Video pumps life into hot dogs, dollars

By Joanne Maliszewski stolf writer

In dimly lit rooms on the edge of Farmington Hills, hot dogs are plumped and the breath of life is pumped into a furiously growing stock-pile of cold, hard cash. Most recognize the scenes from TV commercials – and most likely take them for granted. But it's the job of a special few us speed their days making these lifeless objects move and breathe.

these lifetess objects move and breathe. Technicians at the relatively new Grace & Wild Studios on Industrial Drive combine imagination with so-phisticated digital video equipment to create some of local TV's best-known commercial wonders. "We're strictly video," sold Mary Cleary, director of marketing and da-verting. "TV deals exclusively in vi-deo, not illn." That's why other production compa-nies and advertising agencies, which put their commercials on 16 mm illn. for instance, have to seek out a compa-ny such as Grace & Wild to transfer their creativity onto videotape-sar by the use of illn for commercials be-cause of the aesthelic quality it cap-

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ures. But video is needed for TV use and for special effects and editing. "Agencies shoot commercials on film. That then needs to be put on vi-deo," said Mary Petryahyn, director of saids. "The lim is processed at a lab and then we take the negatives and transfer it to one-inch tape. "IT'S FACTOR

"IT'S FASTER and easier to edit on tape," Petryshyn said. "Once it's on tape, we can edit it and do the special effects. It's a lot less expensive to do it

effects. It's a lot less expensive to us a on tape." Grace & Wild provides the behind-the-scenes technical end of a creative production. In the business, Grace & Wild is known as a full-service video facility specializing in film transfers, stage and remote services as well as editing and special effects. "We are strictly a facility for video

production and post production," Petryshyn said. "We don't do the cre-ative, the writing. We simply supply the technical support people." Housed in two buildings on a seven-acre site, the company was born out of the CBS/FC Co. which moved from the CBS/FC Co. which moved from the CBS/FC Co. which moved from the CBS/FC Co. which moved from

space for expansion. When CBS/Fors decided to move, Site-ven Wild, a former director of studio operations if or the company, and Har-vey Grace, chairman of the board of Grace Broadcasting, bought the Farm-ington Hills production facilities. Although Grace & Wild's premier cil-ent is CBS/Fox, it is expanding to in-clude corporate and industrial work as well as commercials. The commercials. space for expansion.

The company is trying to lead the way in special effects with the help of a

sophisticated digital video effe-tem.

"WITH THIS computerized wonder, technicians such as Mark Nowicki sit in front of a panel of knobs and buttons staring at an overhead screen while in-stilling life and breach into a pile of money displayed in a commercial for the state lottery. "It's a take off of 'Close Encounters' (of the Third Kind)," said Bob Dyke, producer and owner of the Farmington Hills production company, Magie Lan-tern.

tern. Dyke is producing the lottery com-mercial for ad agency W.B. Doner of Southfield. Grace & Wild's function in the com-mercial production includes transfer-

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Vicki Hollis, assistant editor, helps editor Gary Shifflet work his magic at one of the editing salons at Grace and Wild Studios.

FINAL SUMMER

CLEARANCE

Bob Dyke (left), owner of the Magic Lantern proeffects to Dyke's commercial about Michigan duction company in Farmington Hills, watches as Mark Nowicki of Grace and Wild adds special Lotto

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