

November 13, 2007



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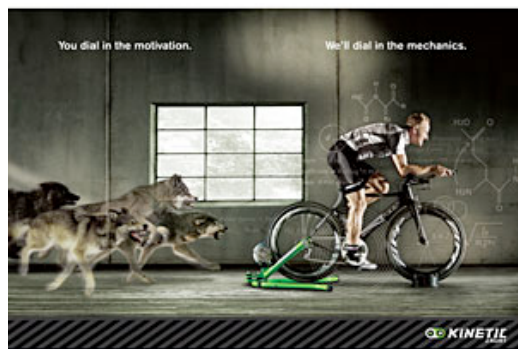
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KINETIC BY KURT

November 05, 2007

By Mark Dolliver



Not content with riding their bicycles on the road, the most serious cyclists train indoors as well. (Indoors, it doesn't snow, get dark, etc.) And that puts them in the market for a bicycle trainer, like the green object you see at the back end of this guy's bike. Kinetic by Kurt stakes its high-end niche in this business on the company's scientific expertise in designing and building such a device so it gives its user, as much as possible, the same sensation as riding on a road (and getting somewhere instead of standing still). Helped along by the scientific notation surprinted on the visual, the second half of the headline—"We'll dial in the mechanics"—will convey this positioning to the target audience. The first half—"You dial in the motivation"—refers to the hungry-looking wolves on the cyclist's trail. It's certainly an arresting way of characterizing the reader's wish to train hard and increase his cycling prowess. We're used to the now-cliched "personal best" school of advertising for fitness-related gear. We're not used to ads that focus on a person's wish to avoid becoming lunch for a pack of wild animals. The potential drawback is that readers might find this an unflattering metaphor for their motivation. The most famous characters at risk of being eaten by wolves have been the Three Little Pigs and Little Red Riding Hood, none of whom seem emblematic of athletic excellence. Fear is a potent motivator, to be sure, but it's not an especially noble one. Wouldn't the man in the photo be more apt to envision himself winning the Tour de

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France than to imagine himself fleeing for his life?

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Rob Rankin

Producer
Caroline Ryan Gibbs

Photographer
William Clark

Submissions to the Portfolio section should be in the form of proofs, slides, digital files or (for TV spots) videotape. For print, please list creative director, art director, copywriter and illustrator or photographer. For TV, please list creative director, art director, copywriter, agency producer, director and production company (and its location). Also, please list the break date. Preference will be given to the newest material. Materials cannot be returned. Send submissions to: Portfolio, c/o *Adweek*, 770 Broadway, New York, N.Y. 10003.



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