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Bose Micro

I have to start by complimenting you guys on the spots you've created for this campaign. I love the look, the tone, and the energy suggested in the boards. You've managed to capture a vibe that I think will appeal to a contemporary audience. And on top of all that, as a filmmaker, music lover, biking enthusiast, and sports fan — the stories also feel incredibly in tune with all the things I have a passion for.

Taken together, those elements offer us a solid foundation for creating visually involving narratives that are engaging, entertaining, and fully evocative of the ways in which music and sound can spontaneously elevate the everyday moments of our lives — which coincidentally happens to be a feeling that I'm intimately familiar with.

I own a Bose portable. I take it with me everywhere. I wouldn't want to live without it, and I want to bring that same love for music, and the way it can literally and figuratively amplify moments to the storytelling. Achieving this will come from combining great casting, naturalistic performances, dynamic perspectives, and an amazing sound design, with a look that is stunning — and at the same time, rich with a sense of authenticity. That's what I think these spots deserve, and what follows are some thoughts on how I would like to make that happen.

The Look & Tone

Instead of treating these stories like typical television commercials, I want to take a cinematic approach that is more in tune with the visual aesthetic you might get from an independent feature film. That means treating them with a look that is rich with raw realism and grit. I want viewers to be immersed in the atmosphere of a Laundromat that bears the well-worn look of a place that people have been using for decades. I want to offer them the sensation of being out there on the dirt and grass, right in the midst of this football game, or traveling over the asphalt of these urban streets that weave their way through the concrete canyons of a busy inner-city.

It's not about being slick or overly polished. These are stories that need to bring the sites, sounds, sensations, and drama to life with a sense of vivid, visceral, immediacy and realism.

In support of this, I'd also like to explore the possibility of using anamorphic lenses — just as a way of bringing these spots a look that is distinctive and own-able to the brand. Some of the cinematographers I'm considering to work with include [Names Deleted]. All three are incredible talented and would help provide us with a great look

and a range of compelling compositions that help to elevate the stories. But, regardless of the direction we take, I'd want to ensure that you have the aspect ratios you need to present these films in a variety of different formats. Obviously, these are some of the details that we can continue to discuss, but it could help to push the reality while simultaneously taking these stories into more of a cinematic world.

The Casting

These films will be predominantly filled with people in their mid-to-late 20s or early 30s. We want to see a good mix — Asian Americans, Caucasians, Hispanic and African Americans, people of mixed race, etc. After all, music is the universal language, Bose is a brand that has appeals to people of all types, and we want our cast to reflect an equally all-inclusive openness.

This doesn't mean that we want the casting to be exclusive to any one particular generation. We'll be leaning toward a Millennial demographic, but we should still stay open to seeing some people who might be younger or older — just as a way of supporting the reality.

For instance, in the Laundromat, we might catch a glimpse of an older woman glancing over to get a look at the show these people are all watching. Maybe some younger kids can get involved in the football game. And perhaps we can see some older people standing on street corners watching our two bikers, or maybe an policeman directing traffic at an intersection. This would provide us with a few opportunities to cutaway from the main action, while adding a little extra texture and humanity to the storytelling.

Looks aside, when directing, my goal is always to cast actors who I feel can occupy their characters. Instead of "acting" I work with them in ways that will help them *live* their roles. Rather than giving them hard and fast directions, or expecting them to perform specific actions, I prefer giving them some freedom and flexibility to make the moments their own, and breath some personality into the stories.

That's the type of approach that I think will help bring these moments to life in ways that feel real and happened-upon, and I want to make sure that I get that level of unquestioned authenticity from the performances.

Laundry Day

I think this spot can have a really dynamic visual quality that lends the story a cool, feature-like feel. To push this a bit, I would like to set the story late in the day. The sun is setting, and the sky is lit with a rich natural glow as lights come on in the buildings.

As a way of immediately establishing the Bose Micro, I would open on a medium shot moving with the Micro on the sidewalk outside the laundry. Cutting to an exterior

overhead, we look down on a young woman who enters the frame as she carries a basket of laundry into the laundromat.

Cutting inside, we track with her as she walks down an aisle. The place is crowded with college age people. From her perspective we see people leaning against machines, reading books, or staring at phones or tablets. Perhaps in the background there's a person staring blankly at a vending machine while trying to decide what to buy...

The machines already have baskets or bottles of laundry detergent on them — making it instantly clear that all the machines are taken.

Although most of the people are all within the same age range, there might be a few older people — a young mom and/or an older woman who might be there to monitor things or make sure the change machine is working.

Since it's laundry day, it might be interesting to play with the wardrobe a little. Typically, if you're like most people you literally wear the last thing in your closet to do laundry. So, perhaps we see that sort "style-of-last-resort" look reflected in the clothes some of these people are wearing — which might add a subtle hint of relatable humor to the story.

We see our hero girl plop her laundry down on a chair. Since it's obvious that there's going to be a wait, she un-clips her Micro, opens her tablet, places it on a machine and cues up Episode 1 of the first season of a streaming show (like *Master of None*) — using the Micro for the audio.

The moment it starts to play, we see a guy pass by. He pauses, glances over her shoulder at the screen, and gives the girl a look... *Mind if I sit down...?*

She slides over to make room for him, while giving him a little nod, that says, *feel free...*

Cutting away to a series of ambient shots, we see a close up of a dryer slowing as the cycle comes to an end, a bag of microwave popcorn ping-ponging down inside a vending machine before dropping to the bottom, hands closing washing machine lids, heads turning toward the sound of the show playing on the Micro.

Following this transitional sequence, we cut back to the tablet. Time has passed — and now the first episode of Season 2 is starting to stream. The Bose Micro is resting next to the screen — with baskets and bags of folded laundry now evident in the background.

Opening up the frame, we reveal that our hero girl has made a number of new friends — who are surrounding her — all watching the show. Maybe even the older woman has given in and joined them as well.

Another person approaches with popcorn and plops down in a one of those big metal-meshed rolling laundry baskets. Using a combination of laundry and filled laundry bags, he's turned the basket into a make-shift recliner, and settles in for Season 2.

In another area of the Laundromat, we see another young girl quickly put more quarters in her machine before racing back to catch the start of the episode. And what started as a laundry full of separate individuals has now become a room holding a community of friends who have all come together around the Bose Micro.

Bringing the story to an end, we cut to an exterior shot of the Laundromat. From across the street we can see the glow emanating from it's interior as a roar of laughter rises from the group of people inside.

Synchronized Cyclists

For this spot, we might play off the idea of the Micro's ruggedness and portability by opening on a close up of it clipped to the strap of a bike-messenger bag — with raindrops beading on its surface. As we open the frame we reveal that it's worn by a young woman bringing her bike to a stop at a red light.

We see pedestrians moving under umbrellas protecting themselves from a steady rain — creating a gritty moodiness that will be enhanced in a very cinematic way by the classical music we hear playing on the girl's Micro. But just as she comes to a stop, we hear a second piece of music approaching

As we discussed during our call, it might be interesting to search for a piece of classical music that can be remixed in a contemporary way for the second Micro — which could allow us to create an interesting blend or back-and-forth that plays out as this cycling flirtation unfolds.

Our young woman glances over her shoulder and we see that this second piece of music is being played by another Micro — which is being carried by a young male bicycle messenger.

They both exchange a look that sort of says, *I like your style...* In a coincidence of sound, we hear the two different versions of this melody come together to create an interesting mix.

She looks at him, as if to suggest that she likes what she hears — and maybe what she sees as well. Then, just as the light changes, she gives him a sly look — and takes off on the bike — perhaps glancing back at him in a way that says, *see if you can keep up...*

As they weave through traffic the music begins to act almost like a character in and of itself. The editorial tempo it establishes lends the story a narrative arc that continues to build as the two speed through these streets. And as the music from these two Micros merge, we'll also begin to use the ambient sounds of the city to create an organic symphony of sounds that makes something greater emerge from all these separate parts. Car horns, distant sirens, the hiss of air breaks from a bus, the splash of tires riding through puddles — all join in the chorus.

Glancing at each other, the two riders now realize they are in total synch. They can feel the extra energy being generated by this serendipitous union. It's even gotten to the point that they can anticipate each other's moves...

As they bike they begin to weave in and out of cars. During this sequence our perspectives will keep up with the editorial pacing. We'll see views from inside cars, under cars as the bikers' tires splash in puddles, looking out through store windows, or reflections of them seen in windows from overhead.

Finally, we see them bank around a street corner. Traffic is lighter. They build speed as the music crescendos — until it simply transforms into an ethereal sound of bliss.

The street sounds now are all but faded as they coast like race cars, weaving side by side down a wet street — free, happy, and surrounded by music.

Backyard Game

Part of what I love about this story is that it allows us to bring the fantasies we've all had to life when playing a pickup game of football. The backyard transforms into the turf of an NFL gridiron. And suddenly you are in the midst of a momentous game like the Super Bowl, staring down a defender in a mano-a-mano match of wits, skill, and athleticism (while still wearing your old sweatpants and your favorite jersey.)

It's a feeling that we've all experienced, and while we'll certainly shoot the script as it's written — featuring one guy playing out this Super Bowl / Julian Edelman shoestring catch fantasy, we could also explore the idea of expanding this a little.

Perhaps instead of just one guy, we could weave three different stories — and three different fantasies together. One would be our Pats fan, another might be a young kid (and Giants fan) acting out Odell Beckham's one-handed catch, or a guy in his 30s with a bit of a belly, acting out a legendary Aaron Rodgers' Hail Mary pass with seconds left on the clock.

The particular plays are obviously up for discussion, but, if possible, it might be a smart idea to cover more storylines — just so that you have some options to work with in the edit.

Either way, I'll use the camera to immerse our viewers in these moments. Using tight close-ups, slow-motion photography, and boldly detailed shots of feet pounding across wet turf, hands extending for a ball, eyes widening, bodies colliding, etc. When enhanced by the audio playing from the Micro, the end result will be an incredibly compelling cinematic experience that turns an everyday moment into a story that is rich with emotion and drama.

The Micro will also act as a key element in the story — appearing in cutaways that call attention to the device seen resting on a bench, or on the grass, with just the right amount of grit and dirt on it — while hearing the replay of the play call.

We might even consider bringing the story to a close on a heroic moment of our guy(s) celebrating with a victorious pump of his fist, a ball spike — or just tossing the ball away and strutting back to the huddle in truly understated Julian Edelman style — while hearing the sound of a cheering crowd rising from the Bose Micro.

We may even find ourselves using three different memorable games that all end with a sensational catch. This could bring the individual scenarios together into one linear storyline — with a single final outcome used to punctuate the end of the story. Either way, this concept can be told as one story, or as a combination of multiple stories. But if we were to go with a multiple, I would limit that number to a maximum of three.

Editorial

I happen to be a director that loves the editorial process. I've always made an effort to be involved as much as possible in post, and in this particular instance, I think the editing will be a critical component.

Because of that I'll go into this with the idea of keeping the edit in mind when shooting. That will mean making sure to cover the product in organic moments in each of these settings, while also going out of my way to capture a great library of footage — just to ensure that you have everything you need in post — and more.

I also have great working relationships with a number of post companies, and for a project like this I think [Adam Marshall](#) at Whitehouse Post would be a great choice. But again, this is one of the things that we can continue to discuss as we move ahead.

I would also like to think about a colorist that can fully shape the final story into a cohesive visual look. Over the years I have worked with many great colorists some that I am thinking for this project are [Fergus McCall](#) from the Mill, [Tom Poole](#) with CO3, and [Mikey Rossiter](#) from the Mill.

Summing up...

These are some of my early thoughts, but as always, I see this as the start of an ongoing conversation that will evolve through an open and active collaboration.

That being said, I love the stories. They feel like a perfect match for me as a filmmaker — and as someone who believes that life is always better when it's enhanced by a great soundtrack.

Thanks again for thinking of me, and I look forward to speaking with all of you further.