

## Approach

Your script reminded me how life is recalled through the snapshots of our own memory—select images, imprinted for life. And with Yaz, I think we can do more than just make a commercial—we can capture those moments that go on to become indelible memories.

Our girls represent a sisterhood, a shared experience across time and place. And their portraits on film reveal the person inside the moment—playfully rebellious, sassy, hip and independent. Their journey becomes ours—and in turn, we become a part of this tapestry, crafted one vignette after the next, as we watch.

And like life, no two moments are the same, no two experiences generic. Our vignettes are filmed with a camera that's pure, and honest. The images are authentic, funky, inspired and raw. Even though our stories cross time and distance, our girls are connected by this shared responsibility to make a choice. So, I put down on paper a few choices we could make and look forward to opening up the discussion as we go.

## The Moments

Our girls are connected to each other by their right to make a choice. It's this shared experience and attitude that comes with it, that creates the fun, sophisticated sisterhood of which they're a part. To capture the bond of that connection, we'll create honest and pure portraits of these young girls, playing on the sweet aspect that this age effortlessly exudes.

Following the board, the film would follow a series of portraits of thirteen girls who are cute, quirky, sassy and fun. But they're also earnest and genuinely capable of making responsible decisions. The vignettes will reveal each girl in a different situation creating a circle of shared experience that's finds it closure in their collective ability to make their own decisions.

For the sake of space and redundancy, I don't want to cover each vignette—but I think what will give us a series that also becomes a collective emotion is our approach. I go through this in the Camera section below, but its worth broad stroking it however, however briefly.

Every collection makes an initial impression by its parts—it's not the sheer number of stamps or coins or whatever you collect, it's the fact that each stamp means something individually. For us, that couldn't be truer. Each vignette has to stand on its own, convey each girl's sense and style of what choice means to her.

That way, we're creating a composite of images—all uniquely their own, all part of something larger. But each image has to make a lasting impression. Maybe we use a handheld and move alongside the funky-cool used car our girl drives off the lot.

But the camera's locked-down when we see another girl in bed—the clock reads 1:47pm, and nothing in frame, especially our girl, is moving. Or we shoot through the crowd of faces as our girl sits and laughs with her girlfriends at a coffee shop. But our girl's face is the only one in frame as she stares in the mirror at her reflection, and cuts her bangs.

Our story, overall is about choice. It makes sense that our film—lighting, technique, camera moves—relay that sense of individual choice, that personal sense of style. I think if we approach it this way, we'll be able to capture not only the prisms of each girl's personality, but we'll also reveal the light source behind the prism—that shared sisterhood which our girls are all a part of.

### Casting

The energy and life of these vignettes will be seen and told through the girls we cast. And each choice should reflect that sense of personal responsibility and youthful confidence that connects our girls to each other, and Yaz.

A great mix of age (16-19 yrs) + ethnicity (no restrictions) will create a palette of faces and personalities, each different, fun, funky, inspired and refreshing, that speaks to our brand and the range of girls who make an informed decision. We'll find girls who're genuinely likable, whose personality comes from a place that's true, unspoiled. No young divas or budding drama queens.

Each girl has to resonate with a genuine sense of her own self-worth and to honestly present on film her most honest face—whether that face is the sassy smile of someone who just got a platinum dye-job, or the playful determination of a young girl cutting her own bangs off in the bathroom mirror.

Its about finding girls who transcend stereotype and pretense—they're not showy or full of themselves, not trying to impress anyone with their choices. They're excelling at who they are, in the moment. And in that moment is where we connect to them—they're spontaneous and authentic, which gives them a truly human arc we recognize, and probably applaud.

### Music

Our music needs to create that additional layer of narrative that draws out and plays on the emotional texture of each vignette. At the same time, we need a track that's as spirited and as fun as our girls—our music's that thematic energy connecting one girl to the next, one vignette with all the others.

You mentioned getting an original track, using that playful, punk chorus “Ya, ya, ya”—its that kind of sound that'll give our visuals another layer of infectious engagement. Jerry Harrison produced “Just One Kiss”—good reference for another hook that's hard to forget.

## The Brand

We can definitely weave our brand's colors throughout the vignettes—they're fairly summer-y/sunset. I think the trick is to be judicious—find a few moments throughout the spots where one or two of the colors are used. Then, by the end of the spot we'll have strengthened the brand over the length of the spot—it'll have an accumulative appeal that's subtle and plays on visual memory as much as our other elements.

## Camera

Our camera should relay each moment as though we're discovering it for the first time. There's a sense of each vignette unfolding anew right before us, making us a silent witness to the event. Technique never trumps story—our moves are simple and purposeful. If we dolly in, there's a reason—we're inching closer to our girl as she lifts the scissors to her bangs, right before she...snips.

But I'd like each vignette to have its own signature feeling—I want the moments to feel authentic, which means they shouldn't all look the same. A subtle change in lensing from one vignette to the next will keep the moments from looking or feeling homogenous.

Using different film stocks and changing lighting will give each frame its own identify—the shots will have that feeling of connection, but will still feel spontaneous. And the camera will be relaxed—we'll shoot through a doorway, capture a peek-a-boo perspective. Or move alongside her hip, funky car with a handheld as she pulls out of the lot.

From the audience's perspective, we're a trusted friend, a silent confidant—granted access to revealing moments. So the camera's always an ally, never intrusive. It captures these stolen moments and relays them as a peer would—relaxed, honest, unmanipulated.

There's a DP I've worked quite a bit with—he has an innate sense for how to capture that kind of spontaneous, uncomplicated narrative on film. I think we need that approach here—we want to find that unfiltered emotion, that honest youthful energy and not get in its way.

## Location+Schedule

As we discussed, the only caveat with shooting in Canada is the weather and how it affects our exterior shots. We'll get the shots in TOR/BC, but my concern is that we might end up with all wintery-looking exteriors. The beauty of the creative is how it conveys this shared emotion across time and over different places. So I think the more diversity we show in our shots, the more each frame will become another square in the mosaic we're creating. We want the thread of each girl's story to weave into the next story. But that thread has to start from a new location with each vignette—that's what gives us that sense of discovery and choice.

Chile is a bit more production-cost friendly. In general, the casting choices are great, and tend to a more Latin look than Buenos Aires. Buenos Aires presents higher production costs, but it has some great architecture and landscape that would easily shoot as Canada. Our casting choices there run a bit more to a European/blond look.

I'd advocate a two-day shoot, go with light gear and shoot all of our exteriors in a day. We'll do a thorough scout so we can economize on exterior locations—another good reason to shoot in forgiving conditions—we can take an almost guerilla film-making approach and use locations that are really accessible and don't demand big crew/gear moves.

Then on day two, we'll be free to concentrate on all of our interior shots. I think it's just a question of really looking at how we can open up the creative so it feels as big and playful as its meant to be.

Overall

Each one of these vignettes is a fraction of the whole—and the bigger picture is our film. What we're after is the spontaneity of life, that effortless and joyful energy that's infectious, and builds on itself. And if we can tap into that sheer honesty of performance, then the choices our girls make will be as honest in spirit as they are fun to watch.