

CREATIVITY

DIRECTOR
Alex & Steffen, Spy Films

EXECUTIVE PRODUCER
Carlo Trulli

POSTPRODUCTION
Unexpected

AGENCY
Publicis Helsinki

CD
Anthony Wolch

CREATIVE
Tomi Winberg
Sami Anttila



Finland Ministry of Transport "Crash Test Dummies"

"Living" crash test dummies have been around for some time now, but this spot takes us beyond the car factory and shows us the dummies drinking coffee, reading the paper and mowing the lawn. The dummy checking out the female jogger's rump confirms these beings aren't just made of, er, wood. Plus, a crash test dummy squirrel? Not sure what they're used for but the airbag nut is a nice touch. After all the whimsy, the spot still brings home that "Even dummies wear seatbelts."

TOP SPOTS
visuals



DIRECTOR
Peter Sluszka, Hornet

PRODUCER
Michael Feder
Greg Bedard
Joel Kretschman

EDITOR
Anita Chao

AGENCY
Saatchi & Saatchi, N.Y.

CD
Tony Granger

CD
Jan Jacobs
Leo Premutico

CD
Alison Gragnano

CW
Brian Abern

AD
Jaclyn Rink

AGENCY PRODUCER
Greg Hall

Crest "Puppets"

A radical departure from the typical toothpaste spot, this darkly emotive, no-dialogue piece of puppet animation, from Hornet's Peter Sluszka, features a guy with a big toothy smile and a girl with no smile at all. Till he slaps his on her face, to the super, "A smile is yours to share." Prior to that payoff, their longing glances, coupled with an emphasis on small gestures, and a tender strings soundtrack have just the right amount of saccharine, while the low-lit tones make sure it doesn't go off the cheesy deep end. Saatchi/New York CD Alison Gragnano says it's a "story about the incredible transformational power of sharing a smile. We wanted to convey this ultimate act of kindness, connect with the heart, and ladder up to the reasons why you use toothpaste in the first place." It's a brush with bizarre puppet genius.

DIRECTOR
Richard de Aragues
Steve Downer, Mad Cow Films

OP
Steve Downer

CE
Brian Carbin
Richie White
Paul Hannaford
Emir Hasham
Matt Jackson, Rushes

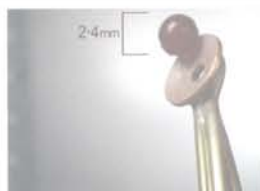
AFTER EFFECTS ARTIST
Brad Le Riche

PRODUCER
Jonas Blanchard
Nicholas Unsworth

EDITOR
Rick Waller

COLORIST
Simone Grattarola

AGENCY
The Viral Factory



Samsung "Millimetres Matter"

If you've ever seen *Microcosmos* or had the unfortunate experience of learning what dust mites are, you are no doubt very aware of the small insect-ridden world that surrounds us. The folks at The Viral Factory and directors Richard de Aragues and Steve Downer have taken the art of scientific micro-photography and added a little Three Stooges gagery to give us this incredible piece of film. First, actually thinking up the idea to launch mini-pastries at insects with a tiny catapult deserves a big high five. But to pull it off? Even with some added VFX from Rushes, a well-earned round of applause is in order. Of course, the whole point is to draw attention to Samsung's thin little phones, which dodge the diminutive desserts with deft agility. Something tells us the launching-stuff-at-living-creatures approach wouldn't have been so effective if they had used big pies and puppies.

don't see it as an either/or debate. Technically, digital is only new, in most respects, just as good as film. And that's quite an

avalanche considering the short history of digital filmmaking. If you asked me that while I was filming Collateral, I

would've said HD is a sacrifice. But the tradeoff was, I started getting this visual vibe on HD when we were testing that I couldn't say no to. I told Michael Mann that I'd do everything I could to prove I could get the same effect on film. A month later, I said we should shoot on HD. So, just as in this new VW spot, it was about figur-

ing out how to get this look of L.A. at night that we've accustomed to—that atmosphere in cities late at night that you see by eye but almost never see in a movie. The good news about the new Genesis camera is that in the extreme shade we aim, where the signal-to-noise ratio starts to fall apart, it's much cleaner than any

other HD camera out there. And that's where this VW spot lives—in the last stop of acceptable exposure. If I shot it on film, we would've gotten an image, but it would've looked like a "TV night." Now we can shoot at night with no lighting and it seems ultra-real. We used hardly any traditional night lighting, and that's

why it seems so real.

WHAT'S THE DIFFERENCE FOR YOU BETWEEN SHOOTING SPOTS AND FEATURES?

Well, there's certainly greater structure in your daily work in features, and also there's the sometimes unfortunate reality of having to deal with big actors and setups. On

spots, it's easier to control and stay in the schedule with out a lot of surprises. In this case, working with Noah was like working with a European feature director. He had a clear idea of what he wanted, he was very inspired and he was able to chase that inspiration. (10)

