



## Introduction

Thank-you for asking me to respond to this Calypso campaign with my thoughts. I've got to say that it's a pleasure, an absolute delight to have an excuse to divert my attention away from the news - both local and global - to focus on something that feels like a literal oasis in what's been a dreary desert of a year.

Thank goodness then for this Calypso Combi campaign. It reminds us that the simplest normalities haven't changed. Mangoes and summer, the Calypso bright blue boxes stacked high in my supermarket, are as summer-Aussie-tropical-beach-normal as it gets and it's this sort of sunny optimism that needs to be like a vibrant wash right across this spot to make it sing joyfully on our screens.





## Tone & Style

This Calypso Combi script does a wonderful thing in that it taps into two beautiful themes that I believe are in the zeitgeist right now: a sun-drenched, much-needed summer that is longed for by everyone, AND, a heady breeze of wistful Aussie nostalgia for a time and place and state of mind that's just out of reach yet still around every corner

This is a script and campaign about time and place.....and mangoes, which in the case of our script, is the joy that binds these two things together and provides an emotion or feeling that is pure happiness.

There's something old school about this Calypso Combi script There's a hint of Puberty Blues, a dash of Muriel's hometown of Porpoise Spit, some Home and Away and a bit of Coolangatta Gold. Maybe it's the backdrop of the quintessential Australian provincial, seaside town or it's the hint of BMX bikes, Victa lawnmowers and cricket on the radio.

Even though we may swap the BMX's for mountain bikes, the Victa for a Husqvarna and the test match for Big Bash, the concept and conceit are still the same. The good things of life and summer reign and remain the same for all of us. The sweet and juicy, fleshy fruit of a Calypso mango is a constant; it was the old normal, it is the current normal, it will be our future normal.

It's what we want, it's what we need, it's what we crave, and in this script, here it is.

What really leaps off the page at me in this Calypso Combi script is the contrast of the two worlds of our story. For the first couple of beats and the opening stanza I want to take a leaf out of the movie-making book of Sergio Leone's spaghetti westerns; those Clint Eastwood movies like Hang 'Em High and A Fistful of Dollars. I'd really like to tip my hat to that genre. Before Calypso Man arrives, you can feel the tumbleweed and sage brush bounce down the empty street of our beachside town as a fly buzzes somewhere. Like an injection of pleasure, the entire world changes with the appearance of Calypso Man and the Calypso Combi.

This change is an arresting visual metaphor and we can have a lot of fun with it. A dusty, dry world starved of fun and freshness, turned on its head with the arrival of our hero guy and product. It's as through the world of this town switches from AM to FM and I really want to push that. It's also a terrific parallel for the year that we've all had, having been in this extended winter of sorts. Summer is now here, the beach is now here, Calypso mangoes are now here.







# Photography

Imagine if Wes Anderson and Sergio Leone had a baby! This is it...

We embrace the Spaghetti Western to create tension and suspense, so we rack up the comedy throughout, shot through the optics of the classic Western that immediately grounds us in humour when juxtaposed with a really quite an ordinary suburban setting.

Remember Once Upon a time in the West?

Wide-angle lenses, subtle dolly and track movements, using the camera and the cutaways to create a sense of escalating tension - exactly the approach I'd adopt here.

This would be shot with natural, available light as far as possible – fully cinematic, with a bright, optimistic feel to the film – clear, with lush basic colours of Summer and Calypso but never overdoing anything.

Strong geometric framing and considered composition will be employed throughout this film. By centring characters and objects, I will be able to emphasis what is in the frame and heighten the visual aesthetic; creating symmetry that is engaging beautiful and informative. Sergio Leone and Wes Anderson adopt this approach in almost all of their films. Sergio's Westerns are known for their bold, graphic frames and this story and its location lends itself to such an approach. The empty, quiet country towns with their wide boulevards lend itself to such a focused photographic approach.

Colour can elicit emotion from the audience, and the same colours can be connected to different emotions based on how you mix the colours, the surrounding imagery, and the general emotional tone of the scene. The colours of summer will play a huge undercurrent through out the film.



















## Casting, Talent & Performance.

All of our cast need have to have performance chops. There's nothing in the way of dialogue here, so at the screen-testing stage, I'll work with the actors to ensure that whoever we cast will give us some ideas we need, to make sure this script is as fun and effective on screen as it is on the page. The beauty of this script, is indeed the absence of words spoken to tell the story. What makes this piece work so effectively is that it's pure storytelling. The world looked one way and then our hero product is added and the world looks completely different, along with the characters who inhabit this world.

There's a 'Stranger Things' feel to the look of our seaside locals. Whilst we're in small-town middle Australia as oppose to small-town middle America, we too have got boys on bikes - maybe one goofy, one not - there's skater-girl, three other kids and two character-filled middle-aged characters. So, in the casting, I'll be looking for 'character' with a capital 'C', for something that might be interestingly noticeable but certainly not out of place. And of course, I'll always keep diversity and inclusivity at the forefront of mind, to reflect modern Australia's cultural and social landscape.

The fact that there's no dialogue, I think is wonderful. If it can be told with the subtleties of performance - a look and a gesture, even a pregnant pause and a response - they're the kind of things that will make it engaging. The first half of the script requires our actors to do a lot with very little. It's all about looks, facial expressions, frowns and the like. The second half is a comparative riot of animated looks and gestures.

There's a lot to get in, so I'll do a lot of prep work with the actors to make sure that we can achieve everything we're after, in order to know how we can make it work within the 30 seconds and make it effective and arresting as possible.

For the casting of Calypso Man, we'll reference the 2018 spot and update, reboot and refresh his persona without losing any of the offbeat, hip and freewheeling characteristics that make him so affable. He's inclusive, healthy and probably in his 30's.

*Mr. Whippy*





Choc Dip  
WITWCHU  
Sprinkles  
COCONUT ROUGH

STAFF FAMILY  
50  
1965 - 2015















## The Scripts - CALYPSO COMBI 30”

*Open on a hot summer's day in an Australian beachside town. A traditional ice cream truck cruises slowly down the street.*

Everything is parched under the sweltering sun, or at least it looks that way as the lone ice cream truck rolls into town.

Time moves slowly, agonisingly so. The paintwork on the truck is fading and peeling.

### ***Music through speakers: Greensleeves***

The truck crawls along, the familiar siren song of the ice cream van a little wonky and listless, totally uninviting.

*At the wheel of the truck is a hot and sweaty ice cream man.*

His eyes dart from side to side of the street, scanning; there must be someone to buy his wares. The ice cream man's frustration and anxiety are palpable. He narrows his eyes, searching for a sale that's not forthcoming.

*Cut to driver's POV of people in the town watching him drive past looking totally non-plussed.*

No one does anything, they all just stop and stare. The eyes that watch are like those of dead fish. They see nothing or at least nothing of interest. Everything is moving in slow motion as the ghost ship of the ice cream truck glides by like a spectre.

*He passes two boys standing on the footpath with their bikes...*

the two kids from the badlands track the passage of the truck with their eyes, their heads not moving. Hands grip the handlebars, they're suspicious of what they see.

*...a 55-year-old woman watering her lawn...*

Motionless, she sees but she doesn't care, she's seen and heard it all before, the tired truck, the melancholy tune.

*...and a bored teenage girl casually cruising past on her skateboard.*

Same lifeless look as the others. As she glides past it's as though she's on air, staring with disinterest at the driver.

*Cut back to the driver, frustrated that no one is giving him any business.*

In the backlots of the wild west, he'd be chewing on a cheroot, then rubbing his swarthy chin, gripping the steering wheel as his knuckles turn white.

*Cut and see the ice cream truck turn a corner.*

From the driver's POV we see three kids running towards the truck with excited looks on their faces.

How things can turn on a dime! The driver's hopes rise. He knew the sales drought couldn't go on forever

*The driver smiles to himself.*

He turns the steering wheel in anticipation.

*Cut and see the ice cream truck pulling over to the side of the road.*

*Cut to see the smile wiped off the driver's face as the kids run straight past his truck...*

The driver is bewildered as the three kids run past. He cranes his neck to look behind to see where they're headed to.

**The Greensleeves music quickly fades off...**

*...and up to a Calypso-branded Combi that has pulled up behind him.*

As though with the snap of fingers, this sleepy little town that was so dead now comes brightly to life.

**...as the Calypso Man music from the Calypso Combi fades up.  
Music: Calypso Man**

*Cut and see Calypso man has (almost magically) set up a Calypso stall beside the Combi with trays and trays of Calypso mangoes.*

Now the sky seems, bluer than it's ever been and the sea sparkles in the background. What was seconds ago a parched land is now a beachside Australian paradise.

*Queuing up with great excitement are the three kids, the neighbourhood bike boys, the 55-year-old woman, and the skateboard girl.*

All those that were uninterested in the ice cream truck are alive now with enthusiasm and drop what they're doing to head towards Calypso man

*Calypso Man proceeds to pass out Calypso mangoes to everyone.*

The familiar golden skin with the pink blush, unmistakably Calypso mangoes are handed out, tossed out, lobbed out, caught snugly in outstretched palms which are the perfect shape to hold the mangoes. hands and mangoes made for each other.

*Cut to see ice cream man standing by and watching helplessly.*

Our ice cream driver, now out of his vehicle, can't believe what he sees.

*Calypso Man lobs him a Calypso.*

*The ice cream man catches it and grins.*

Like everyone else, and everything around them, the driver - as if by magic - changes the moment he catches the mango and radiates the same happiness that surrounds him.

*Cut to a wide shot of the ice cream man, Calypso Man and everyone in the neighbourhood standing around the Calypso Combi eating Calypso mangoes and having a mini party,*

The totally irresistible Calypso mangoes, familiarly turned inside out and cubed being animatedly eaten by everyone as the music and Calypso Man song plays.

**Graphic: Calypso. Totally Irresistible.**

## Location

A beachside suburb in the summer, a whiff of nostalgia. Who isn't familiar with this setting? The timeless feel is enough to make anyone smile. You can sense the sprinklers whirling around and feel the sharp stab of the bindis under your foot. Up and down the coastline on the sea boards around the country there's an Aussie arcadia in each of these towns that is still there and lovingly curated. Even for a city kid like me, the images of those same beach towns is burnt into my retina from summer holidays that went on forever.

We'll capture that essence, but not in an old-world way, we'll sharpen it up enough that everyone of our generation and above will recognise those indelible memories, but the world of our story will be contemporary enough for a new generation. Yet still it will be the familiar wide streets, red bricks, tiled roofs, green lawns with a 1960's feel to it, employing big bold colours where I can. The whole thing will be incredibly graphic and we'll have great fun with it.







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## Sound

It's a 30-second spot of two halves in that the opening of our story is languid and nearly stultifying with nothing to set the pulse racing. We might just use the organic sounds of the script and location: the light tinkle of water from the woman's hose, the roll of the polyurethane skateboard wheels over sticky tarmac and of course the haunting sound of Greensleeves, as played in a jewellery box via crackling speakers. Very unsettling.

But the moment the magic happens, the Calypso Man song kicks in. As the visuals and characters come to life, so does the soundtrack.





TOTALLY IRRESISTIBLE



## Thanks

Australian product, Australian mangoes, Australian summer, what's not to like?! It's a great message, getting the kids off the ice creams and into the fruit and a great spot.

I think with some smart editorial choices, creative casting and playing up to the rhythms of the script we can make something here that will get our audience saying "you had me at the word Calypso." The fun part is this Mr. Whippy character who comes into the streets of this beachside town where no one reacts to him and the twist at the end when he too, can't resist the call of Calypso Man; after all, he's just human like the rest of us!

Thank-you for asking me to respond with my thoughts to this very timely Calypso campaign. Doing my job, going about my work is something I take great pleasure in, but when there's the added benefit of being able to help hone and craft a message that is so welcoming and uplifting, so enjoyable and dare I say it, so fruitful, it makes my task all the more meaningful. To maybe make a nice difference in all our lives during the course of my business, is a very welcome bonus..

Who's going to own this summer? Calypso.....and maybe beach-cricket.

Thanks everyone.

Nick Robertson  
Director

