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## SOUND + MUSIC

Our sound is incidental. Nothing is heightened or forced, here. Believable, in-camera sounds are the focus.

Of course sound is an incredible emotional catalyst, but in this case, it's about getting to the destination, and the diegetic sounds have to help the viewer move forward - and not interfere.

Complimentary – not complicating.

It's a subtle sound edit. We discover each scene through sound: people breathing, shouting, splashing, street noises, giggling, speaking. We set a level, stick to it, and focus on individual, specific atmospheric sounds created by the actions and environments of our characters. A clever sound mix allows us to cut from one scene to the next without it feeling hectic.

Again, this has to feel natural and completely incidental. Like the POV approach, it's all about creating that immersive experience. We are inside their heads, hearing the world around us first-hand.

I strongly suggest doing a Dolby 5.1 surround sound mix if these films ever get shown in the cinema.

## CASTING

I love to use street-casting – especially for films like this. It is an exciting and exhilarating way to work, and the process can lead to some very magical moments. Real people come in and surprise you - and surprise themselves. People with natural charisma and personality, and faces that shine on screen come from all walks of life and create something memorable.

I like to cast people...and then cast their friends or family members. This creates groups with existing back-stories, and a chemistry that can't be faked. Occasionally, we may throw in the odd actor. They can be great catalysts for group scenes, charming the cast of non-actors and eliciting natural, warm performances from them. Often it's good to cast an actor, and then cast their real friends and family.

When I say street-casting, it is still an incredibly rigorous process. It's not just finding any old face - it's finding brilliantly charismatic people who glow through a camera. I always rehearse with actors I have street-cast, That way I can draw the best out of them.

I will also use the casting process to unearth quirky nuances and habits, anecdotes and details - the routine and behaviour of a group of friends, tales from past Christmas – this material can be astonishingly good if you know how to look for it, and use it in creative ways.

EXCERPT FROM  
**ALFA ROMEO**

## LOCATION

Mallorca is everything we need in one locality. This is the best option, given the time of year and the backdrops we need in our footage. From switchback roads to cityscapes and ocean views, Mallorca is the place for us to capture our Alfa Romeo cars in a variety of settings that are almost as breathtaking as the cars themselves.

Mallorca also has a sense of familiarity to Americans. It's what they may imagine Italy to be without ever going there. This framework will allow us to capture our footage in a space where performance meets the lifestyle associated with Alfa Romeo.

The setting will also allow us to forge the association between car and emotion - using every natural element at our disposal to evoke viewers' feelings with every scene.

Mallorca affords us the chance to produce dynamic, intentional footage that will give the brand something that ventures into the realm of aggressive without losing touch with Alfa Romeo's tradition of luxury and sophistication.

We will scout locations that are visually interesting and fitting for our narrative. Each location will bring with the intangible quality is not usually seen in footage of this nature.

## INTRODUCTION

When it comes to car commercials - and Alfa Romeo in particular - imagery must evoke a specific emotion while showing an automobile that appeals to its intended market. The footage we will produce on this project is important beyond being the building blocks of future spots. This footage will be used to re-introduce the United States to the Alfa Romeo brand.

Our camera must capture all of the spectacular elements of the car while also capturing the attitude and energetic lifestyle associated with Alfa Romeo ownership.

Regardless of where these shots will be used - they must tell a compelling story and energize viewers with the ownership opportunity Alfa Romeo offers. Trade show attendees and those who follow the brand on social media must feel the same excitement from the same footage - footage that transcends the screen and puts the viewer in the driver's seat - giving them compelling emotion to take the next steps toward buying.

Every shot must capture the cars and also an essence of what it means to become one with these cars and connect to 500 horsepower of hand-crafted luxury.

There won't be any B-roll or backup footage on this project. We want nothing but top-notch, exhilarating footage to tell the Alfa Romeo story to Americans and re-engage them with the brand.

## VISION

The task at-hand is to take the script and turn it into something cinematic...while keeping in mind that this is a car commercial, and the job here is to show the car in the best-possible ways. So it's important that we lift this script high above "car commercial" status and create a visual story that incorporates the car as naturally, and as beautifully, as possible into the emotional ebb and flow of our main characters.

It all starts with the lighting in the beginning of the spot. Our vision is for opening scene to be very strong and adventurous – with morning sun beams shining through the window drawn from specks of dust that are floating through the air.

The texture of the film needs to be breathtaking, and not have a super glossy feel to it. We'll create a texture through the use of colors in the environment - a little bit of haze in the air to make it a bit softer and cinematic.

We're envisioning using cinemascope to capture the story with mostly precise camera movements with the possibility of a slow track or a camera that follows the action like we see in the movies. However we think there are also some opportunities for some handheld camera work, too.

The storytelling would be in line with John Lewis spots, which are precisely what we are talking about regarding camera movement and letting each scene live.

## MUSIC + SOUND

Fortunately, the script already has us above the status of a common car commercial. It's our job to tell the visual story with the right framing and end up with something that's totally unique and fresh. Yes this is an "adventure" film, but it will be the way in which we capture that action that will draw viewers in. The film has to be distinct and on a higher order of creativity and detail.

When we shoot the car, it will be more cinematic than a typical car commercial shoot. We won't be relying on pursuit vehicles or heavy rigs to capture our sequences.

Because there is virtually no dialogue in the entire spot, proper music/score selection takes on even greater importance. Along with the performance from our cast, the music will also need to support the story and bring emotion to the film.

In our film, the music will follow the movements of the characters on camera and as the adventure unfolds, the music goes from small and almost unheard to bigger and more defined as more instruments are added to generate additional emotion.

We are initially thinking of something with violins and/or piano that would brilliantly tell the story and crescendo as it carries us through the story – possibly even stopping abruptly when needed during the script to accentuate a certain moment.

EXCERPT FROM  
**LABORGHINI**

## LOCATIONS

Our shooting will be split between two locations: Tokyo and Iceland. The two offer the “best of both worlds” when it comes to supporting our storyline and ensuring we get some breathtaking shots of the Aventador in action.

Tokyo is an ideal backdrop for our urban setting. It’s got the architectural style and modern feel that we need without being too recognizable. The goal is for the Tokyo backdrop to provide us with dynamic scenes that support our storyline and dramatic arc.

Tokyo is also perfect for capturing the Aventador in a variety of situations as-needed to offer a lifestyle association between the car and our talent. We will scout specific locations within Tokyo that are not only visually interesting, but also bring an unique intangible quality that will elevate this part of the film.

Iceland is a natural wonder and a great backdrop for the Aventador to unleash its full depth of capabilities. Open roads and stunning scenery will allow us to get as close, or as far away, as-needed in order to capture dynamic, thrilling footage off the Aventador in-action.

If ever there was a place to capture the raw, unbridled power of a car like the Aventador, Iceland is that place. We will scout for a number of roads to ensure we adequately capture all the advanced technology and power of our supercar.

## PROTAGONIST

Our protagonist is a polished male between 35 and 40 years old. He’s got natural style backed by a natural beauty – but he’s humble. He could make the most of his looks and style, but he doesn’t.

His focus is on his goals. He knows what he wants and he goes after it everyday – without a thought of what others think.

This is what makes our character so enviable and relatable. He’s representative of the counter-culture when it comes to today’s society that places greater value on status and possessions than on the true essence of an individual. Our protagonist is disruptive of the status quo and shows in the way he acts – especially when it comes to his Aventador.

He doesn’t see himself as superior to, or in competition with, anybody. His focus is on himself and discovering as much about his limits as possible. The Aventador facilitates this through its enhanced instrumentation and technical capabilities.

Our talent should look natural and authentic in all settings for which we’ll need him. He must appear comfortable in every situation where we need him - this includes behind the wheel off the Aventador.

We will scout for talent options that meet the spot’s criteria and present them accordingly.

## EXTRO

These three scripts are well-structured and contain ample opportunities for comedy. As we discussed on the phone, we need to keep some room for improv - to find the comedic beats and finesse them. This starts by honing the performance in the casting and doing a few subtle, nuanced change-ups in the final moments.

We're looking for talent who can give natural performances within the story we have scripted.

As you mentioned, this spot might be better if our lead actor is in traditional Arab clothing – which would only add to the effect of him sliding over the hood of the Neon.

I always shoot using two cameras to ensure I capture any of the unscripted comedic gems that only happen once and I think these are scripts where that is likely to happen, which could make for some very quirky and comedic scenes.

If we are lucky enough to win this pitch, I look forward to working with you to find the details that just make this even better.

## FILM + SOUND

I want to capture this car in precisely the right way to give it the look we're after. So I want to make the effort to hire NAME as Director of Photography for the spots. We've worked together 20 days over the past year and his work is unmatched when it comes to capturing the true essence of a vehicle in motion. His work on Porsche, BMW and VW (to name just a few) will bring the muscle we need to our Neon. NAME also has a ton of experience working in Dubai.

NAME.com

I also think that using vintage lenses on digital will create an effect that will support the creative vision and bring that Western feel and create the right drama in the spots.

On the music side, I love the George Thorogood reference for this. In that genre, perhaps we can add Golden Earring's "Radar Love" to a list of golden hit driving songs to review.

We should also consider some modern driving music, too. The Breeders' "Cannonball," and the Trent Reznor/Karen O cover of Led Zeppelin's "Immigrant Song" come to the top of my mind.

## INTRODUCTION

First of all, I want to extend a big thank you to everyone for having me involved in this pitch. I think the story is wonderful and has such great potential to resonate with so many people in such a positive way for Pepsi. The story you've developed is so relatable on so many levels, and to so many people, that it's hard to imagine this story not being told.

I was once soccer-crazed kid and I understand the importance of the game in the social context. It's a game that brings people together from all walks of life. Soccer is a sport that requires no special social background, no superior sports abilities and no specialized equipment to play – all that's needed is a space.

But soccer is just one of the underlying themes here. Add in the importance of Ramadan and the Euro Cup as well as the inspiring story that will unfold as Jamal Bajandouh works his magic, and our audience will see a film that is poetry in motion.

I envision a refined documentary approach to this film - something that is encapsulated in an endearing story that combines Ramadan, street football and the bond of people from all walks of life.

The objective is to have Pepsi bring people together to watch the Euro Cup and to venture outside play street football once again.

## CINEMATOGRAPHY

It's imperative that our audience relates to what we do in this commercial. It should be as if our audience can actually see themselves in the spot. So, in terms of cinematography, I envision a camera style that lends itself to a refined and elegant documentary. To achieve this look, we'll do some hand-held camera work to give natural, "in the moment" perspective as well as some wide-angled imagery to give us a "hero" feel when we need it.

We must never lose the authentic appeal of our spot. We want viewers to feel as if what we're showing them actually happened - relating back to our documentary style of shooting. The core idea is to transport each scene in a very cinematic way while also maintaining a realistic edge with real people, in real moments, in real settings.

Camera work will be crucial in defining our mood for the scenes. We'll implement strong compositions and framing in order to capture the authenticity and personality of the moments. The goal will be to create scenes that have a strong photographic quality, but allow for us to capture the authentic nuances and undertones of our storyline.

Nothing in our entire sequence should feel staged. We want everything to operate based on feelings. Our approach will be high-end – with a raw and real feel attached to it.

EXCERPT FROM  
**NINA RICCI**

## CONCEPT

Our story is a journey from the perspective of a strong, gilded friendship between two girls accompanied by their totem wolves.

These girls are mature, yet carefree. They love each other and are visibly affectionate toward one another, yet are neither in love nor amorous.

Their friendship is effortless, timeless and unbreakable - and it shows.

A beautiful forest landscape is mixed with shots of our girls interacting as the story unfolds. Vivid use of the surrounding forest, and related elements, supports the natural interplay between the girls.

The camera moves efficiently through each scene as the characters interact playfully and poetically on-screen.

There is a sense of beginning and end to our narrative, as we must pick up where we left off previously in the previous Nina spot, yet it offers the opportunity to introduce our "Dark" Nina - who plays a key and dramatic role in the film.

The narrative is somewhat linear as we have a pre-determined start- and end-point, but it leaves us plenty of room for creativity and expression along the way.

Our girls' interactions are quick, fluid - like a martial art. Each girl is shown as an individual, but when put together, the sum is greater than the parts.

We change perspective quickly and often to help the drama unfold and intensify throughout the film.

These are modern women, enveloped in the fantastical world around them. They are both sides of the feminine allure – light and dark. Both re desirable and mischievous.

They are innocence shrouded in sophistication.

EXCERPT FROM  
**TURKISH AIRLINES**

## CONCEPT/APPROACH

The warmth of the light. The rich, unmistakable red of the Turkish Flag that will be incorporated into details both large and small. The way the camera captures the action in various scenes from different vantage points to tell a personal story for those who observe.

Our lens will be the thread that leads viewers on a journey to discover what it means to be Turkish in three distinct, yet interwoven ways:

The team. The airline. The country.

This story is found in our detailed scenes. It's a nuanced story - delivered scene-by-scene with powerful imagery that tugs on viewers' emotions and pulls them into the drama. Our story, like that of the Turkish national team, is rich in history, tradition and texture. We'll also create some large "establishment" shots of empty streets, and a "larger than life" shot of the flag – possibly unfolded on a field and held by dozens of fans as the light shines upon it.

Our story will speak directly to those who take pride in Turkey. It will entertain them and inspire them with a source of Turkish pride that can only be felt by those who have known the spirit of victory - and the heartbreak of defeat - as it unfolds with each and every Turkish team match.

Our cast of fans will be die-hard supporters. They will use everything in their being to shine luck on their country's heroes. They count beads, say a prayer, hang their Turkish flag in the same spot for every game. They eat the same meal before every match, and wear the same shirt they wore last time Turkey won.

We will also show how the country puts on its "game face" for Turkish matches – we will see shop owners turn their "open" sign to "closed" and head to a back room to watch the match with employees.

Essentially, we see everyday life in Turkey put "on-hold" as a nation assembles to support its national team in front of a TV or radio.

While the Turkish national team are the stars and heroes of our story, there are distinct ways to support the Turkish Airlines brand throughout the spot. Our stars relaxing in the comfort of a Turkish airlines business-class seats - showing an enjoyable flying experience. The class and elegance with which food is served and the elevated cabin atmosphere only found on Turkish Airlines aircraft. These are just a few of the examples that can be woven into our story to reinforce the brand, while maintaining the team and the fans as the stars of our film.

The film will be powerful, yes, but will also connect with viewers using humor. By incorporating Arda Turan as our main instigator on the plane, we can capture his natural funny qualities to bring a smile or evoke a funny memory out of viewers. However there will be a gradual shift to a serious side of Arda Turan as he speaks and evokes a reaction from his team mates and the entire team, guided by Turan's dialogue, share a glorious moment that we are there to capture.

## CASTING

Our cast have to be relatable to the target audience. The talent for these films must reflect the personality, quirks and subtle nuances of today's young urban settlers.

While the music and on-screen action picks up, our talent has to be able to appear focused, elevated, enamored, excited and totally consumed by the music they're listening to.

The audience has to experience the events with and through the characters.

While one of the cast will be Chinese, we can discuss the cultural influences of the other two films to find the right talent and personality traits for each role.

## LOOK + FEEL

We want to start with a feel-good, sunny atmosphere as our setting for the "before" scenes. These will be light, urban backdrops where we'd normally find everyday people using Libratone products.

We'll keep a focus on the simple things: scenery, good lighting, composition, controlled palettes, etc – to make sure it's the on-screen action that captures our audience's initial attention.

When the music starts in each scene, we will change to a visual mood and camera technique to reflect the particular genre of the film. Like a dose of the unexpected, it will be a transformation of everyday life into the fantastical.

Each film will have that moment where the audience has no choice but to sit up and pay attention to what's going on – it's a transition that can't be ignored. It's these moments that will draw viewers in deeper and bring the Libratone brand to life.

EXCERPT FROM  
**MERCEDES-BENZ**

## OVERVIEW

The concept of hitting the road in a new Mercedes-Benz GLC Coupe in a travelogue-styled film is akin to taking two uniquely interesting stories and weaving them into one, in a way that turns the simple act of a road trip into an extraordinary experience both in and out of the car.

With two exciting storylines, the film will easily take on its own energy and vitality, sending a sort of kinetic resonance that inspires viewers to kick life into gear and seek a similar adventure in a Mercedes-Benz of their own.

This film should generate a sense of appreciation: for both the GLC Coupe and the complementary energy of Miami and its varied landscapes.

With Miami as our backdrop, we want to delve into the GLC's versatility and go beyond discovering what makes it tick to learn why it's the car of choice for those who seek true luxury ownership while not sacrificing versatility.

We achieve this through our couple. They are our experiential surrogates. They will be the catalyst for the way we experience both the GLC and Miami. Their interactions with the car, with the city and with each other will introduce the GLC, speak of its place in the Mercedes-Benz lineup, and create a desire for ownership.

This is a spontaneous couple experiencing a spontaneous city with a car that has the capabilities to meet every challenge. And when you throw a couple like this into the mix, you get a special kind of magic that really brings our on-screen elements together to create a dramatic arc that's a joy to watch.

We're aiming for a fast-paced, video-brochure feeling that appeals to the seekers: those who crave art, fashion and technology in all its forms.

Our film will follow our trio and explore the relationship between driver and vehicle in a variety of scenarios that will vary between the everyday and the extraordinary. The common factor in all the scenarios will be the flawless performance of the Mercedes-Benz GLC Coupe throughout our entire travelogue experience.

EXCERPT FROM  
**MERCEDES-BENZ**

## CASTING

Casting for a couple presents some challenges that we don't often see for singular roles. We could cast two of the most amazing, coachable and charismatic talented actors. But, they may not work well together for our purposes. It's vital that we take our time to find two people who can create a little magic together for us to capture.

Our protagonists should be strong and charismatic characters. Their acting should be so effortless that we lose sight of their performance and become witnesses to their authenticity. Our couple needs to behave like a couple - full of playfulness and joy. Our couple needs to be masters of expression through the face, especially the eyes.

Their adventurous spirit must feel authentic in every way. The same goes for their interaction with the Mercedes-Benz GLC. They must feel completely at home in the car. Our actors should be comfortable operating every knob, handle and button with confidence as this car will be an extension of them.

In the end, it won't look like acting because there will be no acting. Just real people in real situations with genuine moments of captured excitement, surprise and wonder.

Our male hero must be comfortable relating his driving experience on-camera. Certainly not as a typical spokesperson, but as a trusted friend who is giving you their honest, first-hand thoughts on their experiences with the Mercedes-Benz GLC. To that end, I think it's important that our heroes share the driving to some degree to share the experience and add to the authenticity.

These are two contemporary people in a relationship. They have a modern outlook on life and we want to connect with them, their journey and their GLC.

Aside from their core performance duties, I think we should explore the added dimension of giving our couple a high-end compact camera to take photos of their exploits during the day. The resulting photos could be used for a photo-book effect as a prologue or at the end of the film to add a more personal feel.