

Issue 22: August/September 2011

OffScreen

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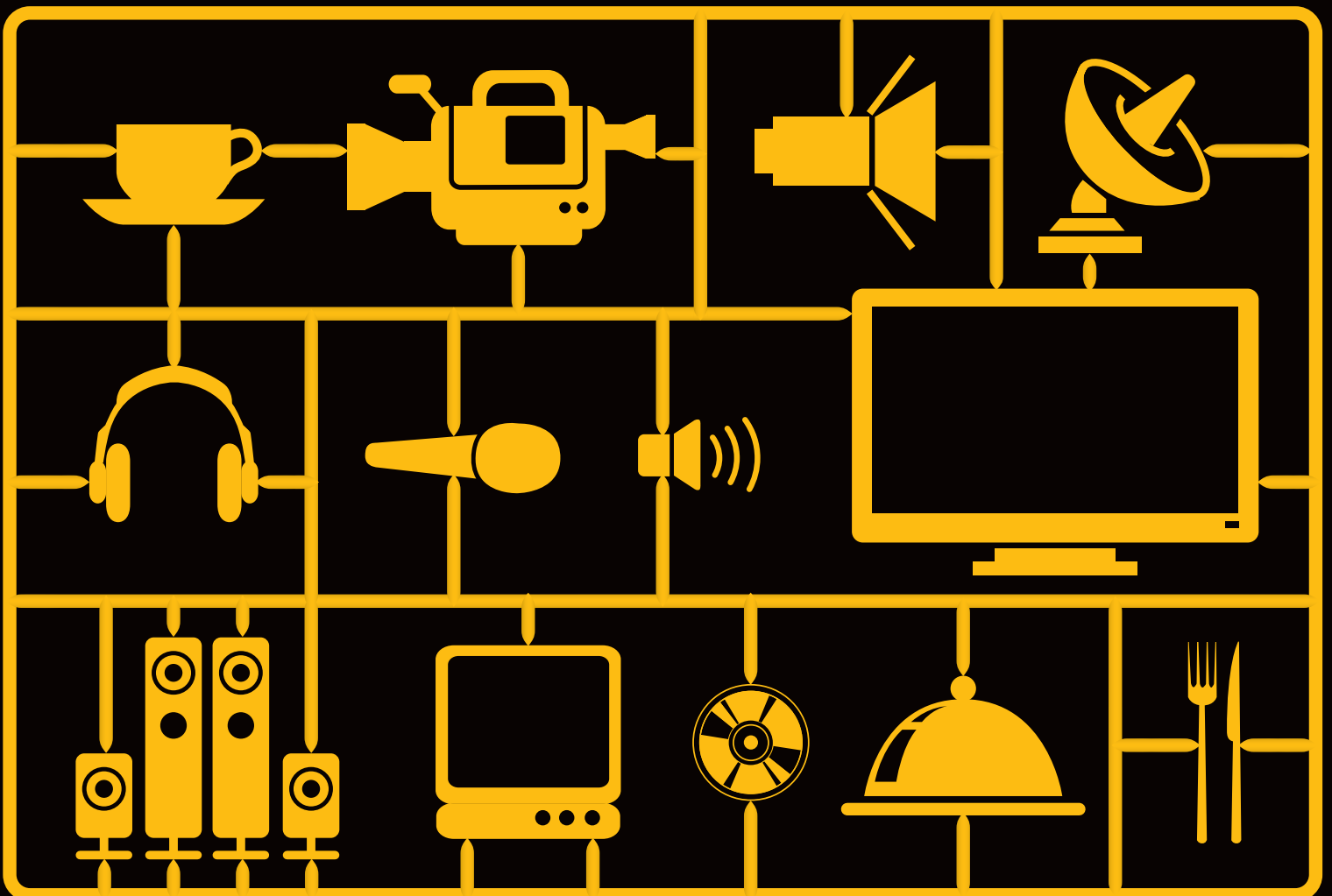
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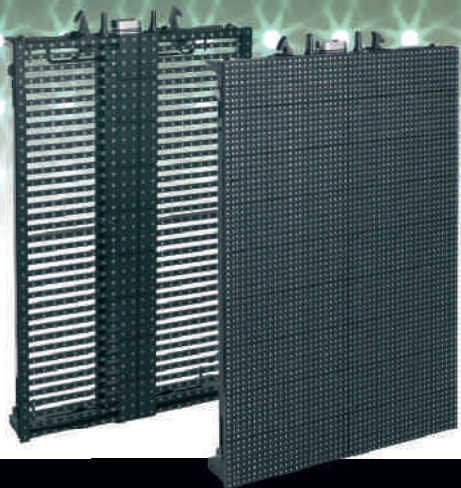
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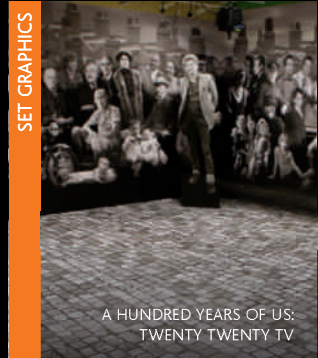
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Welcome

Welcome to the latest issue of OffScreen magazine. In this issue Gary Arthurs takes us into the thrilling world of the stuntman. Frank James explains all about the importance of good stage decking. Andy Stout reveals what we have to look forward to at this year's IBC with regards to new technology and Stereo 3D, while Adrian Purbrick, from Beat About the Bush, tells OffScreen how he got started, and allows us to have a poke around his amazing warehouse.

We also put the production designer, Maria Chryssikos under the Spotlight before looking at the recent successes of Elstree Studios in the second part of Tanya Reed's article celebrating 85 years of the Studios.

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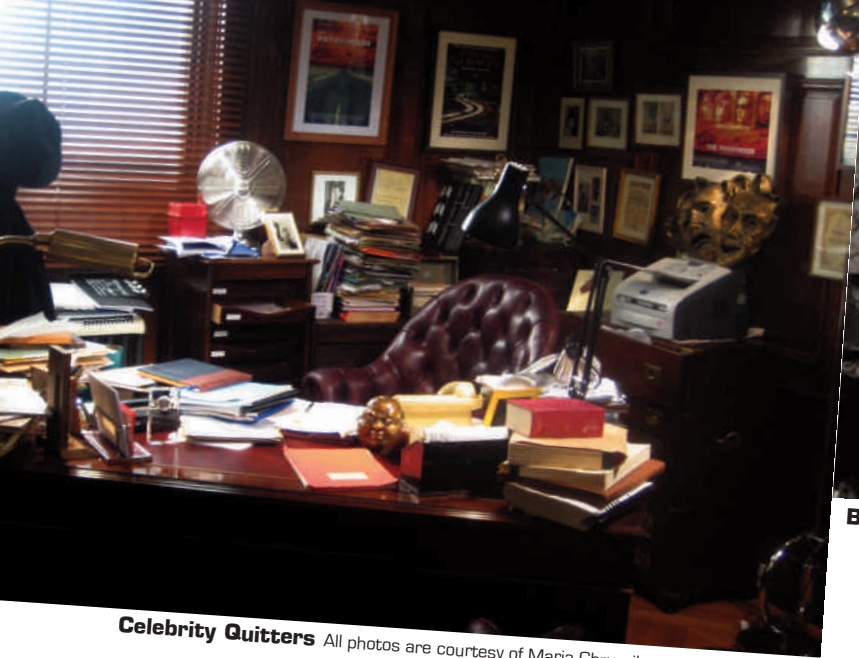
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Cover illustration: Remus Grecu is a young Romanian artist who lives and works in both Stockholm and London. He also works in Television and Film. For more information about his Art work and upcoming projects, email: remussuede22@googlemail.com

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Celebrity Quitters All photos are courtesy of Maria Chryssikos



Beatfreakz - Somebody's Watching Me

Spotlight on Maria Chrys

How did you get started as a Production Designer?

As a child I was taken to theatre, ballets, galleries etc... My mother who was in the haute couture fashion industry was forever taking me to fashion shows. There I was back stage watching all the glitz, the lights, the music, and it is all very glamorous when you are 5 years old.

I was always in my mother's studio and those of other designers watching the creation of beautiful garments structured out of the finest fabrics. To me they were walking sculptures. My paternal grandmother ran the Millet Museum in Barbizon, France, and my aunt was a Shakespearean actress in Paris and Sydney. So it was with that stimulus, mixed with my father's influence (he was a Ship's Captain, who happened to be a natural artist and great reader too) that I got into

production design. I was lucky enough to travel around the world with my father countless times on many a wild sea adventure. I was indulged in many environments, situations, cultures, sights, sounds, colours and smells and witnessed how a great team works together.

Is Production Designer what you always imagined you would do?

Yes entirely. From when I was at primary school I knew exactly what I wanted to do. I have always been mesmerized by stage and screen. John Boorman's 'Excalibur' was a great influence on me as a child as was Terry Gilliam's 'Time Bandits'. I was all WOW, when I grow up I want to do that.

Where and what did you study?

Wimbledon School of Art: BA(hons) in 3

Dimensional Design (Theatre Design). I was 18 when I started my degree. Before that I got as much experience as I could designing for Questors Theatre (largest amateur theatre group in Europe) and for various shows at the Edinburgh Fringe and a fashion show or two thrown in for a bit of glamour and sparkle. I was then and am now very hands on.

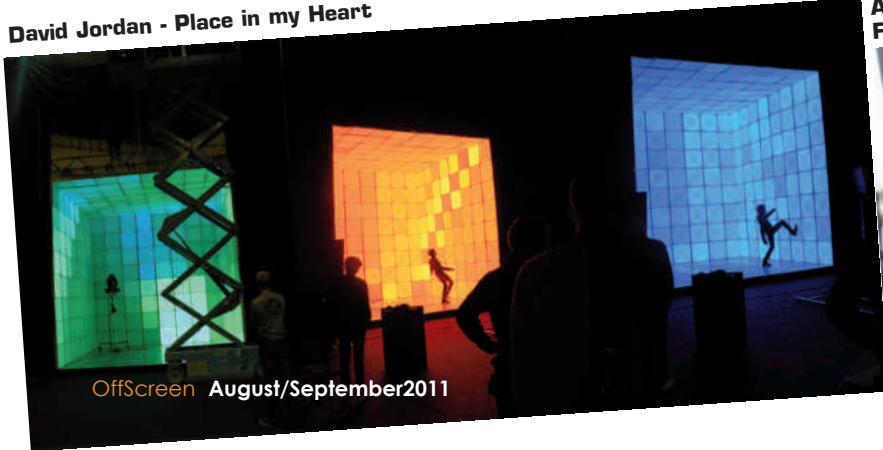
Who gave you your first break?

The wonderful Andrew Lloyd Webber and his Really Useful Group.

Which aspect of your work do you most enjoy?

The design and research stage and the period of one's initial ideas and working them out. It's my little indulgent time

David Jordan - Place in my Heart



OffScreen August/September 2011

Andrex - It's the Little Things - Courtesy of Framestore





The Oxford Murders



Skye Edwards - What's Wrong With Me

ssikos



Production designer

though one doesn't get so much of that, it's wonderfully indulgent when you do, like eating a naughty bar of chocolate.

I love the whole creative process, the various phases of the production and its collaborative process. It's not just about one person, it's us together as a team.

I love the weird and wonderful locations and situations we find ourselves in and I love the characters one meets along the way.

What is the main inspiration that drives you?

Very simply, new experiences and challenges and to be better today than I was yesterday. There is a perfectionist streak within.

Which production have you most enjoyed working on and why?

That's actually a hard question to answer! Some of the most frivolously fun and strangely artistically rewarding have been music videos, as you can really go wild. There is an enjoyable factor on all jobs otherwise why on earth would we do it.

What are you working on at the moment?

The early stages of a nautical project based on modern day world piracy.

What is your proudest professional moment?

The fabulous years working with Really Useful and most recently when a production

I designed, 'Indigo', won an award at the International Berlin Film Festival. The director, producer, director of photography and I were all on stage to accept and say 'Thank you Berlin'. I was in awe as to quite how huge the audience was in the auditorium. That was a memorable moment.

If you could choose to work on a certain tv or film genre which would it be?

Oh....dark, fantasy, where realism and fantasy collide.

PHOBIAS - Copyright Bertie Films



Audi



Beat About the Bush

Beat About the Bush hires out absolutely anything connected to music performance, from amps to xylophones and everything in between. OffScreen Magazine went to find out more
Words by **LYNDA BECKETT**

Adrian Purbrick has the finest collect of musical instruments for hire that I have ever seen. They are hidden away in two warehouses in north-west London. Inside is a massive collection of instruments. The warehouses reminded me of the underground storage of the British Museum, where they store cage upon cage of artefacts. There is row upon row of guitars in cases, pianos back to back, violins in their hundreds, and a hoard of bizarre percussion instruments from all over the world. The largest instrument that Adrian has is a three tier Wurlitzer Organ, from the late 1960s, used by Paul O'Grady on the Paul O'Grady Show. More recently he has provided most of the microphones for *The King's Speech* and the instruments for the *Sherlock Holmes* movies.

Setting up Beat About the Bush was a long and winding road for Adrian. He first came to London in 1976 with grand ideas of working in the advertising business or becoming a Rockstar. Neither of those things happened. He had a sports car to keep up and therefore he had various jobs, amongst others working for a building company. However he ended up working for a music shop in West London. It hired out musical instruments, guitars, amps etc. to recording studios and for tours; that kind of thing.

The plan to set up his own company started when he was working for that company. His boss, like all bosses, said if he had a good idea he could talk to him about it. Production buyers, set decorators and art directors would come in



asking for specific things that they needed for a certain gig, film or video. And they would specify the year of the instrument that they were looking for. The hire company couldn't really co-ordinate anything like that. It was all too specific. They would give them what they'd got, and so Adrian went to his boss with his good idea and said what they should be doing is specialising, and making sure the

company was giving the buyers and art directors the instruments and equipment for the specific era they required. If the production wanted a 1955 guitar for a film or TV show that was set in 1955, the instruments had to date from 1955 or earlier. The company shouldn't be giving them a 1976 guitar even if it looked vaguely similar. He wanted it to be absolutely right. His boss didn't



really go for the idea, so Adrian decided to do it himself.

So, after eight years of experience at the music shop, Adrian set up Beat About the Bush. He had gained a lot of knowledge about what the prop buyers were looking for from working at the hire company. Using this experience he started collecting and buying lots of violins, pianos and guitars of every age and colour, from all over the place, from auctions, out

of the paper, and from shops. He gave himself a window of four or five months to do everything, and started his company up in September, 1986.

Pop videos and a few other bits and pieces were the first jobs that came his way. However, the first big film was, *Robin Hood, Prince of Thieves* [1991] starring Kevin Costner and Morgan Freeman. John Lanzer, the production buyer, came into Beat About the Bush and said

that they were doing a scene where they need some period drums and various instruments to cover the 13th and 14th century. He asked Adrian if he could do it, and of course Adrian said yes. He had about ten days to get it all together. Adrian didn't have any of it, so he set to work gathering the instruments together. He either bought or made them. The drums he made himself. He learnt how to lap the natural skin on drum >>

010 STORYBOARD

>> heads, and he covered tubes in single sheets of walnut, using the skills he had picked up working for the building company, doing carpentry, etc. Everything came together and he made the dozen drums that were needed. Adrian knew he couldn't let John down. It was a big film; he had to do it; John had put his trust in him. Everything came good in the end. Robin Hood, Prince of Thieves, got its drums and other medieval instruments.

The first pop promos for which Adrian provided instruments and equipment were in the 1980s, for Duran Duran, Transvision Vamp, Queen, David Bowie and The Rolling Stones, amongst others. Adrian recalled, "In the early 80s and 90s there was a lot of money, big budgets for pop promos, bands were trying to get away from performance videos and the bands would do themes." We all remember those great Adam Ant performances, don't we? Prince Charming, Prince Charming... Adrian continues "Those themed videos don't happen so often now, its all back to straight performance videos where the musicians play their own instruments."

At one point in the early 90s Adrian remembers watching CD:UK. In nine of the top 10 videos, Beat About the Bush had contributed to the performance with instruments and period microphones. At the time the 'Elvis microphone' was really popular and Adrian was the only person in England that had a couple of these particular mics for hire. Shure, the makers of the mic, had broken the original mould. They didn't make it anymore, however, because the mic was always appearing on video in the late 80s and early 90s they had to re-create the moulds and start producing the mic again.

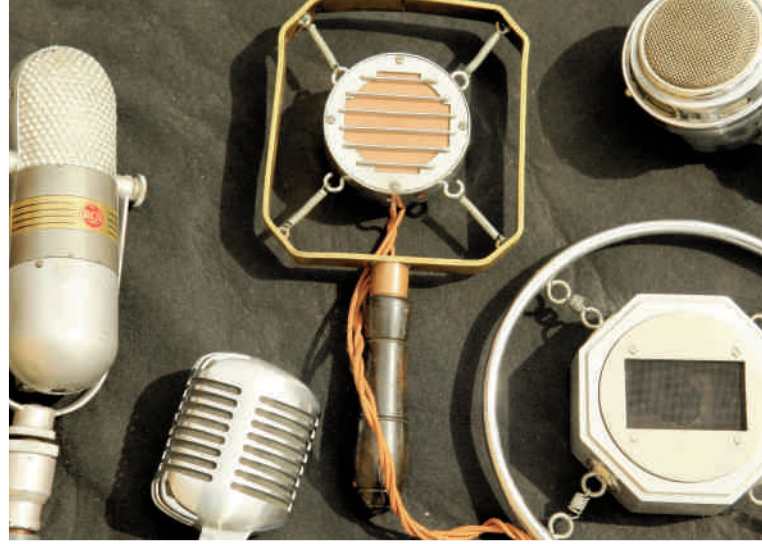
Making sure each instrument or piece of equipment he hires out fits the time period of the film, TV series or themed pop promo, remains key to what Adrian does. He is a mine of information about everything musical; detail is what he is interested in. He strongly believes that if the instruments within a film don't look believable for the time period, the film suffers. He recalls when Beat about the Bush hired out equipment for a film about The Beatles. "There are people out there who know the exact detail of the guitar. The strap, the screws of the guitar, the colour of it, everything has to be spot on."

Beat About the Bush is constantly repairing the instruments and has a team of specialists that look after them. Adrian can modify certain instruments to make them right for the period. While I was at Beat About the Bush, Adrian was modifying a guitar for a piece about Alice Cooper and his band from the 1970s.

Adrian has an instrument for every occasion, including for demolition. Whether it's a violin to be smashed on someone's head in a comedy scene, a piano to be thrown off a bridge, bands playing instruments in the rain or setting fire to the instruments, everything you can think of to destroy an instrument - they've done it. Adrian tells me "It only costs a couple of hundred quid to throw a gutted piano off a bridge, and ninety quid to burn a guitar." So if you get the urge I suggest you get in contact with Adrian and see what he can do for you.

If you want to find out more about Beat About the Bush, check out the website at:

www.beataboutthebush.com





Hope of a Condemned Man I-II-III 1973. Fundació Joan Miró, Barcelona. © Successió Miró/ADAGP, Paris and DACS, London 2011

Miró - The Ladder of Escape

Everyone knows the work of Joan Miró. He's the guy who does those paintings with the squiggly bits and dreamlike creatures.

Words by **LYNDA BECKETT**

Yes, Miró has done a load of what at first glance could be considered just plain weird paintings. However, if you are prepared to scratch below the surface, you will see his work goes far beyond fantasy.

This is the first exhibition of Miró's work in London for almost 50 years. It brings together over 150 paintings, sculptures and lithographs which allow the viewer to explore different facets of this curious man's mind.

You may not be able to extract the following at first glance, but Miró's work is political and historical. The politics of his motherland and his Catalan identity were very important to him. The history of Spain, the influence of the Spanish Civil War and the rise and fall of Franco's regime play a large part in his work.

In the early work shown in this exhibition, it is surprising to see the amount of detail in his studies of life on his parents' farm in Mont-roig, Catalonia. These paintings aren't what you and I would consider as Mirós. They are tight stylised oils, overflowing with visual references, however they do provide a platform for his use of symbolism within his work from this point on.

The turning point within his work is *The Head of a Catalan Peasant*, one of a series of paintings Miró produced after his first visit to Paris in 1920, when he had been exposed to the work of Surrealist and Dadaist poets and artists. This particular painting steps away from the storytelling paintings packed with minute detail. The

Surrealists inspired him to simplify his compositions and form a language of signs that would become key to his paintings and would further develop throughout his lifetime. *The Head of a Catalan Peasant* simply breaks down to a triangular head, strands of a brown beard, a stick body and the traditional 'barretina' red cap, all floating on a blue wash. This painting is one of Miró's many responses to the Spanish Government's suppression of the Catalan language and the nationalism of the area at the time.

Stroll through the exhibition and the mocking of the political elite in Spain continues. The *Barcelona Series*, an



Joan Miró. Barcelona Series (XVII) 1944. Fundació Joan Miró, Barcelona. Photo: Jaume Blassi. © Successió Miró/ADAGP, Paris and DACS, London 2011

amusing collection of fifty black and white lithographs shows a parade of cartoon ogres, dictators and innocent victims. Conceived in 1939, they reflect the conflict within Spain while the country was under the control of General Franco. It wasn't until 1944, when Miró had returned to Barcelona, that the prints were finally made.

Miró is considered by many to be one of the most iconic artists of the 20th century. His work evolved during the period of the Surrealist movement. Take a look at his triptychs and you will see why he is also regarded as a forefather of Abstract Expressionism, Jackson Pollock, Willem de Kooning and Mark Rothko being key members of the movement.

All five triptychs within this exhibition are powerful - solid colour backgrounds with simple marks. Three large white canvases in Room 12 caught my eye. This triptych seemed quite jolly, with minimal marks, a squiggle of black and a splodge of a primary colour on each. Then on reading the title, *Hope of a Condemned Man*, I understood the marks and the white background. It refers to the almost universal condemnation of the garrotting, of the Catalan anarchist Salvador Puig Antich by the Spanish Government in 1974. Miró had challenged me once more.

Joan Miró: The Ladder of Escape - Tate Modern
14 April - 11 September

Elstree Studios

Films fit for a King

Elstree Studios celebrates its 85th anniversary this year. As well as attracting American blockbusters and television productions, major expansion plans are being explored to cope with demand. In the second part of a two part feature **TANYA REED** talks about the success of the Studios.

Every once in a while, a film falls like manna from heaven. Its success is a gift to the industry.

For many, *The King's Speech* was just another British low budget film going through the film process. Few could have envisaged the film made for £8m about King George VI's stammer would become one of the greatest successes of the industry in decades, grossing more than £250m internationally.

"When you can make a great film out of a stutter, you realise it's all about the film-making," smiles Roger Morris, MD of Elstree Studios. "It really is the quintessential British film. If I'd have known it would be as successful as it was, I'd have sunk some money into it!

"It became the most awarded and nominated film in the history of Elstree Studios, which was great for both Elstree and film production in the UK. It won four Academy Awards and seven BAFTAs.

"Another British film, *Slumdog Millionaire*, also won coveted awards. It was based around the famous TV show *Who Wants to be a Millionaire* which started its life in the UK at Elstree Studios.

"Most importantly, both relatively low budget films have been great commercial successes which have earned lots of money all over the world. This has encouraged other investors to invest in British made or produced films, and there are no signs yet that this is abating."

The real King George VI visited Elstree Studios in the late 1920s when he was the Duke of York, during the making of the first British talkie - *Blackmail* by Alfred Hitchcock. His brother, the Prince of Wales, later to become Edward VIII, also made several private visits to the Studios in the 1930s. Their parents, King George V and Queen Mary, also visited in 1934 en route to opening Shenley Hospital.

Elstree's illustrious Stage 8 has been home to many memorable movies in the last decade, including *Sherlock Holmes: A Game of Shadows*, filmed in August 2010, *Harry Brown* (February 2009) *Kick Ass* (September 2008) *Star Wars Episode III: Revenge of the Sith* (January 2005) and *Hitchhiker's Guide to the Galaxy* (March 2004).

Peter Heslop, Co-Producer of *The King's Speech*, was on set when Stage 8 was transformed into the apartment of Lionel Logue, the King's speech therapist. "We were thrilled with the film's success. I've a fondness for Elstree as it was my

first studio experience" he remembers.

"Elstree was a much bigger studio when I worked on *Dreamchild*, *Young Sherlock Holmes*, and *Who Framed Roger Rabbit*. I was also involved in *Enigma*, *Deserter*, *The Hitchhiker's Guide to the Galaxy* and *44 Inch Chest*, all filmed at Elstree."

Karl Wilson's father, Barry, founded Elstree Drape Hire, based at the Studios, 40 years ago. As a boy, Karl would go on





The King's Speech : Courtesy of Momentum Pictures. The King's Speech is available to buy on DVD and Blu-Ray.

set with his father to watch him dress the set of Kubrick's *The Shining*, and remembers the stories he told about working on *Star Wars* and the *Indiana Jones* trilogy – Karl worked alongside him on *Indiana Jones* and *The Last Crusade*, draping Elstrees' stages in endless hessian.

Karl particularly remembers working on tiny homes for the fantasy film *Willow*. "The tents for the woodland creatures

were funny shapes made out of canvas. All had to be over-lapped and hand sewn with old rustic twine. In the end, they resembled a huge patchwork quilt," he remembers.

More recently, he worked on Jane Campion's *Bright Star*, draped Stage 5 in greenscreen for *Kick Ass*, and was responsible for *The King's Speech* interiors such as Ely Cathedral, which doubled as Westminster Abbey.

Working on site with painters, chippies and plasterers as well as prepping work within his own workshop, Karl recalls using 240 metres of fabric for three massive vertical pillars within the Cathedral as well as producing hugely impressive panels padded in printed fabric.

"There was a good atmosphere. Everyone was under pressure from chippies to painters to me, but we all >>

>> gelled together, had a laugh and got on with it," he says.

"The King's Speech was one of my favourite films to work on as it was small, intimate and low budget and everyone got along. No one at the time imagined it would be as big as it was."

Kerry Ixer, formerly of Screen East's locations department and now director of Film Link, which launched at Elstree Studios in January 2011, supported the production of The King's Speech initially in the search for locations and then during the filming at three properties in the Eastern region including Ely Cathedral (Cambridgeshire), the Hatfield House Estate (Hertfordshire) and Knebworth House (Hertfordshire).

"The success of The King's Speech is proving not only to be a fabulous legacy for the UK Film Council and the British filming industry, it has also brilliantly showcased some of our magnificent historic buildings and landscape to a global audience," she explains. "Filming provides valuable income through location fees which not only contributes towards conservation but can also provide a spin-off effect through tourism."

Harry Brown

Of the many films made at Elstree in the last decade, one of David Higginson's favourites was Harry Brown, starring Michael Caine.

As the film's line producer, David was always keen to visit the site where Star Wars had been filmed – he'd watched it as a seven-year-old.

Harry Brown was prepped entirely at Elstree before a third of the movie was shot there, including the interior of Harry's flat, plus the flat of his friend who was later killed. With Elstree being a custom built studio, it made a huge difference to know that the sizes and dimensions worked, David explained.

"I'd heard all about Elstree Studios thanks to Star Wars, had seen the maps where everything was shot, read the books about the day to day filming and had studied the model making and set designs. I'd always thought how wonderful it was for George Lucas to be able to see everything in action on one site – on low budget films it just doesn't work like that.

"With Elstree, you start off with the pedigree of what has gone before – Kubrick and Lucas for instance. During my first time at Elstree, I was given free reign to go to any studio. You look around and wonder who else has walked through those doors.

"Yet despite all the history, Elstree isn't highbrow and doesn't live in the past. It has an open door approach which makes it highly accessible to independent film makers, understands budgets and deals with people directly – it offers an immediacy that you need as a film maker."

Rachel Neale first worked at Elstree as a location manager on Willow, before returning to complete a six year stint as unit production manager working on Closer, Derailed, Notes on a Scandal, The Good



Harry Brown – Photographer Dean Rogers, © Harry Brown Ltd.



The Other Boleyn Sisters - © 2007 Universal Studios. ALL RIGHTS RESERVED



Shepherd, *The Other Boleyn Girl* and *Maid of Honor*.

"It was a fantastic experience. When we first went into the Enigma Building, we jazzed it around quite a bit and the main office was the best I ever had, being placed in the middle and surrounded by all the other offices.

"Working at Elstree was a big deal as we built entire sets for many of the films, including a castle on the back lot for one film. For *The Other Boleyn Girl*, we built massive interiors of the palace and the Boleyn house on Stages 1 and 2 – we couldn't have done that on location. For *Closer*, we did interior stuff on both stages such as Julia Roberts' loft apartment and a lap dancing club."

Nick Goldsmith lived ten minutes from the Studios as a child, regularly visiting productions including *Superman IV: The Quest for Peace*, as they were being filmed.

"It was nice that our first feature film, *The Hitchhiker's Guide to the Galaxy*, was shot at Elstree as it was where I grew up," says the producer of the film.

"I always found it interesting that films like the *Dambusters* and *Star Wars* were shot there, and it was incredible that the set for *The Shining* had been there.

"I remember that we took over most of the Studios, filming on the Lucas Stages and three or four others, building many sets as well as *The Heart of Gold* spaceship."

Expansion

Elstree Studio's success in combining major Hollywood studio productions (*Sherlock Holmes: A Game of Shadows* and *World War Z*) with a host of British films and television productions (*Big Brother*, *Who Wants to be a Millionaire*, *Dancing on Ice*) has meant that it has the potential to double its current capacity.

It is embarking on a project to build two new stages on four acres of unused land on the site in Borehamwood. "We're doing it carefully, slowly and analytically, bearing in mind the film game is a long game," says Roger Morris.

"Changes in television, changes in technology – all those things we are having to bring into the equation. Obviously we're making decisions about the strategy for the next ten years so it's very important."

He has also been asked by newly founded Creative England to assist in setting up film, television and games representation for the East of England.

"We need to stay focused on the commercial target of making the UK the foremost film production centre in Europe and ultimately the world creating lots of jobs and earning the UK lots of money.

"A vibrant filming industry in the UK will help to nurture our existing talent pool so providing a ladder of progression. Success will continue to breed success."



Looking
for a
simple
staging
solution?

Stage

Words by LYNDA BECKETT



There aren't many people in the TV and Film industry who don't mind their products being trampled on, submerged in muddy water or run over by vehicles, however Frank James, the director of Stage:Dec UK Ltd, is prepared for his stage decking to experience all of the above and more. Stage:Dec provides staging, steel deck as it is known in the industry, to hundreds of companies in the film, tv, corporate and music industry. Not only does Stage:Dec hire it out, Frank's team makes it and will sell it to you, if you so desire.

Frank started working in the Film and TV industry during his school holidays in the late 70s and early 80s. He worked in places like Shepperton painting the cyclorama white on the weekends and sweeping studios floors. In the early 80s he worked for people like Barney Edwards, a top director. Frank did anything from stretching canvases, painting scenery, building props; he was an art department run-around, who also worked

e:Dec



Photos courtesy of Frank James

with the camera crew. So, very early on, Frank got a good feel for the industry.

Working in the industry now, Frank recalls how he has seen it change and evolve, and believes there is more of a need now for the hiring of staging. "Things have moved away from the old artisan skills in the Film and TV industry, to more CGI type technology that requires less bespoke scenery and more temporary staging. Once upon a time people would build a backdrop in its entirety, now they hire decks and hang some video green on them. The backdrops are now done in post-production."

The decking that Frank produces is a standard staging unit. It's a modular frame, made of light-weight steel with a ply top. The decks come in various sizes, all of which are standard within the industry. If you want a square, triangular, rectangular, circular or curved piece of decking you can have it. As Frank puts it, "The largest pieces are 8ft by 4ft and we do combinations of smaller >>

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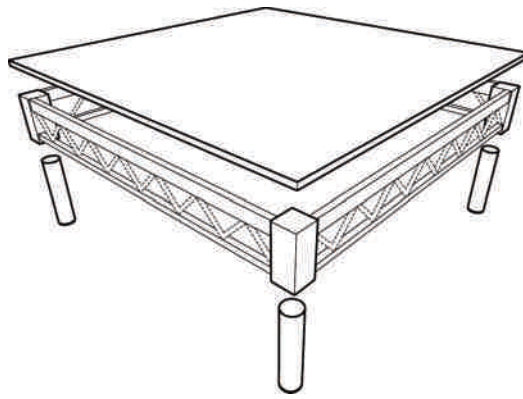
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>> pieces, with handrails and add-ons. It's basically a hire item to make up a staging of any height or size on a temporary basis."

Frank moved into the area of stage decking because he could see the need for a well-made product in Film and TV production. He started his business two years ago as a sideline to his other company, Weld.Tec, which provides metalwork to the film and television industry of a bespoke nature. It was a symbiotic thing that he started to add the hire content alongside the bespoke items.

Flexibility within Stage:Dec and Weld.Tec is obviously important to Frank. Alongside making and hiring stage decking Frank does all types of specialist metalwork, sheet metalwork, welding and engineering, mostly for the Film and TV industry. He also helps realise sculptures and artistic work for people. Both companies work with designers and architects.

"Designers in the early days tended to work only for the BBC for example, whereas designers now work in many industries. They design for television, design for bespoke architecture, and design for other artists", comments Frank. The design requirements for TV and Film cross easily into one-off interiors and shop fittings for fashion designers such as Roland Mouret. Frank has just worked with a company that makes sculptural effects for Film and TV to fit out the Hermes shop in Bond Street. What's interesting about Frank is that he wants to work with people that are creative and combine his skills with theirs.

The biggest stage that's been made by Stage:Dec was made just recently at Fountain Studios for a new Ant and Dec show, Red or Black, a really large format TV gameshow produced for ITV. There were over two hundred 8ft by 4ft pieces of decking used in it. The pieces of decking were used in various formats for the different combinations of games.

The most bizarre places that Stage:Dec has ever had to set up decking is for porn films in forests. Frank has done all sorts of bizarre private parties, music events and weddings. He did Naomi Campbell's 40th birthday party that was held in a chateau in Southern France, where he had to build a 16ft high, 24ft diameter, tiered birthday cake, with a lift in it. Grace Jones came out from the top of the cake, to music. Frank recalls "The staging was a simple enough thing. We provided approximately twenty to thirty various sized pieces and some handrails and ramps. She rose out of the cake and then walked round it like a spiral staircase." This was yet another good example of how Stage:Dec works with other companies within the industry. They provided the staging, worked with the designer on the rolled steel frame of the cake, built the lift mechanism and worked with 3D Eye who did all the cake and party sculptural decorations.

Frank is a man of many talents, he has an engineering degree and a degree in Illustration. He does the creative and technical. To make things nice and simple for its customers Stage:Dec has just launched a new website where you can go and check out the decking you require. The site was designed to accommodate everyone from the deck phobic to the old hand at hiring staging. On the site you can get all the basic information about Stage:Dec's products, and the cost of hiring etc. Also you can work out what you might need and then call on support and guidance from the company. The site answers all the basic questions regarding how to put the decks together, right through to the setting up of the staging. It's a one-stop shop and there's even a question and answer page.

Need a bit of decking, go check out the Stage:Dec website at www.stagedec.co.uk



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IBC2011

Stereo 3D and new technology are at the forefront of this year's International Broadcasting Convention. Words by **ANDY STOUT**

It's hard to believe that it's not yet four years since the modern iteration of 3D reared its head at the IBC, chasing away the ghosts of 50s and 70s monster and disaster films as digital projection and post production power gave the viewer a technology fit for the 21st century. Worldwide there are numerous dedicated 3D channels already transmitting, set costs are plummeting and, with no let up in the appetite for 3D films, the progress of the format has been astonishingly rapid.

At the moment even the most downbeat assessments seem to point to a rosy future, with latest figures suggesting that there will be 11 million 3DTV sets in the UK alone by 2016. And even if only 42% of owners of those sets will have activated 3D services, as a new Informa Telecoms & Media report suggests, that's still over 4.6 million viewers.

With the speed of progress surprising even the most seasoned of industry professionals, the IBC is the ideal place to

find out where 3D is headed next. And this applies to the conference as well as the showfloor, where the state-of-the-art stereo 3D projection systems of the Convention's immense auditorium can be stretched to their limits.

It is, of course, too early to talk about what the world's manufacturers working in the 3D space are planning on bringing to the show, but from rig developers to specialist software providers, camera manufacturers to post production specialists, every aspect of the 3D production chain will be present amongst the IBC's 1,300+ exhibitors. The IBC's heritage of worldwide technology premiers means that visitors to the show are likely to see the very latest 3D technology in Amsterdam first, well before the rest of the world.

With 3D firmly installed as a hot topic at the show, the conference programme is also already filling up with sessions on the subject covering all areas of interest and all levels of expertise. 'Getting to Grips with Stereo 3D' (10:30, Sunday 11

September in the Auditorium) will act as an invaluable primer for producers, cinematographers and other creatives about the basics of 3D shooting; '3D Live at the Big Screen' (09:00, Monday 12 September in the Auditorium) will delve into the complexities of live 3D, as well as reporting back on the summer's developments in 2D/3D combined shoots and that session will be closely followed by a look at the flip side of the coin with 'Stereoscopic 3D - Fixing it in Post' (11:00, Monday 12 September in the Auditorium).

There will also be sessions on Tuesday 13 September run by the Society of Cable Telecommunications Engineers which will look in depth at the developments in 3D Technology, transport and network impact, and the European Digital Cinema Forum which will review the year's progress in D-Cinema. Additionally, on the Monday afternoon at 15:30, there will be an intriguing session titled 'A Glimpse into the Stereoscopic Future' which asks what we can expect to see on our screens a





IBC All photos courtesy of the IBC

decade from now. "Tantalisingly," says the précis of the session, "perhaps the future of holographic technology is closer than you think." Tantalising indeed. The past three years of 3D has been a frenetic ride. At the IBC you will see what the next three years may bring.

Few areas of the industry have changed as radically over the last decade as the cameras that sit at the start of any production chain. From tape to solid-state, from tethered to wireless, from standard definition to 2K, from 2D to 3D and 4K and beyond, camera technology has developed with extraordinary speed in many different areas. The IBC's Production Village is the place to go to find out where that journey has led the modern television and film camera, and to get a glimpse of where it might be going next.

The IBC Production Village is all about a hands-on experience, and at its heart is a fully equipped studio set which features the very latest in stereo 3D, speciality and DSLR cameras. Here visitors can get to



Media Village



3D Camera

grips with the very latest in camera technology, ask manufacturers direct questions, and get a real feel for how the cameras would work in the real world away from an artificial show floor environment.

New for 2011 is Inside Knowledge, an area where the people that actually use the cameras, such as broadcasters and production companies, present case studies showing how the technology worked in the field. It will also showcase the best of the growing number of production-oriented apps that are becoming an increasingly important component of numerous production workflows.

Also serving as the base for the IBC TV News, allowing visitors to see a busy tapeless production taking shape before their eyes, the IBC Production Village is an essential destination for anyone interested in camera technology.

**The IBC – RAI Amsterdam
Conference 8-13 September 2011
Exhibition 9-13 September 2011**

And Cut

Check the gate and if the gate's good lets bring on the stunt double.
GARY ARTHURS J.I.S.C Stunt Co-ordinator/Performer takes us behind the scenes into the world of a stuntman.

How often have I been on set waiting around and all of a sudden I hear those few words and I know it's my time to shine. Some days it might just be a simple fall to ground or it could be a once in a life time shot where every thing is blown up around you and you know you have one chance and one chance only to get it right. The pressure is on, but that's why we spend so many hours training and working on our skills off set.

I started my training back in the early 90s with a goal of joining the Equity Stunt Register, as it was called at the time and with around four year's worth of training and many hours of blood sweat and tears I got there at the back end of 1995. When I really think about it I had been training all my life for this, but maybe not knowing it at the time.

I started riding motor cycles at the age of eleven and raced motocross for five years at club and national level, but never did I think I would ride a motor cycle as a stunt man in many TV shows and films that we see on our screens today.

In fact I wanted to go into special effects, but I remember to this day my careers adviser telling me I should look for a job in a warehouse rather than chasing my dream. I tried a number of jobs before going into the stunt game and in many ways this has given me a good grounding for where I am today. I also studied part time at film school, where we shot many hours of 16mm film and then learnt to cut and stick them all together on the Steenbeck.

Nowadays I find my time divided between co-ordinating and performing, which is a nice place to be, but both bring very different demands to the table. With performing you need to keep a good level of fitness and flexibility going and it's nice to turn up and perform the gigs you're booked for and not have to worry about the paper work side of things. But co-ordinating brings many rewards too, and there is nothing better than to have planned and pulled off an action sequence with a good stunt team, and then to see it up on the big screen. Even though most of what we do contains some sort of action, I also consider myself to be a filmmaker as much as a stunt man.

2010 brought up the opportunity to work on Hugo Cabret. This may have not been a stunt heavy film, but it was a lovely project to work on and some of the sets that were built at Shepperton were stunning. I can't wait to see how it looks as this was also shot in 3D.

2010 brought the chance to work on Captain America and double for Tommy Lee Jones. It's not every day you get the chance to double for such





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>> a big name, so it's quite a privilege when you're asked. The film was shot at many different locations and even spent a number of weeks in Manchester, which doubled nicely for many street scenes in the USA. I worked mainly at Shepperton and Longcross studios where a vast amount of the action was shot. Captain America has all the hallmarks of being a big summer blockbuster, and having worked on a number of the big action scenes, this is one movie I will be paying my money to see.

Though this is a serious business and there are sometimes millions of pounds involved, there is nothing better than having a laugh and sometimes setting someone up for a fall, and one day I was taking the fall, literally. I got a phone call late on a Thursday afternoon asking if I could perform a stair fall on the film *Telstar* that was shooting at Twickenham studios. Not a problem I said and see you tomorrow. I turned up with pad bag in hand and got down to how I was going to perform the stair fall and how we were going to shoot it. After a short while we had it worked out and it was time to go through to wardrobe and make-up. It was then that someone asked me if I had met Pam. "Pam?" I said. Yes, Pam Ferris, that's who you're doubling for today. I think it was then that my jaw dropped and I thought that someone failed to mention that on the phone. Well I went through and met Pam, who was a really lovely lady who was more shocked than me that a burley stunt man had turned up to double for her. After having to have my legs and arms shaved and the padded bra fitted, it was time for me to go fall down those stairs. We set up, rolled the camera and got it in one take. I think it took me longer to have the nail varnish removed than it did for me to fall down the flight of stairs. It's all over in a split second in the film, but I have to say I didn't look too bad in that dress.

Though we have fun and a few laughs while working there is a serious side to our business and, as a stunt co-ordinator, I'm there to safe guard the actors and actresses who might be involved in a scene that has an element of danger to it. I will often get scripts and scene breakdowns many weeks before shooting, so I can plan out what, or who, I might need. There are times when actors do perform their own stunts, but mostly only once we've shot a master with a double and then bring in the actor for some tight shots, where they will not be put in too much danger. Our business is ever changing and people come up with many ideas that would just never work or cost huge amounts of money to put together in post. But the bottom line is to keep what we do safe for the talent and crew we deal with on a day to day basis.

2011 seems to be another busy year in the UK for film and TV. I've managed to work on a number of high profile projects, but please feel free to say hello if you ever see me around any of the studios. Take care till then.

Stress Busters

ANGELIQUE PANAGOS looks at natural ways to help the body cope with STRESS!!

Depending on the individual, stress can manifest itself in many different ways. All the pressures of modern lifestyle such as working long hours, deadlines, eating on the run and the sheer speed at which we live can cause heavy strain and stress on the body.

Unfortunately chronic stress, in the long run, may give rise to a whole host of ailments. Stress can contribute to a long list of health problems such as chronic fatigue, exhaustion, poor concentration and memory, disturbed sleep or insomnia, mood swings, irritability, alcohol intolerance, frequent infections, depression, poor digestion, headaches, raised blood pressure, loss of libido, and PMS to name a few.

Many of us have at least one of these symptoms; prolonged exposure to stress can inevitably leave us feeling overwhelmed and unable to cope with daily challenges.

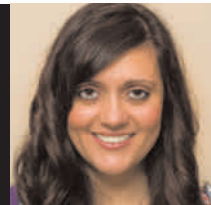
However, there are ways to boost your resistance. With a sensible approach, including eating the right sort of food, and lifestyle choices, there are ways of reducing the effects of stress and helping your body to remain healthy.

How does stress cause these ailments?

Stress in the body is a reaction to physical, psychological, or emotional demands and is part of modern living. The stress response is designed to enable us to deal with difficult challenges or to prompt us to get out of a dangerous situation. This is done by triggering what is commonly known as the "fight or flight" response, where high levels of the hormones adrenaline and cortisol are released. These are produced regardless of the type of stress experienced, from emergencies to everyday stressors such as pressure at work, traffic jams or even drinking coffee. Nutrients such as Vitamin C, B, Magnesium and Zinc can often become depleted during times of stress. As the body sees it as an emergency, they take priority over the body's general use of these nutrients.

Increase your Stress Busters

Stress cannot always be avoided in life, but as Hippocrates once said "let food be thy medicine, thy



ANGELIQUE PANAGOS
Dip. ION, mBANT

Angelique Panagos is a Nutritional Therapist with a special interest in female health, hormonal imbalances, fatigue and digestive disorders. She also sees clients with general health concerns. Angelique completed her 3 year training as a Nutritional Therapist at the Institute for Optimum Nutrition in London.

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medicine shall be thy food". By eating foods that ensure we provide the necessary nutrients for both the stress reaction and general use, plus allowing for some lifestyle changes, we should reduce the negative effects of stress on the body. Think of it as building a shield to cope with everyday stress.

Stress Buster Foods and lifestyle Tips:

- Follow the guidelines below, providing you are not allergic or intolerant of any of the foods!
- Ensure adequate intake of vitamin C by eating plenty of fruit and vegetables, in all the colours of the rainbow!
- Eat B vitamins in the form of complex carbohydrates, providing steady energy. Eat wholegrain foods such as brown rice, wholemeal bread and oats.
- Eat magnesium-rich foods such as nuts, seeds and dark green leafy vegetables.
- Ensure adequate zinc from: seeds (pumpkin), nuts (pecan), cereals, rice, oats, lentils and eggs.
- Eat a protein with each meal and snack, this can provide additional energy support. Eat fruit with nuts, brown rice with fish or chicken, oatcakes/crudites with houmous.
- Uncontrolled food allergies result in extra stress to the body so keep these at bay.
- Eat regular planned meals in a relaxed environment.
- Breathe - Breathing provides us with essential oxygen, energises the body and clears the mind. Take five deep breaths each day.
- Take time out to recuperate from exhaustion.
- Take regular exercise such as yoga, brisk walking, swimming, cycling or jogging.
- Avoid caffeine, alcohol, sweets/fizzy drinks, processed foods and eating when stressed.

If you feel that you are experiencing stress symptoms and would benefit from advice, an experienced nutritional therapist can help devise an individualised programme and recommend supplements if needed.

I wish you good health!

Consult your doctor for any health problems, before embarking on any new health regimes, using any supplements or before making any changes in prescribed medications.

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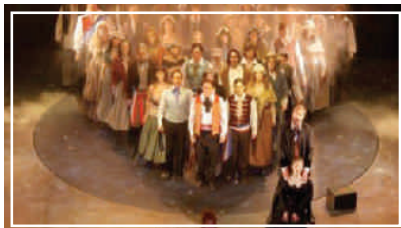
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France	125	Alain Barrière	Je t'aime... moi non plus
Italy	124	Al Bano & Romina Power	Bravo Brava
Sweden	123	Charlotte Nilsson	It's My Love
Denmark	119	Thomas Helmig	Hold On
Belgium	118	Patrick Fiori	Il y a du soleil
Germany	117	Michael Ballhaus	Ein Herz und eine Seele
Austria	116	Andreas Gabalier	Die Zeit ist ein Fluss
Netherlands	115	Wendie Driessens	Ik heb een Geheim
Poland	114	Gościński	Wszystko dla Ciebie
Portugal	113	Luís Fonsi	Amor e Amizade
Switzerland	112	Alain Barrière	Je t'aime... moi non plus
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