



# stash

32

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

like.no.other™



**The Better Way.** The new Vegas+DVD Production Suite with Vegas® 7, DVD Architect™ 4, and Dolby Digital® AC-3 surround sound encoding is the better way for professional HD video and audio production. Whether working in DV or XDCAM™ HD, its intuitive interface, streamlined workflow, and extensive feature set make it the optimal choice for nonlinear video editing and production. Coupled with its comprehensive audio features and new DVD authoring tools, the Vegas+DVD Production Suite is a complete, single solution for all your production requirements in the studio or in the field.

Other applications limit your potential.  
Don't settle for less. The better way has arrived.  
Download a free 30-day trial at:  
[www.sony.com/betterway](http://www.sony.com/betterway)



**SONY**  
Vegas+DVD

The logo consists of a lime green rounded rectangle with a subtle drop shadow. Inside the rectangle, the word "stash" is written in white lowercase letters, and "cash" is written in black lowercase letters.

stashcash

**Coming soon to goodie bag near you.**

# Hey cheapskate, wanna save \$146?

**SIXPACK 5** releases April 2007. Over seven more hours of inspiration stuffed onto six DVDs.

- More than 175 outstanding animation, VFX and motion design projects
- Behind the scenes extras
- Hi-res PDF files of the 40-page companion book for all six disks
- + **BONUS** films and **BONUS** music tracks

**BUY ALL FIVE SIXPACKS BEFORE MAY 31ST, 2007 FOR ONLY \$499\* AND SAVE \$146.**

Sixpacks are limited edition collections - get yourself to [www.stashmedia.tv/promo](http://www.stashmedia.tv/promo) and order today.

\*Price in North America, International orders add \$19 shipping



# stash

DVD MAGAZINE 32



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publishers:  
LARA OSLAND, STACY FRY

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

Music editor: STEVE MARCHESE

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

Montage editor: JEFF ZEMETIS

Intern: EVAN DOHERTY

DVD production: ASSET DIGITAL

Title animation: KYLE SIM, TOPIX

Title music: TREVOR MORRIS

Cover image: BLUR STUDIOS

[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)

ISSN 1712-5928

Legal things: Stash Magazine and Stash DVD are published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher. Stash Media Inc. does not promote or endorse products, services or events advertised by third party advertisers. Submissions: [www.stashmedia.tv/submit](http://www.stashmedia.tv/submit). Subscriptions available from [www.stashmedia.tv](http://www.stashmedia.tv). Contact us at: Stash Media Inc. 484-1641 Lonsdale Avenue, North Vancouver, BC V7M 2J5 Canada Printed in Canada.

Addiction is not a pretty word. But how else to explain the seven entries in this issue – including the opening, closing and bonus films – made without clients or substantial cash exchanges. All of them are officially “self-promotional” pieces, ostensibly produced to attract clients, employers or movie studios with means. It is a risky tactic that has worked only sporadically in the past but will no doubt continue as a growing pool of studios and students compete for meaningful attention and the revenue that comes with it.

But here is the truth about these seemingly industrious, motivated, self-starter types: they are sick. Sick like alcoholics are sick. All of them have rent, car, alimony, insurance or mortgage payments to make but choose instead to avoid real life and real work by drowning their sorrows in the warm and frivolous glow of pulsing pixels.

No, addiction is not a pretty word, but that is what it comes down to – an uncontrollable urge to create fun and beauty for no immediate financial gain. Ongoing research has not produced a cure but remedial accounting classes and time-share sales training retreats are said to provide some relief.

Our prayers are with them all.

Stephen Price

Editor

New York, May 2007

[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

stash 32.01

**SAAB "BLACKBIRD"**  
TVC :60 (spec)

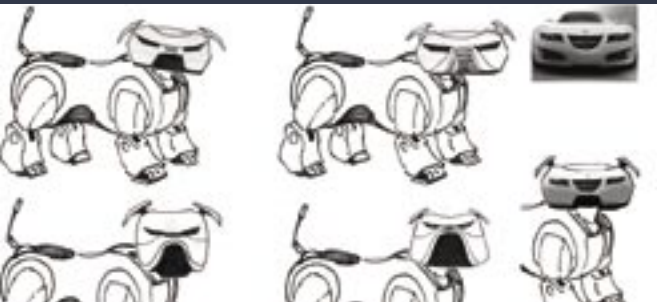
**Director:**  
**JOSEPH KOSINSKI**

**Production:**  
**ANONYMOUS CONTENT**

**Animation/VFX:**  
**SPEEDSHAPE, LOS ANGELES**  
[www.speedshape.com](http://www.speedshape.com)

The spark for this smooth and elegant spec spot was ignited during a trip to the LA Auto Show in December 2006 where director Joseph Kosinski spotted the Saab Aero X concept, "I knew immediately it was the car I wanted to use in the spot. I also wanted to do a branding spot rather than make it product-specific – no gimmicks, slogans, taglines, etc. Focus on mood rather than features, and try to provide a brief glimpse into the near future. The approach is more like a music video – a very simple, classic, open narrative, with focus on establishing a relationship between the car and the girl through a variety of visual metaphors, i.e. opening doors vs. folding legs, cutting between girl on her back and car upside down on the road, etc."





The silky and riveting final visuals belie three months of late nights and technical heavy lifting by the Venice, CA office of CG specialists Speedshape. VFX super Robert Nederhorst let's us in on some production secrets: "For all the 3D work we used 3ds Max and rendered with V-Ray. The V-Ray render engine chewed through 280 million polygons in the forest scene with over 1000 trees in it. Render times for that were manageable at 2 hours/frame at 960x540 with displacement, reflection, shadows, and pure HDRI lighting. Our entire shoot used a digital film pipeline with the Viper camera in FilmStream mode. Compositing was done in D2 Software's Nuke and we used Intel based Xeon workstations and AMD based Opteron render nodes. Additional Boxx hardware provided realtime HD playback and we used a Panasonic 50" 1080p plasma to QC our work."

**Read extensive technical details at [www.stashmedia.tv/32\\_01](http://www.stashmedia.tv/32_01).**

**Watch behind the Scenes on the DVD.**

#### **For Anonymous Content**

EP: Jeff Baron  
HOP Sue Ellen Clair  
Head of sales: Michael DiGirolamo  
DP: Gary Waller  
Storyboards: Dwayne Turner

#### **For Speedshape**

VFX super: Robert Nederhorst  
Producer: Stephen Griffith  
CG super: Greg Tsidilas  
Compositing super:  
Marc Dominic Rienzo  
Previz: John Allardice  
Digital artist/videographer:  
Erick Schiele  
Digital artists: Nathan Millsap,  
Linden Vennard, Matt Fairclough  
Modeling: Jared Tripp, Justin Mijal  
VFX assistant: Hagen Gilbert  
Compositing assistant:  
Brady Doyle  
3D tracking: Mike Orlando  
EP: Steve Reiss  
Managing director: Carl Seibert  
On set photography:  
Pamela Newlands

Music: remix of Nina Simone by  
Jeffery Kosinski

#### **Toolkit**

3ds Max, V-Ray, Scratch, PF Track,  
Photoshop, Terragen

stash 32.02

**XBOX GUITAR HERO 2 "HERO"**  
TVC :30

**Agency:**  
**MCCANN WORLDGROUP,**  
**SAN FRANCISCO**

**Director:**  
**PETER CANDLELAND**

**Animation:**  
**PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

The good news was the board and visual references from the agency were very cool. The bad news was a project that needed 10-12 weeks of production time had to be done in four. "Pulling high-quality traditional 2D animation, rich painterly backgrounds, CG elements and VFX, and complex compositing into a coherent and good looking film in such a short time was a challenge," admits Passion Pictures producer Anna Lord. "Delivering in HD 1920 x 1080 at 24fps also put a lot of extra pressure on machine time. We had to bring in extra air conditioning to stop the machine room from blowing up."



**For McCann Worldgroup,**  
**San Francisco**

CDs: Scott Duchon,  
Geoff Edwards  
Copy: Mat Bunnell, Rick Herrera  
AD: Nate Able  
Producer: Hannah Murray

**For Passion Pictures**

Producer: Anna Lord  
EPs: Hugo Sands, Michael Adamo

**For Machine Head**

Sound Design: Stephen Dewey

Music: "Woman" by Wolfmother

**Toolkit**

Toonz, Photoshop, XSI, Mirage,  
After Effects, Final Cut Pro,  
pencils, paper





#### For Downtown Partners/DDB

CD: Dan Pawych  
AD: Linda Carte  
Copy: Shelly Dwyer  
Producer: Laurie Maxwell

#### For Motion Theory

Directors: Mathew Cullen,  
Grady Hall  
DP: Mark LaLiberté-Else  
Producer: Anna Joseph  
EP: Javier Jimenez  
ADs: Mark Kudsi, John Fan  
VFX super: Vi Nguyen  
VFX producer: Matt Winkel  
Programming : Josh Nimoy

3D animators: Chris Clyne,  
Tom Bruno, Danny Zobrist, Kyle  
Cassidy, Helen Choi,  
Josh Cortopassi, Hao Cui,  
Jesse Franklin, Grace Lee, Ruel  
Smith, Keith Yakouboff, Kai Bovard  
Designers/2D animators:  
John Fan, Mark Kudsi, Jake  
Sargeant, Mike Slane,  
Krystal Chinn, Christian De Castro,  
Chad Howitt, Evan Parsons  
Concept artists: Warren Fu,  
Derick Tsai, Francis Tsai  
Editor: Jason Webb  
Assistant editor: Josh Basche  
Editorial producer: James Taylor

#### For 1.1 VFX

Lead compositor: Danny Yoon  
Additional compositing:  
Matt Motal, Kevin Prendiville

#### Toolkit

Maya, Shake, Flame

#### GATORADE “WHAT’S INSIDE” TVC :60

Agency:  
DOWTOWN PARTNERS DDB

Directors:  
GRADY HALL,  
MATHEW CULLEN

Production/animation  
MOTION THEORY

[www.motiontheory.com](http://www.motiontheory.com)

VFX:  
1.1 VFX  
[www.1pt1.com](http://www.1pt1.com)

To leverage Gatorade’s endorsement deal with Pittsburgh Penguin phenom Sidney Crosby in Canada, Toronto agency Downtown Partners DDB and Motion Theory take us inside the young Canadian’s head to see what goes on just before a goal. The surreal result (a combination of 3-D and 2-D animation, in-camera effects and software written for the project) is crammed with quick and twisted references to hockey and Crosby’s personal life: e.g. the scene of him battling household appliances on spider legs is a reference to his childhood habit of firing hockey pucks at the family dryer. Post schedule: four months with a crew of 25.

## “COLIN MCRAE DIRT”

Game trailer

**Game developer:**

**CODEMASTERS**

**Director:**

**WIEK LUIJKEN**

**Animation:**

**AXIS ANIMATION**

[www.axisanimation.com](http://www.axisanimation.com)

The assignment on this project, says Axis EP Richard Scott, was to distinguish the trailer for *Colin McRae Dirt* from the many other driving and off-road promotional clips in the games world. “The trailer needed to illustrate to consumers the main features of the new title, which are a variety of racing styles, extensive car damage, detailed car interiors and amazing realism including visual effects. It also needed to induce high levels of emotion from the viewer and explain how the franchise has progressed since the last Colin McRae Rally game.”  
Schedule:14 weeks.

**For Codemasters**

Brand manager: Guy Pearce



**For Axis Animation**

Producer: Paula Lacerda

EP: Richard Scott

Production coordinator: Jo Shaw

Technical director: Nic Pliatsikas

Lead artist: Sergio Cairas

**Toolkit**

Maya, Houdini, Modo,

Combustion, Final Cut Pro



**ALTOIDS**  
**“AUSTRALIAN DOUBLE BACK”,**  
**“BLOW HOLE BOB”**  
**TVCs :30 x 2**

**Agency:**  
**LEO BURNETT, CHICAGO**

**Director:**  
**TIM GODSALL**

**Production:**  
**BISCUIT FILMWORKS**

**VFX:**  
**ANIMAL LOGIC**  
[www.animallogic.com](http://www.animallogic.com)

Sydney's Animal Logic help pump up the comedy on these spots for Biscuit director Tim Godsall who, in a rare personal moment, reveals, "I was just so happy for the actors, to be honest. There aren't a lot of good roles out there for people with blowholes in the back of their necks or with bananas for hands. So when an opportunity like this comes along it's gratifying. And the dog was such a cool dog... I ended up keeping him."

**For Biscuit Filmworks**

DOP: Bryan Newman  
EPs: Shawn Lacy Tessaro,  
Eric Stern  
Line producer: Karen O'Brien  
Production designer: Janet Nelson

**Toolkit**

Flame

**For Leo Burnett, Chicago**

AD: Reed Collins  
Copy: Bob Winter  
Producer: Ray Swift

## AIR ACTION VIGORSOL

Viral and TVC :30

**Agency:**  
BBH LONDON

**Director:**  
BEN DAWKINS

**Production:**  
STINK

**Animation:**  
MOVING PICTURE COMPANY  
[www.moving-picture.com](http://www.moving-picture.com)

This spot raises a lot of questions (mostly about the ingredients of these Italian mints and the digestive abilities of forest rodents) but there is also the problem of how to recreate the director's illustrative visual reference in 3D animation. The answer, according to Jake Mengers, MPC 3D lead, was lots of tests. "We discovered if we used after effects plug-ins, such as edge detects, median blurs, and artistic effects to treat 3D passes we could get the illustrative look in the final comp. We combined this with further 3D passes composited in Shake to build up the look we wanted."

**Read more detailed tech notes at [www.stashmedia.tv/32\\_06](http://www.stashmedia.tv/32_06).**

**Watch Behind the Scenes on the DVD.**



### **For BBH London**

CDs: Verity Fenner,  
Claudia Southgate  
Producer: Olly Chapman

### **For Stink**

EP: Blake Powell  
Producer: Sophie Kluman

### **For Moving Picture Company**

Editor: Alex Holden  
VFX super: Jake Mengers  
Post producer: Sophie Gunn  
3D team: Jorge Montiel, Duncan McWilliam, Andreas Graichen, Will Broadbent, Ali Dixon, Tony Thorne  
Matte painters: Henrik Holmberg, James Bailey  
Shake composers: Becky Porter, James Russel, Kim Stevenson  
FX artist: Ashley Tyas

### **Toolkit**

Maya, Flame, Shake

**For Adidas International**

SVP BMC: Eric Liedtke  
 VP GMC: Chris Kyle  
 Communication managers:  
 Kieran Riley, Andrew Lux

**For 180 Amsterdam**

Directors/CDs: Sean Thompson,  
 Dean Maryon  
 ECDs: Richard Bullock,  
 Andy Fackrell  
 EP: Tony Stearns  
 Producer: Kate Morrison

**For TBWA Worldwide**

CCO: Lee Clow  
 CD: Joe Kayser  
 Copy: Crocket Jeffers  
 AD: Andy Nordfors

**For Passion Pictures**

Supervising animation director:  
 Dan Sumich  
 Doc live action director:  
 Dan Gordon  
 EPs: Michael Adamo, Hugo Sands  
 Animation producer: Erika Forzy  
 Assitant animation producer:  
 Debbie Crosscup  
 Head of CG: Jason Nicholas  
 Compositors: Lee Gingold,  
 Ray Lewis, Niamh Lines, Neil Riley,  
 Ed Salkeld  
 2D animation PCs: Dave Burns,  
 Jennifer Coatsworth  
 Animators: Rikke Asbjoern, Tom  
 Gravestock, Kristian Hammerstad,  
 Jerry Fordher, Tim Snapher, John



Robertson, Pete Candeland,  
 Yu Sato, Dave Burns, John  
 Williams, Stephane Coedel, Wip  
 Vernooij, Dave Lea, John Taylor,  
 Tim Sanpher, Steve Irwin, Rikke  
 Asbjoern, Tim Webb

**For Grand Central Studios**

Mixer: Gary Turnbull

**Toolkit**

Combustion, After Effects, Flash,  
 Final Cut Pro

**ADIDAS "IMPOSSIBLE IS NOTHING" 2007**

Cinema and TVCs x 4

**Agencies:**

**180 AMSTERDAM,  
 TBWA WORLDWIDE**

**Directors:**

**DEAN MARYON,  
 SEAN THOMPSON**

**Animation/design:  
 PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

Starting with artwork and narratives supplied by outstanding athletes, Passion Pictures shot and animated a series of 30 inspirational tales built on how those athletes survived the toughest moments in their careers. The key to making it all work, says Dean Maryon, CD/director at 180 Amsterdam, "was focusing on the athlete's personal journey, allowing them to feel comfortable so they could have an intimate and direct conversation with the audience." The campaign was in production for more than a year and included TVCs, documentaries, original artwork, online, digital, posters, gallery exhibitions and clothing.

**Read more detailed notes and the full credit list at [www.stashmedia.tv/32\\_07](http://www.stashmedia.tv/32_07).**

stash 32.08

## NICKTOONS "REFACE" Cinema promo

**Client:**  
**NICKELODEON**

**Director:**  
**STEVE SMALL**

**Animation:**  
**STUDIO AKA**

[www.studioaka.com](http://www.studioaka.com)

Nicktoons on-air presence gets a pungent punch-up from director Steve Small and the various bodily expulsions of four new characters designed and animated by Studio AKA in London: Rooftop, a nine-foot moose; Spoon, a hyperactive kid; Beat, a mouse and a brain named Colin. The CGI and live action series includes thirty-four IDs running between five and fifteen seconds each plus this 30 second cinema promo.

### **For Nickelodeon**

CD: Peter Drake

Producer: Tracey Cleland

AD: Akin Akinsiku



### **For Studio AKA**

Producer: Sharon Titmarsh

Animation: Dave Antrobus,  
Perrine Marais, Boris Kossmehl,  
Fabienne Rivory, Mic Graves

Primary model builder: Matt Morris

CG: Markus Lauterbach,  
Will Eagar, Fabrice Altman

Technical consultant:

Fabrice Altman

Production assistant: Cat Scott

After Effects compositing: Nic Gill

### **Toolkit**

After Effects, Maya



## TCM "UNDERGROUND" Broadcast IDs

**Client:**  
**TURNER CLASSIC MOVIES**

**Director:**  
**FREESTYLE COLLECTIVE**

**Animation:**  
**FREESTYLE COLLECTIVE**  
[www.freestylecollective.com](http://www.freestylecollective.com)

Any late night movie showcase of campy over-the-top horror hosted by Rob Zombie (including Ed Wood's *Bride Of The Monster* and George Romero's *The Crazies*) needs appropriately twisted packaging. Freestyle Collective's solution was to script and animate these little narratives with a certain retro-stained gleeful weirdness. "We wanted to create a series of shorts that had a sense of humor and didn't rely on any filter bells and whistles," says Freestyle CD Victor Newman. "So, we had the design team step away from the Macs, pull out paper and pencil and create images that were raw and very compelling."

**Watch Behind the Scenes on the DVD.**

### For Turner Classic Movies

SVP: Shannon Davis-Forsyth

### For Freestyle Collective

EP: Elizabeth Kiehner

CD: Victor Newman

Designer/lead animator:

Mark Bellncula

Designer: Keng-Ming Liu

Illustrator/ animator: Devin Clark

## MTV MOBBED

Show package and short films

**Client:**

**MTV ASIA**

**Director:**

**FONS SCHIEDON**

**Production:**

**FONZTEEVEE**

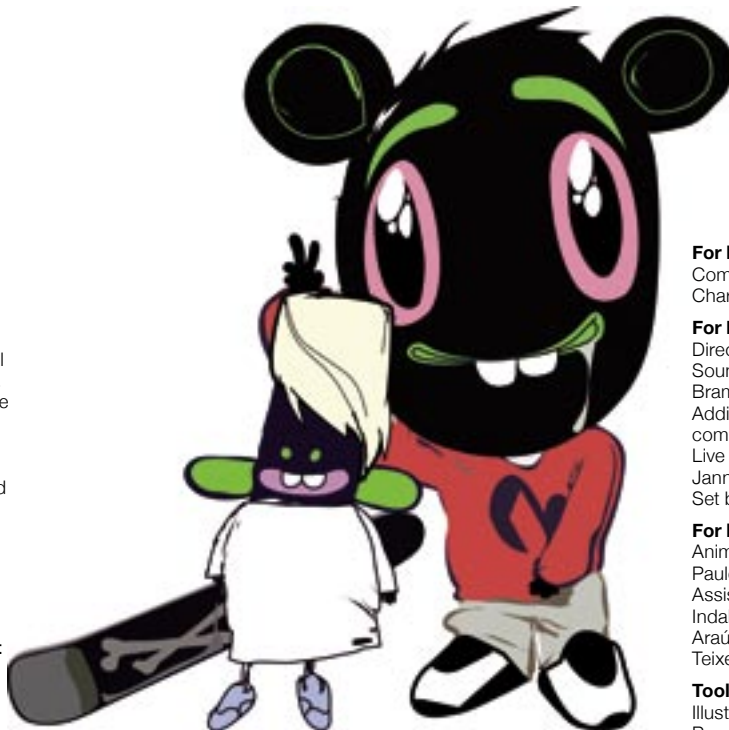
**Animation:**

**BIRDO STUDIO**

[www.birdo.com.br](http://www.birdo.com.br)

MTV Mobbed is a multi-media initiative encompassing content for a TV show, mobile phones, website and events all tied together by a group dysfunctional characters called the MobSquad. "The brief from MTV was to create a strong distinctive character-driven identity for the project," reveals Amsterdam illustrator/director Fons Schiedon. "Mobbed itself being a container for a wide range of subject matter, it was the MobSquad group that was to be the beating heart – a central identity and an emotional link to the users."

**Read more from the director at**  
[www.stashmedia.tv/32\\_10](http://www.stashmedia.tv/32_10).



**For MTV Asia**

Commissioning director:  
Charmaine Choo

**For Fonzteevee**

Director: Fons Schiedon  
Sound design/music:  
Bram Meindersma  
Additional animation/editing/  
compositing: Fons Schiedon  
Live action production:  
Janneke van de Kerkhof  
Set buddy: Amir Admoni

**For Birdo Studio**

Animators: Luciana Eguti,  
Paulo Muppet  
Assistant animators: Ana Paula  
Indalêncio, Bruna Brito, Tatiane  
Araújo, Ana Rocha, Gustavo  
Teixeira, Rafael Gallardo

**Toolkit**

Illustrator, Flash, After Effects,  
Premiere Pro, MSN Messenger



**“DIE LUDOLF”**  
Broadcast design



**Client:**  
DMAX  
**Director:**  
TOMAS DIEGUEZ

**Animation:**  
PUNGA VISUAL CONSORCIO  
[www.punga.tv](http://www.punga.tv)

*Die Ludolf* is a weekly TV docu-soap following four rural, car-obsessed German brothers. With no footage of the cast to work with, Buenos Aires studio Punga had to intro Peter the brain, Manny the tinkerer, Uwe the womanizer, and Gunter the poker face in 23 seconds with graphics alone. Schedule: four weeks.

**For DMAX**  
Producer: Bruce Meier

**For Punga**  
Director: Tomas Dieguez  
EP: Patricio Verdi  
Art Director:  
Maria Pia Castro de la Torre  
Animators: Fernan Graziano,  
Camilo Barria-Royer  
Producer: Irina Sbaglia

**Toolkit**  
Illustrator, After Effects

## “PURPLE AND BROWN” Broadcast interstitials

**Client:**  
**NICKELODEON UK**

**Director:**  
**RICH WEBBER**

**Animation:**  
**AARDMAN**  
[www.aardman.com](http://www.aardman.com)

Two of a series of stop motion interstitials – aired by Nickelodeon in the UK and Nick Toons in the US – which won the 2006 Children’s BAFTA for Short Film. “Purple and Brown first came about from another idea I had for a flatulent acrobatic team,” recalls Aardman director Rich Webber. “At the same time we were approached by a comedian who wanted to incorporate some animated characters into his TV show. So a two-minute piece was written to fit his show, a pilot was shot, and Purple and Brown were born!”  
Schedule: 10 months from script to delivery with eight weeks of shooting.



**For Nickelodeon**  
EP: Howard Litton

**For Aardman**  
Writer/director: Rich Webber  
Animator: Darren Thomson  
Model-makers: Lee Tetzner, Alexis Hoskins, Lorna Cashmore  
Storyboard artist: Joe Wood  
Sound editors: Will Norie, Sean Richards  
Foley artist: Richard Hinton  
DOP: Mark Charberlain

Camera assist: Suzi Little  
Floor manager: Kev Harwood  
Music: Mark Thomas  
VFX: Bram Ttwheam, Tom Lord  
Sound mixer: Chris Domaille  
Online editor: Franz Ketterer  
EP: Milles Bullough, David Sproxtton, Peter Lord  
Producer: Helen Argo  
Series producer: Jacqueline White

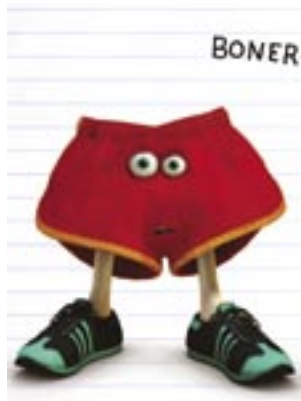
**Toolkit**  
Final Cut Pro

**For Hornet**

Creator/director: Clay Weiner  
 Writers: Clay Weiner, Kerry Keenan  
 EP: Michael Feder  
 Producers: Danielle Amaral,  
 Hana Shimizu  
 Animation director:  
 Nicholas Weigel  
 Editors: Moss Levenson,  
 Anita Chao  
 DP: Ignacio Ayestaran  
 Storyboards: Nicholas Weigel,  
 Achiu So, Charlie Canfield  
 Lead TDs: Allan Gersten,  
 David Lobser  
 TDs: Yuli Lao, Stanley Ilin,  
 Yarron Canetti, David Fedele,  
 Ignaciao Ayestaran  
 Animators: Nicholas Weigel,  
 Henning Koscy, Sean Curran,  
 Carlos Sandoval, Ryan Gong

Sound Design: Amber Music  
 Original Music: Mario Grigorov /  
 Siblings

**Toolkit**  
 Maya



**MTV IMMATURETY.TV**  
 Virals and Broadcast promos

**Client:**  
**MTV NETWORKS**

**Agency:**  
**WDDG**

**Director:**  
**CLAY WEINER**

**Animation:**  
**HORNET INC.**  
[www.hornetinc.com](http://www.hornetinc.com)


Aiming for a look somewhere between Claymation and vinyl toys, Hornet transforms creator/director Clay Weiner's character sketches into 3D for the launch of Puberty – MTV's newest challenge to good taste and intelligence. The website ([www.immaturity.tv](http://www.immaturity.tv)) and viral games launched simultaneously with TV spots and mobile episodes earlier this year. Beyond being a brand campaign for MTV, Puberty is also MTV's first adventure in creating original mobile content.

**Read more detailed notes at**  
**[www.stashmedia.tv/32\\_13](http://www.stashmedia.tv/32_13)**



# MUSIC

MAKES THE PICTURE



**stephen arnold  
music**

DALLAS • NEW YORK • SANTA FE • SAN DIEGO  
USA: 800.537.5829 INTERNATIONAL: (+1) 214.726.1010

[WWW.STEPHCARNOLDMUSIC.COM](http://WWW.STEPHCARNOLDMUSIC.COM)

**ESPN NASCAR “NASCAR NOW”,  
“COUNTDOWN”, “RACE”  
Broadcast opens x 3**

**Client:  
ESPN**

**Director:  
Animation/VFX:  
THE SYNDICATE**  
[www.syndicate.tv](http://www.syndicate.tv)

Big loud action opens for one of the world's biggest loudest spectator events – and ESPN's newest sports franchise. All three spots were produced in their entirety – from concept through live action, visual effects, motion graphics, logo design, telecine and digital delivery – by design and prodco The Syndicate. Gaining ESPN's trust on a previous job for the Monday Night Football package, the LA studio was granted complete creative freedom on this project.

**Read extensive creative and technical details at**  
[www.stashmedia.tv/32\\_14](http://www.stashmedia.tv/32_14).

**For ESPN**

VP creative services/studio directing: Rick Paiva  
Sr CD: Noubar Stone  
CD: Chris Mantzaris  
SVP business operations: Jeff Siegel



**For The Syndicate**

MD: Kenny Solomon  
Producers: Richard Mann,  
Nicola Wiseman  
Design producer: Melissa Blakey  
Flame: Les Umberger,  
Kevin Prendiville, Mike Eck,  
Todd Hemsley  
VFX super: Luke McDonald  
Digital super: Danny Braet

VFX coordinator: Magdalena Wolf  
CG: Josh McGuire, Minory Sasaki,  
Adrian Van Der Park, Anthony Vu,  
Bruce Branit, Eddie Robinson,  
Paul Ghezso, Steve Graves,  
Trevor Harder, Trevor Peirce  
Roto: Alana Aranki, Tim LeDoux  
Compositors: Tim LeDoux,  
Josh LaCross  
Digital environments: Vlad Bina

Animators: Chris Lopez, Anthony Honn, Eric Keller, Grant Okita, Geoff Mark, Oliver Arnold, Paul Parker, Roy Cullen

**Toolkit**

LightWave, 3ds Max, Maya, Massive, Modo, Cinema 4D, Photoshop, After Effects, Fusion, Flame



### For Blur

EP/CD: Tim Miller  
 CG super: Jerome Denjean  
 Animation supers: Marlon Nowe, Leo Santos  
 FX super: Kirby Miller  
 Producer: Gayle Reznik  
 Layout/animatic: David Nibbelin, Leo Santos  
 Sound design/mix: Gary Zacuto  
 Music score: Rob Cairns  
 Character modeling: Jerome Denjean, Sze Jones, Ian Joyner, Alex Litchinko  
 BG/prop modeling: Corey Butler, Luis Calero, Zack Cork, Jerome Denjean, Kris Kaufman, Iain Morton, David Stinnett,

Daniel Trbovic, Tim Wallace  
 Rigging: Steve Guevara, Mattias Jervill, Malcolm Thomas-Gustav, August Wartenberg  
 Hair/cloth simulation: Jon Jordon, Malcolm Thomas-Gustave  
 Animation: Jeff Fowler, Marlon Nowe, Ruel Pascual, Jacob Patrick, Davy Sabbe, Leo Santos, Jason Taylor, Dave Vallone, August Wartenberg, Jeff Weisend, Jeff Wilson, Onur Yeldan  
 Lighting/compositing: Jerome Denjean, Dan Knight, Iain Morton, Brandon Riza  
 FX: Sam Khorshid, Kirby Miller, Brandon Riza

CG character tech super: Jon Jordan  
 Character modeling QC super: Sze Jones  
 Mocap: Ryan Girard  
 Concept design: Hugo Martin, Sean McNally, Chuck Wojtkiewicz  
 Mocap talent: Steve Gibbons, Christopher Hicks, Scotty Nguyen  
 Choreographers: Patrick Nguyen, Derron Ross, Ania Zalewski  
 Sound supers: Tim Miller, David Nibbelin, Leo Santos  
 Sound design/mix: Gary Zacuto  
 Music Score: Rob Cairns  
 Voice over: Tim Miller, Gayle Reznik, Chuck Wojtkiewicz

### WARHAMMER AGE OF RECKONING “WARHAMMER FANTASY” Game trailer

**Game developer:**  
 MYTHIC ENTERTAINMENT  
 ELECTRONIC ARTS

**CD:**  
 TIM MILLER

**Animation:**

**BLUR**

[www.blur.com](http://www.blur.com)

Blur expands the world they created in *Warhammer: 40,000 Dawn of War (Stash 04)* with this trailer that injects a brief but much-needed jolt of humor into the genre. Blur cofounder/CD Jennifer Miller says a major challenge was staying true to the highly intricate designs of the game’s universe, “Animating a Black Orc with tons of bone shards, chain mail, daggers, ropes, animal skulls and other miscellaneous dangly sh#t is extremely challenging. But worth it.” Schedule: five months.

### Toolkit

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

## FAITHLESS "MUSIC MATTERS"

Music video

Record label:

**COLUMBIA RECORDS**

Director:

**LUIS NIETO**

Production:

**PARANOID US**

Animation:

**MIKROS IMAGE LAB**

[www.mikrosimage.fr](http://www.mikrosimage.fr)

Colombia native Luis Nieto studied visual communication and worked as an art director for several agencies before moving to France where he went back to school and shifted his focus to film direction. His inventive and shockingly hilarious student film *Carlitopolis* ([www.carlitopolis.com](http://www.carlitopolis.com)), better known as the mouse in a box project, won him wide recognition and representation with Paranoid US. This new video for UK hip hop/dance group Faithless (who were not available for a shoot) was created in just seven days and five nights at Mikros Image Lab in Paris. According to Paranoid EP Claude Letessier, the brief from the label for the video was simply, "Make it cool".



### For Paranoid US

EPs: Claude Letessier,  
Phillip Detchmendy  
Director: Luis Nieto

### For Mikros Image Lab

President: Maurice Prost

### Toolkit

After Effects







## “THE LEMON TREE”

Short film

### Directors:

**WILL CAMPBELL,  
TUYET ANH VU**

### Animation:

**WILL CAMPBELL,  
TUYET ANH VU**

*The Lemon Tree* was created by Will Campbell and Tuyet Anh Vu, during their time at the Savannah College of Art and Design. “The biggest creative challenge,” recalls Campbell, “was balancing the stylistic appearance of the piece and its narrative impact.” The film, built around the theme that perfection is individual and cannot be found or obtained through someone else, is a smooth and moody mix of live action shot against green screen, traditional rotoscoping, 3D and 2D. Schedule: Three months.

CDs: Will Campbell, Tuyet Anh Vu  
 Writer/producer: Jett Steiger  
 Cinematography: Eli Born  
 Live action director: Liz Garner  
 Assistant director: Zach LaPlant  
 Grips: Ed Yonaitis, Matt Harfield  
 Stylist: Ryan Campbell  
 Additional modeling:  
 Jennifer Wamberg, Spivey Lipsey

Audio mix: Amanda Beggs,  
 Marcos Contreras  
 Original score: Dan Deacon  
 Narration: Greg LaZar  
 Talent: Leocadie Collot, Try Hock,  
 Danela Stafford, Jett Steiger  
 Thanks: James Gladinan, Kirt,  
 Wittie, Dave Moon

### Toolkit

Maya, After Effects, Sony Varicam



## “LE GRAND CONTENT”

Short film

### Director:

**CLEMENS KOGLER,  
KARO SMITH**

### Animation:

**CLEMENS KOGLER,  
KARO SMITH**

[www.clemenskogler.net](http://www.clemenskogler.net)

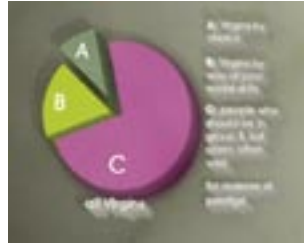
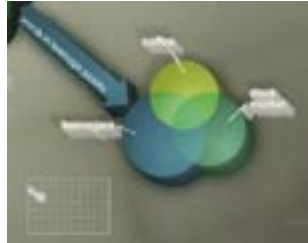
From co-director Clemens Kogler: “Le Grand Content examines the omnipresent Powerpoint-culture in search for its philosophical potential. Intersections and diagrams are assembled to form a grand ‘association-chain-massacre’ which challenges itself to answer all questions of the universe and some more. Of course, it totally fails this assignment, but in its failure it still manages to produce some magical nuance and shades between the topics of death, cable TV, emotions and hamsters.”  
Schedule: three weeks.

Narration: Andre Tschinder

Music: Aphex Twin

### Toolkit

After Effects and Illustrator





**“ARGYLE BROTHERS”**  
Self promo

**Client:**  
**ARGYLE BROTHERS,**  
**LOS ANGELES**

**Design:**  
**YOHO HANG YUE**

**Animation:**  
**CRUSH INC.**

[www.crushinc.com](http://www.crushinc.com)

In 2006, Shannon Stephaniuk of PR company Glossy Inc. in Toronto had an idea to help raise the profile of several clients at once. She started by giving this brief to designer/ animator Yoho Yue of Crush in Toronto, “Do something cool with wrestlers. End with the Argyle Brothers logo.” (the Argyle Brothers is director John Mastromanaco’s prodco in LA). She then enlisted a third client, NY music company Hired Goons, to do the track. The result is a blast of slammin’ graphic fun and Stash is pleased to bring you the world premiere. Schedule: six weeks

**For Crush Inc.**

Graphic artist: Yoho Hang Yue

**For Hired Goons Music**

Music: Jeff Derringer

**Toolkit**

After Effects, Mac

stash 32.20

## IDEAZON Virals x 5

Agency:  
JOHN ST., TORONTO

Director:  
ALEX WITTHOLZ

Animation:  
HELIOS DESIGN LABS  
[www.helioszilla.com](http://www.helioszilla.com)

Toronto design and animation studio Helios obviously had a lot of fun creating these virals, but director Alex Wittholz admits there was one hiccup: "We'd never done traditional animation before, so there was a bit of a learning curve for the first few weeks." The loose and gritty style of animation was chosen by John St. agency creatives to contrast with the category's usual diet of slick 3D game-footage ads. "The hard part," continues Wittholz, "was figuring out things like: 'What would it look like if you doused a guy on fire with a jug of acid?' and then drawing it." Schedule: Originally two months, expanded to five.



### For John St.

Producer: Dale Giffen  
CDs: Gerald Kugler, Donald Vann

### For Helios Design Labs

Lead animator: Marcus Fryia  
Producer: Richard Switzer  
Ink/wash: Felix Wittholz,  
Marc Panozzo  
Compositing: Marc Panozzo  
Editor: Alex Wittholz

### Toolkit

After Effects, Final Cut Pro



Director/writer/designer/animato:

Jon Yeo

Nurse: Maria Sandstrom

Man: Jon Yeo

Special thanks: Maria Sandstrom,

Cameron Poole, David Poole,

Craig Marsh, Sten Sheperd,

Oscar Wright, Rachael Dudley

#### Toolkit

After Effects, Photoshop, Carrara

Pro, Poser, iMovie HD, Sony Z1

HDV camera

## LABORATORY NOISE "YOU CREATED A STORM"

Music video

Record label:

**RECURRING ACCIDENT**

Director:

**JON YEO**

Animation/design:

**JON YEO**

[www.jonyeo.tv](http://www.jonyeo.tv)

UK director/animato Jon Yeo garnered a lot of attention in 2006 for his short *Beauty is the Promise of Happiness* (Stash 26). He says this new video for UK band Laboratory Noise is a sister project to *Happiness* extending many of that film's dystopian themes and visuals with a little pharmaceutical fun tossed in for good measure. After a two day shoot, Yeo completed the project in six weeks squeezed from spare time between paying gigs but admits, "Another couple of weeks would have been good."

**The labyrinthine narrative, dense symbolism and extensive visual references are explained by the director here:**  
[www.stashmedia.tv/31\\_21](http://www.stashmedia.tv/31_21).

**TARGET “MARBLES”,  
“REVOLUTION”**

**Outdoor branded films x 4**

**Agency:  
CATALYST STUDIOS**

**Director:  
TRONIC**

**Design/animation:  
TRONIC**

[www.tronicstudio.com](http://www.tronicstudio.com)

To fully appreciate these films you need to understand the venue where they are installed. Victory Park is a retail/residential/hotel/office development in Dallas, TX, and one of the largest outdoor media installations in the world. The video assets include eight movable 15x26-foot LED screens mounted on rails facing each other across the 60-foot wide Victory Plaza. This gave Tronic the opportunity to choreograph the movement of the screens and connect it to the content of the films. “We found interesting ways to have the actual marbles play against the physical borders of the moving screens,” says CD Jesse Seppi. “Sometimes the screens play identical footage, at other times they go into the ‘full mode’ where what happens on the east and west screens is different but is narratively connected.”



**For Target**

Creative manager: Ron Anderson  
Producer: Barth Ward

**For Catalyst Studios**

CD: Shannon Pettini  
Producer: Betsy Treinen

**For Tronic**

CD: Jesse Seppi  
AD: Vivian Rosethal  
Producer: Toby Sowers

Music: Statique Sound, Modern Music, Martell Sound

**Toolkit**

3ds Max, Final Cut Pro, After Effects, Photoshop, Illustrator, Boujou,

**Read extensive creative and production notes at [www.stashmedia.tv/32\\_22](http://www.stashmedia.tv/32_22).**



**For Asylum**

VFX super: Mitch Drain  
 VFX EP: Michael Pardee  
 Sr producer: Stephanie Gilgar  
 Associate VFX producer:  
 Ryan Meredith  
 Comp super: Robert Moggach  
 CG super: Sean Faden  
 Lead 3D animator: Matt Hackett  
 3D lighting lead: Denis Gauthier  
 Smoke: Adam Frazier,  
 Scott Johnson  
 3D tracking: Michael Lori,  
 Mark Lipsmeyer, Eddie Offerman,  
 Devin Fairbairn  
 Dynamic FX lead: Jeff Willette  
 FX setup lead: Dan Smiczek  
 FX animator: Greg Duda  
 3D lighting: Nick Iliyin  
 3D animator: Jack geckler  
 3D modelers: Greg Stuhl, Ann  
 Sidenblad, Chad Fehmie,  
 Toshiro Sakimaki  
 Rigging: Kevin Culhane  
 Textures/matte painting:  
 John Hart, Eric Mattson,  
 Tim Clark, Shannan Burkley  
 Character animation: Mike Warner  
 Roto/paint: Elissa Bello, Stephen  
 Edwards, Deke Kincaid,  
 Zac Chowdhury, Etienne Andlau,  
 James Lee, Laura Murillo,  
 Huey Carroll



**PROPEL "STRESS MONSTER"**  
**TVC :60**

**Agency:**  
**ELEMENT 79**

**Director:**  
**BAKER SMITH**

**Production:**  
**HARVEST FILMS**

**Animation/VFX:**  
**ASYLUM**

[www.asylumfx.com](http://www.asylumfx.com)

Asylum pushes forward the recently popular 3D-junk-run-amok-in-the-city sub-genre with this kinetic spot lensed in San Francisco's financial district. Working with the brief, "Create a CG monster made of a multitude of stressful items," the LA studio worked for two months to create the Stress Monster, a conglomeration of spouses, bosses, screaming babies, washing machines, computers, taxis, telephones, construction workers, meter maids, stock tickers etc. Post schedule: two months.

**For Element 79**

Producer: Tom Cronin  
 CDs/ADS: Doug Behm,  
 Jon Flannery  
 Writer: Ron D'Innocenzo

**HALSINGIN SANOMAT**  
"SARDINES", "SIBLINGS",  
"GAS STATION"  
TVCs :30 x 3

**Agency:**  
**HASAN & PARTNERS**

**Director:**  
**VELLU VALLA**

**Production:**  
**ALSO STARRING**

**Animation:**  
**FAKE GRAPHICS**  
[www.fakegraphics.com](http://www.fakegraphics.com)

An image campaign for Finland's largest newspaper Helsingin Sanomat based on the illustrations of Paris-based freelance illustrator and Finnish ex-pat Kustaa Saksi. Fake production coordinator Miia Länsimäki says the main challenge was to find a natural way of animating the illustrations, "Saksi's style includes a lot of organic forms such as waves and surges that don't really have one unambiguous way of moving. While some animations were done in 3D and with particles we still wanted to make sure not to lose the naive feel or make things look too technical. The purpose of the campaign was to celebrate curiosity. As long as you're interested in things, life is never boring."



**MATKUSTA**  
**AJATUKSEN**  
**VOIMALLA**

**TUULETA**  
**MIELTÄSI**

**SUKELLA**  
**SYVEMMÄLE**  
**TOPELLISUUTEEN**

**For Hasan & Partners**  
CDs: Ale Lauraeus, Mick Scheinin

**For Also Starring**  
Director: Vellu Valla  
Producer: Johannes Lassila

**For Fake Graphics**  
Illustrator: Kustaa Saksi  
Music/Sound Design: Humina

**Toolkit**  
After Effects, Fusion, Combustion

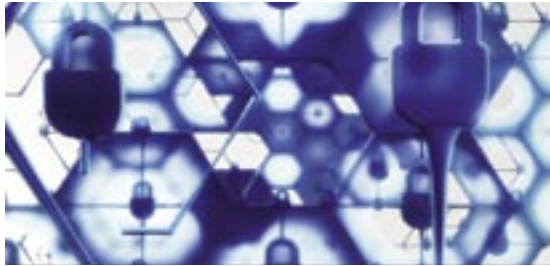


**For Psyop**

CDs: Marie Hyon, Marco Spier  
 Directors: Pakorn Bupphavesa,  
 Haejin Cho  
 Designer: Haejin Cho  
 Producer: Lucia Grillo  
 TD: Christian Bach  
 CG artists: Alvin Bae, Laurent  
 Barthelemy, Gerald Ding, Gonzalo  
 Escudero, Jungeun Kim, Paul  
 Liaw, Kris Rivel, Jacob Slutsky,  
 Melanie Tonkin, Young Woong  
 Flame: Eben Mears, Jaime Aguirre  
 Editor: Brett Goldberg  
 Assistant producer:  
 James Bolenbaugh

**Toolkit**

Photoshop, Illustrator, XSI, Flame



**MASTERCARD “JUST A LITTLE  
 PIECE OF PLASTIC”  
 TVC :30**

**Agency:**  
**MCCANN ERICKSON**

**Directors:**  
**PARKORN BUPPHAVESA,  
 HAEJIN CHO**

**Animation:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

“The design and animation of this spot stems from the MasterCard itself stretching, forming and communicating the ideas to the viewer. Working with the agency, we identified key moments that wanted to be illustrated throughout the spot. The challenge was to use the characteristics of the plastic card to connect the key ideas together into a visually coherent and emotionally resonant spot. This seemingly simple brief became a fascination journey balancing the material benefits of the card with our emotional connection to the objects, places, and moments that make up the ‘priceless’ tapestry that is modern life.”

**TRANS AM**  
**"TESCO V. SAINSBURYS"**

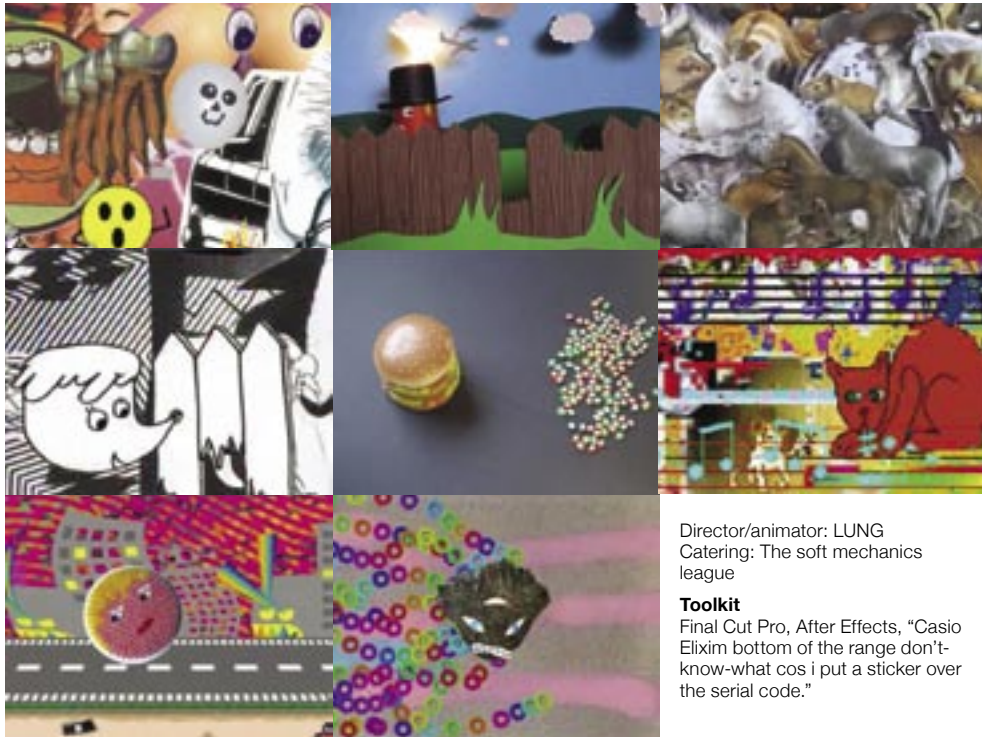
**Music video**

**Record label:**  
**THRILL JOCKEY RECORDS**

**Director:**  
**LUNG**

**Animation:**  
**LUNG**

London director Chris Harris, aka LUNG, says he didn't want this promo for US trio Trans Am to be obviously recognizable as a music video. "I wanted the final product to be something you could stop anywhere and take a frame and it could stand up as an interesting image. The idea was to offset Trans Am's aggressive track with a series of relentless four second segments, with no obvious style links and the concept coming from the continuation, i.e. the object enters left side and exits right, to form a barrage of ill eye assault. As the track is pretty relentless in its linear style, I wanted to create rules linking the visual to the audio in concept alone, not stylistically. I had the flu while I did it. I make no apologies, I think it helped." Schedule: one week, plus a day for editing.



Director/ animator: LUNG  
Catering: The soft mechanics league

**Toolkit**  
Final Cut Pro, After Effects, "Casio Elixim bottom of the range don't-know-what cos i put a sticker over the serial code."

**“HELP ME!”****Short film****Director:****ISAAK FERNÁNDEZ  
RODRÍGUEZ****Animator:****ISAAK FERNÁNDEZ  
RODRÍGUEZ**[www.isaakfernandez.com](http://www.isaakfernandez.com)

Spanish animator IsaaK Fernández Rodríguez – who cites Tim Burton, Bruce Timm, and Christopher Nolan Batman interpretations as influences – started sketching ideas for this film three years ago as an exercise to hone his character animation skills and build his reel. He says the project has since taken on a life of it's own and now demands sequels: “I want to do more chapters, because this ending leaves many questions for the audience, it's very open ended...maybe about 10 chapters will be the total, but I don't really know exactly.”

Director/animator/writer:

IsaaK Fernández Rodríguez

**Toolkit**

Maya, Photoshop, After Effects



**“A GENTLEMAN’S DUEL”**  
Short film

**Directors:**  
**FRANSCISO RUIZ,**  
**SEAN MCNALLY**

**Animation:**  
**BLUR**  
[www.blur.com](http://www.blur.com)



Somewhere in the grand ledger where animation studios are sorted, grouped, and otherwise stuffed into categories, Blur Studios occupies it’s own column. But it’s hard to put a heading on that column because the 80+ members of the Venice, CA, studio produce such a diverse body of work. Visually aggressive game cinematics, commercials, feature film trailers and titles, and broadcast design are all created with a confidence that declares a rabid joy in solving both the creative and technical challenges of the work.

But underneath the large and varied paying gigs there is always an in-house project bubbling away. Invariably both the visuals and narratives of these films are ambitious. And almost as invariably they are short-listed or nominated for Academy Awards.

Stash has been a fan of Blur’s personal storytelling experiments since *Rockfish* was featured on Stash 01. *Gopher Broke* followed on the cover of Stash 04 and *In the Rough* appeared on Stash 05.

Their latest short, *A Gentlemen’s Duel*, is a steampunk inspired tale knocking over audiences at festivals and generating talks with several Hollywood studios interested in developing the film



into a feature. Jennifer Miller, Blur cofounder and CD answers some of our questions...

**So why spend all the time and resources on projects that don’t pay the bills?**

These short films are opportunities to experiment with production pipeline processes, R&D unique aesthetic approaches to CG, and strengthen our team of artists. But most importantly, we love to

stretch our wings in the storytelling arena and develop strong characters that we care about.

**What was the main creative challenge of this film?**

Striking the right balance between humor and action. We wanted to create a short that would please the fans of slammin’ giant robot action as well as fans of slapstick humor. Finding the right balance was the toughest nut to crack.



### Technical challenges?

This was the first project we incorporated Softimage XSI into our animation pipeline. We'd been using 3ds Max for 11 years solid.

### Schedule and crew?

A very small skeletal crew worked on this film for over a year in between commercials, cinematics and effects work. Then we really went into full swing and produced the final over a six-month period.

### What did this project teach you about film making?

That if there's ever a story issue we can't resolve or the film hits a slow patch – just throw a pair of huge tits up on the screen and shake 'em around. I guarantee most of the audience will be so distracted they'll overlook any pesky weakness in the film."

### For Blur

EP/co-writer: Tim Miller  
Writers/directors: Francisco Ruiz, Sean McNally  
Co-writer: Jeff Fowler  
Animation supers: Jean-Dominique Fievet, Jason Taylor  
CG super: Sebastien Chort  
Character modeling super: Laurent Pierlot  
FX super: Kirby Miller  
Producer: Al Shier  
And many more talented CG artists

### Toolkit

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

stashBONUS FILMS

## “FIELD TRIP”

Self promo short films

Director:

**IMPACTIST**

Animation/design:

**IMPACTST**

[www.impactist.com](http://www.impactist.com)

Field Trip is an autobiographical series of motion and audio work recreated from the grade school experiences of Kelly Meador and Daniel Elwing a.k.a. Portland, OR, directing duo Impactist. Meador comes from a family deeply involved in education and Elwing previously taught in the public school system. “Take yourself back to those years when a field trip felt like a vacation. The sweet candy shell of the field trip obscures the true contextual learning intent of the event. These short projects reflect back on those excursions with focus on isolated moments. Like these outings, the techniques employed in the creation of the series are as varied as the day’s lesson and classroom syllabus.”

**Read more from Impactist at [www.stashmedia.tv/32\\_31](http://www.stashmedia.tv/32_31).**

**Watch Behind the Scenes on the DVD.**



### For Impactist

Directors/designers/animators:  
Kelly Meador, Daniel Elwing

### Toolkit

After Effects, Illustrator, Photoshop, Final Cut, Reason, scanner, digital and 35mm still cameras, 24p and super 8 motion cameras, paper, pens, pencils, erasers, paint, wood, saws, GPS, textbooks, tide charts

INSPIRATION. SERVED DAILY.

*feed*

[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)

CREATED BY UNITEDSENSES.TV

# PROMAX/BDA 07

JUNE 12-14, 2007  
NEW YORK CITY  
HILTON NEW YORK

ANNOUNCING THE  
2007 KEYNOTE SPEAKER:  
PRESIDENT BILL CLINTON



# INTER- SECTIONS

WHERE  
AUDIENCES  
CONNECT

REGISTER ONLINE:  
[WWW.PROMAXBDA.TV](http://WWW.PROMAXBDA.TV)