

“Flying Geese”



- Pepsi-Cola Television Commercial AD -

TV & CULTURE

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A flying goose drinks Pepsi in the air and flapping goose wings generates a buzz. These amazing scenes are possible in the advertising community, as Pepsi's "Flying Geese" television commercial, which is the first spot to air during Super Bowl XXXII and also scored first among USA Today Ad Meter respondents as the most popular commercial of this year's big game.

All of the advertisements for Super Bowl Game must be the best commercial advertising in the year. The half time break of Super Bowl Game is another main game of creative advertisements. This "Flying Geese" advertisement was also a big advertisement project for the Super Bowl. This television commercial advertisement by Pepsi-Cola is good, and it is creative and powerful. This is a composite of traditional methods for advertising and new technology, Computer Animation, and a great creative idea. Conceived by BBDO/New York, "Flying Geese" meshed live action and visual effects, teaming director Kinka Usher from Santa Monica-based House of Usher Films with an ensemble at Digital Domain in Venice, California, that included effects supervisors Michael Gibson and Andy MacDonald, CG animation supervisor Randall Rosa and visual effects producer Julian Levi.

The "Flying Geese" television commercial advertising begins with a man flying through the sky on a snowboard. The flying man looks like he is going on a picnic in the air, so he looks happy, but slightly serious because he is flying in the sky. The sky is blue color, but all moods have a bit of brown color. It is similar to the color of Pepsi-Cola. His age is less than 20 and he is handsome and there is a bag on his back, which has some food, clothes, and Pepsi-Cola. When he flies through the air on a snowboard, the man confronts a goose during amazing midair acrobatics. When the man looks at the goose, the goose

mimics the daredevil maneuvers of the sky surfer in what first appears to be a competition. They show their turning skills in the air, but the aerial antics turn out to be friendly as the sky surfer opens a can of Pepsi, takes a swig and then angles the soda can so that the beverage streams out behind him into the waiting beak of the goose. The goose drinks the streaming Pepsi-Cola in the air and the goose then ascends to a gaggle of fellow geese who fly in formation to form the Pepsi globe logo, which then turns to a real Pepsi globe logo.

There were some rumors about making a television advertisement: If you do not have any idea to make an advertisement, just put a cute baby, an animal or a wonderful girl, the commercial advertisement would never fail. I think this is true, almost all companies use them for their commercial advertising, for example: MacDonald Hamburger's baby crying, Coca-Cola's polar bear, Budweiser's two stupid friends, and so on. Companies want to use images of an animal or a baby. So, This "Flying Geese" commercial also used one element, an animal, of three elements. Pepsi-Cola chose the goose as an imagery partner of Pepsi-Cola because a goose is mild and does not hurt any other animals or people. In other words, as the image of a goose is good and innocent to us, the goose stands for Nature. Therefore, When the goose drinks Pepsi-Cola, it reminds us that Nature drinks Pepsi-Cola. So, when we drink Pepsi-Cola, it is the same as if we drink a sort of Nature. This commercial advertising wants us to associate Pepsi-Cola with a part of Nature and show that Pepsi-Cola is not chemical, but natural. The man, who is flying the sky on a snowboard, stands for the Pepsi-Cola Company. The goose stands for the audience too. As the young man gives Pepsi-Cola to the goose, Pepsi-Cola Company is giving a natural drink. Advertising plays with our imagination. Some good commercial

advertisements let us imagine their products. Sometimes, some commercials never show the product, but they give different imaginary about their companies to the audience through television. The “Flying geese” commercial advertisement also shows the Pepsi-Cola product and trademark in a limited time of only 30 seconds.

The Polar bear of Coca-Cola’s television commercial was very successful several years ago. It was an advertisement done by a Hollywood talent agency; Creative Artists Agency. It was computer-animated imagery such as never seen before. The Coca-Cola "Polar Bears" spot was a carbonated watershed; part of a centered effort featuring one of the best jingles ever. The Polar Bear drinks Coca-Cola without any talking. He just drinks Coke, and then the advertisement shows a trademark of Coca-Cola. This commercial is one of the best television commercial advertising in the 1990s. Also, the polar bear became another trademark of Coca-Cola. PepsiCo Company may need an animal for its product too. Usually, Pepsi-Cola’s advertisements are more creative, fun, and amazing than Coca-Cola’s advertisements, but Pepsi-Cola doesn’t have a strong symbol. That is the reason why PepsiCo Company uses an innocent animal for its product.

This commercial advertisement is a master of compositing images and computer animation. The sky, wind, geese and a young man look like very natural scene . However, this commercial need computer- animated imagery. Usher credited the writer/art director team of senior creative directors Bill Bruce and Doris Cassar as well as executive producer Gary Delemeester with being key to the success of "Flying Geese." "They were the glue that held the concept together and stayed true to it throughout the process-from live action to the digital side until completion," assessed Usher, who added that his having

collaborated on previous projects with the BBDO contingent-and for that matter with Digital Domain-made the ambitious spot and easier undertaking.

"Kinka was very specific about what he wanted us to create in terms of the CG goose and the flock of geese," related Digital Domain's Rosa. "One, the work had to be photo-realistic; two, the star goose had to stay anatomically within its own boundaries; and three, the goose had to be animated so it would appear subject to the same physics and dynamics of the air which affected the sky surfer."

Making the photo-realistic prerequisite all the more important was that a real goose was used for certain close-up shots. The CG and the real deal had to be compatible with one another in order to be believable to the human eye. Usher added that the eye line was also critical so that it would appear that the sky surfer was looking at and connecting with the nearby goose that actually wasn't part of the live-action filming whatsoever. "One trick was to cleverly disguise the eye line," disclosed Usher. "I put big eye goggles on the skydiver-that gave us bigger eyes and more latitude to play with in terms of where he was looking."

Another daunting challenge was planning the sky surfer's stunts walking through camera moves to determine the aerial action that would mesh best with the CG goose. "This was a tricky proposition from a directorial standpoint," continued Usher. "But we mapped it out, kept true to realistic eye lines and the sky surfer himself helped a great deal by making us aware of his limitations. He even showed us his surprise, which is a move we incorporated into the spot. It's the move where he drinks the soda, inverts himself and does this helicopter-type spin through the air. That added a little extra something to the commercial." But most gratifying to Usher was the entertainment value of

the advertisement, which lent itself to the Pepsi logo formation at the end. "The USA Today rating demonstrated a mass audience appeal-and the logo is woven into an entertaining story so it's not obtrusive," said Usher. "It translated into an amazing corporate identity for Pepsi."

The target of this commercial television advertising must be all audiences in front of television during Super Bowl game. After the Super Bowl game, this commercial showed on several other television channels during prime time. I think the main target of this "Flying Geese" commercial film is a younger between 15 and 25. However, it includes nature images, so this "Flying Geese" commercial advertisement is effective to all audiences.

When we drink a soda, we never taste it. We just drink imagination from commercial advertisements. Advertising is a trick to the audience. Now, nobody advertises that our product is good or best, they let the audience imagine their product as such. The successful key for advertising is to understand the imagination of the audience. "Flying Geese" is well done because this commercial advertisement uses the mass audience's mind that longs for Nature. In front of a television, you sit and look at the screen, you are the camera's eye. In television you are the screen. The advertising goes inside you. In the commercial advertisement, you go outside into an imagination world.

Channel

Fox

Client

Pepsi-Cola.

Production Co.

House Of Usher Films, Santa Monica. Kinka Usher, Director; Guillermo Navarro, Dp; Joe Jennings, Aerial Dp; Dennis Hoey, Line Producer; Taylor Ferguson, Head Of Production. Shot On Location.

Agency

Bbdo/New York. Ted Sann, Chief Creative Officer; Michael Patti, Executive Creative Director; Bill Bruce, Senior Creative Director/Copywriter; Doris Cassar, Senior Creative Director/Art Director; Gary Delemeester, Executive Producer; Loren Parkins, Senior Producer For Music; Sherry Lyerly, Assistant Producer.

Editorial

Nomad Editing Company, Santa Monica. John Murray, Editor.

Post

Company 3, Santa Monica. Stefan Sonnenfeld, Colorist; Noel Castley-wright, Online Editor.

Visual Effects

Digital Domain, Venice, Calif. Michael Gibson And Andy Macdonald, Visual Effects Supervisors; Randall Rosa, Animation Supervisor; Scott Rader, Compositing Supervisor; Julian Levi, Visual Effects Producer; Kelly L' estrange, Visual Effects Coordinator; Lisa Spence Lissak, Digital-effects Coordinator; Daniel Robichaud, Keith Smith, Vernon Wilbert, Keiji Yamaguchi And Bernd Angerer, Animators; Shannan Burkley And Christine Lo, Digital Artists; Rick Dunn, Composer; Ed Ulbrich, Senior Vp Of Production; Mitch Kanner, Executive Director, Marketing And New Business; Katie Adams, Director Of Commercial Production; Gabby Gourrier-evans, Bidding Producer.

Audio Post

Framework Sound, Burbank, Calif. Ken Dahlinger, Audio Mixer.

Sound Design

Nomad Editing Company. Gus Koven, Sound Designer.

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