

Klondike

What would you do?

OVERALL LOOK AND FEEL

The spot needs to feel “real” and “spontaneous”.

The performances are natural and I would allow room for adlibbing. It’s about creating a “moment” and building the fun. The cast will feed off one another. It will also help the “civilians”. It will take the pressure off.

From a shooting perspective there would be nothing “tricky”, it would be very straightforward. The spot is funny. My job is to shoot it in the funniest way possible and then get out of the way. This is about the actors, not me.

I’d use a two camera set up. One for the wide, the other for close-ups/reaction shots. This will help to keep the energy and flow going.

The family is aware that they are on camera, so there would be glances to it. Similar to The Office.

The setting is neutral, an average home in an average location. We want the focus to be on the drama, not the location.

The wardrobe on the animatic is pretty good. The only thing, from a branding perspective, is the daughter’s green shirt. Not a big deal, but I’d look at something more in-tune with the Klondike palette.

KEYS TO SUCCESS

Casting for the Tweeter is important. I’d be looking for an expressive face, as he has a lot to convey visually. First there’s the confusion: What’s happening here? Then there’s the realisation: Oh yeah, I did Tweet that. And finally, he’s a man who understands his fate, and is resigned to walking around for a month without an eyebrow.

The mother and daughter need to play off one another, their chemistry is important. They are applying the right amount of pressure to dad to get this done. Maybe the daughter is live streaming it? As the daughter is a teen there will be an element of she thinks that her dad (parents) are lame. Just like all teenagers!

Once the eyebrow has gone, Dad gets his reward. We need to see it’s been worthwhile. He needs to give a look to camera that says “yep, totally worth it”. We want to capture that moment of enjoyment.

There also needs to be a moment where we acknowledge that dad has been a good sport.

Editing is crucial. Hitting the right mark to get maximum laughs will add an extra 10%.

SPONTANEITY AND ENERGY

One of the things I like about this shoot are the three “teams”. This will give me the opportunity to try different things, and when there’s an element of burn out with one team we can let them take a break and bring in another.

Each team brings something new to the shoot and the other performers will see this. It should spark ideas.

Little comedic moments like eye contact and reaction shots will be what the audience remembers and enjoys.

CASTING

The way I’d cast this is to get whole families in. I’d give them a rough of idea of what the script is so they would kind of understand the situation. Then at the casting I’d fire a number of Tweet situations at them along the lines of the shaved eyebrow to see how they react.

Some families will react better, adlibbing, fooling around and generally being more comfortable in that kind of situation. They are our guys.

Something to consider are the accents of the family. My view is they should be Kiwi, but the lady from Klondike will be from the US.

SUMMARY

This is a great long-running campaign and I’m excited to be involved with it. The humour is perfect for my style and I’m confident I can deliver.

When we are shooting I’ll keep everything moving and the talent “lively”.

One of the things we have to keep focussed on is the Klondike bars themselves. With so much going on, it’s easy to lose focus. So I will be aware of that.

As this is a group piece my job will be to coordinate everyone’s reactions. Some takes will take longer than others, so patience is vital.

It’s not often I come across a spot that feels like it’s “my kind of humor”, but this is one of them. I’m looking forward to shooting it, and delivering something we are all proud of,