

Fanta commercial makes the imagined real

Fanta, a product of The Coca-Cola Company, is a soft-drink for which the main market is teenagers. To appeal to this audience, the **I Wish It Were True** campaign uses several spots that center on the comedic wishes of a junior high school student. In **Photographer** we see the boy's fantasy of becoming a professional photographer and taking photos of an attractive female pop star. **Remote Control** visualizes the boy's wish to fast-forward a boring lesson by the use of a remote control.

Cinematographer Hiroshi Machida, JSC, used Kodak VISION2 250D 7205 for the exteriors and Kodak VISION2 500T 7218 for studio shots. "I chose VISION2 stocks because they intercut seamlessly and have a terrific latitude. These qualities mean the stocks are very flexible, which is perfect for the diverse nature of commercial production."

For the **Photographer** spot, Machida used soft, low-key lighting which emphasized the studio flash triggered by the boy's camera. "The soft light provided a wonderful contrast to the hard look of the flash. Lighting for the **Remote Control** spot was more difficult. Since this spot required a significant amount of compositing with green screens, I adopted a hard light approach. I found that the VISION2 stocks were very helpful in capturing every detail in the shadow areas, a definite improvement over older stocks. The VISION2 range is great for commercials, because the stocks are so flexible, even under extreme conditions, so I can always get the look I'm after in the telecine."

Machida telecined from a positive print rather than the usual negative. "The reason I did that is to keep the grain structure visible; it's the grain that tells the viewer they're watching film as opposed to video, even if it's on an a subconscious level. The VISION2 range of 16mm stocks have such an advanced rendition of grain that if I were to transfer from the negative, it would look like 35mm! However, we wanted a 'semi-documentary' feel to these spots, so using a handheld camera in addition to tripod, and keeping the grain visible provided that look."



This article and images were placed under approval from Coca-Cola (Japan) Company Ltd.

"Formats such as HD can only mimic the look of film, HD can't achieve the graduated highlights that are a quality of film. Lately, 16mm film shooting has been growing more and more popular. This is a bit of a change, HD used to be more prevalent. I think this is because once you have experienced the results of HD you re-appreciate the advantages of film."

"Most television commercials in Japan are 30 or 15-second spots, increasingly the latter. The result is that we are required to express the message in half the time. The **I Wish It Were True** spots are only fifteen seconds each, however, I believe that a story, mood or emotion can still be expressed over fifteen seconds. As a cinematographer, I am always thinking about how I can create an impressive look that captures the viewer's imagination instantly. In making a commercial, it is important to show the product clearly and create a look consistent with the ad's intention."

Machida has shot commercials for such prestigious clients as Coca-Cola Japan, Suntory, TOYOTA, MasterCard International Japan Inc, Nippon Life, Asahi KASEI.

The **I Wish It Were True** campaign won the ACC (All Japan Radio & Television Commercial Confederation) Grand Prix at the 2005 45th ACC CM Festival. This is the second time that Machida has won an ACC Grand Prix and he also garnered a Tokyo Sakura Grand Prix at the 18th Tokyo International Film Festival for his work on the feature film **What The Snow Brings**. ■

