

DREAM RIDE

BEHIND THE SCENES

The investment was astronomical, the cinematography was groundbreaking, and the end product was out of this world. We take you behind the scenes of Team JDR KTM's "Dream Ride" shoot.

OLLIE SHARP PIXEL PIG



Father and son duo, Jay and Derek Rynenberg, formed the JDR Motorsports team in 2008, and 'burst' onto the Australian motocross scene with little more than a box van, a passion for the sport and the guiding hand of wily World and AMA MX vet, Andrew McFarlane. In the years since, JDR Motorsports has gone on to become Australia's first multi-national race team, racked up five Australian MX/SX titles, and claimed a coveted AMA Supercross Lites podium. In an unprecedented timeframe, they've built ultra-professional, KTM factory-backed outfits in both Australia and the USA, and tasted the sort of success many other race teams only ever dream of. And all of this amid the devastation of Andrew McFarlane's tragic death in 2010, just months before he was set to retire from a long and illustrious racing career and assume the role of JDR's Team Manager.

JDR Motorsports has also built a reputation for doing things a little unconventionally. They've come to realise that race-track success is only part of the big picture for JDR, and that the profile of the team's riders is just as critical to their long-term objectives. So when JDR signed America's Malcolm Stewart to race alongside PJ Larsen and Australia's Matt Moss for the 2012 AMA season, Team Owner Jay Rynenberg wanted to punctuate the team's breakthrough signing with something mind-blowing; something that'd give race fans a real insight into JDR's riders and reinforce the appeal of landing a seat with the JDR team, irrespective of which continent it was on.

"Signing someone of Malcolm Stewart's calibre was a huge deal for JDR, and we had to make it known in a way never seen before," explains 22-year-old Jay Rynenberg. "The seed for the *Dream Ride* concept was sown when we'd decided a key part of JDR's future success was to make JDR and its athletes as well-known as we can to the widest audience





possible; to give our supporters something to belong to and identify with. Our view of JDR is that it's a dream 'destination race team'; one that's capable of being up there with the best in the world. And the *Dream Ride* video was a creative mechanism to deliver that message. It was never about obtaining the most YouTube hits or the most followers on Facebook; it was about making something everyone in the team could be proud of, and then distributing it through various channels ... via online footage, social media and the DVD that's cover-mounted on this issue of *Transmoto*."

There's no doubt the *Dream Ride* shoot was an ambitious undertaking, but basing the shoot on a tropical cane farm near Cairns in Far North Queensland was just as instrumental in creating the *Dream Ride* vibe as the shoot's high-tech camera and video equipment was. "Hailing from Cairns, Jason Macalpine (*JDR's* videographer) was adamant that

Queensland's tropics would generate some spectacular footage," says Rynenberg. "He knew how vital the surrounding environment would be for the film, and it's not often you get two sensational talents like Josh Cachia and Malcolm Stewart freeriding on a purpose-built track – especially one that's surrounded by the Great Barrier Reef, mesmerising tropical rain forests and a beautiful, mountainous skyline. That's why it made even more sense to use the most exotic camera equipment available. We hired every resource necessary, from the \$250,000 Phantom Flex camera to two \$60,000 Red cameras, as well as the most creative and technically adept photographers and videographers in the business."

Jay Rynenberg always had high expectations for what those ingredients would combine to produce, but says he was completely blown away when he saw the final *Dream Ride* edit. "Being able to see

Cachia and Stewart attack one of the gnarliest jump compounds ever built in high-definition ultra slow-motion is ground-breaking stuff," says Rynenberg. "We can't even begin to imagine what's in store for *Dream Ride 2*."

One of the guys involved in delivering *Dream Ride's* multi-media strategy was Pixel Pig's Jordan Bethune. Hired to take care of the shoot's still imagery component – predominately from behind the scenes – Jordy was literally shooting like a sniper from the bushes. You may have already seen some of Jordy's action images in the JDR calendar that came with the January issue *Transmoto*, or the Josh Cachia poster in the March issue. But the images you'll see in the following nine pages – along with Jordy's insight to each shot on the final index page – reveals a captivating and unique perspective into the *Dream Ride* shoot and its landmark cinematography for the sport.









BEHIND THE IMAGES

WITH PIXEL PIG

THE FILMING ZONE

"This was the first heli session of the two-day shoot. Andrew "Shorty" Buckley from Delinquent Digital Cinema and his Phantom Flex were bolted into the chopper, along with Wes Williams from *Vurbmoto*, while Ash Simpson (*JDR's marketing guy*) was with the Stewart and Cachia at ground zero. I was laid up in a bush - out of view, like a sniper with my 300mm lens - and we were all in contact with each other via radio. This set the mood for all the chopper footage that was shot on the day; no one was allowed to be inside the filming zone. Shorty was pretty much controlling the boys from above; I just sat back and watched it all unfold."



MOTO ARTISTRY

"Because no one in the JDR set-up had ever seen what a Phantom Flex camera is capable of in the flesh, Shorty would shoot something and then all the boys would rush over and get him to play it back - which is exactly what's going on here. While all the boys were frothing over the footage, Shorty was as equally blown away by the whole dirt bike scene as he'd never shot or filmed motocross before. As Shorty was a first-timer, he was viewing things that most of us had become so used to seeing, day-in and day-out, with a new perspective. He filmed some pretty artistic stuff in four-second chunks, and everyone was feeding off it."

DIALLING THE PHANTOM

"I took this shot of Shorty at the compound not long after he and the chopper had arrived back from the hangar out on the coast. The Phantom is actually mounted on this crazy gyro-balanced rig that was bolted into the fuselage of the chopper - they had to remove the doors and the rear seat to get everything to fit. Shorty spent a good part of the early morning hours getting the Phantom completely set-up for filming and the gyro rig evenly weighted. After that, he harnessed himself in and held on for the ride. The chopper pilot was an absolute animal, and he had to be to keep up with Cachia and Stewart."



THE BIG CASE

"Josh Cachia is, hands down, the craziest moto-kid I have ever been around. The dude just has no fear and a pair of plums the size of watermelons. Cachia was always the first one to hit or test any of the jumps, but he very nearly didn't make this one. He cased it so badly, the only thing that got him through was pure luck. The moment he seemed okay, all the guys met at the top of the downramp to talk strategy and make it safer. It wasn't the size of the jump that was the problem; it was the lack of a run-up. Naturally, it didn't take long for the jump's upramp to be modified with the dozer to give it some much-needed pop."

THAT WATER CROSSING

"You wouldn't believe it, but that river crossing was like 80 metres wide. You can see me standing in the river, chest-deep. I had waded in while Shorty, Cachia and the crew were working out how to get the Phantom Flex set up on the other side of the riverbank and the best line for Cachia's aquaplane. Because Cachia can never sit still, he was scoping out the river entrance with practice runs and turning off into a rut at the last minute, which made a cool photo opportunity. I didn't stay in there long, though. It may only be a freshwater river, but there'd been crocs sighted on numerous occasions in it. We even had a dude riding a PWC on lookout!"



TEAM STEWART

"Not long into the first day, we were all kind of thinking, 'Oh shit, you know, maybe they've gone a bit hectic with the track design'. Even for what Stewart is used to riding, he had his own set of reservations but, you know, by the end of the day all the jumps were dialled in and the boys were flowing around the track; it was a beautiful thing to watch. Here, the boys were trying to find some shade from the sizzling sun while Shorty changed filming points on a bermed corner. While the rest of us sweltered in the intense heat, Malcolm Stewart and his mum, Sonya, were totally comfortable - being from Florida and all."

SUNSET GLORY

"There weren't many opportunities to have a one-on-one photo shoot with Cachia and Stewart. Both days were really dedicated to producing killer video footage. On the first afternoon - during the golden hour of perfect light - I got my chance with Stewart in the supercross section of the track. To light the scene, JDR had hired the king of all outdoor lighting, called the Broncolor Scoro Power Pack, which was run off a 3kVA generator. Usually, you only get one flash per run with standard set-ups, but with the Broncolor pack I had enough flash power and quick recycle times to go frame-for-frame with my Canon ID and, yeah ... nail this cool shot."



MOWIN' 'EM DOWN

"While I was still hiding beneath the cover of the bush with my 300mm lens, Shorty and Wes were shooting from the chopper. JDR only had access to the helicopter for a day, so both of those guys spent a good part of it in the air, chasing Stewart and Cachia around the back section of the compound where the huge four-pack of jumps lay. They were massive, and easily 120-foot gaps each. The chopper was right into it, basically nose-down everywhere to keep up with Stewart and Cachia, who were pinned up the long straight that led out the back. The chopper was banking so hard in its turns, I often saw Shorty staring straight down at the ground!"



MORE ONLINE...

Even after you've watched the DVD that comes with this issue, don't forget to log onto www.transmoto.com.au to recap on all of JDR's *Dream Ride* goodness.