

# Post

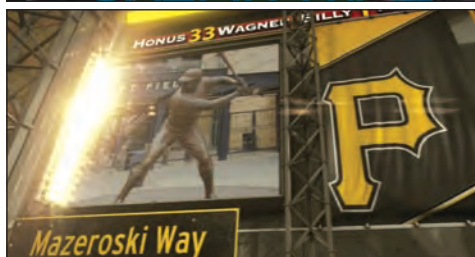
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## Pest Control

Creating a buzz with bite.



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## ROOT FOR THE HOME TEAM

**H**OLLYWOOD — Branding and design agency Troika Design Group ([www.troika.tv](http://www.troika.tv)) helped re-brand three FSN sports networks to Root Sports, a subsidiary of DirecTV Sports Networks, which launched on April 1 in time for the opening of the Major League Baseball season. The networks in Seattle, Denver and Pittsburgh take the position “We Are a Fan” and encompass five professional sports, numerous collegiate conferences and teams, and local sporting events.

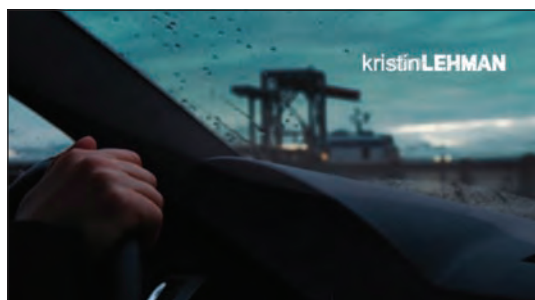
The Root Sport logo is bold and red to convey passion. The logo also has the ability to take on the local colors for each region’s home teams. Game packages reflect hometown stories, textures and sounds. Elevated 3D graphics add a sense of scale.

Troika used Adobe After Effects, Maxon Cinema 4D, Autodesk Maya and Apple Final Cut Pro to pull off the re-brand.

## IN THE TWILIGHT ZONE

**L**OS ANGELES — Syfy called on creative promo house Play ([www.playeditorial.com](http://www.playeditorial.com)) to put a new spin on the network’s 16th Annual *Twilight Zone* Marathon. The studio created a :20 hand-drawn, graphic-novel-style promo that uses dialogue clips from classic episodes. As the dialogue sets up the storyline, an animatic comes together, illustrating the spoken action.

Play delivered the *Graphic Novel* promo campaign just three weeks after pitching the network on their original idea. Michael Victor served as EP/CD for Play and says the project was created by hand drawing and then scanning images into Photoshop. They were then imported into After Effects where all of the animation was performed. Avid Symphony was used for finishing.



## MAKING A KILLING

**L**OS ANGELES — Sarofsky Corp. ([www.sarofsky.com](http://www.sarofsky.com)), with studios here and in Chicago, directed and designed the main titles and promotional package for AMC’s new series, *The Killing*. The police investigation series is told through the perspective of a female detective, and Sarofsky’s main title is meant to echo that uniqueness by taking the audience on a journey through a moody, wet Seattle, as it is seen by the main character, Sarah Linden.

As Sarah drives, different environments are seen through the foggy, rain-soaked windows of her car. Erratic, fast moving cuts of images of dead bodies simultaneously introduce both the setting and the inner-workings of her mind. Sarofsky worked closely with EP/writer Veena Sud, Fuse, AMC and Fox TV Studios to create the main titles. The studio shot two cameras in two separate locations. A Red One MX was used to capture the driving, landscapes and location in Seattle, while a Panavision Panaflex Millennium XL was used to capture talent on location in Vancouver.

Adobe After Effects was the studio’s primary design, animation, color correction and compositing tool. Titles were typeset using Illustrator, while Photoshop was used for design and compositing.

The promo package included more than 100 elements, which were shot using a Canon 5D. Again, After Effects was used for design, animation, color correction and compositing. Typeset was handled using Illustrator, and Photoshop was used for design and compositing.

## THE SCIENCE OF SPORTS

**B**URBANK — Base Productions ([www.baseproductions.com](http://www.baseproductions.com)) contributed to The ESPN *Sport Science Year of the Quarterback Combine Special*. The show took a scientific look at the various quarterbacks eligible for the 2011 NFL Draft, placing them in a lab environment where they participated in a series of tests designed to evaluate QB skills. Here, analysts were able to determine arm strength, accuracy, quickness and touch, as well as reaction time and mental agility.

The studio shot the QBs in its Burbank studio, and made use of its 16 edit bays, online color bay, and audio mix suite to post the program. Base relied in Intel Xeon Mac Pros equipped with AJA Kona cards for output and quality control. A 200TB Xsan and a 4 gigabit Fibre Channel network handled storage and networking duties. The studio also had a dedicated fibre link running from its LA facility to ESPN in Bristol, CT, for delivering full quality HD content.

It was edited on Final Cut Studio 3; Adobe’s CS5 and Maxon’s Cinema 4D were used for design and animation. The project’s sound was posted using Avid Pro Tools and Soundminer for sound effects. John Brenkus was EP, and Scott Bramble was director of post. Murray Oden was supervising producer.

