

SCREENWORK

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Director Tom De Cerchio Dials In For Laughs

"Museum" Exhibits Prehistoric Modem Man To Bring Us Up To High Speed

By Robert Goldrich

This spot throws us into the midst of what seems to be a slice of mundane life: a guy at home sitting in front of his computer, waiting to get on the Internet. We hear the obligatory static-interference laced, high-pitch shrill of a dial-up modem looking to make a connection, but to no avail. The man, who's a bit slovenly and is wearing a bathrobe, repeatedly strikes his computer keyboard out of frustration as nothing continues to happen.

Already agitated, he's about to find another source of annoyance—a couple of youngsters peering in at him through the glass of what we assume is his home office. Both kids are sticking their tongues out, mocking the adult. The man takes notice—and umbrage—as he charges at the children who run off. The man opens the door in pursuit, revealing that the youngsters are part of a group of children on a school field trip. Turns out the man is part of a museum exhibit—which he himself didn't realize until now.

He looks at the sign in front of his museum roost, which simply reads, "Dial-up Man." The kids laugh and, accompanied by their teacher, move on to the next exhibit—Neanderthal Man. The teacher says of the latter, "As you can see, he also has very primitive tools."

As Dial-up Man—who's portrayed by actor Adam Large—looks in disbelief at his prehistoric neighbor, the Neanderthal gives him a quick nod as if to acknowledge a peer. Realizing how behind the times he is, the now panicked Dial-up Man runs back into his "home office" to seek refuge. Hanging in the museum are banners that read, "The Evolution of Man." A voiceover then asks rhetorically, "Maybe it's time you got high-speed Internet."

The spot then seques to an end tag with a pitch for Cincinnati Bell's Zoom Town high-

speed service at \$20 a month.

Titled "Museum," this :30—which brings humor to a product/services category that is typically a creative wasteland—was directed by Tom De Cerchio via Circle Productions, Toronto, for Gee, Jeffery & Partners (GJP) Advertising, Cincinnati. De Cerchio's U.S. production company home is Incubator Films, Los Angeles.

Karen Tameanko executive produced for Circle Productions, with Kate Dale serving as producer. The DP was Doug Koch.

The GJP creative ensemble consisted of creative director Rob Simpson, associate creative director Martin Buchanan, art director Eric Jones, copywriter Nathan Dye, and Toronto-based freelance producer Tess Waisglass, who has been working at GJP's office in Canada.

Editor was Andy Ames of Panic & Bob, Toronto. Sam McLaren exec produced for Panic & Bob. Colorist was Lee Engleman of The Lab, Toronto. Visual effects artist/exec producer was Andrew Hunter of Eyes Post, Toronto. David Fleury of David Fleury Music, Toronto, served as music composer and audio post mixer. Sound designer was Dan Kuntz of David Fleury Music.

