



FAVORITE COLOR



SAMPLE TREATMENT BY
SCOTT KENEALLY

MY RECIPE
FOR MAKING
IT REAL...

AUTHENTICITY

For me, this is not a word, it's a process. It's not one thing in a picture, it's our accumulation of layers - a delicious food item, characters we love who love the food they are about to chow down on, and a believable environment that surrounds them. When we get all these elements working in harmony, we deliver our message **LOUD** and **CLEAR**.

AUTHENTICITY IS SOMETHING I'VE BEEN MASTERING FOR A VERY LONG TIME.

When it comes to food, I've spent thousands of hours of filming with Anthony Bourdain, and in the process, developed a powerful and terrifying sixth sense for keeping it feeling **REAL**.





I LOVE TO MAKE FOOD **POP
OFF THE SCREEN IN SUCH A
BELIEVABLE WAY THAT THE
AUDIENCE WANTS TO DIVE INTO
THE TV SCREEN AND GRAB IT...
OR BITE THEIR IPHONE IN HALF.**

**(WE'RE INSURED FOR THAT
RIGHT?)**



ME AND FRENCH'S

I'm a **MUSTARD** guy. Bit of acid, bit of spice, pretty color. Sold. Been that way forever.

MUSTARD on a dog, obviously. **MUSTARD** on a burger, no other way. Deviled eggs, a sauce for pork loin pan-seared and finished on low heat, I could go on. So as far as taste goes, I'm with you 1000%.

Now, as for reminding the other people in the world as to why this is such a damn tasty and totally iconic American thing to do, here's what I'm thinking...



PACE & TONE

The script lays out an **ENERGETIC & UPBEAT** pace. The rhythm of the edit is **QUICK & PUNCHY**.

It is **FUN** to feel the cuts and the beat of the music work together. It's catchy and makes us **HAPPY**.



As we cut... cut... cut... each line of the script reveals a fun new bustling scene surrounding our hero food as it **POPS** into frame.

A close-up, slightly low-angle shot of a young woman with long blonde hair and large, round, silver-rimmed glasses. She is smiling broadly, showing her teeth. She is holding a large, round burger with a sesame seed bun in her left hand and a clear glass with a black straw in her right hand. The background is a blurred indoor setting with a red wall or curtain on the right.

OUR TONE IS BEAUTIFUL, BUT NOT-TOO-SERIOUS.

PEOPLE ARE HAVING FUN, HAPPY TO BE WITH EACH OTHER AND TOTALLY EXCITED TO TAKE A BITE OF THE AMAZING FOOD THEY SEE. THE EXPERIENCE OF OUR AUDIENCE IS SEEING A SLICE OF REAL LIFE, AND OUR DELICIOUS FOOD WITHIN IT, SLATHERED IN DELICIOUS YELLOW MUSTARD.

A person in a green t-shirt and jeans is grilling food on a charcoal grill. In the background, three people are standing and talking. The scene is outdoors with a grassy area and trees in the distance. The text "OUR FILM WILL LOOK & FEEL TOTALLY REAL." is overlaid on the right side of the image. The word "REAL." is in large red letters, while the rest is in blue.

**OUR FILM WILL
LOOK & FEEL
TOTALLY
REAL.**

**LIKE WE'RE CAPTURING
SLICES OF LIFE.**



ATMOSPHERE & LOCATIONS



AMERICAN FLAVOR.



Being **REAL**. We want all the details, textures and vibes of a real place. It's **BUSTLING** with people because they **LOVE** the place and they love eating our food in it. Warm, sunny, colorful, natural. Sure - we like Wes Anderson personally, but his aesthetic is not required for this one. Actually, we're the total opposite. **RAW**. We'll never feel over produced, overly art directed, manicured, or self conscious. We are seeing real life.

Plausible, believable, vibrant environments and characters authenticate our hero food. Authenticity arrives when these three elements work together in the frame. It's the key to people feeling French's iconic standing in the pantheon of American brands -- that when you slather that dog with delicious French's yellow mustard you are swimming in a river of American goodness, participating in our shared sacred **TRADITIONS** that make us happy, fulfilled, and **UNIFIED**.

We know this because we see it happening before our eyes...



**FINALLY GETTING THAT DOG YOU'VE BEEN
THINKING ABOUT ALL DAY AS YOU CHASE
YOUR KIDS AROUND THE STATE FAIR...**





**TAKING YOUR DATE TO YOUR FAVORITE DINER
THAT YOU'VE BEEN GOING TO FOREVER...**



**AFTER A LONG WEEK WORKING WITH THE TEAM,
YOU ALL CELEBRATE WITH A BACKYARD BARBECUE...**



These simple places and events are actually quite powerful, deeply embedded in **AMERICAN CULTURE AND TRADITION.** When we layer them together with our food in the right way we feel the synthesis of **AN ICONIC FLAVOR AND AN ICONIC PLACE –**
AMERICA.



SEEING THE FOOD

CAMERA BLOCKING and LENSING

OUR MUSTARD DOESN'T SIT ALONE.



IT'S AN EXTROVERT.

**IT INSISTS ON
BEING OUT WITH
FRIENDS AND
FAMILY, HAVING
A BLAST.**

That's why we never see it by itself.
It's always surrounded by characters
and environment.

Who wants to be a lonely sandwich
in the frame? NOT French's.



WE ARE RIGHT IN THE MIDDLE OF THE ACTION, WHOOPING IT UP.



WIDER LENSES. DEEPER FOCUS.

We want to see all the story in there - the food, the people happy to see the food, and the place everyone is enjoying.

The food and mustard takes center stage in our frame. The camera is always **BOLD, ENERGETIC** and always in motion, landing on our hero shot with a tilt or whip pan, or revealed with a push past a busy person in the foreground.

THE CAMERA EMBRACES THE QUICK RHYTHM OF THE EDIT.



CASTING



Real. Real. Really **REAL.**

Of course we want our talent to look great on camera and be a true **DEMOGRAPHIC CROSS SECTION** of America, but authenticity and believability are paramount.



The fact that we can use Non-Union talent for this project (with no speaking roles) is a huge plus that really opens up the creative possibilities.

Of course we can cast non-union actors via traditional means, but we can also use **REAL PEOPLE** via real people casting assets, as well as interesting characters we discover during our Location search.

For example...



If we shoot at a **DINER** and the **WAITRESS** working there has an amazing look and totally personifies her job, then we will have the option of using this **ACTUAL WAITRESS** for the shoot.

Same with a construction site or firehouse.

We can cast real construction workers and firemen who already live and breathe the roles we want them to play.

We can even use non-actors we find organically during the shoot for background.

THAT'S ABOUT AS REAL AS IT GETS.

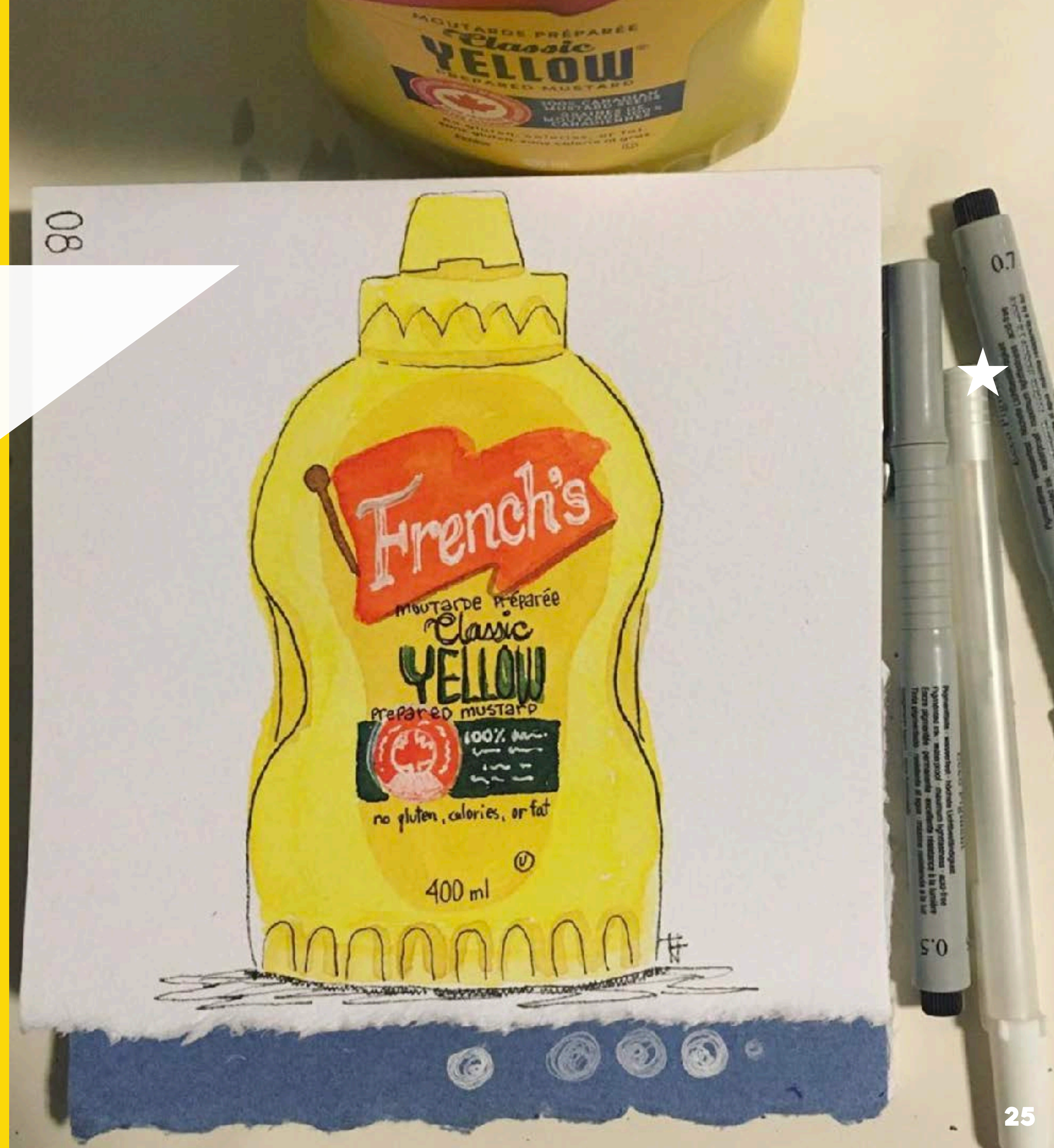




Regarding the **CASTING PROCESS**, you're in fantastic hands. My Producer has worked in the Experiential and **REAL PEOPLE** realms for over **TWO DECADES** and has cast both commercial actors and Real People talent in LA, New York and literally **ALL OVER THE WORLD**. We'll definitely have the best traditional and real people casting resources available.

THE STORY

Here are just a few ideas for how to bring this script to life. Of course we know that our final :15 spot will be a collection of very **QUICK SHOTS**, and the stories will definitely change as we select our locations and the project evolves. But I always like to create a fully-fleshed-out storyline as a starting point to ground any piece that I direct. So think of these scenarios as conversation starters.



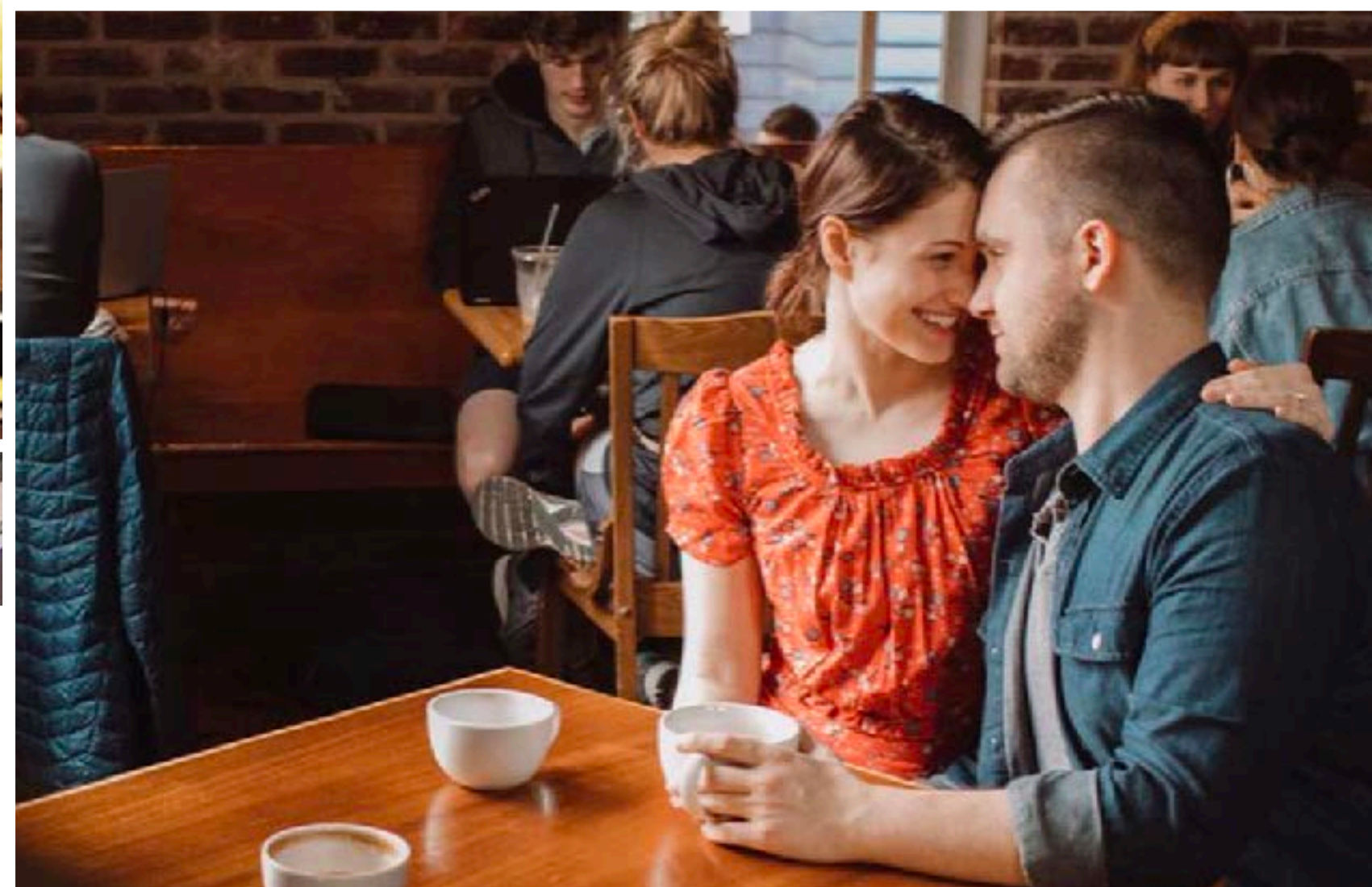
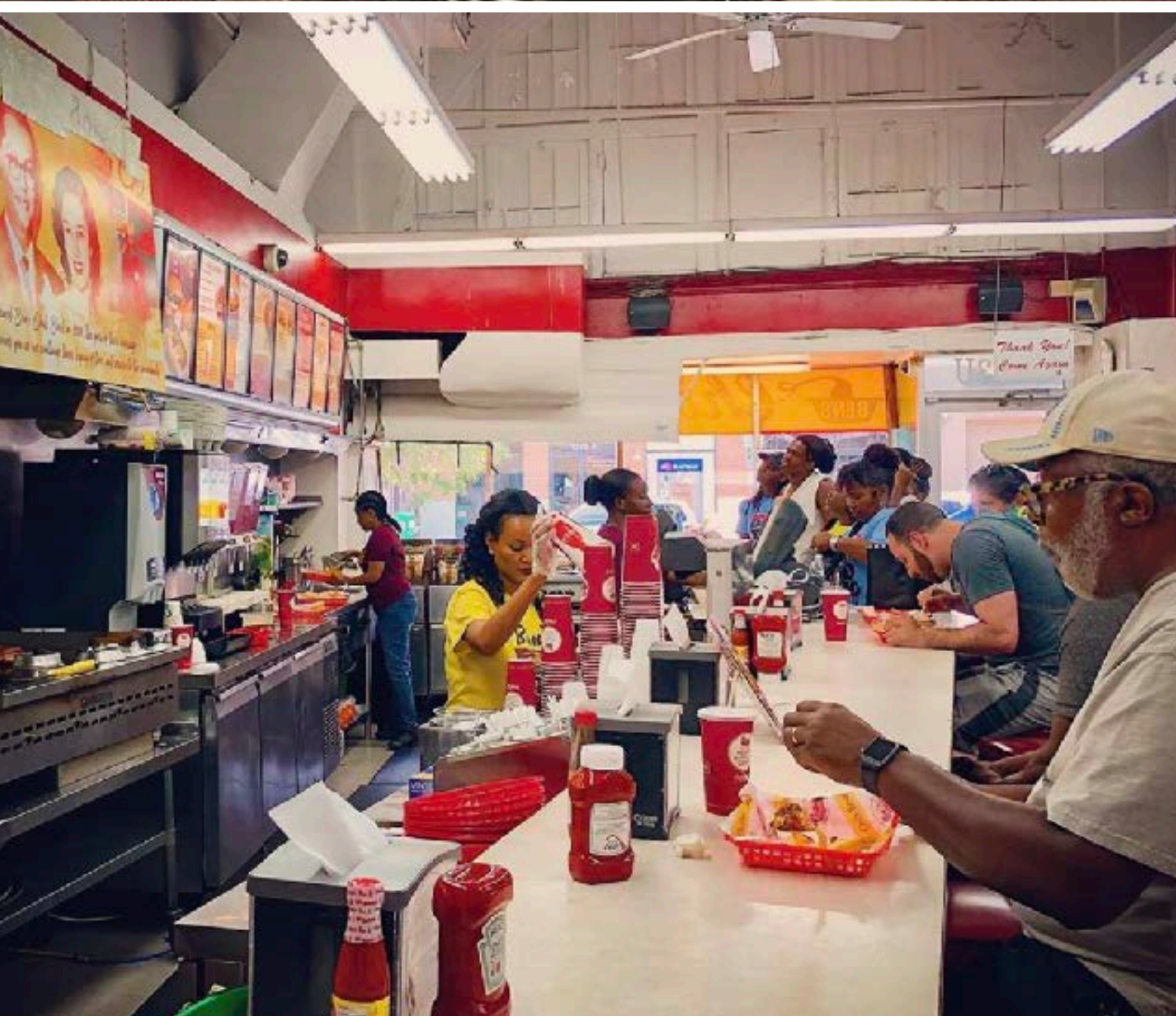
“A TURKEY CLUB. ITALIAN SUB.”

A three to four second scene.



A TURKEY CLUB. We are close up on a turkey club getting the last splash of yellow mustard, then the top goes on. Beautiful. We pull back to reveal a sweet elderly couple about to eat their matching clubs in **A WELL-WORN DINER.** A classic. Natural light. Been there forever. The lady looks next to her and smiles, the elderly man notices her attention shift. He hands the mustard offscreen - the camera pans. There is a young hip couple. The girl smiles at the elderly lady. The boy nods and takes the mustard.

ITALIAN SUB. He squirts mustard on a single Italian sub. The girl mouths a ‘thank-you’ to the lady. The camera pushes into a beautiful close-up of the sandwich they are sharing. It’s slathered in gorgeous yellow mustard and looks so damn good we want to eat one ourselves. Like, right now. I’ll be back. I’ve got all this in the fridge.



“FIVE NAPKINS. NO NAPKINS.”

A three to five second scene.



FIVE NAPKINS. Fast push in - close on a serving tray, a giant messy burger dripping with mustard. We're at an **OUTSIDE WEDDING.** Trees, flowers, beautifully-tended estate.

NO NAPKINS. Fast push in - another tray covered with baby sliders, neat and delicious.

Wide shot - A famished Bride & Groom sneak away from the party, moments before their wedding photos. Bride takes a dainty bite of a slider while warily watching her new mate raise the monster burger to his lips. He opens wide and takes a huge bite. Grease and yellow mustard splash down the front of his starched white tux shirt. The Maid of Honor covers her mouth, the Wedding Photographer is deadpan. The Groom manages a weak smile.

SHOULDN'T HAVE WORN A WHITE SHIRT.





“TWO FOOT. ONE FOOT.”

A three to five second scene.

The camera pushes in. We're at **THE FAIR**. Dad is being pulled towards another ride by his three kids. He's happy, but tired, it's been a looong day. You know the one.

TWO FOOT. A young couple spins right by the camera with two freshly-dressed foot-long dogs. They look delicious. Dad could use one of those right now. The couple leaves frame and Dad looks a bit sad as we are pushing into a medium shot on him. A kiss from Mom as she enters frame bringing a huge, loving grin from Dad.

ONE FOOT. The camera pulls back to reveal she's brought a tray of eight awesome looking dogs for the family to savor. They kneel with the kids and dig in. The camera pushes towards the gleaming, but sloppy mustard-covered dogs. Yum.



“GROUND BEEF. VEGGIE BEEF. ANY BEEF.”

A three to five second scene.

Wide lens, camera pushes in close - three beautiful burgers are plated-up in a row and getting the final touches. Behind them is a loaded, smokey **BBQ**. There are pickup trucks. Late day. Each burger is dressed very differently. The center burger doesn't have mustard. Yet. The cuts are quick:

GROUND BEEF. The top comes down onto the left-side burger. It's massive. A woman's hand snatches it out of frame. Melted American cheese. Pickles. Yellow mustard. Awesome.

VEGGIE BEEF. Camera still pushing in, the top comes down on the far right burger. It's dressed with avocados, sprouts and mustard. It disappears and someone steps into frame left. They hit the center burger with vibrant yellow mustard and takes it.

ANY BEEF. Hard cut to a medium shot of three construction workers loving an end-of-the-week burger after they wrapped up the site for the day. We pull back slowly.

A woman is chowing down on a dripping 1/2 pound burger. A super-fit guy on the Veggie Burger, and a scruffy older guy on the Impossible Burger. It's late day. Everybody is **HAPPY** for the weekend and **HAPPY** to be together. It feels like a tailgate party but with hardworking people with dirt still on their pants. American.



Again, the look, feel, and tone will be **REAL**.
NOT PRODUCED. NOT SLICK or contrived.
Like we're just catching snapshots of life.
QUICK. NATURAL.
Like I've shot ten thousand times before.



NOTE: This scene could also unfold at a firehouse, a mechanic's garage, or another place that involves a team that spends time working hard and loves cohesion and diversity.



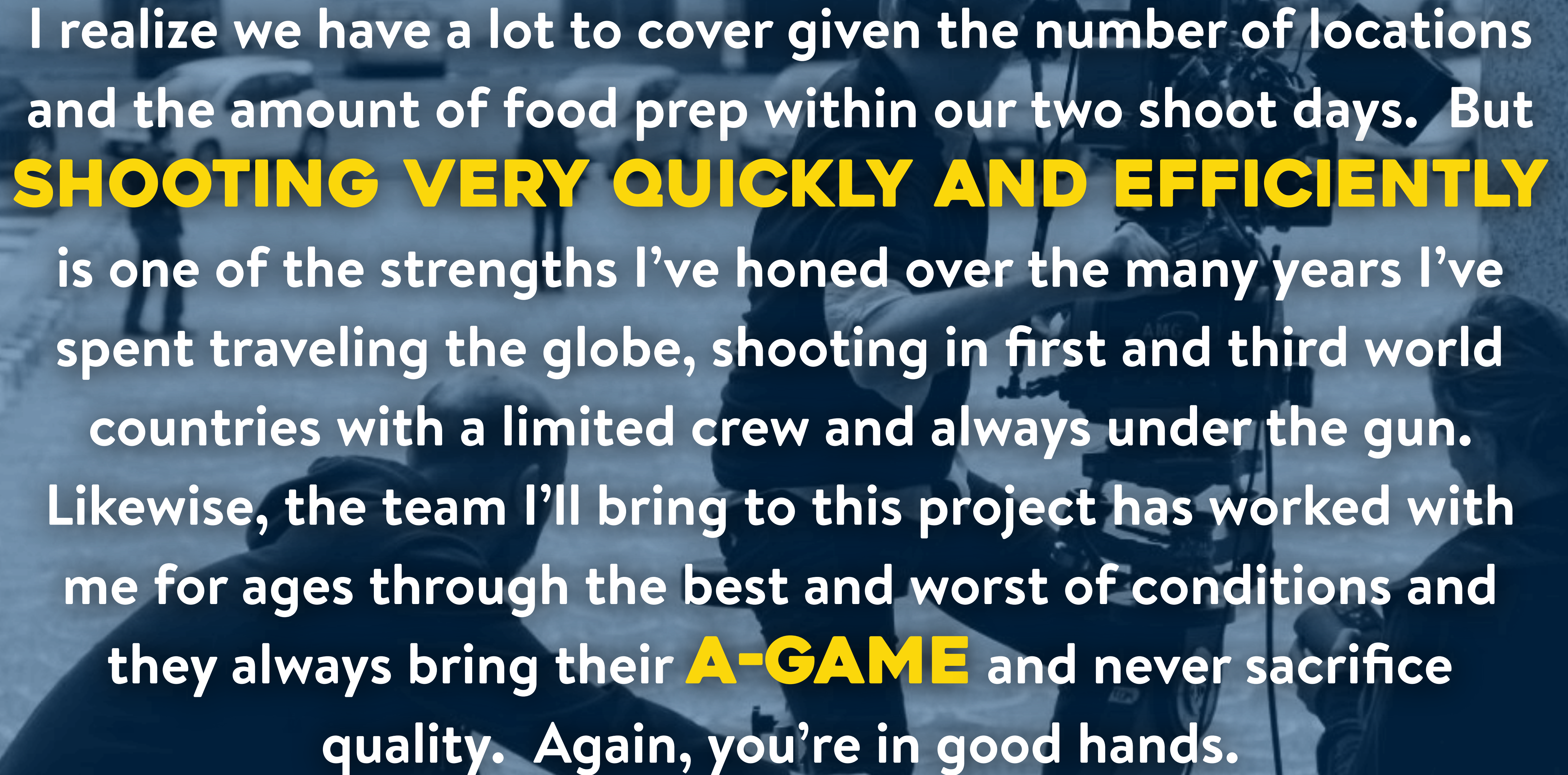


TECHNICAL

The camera I prefer for this project is the **SONY VENICE**. It has a powerful sensor and lots of data to capture **BEAUTIFUL COLORS**. We'll use the Rialto specialty head so we can make the camera very small and push right into the action. Lens would be something handsome like Cooke Panchros, but not too weird and flared out - we're filming a few hipsters here, but we don't want this thing looking like a fashion campaign. This is **PRETTY, RESPECTABLE AND REAL**.

We'll be shooting **WIDE LENS**. Why? We want to see not only the food, but also the people and places in the frame - that's what makes it **REAL**. And, the food will look **GIANT** and **DELICIOUS** when we push towards it.

Anamorphic aspect ratio anyone? We could do this 2:40 or 16:9.



I realize we have a lot to cover given the number of locations and the amount of food prep within our two shoot days. But **SHOOTING VERY QUICKLY AND EFFICIENTLY** is one of the strengths I've honed over the many years I've spent traveling the globe, shooting in first and third world countries with a limited crew and always under the gun. Likewise, the team I'll bring to this project has worked with me for ages through the best and worst of conditions and they always bring their **A-GAME** and never sacrifice quality. Again, you're in good hands.

CONCLUSION

I've filmed in seventy countries. Yes, seventy. You know what my favorite is? This one. **AMERICA**. This is an awesome place with some really awesome people living in it.

Now more than ever, we are paying attention to what we eat, how we eat, and taking the time to enjoy it. Taking pleasure in food and who we eat with ain't just a European thing anymore. Now it's part of our culture too.

I'd love to enhance the message French's wants to put out into the world. Why? Because I believe it. Brands that have been around for 116 years are cool. That's not an easy feat to pull off and deserves some serious respect. Yes, **FRENCH'S MUSTARD** is indeed pretty, and fun, and tastes terrific. But more than that, it's part of American culture, history, and **TRADITION**. That's serious stuff. Fun. But also a big deal. That's where I come in.



If you take a list of the world's top 50 restaurants, I've shot in almost all of them. World's best food. Macro. Looking amazing. I've also shot in places like Iraq, Libya, FARC territory, and all sorts of very, shall we say, intense places. I've shot hundreds of family gatherings, parties, and festivals - people having a great time together. I've also shot feature films with big stars.

Oh, and I've won Emmys — that was fun!

And all of that = **AUTHENTICITY**.
That's what I can guarantee you, 1000%.

And for me, I'm assuming there's going to be plenty of **MUSTARD** on this shoot. I plan on enjoying a bit of that.

THANK YOU for the opportunity.

I look forward to collaborating with you all.