

## Customer Success Stories

**Project name** Anchorman 2: The Legend Continues  
**Project release date** Dec 18th 2013  
**Client** Paramount Pictures  
**Images ©** Paramount Pictures 2013  
**Visit website** [www.anchormanmovie.com](http://www.anchormanmovie.com)  
**Host Applications** Adobe After Effects and Premiere Pro

## Images

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## Anchorman 2: The Legend Continues

Todd A. Marks has been a Computer and Video Playback Supervisor on over 30 feature films including: **FLIGHT, The Internship, Team America, Blades of Glory, Constantine, The Fast and Furious: Tokyo Drift, Hall Pass, Abduction, Deep Impact, The Lost World:Jurassic Park**, and the upcoming **Anchorman 2: The Legend Continues**. Click [HERE](#) to view Todd's IMDB page.

We are catching-up with Todd, and Graphics and Video Engineer, Jeb Johenning, to share their experiences during the making of the latest Will Ferrell and Steve Carell comedy, directed by Adam McKay.

*Thank you Todd and Jeb for speaking with us today. Can you describe the production process of Anchorman 2: The Legend Continues ? What was involved in making this film ?*

My team had a large set of tasks. The biggest, was to build a functioning 1980 style cable news style studio, and create the featured (and background) videos throughout the Newsroom, and News Studio sets. This included shooting original content, acquiring stock videos, creating both still and animated graphic elements, compositing and editing...

THEN... during production, we ran it like a real studio. Live cameras, live switching, graphic overlays, roll-ins, the whole deal. We were creating more content throughout the process as the director and writers thought of new things to add.

Much of the gear was at least 15-25 years old some even older. We were constantly having to fix and tweak the gear so that it would make it through the entire 2 weeks of being used. The technical and creative challenges were present everyday, but we worked hard and prevailed.



I had a team of 7 during our time in the studio. Besides, myself:  
Perry Freeze: Content Coordinator/Graphics Styling & Designer  
Job Johenning: Graphics and Video Engineer  
Ben Betts: Supervising Engineer  
Shawn Noushinfar: Globecaster Engineer  
Phil Britton: Technical & Engineering Support  
Chris Adams: Technical & Engineering Support



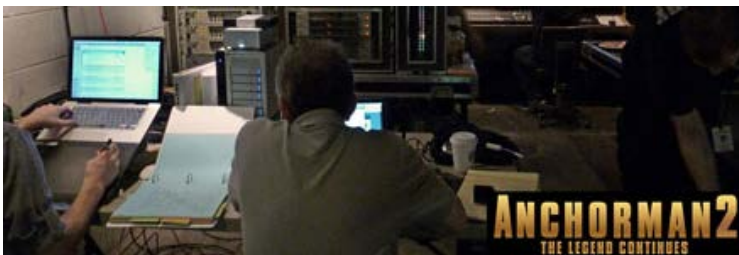
***We've seen the IMDB page for Anchorman 2, where the cast list includes Harrison Ford, Liam Neeson, Jim Carrey, Kanye West, and many others. Can you give us a sense of what it was like on the set ?***



For the most part, other than the stress of having to do so much in such a short time, we had a lot of fun. There was a lot of laughing, and great camaraderie. We worked closely with many other departments to make sure everything got done. I had worked with Will Farrell on a few films before this one, but I had never worked with Adam McKay. He was a great director; very appreciative and complementary of all the hard work my team did. We surpassed his expectations many times throughout the project, and he was thrilled.



***Can you give us a sense of what you do on-set as Video Playback Supervisor ?***



I oversee the creation and playing back of the computer and video content on all the screens that appear in the film. This includes spec'ing, installing, and operating the playback gear, configuring the monitors to expose correctly, and to be color corrected. My responsibilities often include managing a team of designers and technicians who implement computer/video playback systems, playback content creation & acquisition, product placement, and technical script consulting.



In the case of **Anchorman 2**, we had lots of old TV's and computers a little over 150 CRT's in our TV studio. Plus and assortment of screens throughout the rest of the film.

***How were PHYX Keyer, PHYX Cleaner, and PHYX Defocus used in the production of Anchorman 2 ?***

For **Anchorman 2**, a key point in the script was the creation of a 24 hour news channel. This meant that in the movie everywhere a TV monitor was seen, we needed to create unique, believable, original content.

## Quotes

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*"We surpassed (the Director's) expectations many times throughout the project, and he was thrilled."*

*"To make this look believable, we used PHYX products. PHYX KEYER tools enabled us to create instant composites of our Actors. PHYX CLEANER helped match the look of the standard definition BG with the high definition foreground. Finally, PHYX DEFOCUS gave us the appropriate depth of field to our footage. "*

*" PHYX simplified a normally tedious job."*

*"PHYX Cleaner helped us standardize and cleanup the look of the footage so that our final composites looked more believable.*

*"We used PHYX on almost every composite to separate the "newscaster" from the "scene" he was reporting on, such as standing in front of the Taj Mahal."*

*"What was cool, was being able to place an actor dressing in "period" clothing and drop him in front of a background from around the world, and make it look believable. PHYX made that possible for us within the tight shooting schedule we had."*

To do this we created dozens of believable International "News Feeds" of on-air newscasters from around the world. Our team created this content by video recording many different actors dressed in vintage 80's wardrobe, placed in front of a green screen background. We placed the GS background indoors and outside for different lighting effects. We then assembled 30 or 40 vintage, standard definition, stock footage sequences of international landmarks to use as background plates.

To make this look believable, we used PHYX products. PHYX KEYER tools enabled us to create instant composites of our Actors. PHYX CLEANER helped match the look of the standard definition BG with the high definition foreground. This helped us standardize and cleanup the look of the footage so that our final composites looked more believable. Finally, PHYX DEFOCUS gave us the appropriate depth of field to our footage. PHYX simplified a normally tedious job.

We used PHYX on almost every composite to separate the "newscaster" from the "scene" he was reporting on, such as standing in front of the Taj Mahal. We used the PHYX filters with After Effects and Premiere Pro.

### ***And how did the cast and crew react to seeing the green screen scenes on-set ?***

Green screens are commonplace on film sets so there not much reaction to that technology. What was cool, was being able to place an actor dressing in "period" clothing and drop him in front of a background from around the world, and make it look believable. PHYX made that possible for us within the tight shooting schedule we had.

### ***Is reliability an important factor for choosing your tools ?***

Certainly. We are under very tight deadlines, we can't mess around with flaky hardware or software.

***Thanks again Todd and Jeb for speaking with us and best of luck in the future !***