

Kuras Jaguar commercial focuses on lifestyles

It has been a busy, diverse and interesting year for Ellen Kuras, ASC. The cinematographer lensed the comedy, *Be Kind to Rewind*. She also worked on Martin Scorsese's documentary tracking the Rolling Stones' "A Bigger Bang" tour, and made forays around the world shooting commercials at locations ranging from Argentina to Spain and Romania.

Her journeys to Spain and Romania were for the latest installment of the "Gorgeous" commercial campaign that has been the annual platform for introducing new models of the Jaguar line of cars since 2005. Kuras spent three days on the southern coast of Spain and a day at the Peles Castle in Sinaia—a two-hour drive outside of Bucharest in Romania. She filmed lifestyle images that were blended with running shots of two new models on the road during HD post-production.

"It is a brilliant and imaginative campaign dreamed up by the creative team of Alicia Johnson and Hal Wolverton at Euro RSCG," Kuras says. "They have a great sense of design and richness in the story, which they bring together so well by juxtaposing many film images in a collage format."

The Jaguar spots feature cinematic images recorded on 35mm film composed in 16:9 aspect ratio. Painterly strokes are added to those portraits in HD post-production. Dailies are usually transferred flat so that the graphics team will have full range of the image.

"One of the spots features a young male entrepreneur-type going to a business retreat," she says. "His wardrobe, demeanor, the bags he carries, the location and his companions add up to a visual statement about his lifestyle and more importantly, the car he drives."

In both countries, the ARRI 235 camera packages were provided by local rental facilities. "I love that camera," Kuras says emphatically. "It has a great viewing system. I could put a 400-foot magazine on it, jump into the backseat and quickly grab an intimate handheld shot that puts the audience right next to the driver." The crew shooting running footage of the

visceral lifestyle images are handheld shots taken from the car seat as well as many freestyle shots with light flaring in the lens. The running footage with its speed changes and light playing into this theme was outstandingly shot by British DP Steve Albins."

Kuras decided to record all of the lifestyle shots in Romania on KODAK VISION2 200T 5217

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Jaguars on the road in Romania had an ARRI 435 camera.

Kuras praised the local crews she worked with in Spain and Romania. "The EFX crew in Romania was fantastic with the smoke that is an integral part of the look." In both Spain and Romania, the locations were chosen not only for their beauty and diversity but for their security. Introducing two new cars, Jaguar wanted to be sure that the paparazzi could not see the cars with telephoto lenses and post pictures on the internet. Many times the grips had to build temporary walls out of solids, and the crew wasn't allowed cell phones or cameras on set. "Mystery is the name of the game in filming Jaguar," adds Kuras.

Kuras was frequently shooting from inside the picture car while the Jaguar was being shot by the camera covering running shots, which was usually on a Technocrane.

She notes that with commercials, you only have 30, and sometimes 60 seconds to tell a story that grabs the attention of the audience, and makes a positive impression. "You have to make every frame count," Kuras says. "Some of the more emotionally

film, which enabled her to record pristine images with nuanced details in colors and contrast from morning until sunset. She mainly covered the action with an ARRI 235 camera mounted with a 24:290mm Angenieux zoom lens and a set of Ultra Prime lenses.



1 DP Ellen Kuras, ASC on the dolly in Marbella, Spain, preparing to shoot a scene for a lifestyle segment for the Jaguar car commercials.