

I [Still] Want My MTV!

by Ellen Shapiro

It's a huge creative monster, and a good one." That's how MTV senior vice president and creative director Jeffrey Keyton describes the department he's headed for eighteen years.

And now, as almost everybody who has a TV or a computer or walks down the street in a major urban area knows, that creative monster has spawned a new baby beast, the remade MTVz, with its alpha-male, two-headed dog logo. "It's totally male-centric, pure entertainment," says Tina Exarhos, MTV's executive vice president of marketing. "From the programming grid to promos and network IDs, pacing and flow, every single moment is new. No half-hour shows with commercials at predictable times."

That's good news, it seems, to MTV's viewers, who, judging by their postings, are happy to have more music videos, less everything else. However, according to people with screen names like Pink Fruit and Anonymous Insider, the target audience wasn't as keen on the pre-launch teaser site and stealth marketing campaign that began in mid-January. They figured out pretty quickly who the mole was working for and, if they didn't, posted messages like, "Looks like someone with a big budget is trying to do the viral marketing thing" and "Whatever it is, it must be backed by some corporate entity trying to come off as cool."

They weren't wrong—about the corporate-entity part, at least. The campaign emanated from the MTV Networks

segment of the Broadcast and Cable Television business of \$22.5 billion Viacom Inc. Headquartered in New York's Times Square, Viacom's businesses also include CBS Television, Showtime, Black Entertainment Television, Paramount Pictures, Simon & Schuster, Infinity Broadcasting and Viacom Outdoor; its Broadcast and Cable division, in addition to MTV Networks, owns Nickelodeon, Spike, Comedy Central, Nick at Nite, MegaHits, TV Land and VHi.

It's almost a given that in-house departments at global conglomerates do not bring forth innovative, edgy design. Keyton's 40-person creative monster—actually two entities—endeavors to flout that convention. On-Air Design, with 19 people, is responsible for show-openers, promos and channel IDs; 21-person Off-Air Creative does the print work and merchandising: ad campaigns, logos for new channels, DVD packaging, consumer products sold in the new MTV Store downstairs. Together, they function as MTV's in-house agency—set up with creative directors, copywriters, art directors, production people, account people. Keyton calls the work they do the best stuff delivered anywhere and a great pie-in-the-sky thing.

What could be more pie-in-the-sky than the other big project they're working on right now, an enormous high-definition TV screen set in an ornate gold picture frame mounted on the building across the street? It plays MTV programming 24/7: music videos, show promos, commer-

Nick Sonderup supplied the captions.

Right: "To kick off the new MTV2, we reinvented the traditional show open. And, if pigeons ruled the world, we think it would pretty much look like this. That and everyone would have crap all over them."

(Open on pigeons wearing loads of jewelry, in a city park. The viewer is hearing bits and pieces from several different conversations)

Pigeon 1 (VO): That's what I'm talking about.

Pigeon 2 (VO): She's a chicken head.

Pigeon 3 (VO): Not me. Oh no.

Pigeon 4 (VO): He's just not that into you.

Pigeon 5 (VO): Come on money.

Pigeon 6 (VO): Look how perky they are!

Pigeon 7 (VO): That's a weave.

Pigeon 8 (VO): Can you say video ho!

(End on a super of the MTV2 logo entering the screen, causing the pigeons to scatter)

Aaron King, Pure/Steve Tozzi, Pure, creative directors; Jeffrey Keyton/Romy Mann, executive producers; Lena Beug/William Denahy, producers; I. Malcolm Francis, sound engineer.

"A parody of just how ridiculous **prescription drug** commercials are, that's the side effect that all of them have in common."

(Open on a white background with a pill, labeled "Ibupopfin," spinning and changing colors as it sheds coatings, at one point revealing an animated cat inside)

Narrator (VO): Your favorite pill just got cuter. Introducing new Ibupopfin minis. Pop a few on the go and get poppin' with Ibupopfin. In a clinical study Ibupopfin was found to be non-addictive for some users. Side effects do not include good hair, unconditional love, getting lost, disco naps, hounds tooth, invisible ball, gridlin, the butterfly and rimplants.

(Side effects continue as a long list of fine print under the MTV2 logo)

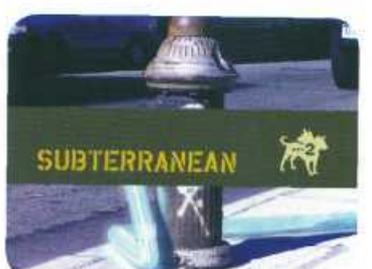
Paul Shepard, animator; Jeffrey Keyton/Romy Mann, executive producers; Lena Beug, producer; Paul Kamuf/Jen Leong, directors; Tedd Marcus/Jeff Rabb, sound engineers.

"How do you bring the latest **underground music** to the surface, so the whole city moves to the beat?"

(Open on a beam of light coming up from a manhole and traveling over a mattress, against trash cans, up and down buildings—causing anything in its path to move to a hip-hop beat, until it finally goes back underground through a fire hydrant. End on MTV2 logo)

Lena Beug, art director; Eban Byrne/Kristin Sjostrom, animators; Romy Mann, executive producer; Leslie Legare, producer; Kristin Sjostrom, director.

"This was a **teaser campaign** to build awareness among young men for a major evolution and re-branding of MTV2. So we teased the iconic silhouette portion of the new two-headed dog logo with fractured headlines (which was a subtle tease to the new format) and a Web site that gave a sampling of things to come. After developing interest in what this two-headed dog thing was all about, we hit them with the payoff. Filling in the pieces about the new logo and re-launch of MTV2." Christopher Truch, art director; Milan Bozic, designer; Jim deBarros, design director; Nick Sonderup, writer.



LOVES TO SCRATCH



WWW.THE2HEADEDDOG.COM

NEW TRICKS



WWW.MTV2.COM



cial, anything we want to put up there, Keyton says. The baroque frame isn't an artistic conceit; it's a smart way to separate MTV's messages from the myriad other billboards, flashing lights, news and ad feeds and promos for celebrities, movies and Broadway shows screaming for attention in Times Square. "It's huge image opportunity," says Keyton, "and we're working on some twisted stuff." For example, 3-D designer Eban Bryne is animating hot dogs, getting them to dance around, curtsy and bow. At a nearby workstation, designer Taseal Cho is trying a few different ways to get live-action footage of a strutting rooster to interact with images of a stuffed toy chicken. "This is all very experimental," she explains.

On another floor, VP for On-Air Design Romy Mann is reviewing Gutterpups sequences animated by Richard Mather Studios, one of the independent design firms that MTV calls on for freelance work. Mann describes Gutterpups as naughty little Japanese-inspired cartoon creatures who wreak havoc in their world; in one sequence they throw poop at each other. Down the hall, design director for consumer products Deklah Polansky is finalizing Gutterpups T-shirt designs. With Sarah James, project manager for consumer products, Polansky is developing a line of 200 shirts intended to be so cool, all urban kids will want to wear them. It seems to be working; the MTV Store is crowded with guys grabbing Pimp My Ride and Viva La Bam and Beavis & Butthead shirts and teen girls considering which pink Gutterpups shirt to buy.

Keyton calls the space occupied by his department a church of worship to rock stars and to design. As a church, it's not very solemn or reverent. Standard-issue office-building installations have been ripped out and replaced by loft-like accouterments like exposed ductwork and walls painted ever-changing colors and covered with flowered wallpaper and music posters and artifacts. There's enough electronic equipment to satisfy a bevy of young designers plucked from top design programs, most notably The School of Visual Arts, where Keyton and three other senior people teach, New York University's Interactive Media program, and Parsons School of Design.

The pace can be furious. Yet it can also feel incongruously serene, as if there's more than enough time to experiment, to fool around with design ideas. "We create, we bounce, we

rock, we work for our audience," says Keyton. On the On-Air floor, dozens of screens flicker in subdued light; designers in headphones bob to silent soundtracks, hands floating over Wacom tablets. The adjoining machine room is wall-to-wall hard drives, routers, digi beta decks and monitors. The in-house casting department is on a nonstop talent search, looking for performers like the "Intro Guy" dweeb who break-dances on a psychiatrist's couch or to the beat of a car alarm. On the Off-Air floor, each office houses one or two "creatives," who, not exactly rockers in leather and full-sleeve tattoos, are definitely not pinstriped suits, either.

Keyton calls them all "kids." As in: "The kids here are living and breathing youth culture."

Unlike ad agencies that spend vast sums on research to figure out what 12- to 24-year-olds are doing and thinking and buying, these designers are the target audience themselves. "They're going to clubs, being it, living it, feeling it," says Keyton. Which, he points out, is an authentic way to connect with viewers. "If someone knows they're being analyzed under a microscope, they avoid the product. This is a more genuine relationship." That's perhaps why, over the years, some viewers have found MTV's graphics and promos more compelling than the music videos themselves. Techno-songwriter Moby wrote that MTV's cool visuals were the best thing about the 2002 Video Music Awards, not the bands. It's praise like that, a slew of awards (including being named the National Design Award finalist in Communication Design for 2004 by the

Above: "What's the last thing people would expect from us? In this case it was a **huge gold baroque frame wrapped around the largest HD screen in the world.** We then filled the screen with a dynamic blend of public art and image promotion for the channel." Jeffrey Keyton/Romy Mann, creative directors; Rodger Belknap, design director; Chie Araki/Kip Bogdahn/Eban Byrne/Taseal Cho/FriendsWith You/Chris Leo/David McElwaine/Richard Mather Studio/Hitomi Wantanabe, contributing artists; Leslie Legare, producer.

Right: "Traditionally, programs for award shows are stuffy and dull booklets that deal with the business of the show. But after all, aren't we in the entertainment business? The **Video Music Awards** is a venue where the only tradition is rule breaking. This year we sent Dewey Nicks around the country to shoot how some fans blur the lines between fame and fanaticism." Stacy Drummond, art director; Jim deBarros, design director; Zach Emory, writer; Stacy Drummond/Jeffrey Keyton, creative directors; Dewey Nicks, photographer.

I help director-photographer merge make you together a celebrity look-alike / tribute band photo book for the MTV video awards show. one of our first shoots is in cece's backyard. "Katie Couric" from "celebrity singers," a rolling stone tribute band, downs most of the champagne meant to be a prop for the swimming pool shoot. by the end of the evening, he stumbles away from cece's set-air house mumbling, "what kinda people are you? you take me up in the hills, get me drunk, take pictures of me, and then throw me in the pool."

The another shoot I set for the vixen "Julia Roberts" from the 1990s tribute band "We Clear" to sign the release form (eventually they do it) for the "Julia Roberts" tribute band. A manager of one of the other tributes says "I'm not going to have the Julia Roberts shot again... he's got his shot again... but you might want to have a Julia Roberts without an undergarment."

Some of the best shoot ever was for the Rolling Stone's Celebrity Look-Alike Convention at the Imperial Palace in Las Vegas. After we finished the Paul McCartney shoot, we had to do the Rolling Stone's tribute band "The Beatles" and the Rolling Stone's tribute band "The Beatles." I had to shoot the Rolling Stone's tribute band "The Beatles" and the Rolling Stone's tribute band "The Beatles." I had to shoot the Rolling Stone's tribute band "The Beatles" and the Rolling Stone's tribute band "The Beatles."

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The other day we were in production, and I was told that I was going to be a part of the show. I was told that I was going to be a part of the show. I was told that I was going to be a part of the show. I was told that I was going to be a part of the show. I was told that I was going to be a part of the show.

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are highly mediocre looking when once are thirty now name Puffin when once be thirty wise bands make you smile more than once world's answer was yes. — Zack Erwin



Smithsonian Cooper-Hewitt National Design Museum), and passion for what they do that fuel Keyton and his crew.

A Pratt Institute graduate, Jeffrey Keyton studied with legendary graphic design and illustration instructor Charles Goslin, who taught him that it's all about concept, and to whom, he declares, he owes it all. Keyton got his start in the business at upscale lifestyle magazines, then moved to corporate identity firms where he worked on mainstream consumer brands and learned what not to do. As a senior vice president, Keyton sees his role at MTV as more than creative director or art director; he's the one who finds the young talent and gives them space to blossom. "They haven't been beaten up by clients yet," is one way he describes his staff. "We pluck them right out of school, but these kids are empowered. This is their world. A totally creative world."

Some of them are plucked while still *in* school. Hitomi Watanabi, in her last year in the School of Visual Arts, is working on SexyMama T-shirts, pens and lanyards. For others, life at MTV just feels like they're still in school. "It's like you never left," says Taseal Cho, an SVA graduate. "My teachers are here." And most of them say they don't want to leave. "I'll stay as long as they'll have me," states Jim deBarros, a Pratt graduate who is now senior design director for Off-Air. And from the look of some of the work, a few of them never graduated—or at least they know how to make it appear that way. Doodles on binder covers and notebook margins are part of the identity of MTVU, the college channel. Christopher Truch, a graduate of Alberta College of Art and Design who came to MTV from *Paper* magazine, has been incorporating scribbles drawn with ballpoint pen into print projects and storyboards. Another MTVU icon is a square-serif "U" lifted from a college sweatshirt. But now it's cut out of the back of a stuffy professor's tweed jacket. In one spot, it turns into a tattoo that sprouts hair. Almost nothing is too weird, or too juvenile. Not surprisingly, fascination with scatological humor is going strong here: cartoon characters on the MTVz site split open and drop little pellets; on-air they're apt to say things like, "He's kind of cute. I like his poop. It's not like it's ass poop or anything." In a promo for best male video, a meat grinder turns out pink, nicely curved sausages.

Although a Martian who spent a few hours watching videos by such artists as Green Day, 50 Cent and The Killers might not agree—and might have difficulty separating fantasy from reality on earth—MTV can take its responsibility to educate its audience as seriously as it takes its mandate to entertain them. AIDS awareness, for example, is treated believably in a gutsy spot that looks and feels like a Britney Spears fantasy-sex perfume ad, but admonishes young viewers to "Discuss." "Negotiate." "Protect Yourself." "Fight For Your Rights."

If the studio-offices are the church of worship, the original

Right: "How better to illustrate how rap music's prevalence in the mainstream media has decayed its power of birthright than by casting two young boys in British school uniforms, throwing down mad rhymes?"

(Open on a **rapping British schoolboy**. Another is riding a mini truck. Lyrics appear as a super with bouncing ball following along)
Schoolboy: Well, I rock mad rhymes and I eat mad crumpets. And when I hear the bass well you know I've got to pump...
(Cut to close-up of schoolboy's hand scratching)
Schoolboy: Fish and Chips and Guinness for flavor. I rock the U.K. in my mad Chuck Taylour's.
(Cut to schoolboy extending three arms to show off his brass knuckle jewelry, which reads "Best Rap Video")

MK12, writer/design/animation/director; Jeffrey Keyton/Romy Mann, executive producers; Rodger Belknap, producer.

"When you have a character named **Poopy Loopy** that throws his poop (that comes out of the top of his head) at anyone who crosses him, it's hard not to want to share that. So we expanded the Gutterpups characters featured in show opens to a spot for anyone with a sense of humor, of the gastric sort."

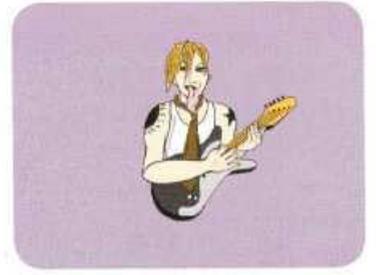
(Open on a white animated star gradually getting bigger on a black background, with VO running over it)
Narrator (VO): There is one performer, one shining star, one king of entertainment.
(Cut to Champy Wrestler sitting in a chair, smoking a cigar and blowing rings while being interviewed about Poopy Loopy)
Interviewer (VO): Can you tell us about Poopy Loopy?
Champy Wrestler: It was like a poop that came from his head and totally freaked me out.
(Cut to Happy Burney sitting in a chair, being interviewed)
Interviewer (VO): Is it true he threw the poop at you?
Happy Burney: I don't remember that.
Interviewer (VO): Roll the tape.
(Cut to Poopy Loopy tossing poop over a cliff that lands on Happy Burney's head. Cut to Rock N Girl lying on a couch with bottles strewn about the floor, hugging a picture of Poopy Loopy)
Rock N Girl: I love Poopy Loopy.
(Cut to Love Pip standing on a chair, getting overly excited)
Love Pip: Yeah, he's got the Poop, but I've got Looove over here.
(Cut to Saucy Girl)
Saucy Girl: I think he's kind of cute, you know. I guess I even like his poop. It's not like it's ass poop or anything.
(Cut to Happy Burney removing Poopy Loopy's belt, causing Poopy's face to turn purple as poop comes out of the top of his head)
Narrator (VO): Poopy Loopy is going to Poop.
(Quick cuts of the word "Poop!," Poopy's belt, a piece of poop and Poopy Loopy pooping out of the top of his head)
Narrator (VO): If you remove his belt, a poop will form on the top of his head. A poop will form on the top of his head.
(End on Gutterpups 2004 logo)

Richard Mathers, writer/animation/director; Chie Araki/Hitomi Watanabe, illustrators; Jeffrey Keyton/Romy Mann, executive producers.

"No matter how new the music is, you're never too old to get a **spankin'** from your out-of-touch parents."

(Open on an animated torso of a rock guy playing with his guitar with his tongue wagging. Cut to his angry father whose toupee flies off as he begins to roll up his sleeves. Cut to both characters confronting each other. Cut to the father who has his son bent over his knee, giving him a serious spanking. Cut to the MTV Spankin' New Music Week logo)

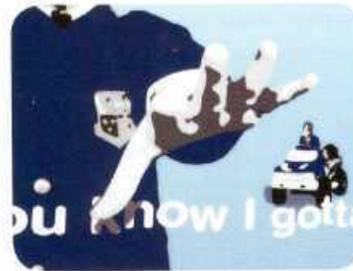
Federico Saenz Recio, Shilo Design/Todd Stringer, Shilo Design, designers; Jose Gomez, Shilo Design/Andre Stringer, Shilo Design, creative directors; Jeffrey Keyton/Romy Mann, executive producers; Rodger Belknap/Tracy Chandler, Shilo Design, producers; For Shilo/Blazing Lazer/Chaz Windus, Shilo Design, sound engineers.



Rock Mad Rhymes And I



And When I Hear The Buzz



In My Mad Chuck Taylors.



MTV logo is the totemic icon. Graphic designer/illustrator Frank Olinsky's 1981 chunky, drop-shadowed "M" with its overlapping crayon-stroke "TV" may have done as much for the art and practice of brand identity as it did for MTV itself. No more, "The corporate identifier shall be $\frac{9}{16}$ -of an inch wide and placed $\frac{7}{8}$ -inch from the left-hand margin." For more than two decades, this logo has been gyrating and singing, bending, warping, peeking around corners, changing colors, getting filled with images, cast in stone, and cut in half—and inspiring other organizations to commission logos that do more than sit on a page. "As long as we don't mutilate it beyond recognition," says Keyton, "almost anything goes. There are no static logos around here. No static anything." Certainly the MTV2 two-headed dog, designed by Stacy Drummond, Keyton's wife, former creative director of Tommy Boy Music, and now principal of Look Here, is anything but static. It's bigger and more in your face than any station ID on TV. It changes color. It flashes. People write essays on its relationship to mythical beasts of antiquity. Google "mtv 2-headed dog" and you'll get about 600 passionate responses to what it means and says about our culture.

It's kind of always been that way at MTV. "The heritage of the brand" is a phrase that's thrown around by every marketer today, whether the brand is a car or a beer. If the brand is MTV, the heritage is brash, self-confident. So it's only fitting that in 1982 the then-fledgling cable channel hired brash adman George Lois. And it's only fitting that Lois borrowed his own "I want my Mayo!" headline. It was a great headline, and perhaps maple-flavored instant oatmeal wasn't a great enough product to do it justice. And perhaps MTV was. Famed for his use of celebrity pitchmen, Lois got none other than Mick Jagger to stick out his tongue and urge thousands of kids to call their cable operators, yelling, "I want my MTV!" Within months, it was reported, MTV was in 80% of households nationwide. Nearly 25 years later, a second MTV generation of more than 400 million people in 164 countries watch MTV affiliates; more than 60 million people in the U.S. watch MTV's 60 shows, from *The Ashlee Simpson Show* to *Wildboyz*. Each has its own target audience, logos, promos, merchandise—and design team.

Some of the new work is even more "I don't get it" than the work MTV has traditionally been known for. However, "I don't get it" is considered a good thing around MTV headquarters. Enigmatic teaser ads for MTV2 blew up the dog to illustration-size, under headlines that seemed to have so many letters miss-



© Allison Roberto

ing (NE W TR [line break] ICK S), you might have given up on reading them—until you realized that nothing was missing.

Enigmatic could also be used to describe the book series MTV publishes. With titles like *Brave* and *Crooked* and *Thin Skin*, Keyton calls them image pieces for celebrities and music executives. "We've got a little photo-book fetish going on, and we're also working with solid young fiction writers," he says. His own book, *Not Teflon* (Universe Publishing/Rizzoli, 2003), is a compendium of MTV design and promos, most notably the MTV Video Music Awards program books that printers have been bringing around for years, showing off pink fur covers and such. Also featured are award-winning campaigns like the "itchy" ads ("Can I Get MTV From Kissing," "3 out of 4 People Have MTV and Don't Even Know It"). *Not Teflon*, reads the jacket

copy, is about ideas that stick, unlike the Teflon approach of most pop culture today.

In the book's introduction, Keyton lists all the things they don't want to be. They are: "Routine, trite, anemic, safe, humdrum, derivative, indistinct, dull, tasteless, expected, defanged, average, lifeless, dull, trifling, insipid, staid, prudish, garden-variety, trivial, cautious, toothless, vapid, shoddy, bourgeois (!), quaint, bland, timid, standard, slipshod, banal, mediocre, passe, corny, unendurable, overly sentimental, typical, (and in really big type) IRRELEVANT."

Well, if you work at MTV, you don't have to be any of those things. In-house at the nation's 64th largest corporation, as Viacom was ranked in the 2004 Fortune 500, designers can be what they *do* want to be. By the look of things, they love it. And so does most of the target audience, stealth launch notwithstanding. And, we can surmise, so do the guys up in finance. Everybody is happy (well, maybe not your old violin teacher who thought that all music after Rachmaninoff was crap). Thus, it continues to be true, as the award-winning promo advises: "Many People With MTV Still Lead Happy and Productive Lives." CA

Above: Rodger Belknap, design director; Lance Rusoff, art director; Romy Mann, VP, on-air design; Jeffrey Keyton, SVP, design; Christopher Truch, senior associate art director; Jim deBarros, senior design director; Lena Beug, art director; Thomas Berger, associate art director; Deklah Polansky, design director.

Right: "To continue our tradition of the anti-awards show program book, and capitalize on the current popularity of graphic novels, we created a sequel to the 2001 program novella *Bob*—continuing the fictional parody of the very industry we were honoring. Honestly, we just wanted to create a comic book." Stacy Drummond, art director/creative director; Jim deBarros, design director; Nick Sonderup, writer; George Bates, illustrator.

SASSY BRASSY (and other artists)
 Milwaukee, WI
 Discovered while singing in bands at the mall. Never went back, because there were no other bands around in the area. Bob's first band was the Sassy Brass. They had a hit single, "You're Not My Type, Baby" on the charts. He, being a creative and energetic person, then branched out to other projects. He's now a successful entrepreneur, and works from home. His album "The World is My Oyster" was a hit.

MTI SINGLES
 "You're Not My Type, Baby" (1985)
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



LIP: MIC (and other artists)
 Milwaukee, WI
 The owner of the store and a musician in his own right. He's been playing since he was a kid. He's now a successful entrepreneur, and works from home. His album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

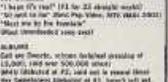
ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



KATHINA SWEET
 Milwaukee, WI
 A successful entrepreneur and musician. She's now a successful entrepreneur, and works from home. Her album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

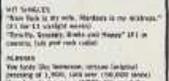
ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



BOB: MARY (and other artists)
 Milwaukee, WI
 A successful entrepreneur and musician. He's now a successful entrepreneur, and works from home. His album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

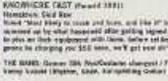
ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



KNOWHOWE CAST (and other artists)
 Milwaukee, WI
 A successful entrepreneur and musician. They're now a successful entrepreneur, and work from home. Their album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

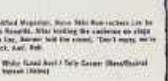
ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



THE SATELITE (and other artists)
 Milwaukee, WI
 A successful entrepreneur and musician. They're now a successful entrepreneur, and work from home. Their album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



S-MICH PUNCH (and other artists)
 Milwaukee, WI
 A successful entrepreneur and musician. They're now a successful entrepreneur, and work from home. Their album "The World is My Oyster" was a hit.

MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

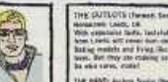
ALBUMS
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)



THE SATELITE (and other artists)
 Milwaukee, WI
 A successful entrepreneur and musician. They're now a successful entrepreneur, and work from home. Their album "The World is My Oyster" was a hit.

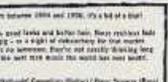
MTI SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
 "I'm Not a Woman" (1995)

ALBUMS
 "The World is My Oyster" (1987)
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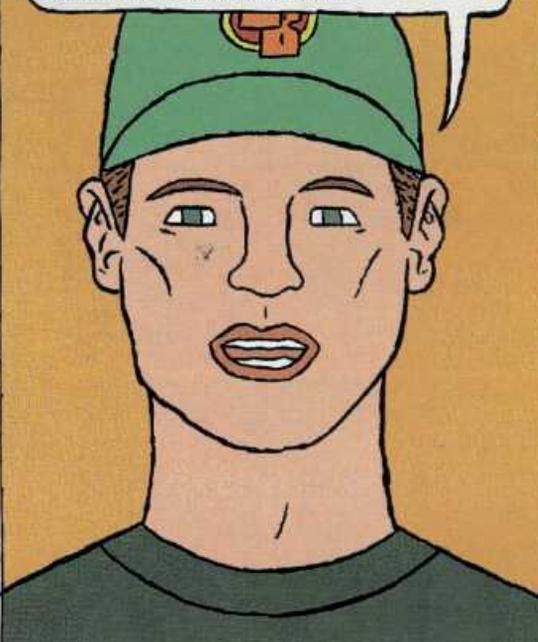


SINGLES
 "The World is My Oyster" (1987)
 "I'm Not a Boy" (1989)
 "I'm Not a Girl" (1991)
 "I'm Not a Man" (1993)
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ALBUMS
 "The World is My Oyster" (1987)
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 "I'm Not a Woman" (1995)



Hey, what's up? I never got five minutes like this anymore, so I'm gonna have to make this sorta quick. In case you don't know me, I'm Bob and I'm a total music junkie, always have been. Ever since I heard my first record I've been hooked on anything and everything worth listening to. But I never thought I would be anything more than a fan, so I went to law school. Man, that sucked. Law was definitely not for me. I became a joke messenger instead, which was perfect - no drinks, no eggs, no meetings and no politics. Plus it was delivering to the top people in the music business. It was then that I realized I could listen to music for a living. For the most part I already was; I just wasn't getting paid for it. But it seemed like everyone in NY had their own label, plus I couldn't take another winter, so I relocated to Miami and started up Bob Records. Two years later my artists are all over the Top 10, making in six-figures left and right and I'm surrounded by great music all the time. Sure, I work the hours of a surgeon, but I still have the freedom of a messenger. Perfect, right? Well, yea and no. Let me show you what I mean...



BOB, YOU THERE? WAKE UP,
 we got a situation with Mick. He's so upset about today that he's about to perform the entire record of Charzelli's under the name Troubled Artist.

Damn right, he's in trouble!

Hey, I represent Mick, um, Troubled Artist. Can you record this and have it sent over to me after? And don't tell his. Thanks.

Mick's always there for me. He runs my back, she ticks my feet. But I love New York and I can't leave. That's why. New York's got wife and Madonna's no mistress...



Later, at Jackson Memorial Hospital, Lip's face can't stay away.

Go on in 30's!

Here comes Bob, he runs the show. Here's things called "wink" (1987) and "Crisis" next to him. Bob's in his element, keeping him in line while he's representative!

Damn, Lip? I know I couldn't get you any more money earlier, but at least talk to the hospital administrator. Maybe he can charge a cover.

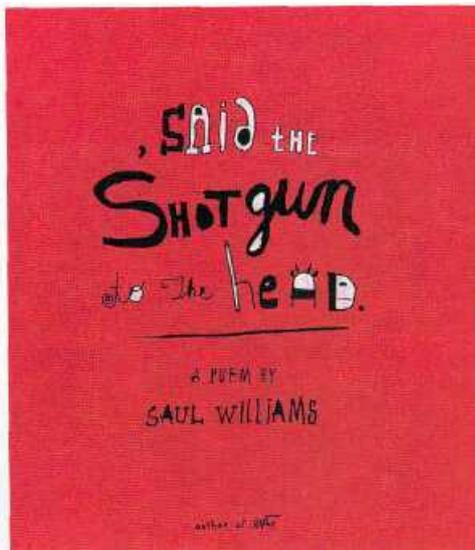
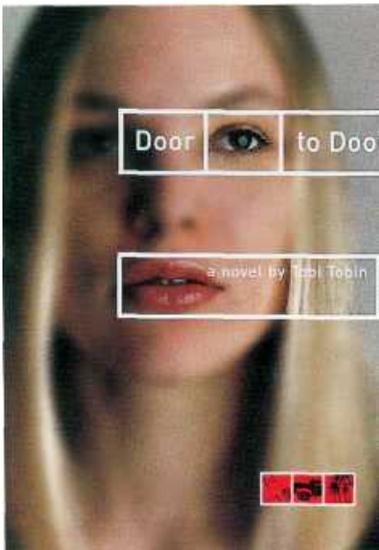
Das muss!

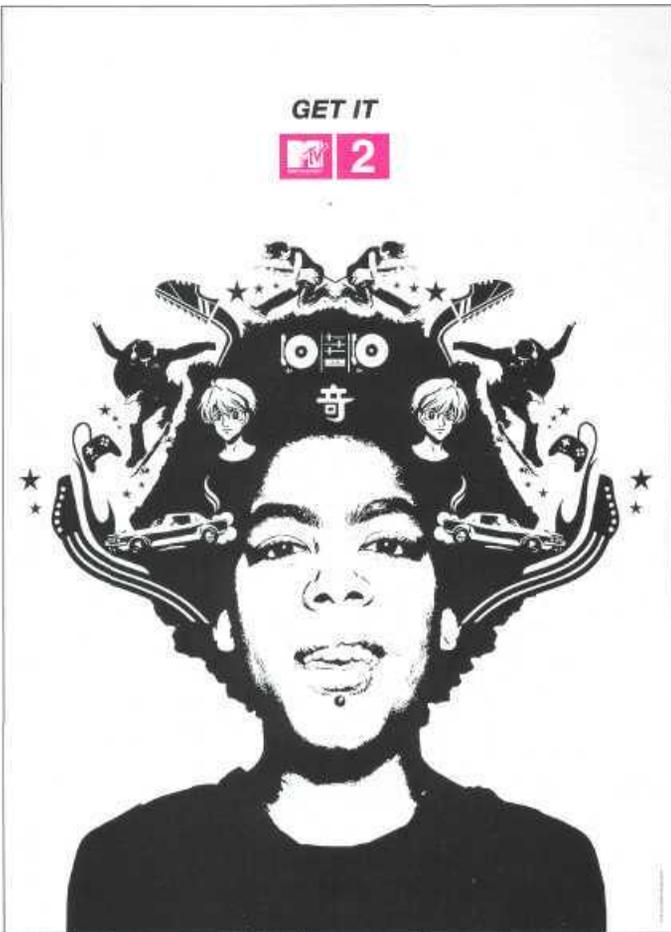
Cool, Lip? Gotta run to the Knowhowe Cast show, but I'll stop by tomorrow, eh? I need a backstage pass to get back in!

Bobby, when you could've been there tonight, man. We ordered all the tickets from the club and they danced while we rocked the gig. Their owner tried to off us! He was out of his f'ing mind! BOOBY BRILLIANT SHOW, WATE!

Yeah, but how did you source?







Left: Outdoor board for the **Video Music Awards**. "Simple. Bold. Direct. And quick. That was the goal of these pieces that had to visually communicate a lot of things in a short amount of time: New city. New night. Celebrities. Moonman. Huge party. Don't miss it." Thomas Berger/Christopher Truch, art directors; Milan Bozic, designer; Jim deBarros, design director; Geoff McFetridge, Champion Graphics, typographer; Matthias Clamer, Stockland Martel, photographer.

Door to Door book cover. "The harsh spotlight of L.A. can blur the lines between dreams and reality. Which is the story we're telling here visually as it relates to the heroine who realizes the life she thought she wanted never came into focus, but she'd seen and tasted enough to close that door and open up another." Christopher Truch, art director; Fon-Lin Nyeu, designer; Deklah Polansky, design director; Michael Greenberg, Trooper, photographer.

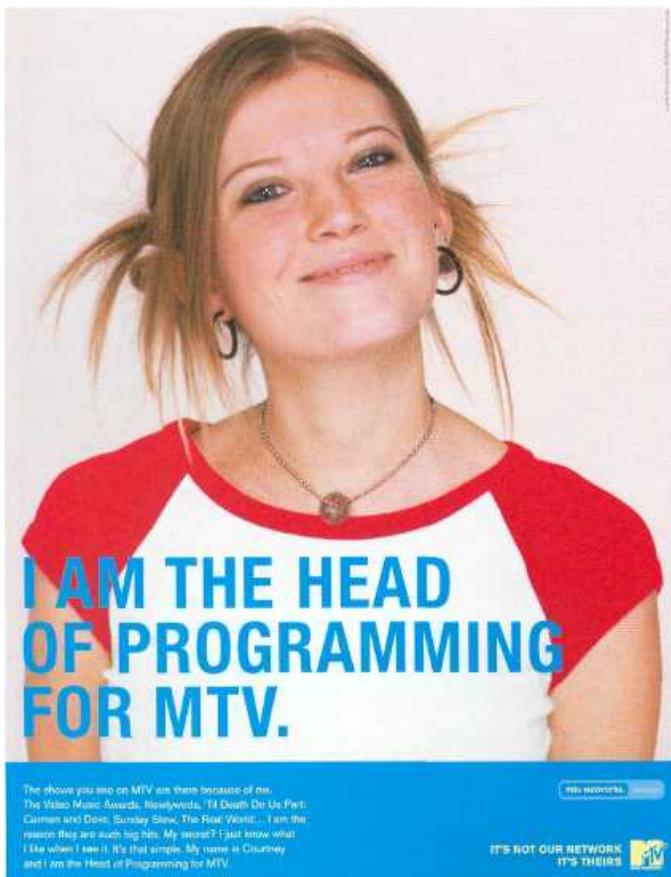
Said the Shotgun book cover. "Harsh, vibrant, ugly and honest-poetry lives and dies by its words. To capture the spontaneity, pacing and organic quality of this poem, while conjuring up the 5am coffee and stale cigarette vibe of the classic beat poets, we wrapped this collection of consonants and vowels in an old, canvas textured cover. Dig, baby. Dig." Christopher Truch, art director/designer; Deklah Polansky, design director.

Thin Skin book cover. "Ahh yes...a visual pun. What a fun way to interpret the state of mind of a character that leads a glamorous, yet troubled lifestyle. The typography was done in a classic, yet distressed style to further reinforce her degraded, fabulous lifestyle." Christopher Truch, art director/designer; Deklah Polansky, design director/photographer.

Holiday card. "At MTV, you know you have a winner when you can get hair into a holiday card. Fortunately, this year that opportunity arose when we capitalized on MTV's partnership on the movie *Napoleon Dynamite*, whose character had developed a huge cult following, to create a bizarre and unique holiday card." Christopher Truch, art director; Milan Bozic, designer; Jim deBarros, design director; Nick Sonderup, writer.

This page: **MTV2 poster**. "Young men have a lot on their minds. Which was the seed that formed this idea of illustrating all the stuff that's there for them on MTV2." Thomas Berger, art director/illustrator; Jim deBarros, design director; Nick Sonderup, writer.

Print ad. "MTV has a unique and unprecedented connection with our audience. To us, that's a no-brainer. But we thought we'd remind the affiliates by saying, hey, they pretty much work here." Lance Rusoff, art director; Jim deBarros, design director; Nick Sonderup, writer; David Black, photographer.



The shows you see on MTV are there because of me. The Video Music Awards, Hollywood, 'I Do! Do Us Part! Carmen and Dave, Sunday Show, The Real World... I am the reason they are such big hits. My secret? I just know what I like when I see it. It's that simple. My name is Courtney and I am the Head of Programming for MTV.

MTV networks

IT'S NOT OUR NETWORK IT'S THEIRS

