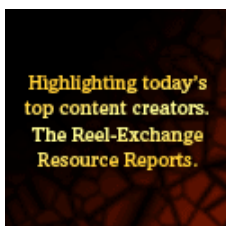


millimeter

The home of:  
digital content producer

reel-exchange

JOB BOARD

Search Highlighting today's top content creators.  
The Reel-Exchange Resource Reports.[HD & HDV](#) [DESKTOP POST](#) [DI](#) [HOUSES OF WORSHIP](#) [MULTIMEDIA](#) [THE BRIEFING ROOM](#) [REEL-EXCHANGE](#)[Login](#) or [Register](#)

## the briefing room

**THE SHIFT IS STABLE AT MEGA PLAYGROUND**  
Howard Sherman December 2nd, 2009

Highest Rated Show in Investigation Discovery's History Wraps 2nd Season

NEW YORK: The Shift, a gritty, reality crime series shot on location in Indianapolis, has won the highest ratings in Investigation Discovery channel's history. Exec. produced by Kathleen Minton the hour-long series has just wrapped it's second season in residence at NYC's Mega Playground production/post production complex. Viewers can catch new episodes of the popular series every Wednesday at 10 PM on Investigation Discovery.

A former Oxygen Media Exec Producer/VP, Minton developed the concept for The Shift, and formed Happy Owl Media with supervising producer Pauline Mason, a TV documentary producer and most recently Director of Production/Post Production for Oxygen Media. "The series was conceived as a fly-on-the-wall account of the day-to-day action of a crack team of Indianapolis Metropolitan Police Dept. homicide detectives," Minton reveals.

"We've had teams of two-person producer/director/cinematographer teams imbedded with the detective unit in Indianapolis since early 2009. Their mission is to unobtrusively capture the tensions, frustrations and triumphs these officers experience during the course of performing their duties. Committed to literally 24/7 availability, our location crews have received more than their share of 3am phone calls to cover violent crime scene action and," she adds, "they've captured some incredibly moving and dramatic footage."

"This is a tightly budgeted production," Pauline Mason explains. "Our location crews shoot with Sony HVR Z1U HDV cameras which enable them to capture sharp images in low light environments under frequently chaotic circumstances. The cameras are outfitted with Sennheiser shotgun mics and the lead detective is fitted with Sennheiser lavs and wireless bodepacks for clear dialogue capture. The digital tapes are sent to our team of loggers, story producers and Avid editors in residence here at Mega Playground. They do a remarkable job of cutting together cohesive, hour-long stories that convey the danger, mystery, and humanity of these brutal events."

Minton and Mason have come to rely heavily on the convenience and security of the West Village-based Mega Playground facility for the production of both 13-episode seasons of hour-long programs, and they are optimistic about a 3rd season pick up. "An industry associate recommended Mega to me last year," Kathleen Minton says. "When company principal Eitan Hakami walked us through the complex we knew immediately they had the technology we required and, an outstanding creative editorial and post-production support team. The added plus of a production office with a panoramic view of the Hudson River and Jersey skyline makes the long hours at our phones and laptops much more pleasant than working in a cramped, windowless mid-town building.

"One of the advantages of our residence here is that Mega Playground has been extremely helpful in terms of technical support, they're crack Avid pros. If we run into a snag or glitch they can clear it up in a flash. Knowing that the company principal is not only on site, he's available to share his wealth of post-production supervisory experience is also comforting. We also like the idea that even though it's large, Mega Playground has a family rather than a corporate feel."

This family-value attitude is in keeping with Happy Owl Media's overall production approach. Pauline Mason explains that, their location team has developed tight, trusting relationships with the nine-member squad of detectives and officers featured in the series. "The completely unscripted nature of this format demands extreme flexibility on everyone's part," she says. "Obviously we can't always expect a tidy resolution to a murder investigation within the framework of our production schedule. One reason we decided to focus on Indianapolis is that these detectives have an incredibly high closure rate, and many crimes are solved quickly. Some investigations, however, continue on well past our deadline. We update the status at the end of each episode, when the perpetrators are caught or if there is an outcome to a trial. We also rotate the focal point of our programs to highlight the work of each officer featured on The Shift, This means that multiple episodes are in progress simultaneously."

Kathleen Minton emphasizes the point that the human element is a deep and constant concern of their location team. "We never lose sight of the fact that each of these programs reports a dreadful tragedy as it unfolds in real time. Our location teams are always extremely sympathetic to the emotions of the victims' family," she says. "They're skilled at maintaining unobtrusive profiles, keeping out of the way of the duty officers, and still managing to get footage we need. Sadly, due to the ongoing cycle of violence, we have more than enough cases to consider in deciding what we want to bring to air. Our choices are based on the twists and turns an investigation follows on the path to resolution. We seek out the most compelling situations, ones with several primary suspects rather than an obvious smoking gun. If one week fails to provide the footage we need, we know that, unfortunately for the victims, will always be another story," Minton concludes.

Pictured in their Mega Playground production office for The Shift are: Happy Owl Media supervising producer Pauline Mason (left) and exec. producer Kathleen Minton,

###

Established in 1994 as Post Production Playground in the famed Brill Building at 1619 Broadway, the company opened the 45,000 sq. ft. Mega Playground complex in 2006 at 609 Greenwich Street in the heart of the thriving West Village independent film community. Mega Playground provides High Definition post- production, Avid offline and online DIs, Color Correction, Telecine, Dub services, and production offices for feature films, Broadcast and Reality TV production companies.



 [Email This Post](#)

Related Topics: [Broadcast](#), [News](#)



Advertisement

**Highlighting today's top  
content creators.  
The Reel-Exchange  
Resource Reports.**

#### ABOUT

Stay up to date on the latest technology news. Select press representatives post company news several times a day. Check back often to get the latest news on product releases, mergers and acquisitions, and product applications. To be included in this virtual press conference, please contact [The Briefing Room](#).

**CATEGORIES**

- 2009 AES Newslink
- 2009 CES Newslink
- 2009 DV Expo Newslink
- 2009 GV Expo Newslink
- 2009 HD Expo Newslink
- 2009 IBC Newslink
- 2009 InfoComm Newslink
- 2009 Inter BEE Newslink
- 2009 ISE Newslink
- 2009 NAB Newslink
- 2009 SIGGRAPH Newslink
- 2009 Sundance Newslink
- 3D
- Affordable HD
- Animation
- Awards
- Broadcast
- Calls for Entries
- Camera Accessories
- Cameras
- Case Studies
- Company Announcements
- Content Delivery
- Cool Graphics
- Desktop Post
- Digital Audio Workstations
- Digital Cinema
- Digital Content Creation
- Digital Intermediate
- Digital Signage
- Display/Presentation
- Documentaries
- Field Production
- Film Festivals/Screenings
- First Person
- Green/Sustainability
- Hardware
- HD/HDV
- Hot Spots
- Houses of Worship
- IPTV
- Mergers and Acquisitions
- Microphones
- Mobile Content
- Motion Capture
- Networked Storage
- New Products
- News
- Podcasts
- Portable Platforms
- Pro AV
- Product Applications
- Product Updates
- Q&A
- Reel-Exchange
- Sound for Picture
- Stock Footage
- Storage
- Surround Sound
- Switchers
- Test Equipment
- Tradeshow News
- Tutorials
- Upcoming Events
- Video Editing Systems
- Video Encoding/DVD
- Videos
- Visual Effects
- Workflow
- Workshops/Training

**CALENDAR**

December 2009

<b>M</b>	<b>T</b>	<b>W</b>	<b>T</b>	<b>F</b>	<b>S</b>	<b>S</b>
	<b>1</b>	<b>2</b>	<b>3</b>	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			
<a href="#">« Nov</a>						

**M T W T F S S**

« **Nov**

**ARCHIVES**

- [December 2009](#)
- [November 2009](#)
- [October 2009](#)
- [September 2009](#)
- [August 2009](#)
- [July 2009](#)
- [June 2009](#)
- [May 2009](#)
- [April 2009](#)
- [March 2009](#)
- [February 2009](#)
- [January 2009](#)
- [December 2008](#)
- [November 2008](#)
- [October 2008](#)
- [September 2008](#)
- [August 2008](#)
- [July 2008](#)
- [June 2008](#)
- [May 2008](#)
- [April 2008](#)
- [March 2008](#)
- [February 2008](#)
- [January 2008](#)
- [December 2007](#)
- [November 2007](#)
- [October 2007](#)
- [September 2007](#)
- [August 2007](#)
- [July 2007](#)
- [June 2007](#)
- [May 2007](#)
- [April 2007](#)
- [March 2007](#)
- [February 2007](#)
- [January 2007](#)
- [December 2006](#)
- [November 2006](#)
- [October 2006](#)
- [September 2006](#)
- [August 2006](#)
- [July 2006](#)
- [April 2006](#)
- [January 2006](#)
- [November 2005](#)
- [September 2005](#)
- [January 2005](#)
- [October 2004](#)
- [April 2004](#)
- [March 2004](#)
- [February 2004](#)

**YOUR ACCOUNT**

- [Login](#)

**BLOGROLL**

- [Broadcast Engineering Briefing Room](#)
- [Electronic Musician Briefing Room](#)
- [Mix Briefing Room](#)
- [Reel-Exchange JobBoard](#)
- [Remix Briefing Room](#)
- [Sound & Video Contractor Briefing Room](#)
- [Telephony Briefing Room](#)

**SUBSCRIBE**





