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# Red Bee Creates 2006 World Cup Titles

**Red Bee Media has created a cinematic title sequence for the BBC's coverage of the World Cup.**

The sequence builds on the ambience and energy in Germany during the run up to the World Cup. The titles introduce World Cup hopefuls Ronaldinho, Thierry Henry and Steven Gerrard as they teleport into iconic places in Germany's capital, Berlin, while showing their skills with a football. The titles will launch with the Germany vs. Costa Rica match today on BBC One.

Mark Walters, Design Director, Red Bee Media, said: "We wanted to illustrate the excitement and energy of the World Cup in a graceful and elegant manner. The entire sequence was crafted to Carl Davis' rendition of Handel's 'See the Conquering Hero Comes'. The music's pace allowed us to create a sequence that goes against the fast rollercoaster ride normally associated with football opening sequences as they will be introducing all World Cup matches on the BBC for four weeks. By coupling the surreal plasma metamorphose techniques with the world's best football talent, we have created a sequence no football fan will want to miss".

Louise Braham, Design Producer, Red Bee Media said: "To create the sequence the players were shot at their home



grounds and the back plates in Berlin. Ronaldinho was filmed at 'New Camp' pitch in Barcelona with a specially built green screen built on site. "Gerrard was filmed at Liverpool's training ground and Henry at Arsenal's training ground. The entire sequence was shot in hi-speed classic slow motion with speed ramps queued by the music".

Chris Grubb, Producer, BBC Sport, said: "The music was written by Carl Davis, a world famous composer and conductor responsible for scores such as 'The French Lieutenants Woman' and the BBC's 'Pride and Prejudice'. The title is 'Sports Prepare' and it is an arrangement from Handel's 'See the

Conquering Hero Comes'. Handel was a German composer who spent most of his adult life in England and it seemed appropriate that his work should feature in this World Cup. The music was recorded by the BBC Orchestra and Choir".

The post production team at Rushes then matched the players to attach particles to and create the metamorphoses impression. Rotoscoping and compositing was used to put both players' action shots and Berlin back plates together. The sound design was done at Blue and was used to enhance the plasma metamorphoses of the players.



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 Display manager Andrew Shelley Broadcast editor Conor Dignam  
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In association with **skillset**

# Faces of the future



Welcome to Hot Shots 2006. This year, in association with Skillset, we've taken our annual focus on the sector's hottest young talent to a new level. There are around 60 Hot Shots in all, ranging from broadcasters and marketers to writers and directors, producers and dubbing mixers to journalists and OB specialists.

Our Hot Shots, chosen by the *Broadcast* editorial team, have been nominated by some of the most senior and successful people in the business. The impressive range of supporting comments – with phrases such as “an absolute star”, “amazing ability” and “crucial to our success” among them – demonstrate the regard in which these individuals are held by their employers.

*Broadcast* highlighted its first Hot Shots in 1996. In that inaugural year we featured now well-known industry names such as Tiger Aspect's Andrew Zein, ITV3's Emma Tennant and the BBC's Lucy Richer – and we've tracked down the Hot Shots class of 1996 for a feature elsewhere in this issue of *Broadcast*.

Other former Hot Shots who have gone on to big things include Nicola Shindler (Red Production), Ash Atalla (Talkback Thames), Dan Brooke (Discovery), Zai Bennett (ITV2) and Danny Cohen (E4).

In an industry that has been criticised for its lack of formal training and treatment of freelancers, it is encouraging to see that the standard of new talent is as high as ever. So congratulations to the cream of this year's crop; we look forward to tracking their careers – and compiling the list for 2007.

**Emily Booth****Broadcast features editor**

## skillset

The Sector Skills Council for the Audio Visual Industries

Hot Shots is all about spotlighting emerging talent within television and celebrating innovation and creativity. So it made total sense for Skillset to become a major sponsor. Because encouraging and nurturing the industry's brightest and best talent isn't just what we do – it's our passion.

You need only look at the sheer level of global success the UK TV industry has displayed in recent years for evidence of the immense talent brimming through it. At Skillset, we love talent. We're committed to working in partnership with the industry to foster and promote it wherever possible. Whether it's new or existing talent, our workforce's skills and development are crucial to the industry's competitiveness.

But if there's one constant in this cutting-edge industry, it's change. Changing technology, changing content and changing audience demands. So it's vital we ensure the talent behind the programming is as prepared for those changes and as equipped with the right skills as possible. Skillset is proud to support and partner the fresh new generation of young TV professionals. In their exceptional abilities lies the key to the UK TV industry's entire future success.

Skillset is dedicated to shaping the foundations for the future by supporting our industry's most important asset – its people. Our TV Skills Strategy seeks to fulfil the skills and training needs of the entire workforce. The ultimate aim is simple: to bolster a growing, globally competitive and exceptionally successful future for the TV industry in the UK. A future in which these Hot Shotters are sure to play starring roles.

**Dinah Caine, Chief Executive, Skillset, Sector Skills Council for the Audio Visual Industries**

Associate sponsors

**Avid Panasonic SONY****H THE HOSPITAL**

With thanks to The Hospital for providing the venue for our photo shoot. Location: The Club at The Hospital, Covent Garden, London ([www.thehospital.co.uk](http://www.thehospital.co.uk))

**BROADCAST**



# Post-production

Left to right: ● Lisa McMahon  
● Melanie Byrne ● Julian Kirby  
● Tim Burton ● Nicolas  
Hernandez



## ▷ LISA McMAHON, AGE 28 Tracklay artist, Molinare

In the world of post-production, audio is often something of an unsung art form, but every facility depends as much on a talented audio department as it does on editors and visual effects. Few are more talented than Lisa McMahon, whose soundscapes have graced a range of shows from the BBC's *Death on the Beach*, *MasterChef Goes Large*, *Catherine the Great* and *I Hate Mondays*, to the History Channel's *Crusades* and Discovery's *I Had Sex with Aliens*. McMahon joined Molinare three and a half years ago as a receptionist. She talked her way into the tracklay department as an after-hours trainee and finally turned herself into a fully fledged tracklay artist. Says Molinare's senior dubbing mixer George Foulham: "She's conscientious, creative and understands the clients' needs. Lisa is also comfortable creating the sound design of a programme on her own – clients have been impressed."

## ▷ MELANIE BYRNE, AGE 28 Assistant producer, Rushes Postproduction

It was Melanie Byrne's enthusiasm and desire to work in animation that won her a job in Rushes' 3D department against a field of more experienced applicants, according to Rushes senior producer Louise Hussey. Since then she has worked on some of Rushes' most important 3D work, including features, commercials and TV dramas such as HBO/BBC blockbuster *Rome* and Company Pictures' *Mischief Night*. As an assistant producer she forms an integral link between producers and animators, and understands the technical issues having studied animation to degree level. Says Hussey: "Melanie has always shown a hunger to learn and has never rested on her laurels when it comes to opportunities to discover more. Her attention to detail is second to none, she has a real passion for what she does and enjoys seeing projects through to completion."

## ▷ JULIAN KIRBY, AGE 26 Graphic artist, Granada Bristol

Julian Kirby attracted the attention of Granada Bristol when he came up with the titles concept for ITV1's *Poor Little Rich Girls* from his bedroom. So impressed was the production outfit that he was promptly offered a job. He's not looked back, bringing his technical knowledge and creativity to the company's factual output, including Animal Planet's *Planet Action* and National Geographic's *Crash Science*, *MegaStructures: Supertanker* and *Wild Sex*. Granada Bristol head Alexander Gardiner calls him nothing short of inspirational. "Julian is a powerhouse of ideas. Every director who works with him enthuses over how he has lifted their work," Gardiner says. "He engages in the production process with real enthusiasm and an open mind. He is always willing to discuss and collaborate rather than bring his own agenda to the film – ensuring the graphics truly integrate with the rest of the project."

## ▷ TIM BURTON, AGE 23 Technical manager, Unit Post Production

"When I first came across Tim," Unit Post managing director David Peto says, "I could not believe the level of experience and knowledge he had for someone who is 23. But what really impresses is that he is already bringing ideas of how to improve our workflow and embrace new technology in ways we previously hadn't thought of." Burton started at Dubbs in 2003, progressing from runner to new media operator, before moving to the BBC where became involved in the BBC Final Cut Pro trials, working closely with the BBC's technology chief, Paul Cheesbrough. Next came a spell at Nats supporting online editors and colourists before providing support and training on Final Cut Pro at Clearcut. Burton now has complete technical responsibility at Unit Post for its all-Final Cut, high-def facility in London, with 10 suites, Final Touch grading and Pro Tools audio.

## ▷ NICOLAS HERNANDEZ, AGE 27 Lead creature/character technical director, Mill TV

Where would *Doctor Who* be without its monsters? And where would its monsters be without Nicolas Hernandez? He was the creative force behind some of its most memorable creations including the Werewolf, the Krillitanes and the Devil. Other credits include Baraquiel in *Hex*. Now a senior creature designer at Mill TV, Hernandez joined the company from Framestore CFC, where he worked as technical director on *Harry Potter and the Prisoner of Azkaban*. Says head of Mill TV Will Cohen: "Nicolas is an extremely talented 3D technical director and has enormous skill. He is passionate about the work and supervises diligently at every stage of the process."

## ▷ NATHAN WALSTER, AGE 24 3D Animator, Rushes (not in photo)

Nathan Walster joined Rushes in November 2004 after graduating with a Masters in computer animation from Bournemouth University. He quickly became a key member of its team, taking a leading role in the company's work recreating the harbour at Alexandria for BBC/HBO's *Rome*. According to Rushes director of sales and production Carl Grinter: "He is able to bring their ideas to the screen almost irrespective of complexity and is obviously going to be one of the best all-round talents in Soho."

## ▷ JONATHAN LIEB, AGE 29 Senior colourist, Envy (not in photo)

Just three years after training as a telecine assistant on colour correction tools DaVinci and Pogle, Jonathan Lieb is heading Envy's grading department. Since being snapped up by the company, high-profile projects have included *The Falling Man*, *Ocean Odyssey* and *The Convent*. Says Envy senior producer Clea Singh: "Jonathan shows an incredible maturity and depth for his age. His passion for his work, his sensitivity for colour and texture, and his creative and hands-on approach have made him one of the most sought-after colourists in Soho."

## CREATIVE BRIEFS

### Blackbeard sails with Rushes



RUSHES has completed more than 80 VFX shots on Dangerous Films' *Blackbeard*, a two-part factual drama about infamous pirate Edward Teach. Lead Rushes' VFX artist Hayden Jones composited blue-screen pirate elements in Shake, which were tracked into the plates of the model boats using Bijou. 3D supervisor Jonathan Privett also composited. Tim Goodchild created matte paintings of the sea in Photoshop. Angela Noble and Nathan Walster created the CG effects and Dave Bannister and David Sjodi were compositors. *Blackbeard* starts on Sunday 10 September at 9pm on BBC1.



**4** *First Choice... 'all blue skies, peace and calmness' (MW)*

#### **4 First Choice**

*Project:* Jump

*Client:* Andy Laurillard,  
marketing director, First Choice

*Brief:* Communicate First Choice's superior  
amount of legroom on long-haul flights

*Agency:* Beattie McGuinness Bungay

*Writer:* Pat Burns

*Art directors:* Gavin McGrath, Bil Bungay

*Director:* Joe Roman

*Production company:* Knucklehead

*Exposure:* National TV, cinema



## Ford | Transit



## Credits

**Project** Transit  
**Client** Mark Simpson, marketing communications director, Ford of Europe  
**Brief** Position the all-new Transit as a contemporary vehicle that makes your working day better  
**Creative agency** Ogilvy & Mather  
**Writers** Jim Ritchie, Neil Elliot  
**Art directors** Mark Hendy, Chris Hart  
**Planner** Peter LeBoutillier  
**Media agency** MindShare

**Media planner** Mark Baschnonga  
**Producer** Lyn Woodcraft  
**Production company** Knucklehead  
**Directors** Ben and Joe Dempsey  
**Editor** Dayne Williams, Cut & Run  
**Post-production** Rushes  
**Audio post-production** Finish  
**Exposure** TV, specialist press, outdoor, truck rears

## The lowdown

Ford of Europe has developed a multimedia campaign, created by Ogilvy & Mather, to support the launch of its new range of Transit vans.  
 The two-month campaign includes national TV advertising on Sky, specialist press and outdoor ads, as well as truck rears.  
 TV and print executions are based on the idea that Transit drivers are reluctant to leave their vehicles, preferring to stay inside their van while carrying out a variety of work tasks. The TV spot features drivers in their vans and focuses on a particular product feature of the vehicle, from dashboard-mounted gearboxes to Bluetooth capability and satellite navigation. The ad closes with the line: "Work just got better."  
 Last year, the Ford Transit celebrated its 40th anniversary.

First Choice Holidays   Jump	Credits		The lowdown
	<b>Project</b> Jump <b>Client</b> Andy Laurillard, marketing director, First Choice Holidays <b>Brief</b> Change perceptions of the brand by communicating First Choice Holidays' superior amount of legroom on long-haul holiday flights <b>Creative agency</b> Beattie McGuinness Bungay <b>Writer</b> Pat Burns <b>Art directors</b> Gavin McGrath, Bil Bungay	<b>Planner</b> Megan O'Grady Greene <b>Media agency</b> Walker Media <b>Media planner</b> Louise Roberts <b>Production company</b> Knucklehead <b>Director</b> Joe Roman <b>Editor</b> Suzy, Final Cut <b>Post-production</b> Rushes <b>Audio post-production</b> 750mph <b>Exposure</b> National TV, radio, press, online, cinema	First Choice Holidays is highlighting the extra legroom it offers on long-haul flights with a £6 million campaign created by Beattie McGuinness Bungay. The ad features slow-motion footage of people jumping against the backdrop of a blue sky, creating the impression that they are floating high above the clouds. As the ad progresses, more people appear on the screen and a voiceover says: "It's a big sky. Big enough for everyone to have a little bit more space. So on our long-haul holidays we give you more legroom in economy than any other major UK airline." The ad ends with the strapline: "That's why we're First Choice."

Broadcast  
18th August 2006

Flash   Britain's cleaner	Credits		The lowdown
   	<b>Project</b> Britain's cleaner <b>Client</b> James Pollock, brand manager, Procter & Gamble <b>Brief</b> Build the Flash brand away from the conventional cleaning products advertising <b>Creative agency</b> Grey London <b>Writer</b> Howard Fretten <b>Art director</b> Mike Sands	<b>Planner</b> Nicky Jones <b>Media agency</b> ZenithOptimedia <b>Media planner</b> Camilla Lister <b>Production company</b> Patricia Murphy Films <b>Director</b> Patricia Murphy <b>Editor</b> Paul Ferzenzi, Boomerang <b>Post-production</b> Rushes <b>Exposure</b> National TV	In an attempt to differentiate Flash from the wealth of competitors in its market, Grey London's latest work moves away from the conventional cleaning product ads that show the drudgery of the cleaning process, to create an over-arching brand-focused campaign. Based around the strapline "Flash. Britain's cleaner", the ads will build on the product's brand heritage and show cleaning as caring for things that British people are passionate about, and not just as a chore that needs to be done. The first 40-second TV spot in the campaign shows a floor in the Blackpool Tower being cleaned and a set of sparkling clean baths in a football ground.

Broadcast  
18th August 2006



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**Rushes**

Nathan's Cold As Ice, directed by Katie Dawson, telecine by Marcus Timpson, Smoke by Brian Carbin, Flame by Marcus Wood; The Feeling's Never Be Lonely, directed by Caswell Coggins, telecine by Simone Grattarola; Matt Willis's Hey Kid, directed by Mike Harris, telecine by Simone Grattarola, VFX by David Kiddie.



# THE CALL SHEET

Artist	Production	Direction	Art & Craft	Post-production	Commissioner
<b>MARIE MILLER: Fast Lane</b>					
<b>Record Co:</b> Small Dog Music	<b>Producer:</b> Clare Morton <b>Prod Manager:</b> Anja Kristiansen <b>Company:</b> Therapy Films <b>Tel:</b> 020 7436 5191 <b>e-mail:</b> siobhan@therapyfilms.com	<b>Director:</b> Jonnie Malachi <b>Camera:</b> Will Bex <b>1st AD:</b> Tim Blair <b>Location:</b> Baker St	<b>Prod Designer:</b> Sam Tidman <b>Wardrobe:</b> Louise Howlett <b>Hair:</b> Dee V'Icesvka <b>Make-up:</b> Dee V'Icesvka	<b>Editor:</b> James Rose @ NWH <b>Telecine:</b> Adrian Seery @ Rushes <b>Online:</b> Unit	<b>Commissioner:</b> Steve Ager <b>Company:</b> Small Dog Music <b>Tel:</b> c/o 020 7436 5191 <b>e-mail:</b> steve@chachaman.co.uk
<b>MATT WILLIS: Hey Kid</b>					
<b>Record Co:</b> Mad Cow Films	<b>Producer:</b> Barney Jeffrey <b>Prod Manager:</b> Jonas Blanchard <b>Company:</b> Mad Cow Films <b>Tel:</b> 020 7289 0001 <b>e-mail:</b> info@madcowfilms.co.uk	<b>Director:</b> Mike Harris <b>Camera:</b> August Jakobsson <b>1st AD:</b> Martin Serene <b>2nd AD:</b> Adam Presley	<b>Prod Designer:</b> Humphrey Bangham <b>Wardrobe:</b> Andy Blake <b>Hair:</b> Mellissa Brown/James Benoit <b>Make-up:</b> Mellissa Brown/Celine Nonon <b>Choreographer:</b> Priscilla Samuels	<b>Editor:</b> Ben Unwin @ Rainbow Post <b>Telecine:</b> Simone @ Rushes <b>Online:</b> Dave Kiddie @ Rushes	<b>Commissioner:</b> Tom Bird <b>Company:</b> Mercury Records <b>Tel:</b> 020 7471 5333
<b>THE MYSTERY JETS: Diamonds In The Dark</b>					
<b>Record Co:</b> 679 Recordings	<b>Producer:</b> Juliette Larthe <b>Prod Manager:</b> Claire Luke <b>Company:</b> HSI London <b>Tel:</b> 020 7437 3344 <b>e-mail:</b> beth@hsilondon.co.uk	<b>Director:</b> Douglas Hart <b>Camera:</b> Jonathan Harvey <b>Location:</b> London	<b>Art Director:</b> Ben Ansell	<b>Editor:</b> David Webb @ Final Cut <b>Telecine:</b> Denny Cooper @ Rushes <b>Online:</b> Pete Young @ Clear	<b>Commissioner:</b> Cara Brady <b>Company:</b> 679 Recordings <b>Tel:</b> 020 7284 5780
<b>THE FEELING: Never Be Lonely</b>					
<b>Record Co:</b> Island Records	<b>Producer:</b> Patrick Holtkamp <b>Prod Manager:</b> Will Misselbrook/Andy Bell <b>Company:</b> Draw Pictures <b>Tel:</b> 020 7419 4655 <b>e-mail:</b> production@drawpictures.co.uk	<b>Director:</b> Caswell Coggins <b>Camera:</b> August Jakobsson <b>1st AD:</b> Lucas Harding <b>Location:</b> Spain, London	<b>Prod Designer:</b> Antonio Leone <b>Wardrobe:</b> Richard Simpson <b>Hair:</b> Emily Newson <b>Make-up:</b> Emily Newson	<b>Editor:</b> Quin Williams @ Marshall Street <b>Telecine:</b> Simon @ Rushes <b>Online:</b> David & Eliot @ Baraka	<b>Commissioner:</b> Dave Graham <b>Company:</b> Island Records <b>Tel:</b> 020 7471 5333

# DIGIT

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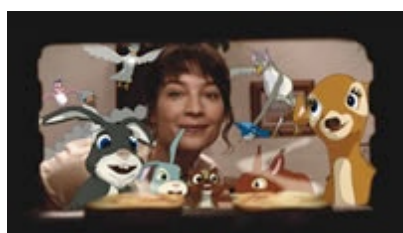
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## Rushes bakes a classic animation

Monday 31 Jul 2006

**Working with Love, Rushes whipped up some old-style animated creatures for a new ad campaign that sings the praises of Kerry Low Low Cheese.**



The simple task of making a bit of cheese on toast has been transformed into a full-scale musical production in a new commercial for Kerry Low Low Cheese.

The 30-second ad created by Love and Rushes for Irish advertising agency Chemistry, sees various cartoon woodland creatures invade an old-fashioned-style kitchen to lend the live-action heroine a hand while singing a big musical number.

The blending of old-style animated characters and live footage, combined with a sing-a-long song, is reminiscent of classic Disney cartoons of the 1940s and 1950s.

Love director Ben Dawkins had initially considered a traditional cel animation route for the old-style cartoon animation, but instead opted for 3D because of the flexibility it offered in achieving the project turnaround of just ten weeks.

“Cel animation was definitely on the cards in the beginning, but I really wanted to use CG as it’s so much more versatile as changes can be made quickly and painlessly,” he explains.

Dawkins turned to UK post house Rushes to help realize his vision. Along with the brief, he provided Rushes with a detailed background story, character synopses, sketches, story and style boards, and worked closely with each member of the team to communicate the exact look-&-feel he was after.



“Ben had a very clear vision of what he wanted to achieve,” explains Rushes lead 3D artist Andy Hargreaves. However, he gave the animators a huge amount of creative freedom to take the characters where they thought they should go. His laid back approach was very much about letting the animators do what they do best, and trusting in their talents to produce the results he was looking for...

“Ultimately this worked very successfully, and at no stage throughout the process did Ben have to drastically overhaul any of the work.”



The main challenge facing Rushes was in achieving the illusion of a traditional 2D animation not only in look but also in style. Early on in the project, Rushes animator Nathan Walster established a look for the cartoon characters using a combination of Maya's toon shader plug-in and his own shader building techniques.

Combining this with simple texture maps painted in Photoshop and some clever compositing tricks produced a suitable 1950s painted feel.

To get a feel for the 2D animation style a large number of classic cartoons and animated features were used as reference, and many of the Rushes animators had to adopt a more traditional approach in order to avoid an obvious CG look.

“On a couple of occasions the animation did look a little too fluid, and a little too perfect as can often be the way with 3D animation, and on these occasions it was down to the director, and the other animators to push it that little further to get the desired traditional look,” says Hargreaves.

Hargreaves and Rushes senior VFX artist Matt Jackson began the project by attending the location shoot in Ireland – where a full size, authentic kitchen set had been built in a disused warehouse.

Supervising the filming was essential to ensuring that the interaction between the animated characters and live-action was going to be achievable.

Not only did the actress have to act with the yet-to-be-created creatures, in the final commercial, an animated rabbit carries a real loaf of bread, a squirrel and chipmunk open real cupboard doors, and a rabbit holds a real grater while the birds grate the cheese.

“As I had already shot the commercial in my head, I knew when and where every animal would be so I could easily explain to Emilia the actress where they were and what they would be doing,” says Dawkins.

Back in the UK, five Rushes artists spent a month modelling and rigging the ten cartoon creatures working from sketches produced by Love's character artist.

“Due to the nature of 2D versus 3D, these models were not exact replicas of the original sketches,” explains Hargreaves. “More emphasis was placed on capturing the personalities of the characters.”

Having established quite early on what each of the characters had to perform during the commercial, the team at Rushes were able to build the characters to suit.



“This was particularly important with the birds, as potentially the bird models needed to have fully outstretched wings, and still be capable of folding these neatly away when they land – a huge and complex task,” says Hargreaves.

“Knowing things like the fact that most of the birds would always be flying meant valuable time saved not having to incorporate this into the model or rig.”

Each character was modelled using Maya’s polygon-modelling tools, as this offered the quickest and most flexible approach, particularly for making minor adjustments later in the production.

As the characters were to betoon shaded in the final result, detail was also kept to a bare minimum where it wasn’t required.

The characters’ back stories proved invaluable to the animators in helping them convey separate personalities in the way a character looked and moved. For example, Billy Bluebird has the character of seven-year old boy with a lisp who’s a little hyperactive having taken too much sugar.

This extended to the rigging. As each character had a different shape and proportion, moved differently, and had a different range of tasks within the commercial, a unique skeleton and rigging set-up was created for each one dependent on what was required of them.

Animation tests were carried out early on in the process in order to expose potential problems or requirements of the rigs, and even at various stages throughout the production rigs were modified to meet the demands of the animation.

“One of the worst things for a CG animator is to be restricted in what they can do with a character because of a bad rig, or one which is just not flexible enough to allow for certain movements or actions,” says Hargreaves.

“The key area for the birds was in allowing a naturalistic wing animation. Overall, this was governed by two main controllers for each wing. One control for the base of the wing and one for the tip.

Animating the up/down or forward/back movements of these controllers animated the corresponding wing areas and by offsetting these animations was capable of producing quite



complex fluid motions,” he explains.

## Bipedal movement

Similar controls were used for animating the creatures’ legs, claws, beaks and bodies. A more conventional humanoid rig was used for the rabbits, squirrel and chipmunk to allow for bipedal movement as well as walking on all fours.

Lipsync and facial expressions were controlled using a series of blend shapes, created specifically for each character with the script in mind.

Ralph the rabbit, for example, had a range of mouth shapes that allowed him to sing the relevant song lyrics, as well as a series of face shapes to cover his range of emotions from sleepy and grumpy through shy and ultimately to happy.

The main challenges in animating characters were the natural restrictions that interacting with live action posed.

In the case of the shot in which the birds lay a real napkin on the woman’s lap for example, the birds’ movements were dictated by the movement of the napkin’s corners.

Each corner was attached to a wire, and these were then jiggled around to simulate the birds attempting to gracefully lower the napkin while struggling under its weight.



“If animating entirely in CG, the animator would be free to dictate the amount of movement, flight path, and erratic nature as they saw fit, however in this case almost all of this was dictated by the live action,” says Hargreaves.

Similar difficulties were encountered with Ralph the rabbit carrying the loaf of bread. “Ralph’s paws had to remain fairly locked to the live-action loaf, and so all of his forward movement and side-to-side wobble was ultimately led by this, with the animation worked around it accordingly.

“Any problem areas, for example extreme movements, had to then somehow be absorbed and dissipated across the rig while retaining smooth animation,” he adds.

The animated characters were finally rendered with Maya’s toon shader and with shadows from Renderman.

During the compositing process, a slight light pulse and film grain was added all the CG characters, which helped them sit in with the live-action background, explains Rushes producer Misha Standford-Harris.

The final touches including gold rays, dust particles and reflections were added by Rushes head

of VFX Paul Hannaford.

## Lynn Wright

---



The decision to use 3D on the project for the flexibility it offered was put to the test with the character of Ralph the rabbit. The helpful bunny spent most of the production as a dark-brown character with rings around his eyes and patches on his body.

Fairly late in the animation process, the client requested his colour be changed to a blue-grey and for him to lose his markings. Whereas a traditional approach would have meant starting over, using 3D techniques allowed the animators to make the changes in a couple of clicks.



Detailed back stories for each character provided by Love helped the Rushes animators to understand and convey their individual personalities.

Billy Bluebird, the little bluebird, for example, had the character of a sevenyear old boy with a lisp who has overdone the sugar making him a little too energetic.



Each character had unique skeleton and rig dependent on their actions in the commercial. The rabbits, squirrel, and chipmunk used a more conventional humanoid rig which had to allow for bipedal movement as well as walking on all fours.





Ralph the rabbit had a range of mouth shapes controlled using a series of blend shapes, which allowed him to sing the relevant lyrics of the song, as well as a series of face shapes to cover his range of emotions from sleepy and grumpy through shy and ultimately to happy.

**Client:** Kerry Foods

**Brand:** Low Low Cheese

**Title:** Kitchen

**Agency:** Chemistry

**Agency producer:** Fiona McGarry

**Creative director:** Mike Garner

**Art director:** Joel Clark

**Copywriter:** Anne Fleming

**Account director:** Niamh O'Dea

**Production company:** Love

**Director:** Ben Dawkins

**Producer:** David Hay

**Film editor:** Paul Hardcastle

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

**Head of CG:** Jonathan Privett

**Lead 3D artist:** Andy Hargreaves

**Animators:** Nathan Walstar, Charles Beblin, Lars Holmgren

**Head of VFX:** Paul Hannaford

**VFX supervisor:** Matt Jackson

**VFX artist:** Martin Goodwin

**Rushes producer:** Misha Stanford-Harris

[«previous](#) | [Back to index](#) | [next»](#)



## English & Pockett and Rushe Create Redesign of Uefa Champions League Brand Identity Package



**International branding agency English & Pockett and multi-award winning post-production company Rushes have collaborated to create a comprehensive evolution of the UEFA Champions League brand identity.**

Due to be unveiled at the first round draw in Monaco 11th August 2006, marking the start of the 2006-2007 season, the new creative concept builds on the foundations of the successful identity package created by English & Pockett back in 2003.

Inspired by a phrase from the UCL brand definition, "the ultimate stage on which to crown Europe's club champions," English & Pockett in collaboration with Rushes created an iconic stadium-structure, 'the Ultimate Stage.' The stadium's starball-roof is inspired by the classic Champions League logo and its epic size reflects the scope and scale of the world's most prestigious club tournament.

With original concept design and direction by English & Pockett and post production by Rushes, the re-branded package has been implemented across an extensive range of print, environment and screen-based applications; including opening and closing sequences, comprehensive promotional kits for broadcasters, clubs and sponsors, all produced in High Definition with on air elements in full Dolby 5.1 surround sound.

### Credits:

Production: UEFA Champions League Re-design Production  
Company: English & Pockett Ltd, London.  
Creative Director: Michael Berthon (E&P)  
Print Designer: Ed Reynolds (E&P)  
Production Producer: Richard Wallman (E&P)

Post Production Company: Rushes  
3D Artist: Andy Hargreaves, George Barbour  
Digital Matte Artist: Charles Darby  
Flame Artist: Emir Hasham, Paul Hannaford  
Smoke Artist: Brian Carbin  
Post Assistant Producer: Mel Byrne  
Post Producer: Danny Jones

### How the on-air sequences were created at Rushes:

Andy Hargreaves, Rushes 3D Artist explains, "Using English & Pockett's concept artwork, direction and reference photos of existing stadiums we developed a six tier, circular stadium divided into various stands, walkways and boxes. The main challenge in creating a stadium of this size, was laying out the tiers in such a way that it was feasible for all fans in all of the stands to have an adequate view of the football field. This required a great deal of reworking and three complete stadiums were built before the final optimum layout was settled upon."

The massive chrome dome was itself something of a design challenge in that it had to accurately represent the 2D UEFA logo from as many angles as possible, whilst at the same time appearing architecturally and structurally sound. Again, the team went through several designs and builds,



experimenting with a variety of internal structures and shapes before producing the ideal, aesthetic UEFA dome.

With the design process complete, the team went on to establish the desired camera moves while Rushes 3D artist, Craig Travis began modelling the high resolution stadium geometry and all of the internal details required - even down to pitch side microphones. "At HD, it is this level of detail which really brings the stadium to life and makes it all the more believable"

The various cityscapes and final concepts were executed by Rushes Visual Effects designer Charles Darby, who created three 4k digital matte paintings for the background shots and print work.

Charles says, "Lighting designs were developed for two Ariel views of the stadium. We also worked up more detailed cityscapes that surround the enormous stadium. Having found the correct balance for the lighting, we worked on two versions of each view, one for TV and the other for print. The print images were extremely large format and required additional work so they could stand up to close inspection. The job was more a task of finding a balance that allowed a realistic city to merge with an impossibly large and iconic stadium."

Using Pixar's Renderman, Rushes 3D Artist George Barbour produced an immense polished chrome shader for the UEFA dome. By keeping the tones and reflected patterns consistent with the original, a layered displacement was introduced to the shader giving the dome a slightly panel beaten look but maintaining a finer level of bump to give it the scale. All of the final lighting, rendering and effects were also achieved using Pixar's Renderman, with Rushes' 3D Artist Nathan Walster producing the lighting setup for the stadium and subsequent render pipeline.

Andy comments, "This pipeline meant that the 3D department were able to deliver a huge range of passes to Inferno with relatively little overhead. When rendering such a huge amount of high definition CG, this level of flexibility at the compositing stage proved crucial in minimising the number of re-renders required".

The final major stage of the 3D pipeline was in populating this epic stadium. With six tiers to fill, it was estimated this would require somewhere in the region of 200,000 fans. In order to meet this challenge Rushes used Massive Jet, a stream lined version of the better-known Massive. Massive Jet's compatibility with Maya means that it is possible to import Maya cameras and geometry into the software and begin placing fans almost immediately. A custom wardrobe of supporter's kits and colours was created, allowing the English & Pockett team to specify where in the stadium they wanted to place different groups of supporters, and also produced a more realistic, random collection of fans. By customising the fan's behaviour, there was also a very natural movement to the crowd, neither too static nor too busy, which at HD is visible even on some of the widest shots. Again allowing for maximum flexibility, sections of crowd were rendered individually and later combined in Shake. This meant any additional colour correction; shadow casting and potential alterations of the fan's behaviour had a minimal impact on render times.

Finally, Rushes VFX Artist Emir Hasham, composited the 3D stadium and crowd into the animated matte paintings. Then he heavily treated the elements to create lighting and atmospheric effects. Tickertape, banners, floodlights and camera flashes were added to bring the stadium to life and live action football fans shot at Rushes Motion Control Studio were added in the foreground to complement the digital background crowds.

Rushes had just taken delivery of 10 new Flames running the latest version of software on Linux and Champions League was the first job tackled on the first new machine delivered. The new machine was installed and up and running within a few hours and an excited Emir got stuck into huge High Def composites.

"I had the freedom to explore all creative options and finesse every small detail, because complex renders at High Def that would have taken up to a couple of hours on a previous machine suddenly became possible in 10-20 minutes".

*Published on 18/08/2006*

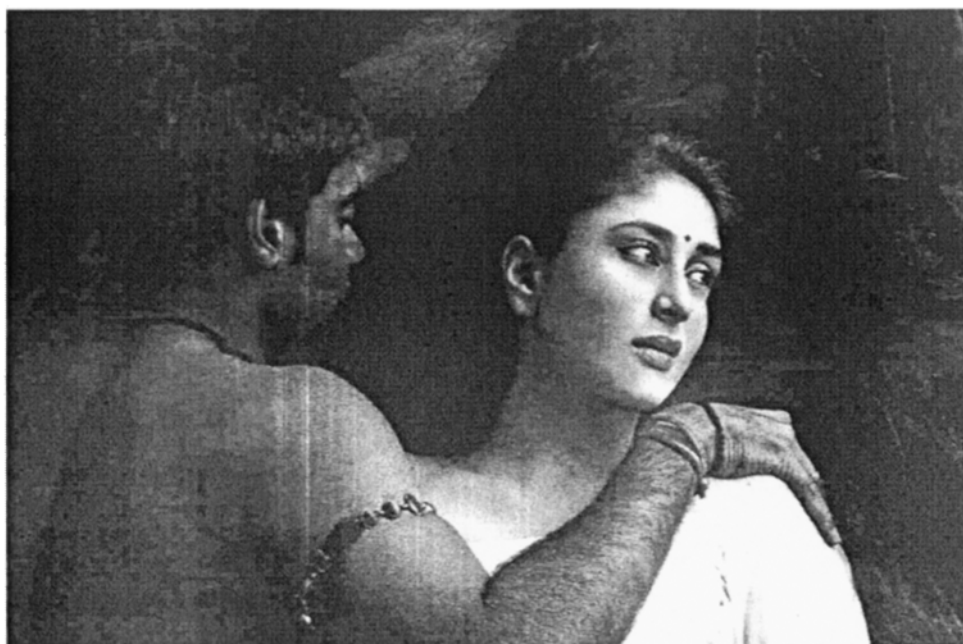


## RUSHES SOHO SHORTS HAILS WINNERS

A live-action version of The Simpsons title sequence was one of the winners at this year's Rushes Soho Shorts Film Festival. Come Home to the Simpsons, directed by Chris Palmer at Gorgeous, clinched the Adobe Title Sequences & Idents Award. Other winners at the awards, which took place last Thursday at the CC Club in Piccadilly, included Sclah Films' director Run Wrake who won The Vue Animation Award for the animated short Rabbit (pictured), which was made in the style of the 1950s children's books. Cubs, a hard-hitting drama about youths fox hunting in the city won the Ascent Media Short Film Award. Starring So Solid Crew's Ashley Walters, it was directed by Tom Harper at Free Range Films. The Arri/Arri Media Newcomer Award went to Jonathan Hopkins at Between the Eyes for Goodbye Mr Snuggles about an old gentleman who goes painting in the countryside, only for it all to go wrong. The White Stripes' The Denial Twist won the Sony Video Award for director Michel Gondry at Partizan.



## CRITIC'S CHOICE TOP TEN FILMS By DEREK MALCOLM



**Gangland Shakespeare** : Ajay Deygan and Kareena Kapoor in *Omkara*, a Bollywood take on *Othello*

### **Omkara**

PG, 140 mins

Bollywood version of *Othello*, translated to gangstaland in Uttar Pradesh. Despite the songs, it's a film of visual and emotional power that recalls the good old days of Bombay film-making when some classy directors ruled. **Selected cinemas.**

### **Les Amants Réguliers**

18, 184 mins

Philippe Garrel has crafted a long but resonant memoir of the exciting Parisian days of 1968 when to be young meant to be idealistic but disappointment and defeat loomed on the horizon. **Renoir.**

### **A Lion in the House**

NC, 225 mins.

A marathon but very moving study of children with cancer, and the effect on them, their parents and those treating them. **ICA.**

### **The Death of Mr Lazarescu**

154 mins, 15 mins

Stunning Romanian film about a sick old

man shuffled from hospital to hospital in Bucharest, constantly denied treatment. It's funny and sad, often at the same time and one of the very best films of the year. **Curzon Soho, ICA.**

### **The Wind that Shakes the Barley**

15, 126 mins

Ken Loach's Cannes Palme d'Or winner turns on the early days of the IRA, with the Irish fighting the British and each other. A class act. **Selected cinemas.**

### **Rushes Soho Shorts Festival**

A week-long celebration of short films starts tomorrow at various London cinemas and screening rooms. Delegate centre **Vue Cinema, West End.** [www.rushes.co.uk](http://www.rushes.co.uk).

### **The Fallen Idol**

PG, 94 mins

One of Carol Reed's best films is revived, reminding us that he did much more than just *The Third Man*. It's an atmospheric psychological thriller set in a London embassy with superb

performances from Ralph Richardson and the young Bobby Henrey. **NFT.**

### **Cars**

PG, 121 mins

John Lasseter's clever if uneven follow-up to *Toy Story* animates and humanises racing cars with star voices attached. The release celebrates Pixar's 20th birthday and the studio's acquisition by Disney. **Londonwide.**

### **Superman Returns**

12A, 154 mins

No, it hasn't a gay sub-text but there is plenty of religious symbolism and less flag-waving than usual in Bryan Singer's well-made edition of the popular franchise. Brandon Routh is the new Clark Kent. **Londonwide.**

### **The Cave of the Yellow Dog**

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Charming and skillful Mongolian tale of itinerant herders which will add to the pleasure of those who loved *The Story of the Weeping Camel* by the same team. **Odeon Panton Street.**

## CRITIC'S CHOICE TOP TEN FILMS By DEREK MALCOLM

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The red car and the blue car had a race: John Lasseter's smart Cars



## CRITIC'S CHOICE TOP TEN FILMS By DEREK MALCOLM



**Not gay:** Brandon Routh as Superman

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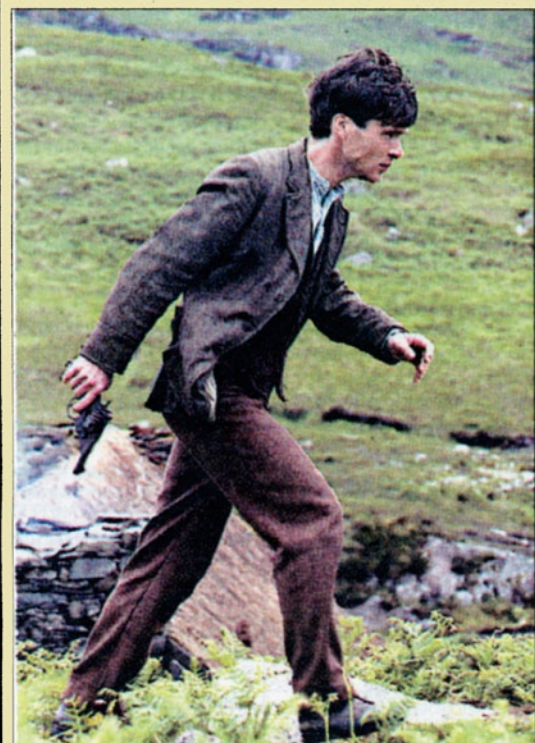
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Evening Standard  
1st August 2006

## CRITIC'S CHOICE TOP TEN FILMS By DEREK MALCOLM



**Class act:** Cillian Murphy goes on the prowl in Ken Loach's *The Wind That Shakes the Barley*

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Evening Standard  
2nd August 2006



## CRITIC'S CHOICE TOP TEN FILMS By DEREK MALCOLM



**Bollywood tragedy:** Ajay Deygan and Kareena Kapoor in *Omkara*, an Indian take on *Othello*

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# Going Underground

THE HOME OF INDIES, SHORTS AND MAVERICK MOVIE MAKING

## Little Bill

The legendary **Bill Nighy** is once more acting as spokesperson for the forthcoming **Rushes Soho Shorts Festival**. We asked him why short films matter

then you'd get a long film. But I think short films are currently the only way for filmmakers to introduce themselves. It's one of the only calling cards that's really seriously effective and I think most actors in England, or in Britain, would jump at the chance to help, not only because they understand how useful they are but also because obviously they want to encourage young filmmakers, because they want to be in films.

**How crucial are shorts to British cinema?**

We need – and I know everybody says this – but I think we need a national cinema, I think each country needs one. I don't think we need one particularly any more than anybody else, but I think it's an important part of how we get a sense of ourselves. And if it weren't for short films I don't know how anyone would get started.

**You've worked with a fair few short filmmakers in your time, is that right?**

I have yeah, I've also worked with quite a lot of first-time filmmakers, and it's worked out very well, people who've made their short and are now making their first feature. I did a film called *Lawless Heart* with Tom Hunsinger and Neil Hunter, who'd never made a film before, and it turned out to be a huge success. It took a long time to get made because as always it was hard to raise the money, but that was a big hit.

**And then there was *Shaun Of The Dead*...**

And of course I also did *Shaun Of The Dead*, which was Edgar Wright and Simon Pegg's first film in a way. They're brilliant people. That was a huge hit. I think it cost £4 million and made £40 million and that's before you get to video and DVD. It's not bad is it? That's what the money men like.

*The Rushes Soho Shorts Film Festival will run from 29 July-4 August in a variety of venues across Soho. See [rushes.co.uk](http://rushes.co.uk) for details*

It's all very well saying you support British film and new filmmakers, but not everyone who talks the talk actually walks the walk, and that's where people like Bill Nighy come in, giving up their own time to help publicise an event like the forthcoming Rushes Soho Short Festival

INTERVIEW CATHERINE BRAY

**Hotdog: So why help out the Rushes Soho Shorts Festival?**

Bill Nighy: If you're familiar to the public in any way then it does give you an opportunity to help out sometimes and the Rushes Soho Short films festival is such an obvious choice for that. It's important because short films have become kind of crucial these days inasmuch as they've become – apart from being a satisfying form that people enjoy – such a calling card.

**Have you always been a fan of short?**

I always liked B-movies – I don't mean B-movies in terms of quality, but when I was young, back probably before you were born, you'd go to the pictures and you used to get a short film and

PHOTO © FRANCESCO GILICHINI/REX



**SHORT FILM**  
BILL NICHY PROFILE



104 THE POLARISSE

Little White Lies  
August 2006





Bill Nighy has had a great year. Having carved a career playing debonair Englishmen in a manner infinitely less irritating than Hugh Grant, his ship has, at last, come in. This summer sees him playing a half-man, half-squid sea creature in *Pirates Of The Caribbean: Dead Man's Chest*. A glance at his CV shows that Nighy has worked hard for his success, with years of TV work and minor European films under his belt. *LWLies* caught up with him in his role as spokesperson for Rushes Soho Shorts to talk short film and admire his tentacles.

*Why are you this year's spokesperson for Rushes Soho Shorts?*

The reason I'm keen to be a part of the festival is because it's very important for any country to have its own cinema, or at least to make as many films as possible, because I think it's very important for our sense of ourselves. We need something that's particular to us, and the only way for people to do that is often to make short films so they can advertise themselves. They're a great way for young directors to try and make a future in films. I think internationally people are more interested in shorter films now and there are more festivals. I used to like B movies – second features I mean – but you don't get them now. When I was a lad you'd get two movies: one which was slightly shorter and then you'd get the main event. I used to enjoy that. I don't know why that died out.

*Do you think shorts have helped your career?*

Yes I do. I've made a couple of shorts which I know have done well in festivals, and I got to play leading roles at a time when I perhaps wouldn't have been asked to play leading roles in feature movies, so that was very useful for me. It gives you an opportunity to see how you'd do in that situation. It doesn't matter how long a film is if it's any good; if it's any good it'll travel and further the career of the people involved.

*Can we ask about Pirates Of The Caribbean?*

If you enjoyed the first one it'll make you very happy. It's more adventure, more romance, lots of great jokes. It's an odd experience for me because I play a computer generated sea creature; me and my crew are all half-man, half... in my case, half-man, half-squid.

*There's method acting involved obviously.*

Obviously. I did a lot of psychological investigation into the mind of a squid and the motivation of a crab, which is sideways. My men, as I like to call them, are half-man, half-hammerhead, half-man, half-lobster, half-man, half-whatever; they are quite extraordinary. It's a very spooky experience. I've done some dubbing, and seeing your movement and hearing your voice coming out of this creature is very odd. I've done things for animation before, but it's another country compared to that.

*What was the vibe on set?*

We were out in the Caribbean for quite a long time and there were moments when you looked at the set, which was basically one or two or three galleons floating on the Caribbean ocean, surrounded by rain barges which bring on huge amounts of movie rain – movie rain is big and fat, it's not like real rain – and then they hang these enormous, I mean the size of buses, Chinese lanterns all over the set, and you see the movie rain coming through the light in the Caribbean night, and you think: well, this is the movies. I've never seen anything as big as that; it's an enormous operation. You look at it and just wish there was someone there with you because it's what you imagined Hollywood was all about. It's incredible to walk onto a set like that.

*Do you feel like you're in the big league now?*

Well, you look at the ship for instance, which is so beautifully constructed, and you think, 'Shit, I better be bloody good because this is serious'. I stood on the deck and thought, 'How the fuck did I get away with this?' Often you're handed a prop which is humbling, it's just something that someone's made, and it does often make you think you better be bloody good, shape up, in order to earn your props. *James Bramble*

*Rushes Soho Shorts runs from July 29 – August 4.  
[www.rushes.co.uk/sohosHORTS](http://www.rushes.co.uk/sohosHORTS)*

# Day & Night

BRITAIN'S TOP GOSSIP COLUMN

WITH KATHRYN SPENCER, JULIE CARPENTER

& KATE BOHDANOWICZ

## RAY'S DAUGHTER IS A HOME GIRL AT HEART

*COCKNEY boy Ray Winstone will be pleased that his actress daughter Jaime's plates of meat are firmly on the ground.*

*Rising star Jaime, 20, left, recently announced that she was off to seek her fame and fortune in Hollywood but has now decided to stay put. "Los Angeles is fun but I'm here. I have got an*

*American agent but I want to kick ass in England," she told us. "There are so many great writers here and so many good parts to play, why move?"*

*Jaime, who attended the Rushes Soho Shorts Film Festival awards in a daring cut-away dress with her mum Elaine, is filming the Channel 4 series Gold Plated in Manchester. "I play a Northern girl and I'm loving it," she trilled.*





IN MY VIEW



# Producer passions

For Steve Woolley, UK film producer and judge at the Rushes Soho Shorts Festival, old shows are better left untouched and Friday nights are best spent throwing things at Germaine Greer



Woolley was a loyal *Top of the Pops* fan, and highly recommends *Shameless*



**What do you watch?**

*Newsnight*, movies, football, *Have I Got News For You*, some sit-coms, the occasional drama, documentary, events like the Dylan night on BBC4 and sporting events.

**What do you recommend at the moment?**

*Shameless* is always good, like everyone I liked *Planet Earth*, the World Cup except for the England games and Turner Classic Movies' new station 2.

**What's your favourite current TV comedy?**

*Catherine Tate*, *Saxondale* and *The Simpsons*.

**What is the worst programme in Britain right now?**

*Big Brother* drives me round the bend. And even though I really like cooking, I don't like

cooking programmes.

**Can you watch the TV without your professional hat on?**

Very difficult unless it's sports.

**Is there one programme that you never miss?**

Not any more. I used to never miss *Top of the Pops*, *Crackerjack* on Friday afternoons and the late night subtitled films on BBC2.

**Is there a programme you'd like to see resurrected?**

TV seems to be so much of its time that I think it's probably best to leave it where it is rather than trying to drag it into another age.

**What would be your ideal night's viewing?**

If I was on my own I'd probably have a complete 60s nostalgia trip. I don't think I've

ever recovered from Diana Rigg in *The Avengers*.

**Where would we find you at 11 o'clock on a Friday night?**

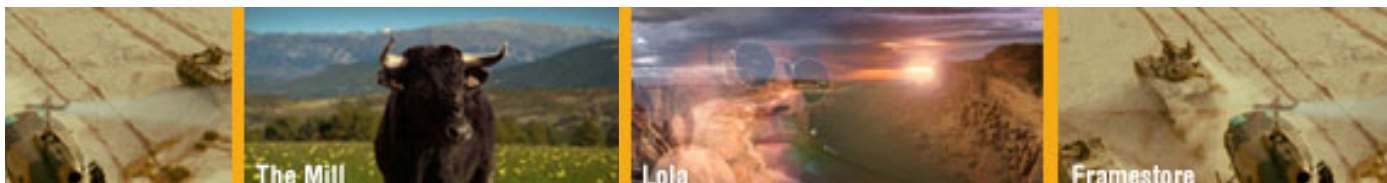
I would probably be watching *Newsnight Review*... and probably throwing things at Germaine Greer.












**If you could be any character from any film or TV show, who would you be and why?**

The only genuine A-list actor in Hollywood that I could imagine being, as opposed to simply fantasising, is Spencer Tracey. On the TV side: Lou Grant, Homer Simpson and that funny jelly-thing that's inside a Dalek.

**Who would you least like to be stuck in a lift with?**

I think Alan Partridge (but not Steve Coogan).



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## Winner's Results Rushes Soho Shorts Film Festival



**The eighth RUSHES SOHO SHORTS AWARDS NIGHT was held on Thursday 3rd August at The CC Club, Piccadilly, W1.**

The Rushes Soho Short Film Festival is a week long festival that takes over Soho from 29th July to 4th August

The celebrity packed awards ceremony was hosted by Terry Christian. Presenters included David Soul, Paul Kaye, Jaime Winstone, The Pipettes, Zoe Telford, Doon Mackichan, Stephen Woolley and Ashley Walters.

#### WINNERS INFO:

##### THE ASCENT MEDIA SHORT FILM AWARD

Winner - 'Cubs' - Director: Tom Harper @ Free Range Films  
Runners up: 'Hibernation' - Director: John Williams @ Sound Films and 'This Is Me' - Director: Sam Arthur @ Academy

##### THE VUE ANIMATION AWARD

Winner - 'Rabbit' - Director: Run Wrake @ Sclah Films  
Runners up: 'Unaccompanied Lady' - Director: Kevin Baldwin @ Chicken Productions and 'Astronauts' - Director: Matthew Walker @ Thing

##### THE ARRI/ARRI MEDIA NEWCOMER AWARD

Winner - 'Goodbye Mr Snuggles' - Director: Jonathan Hopkins @ Between The Eyes  
Runners up: 'The Technical Hitch' - Director: Jonathan Dunleavy @ Screen East and 'Ten Thousand Pictures of You' - Director: Robin King @ Stand Alone Films Ltd.

##### THE SONY MUSIC VIDEO AWARD

Winner - The White Stripes 'The Denial Twist' - Director: Michel Gondry @ Partizan  
Runners up: Beck 'Girl' - Director: Motion Theory @ Rokkit Ltd. and Gorillaz 'El Manana' - Directors: Pete Candeland and Jamie Hewlett @ Passion Pictures

##### THE ADOBE TITLE SEQUENCES & IDENTS AWARD

Winner - 'Come Home To The Simpsons' - Director: Chris Palmer @ Gorgeous  
Runners up: 'Motorola' - Directors: Smith & Foulkes @ Nexus Productions and 'CMT Music' - Directors: EYEBALLNYC @ EYEBALLNYC

For further information on the winners, the festival or the awards night, please visit [www.sohoshorts.com](http://www.sohoshorts.com) or call:

Fiona McKenzie @ CK Publicity  
Tel: 020 7580 5058/07812 100338  
Email: [fi@ckpublicity.com](mailto:fi@ckpublicity.com)

Rushes Post Production

*Published on 03/08/2006*

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## Rushes Soho Shorts winners announced

Friday 04 Aug 2006 - 11:18

The eighth [Rushes Soho Shorts Awards](#) night was held Thursday, August 3, 2006 at The CC Club in London.



Fast becoming a major annual event on the festival circuit, Rushes Soho Shorts showcases the work of some of the UK's most talented young filmmakers with free screenings of shortlisted entries held in cinemas, bars, cafes and screening rooms around Soho, London. The festival week culminates in a star-studded awards party attended by over 1,000 guests from the film, advertising, music and media industries, with awards given across five categories.

The winner of this year's Rushes Soho Shorts Awards are as follows:

### THE ASCENT MEDIA SHORT FILM AWARD

Winner: Cubs

Director: Tom Harper at Free Range Films

Runners Up: 'This Is Me' - Director: Sam Arthur at Academy and 'Hibernation' - Director: John Williams at Sound Films

## THE VUE ANIMATION AWARD

Winner – Rabbit

Director: Run Wrake at Sclah Films

Runners Up: 'Unacccompanied Lady' - Director: Kevin Baldwin at Chic Ken Productions and 'Astronauts' - Director: Matthew Walker at th1ng

## THE ARRI/ARRI MEDIA NEWCOMER AWARD

Winner – Goodbye Mr Snuggles

Director: Jonathan Hopkins at Between the Eyes

Runners Up: 'The Technical Hitch' - Director: Jonathan Dunleavy at Screen East and 'Ten Thousand Pictures of You' - Director: Robin King at Stand Alone Films Ltd

## THE SONY MEDIA MUSIC VIDEO AWARD

Winner – White Stripes "The Denial Twist"

Director: Michel Gondry at Partizan

Runners Up: Gorillaz 'El Manana' - Directors: Pete Candeland & Jamie Hewlett at Passion Pictures and Beck 'Girl' - Director: Motion Theory at Rokkit Ltd

## THE ADOBE TITLES & IDENTS AWARD

Winner - Come Home to the Simpsons

Director: Chris Palmer at Gorgeous

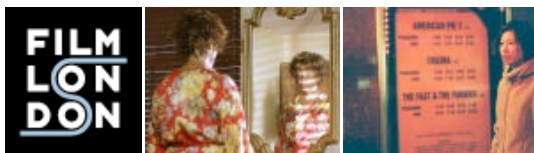
Runners Up: Motorola 'Grand Classics' - Director: Smith & Foulkes at Nexus Productions and CMT Ident Package - Director: Eyeballnyc at Eyeballnyc

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 Urban Fox Hunting Makes Impression at Rushes

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Re-Launch Of Film London Funding Schemes

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# Urban Fox Hunting Makes Impression at Rushes

Date posted: 07 August 2006



We are

pleased to announce that *Cubs*, funded through the 2005 PULSE scheme, picked up The Ascent Media Short Film Award at Rushes last week.

The eighth Rushes Soho Shorts festival kicked off on 29 July and the award ceremony was held at The CC Club in Piccadilly on Thursday 3 August. The annual event is an open forum for both established film-makers and newcomers and their work is viewed and judged on a completely level platform.

Rushes Soho Shorts offers free daily screenings of all short-listed films in bars, cafes and cinemas throughout the life of the festival. The screenings are concentrated in the Soho area, which is regarded as the centre of the UK's film-making and creative industries.

Over 1,200 films were entered into this year's festival, from the public and international film-makers.

*Cubs* was one of eleven entries in The Ascent Media Short Film Award category, which is presented to the best short film submitted by a professional film-maker.

The film follows the story of Ben and Davis - young, impressionable teens who are keen to join a local gang. The dark subject matter is complimented by an edgy filming technique and strong lead performances.

Terry Christian hosted this year's awards ceremony. Presenters included David Soul, Paul Kaye, Jaime Winstone, The Pipettes, Zoe Telford, Doon Mackichan, Stephen Woolley and Ashley Walters.

Find out more about [Rushes Soho Shorts](#).

Find out more about Film London's [PULSE digital shorts](#) programme.

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# Cubs Claims Top Prize at Rushes Soho

August 10, 2006

Rushes Soho Shorts Festival, which showcases the work of some of the U.K.'s most talented young filmmakers, has announced its winner. The winners are

The Ascent Media Short Film Award  
Winner – CUBS – Director: Tom Harper @ Free Range Films

Runners up:  
HIBERNATION – Director: John Williams @ Sound Films  
THIS IS ME – Director: Sam Arthur @ Academy

The Vue Animation Award  
Winner – RABBIT – Director: Run Wrake @ Sclah Films

Runners up:  
UNACCOMPANIED LADY – Director: Kevin Baldwin @ Chicken Prods.  
ASTRONAUTS – Director: Matthew Walker @ Thing

The Arri/Arri Media Newcomer Award  
Winner – GOODBYE MR SNUGGLES – Director: Jonathan Hopkins @ Between The Eyes

Runners up:  
THE TECHNICAL HITCH – Director: Jonathan Dunleavy @ Screen East  
TEN THOUSAND PICTURES OF YOU – Director: Robin King @ Stand Alone Films Ltd.

The Sony Music Video Award  
Winner – The White Stripes "The Denial Twist" – Director: Michel Gondry @ Partizan

Runners up:  
Beck "Girl" – Director: Motion Theory @ Rokkit Ltd.  
Gorillaz "El Manana" – Directors: Pete Candeland and Jamie Hewlett @ Passion Pictures

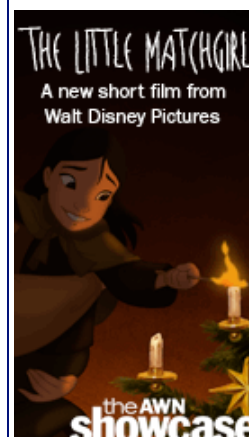
The Adobe Title Sequences & Idents Award  
Winner – "Come Home To The Simpsons" – Director: Chris Palmer @ Gorgeous

Runners up: "Motorola" – Directors: Smith & Foulkes @ Nexus Productions  
"CMT Music" – Directors: EYEBALLNYC @ EYEBALLNYC

Awards were presented on Aug. 3, 2006, at the Festival Awards night held at one of London's hottest venues, The CC Club in Piccadilly. This year's spokesperson is one of Britain's best-loved actors, Bill Nighy, whose credits include THE CONSTANT GARDENER, ENDURING LOVE and most notably his hilarious performance as the un-cool-aging-rocker-Dad in LOVE ACTUALLY.

For more information, visit [www.rushes.co.uk](http://www.rushes.co.uk).

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## NEWS

### SOHO SHORTS WINNERS

**10/08/2006**

**Last Thursday night saw the announcement of this year's Rushes Soho Shorts film festival winners at the salubrious CC club on Leicester Square.**

The awards were the highlight of a week-long celebration of filmmaking and featured celebrity presenters including compere Terry Christian, along with David Soul, Paul Kaye, Jaime Winstone, The Pipettes, Zoe Telford, Doon Mackichan, Stephen Woolley and Ashley Walters.

The Short Film Award was won by Free Range Films director Tom Harper, whose *Cubs* beat runners-up *This Is Me* from Sam Arthur at Academy and *Hibernation* from John Williams at Sound Films. The Music Video prize was scooped by Michel Gondry's mind-bendingly tricky *The Denial Twist* for White Stripes which triumphed over Motion Theory's *Video Girl* for Beck and Pete Candeland and Jamie Hewlett's animated adventures for Gorillaz, *El Manana*, through Passion Pictures.

The animation prize was snatched by Run Wrake through Sclah Films for the surreal *Rabbit*. Matthew Williams from Thing picked up the runner-up prize for his comic student film *Astronauts*, along with Kevin Baldwin of Chicken Productions' short *Unaccompanied Lady*.

The ident prize was hotly contested - Chris Palmer's *Come Home To The Simpsons*, a live-action reworking of the title sequence, scooped the top prize, closely followed by Nexus's *Smith & Foulkes*, who conversely paid animated homage to a series of classic live-action films in their *Motorola Grand Classics* spot.

The newcomer award was won by *Goodbye Mr Snuggles*, directed by Jonathan Hopkins at *Between The Eyes*. The runners-up were *The Technical Hitch* by Jonathan Dunleavy at *Screen East* and *Ten Thousand Pictures of You*, shot by Robin King at *Stand Alone Films*.

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