

THANK YOU

Firstly we wanted to say thank you for thinking of us for this project. We really love the script. There's a tone, style and sense of visual fun to it that's really appealing. We love the opportunity it presents to create a really fun, elegantly executed visual journey. This is a stylized representation of the real world, with mannered camera work and some simple, smart visual effect techniques and transitions. People really care about, and want to know where their food comes from. It matters how the animals are treated, and people want to feel assured that the farming processes are natural and ethical. People want their food a little wonky and imperfect, as nature intended. This film appeals to all those concerns. The farm we are seeing is exemplary; it's homely and inviting, its grounds are well maintained and spacious. The farmer is a man who cares. He takes great pride in his work. His animals look healthy and vital, they are kept in brilliant conditions, free to run inside and out, they have a spacious coop, room to breathe. But the star of the show is the humble egg, we see the chickens idling around but on this occasion the egg comes first!



APPROACH

Visually we are presenting an ever so slightly heightened version of reality. The cinematic aspect ratio (235:1), stylised shot design and choreographed camera movement all add to that feeling. It's the real world but nudged up to eleven. We want the viewer to feel good about the place as soon as they see it. Each frame should exude charm. The natural light will have a slightly magical early morning quality to it, so from the opening frame as the sun peeks over the hillside there will be a welcome feeling of warmth. The film has a visual sense of fun, not quite cartoon-ish but there will be a noticeable style to how this is captured. Stylized camera movement will combine with expressive shot design and an appealing energy to the cut that culminates in the moment the camera 'locks' to the egg.

This is what the ad is all about after all; it's a celebration of the humble, ever-so-slightly wonky, reassuringly imperfect free-range egg. It's important that there's a sense of scale and an epicness in the way we present our hero egg. From the moment we meet our egg, it becomes the focus of the story. The camera loves it. We follow the egg from the moment it is picked up to the point it ends up as a delicious looking item on the farmer's breakfast plate.





We open on a beautiful vista bathed in early morning light as the sun peeks over the horizon. We see the rolling hills of the British countryside. We hear the opening section of voiceover:

V/O

This week at Waitrose, the story of the farmer and the wonky (slightly odd/peculiar/unique) egg.

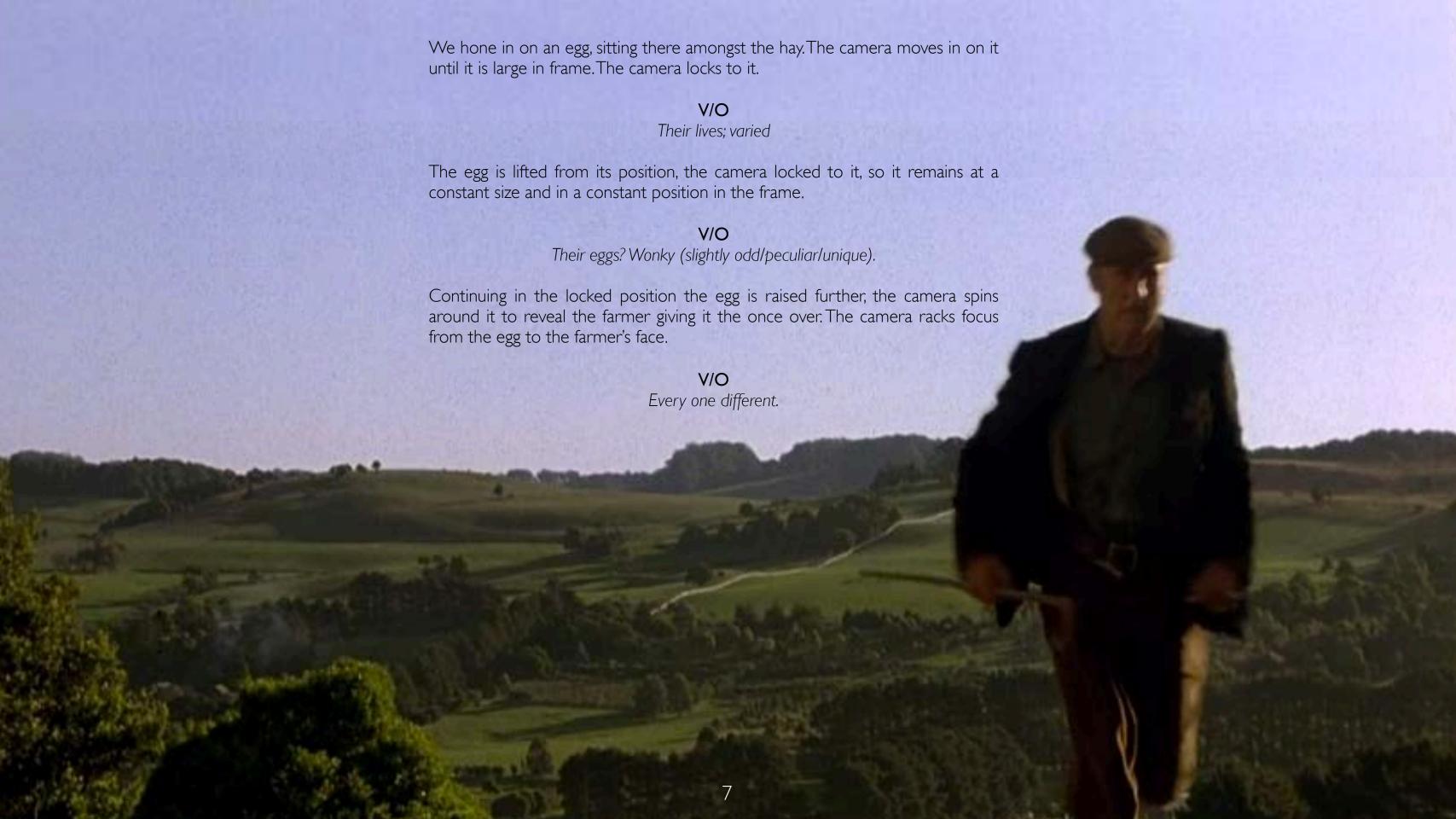
The title appears: "The farmer and the wonky (slightly odd/peculiar) egg"

The type setting is a little quirky, perhaps using a couple of complimentary fonts to link to the "slightly odd/peculiar" idea. It would be nice if the typesetting shared that imperfect quality. The title fades. As it does so the camera pans 90 degrees to the left, resting on another vista of rolling countryside. Nestled in amongst the hills is a farm. The voiceover continues. A homely stone-built farmhouse, surrounded by outhouses, chicken coops, a couple of old bits of plant machinery and a tractor. The farm is pretty, spacious and inviting rather than too industrial looking.

V/O

In the Cotswolds lives a hardy breed.





We see the egg placed into an egg box, amongst 8 other eggs, all different sizes and shapes. It's a handsome collection of deliciously imperfect free-range eggs. We remain inside the box as the lid is closed. V/O But to him, every one beautiful. The lid opens again and we are now inside the farmers kitchen. V/O Just how nature intended. In a huge, epic macro close up we see the egg cracked open on the side of a bowl or frying pan. It's a really satisfying moment, imbued with a sense of scale and importance, through the use of slow motion. We see the egg frying in a pan or being whisked in a bowl to make scrambled egg. V/O And because none are left behind we sell... We see the farmers breakfast placed down on the table. It looks absolutely delicious, with the egg prominent amongst other delicious food. The camera pulls back as the farmer moves in. Cut to The title appears: 9 essential Waitrose eggs. Just £1.99.



CAST/CHARACTERS

The farmer is the focus here. We will be casting a real Waitrose farmer. In an ideal world he's a big, rugged guy, big hands, kind face, no nonsense. He's worked on the family farm since he was a kid and it's all his now. He takes great pride in his work, it means a lot to him to do things the right way. He's the just right mixture of good old fashioned values and modern forward thinking attitudes when it comes to farming and his life's work. We want to avoid the clichés of the ruddy faced jolly fat farmer. Our man is in his late forties, early fifties, a solid, decent bloke.



LOCATIONS- THE FARM

The farm location is the idyllic representation of a British farm. We'll be shooting on a genuine Waitrose farm so we'll cast our net wide to find the farm and farmer that best convey the tone we want for this film. Ideally the farm will be set within rolling hillsides and bathed in early morning light the first time we see it, we want to use the natural morning light to present a heightened, slightly idealised version of the British free range farm. We will look for a farm that feels clean (as clean as a working farm can be!) and spacious. With a minimal amount of ugly silos or industrial machinery and trappings of bigger farms. We don't want a fairy tale farm, but we also don't want anything that feels too industrial. Within the farmstead there should be barns and outhouses, reliable old tractors, wooden fencing, roosters roaming about, all surrounding an inviting looking farmhouse.



LOCATIONS- THE FARMHOUSE

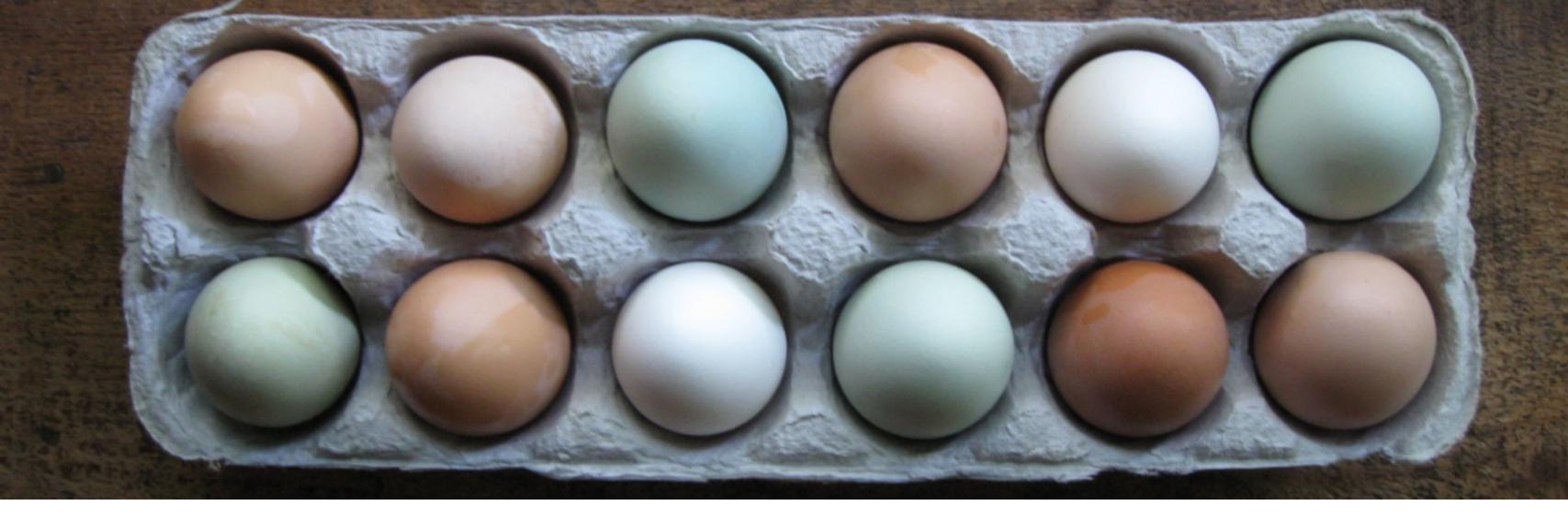
Ideally the house will be a charming stone-built farmhouse, with big sash windows and a chunky chimney pumping out smoke from the Aga. Inside we want a kitchen that is a good mix of old fashioned home comforts and a few modern appliances. There should be a big old farmhouse table. There should be a range cooker or Aga, pans and utensils hanging above an island. It should feel like the kind of kitchen that Hugh Fearnley-Whittingstall wouldn't look out of place in. It's spacious, homely environment with lots of natural textures and warm light spilling through the windows.



SHOOTING STYLE 1- CAMERA TECHNIQUE

We see this as being very considered and composed. We want to create a distinct mood and visual playfulness through the design of the shots and the way it all cuts together. The crescendo begins the moment that the camera 'locks' to the egg, which is why it feels logical to having quite a formal style to camera operation. Were the 'lock' moment preceded by lots of handheld, verite style camerawork, that moment would be incredibly jarring. It would be like two different films. Instead we want each shot to be carefully considered and for there to be a gentle rhythm to the edit that builds persuasively to that point.

Furthermore, the widescreen aspect ratio lends itself to cinematic composition, and purposeful, designed movement to the camera. We will use a mixture of frame sizes, starting with epic vistas of the British countryside and culminating in impressive macro photography of the egg that imbues it with an equally impressive sense of scale and importance. We want to skew reality to make everyday moments like cracking or frying an egg take on a cinematic quality. We'll use slow motion (high speed photography) to make moments more dramatic or make the food feel more sumptuous. When we first meet our farmer we will hero him in the shot by framing him at slightly lower angles so he is a real presence in the frame.



SHOOTING STYLE 2- VISUAL EFFECTS

The moment we lock to the egg will be a really fun, slightly unexpected moment. We love the concept of the egg remaining a consistent size and position in frame as it is picked up. The camera locked to it. We think this can be achieved through one or a combination of the below techniques: The first is through motion tracking. This Supergrass video uses the technique of stabilizing an object in the frame (such as a swinging lightbulb) so it remains in position whilst the background moves instead.

In the video it's quite a crazy effect, but we would be able to achieve a subtler version of it. The second approach would be to actually attach the egg, or a replica egg to the camera and remove the means of attaching it in post. This would allow for more realistic camera movement. This video is an example of this approach.

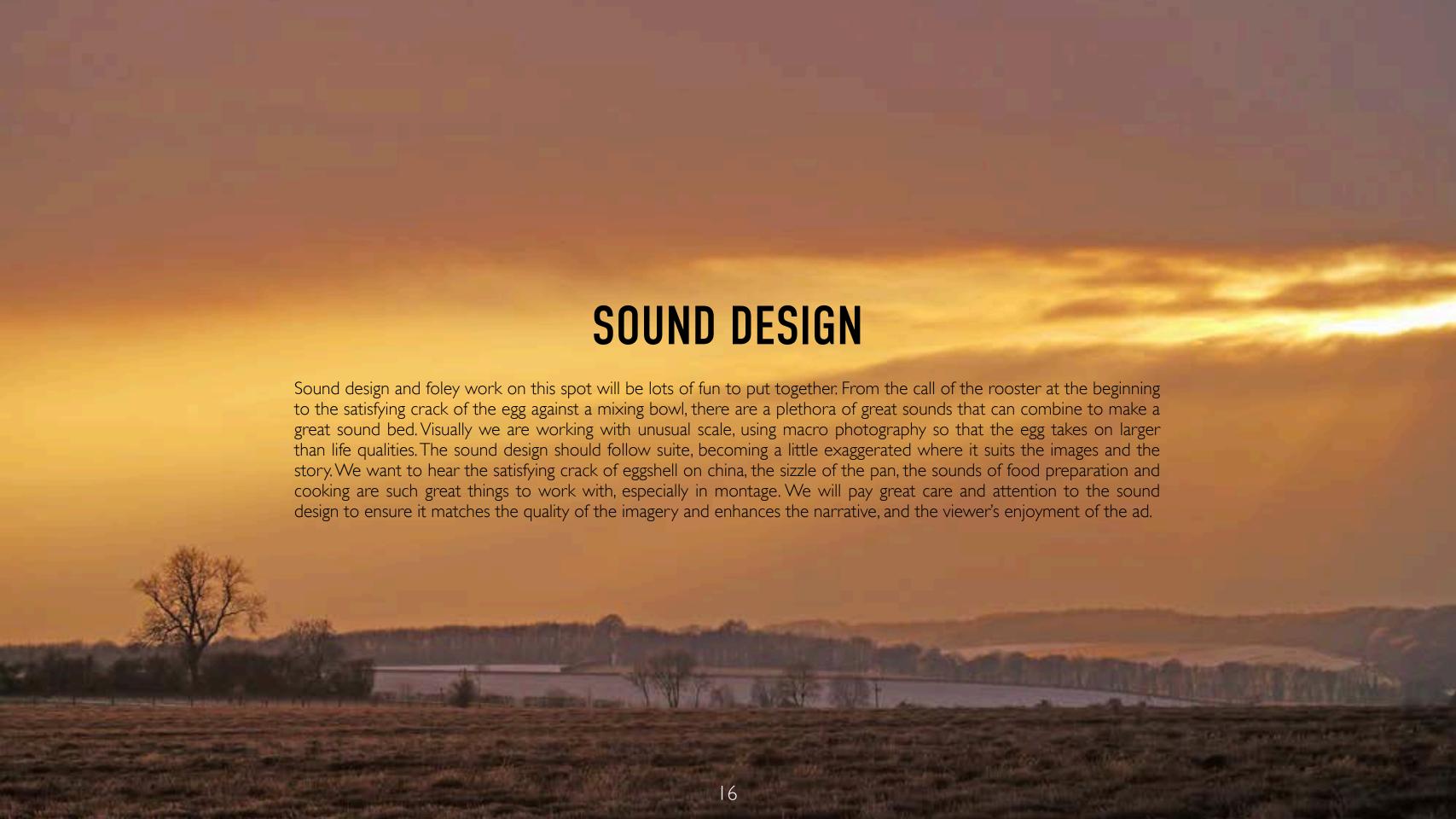
The third technique would involve the use of a CGI element: a photo realist computer generated egg. This will add a further dimension to this sequence, in that we would be able to move round the egg as the farmer holds it, but with the egg remaining a constant size and in a constant position in frame.



SHOOTING STYLE 3- FOOD PHOTOGRAPHY

When it comes to the kitchen scenes, we want to shoot the egg, its preparation, and eventual presentation as part of the farmers breakfast in a way that is utterly enticing. We want the viewer to feel jealous that it's not them about to tuck in to the delectable breakfast the farmer has prepared for himself. At each stage there is the chance for some beautifully enticing food photography: For example, an epic macro close up as the egg is cracked on the side of the bowl or frying pan. It's beautifully backlit by early morning sun beaming through the farmhouse window, we take in the texture of it's speckled surface as it compresses and cracks against the lip of the bowl – all shot in slow motion to make the impact all the more satisfying. The sumptuous egg frying in the pan, or being meticulously hand whisked in a mixing bowl. Its final presentation on a plate alongside other delicious looking farmer's breakfast items.





SUMMARY

Once again a big thank you so much for thinking of us for this project. It's a great script and we're really excited by the prospect of working with BBH and Waitrose to bring it to life.

Thanks for reading