

#short-films

ROBERTS+LANGER  
DDB

Neutrogena Ageless Intensives  
Tone Correcting Moisture

Pre Production Meeting  
Tuesday 21st July 2009

Neutrogena®  
#1 DERMATOLOGIST RECOMMENDED

**short-films**

Agenda

Attendees

Director's Treatment

Director's Storyboard

Shot List

Agency Boards

Diane Lane Style Board

Calendar

Schedule

Studio

Contact List



## Attendees

### Client

Nina Barton - Group Product Director  
Kerry Sullivan - Product Director  
Kim Dao - Associate Product Director -LA

### Agency

Stone Roberts - President and CEO  
Andy Langer - Chief Creative Officer  
Lynn Mercado - E.V.P, Creative Group Head  
Molly Finley - E.V.P, Creative Group Head  
Tanya English - E.V.P, Director of Broadcast  
Leanne Rahner - Producer  
Karen Snook - Account Director  
Torrey Plank - V.P, Management Supervisor  
Marisa Gordon - Account Supervisor  
Alex Wickman - Account Executive

### DDB Canada

Cvita Delac - Account Supervisor  
Serena Trentini - Business Unit Director

### Short Films

Stephen Mead - Director  
Holly Hartley - Producer

# Director's Treatment

# Neutrogena

Paint by Numbers

Director's treatment 15th July 2009 Stephen Mead

The script is elegantly simple, needing only to be executed well to convey the strong message. It's the story of less is better not only in the product itself but reflected in the way it's presented. Diane's charm and ease of delivery will no doubt come across. All I need to add is the elegance of beautiful photography.



## Paint by Numbers



I appreciate the simplicity of this idea, and I understand the subtlety of the message you are conveying. I do think however a little more complexity in the opening would strengthen the commercial. By revealing the face slowly with a pull back we keep the viewer's attention. Also more areas of tonal variety caused by light and shade could be illustrated in the first picture. These are filled in with subtly different shades of colour, creating a more painterly feel to the image. Like you, I think the numbers are unnecessary and would only clutter the idea.

The script reads very comfortably in thirty seconds and this relaxed, unhurried feel is very refreshing. We want the images to hold the attention and so the scenes should develop. I toyed with the idea of actually creating a canvas and painting it, but feel that the texture of the paint would interfere with the concept. I therefore think that the 'canvas' and painting will be done much better in post. Each of the areas being filled in individually like the paint flowing, rather than brush strokes, which would be too frenetic.

### Paint by Numbers cont.

Because we are saying 'you don't need paints', I feel there should be a transition between the finished painting and Diane. A cut is too abrupt and a dissolve will look messy going from a still to live action. I want the image to peel away like a translucent layer to reveal Diane. This has to be quick and have a natural feel to it like a layer of cellophane peeling away.

### Photography

I care about the light in the eyes as much as the light on her skin; when you see into the eyes, the face comes alive. I want to illuminate Diane's face so it becomes radiant. With the subtlest of make up and the right light the skin will look natural and will glow without the artificiality of an overworked image.

### Diane

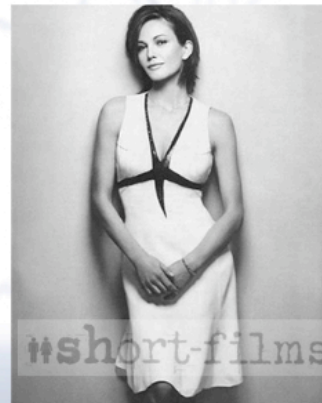
Photographing Diane in a relaxed and casual way allows her to deliver the lines in a way that gives an easy confidence to the spot. She sits in a chair leaning forward to camera, which is not only flattering but gives an air of intimacy.



### Pack

My brief is elegant simplicity. Using a polished white surface the image is pared down to pack reflection and shadows and has an expensive feel to it. The image is clean and contemporary.

Stephen Mead



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Director's Storyboard (1/)

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Director's Storyboard (2/ )

Neutrogena Tone correcting Moisture "Paint by numbers" :30 7-16-09

1

We open on a paint by numbers drawing of a woman's face.



MUSIC UNDER.  
DIANE: If your solution to dark patches and uneven skin

As the announcer speaks, dark areas fill in. She tries to "cover them up" with makeup, but they never quite match.



is to cover up with makeup here, and use concealer there...



perhaps it's time to put your paints away.

We cut to our product.

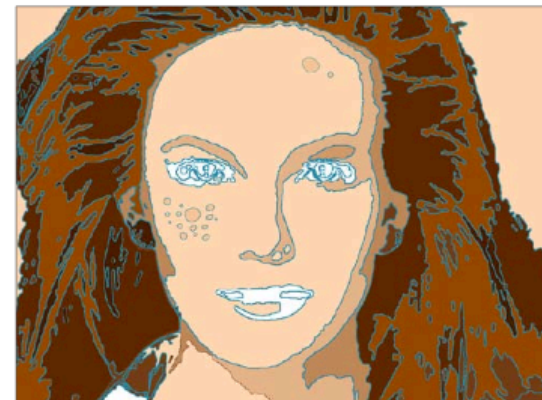


Neutrogena's new Tone Correcting Moisture.



Use it every day,  
and its powerful Retinol SA and Vitamin C formula

The dark spots fade as the skin fills in...



will visibly fade stubborn discolorations

Neutrogena Tone correcting Moisture "Paint by numbers" :30 7-16-09

1

...until the painting is completely full.



in just 4 weeks.

We dissolve to the beautiful Diane Lane, her skin is lit to look radiant.



DIANE (on camera): Forget the cover up...  
uncover your beautiful skin.  
(ALT: radiant skin.)

We dissolve to a white screen with the box and tube. Supers dissolve up.



VO: Neutrogena.  
Recommended most by dermatologists.

Neutrogena Tone correcting Moisture "Concealer" :15 7-16-09

1

We open on a tube of concealer.



MUSIC UNDER.

DIANE: If this is your solution to uneven skin...

We pan over to see ...



...it's time to give your concealer a rest.

...the Tone product.



Neutrogena's new Tone Correcting Moisture  
visibly fades discolorations in 4 weeks.

We dissolve to the beautiful Diane Lane, her skin is lit to look radiant.



DIANE (on camera): Forget the cover up...  
uncover your beautiful skin.  
(ALT: radiant skin.)

We dissolve to a white screen with the box and tube. Supers dissolve up.



VO: Neutrogena

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or

Neutrogena Tone correcting Moisture "Paint by numbers" :15 7-16-09

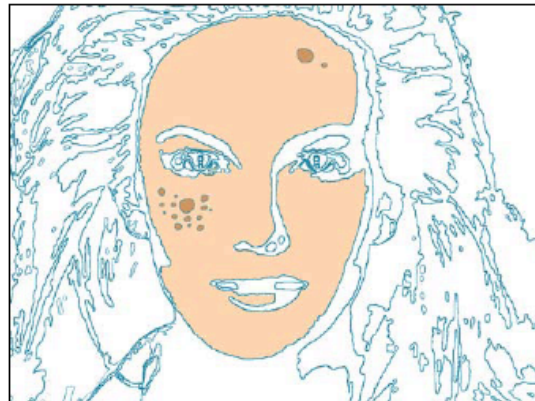
1

We open on a paint by numbers drawing of a woman's face.



MUSIC UNDER.  
DIANE: If your solution to uneven skin

As the announcer speaks, dark areas fill in. She tries to "cover them up" with makeup, but they never quite match.



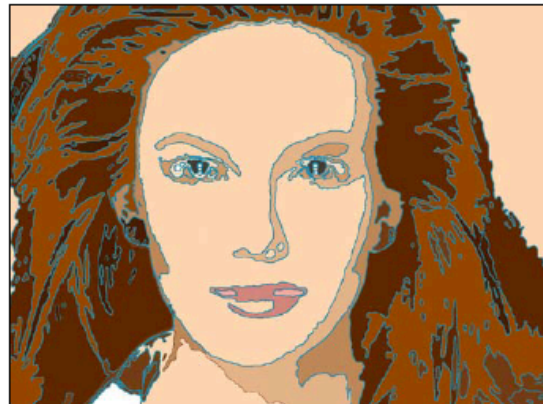
is to cover up with makeup...

The dark spots fade as the skin fills in...



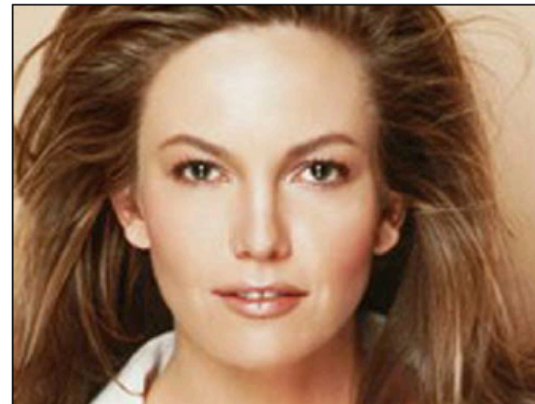
it's time to put your paints away.

...until the painting is completely full.



Because Neutrogena's new Tone Correcting Moisture

We dissolve to the beautiful Diane Lane, her skin is lit to look radiant.



visibly fades stubborn discolorations in just 4 weeks.

We dissolve to a white screen with the box and tube. Supers dissolve up.



VO: Neutrogena Tone Correcting Moisture.

# Diane Lane Style Board

Neutrogena Tone Correcting Moisture



## Hair

Down with lots of body. Her hair should be blown back off her face with a fan.

## Makeup

Flawless finish on the skin. Rose lips and a heavier eye.



## Wardrobe

White top in a soft fabric, preferably with a sheen so it catches the light and looks upscale. Ideally fitted, but could have some draping.

# July 2009

Calendar  
1/2

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday		
<b>Client: J&amp;J Neutrogena</b> <b>Product: Ageless Intensives Tone</b> <b>Correcting Moisture</b> <b>Title: "Paint By Numbers" :30, :15 new &amp; non-new</b> <b>Job #: NUX/NAI/TT92140 Shoot</b> <b>NUX/NAI/T92141 - Completion</b> <b>Producer: Leanne Rahner</b> <b>Art Director: Lynn Mercado</b> <b>Copywriter: Molly Finley</b>			1	2	3	4		
			Bid			Award Job		
			Bid			Client Approval of Estimate		
			5	6	7	8	9	10
12	13	14	15	16	17	18		
19	20	Pre-Pro/ Diane Fitting	Shoot Talent & Product	Screen Dailies	Edit	25		
26	Edit	Revisions	Client 1st Screening	Revisions	Client 2nd Screening/ Approval of Roughcut			
27	Agency Review Roughcut	Agency Approval of Roughcut	cc: S. Roberts, A. Langer, T. English, J. Tamberlane, T. Plank, M. Gordon, A. Wickman, L. Rahner, A. Haber, R. Dipaola, V. Rohrer, I. Prymus, S. Lagerstrom, Moondog, Coda					
28	29	30					31	

# August 2009

Calendar  
2/2

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			Client: J&J Neutrogena Product: Ageless Intensives Tone Correcting Moisture Title: "Paint By Numbers" :30, :15 new & non-new Job #: NUX/NAI/TT92140 Shoot NUX/NAI/T92141 - Completion Producer: Leanne Rahner Art Director: Lynn Mercado Copywriter: Molly Finley			1
	Telecine	Conform	Effects/Retouch :30			
2	3	4	5	6	7	8
				Record/Mix		
9	Effects/Retouch :30					
	10	11	12	13	14	15
	Agency Approval of Final	Client Approval of Final	Dub & Ship :30	Effects/Retouch :15		
16	17	18	19	20	21	22
	1st Airdate :30	Agency Approval of :15	Client Approval of :15		Dub & ship	
	Effects/Retouch :15					
23	24	25	26	27	28	29
				1st Airdate :15 - 9/14/09		
30	31					

Short Films - proposed schedule

UPDATED AS OF: 17th July 2009

Shoot Location: New York  
 Job: Neutrogena

Director: Stephen Mead  
 Producer: Holly Hartley

July 2009						
SUNDAY 12th	MONDAY 13th	TUESDAY 14th	WEDNESDAY 15th	THURSDAY 16th	FRIDAY 17th	SATURDAY 18th
	Prep					Stephen & Holly fly ETD London 9.30am, ETA New York 12.10pm  3pm - Meet Mike, Line Producer, at The Bowery
July 2009						
SUNDAY 19th	MONDAY 20th	TUESDAY 21st	WEDNESDAY 22nd	THURSDAY 23rd	FRIDAY 24th	SATURDAY 25th
Stephen storyboard	<p>9.30am - Meeting at The Bowery with prop man Infan Akday with Stephen &amp; Holly</p> <p>3.00pm - Meeting at Agency with Creatives, Stephen and Holly</p> <p>Pieter Vermeer, DGR, departs LAX 7.30am, arrives NYC 3.59pm</p> <p>Diane Lane arrives at JFK 7.38pm</p>	<p>8.00am - Stephen &amp; Holly meet with Pieter Vermeer at the Bowery and driver to take to Silvercup Studio stage 5</p> <p>8.30am - Arrive at studio for meeting with Mike Scully and crew</p> <p>9.15am - Holly &amp; Stephen leave studio for Hotel Plaza Athenee</p> <p>9.45am - Holly &amp; Stephen arrive at Hotel</p> <p>10.00am - Wardrobe Pull at Hotel Plaza Athenee</p> <p>10.30am - 11.30pm Diane Lane Wardrobe fitting at hotel</p> <p>11.30am - depart for Roberts B. Langer</p> <p>2.00pm - PPM Meeting at Agency</p> <p>Stephen &amp; Holly go back to studio after PPM</p> <p>Jessica Thomas, Diane's agent departs LAX 4.30pm</p>	<p>Shoot Day</p> <p>1. Diane</p> <p>2. Product</p> <p>Jessica Thomas, Diane's agent arrives JFK 12.56am</p>	<p>3pm - Stephen &amp; Holly to view dailies at Moondog Edit with Arthur Kendall &amp; Agency</p> <p>4.00pm - Stephen &amp; Holly depart for JFK</p> <p>Stephen &amp; Holly ETD JFK 7.30pm</p> <p>Diane Lane departs JFK 10.35am, arrives LAX 1.30pm</p> <p>Jessica Thomas, Diane's agent departs JFK 11.30am, arrives LAX 2.28pm</p>	Stephen & Holly arrive LHR 7.50am	

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Studio

Silvercup Studios  
42-22 22nd Street  
Long Island Cty  
New York  
Stage 5

Main number: 718 906 2000  
Stage 5 number: 718 906 2005

Contact Sheet 1



<b>CLIENT:</b>	NEUTROGENA CORP 5760 West 96th Street Los Angeles CA 90045	tel:	310 642 1150
<b>GENERAL MANAGER US:</b>	Susan Sweet		
<b>GROUP PRODUCT DIRECTOR:</b>	Nina Barton		
<b>PRODUCT DIRECTOR:</b>	Kerry Sullivan		
<b>ASSOCIATE PRODUCT DIRECTOR:</b>	Kim Dao		
<b>PRODUCT:</b>	NEUTROGENA AGELESS INTENSIVES TONE CORRECTING MOISTURE		
<b>TITLE &amp; LENGTH:</b>	PAINT BY NUMBERS	1 X :30 TVC	
		1 x :15 TVC	
<b>PRODUCTION NO:</b>	SF/38/09		
<b>AGENCY:</b>	ROBERTS & LANGER DDB 12th Floor 437 Madison Avenue New York NY 10022	tel:	001 646 289 7300
<b>PRESIDENT AND CEO:</b>	Stone Roberts		
<b>CHIEF CREATIVE OFFICER:</b>	Andy Langer		
<b>E.V.P. DIRECTOR OF BROADCAST:</b>	Tanya English		
<b>E.V.P. CREATIVE GROUP HEAD:</b>	Lynn Mercado		
<b>E.V.P. CREATIVE GROUP HEAD:</b>	Molly Finley		
<b>ACCOUNT DIRECTOR:</b>	Karen Snook		
<b>V.P. MANAGEMENT SUPERVISOR:</b>	Torrey Plank		
<b>ACCOUNT SUPERVISOR:</b>	Marisa Gordon		
<b>ACCOUNT EXECUTIVE:</b>	Alex Wickman		
<b>PRODUCER:</b>	Leanne Rahner	tel:	646 289 7337
<b>PRODUCTION ASSISTANT:</b>	Vanessa Rohrer		

<b>DDB NEW YORK:</b>	DDB INTERNATIONAL 437 Madison Avenue New York NY 10022	tel:	212 415 2908	
<b>GLOBAL ACCOUNT MANAGER:</b>	Susanne Lagerstrom			
<b>DDB CANADA:</b>	DDB CANADA 33 Bloor Street East, 17th Floor Toronto Ontario M4W 3H1 Canada	tel:	416 925 9819	
<b>BROADCAST PRODUCER:</b>	M.P. Toure			
<b>GROUP ACCOUNT DIRECTOR:</b>	Serena Trentini			
<b>ACCOUNT SUPERVISOR:</b>	Cvita Delac			
<b>PRODUCTION COMPANY UK:</b>	SHORTFILMS 97-99 Dean Street London, W1D 3TE	tel: fax:	020 7287 3575 020 7287 0179	<a href="http://www.short-films.com">www.short-films.com</a>
<b>DIRECTOR:</b>	Stephen Mead			
<b>PRODUCER:</b>	Holly Hartley	mob UK: mob US:	07970 815 136 917 575 2797	<a href="mailto:holly@short-films.com">holly@short-films.com</a>
<b>PRODUCTION MANAGER UK:</b>	Tanya Harris	mob:	07738 673 422	<a href="mailto:tanya@short-films.com">tanya@short-films.com</a>

<b>LAB:</b>	The Lab @ Post Works 227 East 45th Street NY10017	tel:	212 661 2530	
<b>CONTACT:</b>	Mona Jackson	tel:	212 661 2678	
<b>EDIT:</b>	Moondog Edit 216 E 45th Street 13th Floor New York NY 10017	tel:	212 983 3348	<a href="http://www.moondogedit.com">www.moondogedit.com</a>
<b>EXECUTIVE PRODUCER:</b>	Bernadette Quinn			<a href="mailto:bernadette@moondogedit.com">bernadette@moondogedit.com</a>
<b>PRODUCER:</b>	Lauren Beck			<a href="mailto:laur en@moondogedit.com">laur en@moondogedit.com</a>
<b>EDITOR:</b>	Arthur Kendall			
<b>SPECIAL EFFECTS:</b>	CODA VISUAL EFFECTS 9 East 47th Street 3rd Floor NY 10017	tel:	212 370 1510	
<b>CREATIVE DIRECTOR:</b>	Paul Agid			
<b>EXECUTIVE PRODUCER:</b>	Evan Sanyour			

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Contact Sheet 4