

Now it's Neues vom Wixxer

Munich-based director of photography Jochen Stäblein, BVK (*Die Krähen*, *Mädchen-Mädchen2*) was shooting the television feature, *Tatort-Schattenspiele* when he received a phone call from Christian Becker, producer of Rat Pack Filmproduktion GmbH. Several days later he flew to Prague to meet Cyril Boss and Philipp Stennert, co-directors of *Neues vom Wixxer*, after the original DP had to withdraw at short notice. After a brief discussion, Stäblein was on board. The seven weeks shoot took place at CKD Studios and various locations in Prague. The feature made extensive use of the KODAK Look Manager System.



With a \$5 million budget - \$3 million more than the cult feature *Der Wixxer - Neues vom Wixxer* is the much anticipated second film in a trilogy. The fast-moving crime comedy stars most of the original cast, including Oliver Kalkofe, who also wrote the script, and Bastian Pastewka.

"We wanted the movie to have a style close to the Edgar Wallace features of the 1960s, without departing too much from the look of *Der Wixxer*, its well-known first part" says Stäblein, who used *Die Weisse Nonne (The White Nun)*, from the colour period of Wallace's films, as a reference. "In that movie they played with the new tool colour, especially in the art and costume department," he remarks.

Depending on the respective set light levels and VFX shot defaults, Stäblein shot with KODAK VISION2 500T 5218 or KODAK VISION2 200T 5217 "to achieve maximum detail transmission without scarcely visible grain. I decided to use a Tiffen enhancing filter for the whole shoot to

simulate the colour effect of the old film stocks and lit my so-called key colours on set to achieve the effect of reduced primary colours and match our reference. In this way, I could move hue and saturation set by set in the Digital Intermediate colour correction."

"Thanks to Holger Schwärzel, technical product manager at Kodak Hamburg, I had already tested the KODAK Look Manager System software version 2.0 on my television telecine work, but unfortunately we couldn't use it on *Neues vom Wixxer* as a complete system as the ARRI lab in Munich didn't offer it at that time," says Stäblein.

The DP corrected his digital set photos with KLMS "to create a consistent look throughout the shoot. In collaboration with David Laubsch, ARRI digital VFX supervisor, we developed good raw material for the numerous 2D and 3D effects and animations in the three month post-production period," he continues.

"My KLMS 2.0 cinematographer version was already up-loaded on a new Sony Vaio laptop, so I could use this screen as my colour reference. After several filter and material tests on 5217

"Before working on the final colour grading, I developed a colour guide as a reference in collaboration with Rainer Schmidt, ARRI DI colourist. Based on my set photos, approximately 25 different

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and the following grading on the Discreet Lustre 2K, I had specified a functioning chain for myself."

As an additional KLMS team member was not intended for the Prague shoot, Stäblein photographed the sets to correct the digital NEF files on his Nikon D70S in the KLMS after the wrap. "With a copy on the server at ARRI Munich, the colourist could easily obtain a first impression of what we were doing, although daily telephone calls were still inevitable."

scenes from the film were graded to provide a basis for discussion, thus slowly building a kind of Look library for future results in my KLMS. It was an indispensable tool in preparation for the grading, but it would be great to complete the KLMS tool kit with a short selective colour correction tool and the facility to sort the set photos by A and B scene numbers," concludes Stäblein.

Neues vom Wixxer is distributed by Constantin Film.

1 Filming a torture scene for *Neues vom Wixxer*