

PALETHORPE & TRUCKEL CUT TO THE CHASE FOR KELLOGGS

February 2010



Loose Moose's established director Ange Palethorpe has recently collaborated with the company's latest signing - Peter Truckel, on 'The Chase', the latest commercial for Kellogg's Apple Jacks through Leo Burnett, Chicago.

The :30 spot mixes CG animation with Live Action shot on location in Cape Town, SA and is a further illustration that Loose Moose - best known for stop frame animation, can produce high value Live Action, along with CG character animation that equals their award winning stop frame productions.

Apple & Cinna-mon - the brand's iconic characters were originated at Loose Moose back in 2004 in collaboration with Craig Barnard and Chris Julcher of Leo Burnett, Chicago and it's their success and appeal that has established the campaign's longevity with Chase being the 16th spot in total and the 14th Loose Moose have produced. Producer Glenn Holberton said "It was great to have the old team back together again."



With local casting and location support from Cape Town's Gatehouse production company, the shoot went swimmingly – despite the unexpected wet weather and usual production hiccups.

Peter Truckel said of the shoot - "The old adage of animals/children and CGI characters rings true, but despite that it was a really enjoyable shoot - so enjoyable in fact that I joined the production company!"

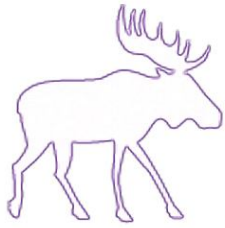
Animation:

Loose Moose originally produced the Apple Jacks commercials using stop frame puppets with stylized sets creating the fantasy world of 'Cinna Island'. When production moved back to the US the campaign's technique switched from stop frame to CG animation and the environment Apple & Cinna-mon occupied changed from Cinna Island to them being in the real world with humans. Chase continues in this vein with the hero characters being pursued by a gang of hungry, Apple Jacks loving children.

Animation Director Ange Palethorpe talks of the transition between animation techniques; "It was really interesting to convert the stop frame characters to CG characters, and get to grips with the differences in techniques. We were pretty faithful to the original commercials. In fact we were very disciplined about not putting too much squash and stretch in the animation.

Part of the brief was having a continuity of performance with the earlier spots. I loved having to chance to go back and refine the animation however, something we rarely had the chance to do on the stop frame shoots. There were times though when I would have dearly liked to have just simply grabbed hold of the datted puppet. Fighting the software's inclination to smooth everything out is interesting too. Going back over shots and putting the 'sharpness' back into the action is very necessary. Animating in CG is more like drawn animation in many ways. The key poses are imperative. The computer joins these poses together, and then the animator goes in and alters what the computer has done. The linear production process of stop frame is much more immediate. The action is complete, up to the frame one is working on. From that point of view, stop frame animation is incredibly intense. The possibilities that CG throws up make it really exciting for a character animator though. I'd love to push the performances further next time - keeping their personalities the same, just using CG to squeeze that bit extra out of them."

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LOOSE MOOSE
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Links

The Chase: http://www.youtube.com/user/LooseMooseProds#p/u/0/HNWA0_7-Pdo

Apple Jacks History play list:

<http://www.youtube.com/user/LooseMooseProds#grid/user/215DC3CB254F1273>

Agency Credits

Agency: Leo Burnett, Chicago
Art Director: Craig Barnard
Copy Writer: Chris Julcher
Agency Producer: Rod Wilson

Production Credits

UK Production Company: Loose Moose Productions Ltd, London
Animation Director: Ange Palethorpe
Live Action Director: Peter Truckel
Producer: Glenn Holberton
Assistant Producer: Emma Burch
CG Animators: Ange Palethorpe / Chris Hutchinson / Dave Loh / Gary Cureton
Editor: Tim Fulford
Post Production: Bruce Hancock, Seizmic
SA Production Company: Gatehouse, Cape Town
SA Producer: Torben Bulbring
SA Production Manager: Laila Shand
Audio Production: Donovan Weyland, Chicago Recording Company

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