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**Order Information:**
SIGGRAPH Video Review  
SIGGRAPH Asia 2009  
ACM Order # NDVD-166  
ISBN: 978-1-60558-866-7
Assassin's Creed II  3:41

This debut movie immerses you into the world and intrigue of the Assassin’s Creed II videogame, the direct sequel to the 8 million units seller Assassin’s Creed.

Dive into the Italian Renaissance and beautifully recreated XVth century Venice, into the midst of a mysterious street carnival where you will meet our new master assassin, Ezio Auditore da Firenze. Follow him on his quest for vengeance to reveal a secular conspiracy and fight the masquerades of the Italian Renaissance.

Hardware: SGI Altix XE
Software: Autodesk Maya; Pixologic ZBrush; The Foundry Nuke; in-house project workflow and asset management software

Director: Istvan Zorkoczy
Producer: Alex Sandor Rabb

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Alex Sandor Rabb
Digic Pictures
132 Hajogyari Sziget
H-1033 Budapest
Hungary
+36.1430.1071
alex.rabb@digicpictures.com
www.digicpictures.com
Tekken 6 Bloodline Rebellion 1:50

With sales of over 34 million copies worldwide, Tekken 6 is the dominant franchise in the 3D fighting games genre.

Software: Adobe After Effects; Autodesk Maya

Director: Taisuke Aihara
Producer: Yoshinari Mizushima

Contact:
Taisuke Aihara
NAMCO BANDAI Games Inc.
4-5-15 Higashi-Shinagawa
Shinagawa-ku
Tokyo 140-8590
Japan
+81.3.6744.6541
+81.3.6711.5429 fax
taisuke_aihara@bandainamcogames.co.jp
"A Day in Pompeii" is an immersive high definition stereoscopic installation designed by Zero One Animation for the Melbourne Museum. This piece retells the events of Mt. Vesuvius, and how within 24 hours a volcanic eruption was capable of completely destroying the ancient city of Pompeii. The viewers are positioned in the installation as if they are actually looking out a window. For the first time viewers of this piece can truly understand exactly how these events unfolded.

Software: Autodesk 3ds Max; Chaos V-Ray; Eyeon Fusion; Orbaz Particle Flow Box #2, Box #3; Sitni Sati FumeFX, AfterBurn; RayFire; Render Pass Manager

Director: Joel Delle-Vergin
Producer: Bradford May

Contact:
Brad May
Zero One Animation
1/172 Wellington Street
Collingwood VIC 3066
Australia
+61.3.9419.9821
joel.dellevergin@gmail.com
zerooneanimation.com
This is the opening cinematic to the Transformers: Revenge of The Fallen videogame by Activision/Luxoflux. It features Autobots and Decepticons fighting it out on a city street.

Hardware: Quad core PC’s, 8GB RAM. Rendered on Plastic Wax’s IBM iDataPlex
Software: Adobe Photoshop; Apple Shake; Autodesk 3ds Max; Pixologic ZBrush; Sitni Sati AfterBurn, DreamScape, FumeFX

Directors: Nathan Maddams, Dane Maddams
Producer: Dane Maddams

Contact:
Kevin Gill
Plastic Wax Animation
P.O. Box 6081
Silverwater NSW 1811
Australia
+1.415.699.5317
kevin@plasticwax.com
www.plasticwax.com
AMF Caterpillar  :52

A spot which features a host of fully CG photo real insects. The star of the ad is a caterpillar who becomes forlorn until he transforms into a butterfly.

Director: Filip Engstrom
VFX Producer: Asher Edwards

Contact:
Melissa Knight
The Mill
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Santa Monica, CA 90404
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+1.310.566.3111
+1.310.566.3144 fax
melissak@the-mill.com
www.the-mill.com
Peeping Life: Fiddle-Faddle Couple 6:28

A girl with a new outfit starts an impossible argument with her darling boyfriend.

Director: Ryouichi Mori
Producer: Hiromichi Nakajima

Contact:
Kazuki Sunami
Comix Wave Films Inc.
Izumi Shoji Bldg. 8F, 4-2-6 Koujimachi
Chiyoda-ku
Tokyo 102-0083
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+81.3.3230.7023 fax
sunami@cwfilms.jp
www.cwfilms.jp
Cat Shit One - The Animated Series  2:52

‘Packy’, ‘Botasky’ and ‘Rats’ are special operations experts working in a private military company. Every day they are embroiled in combat somewhere around the world. In the first episode, they intended to come to the assistance of a hostage captured by guerrillas demanding the withdrawal of the US Army, but instead become surrounded by a large number of guerrillas.

Director/Producer: Kazuya Sasahara

Contact:
Kei Yonezuka
Anima Inc.
3F YSK Building 3-23-1 Takadanobaba
Shinjyuku-ku
Tokyo
Japan
yonezuka@studioanima.co.jp
The theme for the 2009 version was to capture the dramatic moment with reality. We worked especially hard on expressing the severe and tight part of the game scene. In order to do so, we created a photo-real image and for the moment of each climax, we used stop motion and applied color with painted texture. By combining the realness and picturesque features together, we came up with a unique graphical image.

Hardware: Windows PC  
Software: Adobe After Effects; Autodesk 3ds Max, Maya, Softimage

Director: Goh Fujita  
Producers: Toshiyuki Terada, Naoya Hatsumi, Keisuke Toyoshima

Contact:  
Junko Kawashima  
Digital Media Lab, Inc.  
3-12-8, Soto-kanda, Chiyoda-ku  
Tokyo 101-0021  
Japan  
+81.3.4455.3104  
+81.3.3254.7199 fax  
bri@dml.co.jp  
www.dml.co.jp
"Flip" graphically depicts scenes of intense violence, albeit using simplified stick figure characters. In a style reminiscent of the flipbook animations created in his youth, director Peter W. Allen revisits the blood and gore filled scenes he found so amusing as a fourteen year-old.

Hardware: Wacom digitizing tablet, 15 inch MacBook Pro
Software: Adobe Photoshop; Apple Final Cut, Quicktime

Director/Producer: Peter W. Allen

Contact:
Peter W. Allen
39 Taylor Street
Cranbourne VIC 3977
Australia
+614.1369.1169
flip@fonetikfilms.com
Anchored 2:52

The heartfelt story of a man separated from his long lost love for years uncountable, searches for the will to go on. He finds his inspiration in the most intimate form of communication. A series of letters bring him back from the ocean of his sorrows.

Hardware: HP Workstation
Software: Adobe After Effects, Photoshop, Premiere; Apple Shake; Autodesk Maya; Pixar RenderMan; Tsunami

Director: Lindsey Olivares
Producer: Ringling College of Art and Design

Contact:
Lindsey Olivares
253 Harrison Avenue
Redwood City, CA 94062
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+1.941.539.6609
lindseyolivares@gmail.com
“The Beauty” uses Maya as the major software for the whole production. As 3D software, Maya is always deemed to be weak and hard to handle in demonstrating 2D rendering as well as meticulous painting rendering. The production team explored Maya's potential and possibility in representing old Chinese-style painting and murals, including delicate characters, magnificent and majestic palace scenes, thousands of soldiers fighting in a battlefield full of smoke and fire, and dances with long flowing silk inner sleeves.

Software: Adobe After Effects, Premiere, Photoshop; Autodesk Maya; Apple Shake

Director: Mao Qichao
Producers: Mao Qichao, Zhu Tinghua

Contact:
Mao Qichao
Magic Animation Studio
4th Floor, Block B5, Tianfu Software Park
Tianfu Road, Hi-Tech Zone
Chengdu, Sichuan
China
+86.28.62809283
+86.28.85333130 fax
magic-cg@hotmail.com
www.magic-cg.com
This sequence shows how ASTRO BOY first discovers his new power—of flying! Like a new bird, it takes a little practice until he gets it right.

Hardware: PC Graphics Workstation; IBM Render blades
Software: Apple Shake; Autodesk Maya; Pixar RenderMan

Director: David Bowers
Producer: Maryann Garger

Contact:
Kinson Cheung
IMAGI Studios
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8 Sun Yip Street
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Hong Kong
+852.3103.6508
+852.3101.8311 fax
kinsoncheung@imagi.com.hk
www.imagi.com.hk
TRIGGER HAPPY  2:14

Before our hero can be issued his super hero license he must go through a series of tests that measure his ability to tell right from wrong. All is well until the test brings out his trigger happy tendencies along with his true nature.

Hardware: HP Workstation
Software: Adobe After Effects, Photoshop, Premiere; Apple Shake; Autodesk Maya; Pixar RenderMan; Tsunami

Director: Javier Lopez-Duprey
Producer: Ringling College of Art and Design

Contact:
Javier Lopez-Duprey
316 South Spaulding Cv.
Lake Mary, FL 32746
USA
+1.863.214.3345
jlduprey@ringling.edu
Red lost her memory after an automobile accident. Then she remembers raiding a bar located close to a national border as a 3-person team together with Blue and Purple, who belong to the same ‘COLORS’ burglar group. What will finally happen to the person breaking the rule that it is forbidden for ‘COLORS’ members to reveal their unmasked face to each other?

Software: Adobe After Effects; Autodesk MotionBuilder, 3ds Max; NewTek LightWave 3D

Director: Akira Nakamura
Producer: Haruyasu Akagi

Contact:
Kei Yonezuka
Anima Inc.
3F YSK Building 3-23-1 Takadanobaba
Shinjyuku-ku
Tokyo
Japan
yonezuka@studioanima.co.jp
A man is suffering from a heavy workload written on a post-it. Suddenly, the post-it on the wall begins to move and morph! Afterward, there are lots of interactions between the post-it and the actor.

Director: Bang-yao Liu
Producer: SCAD

Contact:
Bang-yao Liu
1146 W 37 Street, Apartment 8
Los Angeles, CA 90007
USA
+1.912.441.1753
abun825@hotmail.com
divers  3:05

Inspired by Busby Berkeley, mass gymnastics and experimental cinema from the 20's and 30's, "divers" is a short animation that explores the abstraction of the human body into shape and the absorption of the individual into the mass.

Director: Paris Mavroidis
Producer: Pratt Institute

Contact:
Paris Mavroidis
458 State Street, Apartment 3
Brooklyn, NY 11217
USA
+1.347.218.3118
paris@parismav.com
www.parismav.com
Cannons in the other world :58

The idea was to emphasize the concept of the world becoming smaller. Different places get closer.

Director: Eli Sverdlov
Producer: Rhino-Gravity Group

Contact:
Ilan Bouni
Gravity visual fx
3 Hata'asiah Street
P. O. Box 51457
Tel Aviv 67139
Israel
+972.3.5622270
+972.3.5622433 fax
ilan@gravity.co.il
www.gravity.co.il
FLIGHT LESSONS  1:19

In the afternoon light of a small rural airport, an airline captain and aviation enthusiast relate the wonders and intricacies of modern jet aviation to an unexpected audience. Set in a large open-air hanger, the story takes place among several great aircraft from aviation history. An experienced professional with many years of experience, the pilot’s confident and normally reserved disposition quickly makes way for a display of youthful exuberance. As each part of the engine is described, he becomes more lost in a world of admiration and amazement for such items as combustionators and turbinators. The captain's growing enthusiasm for the subject matter is evident in both his dialog, as well as his impassioned gestures. When the captain finally concludes his description of the highly technical device, his audience is revealed to the viewer in a humorous twist, which leaves the enigmatic pilot at a loss for words.

Software: Adobe After Effects, Illustrator, Photoshop, Premiere, Soundbooth; Apple Shake; Autodesk Maya; Pixologic ZBrush

Director: Neil Helm
Producer: SCAD

Contact:
Mehreen Bazm
3515 Montgomery Street
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Savannah, GA 31402
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mbazm@scad.edu
GHOSTBUSTERS Video Game Television Commercial  :30

The slimy star of the GHOSTBUSTERS franchise ‘Slimer’ co-stars in this Plastic Wax creation."

Hardware: Quad core PC’s, 8GB RAM. Rendered on Plastic Wax’s IBM iDataPlex
Software: Adobe Photoshop; Apple Shake; Autodesk 3ds Max; Pixologic ZBrush; Sitni Sati AfterBurn, DreamScape, FumeFX

Director/Producer: Dane Maddams

Contact:
Kevin Gill
Plastic Wax Animation
P.O. Box 6081
Silverwater NSW 1811
Australia
+1.415.699.5317
kevin@plasticwax.com
www.plasticwax.com
A hungry farmer prepares for his meal, only to find himself chasing it down the fields when it escapes his shack. Focused narrowly on his prey, he neglects to observe the dark, creepy path that the chicken seems to lead him down. It is here that he encounters, THE KING OF CHICKENS!

Software: Adobe After Effects, Photoshop, Premiere; Apple Shake; Autodesk Maya; Pixar RenderMan; Tsunami

Director: Juan Andres Castañeda
Producer: Ringling College of Art and Design

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Bogota
Colombia
+57.300.566.78.73
juan.castane@rsad.edu
www.ringling.edu/~jcastane
KAGUYA (SELENE) which is a Japanese spacecraft was launched in September 14, 2007 by JAXA (Japan Aerospace Exploration Agency). The objectives are ‘to obtain scientific data of the lunar origin and evolution and to develop the technology for the future lunar exploration’.

KAGUYA carries 14 scientific instruments, including the Laser Altimeter (LALT). It captured data on the entire lunar surface height, including the high latitude region above 75 degrees that has never been measured.

In this movie, the moon model was made by using all altimeter data provided from December 2007 to March 2008.

Hardware: Windows PC’s (with Core i7, 64bit); Laser Altimeter (LALT) aboard KAGUYA
Software: Adobe After Effects, Photoshop; Autodesk Maya

Director: Eiichiro Kokubo
Producer: Hirotaka Nakayama

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National Astronomical Observatory of Japan
2-21-1 Osawa
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+81.422.34.3600
hirotaka.nakayama@nao.ac.jp
4d2u.nao.ac.jp/english
The Magical Eyeball  5:25

To make himself look more handsome, Labo found a magical makeover vending machine. He inserted his only coin and looked forward to receiving his dreaming magical eyeball. However, right after he inserted his coin, his mood fell from heaven to hell because nothing happened. Very disappointedly, he saw another coin. This time, he decided to fight for the coin. Would Labo finally get the makeover as he wishes? A dream pursuing game starts from here.

Software: Adobe After Effects, Photoshop; Autodesk Maya

Director/Producer: Hsun-Chun Chuang

Contact:
Hsun-Chun Chuang
1F., No17, Lane 19, Sec. 3, Sinsheng S. Road
Taipei 10660
Taiwan
+886.9.52725272
nick@minimax.com.tw
On a cold winter night, a lovable little boy Embarks on a mission and encounters baby stars in need of a home. Join them in this magical winter story of the discovery and courage of a young boy’s heart. Will he find the strength within to do the impossible?

Hardware: HP Workstations
Software: Adobe Photoshop, Premiere; Apple Shake; Autodesk Maya; Pixar RenderMan; Tsunami

Director: Kendra Vander Vliet
Producer: Ringling College of Art and Design

Contact:
Kendra Vander Vliet
1130 Greensboro Lane
Sarasota, FL 34234
USA
+1.712.540.9165
vandervliet.k@gmail.com
vander-animation.blogspot.com/
Entering the Mind Through the Mouth (excerpt)  14:07

A love story about a cat with a boy's mind and a mouse with a girl's mind. They try to escape from a wicked tamer who wants to make a mutant of a cat.

Hardware: Intel Core2 Quad CPU Q6600 @ 2.40GHz, 3GB RAM
Software: Adobe After Effects, Photoshop; Autodesk 3ds Max; Corel Painter

Director: Jin Sung Choi
Producer: Academy of Art University

Contact:
Jin Sung Choi
888 O'Farrell Street #W810
San Francisco, CA 94109
USA
+1.415.971.2831
dakkk1@hotmail.com
www.brianjin.com
Inspired by a true story, “topi” depicts an encounter between two people during the turbulent partition of India circa 1947. Bir, a Hindu boy, is waiting to board a train from Pakistan to India with his mother, when a violent turn of events separates them. Lost in the middle of a communal riot, he must find her before it is too late.

Hardware: HP xw8400 Workstation
Software: Adobe CS3; Autodesk Maya, MotionBuilder; Massive; Pixar RenderMan; The Foundry Nuke; Vicon iQ

Director/Producer: Arjun Rihan

Contact:
Arjun Rihan
118 Echo Avenue #2
Oakland, CA 94611
USA
+1.650.814.3145
arjunrihan@gmail.com
www.arjunrihan.com/topi
FLYMAN 2:50

When the dreams of flight come true, what will happen next? Two ancient scientists discovered a star had some weird changes, and want to find out the myth. Therefore they raised the thought of flying in the air and started to experiment with flight equipment.

Hardware: Acer PC; Dell Render
Software: Adobe Photoshop, Premiere; Autodesk 3ds Max, Combustion

Director/Producer: Shu-Wei Chang

Contact:
Shih-Kai Chung
National Taiwan University of Arts
59,Sec. 1, Ta-kuan Rd., Panchiao
Changhua
Taipei
Taiwan
iambookway@gmail.com
Tom N Jerry  10:49

Tom chases Jerry in the airport. They bump into a terrorist who tries to threaten the police with a bomb. They finally get on the airplane.

Hardware: Intel Core2 Quad CPU Q6600 @ 2.40GHz, 3GB RAM
Software: Adobe After Effects, Photoshop; Autodesk 3ds Max; Corel Painter

Director: Jin Sung Choi
Producer: Academy of Art University

Contact:
Jin Sung Choi
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www.brianjin.com
We begin with a runner jogging in the urban streets. Behind her, plants are growing and emerging into the city landscape. When we walk and run using a function on our mobile phone, it is converted into money, and KDDI ‘au’ changes the total sum into a green seed and distributes it at ‘au’ shops in various places all over the country.

Hardware: HP xw6400 Workstation  
Software: Adobe After Effects, Photoshop; Autodesk Maya

Director: Naoko Tajima  
Producer: Kosuke Orimo

Contact: 
Yu Nagasaki  
Omnibus Japan Inc.  
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nagasaki@omni.co.jp  
www.omnibusjp.com
Orange Hollywood  1:00

An epic journey of letters across the country, in order to create a copied model of the ‘HOLLYWOOD’ sign in Los Angeles.

Director: Eli Sverdlov
Producer: Rhino-Gravity Group

Contact:
Ilan Bouni
Gravity visual fx
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Tel Aviv 67139
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+972.3.5622270
+972.3.5622433 fax
ilan@gravity.co.il
www.gravity.co.il
Mercedes-Benz – CDI  

If the World is a canvas and diesel fuel is paint, what is a single drop of paint able to create? The creative for this spot is derived from the client's tag line 'Use even a drop of diesel to it's fullest potential'.

Software: Adobe After Effects; Autodesk Softimage

Director: JL
Producer: Kay Jan

Contact:
JL
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In the regular act of CG design, editing 3D models from excellent commercial software GUI’s seems almost equivalent to a sculptor carving a Japanese cypress, or molding clay into a sculpture. There is nothing in this direct operational environment that will cause the user to experience complicated mathematical calculations. Many have forgotten that CG creation is built upon numbers. However, the 3D models that we create from this illusionary act of formation are simply numbers in memory space, far removed from sculptures or statues that are real-space models. If we cannot touch them with our hands, they also do not communicate the accumulation of time required for creation.

Director/Producer: Nobuo Takahashi

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“oneironaut” starts out with a girl in her bedroom as she makes her way to bed. She settles in and falls asleep. The girl wakes up in a colorful dream world. She gets out of bed, and flies out her window. As she flies through the sky, she transforms into a hawk, and lands. In the reflection of the hawk’s eye, we see the girl asleep in her bed. Her alarm goes off, and she wakes up, finding a hawk feather on her nightstand.

Director: Erica Kobren
Producer: School of Visual Arts

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MASQUES  7:15

Two masks are in face off before an assembly of worried onlookers. A sign is given and a strange dance begins - a ritual combat. From choreography by Nicolas Vladislav, the evocation of a primordial rite, a study on dance and animation, an exploration of the possibilities of motion capture.

Hardware: STT Motion Captor
Software: Autodesk 3ds Max, MotionBuilder

Director: Jérôme Boulbès
Producer: Lardux Films

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In the distant (near) future huge plains of waste cover every corner of the Planet. Global warming makes the surface uninhabitable and hostile. The Earth is dead. But Mankind gave life to its greatest invention, Pathos, a mechanical system that protects human beings, controls their five senses and gives them a perfect life with fee. Free thought is not allowed. Only pay-dreams provided by the system can be done. But one day, one man dreams with the help of something different, his own mind.

Hardware: Camera HVR Sony Z1; 2 Dell Precision Quad-core, 1 Dell Precision Dual-core Workstation
Software: Adobe After Effects; Autodesk 3ds Max; Avid Media Composer HD; Realviz MatchMover

Directors: Dennis Cabella, Marcello Ercole, Fabio Prati
Producer: Illusion

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SUNTORY BOSS BLACK - Flying Whales :29

This work is a rare black and white picture for Japanese TVCM to emphasize black coffee which is the feature of this product. At first glance, we see a businessman flying, however after watching a few moments, we notice the detail in the actors' actions.

Hardware: HP xw6400 Workstation
Software: Adobe After Effects, Photoshop; Autodesk Maya

Director: Koichiro Tsujikawa
Producers: Tamotsu Kosano, Teruki Murakami

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In a 1930’s metropolis, three crooked criminals are secretly gathered for a game of poker, with everything to lose and even more to win.

As the evening turns to night the atmosphere grows tense. They show no limit in the skills of cheating, shooting and killing their way to the prize, a big fat pile of golden Dollar bills.

Software: Adobe After Effects, Premiere; TVPaint

Directors: Emil Sellström, Svend Rothmann Bonde, Stephan Süßmann, Lise Vestergaard Jensen
Producer: The Animation Workshop

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Surface  3:10

What would the world be like from an underground perspective?

“Surface” is an experimental film, exploring the emotional journey from an underground urban perspective. This ‘urban symphony’ transforms human actions and street objects into beats that harmoniously compose a grand audio and visual composition. The film emphasizes the ideas of point of contact, human identity, and notion of live footprints.

Hardware: Canon HV30; MacBook Pro
Software: Adobe After Effects, Illustrator, OnLocation, Photoshop; Google SketchUp; Maxon CINEMA 4D; SmithMicro Poser

Director/Producer: Varathit Uthaisri (TU+)
Contributors: Sound: Napat Snidvongs; DP: Jun Oshima; Production: Thitawan Chaiwong; Original Set Design: Richi Owaki

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Love is a funny thing. When you search for it, it can't be found, but when you let go of the search, it seems to find you. A guy is about to make the decision of his life and is nervous. Proposing to the girl of his dreams has him on end. Should he ask her here? Should he ask? Is it too early? Is she ready? Is he ready? What if she doesn't love him? All questions that would make any person a wreck. And it does. So much in fact that popping the question is too much for him to handle. He is so nerve-racked that he loses the ring, leaving their fate in the hands of someone else.

Software: Adobe After Effects, Flash, Photoshop; Apple Final Cut; Autodesk Maya

Director: Will Hoag
Producer: SCAD

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How many minutes, if not days, have been hijacked from our lives by overzealous, up-selling machines? Chet Bowman is no exception. As pizza deliveryman extraordinaire, Chet's mission is to safely deliver Pronto Pizza products to customers, and to do so in a timely manner. Then one day, his mission was put in jeopardy. In just two minutes, one man takes us on a journey through the frustration and awe that is the Gemini Refueling Station.

Hardware: HP xw9400 Workstation
Software: Adobe Acrobat, Audition, Encore, Photoshop, Premiere; Apple Shake; Autodesk Maya; Corel Painter; Pixar RenderMan for Maya, RenderMan; Tsunami

Director: Marc Yates
Producer: Ringling College of Art and Design

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Scarygirl Game Trailer  1:28

This is a trailer for the new online Scarygirl gaming site, based on Nathan Jurevicius’ hugely successful Scarygirl concept.

Software: Adobe Flash

Director: Nathan Jurevicius
Producer: Sophie Byrne

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All Bean Maxwell wants is for the picture on his foyer wall to hang level. With a scrutinizing eye, and an array of tools, he tirelessly pursues this exercise in perfection. But will his dedication to the little details cause him to lose sight of the bigger picture?

Software: Adobe After Effects, Photoshop, Premiere; Apple Shake; Autodesk Maya; Corel Painter; Pixar RenderMan for Maya

Director: Michael Rutter
Producer: Ringling College of Art and Design

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Pelephone Oysters :50

In the escapist 'other world', a pearl diver finds cell phones inside oysters at the bottom of the ocean.

Director: Eli Sverdlov
Producer: Rhino-Gravity Group

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