

O2 PRIORITY with MICHAEL BUBLE  
Treatment by AB/CD/CD  
Partizan

## INTRODUCTION

Thanks for the script. Michael Bublé is a perfect choice for a priority spot because of his instantly recognizable charisma; the film also fits his style seamlessly. We can already picture his effortless charm shining through in this series of O2 priority walk spots. The thing that grabs us straight away is the campaign's charming, comic feel. The script is very well thought out and features some keenly observed moments of humour; the never-ending jazz slide, for instance, is a great opportunity to convey some of his amazing talents and qualities, including: his showmanship, his sense of humour, his dance moves and the generosity he shows to the public. The spot is smart and aspirational, taking the viewer front and centre with Michael Bublé, allowing him to be both cool and seductive. We want to tap into this and enhance both the funny and exciting characteristics of the spot to bring out the surprise and amusement of the campaign, to inform, delight and entertain.

## OUR APPROACH

The main aim of this spot is to capture Michael Bublé's personality in the key moment for any stage performer; those intense seconds of concentration during the journey from dressing room to stage. It may be fitting to present his move as a ritual that is performed and repeated before every gig he does. In the dressing room, Michael begins the process with a moment of deep concentration and then effortlessly steps into a jazz slide that impressively leads him all the way to the stage.

Michael is a confident guy when he performs and this occasion is no exception, his movement suggests he can do anything. This self-belief is the tone we want: slightly absurd, but charming. It suits Michael's sense of humour; he is a great guy showing us what he can do.

Along the journey we meet other people who enjoy seeing him slide. One of the people we'll meet is Michael's actual make-up artist, it will be amusing to see her move with him, applying his stage make-up for part of the journey from dressing room to stage. Another idea is perhaps a sound technician handing him the microphone before he takes the last few steps onstage.

All these people care for Michael a lot because he gives them a lot of entertainment back, the crew is comfortable with Michael and he is comfortable with them. They support him in everything he does because of the mutual respect between performer and backstage crew. We see their reactions; they're not too surprised, this is something Michael does often before going on stage and their expressions carry a sense of knowing and

being used to this kind of action, but it still makes them laugh. Having said that, the crew's feelings are second to how Michael feels because in this moment, as he approaches the stage, he is the star.

## SCRIPT

We see Michael Bublé from behind; he's looking at himself in the backstage green room mirror. He turns to his left hand side and his face appears in the mirror. He begins to psyche himself up for tonight's show, it's an important ritual for him as he tries to concentrate, he begins his focus exercise by lightly slapping his face, this is followed by a brief adjustment of his hair, which he does by running his hands through it.

His movements are precise and rhythmic, he's done this routine many times before, he wants to make sure there are no glitches and that everything is perfect. His attention to detail shows that he wants to give the best show that he can. We hear music coming from the stage and Michael gets into the zone by cracking his knuckles. He turns to move forward, using small dance steps then as he leaves the room, he slides! It seems so easy for him, like he's done this before, the dressing room door is only slightly ajar, but his momentum as he slides through gracefully propels it fully open.

As he slides along the corridor his self assurance is accentuated by various close ups of his face and movement; he's on his way to the stage and nothing can stop him. The movement is so slick his expertise is clear, he effortlessly controls his movement like all the great dancers, but this move he makes is his own.

The people around him aren't surprised by his dance, because they know it's part of his ritual and continue with their work, but exchange glances of complicity, opening doors and nodding their heads as he passes by. Michael slides past a musician carrying music scores and gives him a look of approval before the sheets of paper blow away from the power of Michael's speed.

We follow his moving shadow on the wall when 2 technicians appear carrying a huge keyboard. As Michael gets closer, they quickly manage to hold it high enough in the air for Michael to pass under it. A journalist approaches him but right now he doesn't have time to answer questions so he swerves to avoid him, it's no problem because he has the move under control.

He continues his journey from green room to stage when his make-up artist pursues him; wanting to perfect the makeover she started earlier, but it's not an easy job because of his speed. She hops, skips and jumps to keep up with him. Everything seems to speed up as Michael approaches the staircase, his stylist passes him his jacket which he slides into with ease and with one final adjustment, the stylist tugs the jacket into place as Michael slides up the banister. As the stage curtain is drawn and the lights come up he arrives on stage, slides into the centre and spins round with a jazz move to the sound of music and eager audience applause.

**SEAN BEAN VO: O2 customers can get priority tickets to the Michael Bublé gig up to 48 hours before general release.**

**V/O and Title Card: Text PRIORITY to 2020 to register.**

## TECHNIQUE

As it is unlikely we will be able to rehearse with Michael before the shoot day, having a look-a-like we all agree on to attempt some of the more complex parts of the move could be a useful asset in keeping the whole sequence convincing and efficient-but either way, simplicity is the key.

We will work with a Choreographer/stuntman and rehearse before the shoot so we're as ready as we can be for Michael's arrival on set. When we don't need to see Michael's feet he can stand on a sliding/rolling board. We will use a sliding floor for wide shots, where Michael can balance on a rig and we gently pull him along. The other advantage of the body double is using him for shots where we don't see Michael's face, so he's only there when he has to be.

An important element of the technique is that the move isn't something that is happening to Michael; he is in complete control. This is his signature move and it will look as though he has done it before. In fact, because of the realistic devices we will use to create the illusion, it will be so seamless that the audience will wonder whether he's actually doing it or not, our goal is for it to almost look too good to be real!

## MUSIC

The music should reflect both the intensity of the ritual and the pressure of the important moment, but not so much that it feels overly daunting or oppressive. It should be lively and jazzy to match the dance move, but also energizing and liberating, to allow Michael's movement to feel natural and of the moment. "I'm feeling good," from his new album feels like the perfect match.

## ART DIRECTION

What's important to note is the warm, friendly atmosphere, it should be a vibrant, but messy hubbub of activity and excitement; with props, lights and equipment dotted around the corridor. It is a fancy, enigmatic backstage area, where the star can relax but also gear up for the show of their life. Along with the style of architecture and furniture, we can suggest some of the bounciness and vivacity through carefully selected moods and colours, tapping into modern themes through use of black/white and bronze/brown.

## STYLING

We'd like to dress Michael in a sharp suit; perfectly fitting and that is both classic and contemporary, with underplayed, suggestive colours.

## OUTRO

It's exciting to read a script that makes you think this much about the craft and composition of the filmmaking, but has such potential for comically observed moments. With a carefully struck balance between detailed preparation, and a really open minded approach to aspects like technique, props and design, we can create a film that rings true for our audience and is a joy to watch.

It's a great project, and we're looking forward to discussing it all in more detail.

AB/CD/CD