

DELILAH MONTAGU

TEMPTATION

A Director's Treatment by Ryan Still



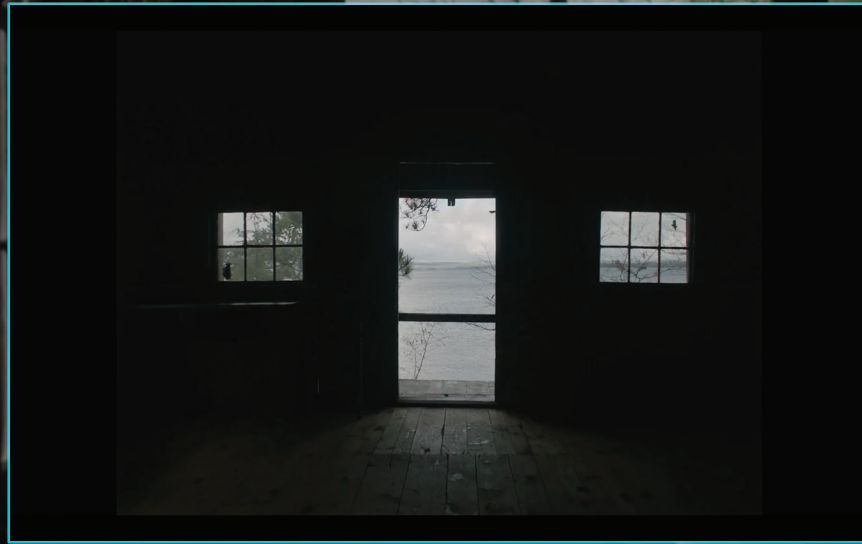
Concept

For this video I imagine a nostalgic and intimate piece that is tinged with melancholy. For me, the song is about a longing for something. In this case, it is interpreted as Delilah yearning for the memories of a previous relationship. We will watch her as she longs for these moments, performing the song, and intercut this sequence with personal and honest home-video style recordings of Delilah's memories with her ex.



The video will highlight Delilah's unique grace and beauty. The intimate memories will show her as familiar and loving. Her understated performance during the present-day section will present a more vulnerable and personal side of her.

The Look



The look of the film will have two distinct elements. Delilah's memories will be filmed on old Super 8 film, or on VHS, to create that homely and informal atmosphere. It will be filled with colour and movement. The present-day performance pieces will be slower, brooding and the colours muted. I imagine all of this to be shot in square framing.

Intro

We start on the sound of running water. We see an obscure opaque mist over liquid. The sound of an old metal faucet turning. The running water stops. The sound of someone slowly entering the bath. Gentle splashes. The song begins.

We cut to the Super 8 memories. It's the start of the road trip. Delilah is filled with excitement and anticipation. She's beams a radiant smile, wearing a beautiful silk gown. We see her with a suitcase, throwing it into a car.

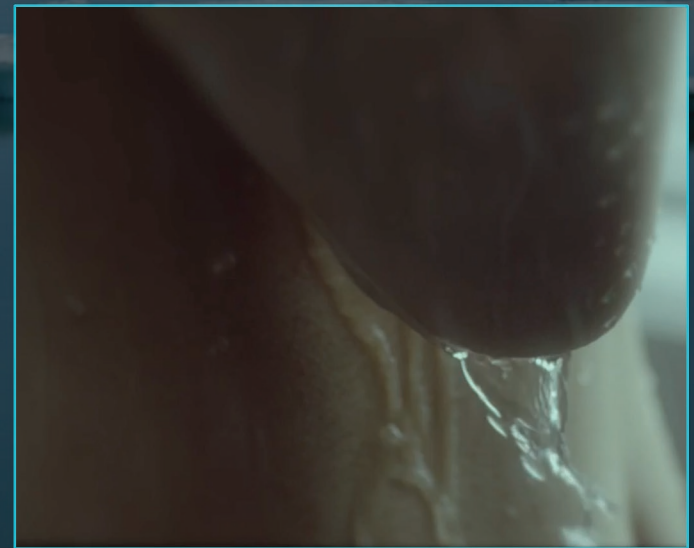


In the road trip. Delilah looks at us from the passenger seat. She naps, leaning her head on the window. Later she's on the side of the road, leaning on the car. Vast countryside sits behind her. She looks pure, comfortable. We cut between more moments from her journey.



For the first chorus we return to the abstract steam and liquid. Legs emerge from the water, looking like obscure landscapes. Reminiscent of Bill Brandt's nude beach series. We cut between closeups of body parts. Fingers, legs, shoulders, neck. Finally we see Delilah's lips, performing the song. We see her eyes. We pull back to see her in the bathtub, submerged up to her chin.

Her performance is sombre. She reminisces on what she had, looking deep within herself.





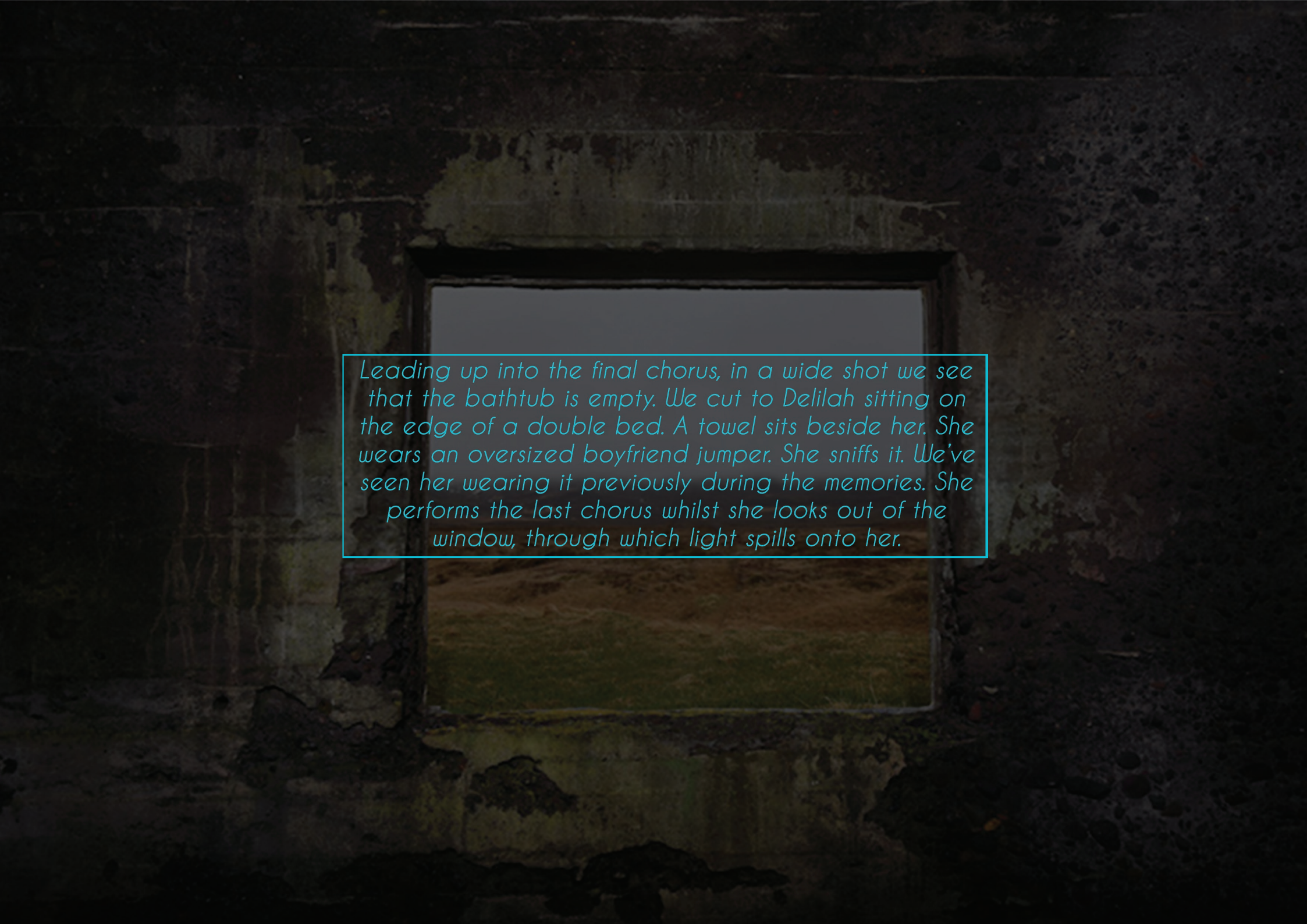
We now cut between Delilah's vivid memories and her reminiscing in the bathtub. We can connect these two set-ups visually. In the memories we see Delilah opening a present, a necklace, she tries it on. In the bathtub scene we see her wearing the necklace, touching it as she remembers.

We will see Delilah in various set-ups and locations during the memories. As if her lover is holding the camera, she looks at us with loving, unguarded eyes. We will see her cycling in the countryside. In a sunflower field. Underneath bed sheets. Eating breakfast in bed. Slow dancing with her lover. All this time Delilah is effortlessly beautiful, wearing flowing summery dresses and very understated, if any, makeup.







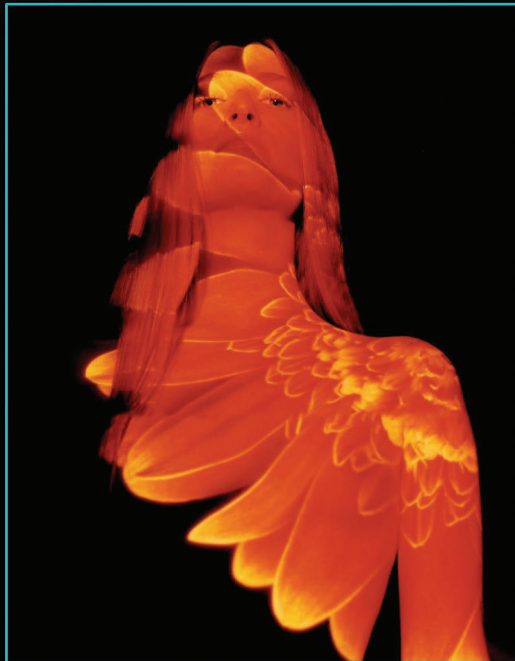


Leading up into the final chorus, in a wide shot we see that the bathtub is empty. We cut to Delilah sitting on the edge of a double bed. A towel sits beside her. She wears an oversized boyfriend jumper. She sniffs it. We've seen her wearing it previously during the memories. She performs the last chorus whilst she looks out of the window, through which light spills onto her.



For the outro, we see a closeup of Delilah's hands playing piano keys. Over the keys, and her hands, are projections of the Super 8 footage.

In a final shot, we slowly pull back from the piano. Delilah and the entire piano are covered with projections of the warm, colourful home movies. Around them is complete darkness. We slowly fade to black.





Edit

One of the benefits for using the home movie sequence is that we can intersperse the footage throughout the entire video without needing to worry about sync performance. My instinct is that we will want to cut into the memories throughout the entire video, staying with Delilah's performance for only the most powerful moments.





Ryan Still

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