



Ad Digger 3.10.2014

Description



This week, our favourite ads make for another dose of colour and motion – verdant hillsides, flashy tabletops, smoke bombs, bright night lights – layered for the most part over pounding drumbeats

which herald everything from an elemental giant to a surprising good-time snack.

Ryvita â?? Anything Goes

No doubt conscious that the name Ryvita might not immediately conjure images of lively deliciousness to mind, this spirited spot calls in three big guns: an electric, pared-back colour palette, stop-motion and (most potent of all) Harry Belafonte. The toe-tapping calypso hit, best known from [Beetlejuice](#) (spoilers!), is shorn of admiring descriptions of the titular SeÃ±oraâ??s moves (youâ??ll find them in the [Thins spot](#)) but keeps its thundering drums and vivacious brass. Props also to Factoryâ??s use of the crispbreadâ??s biggest charm: that satisfying crunch.

Song: Jump in the Line (Shake SeÃ±ora)

Artist: Harry Belafonte

Agency: Creature of London

Director: Greg Barth

Production: Blinkink

Sound Design: Factory

Smirnoff Ghana â?? The Double Side

The push by â??Westernâ?? (some might quibble there) alcohol brands into the African market continues, and with increasing style. Smirnoff transplant Audio Bullysâ?? kinetic thud rude-boy attitude to the streets of Accra and convert its hint of yob menace to pure cheeky vitality in this crisp, documentary-style strut, tracking how some unlikely locations transition from day to pumping night. Less earnest than [Guinnessâ??s recent spot](#) (mostly because it lets the party and the synch do all the talking) the spot also sought out some stylish local characters.

Song: We Donâ??t Care

Artist: Audio Bullys

Agency: 72andsunny Amsterdam

Director: Martin Crecji

Production: Stink

Sony Xperia Z3 â?? The Journey

London Grammar gives Kavinskyâ??s glum robot-voiced synthpop a more human touch. In truth the lyrics and delivery seem a little sombre for the cheerful, collaborative creativity at the heart of the narrative, but the swooping vocal and emotive keys do match rather well with the flickering light and slow-motion sweep of the spotâ??s key action piece â?? see more of it in [this version](#).

Song: Nightcall
Artist: London Grammar
Agency: Adam & Eve/DDB London
Director: Peter Thwaites
Production: Outsider

Volvic ??? The Giant

Volvic trade in their usual cheeky effervescence for something a bit more grandiose. Woodkid continues his synch reign ??? the theatre of ???Iron???, getting just about everywhere since its [Assassin??s Creed](#) usage, brings extra impact to the sweeping visuals and gruff voiceover, clothing the elemental in tribal, rabble-rousing drums and orchestral flare-ups.

Song: Iron
Artist: Woodkid
Agency: Y&R Paris
Production: Gang Film
Music Supervision: The Shop