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Behind the Scenes Notes

16 February 2020

I've long been a fan of 'Making of' materials on DVD's and Blu-ray discs. Part of my interest comes from working in the entertainment industry where I've been involved in a number of productions. We all have our own stories to tell, including hearing about other productions while on the set of the current one. Recently I was asked to be one of several Behind the Scenes (BTS) photographers on a production to be presented to the Hollywood Professional Association (HPA) at their February 2020 Tech Retreat. BTS photography requirements are different from one production to the next so like 'making of' stories BTS stories can be just as individual. This particular production took place to illustrate how the Academy Color Encoding System (ACES) can be useful in producing program content. My primary assignment was to photograph the technical stuff.

This particular BTS story should provide some background on the presentation being given at the HPA Tech Retreat. While on set I took it upon myself to take pictures of a bit more than just the technical details. Many members of the cast and crew are friends. I'd been a part of planning the production so I knew a bit of what to expect on set. I also wanted to experience the challenge of getting a picture of the director and actors just before "Action!" was called knowing I had to be completely out of the way, even sound wise out of the way, once action was called. Among other things it gave me a new perspective on using silent, mirrorless DSLR cameras. I've long known set photographers would house their cameras in sound proof boxes so still photography could continue to take place during the action. One of the two cameras I used was put in the mirror up, silent mode so I could continue to shoot while action was taking place. You'll hopefully see the result of that effort in presentations on stage.

While I'm sorting through the 4,000 plus photos I took among the two cameras in three days, others who were also assigned as BTS photographers went way above what I shot. I kept telling them I waited until I saw something I liked before shooting. They teased me about being new to this sort of work and not shooting nearly enough. It's that one shot the publicity department will use to promote the story that makes every shot taken important. It's another shot that might position a crew member for their next job. I was impressed to learn how much could ride on the BTS Photographer … or not.

Potential publicity shot? Crew: Alicia Blair, Joe Di Gennaro & Peter Moss
Who's that dark character coming up in the background?

I was asked to participate in this particular production in part because many of the people in it are those who often help me with my projects. It was a crew of people who know each other well and try to work together as often as possible. In addition to taking still pictures of the technical stuff I wanted to document a part of what my friends do for a living. So up front more than one picture included here is shameless promotion of friends in the industry. Since I believe all of my friends should know all of my friends, well you get the picture. Adding to the disclaimer, I was part of the monitor calibration team, the screenings of the original camera material and review meetings of our work, some of which took place in my home.

This project is being assembled to show how a lot of different cameras, all with their own characteristics for acquiring pictures, can be intercut with ease using the Academy Color Encoding System (ACES). https://en.wikipedia.org/wiki/Academy_Color_Encoding_System https://www.oscars.org/science-technology/sci-tech-projects/aces

In reviewing the concept of ACES, cameras used to acquire content don't all have the same taking characteristics. In that respect the camera side of acquiring imaging isn't a lot different from the display side in showing images. Each product manufacturer wants their device to do something special, to be set apart from every other of its type. As an example one or two brands of electronic cameras are known for their film look. You might say 'Wow, The Film Look!'… before you realize the film look may not be all that well defined. There were (are) multiple brands of film, each with their own characteristics. Then there are many ways of processing a single film type where you can (could) further refine its look. There is film balanced for tungsten lighting and film set up to look correct in daylight. Saying an electronic camera has a film look isn't as clear cut as you might think. Some producers will add noise to the electronic images to emulate film grain. Different types of film are often used in a single production so there can be issues there in intercutting the material captured. Part of the 'film look' can be about the way colors or image details or motion are captured.

The idea of ACES for electronic imaging is to 'normalize' all of the different camera characteristics to a single format that can be easily intercut. This particular project is being assembled to show how multiple brands of cameras can be intercut with each other and interface with equipment used to assemble the content, adding in the special effects often incorporated in the storytelling process. In the initial planning we even considered using DSLR photographs I shot years ago as backgrounds for actors being shot against a green screen. Cue the wind machines to make people believe the actors are really there. In the final product we went for virtual reality sets for our backgrounds.

In writing about my encounters in this production mention will be made of some of the specialized equipment used to capture performances. You can find some details of what I'm about to tell you for a lot of movies on a site called "Shot On What?" https://shotonwhat.com/ but they don't go into the details we need to know about this production.

For us the work of acquiring content began at the Panavision facilities. Two of the cameras we used came from them and they, in their camera test bay, helped us check out the other cameras we used in the first two days of image capture. Their facility is large enough so we could check out the rest of our equipment, including the monitors we used on set. We even got to look at costumes and props and had the actors doing a bit of rehearsal during this day long setup.

Joe Kane, Steven Shaw, ASC DGA SAG - Director, Actor and writer, the Panavision Inverted 35 mm Underwater Camera, Peter Moss, ASC, ACS - Camera Operator, Joachim Zell "JZ" - Technology Architect / Post Production and VFX manager. Photograph by Daniel Tosti, BTS Photographer

While at Panavision we got to see some of the film cameras that made the company famous. We particularly liked the camera for underwater use where the film load was on the bottom of the camera instead of on the top. Just looking at it you realized the camera would be easier to handle underwater if the weight of the film magazine were on the bottom. This particular camera was developed for the James Bond film "Thunderball", the fourth James Bond film released in 1965. It was later used in such films as "The Graduate" in 1967 and "Jaws" in 1975.

It was the availability of these kinds of innovations that almost required cameras to be rented instead of something to be owned by individuals or even studios. There are a number of lens specialty companies like Cook and Bausch & Lomb who would make lenses for a particular purpose. With cameras such as this one residing at Panavision there were opportunities for productions from many different organizations being able to take advantage of its existence.

In the film days you most often rented cameras and lenses. You'll see Panavision credited for supplying cameras and lenses on a lot of motion pictures. Some of that is still true in the electronic imaging era. Today, in some cases Directors of Photography (DP's) or camera operators will own their own cameras and rent the lenses they need for an individual production. I know how complicated this can get even in my own photography as I own four lenses for just one of my cameras and I own multiple cameras. In the history of Panavision, and to this day, DP's often have their favorite cameras and lenses for particular types of photography. When they are on an important feature they will call ahead to Panavision and ask that 'their' camera and lenses be put on a maintenance hold once they come in from an existing production. There are a lot of things that can hold up a production beyond the actors not being available. Sometimes when you are on the inside you wonder how movies ever get made and or understand the phrase 'years in the making'. In our day at Panavision it was mostly about confirming the equipment was working properly, making sure this lens on that camera was in working order. In addition part of the work was going through the basic settings in the camera to make sure it was set up to do what we needed. We also took the time to make sure all of the monitors were set up to show us the picture(s) we wanted to see.

Loading equipment into the ASC Clubhouse for the first day of shooting

The first day of shooting took place at the ASC Clubhouse in Hollywood. When I talk about behind the scenes, the clubhouse if full of cameras and pictures from the history of movie making and certainly brought a lot of history to what we were doing. As much as we were busy with our work you couldn't help but get caught up in some of the exhibits.

History at the ASC Clubhouse

Christopher Alvarez - BTS Videographer

Normally on a movie set there are large trucks that serve as warehouses of equipment. You never know what you'll need so you bring everything. In this 'small' production estimates were made of what we would need and then all of it was transported to the ASC Clubhouse in multiple smaller trucks and several cars. It all had to be unloaded and staged for easy access.

Staging outside for loading into the clubhouse

Inside – JZ checking out the Panavision monitoring system

When capturing images in the digital domain there is often a need for a Digital Imaging Technician (DIT). In our case we had one of the best in the business, Adrienne Klotz-Floyd. She's known in the industry as the DIT Lady. We asked her to describe her job. Briefly, she sorts out all of the option in acquiring signals, processing them and storing them. Little things like not only do cameras have different acquisition characteristics they often have their own way of providing the signal. The list of options can be staggering. The methods used to normalize the video for common use in an editing system can be just as confusing. Even if I ask for the RAW video, so I have everything the camera can generate, I'm still faced with having to know how I want that RAW video presented. In real time the DIT will translate the individual video formats to something she and others can monitor and of course do the data processing needed to get the video ready for whoever needs it next. The DIT is often the last person to leave the set each day as they make backup copies of the day's work and start loading to the cloud and or backup drives. That is only the beginning of the critical part the DIT plays in production. They determine that the signal coming from the camera is something useful to the production and interface with the director, DP, camera operator and lighting director if they see anything they don't like. In many productions they are a critical check on what most everyone else is doing. They are often the difference in something working or not working. They have to know a lot about the cameras being used and how the lighting of the set will work with the camera. Adrienne owns all of her own equipment and has to have a vehicle large enough to transport it. Everything is important, right down to the size of the tires on her cart. All the easier to … Never mind that's another story.

Back in the early days of video there was the video operator. I'd like to think the predecessor to the DIT. The camera man would aim the camera but the video operator, located far away from the camera itself, would make all of the adjustments. Those were the simple days.

We know a lot about Adrienne's skill level as she actively participates in the color issues in creating the single master concept. We see potential shortcomings in lighting and camera sensors and she knows all about it from experience. She knows what combinations of equipment work well together and how to make the content look good.

Adrienne Klotz-Floyd w/ Marc Zorn & Mike Tosti

Ever helpful Ricardo Mejia w/ Adrienne Klotz-Floyd

Once Adrienne got set up several of us gathered around to see how she was processing the video output and learn about how it would be recorded and distributed.

JZ & Adrienne Klotz-Floyd checking digital processing

Picture on the Panavision monitoring system

There were many places on set where you could monitor the video. Panavision had their own cart for such purposes. It had many of the video processing options needed so we could see the output of each camera.

It's hard to know where to fit in the next part of our story. Crew members have to eat and that is an important part of the production. You'll see this function in movie credits as Craft Services. In this case JZ brought his van and just about anyone who had any knowledge of fixing or serving food, no matter what other position they held on the production, chipped in. Mark Bender, our drone pilot, spent some of his time grilling bratwurst. I made a double batch of oatmeal raisin cookies the night before and spent some time during the day chopping bell peppers to be grilled.

Craft Service, Charles Chiu, Ph.D. in charge!

Initial call time for the first day of shooting was 6:45 (AM for those of you who don't know I tell time on a 24 hour clock). Many of us were early. Parking at the site of the shoot was limited so transportation from a parking lot in Hollywood was arranged. These are but a few of the things that have to be thought out before a production. Once we got to the clubhouse it took several hours of setup before principal photography could begin. Most of the crew members pitched in in moving the equipment. When you look at the first interior scene to be shot you realize a lot of the light on set is coming in from the window. Over a period of time, the sun changes position in the sky. Natural

light can be a lot different from one take of a scene to the next. We needed better control of the lighting so we provided our own light coming in the windows. Cue the sun!

Director Steven Shaw w/ Ricardo Mejia, Jr. on Steadicam

Lighting outside the set

One of the important things we do on set is capture a reference for the lighting and color. We photograph test charts and sometimes establish what is intended to be black in the picture. In this case we needed to know where absolute black is for the camera.

Recording references for color and absolute black w/ Joe Di Gennaro – as Gaffer

In this particular scene we used two different cameras. In the Steadicam shot you see Ricardo Jr. with a Red Monstro and mounted on the dolly is the Sony Venice camera both with a Zeiss lens attached.

Camera operator Peter Moss directly behind the Sony Venice camera. DP Roy Wagner to the left of the camera. 1st Assistant Camera Trigg Ferrano checking focus and Steven Shaw directing. Riley Nichols off the right with the microphone.

Here we get into a discussion of smooth or shaky camera movement. As much as hand held camera work has been around for a long time in 1999 'The Blair Witch Project' made extensive use of it, trying to imply the audience was seeing recovered documentary camera footage. Shaky images don't work for me, but when you see the trouble we go through to get smooth images, you'll hopefully take note when you do your own videos. There are times I want to scream 'get a tripod' and I own many of them. For lots of reasons we take the issue of a steady picture seriously.

It's important to mention Zeiss lenses were used on the majority of the cameras. In addition to the quality of the lenses Zeiss is offering lens correction data in the form of metadata that is a part of the video output of cameras. This means geometry and field uniformity information are available in post production so the image can be compensated for distortion introduced by the lens. This is a relatively new capability in the motion picture industry. We've had this correction capability in the DSLR world for a number of years.

The capability of correcting the geometry of a picture is important when adding graphics based special effects to a picture acquired by a camera. When you create images in graphics they don't usually have the kinds of distortion introduced by lenses. If you happen to be adding graphics to an image acquired by a camera it is often difficult to make them match. A straight forward solution is to take the geometric distortion out of the picture acquired by the camera then add the graphics. What amuses me is the lens distortion can be added back into the composite image once the graphics are added. It amazes me artists consider distortions caused by the lens as being important to maintain in the final image. Just so you know all of the images in this article have been lens corrected and I didn't add the luminance and geometry distortion back into the picture once I finished all of the other processing.

Have you ever heard that a camera can add or subtract 20 pounds in the look of a person? It's due to the amount of distortion a lens adds to the picture. You might want to look at https://en.wikipedia.org/wiki/Distortion_(optics) for a review of the subject. Barrel distortion will most likely add the look of weight to a person and pincushion distortion can subtract the look of weight of a person centered in the picture.

Back to our production … There is lots of activity on set including the director going over the next scene as the crew sets up the cameras. Once we got all of the interior shots done we went outside of the clubhouse for some daytime photography.

Director Steven Shaw rehearsing the cast while BTS Photographer Daniel Tosti captures the rehearsal

In the meantime the crew is setting the dolly tracks for the camera move. You've already seen the Steadicam equipment for stabilizing the camera and a picture of the large dolly holing the Venice camera. Sometimes you have to move the equipment and the ground under the dolly is not flat enough to get a smooth ride so we lay tracks and level them. It's almost like laying railroad tracks in miniature and they only have to last as long as the shot. Of course someone has to climb aboard the dolly on completion of the track to test the ride. Steadicam came along years ago to assist in getting smooth motion in shots were it isn't practical to build dolly tracks for the camera.

Lay out the tracks

then level them

What a way to build a railroad

Lifting the dolly into place on the tracks

Getting the heavy camera dolly on the tracks is an effort in itself. In this case they took the extra precaution of removing the camera before trying to lift the dolly onto the tracks. Once the camera was off it was time to consider another camera going on.

We couldn't do camera swapping without including a film camera. Out comes the Panavision film camera. Notice how much heavier it seems to be than the video camera. Part of what you are seeing is the crew being really carful with the film camera. Another part is the size of the camera with the film magazine on top. The camera itself isn't out of order with the size of the video camera. The lens on this camera and the film magazine are a big part of the weight and the larger size.

Loading the Panavision film camera

Placing a clamp at the end of the track so the dolly doesn't slide off

In this case the film camera was a prop. We didn't actually shoot anything on film.

We changed electronic cameras again, this time going to the Panavision camera with a Panavision lens for the first outdoor photography. This is, for the purposes of storytelling, Panavision film facing off with Panavision electronic imaging and the 8K electronic image making its way back to the Panavision monitoring station.

Panavision shooting Panavision

and the electronic image

Steven Shaw directed and performed in this production. In one of the scenes he, as an actor, was playing the part of a director. It all sort of reminds me of a number of movies where people in the industry play themselves. Steven is also a DP in real life so you don't really know what part he's playing looking at the picture.

Director Steven Shaw with DP Roy Wagner behind him and Mike Tosti in the back. Camera Operator Peter Moss is behind the Panavision film camera.

There are all sorts of issues that come up while you are shooting. In one case we were aimed in the direction of the sun. The camera had to be shaded and the front side of the actors had to be lit. You don't often see lights behind the camera but in this case it was necessary.

Shooting into the sun requires lights behind the camera

and shade for the camera

Ricardo Mejia on sound keeping the microphone out of the picture

Most lenses on movie cameras are manually focused. A part for the reason for manual focus is you want to be able to determine what part of the picture is in focus. You might even want to rack focus between two different planes in a single shot. We could be looking up close at a person directly in front of us then refocus to someone in the distant background. Auto focus won't do that for you. In the good old days of movie making you would often get a tape measure out and measure the distance an object is away from the lens. While there are focus distance markers on

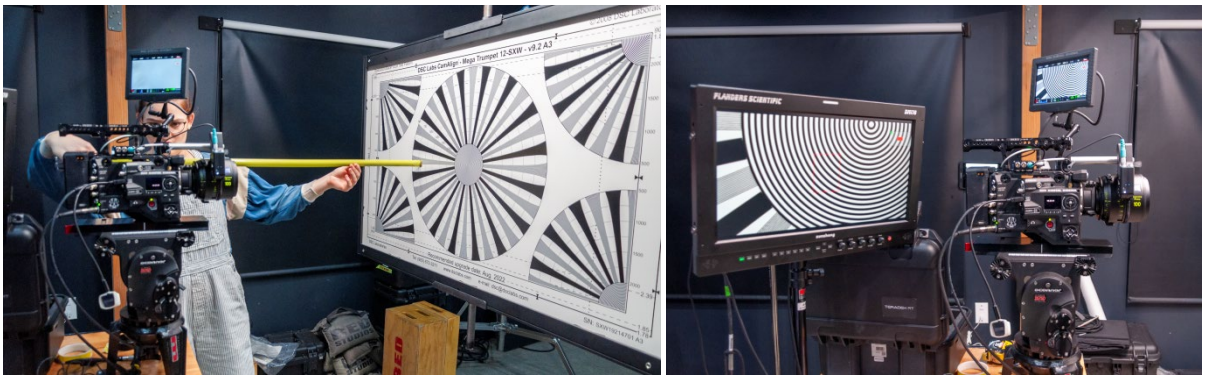
the lens itself the accuracy of those markers was often measured. A separate drive knob is attached to the focus ring. It has a ring on it that allows specific focus points to be marked.

The mechanical focus knob with a ring on it for marking specific distances. In this configuration the focus puller would have to be alongside the camera to change focus.

Since focus often has to be changed in single shots it is handy to have an external knob connected to the focus ring to change it. Initially this was done with a mechanical connection to the lens. The focus puller would ride on the dolly with the camera operator and change the focus at the appropriate time. Marks are placed on the ring for the desired focus position desired at any given time in the staging. We've since progressed to a motor driving the focus ring. It is remotely controlled by the focus puller.

In the camera setup the focus of the lens is carefully set. It starts with back focus, making sure the lens to sensor relationship is correct. This will insure the image stays in focus over the range of the focus ring give the distance of the object to be in focus.

A tape measure is attached to the camera at the plane of the sensor, clearly marked on the camera and the remote control belonging to this particular focus system.



Measuring the distance, setting the focus, making sure it is really in focus

Alicia Blair and Loren Simons setting up the focus remote control and writing in markers for particular distances

With video assist and remote control of focus we now have the focus puller looking at video from the camera for focus, even as we've already marked the correct positions of focus on the focus control unit. In the example below Trigg Ferrano, 1st Assistant Camera / Panavision Tech / Focus Puller, gets to drive the remote control for the focus. In order for him to be sure he has focus set properly he needs to look at the output of the camera on a video display. That can be a bit difficult in bright sun light so he has to go under the hood. If you look carefully you can see the remote control in his hand. In rehearsal he will have put markers on the remote for particular focus changes. The talent, of course, has to hit their mark every time in order to be in focus.

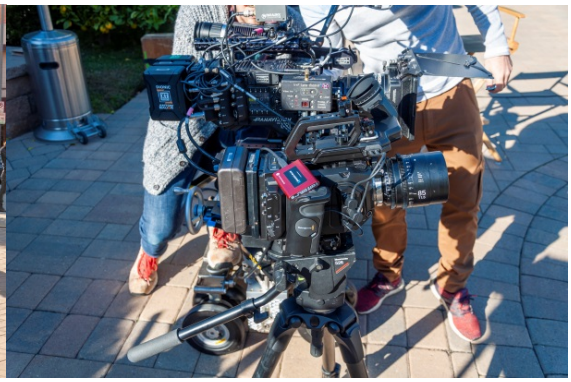
Trigg Ferrano remotely focusing the camera while looking at the image from the camera

I mentioned part of this project was to test an ability to include special effects so some of the content was shot against a green screen. The background will be put in later.

Outdoor green screen

As part of the demonstration of the production process we created a scene where a much smaller camera might be useful. In this case the Black Magic camera. Camera operator Peter Moss had to be at the top of the car with several crew members behind him to make sure he didn't slip off. So now you know how such a shot might have been done in some of the movies you've seen. If you look closely you'll see Peter is almost completely hooded. He needs to be able to see what the camera is shooting and that is not easy to do in bright light.

Peter Moss shooting from the top of the car



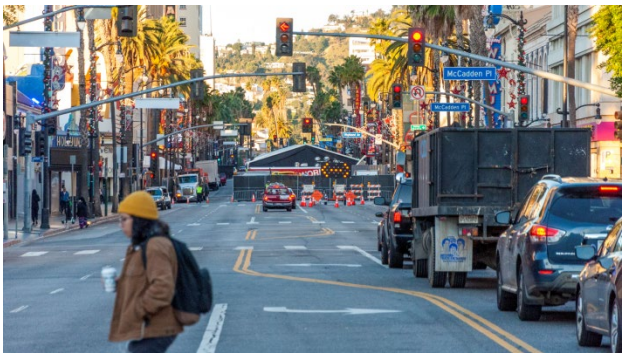
Panavision and Black Magic Cameras

That's it for day one of our three day shoot in Los Angeles. Day two production took place on Hollywood Boulevard at Jameson's Irish Pub, the Wednesday noontime meeting place of the HBA. This time we were there early in the morning on 16 December and needed to be out by 11:30, their normal opening time. Most of what we'd like to say about day two can be told in pictures. The move into the pub was done with small truckloads of equipment being dropped off at the front door. Equipment was staged in the back area of the pub where we normally meet on Wednesdays.

Early morning at Jameson's Irish Pub

Coffee for those who need it

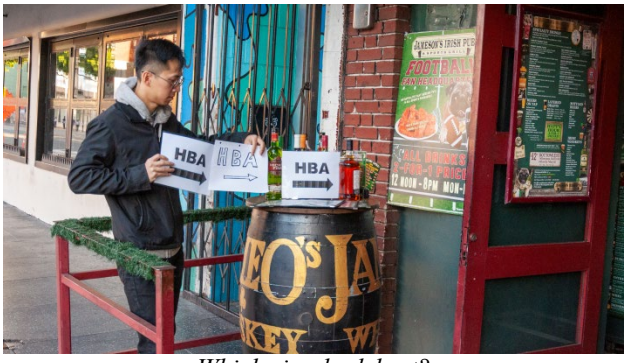
Loading equipment into Jameson's Irish Pub



We weren't the only production on Hollywood Boulevard that day

One thing about spending lots of time in Hollywood is the area of Hollywood and Highland is often closed off for one event or another. A 'small' production like ours was essentially not noticed when compared to building a reception tent in the middle of the street.

The list of things to do



Which sign look best?

Actors became crew members before it was time for them to be in front of the camera.

At one point we thought we might put a green screen on each monitor and substitute our own video in the post production process. We soon discovered what most video people recognize about ever sports bar. The monitors aren't calibrated. We quickly gave up on the idea, figuring we only had the morning to get everything else done.

Taking control of the display devices in the bar

Setting up the RED a camera we used in a Panavision mount

You'll see in the final movie we shot into the bar through the opening in the front of the bar and shot inside the bar. The RED and Black Magic cameras were most used during this day.

The sound crew, Ricardo Mejia and Riley Nichols, hiding behind the well placed whiskey barrel

Did the director call for "action"?

At some point it has to happen

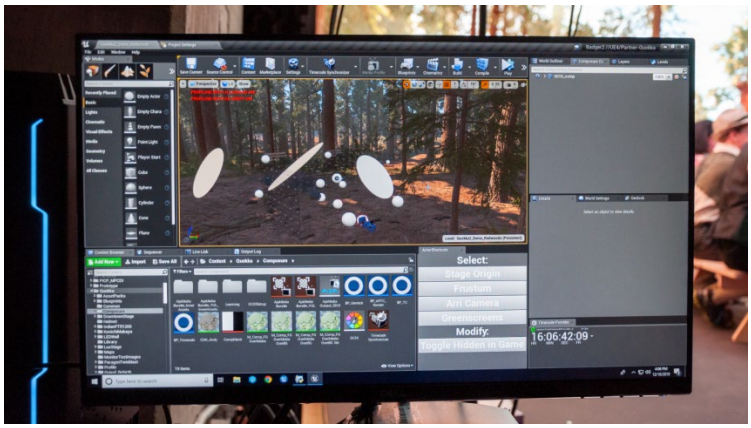
Somebody loan me a coat, and not for what you might think

It's 11:30. Time to get back to the pub and pack up so they can open. The end of day two of shooting.

Day three of production on Wednesday 18 December. We had originally shot some action against a green screen where we intended to fill in the background later. We had an opportunity to try out a virtual set at Lux Machina Stage, 2301 E. 7th Street in downtown LA where the images we would want for a background would be on an emissive display. In this case there were three walls of direct LED displays, one on either side and one overhead. Parts of the display that wouldn't show up in the picture being taken by the camera could be used to light the set. We recorded on their stage using their Arri Alexa LF camera and lens combination. Our window of time to work with this set was short, less than two hours. We were initially glad they had their own camera so we didn't have to spend time setting up one of our many cameras. Details of this part of the shoot will be covered in the HPA Tuesday presentation. Here we are going to provide pictures and a brief introduction.

Large sections of the LED displays that weren't seen by the camera were used to light the set

Spots and colors of spots could be moved around in their 3D control system.



Placing lights where you want them

While the lighting on the set felt warm it wasn't until I got home and started to process the pictures that I recognized in almost every case the pictures were minus green. I had to add a lot of green to the picture in order to get reasonable color fidelity. Knowing there was a possibility the lighting had hit a hole in the spectral sensitivity of my camera I contacted Daniel and Mike Tosti, who were taking pictures with a different brand of camera. They were seeing the same thing in their pictures. It didn't take us much to figure out why the facility had their own camera. They were compensating for the lack of a wide bandwidth in the green part of the spectrum. We knew they could do green because of the trees in the image.

A quick comparison of the image as sot versus the addition of green to balance the picture

In order to see the differences in these two images you may need a well calibrated monitor. The one on the left is the color of the image as shot with my Nikon still camera. When processing this image it was clear to me it was minus green. In the image on the right I've added a lot of green to get closer to a white balance. The difference in the two images should be easy to see on a good monitor.

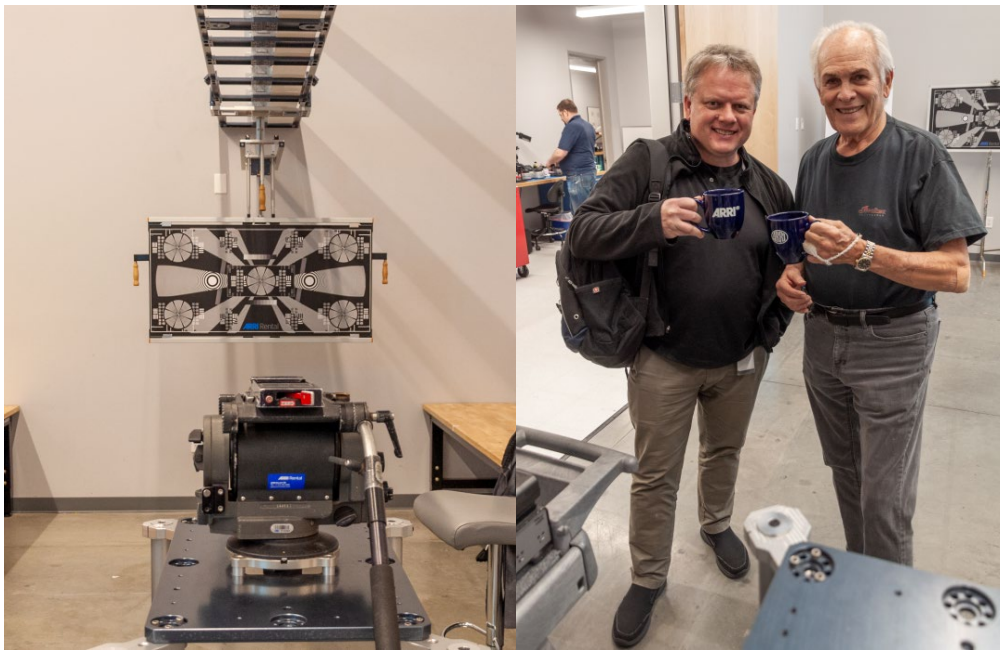
In the two hours we had on set we managed to have fun with its capabilities. The virtual sets we used was 360° picture so we could turn it around and see what would have been behind the camera. This made it easy to get shots from all sorts of angles.

With the virtual image including 360° of rotation so we could get any angle we wanted

At the end of our two hour time slot we gathered for cast and crew photos

You'll recognize everyone by the end of the day on Tuesday

That was December 2019 plus a few camera setup pictures from 13 February 2020. We have a few more pictures to include here showing our getting ready for the 18 February 2020 presentation at HPA. We found ourselves at Arri and Red on 13 February getting ready for a rehearsal on 14 February for the set that will be a part of the 18 February presentation at Rancho Mirage.



Setting up at Arri Rental




Setup at Arri Rental

Cameras set up, our work is done

So for now ‘Roll Crew Credits’

Steven Shaw, ASC DGA SAG	Director
Roy Wagner, ASC	Director of Photography
Peter Moss, ASC, ACS	Camera Operator
Trigg Ferrano	1st Assistant Camera / Panavision Tech
Alicia Blair	2nd Assistant Camera
Greg Unger	Key Grip
Chapin Hall	1st Assistant Director / Stage Manager
Inga Mitinyan	Grip
Joe Di Gennaro	Gaffer
Katelyn Cox	Directors Assistant
Ricardo Mejia, Jr.	Steadicam Operator / 1st Assistant
Marci Mejia	2nd Assistant Camera / Slate
Ricardo Mejia, Sr.	Audio / Production Manager / 1st Assistant Director
Adrienne Klotz-Floyd	@TheDITLady / #DITLady
David Doko	HDR Consultant
Joachim Zell “JZ”	Producer / Writer / Technology Architect / Post Production and VFX manager
Anna Spirou	Screen Writer / Script Supervisor
Iris Wu	Audio Post Production
Charles Chiu	Craft Services
Mark Bender	Drone Pilot / Craft Services
Julin Jean	Set Designer / Prop Master
Vincent Maza	Props
Christopher Alvarez	BTS Videographer
Daniel Tosti	BTS Still Photographer
Joseph Kane	BTS Still Photographer / Monitor Calibration / Craft Services
Kimisha Renee Davis	Camera Crew
Benjamin Gaskell	Camera Crew / Rosco Light Operator
Mike Tosti	Video Playback
Marc Zorn	Video Playback
Caleb Knueven	VFX super
Riley Nichols	Sound assistant

Technology support:

Patrick Southern	DataIO FrameIO
Frieder Hochheim	Kinoflo
Steven Tobenkin	ACES AMPAS
Loren Simons	RED
Steven Balsley	Zeiss
Simon Marsh	Sony
David Doku	Canon
Richard Miller	Pixelworks
Robin Ma	Pixelworks
Phil Kubel	HPA Director

Lead Cast:

Barbara Wilder	Heidi and twin sister of Heidi
John Baumgaertner	Hans
Anna Spirou	Police Woman and HBA member
Steven Shaw, ASC	Director
Marius Biegai	German friend
Kaleena McHardy	Waitress at Jamesons Hollywood
Jennifer Penner	Waitress in the Germany Bar
Joachim Zell	President of the HBA and yodeling German friend

Brittany Belt	The angry girlfriend
Daniel Samonas	The angry boyfriend

Supporting Cast:

Roy Wagner, ASC	Director of Photography
Peter Moss, ASC, ACS	Camera Operator
Barbara Lang	Train commuter 01
Julin Jean	Train commuter 02 and HBA member
Jack Wenzinger	Train commuter 03
Kimisha Renee Davis	HBA Member 01
Julin Jean	HBA Member 02
Mike Tosti	HBA Member 03 and Airport Traveler
Marci Zorn	HBA Member 04 and Airport Traveler
Loren Simons	HBA Member 05
Cahlab Knueven	HBA Member 06
Steven Tobenkin	HBA Member 07
Chapin Hall	HBA Member 08
Marci Mejia	HBA Member 09 and walking girl
Charles Chiu	HBA Member 10
Benjamin Gaskell	HBA Member 11
Jeremy A Fuller	HBA Member 12
Daniel Tosti	HBA Member 13
Mark Bender	Airport Traveler
Scarlet, Roy Wangner's pet	Pet at the Beer Garden Party

Fade to black …

Joe Kane