



A **Gillette** STORY

#SECOND SHAVE

INTRODUCTION

Becoming a monk involves study, devotion, years of training and transitioning. Monastic life is a simple, dedicated life of servitude, which asks the devoted to living a celibate lifestyle and relinquish worldly goods.

The act of shaving one's hair on the scalp has been associated with a multitude of religions through history. It is seen as one of the most significant events in a Thai man's life, full of ceremony and tradition. Ordaining shows devotion to the Buddhist faith and one's respect to parents, helping individuals gain personal and familial merit within Thai society.

In this film, we'll follow a father and son's unique journey to monkhood. We'll be following the tender curiosities and doubts our young boy feels as he takes his iconic journey to his first shaving ceremony. Along with this we whiteness our father's reaction as he proudly watches this once young boy he cradled take his first steps into monkhood, becoming the man he always envisioned him to be.

OPENING SCENE

Our film opens up to beautiful textures of the Jungle and temples, this almost feels like the POV of our protagonist. We're in a super sensory world making our feel like there on a journey.

We see Macro shots of water dripping, textures of palm trees and old temple walls. We use sound design to emphasise the beautiful surroundings. Accenting the imagery with holistic sounds of Himalayan bowls, crisp waterfalls flowing and distant chanting of monks in there monetary.

As we slowly start to peer out of our jungle setting to reveal a temple. In the middle of the temple, we find ourselves floating behind our monk sat symmetrically in the middle as he meditates.

As we cut to the front of him the titles come up on the screen, our camera slowly pans right fading to black allowing for our story to begin.



VO: It's a Fathers Unique Privilege

VO: To bring his son through various rites of Passage.

As we introduce our characters, we use continue our camera movement floating through the doorway of our Father and Sons home environment, sat together cross-legged face to face under a thin mosquito net creating a beautiful silhouette. I'll ask our father and son to concentrate on practicing there meditation together. We want to dwell on the impact that their beliefs have on their relationship, it's the foundation of their bond as father and son.

I'll ask our father to give our son a few teachings to his son how to meditate, and advice for the rites of passage ceremony he'll be taken on in the next few days. As this is playing out, our camera will be as close and personal as it can be, watching them interact. We want to see the subtle look as our son looks up at his dad, seeing their heads almost touching as they rock back and forth meditating. This whole section is about solidifying the bond between them. We want to push on just how much time and care our father has really put into carving his son the most righteous path he can.

Throughout this we cut to B-Roll within the house of old photos and trinkets reminiscent of their relationship together. We want to capture details from our fathers past and how he's passing on his knowledge. This might be a photo with his father or his father's father as they also went through the ceremony together.

We end our scene with the camera panning up to the window ledge where we see rested old trinkets and photos, as the camera pans to the outside view we then transition into our next scene.







VO: He would likely Recognize

VO: the Value of a rite more easily than his son

VO: As he now knows the impact such an experience had in his own life.

We fluidly cut from our window view to the POV of our son looking up at the building tops in his village, capturing details of his surroundings that subtly reflect the journey he's about to take.

We see our son travelling throughout his home Village/City streets as he observes his environment. We want to create the feeling that he's taking in and contextualising every element of his surroundings and culture in that makes him who he is.

As we travel around, we see the Huddle of daily life in the Village/City. A Thai monk sat on the street corner, people lighting incense sticks on the side of the road, steam rising from freshly cooked street food. We'll feel a mixture of how we visualised our jungle at the opening of our film and seeing our young son's expressions as he walks on.

VO: It's a Fathers Unique Privilege

VO: To bring his son through various rites of Passage.

As we're opening up to our ceremony, we're left floating down an empty pathway of seats in the middle of the ceremony hall. Right at the very end, we see a monk sat arched over a bowl of water. As we get closer to our monk, he sits up and looks directly above the camera.

We see our young son close up as he walks down the middle aisle. As we switch to the view to behind him as he walks our room now appears to be full of family and friends. Our camera pulls back and lets our young son carry on walking down to his ceremony.





VO: To do this he needs to renounce every aspect of the world.

VO: Up to the very hair on his head.

At this point we let the ceremony play out, letting our Protagonists lead us in their actions. Throughout this, we'll be getting as close as we possibly can. We want to capture a diverse range of facial expressions, making our audience feel like they can read our protagonist's thoughts and are a part of the intense intimacy. From the moment the first hair is cut to the final shave we'll be led through the spiritual journey pulling the energy from the room and through the lens.

From the clenching of fists and the curve of our son's feet as he kneels down, we focus on every detail. We'll shoot anamorphic so we're able to capture the intimate moments between two people as close as we can. As we see our expressions play out, we'll cut to close up shots of the hair as it's being cut off then eventually shaved. We'll see the movements of the razor as it comes into contact with the scalp showcasing its sensitivity.

Throughout this, we'll focus on the tense moments from our fathers' facial expressions and the other family members around. Cutting with all of these expressions we have super close up texture shots as the razor cutting across the scalp emphasising its sensitivity. We want to play on just how sensitive this part of the body by seeing every hair being cut before we reveal our new son.

VO: In this moment, what a father once taught his son as a young boy.

We cut back to the moment we saw them meditating in the room, We choose a shot where we see our father looking down at his son as his son touches his dad's head. Within this scene, we really want to concentrate on our father and bring across just how he nurtured his son and lead him on his pathway to enlightenment just like his father.





VO: He again teaches to the young man.

VO: This time on an even more sensitive part of the body.

We want our final reveal to be as impactful as it can. For this We'll film from under a glass tank so we can create the illusion that were in the water basin as our son's head is being washed.

As he pulls out, we see him sit up and look directly to camera. He has a stern look as the water drips down his face revealing our new monk, as he takes in his new self and starts a new journey.

As a secondary option to this, I'll also repeat the same action with the monk we used to introduce the film, within the same temple environment. Creating the overall story that every time he shaves it's his Monkhood that he lives again. This then gives us the option to bring the film full circle and create more of a story telling feel.

COPY: In 2019 we will launch Gillette Skin Guard in Thailand, Specifically made for sensitive skin.

COPY: the Scalp has more blood vessels that any other part of the body.

Gillette : SKINGUARD



STYLE AND TONE

Within the film, we want to give a new style to the traditional documentary structure. The film wants to feel spontaneous and alive, letting our subject lead us as if the camera (and the viewer) is experiencing everything together. Shooting anamorphic should allow us to really feel like we're in the moment with our protagonist, getting up close and capturing every detail. Throughout the film, I want to cross the boundaries between observational and point of view creating super sensory moments for our audience as we focus on textural shots of the environment and the shaving.

Mixed in with these more reactive scenes we'll be building more structured setups that allow us to control the environment giving our film another layer to the documentary style. These will be much more considered shots allowing the film breath and our audience to reflect. Being able to have a mixture of both will give the film more energy while keeping the tone of the film still spontaneous but premium at the same time.

While shooting we'll constantly be looking for two things, the real and the beautiful. Working as a stripped back skeleton crew allows us to remain unassuming and unimposing, this also allows us to remain completely reactive to any scenario. Being able to capture the genuine moments that can only happen once, a look between friends or a tender moment between mother and daughter, these are the real moments of sincerity that bring these peoples stories to life.







THANK YOU