It had to have the qualities of a catchy tune, but that doesn't get on your nerves when you hear it more than three times. After about 200 songs, a copy-writer passed me a CD. After the first few seconds, it was clear to me: this is it.

SHOWREEL: How is the pervasiveness of design and other disciplines – from strategy to production – perceived in a classic design agency?

J.v.M.: Preferably as a closed unit, where all of its little parts fit and move together perfectly, like the wheels in a cog. As is the case for JvM.



3...



2...









Stella Artois/Pilot

| | |
|----------------------------------|---|
| Client, Company, Customer | Interbrew UK / Stella Artois |
| Year | 2005 |
| Agency | Lowe |
| Director | Ivan Zacharias |
| Producer | Nick Landon |
| Creative | Vince Squibb, Sam Cartmell, Jason Lawes |
| Editor | Filip Malasek |
| Agency Producer | Charles Crisp |
| Director of Photography | Jan Velicky |
| Production Company | Stink |
| Post Production | Glassworks |
| Music | Anne Dudley |
| Sound Design | 750mph |

The First World War – somewhere in the skies above the Front... . A British plane is shot down during an air battle and has to make an emergency landing. The Germans pursue the fleeing pilot, who takes refuge in a pub. The landlord ends up betraying the escapee in order to avoid a glass of Stella overflowing. Cheers!

SHOWREEL: British beer advertising is legendary and undergoes constant reinvention. How is the creative process set up for Stella?

LOWE: The key to Stella Artois' success comes from being consistent but never repeating yourself. The creative process never stops – we will be working on the next ad as soon as one is finished.

SHOWREEL: How was the decision taken to make Stella ads in black and white?

LOWE: Only 3 (out of 12) of the ads in the Reassuringly Expensive campaign have been in black and white. Normally we

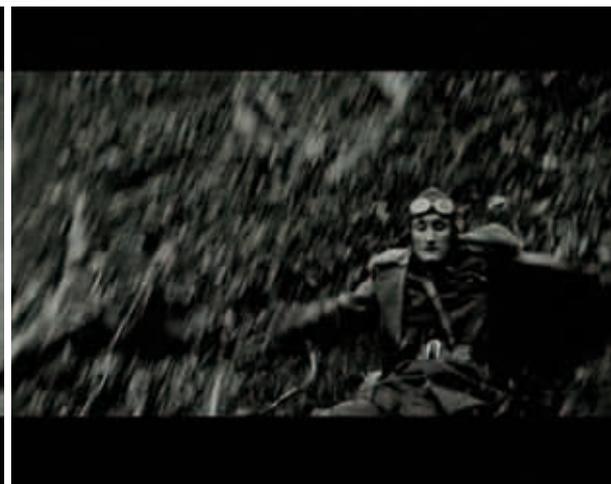
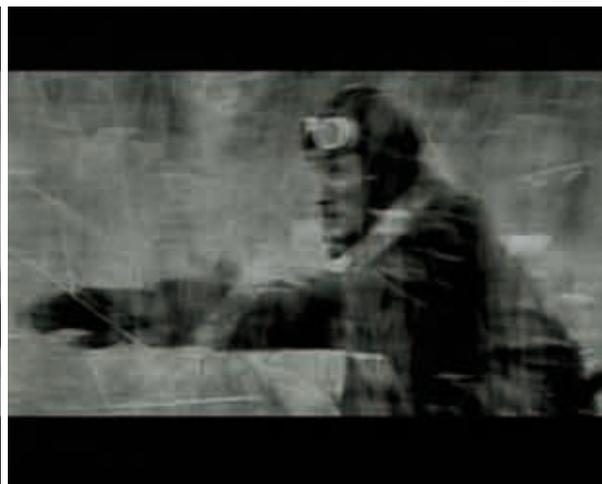
use colour stock and work with the director in post production to decide what grade should be applied to the film. We always try to get a look that feels right for the mood of the ad, and sometimes this is black and white.

SHOWREEL: How far are the ads planned through within Lowe before external production firms are called in? I.e. is the production company involved from the start or does Lowe only employ them once the idea / script / casting etc. is complete?

LOWE: Once the script has been written we will start talking to directors.

SHOWREEL: In terms of leading a brand, what is Lowe's strategic approach to ads like those for Stella?

LOWE: With any brand we look for a big idea that is true and relevant to consumers. The idea behind the Stella Artois campaign has been running for 15 years and is still going strong.











Carlton Draught – Big Ad

| | |
|--|--|
| Client, Company, Customer | Foster's Australia |
| General Manager | Regular Beer Matt Keen |
| Consumer and Customer Solutions Manager | Regular Beer Cam MacFarlane |
| Assistant Consumer Solutions Manager | Carlton Draught Annabel Wallace |
| Year | July 2005 |
| Agency | George Patterson Y & R, Melbourne www.gpyr.com.au |
| Creative Director | James McGrath |
| Art Director | Grant Rutherford |
| Copywriter | Ant Keogh |
| Producer | Pip Heming |
| Group Communications Director | Paul McMillan |
| Account Manager | Sally Chapman |
| Production Company | Plaza Films www.plazafilms.com.au |
| Director | Paul Middleditch |
| Executive Producer | Peter Masterton |
| Editor | The Winning Post Peter Whitmore |
| VFX Supervisor | Animal Logic |
| Senior Composer | Andrew Jackson |
| VFX Producer | Angus Wilson Caroline Renshaw |
| Music | Cezary Skabiszewski |

Legions dressed in striking tunics sing “It’s a Big Ad” to the sounds of Carmina Burana . And indeed, rarely have we seen so many people moved around to sell a ‘bloody beer’. An Australian masterpiece!

SHOWREEL: The production is almost of biblical dimensions. Didn’t you get the impression of being Griffith with his megaphone?

GPYR: It’s safe to say that we didn’t feel any bigger than, let’s say, ... God during the production of this ad, but there were a few mini-Cecil B. DeMilles involved throughout. Like Paul Middleditch, director, choreographing hundreds of robed men dancing across the tundra; Cezary Skubiszewski, composer, conducting the 120 piece Melbourne Symphony Orchestra and a 300 strong choir; Andrew Jackson and Angus Wilson, animal logic, corralling tens of thousands of marauding men into shapes of beer and one huge man: everyone of these an amazing experience for us. But at the end of the day, there were a few of us huddled around a small monitor in a darkened room for months. Oh the glamour of advertising!

SHOWREEL: What is the recipe for success behind Anglo-Saxon beer advertising? There are few other products in the world which risk and win so much... .

GPYR: Beer advertising’s success often comes down to humour, which makes sense because generally people associate drinking beer with a good time. Beers around the world are not that different (hops, yeast, water). Beer drinkers around the world are not that different either. Apart from a few socio-economic realities, people drink beer because it’s fun, because it’s social. For the most part they have a sense of humour and a sense of mateship. They don’t suffer the bullshit world most advertisers portray. They call a spade a spade. We tend to take the attitude that people hate ads – they’re mostly boring or annoying. We have to treat the audience with respect. We have to entertain them.

Most clients and their ads around the world are quite conservative. That means you’re not standing out. It’s more risky in the beer business or adland in general not to stand out, because there are so many brands.

Beer drinkers are quite simple. Beer is even simpler. It’s just... beer. It won’t make you taller, it won’t make you more attractive or put hair on your head. It won’t remove stains from your clothes. It won’t stop a headache. In fact, it’s more likely to give you a headache, dehydrate you and get you in trouble with your girlfriend. So you have to entertain. English and American beer companies have known this for years. Just look at the John Smith’s Bitter, Carling Black Label, Miller or Bud Lite spots. Australia still has a long way to catch those

guys, but we’re getting there. It’s funny - beer is so important to Australians but for years the ads here were never very humorous or cut-through. It was always taken very seriously with imagery of tough men riding horses and such.

SHOWREEL: What role does music play? How was it produced?

GPYR: We believe wholly in the power of music. It always makes up a significant percentage of the success of an ad. In the case of Big Ads it’s obviously a huge part of it. The entire ad is a parody of the excesses of advertising and movies. Carl Orff’s Camina Burana is an amazing piece of opera and over the years it, too, has become a cliché of bigness. It’s the biggest piece of music I’ve ever heard. But because it’s in Latin, nobody knows what the hell they’re singing, so we enlightened the public with a loose interpretation, “It’s a big ad... very big ad...” Times that by what seems like 25,000 blokes in chorus and you get even the public singing along. That’s been its real success. Over here, crowds have been known to sing the ad at the football.

Producing it was just as epic. We made a rough version of the song, showing how the words would sit over the music, and then Cezary Skubiszewski took our lyrics and individually re-wrote the music for each part in the 120-piece Melbourne Symphony Orchestra, conducted them, and produced the 300 odd person choir that sang the damn thing. An impressive feat.

All along everybody, especially Cezary was never going to settle for a faint facsimile of the original music but the real thing. To sell it to the public it had to be 100% real. Punters can smell a fake a mile away.

SHOWREEL: How did the producing go? Were costly effects involved?

GPYR: Producing a commercial of this scale was an enormous effort. But it was so well organised it was a dream to work on. Between our Agency producer Pip Heming and Plaza films producer Peter Masterton it seemed very smooth. I’m sure it wasn’t the case. Ask them. The same with Animal Logic who did the effects. Everybody knew how good it could be so everybody moved mountains to bring it to life.

Animal logic used a program called Massive (an apt description) developed by Peter Jackson for the Lord of the Rings trilogy which he in turn licenses to a few companies. The entire post for the project took the better part of 3 months, so that gives you an indication of the work that went in.

All the amazing special effects-fest, technology was used as a means to an end. It would have been far more costly (read impossible) to do it for real. 25,000 men? Not a chance.











Magic

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| Client, Company, Customer | Ponle Corazon Foundation Against Child Cancer |
| In charge of client relations | Pilar de la Piedra |
| Year | 2004-2005 |
| Agency | Leo Burnett Peru |
| Agency Producer | Katy Klauer |
| President, Creative Director | Juan Carlos Gómez de la Torre |
| Team | |
| Copywriter | Juan Carlos Gómez de la Torre |
| Art Director | Beatriz Caravedo, Alvaro Ramos |
| Account Supervisor | Mariella Herrera-Mandelli, Claudia Maldonado |
| Director | Tito Köster, Alvaro Velarde |
| Production Company | 7 Samurai |
| Producer, Project Manager | Gabriela del Prado, Lorena Ugarteche |
| Editor | Daniel Ayllón |
| Record Company, Music, Sound Design | Digital Audio, Euding Maeshiro |
| Director of Photography | Beto Gutierrez |
| Post Production | Post Cafe |

In a plaza a magician fascinates passers-by with his magic. When he takes off a little girl's hat, we see that she doesn't have any hair, – chemotherapy. He puts his hat full of coins and bills back on her head and with his magic makes her hair grow back. That's Magic!

SHOWREEL: It's not easy to approach a topic as serious as that of cancer, in an advert. How did the team overcome their own awkwardness?

LEO BURNETT: We have learned that cancer is something that unfortunately forms part of our lives and that we have to face it head high, with the absolute certainty that we are able to beat and overcome it. The most stimulating part for me is to do so on behalf of children.

SHOWREEL: Could using a black and white look be especially appropriate for such themes?

LEO BURNETT: In many cases it helps to filter and neutralize the realistically somber images without leaving them out. In this particular case it contributes to create the adequate atmosphere for the story.

SHOWREEL: How close was the cooperation between the directors and the production agency for this project?

LEO BURNETT: It was full. We got very involved in its execution. Two days prior to filming we realized that it was better to shoot the film in a public square than in a theater, as originally scheduled and we convinced the director to change location. The same occurred with the music, which at the beginning was very elaborate and we worked with Euding looking for something much more crafted that would mark up the moments properly. As a result, he prepared an improvisation of the image and we loved it.

SHOWREEL: Do we know anything about the effects of Magic? Was / Is the campaign successful?

LEO BURNETT: Thanks to the Magic campaign, the results of this year's collection were:

- The total amount collected was US\$ 900,000, which represents a 40% increase as compared to the previous year.
- In the city of Lima alone, the collection increased by 120% as compared to 2004.
- The funds collected will be used for the diagnosis and overall treatment of children at the Instituto Nacional de Enfermedades Neoplásicas (Cancer Hospital). To this date, 568 children are being treated thanks to the funds collected, which is higher than in 2004.

Another important factor is the public's perception. Now they are aware of the results that the Ponle Corazon Foundation can attain if everybody collaborates.

SHOWREEL: There doesn't seem to be any recognizable "Peruvian" appearance. Is there such a thing as an international language when it comes to advertising topics concerning our society?

LEO BURNETT: The truth is that this is a misconception that most people have of Peruvians. Besides the native Andean dwellers there is a large racially mixed population, the majority of which are a mix between natives and Latin Europeans and the minority a mix of natives with Asians and Africans. The only person who could be seen as a foreigner by our people, is the Magician. However, Lima is a city of 8 million inhabitants and it is common for a few foreign artists to perform in our streets and squares.

SHOWREEL: What importance is given to commitment to social issues at Leo Burnett Peru?

LEO BURNETT: A very big one. Our country has a number of needs, both in terms of education and in public welfare causes. At Leo Burnett we constantly collaborate with institutions by carrying out an average of two pro-bono campaigns each year.











Odds

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| Client, Company, Customer | American Lung Association ALA |
| Year | 2005 |
| Production Company | Subliminal Pictures www.subliminalpictures.com |
| Director | Paul Santana |
| Producer | Steven Gould |
| Director of Photography | Greg Daniels |
| Editor | Tod Modiset |
| Sound Design | Mark Levisohn @Big Ears |
| Visual Effects | Paul Santana |

Every day, 3000 Americans start smoking. A third of them will die from it. The ad illustrates this sad truth through drastic images of people killed in traffic accidents.

SHOWREEL: Does the theme justify these brutal images? Will any means do?

SUBLIMINAL: Death isn't pretty any way you slice it, especially a slow, self-inflicted one. In mass-media advertising I do think there is a line that shouldn't be crossed, but I haven't seen it yet.

SHOWREEL: How did clients and the public react to this ad?

SUBLIMINAL: The response to this spot has been overwhelming! When I was making "Odds" I must admit I thought I would hear my fair share of outrage and disgust, it never came.

SHOWREEL: Is it possible for the Director / Designer to be at all objective and analytical in the development of such an ad, or is a certain subjectivity what is necessary?

SUBLIMINAL: I think with a spot like this you need to bring a strong message, not necessarily an objective one.

SHOWREEL: The degree of perfection in the realization of a concept is largely responsible for the effect. How was this achieved?

SUBLIMINAL: The spot hits hard because it looks so real.

We made a conscious choice to shoot this spot hand held and in a DV format, thus giving the viewer a "man on the street" feeling. If this spot were too "commercial" or polished it would not have been so effective.

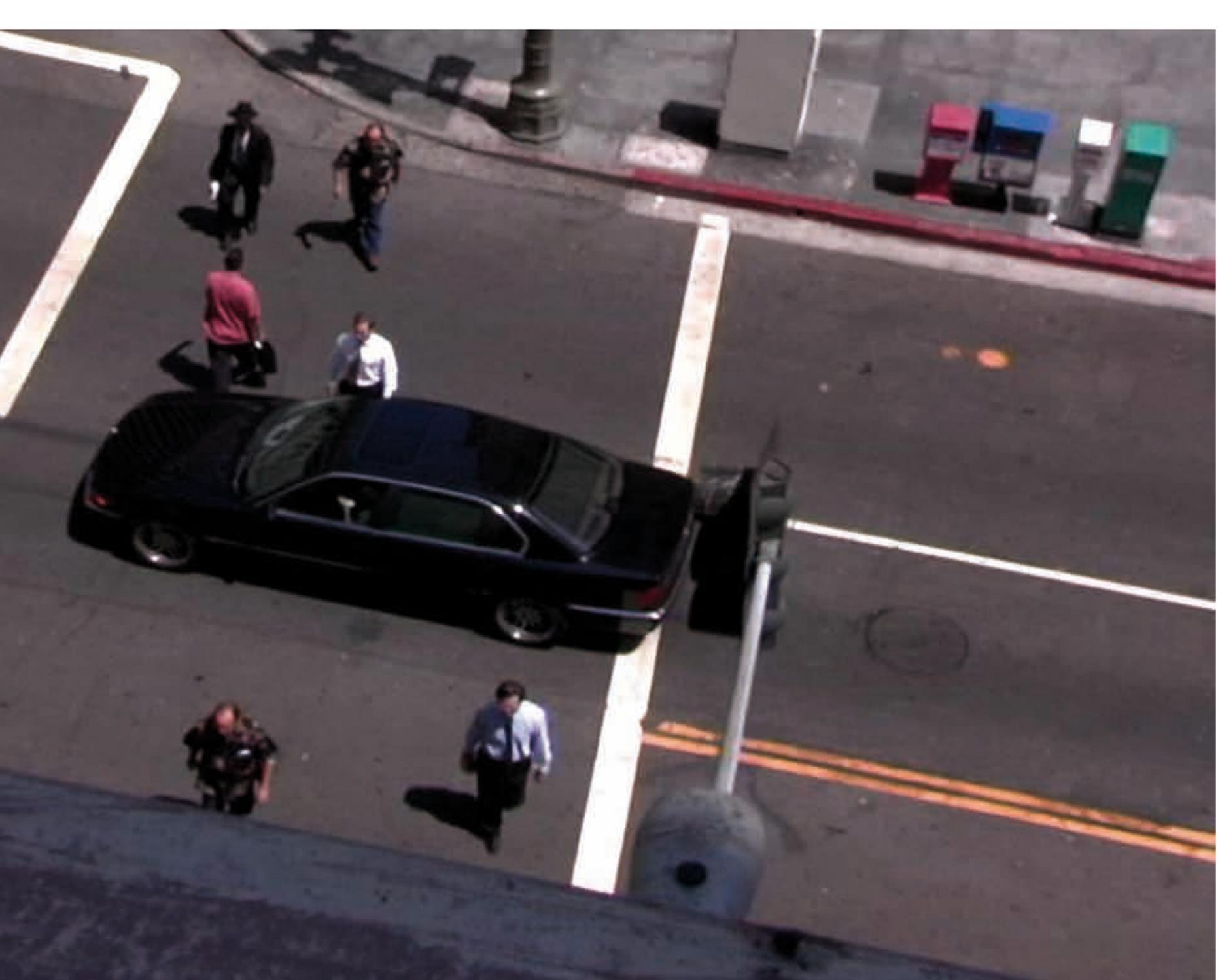
SHOWREEL: How does Paul Santana proceed during the design and conception phase?

SUBLIMINAL: I certainly do my homework. With "Odds" I did a considerable amount of testing with my trusty producer Steven Gould. Steve and I went to downtown Los Angeles and shot every possible scenario in which someone could be hit by a car. After a few hours of computer work we were able to watch Steve being struck by about ten different cars, at this point we knew we could pull it off for real.

SHOWREEL: Does Paul Santana have classical film training or are his roots more in design?

SUBLIMINAL: As a teenager I studied directing and editing at the American Film Institute in Los Angeles, California. After high school I was awarded a scholarship to Brooks Institute of Photography and Motion Pictures in Santa Barbara, California. For the first year and a half at Brooks I studied still photography ranging from 35 mm all the way up to 8x10. During my second and third year of Brooks I studied all aspects of film making ranging from pre-production all the way through post. The rest of my training has come from being on sets and working my way up the proverbial ladder, so I guess you could call it pretty classical.







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NIKE BATTLEFIELDS

"Lebron James"

"Kobe Bryant"

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|---------------------------|---|
| Client, Company, Customer | Nike |
| Year | 2005 |
| Agency | Buck |
| Creative Director | Ryan Honey, Orion Tait |
| Executive Producer | Maurie Enochson |
| Producer | Julie Novalle |
| Designer, Illustrator | Thomas Schmid, Benjamin Langsfeld |
| Animator | Paul America, Doug Wilkinson, Jeremy Sahlman, Jose Fuentes, Steve Day |
| Music, Sound Design | XY Sound |
| Technology used | Alias Maya, Adobe AfterEffects |

Nike asked us to come up with 2 spots to promote the new Kobe and LeBron bball sneaks for their sweat the technique campaign. Animated and rendered in Maya, and composited in After Effects, this was an experiment in achieving a hand-drawn style through 3D animation.

BUCK / NIKE: “Sweat the technique” With these two Nike clips, Buck realized a very original and incredibly raw animation style, which literally seems to be bathed in the sweat of the protagonists. It’s clear to us: which shoes should be worn in order to move the obstacles that Buck has invented out of your path... .

SHOWREEL: What is the challenge in using 3D animation to generate a traditional animation style?

BUCK: Getting the shaders and lines to look like the concept illustration is the hardest part of doing an illustrative style in 3D. The most complex part of this particular project was getting the lines where we wanted them. For the most part, toon shaders put lines around and on the edges of geometry and if you want more lines, that are too hard to model in, you have to actually paint them on, which can be time consuming.

SHOWREEL: Would the (theoretical) renunciation of computers as a tool for creation and production be liberating in a certain way?

BUCK: Hell no. Computers allow us to do so much more in

such a short amount of time. In our business we need to be faster and more creative than the next company, and it really is so dependant on the technology.

SHOWREEL: Nike is obviously a dream client. What do the company’s advertising directors do in order to encourage the creativity which is here again present?

BUCK: On this project they just gave us the concept of training and described the mood they were looking for.

SHOWREEL: How were these two clips developed?

BUCK: Our concept artist drew the characters, then we used Maya to render out about 12 different passes which we comped in after effects.

SHOWREEL: Buck works for clients in advertising as well as for television. What are the essential differences in approach and realization regarding these two client groups?

BUCK: Usually advertising agencies come to us with a flushed out concept and then ask us to build upon it. For the networks we pretty much act as the agency, taking the end goal and working a concept, storyline and style around it.

SHOWREEL: Could Buck’s philosophy be described in a few words?

BUCK: We try to push ourselves for each project to try different styles and techniques, but always keep in mind what is best for the client.







