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Tune in Tokyo

www.japander.com

In the movie *Lost in Translation*, Bill Murray plays an American actor who's in Tokyo to shoot a whiskey commercial for Japanese consumption only. While this story is fictional, the premise isn't at all. One website - Japander.com - documents a real collection of commercials that feature American actors and celebrities. More than 90 well-known actors appear in the Japanese spots, though these same actors are noticeably absent from American television screens.

The list of celebrity spokespeople is as varied as the products they pitch. While Ringo Starr helps sell apple juice, Dennis Hopper soaks in a tub with his rubber duck to promote bath products. Jodie Foster is featured in a number of ads for products ranging from cosmetics to a temp service to the Honda Civic. A seated Dan Aykroyd snores and mumbles in his sleep for Fuji TV while Andy Warhol balances a television screen on his shoulder and recites in Japanese for TDK videotapes.

After playing "Love Me Tender" on his cello, Sylvester Stallone serves up a tasty ham to his dinner guests. Not to be outdone, a dapper Sean Connery appears in a white dinner jacket, carrying a gift-wrapped box of ham while a James Bond-like music track plays in the background. Connery also appears in ads for Mazda, a Japanese scotch, Regno tires and a bizarre ad for yogurt that shows him driving in a convertible while singing a duet with a perky rabbit puppet. Not exactly Bond-like behavior.

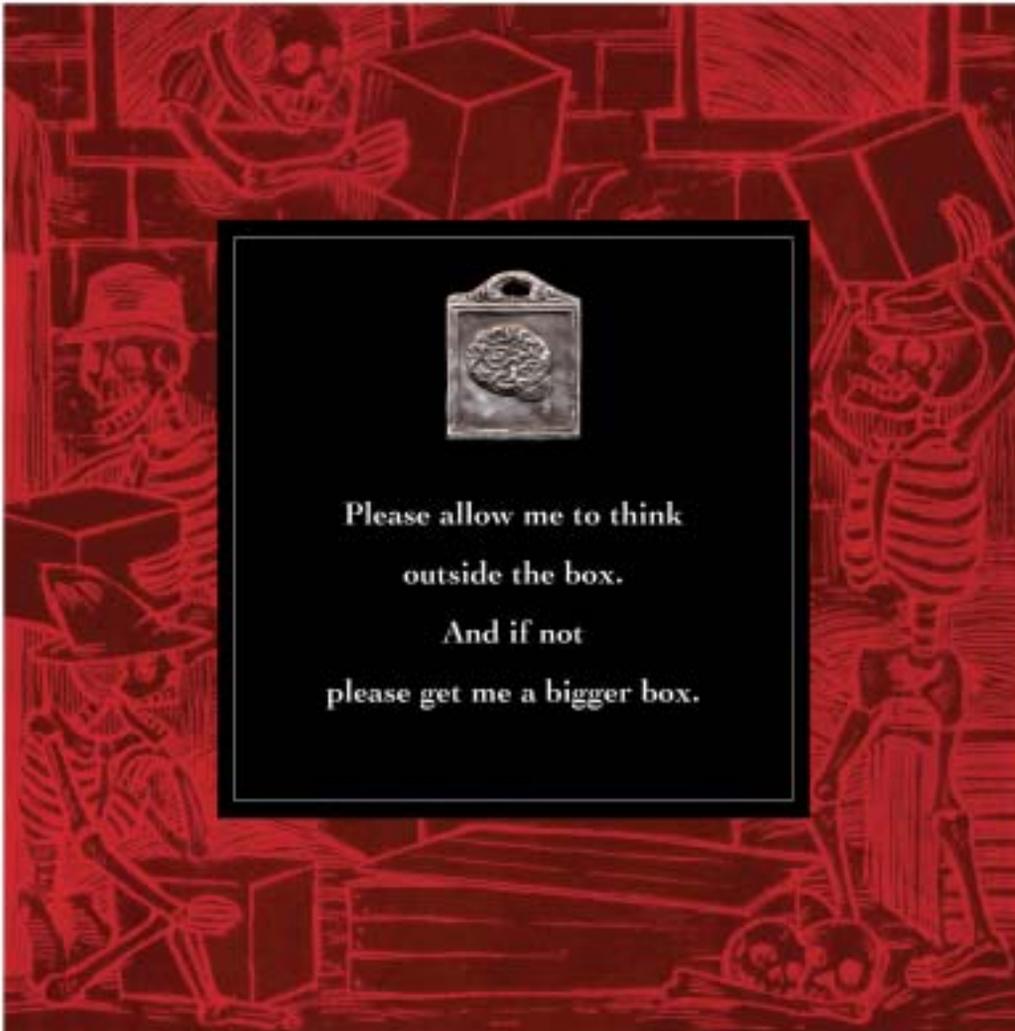
On this site, it is the bizarre ads that are the most interesting. Whoopi Goldberg appears in a psychedelic setting for Kamu Kamu chewing gum while Nicholas Cage becomes more and more obsessed with Japanese pinball in a series of ads for Pachinko machines. Madonna battles ghosts and a ferocious dragon with a samurai sword for Shochu, a rice-distilled beverage.

In the strangest ads of all, California governor-elect Arnold Schwarzenegger's mild-mannered character turns into a virtual powerhouse and takes on a bevy of bullies after downing a bottle of Arinamin V, a stimulant drink that contains - of all things - nicotine.

- Michael Pfaendtner

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Over-inflated Advertising

A lot of advertising is nothing but hot air, but in the case of customized inflatables, hot air is a good thing. Imagine having your client's spokesperson or character floating above the store, every color and detail made exact to order. Nothing draws a crowd like a giant truck, shoe or box of software, and Landmark Creations of Burnsville, Minnesota is bringing those products to life.

In the 1960s, inflatables were introduced as marketing tools, but they were pretty plain. Either basic shapes were used, or traditional hot air balloons were imprinted and floated above a store. But things changed in 1994, when Landmark Creations created a huge grocery cart filled with the brands sold by the co-op that purchased the inflatable. The manufacturing process evolved to implement the Pantone Matching System, and clients now receive inflatables that match every imaginable spec including color, proportion and detail.

"Corporations that have a somewhat recognizable product or mascot work best for using inflatables," says Stephanie Wichterman, vice president of operations at Landmark.

"Consumers recognize the brand, and because they are magnified, the brand name is burned in the minds of the consumers."

According to Wichterman, gigantic versions of the Serta Sheep are currently being used around the country to promote the mattress and cushion industry. In the past, Tony the Tiger, a Caterpillar boot and Windows XP box have been produced to attract attention and generate sales. Both cold air and helium inflatables are available and range in size from five feet to 70 feet tall. A cold air inflatable is tethered with straps and can sustain winds of up to 30 miles per hour. The helium version is more portable and can be used in parades or left floating above a store.

Prices can vary depending upon size with a smaller shape costing less than \$1,000. Wichterman says the most economical inflatable is the 20-foot version that ranges from \$3,000 to \$5,000.

If you have a client who needs advertising that's larger than life, a customized inflatable might be a great medium to try. For information on Landmark Creations, visit their website at www.landmarkcreations.com. — **Beth Newhart**





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Granilla Marketing

By Lori Popernik : media supervisor : starcom north america : chicago

March 2003

It's late March, and I'm stunned. I've been invited to participate in the Nutri-Grain Granola Summit - the first of its kind for Kellogg Snacks in a long time. The Summit was an off-site meeting to craft the brand's positioning and communication approach. I am thrilled to be invited because "media folk" are generally not looped in during this early stage of campaign development. However, I'm fortunate to work with a team that believes ideas can come from anywhere [even flowchart mavens].

People from many disciplines are at the Summit including four members of the Kellogg Snacks brand team, three members of the account team, one planner and one Starcomer - me!

We arrive at the hotel and are locked in a conference room for seven hours. We need to develop a brand positioning for Nutri-Grain Granola as well as a strategic approach to the best target and communication strategy. The room contains mountains of the competitors' offerings - I've never thought I'd eat so much Granola in one sitting!

To begin, we review the opportunities. In front of us, there are many players to contend with in the Granola segment: some go after Moms, some go after a harder-core, health-focused adult.

Where is the opportunity for Nutri-Grain Granola? About halfway through the first afternoon, we hit the nail on the head: Everyday - Morning -

Marathon.

Nutri-Grain Granola is not necessarily a mountain-climber's granola or a yoga-on-the-end-of-the-pier granola or a marathoner's granola. It's for everyday, regular Joes and Janes [as we later coin them] who are just trying to make it through the rigors of their morning marathon from getting up, getting going, getting to work and making it through to lunch.

Why morning? Our team wants to build upon Nutri-Grain's strong presence and heritage in the cereal bar segment. Plus, as other granolas are positioned as a snack [potentially for lunch or after], communicating "morning" was an opportunity to stand out.

Everyday morning marathon - we are good! The team is psyched and in the mood for celebrating! Time for good food and KARAOKE! We achieved our goal: rock-solid positioning and the beginning of a strategy. Go Team!

April

Well, we sure think we're good and that "everyday morning marathon" is the next-best thing. BUT will it hold muster with the big boss? It's time to find out. We present to Doug VanDeVelde, vice president at Kellogg Snacks. We await his response. Everyone has a collective sigh: he buys it. With a few minor wording tweaks, Doug approves our direction - and we are off and running on parallel paths with the creative and media plan development.

In developing media strategy, we ask ourselves five questions: Who do we target? When do we advertise? Where do we advertise? How much pressure do we need to break through? And finally, the FUN part: WHAT media do we use?

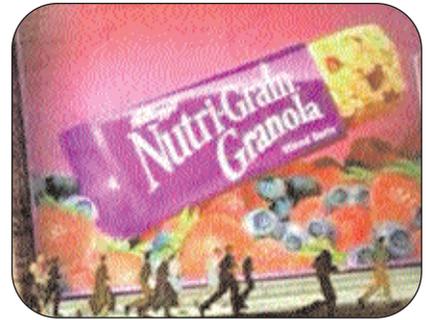
Television is a given, and we consider national print as support, but our CROWN JEWEL is something we call "Granilla," a term that combines Granola and Guerilla. Granilla can bring the marketing idea to life so consumers can actually experience their own morning marathons. We love the real-life effect and begin planning the "Granilla" details.

Throughout April, we live and breathe Nutri-Grain Granola. Our goal: build on the "morning marathon" idea to develop a contact plan that goes beyond "traditional media expectations," a plan that envelops our target and connects them at every turn, especially while they make it through their own morning marathons.

May

Time flies when you are having fun. A month has passed and there is a lot of lost sleep. Finally, we're ready to present our recommendation. We go to Hollow Tree in Elmhurst, Illinois to present our mid-month plan. We bring donuts to seal the deal.

The two-hour meeting concludes with fireworks: everyone supports the plan and is excited about "Granilla." I think the clip-art of the jumping Gorilla



planning a guerilla granola attack

holding the Nutri-Grain bar did the trick. On to the next phase: flush out the “Granilla” plan and develop the tactical recommendations.

June

Before we get ahead of ourselves, we develop a market list. After much deliberation, we identify 8 strong key markets for Nutri-Grain Granola: Atlanta, Boston, Chicago, Denver, Milwaukee, Minneapolis, Portland and Washington D.C.

We decide to build an event and use street theatre to bring the interaction to life. In each key market, consumers will come in contact with mock marathons. Marathoners clad in business attire and Nutri-Grain race “bibs” will take part in each race. To fuel consumer’s morning marathon, bystanders will cheer and

pass out Nutri-Grain Granola samples.

July-August

It’s the heat of the summer and “Granilla” is evolving. We’ve got the strategy, the idea and the beginnings of a tactical approach. Now we need to find an event marketing partner to execute our plan. We call our sister agency Relay Sports and Event Marketing. Throughout this month and next, we’ll be in the trenches with Relay, working on both the strategic and tactical finer points of the mock marathon idea.

September

The summer’s left us, but we still feel the heat. G-Day [Granilla Day] is around the corner. We’re excited to finalize the details. Relay researches the most target-relevant and logistical-

ly feasible venues in each market; obtains permits and checks essential site fees to make this concept a reality; works with the Leo Burnett creatives to articulate the look and feel of the tents, signage, barricades, numbers on the runners and hires our “marathoners” for each market. We know the event lives or dies in the details.

October

After almost six months of intense focus on the launch, it’s finally here! Our “Anthem” TV spot breaks nationally in the first week of the month. We’ve got great positioning in the MLB play-offs [ratings soaring!], and folks in Chicago have high hopes for the Cubbies. Buses circulate the “Energy for the Morning Marathon” message throughout the streets. On Tuesday,



g-day is off to the races

October 7, DJs chat it up with each other about how hard they have it in the mornings and how great it is to have Nutri-Grain Granola to help. On Wednesday, October 8, "Granilla" erupts with the mock marathon event. Consumers are blown away by the excitement. Energetic music like U2's "It's a Beautiful Day" pulses through the crowd. Consumers are greeted by the Nutri-Grain Granola cheering squads as they make it through their marathons. Morning Marathoners race through the site to add to the drama. And through it all, Granola samples fly. We ran out of 80,000 samples ahead of schedule. As the hub-bub dies down and the consumers continue on their "marathon course" to their offices, we all lean back and absorb. What a

feat, what an experience, what a SUCCESS! As we relish, we hear a faint sound of chimes in the background – the sounds of cash registers ringing up the energy of Nutri-Grain Granola.

Lori Popernik is proud to have powerfully and holistically communicated the message that Kellogg's Nutri-Grain Granola is the fuel for your morning marathon.

Credits

Agency: Leo Burnett USA

Vice Chairman, Deputy CCO: Mark Tutssel

EVP/ECD: Jonathon Hoffman

Creative Director/Art Director: April Speed

Creative Director/Copywriter: Wade Sturdivant

Executive Producer: Ron Nelken

Senior Producer: Ken Gilberg

Producer: Scott Gould

Production Company: Velocity Films (S. Africa)

Director: Keith Rose

Production Company: Crossroads Films (LA)

Editing: City Cuts (S. Africa)

Editorial/Videotape Finish: Optimus (Chicago)

Music & Sound Design: Elias Arts (LA)

Event Planning: Relay Sports & Event Marketing

From getting the assignment to getting it done, Diary of a Concept takes a step-by-step look at the creative process.

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television

Boob Job or Con Job?

"Fifteen hundred dollars for a leather bustier?" the valley girl voice asks. While that in and of itself might not be funny, the fact that the words are coming out of a middle-aged, beer-swilling couch potato are enough to leave you rolling on the floor. In a spot entitled "Outfit," Fallon has brought to life one of its client's main objectives: Citi protects against identity theft, and the marriage of voiceover and image couldn't be more perfect. So what is this poor schlub going to think when he gets his bill? By the looks of things, the purchase may have come in handy since we see the beginnings of man boobs here. **Client:** Citi **Agency:** Fallon **ECD:** David Lubars **GCDs:** Steven Driggs, John Matejczyk **CW:** Ryan Peck **ADs:** Steven Driggs, Steve Sage **PROD:** Rob van de Weteringe Buys

television

Finding Your Better Half

Being good has never been easy, but healthcare insurer M-Care wants to give its members some encouragement. Two 30-second spots entitled "Run" and "Dinner" bring the healthy selves face-to-face with their couch potato, gristle-gobbling lesser halves. The unfit selves try to coax the better sides back into their old habits, but common sense wins out. **Client:** M-Care **Agency:** Copper, Kalamazoo, Michigan **CD/CW:** Dean Gemmell **ACD/AD:** Kent Elliott **CW:** Josh Leutz **PROD:** Kyle Maurer



television

Falling Down Drunk

The game of dominoes gets a human touch in a new spot for Miller aptly called "Dominoes." The folks at Young & Rubicam in Chicago found a few actors [Ok, quite a few] to replicate an amazing game of dominoes, falling down into each other, pushing down walls and descending staircases in a manner that looks amazingly like the game. Set to the music of Devo, we're told at the end that we all have freedom of choice. Our last contestant in the game is standing at a bar and jumps out of the way of the falling lemmings, ending the game. His choice here, obviously, is Miller beer.

Client: Miller **Agency:** Young & Rubicam, Chicago **ECD:** Mark Figliulo **CD/CW:** Dave Loew **CD/AD:** Jon Wyville **EXEC PROD:** Matt Bijarchi **PROD:** Lee Goldberg



'Twas a cold snowy day.
There was **nothing** to do.
I needed excitement.
Something fun. Something new.
Not one friend was at home.
Who knew where they were?
Having more fun than me
I felt pretty sure.



promotional

Gifts from Santa

The kids are nestled, all snug in their beds, and if they visited a mall owned by The Taubman Company, they may have fallen asleep to the words from a book produced by its agency, Perich + Partners. Copywriter Shirley Perich, having taught elementary school, used her experience to develop a line of books to be given to children when they visit Santa at the mall. This year's book talks about sharing, and previous years' have addressed concepts such as helping and giving. The warm, friendly illustrations hold children's interests while the words help instill the true meaning of the season. **Client:** The Taubman Company **Agency:** Perich + Partners, Ann Arbor **CW:** Shirley Perich **ILL:** Jim Paillot **DESIGN:** Carol Poholsky **PROD ARTIST:** Cathy Zemina

campaign

Fffffffabulous

Let the giggling begin. You can't have a campaign for the Northarvest Bean Growers Association without a few bean jokes, can you? Gabriel deGroot Bendt in Minneapolis knew this and used well-recognized jokes to draw even more attention to their client. GdB wrapped buses and trucks and threw up outdoor boards that featured a warm chocolate brown [others might use another word to describe the color] and simple phrases to get their message across. The radio spot, entitled "Fffffiber," is 60 seconds of snickering that will send everyone back to the second grade. **Client:** Northarvest Bean Growers Association **Agency:** Gabriel deGroot Bendt **CD:** Tom Gabriel **CD/CW:** Doug deGroot **SR AD:** Wayne Thompson



Forget the Manolo Blahniks

If we were a pair of shoes,
we'd be **bright red high tops**.

Somewhat **sensible**.

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'**flash**' to get a little
extra attention.

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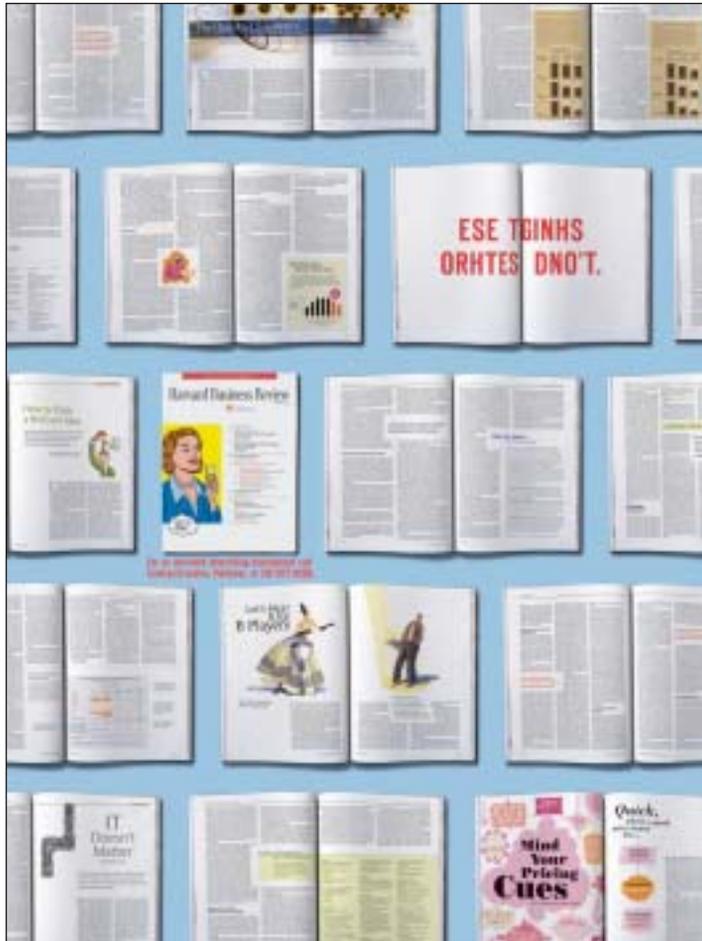
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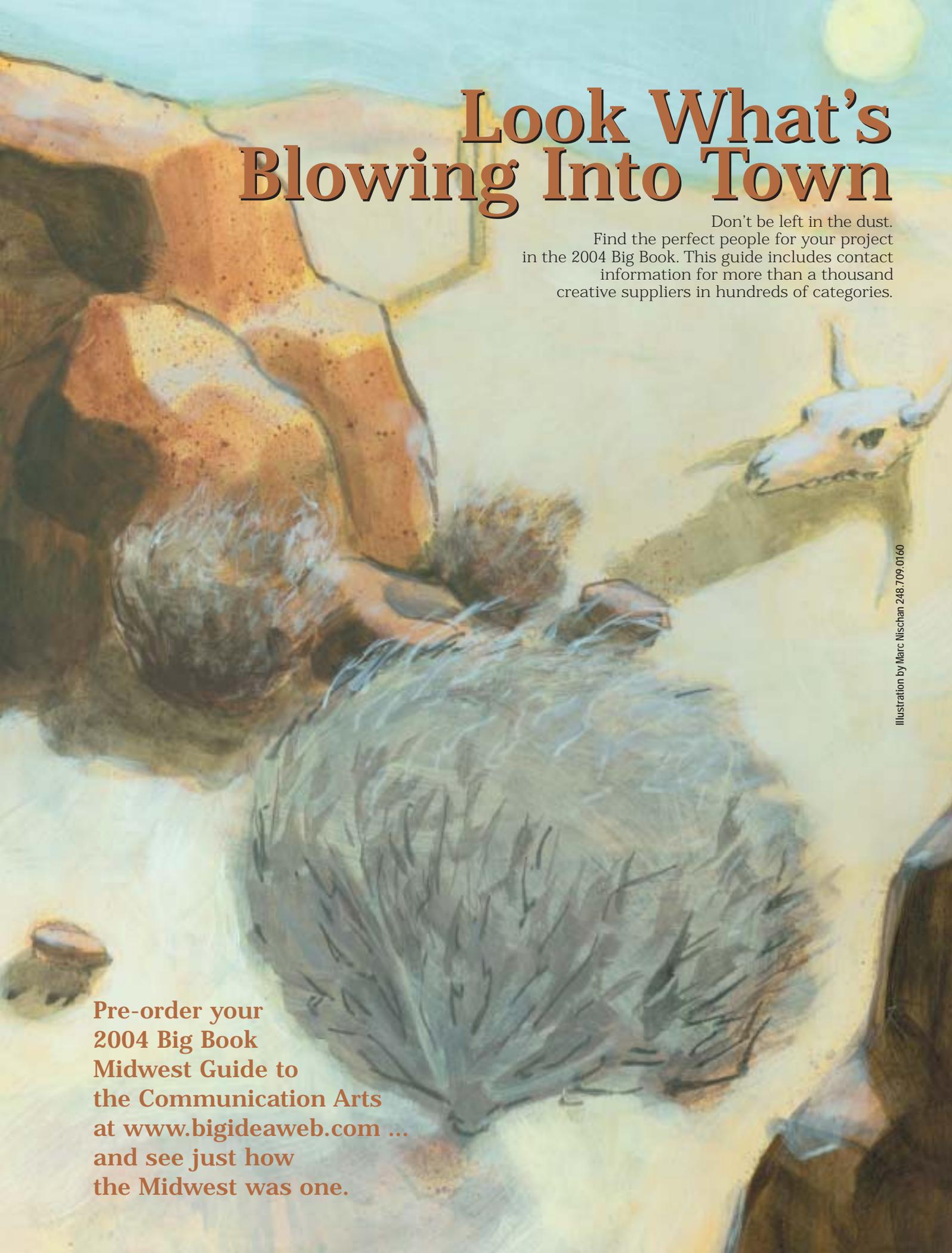
Common Bond

Think *Harvard Business Review*, and you probably think of high-paid CEOs drinking brandy and sitting in overstuffed leather armchairs. Although that may actually be the typical reader, Hadrian's Wall chose to avoid the stereotypes and hone in on what really makes these people successful. Look closely at the last open book in the second row. Not only is that true of the business world, it's true of the creative world as well. **Client:** Harvard Business Review

Agency: Hadrian's Wall, Chicago **AD:** Thomas Richie

CW/CD: Kevin Lynch **PHOTO:** Dave Jordano

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Creating a Winter Wonderland

The assignment: Create a full line of vehicles that interact with their environments to bring the magic and majesty of the holiday season to a sleepy, rural town.

The client: chemistri and its client Cadillac

The story: In the spot entitled "Magic," chemistri CD/art director Tim Koska, CD/writer Chris McCarthy and producer Andy Halleck chose Nick Piper of Backyard Productions to direct and Dennis Kutzen of Kutz to edit.

Foremost among the challenges to creating the spot, was the schedule for production. It necessitated shooting the spot well before there was any reasonable expectation of real snow. Secondly, although the entire spot was to take place at night, the majority of the shoot would be shot during daylight and dusk hours. Finally, the massive amount of holiday lighting was impractical to create. The winter environment, the appearance of nighttime and the millions of lights would all be created in post.

The first step in the post process was to do a large amount of the compositing in the offline. When you have a spot like this, where virtually all the visuals are created after the shoot, it's essential to create as much of the composite as is practical in the offline. The idea isn't to totally create the finished product; the idea is to be able to present edits to the agency and the clients in a form where they can see how the spot is headed before the post dollars are being spent.

With assistant editor Carmelle Flanagan, I used several graphic applications including Photoshop, Combustion and Commotion to roto-spline vehicle passes, practical elements [such as garlands and trees] and snow plate to create the offline comps. Several of the scenes were eight to ten layers deep. Working with Tim, Chris, Andy and Nick, the offline was completed in seven days.

– Dennis Kutz, principal and editor, Kutz, Inc., Southfield, Michigan



faking falling snow



a cadillac christmas



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