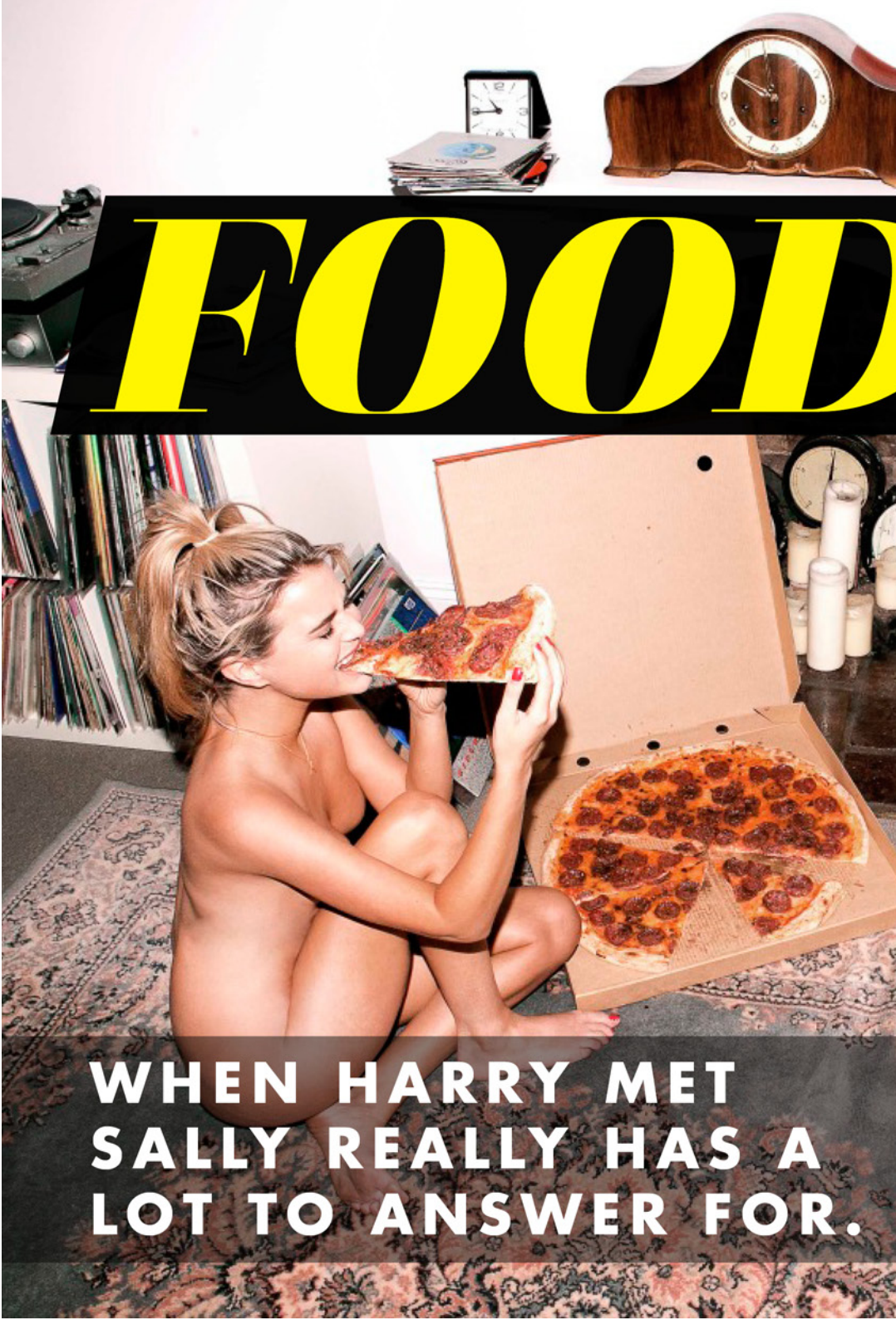


A close-up photograph of a person's buttocks and lower back. The skin is covered in a thick layer of white flour. They are wearing a light blue, patterned bikini bottom. A hand is visible on the left side of the person's hip. The background is blurred, showing a glass of red wine and some kitchen items.

SEX

VS. FOOD

TVC CAMPAIGN 2015
DIRECTOR'S TREATMENT



FOOD GASM

**WHEN HARRY MET
SALLY REALLY HAS A
LOT TO ANSWER FOR.**

Great to get talk to you. I'm glad we're all on the same page.

Time is against us so I'll keep this short and sweet: like the idea.

As I mentioned in the concall, my directorial style is that I have a clear focus but I like to encourage experimentation and improvisation on the shoot. I think there are enough people willing to pay good money for pretty lies; we're overstocked with pretty lies. I'm interested in creating beautiful truths, which I think the world could use more of.

Anyone who doesn't believe the

food and sex pleasure centers aren't located in the same part of the brain has never watched a woman eat chocolate.

Erotism is beauty. But it has to be natural and not artificial. They way I heard it was that "love is an ice cream sundae, with all the marvelous coverings. Sex is the cherry on top."

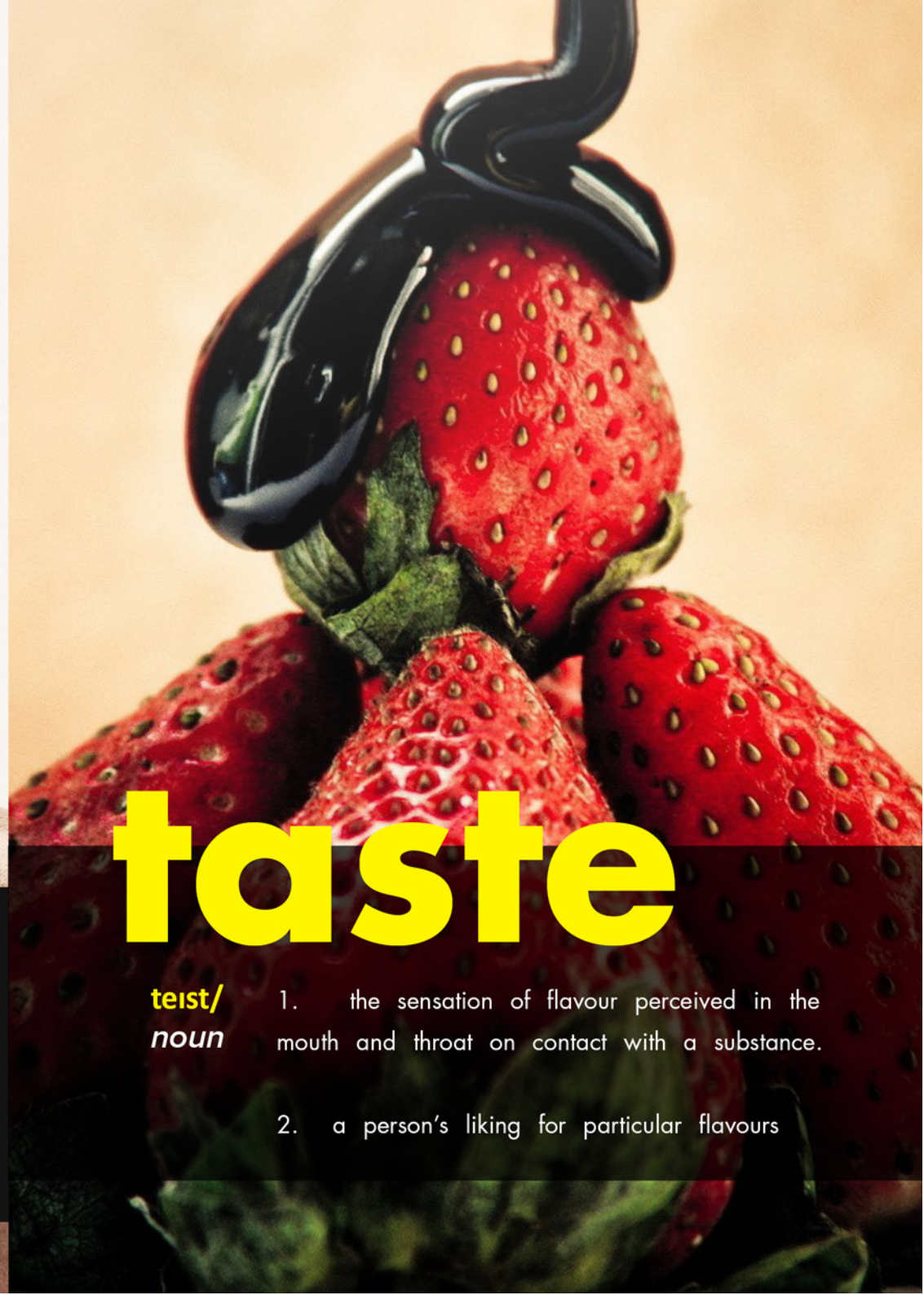
Either way we're all familiar with the arousal that comes from food: the excitement and the anticipation involved combined with the sensory overload come from the same place as a sexual climax.



orgasm

/ˈɔːgəz(ə)m/
noun

the climax of sexual excitement, characterized by intensely pleasurable feelings centred in the genitals and (in men) experienced as an accompaniment to ejaculation.



taste

teɪst/
noun

1. the sensation of flavour perceived in the mouth and throat on contact with a substance.
2. a person's liking for particular flavours

ACTION

Being Italian, food and sex are very high on my list of priorities.

It's rare to see them combined so playfully. I think the agency board is a captivating idea to explore the relationship between food and sex and involve the viewer by making them guess which of the two climaxes they are watching.

What I'm aiming for in the action here is a masterful combination of ambiguity and authenticity.

The mechanics of this concept are simple: we are asked to guess whether what we see is a result of food or sex. The trick is not to be sleazy or sensational but rather adult and witty.



**SEX IS EMOTION
IN MOTION**



EXECUTION

Now let's see how these ideas play out in a couple of specific executions.

Notice that I've split the action into two parts, sex and food.

That's so we can use the edit as well as the action to create ambiguity and have the viewer guessing about what it is they are watching.



SEX OR CROISSANT

Open on two girls in a bedroom bathed in morning light from a large window. The bed is covered in luxurious white linen sheets.

We see the bust of a woman in bed and her head on the pillow with her arms open.

She arches his back for the pleasure then her partner smiles... shy and happy.

SEX: camera moves down and reveals movement under the sheets, between her legs. The other girl is on top of her and kisses her between the legs as we her back, butt and legs outside from the sheets.

A small area of sheet cover the vital action as the first girl writhes with small spasms of pleasure.

FOOD: the camera moves in close to reveal next to her is a tray with a sumptuous continental breakfast of cappuccino, croissants and really rich, beautifully coloured jams and preserves.

The first girl takes a croissant and bites then drinks the cappuccino and as does her lips get smudged with milk. She licks her lips and smiles.



SUSHI OR TOY

Open on a girl on dark couch awash with soft, gentle light.

Camera tracks onto her face – her hair is gathered and her elegant make up accentuates her full red lips. She wears a dark shirt and her eyes are closed with pleasure. She is biting her lip with a slight smile

SEX: from the camera side we follow her arm from the shoulder down the elbow and to the hand. Her hand moves slowly between the legs which are naked. She has a vibrator in her hand.

Cut to a top view of the entire couch with the girl lying on top - her long legs stand out on the black sofa.

FOOD: we track down the camera side following the arm as her hand pours soy sauce in a small white saucer. Lying on the table is the bottle of soy sauce and we see her take a nigiri. She dips the nigiri in soy sauce, all her hand movements are very slow and elegant.

Close up of her face eating and enjoying the sushi. She closes her eyes with pleasure. .



CAST

Talent and their performances will be at the heart of these films. Once again authenticity is imperative. It is important in casting that people are not actors but good looking people.

For me the idea is to reward viewers' attention with a glimpse of a genuine orgasm. We are drawn to what is essentially a voyeuristic experience in a way that is cool, funny and permissive. As I said, I want to run extensive screen tests initially with amateurs to see what I can get out of them with a small skeleton crew in a safe and authentic environment rather than a commercial studio.

I've always had an unorthodox approach to casting. Thanks to my extensive experience in stills and design, I can assure you models

A woman with blonde hair is lying on a white sheet, looking directly at the camera. She has a large pile of popcorn in her mouth, which is overflowing and covering her nose. She is wearing a light-colored, thin-strapped top.

**SEX IS KICKING
DEATH IN THE
ASS WHILE
SINGING**

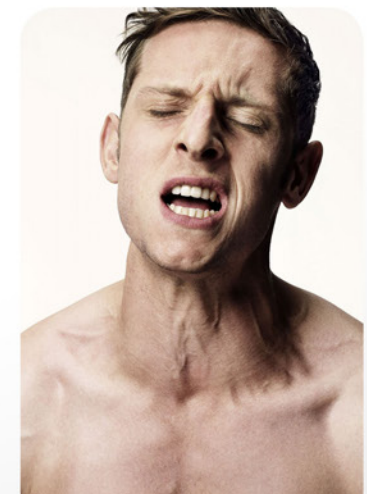
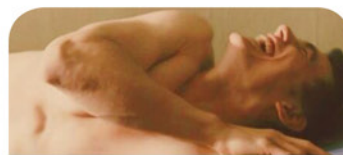
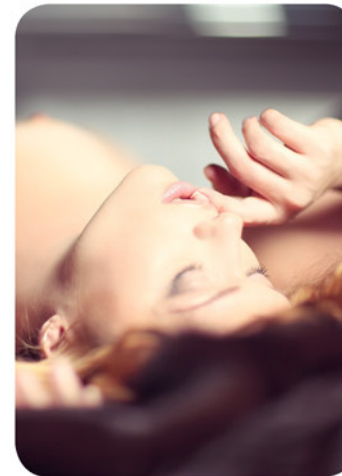
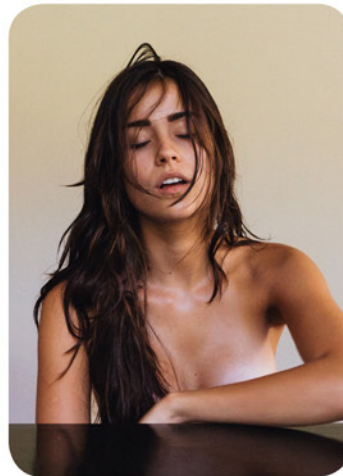
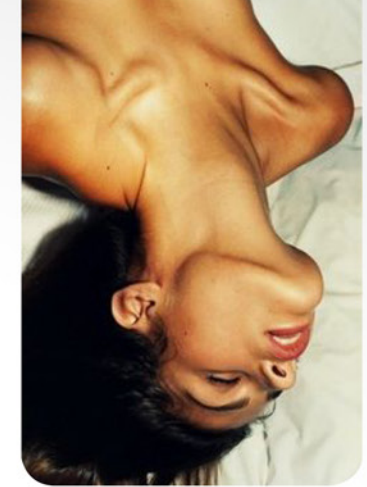
are not real people. The people we are after for this campaign are fabulous, gorgeous genuine people that we might bump into in the supermarket.

They are not the libertines or porn stars but ordinary people who enjoy sex and are comfortable enough in their own skin to allow themselves to be filmed during intimate moments. Real people mean real emotions, looks and sounds and that will underscore that believability of the campaign.

Some people are naturally extrovert, visceral and animated. As a director, my role is to assist the talent embody a role by expressing the life they are portraying truthfully.

I want to make sure that all the performances connect with the audience by being natural and not forced. The talents' thoughts and emotions have to remain true to the moment, time and space.

I have to build a story and work with a kind of secrecy that tells a story about a person through their emotions. Each scene should reveal the inner life of the character.



mood

LOCATION IS CHARACTER

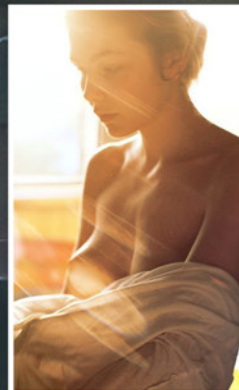
Creating the right feeling on set is imperative to creating the right look on film. I want to create a natural and intimate situation with perhaps more natural light.

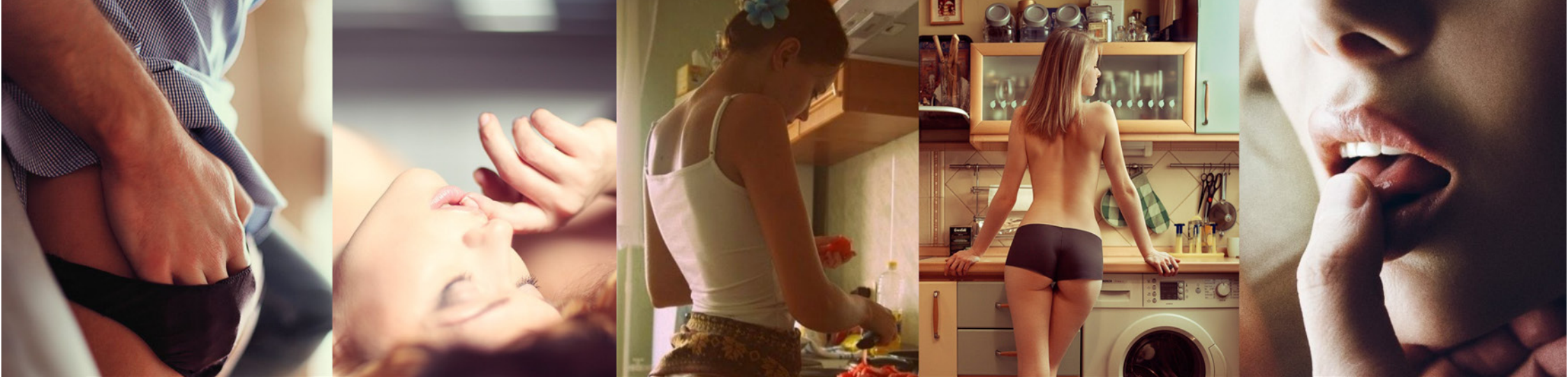
Set design should be different but domestic and naturalistic: real people in weird situations. We need to create an atmosphere of intimacy without being intrusive. Private not prying. Secret not salacious. The camera reflects the eye of the viewer.

I'd like to ensure we have fluidity in the movement of the cameras fluid that allows the talent complete freedom in in how they choose to express themselves.

After extensive work-shopping, I want to be able to accommodate the talent's idiosyncrasies on set. We need to make sure the camera is able to strike up an intimate relationship without our talent.

Beauty, authenticity and real emotion are what will win the day.





cinematography

THE WHOLE BANQUET IS IN THE FIRST MOUTHFUL

Throughout this campaign we want a seductive, warm and sensual look. Gorgeous lighting and art direction will lend an elegance and sophisticated tone.

I think we need to be a little ambiguous with how we prop the immediate environment so that we don't give the game away too quickly.

The focus should be on the talent's face; we don't want our audience wondering where they are or what's going on.

Ultimately the camera movement should not distract from the movement of the actors.

The camerawork will have a very fluid and loose style. To enhance this, we can add foreground and background elements to capture the depth and space for that amazing layered cinematic look.

Overall in keeping with the narrative and performances, we want this to feel observed

and natural. The shots will be a mixture of some static, and some breathing.

That is to say the camera is sometimes hand-held but it's kept relatively still by the cameraman.

The result is a loose yet unobtrusive, observed quality that will serve to really cement the fact that this really is a very personal and private vignette with polish.



FOOD PHOTOGRAPHY

APPETITE +
ADRENALINE

Moving into the food photography, our fare and its accompaniments must be full of zest and appetite appeal: an old table, countrified place settings and fresh, crusty bread. We should never get the sense it has been done in studio.

It's very important to work with a top class food stylist that will handle the product with perfection. When it comes to beauty shots, we'd be best served going cropped and macro for a dynamic look with short, fluid camera movements.

Overall in keeping with the narrative and performances, we want this to feel intimate and hedonistic. The impression we are

after is complete sensory overload: appetite appeal with an adrenaline rush.

The trick is to seduce the audience with the action. Humans are visual creatures and super sumptuous food photography will easily over-stimulate our baser desires.





**MUSIC IS THE MOST POWERFUL
KIND OF MAGIC**

soundscape

Music is what emotions sound like.

We need to imbue these film with a vibe all of their own: a powerful but subtle mix of sound effects to give the narrative an intimate and distinctive atmosphere.

Music, just like food, can be a powerful stimulant to cause subliminal mood changes.

The track acts as a subtle lubricant that amplifies the visual tone. Certainly the sound design should enhance the storytelling: subtle intakes of breath, gasps and musical punctuation.

Ultimately the audio needs to come together with the visuals as an integral whole to support the concept in the super titles and the voiceover. It should have a distinctive signature feel that that magnifies the cinematography and holds it together as a campaign.

THE ULTIMATE INSPIRATION IS IN THE DEADLINE

I hope I have expressed my enthusiasm for this project. We have a breakthrough idea - all we need to do is to show it the right love and craftsmanship to bring it to life.

The real opportunity here is to inspire and empower with wit, beauty and sophistication.

I think we can play in the edit with shots of a real orgasm mixed with reactions of food as we intercut between the eyes, mouth and lips.

Deadlines are looming so please understand that this is simply an initial collection of thoughts on how we can best approach this concept.

From a glance at the schedule, I believe that the sooner we start working on the details, the stronger the final campaign will be. Time spent in pre-production is never wasted. I am ready to move forward so please do not hesitate to contact me for any further clarification.

Highest regards,

JOE
DIRECTOR

