



Caleta Horcon, Chile – August 2009

Sometimes everything falls into place on a commercial shoot: An exciting script with a heartfelt message, a director inspired to bring the story to life, and the right casting & location as a palette from which to work. So it was with HSBC “Fishing Responsibility” shot off the central coast of Chile in July of this year. The basic story: fisherman struggles to feed family; fisherman catches dolphin; fisherman chooses to act responsibly. In short, Moby Dick turned on its head.

HSBC recently opened in Chile, and decided to set the story here. However, the commercial could have been shot anywhere, Brazil and several other countries were considered. Academy Director Frederic Planchon was inspired to bring the shoot to Chile, and said he wasn't afraid of the winter weather, for that we are thankful. It's not often we get the chance to shoot Chile as Chile for an international audience.

One key piece was getting Chilean actor Luis Dubó to star as our hero fisherman. Besides growing up in Puerto Quintero and working on a fishing boat as a teenager, Luis has starred in a number of well regarded Chilean films, including “La Fiebre del Loco” where he played a shellfish diver. He's a hero with the local fisherman, hometown boy made good, the real deal.

Client – HSBC

GROUP HEAD OF ADVERTISING: ANDREA NEWMAN

Agency – JWT

MANAGING DIRECTOR: JOE PETYAN

CREATIVE DIRECTOR: MARK NORCUTT

CREATIVE DIRECTOR: LAURENCE QUINN

SENIOR PRODUCER: DOUG WADE

Academy Films

DIRECTOR: FREDERIC PLANCHON

DOP: PATRICK DUROUX

PRODUCER: LUCY GOSSAGE

PRODUCTION MANAGER: BUGS HARTLEY

EDITOR: SAM RICE EDWARDS

Straightforward Films

SERVICE PRODUCER: BUD THEISEN

LINE-PRODUCER: CRISTOBAL SOTOMAYOR

1st AD : FLAVIO LEVINE

MARINE SPECIALIST: MARK ROBINSON

ART DIRECTOR: MATIAS O'DONNELL

HERO FISHERMAN: LUIS DUBÓ

Edge FX

DOLPHIN WRANGLER – WALT CONTI



above photos by our Gaffer – Pancho Urzua





But it certainly wasn't easy. "This commercial is all about the net," is one comment Fred made many times. And as happens so often in filmmaking, a simple thing like a fishing net becomes a very tricky number when you want it be super realistic and also look good in camera. Especially when you mean to place a 600-pound robot dolphin inside it.

The chore of uniting those worlds largely fell on our art department, led by Matias O'Donnell, but with a lot of help from our cast, who were all fisherman. Still, **days of testing** were needed on the nets. Our DOP Patrick Duroux drew up ideas, which were tried and discarded until finally finding a way to bring it all together.

In the words of our producer, Lucy Gossage, "All the crew were amiable from the outset; it was a tough job that demanded a lot from everyone and there was never a moment when they lost patience!"

"It goes without saying that Chile has an amazing plethora of locations and that coupled with great crews makes it an excellent film destination in global terms. Perhaps the camera rental houses could be more helpful by offering deals for week long rentals, but that aside I would still give Chile top marks. Fortunately, shipping a full, multi-camera package was incredibly **trouble free** thanks to Vantage Films in Europe, and Waiver Logistics in Chile."

As this was Straightforward Films **first job**, I couldn't resist asking Lucy if she felt like she was working with a new company: "Not at all. It was obvious that even though it was a new company, the team had worked many times together and functioned as a **well-oiled** system."



above photo by our 2nd AD – Max Morales



above photo by our Gaffer – Pancho Urzua





And now a bit about the star of our show, the animatronic dolphin from **Edge FX**, creators of Flipper and Free Willy. Edge FX specialize in animatronic marine animals for films and theme parks. The pictures here can't convey the range of personality that the 5 person crew can achieve with their toy. In the flesh, so to speak, the dolphin looks so real your **eyes won't let you believe it's not alive**. Via joystick, dolphin-head operator Ty Thomas Boyce knows how to work a crowd, or a camera, we got lots of onlookers along the way, usually smiling ear to ear like little children. Later seeing the dolphin in the net for the first time brought a tear to the eye.



Interestingly enough, the film business has not been that great for **Flipper** over the last couple years, these days Edge FX spend most of their time on theme park work. CGI dolphins get most of the film work these days. Seeing the reactions people had to the animatronic dolphin, and how it can interact with human actors, my feeling is that it facilitates a much more believable performance from the artists, probably better than anything done against a chroma key. Of course there are economic considerations, and also logistics. But if you really want to wow them, this **fish** is the way to go.





Shooting Pacific Seas

One of the major concerns on this shoot from the beginning was the weather, July is mid **winter in Chile**, so we had to prepared for anything. However, in the end, even the weather came together perfectly for us, two days with clouds and rough seas, three days with perfect sunny skies and calm waters.

However, coastal waters were very cold this time of year, making working underwater a painful undertaking for the dolphin crew, camera operators, and safety divers.

Heading up operations and keeping us all safe was marine specialist **Mark Robinson**. One look at Mark and you can tell he's spent a lot of time on the water. Based in Florida, Mark had worked in Chile before, and speaks decent Spanish. He gained the confidence of the locals immediately.

But since Mark had never shot boats here before, there were some local fishing idioms for him to pick up. During his operations meeting with our boat captains, Mark tried to explain to them that if their boats ever got out of position, he would come and **ram** them with his **zodiak** to put them back into place.

For some reason this drew blank stares from the captains, until one of the fisherman said, "Oh, you mean **cornear**" which is an old, old Spanish word for when a bull pushes a load with its horns, he illustrated by using fingers as horns on his head. This got laughs all around, so the shout of "cornear" was heard throughout the shoot as Mark dashed in to push the boats around.

Apart from safety concerns, Mark also played a key role in developing our Hollywood-style storm FX shot.

Contact:
Florida Caribbean Production Services, Inc.
www.markrobinson.tv
Tel. 305-667-7000
Mobile: 305-213-0400
mark@markrobinson.tv



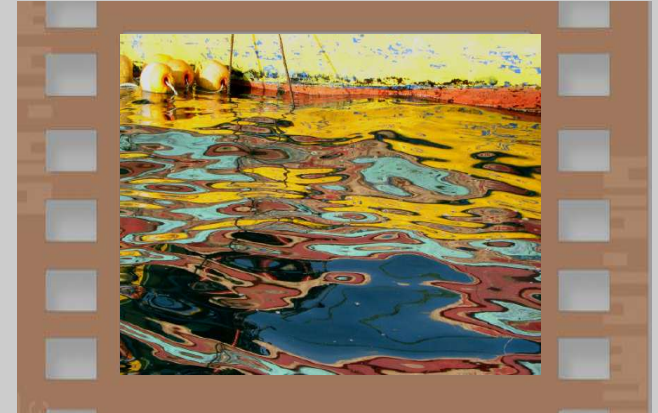
The Green Report

So, you ask, how responsible was the production with respect to the ethical **treatment of animals**? Believe me it was a question asked ad nauseum by our agency producer, to the point that our local crew were beginning to roll their eyes a bit, as the common attitude in a developing country like Chile can be summed up as: fish=food.

All the splashing around you see in the net, and all the fish swimming away in front of the dolphin were done in post production. There were a few dead fish used as set dressing, but the following precautions were taken – only artisan fisherman were paid for these fish, which were caught by traditional Chilean methods for human consumption. The species used was **Jurel**, a common and in no-way endangered makerel species. In the end, the fish ended up in the bellies of a group of seals and a flock of seagulls which chose to accompany us on the shoot- i.e. fish that would have been eaten by humans were placed in a fishing net, and then eaten by seals and birds. The **seals** grew so bold as to swim right **between the legs** of our divers checking for more fish. We even had a marine biologist come and certify that the treatment of these fish met all Chilean legal and health standards for the handling of marine animals. Yeesh!

All wisecracks aside, we went the extra mile to make sure that the production of this commercial reflected the **values of our story**, and we think the final result shows it was worth it. But you be the judge, the first version of the commercial that went on air can be seen here: http://www.youtube.com/watch?v=Ox_4kOfekBI

We hope you enjoy the spot, for those of us in Chile it was an unforgettable experience. Thanks to everybody who helped make it happen.



Contact:

Bud Theisen

Producer

www.straightforwardfilms.com

Phone: +5699-818-2067

email: bud.theisen@gmail.com

skype: budtheisen

iChat: bud.theisen

