# Best introduction about yourself

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To the north of the border to save on production costs and take advantage of good crews and the proximity to Hybrid's home of visual effects, the film was "to challenge it in Montreal, which instantly brings to mind ancient Greece for a lot of people, with harsh and French winters and all this," quips Snyder, noting that his 61-day shoot ended up scheduled in January 2006. With a few minor exceptions, the whole film was filmed inside, against a blue screen. Larry Fong has devised an efficient method that combines the upper and key lighting that he did for faster and more efficient shooting — allowed the prospect of changing by turning the simple turn of the lighting: all the lights were pre-assembled, so it was a matter of turning a switch and then some changes. Because all backgrounds were added later, neither the camera nor the actors had to move. These disoriented actors, "because they didn't know where they were half the time, but because they were so physical, they eventually forgot about the blue screen," Snyder notes. Chris Watts, the Visual Effect Supervisor of a 17-year-old department, and 500 other artists working in graphical structures worldwide, faced the challenge of creating a three-dimensional version of Miller's world and adding elements that were not in his novel that would remain faithful to it. "It is said that art is never over, it is expanded, and there is definitely never an element of this in this film. I did a lot of movies with lots of shots and a lot of movies with hard hits, but he never made a double-shot film that was difficult," says Watts, whose credits include Gattaca, Waterworld, The Day After Tomorrow, Harry Potter and the Prisoner of Azkaban, Corpse Bride, The Fog and Pleasantville. Watts, one of the first hires on the film and the last starting when the post-production was completed in January 2007, took care of the logistics of 1300 shots of effects and limits to shoot an epic on a stage. "In battle scenes, if you wanted to have someone walking from a distance to the camera, you could not actually put away far enough away — there was not enough scenic space for the amount of time they would walk to cover the distance needed," Watts explains. "So we would shoot elements and delay them over time and fill the back space with the CG people. We had hundreds of hits of digital people and even more with real people composed in, because we could not afford digital people at every stroke. Try to do things as efficient as possible because there is always something that emerges that you do not expect and you do not want to say no to a director. "On "Pleasantville," we had a terabyte of disk space for the whole thing. Now I have 16 terabytes on my desktop. We're an all-Mac department and I have 15Most of the compositing is made on shake or hell, â € say watts, who needed to "I photographed some of the ocean at Santa Monica Pier and we used it for two shots, but most of it was digital water." A German company, Scanline, digitally created all the elements of a scene of Persian boats crashing into the rocks. For another scene, depicting a village on fire, "We shot a building on fire from many angles and smoke and put it together in an amazing sequence. "The scenes involving the horses were particularly complicated. "In the first battle scene", says Watts, "we made the horses ride to the edge of the blue screen and they slid" at one stop. It was a challenge we overcome with a clever editing and a compelling background. "But the Persian messenger's journey up the hill to Sparta was to be filmed outdoors. "We couldn't get the horses to run fast enough [otherwise]," says Snyder. He was going to have a real feel with "300" despite the artificial setting. "I didn't want the movie to look like it was shot on a computer, like Polar Express". The movie was shot on film. We added wheat glow and lenses because I wanted it to look rough. It's very organic. With drops of blood and three decapitations, 300 earned an R rating for its stylized violence, described by producer Deborah Snyder, the director's wife, as a "ballet of death". Real blood because we had a limited production program and shooting with blood can really multiply shooting time. And we didn't want to have a lot of photorealistic blood in the movie, it would get us an NC-17. So [Grant Freckleton, the art director of VFX] designed what we call two-dimensional blood: we sprayed coffee on the napkins, we photographed it, and we did digital processes. We used a lot of blood as elements against blue screen to compose but we used very little of it because in the end the 2-D blood looked a lot more like comics and we could use it a lot more without shaking the review board. Makeup artists kept asking me when we'd use the blood. They had gallons of fake blood, but we never used it. On set, Watts coordinated with the scenography and costume departments to avoid problems. Costume designer Michael Wilkinson "showed me a particular fabric that was beautiful, but when you folded it, it developed a blue luster on the edges, so we got rid of it. It wouldn't have worked against the blue screen.The blue screen, rather than green, was chosen for several reasons. "We have a lot of red in the movie, and sometimes when you are saturated with red on a green screen you often have problems with the edges, where you get a yellow edge. It has to do with the way light travels through the film and interacts with the emulsion layers", explains Watts. Â"In addition, the amount of bouncing from a blue screen than a green screen is different. Green bounces backLittle and more light, and we would end up with screens that were a little brighter than I like to shoot them. Some say that the color of spills coming out of a blue screen are less questionable than those that descend from a green screen.â € Whatever the background color, took a little to get used to the actors. "You need every part of your brain you can use to imagine because there is nothing around, only blue walls. You have to imagine with full concentration, â € santoro. We will look at the task of costuming the heroes and the original myth of the Spartans in the next section. Alex Gilbeaux The practice of are inevitably work event means being asked to question â € œWhat do you do? Â € more and more times. After years of repetition and conditioning, most of us respond with â € œThe work title X in company Y.â € and while this is the answer that people expect, it is also likely to dwell in Mind of your new knowledge only until it is replaced by what the next person says them. â € œTrusing with your title and your company is the cultural rule. But when you do it, you are losing a opportunity for the other person to know who you really are. You are not just your jobâ €, says Joanna Bloor, CEO of Amplify Labs. She specializes in helping people discover and articulate what makes them badly so that they can form more deep connections with others. And everything starts with how you show up. Bloor's response demonstrates the power of an original response. If you answer â I'm a CEO of Amplify Labs, Â Her questioner will probably continue to ask what you try to be a CEO or what is amplify Labs. But those conversation lines really don't allow a person to really know Bloor. So when you asked you what do you do? People invariably admit no. She then she says: Â I know everyone fight with it, but the answer can have a huge impact. Work with people to create a response that is bold, compelling, authentic and unique. I help you tell people because you're great. By calling your special sauce in advance, says Bloor, you are increasing the odds that the other person will bring an opportunity, relationship, business or idea that you could help. As Bloor says, â € œWhen you will have your right introduction, the opportunity is not just connecting sincerely with people, but you will also be allowed to do the job you really want to do. Attention: create your introduction takes some time and effort. But since the world of work continues to change in ways we can't anticipate, know what distinguishes you from the package is crucial. Here, bloor tells us how it can With your new answer to â € œ What do you do? â € 1. Go beyond your title. The first thing you need to do understand who you really are. Bloor asks his clients, what is it you want to be known to? In eng s an uncomfortable question, but finds it unshaken people outside their comfort zones. Rather than rely on previous achievements, you're forced to take into account what youâ D likes the impact of being. Bloor used this tactic on me. My typical answer to a What do you do? A is an IA but journalist and playwright.â But after she asked me what I liked about these professions and what I hoped to accomplish through them, she helped me put a much deeper and the most convincing answer: Â The world can be a crushing place, so I help people connect with each other by telling stories as a journalist like playwright.â 2. to think about the problems that only you can solve. Bloor believes that everyone, no matter their job or industry, is essentially a problem solver. So, when she interviews people to help them discover their unique history, Shea also trying to find out the problems they're particularly good at solving. Use this tactic on yourself. What problems are solved at the workplace? And what makes it particularly effective like this? Framing yourself as a problem solver can trigger an instant reaction when you meet someone again. Â I have this problem, too! â they could say. Understand how to transport your skills in one sentence. For example, instead of telling my lawyer IA that specializes in X type of right, you might say, â I think the biggest problem for the justice system is A. As a lawyer who focuses on B, IA m helping find solutions through doing C.â 3. Ask your friends and colleagues for input. It is often difficult for people to see their abilities. Â The thing is fantastic that you are the most natural to you as breathing, so you give value that, A says Bloor. If you're having a difficult time identifying your talent, you'll probably feel nervous. bloor suggests you to prefix it, â€ "I just learned a new way to introduce myself and I'm experimenting. Can I try it on you? »People like to be asked for their advice or input. 8. resist to return to the same interaction. the truth is that it will be ever easier to say the job dripped â€ œi m-TM m job x at company y, â€ "enjoy through a little speeches, and then go ahead to the next person and the wine glass. Moreover, when you give a non-traditional introduction, you will inevitably enter into some people to establish that they do not take it. but bloor urges people to persist. recently trained a woman named rumi, whose standard introduction was â€ "I am a copywriter. Â € after the two women worked together, rumi understood what his secret force is: his ability to be the other person in his writing. What's more, the process of processing a new can opener has made rumi realize that â€ "the part of me that I am ashamed of â€" being the perpetual outsider â€ "is the place where my bulletproof power arises .â€ "like rumi, you might find that incoming an authentic and personal introduction leads to deeper revelations of your life. â€ "We want everyone to learn and understand why we counted this planet and in this life," says bloor. â € "and can begin to be able to answer the question â€ ~ what do you do? Better. â€ look here joanna bloor talk talk here: businessbusiness advicejoanna bloornetworkingthriving at work