



...the look, Hero's family, dad gives Hero pocket change.

TALENT: Hero, Mom & Dad

SHOOT TIME:

EXTRAS

NOTES:

Day 1	City	Spot	Location	Shot #	Description	Special Equipment
Aug		Bleep	Arcade	Shot 2A	Wide	Camera & Dolly



Camera on dolly no movement.
We see Hero climb into seat, he pretends to buckle in. Mom and dad look at each other with a pleased look (like they are perfect parents).

TALENT: Hero, Mom & Dad

SHOOT TIME:

EXTRAS

NOTES:

Day 1	City	Spot	Location	Shot #	Description	Special Equipment
Aug		Bleep	Arcade	Shot 2B	Wide	Camera & Dolly



Camera on dolly no movement.
We see mom and dad turn quickly reacting to our Hero's language.

TALENT:

SHOOT TIME:

EXTRAS

NOTES:

Day 1	City	Spot	Location	Shot #	Description	Special Equipment
Aug		Bleep	Arcade	Shot 2C	Camera zooms into medium shot	Camera & Dolly



Camera Zooms in as Hero hits the breaks.
We see Hero slam the breaks, the camera zooms like we're about to collide with the Hero forcing the audience attention. This also brings dad closer to camera, allowing us to see his reaction to our Hero's bad language

TALENT: Hero, Mom & Dad

SHOOT TIME:

EXTRAS

NOTES:

Day 1	City	Spot	Location	Shot #	Description	Special Equipment
Aug		Bleep	Arcade	Shot 2D	Camera dolly's 180 degrees, quickly.	Camera & Dolly



Camera Dolly's around Hero.
We see our Hero pull the wheel hard, like he's doing a power slide, the camera dolly's quickly taking the audience for a ride and setting up 2D from 2C. As our Hero starts cursing mom reacts with a shocked worried look (and a pause to why this phrase seem familiar to her)

TALENT: Hero & Mom

SHOOT TIME:

The Kangaroo Project 2005

“Bleep”

OVERVIEW

This is satire at its best - a serious issue (driving behavior) seen through the eyes of a child. The parents and audience view our Hero's bad language as mirroring the behavior they themselves have displayed. At no time does this spot place blame, but rather ask people to take personal responsibility, not just for themselves but for the sake of people around them.

For this reason we don't want to single out dad but instead have both parents share in the responsibility of how they influence their child, the good with the bad. The audience will respond to and respect the message in this spot more if we include mom since the reality is that most children spend the majority of their time in cars with her rather than dad.

THE STORY

The story is a wake up call, not only to parents, but to all drivers. Through the eyes of a child we see ourselves and how scary our behavior can be behind the wheel. When the parents hear their child's bad language, we react with them, surprised and shocked. This is a great contrast from the familiar, perfect All-American family.

As the child gets more and more worked up, we see the parents reacting. Through their expressions, Mom and Dad make it obvious they've heard these lewd phrases before. By the final shot, it becomes clear that they recognize the lewd phrases because they themselves are the ones that use them. Here they realize they are directly responsible for their child's bad behavior. This is no longer a perfect family with no problems but rather one the audience can identify with – one with a problem that needs to be corrected.

These are not bad parents, and we never judge them. They have taught their child politeness and good manners. They are a family that spends quality time together. However, their child is influenced by everything they say and do, the good and the bad. It is not enough for a parent to teach lessons; they must also lead by example.

We must all understand that we are role models for those around us. Whether it's your own children, your students, kids at church or in your neighborhood, they're all deeply influenced by what we say and do.

THE HERO

We need a young boy (8 –10). This young actor needs to have an instant likeable quality to him, a playful kid who can have fun imitating an aggressive driver. He is not a Dr. Jekyll and Mr. Hyde. This isn't a spot about a problem child, rather this is a young child who does not know what he's saying. When he starts with the bad language, I want him to be playful with it, like watching children playing army or cops and robbers. He'll really get into the performance, but never seriously. He is not a young adult. He's a child only repeating what he's heard from mommy and daddy. He is kind, polite and well behaved. He's learned these positive traits from his parents, however he's also picked up some of their negative behavior. Here the issue of aggressive driving is seen through the eyes of a child. This is what's brilliant about the spot. It allows the audience to lower their defenses and look at this issue in a funny spot that is seriously addressing the issue. Watching this child we see ourselves, and how we might be unconsciously influencing others. This is a spot about personal responsibility, not blame.

SOUND DESIGN

We don't need music for this spot; the natural sounds of the arcade (subtle as background noise) would be perfect. This will give the spot a sense of realism, while not being imposing, and allowing us to relax in the playful environment of the arcade. For the 'Bleeps' we should use horns honking. Sometimes this will be a foreground noise induced by our hero, and others a background noise, a reaction honk in retaliation.

For the sound effects of the car, we should use artificial noises, those you would find in a video game. (Think Nintendo's 'Mario Kart'). This will keep us based in the innocent eyes of our hero. When our hero starts the game and is peacefully driving, these will be subtle background noises, this will allow us to create a contrast for the slamming of the breaks, and pulling hard on the steering wheel (giving the illusion of a power slide). These noises will be in the foreground and extremely powerful, forcing the audience to take notice, and feel like they're in the car with the parents, we're all in this ride together.

TECHNIQUE

The camera should be used to include the audience, to demand their attention. When our Hero slams on the breaks, the camera quickly zooms in and stops. This will feel like we're about to collide with our hero which will offset the audience, awakening them to pay closer attention to the driver ahead of them, our Hero. When our Hero turns hard on the wheel, the camera will quickly dolly around him, putting us in the backseat. It will feel like we're all in the aggressive car ride together. This will add a physical element to compliment the emotional bond we've already started to form with the characters. In the end, when the camera dramatically dolly's and zooms into the parents, (like in Hitchcock's 'Vertigo') the audience, along with the parents will come to the realization that our hero picked up these bad habits watching his parents.