



SCALP IS SKIN & HAIR MODEL
DIRECTOR NICK VECCHI

SCALP IS SKIN / HAIR MODEL

These 2 films Scalp is Skin and Model have to have look and feel that is consistent. They are a compliment each other. They have to offer reassurance, warmth and credibility from a scientific perspective, all while remaining approachable, intriguing, enticing and staying with the same visual Beauty Codes (DNA).

This film is to express the the credible science as well as the authentic confidence Head and Shoulders can give its users. It is a film that will introduce the all new H&S Tri-action Formula. It will integrate the H&S Dermatologist Dr. Lefkowitz to express the seriousness in which this new H&S Tri-action Formula is being taken. Dr. Lefkowitz having scientific experience in the dermitological industry has also the ability to express why H&S works better. She also understands what it means to feel good in ones skin and hair. Dr. Lefkowitz will bring these ingredients to the film all while making it entertaining and informative for the viewer.

Dr. Lefkowitz is not only a dermatologist she is also a human being and her performance will express the warmth and care she brings to her patients and job.

The crux of these films are to express the details that will give it a heightened sense of reality. A feel good factor that viewers will naturally buy into. It also expresses through Dr. Lefkowitz that people can enjoy good feeling scalp and hair. Central to this film is "New H&S Tri-action Formula". We will tell the story of our main protagonist expressing her scientific "fulfilment". It is very clear from the script that it falls into a classical 3 part storytelling arc.

SCALP IS SKIN / HAIR MODEL

- 1 Introduction of our main character expressing her scientific opinion on H&S Tri-action Formula.
- 2 The expression of the New H&S Tri-action Formula through the dermatological Research and Demo sequence.
- 3 The resolution of our main character expressing her belief in the efficacy of H&S Tri-action Formula leaving skin cared for and hair silky. She is scientific proof of the fulfillment New H&S Shampoo can bring to all people's lives.

There is a classic “cause” and “effect” logic in these films.

Dr. Lefkowicz expresses that H&S Tri-action Formula brings a further step in the fight against dandruff. She introduces the viewer to her scientific opinion that the new H&S Tri-action Formula doesn't only remove dandruff from the surface but also the hair follicle. I want to create powerful visual films based on the magic of pure story elements – carried into a world of performance by Dr. Lefkowicz.

Scalp Is Skin's aim is to emphasise that the scalp, is skin and Dr. Lefkowicz confirms that message in the film.

Hair Model is to convey clearly the message that H&S cleans deeper into the follicles and therefore is a superior product.

LIGHT / LOCATON

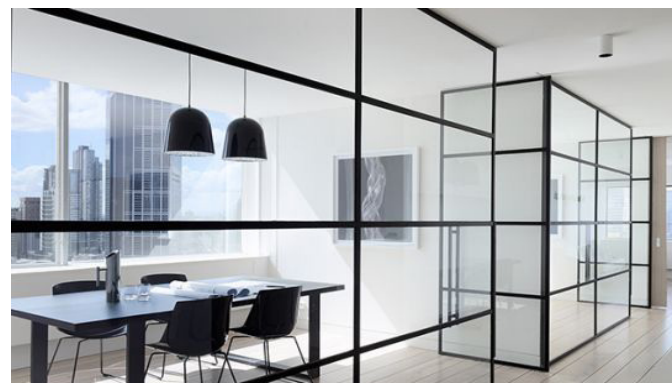
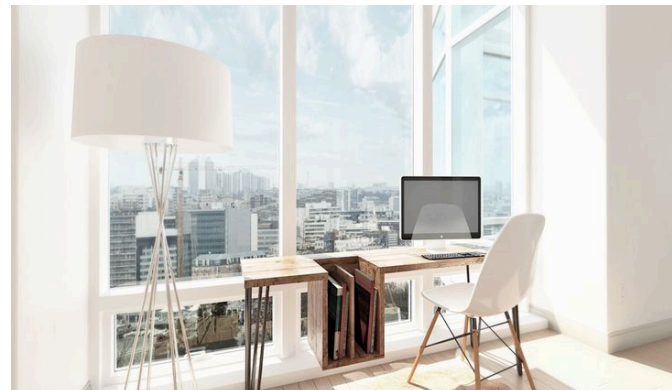
The Office for these films is bathed in daylight that comes through the visible large windows. The presence of windows and the fact that the time of day for when the film is set (afternoon) will have a natural impact on the the light as its presence is felt as it lights up Dr. Lefkowicz office. This will make the office quite luminous and lift the odd touch of colour ever so subtly. It has to feel like a believable office space rather than a studio of advertising land. Although we do not see clear details in focus behind the foreground action, we convey the sense of space, contemporary design and the brightness of the light pouring in through the large windows.

As this film is a beauty film it will still be essential to keep this in mind for how the office is lit. The aim will be for it to seem as natural as possible. It will be a balancing act between keeping the beauty aspects of the light sources in line with making the location look believable and filmic.

The light technically will have to have a level of backlight to it. (This does not mean flare). It will provide a non direction beauty light texture. Please see Cinematography especially bottom left picture that comes from my Samsung film.

The light for the glass model and Dr. Lefkowicz's finger (we might have to use a hand model) will have to be beauty light all while being believable that Dr. Lefkowicz is in her office.

The light for the hair sequences could be more beauty based as there will want to emphasise the look and texture of the protagonists hair and skin/scalp.



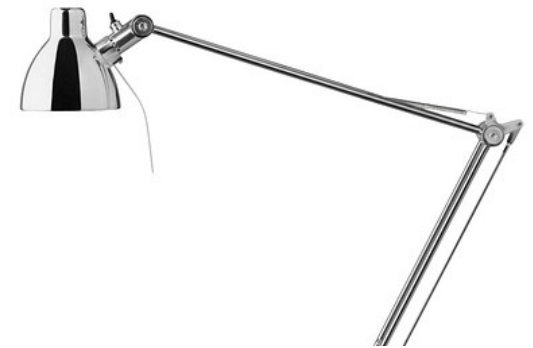
SETTING

FILM H&S / DIRECTOR NICK VECCHI

ART DIRECTION / OFFICE

The office space has to feel lived/worked in. The viewers have to feel they are part of the real world. We are not in office rooms design for design sake. This is an office that fulfills Dr. Lefkowicz's needs on a daily basis. Dr. Lefkowicz will have to feel comfortable in it as if it were her own.

To achieve this we will have elements that express her character and taste. This could be a plant, a magnet board with photographs, framed photographs, a child's drawing if she is a parent. These are not to be statements but just touches of her humanity. Please see references.



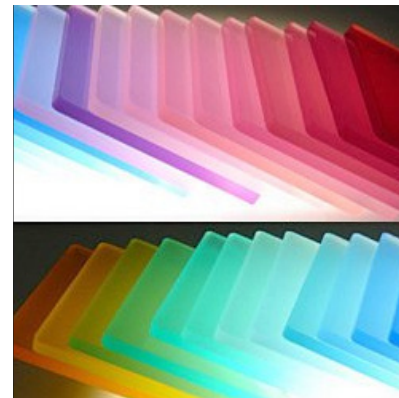
ART DIRECTION / OFFICE

FILM H&S / DIRECTOR NICK VECCHI



ART DIRECTION / OFFICE

FILM H&S / DIRECTOR NICK VECCHI



MODEL MATERIAL / TEXTURE

CASTING

I am including the Female/Male types I believe would work well in this film. These are purely references and completely open to discussion.

These H&S films have 4 protagonists.

Scalp Skin: 1 x Caucasian Female, 1x Caucasian Male

Model: 1 x Caucasian Female, 1x Caucasian Male (Same as Scalp Skin film)
1 x Pan Asian Female, 1 x Pan Asian Male

They are all to fulfil the physical criteria of the film, but of prime importance is that they all bring the same quality of performance.

CASTING / PERFORMANCE

In the casting of our protagonists we are going to demand that they perform as if they were in a feature film. They will have to be able to perform very well as wearing a mask will take away their ability to express their part. They will therefore have to be very good at using all the acting knowledge they have to play their parts.

The film format will not allow us to develop the artists' personality, however she should emanate a natural drive, that of a good modern personality and certainly very at ease with themselves.

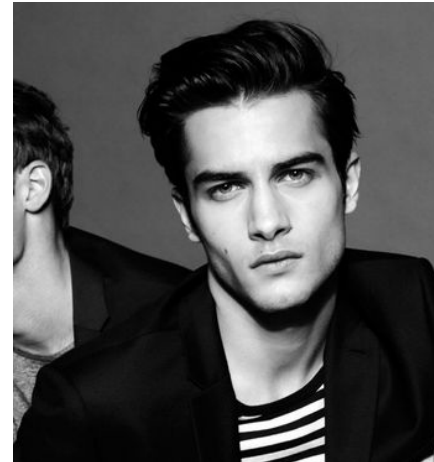
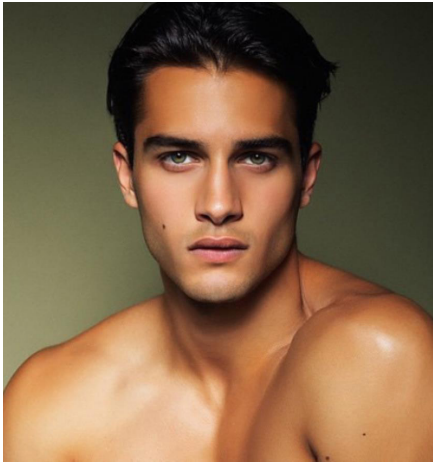
The key to the film will be their performances, and our artists must be cast with acting ability in mind – not simply looks. I really want to achieve a natural performance – I am confident that we can find a subtlety of performance that will give a special edge to the film.

Our protagonists represent people who take pride in their well-being but are not vain and importantly have a sense of adventure and humour. It is also very important that our protagonists can let their hair down and relax for the film. We really have to believe that this is their personality.



CAUCASIAN FEMALE

FILM H&S / DIRECTOR NICK VECCHI



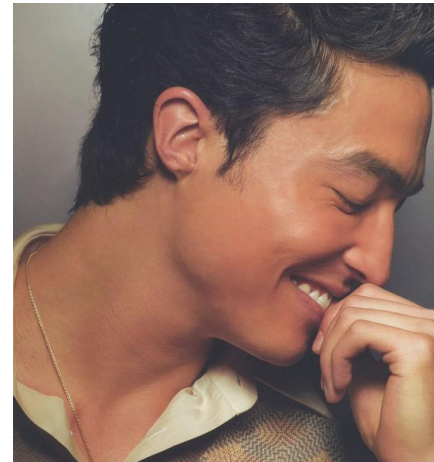
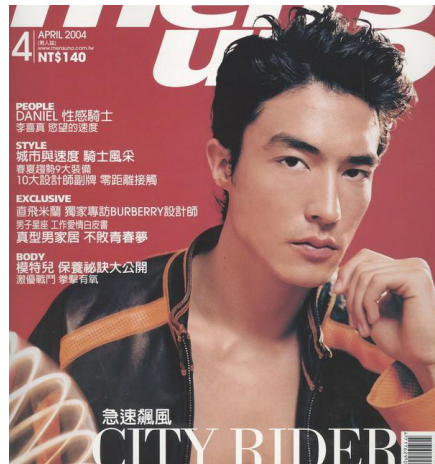
CAUCASIAN MALE

FILM H&S / DIRECTOR NICK VECCHI



PAN-ASIAN FEMALE

FILM H&S / DIRECTOR NICK VECCHI



PAN-ASIAN MALE

FILM H&S / DIRECTOR NICK VECCHI

HAIR

For this film it will be of prime importance to show the hair at its best. The hair is a hero element of the film so it is with this in mind that I would like to give it the best of a high speed approach. I also think that in today's world of visual sophistication it is our job to push the elements to entice the viewer always more.

High speed can fall into being hypnotic but sometimes not getting to the point fast enough. I would like to really try and cover the hair shots extensively.

Female / Male 360 Difference

This is to be able to differentiate the female and male 360 sequence.

Extensive coverage will give us the freedom in the Edit/Post to increase this moment of extreme beauty and suspended animation in a 360 approach.

Because the actress will have long hair we will have a more traditional movement around her, giving her the time to express its length.

The male actor who will have a lot shorter hair will be covered in a more “aggressive” camera movement.

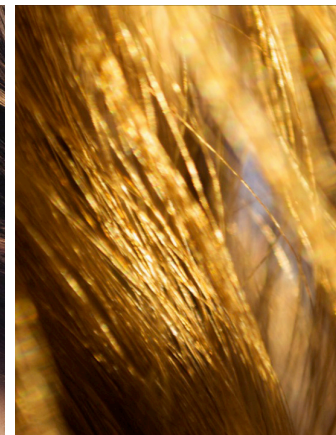
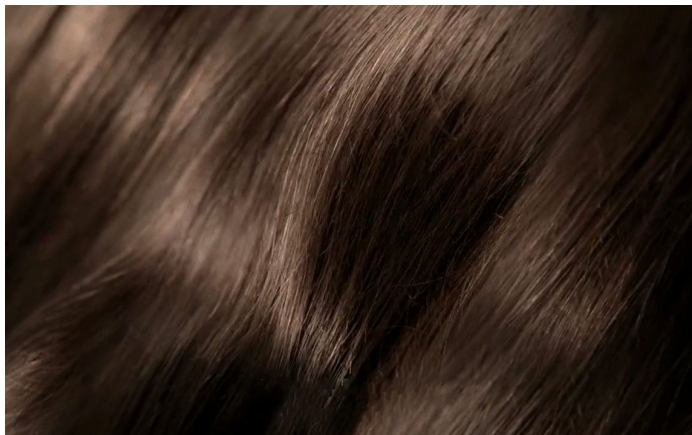
With different shots at different speeds we can time ramp but also give different angles to edit and visual grammar, trying to build the male hair shot to a culmination 360. This approach should give us the most flexibility in the Edit/Post also.

Please see the Adidas film of Naomi Van As and Christopher Zeller provided. Both were shot with a BOLT but the edit is far more aggressive for Naomi Van As than the Adidas film of Christopher Zeller.



HAIR

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HAIR TEXTURE

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LIGHT ELEMENTS FOR HAIR

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DR.LEFKOICZ / HAIR

Dr. Lefkowitz during the the films will have styled clean and confident look. At this moment in time I have referenced the hair from the 2014 Gucci Campaign for Dr. Lefkowitz's hair style. I have to admit hers looks already very similar. It is with this style of hair I imagine we will be shooting the film.



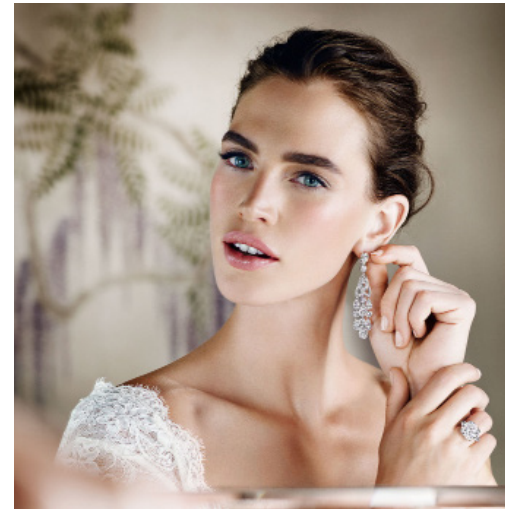
DR. LEFKOICZ HAIR STYLE

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HANDS

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MAKE-UP

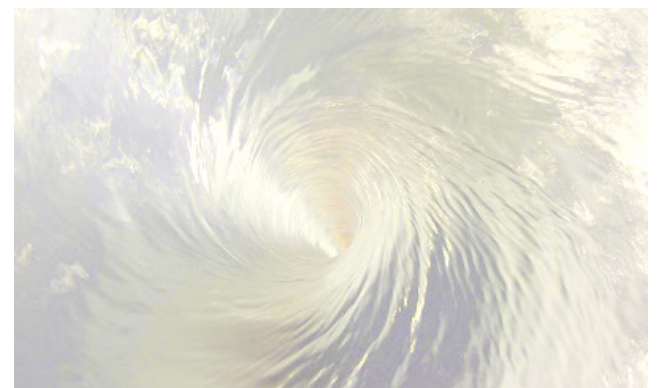
FILM H&S / DIRECTOR NICK VECCHI

LIQUIDS

When it comes to shooting the liquid, we want to have it looking as realistic as we can. It will of course be exquisitely lit and perfectly framed, so that I pick out every intricate detail as it falls on our protagonists hair.

It will be essential to make this important sequence of the film not just beautiful but epic. It has to elevate the spectator from seeing something captured in a scientific way to perceiving it as a pure moment of beauty. There has to be a sense of inspiration as the liquid flows over the hair.

I would stress that most of the liquid footage on my reel is shot in camera. Very little is enhanced in post; I like to film elements for real if they are to be post produced. Take my film for Redds as an example; there is very little post production – what you see is what was shot on the day. Post was used to enhance the film not create it. So I have no problem shooting this kind of material, and with this project I will ensure that our lighting conveys that authentic look that we are after: enhanced reality under close observation.



LIQUIDS / TEXTURE

FILM H&S / DIRECTOR NICK VECCHI

STYLING

The styling will have to have a contemporary feel. The actors will be dressed in a style that is cool but not fashion. People want to be them not watch them like on a catwalk. We need to have a style of proximity.

As the live action (Office) part of the film is very neutral in colour, I have also stayed very much in line with that approach. I don't want the styling to detract. I have added some accessories that Dr. Lefkowicz might want to add to her outfit which are inline with the H&S colour pallet. This is just a suggestion and to be taken further with the stylist and production team.



STYLING / DR.LEFKOICZ

FILM H&S / DIRECTOR NICK VECCHI.



LAB COAT / DR.LEFKOICZ

FILM H&S / DIRECTOR NICK VECCHI



ACCESSORIES / DR.LEFKOICZ

FILM H&S / DIRECTOR NICK VECCHI



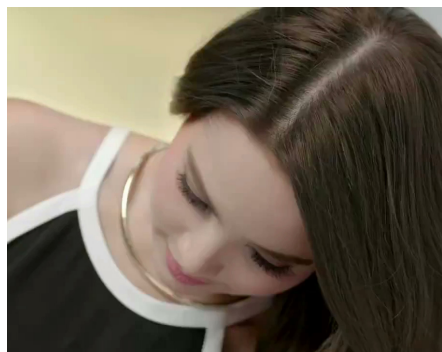
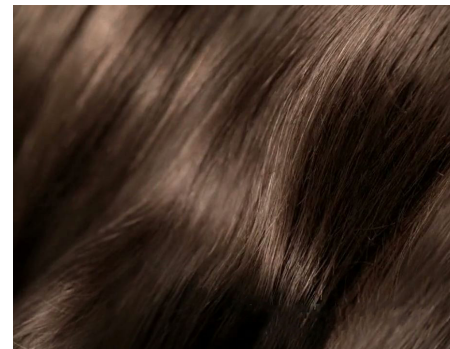
STYLING / FEMALE

FILM H&S / NICK VECCHI.



STYLING / MALE

FILM H&S / NICK VECCHI.



CINEMATOGRAPHY

FILM H&S / DIRECTOR NICK VECCHI

CINEMATOGRAPHY

The photography in this film will be essential. This film will live or die according to how it is shot. It will require a mix of traditional speed and high speed. There should also be scope for putting cameras at challenging angles to enable the expression of the actors. It should also have a looseness all while having discipline to capture amazing shots of hair.

Different frame rates, as well as different tricks will have to be used to express the full scope of the hair. The different sets will all have their own approach to the way they are lit. This will be done in the aim to increase the story telling.

EDIT

In the edit it is important to have a lot of variety in terms of shots when creating a dynamic musical/visual sequence. These commercials must allow enough time for the key shots to reveal their beauty and emotion, so the pace of the edit will vary throughout to build moments of extreme activity to moments of relative calm.

SOUND

The sound is a crucial element to the spot. It is to have epic uplifting proportions as if we were watching a feature film at the cinema. It has to be cinematographic enhancing the scale of the visuals. Music reference provided. I have had a very good experience with <http://www.bangworld.com/> one of the references is composed by them. The references proposed are a starting point and completely open to discussion.

CGI

There are certain parts of these films Scalp Is Skin and Model that will have to be produced in CGI. It is very important that the CGI is executed to the level of the live action. There has to be a natural harmony between the two. That is why I try to always shoot as much in camera as possible to provide the post house with the best references or elements possible.

I would like to shoot light elements to use on the hair for the Scalp Is Skin film. It should be a good element for the post house but also add to the organic quality of the sequence. Please see references.

It will be important for the post house to be properly briefed in terms of texture and light refraction for the film Model. I would like there to be a congruence between the “model” Dr.Lefkowiczefkowicz uses in the film Scalp Is Skin and the CGI animation that takes place in the film Model.

The reference provided looks very much like a live action shot. It is as if the camera glides over the surface of the Yoghurt winding between the cherry stems as they fall as well as them falling right after the camera has passed.

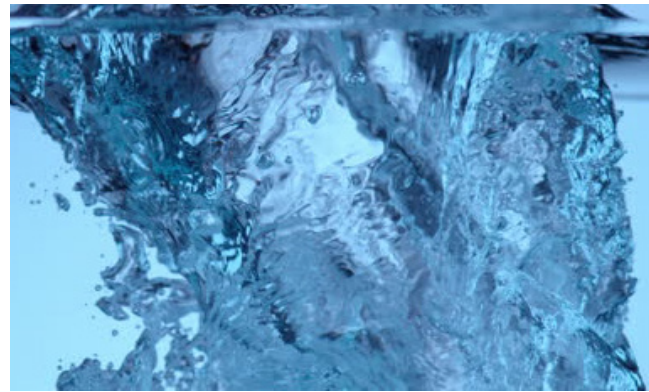
This gives an enormous sense of depth and reality. It all feels very “organic” and natural. These are key influences for our CGI sequence. To fulfil these sequences we will have to work in the X,Y and Z planes in CGI.

It would be nice to see the camera glide around the hair follicles. It would also be nice for a hair follicle to lift up as the “camera” would brush over it. If this is considered too aggressive. The “camera” could move as if the viewer has come through the hair follicle.

To increase the organic feel of the CGI section I would suggest filming droplets falling, droplets impacting the surface of calm liquid creating a splash. I would also suggest to shoot elements side on in a tank to show them penetrating the liquid. These elements filmed would help the post house. It is a lot easier to shoot liquid than generate it in 3D. If it is shot it also looks a lot more organic.

All of these suggestions will have to be discussed in detail with the post house.

Please see references for splashes and plumes for the comparison part of the film. (CGI ELEMENTS)



CGI ELEMENTS

FILM H&S / DIRECTOR NICK VECCHI

SHOTLIST / SKIN IS SCALP

- 1 We track left to right revealing from behind the Actress/Actor Dr. L hands on a mirror on a stand looking at her patient.
Dr.Lefkowiczefkowicz : Its easy to forget that our scalp is part of our skin.
- 2 Cut to: A close up shot of the Actress/Actor revealing them in the mirror. Their hand touches their skin.
And just like our skin
The camera pans up to reveal the hair line reflected in the mirror
Our scalp needs more....
- 3 Cut to: A tracking in shot towards Dr.Lefkowicz the reflection of our Actress/Actor reflected in the mirror as we track in.
...than just cleansing if you want long lasting dandruff protection
- 4 We track through the word NEW revealing the Head and Shoulders Bottle. Zooming in on 3 ACTION FORMULA
...With TRI_ACTION scalp care formula.

NEW

BOTTLE H&S

TRI ACTION FORMULA
- 5 Cut to: A surreal halo of water moving in slow motion over the surface of our Actress/Actors hair revealing its hair line and scalp.. The scene looks like it is suspended in animation. 1CLEANSE appears on the screen. There is a pivot round the subject while all this happens.
...it not only cleanses your dandruff away,

SHOTLIST / SKIN IS SCALP

- 6 Cut to: A lazer of light runs over the surface of the hair. It runs over the hairline of the Actress/Actor and runs down the surface. Revealing its detail.
2 TONE appears on the screen. There is a pivot round the subject while all this happens.
....it also tones...
- 7 Cut to: A revealing shot of the Actress/Actor. They look up towards camera. The lazer of light following the contour of our subjects hair.
3 PROTECT appears on the screen. There is a pivot round the subject while all this happens.
...And protects the scalp.
- 8 The protagonist lifts towards camera a Head and Shoulders Testing strip smiling
....For long lasting protection...
- 9 Cut to: Pivoting round towards camera the Actress swipe her hair round revealing its natural silky smoothness in slow motion.
- 10 Cut to: Dr.Lefkowicz Bathed in light streaming in from the large windows of her office, a metropolis barely visible. She lifts the new bottle of Head and Shoulders. The cameras a very slight pivot creep on it in tune with the visual grammar of the trip action sequence.
...Try it yourself...
- 11 Cut To. Pack Shot . Head & Shoulders.

SHOTLIST / MODEL

- 1 We open on Dr.Lefkowicz walking into her office with a patient and gestures to them to take a seat with a smile while they are talking. We can lip read that she says "please take a seat".

Dr.Lefkowicz proceeds to sit down. From over her shoulder we discover our patient that smiles towards Dr.Lefkowicz making eye contact with her.
- 2 Cut to Medium shot. Patient back facing camera in the foreground. Dr.Lefkowicz stops looking at the patient and looks towards camera.

...Dr.Lefkowicz: Most of my patients think they're using the best anti-dandruff shampoo.

Dr.Lefkowicz Places The glass/perspex in front of her and the patient at the same time.

...Dr. L: What they don't know is that even the leading (anti-dandruff) shampoo only removes dandruff on the surface...
- 3 Cut to: Close up of the Model of hair follicles. The flakes fly off the surface as if they are being blown off (they fly off like confetti.)
Option: Dr.Lefkowicz uses a elegant paintbrush to brush the flakes away.
- 4 Cut to: Macro close up of the Perspex hair follicle model side on. Dr.Lefkowicz's finger is pointing at the base of the follicle.

....and not below. See?

SHOTLIST / MODEL

5 Cut to: Dr.Lefkowicz Pivots on her chair towards camera. Bathed in light coming from the large windows behind. Picking up a bottle of Head and Shoulders and holding it to camera.

...That's why I recommend something even better.

NEW appears on the and starts pivoting.

FVO: NEW head & Shoulders!

We start to Zoom into the pivoting "NEW" which transforms into the Bottle Head and Shoulders.

We continue to zoom into the bottle reaching the 3 Action Formula logo.
FVO With it's TRI-Action formula.

We then see a life size demo of how the TRI-ACTION works.

The camera moves backwards on the scalp's surface and through the hair follicles.

We then see the H&S TRI-ACTION hitting the scalp's surface and inside the follicles as the camera continues to move backwards.

As the camera continues moving backwards, the camera will then begin to tilt down showing the lateral part of the hair follicle..

... it goes deeper

SHOTLIST / MODEL

We catch the TRI-ACTION minerals penetrating deeper into the hair follicles.

Then a slide enters from the left that will lead into the side by side comparison.

We then see a side by side comparison of head&shoulders VS BRAND X.

The minerals turn into a splash as head&shoulders goes deeper in to the follicle.

We then see head&shoulders washing away flakes even under the surface.
VS Brand X , where we still see dandruff in the hair follicles.

FVO : and removes dandruff better

We see dandruff being washed out from the follicle whereas Brand X doesn't.
Brand X will slide off from the frame leaving the focus to head&shoulders.

- 6 Dr.Lefkowicz lifts an iPad with a check list on it as she is leaning/sitting on the edge of her desk close to her patient.
- 7 Cut to: Close up of the iPad list. It fills the screen.
- 8 Cut to Pull out tracking the Actress smiling contently a weight off her shoulders, her hair flowing with every step silky and dandruff free. Dr.Lefkowicz in the background smiling with the iPad cradled in her hand.

....Dr.Lefkowicz For long lasting dandruff protection

SHOTLIST / MODEL

- 9 Dr.Lefkowicz Standing in her office she picks up a bottle of H&S from her and recommends it to the camera.
Dr.Lefkowicz:I recommend head & SHoulders.
- 10 Pack Shot: SUPER Head & Shoulder Live 100%

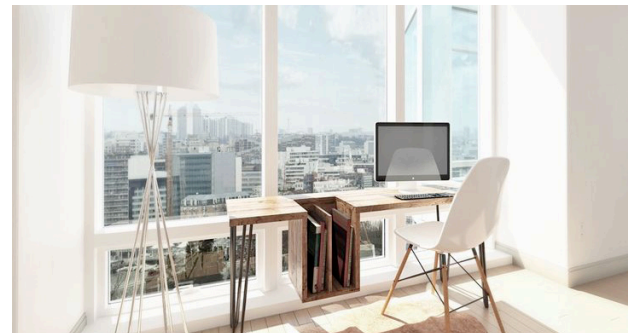
TO FINISH

Our film should feel modern, contemporary with a touch of science all with a sense of style and sophisticated fantasy without going over the top in to glamour. It should have a timelessness and be grounded in the world of Dr. Lefkowitz dermatological expertise. These commercials have the potential to be beautiful and amazing from highspeed shots of hair, all conjugated to the tone of our main protagonist (Dr. Lefkowitz) and the other actors performances.

And most importantly, it will look and feel genuine because we will be shooting it for real, capturing the intricate authenticity of performance of our protagonists as well as their hair. I'd be thrilled to work with you on converting these script into an elegant piece of work, so please don't hesitate to get in touch with any questions you might have.

Thank you,

Nick Vecchi



MOOD

FILM H&S / DIRECTOR NICK VECCHI