



# Ron Plata Rum spot communicates quality

The makers of Ron Plata Rum recently commissioned the launch of a new image for their product, which is made in Nicaragua and sold in 35 countries. The campaign includes redesigned bottles and logos, and will be introduced to the public through a series of television commercials. Executive producer Gustavo Paris from LCA Producciones, Costa Rica and creative director J.J. Martinez from Lintas Honduras envisioned crystal clear images of top quality to communicate the message of a superior product. This led directly to the choice of 35mm film for the production of the commercials.

Ivan Araya and director José Ignacio Paris have a creative relationship based on clear communications, mutual trust and respect that has lasted 12 years so far. They imagined a 30-second story that takes place in a nightclub. A beautiful Colombian model was to be photographed walking across a dark room.

“José Ignacio emailed me a very thorough file that contained the initial storyline, his visualization included a storyboard, possible locations, make-up, hair style and other visual references,” says Araya. “In our first meeting, we discussed those references and defined the aesthetic.”

“Our goal was clean, sharp, and high-quality images,” he says. “The club had to be dark, but we needed to see into the darkness. There also had to be some blinding highlights for a few seconds. The lighting, texture, temperature, intensity and direction changed from one place to the other as we moved around the different people inside the club. The model had to stand out from the other elements, but we don’t really see her face until the end of the spot. (KODAK VISION2 500T) 5218 was the natural choice of film due to its wide latitude, low grain and great shadow detail.”

The shoot also generated two shorter spots that featured a more neutral, day-lit interior environment and drew attention to the characters through strong color and critical

depth of field. For those spots Araya chose KODAK VISION2 250D 5205 film. “The 5205 fitted perfectly with my needs,” says Araya.

Araya shot with three cameras to get a variety of perspectives. In keeping with the goal of pristine images, ARRI/Zeiss Master Primes lenses were brought for the first time to Costa Rica, where the spots were made. “The speed offered by these lenses came in very handy for the club spot, and it also allowed me to have a very critical focus on some shots for the other two spots,” he says. “The quality just left me speechless when I saw the first cut. It was an uncorrected one light transfer and it looked great indeed.”

The product close-up was handled with care. “There is a shot of rum pouring into a glass filled with ice cubes,” says Araya. “The issue was that the rum was dark and the background was deep black. It was definitely a lighting challenge to get the ice cubes inside the glass streamed properly, as well as the dark stream of rum coming out of the bottle.”

Film developing and one light transfer were handled at Cineworks Digital Studios in Miami. The telecine and final color correction was made in Los Angeles at Riot with colorist Bob Festa. The spots were edited in Mexico by Gabriel de la Mora (Choco), who was a finalist at the London International Advertising Awards for best television commercial editing.

Araya says that every project he shoots entails some creative risks. “I think it is a privilege we have as cinematographers,” he says. “You can always play it safe and you’ll know what you’ll get. On the other hand, every project is an opportunity to try something new that you haven’t done before. As a result, you get the chance to learn and get paid for it!”

To see the Ron Plata Rum spot, visit [www.ivanaraya.com](http://www.ivanaraya.com).

1 Cast and crew on the Ron Plata Rum spot set, shot by DP Ivan Araya.