



# SHOWREEL.02

56 PROJECTS ON AUDIOVISUAL DESIGN

daab



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## **INTRODUCTION**







Welcome to SHOWREEL.02, the second part of a series of books on audiovisual design! We published “01” about two years ago and were delighted by the very positive feedback. Our friendly readers even forgave us for putting together a completely subjective selection of projects, studiously ignoring the boundaries between design, animation and direction, etc. as we went. So our attempt to describe a kind of meta-discipline called “audiovisual design” seems to have been successful, although we’d never claim to have been comprehensive... Time has not stood still: the industry has continued to develop rapidly over the last two years. There are dynamic new companies on the market and fresh, talented designers constantly coming up with exciting new concepts and design ideas. We’re experiencing a renaissance of traditional, analogue production techniques in animation, and at the same time new generative processes in image generation are coming through; the internet is increasingly taking the place of classic television as a distribution channel; SD is becoming HD and the traditional commercial is being replaced by branded content and virtual campaigns... These are just a few indicators of how dramatically the media are changing. From the consumer’s point of view, the dominating theme has to be the paradigm shift from push to pull – program directors are becoming less and less important, especially with younger consumers – they want to decide for themselves when and what they receive. This target group also no longer sees itself as a passive user of ready-made content – the new generation of self-confident and media-competent viewers want to be active and create their own content... All these aspects represent new challenges for industry professionals and demonstrate how important it is to keep up with how the complex is developing, and reflect on it critically.

The careful reader will notice that the structure of the book differs subtly from the previous volume – the individuals and companies who were invited to participate were also asked to add suggestions from their own portfolios to the selection of projects presented here. Thanks to everyone who took part for being so easy to work with and for supporting the development of this book so constructively!

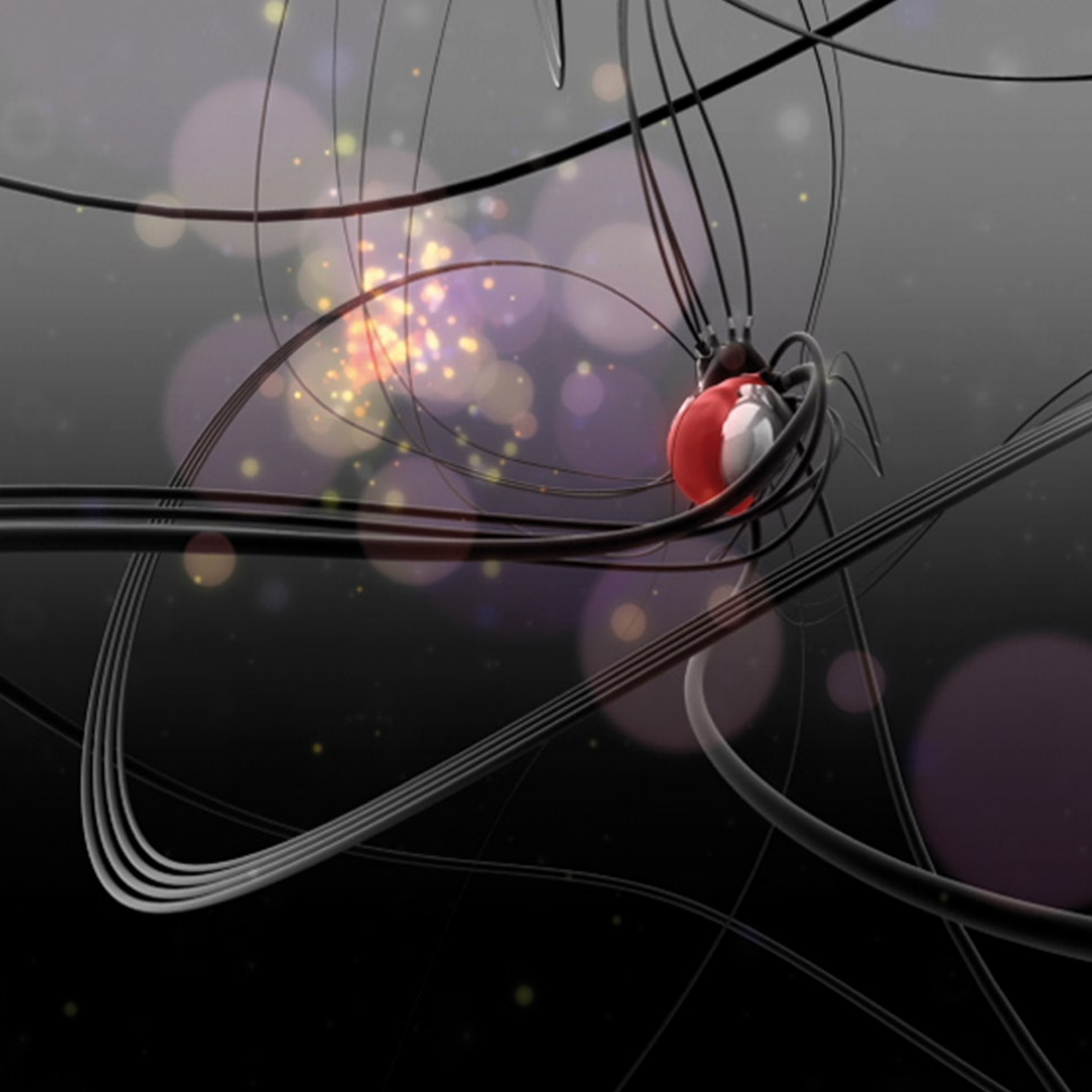
I wish you all an exciting and inspiring read,

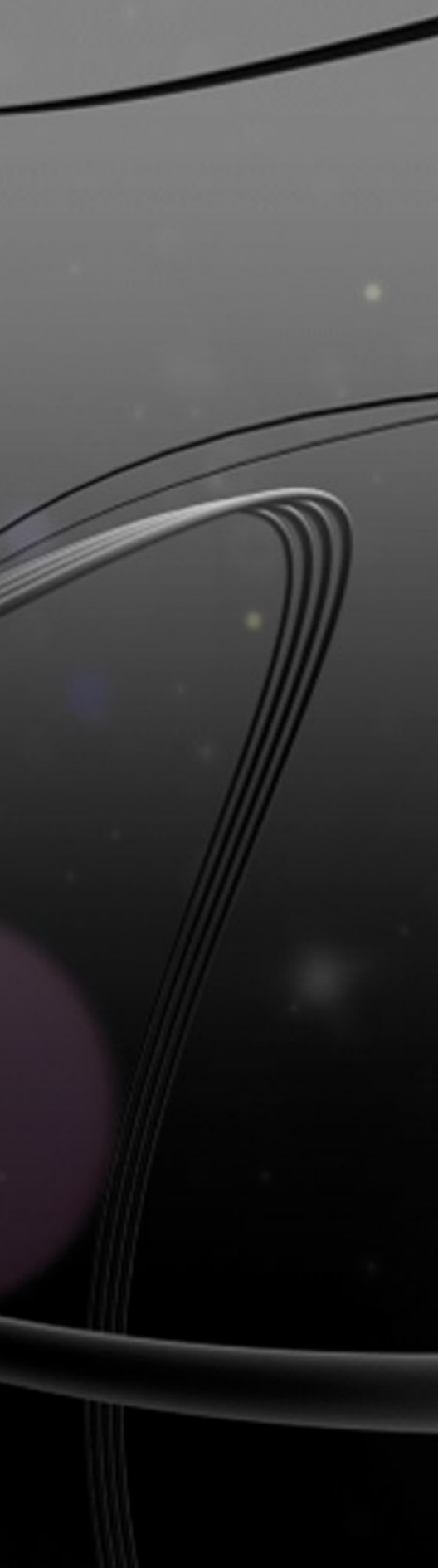
Björn Bartholdy

PS – As is traditional, I hereby encourage you to suggest your latest projects as potential content for SHOWREEL.03 – just mail me at [bb@kisd.de](mailto:bb@kisd.de) ...



**TV DESIGN AND FILM DESIGN**





The most dramatic changes to the industry have to be those we see in the context of television. It's true that the big networks still dominate the market, but the competition from niche channels is creating a lot of pressure... Yet the diversification of the TV industry is just one change: much more serious is the fact that traditional program and distribution concepts are being fundamentally called into question. With YouTube & Co breathing down their necks, broadcasters are feeling the presence of user-generated content. A new generation of viewers doesn't want to be spoon-fed; they want to be actively involved in programs. The linear structure of television is being fundamentally called into question by the internet generation. Free TV is feeling the chill in the air even more than pay TV – where once big profits from advertising beckoned, advertisers are now turning to the internet and / or becoming broadcasters themselves via web casting – program and advertising are fusing into branded content. These programs are often produced by designers – animation and strong live action images have become new areas of focus for agencies, design offices and freelancers. In addition to the title of “design for cinema”, trailers and cinematics from the field of computer and console games have also firmly established themselves. For the time being, this important area is still included as part of this chapter, but is sure to become an area in its own right in the future!

What's really striking is the huge variety of design concepts – visual and audio – you can safely say that here, anything goes – analogue as well as digital! Whilst budgets are at best staying constant, commissioners' demands on production values and originality are increasing. High definition is a real challenge here – in the face of HD resolution, you can no longer reassure yourself that “no-one'll notice”. The consequences are even more precise work and bigger spends for production technology...

So we can confidently say that things are definitely stirring in audiovisual design. The challenges are growing, and the quality can hardly get any higher!



**Animal Planet:  
Mini Animals**

**Year** 2006

**Direction** Guilherme Marcondes  
<http://guilherme.tv>,  
Marco Ammannati  
<http://castorini.com>

**Screenplay** Guilherme Marcondes,  
Marco Ammannati

**Production Company** Piloto Cine e TV  
<http://pilotocinetv.com.br>

**Director of Photography** Daniel Soro

**Editing** Guilherme Marcondes

**Compositing** Guilherme Marcondes

**Sound** Paulo Beto  
<http://anvilfx.com>

**Two minutes short movie filler for Animal Planet Italy. A kid imagines to interact with the wildlife he sees on TV, quite literally.**

**SHOWREEL:** Taking things out of their normal context and transporting them into a different world seems to be a fundamental principle of Guilherme Marcondes' work?!

**GUILHERME MARCONDES:** Never thought of it in these terms but it makes a lot of sense. I have never been satisfied with naturalism. I can watch a very subtle film about human relationships with ordinary people and love it, but it's almost impossible for me to do my work in these terms. At a certain point something completely bizarre has to happen, or at least the sensation that something bizarre is about to happen. That's why I like animation. In animation doing strange things is easier than being natural. Anyway, for this specific project I have to share the credit with Marco Amannatti, the co-director who came up with the initial idea of the micro-animals.

**SHOWREEL:** Please give a brief account of the production process...

**GUILHERME MARCONDES:** This spot was done for Discovery Networks. It was created in such a way that we could use some of the wildlife footage they own for free. Although we knew we could use the footage we didn't know what exactly they had in their archives. We planned the shots with some of our favorite animals but sometimes we had to substitute some animals that we didn't have any footage of or create some shots for the footage we had, just before the shoot. As I said, this job came to me through my friend Marco, who lives in London. I suggested we should shoot it in Brazil. He came over for a couple of weeks and that's pretty much the production time we had. As it wasn't a big budget spot we did a lot of the stuff ourselves. I rotoed some animals, did all the compositing and the editing too. As usual, my friend Paulo Beto, who did the sound for Tyger, was responsible for the music.

**SHOWREEL:** Masking the animals must have been a painful experience?!

**GUILHERME MARCONDES:** Yeah, as you can imagine. Most of the working hours in this project were spent rotoing the animals. There were a few young interns doing it besides me. You will never see such bored faces as those people having to rotooscope footage for the first time.

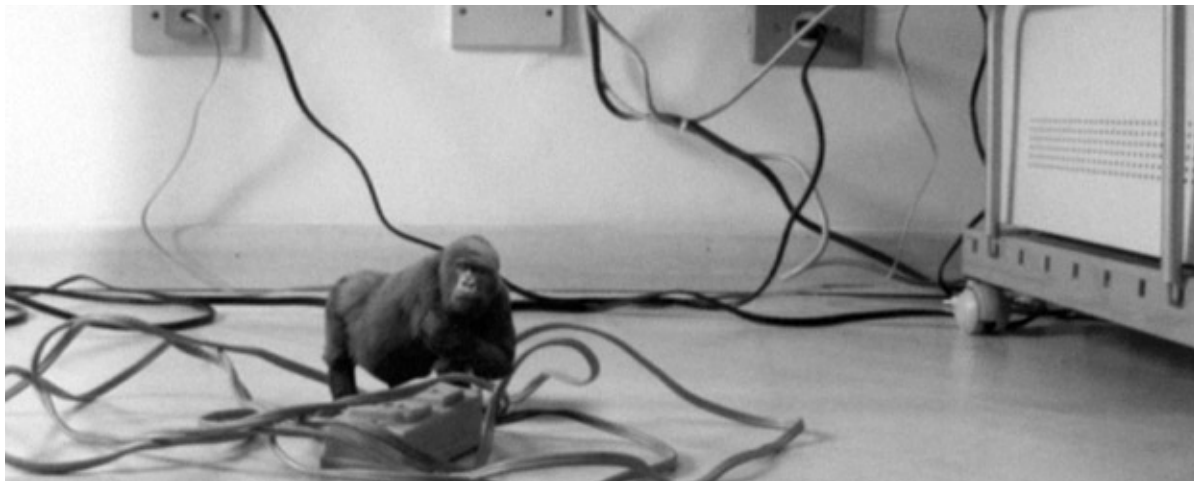
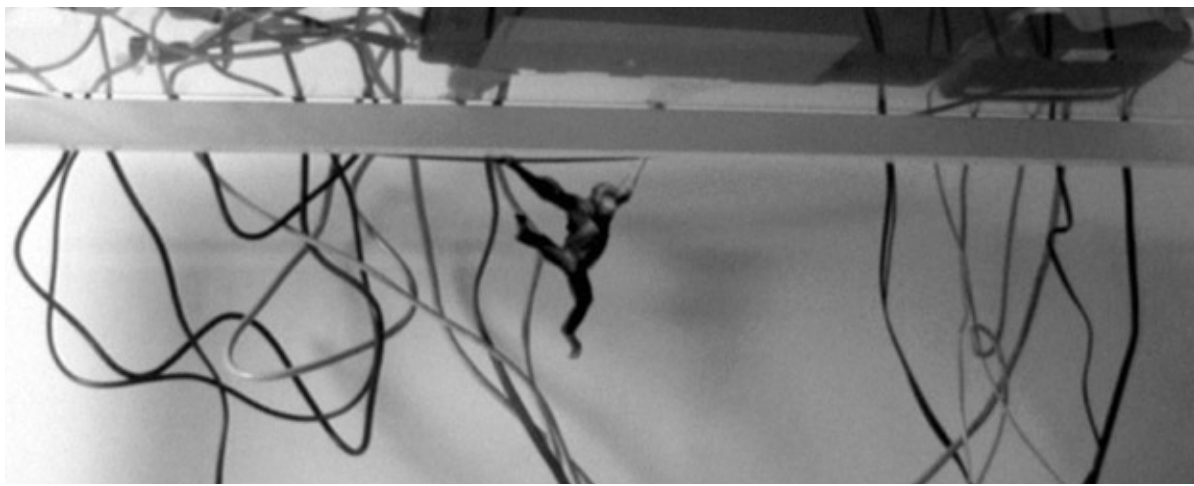
**SHOWREEL:** How is working with live action images different to using animation?

**GUILHERME MARCONDES:** In live action you need to have the spirit of perceiving when to let things happen for themselves and when to intervene. In animation everything is created so unless you intervene, nothing happens. The human factor is more intense in live action, of course. There's actors, first of all, and there's the crew, all there, looking for guidance, at that exact moment. All that pressure is distributed in time in an animation production. That's not to say it's easier, because animation is much more labour intensive than live action.

**SHOWREEL:** Directing is an important component in the field of audiovisual design. Will this continue to be the case in the future? To what extent is design fusing with other, related disciplines?

**GUILHERME MARCONDES:** I can't really see how a director can be rendered useless in the future. I see a lot of other forms of organization in film production being born and those things are probably going to take up more of our attention-space than they do right now. I see collective scripts being written in the web, I see exquisite-corpse processes becoming popular, I see all kinds of programming technology applied to create films that are "undirected" on purpose... All those things are really interesting and who said the traditional way of making films is the only one? But I think it's a matter of diversifying, not substituting.









The “seamless” combination of various image sources represents a major challenge!  
This production does it brilliantly.







... in addition to the clip's technical perfection, the playful poetry of the images is also convincing.



**MTV Brand New**  
Channel Design

<b>Client, Company, Customer</b>	MTV Benelux
<b>Head of Creative</b>	Danny Smit
<b>Channel Operations Manager</b>	Thomas Popma
<b>Year</b>	2006
<b>Production Company</b>	PostPanic <a href="http://www.postpanic.com">www.postpanic.com</a>
<b>Executive Director, Co-Founder</b>	Mischa Rozema
<b>Director, Designer</b>	21-19 (a.k.a. Dom Bartolo)
<b>Executive Producer</b>	Jules Tervoort
<b>Producer</b>	Ania Markham
<b>Senior 3D Artist</b>	Ivor Goldberg
<b>Sound Design</b>	Soundware, Amsterdam
<b>Toolkit</b>	Studio 3ds Max Adobe Illustrator Adobe Photoshop Adobe After FX Adobe Final Cut Pro

**Following on from their successful series, Brand New (which featured the latest in music such as elektrobeat, hip hop, electronica a, exotica, indie rock), MTV Benelux decided to launch a new digital television channel with the same name and same music policy. PostPanic were commissioned to create the full new channel brand identity and on-air toolkit, including clip titling, menu bumpers/backgrounds, 'coming up' graphics and a series of idents.**

**SHOWREEL:** How do you meet the design challenge of creating for a company like MTV which is so loaded with tradition? Is the history there more of a curse or a blessing?

**POSTPANIC:** As designers we grew up on MTV so it kind of feels like contributing to a cultural heritage. It's not daunting – it's usually a welcome opportunity to be really creative. If you compare MTV to other clients, MTV push you to do something completely new rather than tone down or be influenced by existing styles

**SHOWREEL:** How precisely can an audiovisual design concept be developed for a specific target group?

**MISCHA ROZEMA, POSTPANIC:** I never really think of target groups when I design. I act as if I was the target group and design for myself. It's a bit selfish really but essentially I design the way I want to see something.

**SHOWREEL:** Please give a short account of the design concept for MTV Brand New.

**POSTPANIC:** Following on from their successful series, Brand New (which featured the latest in music such as elektrobeat, hip hop, electronica, exotica, indie rock), MTV Benelux decided to launch a new digital television channel with the same name and same music policy.

PostPanic were commissioned to create the full new channel brand identity and on-air toolkit, including clip titling, menu bumpers / backgrounds, 'coming up' graphics and a series of idents. MTV wanted the original series' colors of magenta, white and black to be incorporated within the new identity but apart from that, director Domenico Bartolo was given a pretty free rein. His solution was to base the underlying

theme around boxes and labeling, underlying the purpose of the channel – to deliver new 'content' to the viewer. Apart from this confirming to the viewer that the channel would deliver 'new things', the box and label imagery also tied in nicely with a new technical feature – a random bumper generator. In simple terms, this is basically a system which allows different layers of graphics to be randomly combined to produce a completely new bumper, clip title or promo each time. The labeling aspect of the identity worked ideally in this context as labels can be stuck anywhere and having expanded it to include stickers and sticky-tape, the random bumper generator could create a huge number of variations. The idents, which were made completely in 3D, continued on the theme of boxes, this time by introducing the idea of a 'magic box' where familiar objects could be combined in an unexpected and unusual manner.

With the music, Dom decided to focus on minimal sound design and effects, as it was imperative that the identity remains neutral due to the many different music genres showcased by the channel.

**SHOWREEL:** It seems like everything is possible in audiovisual design – from hand-drawn animation to high end VFX. Does that not bother you? Does it making choosing the right medium more difficult?

**MISCHA ROZEMA, POSTPANIC:** It's a good thing – no, it doesn't bother me. You choose your idea and then the medium, rarely would it be the other way round. Right now it's easier to bend media to suit your idea so now we shoot live action and then use our media to bend it to our needs. We operate in a new image language which is not solely rooted in animation or film but occupies a middle ground. It's the best thing that ever happened for people like us.

**SHOWREEL:** How would PostPanic rate the future prospects of time-based design? Where's the journey taking us?

**MISCHA ROZEMA, POSTPANIC:** It's going to get easier and easier to do everything you think of. But it's not enough to be able to make everything, you still need a good story as the foundation. Look at the latest Starwars (Episodes 1, 2 and 3 – a perfect example).


**BRAND<sup>®</sup> NEW**



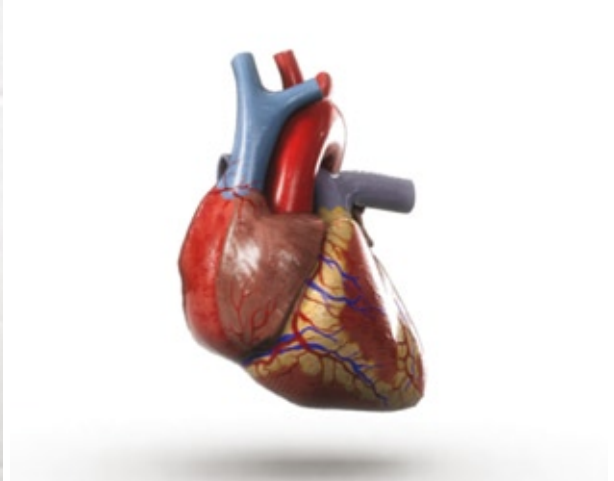



**COMING UP**


 Tom Vek


 The Red Hot Chilli Peppers


 Wolfmother







In the age of convergence, bodily organs and electric guitars are also forming synergetic relationships.







The MTV brand is constantly renewing itself – which PostPanic reflects by adding a contemporary interpretation to the endless cycle...



**Pylyq**  
Film Trailer

**Year** 2007

**Production Company** Troublemakers (TM) Tix  
[www.troublemakers.tv](http://www.troublemakers.tv)

**Direction, Post Production,  
Screenplay, Sound Design** Florent Tarrieux  
**Original Score** Mathieu Plantevin

**Cast** Guillaume Barry,  
Bernard Laglaine,  
Guillaume Gracia

**Voice-over, Text** Arnaud Michniak

**Sets** Guillaume Barry,  
Pierre Gordeef

**Pylyq is the name of a psycho-active pill whose molecular structure will model the spatio-temporal architecture of this 8-part experience. The main character, whose brain represents the vector of experience, explores the interactions between various levels of reality. This leads to the creation of a third subjective, intermediary reality, where all the signs and reference points of the first part are reversed: the Anti-world...**

**SHOWREEL:** This short film trailer is a piece in its own right! Not all filmmakers want to see such a radical blurring of the boundary between their own work and the trailer?!

**TM TIX:** I wanted to play with the signs and symbols which structure the story, but in a different way than in the movie, in order to produce a “buzz” and mystery around this project. But I think it’s possible to construct smart trailers which respect the entire movie’s spirit. It’s just about not showing everything. But I guess it’s more difficult on big productions...

**SHOWREEL:** Please give a quick account of the work – are we seeing the result of a more intuitive composition and handling of the film’s elements, or are we experiencing a compressed version of the content?

**TM TIX:** Not really. When I decided to make this trailer, the project was not completed at all. There was only a “pre-mon-

tage” version, with the shadow effects. Only the first part (with the voice over) is the real beginning of the short film. The second part is a more an intuitive collage of the scenes, using superposition of signs, but many of them changed by the end. I worked on a graphic dimension which underlines the spatio-temporal structure.

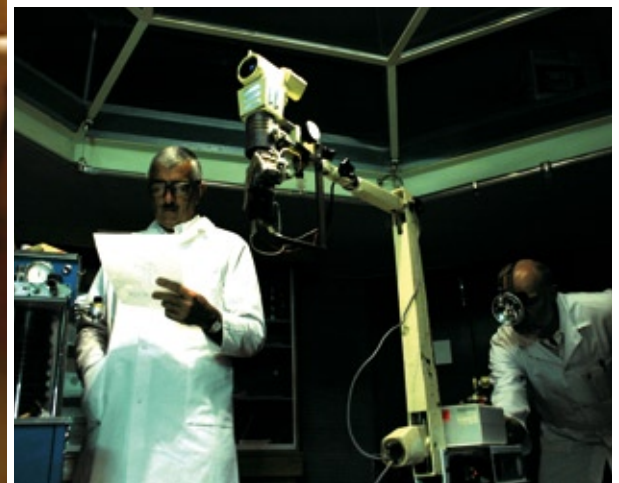
**SHOWREEL:** There are some fundamental differences between designing film trailers and TV trailers. What aspects are particularly exciting and challenging, compared to TV?

**TM TIX:** When I work for TV, I have a lot of pressures, on the sound, what you have to show, to explain, etc.... But with my personal projects, I just try to enjoy and to construct something consistent with the movie. It’s also a way of experimenting with how you can show the “essence” of your film in a few minutes.

**SHOWREEL:** France has a rich landscape at its disposal in terms of animation. What effect does this “humus” have on audiovisual design? Is it a source of inspiration for creatives, or does the enormous personal competition dominate?

**TM TIX:** Personally, I don’t create my films with a competitive spirit. And my inspirations come mostly from dreams, literature, music, cinema and paintings. But yes, guys like Michel Gondry are a source of inspiration for many filmmakers here... He is inevitable.



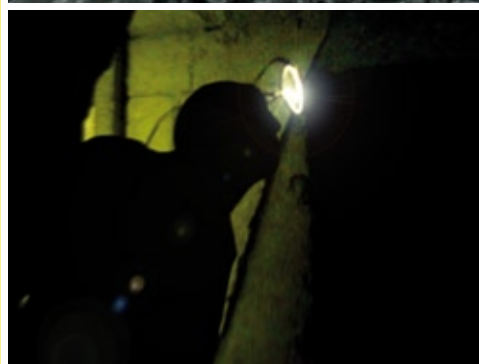
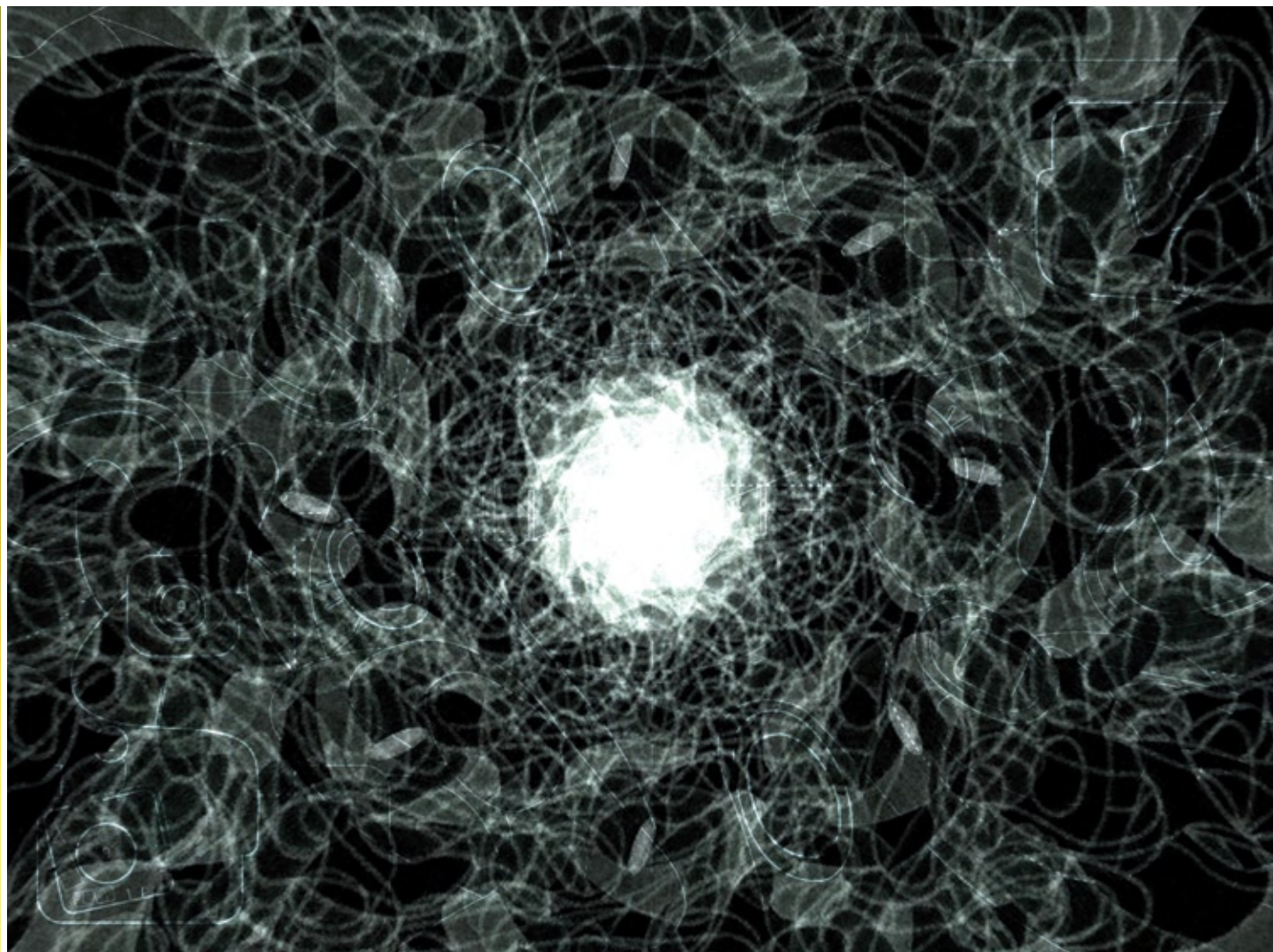




Using simple means, the “Pyllyq” trailer creates a disturbing, mystical atmosphere.

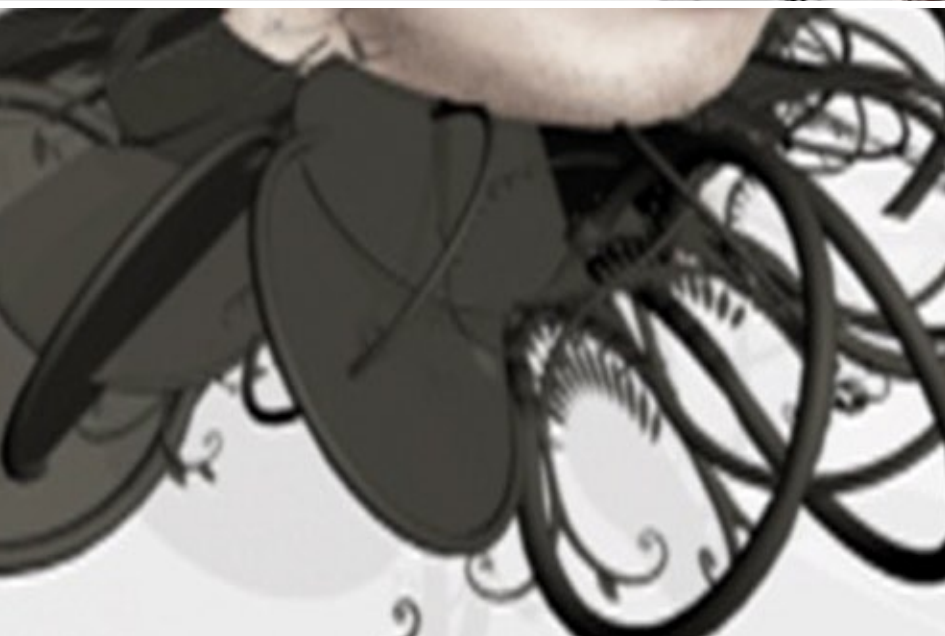






Ornament and symmetry are the central principles of the work...





## Horror Show

<b>Client, Company, Customer</b>	PLUG TV – Horror Show <a href="http://www.plugtv.b">www.plugtv.b</a>
<b>Year</b>	2007
<b>Agency</b>	CREATION CLUB (CC) GmbH <a href="http://www.creation-club.de">www.creation-club.de</a>
<b>Agency Producer</b>	Zeljko Karajica
<b>Production Company</b>	CREATION CLUB (CC) GmbH <a href="http://www.creation-club.de">www.creation-club.de</a>
<b>Creative Director</b>	Michael Engelhardt
<b>Graphic Design</b>	Bernd Mutscheller



**Creating an opening sequence for the “PLUG HORROR SHOW”. The aim was to get people interested in the genre without using actual film scenes. A very bright, aesthetic visual language was deliberately chosen. The horror comes from destroying beauty with deformities and abnormalities.**

**SHOWREEL:** PLUG TV is a fresh, young channel in Belgium. What are the contrasts between working for a client like that and working for the “serious” mainstream commissioners?

**CREATION CLUB:** For creatives it’s like being given total carte blanche, because unlike the ‘routine’ of classical design challenges, almost everything is allowed and there are hardly any restrictions. Then there’s the fact that our designers belong to the very target audience that PLUG TV is appealing to with its formats. So identification is easier.

**SHOWREEL:** CREATION CLUB has a pretty floral take on horror?! Even if it’s spiked with a good shot of blood...

**CREATION CLUB:** It’s precisely the tension between that contrast which makes horror enjoyable. The viewer remembers the lesson that evil lurks behind “innocent” things.

**SHOWREEL:** The gore genre is a popular device (and origin)

for all kinds of audiovisual experiments. How do you achieve a balance between referencing and innovation?

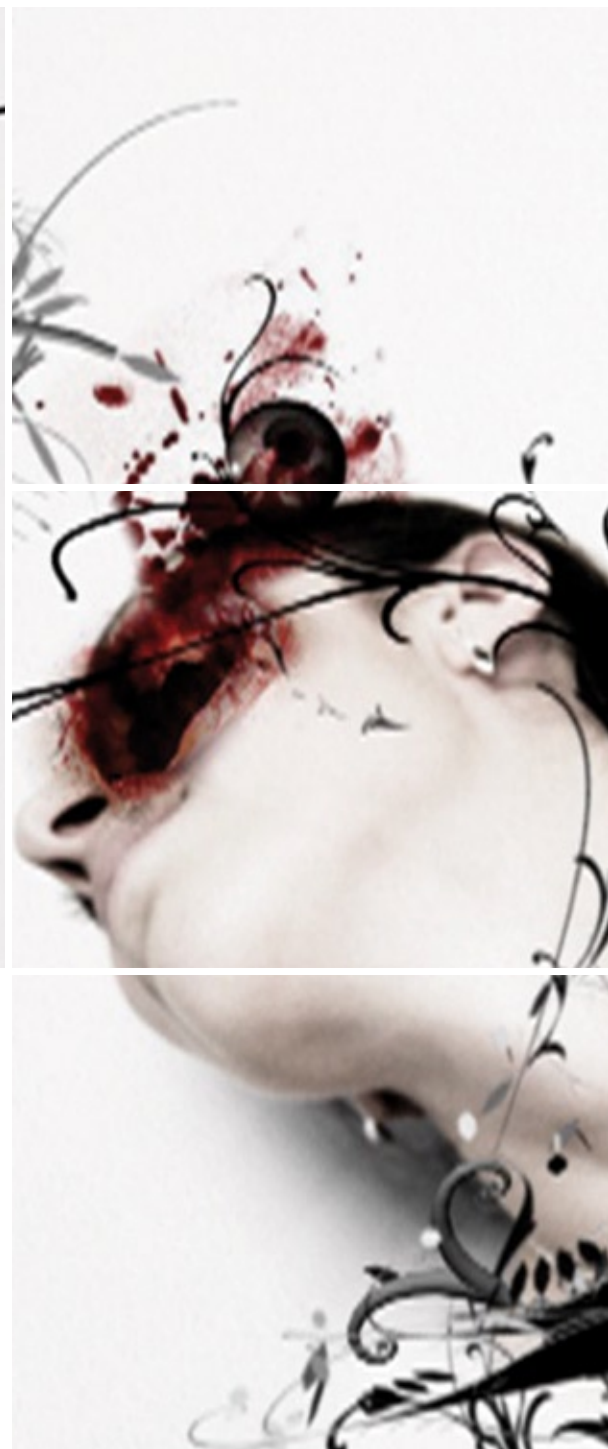
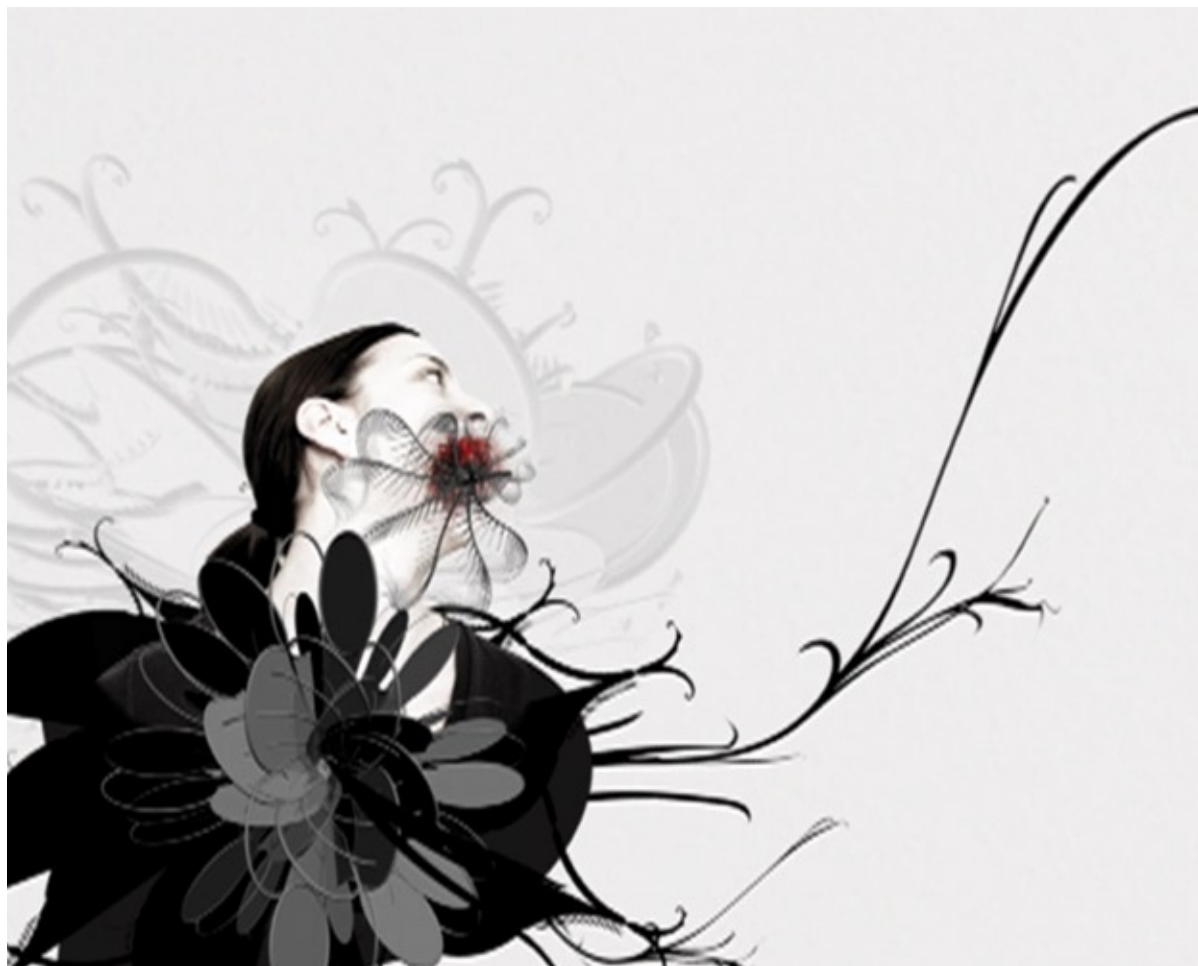
**CREATION CLUB:** We take an individual approach to the demands of each commission. Even nuances which come out of re-developing something can produce an individual, eye-catching look if skillfully placed.

**SHOWREEL:** What’s the basic relationship between creativity and budget? More cash, more quality?

**CREATION CLUB:** You can’t really answer that with a straightforward ‘yes’ or ‘no’. For standard projects the budgets are higher, there’s a conception phase and a lay-out phase. On the other hand, when there are only a few restrictions, like with this piece, the creatives can really go to town, the principle being “more fun, higher output”.

**SHOWREEL:** And what about making work for viewers from another country? Do you attempt something like “cultural analysis“?

**CREATION CLUB:** The brand’s character and the channel’s target audience profile are what count most in cases like that. The more emotional and superficial the message is, the less you have to consider country– or culture-specific factors. But the reverse is also true: the more factual the message, the more cultural differences matter.

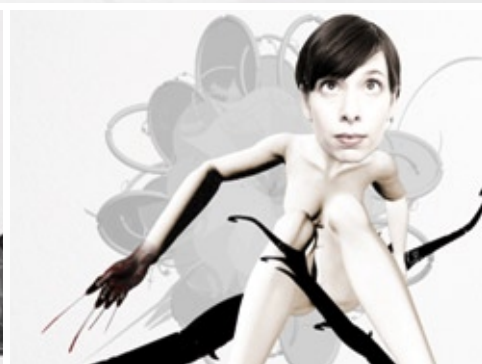
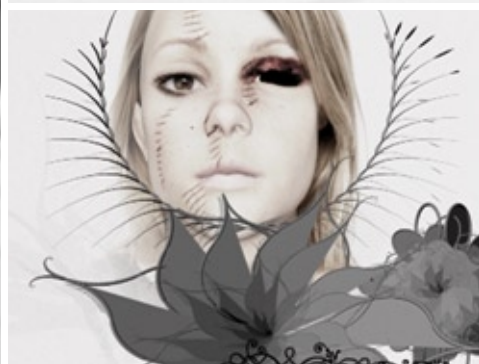




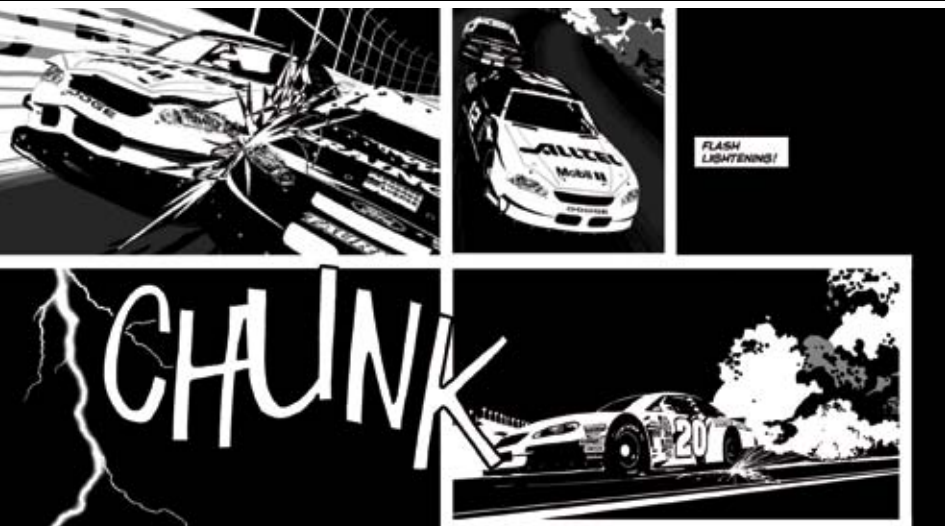
The gore genre is responsible for many an interesting visual interpretation.







CREATION CLUB succeed in destroying beauty through the subtle use of live action, 2D and 3D elements...



## Nascar

Client, Company, Customer	Fox Sports
Year	2004
Creative Director	Fox Mark Denyer-Simmons
Sound Design	Mick Brooling
Senior Vice President on Air Promotions, Creative Director	Fox Sports Television Group Scott Bantle
Executive Vice President of Marketing	Neal Tiles
Production Company	Psyop www.psyop.tv
Director	Marie Hyon, Marco Spier
Executive Producer	Justin Booth-Clibborn
Producer	Danny Rosenbloom
Design	Marie Hyon
Associate Producer	Joe Hobaica
Flame Artist, Composite	Eben Mears
Technical Director	Todd Akita, Pakorn Bupphavesa, Marko Vukovic
Animation	Laurent Barthelemy, Alvin Bae, Kevin Estey, Eric Lampi, Domel Libid
Editing	Jed Boyar, Chris Gereg
Additional Rotoscope Support	Joe Vitale

**Nascar drivers are portrayed as comic book heroes.**

**SHOWREEL:** It doesn't take too long to recognize the origins of this wonderful work...?!

**PSYOP:** We've always been a big fan of graphic novels, especially the use of light. We were always wondering what would be the best way to bring something like that to life. It's a good style to tell a story.

**SHOWREEL:** How did you create the look? What were the production stages?

**PSYOP:** Before we animate, we develop the story and style frames depicting key moments in the spot. Most important for this spot was to create drama, telling a story by taking advantage of the style. By using multiple scenes at the same time, we connected scenes and emphasized actions. The actions in the boxes are actually triggering the movements of the frames itself. The combination of all the different elements work together to create the spot.

**SHOWREEL:** Do you feel there are genres in audiovisual advertising which have a stronger affinity to comics and illustration than others?

**PSYOP:** No, there are no limitations in what you can do

with animation. Today I don't even think there is a big difference between live action and animation. The two are getting closer. Live action spots use more CG elements and getting more stylized; CG spots can look completely photorealistic. We always try to get the best out of the two worlds and combine it in a new way.

**SHOWREEL:** What kind of a role do video games play for you? Are they a source of inspiration – does their aesthetic inspire specific pieces of animation and their dynamics?

**PSYOP:** Video games are still very limited by the technology they're using. There is definitely some inspiration coming out of what you way you create within those limitations.

**SHOWREEL:** A question which might sound a bit old-school... How important is the quality of the finished product for you? After all, you could say that we're working in a fast (and fast-moving) medium – no-one notices the detail...

**PSYOP:** If there is some sort of trademark for Psyop, than it would be the level of finishing that we do. Every spot we take on needs to be as good as possible. Nobody here wants to waste a month or two of their lives to make something that is not good. Part of what keeps us going is to create something we like, make something new. If we would stop caring, there would be no point in doing any creative work.

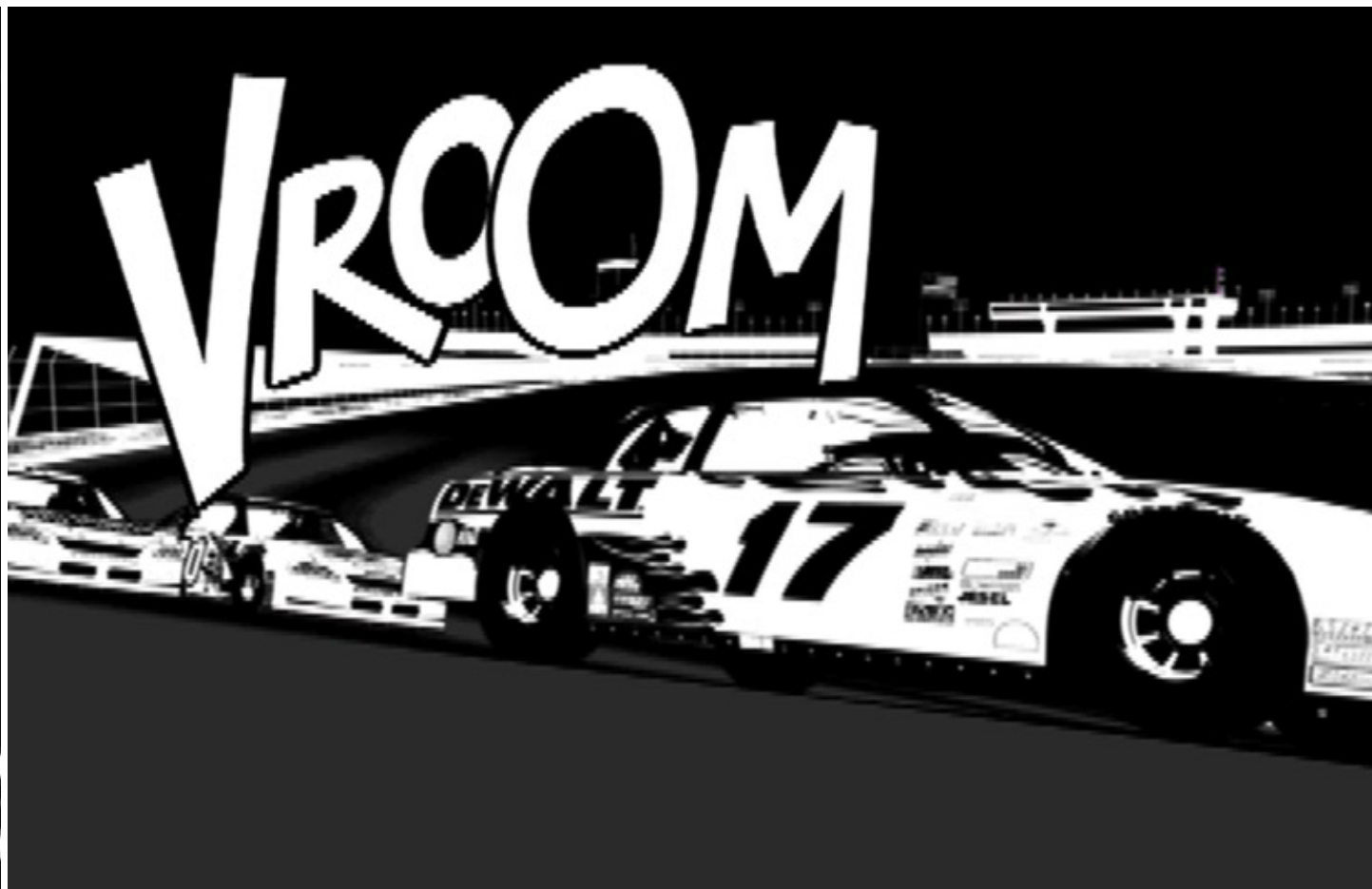






Greetings from your illustrious comic world forebears!





The clip's layout also follows comic book principles.



**StarCraft® II**  
Cinematic Teaser:  
'Building a Better Marine'

<b>Client, Company, Customer</b>	Blizzard Entertainment® <a href="http://www.blizzard.com">www.blizzard.com</a>
<b>Year</b>	2007
<b>Director</b>	Nick Carpenter
<b>Producer</b>	Angela Blake Blizzard Cinematics Team



**The StarCraft® II cinematic teaser, “Building a Better Marine”, is a 100%-CG movie using only key-framed animation. This trailer debuted at the Blizzard Entertainment® Worldwide Invitational event on May 19, 2007 in Seoul, South Korea during the company’s worldwide announcement of StarCraft II. It has been downloaded millions of times since its release.**

**SHOWREEL:** It seems that there’s still life left in the good old linear medium after all... What for you are the particular possibilities which cinematics and offline game trailers offer?

**NICK CARPENTER:** The possibilities are endless. Looking to future projects, we see the continuation of storylines with characters in a real-time environment. This allows for the freedom to create episodic material that can be downloaded periodically.

**SHOWREEL:** Could you say something about the challenges involved in the production of the clip?

**NICK CARPENTER:** One of the main challenges we faced while creating “Building a Better Marine” was our rendering software. When in the finishing stage of production, we had to break both the Cell Room and the Marine into separate passes in order to see the final images because the render farm could not handle all of the material at once. Another challenge was figuring out how to put a marine’s armor together. This was a new technique that required some invention

through the need of necessity. This then drove the design process to develop functionality within the need for aesthetics.

**SHOWREEL:** Leaving aside the issue of the resolution of the 3D elements – the production processes for linear and non-linear content seem to be becoming more and more similar?!

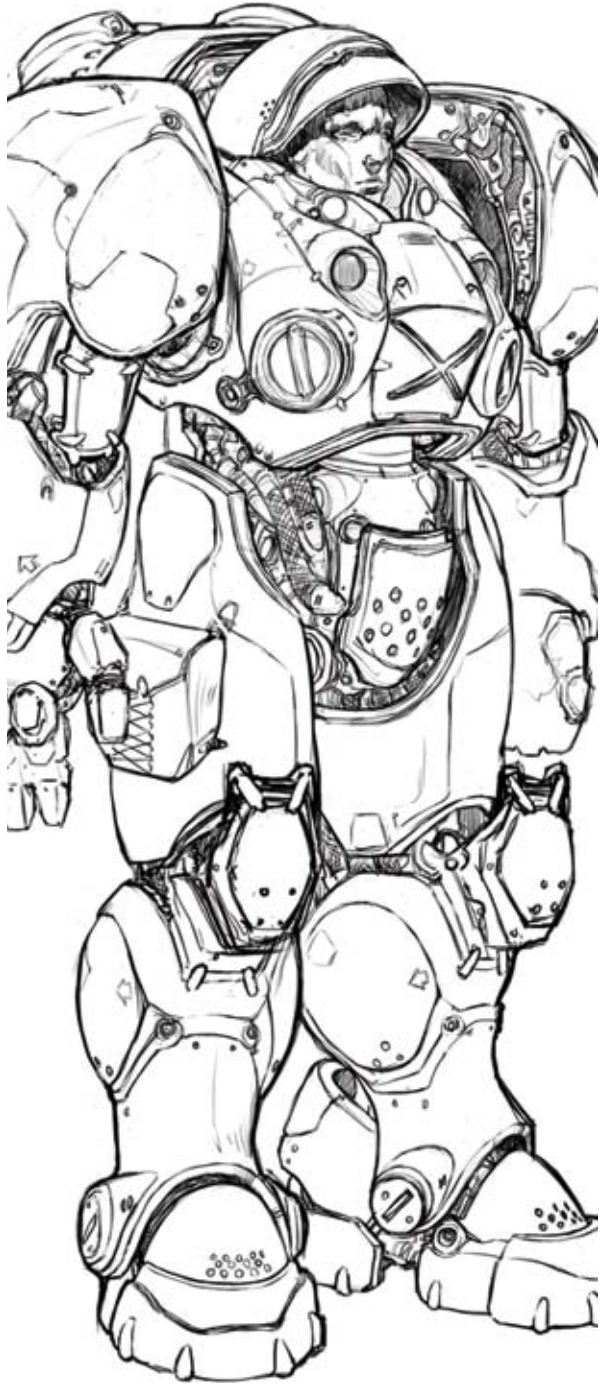
**NICK CARPENTER:** That’s an interesting observation, but not something we can comment on at this time.

**SHOWREEL:** In terms of audiovisual design, games have a strong tendency to reference inspirations from film and TV. Could it be said that your cinematics have the effect of creating internal inspirations (at Blizzard) when you’re developing new characters or worlds for the game?

**NICK CARPENTER:** In fact, the game design is the driving force behind the look of the main story characters in each world.

**SHOWREEL:** With regards to cinematic sequences in games, realtime’s on the rise! What kind of effect will this have on how these elements are generated? Would room for a certain interactive element make sense from your perspective?

**NICK CARPENTER:** Yes, an interactive element would make sense. Actually, we are currently developing an in-game (realtime) team that will work on all story mode material for StarCraft II. The pipeline process will be the same as it is for the pre-rendered material, as far as asset creation is concerned. The difference will come with using specific normal maps, lighting the scenes and characters and rendering in the engine.







This uncomfortable-looking man seems untroubled by the damaging effects of smoking.









The quality of the images underscores the game industry's claim that they can match anything classical film can do...