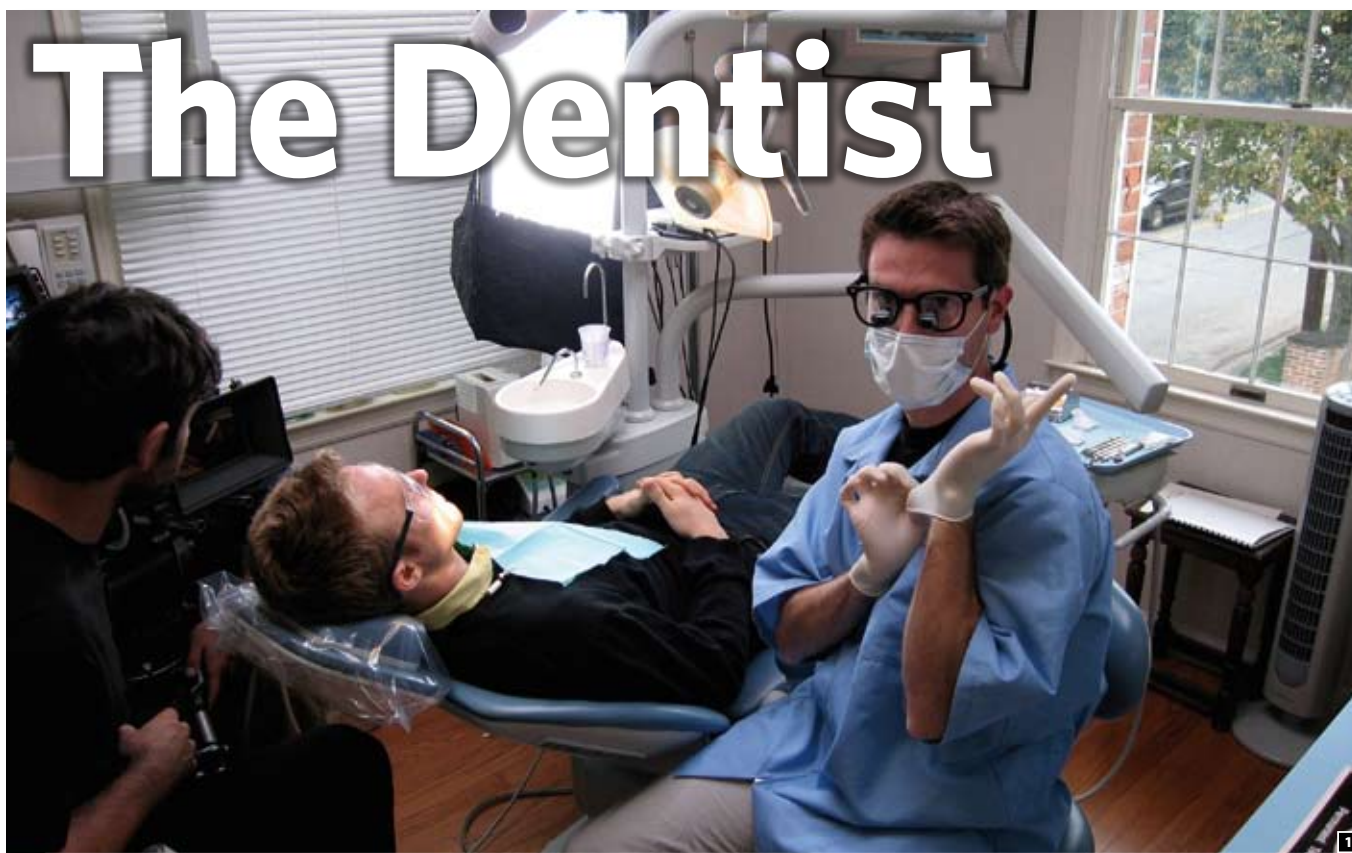


Drechsler takes viewers to

The Dentist



Film Stock
KODAK VISION2 500T 7218

Camera and lenses
ARRI SR3 with Zeiss 16, 25 and 50mm lenses plus a Canon 6.6-66mm zoom lens

Director/producer Chris Drechsler, creative Jeff Vinick, and Mike O'Shea recently created a memorable spec spot for Ferrero Rocher chocolates.

The commercial for the candy maker takes place in an unexpected setting – a dentist's office. The dentist is removing plaque or food from a patient's mouth and examining the remnants on his cleaning instrument. He smells it to confirm his suspicion that it is chocolate, and then licks his tool. He shines the overhead light in the eyes of the patient, continues to scrape and then enjoy his findings. The camera focuses on a dental tray where there is a product shot of Ferrero Rocher candy with the slogan, "It's that good."

Drechsler had previously worked with both Vinick and O'Shea, and was thrilled at the opportunity to collaborate again on *The Dentist*.

"Spec spots are the hardest things in film to organize and are realized entirely on the participant's trust and respect for each other," he says. "I produced and directed the spec spot *Priest* for Fila and the short film

Miracolo, which were written by Jeff. He writes in a timeless style that is absolutely essential to keeping a director's reel interesting long after the spot has been produced."

"Mike and I had worked together on *Sex and the City: The Movie*, and I thought he was a natural choice to be the cinematographer given his excellent leadership strength and energetic personality."

Obvious choice

O'Shea is a camera/Steadicam operator whose credits include the feature films *The Bourne Supremacy*, *Rollerball*, and *Animal Factory*, as well as TV series such as *Six Degrees*, *Oz*, and *Third Watch*.

The location for the spot was Drechsler's own dentist's office in New Canaan, Connecticut, where production was completed in six hours. "It was the obvious choice because I wanted it to look and feel exactly like my dentist's office – suburban, sunny, bright, and antiseptic," he says.

Drechsler decided early on that film was the right vehicle for telling this story. "There is no medium that suspends time and disbelief as beautifully as film," he says. "The object of the spot was to string people along with the mundane

500T 7218 film because of its great latitude," he says. "I wanted to be able to see out of the office windows."

The film was processed at DuArt in New York City and transferred on a Spirit high definition (HD) to

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normalcy of a visit to the dentist until that dentist smoothly transitions us into the suddenly abnormal."

The camera was an ARRI SR3 with Zeiss 16, 25 and 50mm lenses in addition to a Canon 6.6-66mm zoom lens. "We didn't employ any special camera techniques because we wanted to stay true to the ordinary look and feel of the extraordinary ruse we were pulling off in the spot," Drechsler explains.

The shoot took place on a late afternoon in the fall. The light and shadows in the office were considerations in the choice of film stock. "We chose KODAK VISION2

HDCAM format, which went straight to Michael Schwartz at Breathe Editing in New York.

"Choosing film for this project was a logical step," Drechsler adds. "I'll use the analogy of the three little pigs: I build my projects on the brick foundation of film for beauty, flexibility and durability. That way I can always go back to the solidity of the negative if anything were to go wrong in post-production."

To see *The Dentist*, visit <http://www.youtube.com/watch?v=oHuTerFNJ1c>