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October 31st 2006**

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VFX man to Rushes

Commercials facility Rushes has recruited visual effects operator Adam Watson to join its VFX department. Watson, who worked at Australian facility Animal Logic, has worked as a visual effects artist on films including *Moulin Rouge* and *The Matrix*, as well as commercials, promos and broadcast projects.

Broadcast
13th October 2006

CREATIVE BRIEFS

Rushes scoops TV awards job



RUSHES has created the title sequence for Indigo TV's *National Television Awards*. The sequence, created in After Effects, starts with live-action footage of the red carpet followed by the National Television Awards title bursting through the screen to reveal the channel logos shooting through. The celebrity nominees then appear on shards of glass before resolving to the end logo. Rushes senior designer Roisin Dunstall designed and directed the titles. After Effects artist Matt Lawrence created the graphics and titles before adding flares and sparks in Smoke. The awards air at 8pm on Wednesday 1 November on ITV1.

Broadcast
27th October 2006

Sony PlayStation | Human balls



Credits

Project Human balls
Client Kerry Lee, brand marketing manager, Sony Computer Entertainment Europe
Brief Reaffirm PlayStation as a leading Champions League partner
Creative agency TBWA\London
Writers Stine Hole, Marie Ronn
Art directors Stine Hole, Marie Ronn

Planners

Tom Morton, Dan Joseph

Media agency

TEAM Marketing

Media planner

n/s

Production company

Bikini Films

Director

Johnny Maginn

Editor

Giles Bury, Cut & Run

Post-production

Rushes

Audio post-production

Grand Central Studios

Exposure

Pan-European TV

The lowdown

TBWA\London has created a pan-European TV campaign to support PlayStation's sponsorship of the Uefa Champions League tournament.

Involving five ten-second idents, the campaign seeks to engage and involve football fans. Called "human balls" each execution shows balls, which appear to be constructed out of people, reacting to different situations. The balls are shown in a free kick, a goal, hitting a post, travelling through the rain and bouncing as if turned out from a kit bag.

The three-dimensional "human balls" were created using digital characters. A life-size rig was constructed to enable the close-up shots.

Sony PlayStation first sponsored the Champions League in the 1999-2000 season. In the UK, matches are shown on ITV and Sky.

Sony PlayStation | Passport to... | Europe



Credits

Project Passport to...
Clients Natasha King, senior product manager; Mark Hardy, European software marketing director, Sony Computer Entertainment Europe
Brief Illustrate how Passport to... inspires city adventures
Creative agency TBWA\London
Writer John Robb
Art director Esther Hjellum

Media agency

n/s

Production company

Independent Films

Director

Axel Laubscher

Editor

Rushes

Post-production

Rushes

Audio post-production

Wave Studios

Exposure

European TV, cinema, online

The lowdown

A young couple's day of discovery in a big city is turned back to front in a new pan-European TV campaign promoting the interactive travel guide for Sony's PlayStation Portable.

The device allows users to link up to guides provided by Lonely Planet covering Amsterdam, Barcelona, London, Paris, Prague and Rome.

The guides include reviews of bars, clubs, hotels and shops, as well as audio tours of key areas in each city.

The TV spot shows the couple's trip running backwards, starting at the end of their day's adventure and working backwards to the beginning of it. The effect was achieved by shooting the footage forwards and making the central characters act backwards.



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VFX.NEWSWIRE

Adam Watson Joins Rushes

Thursday October 5, 2006

MAIN PREV NEXT

EMAIL PRINT

Award-winning vfx operator Adam Watson, whose CV includes stints on Oscar-nominated feature films MOULIN ROUGE and THE MATRIX, is joining Rushes' expanding VFX department.

Watson joins the team headed up by Paul Hannaford. Further, he joins at an opportune time for Rushes, following its recent multi-million pound investment on new kit, suites and talent.

Immediately after graduating from Sydney Australia's Institute of Technology in 2000 with a design degree, Watson was snapped up by top post-production facility Animal Logic. He later joined Digital Pictures in 2004 before his work brought him to London.

As well as working as a vfx artist on a whole array of projects, including a number of high-profile feature films and numerous promos and broadcast projects, Watson's commercial credits include advertisements for Visa, Mercedes and Kelloggs. He was also integral in the re-branding of SBS Australia and TV2 in New Zealand, both of which won Promax awards.

He has also proved himself to be a very capable director. This skill is an invaluable asset to Watson, who believes that being able to see a director's vision from both sides has helped him no end in being able to envisage a director's request and then finding the best and most innovative creative solutions for attaining that vision through the art of vfx.

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"I feel extremely privileged to have the opportunity to work at one of London's top post production facilities," Watson said. "Rushes has some of the most advanced kit around and some of the finest vfx artists – now I just want to get stuck into some seriously exciting and challenging projects."

Added Hannaford, "Great post companies need fantastic creative talent. That's what Adam is... We needed to expand our team — that's vital with what's going on here at the moment — and Adam fits. These are invigorating times at Rushes."

Rushes (www.rushes.co.uk) is one of the world's leading visual effects and post-production houses, and has built a reputation for creativity and excellence from its start in 1977. Located in Soho, the heart of London's film and television district with a talented staff of 80, many with international industry experience and utilizing the most comprehensive lineup of top-end post-production technology in London.

Rushes organizes and runs the acclaimed Rushes Soho Shorts Film Festival. It is a cool, creative and relaxed annual event where the work of both established filmmakers and newcomers is viewed and judged on a completely level platform.



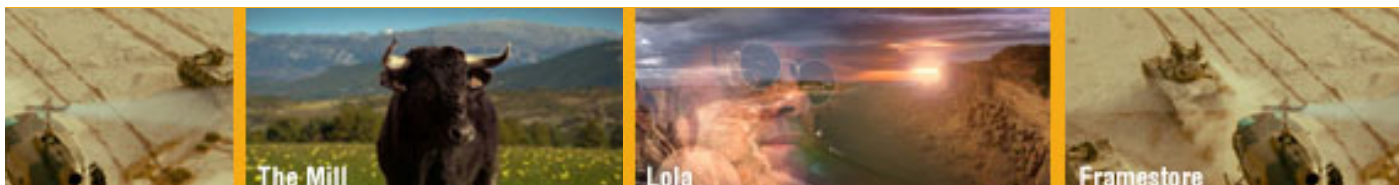
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Adam Watson Joins Rushes



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Watson brings a wealth of talent and experience to the rejuvenated team, headed up by Paul Hannaford. Further, he joins at a particularly exciting time for Rushes, following its recent multi million pound investment on new kit, suites and talent.

Adam began his career in Sydney, Australia in 2000. Immediately after graduating from Sydney's Institute of Technology in 2000 with a design degree, he was snapped up by top post-production facility Animal Logic. He later joined Digital Pictures in 2004 before his work brought him to London.

Adam has a massively diverse portfolio reflecting his passionate and varied interest in the many forms of filmmaking. As well as working as a VFX artist on a whole array of projects including a number of high profile feature films and numerous promos and broadcast projects, Adam's commercial credits include advertisements for Visa, Mercedes and Kelloggs. He was also integral in the re-branding of SBS Australia and TV2 in New Zealand, both of which won Promax awards.

But it doesn't stop there! Adam's interest in the creative process of filmmaking from beginning to end has lead him to the other side of the camera too, and Adam has also proved himself to be a very capable director. This skill is an invaluable asset to Adam, who believes that being able to see a director's vision from both sides has helped him no end in being able to envisage a director's request and then finding the best and most innovative creative solutions for attaining that vision through the art of VFX. Says Adam, "I feel extremely privileged to have the opportunity to work at one of London's top post production facilities. Rushes has some of the most advanced kit around and some of the finest VFX artists - now I just want to get stuck into some seriously exciting and challenging projects!"

Paul Hannaford adds, "Great post companies need fantastic creative talent. That's what Adam is, his work is outstanding. He is a huge future star, he is hugely talented and the VFX I have seen him produce .. well it's more than impressive! We needed to expand our team - that's vital with what's going on here at the moment -and Adam fits. These are invigorating times at Rushes."

Published on 05/10/2006

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Rushes Signs Watson

Submitted by Mark Ramshaw on Fri, 2006-10-06 17:02. [People](#) | [United Kingdom](#)



0910-rushes.jpg

Award-winning visual effects operator Adam Watson is the latest addition to the expanding VFX department at Rushes. Watson, who graduated at Australia's Institute of Technology previously worked at Animal Logic and Digital Pictures. His CV includes stints on Oscar-nominated movies 'Moulin Rouge' and 'The Matrix'. Experienced as a director, Watson has also worked on ads for Visa, Mercedes, and Kellogg.

www.rushes.co.uk

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Lionhead studios



Hugh Welchman | Managing Director / Producer
BreakThru Films



Robin Lyons | Managing Director
Calon



Bruce Steele | Director of Visual FX
Glassworks



Chris Williams | Director
Animex



Philip Hunt | Director, Partner & Creative director
studio aka

> DIRECTORY

Neil Roche

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Nick Arthurs

Mark Coleran

Nick Bicat

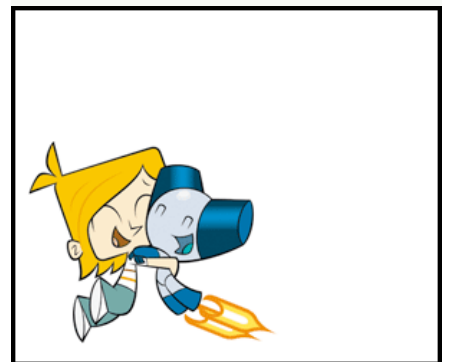
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Adam Watson Joins Rushes

Press Release

October 9, 2006 Source: Studio Daily

Award-winning VFX operator Adam Watson, whose CV includes stints on Oscar nominated feature films *Moulin Rouge* and *The Matrix*, is joining Rushes' expanding VFX Department.

Watson brings a wealth of talent and experience to the rejuvenated team, headed up by Paul Hannaford. Further, he joins at a particularly exciting time for Rushes, following its recent multi-million pound investment on new kit, suites and talent.

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Says Adam, "I feel extremely privileged to have the opportunity to work at one of London's top post production facilities. Rushes has some of the most advanced kit around and some of the finest VFX artists - now I just want to get stuck into some seriously exciting and challenging projects!"

Paul Hannaford adds, "Great post companies need fantastic creative talent. That's what Adam is, his work is outstanding. He is a huge future star, he is hugely talented and the VFX I have seen him produce .. well it's more than impressive! We needed to expand our team - that's vital with what's going on here at the moment -and Adam fits. These are invigorating times at Rushes."

RUSHES ADDS VFX TO MISCHIEF NIGHT

Monday 16 Oct 2006 - 10:39

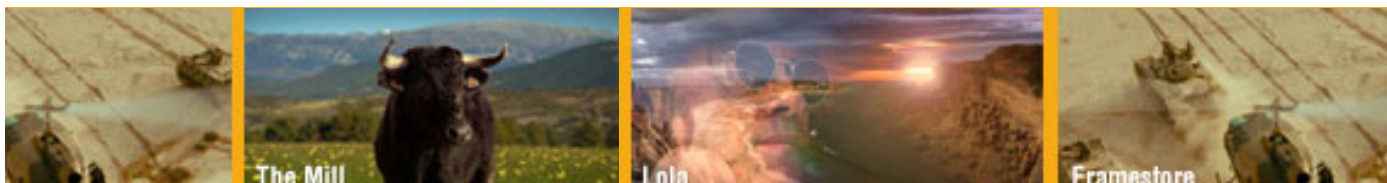
Rushes has just completed the VFX and specialist digital matte painting on 'Mischief Night', a new independent British feature film that will premiere at the BFI London Film Festival this month. The film will be released across the UK by Verve pictures on November 3, 2006.












Penny Woolcock's vivid and exuberant comedy drama is set in the lead up to Mischief Night, Yorkshire's own brand of annual chaos. Executive produced by Charles Pattinson & George Faber, the duo behind the multi award winning series "Shameless", Mischief Night, sees the return to the screen of single mother Tina Crabtree (Kelli Hollis), whose chaotic life in the Beeston district of Leeds was previously chronicled in Penny Woolcock's acclaimed "Tina Goes Shopping" and "Tina Takes A Break". Tina lives with her three unruly children, Kimberly (Holly Kenny), Tyler (Michael Taylor) and Macauley (Jake Hayward), on one side of the park, while on the other lives the large Khan family, including Immie (Ramon Tikaram), his stropky sister Sarina (Sarah Byrne) and his naughty brother Asif (Qasim Akhtar). As the clock ticks down to Mischief Night, the Crabtrees and the Khans are unaware that their worlds are about to collide.

Company Pictures "Mischief Night" include around 20 VFX shots completed by Rushes earlier this year. During the film the Asian family are involved in removing a somewhat radical cleric from their local Mosque. To achieve this and maintain sensitivity to the local community all the wide shots of the Mosque were created in post. Rushes Matte Artist, Charles Darby took reference from other local Mosques and fused them to create the finished paintings.

A second major sequence in the film involves a balloon "joy ride" over the city. Although a substantial amount of footage was in-camera, the balloon had to be added to some specific location shots in the city. To achieve this the live action balloon was rotoscoped from a locked off plate and then re-graded and animated in 2D before being composited into its new background environment.

Lynn Wright



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RUSHES COMPLETE VFX ON FEATURE FILM 'MISCHIEF NIGHT'



Rushes have just completed the VFX and specialist Digital Matte Painting on 'Mischief Night', a brand new independent British feature film that will premiere at the BFI London Film Festival this month.

The film will be released across the UK by Verve pictures on 3rd November.

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A second major sequence in the film involves a balloon "joy ride" over the city. Although a good deal of footage was in-camera the balloon still had to be added to some specific location shots in the city. To achieve this the live action balloon was rotoscoped from a locked off plate and then re-graded and animated in 2D before being composited into it's new background environment.

CREDITS

| | |
|-----------------------|--|
| Client: | Verve Pictures |
| Feature film title: | Mischief Night |
| Director: | Penny Woolcock |
| Exec Producers: | Charles Pattinson & George Faber |
| Post Facility: | Rushes |
| VFX Supervisor: | Jonathan Privett |
| VFX Producer: | Louise Hussey |
| Senior VFX Artist: | Hayden Jones |
| Digital Matte Artist: | Charles Darby |
| On-set supervision: | Andy Hargreaves |
| Compositors: | Alex Llewellyn Kate Porter Katie Goodwin |

Published on 16/10/2006

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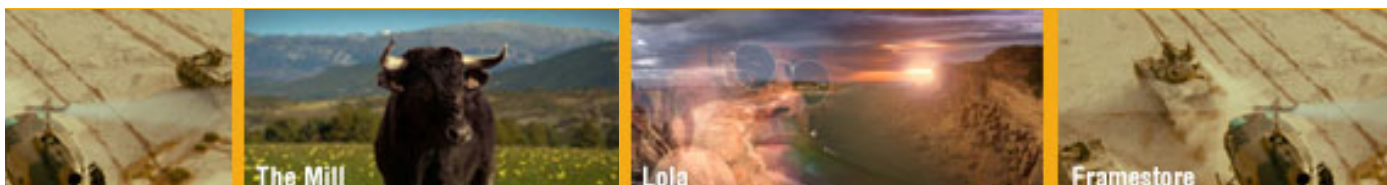
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Rushes Post Heat Wrap Spot



Rushes have completed the post on a clever new commercial for Thermacare heat wraps, which was shot in two separate environments in beautiful Croatia.

As the commercial opens the talent is shown to reach for a 'Thermacare - Heat Wrap' instead of Ibuprofen tablets to ease her back pain. She then lovingly wraps the Thermacare product around her waist, before setting about her day.

At this point the centre third of the screen changes to transport us to an idyllic summer holiday scene, full of crystal blue waters, clear blue skies and sunshine; while the top and bottom thirds take us through the actions of a regular day. In those regular day-to-day thirds we see the woman walking through supermarket aisles, lifting things off shelves, moving about the office and carrying her child about the house - and all the while her lower back remains in a blissful holiday location!

Mix and over lay was used on set to try and match the two separate images up as the woman's limbs pass from one third to another. Rushes then employed several techniques to ensure that the action of the exterior and interior plates lined up exactly. Using Flame we warped and twisted the talents body elements to make pivotal points line up perfectly - such as the spine, hips and shoulders; making the woman's movements in each pair of shots appear as one continuous event.

The grade by Rushes? Telecine expert, Adrian Seery was established in such a way as to further enhance the polar atmospheres of the two separate locations; with the bright, crisp grade of a perfect holiday scene in comparison to the darker grey grade on the other plate reinforcing the tag line "TAKE A HOLIDAY FROM BACK PAIN".

Product: Thermacare
Titles: Holiday
Agency: Publicis
Agency Producer: Michelle Grainger
Creative Directors: Stephen Glenn & Noel Sharman
Production Company: Pagan
Director: Anthony Easton
Producer: Storr Redman
Film Editor: Joel Miller at Cut & Run
Post Facility: Rushes
Rushes Producer: Josh King
Telecine: Adrian Seery
VFX Artists: Omar Akkari & Leo Weston

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NEWS IN BRIEF**18/10/2006****Game art; MTV in bloom; entries for BFI's Optronica event; Rhys Myers stars in Boss spot; open message from Green Team; money talks for Sky; PlayStation idents come to life; Another Drink?**

A series of new idents directed by Johnny Maginn out of Bikini Films for PlayStation to support its sponsorship of the Champions League was released on Tuesday. The five idents feature footballs formed out of people and were created by Rushes using a mix of digital graphics and live action close-up photography. The idents will run across Europe for the next two months. [UEFA IDENTS](#)

‘Human Ball’ campaign for PlayStation

Sunday 22 Oct 2006 - 00:01

Rushes has assisted TBWA \ LONDON in the creation of a European campaign for PlayStation to support the brand's multi-million pound sponsorship of the Champions League, Rushes has revealed. Launching on the October 17, the series of 10-second idents will run across Europe for two months with the aim of re-affirming PlayStation as a leading Champions League partner and a brand that actively encourages people to get involved and take part, says the company.

The campaign consists of five idents, each showing a number of footballs formed entirely by people, which seek to engage and involve Champions League viewers. Each of the idents depict the movement of the football reacting to various situations including a free-kick, a goal, a ball hitting a post, a ball travelling through the rain and balls bouncing as if turned out from a kit bag.

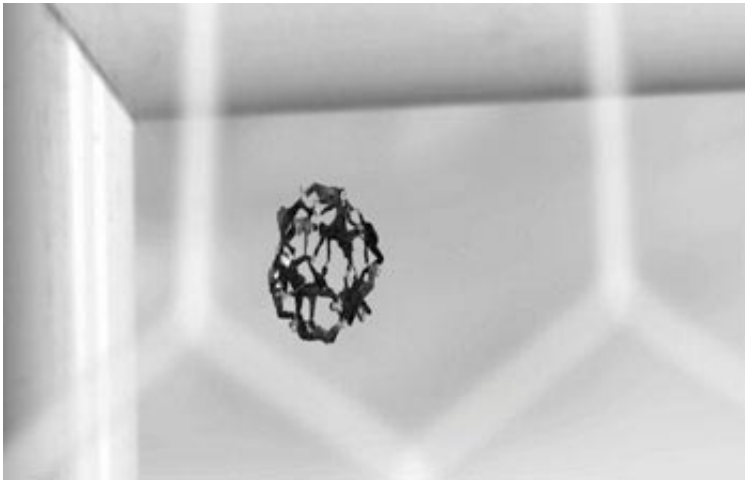


Building the ball

Rushes were given the task of creating a representation of the official UEFA ball - made entirely of people. This ‘people ball’ was to undergo a number of realistic scenarios such as being shot into a goal or bouncing off a cross bar. To achieve this, two approaches were taken, says Rushes. First, a 3D ball was built using digital characters for wide shots and, second, a complex live-action rig was constructed to allow close-up photography.

The Rushes 3D set up was completed and used by Bob Hollow special effects as a template to build the live action rig. The finished rig could carry nine artists and stood 20-feet high and over 10-feet in diameter. The match between live action rig and 3D ball had to be very carefully considered in terms of textures, lighting, clothing and hair dynamics, since the ‘ball’ was to be seen in slow-motion and close-up to camera.

Other 3D solutions for the six films included a football net, with collision & rippling dynamics solution, 3D rain, seen in extreme slow-motion, colliding with and spinning through and off the human football. The shoot was supervised by Jonathan Privett, Rushes head of 3D, Lars Holmgren, Rushes 3D supervisor on the project, and Martin Goodwin, Rushes senior VFX artist. Rushes created detailed animatics that provided a useful means for the director, DP and crew to assess the desired angles, animation speed, dynamics and other aesthetic needs during the shoot, says Rushes.



Hair net

As the ball is constantly flying at high speed, Rushes needed a solution to simulate the artists' hair for the animated ball. A 3D hair solution would have involved costly R&D time to get the hair behaving correctly, match hairstyles and the wind-blown aesthetic of the live-action. Rushes decided it was therefore best to create the hair as a textural solution - so the actor's and actresses were filmed against blue-screen, with wind machine, from front, back and profile to allow Rushes to extract accurate behaviour.

This footage was then stabilized / steady-tracked by Rushes VFX artist Alex Llewellyn and combined via Adobe Photoshop and Apple Shake to create animated texture-map sequences whilst providing an alpha channel to eliminate the area outside of the hair-limits. The textures were then mapped to 3D geometry. The geometry and UV-mapping had to be precise so as to keep the likeness to the actor's 'real' hair.

Cyflex's plug-in for Maya was chosen to simulate the cloth behaviour of the live-action clothing. 3D animator Andrew Hargreaves studied the footage carefully so as to match the look and weight of the real clothing. He then modelled low-resolution polygonal clothes to match the wardrobe of the actors from the shoot, according to Rushes. These were then converted to Cyflex cloth shapes, and the attributes of each were tuned to reflect the properties of the fabric they represented. The attributes included weight, stiffness, friction and damping giving the relevant feel of denim or cotton.

Andy Hargreaves, Rushes animator, then set up a series of dynamic fields such as turbulence, wind and gravity in order to simulate the wind machines used on the shoot and the tumbling of the football which created a believable cloth movement. Once happy with the simulation, these cloth shapes were baked; so that all the animation could be imported into the master scene without having to be re-simulated for every film.



22nd October 2006

<http://www.digitmag.co.uk/news/index.cfm?NewsID=6354>

Game of character

Lars Holmgren, Andy Hargreaves and Nathan Walster created the 12 3D characters to match the nine live-action characters with three extra characters, not present on the rig, to complete the football. Lars then rigged the 3D characters so that life-like movement could be created for each character, with hands pulling, gripping tight, feet and toes curling, back arching, heads turning, and more. The team then picked 'hero' characters relative to the camera's position and added more emphasis to certain movements to enhance the reality of each shot.

Pixar's Renderman was then used to create the necessary highly detailed shaders, with several passes rendered such as beauty, specular, displacement and shadows. Lars also sought to use Mental-Ray for certain passes such as 'soft-shadows' and occlusion, with atmospheric and volumetric lighting effects used to really tie the 3D in with the live-action.

Jonathan Privett used Maya's Wire tool and hand animation to create the soccer-net solution, whereby a (live-action) ball is kicked into the net resulting in the net wrapping around tight to the ball, sending ripples down its length. The camera-angle was such that great detail was necessary in terms of texturing and life-like dynamics of the ball collision and ripple effect.

Lars worked closely with Martin Goodwin who did all the final compositing in Flame making sure the movement, spin and positioning of each ball worked seamlessly with the live action. In addition, the surrounding environment was created using digital stills, which had dust particles and light atmosphere added to bring the scene to life. Another major part of the live action was taking out the rig; this was undertaken by Richie White (senior VFX Artist) in Flame. Both the beauty & green screen passes had to be de-rigged and then the illusion completed by the tracking in of body parts.

Matthew Bath

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There is a solution to almost everything, so it stands to reason

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- + **MCDONALD'S GETS BACK TO BASICS**
Marketing 01.11.2006
The fast-food chain is pinning its UK revival on burgers, fries
- + **BRAND HEALTH CHECK: COFFEE REPUBLIC**
Marketing 01.11.2006
The coffee-shop chain is suffering from an identity crisis exacerbated

CREATIVE - VIEW ADVERTISEMENT

Sony Playstation 'human balls' by TBWA\London



Note: video files will take up to 30 seconds to load.

DESCRIPTION

TBWA\London has created a pan-European sponsorship campaign to support PlayStation's sponsorship of the current Champions League tournament. The campaign seeks to engage and involve football fans. Called "human balls," each of the five 10-second idents show balls, which appear to be constructed out of people, reacting to different situations. The balls are shown in a free kick, a goal, hitting a post, travelling through the rain and bouncing as if turned out from a kit bag. The three-dimensional "human balls" were created using digital characters and a life-size rig was constructed for close-up shots. Sony PlayStation first sponsored the Champions League in the 1999-2000 season. In the UK, matches are shown on ITV and Sky.

Duration : 10 seconds
First Aired : 25-10-2006
Media : Television
Country : United Kingdom

CREDITS

Project name
"human balls"
Client name
Kerry Lee, brand marketing manager, Sony Computer Entertainment Europe
Brief
Re-affirm PlayStation as a leading Champions League partner
Creative agency
TBWA\London
Creatives
Stine Hole & Marie Ronn
Planners
Tom Morton, Dan Joseph
Media agency
TEAM Marketing (Uefa's media agency/contract negotiators)
Production company
Bikini Films
Director
Johnny Maginn
Editor
Giles Bury at Cut & Run
Post-production
Rushes
Audio post-production
Grand Central Studios
Exposure
Pan-European TV

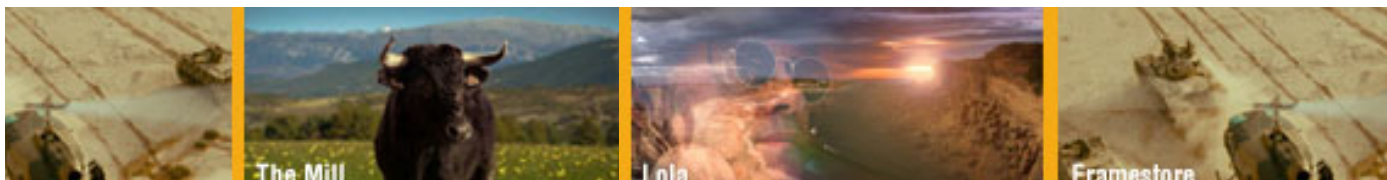
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There is more to making copy work in foreign markets than simply translating the words.

Mother
Tongue
writers

A DYNAMIC MIX OF WORDS, IMAGES AND DEBATE FROM KEY SPEAKERS
Mack Thomson
Nick Bell
Lucienne Roberts
Daniel Eatock





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RUSHES EXPANSION CONTINUES



Rushes 3D Departments, covering Commercials, Film & TV are expanding.

The addition of 5 new staff will help service the huge demand for 3D animation and VFX at Rushes.

Jonathan Privett, Director of 3D and VFX Supervisor says, "It's an amazing time for Rushes. Everyone here has been inspired following the expansion of the company and the creation of our multi purpose suites. The VFX work we have produced has been on a completely different scale. We accelerated our deliverance of high-end commercials and created fantastic work, such as Kerry Low Low Cheese, Champions League and Sony Playstation. The new VFX suites smoothed the workflow between the Animators and the Flame/Smoke Artists. Working side by side allowed for true collaboration and we have created complex work more efficiently.

I am thrilled to have launched Rushes Film & TV as a separate entity, under the guidance of Louise Hussey (VFX Producer) and Hayden Jones (VFX Supervisor). We have worked on a number of prestigious British Films such as 'Mischief Night', 'Red Road' (Jury Prize at the Cannes 2006 Film Festival) and 'The Baker' and have just secured a landmark TV series for the U.S. market, delivering in Autumn 2007. What a tremendous 12 months for Rushes. We are reaching goals we set ourselves and are excited with the prospect of delivering many more beautiful projects in the next 12!"

To accommodate this spectacular growth, Senior Producer Emma Watterson has joined as a permanent member of 3D and will be overseeing all major commercials within the department. Emma brings with her a wealth of experience in 3D. Having achieved a first class degree in animation, she joined Bermuda Shorts for 6 years, holding the position of Head of Broadcast and Commercials, before moving to One Post in 2003. Emma's new role is key to managing the ever more complex jobs, liaising with agencies and production companies to ensure Rushes delivers work of the highest standards.

In addition to Emma, Alex Llewellyn joins permanently as Junior Composer and Data Operator. He has already composited shots on a number of high-profile projects including Blackbeard for Dangerous Films/BBC1 and Mischief Night for Company Pictures, (to be released on 9th November) to name but a few.

Rushes renowned animation team has been further strengthened by the addition of Mark Pascoe and Seb Barker, joining from Escape Studios. These exceptionally talented animators have already worked on a number of projects including BBC World Cup, Northern Bank and Critos.

The final cherry on the Rushes 3D cake comes in the form of Warwick Hewett, joining Rushes from Triangle as Production Coordinator in November. Warwick, who graduated with a degree in animation chose to pursue a path in production, finding that his experience as an animator has given him a valuable insight into the animation process.

Jonathan Privett, Director of 3D and VFX Supervisor added "Gaining a reputation in the world class UK animation market is challenging to say the least. We are doing it. Most days are a roller coaster ride ... in a good way!"

Published on 27/10/2006

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News:

3 Mills Studios seeks expressions of interest from post-production companies.

3 Mills Studios, London's largest studio complex is seeking expressions of interest regarding the establishment of a post-production company at the studios.

The Winners Of The Conch 2006

UK Post & Services announced today the winners of its inaugural audio awards The Conch.

EVOLUTIONS AND NATS RE-BRAND UNDER ONE NAME

Announces major new appointments

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CANON

Firepower
DATE 20/Sep/06
COUNTRY UK
ISSUE FEATURED [UK Review Sep/06](#)
AGENCY [Tequila, London](#)
CREATIVES [Andy McLane](#)
CREATIVES [Gary Mockeridge](#)
AGENCY PRODUCER [Elspeth Williams](#)
PRODUCTION [Bikini Films, London](#)
DIRECTOR [Andy Morahan](#)
PRODUCER [Amy Appleton](#)
DIRECTOR OF PHOTOGRAPHY [August Jakobsson](#)
EDITING HOUSE [Marshall Street Editors, London](#)
EDITOR [Spencer Ferszt](#)
POST PRODUCTION [Rushes, London](#)
MUSIC John Rowcroft
MEDIA TYPE Television

DESCRIPTION

A photographic assassin races to her next victim!



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FIRST CHOICE

Jump - Kenya
DATE 03/Oct/06
COUNTRY UK
AGENCY [Beattie McGuinness Bungay, London](#)
CREATIVES [Pat Burns](#)
CREATIVES [Gavin McGrath](#)
CREATIVES [Bil Bungay](#)
AGENCY PRODUCER [Jane Oak](#)
PRODUCTION [Knucklehead, London](#)
DIRECTOR [Joe Roman](#)
DIRECTOR OF PHOTOGRAPHY [Antonio Paladino](#)
EDITING HOUSE [Final Cut, London](#)
POST PRODUCTION [Rushes, London](#)
SOUND PRODUCTION [750 mph, London](#)
MEDIA TYPE Television

DESCRIPTION

Film of a man flying in a blue sky. FVO Promotes this airline. Music: Miriam Makeba - Mbube.



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MCCAIN

Chips, Glorious Chips # 2

| | |
|-------------------------|---|
| DATE | 09/Oct/06 |
| COUNTRY | UK |
| AGENCY | Beattie McGuinness Bungay, London |
| CREATIVES | Bil Bungay |
| CREATIVES | Trevor Beattie |
| AGENCY PRODUCER | Jane Oak |
| PRODUCTION | Partizan, London |
| DIRECTOR | Michael Gracey |
| DIRECTOR | Pete Commins |
| PRODUCER | Ella Sanderson |
| DIRECTOR OF PHOTOGRAPHY | Tim Morris-Jones |
| ANIMATOR | Michael Gracey |
| POST PRODUCTION | The Mill, London |
| POST PRODUCTION | Babyfoot, Sydney |
| POST PRODUCTION | Machine FX, London |
| POST PRODUCTION | Rushes, London |
| SOUND PRODUCTION | Angel Sound, London |
| SOUND ENGINEER | Diesel Schwarze |
| MEDIA TYPE | Television |

DESCRIPTION

A glorious adaptation of the famous 'Food, Glorious Food' from the musical 'Oliver.'
Promoting McCain's Home Fries.



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MULLER

| | |
|-------------------------|--|
| Beach | |
| DATE | 01/Sep/06 |
| COUNTRY | UK |
| ISSUE FEATURED | UK Review Sep/06 |
| AGENCY | TBWA, London |
| CREATIVES | Rob Turner |
| CREATIVES | Nick Hutton |
| AGENCY PRODUCER | Lucy Wood |
| PRODUCTION | Bikini Films, London |
| DIRECTOR | Katie Bell |
| PRODUCER | Dominic Wilcox |
| DIRECTOR OF PHOTOGRAPHY | Remy Chevrin |
| EDITING HOUSE | The Whitehouse, London |
| EDITOR | Nick Alex |
| EDITOR | Sam Gunn |
| POST PRODUCTION | Rushes, London |
| MEDIA TYPE | Television |

DESCRIPTION

Kids are given this yogerty treat to keep their energy up on the beach



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PERSIL

Penguin Girl
DATE 02/Oct/06
COUNTRY UK
AGENCY [BBH, London](#)
CREATIVES [Dan Hubert](#)
CREATIVES [Amber Casey](#)
AGENCY PRODUCER [Angela Zabala](#)
PRODUCTION [Home Corp, London](#)
DIRECTOR [Sara Dunlop](#)
PRODUCER [Stuart Bentham](#)
DIRECTOR OF PHOTOGRAPHY [Stuart Graham](#)
EDITING HOUSE [Cut & Run, London](#)
EDITOR [Andy McGraw](#)
POST PRODUCTION [Absolute Post, London](#)
POST PRODUCTION [Rushes, London](#)
MEDIA TYPE Television

DESCRIPTION

A little girl decides she wants to be a penguin when she grows up



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SONY

Human Ball
DATE 23/Aug/06
COUNTRY UK
AGENCY [TBWA, London](#)
CREATIVES [Tony McTear](#)
CREATIVES [Stine Hole](#)
CREATIVES [Marie Ronn](#)
PRODUCTION [Bikini Films, London](#)
DIRECTOR [Johnny Maginn](#)
EDITING HOUSE [Cut & Run, London](#)
EDITOR [Giles Bury](#)
POST PRODUCTION [Rushes, London](#)
SOUND PRODUCTION [Shriek, London](#)
SOUND PRODUCTION [Grand Central, London](#)
MEDIA TYPE Television

DESCRIPTION

Promoting PSP's sponsorship of the Champions League, these idents show floating footballs formed entirely by people linked together by their hands and feet

[Adidas - Kicking It](#)
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[Audi A6 - Illusions](#)
[BMW 5 Series - Ink](#)
[British Heart Foundation - Artery](#)
[Carling - The Big Match](#)
[Clarks Kids - Marathon Boy](#)
[Double Velvet - Soft Factory](#)
[Egg - New Pyramid](#)
[Guinness Extra Cold - Surfer](#)

[Hewlett Packard - Next Shift](#)
[Honda Civic - Everyday](#)
[Honda IMA - Sense](#)
[HSBC - Hole in One](#)
[Ikea - Clutter](#)
[John Smith's - Doorstep Challenge](#)
[John Smith's - Showstopper](#)
[Levi's - Hispanic](#)
[Lynx - Touch](#)
[NHS Careers - Steps](#)

[Nike - Magnet](#)
[Nike Euro 2004 - The Other Game](#)
[Nike - Musical Chairs](#)
[NSPCC - Silence](#)
[O2 - Digital Music Player](#)
[Observer Music Monthly - Abba to Zappa](#)
[Orange - Alan Cumming](#)
[Orange - Sean Astin](#)
[Orange - Verne Troyer](#)
[Orange - The Player](#)

[Pepsi Max - Can Fu](#)
[Peugeot 307 - Envy](#)
[Powerade - Cool New Camera](#)
[Robinsons - Boogie](#)
[Smirnoff - Matroskha](#)
[Sony Playstation 2 - Mountain](#)
[Tango Apple - Velcro](#)
[Tango Orange - Pipes](#)
[Teen Road Safety - Cribs](#)
[The Guardian - Calf](#)

[The Number - Rocky](#)
[The Times / BFI London Film Festival - Director](#)
[Toyota Corolla - Party Dress](#)
[Travelocity - Ironing](#)
[Typhoo - Water](#)
[Virgin Mobile - Asylum](#)
[VW Golf - A Life in a Day](#)
[VW Passat - The Getaway](#)
[VW Passat - Bollocks](#)
[VW Polo - Giants](#)



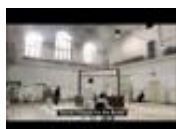
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Product Robinsons
Title Boogie
Production Co Aardman Animation
Director Scott Pleydell-Pearce
Producer Louise Holmes
Agency Bartle Bogle Hegarty
Creative Director Rosie Arnold
Copywriter Matt Kemsley
Art Director Rosie Arnold
Agency Producer Nerine soper
Post Production Co Rushes
Editing Company Aardman Animation
Editor Scott Pleydell-Pearce
Music Wave, London



[\[small movie \]](#)

Product Travelocity
Title Ironing
Production Co Blink Productions
Director Blue Source
Producer Nick Glendinning
Agency Miles Calcraft Bringshaw Duffy
Creative Directors Paul Briginshaw, Malcolm Duffy
Copywriter Emer Stamp
Art Director Ben Tollett
Agency Producer Emma Gooding
Post Production Co Rushes
Editing Company Speade
Editor Adam Spivey
Music Theme to Whickers' World



[\[small movie \]](#)

Product Virgin Mobile
Title Asylum
Production Co MJZ
Director Dante Ariola
Producers Debbie Turner, Natalie Hill
Agency Rainey Kelly Campbell Roalfe / Y&R
Creative Director Rainey Kelly Campbell Roalfe / Y&R
Copywriter Richard Beesening
Art Director Martha Riley
Agency Producer Helen Durkin
Post Production Co Rushes
Editing Company Peepshow
Editor Andrea MacArthur