



**Rexona**

**CAB HELL**

**CASSIE BROOKSBANK**

**GREAT GUNS**









# AN INTRODUCTION



# WHO KNEW DEODORANT COULD BE SO EXCITING?!?

TO SAY "I WAS THRILLED TO GET THIS SCRIPT" IS AN UNDERSTATEMENT! THE SPOT COMBINES EVERYTHING I LOVE IN ADVERTISING AND EVERYTHING I TRY TO BRING OUT IN MY WORK—HUMOR, ACTION, A FUN AND POPPY STYLE, AND THE OPPORTUNITY TO GET CREATIVE IN THE EDIT.

WE SAY WHAT WE NEED TO SAY... AND WE SAY IT LOUDLY.

THIS ISN'T JUST ABOUT GETTING THE AUDIENCE TO HEAR US. WE WANT THEM TO FEEL WHY THEY NEED US. IT'S ABOUT TAKING THOSE DELICIOUSLY STRESSFUL MOMENTS THAT WE'VE ALL EXPERIENCED AND PUSHING THEM OVER THE TOP TO GET A VISCERAL REACTION — MAKING THEM 3X MORE INTENSE, 3X MORE DRAMATIC AND 3X MORE HILARIOUS. IF THIS DEODORANT CAN GET YOU THROUGH THIS CHAOTIC CAB RIDE AND STILL HAVE YOU SMELLING LIKE A SUMMER ROSE, THEN THIS DEODORANT CAN GET YOU THROUGH ANYTHING. IN A TIME WHEN EVERYONE IS 3X MORE STRESSED OUT, REXONA CLINICAL IS THE HERO WE NEED.

PLUS AS SOMEONE WHOSE LIFE IS CHOCK FULL OF STRESSFUL SHIT, I'M QUITE EXCITED BY THE PRODUCT. IN FACT, I CAN'T WAIT TO GIVE IT A TRY. I THINK THE CREW WILL ALSO BE THRILLED IF I USE IT ON SET.

SO WITHOUT FURTHER ADIEU, LET'S GET INTO IT!







# **THE STORY**

**EXCITEMENT LIVES AROUND EVERY CORNER IN THE WORLD OF *CAB HELL*. I WANT TO CONVEY THE UNPREDICTABLE QUALITY OF LIVING IN A WORLD WHERE YOU HAVE NO CONTROL ON WHAT'S GOING ON AROUND YOU. YOU'RE GOING TO NEED SOME SERIOUS DEODORANT TO HANDLE THE SWEAT FROM THIS KIND OF SITUATION. THANKFULLY, REXONA IS ON THE JOB.**

**GIVEN THE YEAR WE'RE ALL HAVING, I THINK THAT'S AN EASILY IDENTIFIABLE MESSAGE AND ONE THAT APPLIES TO EVERYONE WATCHING. IN ORDER TO GIVE YOU A BETTER IDEA OF HOW I WOULD SHOOT *CAB HELL*, THE FOLLOWING IS A SCRIPT BREAKDOWN OF WHAT I SEE HAPPENING ON-SCREEN AND THE FEELINGS IT WILL CONVEY.**





**WE OPEN ON OUR HERO— KAREN— WAITING BY THE KERB, LOOKING ANXIOUS. LAPTOP BAG OVER HER SHOULDER, SHE'S LOOKING FOR A CAB. NOTHING.**

**VO: "YOU'RE LATE FOR A MEETING."**

**UP PULLS A RAMSHACKLE CAB.**

**VO: AND THIS IS YOUR ONLY OPTION.**

**THE CAMERA TRACKS BACK RAPIDLY FROM AN APARTMENT COMPLEX AS KAREN RUNS OUT THE DOOR AND TOWARD A BUSTLING CITY STREET (I'M PICTURING A LADY BOSS, LIKE ZAZIE BEETZ). SHE'S GOT A LAPTOP SLUNG OVER HER SHOULDER, A PHONE IN ONE HAND, COFFEE IN THE OTHER, AND HER BLAZER IS ONLY HALF ON. SHE'S STILL IN THE MIDDLE OF GETTING DRESSED AS SHE RAISES HER HAND TO HAIL A CAB.**

**WHIP PAN TO THE RIGHT— A NICE CAB PASSES. WHIP PAN TO THE LEFT— ANOTHER NICE CAB PASSES.**

**SCREECH! AN UTTER PIECE OF SHIT STOPS RIGHT IN FRONT OF CAMERA.**

**IT LOOKS... TERRIFYING. MAYBE IT'S AN OLD FASHIONED CAB OR A BEAT UP YELLOW PRIUS WITH THOSE STUPID EYELASHES STUCK ON THE HEADLIGHTS. I WANT TO SEE DUCT TAPE HOLDING TOGETHER THE BUMPER AND HEAR BRAKES THAT HAVEN'T BEEN CALIBRATED IN YEARS. IT'S DEFINITELY TAKEN SOME HITS AND PROBABLY HAS A BUMPER STICKER THAT SAYS "EAT MY DUST."**

**CUT TO THE DRIVER LEANING OUT THE WINDOW. I'M THINKING SOMEONE LIKE MELISSA MCCARTHY AT HER MOST PSYCHOTIC. SHE'S GOT THOSE WRAP-AROUND GLASSES THAT MAKE IT LOOK LIKE SHE JUST HAD EYE SURGERY — AND BOY, DOES SHE DRIVE LIKE IT TOO. SHE'S WEARING FINGERLESS GLOVES, A NASCAR TEE, AND SHE HOLDS A BURRITO THAT IS... DRIPPING?! SHE TAKES A BITE.**

**KAREN HESITATES, THEN OPENS THE DOOR. THE DOOR HANDLE COMES OFF IN HER HAND.**









**SFX RADIO: 'GET READY, TODAY IS GOING TO BE A SCORCHER'.  
THE SEATBELT IS STUCK, OUR DRIVER SLAMS IN A TECHNO CD - DEAFENINGLY LOUD AND  
SKIPPING MADLY.**

**VO: THIS ISN'T A TAXI, IT'S A CHARIOT FROM HELL.  
THE DRIVER'S BEHAVIOR IS ALSO NOT VERY REASSURING.**

**WIDE OUTSIDE THE CAB — A SEA OF TRAFFIC, HORNS BLARING. THIS TAXI AINT' GOING ANYWHERE FAST.  
CLOSE ON THE DRIVER LAYING ON THE HORN AND LEANING OUT THE WINDOW TO MAKE A RUDE GESTURE  
TO THE DUDE IN FRONT OF HER, THEN BELCHING AND PATTING HER CHEST.**

**WHAT A NIGHTMARE.**

**IN THE BACK, WE'RE DEAD CENTER ON KAREN TAKING STOCK OF HER SURROUNDINGS. TODAY IS NOT HER  
DAY AND THIS IS NOT THE CAB RIDE SHE IMAGINED. WHAT ARE WE WORKING WITH? JUMP CUTS TO  
SUSPICIOUS LOOKING STAINS THAT DECORATE THE UPHOLSTERY, A FURRY STEERING WHEEL COVER,  
BOXING GLOVES HANGING FROM THE REAR-VIEW MIRROR AND ONE OF THOSE LITTLE TIKI BOBBLE HEAD  
DOLLS GIVING US THE FINGER. KAREN PUTS HER HAND DOWN ON THE SEAT, RIGHT IN A USED WAD OF  
CHEWING GUM. SHE GRIMACES AND TRIES TO UNSTICK HERSELF.**

**BACK ON THE DRIVER, SWEATING LIKE A PIG. SHE FLICKS THE RADIO DIAL AND WE HEAR A NEWSCASTER  
COME THROUGH ON THE RADIO "GET READY, TODAY IS GOING TO BE A SCORCHER." KAREN ADJUSTS HER  
COLLAR AND TRIES TO OPEN THE WINDOW BUT IT'S STUCK. HER PHONE IS GOING BERSERK. DING!  
"WHERE ARE YOU?" DING! "THE MEETING IS STARTING!" DING! "BOSS IS ASKING FOR YOU!"**

**SHE LOOKS AT HER PHONE BUT IS DISTRACTED BY A LOUD *SPLAT!***

**VO: THIS ISN'T A TAXI, IT'S A CHARIOT FROM HELL.**

**THE CAB DRIVER NOSHES ON HER BURRITO. IT'S... MESSY. A LARGE CHUNK SLAPS ON THE DASH.  
KAREN GAGS IN THE BACK.**

**THE DRIVER LICKS HER FINGERS AND WE GET AN XCU OF HER SLIDING A CD INTO THE SLOT. SOME  
COMBINATION OF HEAVY METAL AND TECHNO FILLS THE CAR. IT SKIPS MADLY, BUT THE MUSIC IS SO BAD  
IT'S KIND OF HARD TO TELL WHAT'S DAMAGE AND WHAT'S INTENTIONAL.  
KAREN WINCES.**







KAREN BOUNCES AROUND THE CAB, THE DRIVER IS SCREAMING AT PEOPLE ON THE ROAD OVER THE TOP OF THE LOUD TECHNO MUSIC. KAREN IS PENSIVE, AND GRIPS THE COAT HANDLE, WHICH SNAPS OFF, BUT NOT BEFORE WE SEE HER ARMS LOOK DRY AND SWEAT FREE.

*VO: AT LEAST IT CAN'T GET ANY WORSE...OH THERE WE GO.*

NOW THE DOOR LOCKS ARE GOING UP AND DOWN UNCONTROLLABLY.

CUT BACK TO THE CAR MADNESS. SMOKE IS NOW WAFTING FROM THE AIR VENTS. BELOW OUR HERO'S FEET WE SEE A HOLE HAS OPENED UP IN THE CAB'S FLOOR, BENEATH HER — THE ROAD WHIZZING PAST BELOW.

*VO: AT LEAST IT CAN'T GET ANY WORSE.*

"TAKE A LEFT AT..." *CRUNCH.* THE DRIVER RIPS THE GPS OFF THE DASHBOARD, CHUCKS IT OUT THE WINDOW AND FLOORS IT. THE CAB SWERVES TO THE RIGHT, CAREENING ACROSS FOUR LANES OF TRAFFIC AND PICKING UP SPEED. KAREN'S EYES WIDEN AS SHE BOUNCES UP AND DOWN IN THE BACK. THE BOBBLE HEAD DOLLS ON THE DASH MOVE FRANTICALLY BACK AND FORTH.

THE DRIVER HITS A SPEED BUMP AND THE DOOR LOCKS START GOING UP AND DOWN UNCONTROLLABLY. BLACK SMOKE POURS FROM THE AIR CONDITIONING VENTS. KAREN CLINGS TO THE SEATBELT FOR DEAR LIFE. THIS CANNOT BE HAPPENING!

THE DRIVER CLENCHES THE STEERING WHEEL, DRIVING LIKE MAD— *THINK CRUELLA DE VILLE.* SHE WHIPS THE STEERING WHEEL, MAKING A HARD TURN.

THE CAB BARRELS OVER THE SIDEWALK, NEARLY PANCAKING A FLOCK OF NUNS AND JUST MISSING A MOM WITH A BABY. PEDESTRIANS RUN FOR THEIR LIVES. OUR CRAZY CABBY ACCELERATES AND HITS A FLOWER STAND, CAB GOING AIRBORNE OVER THE CURB.

THE POINT IS, I WANT TO SEE PEONIES FLYING THROUGH THE AIR.

(IF THIS IS TOO MUCH, WE COULD HAVE THE DRIVER WHIP TOO CLOSE TO THE SIDEWALK AND HIT A FIRE-HYDRANT WHICH WOULD BURST, OR EVEN JUST AGGRESSIVELY HIT A SPEED BUMP OR POT HOLE — ANYTHING THAT GETS US SOME AIR AND CAUSES KAREN TO REACH OUT FOR THE COAT HANDLE SO WE CAN SEE UNDER HER ARMS).

*WE RAMP TO SLOW MOTION —*









**WE SEE KAREN IN THE BACKSEAT AND WE ZOOM IN CLOSER TO SEE KAREN'S HAIRS ON HER NECK STANDING UP ON END, HER BLOOD PUMPING THROUGH HER VEINS, BUT NO SWEAT TO BE SEEN.**

**TIME SLOWS TO SYRUP. IN THE CAB, WE WHOOSH BY OUR DRIVER WHO'S COFFEE AND BURRITO HAVE TAKEN FLIGHT. KAREN'S EYEBROWS RAISE AS SHE SEES THE CABBIE'S BREAKFAST HEADING STRAIGHT TOWARDS HER. SHE REACHES UP FOR THE COAT HANDLE AND WE GET A SLOW MO FREEZE FRAME ON KAREN'S STRESSED OUT FACE (THINK INCEPTION WHEN THE CAR IS FALLING). NEON TEXT FLICKERS ON TOP OF THE IMAGE — *STRESS LEVEL: HIGH.***

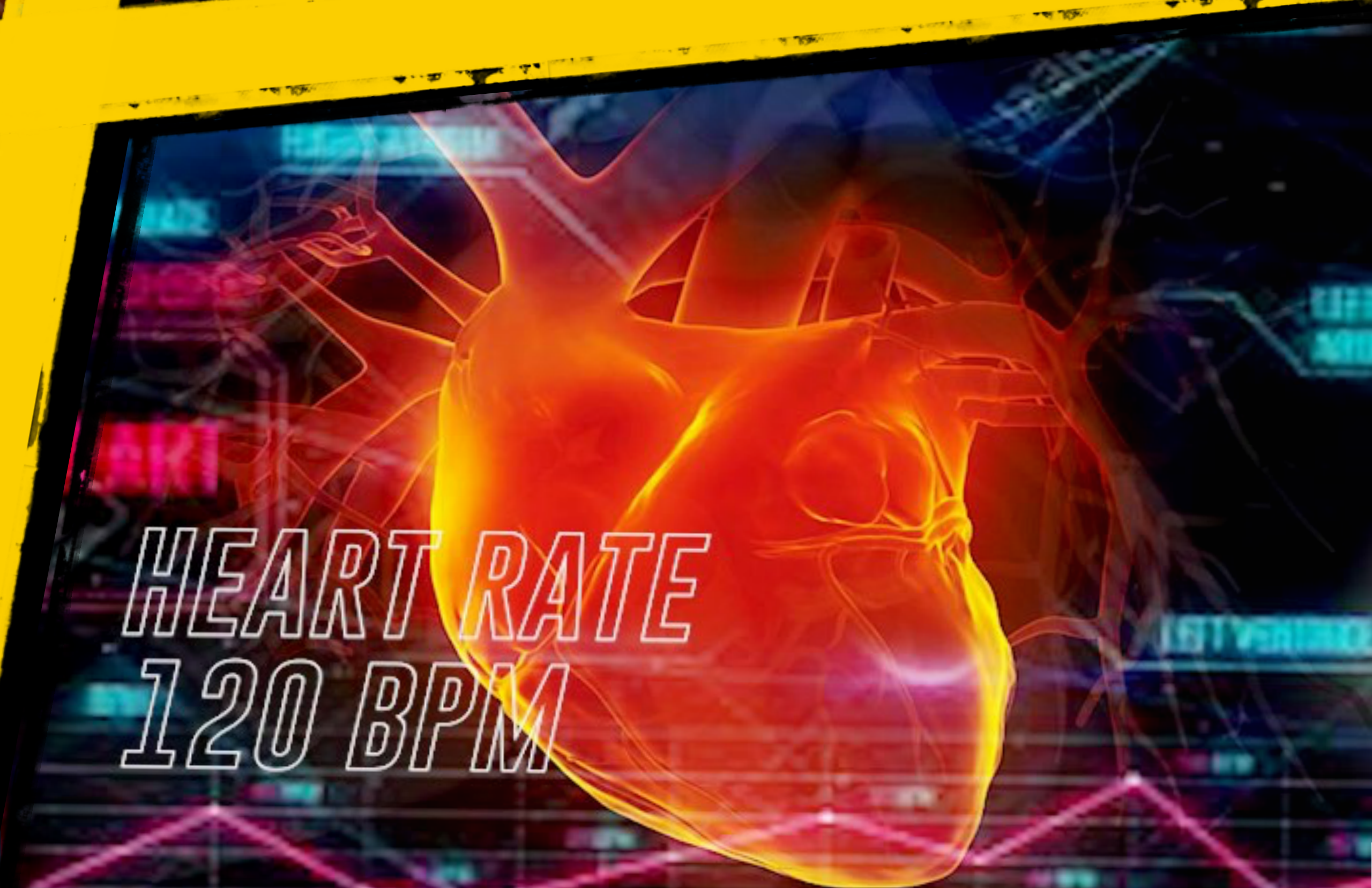
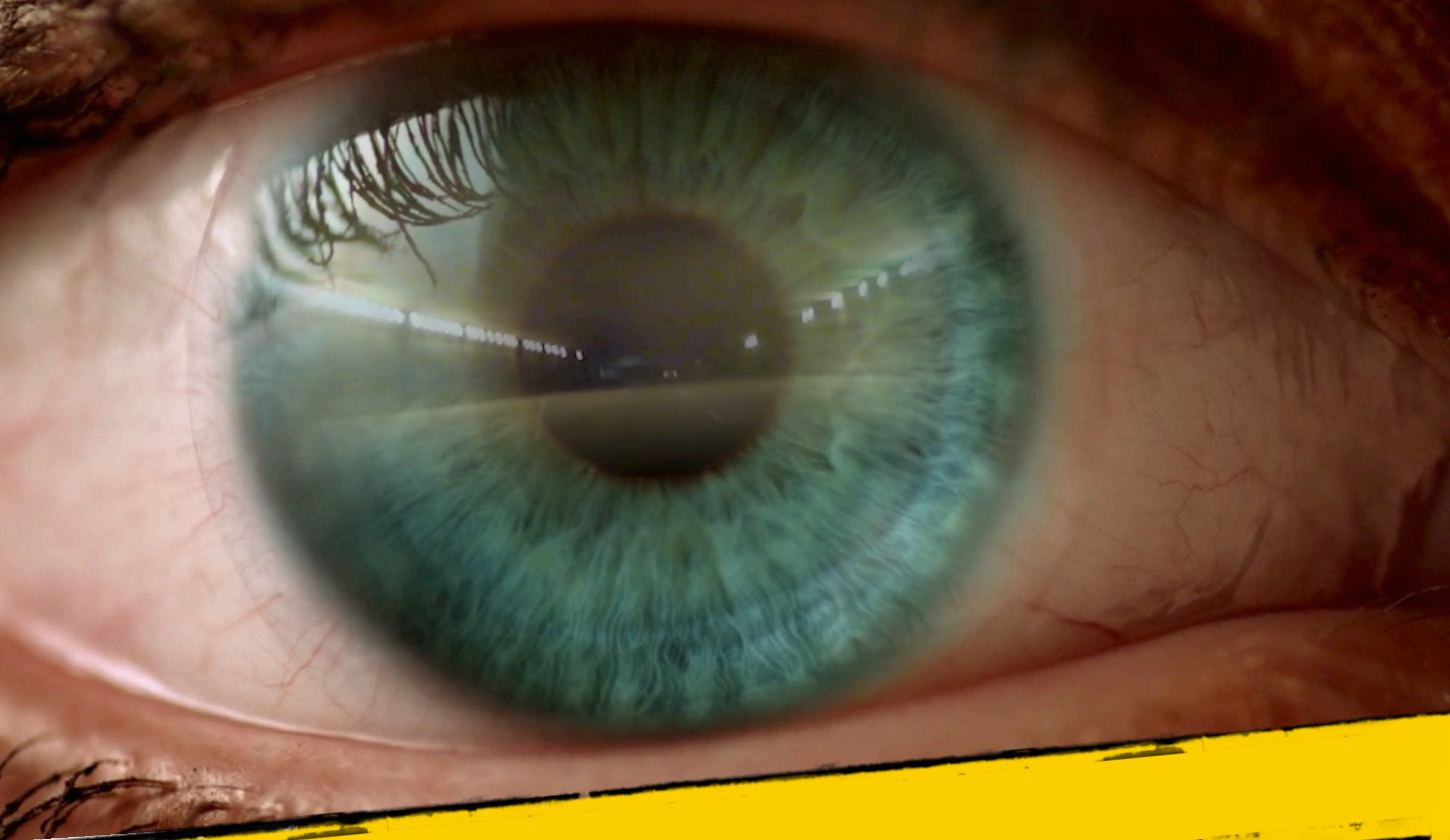
**THEN WE *WARP SPEED* IN ONE EPIC SHOT THROUGH KAREN'S EYE TO HER BRAIN AND NEURONS WHERE WE SLOW DOWN FOR TEXT — *ANXIETY 100%*— THEN WE PICK UP SPEED AGAIN AND WARP THROUGH HER BODY TO HER HEART PUMPING. *AN ECG MONITOR FLICKERS ON — 120 BPM.***

**WE *WARP AGAIN* THROUGH HER BODY TO VEINS PUMPING. *BLOOD PRESSURE HIGH!* THEN WE FLY OUT THROUGH HER SKIN WHERE HAIRS STAND ON END. "*FIGHT OR FLIGHT MODE: ACTIVATED.*" WE ZOOM OUT OF MICROSCOPIC VISION BACK TO A NORMAL POV, STILL IN SLOW-MO BENEATH KAREN'S DRY ARMPIT.**

**WE'RE IN A LOW ANGLE MCU UNDER KAREN'S ARM — *PERSPIRATION FORECAST? DRY!* A REXONA CHECK MARK FLICKERS ON UNDER HER ARM.**

**WE RAMP BACK TO NORMAL SPEED AND SPARKS FLY AS THE TAXI BOTTOMS OUT ON THE ROAD. KAREN IS SPLASHED WITH A SMATTERING OF THE CABBIE'S BREAKFAST. ANNOYED, SHE DABS THE FOOD OFF HER FOREHEAD —**







**VO: FOR THOSE REALLY, REALLY, REALLY TESTING DAYS. YOU NEED REXONA CLINICAL, CLINICALLY TESTED TO BE 3X STRONGER**

**WE CUT BACK TO THE APARTMENT, KAREN IS APPLYING REXONA CLINICAL. FINALLY WE'VE ARRIVED. KAREN WALKS AWAY FROM THE CAB LOOKING SWEAT FREE.**

**WE SEE THE CAB HAS SPLIT IN TWO. THE DRIVER PART OF THE CAB IS SAT FURTHER DOWN THE ROAD.**

**WE CUT TO THE PACK SHOT END DEVICE.  
REXONA. IT WON'T LET YOU DOWN.**

**WE HAVE A NICE SHOT OF KAREN, IN A NICE MODERN BATHROOM GETTING READY FOR THE DAY — THESE SHOTS ARE CLEANER AND HAVE A WARMER, MORE RELAXED COLOR PALETTE— A FAR CRY FROM THE VISUAL CHAOS WE JUST LEFT IN THE CAB.**

**THIS IS KAREN'S SAFE PLACE.**

**CLOSE ON A HERO SHOT OF KAREN APPLYING THE DEODORANT— OUR NEON GRAPHICS EMPHASIZE THE "3X STRONGER" FEATURE. SHE PUTS THE DEODORANT BACK ON THE SHELF AND WE CUT BACK TO—**

**THE CAB, PULLING UP OUTSIDE AN OFFICE BUILDING. KAREN GETS OUT LOOKING SWEAT FREE (BUT WITH SOME BURRITO RESIDUE ON HER BLAZER). THE FRONT OF THE CAB CATCHES FIRE AS THE DRIVER PULLS AWAY.**

**WE GET AN EPIC HERO SHOT OF KAREN WALKING TOWARD THE BUILDING. IN THE BACKGROUND WE SEE THE CAB SWERVE TO THE SIDE OF THE ROAD AND CRASH. CAUSING A HUGE EXPLOSION. THE CABBIE RUNS OUT, POLICE SWARM. A FIRETRUCK PROBABLY PULLS UP. CITIZENS RUN AROUND PANICKED. OUR CABBIE SHRUGS. THIS KIND OF CALAMITY FOLLOWS HER EVERYWHERE. SHE'S NONPLUSSED.**

**KAREN, OBLIVIOUS TO THE CHAOS BEHIND HER, WALKS IN SLOW MOTION IN FRONT OF THE EXPLOSION— HAPPY AND SMELLING GREAT THANKS TO REXONA!**



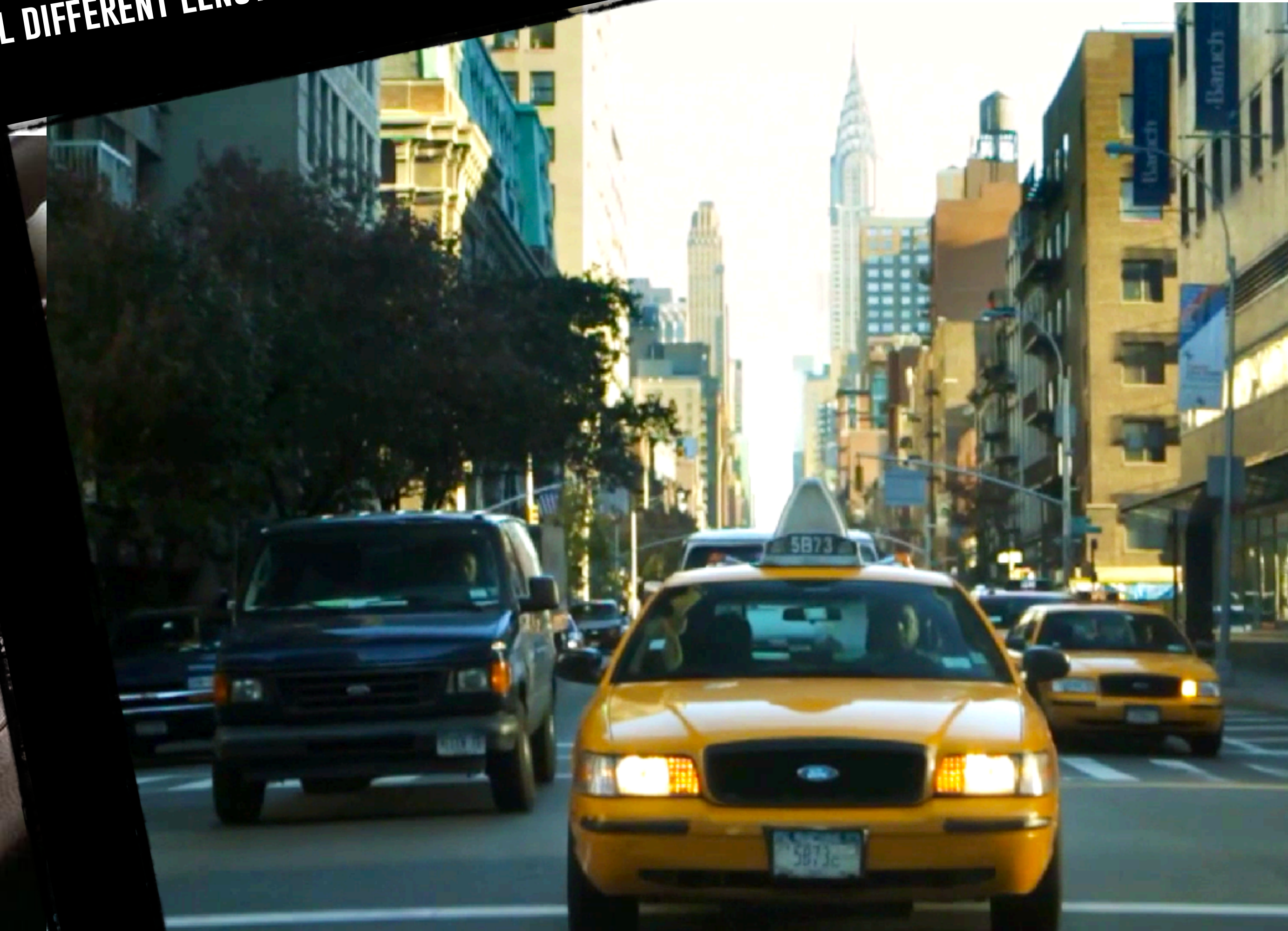


# NOTE!

I DELIBERATELY WROTE IN MORE SCENARIOS THAN WOULD FIT IN ONE COMMERCIAL.

SINCE WE WANT TO MAKE TWO VERSIONS— ONE WITH A WOMAN AND ONE WITH A MAN — I THINK WE CAN PICK THE SCENARIOS THAT WE LIKE THE BEST TO MIX UP THE TWO FILMS SO THEY FEEL SIMILAR, BUT ARE UNIQUE AND CAN STAND ALONE!

THIS ALSO GIVES US THE ABILITY TO CUT THE COMMERCIAL TO SEVERAL DIFFERENT LENGTHS, ENSURING ITS VIABILITY FOR SEVERAL DIFFERENT PLATFORMS IF NECESSARY.





# EXAMPLE SHOT LIST

## EXT KAREN'S APARTMENT

- WIDE-MCU BOOM DOWN AND PUSH IN ON KAREN RUNNING OUT OF APARTMENT TO THE SIDEWALK, HAILING A CAB
- CU DOLLY AROUND KAREN TURNING THE OPPOSITE WAY, LOOKING FOR A CAB
- WHIP PAN RIGHT, SEE NICE CAB PASS
- WHIP PAN LEFT, SEE ANOTHER NICE CAB PASS
- LOW, WIDE-ANGLE CU: TOTAL PIECE OF SHIT CAB STOPS RIGHT IN FRONT OF CAMERA

## INT/ EXT CAB

- SUPER WIDE ESTABLISHING, AERIAL SHOT OF CAB CAUGHT IN SEA OF TRAFFIC
- 3/4 M-CU OUT THE RIGHT SIDE OF THE CAB. PUSH IN ON CABBIE LEANING OUT THE WINDOW IN TRAFFIC YELLING AT PEOPLE

## INT/ EXT CAB (CONT.)

- MCU DEAD CENTER, KAREN TUGGING ON SEATBELT AND GETTING TEXT ALERTS
- CU CABBIE TAKING A GIANT BITE OF BURRITO
- XCU BURRITO SLOP LANDS NEXT TO A BOBBLE HEAD
- M PROFILE KAREN GAGS AND TRIES TO OPEN A WINDOW, BUT IT'S STUCK
- 2 SHOT FRONTAL, CABBIE IN FOREGROUND (SEE KAREN IN THE BACK). CABBIE CHUCKS GPS OUT THE WINDOW AND MAKES A WILD TURN WITH THE STEERING WHEEL
- XCU CD GOES IN SLOT
- XCU GEARS SHIFT
- XCU GPS IS RIPPED OFF DASH
- CU - WIDE TRACKING SHOT BEHIND THE CAB AS THE CRACKED GPS GOES FLYING OUT THE WINDOW PAST CAMERA. THE CAB PULLS AWAY FROM US, SWERVING MADLY AND PICKING UP SPEED.

## INT/ EXT CAB (CONT.)

- FRONTAL TRACKING TOWARD CAB RIGHT TO LEFT AS IT WHIPS BY US
- CU KAREN LOOKING CAR SICK
- DEAD FRONT THROUGH GLASS SEE CABBIE DRIVING LIKE MAD, (CRUELLA DE VILLE SHOT). WE SEE BLACK SMOKE COMING UP FROM AIR VENTS.
- CAMERA MOUNTED BEHIND WHEEL OF THE CAR HITTING SPEED BUMPS, SEE SPARKS FLYING. WOULD BE COOL IF WE SEE THE BUMPER STICKER "EAT MY DUST" HERE.
- PROFILE KAREN HOLDING ON FOR DEAR LIFE - WE SEE LOCKS GOING UP AND DOWN
- LOW ANGLE CABBIE THROUGH STEERING WHEEL AS SHE MAKES A DRAMATIC TURN
- EPIC WIDE CAB HITTING THE FLOWER STAND GOING OVER THE CURB - PEDESTRIANS RUN FOR THEIR LIVES AND WE RAMP TO SLOW MOTION
- CU SLOW-MO OF DRIVER'S FACE AS THEY FLING THEIR BURRITO
- XCU SLOW-MO BURRITO AND COFFEE FLYING THROUGH THE AIR



## **INT/ EXT CAB (CONT.)**

- **CU SLOW-MO KAREN SEEING THE BURRITO AND REACHING UP FOR THE COAT HANGER-- FREEZE FRAME-- THEN PUSH IN TO HER EYE FOR VFX SHOT**
- **VFX SHOT: WARP THROUGH KAREN'S BODY. SEE BRAIN, HEART, AND BLOOD PRESSURE**
- **CU- M PULL OUT OF VFX SHOT TO SLOW MO UNDER KAREN'S ARM PIT AS SHE REACHES FOR COAT HANDLE (THINK INCEPTION). WE GET THE GREEN CHECK MARK!**
- **WIDE CAB HITTING THE GROUND AND LANDING HARD, SPARKS FLY. WE RAMP BACK TO NORMAL SPEED**
- **CU KAREN'S FACE SPATTERED WITH COFFEE AND BURRITO**

## **INT KAREN'S APARTMENT**

- **HERO SHOT REXONA CLINICAL ON THE SHELF**
- **M KAREN APPLYING DEODORANT IN HER APARTMENT**

## **EXT OFFICE BUILDING**

- **MCU KAREN GETS OUT OF THE CAB**
- **WIDE KAREN WALKS IN THE FOREGROUND IN SLOW MO AS THE CAB BLOWS UP AND WE HAVE CHAOS IN THE BACKGROUND**





# THE CAST





# OUR HEROES!

BOTH KAREN AND PETER FILL OUR “EVERYMAN” ROLE. THEY’RE ATTRACTIVE AND SHOULD FEEL LIKE CITIZENS OF THE WORLD; LIKE THEIR BACKGROUND IS MADE UP OF MULTIPLE ETHNICITIES, CULTURES AND EXPERIENCES. I’M THINKING OF ACTRESSES LIKE ZAZIE BEETZ, RASHIDA JONES, ADRIA ARJONA, AND TESSA THOMPSON; ACTORS LIKE JOHN MULANEY, STEVEN YUEN, HENRY GOLDING, JUSTIN LONG, OR EVEN A YOUNG WILL SMITH!

IT’S VERY IMPORTANT THEY HAVE A “SMILEY FACE” AND A GOOD-NATURED ENERGY THAT MAKES THEM IMMEDIATELY LIKABLE. WE WANT TO BE THEM, BUT THEY DON’T SEEM LIKE THEY LEAD AN UNATTAINABLE LIFE FOR US. WE WANT TO GET THE FEELING THAT THEY WOULDN’T ROCK THE BOAT AND THEY DON’T LIKE CAUSING A SCENE... OTHERWISE THEY WOULD TELL OUR DEAR CABBIE TO GO TO HELL. *BUT*, WITH THAT SAID, THEY AREN’T A PUSHOVER EITHER. THIS IS WHO YOU WOULD WANT TO BE YOUR OFFICE FRIEND, THE GUY/ GAL YOU HANG WITH AT THE WATER COOLER. THEY HAVE A COOL VIBE, BUT FEEL PROFESSIONAL TOO.

THEY ALSO ABSOLUTELY MUST HAVE GOOD COMIC TIMING. THEY PLAY THE STRAIGHT MAN, BUT THEY HAVE TO KNOW HOW TO REACT TO THE CABBIE TO BRING OUT THE HUMOR IN OUR CAB RIDE FROM HELL. THIS IS THE PERSON WHO MAKES IT LAND.





# THE CABBIE!

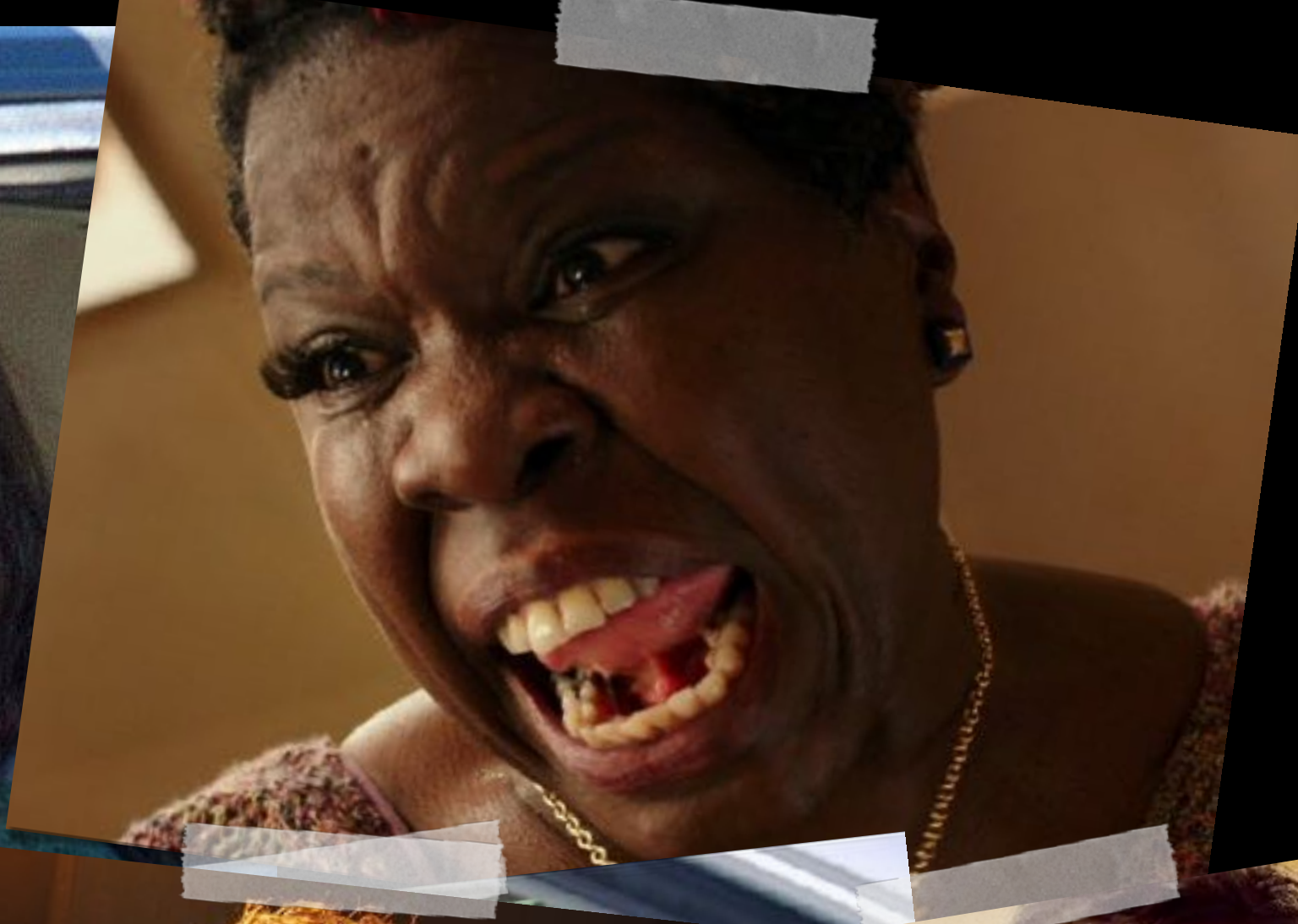
OUR DRIVER IS A WORLD-CLASS WACK JOB. THIS IS YOUR WORST ENEMY WITH A YELLOW CAR. EVERYTHING ABOUT THEM SCREAMS "PUNCH ME IN THE FACE." THE ENTIRE SPOT RIDES ON THIS CHARACTER AND HAVING A WINNING COMEDIC PERFORMANCE. IT IS ABSOLUTELY ESSENTIAL WE GET SOMEONE WHO CAN LEAVE THEIR MARK ON THE CHARACTER.

THEIR CAB IS IT'S OWN INSANE PLANET, AND THEY ARE ITS SUPREME RULER.

WHEN CASTING THE ROLE, WE NEED SOMEONE WHO EXCELS AT PHYSICAL COMEDY AND WHO CAN CREATE A CHARACTER IN A VERY SHORT AMOUNT OF TIME. THEY'RE ABLE TO GIVE OFF AN ENTIRE PERSONALITY FROM THE MOMENT THEY POP UP ON SCREEN. THIS IS AN INSANE NARCISSIST WITH PALPABLE ANGER ISSUES WHO IS COMPLETELY OBLIVIOUS TO THE SOCIAL NORMS OF THE REST OF SOCIETY. AN ODDBALL. AN ECCENTRIC.

I'M THINKING OF PEOPLE LIKE MELISSA MCCARTHY, KATE MCKINNON, LESLIE JONES, OR REBEL WILSON. EVEN THOUGH THE CHARACTER IS A WOMAN, PEOPLE LIKE JACK BLACK, ZACH GALIFIANAKIS, KEN JEONG, OR EVEN T.J. MILLER WOULD ALSO FIT NICELY. BASICALLY, WE WANT SOMEONE WHO COULD BE ON SNL.

IN SHORT, WE WANT A TRAIN WRECK OF A HUMAN. THEY'RE AWFUL, BUT WE CAN'T LOOK AWAY— A SELF-RIGHTEOUS SLOB, A DISASTER WITH AN INFLATED EGO. THEY CAN BE OVERWEIGHT, BUT DON'T HAVE TO BE. IT'S MOST IMPORTANT IS THAT THEY EXUDE AN ANNOYING DISTURBING CHARISMA.











# **STYLE & TONE**

**BRIGHT COLORS, BADASSERY, AND BRAZEN LADIES. IF REXONA MADE COMIC BOOK MOVIES ABOUT DEODORANT, THEY WOULD LOOK LIKE THIS SPOT. WE'RE GOING FOR OVER-THE-TOP, HIGH-OCTANE HUMOR WITH A LOT OF ADRENALINE. IT'S POPPY AND FUN, AND GETS THE POINT ACROSS... CLEARLY. THERE IS NOTHING SUBTLE ABOUT IT.**

**THIS NEW DEODORANT IS 3X AS STRONG, AND SO IS THIS COMMERCIAL. WE GRAB VIEWERS ATTENTION IMMEDIATELY AND BY THE END OF IT, THEY WILL BE SO WOUND UP THAT THEY'LL HAVE TO RUN OUT AND BUY SOME REXONA CLINICAL.**







# CINEMATOGRAPHY!

THERE NEEDS TO BE A VISUAL ENERGY RUNNING THROUGH THE ENTIRE SPOT. PUNCHY CAMERA MOVES, CRASH ZOOMS, WHIP PANS, STYLIZED ANGLES, ETC. WILL BRING US INTO THE CHAOS THAT IS THIS CAB RIDE FROM HELL.

EVERY DECISION IS ABOUT KINETIC ENERGY AND AUDIENCE ENGAGEMENT.

ADDING NOISY CHAOS TO THE IMAGES WHEN POSSIBLE IS A PLUS— THINGS LIKE SPLASHES, PARTICLE EXPLOSIONS, AND COLOR POPS. WHILE THE CAMERA MOVEMENT IS MESSY, THOUGH, THE IMAGES THEMSELVES ARE CLEAN AND POPPY— PUNCHING UP THE SATURATION ON BRIGHT COLORS, ESPECIALLY YELLOW.

THE NOISY COLOR OF THE CAB SHOULD STAND OUT AND SCREAM ON-SCREEN. KEEPING THE SHADOWS COOL WILL GIVE US SOME NICE COLOR CONTRAST AND REALLY MAKE THOSE MID-TONES POP!

I WANT THIS TO FEEL BLOCKBUSTER-ESQUE, LIKE A SUPERHERO MOVIE FOR DEODORANT. SHOOTING ON ANAMORPHICS WILL ADD TO THAT AESTHETIC. WE ALSO WANT TO MAKE SURE WE CHOOSE A CAMERA THAT HAS BOTH HIGH-SPEED CAPABILITIES AND CAN SHOOT AT A VERY HIGH RESOLUTION, ESPECIALLY FOR THE PART WHERE THE CAB GOES OVER THE CURB AND WE *RAMP SPEEDS* TO ZOOM INSIDE OUR PROTAGONIST REACHING FOR THE COAT HANDLE. ALSO, OCCASIONAL USE OF SLOW-MO WILL GIVE A SENSE OF DRAMA, LIKE AT THE END WHEN THE CAB EXPLODES.

CAMERAS THAT ARE BEST FOR THIS ARE THE RED, ALEXA, OR EVEN THE BLACKMAGIC. LET'S BE CUTTING EDGE AND MODERN.



# DESIGN!

LET'S CHANNEL OUR INNER ROY LICHENSTEIN OR ANDY WARHOL, BUT WITH WAY MORE EXPLOSIONS. THE DESIGN FEELS LIKE POP ART. WE HAVE LOUD BURSTS OF BRIGHT COLORS — ESPECIALLY VARIOUS HUES OF YELLOW TO MATCH THE CAB. IT GRABS VISUAL ATTENTION AND THE PROPS WE CHOOSE NEED TO HAVE A SENSE OF HUMOR TO THEM... THINK RUBBER DUCKIES, FURRY STEERING WHEELS, DICE HANGING FROM A REAR VIEW MIRROR, TRUCK NUTS, ETC. IT'S A BIT KITSCH, BUT IT'S A PART OF OUR WORLDBUILDING.

JUXTAPOSED AGAINST THE SLICK OUTSIDE WORLD IS THE DIMENSION INSIDE OUR CAB; EVERYTHING IS COVERED IN A LAYER OF DIRT AND GRIME. IT'S USED, IT'S BROKEN, AND IT'S DUSTY. DIRT IS OUR FRIEND. SO ARE STAINS. THINK THE OUTTAKES OF HBO'S TAXI CAB CONFESSIOAL - THE CABS THEY WERE TOO AFRAID TO USE FOR THEIR AFTER HOURS SERIES. NOTHING IN THE CAB SHOULD FEEL BRAND NEW, EVERYTHING SHOULD GIVE US THAT *ICK FACTOR* WE NEED TO PROPERLY STRESS OUT OUR GIRL KAREN.





# ***KAREN'S SAFE PLACE | THE APPLICATION SHOT***

LET'S SPEND SOME TIME TALKING ABOUT THE HERO SHOT— AKA THE PART OF THE SPOT WHERE KAREN APPLIES HER REXONA CLINICAL AND LOOKS SUAVE AND POWERFUL DOING IT. THE LOOK AND FEEL IN THIS SCENE NEEDS TO BE DIFFERENT FROM THE REST OF OUR FILM. THIS IS THE MOMENT THAT STANDS OUT AS CALM, CLEAN, AND COLLECTED. THIS IS WHERE KAREN FEELS IN THE MOST IN CONTROL BECAUSE THAT'S HOW REXONA MAKES YOU FEEL. IT'S IMPORTANT THAT WE MAKE IT CLEAR THAT REXONA CLINICAL GIVES KAREN HER SUPERPOWER AND ENABLES HER TO WITHSTAND WHATEVER STRESS THE DAY WILL CHUCK AT HER.

THE KEY TO DOING THAT IS IN OUR CINEMATOGRAPHY AND DESIGN. WE'LL USE SMOOTHER MOTION, LESS AGGRESSIVE COLORS, AND SOFTER LIGHTING TO MAKE IT STAND OUT THAT REXONA CLINICAL IS THE CALM SOLUTION WE ALL NEED FOR OUR CHAOTIC LIVES. WE CAN BOLSTER THIS WITH CALMER SOUND DESIGN, MAYBE EVEN THE LITERAL CHIRPING OF BIRDS, AND A LESS AGGRESSIVE EDIT, SO WE SIT WITH KAREN AS SHE ACHIEVES THE SERENITY SHE NEEDS, BEFORE TAKING ON THE DAY.





# EDITING & SOUND!

WE'RE GOING TO CREATE A LANDSCAPE FOR YOUR MIND.

I WANT TO DO A PRESSURE BUILD— SLOWLY INCREASING THE STRESS TOWARD KAREN'S BOILING POINT. WE START OUT SLOW, AND AS THE RIDE GETS CRAZIER, THE CUTTING CUTS FASTER! WE CAN ALSO PLAY WITH SPEED RAMPS TO ADD HUMOR AND A SENSE OF SPECTACLE TO WHAT'S HAPPENING ON SCREEN.

OUR SOUND HELPS US TRACK HER MOOD AND BLOOD PRESSURE. RISERS OR EVEN A TEA-KETTLE BOILING LOW IN THE MIX WILL GET US INSIDE KAREN'S HEAD AND CONVEY HER STRESS TO THE AUDIENCE. AUGMENTING THE GRATING SOUNDS OF THINGS LIKE KAREN'S PHONE RINGING, TEXT MESSAGE NOTIFICATIONS, THE CABBIE CHEWING THE BURRITO, RADIO NOISE, METAL GRINDING, ETC. WILL ADD TO THE ANXIETY.



## VFX!

IT SHOULD LOOK REAL, EVEN IF WE'RE DOING IT IN POST. I WANT TO TAKE THE APPROACH WHERE WE USE VFX TO SUPPLEMENT WHAT WE SHOOT ON SET. IDEALLY WE GET AS MUCH PRACTICALLY AS POSSIBLE, BUT THEN SUPPLEMENT IN POST. THIS TECHNIQUE WILL PROBABLY BE USED MOST EFFECTIVELY AT THE PART WHEN THE TAXI FLIES THROUGH THE AIR AND KAREN GRABS FOR THE COAT HANDLE AND AT THE END WHEN THE TAXI BLOWS UP. HAVING THE CAB HIT THINGS AND THROWING IN MORE VISUAL NOISE IN POST— DIRT AND SMOKE FLYING UP, PARTICLES IN THE AIR, ETC. — WILL SERVE US WELL.

WE CAN USE THESE NATURAL ELEMENTS AS WIPES FOR THE CAMERA, SO WE GET THE ILLUSION OF HIGH-BUDGET, DANGEROUS STUNTS WITHOUT HAVING TO DO THEM (OR PAY FOR THEM).

ALSO, INTEGRATING OVERLAYS OF TEXT AND GRAPHICAL ELEMENTS CAN HELP US ADD TO KAREN'S STRESS AND TERRIBLE DAY. THINGS LIKE SHOWING HER TEXT MESSAGES AND STRESS LEVEL WITH GRAPHICS WILL QUICKLY CONVEY HER STRESS LEVEL TO THE VIEWER. STYLISTICALLY, I SEE THESE SIMILARLY TO HOW SHOWS LIKE *SHERLOCK* AND *HOUSE OF CARDS* DID THIS, BUT IN MORE OF A NEON OR HOLOGRAM STYLE TO MAKE IT FEEL MODERN AND COOL.

FINALLY, OBVIOUSLY THE ENTIRE "ZOOM THROUGH KAREN'S BODY" WILL HAVE TO BE DONE WITH 3D ANIMATION. I SEE THIS AS BEING ONE FLUID SHOT AND MORE "STYLIZED" FEELING MORE LIKE A NEON NOIR VIDEO GAME THAN THE ACTUAL HUMAN BODY.

AGAIN, THIS WILL SAVE US TIME AND MONEY IN THE EDIT.

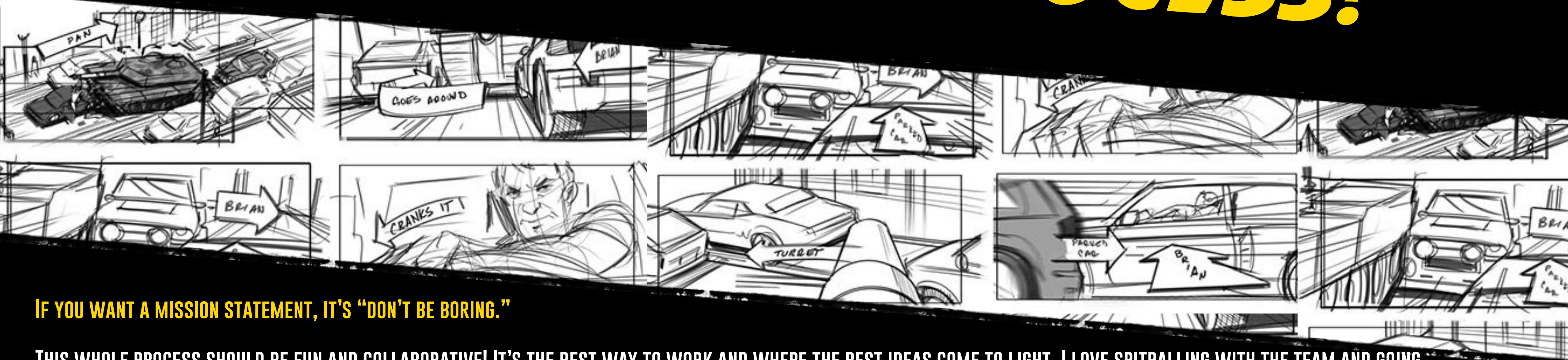








# DIRECTOR'S PROCESS!



**IF YOU WANT A MISSION STATEMENT, IT'S "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 SPITBALLING WITH THE TEAM AND GOING BACK AND FORTH ON ELEMENTS TO PUSH THE SCRIPT TO BE AS AWESOME AS POSSIBLE. WITH THAT IN MIND, I AM OBSESSED WITH PRE-PLANNING. I'M ONE OF THOSE DIRECTORS WHO LIVES FOR PRE-PRODUCTION — STORYBOARDING IS MY BEST FRIEND. I LOVE MAPPING OUT EVERY FRAME AHEAD OF TIME AND GOING BACK AND FORTH WITH THE CLIENT TO JAM ON IDEAS SO WHEN WE GET TO SET, WE ALREADY KNOW WHAT THE FINAL PRODUCT IS GOING TO LOOK LIKE. ANIMATICS, MOOD BOARDS, AND REFERENCES PHOTOS PLAY A BIG PART. REHEARSING WHEN POSSIBLE IS GREAT!**

**ON THE SCOUT, I LIKE TO GO THROUGH EVERY SHOT WITH THE DEPARTMENT HEADS AND "PRE-SHOOT" THE MOVIE ON A DSLR SO THAT WE CAN CLARIFY ANY QUESTIONS AHEAD OF TIME AND TOGETHER SEE HOW WE CAN MAKE IT BETTER. THAT WAY, WHEN WE ARE EXECUTING ON THE DAY, WE ALREADY KNOW WHAT WE ARE DOING AND WE CAN BE VERY EFFICIENT.**

**NO ONE IS SURPRISED WHEN THEY VIEW THE FINAL CUT AND EVERYONE IS EXCITED BY THE DAILIES.**

**ADDITIONALLY, I HAVE A VERY STRONG BACKGROUND IN POST-PRODUCTION AND HAVE EDITED MOST OF MY OWN WORK. I SHOOT FOR THE EDIT. THINKING AHEAD ABOUT HOW THIS WILL CUT AND HOW THE VFX WILL FACTOR IN WILL HELP US GREATLY WHEN WE GET TO PUTTING IT ALL TOGETHER. I EVEN LIKE TO EDIT THE STORYBOARDS TOGETHER AHEAD OF TIME SO WE HAVE AN IDEA ABOUT TIMING AND CAN ADJUST THE SHOTS ACCORDINGLY BEFORE WE SHOOT.**





# THANK YOU!

I MEAN WHAT I SAID AT THE TOP, I REALLY APPRECIATE THE OPPORTUNITY TO PITCH ON SUCH A FUN AND EXCITING COMMERCIAL. IT'S A BLAST! THIS IS ONE OF THOSE IDEAS THAT I WOULD BE JEALOUS WATCHING IF IT WASN'T SHOT BY ME. THIS SCRIPT COMBINES EVERYTHING I LOVE IN A PROJECT — THE SENSE OF HUMOR AND OVER-THE-TOP STYLE ARE WHAT I LIVE FOR CREATIVELY.

I WOULD ABSOLUTELY LOVE TO COLLABORATE WITH YOU ON PUSHING THIS TO THE NEXT LEVEL, TO GET IT TO THE POINT WHERE PEOPLE ARE SHARING IT ON SOCIAL MEDIA BECAUSE IT'S SUCH A BADASS SHOWCASE OF A GREAT PRODUCT. I REALLY ENJOYED TALKING TO THE TEAM ON OUR CALL, AND WHILE WE WERE JUST SPITBALLING, I FELT LIKE WE WERE A PERFECT MATCH IN BOTH TASTE AND PERSONALITY. I WANT THE OPPORTUNITY TO WORK TOGETHER. I WANT TO NAIL THIS BOTH FOR REXONA AND FOR MY REEL, BECAUSE THIS IS THE DEFINITION OF "MY KINDA SHIT."

I'M LOOKING FORWARD TO YOUR THOUGHTS AND CAN'T WAIT TO MAKE THIS 3X MORE EPIC THAN EVERY OTHER DEODORANT COMMERCIAL... IT IS FOR REXONA CLINICAL AFTER ALL.

THANK YOU!

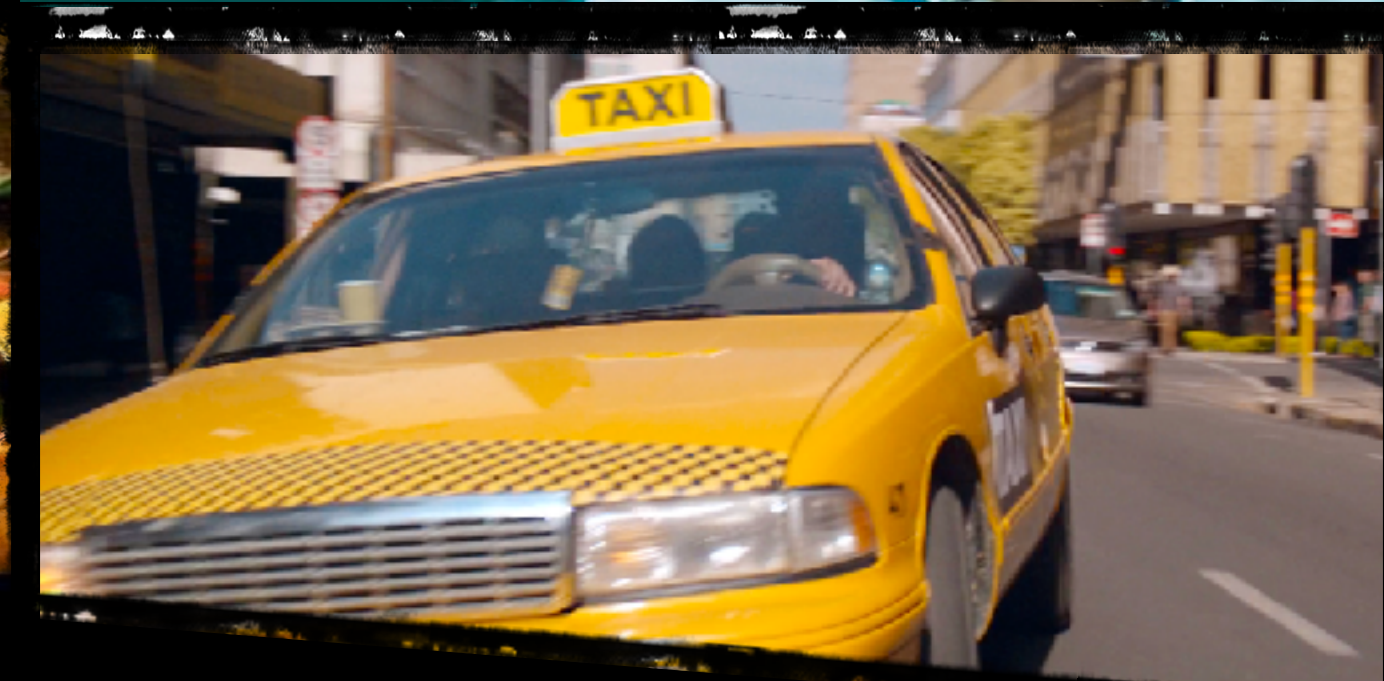
-CASSIE



**THAT'S SOME  
KICKASS DEODARANT!**







# THE END

