



"Who Knew? Farm-Fresh Wraps" :30
"Who Knew? Bob-B-Q" :30

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Getting kids to spend quality time with their parents these days has become, well... almost impossible. They have to compete with ipods, video games and Wii, (just to name a few from a list that's as long as my arm). But thanks to Bob Evans, parents and kids can finally make time to come together and do something they all agree on—eat good food!

“Who New—Farm-Fresh Wraps,” :30 and “Who New—Bob-B-Q,” :30 are the perfect spots to showcase these true-to-life, family situations.

JUST KEEP IT REAL

The spots would convey the same, authentic, docu-style as in the hit comedy series, Modern Family. The tone and feel will suggest a sense of immediacy and rawness, which is achieved by the camera having enough looseness to effectively “find” real moments as they occur, instead of staged set-ups. Tight shots, which add emphasis, would interrupt wider ones at specific points.

The dialogue will be delivered in a fresh, comedic and conversational tone.

For example, in the “Who New—Farm-Fresh Wraps,” spot, Mom finds the camera as she moves towards us, and talks directly into it as if she is confiding to a friend, while her daughter absently texts and ignores her. Viewers at home feel like they're part of a real life situation, as opposed to just watching and listening from afar. Dad will have the same authentic conversation to camera in “Who New—Bob-B-Q.”

LOCATION, LOCATION, LOCATION

In both spots, the restaurant will be majestically framed in the background, almost like a featured third character. The second spot will be shot from an alternate perspective, so we clearly differentiate it from the first.

We have successfully shot on location in Orlando many times and know the area and crews very well.

WHO ARE THESE PEOPLE ANYWAY?

As is always my preference, the people we cast should look as real as possible, and have great comedic sense and timing. They should be attractive and have faces we haven't necessarily seen before on TV. It's of paramount importance that the people we cast look like members of believable families; parents and kids look like they're part of real families who would have these types of experiences. We'll explore all ethnic possibilities, as it's critical that we find the best people for the job.

We've had a vast and successful production experience shooting in Orlando over the years, and we're fortunate to work with a seasoned and creative casting director who hits the mark every time.

WHO ARE THESE PEOPLE ANYWAY?

MOM is attractive, “with-it” and real. She’s in her late 30’s to early 40’s. MOM is very used to her DAUGHTER texting her life away, but still makes an effort to connect with her.

DAUGHTER is a cute tween who would rather be texting, tweeting, or posting on Facebook than doing anything else in the world—like having to hang out with MOM.

DAD is affable with an easy and positive energy about him. He’s in his late 30’s to early 40’s. He really enjoys hanging out with his SON and is very proud of him.

SON loves to get a rise out of DAD. He is a boy 6-8, but with an almost adult-like quality in his ability to imitate DAD’S every word and nuance, trying to sound and act just like him. The boy who we would cast will need to be able to make us laugh immediately.

WHAT ARE THEY WEARING?

There should be a seasonless feel to their wardrobe; current styles with a clean and casual look.

For our “with it” Mom: We’ll take a look at some nice long sleeved and short sleeve tee shirts, maybe a layered look, jeans, or khakis.

For our hip tween: We’ll experiment with layers, camis under v-neck tops, baby doll tops over long sleeves, jeans, leggings, ballet flats etc.

For our affable dad: We’ll have some jeans, long sleeved shirts, v-necks over tees, and light jackets to choose from.

For our funny boy: We’ll check out cargo pants, jeans, 2-in-1 tees, striped shirts, vests, sweatshirts and sneakers.

FOOD, GLORIOUS FOOD!

There wouldn't even be a Bob Evans commercial without this very important character—the food! And to give it just as much priority as the performance portion, we'll create a special location area within the Bob Evans to shoot it, so it's in an organic situation, and not in limbo. The food will look very stylized, appetizing and beautiful, with a hint of it being in the actual restaurant. Camera movements will always be massaging and featuring the food by moving over and around it, matching the same fluidity in motion from the performance portion of the spots. Viewers will be left with a delectable visual that will draw them to the restaurant to want to check it out for real.

In “Who New—Farm-Fresh Wraps,” I envision one long table featuring the three plates with wraps, and the camera moving over and zooming in on them. In the “Who New—Bob-B-Q,” spot, I envision moving from one special to meal to the next in an easy and flowing camera move.

THE PAY-OFF

It's very important that both spots end with memorable buttons that punctuate the stories.

In "Who New—Farm-Fresh Wraps," it will make for an engaging and clever ending to have Mom one-up her daughter. On Mom's line, "We're really starting to connect," she would lean in and give her Daughter an ironic squeeze or hug, which is, without question, mortifying to her Daughter.

At the end of "Who New—Bob-B-Q," it would be great to have Dad say, "Stop imitating me," and his son responds exactly in kind with, "Stop imitating me."

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IN CLOSING

I know how to achieve real, memorable and comedic performances as evidenced from my experience working in both episodic television and commercial production. I understand that the presentation of products is just as important as the presentation of performance.

Our company has been brought in at the ground level of newly formed client/ agency relationships many times, and we're delighted to become a collaborative team player right from the get go.

Thanks so much for considering my team and me for your terrific spots. We really appreciate the opportunity to potentially do great work that we can all be proud of.