



#WeGotNow

From the courts to my film sets, I've worn my 9060s pretty much every day and everywhere since I bought them two years ago. And they still look just as fresh as they feel.

What I love about this light-hearted sport meets lifestyle campaign is its simple beauty and commitment to saying more by saying less. To confidently show, rather than tell. For me, that's filmmaking at its best.

What we're looking to do here is make something visually arresting that nods to the heritage of New Balance with a bit of 90s nostalgia. It's about celebrating these athletes and celebrities as their authentic selves. Revealing their personalities through their interactions with the set design, the camera, and each other. To create something minimal that makes noise.

It's a project that I would love to be part of.

Now, let's own the moment.

Our Talent

To show who our talents are and what they're genuinely like, we need to create a loose structure on set that gives them the freedom to experiment and enjoy themselves. These spontaneous, candid moments of fun and camaraderie will reveal the varied personalities of our talents and help our audience connect with them.

What follows are some quotes I've pulled from each of our talents that can help us craft their respective narratives, build out their worlds, and inform our direction.

Coco Gauff

"One of the first things my coach said was 'you need to smile more.' That's something I'm trying to work on, and obviously, I think it's helping my results."

Jamal Murray

“Life is a weird thing because it puts roadblocks in front of you, sometimes you gotta go through it, sometimes you gotta go around it, sometimes you gotta take a pause and look back at what you're gonna do, have a plan.”

Bukayo Saka

“I just want young people to realise that I was like them one day - a kid with a dream.”

Shohei Ohtani

I think it's wasteful to limit myself without reason by saying ‘This is my limit’”

Sydney McLaughlin

“Records come and go. The glory of God is eternal.”

Cameron Brink

“I actually hated Basketball early on, I was super into Art!”

Dave

“We're all just humans at the end of the day.”

Tyrese Maxey

“I wanna be Spiderman!”

Script

The :30 and :15 films need to strike a balance between something that feels like a single cohesive unit, but which has a modular structure that can be reassembled to highlight relevant talent in specific regions.

I've made some suggestions for how we might transition between shots but this is just the beginning of a creative conversation and I look forward to figuring them out with you as we move through the process.

'We Got Now' :30

We open in a bold, bright space. A minimal, modern, sculptural, and unique environment with depth. It's a whole vibe.

A 'New Balance' logo appears on screen.

The logo disappears as the camera dynamically pushes in to reveal...

...NBA Champion Jamal Murray standing in front of a dynamic set, staring into camera. He breaks the dramatic tension and smiles, quickly dribbling in and around our set where mirrors/reflecting surfaces create a multitude of Jamal's – it's almost as if he's playing himself. He looks camera right and bounces the basketball out of frame as we cut to...

...a tennis ball bouncing into another frame in a similar but slightly different space containing a sculpture made out of tennis balls.

Coco Gauff steps forward to meet the ball with a tennis racket clutched in her hand, and strikes the ball against a white wall to the beat. She smiles confidently to the camera and then playfully hits the tennis ball into the air and off-screen.

A baseball lands in the hand of a smiling Shohei Ohtani who is keen to join in what appears to be a limitless space. He tosses the baseball into the air and crushes it off-set with the baseball bat in his other hand.

The camera quickly pulls out as we cut to Tyrese Maxey, dribbling in a world inspired by the Marvel universe. He shrugs and goes for a cross-over as we reveal a Spiderman reflection on the floor matching his exact moves. The camera starts rotating as we push in...

We whip pan over to Sydney McLaughlin in her own setting inspired by James Turrell. She laughs as she watches the baseball roll past her while she jumps over a range of props. The camera is at a low angle and we push in on her New Balance trainers. As she lifts her leg into the air to jump, we transition to...

...an overhead rotational shot of Bukayo Saka flicking the ball into the air and juggling it with his feet while Dave eggs him on. Bukayo passes the ball to Dave who manages to keep it in the air but then stumbles. They share a laugh as Dave draws a square on the screen then pushes through it and we transition to...

...Cameron Brink posing in her artsy space when a basketball rolls into frame. Jamal runs into her set and picks it up, but as he goes to dribble the ball past Cameron she snatches

it off him and takes a shot at the camera. The ball bounces off the lens as we transition to...

...a final set where we find all 8 talents standing together but striking different poses as they look to camera.

Super: We Got Now

Logo: New Balance

Visual Language

Let's find a happy medium between 90s film techniques that capture the nostalgia of the New Balance brand and modern, innovative technology that allows us to perform complex camera moves in a simple, elegant way.

A handheld camera will give us the freedom to explore the environment with our talent and react to what they're doing. Dollies and jibs will give the aesthetic that nostalgic look we're after and cool robot arms will allow us to move seamlessly from trainer to overhead shots.

Intimate wide angle and periscope lenses will help to bring out the warmth and luscious skin tones of our talent and capture their genuine, authentic reactions, as well as their trainers and apparel up close.

Along with distortions, we'll craft interesting, unusual compositions, and play with mirrored surfaces to create multiple reflections within the set that showcase different aspects of our talent's personality and sporting performances.

Production Design

I love working with my team to build sets and worlds for my talents to perform in. It's been a staple in my work and something I take great pride in. Based on your initial thoughts, I'm thinking of taking the production design in two directions. Let's call them the minimalist plus and the more maximalist approach.

For the **Minimalist Plus** we would keep the studio setup a bit more...well, minimal :) Starting with either a white or color background as a base, we would build lighting designs and sculptural elements that reflect the sports and personalities of our talents. This direction is interesting to me because it gives the campaign a distinct but cohesive look, unifying our cast through transitions, cuts, and editing. It's visually arresting in a "we say more by saying less" kind of way.

The **Maximalist** approach embraces a more comprehensive set design. There would be elements that reflect the personalities of our athletes and celebrities as well as inflatable or 3D-printed props and practical lighting designs that relate to their chosen sports or fields. On top of that, LED walls in the background and/or floors/ceilings can be used to reflect our talent or project a multitude of scenes in real-time.

Whatever direction we decide to go in, these bold, bright, visually captivating, multi-dimensional spaces will act as canvases upon which our talents can let rip.

Editing

The idea of unity will be our guiding theme. We'll shoot our talent in different places but use rolling transitions to make them look like they are in the same space and inject the films with kinetic energy.

This might include one talent passing in front of the other as we follow them into a different frame or a split screen that allows them to interact. Another talent drawing a square on the screen and then pushing through it into another scene. Alternatively, we might use objects as portals into another frame that allow us to hero the product or just use simple match cuts and whip-pans.

I also love the idea of playing God by using duplication to clone our talent and have multiple versions of them appear in different places or the same frame. This could work in tandem with the reflective effects of the mirrored surfaces to elevate the multi-dimensionality.

Sound and Music

Jack White's emotive, anthemic 'Seven Nation Army' is an iconic sporting track that audiences throughout the world still remember and love singing. He's even spoken about how stadiums are akin to modern-day churches and chanting a song like 'Seven Nation Army' is a collective unifying experience.

Not just a song of the people, it also contrasts perfectly with the hermetically sealed studio setting. But it's a song that has been used time and again, so we need to find a way to make it feel different. I love the idea of remixing it or even mashing it up in a totally unexpected way. As a starting point, check this out, it's kinda cool! Especially what happens from 1:13 onward <https://www.youtube.com/watch?v=hmLBSCiEoas>.

We'll capture real, live sound - such as people laughing, balls being dribbled or hit etc. - on set that we can mix in when appropriate, adding another dimension to our spot.

Color

We will nod to the New Balance brand color palette throughout our spot, whether that's in the wardrobe, set design, or overall art direction. Our colors will be vibrant and pop out on screen. We'll also bring back the golden age of physical film capture but do so in a modern way, using fine-grain overlays of our footage to add a subtle layer of textural quality to the image.

Thank You