



# STYLE LIKE A KING

BY: CASSANDRA BROOKSBANK

**GREAT GUNS**





# INTRODUCTION

## WHAT DOES IT MEAN TO BE A GENTLEMAN?

IT'S DIFFERENT TODAY THAN IT USED TO BE. THE MODERN GENT SUCCEEDS FROM HIS OWN HARD WORK AND AMBITION, NOT A SILVER SPOON. HE LOOKS GOOD IN A SUIT AND IS COMFORTABLE IN HIGH-TONED SETTINGS, BUT HE ISN'T AFRAID OF GETTING HIS HANDS DIRTY. HE'S COMFORTABLE IN HIS OWN SKIN, A MASTER OF HIS OWN STYLE. A MAN OF VALUES WHO'S OUT THERE IN THE WORLD SERVING OTHERS, NOT LOOKING DOWN ON THEM FROM AN IVORY TOWER...

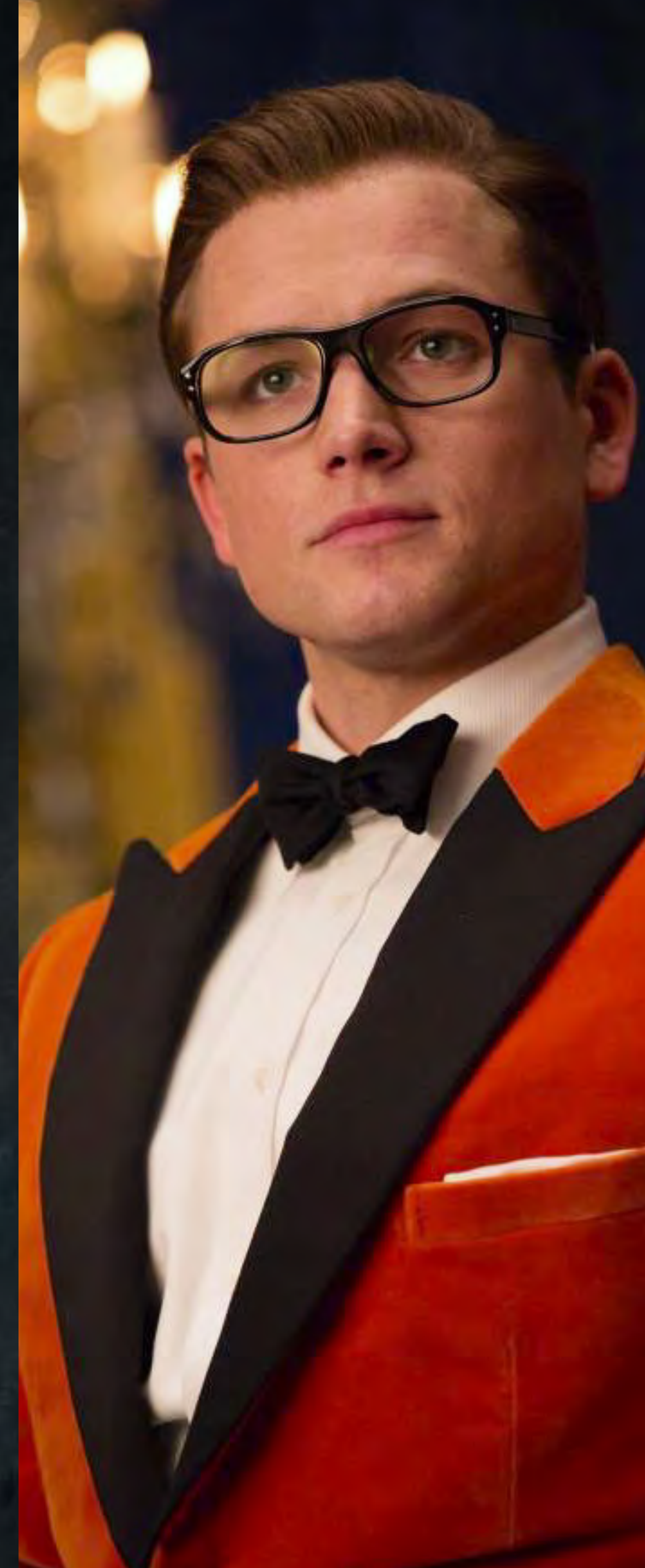
KING C. GILLETTE UNDERSTANDS THIS. THEY EMBODY THE ETHOS OF THE MODERN GENTLEMAN. WITH THEIR NEW LINE UP OF BEARD PRODUCTS THEY ARE TAKING THE GENTLEMAN INTO THE MODERN AGE, GIVING HIM ALL THE TOOLS TO LOOK AND FEEL HIS BEST. THEIR CUSTOMERS ARE ROBUST MEN OF THE WORLD WHO ARE OUT THERE LIVING. THEY DON'T HAVE TIME TO GO TO THE BARBER ON THE REG, BUT THEY STILL CARE ABOUT THEIR APPEARANCE. GILLETTE GIVES THEM THE FREEDOM TO DO THAT, ENABLING THEM TO BE *THAT GUY* EVERY DAY.

THIS SPOT IS ABOUT CREATING A CULTURE, SHOWING VIEWERS WHAT IT MEANS TO BE A KING C. GILLETTE GENTLEMAN. SIMILAR TO *KINGSMAN*, I SEE KING C. GILLETTE USERS AS MEMBERS OF A SPECIAL CLUB— A SECRET SOCIETY IN A WAY. THEY RECOGNIZE EACH OTHER AND OUR AUDIENCE WILL WANT TO BE INCLUDED.

AND WHO BETTER TO INDUCT THEM THAN MO SALAH? WE'D BE HARD PRESSED TO FIND A BETTER AMBASSADOR FOR THE BRAND. NOT ONLY DOES MO HAVE A LEGENDARY BEARD, BUT HE IS *THE GENTLEMAN* OF OUR TIME: SELF-MADE, CONFIDENT, HUMBLE... HE'S A TEAM PLAYER AND A FAMILY MAN WITH VALUES. SOMEONE COMFORTABLE IN HIS OWN SKIN WHO HAS A SENSE OF HUMOR. A RESILIENT HARD WORKER WHO GETS OUT THERE EVERY SINGLE DAY AND DOES HIS BEST. THIS IS A GUY MODERN MEN CAN LOOK UP TO.

MO SALAH AND KING C. GILLETTE— TOGETHER THEY'RE INVITING MEN TO JOIN THEIR RANKS.

SO LET'S TAKE A WALK WITH THEM, SHALL WE?





# THE STORY

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THIS IS AN OPPORTUNITY TO SEE THE WORLD THROUGH MO SALAH'S EYES. I SEE HIM AS THE LEADER OF OUR BEARDED BROTHERS, TAKING A STROLL THROUGH THE CITY AND ACKNOWLEDGING HIS FELLOW KING C. GILLETTE MEMBERS AS HE WALKS BY. THIS SPOT PORTRAYS KING C. GILLETTE GENTLEMEN AS *SO COOL* THAT ONE CANNOT HELP BUT WANT TO BE RECOGNIZED AS ONE OF THEIR RANK.

IN ORDER TO GIVE YOU A BETTER IDEA OF HOW I WOULD SHOOT THE COMMERCIAL, THE FOLLOWING IS A SCRIPT BREAKDOWN OF WHAT I SEE HAPPENING ON-SCREEN AND THE FEELINGS IT WILL CONVEY.

# THE LOCKER ROOM

WE OPEN ON THE EXTREME CLOSE-UP OF A MAN SHAVING HIS BEARD, HEARING THE RAZOR GLIDE AGAINST THE SKIN. NOW THAT'S A CLOSE SHAVE...

THE MAN DUCKS OUT OF FRAME TO WASH HIS FACE, AND WHEN HE POPS BACK UP WE'RE IN A MEDIUM SHOT BEHIND HIM REVEALING THE MAN IN THE MIRROR: IT'S MO SALAH, LEGENDARY FOOTBALLER AND BEARD EXTRAORDINAIRE.

MO LOOKS AT HIS REFLECTION AND RUNS HIS HAND ALONG HIS JAWLINE ADMIRING HIS FACIAL HAIR, THEN LOCKS EYES WITH THE CAMERA NOTICING US LOOKING AT HIM.

*VO: NICE SHAVE*

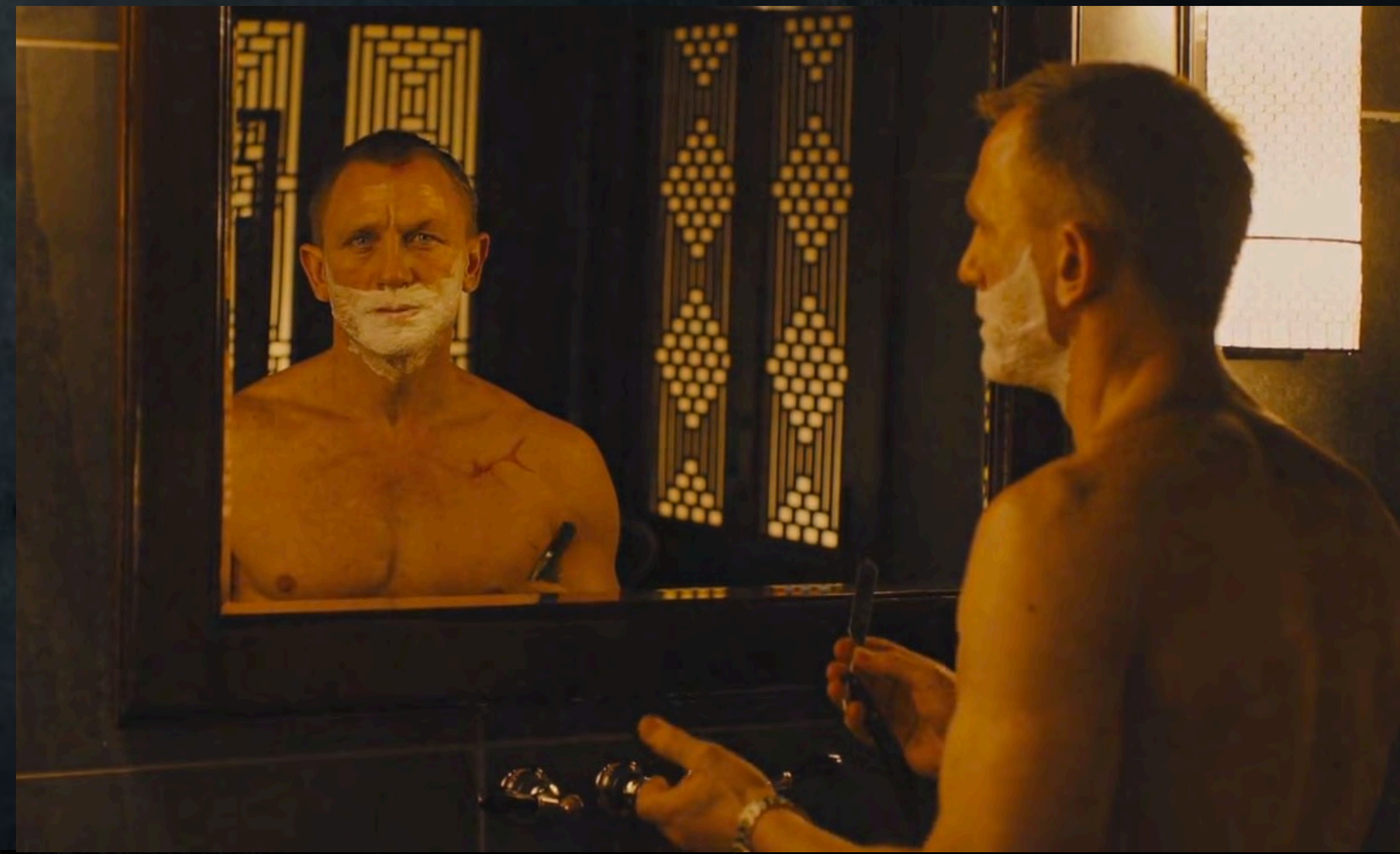
ON THE COUNTER IN FRONT OF HIM, WE CAN CLEARLY SEE A LINEUP OF KING C. GILLETTE PRODUCTS. MO TWIRLS THE RAZOR IN HIS HAND AND PUTS IT DOWN ON THE COUNTER. WE CUT TO AN OVERHEAD AND SEE THE RAZOR PLACED NEXT TO THE REST OF THE KING C. GILLETTE PRODUCTS, ALL PLACED NEATLY ON HIS LEATHER TOILETRY BAG.

*VO: NOW YOU'VE GOT ALL THE RANGE YOU NEED TO GET A PERFECT BEARD.*

MO CLOSES THE BAG AND HEADS OUT. WE'RE MOVING WITH HIM IN PROFILE AS HE WALKS THROUGH THE LOCKER ROOM. HERE WE'RE GETTING A BETTER SENSE OF THIS PLACE. IT'S RICH AND MASCULINE, INDUSTRIAL, MODERN... BUT HAS SOME VINTAGE TOUCHES THAT GIVE IT A QUIRKY HINT OF AN EARLIER AGE.

*VO: NOT EASY GETTING THAT LOOK*

HE PASSES ANOTHER MAN WHO'S SHAVING IN FRONT OF THE MIRROR. WE CUT INTO A HIGH ANGLE XCU OF THE KING C. GILLETTE WASH SQUEEZED INTO HIS HANDS (AS IF SEEN FROM SALAH'S PERSPECTIVE AS HE WALKS BY). WE WIDEN OUT TO A TRACKING SHOT MOVING ACROSS THE MAN APPLYING WASH IN THE MIRROR. HE LOCKS EYES WITH CAMERA, GIVING US A "BEARD BRO NOD OF ACKNOWLEDGEMENT" AS WE WALK BY. PEOPLE ENTER THE GYM WIPING FRAME AND WE CUT TO—



# THE ALLEY

SALAH STEPS OUTSIDE AND WE FOLLOW HIM ON A JOURNEY THROUGH AN UPSCALE COBBLED STREET. IT'S FILLED WITH ARTISANAL SHOPS AND STORES. I SEE THIS AS A BUSTLING ALLEY— A LONG, COMPRESSED SPACE FILLED WITH LOTS OF LAYERS AND ACTIVITY. WHILE WE'RE IN THE MODERN DAY, IT HAS A SOMEWHAT "NEO-VICTORIAN VIBE," EVOKING A TOUCH OF *SHERLOCK HOLMES* OR *PEAKY BLINDERS*. THIS COMES MUCH FROM THE SET DRESSING AND BUSINESS OF THE EXTRAS. MAYBE THERE'S A VIOLINIST PLAYING FOR TIPS AND A FLOWER CART. THINK STREET VENDORS, WOOD BARRELS AND CRATES, A STRAY DOG RUNNING BY... THERE'S A BUTCHER, A BAKER AND CANDLESTICK MAKER. YOU GET THE DRIFT. IT FEELS BUSIER THAN IT IS BECAUSE THE ALLEY IS SO NARROW. LAUNDRY LINES AND HANGING SHOP SIGNS COMPRESS THE SPACE.

*VO: YOU'LL NEVER FIND TWO ALIKE.*

MO DUCKS OUT OF A DOORWAY AND FILTERS INTO THE CROWD, THROWING HIS OVERCOAT AROUND HIS SHOULDERS. I SEE US ON A LONG LENS PUSHING IN ON HIM AS HE BOBS AND WEAVES THROUGH THE ACTIVITY. WE CUT TO A WIDE ANGLE CLOSEUP DIRECTLY BEHIND HIM ON STEADY CAM, GETTING A SENSE OF THE WORLD AROUND HIM. WE NOTICE PEOPLE CHECKING US OUT AS WE MOVE DOWN THE ALLEY. AHEAD ON THE RIGHT SOME LADS ARE PLAYING A GAME OF CHESS OR CARDS.

*VO: TAKE A LOOK TO THE SIDE. THE ONLY DIFFERENCE YOU'LL SEE IS THE BEARD.*

WE CUT TO A LOW ANGLE CLOSEUP OF MO AND DOLLY AGAINST HIS MOVEMENT, RAMPING TO SLOW MOTION AS HE LOOKS DOWN. CUT TO THE REVERSE, A HIGH ANGLE SHOT TRACKING WITH MO'S MOVEMENT. THE MEN LOOK UP FROM THEIR GAME AND WE SEE THAT THEY ARE TWINS— IDENTICAL EXCEPT FOR THEIR BEARDS. THEY GIVE US A NOD OF ACKNOWLEDGEMENT. TIME SPEEDS UP AGAIN AND MO MOVES ON. HE LOOKS TO HIS LEFT.

*VO: NOW THIS GUY'S AN ARTIST, IT'S ALMOST LIKE HE DREW ON A BEARD. HOW DID HE GET IT DONE? FRAME WORTHY. FIRST TIME I'VE SEEN IT.*

ON OUR LEFT, THERE'S A SHOP WINDOW. INSTEAD OF A DRESSING ROOM, I'D SUGGEST A TRENDY BARBER SHOP (OR IF WE WANT TO AVOID BARBERS ALTOGETHER, A TATTOO PARLOR). IT WOULD FEEL MORE INTEGRATED IN THE ALLEY AND FIT NICELY INSIDE THE WINDOW FRAME. A TATTOOED MAN WITH AN IMPRESSIVE VAN DYKE BEARD SITS IN THE CHAIR CLEANING UP HIS SHAVE. RAMP TO SLOW MO AGAIN AND WE CUT TO AN XCU THROUGH THE GLASS— THROUGH THE REFLECTIONS WE SEE IT'S A KING C. GILLETTE TRIMMER IN HIS HAND.

BACK WITH MO, HE TURNS AWAY FROM THE WINDOW AND WE RAMP BACK TO NORMAL SPEED. HIS OVERCOAT ENVELOPES THE FRAME AS HE EXITS THE ALLEY AND WE TRANSITION TO—







# THE FILM SET

WE'VE WIDENED OUT TO A MOVING AERIAL SHOT OF A TOWN SQUARE WHERE A MOVIE SHOOT IS UNDERWAY. MO SALAH PASSES THROUGH. THEY'RE IN THE MIDDLE OF A TAKE—

*VO: BUT THIS ONE I'VE SEEN A LOT, WELL NOT THE SAME ONE EXACTLY. MAYBE THAT ONE GUY OVER THERE?*

KABOOM. WE CUT TO A CLOSEUP AS A HOLLYWOOD EXPLOSION GOES OFF BEHIND THE BEARDED LEAD ACTOR. HE FIXES HIS TIE (THINK OF THAT SHOT IN *SKYFALL* WHEN JAMES BOND LANDS INSIDE THE TRAIN AND ADJUSTS HIS CUFFS). WE PULL OUT AND IMMEDIATELY THE FRAME IS FILLED WITH PRODUCTION PEOPLE TENDING TO THE STAR, MOST NOTABLY HAIR AND MAKEUP. WE GET A CLOSEUP OF KING C. GILLETTE OIL IN THE ACTOR'S HAND. HE POURS OUT A FEW DROPS. BACK WITH SALAH DUCKING THROUGH PRODUCTION EQUIPMENT AS HE MAKES HIS WAY ACROSS THE SQUARE. HE PASSES VIDEO VILLAGE AND LOOKS IN THE WALL OF MONITORS. WE PUNCH IN ON THE SCREENS WHERE WE SEE THE ACTOR APPLYING THE BEARD OIL.

*VO: NAH, IT SUITS THIS GUY MORE. LIKE I SAID, YOU CAN FIND A DOZEN DOPPELGÄNGERS, BUT THAT FACIAL HAIR, NEVER THE SAME.*

SALAH LOOKS UP AND KEEPS WALKING. LOTS OF FOREGROUND ELEMENTS PASS FRAME — C STANDS, LIGHTS, PRODUCTION PEOPLE, ETC. WE'RE FOCUSED ON HIM AS HE TRAVELS THROUGH THE VISUAL CIRCUS THAT IS FILM PRODUCTION. I WANT TO FEEL HIM INTERACTING WITH THE ENVIRONMENT, MAYBE GRABBING A CROISSANT FROM CRAFTY AND DUCKING UNDER A CAMERA. UP AHEAD IS A TRAILER WHERE THE STUNT DOUBLES ARE HANGING OUT, REHEARSING THEIR FIGHT CHOREOGRAPHY. ALL OF THEM ARE WEARING THE SAME OUTFIT AS THE LEAD ACTOR AND HAVE SIMILAR BEARDS. THEY TAKE A BREAK AND WE PUNCH INTO A CLOSEUP. AS THE CAMERA MOVES ACROSS THEM, WE NOTICE EACH BEARD IS A LITTLE DIFFERENT. THE STUNT DOUBLES LOCK EYES WITH US, THE LAST ONE RECOGNIZING SALAH AND POINTING AT HIM.

FRONTAL ON SALAH WHO LAUGHS AND POINTS BACK, CONTINUING ON HIS WAY. FOREGROUND ELEMENTS WIPE FRAME, NOTICEABLY A WARDROBE RACK WHICH TAKES US INTO—





# THE TAILOR SHOP

WITH THE PASSING CLOTHING WE CUT TO A WIDE SHOT OUTSIDE OF THE TAILOR SHOP. FROM THE STREET WE PUSH IN AS MO WALKS INSIDE, MOVING THROUGH THE WINDOW GLASS (A POST VFX SHOT). THIS PLACE IS INTERESTING. WHILE IT FEELS LIKE A STANDARD HIGH-END SHOP YOU MIGHT FIND ON SAVILE ROW, THERE'S AN EDGY TOUCH TO IT. IT'S NOT STUFFY. BLACK LEATHER CHESTERFIELD COUCHES AND UNUSUAL WALLPAPER GIVE IT A BIT OF "ROCK N ROLL." MAYBE THERE ARE SOME MACABRE DECORATIONS MIXED IN WITH THE CLOTHING— THINGS LIKE FOSSILS OR FRAMED INSECTS. BLACK AND GOLD WITH POPS OF VELVET MAKE UP THE COLOR SCHEME. THERE MIGHT BE A MOTORCYCLE OUT FRONT.

MO IS DEAD CENTER ON A PLATFORM BEING MEASURED FOR A SUIT BY THE TAILOR. HE LOOKS TO HIS LEFT. THERE'S A MAN TRYING ON A JACKET IN FRONT OF THE MIRROR. HE LOOKS UNCOMFORTABLE... SOMETHING IS NOT QUITE RIGHT.

*VO: CHECK THIS GUY OUT, NEEDS A BIT OF GROOMING.*

MO KNOWS WHAT'S OFF. HE GETS AN IDEA AND PICKS UP SOME KING C. GILLETTE BEARD BALM OFF ONE OF THE DISPLAY TABLES, TOSSES IT TO THE MAN. IN SLOW MOTION, THE MAN CATCHES IT AND GIVES IT A TRY. WE CUT TO A CLOSE UP IN THE MIRROR OF HIM APPLYING IT AND CHECKING HIMSELF OUT. *DAMN! THAT'S A SEXY BEARD.*

HE GIVES MO A NOD OF THANKS—

*VO: YEAH, THAT'S IT.*

MO NODS BACK AND TURNS BACK TO THE MIRROR. HE THROWS ON A JACKET AND WE USE THAT AS A TRANSITION, MATCH CUTTING TO HIS BACK AS MO ENTERS—





# THE LOUNGE

WE MATCH CUT ON THE BACK OF MO'S JACKET AND FOLLOW HIM INTO A LUXE GENTLEMAN'S CLUB. THIS FEATURES LEATHER FURNITURE AND RUSTIC WOOD. LIKE THE REST OF OUR DESIGN, THIS DOES NOT FEEL STUFFY. IT'S CLASSIC AND MASCULINE WITH A MODERN TWIST— THINK OF THE INTERIOR DESIGNER *TIMOTHY OULTON*.

*VO: LOOK, BEARDS COME IN ALL SHAPES AND SIZES. THE KEY IS TO GROOM IT, NOT JUST GROW IT. YOUR BEARD IS YOURS ALONE.*

WE'RE ON STEADY CAM TRACKING BEHIND MO ON A WIDE LENS AS HE ENTERS THE CLUB. AS HE MOVES THROUGH THE ROOM, THE PATRONS NOTICE US AND GIVE US NODS OF ACKNOWLEDGMENT. THE GENTLEMEN ALL HAVE UNIQUE AND WELL-GROOMED BEARDS EXCEPT FOR A CLEAN SHAVEN MAN ON HIS PHONE. SOMETHING THAT MIGHT BE COOL IS TO BRING IN OUR FEATURED PLAYERS FROM EARLIER HERE, AS IF THIS IS THE SECRET CLUB WHERE KING C. GILLETTE MEMBERS HANG OUT.

*VO: AND I BET YOU CAN'T FIND ONE LIKE MINE. EVERY MAN HAS HIS BEARD AND EVERY BEARD NEEDS ITS CARE.*

MO FALLS BACK ONTO A LEATHER CHESTERFIELD COUCH AND LOOKS DIRECTLY AT THE CAMERA, STROKING HIS BEARD. I THINK IT MIGHT BE COOL TO BREAK OUT OF THE VOICE OVER AND HAVE HIM ACTUALLY SAY THE LINE *"AND I BET YOU CAN'T FIND ONE LIKE MINE,"* CHEEKILY HE GIVES US A WINK, DIRECTLY CONNECTING WITH THE VIEWER. WE WHIP PAN OUT OF THIS TO—

*VO: WITH KING C. GILLETTE YOU'VE GOT ALL YOU NEED TO MAINTAIN AND GROOM YOUR BEARD.*

THE CAMERA WHIPS INTO THE KING C. GILLETTE PRODUCT LINEUP AS A SUBTLE LIGHT BRIGHTENS THE FRAME. WE WHIP PAN OUT OF THIS TO ANOTHER PART OF THE BLUE WALL WHERE THE KING C. GILLETTE LOGO ANIMATES ON THE FRAME.

THE END





# TACTICAL FILMS

THESE VIGNETTES WILL USE THE SAME LOCATIONS AND FOLLOW THE SAME VISUAL STYLE THAT WE USE IN OUR HERO SPOT.

## LOCKER ROOM

*VO: SALAH, DO YOU SEE THE BEARD OVER THERE?  
THINK IT NEEDS A LITTLE KING C. GILLETTE!*

WE'RE IN A MEDIUM WIDE AS SALAH CLOSES HIS LOCKER AND GETS READY TO HEAD OUT. HE PAUSES WHEN HE HEARS THE VOICE OVER AND LOOKS TO HIS LEFT, NOTICING THE BEARDED MAN BY THE SINK. SALAH THEN LOOKS DIRECTLY INTO THE LENS, AS IF SHARING A KNOWING GLANCE WITH THE VIEWER — THIS GUY NEEDS SOME HELP FROM KING C. GILLETTE!

*VO: FIRST, HE NEEDS A TRIMMER TO SHAPE IT. NOW HE CAN USE THE SHAVING AND EDGING RAZOR TO GET THE EXACT HAIR LINE HE WANTS. THEN HE'LL SLATHER THAT BEARD BALM FOR A MOISTURIZING EFFECT.*

I IMAGINE THE BACKGROUND NOISE OF THE LOCKER ROOM FADING AWAY. WE CUT TO A MEDIUM CLOSEUP DIRECTLY IN FRONT OF THE MAN BY THE SINK. HERE THE AMBIENT LIGHT DIMS AND THE BACKGROUND FADES AWAY. HE'S HIT WITH A SPOTLIGHT, AS IF TIME HAS FROZEN AND WE'RE IN OUR OWN WORLD. SIMILAR TO OUR MAIN FILM, I SEE US SHOOTING EXTREME CLOSEUPS OF THE SHAVE IN SLOW MOTION AND USING KEY ISOLATED SOUND EFFECTS TO REALLY ACCENTUATE EACH KING C. GILLETTE PRODUCT— THINGS LIKE THE RAZOR SHAVING A FINE LINE OR TWO HANDS RUBBING THE BALM TOGETHER. AGAIN, THINK OF THOSE SHOTS IN *SHERLOCK HOLMES*. WE FINISH THE SHAVE WITH THE SAME MEDIUM CLOSEUP OF THE MAN DIRECTLY IN FRONT OF US, BUT NOW HIS BEARD LOOKS GREAT! THE AMBIENT LIGHT AND BACKGROUND NOISE FADE BACK IN.

*VO: EVERY MAN HAS HIS BEARD,  
AND EVERY BEARD NEEDS ITS CARE.*

WE CUT BACK TO THE WIDE WITH SALAH WHO GIVES THE MAN A NOD OF APPROVAL. THEN, HE LOOKS DIRECTLY INTO CAMERA AND SMILES. WE TRANSITION TO OUR ENDING PRODUCT SHOT AND LOGO.

## LOUNGE

*VO: WHAT A FINE LOOKING TUX. RUINED BY A BAD SHAVE.*

SALAH SITS AT A TABLE IN THE LOUNGE, ABOUT TO TUCK INTO A MEAL WHEN HE HEARS THE VOICE OVER. HE LOOKS OVER HIS SHOULDER AT A COUPLE SITTING AT ANOTHER TABLE. THE MAN LOOKS UNCOMFORTABLE, NOT GETTING ANY ATTENTION FROM THE PRETTY BRUNETTE SITTING NEXT TO HIM. SALAH LOOKS DIRECTLY INTO THE LENS, GIVING US THAT KNOWING LOOK. *SHOULDA USED KING C. GILLETTE!*

*VO: HE DEFINITELY NEEDS THAT KING C. GILLETTE TRANSPARENT GEL TO SEE WHERE HE'S SHAVING, AND TO GET EVERY HAIR JUST RIGHT HE'D USE DOUBLE EDGE SAFETY RAZOR. AND THEN FINISH OFF WITH THE BEARD BALM TO MOISTURIZE.*

WE CUT TO A MEDIUM CLOSEUP DIRECTLY IN FRONT OF THE MAN AT THE TABLE AND THE AMBIENT LIGHT AND BACKGROUND FADES AWAY, AS IF TIME HAS FROZEN. KEEPING WITH THE STYLE THAT WE'VE LAID OUT THROUGH THE CAMPAIGN, WE CUT TO THOSE SLOW MOTION XCUS OF THE MAN SHAVING— HEARING THE SOUND OF THE RAZOR, TEXTURE OF THE BALM, ETC. AND MAKING A SPECIAL MOMENT OUT OF EACH STEP. WE CUT BACK TO THAT MEDIUM CLOSEUP DIRECTLY IN FRONT OF THE MAN, BUT NOW HIS BEARD LOOKS GREAT! THE LIGHTING AND BACKGROUND NOISE RETURN.

*VO: EVERY MAN HAS HIS BEARD, AND EVERY BEARD NEEDS ITS CARE. WITH KING C GILLETTE, YOU'VE GOT ALL YOU NEED TO MAINTAIN AND GROOM YOUR BEARD.*

WE CUT BACK TO SALAH AT THE TABLE WHO GIVES A NOD OF APPROVAL, THEN TURNS BACK TO HIS DINNER AND TUCKS IN! WE TRANSITION TO OUR ENDING PRODUCT SHOT AND LOGO.

## TAILOR SHOP

*VO: THAT'S ACTUALLY NOT A BAD BEARD.  
BUT HONESTLY, IT STILL NEEDED KING C. GILLETTE.*

SALAH IS ON THE TAILOR'S PLATFORM BEING FITTED FOR A SUIT. WHEN HE HEARS THE VOICE OVER, HE GLANCES OVER AT THE MAN TO HIS LEFT WHO IS TRYING ON A JACKET. THE MAN IS LOOKING IN A MIRROR, UNSURE OF HIS APPEARANCE. HIS BEARD IS NOT WORKING. SALAH LOOKS DIRECTLY INTO FRAME... *SHOULDA USED KING C. GILLETTE!*

*VO: HE COULD JUST GIVE IT A GOOD BEARD WASH, THEN REFINE IT WITH A TRIMMER, AND FINALLY A DAB OF MOISTURIZING BEARD OIL.*

WE CUT TO A MEDIUM CLOSEUP DIRECTLY IN FRONT OF THE BEARDED MAN (AS IF IT'S THE MIRROR'S POINT OF VIEW). AGAIN, THE AMBIENT LIGHT AND BACKGROUND NOISE FADE AWAY AND A SPOTLIGHT HITS THE MAN AS IF TIME HAS FROZEN. LIKE WE DID IN THE OTHER SPOTS, WE CUT TO BEAUTIFUL SLOW MOTION XCUS FEATURING THE KING C. GILLETTE PRODUCTS IN ACTION, STEP BY STEP CLEANING UP THIS BEARD! ISOLATED SOUND EFFECTS CALL ATTENTION TO EACH PRODUCT. WE CUT TO THE MEDIUM CLOSEUP AGAIN, BUT THIS TIME THE MAN'S BEARD IS LOOKIN' FINE! THE AMBIENT LIGHT AND SOUND RETURN.

*VO: EVERY MAN HAS HIS BEARD, AND EVERY BEARD NEEDS ITS CARE.  
WITH KING C GILLETTE, YOU'VE GOT ALL YOU NEED TO MAINTAIN AND GROOM YOUR BEARD.*

WE CUT BACK TO SALAH WHO NODS IN APPROVAL AND THEN TURNS BACK TO CAMERA, GIVING US A WINK.

WE TRANSITION TO OUR ENDING PRODUCT SHOT AND LOGO.



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# THE CAST



# THE STAR

IN ADDITION TO BEING ONE OF THE GREATEST FOOTBALLERS IN THE WORLD, MO SALAH IS ALSO A GENTLEMAN'S ICON. HE'S A NEW BRAND— NOT THE BROODING ANTIHERO OF YESTERYEAR, BUT RATHER A FRIENDLY FIGURE WITH A BIG HEART. A FAMILY MAN. A TEAM PLAYER. HUMBLE. CHARISMATIC. DOESN'T TRY TOO HARD. IN FACT, HIS SENSE OF HUMOR IS EVIDENT. IT'S HARD TO FIND PICTURES OF MO WHERE HE'S NOT SMILING OR JOKING AROUND. THERE'S A SENSE OF FUN TO HIM AND THAT'S SOMETHING WE WANT TO FULLY EMBRACE. MO'S WONDERFUL PERSONALITY SETS THE TONE FOR THIS FILM.

WITH THAT IN MIND, THE KEY TO A GREAT PERFORMANCE FROM MO IS SIMPLY ALLOWING HIM TO BE HIMSELF. MY EXPERIENCE SHOOTING CELEBRITIES HAS GIVEN ME SOME INSIGHT IN HOW TO BEST ACCOMMODATE HIS NEEDS AND PUT HIM IN A PLACE WHERE HE LOOKS AND FEELS HIS BEST. THIS IS ABOUT CREATING AN ENVIRONMENT WHERE HE FEELS COMFORTABLE. I FULLY UNDERSTAND THAT MO SALAH IS NOT A TRAINED ACTOR. MY DIRECTION WILL NOT ASK ANYTHING MORE FROM HIM THAN WHAT HE IS NATURALLY ABLE TO DELIVER.

THE MORE WE CAN BE PREPARED GOING IN, THE SMOOTHER EVERYTHING WILL GO. WE WANT MO TO FEEL COMFORTABLE AND ENTHUSIASTIC AND A LOT OF THAT IS HAVING EVERYTHING READY FOR HIM SO ALL HE HAS TO DO IS STEP INTO EACH SET-UP AND AWAY WE GO. I ALSO WANT TO SHARE AS MUCH AS POSSIBLE WITH HIS TEAM SO THEY KNOW WHAT TO EXPECT AND NOTHING WILL BE A SURPRISE.

I'M ALSO KEENLY SENSITIVE TO MO'S AND HIS STAFF'S DESIRE TO MAKE HIM LOOK AS GOOD AS POSSIBLE AT ALL TIMES. EVERY MOMENT HE IS ON CAMERA, FROM EVERY ANGLE AND DISTANCE, THE FRAME WILL BE COMPOSED WITH THE GOAL OF CREATING A HEROIC IMAGE. MO SALAH IS A MAN'S MAN. HIS FRIENDLY FEATURES AND LEGENDARY BEARD ARE MADE FOR THE CAMERA AND I HAVE EVERY INTENTION OF CREATING AN ON-SCREEN PERSONAE THAT WILL IF ANYTHING BURNISH THE IMAGE OF A STRONG, WINNING, APPROACHABLE, CHEEKY GLOBAL LEGEND.

AND, OF COURSE, SPECIAL ATTENTION WILL BE PAID TO HIS BEARD. SINCE THAT IS SUCH A KEY PART OF THIS SPOT, I WOULD LIKE TO HAVE THE POSSIBILITY OF HAVING A HAIR-STYLIST WORK WITH HIS NORMAL PEOPLE AND GO IN A DAY OR TWO AHEAD OF TIME TO GIVE HIM A TRIM SO ON THE DAY IT'S A QUICK CLEAN-UP AND HE'LL BE READY TO GO, FEELING CONFIDENT AND GREAT ABOUT HIS LOOK.





# THE GENTS

OUR BEARDED LADS LOOK DIFFERENT THAN SALAH, BUT LIKE HIM EACH ONE SHOULD HAVE A “SPECIAL SOMETHING” AND, MOST IMPORTANTLY, **ICONIC FACIAL HAIR**. I WANT THESE MEN TO HAVE PERSONALITY. WE ONLY GET QUICK FLASHES OF EACH MAN, SO IT HAS TO BE IMMEDIATELY EVIDENT THAT THESE GUYS ARE COOL AND HAVE A VIBE. THEY MUST EXUDE A CONFIDENCE THAT GOES WITH THEIR WHISKERS. THIS SPOT IS ABOUT INDIVIDUALITY, USING KING C. GILLETTE PRODUCTS TO LOOK AND FEEL ICONIC.

IT'S IMPORTANT TO NOTE THAT NO TWO GUYS LOOK ALIKE (EXCEPT FOR OUR TWINS AND THE STUNT DOUBLES). WE WANT DIVERSITY IN BOTH ETHNICITY AND STYLES, EACH MAN HAVING HIS OWN BRAND. FOR EXAMPLE, WE HAVE THE CLASSIC MOVIE STAR WHO EVOKES A HENRY CAVILL OR BRAD PITT. THEN THERE'S THE ROCK N ROLLER TWINS WHO FEEL CLOSER TO JOHNNY DEPP OR LENNY KRAVITZ. AT THE TAILOR SHOP WE HAVE THE DANDY, A MAN WHO WAS BORN WEARING A SUIT. MAYBE THE MAN WITH THE VAN DYKE BEARD IS THE HIP GRANDDADDY THAT CAN PULL IT OFF... IN TERMS OF AGE, MOST ARE BETWEEN 25-35, PERHAPS WITH ONE OLDER GUY THROWN IN FOR FUN.



THEY SHOULD ALL BE STRONG AND CHARISMATIC— MEN'S MEN. I ALSO WANT TO GET THE SENSE THAT THEY HAVE AFFABLE NATURES AND A CHEEKY SENSE OF HUMOR. WHAT WE DON'T WANT IS A BUNCH OF MALE MODELS WHO POUT. OUR GUYS ARE COMFORTABLE WITH THEMSELVES AND THEY'RE NOT TRYING TOO HARD.

I WANT A BIT OF EDGE TO THESE MEN TOO. THEY ALL LOOK GREAT IN A SUIT, BUT MAYBE SOME HAVE TATTOOS, EDGY HAIRCUTS AND A FUN SENSE OF STYLE...BASIC IS NOT THEIR THING. ALL OF THEM WOULD FEEL AT HOME IN A GUY RITCHIE MOVIE OR AN *OCEANS 11* FILM. THEY'RE GENTLEMEN, BUT YOU WANT TO GET THE SENSE THAT THEY'VE WON A BAR FIGHT OR TWO. LOVEABLE ROGUES WITH A ROUGH AND TUMBLE SENSE OF FUN.

THAILAND GQ



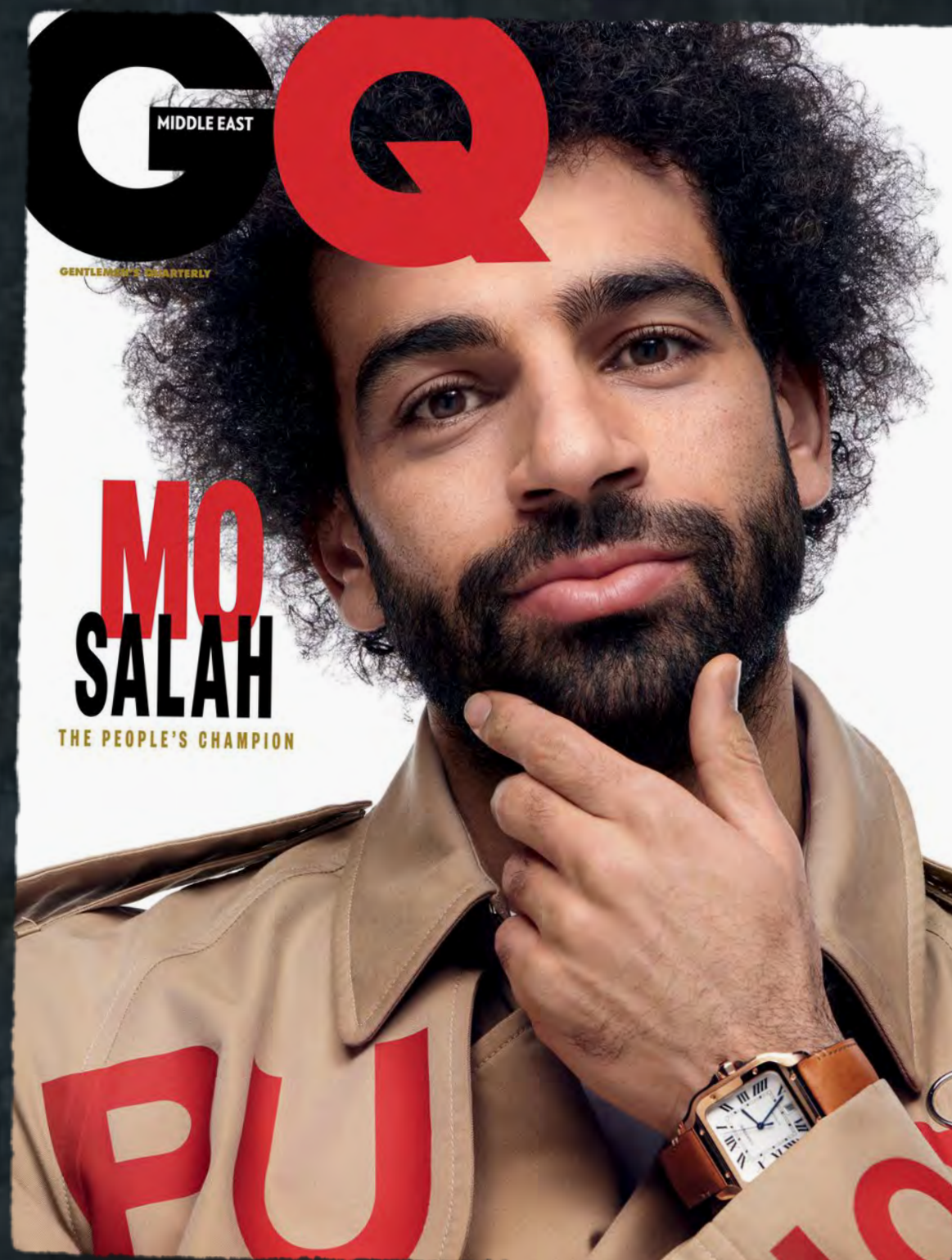


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**— TONE + STYLE**

IF KING C. GILLETTE MADE AN *OCEANS 11* MOVIE, THIS WOULD BE IT. I WANT TO GET THE SENSE THAT MO SALAH IS OUR RENDITION OF DANNY OCEAN, WALKING THROUGH TOWN TO COLLECT HIS FELLOW BEARD BROS FOR AN EPIC HEIST. THERE'S A FUN, DRIVING ENERGY THAT PULSES THROUGHOUT THE SPOT, A SKIPPY MOMENTUM THAT PROPELS US FORWARD WITH EVERY STEP HE TAKES.

THIS SPOT IS *STYLISH*, AND FROM THE WARDROBE AND DESIGN IT FEELS LIKE A GQ SPREAD. IT HAS GQ'S QUIRKY SENSE OF HUMOR TOO— HIGH FASHION WITH A WINK AND A SMILE. IT'S ELEGANT AND HIGH-END, BUT A LITTLE TONGUE IN CHEEK TOO. CLASSY, BUT WITH A TWIST OF ROCK N ROLL. A LOT OF THIS FACTORS INTO THE WORLD BUILDING AND VISUAL STYLE. I WANT KINETIC IMAGES WITH LOTS HAPPENING IN THE FRAME— THE ENVIRONMENTS FEEL ALIVE AND HAVE TEXTURE, GRIT AND PERSONALITY. IT'S NOT YOUR STANDARD LOUNGE OR LOCKER ROOM. UNIQUE ANGLES, SOME SLOW MOTION, VINTAGE DESIGN ELEMENTS, AND CREATIVE SOUND DESIGN TRANSPORT US SOMEWHERE ELSE— A HEIGHTENED VERSION OF REALITY.

LIKE I SAID EARLIER, MUCH OF THE TONE EXTENDS FROM SALAH HIMSELF. ICONIC, LEGENDARY, AND CONFIDENT, HE DOESN'T TAKE HIMSELF TOO SERIOUSLY. HE'S A GUY WHO KNOWS WHO HE IS AND IS HAVING FUN WITH IT. THIS IS HOW WE WANT *KING C. GILLETTE* USERS TO FEEL TOO. OUR BEARDED LADS SEE THE WORLD DIFFERENTLY... THE WAY THEY STYLE THEIR BEARDS PROJECTS CONFIDENCE, ADMISSION TO A SECRET CLUB THAT VIEWERS WANT TO BE A PART OF TOO.





# CINEMATOGRAPHY

EVERY SHOT WILL BE COMPOSED WITH THE PRIMARY GOAL OF PRESENTING OUR BEARDED STUDS AS MEMBERS OF AN ELITE CLUB. THEIR FACIAL HAIR SETS THESE MEN APART AND THEY STAND OUT AS EYE CATCHING EXAMPLES OF WHAT A MODERN GENTLEMAN IS SUPPOSED TO BE: RUGGED, STYLISH, AND A LITTLE SAUCY. EVERY FRAME PROJECTS THAT BOLD CONFIDENCE.

SO HOW TO DO THIS? MOST IMPORTANTLY THE BEARDS AND KING C. GILLETTE PRODUCTS HAVE TO LOOK FANTASTIC. THIS IS WHAT SETS THESE MEN APART FROM THE REST OF US, AND WE HAVE TO FEEL THAT IN THE IMAGES. WARM, EDITORIAL BEAUTY LIGHTING WILL ELEVATE THESE EXPERT SHAVES. I WANT TO MAKE USE OF LONG LENSES, GIVING US A SHALLOW DEPTH OF FIELD ON THOSE FACIAL HAIR AND PRODUCT SPECIALS. SHOOTING THROUGH WINDOWS, TRACKING THROUGH FOREGROUND ELEMENTS, USING LENS FLARES AND EMPLOYING REFLECTIONS WHEN POSSIBLE WILL ADD TO THAT "SPECIAL SOMETHING" THESE PRODUCTS PROJECT. AS FAR AS LENSING, I'D SUGGEST SHOOTING ON ZEISS MASTER PRIMES— THE LENS CHOICE OF 007 MOVIES LIKE *SKYFALL*. THIS FILM SHOULD LOOK RICH AND CINEMATIC. I DON'T WANT IT TOO SOFT AND GENTLE, EITHER.

ADDING A NICE BIT OF CONTRAST WILL GIVE IT THAT MASCULINE GRIT WE WANT TO FEEL FROM OUR GENTS AS WELL.

ALSO IMPORTANT IS POINT OF VIEW. AS THE CAMERA, WE ARE INSIDE SALAH'S POINT OF VIEW. HE IS MOVING PRETTY MUCH THROUGHOUT THE ENTIRE COMMERCIAL AND SO ARE WE. THE CAMERA IS TRACKING WITH HIM— WE'RE ON A STEADY CAM OR MOVI MOST OF THE TIME, KEEPING PACE WITH OUR STAR. WHEN THE CAMERA IS NOT ON SALAH, I SEE THE LENS BEING INSIDE HIS POINT OF VIEW. AS HE NOTICES THE BEARDED LADS AROUND HIM, WE CUT TO THE ANGLE HE WOULD BE SEEING AT THE TIME. FOR EXAMPLE, IF SALAH LOOKS DOWN AT A MAN SITTING AT A TABLE AS HE WALKS BY, WE'D BE IN A HIGH ANGLE TRACKING LEFT (WHAT HE WOULD BE SEEING). I THINK IT WOULD ALSO WORK WELL TO HAVE TALENT BREAK THE 4TH WALL, LOOKING DIRECTLY INTO THE LENS AND GIVING US A SUBTLE NOD, AS IF THEY ARE ACKNOWLEDGING SALAH (AND US). THIS GIVES US THE SENSE WE'RE IN A SECRET SOCIETY OF KING C GILLETTE USERS WHO RECOGNIZE EACH OTHER. SIMILARLY, SALAH SHOULD BREAK THE 4TH WALL, OCCASIONALLY LOOKING DIRECTLY INTO FRAME AND ACKNOWLEDGING THE VIEWER WHEN IT PLAYS INTO THE VOICE OVER (*A LA FLEABAG OR HOUSE OF CARDS*).

STYLISTICALLY, WE WANT TO MAKE IT INTERESTING AND HEIGHTEN OUR REALITY. OCCASIONALLY RAMPING TO SLO MO (ESPECIALLY ON THOSE MOMENTS WHERE SALAH IS CHECKING OUT A BEARD) WILL REALLY LET US DRIVE HOME JUST HOW GREAT KING C. GILLETTE PRODUCTS MAKE FACIAL HAIR LOOK. IT ALSO GIVES THE FILM AN EPIC QUALITY AND SENSE OF DRAMA.

FINALLY, A KEY PART OF MY STYLE IS THAT IT IS CUTTY AND HAS LOTS OF COVERAGE. I WANT TO USE EVERY SECOND OF THE TIME WE HAVE ON SCREEN TO PACK IN AS MUCH EXCITEMENT AND INFORMATION FOR THE VIEWER AS POSSIBLE— SHOWING MULTIPLE ANGLES AND LOOKS FOR THOSE BEARDS AND REALLY BUILDING THE DYNAMIC WORLD KING C. GILLETTE USERS LIVE IN. WHAT THAT MEANS FOR CAMERA IS THAT WE HAVE TO MOVE FAST. THIS IS ESPECIALLY IMPORTANT ON THIS JOB CONSIDERING SALAH'S COMFORT AND AVAILABILITY. CONSIDERING THAT, I'D SUGGEST WE SHOOT ON SMALLER CAMERAS THAT CAN LIVE ON A MOVI OR RONIN. SOMETHING LIKE THE RED GEMINI OR ALEX MINI WOULD WORK WELL AND BOTH GET A GREAT IMAGE. THESE CAMERAS CAN BE FLUNG AROUND EASILY— GIVING US THAT MOVEMENT AND ALLOWING US TO GET INTO INTERESTING ANGLES WITHOUT MUCH OF A HASSLE.

THE GEMINI ESPECIALLY HAS A COOL, METALLIC QUALITY TO ITS PICTURE WHICH I THINK WOULD GIVE US A BIT OF THAT "MASCULINE EDGE" WE WANT IN OUR FRAME.



# DESIGN

WE WANT TO USE THIS FILM TO FORGE THE IDENTITY OF A KING C. GILLETTE GENTLEMAN, BUILD THE WORLD HE LIVES IN. WE'RE TAKING THE CLASSIC DEFINITION AND GIVING IT A ROCK N ROLL TWIST, BRINGING THE GENTLEMAN INTO THE MODERN AGE AND MAKING HIM COOL AGAIN.

AS SUCH, WE WANT TO BORROW CONVENTIONS FROM WHAT PEOPLE THINK OF WHEN THEY HEAR THE WORD "GENTLEMAN," AND THEN MESS WITH THEM. PRODUCTION DESIGN IS EVERYTHING TO CREATING OUR WORLD AND VIBE. FIRST, WE DON'T WANT IT TO FEEL "CORPORATE." A KING C. GILLETTE GENTLEMAN IS AT HOME IN A SITTING ROOM, BUT HE ISN'T AFRAID TO GET HIS HANDS DIRTY. OUR SETS SHOULD FEEL LUSH AND LUXE, FEATURING VELVET, MAHOGANY, AND LEATHER, BUT THEY ARE NOT STUFFY. THERE'S A BIT OF EDGE AND A TOUCH OF THE MACABRE... I WANT SOME GRUNGE WITH INDUSTRIAL AND VINTAGE TOUCHES. THE STREETS SHOULDN'T FEEL TOO CLEAN— I WANT A BIT OF AGE AND GRIT, HISTORY AND TEXTURE IN THE AMBIANCE.

ALSO, WHEN I HEAR THE WORD "GENTLEMAN," MY MIND IMMEDIATELY GOES TO SOMETHING VICTORIAN. LEANING INTO THAT, I WANT TO HAVE A HINT OF NEO-VICTORIAN IN THE STYLE AND THEN MIX THAT WITH ELEMENTS THAT ARE SUPER MODERN. THIS WOULD GIVE US AN ICONIC LOOK TO "REINVENT THE GENTLEMAN." FOR EXAMPLE, OUR GYM COULD HAVE VINTAGE LOCKERS AND INDUSTRIAL FANS, BUT MODERN LIGHT FIXTURES AND APPLIANCES. THE ALLEYWAY MIGHT FEATURE AN OLD-WORLD BARBER CHAIR, BUT NEXT TO IT IS A NEON SIGN. THE TAILOR SHOP AND CLUB CONTAIN CURIOSITIES AND LAYERS OF QUIRKY PROPS— THINGS LIKE FRAMED INSECTS AND ANATOMICAL DIAGRAMS, FOSSILS AND BONES, MAPS, CANDLES, STATUE BUSTS, OLD BOOKS AND GLOBES. THE ROOMS MIGHT HAVE WALLPAPER, BUT WHEN YOU LOOK CLOSER THE PATTERN IS SOMETHING UNCONVENTIONAL. SHOWS LIKE *SHERLOCK* ON THE BBC OR THE FURNITURE DESIGNER TIMOTHY OULTON DO THIS WELL. IT'S CLASSY, BUT WITH A LITTLE BIT OF THE DARK SIDE. LUXURY WITH AN EDGE.





# WARDROBE

SIMILARLY, WITH WARDROBE WE WANT OUR MEN WELL DRESSED, BUT NOT OLD FASHIONED. AGAIN, NOT BASIC! THIS IS ABOUT EVOKING THE CONVENTIONS OF “THE GENTLEMAN,” BUT GIVING IT AN EDGY MODERN TWIST.

IN THE TAILOR SHOP AND CLUB, IT’S BESPOKE WITH ATTITUDE. THINK OF A VELVET JACKET, BUT THE GUY WEARING IT HAS TATTOOS OR AN EDGY HAIRCUT. OUR MEN IN THE STREET ARE WEARING SMART CASUAL, BUT IT’S NOT PREDICTABLE. THEY PAY ATTENTION TO THEIR WARDROBE AND HAVE A SENSE OF STYLE THROWING IN SOME ECCENTRIC TOUCHES TO THEIR OUTFIT. THINK SUITS WITH SNEAKERS, A VEST WITH WORK-BOOTS, COOL JEWELRY, FUN PATTERNS, MAYBE ONE GUY HAS A FLAT CAP...

WE WANT TO USE OUR WARDROBE TO CREATE CHARACTERS. EACH OF OUR FEATURED BEARDED MEN SHOULD SPORT A LOOK THAT SUITS HIS PERSONALITY AND EACH ONE IS DIFFERENT. OUR LEADING MAN MIGHT HAVE A CLASSIC HOLLYWOOD STYLE. THE GUY WITH THE VAN DYKE BEARD IS A HIPSTER. THE TWINS ARE ROCK N ROLLERS... ETC.

MOST IMPORTANT IS MO SALAH! HIS WARDROBE SHOULD EVOKE HIS PERSONAL SENSE OF STYLE— SPORTY, BUT REFINED. WHILE HE WALKS THROUGH THE CITY, I SEE HIM IN A COOL OVERCOAT— THINK A BURBERRY TRENCH. AT THE TAILOR, MAYBE HE HAS A FUN COLORED BLAZER... SOMETHING THAT ATTRACTS ATTENTION AND REALLY MAKES HIM POP OFF THE SCREEN.



# EDITING

THE EDIT IS WHERE WE TAKE THE REAL WORLD AND ELEVATE IT— MAKING EVERYTHING SEEM JUST A LITTLE BIT COOLER THAN IT IS IN REALITY.

A KEY PART OF THIS COMMERCIAL IS THAT SALAH RECOGNIZES OTHER MEN WHO USE KING C. GILLETTE PRODUCTS. THEY’RE ALL PART OF THE SAME MUTUAL ADMIRATION SOCIETY. TO EMPHASIZE THAT EVEN MORE FOR THE AUDIENCE I WANT TO PLAY WITH SPEED IN THE CUT. THINK OF MOVIES LIKE *SHERLOCK HOLMES* WHEN WE PUNCH IN TO SLOW-MO CLOSEUPS OF WHAT HE’S NOTICING AT THE TIME... SIMILARLY, I WANT TO RAMP TO SLOW MOTION WHEN WE ARE IN MO SALAH’S POINT OF VIEW. THESE BEARDS ARE SO EPIC, IT’S LIKE TIME SLOWS DOWN WHEN HE LOOKS AT THEM.

ALSO, SLOW MOTION ALSO DOES A LOT TO ADD DRAMA AND SEXINESS TO THE FRAME. SIMPLE ACTIONS LIKE SALAH DRAGGING A RAZOR ACROSS HIS FACE, THROWING AN OVERCOAT OVER HIS SHOULDERS, OR JUST SIMPLY WALKING DOWN THE STREET LOOK EPIC. THIS IS ABOUT PICKING THOSE KEY MOMENTS AND HOLDING ON THEM TO EMPHASIZE HOW COOL MEN LOOK WHEN THEY SHAVE WITH KING C. GILLETTE PRODUCTS. MEN WILL SEE THIS AD AND WANT TO LOOK LIKE THAT. MORE IMPORTANTLY, WOMEN WILL SEE THIS AD AND WANT THEIR MEN TO LOOK LIKE THAT. TALK ABOUT CREATING A DEMAND.

TRANSITIONS ALSO PLAY A BIG PART IN THE EDIT. USING WIPES WHERE PEOPLE AND OBJECTS CROSS THE FRAME WILL MAKE FOR A GOOD FLOW AND GET US IN AND OUT OF EACH SCENE IN AN INTERESTING WAY. I’M THINKING OF THINGS LIKE PEOPLE WALKING BY TO GET US OUT OF THE LOCKER ROOM AND INTO THE ALLEY, A WARDROBE RACK PUSHED PAST FRAME TO GET US FROM THE MOVIE SET TO THE TAILOR SHOP, ETC. MOVIES LIKE *KINGSMAN* AND *KICKASS* DO THIS KIND OF THING VERY WELL. IT WILL ADD TO OUR COOL STYLE AND GIVE US A SMOOTH VISUAL POP.

# VFX

SPEAKING TO OUR USE OF VISUAL EFFECTS, I WANT TO TAKE THE APPROACH WHERE WE GET AS MUCH PRACTICALLY AS POSSIBLE, BUT THEN SUPPLEMENT IN POST TO MAKE THIS LOOK REALLY SPECIAL. FOR EXAMPLE, WE MIGHT ROTOSCOPE SOME OF THOSE FRAME WIPE TRANSITIONS. IF WE PUSH THROUGH THE WINDOW IN THE TAILOR SHOP, THAT WOULD BE A VFX EFFECT TO GIVE US A COOL TRANSITION. OUR FILM SET EXPLOSION SHOULD BE DONE PRACTICALLY, BUT WE MIGHT “PUNCH IT UP” IN POST—ADDING DEBRIS AND SMOKE FLYING UP TO MAKE IT FEEL EVEN MORE EPIC.

MOST IMPORTANTLY, WE MIGHT CONSIDERING FLYING IN A GREEN SCREEN STRATEGICALLY FOR SOME OF THE SHOTS WITH MO SALAH AND THEN COMPING HIM INTO OUR PRACTICAL LOCATIONS. AGAIN, I WANT TO EMPHASIZE THAT I UNDERSTAND HIS TIME IS VALUABLE AND I WANT TO MAKE AS MUCH OF THAT TIME AS POSSIBLE. CONSIDERING THE OPTION OF SHOOTING SOME OF HIS SCENES ON GREEN-SCREEN SO WE DON'T HAVE TO DO AS MANY LOCATION MOVES WITH HIM COULD BE A SMART OPTION TO MAXIMIZE OUR TIME.



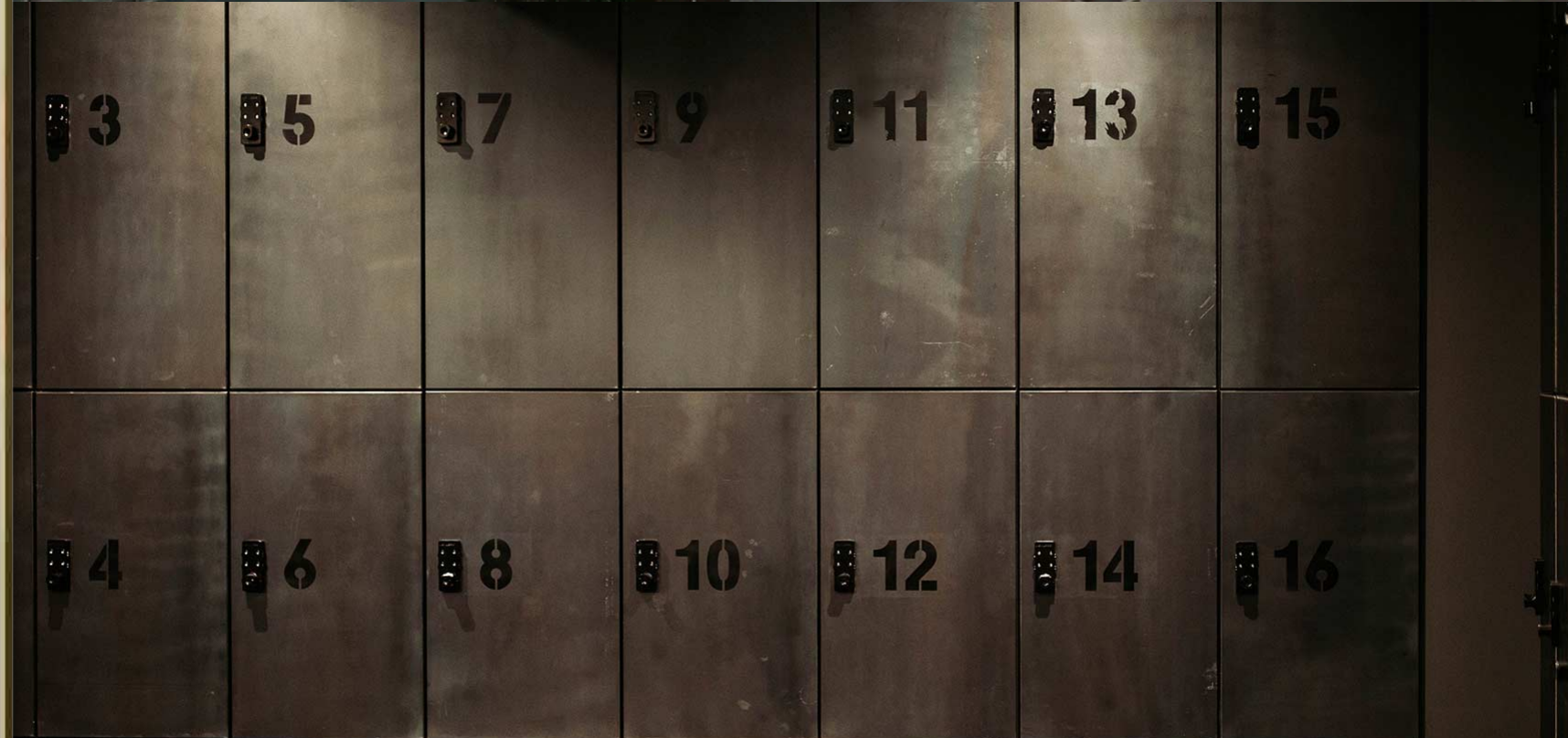
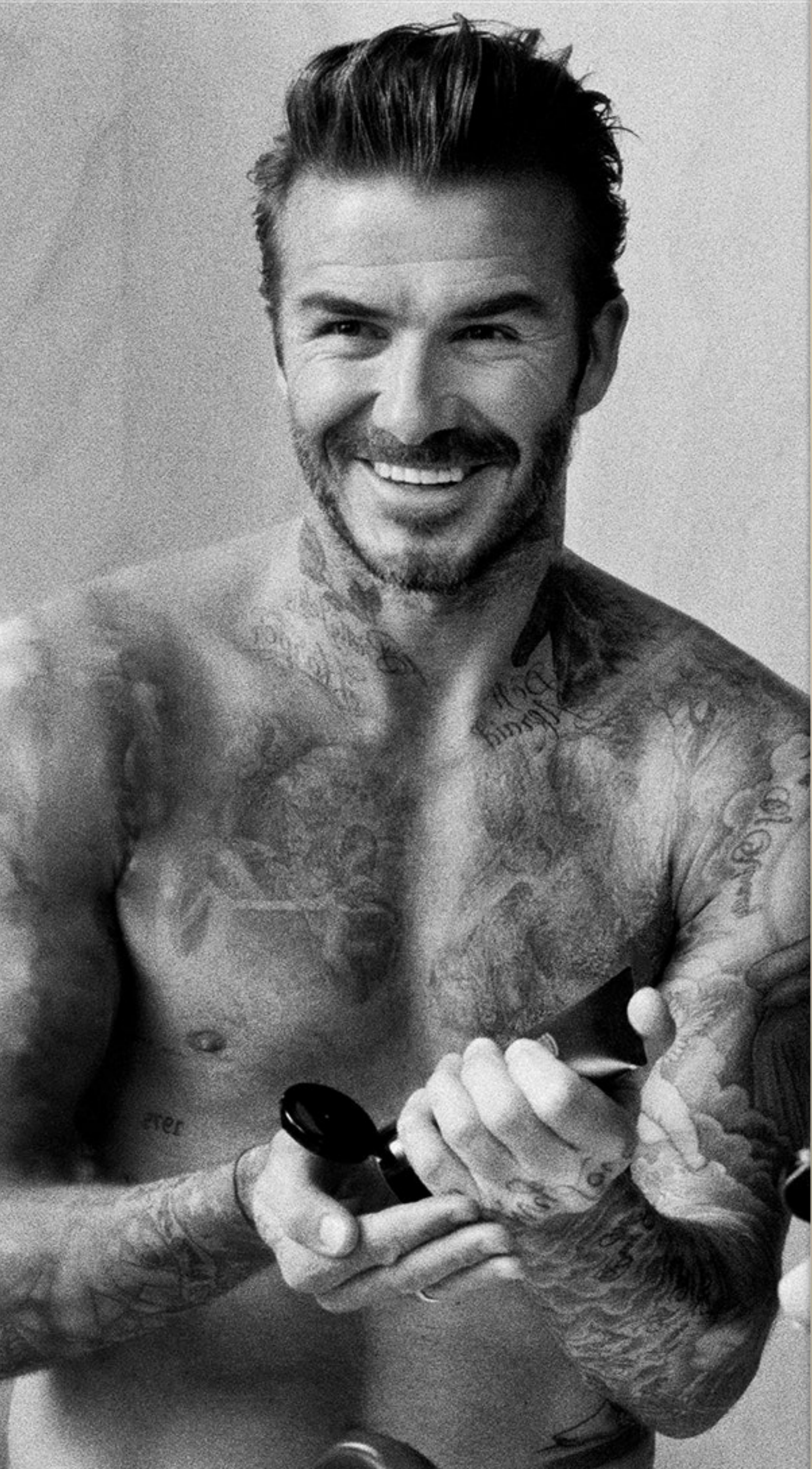
# SOUND + MUSIC

THE SONIC LANDSCAPE IS A KEY TOOL IN HOW WE BUILD THE VIBE OF OUR WORLD. ADDING A BIT OF DRAMA TO THE SOUND DESIGN— THINGS LIKE **BASS DROPS, WHOOSHES AND RUMBLES**— WILL HEIGHTEN OUR REALITY. THIS IS ESPECIALLY IMPORTANT ON THOSE KING C. GILLETTE FEATURES. ON THESE SHOTS I IMAGINE THE SOUND AND MUSIC DROPPING OUT OR BECOMING MUTED. A WHOOSH TAKES US INTO THE SLOW MOTION SPECIALS AND OUR AUDITORY FOCUS IS INSTEAD PULLED TO ISOLATED SOUNDS LIKE THE *SHARP METAL SHING* OF A RAZOR BLADE OR THE *SLICK LIQUID DROP* OF BEARD OIL IN THESE KEY SHOTS.

THIS ISN'T ALL DRAMA, THOUGH. WE NEED SOME ATTITUDE TOO. THAT'S WHERE THE MUSIC COMES IN. I LOVED THE REFERENCE "NEVER DIE" BY FNDTY. I THINK THAT SETS THE RIGHT TONE. SIMILARLY, MUSIC FROM BANDS LIKE THE BLACK KEYS, WHITE STRIPES, OR EVEN KASABIAN WOULD FIT IN WELL. WE WANT ELECTRONIC OR INDIE ROCK MUSIC WITH SOME NOISE AND DISTORTION. IT SHOULD HAVE A FUNKY BEAT TOO THAT PUTS US IN A CHEEKY MOOD. THE SOUNDTRACK WOULD FEEL AT HOME IN A TARANTINO OR GUY RITCHIE MOVIE.

FINALLY, THE VOICE OVER! THERE'S A WINKING FUN TO IT— A COCKY CRITIQUE OF WHAT FACIAL HAIR IS WORKING... AND WHAT IS *NOT*. BUT WITH THAT SAID, IT'S NOT SILLY. WE WANT A VOICE THAT'S BOLD, MASCULINE, A LITTLE GRUFF. NOTHING TOO POSH. THIS IS A REFINED MAN, BUT HE'S EXPERIENCED THE WORLD TOO.  
A VOICE THAT CAN GROW A BEARD.







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# DIRECTOR'S APPROACH

# DON'T BE BORING

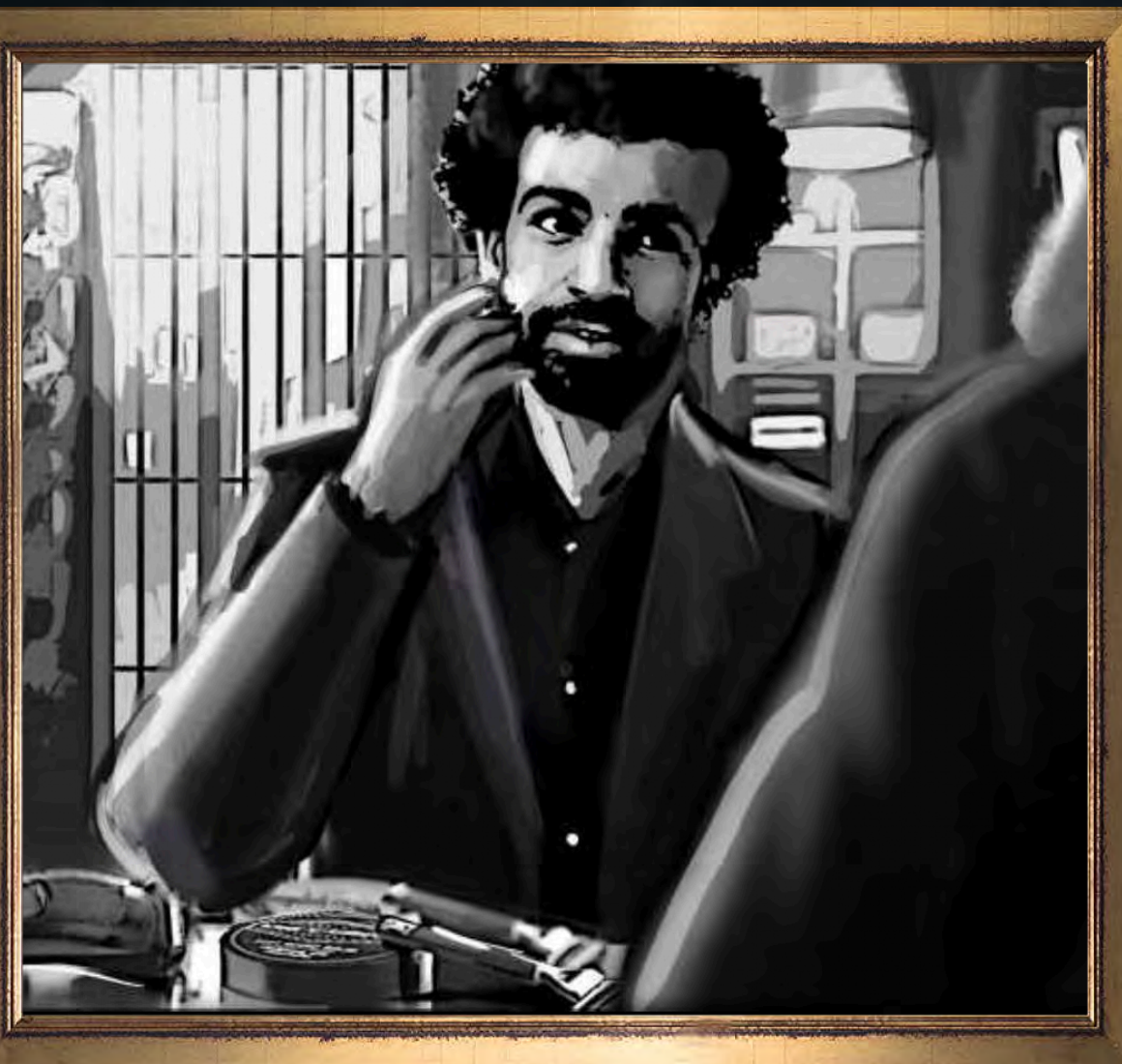
THIS WHOLE PROCESS SHOULD BE FUN AND COLLABORATIVE! IT'S THE BEST WAY TO WORK AND WHERE THE BEST IDEAS COME TO LIGHT. I LOVE BEING VERY INVOLVED WITH THE CREATIVE TEAM AND GOING BACK AND FORTH ON ELEMENTS TO PUSH THE SCRIPT TO BE AS EPIC AS POSSIBLE. I WAS ALREADY VERY EXCITED BY THE STORYBOARDS PUT FORWARD — IT'S CLEAR THE CREATIVES HAVE A VERY CLEAR IDEA OF WHAT THEY WANT AND IT'S GOING TO BE FUN TO BRAINSTORM TOGETHER ON WAYS TO PUSH THAT EVEN FURTHER.

I'M ONE OF THOSE DIRECTORS WHO'S *OBSESSED* WITH PREPRODUCTION. A HUGE PART OF MY BACKGROUND IS IN POST-PRODUCTION AND I SHOOT FOR THE EDIT, MEANING I THINK THROUGH CLEARLY ABOUT THE EXACT PIECES NEEDED TO TELL THE STORY AND HOW THOSE PIECES WILL FIT TOGETHER. STORYBOARDING IS A HUGE PART OF MY PROCESS. BOARDING TO THE EXACT LOCATIONS, CUTTING ANIMATICS AND EVEN "PRE-SHOOTING" THE MOVIE WITH STAND-INS ON THE SCOUT WILL MAKE THE DAY GO FLAWLESSLY. WE SHOULD KNOW EXACTLY WHAT THE FINAL SPOT WILL LOOK LIKE BEFORE WE SHOOT ONE FRAME OF IT.

ON A JOB LIKE THIS FEATURING A CELEBRITY LIKE MO, THAT'S EVEN MORE ESSENTIAL. THE MORE WE CAN BE PREPARED GOING IN, THE SMOOTHER IT WILL GO. THE PREPARATION WILL PUT HIM AT EASE AND HELP HIM GIVE A GREAT PERFORMANCE. IT WILL ALSO HELP US KNOW EXACTLY WHAT SHOTS CAN USE A DOUBLE, WHAT CAN BE DONE ON GREEN SCREEN AND HOW WE CAN MAXIMIZE SCREEN TIME WITH OUR STAR!

IN TERMS OF A SHOOTING STRATEGY, ONE THING THAT WOULD HELP US IS TO DO OUR WIDE LOCATION SHOTS FIRST WITHOUT MO— USING A DOUBLE, ETC. WE'D ALSO USE THIS TIME TO SHOOT OUR MID-RANGE AND CLOSE-UPS OF THE OTHER BEARDED GENTLEMEN, COVERING WHAT WE CAN BEFORE WE GET INTO HIS SHOTS, AS IT'S MUCH EASIER TO CREATE AN OVERALL LOOK AND THEN MATCH THE LIGHTING TO OUR FOOTAGE OF MO SALAH THAN IT IS TO DO THE REVERSE.

I ALSO LIKE TO SHOOT FAST. CONSIDERING THAT, I'D SUGGEST WE SHOOT ON SMALLER CAMERAS THAT CAN LIVE ON A MOVI OR RONIN ALLOWING US TO MOVE QUICKLY FROM SET-UP TO SET-UP WITHOUT MUCH RESET TIME. PRE-LIGHTING AND USING ONE MAIN LIGHTING SET-UP WHERE POSSIBLE WILL ALSO HELP US SAVE TIME SO ONCE WE'RE SET, WE CAN BANG EVERYTHING OUT IN A ROW. IF POSSIBLE, HAVING A B CAMERA ON SET TO GRAB A 2ND ANGLE AND SHOOT INSERTS SIMULTANEOUSLY WOULD BE A FANTASTIC. THIS WILL ALLOW US TO SAVE TIME AND MAKE THE MOST OF OUR DAY!





# THANK YOU!

I REALLY APPRECIATE THE OPPORTUNITY TO PITCH ON SUCH A STYLISH AND FUN COMMERCIAL! THIS SPOT IS TAILOR MADE TO CELEBRATE EVERYTHING I LOVE ABOUT ADVERTISING AND MY WORK: STYLISH DESIGN, INNOVATIVE EDITING AND CAMERA WORK, A CHEEKY SENSIBILITY, AND MOST IMPORTANTLY GREAT LOOKING LADS! WHILE I HAVEN'T HAD MUCH SUCCESS GROWING A BEARD OF MY OWN, TRUST ME, I'VE BEEN A LONG TIME ADMIRER OF THEM. YOU'D BE HARD PRESSED TO FIND A DIRECTOR WHO WILL GIVE MORE CARE AND THOUGHT TO MEN'S FACIAL HAIR... IN FACT, IT'S A GRAND PASSION OF MINE!

I'VE BEEN A LONG TIME ADMIRER OF MO SALAH AND WOULD BE HONORED TO WORK WITH HIM TO INTRODUCE KING C. GILLETTE TO A WHOLE NEW GENERATION OF GENTLEMEN. MO IS SUCH A WONDERFUL ROLE MODEL FOR SO MANY MEN AND I'M EXCITED TO SEE HIM CONTINUE THAT LEGACY HERE. KING C. GILLETTE ISN'T JUST SHARING ITS PRODUCTS WITH A NEW GENERATION OF CUSTOMERS, IT'S SHARING ITS CULTURE AND CODE. THE WORLD NEEDS MORE KING C. GILLETTE GENTLEMEN LIKE MO.

I'M LOOKING FORWARD TO YOUR THOUGHTS AND I CAN'T WAIT TO COLLABORATE WITH YOU FURTHER!

THANKS,  
CASSIE





THE END

