

A person is walking away from the camera on a golf course during sunset. The person is carrying a golf bag and is positioned in the lower center of the frame. The background features a large, dark tree on the left and several smaller trees on the right, all silhouetted against a bright, orange-hued sky. The grass is green and the overall scene is peaceful and scenic.

MORGAN STANLEY

TREATMENT BY JACKSON TISI



Hi Friends

Thanks for having me. I had a lot of fun building on your already wonderful scripts. I think if we lean into the technical and remain intentional, we will have some amazing spots on our hands. Our messaging in each of these three spots is crystal clear and every filmmaking technique I am bringing forward matches the ethos of each commercial.





These spots are artistic and minimal. I love how specific our messaging and tone is in each individual script. In the following slides I am going to take the canvas you prepared for me and give each of our three spots a unique visual language. Let's be hyper focused on the visual identity of each spot. Mimic, The Face of the Game, and Little Eagle will all have techniques that make them unique while also feeling like they all belong to the same campaign.

The craft and technical approaches in the following slides do more than just captivate a viewer.

Each of these methods was carefully thought out to aide the story of inclusion that we are trying to tell.

Let's remain intentional.



MIMIC



I love the name of this spot. I want to craft something that showcases the potential of all of our diverse talent while also putting our pro's in a role model position. To show our casted talent in perfect harmony with our professional golfers will be really cool.

I also want to utilize high speed photography with a phantom camera. I will use this to capture some of the more incredible detail moments in a way we rarely see, while also exemplifying just how in sync all of our talent is.

I want there to be a version of this spot that works with only sound design if needed. I think bringing on an incredibly detail oriented sound designer is crucial. We will build a whole world of satisfying moments and textures, using sound to create an almost rhythmic and hypnotizing organic score for us. It would be amazing to also work with a sound designer/composer to craft a score out of sound design that matches the picture. Let's discuss this further together but it could be amazing to sample common sound effects from a golf course to give this spot a unique sonic force.

MIMIC



Open on Cheyenne Woods, side profile as she walks towards the tee off. The camera shifts to lead her slightly and we see a diverse group of younger talent walking in perfect synchronization next to her.

Rapid cuts of clubs being pulled from bags and the satisfying sounds of tees entering the soft ground.



Close up on Cheyenne Woods' face as she focuses on the drive she is about to execute.

Cheyenne Woods VO: "In order for the next generation to succeed, we have to pass on what we've learned."

She swings.

We cut to a shot that dolly's in front of all of our talent who are all driving at the same time. This shot is done with a bolt and phantom, giving us epic camera movement but locking our talent in full slow motion as we can see the balls, grass, and tees suspended in the air.



Cut to a shot of Cheyenne's face as a bead of sweat drips down it in slow motion. Then we cut to the same thing happening to one of our younger talent.

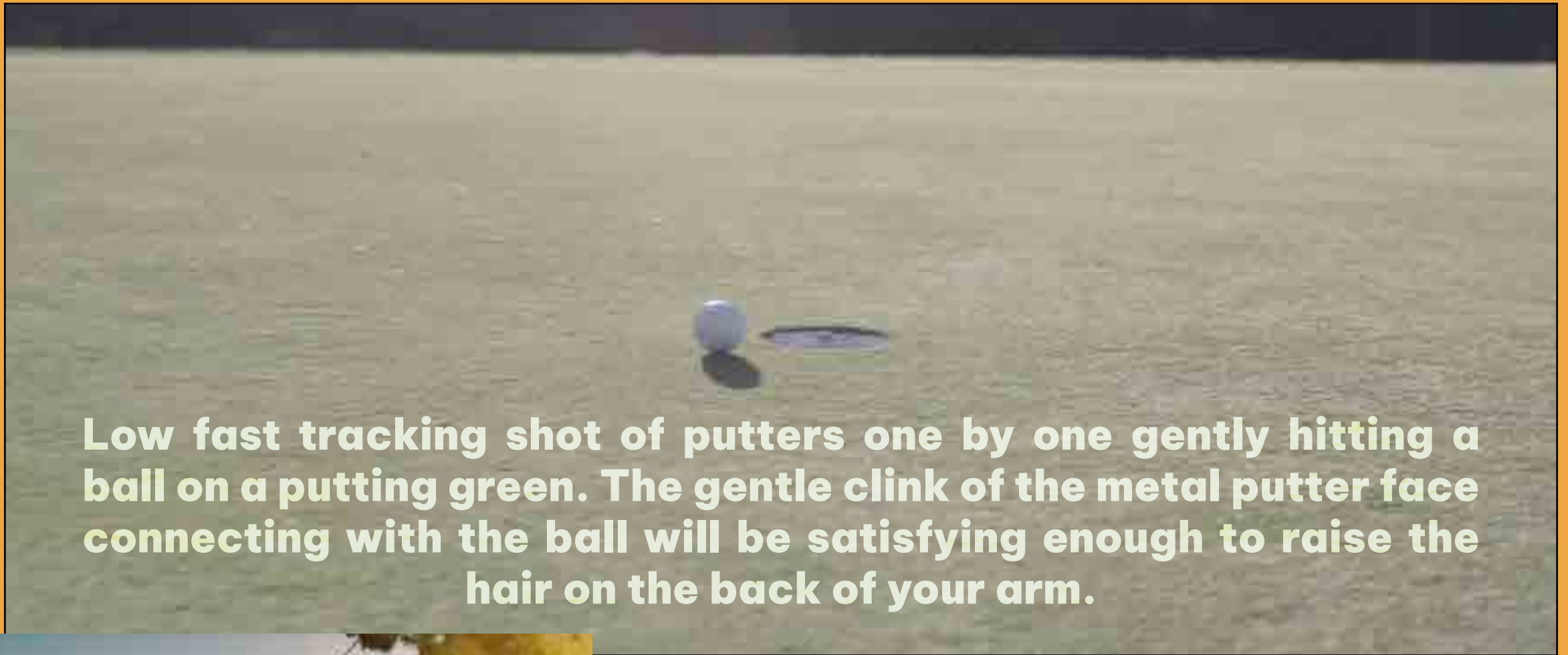
Close up on two droplets splashing slow motion into the sand. We are in the sandtrap.

Cheyenne Woods VO: "That's true in golf and in life."



Low angle phantom shot moving fast through two clubs facing each other as they kick up sand and spit the golf balls out of the bunker in harmony. This shot is super mesmerizing with the slow motion bits of sand hitting our lens. A super immersive moment.





Low fast tracking shot of putters one by one gently hitting a ball on a putting green. The gentle clink of the metal putter face connecting with the ball will be satisfying enough to raise the hair on the back of your arm.



The ball drops into the hole. Cut to Cheyenne walking towards camera, on her way to the next hole. She speaks to camera.

Cheyenne Woods: “Everyone deserves a shot at success.”

After she delivers this line, the camera moves to one side slightly revealing the line of talent following her perfectly. Overhead shot of our talent all walking to the next hole, their shadows long on the ground.

SUPER: Morgan Stanley is helping to increase access and opportunities through education.

Through CGI, the overhead drone shot zooms out giving us a full view of earth for a moment, as the earth rotates it turns into a floating golf ball in outer space.



SUPER: MORGAN STANLEY

A woman with long brown hair is captured in the middle of a golf swing. She is wearing a dark blue quilted jacket with white piping, a matching blue knit beanie with a pom-pom, and white gloves. The background is a solid, light blue-grey color. The text "The Face of the Game" is overlaid in the center of the image.

The Face of the Game



The thesis of this spot is clear and beautiful through the dialogue you all wrote. We are simply showcasing how given equal opportunity and equity, anyone from any walk of life can change the face of golf and redefine expectations. My camera work and visual storytelling will reflect this.

I am going to utilize motion control equipment, specifically a high speed bolt arm to shoot every moment of this spot. This allows us to repeat a camera move specifically down to the millimeter. By crafting stunning and controlled camera moves and repeating them with each of our talent, I can create mesmerising and precise match cuts throughout the spot. This will work beautifully and drive home the similarities between each character.





We open, tracking behind KIANA (African American, Female, Teenager). She pulls a driver from her bag and walks toward the tee. We cut to a side profile of Kiana. She turns to camera as we dolly next to her.

Kiana: “When you think of golf, I’m probably not what you picture.”

She turns her attention away from us. As she turns away, we match cut to Cheyenne Woods who is walking at the same pace and in the same place Kiana was in a frame before.

We cut to a shot on her face as we track with her walking towards us looking right into the camera.

Cheyenne: _____
“We should change that.”



We cut to a wide shot of Cheyenne stepping up to the tee. The camera soars in, wide angle and dutching as we approach her with energy. Mid move, Cheyenne turns into ALEX (Latino, Male, Teenager) as he completes the motion that Cheyenne had started by putting a ball and tee into the ground.

He stands up into frame as he squares his shoulders. He looks up from the ball and down the course, looking past camera, almost through us.



Alex: “And when you think of financial success,”

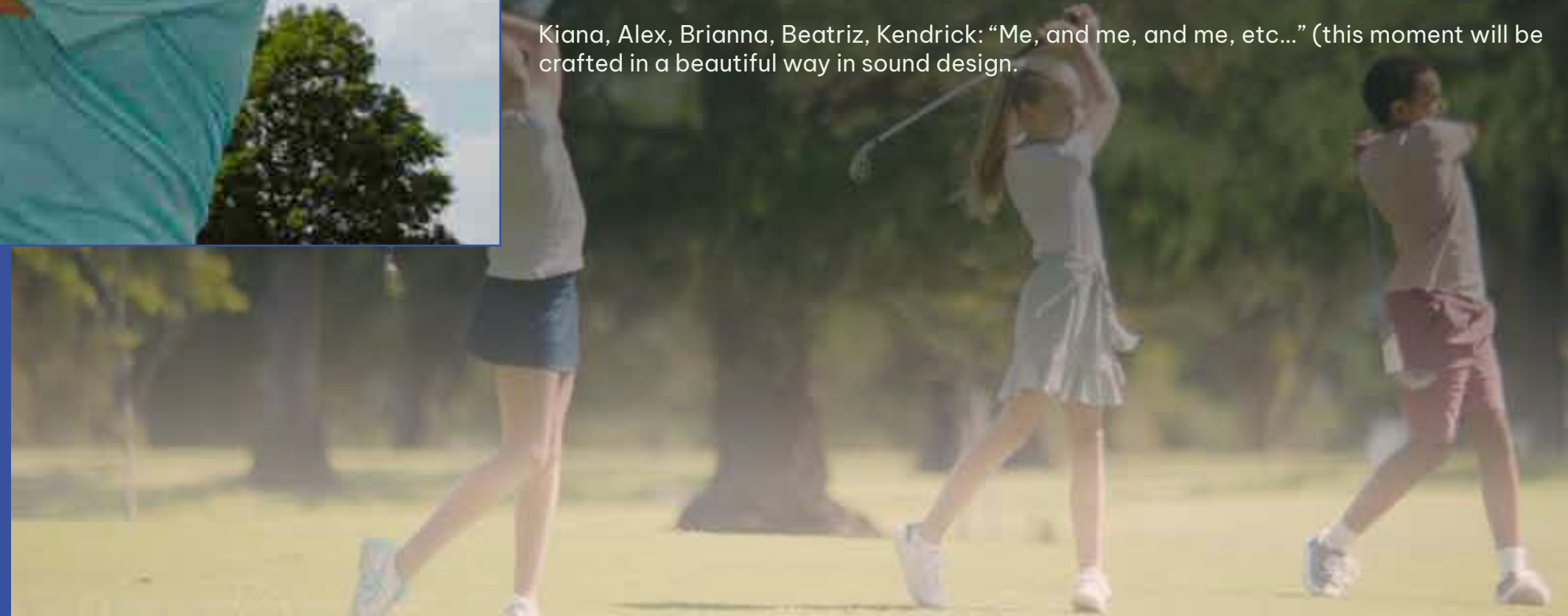
Cut to a low angle wide shot, ball out of focus in the foreground as we look up at now Cheyenne where Alex was standing. Her focus back on the ball.

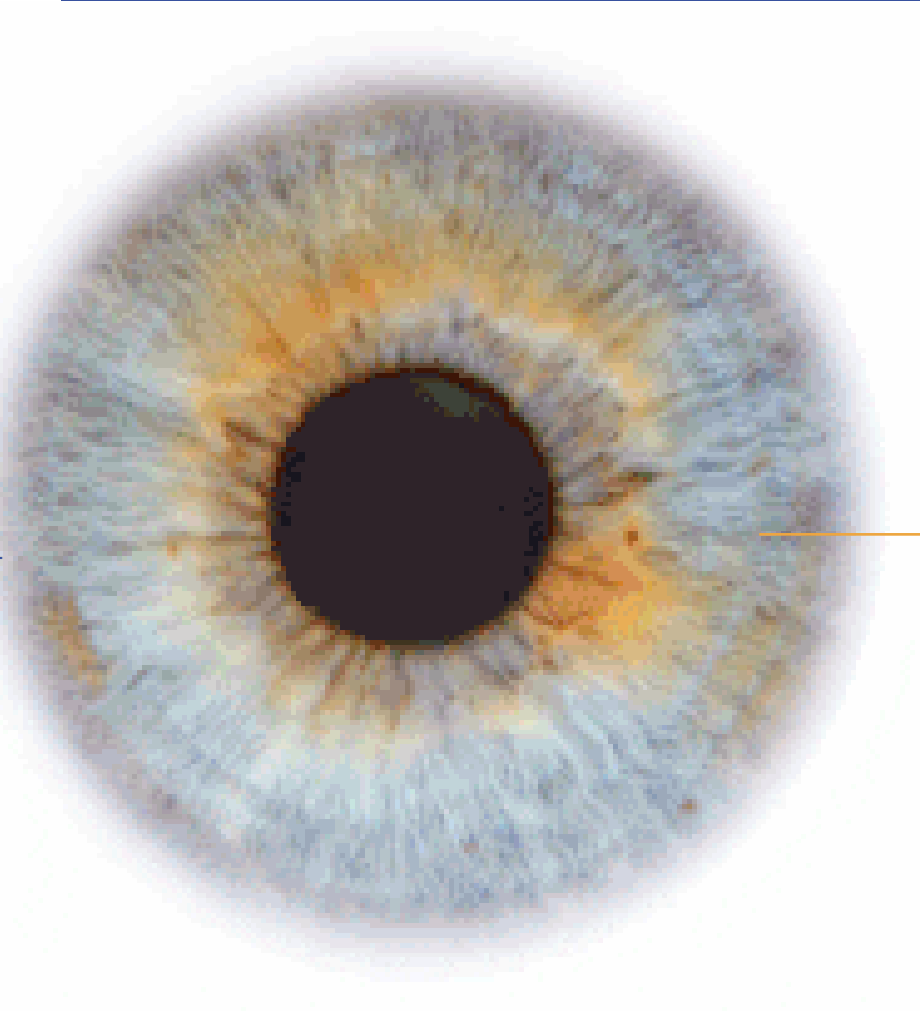
Cheyenne: “I want you to picture...”

We cut to a low angle wide shot, squared up with Cheyenne as she pulls the driver back about to swing. Our camera launches forward while also dutching to match the rotation of the swing. During this move, we match cuts to different golfers throughout this one move, turning all of their swings into one.

A chorus of voices overlap with this fast and powerful cutting moment.

Kiana, Alex, Brianna, Beatriz, Kendrick: “Me, and me, and me, etc...” (this moment will be crafted in a beautiful way in sound design.)



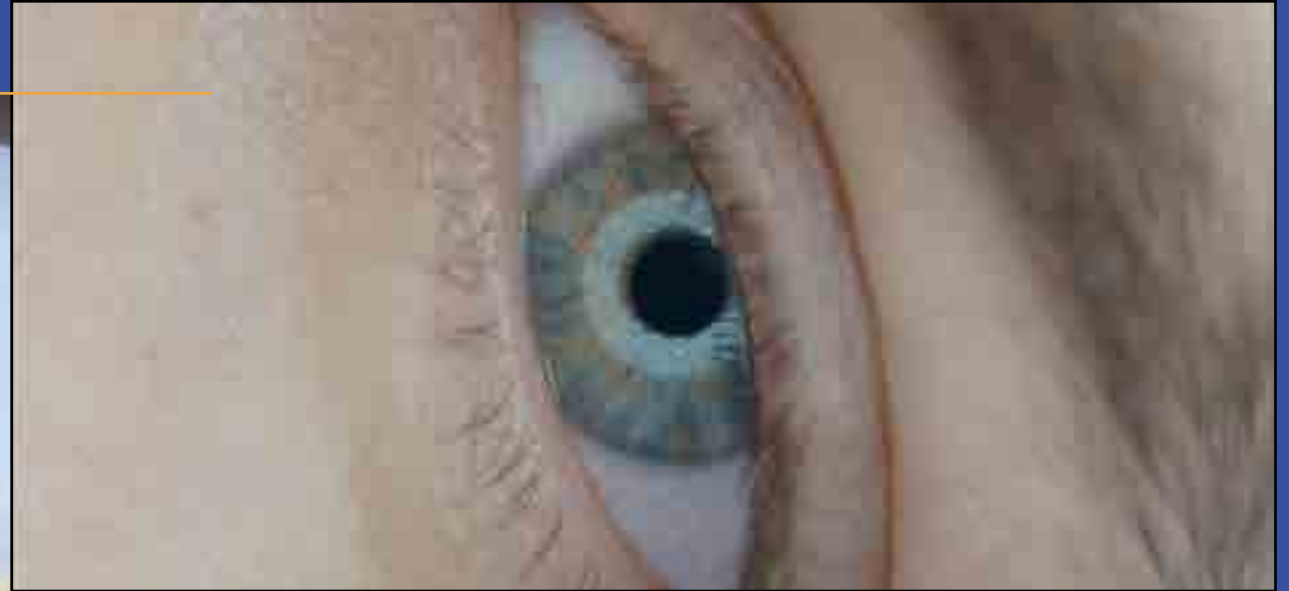


After cutting through all of these people we end the sequence now close up on Justin Rose at the end of his swing.

He looks off into the distance. following the ball with his eyes.

Justin Rose VO: "Everyone deserves an equal shot."

The camera pushes in toward his eye, utilizing a probe lens we get the beautiful detail of his pupil. As we push in we quickly flick through everyone's eyes with perfect match cuts as we get closer and closer into the pupil. The perfect circle of the pupil overtakes the screen as we push in and transition to...



A wide angle shot looking straight up from inside of a hole on a golf course. The blue sky and clouds painting the backdrop of the image as a ball gently rolls into the hole and covers our camera sending us to black.

SUPER: Morgan Stanley is helping to increase access and opportunities through education.

SUPER: MORGAN STANLEY



This spot is straight forward but comes down to execution and our ability to find amazing moments to recreate. We should study existing footage and hide some easter eggs for big golf fans.

Our goal is to fool a viewer for a moment, making them feel like their commercial break is over. Our color grade, tone, and graphics, should all feel reminiscent of watching a tournament.



We open on a close up shot of flowers or some golf course scenic. A list of fake names and current tournament placement populates in an infographic branded with Morgan Stanley on the screen. We quickly cut away from this.

The camera focuses as it zooms from a distance in on a young boy trying to chip a shot from the rough.

Commentator 1 VO: “There’s a lot riding on this for him. Going for eagle.”

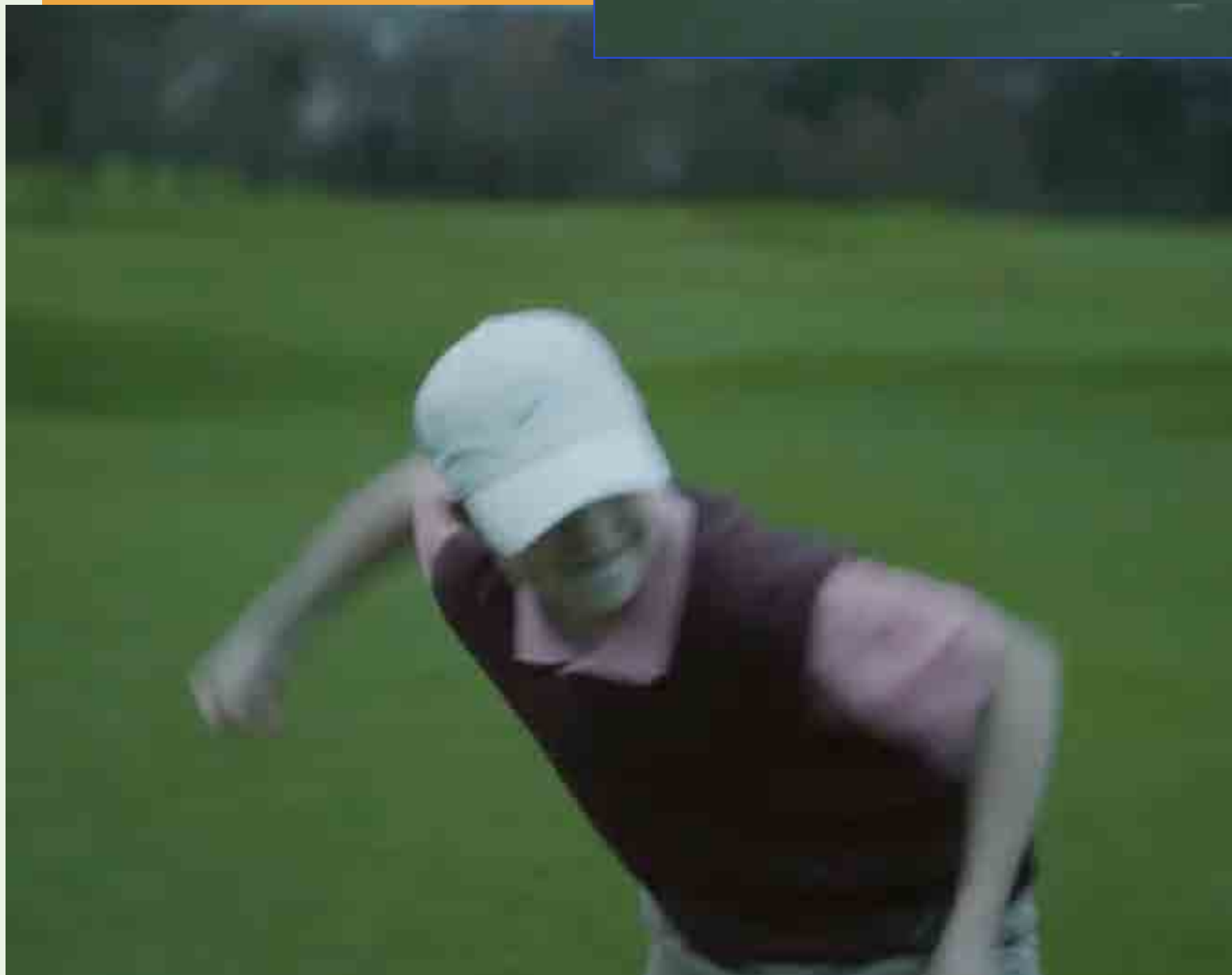
Close up on the boy as he focuses. This time from another angle but still on a very large zoom lens.

Commentator 2 VO: “For every eagle made through The Player’s Championship, Morgan Stanley will donate to First Tee... helping children learn valuable life skills through golf.”



The boy hits the shot. We cut to another angle tracking the ball through the air against the blue sky. Then we cut to another angle tracking the expertly chipped shot as it lands and bounces on the green. It approaches the hole and just barely falls in. Perfection.

Commentator 1 VO: "Beautiful shot!"



The boy takes the ball from the hole and raises his gloved hand in a modest celebration.

Commentator 2 VO: "That kid's got a bright future ahead of him."

SUPER: Eagles for Impact

**SUPER:
MORGAN
STANLEY**

APPREACH



Each of these spots will be meticulously planned. Especially with the use of motion control, high speed cinematography, and recreation shots. We will be storyboarding every single frame. Our storyboards might adjust slightly as we get closer to the shoot based on our location scouting. For example, I want the flexibility to change a shot in a sand trap to a putting green if the location is calling for it.

One thing we will have to get creative with is working around any pro talent availability. This is something I am looking forward to working closely with my AD and you all on.





CASTING





Casting is super important. We should focus on diversity amongst the youth we will be casting.

Race and gender diversity is clearly of deep importance to these scripts and Morgan Stanley. It is also important that we do our best to also cast actors that have some knowledge and skill in the game of golf.



The more realistic we can make this, the better.

Cinematography





We will be utilizing specialty lenses, cameras, and equipment. From motion control bolt arms and motorized track to probe lenses and phantom cameras. Our gear and cinematography is paramount in giving these spots an incredible and distinct visual identity. We will stand out from the rest with these amazing tools.

Another aspect to our cinematography that I think would set us apart is playing with aspect ratio. I think the aspect ratio of this treatment is gorgeous and the 4:3 style of photography would lend itself beautifully. I understand if we need to keep it traditional and 16:9 of course but this is definitely something I want to bring up.



A man wearing a white baseball cap and a dark blue Adidas polo shirt is seen from the back, looking out over a vast, green golf course. The background shows rolling hills and a clear sky. The text "Post Production" is overlaid in white on the man's shirt.

Post Production

Each of these spots has unique post production aspects. A thoughtful and multi-talented team is crucial in executing our full vision.

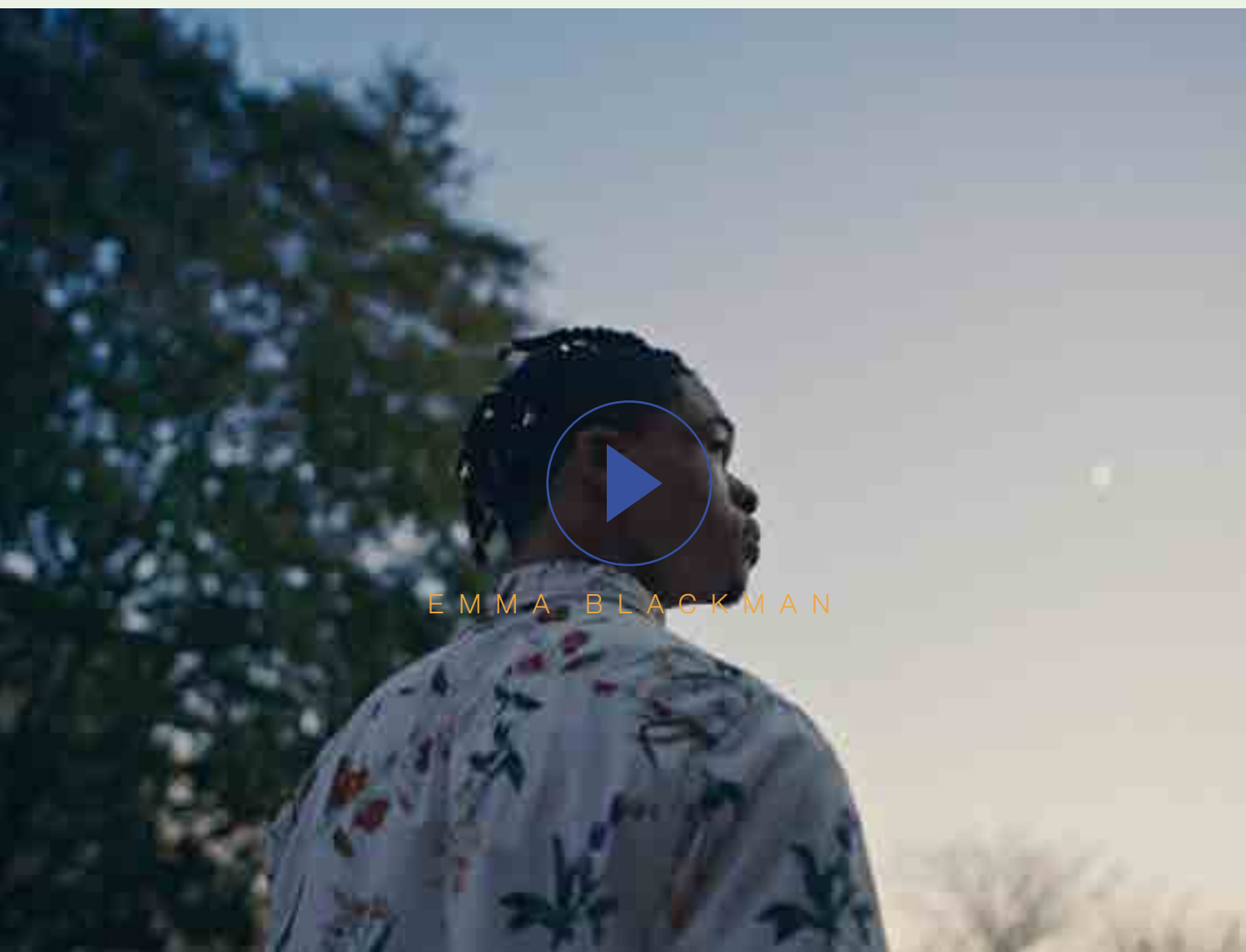


Editorial

We need an editor that can work with VFX and heavily planned shots while also pivoting and being flexible with our footage. Any of the following editors would be amazing to bring on board.



MATT SCHAFF



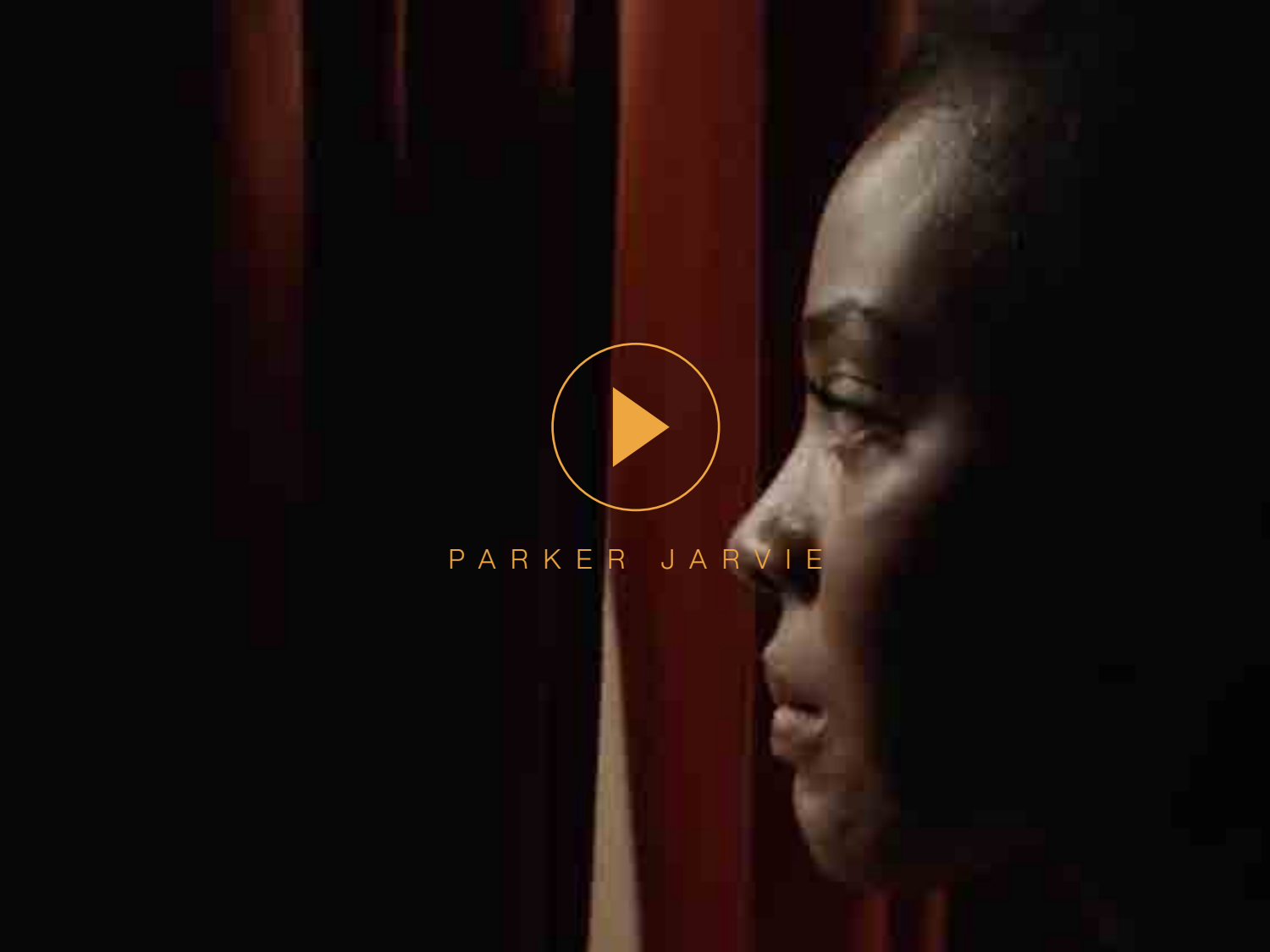
EMMA BLACKMAN



MAH FERAZ

A close-up photograph of two hands shaking. The hands are positioned in the center of the frame, with fingers interlaced. The lighting is dramatic, highlighting the texture of the skin and the creases on the hands. The background is dark and out of focus. The word "Color" is written in a bold, white, sans-serif font, centered over the hands.

Color



PARKER JARVIE

I want a modern, clean, and cinematic color grade. Working with the right artist who knows how to balance saturation, skin tones, and contrast is crucial.



AUBREY WOODIWISS

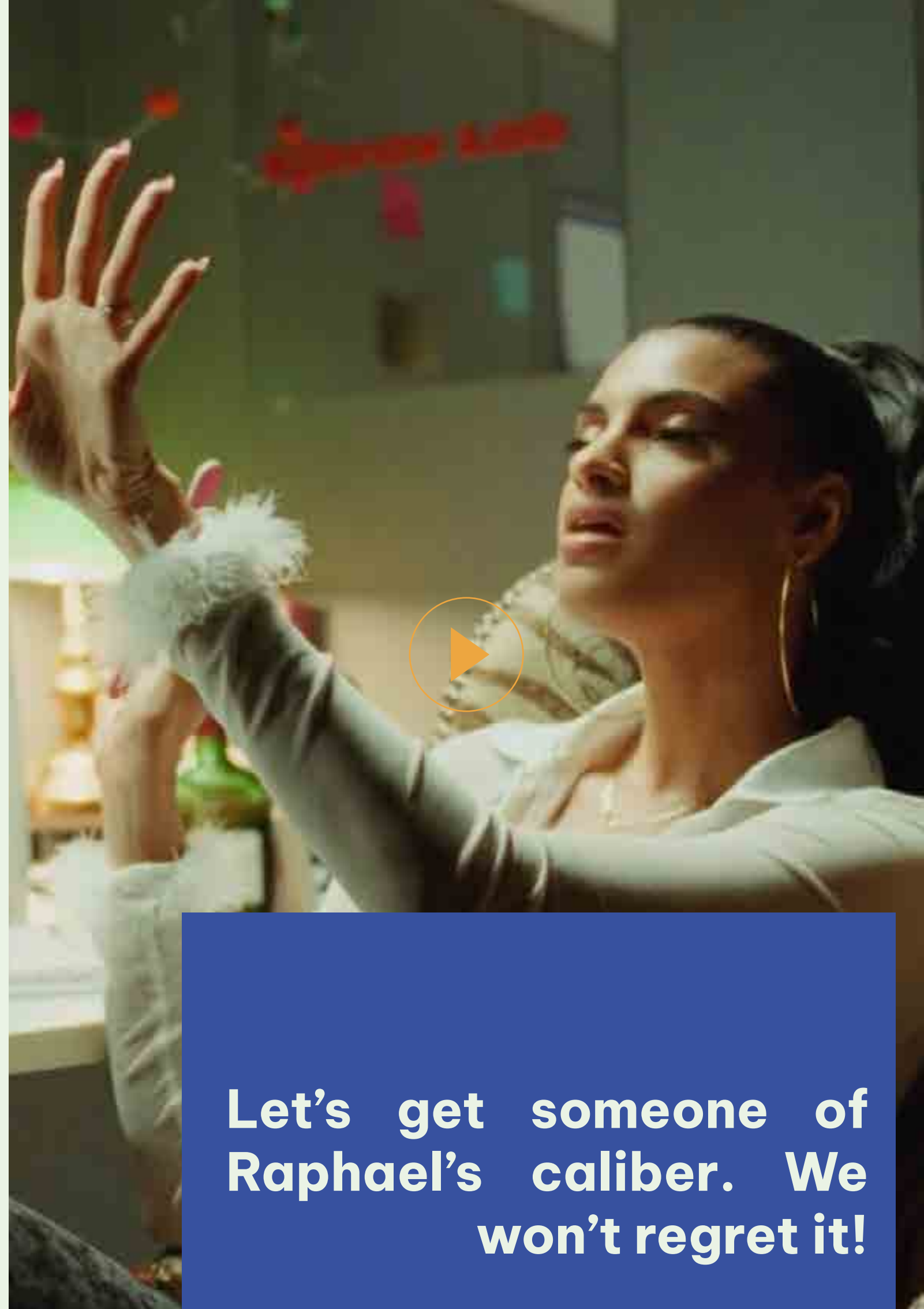


JOSEPH BICKNELL

A close-up photograph showing a hand holding a black pen over a document. The word "Sound" is printed in white on the document. The background is blurred, showing a wooden surface and a blue textured surface. The pen is positioned as if about to write or has just finished writing the word.

Sound

Sound is always important in my work. I want all of my spots to be able to live without a score, that's how detailed I demand the sound design to be. For this campaign it is extra crucial to find an amazing designer because of our "Mimic," spot. I potentially want our sound designer to work with our editor in making a score out of sound design. A score made entirely from golf sound effects would be captivating and creative if done right. It will also sell home the idea of everyone being in sync even more.



Let's get someone of Raphael's caliber. We won't regret it!

A close-up photograph of a hand with several rings on the fingers, set against a background of a textured surface. The entire image is overlaid with a blue gradient. The word "Score" is written in white, bold, sans-serif font in the center of the image.

Score

Custom scores are always the best. They allow us to fit our picture with something perfect and tailored for us. We can use references and temp to find the right tone and then make something entirely unique for our final spot. I look forward to working with you all on bringing in some freelance talent!



Los York

Los York is an phenomenal production powerhouse. From pre-production to post, we keep everything under one roof. This allows us to avoid any “baton-passing” and really execute fully on a vision. We keep things efficient and simple while never sacrificing on quality.

The background of the slide features a dark interior space with a large, bright doorway. Two silhouetted figures, an adult and a child, stand in the doorway, looking out towards a bright, sunlit outdoor area with greenery. The overall mood is warm and hopeful.

THANK YOU

I loved the freedom I felt in writing these ideas out for you all. I hope these ideas resonate with you so we can build on them and create some amazing work together. I'd be really excited to get started!

JACKSON TISI