



Green Mountain Coffee

*There's always
more goodness*
Bobby Louise & Brig

Hi there.

First off... Is it too easy for us to make a joke about how much we, as parents of two, love coffee? How much we owe our basic functionality to it? How many times coffee has been our lifeline? How much it still calls to us every morning with its sweet, sweet aroma - ok. Reeling it in.

Point is - coffee people love coffee. This we know. But Green Mountain is lovable for so many more reasons. Layers of them, from the way it tastes to the way it makes you feel to it's impact on the industry (and this world)— all from the relentless commitment to make all aspects of coffee better. And that's pretty awesome. To say the very least.

So thanks for the opportunity to give this work some thought. It's our favorite kind of creative: rooted in realness with lots of room to elevate.

— *So let's dive in,
shall we?*



THERE'S ALWAYS MORE GOODNESS.

— Our tone is *genuinely positive*

And not positive in that sticky-sweet, overly-polished way. We can smell those spots from a mile away, no?

Our tone is that infectious positivity that comes with the imperfect parts of life. No need to filter or stage a thing. From our real farmers to our camera movement to our sound design... it should all be as genuine as it gets. The charm, optimism and energy that will drive these all starts there.

It's worth mentioning that genuine doesn't mean overly sentimental either. There's a level of self-awareness here—we're not too earnest, we're not waxing poetic. We're peeling back the layers of goodness without it feeling like a braggy laundry-list.

MORE THAN A CUP OF COFFEE

We should leave our
viewer feeling **connected,**
thoughtful,
and just plain...
good.



GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS -

These scripts facilitate the most powerful thing we can experience: a change in perception. We're showing them that a cup of coffee is far, far more than a cup of coffee. With every layer, they're learning, they're empathizing, they're participating.

And while there's a whole thesaurus of fancier words we could use... when you feel connected, when you feel like you're participating in something positive- you feel good.

If we leave folks feeling more connected to the world around them, and like they're making an impact, we've done our job.

And then our main message rings true: Green Mountain is packing our coffee with more and more goodness, so you can enjoy every revitalizing cup.



INTENTION IS EVERYTHING -

Above all else, we move with purpose.

We need to make the most of all of our thirty (or fifteen, or six) seconds. There is no running, no gunning and no winging it. In the same way that Green Mountain is steeped in intention (see what we did there?), from how it's grown to who's harvesting it... these spots are mirroring that level of thought.

All that to say, we can be deliberate and focused without dragging our feet. We're

moving at a nice clip without confusing the viewer, we're giving time where it's needed and you bet we're sticking that ending joke like nobody's business. Each transition will lend itself to the story, and our score will be tailored to our story in the best way possible.

This is how we'll make spots that are clear, impactful and memorable in the best way.

THE BEST KIND OF BUILD...

Layer by layer.

Everything about this work reveals different aspects of how Green Mountain Coffee is more than something to sip. And we'll bring that feeling of discovery to how we tell the story as well. This cup of coffee is layered with good all the way through. So, quite literally, we'll dive into this story, layer by layer:

Our opening scene will be quiet and gentle, camera drifting leisurely to the pleasant sound of a brewer and some distinct birds outside the window. Then as our story begins to build, so does everything else: our music begins to play, our camera movement picks up, and we're traveling through space.

Once we end up back at the kitchen counter, that steaming mug of coffee means something completely different than when we started. They've seen the depth behind it, the people behind it, the reasons for being. That, friends, is that invaluable change in perception. That's what makes our viewer feel great.



CINEMATIC, BUT NOT STERILE

Premium, rich visuals (with character)

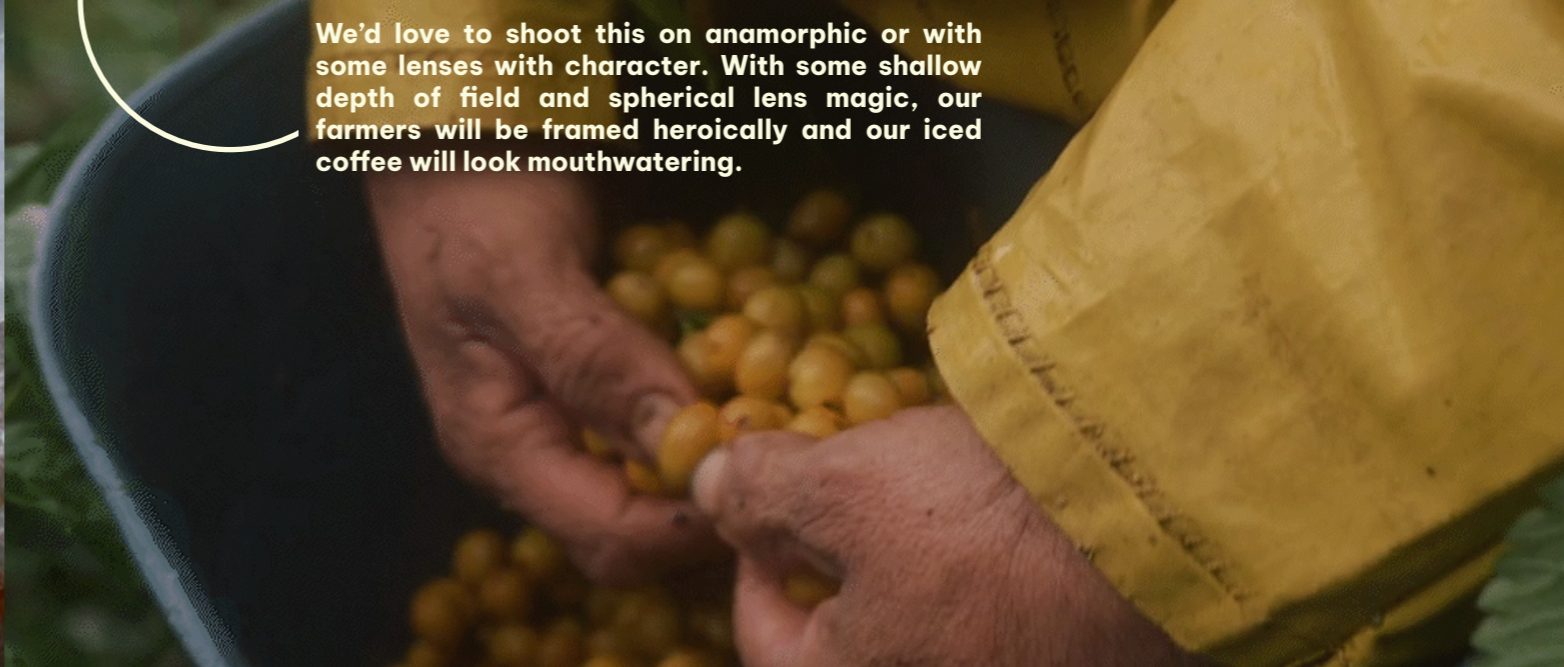
This film should be stunning, and layered with details and depth. None of our frames should feel overly composed or staged, but not haphazard either. Our lighting should be rich and beautiful, but shouldn't feel stylized.

GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P9



We'll move through visuals of Green Mountain Coffee (in all its phases and forms) and expressive moments of humanity being lived to the fullest. We'll touch on the type a bit later, but it should feel **effortlessly intertwined with our visuals. Approachable and playful but still sleek and premium.**





We'd love to shoot this on anamorphic or with some lenses with character. With some shallow depth of field and spherical lens magic, our farmers will be framed heroically and our iced coffee will look mouthwatering.


**LET'S KEEP
IT MOVING**

Transitions as a storytelling tool.



GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P13

To make every second count, we need to use transitions and camera movement as more than a cherry-on-top. They're not embellishments between each scene, they should be part of the scenes themselves. We could toss a bunch of fancy camera tricks at this. it might be *sweet*, but it's not **smart**.



Every transition should conceptually lend itself to the idea, linking our scenes together in a smart way.

Maybe it's literally diving into the coffee beans and out through the glass of iced coffee, connecting the two. Maybe it's twisting around the farmer's handshake and out into the next scene. Maybe it's a simple whip pan. Wherever we land, our first priority is making sure each cutdown stands alone. We took careful effort to make sure each transition works in the

:30, but also in the condensed :15 (or as a stand-alone scene in the :06s, for that matter).

We've put some beginning thoughts into the scripts, but let's view these as thought-starters. We'd love to leave room to be flexible and adapt to our locations and tech-scout, once we see our space. Again, any way we can make the geography work in our favor is a great thing.

Unfiltered humanity in every layer – **Real farmers & really great casting**

Every person in these spots should dial up that feeling of authentic, imperfect humanity. In our humble opinion, we could have the most dialed-in everything, but if our casting feels forced in any way... it all falls apart. People are everything.

Luckily, casting real farmers takes care of that. We can't wait to dive into the pool and find the super interesting faces, the shining personalities, the quirky and unexpected. Let's lean into that. And for our other characters, we'll do the same. Nobody too attractive, nobody who feels like an actor. Our real farmers should be the bar we set, and the rest of our cast should match that.

Casting is super important to us (should we type that again?) – especially for our farmers who aren't used to being in front of the camera. We make a point to be very hands-on and involved in making everybody feel comfortable, and establishing a comfy relationship with them prior to the shoot day will be key.







GLORIOUS, GLORIOUS COFFEE

**Our Product will be
the effortless hero.**

Needless to say, whether it's individual beans being sorted, a sealed pod or a frosty iced coffee (mmmmm)- Green Mountain will be lit and styled to perfection. And just to bring it back to our intention and transitions, any time we can really center the product is a good thing. If it can be the anchor of a camera movement, it should be. If there's a place for a beautiful macro shot of the beans, let's let it shine. We have a few local food stylists in mind that are perfect for this.



SCRIPTS-

There's always more goodness: **30**

There's always more goodness: 30

Open on a beautiful, sun-dappled kitchen counter. An open window is letting in a gentle breeze, and the corner of a linen curtain gently sways over the tile. In the center of the frame, we see a Green Mountain Coffee Roasters carton and pods nested next to a brewer.

Then, we see type of RTBs elegantly appear around the product (perhaps the text casts a "shadow" on the countertop, so it truly feels contextual and part of the scene). We hear the warm voice of our narrator speak:

VO: At Green Mountain Coffee Roasters we believe wherever there is goodness, there's more goodness to be had.

GMCR · BOBBY LOUISE & BRIG · THERE'S ALWAYS MORE GOODNESS · P20





GMCB - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P.21

A coffee bean drifts from our text and fills frame for a moment, smoothly transitioning us to the next scene.

Now we're in a warehouse, looking down at an employee over a pan of coffee beans. We see them gingerly inspect their handful, focusing with care. We hear the warm buzz of the room around them. They drop a handful of beans into another pan, and our camera heroes them in the center of the frame. They're backlit and beautiful as they tumble down through the air.

VO: Like how we source only premium quality beans...

Camera matches the falling movement of the coffee beans, dropping down, passing

all the way through the table and out the other side.

And boom, we're in a new scene. Camera continues dropping down, slowing to lock on a medium shot of a small group of farmers. They're smiling, mid-conversation with each other, as they load bags of beans onto a Green Mountain Coffee Roasters truck. As each bag lands, there's a satisfying thud and small scattering of dust in the sunshine.

A farmer and a truck driver step into the foreground and warmly shake hands like old friends. Their weathered hands clasp in the center of frame...



GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P22

A coffee bean drifts from our text and fills frame for a moment, smoothly transitioning us to the next scene.

Now we're in a warehouse, looking down at an employee over a pan of coffee beans. We see them gingerly inspect their handful, focusing with care. We hear the warm buzz of the room around them. They drop a handful of beans into another pan, and our camera heroes them in the center of the frame. They're backlit and beautiful as they tumble down through the air.

VO: Like how we source only premium quality beans...

Camera matches the falling movement of the coffee beans, dropping down, passing

all the way through the table and out the other side.

And boom, we're in a new scene. Camera continues dropping down, slowing to lock on a medium shot of a small group of farmers. They're smiling, mid-conversation with each other, as they load bags of beans onto a Green Mountain Coffee Roasters truck. As each bag lands, there's a satisfying thud and small scattering of dust in the sunshine.

A farmer and a truck driver step into the foreground and warmly shake hands like old friends. Their weathered hands clasp in the center of frame...

VO: And strive to form lasting relationships with farmers...

...and we seamlessly match cut to a new scene. The handshake is replaced by two hands handing off a paintbrush. They clear frame to reveal the same two farmers adding a fresh layer of paint to a community building.

**This action could be whatever collaboration makes most sense-building something, cleaning something up, exchanging an item. Let's continue working together to figure out the most relevant visual that lets us really hero these farmers as the match-cut point. That camaraderie is our anchor.*

VO: And champion more resilient farms - so that every cup is perfectly smooth and balanced.

GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P23





GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P24

Now, a very quick but impactful transition: our camera quickly pushes directly through the wall, and for a moment our frame is filled with milky brown swirls of liquid. Our sound drops out for half a breath as well, changing like we're underwater. And suddenly, it's back as we emerge from a delicious cup of iced coffee.

Our camera continues to pull wider, revealing the rest of the scene. As the ice-cubes clink on the glass, like some zen wind-chimes, we see a stoic man in meditation pose next to the glass. He's not a monk or a master, but a normal Dad. His slightly wrinkled t-shirt blows gently in the wind as he has a moment of peace on his porch.

VO: Who knows what goodness we'll come up with next? Maybe it's a coffee that helps you actually meditate instead of pretending to.

At the end of a deep exhale, our dad opens one eye and looks around for a moment before clamping it closed again. Our camera whip pans back to our opening kitchen counter, and we see the Green Mountain Coffee Roasters portfolio on a kitchen counter. The sunlight shifts, framing it beautifully, catching the steam flowing off the fresh mug in the center.

Camera pulls wider as a woman's hand enters frame and grabs the mug. We see the bottom 3/4ths of her face as she leans against the counter and takes a sip. She savors the rich taste and flavor, with a subtle smile and exhale. Her shoulders drop half a smidge. We know that feeling, so we smile too. Can't help it.

VO: We'll keep searching for that next bit of goodness, while you enjoy the goodness that's already there.

Cut to endcard.

GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P25



**SUPER:
GREEN MOUNTAIN COFFEE ROASTERS.
PACKED WITH GOODNESS.**



SCRIPTS-

There's always more goodness: **15**

A note: We want to share an example script of one cutdown because they're not an afterthought to us. Our transitions should work flawlessly even when we lose a scene (or when they stand alone in our :06s). You'll see that here with the match-cut moment specifically.



GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P28

There's always more goodness: 15

Open on a beautiful, sun-dappled kitchen counter. An open window is letting in a gentle breeze, and the corner of a linen curtain gently sways over the tile. In the center the frame, we see a Green Mountain Coffee Roasters carton and pods nested next to a brewer.

Then, we see type of RTBs elegantly appear around the product (perhaps the text casts a “shadow” on the countertop, so it truly feels contextual and part of the scene). We hear the warm voice of our narrator speak:

VO: At Green Mountain Coffee Roasters we believe wherever there is goodness, there's more goodness to be had.

A coffee bean drifts from our text and fills frame for a moment, smoothly transitioning us to the next scene.

We see a top-down shot of a handful of seeds being planted in a rich mound of soil. Weathered, beautiful hands pat down the mound with affection, heroeed in the center of frame.

VO: Like how we source only premium quality beans.

We seamlessly match cut- the two hands patting down the soil replaced by two hands handing off a paintbrush. They clear frame to reveal the same two farmers adding a fresh layer of paint to a community building.

GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P29





GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P.30

*Again, same note from the :30 applies here. This action could be whatever collaboration makes most sense- and sticking to a hand-oriented match cut in both the :30 and :15 only help us.

VO: And champion more resilient farms.

Now, that same product-focused transition from the :30: our camera quickly pushes directly through the wall, and we emerge from a delicious cup of iced coffee.

Our camera continues to pull wider, revealing the rest of the scene. As the ice-cubes clink on the glass, like some zen wind-chimes, we see a stoic man in meditation pose next to the glass. He's not a monk or a master, but a normal Dad. His slightly wrinkled t-shirt blows gently in the wind as he has a moment of peace on his porch.

VO: *Who knows what goodness we'll come up with next? Maybe it's a coffee that helps you actually meditate instead of pretending to.*

At the end of a deep exhale, our dad opens one eye and looks around for a moment before clamping it closed again.

GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P31





GMCR - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P32

Our camera whip pans back to our opening kitchen counter, and we see the Green Mountain Coffee Roasters portfolio on a kitchen counter. The sunlight shifts, framing it beautifully, catching the steam flowing off the fresh mug in the center.

Camera pulls wider as a woman's hand enters frame and grabs the mug. We see the bottom 3/4ths of her face as she leans against the counter and takes a sip. She savors the rich taste and flavor, with a subtle smile and exhale. Her shoulders drop half a smidge. We know that feeling, so we smile too. Can't help it.

VO: We'll keep searching for that next bit of goodness, while you enjoy the goodness that's already there.

**SUPER: GREEN
MOUNTAIN COFFEE
ROASTERS. PACKED
WITH GOODNESS.**



FINISHING TOUCHES

Text that *elevates*

We mentioned this on the call, but we'd love to collaborate with your designer, Brian, on the text treatment. This will be key to really making the visuals and the text complementary and harmonious, instead of competing with each other. Any way we can integrate it into the scene and the transitions will be a great thing. The text should be just as considered as the coffee is.

That way, on the shoot day, we can view the finished type on the monitor in real time. It will make a massive difference if we're able to frame our shots with the exact text. Our goal is that it feels integrated, and heightens all the goodness and humanity instead of distracting from it. So let's shoot with it instead of tacking it on at the end.

This is gonna look incredible. Yay teamwork.

FEEL GOOD SOUND

Custom score
& warm VO
& immersive SEX

When it comes to making our audience feel connected with a bigger purpose (and feeling great about that)- music is arguably the biggest tool in our toolbox. Nothing elicits emotion like music, and frankly, if we skew too sentimental-orchestra-strings or too bubblegum-smiley-pop-synths... you'll see exactly what we mean. But don't worry. We would never allow that.

We'd love to work with a composer to create a track that truly adds to our story without competing with anything. We have a great music house, [Tiny Lion](#), that we can recommend. Something that keeps the energy up but keeps us grounded. Add a rich, detail-oriented layer of sound design to that? Chefs kiss. The rattle of the beans, the crunch of dirt under a boot or the ice-cubes clinking in a glass. That's how we tie it all together. Beginning with that rich sound design, and adding our track that builds each layer (literally, layers of instrumentation) will only add to that feeling of momentum and discovery.

When it comes to the voice of our narrator, we'll find somebody who doesn't feel commercially at all. Somebody who sounds conversational, warm, unpolished, and enthusiastic. Like your best friend or uncle, not the movie-trailer guy. Our voice should match the genuine humanity we've built across the board.

ALL THINGS SOCIAL

Since social is where everything lives and breathes nowadays, it goes without saying that we'll thoughtfully frame and shoot for every aspect ratio. We'll also be sure every frame is beautiful enough to stop the scroll.

Beyond just that, there's a ton of opportunities here, not just for creating super-shareable content, but for inviting people to truly engage – by sharing their own “goodness” in the forms of community service, their own coffee rituals and so on. The best campaign is one that audiences are eager to get in on themselves, giving it a whole second life on social media..



PREP, PREP, AND MORE PREP.

AKA: The art of the :06

Prep is everything. Frankly, we are psycho about prep in the best way possible. And y'know what that means for making the most out of the time we have? It means you're in good, organized, detail-oriented hands.

Because prep is where you make each second count. We like to start as early as possible, ideally with our editor (We love Austyn Daines and think he would be perfect for this). Connecting with the editor at the beginning of prep allows us to plan the transitions early on in the process, as we're mocking up some rough shooting boards. Then come the animatics which is where you really see what you're working with. And some rough iPhone shooting once we find our

locations. Once these start to come together, we can see how each scene and transition flows (especially when we get into the cutdowns).

We already mentioned this, but it's worth repeating: we took careful effort to make sure each transition works in the :30, but also in the :15 or as a stand-alone scene in the :06s, and this is another way to put that to the test and tweak if needed. Measure twice (or five times), cut once.

GMC - BOBBY LOUISE & BRIG - THERE'S ALWAYS MORE GOODNESS - P37



A photograph of two women in a field at sunset. The woman on the left is blonde, wearing a blue denim jacket and dark pants, crouching and looking towards the right. The woman on the right is wearing a dark beanie, a grey hoodie, and light-colored pants, also crouching and looking down. The background shows a field of green plants under a warm, golden sunset sky.

Diversity and *inclusion*

At Tool, we're committed to creating a truly diverse production community. Not only do we cast our on-screen talent with an eye toward reflecting the community we're depicting (and breaking the trend of lazy representation or tired stereotypes), but we also crew up with inclusivity in mind.

It's not about ticking diversity boxes, but rather, ensuring that everyone has an opportunity to bring the best of themselves and their respective crafts to the table. We find that this commitment allows our overall creative vision to reach even further, as the refreshing variety of perspectives our crew brings ultimately allow the final product to be the best it can be.

SAFETY FIRST

Tool has compiled a set of production guidelines based on the latest information and guidelines from the unions as well as federal, state, and local authorities, that provide a sound foundation for everyone's safety throughout this process – PCR tests before crew gathers, temperature checks throughout the day, masks properly worn at all times, social distancing (designated outdoor tent for agency/client, crew zones, everyone 7' away from each other), hand sanitizer and multiple hand washing stations, and the locations/sets sanitized continuously by a dedicated Covid safety crew.

A key ingredient when it comes to shoots these days is always time. Specificity and communication in our preparation will allow us to all be on the same page about what we're going to get and how we're going to get it, well before we ever get to set. This will allow us to move efficiently, leaving plenty of time for camera and talent to do their job with comfort and safety.

THANK YOU

Well that was fun. Thanks again for the opportunity to give this some thought. These are our first thoughts and basic instincts, and we can't wait to discuss and continue to collaborate. It's all on the table, we're not precious.

Looking forward to hearing your thoughts. In the meantime, stay caffeinated. You know we will.

*Love,
Bobby Louise & Brig x*