

BARE



'UNLEASH'

DIRECTORS TREATMENT  
SIMON WILLOWS

# THE ORANGE APRON

*...A NEW ICON FOR A NEW ERA*

What a bold, brilliant and confident campaign this is going to be for B&Q. You can already tell it's going to be a stand-out, funny campaign that people will love.

These films will inspire action and enjoyment; it's about empowering people to fight the fear, pulverize the procrastination and instigating a joyful breakout of renovation self-belief. All brought about by donning their orange B&Q apron.





# HELLO...

A little while back I really enjoyed making a painting & decorating themed commercial for McDonalds, in fact I liked it so much that I stole the dungaree-overalls from the actor. These are my go-to clothes whenever there's a bit of painting or something to fix-up. Like 'the apron', when I put on the dungarees I'm instantly ready to take on anything and I'm in the zone.





*Since last year I have been a fellow home improvement devotee myself. I've spent the past 12 months doing up a giant empty co-working space with my own bare hands. So I know the feeling of standing in a lackluster room of unrealised potential, all drab and lifeless and then going; right, that's enough, lets just do this!*

*enough about me...*





## THE TONE OF THE FILMS

This is a big an important campaign.

We need to capture this transformation, the metamorphosis of the 'character' into an orange-apron-wearing 'hero'. Instead of the pedestrian realism of competitors, this film is going to take us back to a time when Ads really knew how to blow all things out of proportion. The films should feel like life - only better. We'll amplify characters' idiosyncrasies and quirks for comedic effect, and make the old un-renovated styling of their homes and gardens do the same.

These films are about marking a new era for B&Q. It's about educating and inspiring us to take on a job, in a real tongue-in-cheek and comically charming way. It should make us feel positive, liberated... tempting us to rip off all our clothes of inactivity and restraint, and don 'the apron of change'. It's the perfect visual metaphor. No more inactivity. A fun, nation sweeping sentiment... With B&Q you can (really) do it.

Elastic Test



**CLICK TO PLAY**

Password: Power

Apronisation Ideas



**CLICK TO PLAY**

Password: Power





*With their orange apron there's nothing people can't do, it transforms them.*

*They are given the means and the will to transform their homes: paint that room, re-design the kitchen, landscape the garden – the power of the apron knows no bounds.*

**THE  
POWER  
OF THE  
APRON**



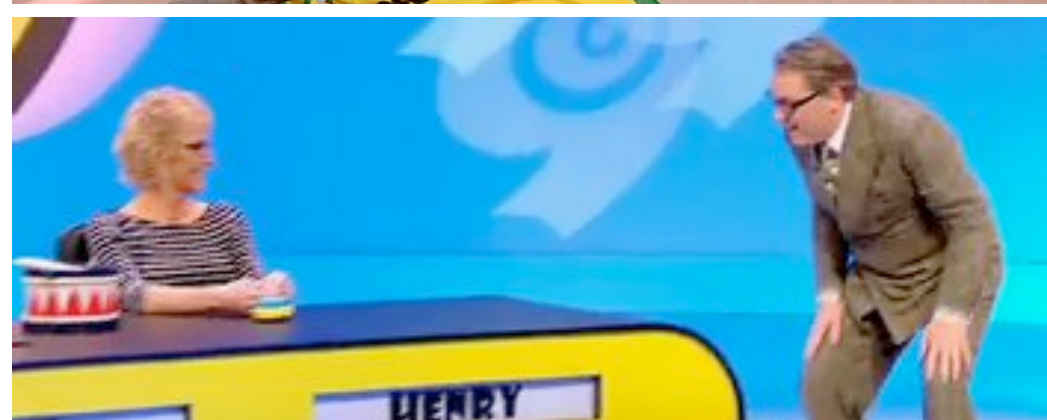
# CREATING AN ICON

The moment at which someone transforms into the apron will be iconic and memorable. Something that evokes a bit of magic, something that transcends the film and takes on a life of its own.

People should want to mimic it; they should be able to own it. Like the Whazz-uuup for Bud, the British Gas finger click, the Phones. For. U. gesture, or the meerkats': 'simples!'

Look at some of the most memorable and iconic gestures, they've become synonymous with generations, even helping to define which one you're from: Usain Bolt's lightning-strike pose, Superman's ripping of his shirt, Beyoncé's signature 'lick thumb and slide-down cleavage' action or Pharell Williams... How many of us have channeled his smooth shoulder-flick trying to coolify our dance moves? These things have become phenomenons, they get stuck in the consciousness, fixed forever.

...Perhaps our heroes could do something as simple, funny but infectious as Vic & Bob's thigh rubbing as a pose that evokes their 'Apronization'... What ever it is, it should be something that B&Q will go on to always be associated with.





# APRONIZING THE PEOPLE OF BRITAIN

In order to create our iconic moment(s) of apronization I would strongly recommend a few days of experimenting. A time frame set aside where we lock ourselves away and workshop a whole range of ideas, actions and techniques until we whittle it down to the one we love and feel works best.

All we need is a characterful physical comedy actor and a puppeteer to rig and control the motion of our apron reveal.

This can be a really rapid and collaborative process, helping us reach a moment of brilliance for both the apron transition effect and a unifying pose or action to accompany it.







I think the Bruce Almighty reference is a great starting point, it's a really strong metaphor – (in our context) the character physically casts off a layer of inhibition to reveal the B&Q apron and home improvement outfit underneath. (Probably for the best if our people don't end up naked underneath their apron).

It's important to think about the moment that comes after the arrival of the apron - they need to exude a new confidence and magic that wasn't there before - now all they need is the right tools and materials to complete the job in front of them. I've been working on some ways that people could arm themselves with the necessary tools and materials that's as fun and interesting as the apronization moment itself:

Take a look at this old elastic test of mine. There's a real uplifting simplicity of watching the objects bounce and flow when they are attached to elastic. It gives them a smooth and satisfying movement and inertia.

The people in our films could just reach out (without even looking) and take hold of a brand screwdriver drill or fresh fluffy roller. There is a fantastical quality to it.

I would like to discuss with you a little final touch that we could use at the end of a film. As a job reaches completion, the character may untie the apron at the waste, then almost accidentally turn just as a gust of wind picks it up swinging it into a heroic 'cape' position. A subtle nod of super-heroism, in the folded arms moment of 'job done' satisfaction. We can see if we like an idea like this in the experimenting phase.







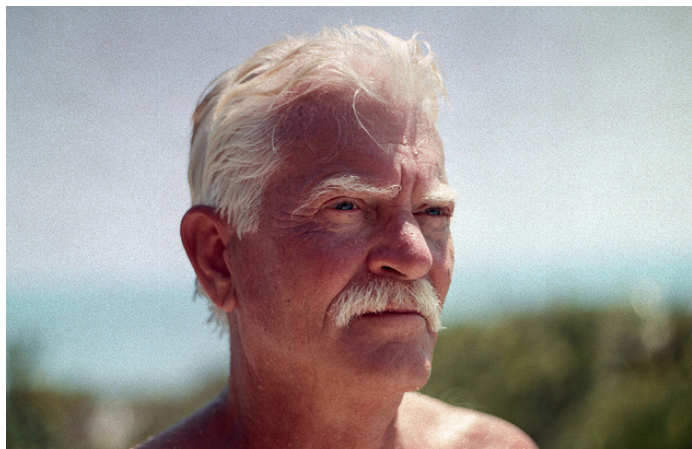
## CASTING

Lets fill these films with characters. They must bring each of the individual scenes to life. Interesting faces that allow the smallest performances to make funny moments funnier. Never slapstick. These people are taken from a cross section of real British life, but we don't pick the dull ones. They must be a mix of endearing, amusing, and sometimes surprising people. Not models.

Of course it goes without saying that they will need to pull off an excellent performance. We need actors that understand comedic timing, blank looks, natural pauses and all the little nuances that will make the film sing. For some roles we might explore the world of comedians?

We'll do a thorough casting session so that we can see the actors in 'normal' and 'action' mode, allowing us to weed out any over-actors.







# LOCATIONS

All British. From all over Britain.

Normality yes, but we only want to film in homes and gardens that create striking images that will be interesting to film in and that pair up nicely with the owners / occupiers.

Some will have an element of 'before' and 'after'. The before should never be too sad or dowdy, but there should be room to poke fun at things that really are due a spruce up. On the flipside the newly improved spaces must be full of character and feel fresh but inviting and habitable. They never resolve to a catalogue version of reality. The new B&Q fixtures complement the space perfectly whilst retaining personal characteristics and details that feel real, never like a showroom or set.









## WARDROBE

For each character the 'before' should have them wearing clothing that's not quite right for the job they want to do. We can have fun with the idiosyncratic nature of home improvement clothes and perhaps the apron...a spot of paint...some lace edging...a tester pot bandolier! It's a good opportunity to use some products from the B&Q range too by having some practical items like dust masks, gloves or overalls etc.







## THE PRODUCTS

These films provide a great opportunity to showcase the excellent and extensive range of products that B&Q has to offer.

When we see them, they should feel fully part of the action and the story, without any awkward or unnatural catalogue framing.





# FILM STYLE AND CAMERA

In keeping with the brand, the film needs to have really high production values. Cinematic, posed but with an edge that keeps it down to earth and rooted in reality.

I'm imagining a mixture of camera movements and styles to best serve our needs: The 'set-up' portions of the films should be almost completely still and locked off as we observe our B&Qers in their natural habitat (the calm before the storm) – allowing the performance to play out in the frame, it's theatrical and fun. Once we get into the meat of the films and the excitement of the apronized action the camera can be much freer (mirroring the sentiments of the actions), more exploratory, catching moments of home and garden awesomeness.

Choice use of slow-motion will make this funnier. Especially the first times we see the 'Apronizing' of people.











## SOUND DESIGN

We may just want the track on its own but we should be open to adding elements in the edit that could subtly bolster the humour - we should definitely hear a slightly embarrassing limp jingle of bells on the Morris-dancing outfit for example.

I'd like to explore the possibility of having a sound effect that accompanies the apron transformation and the elastic convenience effect too. As well as amplifying the iconic moment we can use it to tell the story; so, in a shorter bolt on scene for example even if we don't necessarily see the moment of apronization we still know it's happening.

There's a really nice percussive element to home improvement, so as we explore different tools and materials across the campaign we could get to experience the full spectrum of sounds that accompany them, it feels progressive and busy in a nice way.





## THOUGHTS ON THE SCRIPTS

I'd like to detail some key standout thoughts on the scripts as they stand...

Launch

The script is great and there's a brilliant mix of story lines to focus on. I'd propose making some changes, it's great having locked down mini narratives and scenes but I'd recommend that we give ourselves the flexibility to see what our casting and location hunt throws up... I feel like we would be missing a trick if we didn't pepper a few one shot moments that suggest this is a bigger nationwide phenomenon...

...Once the concept of apronization is established why not cut to something like a window where we hear the sound of the apronization and then see a mans jacket fly out of an upstairs window, a quick cut-in sees just a hand catch a shiny new claw hammer. Or perhaps we witness some post-apronization from the point of view of a pedestrian who's confused by the pile of clothes on the ground, questioning who might have disrobed. We cut wide we see a woman up a ladder drilling into her porch to fit some lights.







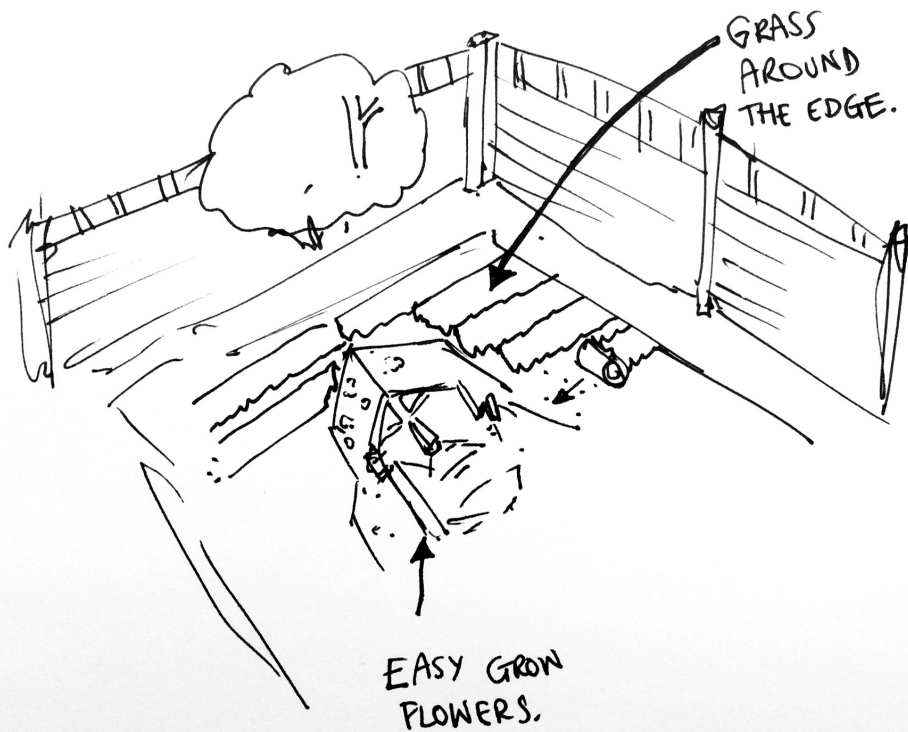
This kid isn't into gardening. He is into perfecting his basketball skills on the garden patio, and shooting hoops on the net against the house with his neighbour of the same age from over the fence. The garden is undergoing a major overhaul. Its pretty much all soil waiting for a new lawn and flower beds.

Today is a really bad day, we spot the last moments of a delivery taking place. His patio has been taken over by rolls of fresh green sod, and huge stack of of Easy Grow plants.

He is pretty pissed off, and kicks a roll of turf. Whilst his friend inspects an individual Easy Grow flow and its funny base.







The fiddling around turns into action, and picks up pace. What at first seems destructive rapidly turns into a passionate enthusiasm. They are getting busy.

I like the idea of this being a big project that might stretch into the next day. A hot or two shows them working in the dark, the security light back lights them as the work. The darkness means we can't quite make out what they are up to.

In the morning, they are up early and make an early start. The neighbour is still in pyjamas combined with wellies.

We reveal the fruits of their labour. A floral Megatron face is in the middle of the garden where you expect the lawn to be, and the rolls of new lawn are around the edge, forming a backdrop.









*Can't wait to rip off my clothes  
and get going on this one.*

*Simon*