

#MESSY  
#DELICIOUS  
#JUICY



# McDonald's Big Tasty 35s TVC

→ I've found some cool international McDonald's ads in my research for this commercial, and I'd like to bring some of those visual aesthetics here. I've made a selection of three that I want you to have in mind when reading this treatment:

<https://vimeo.com/534813387>  
for the interior look & feel at the end

<https://vimeo.com/658546583>  
for the natural and organic camera moves

<https://vimeo.com/609671560>  
for the wide, descriptive angles

treatment by

by Andrei Gheorghe

lots of research





# DIRECTOR'S NOTES

**"Our buns will not be straight, and they will look messy enough to feel more real."**

→ I've found this line in your beauty shots production brief and I think it captures the essence of what we're trying to achieve in terms of visual style and acting. Messy enough to feel more real.

→ I see this ad as a combination of two distinct worlds that come together. The micro-universe, represented by the food shots, and the macro-universe, represented by the teens. Both worlds have their stars.

→ This idea stuck in my mind, and I've kept it with me in all my research done these days. It is essential to create an aesthetic contrast between the two worlds for the narrative structure to gain depth. But it is equally important to find some connections between the two worlds because that is the key to creating order and making everything look messy, realistic, believable, engaging, and well thought at the same time.

TREATMENT:  
art direction  
costumes  
characters  
cinematography  
story flow



# ART DIRECTION

→ I'd like the ad to feel colorful, textured, and full of life. The McDonald's restaurants already have an organic vibe, using a lot of wood, which I like and goes along with the visual that I've set out to do. But we can complement that by choosing the right angles and adding some colors using clothes, accessories, and lights.





# art direction

- ✈ The ad will be shot in a night/end-of-day atmosphere, which will also help add colors by using different lights.
- ✈ There will be two main zones in the restaurant that we're using: the pickup desk and the table where they gather around.
- ✈ The desk should feel clean and tidy, typical McDonald's, but the table I'd like to be personalized by the group. It should feel messy, dynamic, backpacks and coats everywhere, with the youngsters switching places and getting close all the time.
- ✈ A bit of color can also come from far away objects out of focus. These can be lamps, posters, flags, and so on. Just to make every shot feel right.





# COSTUME DESIGN

#styling

✦ Costumes go hand in hand with the art direction. It is the first aesthetic layer that we'll see in every shot because the characters are usually in focus.

✦ Even if not every shot is a fashion statement, I'd like the clothes to be a statement. ~~Nothing immaculate and neat, nothing new and shiny,~~ everything worn-out, but always over-dressed than under-dressed. Clothes should have an attitude, and if you press pause, they should tell a story on their own.

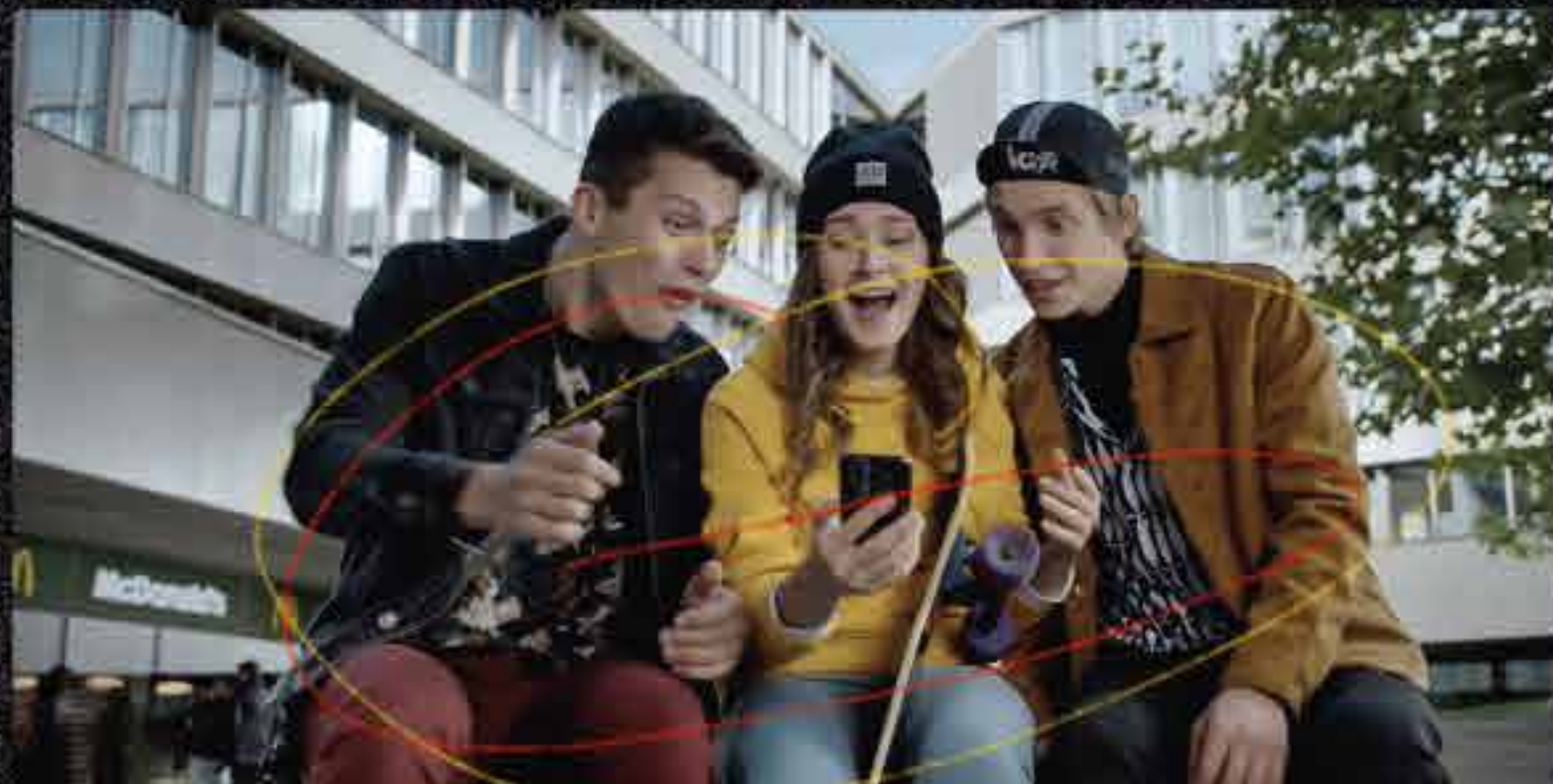
✦ There will be lots of saturated colors, various textures, styles, and accessories, even if sometimes a two-piece combination might do. Diversity is key, but individuality is mandatory when talking about clothes. The color matching should be very carefully thought, and I would go for 70% pastel colors and 30% full colors. With red, yellow, and blue as the main choices.

✦ Some dark tones and white clothes will also be necessary to establish a baseline for every frame.

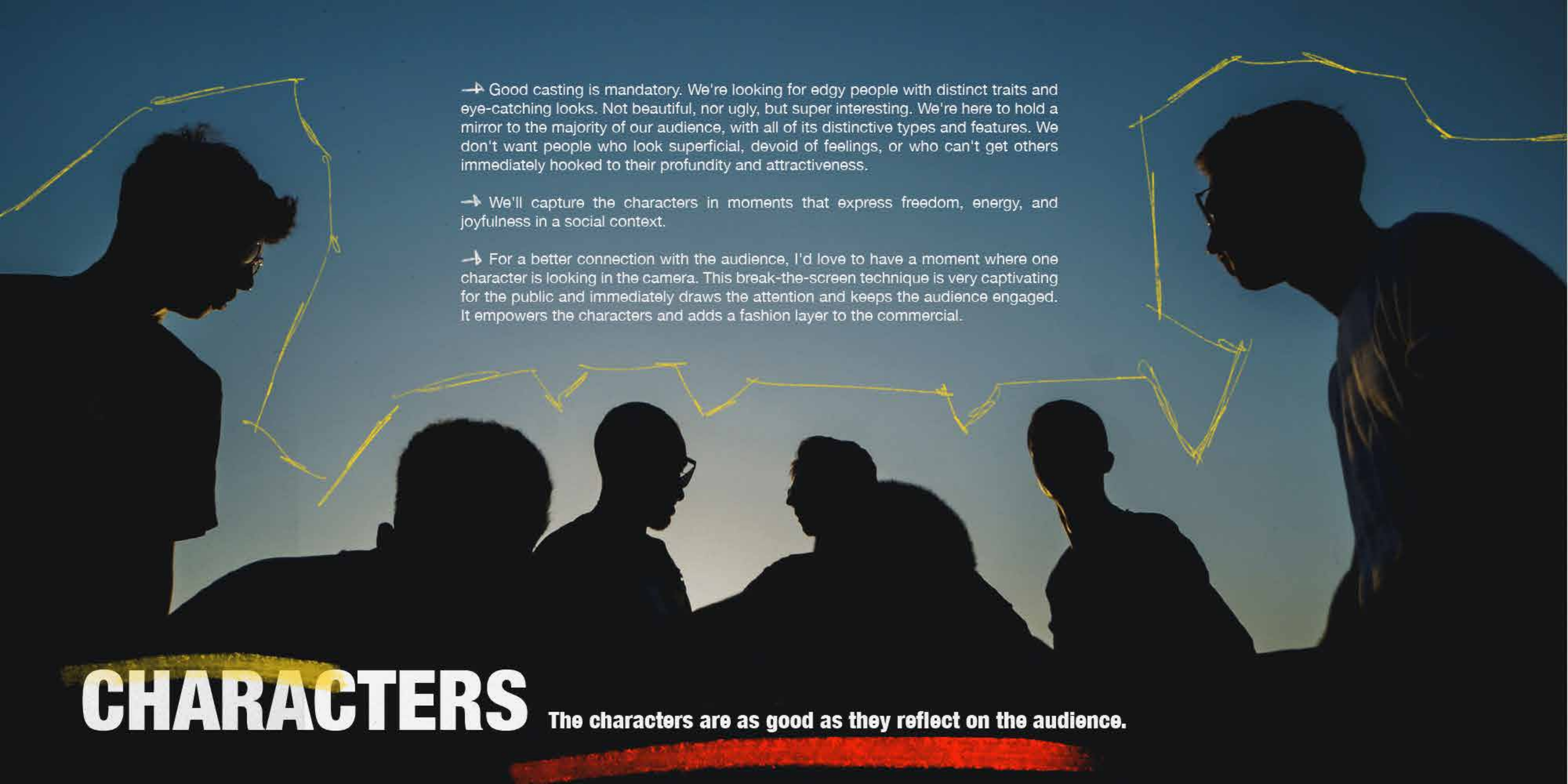
✦ Textures are also essential, and we're lucky that there is a winter atmosphere because we can load them with different coats and jackets that they will later leave on the chairs. Fluffy coats, a few feather accents, colored leather jackets, jeans, furry textures will work. But I'll say again, we don't want everything to look like a Bollywood show or that we've struggled too hard. We'll do the mood board, mix and match them just right.



**They are young and full o energy. They should look deliciously eclectic.**





The background of the entire page is a photograph of five people's silhouettes against a clear blue sky. The silhouettes are arranged in a loose circle, with two people on the left and three on the right. Yellow, hand-drawn lines connect the heads of the people, forming a network that suggests interaction and connection. The lines are somewhat irregular and sketchy, adding a creative, artistic feel to the composition.

→ Good casting is mandatory. We're looking for edgy people with distinct traits and eye-catching looks. Not beautiful, nor ugly, but super interesting. We're here to hold a mirror to the majority of our audience, with all of its distinctive types and features. We don't want people who look superficial, devoid of feelings, or who can't get others immediately hooked to their profundity and attractiveness.

→ We'll capture the characters in moments that express freedom, energy, and joyfulness in a social context.

→ For a better connection with the audience, I'd love to have a moment where one character is looking in the camera. This break-the-screen technique is very captivating for the public and immediately draws the attention and keeps the audience engaged. It empowers the characters and adds a fashion layer to the commercial.

# CHARACTERS

The characters are as good as they reflect on the audience.



# CINEMATOGRAPHY

→ When talking about cinematography, I'm taking into account specific elements that build up the overall looks and aesthetic: lighting and color, the camera movement, the lenses, and the color correction.

→ We'll use documentary aesthetics to infuse every situation with raw, natural, and organic feelings.





→ **Light** – There will be two main atmospheres in terms of light. Dark and saturated blue outside and warm inside. This will make for a nice contrast in the shots. I will avoid bringing colored lights and build the colors through art direction and costumes. But if it is necessary, we can fill in some zones without making it look like a music video.

→ **Camera Work** - The camera movements must bring out the characters and every other element needed for the story to move on, shot by shot. Since things will be moving fast, the camera will be handheld (well, more likely shoulder-held) and very flexible.

→ **Lens** – The lenses will be ultra-wide, so the active camera movement will help. I'd like to have lots of closing in on the characters. The wide lenses also help describe the restaurant better and bring some energy to the shots. I'd definitely shoot with wide anamorphic lenses. The images they produce have a distinctive cinematic feel and easily immerse the audience in the story.

→ An important fact that I want to point out here is that a way to differentiate the two worlds, the macro/micro universes, is by selecting different aspect ratios. This is a very modern technique and keeps the viewer engaged. I would use a 4/3 aspect ratio for the food shots and a 2.35:1 or 2:1 aspect ratio for the teens' shots because it's more suitable for storytelling.

Example: <https://vimeo.com/626861747>

→ **Color & Contrast** – I'd use warm light in all the frames inside the restaurant. Skin tone and contrast should be identical to preserve aesthetic unity in each sequence. I would like to add a film grain layer at the end over all the shots: regardless of brightness, it will equalize the contrasts and bring them to the same level. The food shots will also have a soft, warm tint.



Light mood



wide ANGLES



CHROMATIC CONTRAST

Aspect ratios:

4/3

2.35:1

2:1



# POST-PRODUCTION



→ **Music** - The image will be so dynamic that I felt the need to use something simple for the music, a cool hip-hop rhythm.

<https://artlist.io/song/54236/mood>

I like the clear beat line that would support the voice-over.

<https://artlist.io/song/34297/do-your-thing->

This one is very playful and complex. It allows us to play with the rhythm and the cuts, creates a crescendo, etc.

I like the first one most because it leaves room for sound design and a lively atmosphere.

→ **Sound Design** - As far as sound design goes, I think any scene without realistic sounds looks void of emotions. That's why I usually design the acting and the blocking to generate real-world sounds. We can play with these effects to amplify the feelings and bring forth the overall rhythm.

● **Voiceover** - The voice-over will be in contrast with the youngsters' mood. It will be more mature, a reassuring voice. But I'd like to do a casting voice-over if possible, just to be sure that the VO actor gets the attitude. It would be nice to have a mature over-used radio voice and give it a more lyrical twist.



# EDITING

- We are limited by the food shots in terms of transitions. I would typically go for match-cut transitions or rough cuts because they usually look more organic. But it would be challenging to match-cut between the food shots and the live-action, and it might seem overstretched, having an artificial vibe to it.
- That's why I think we'll need an external element that links the two worlds. A good idea would be to use graphics. We could transition between the micro and the macro universes using the text as a graphical element. This way, we will have the same idea on both images, and the connection will be made accessible for the audience.
- For example, "*E sufletul petrecerii*" will start as a text on the beauty shot with the meat landing on the bun. The text will go bigger and bigger until it fills the screen, and then it will be made smaller again, making way to the next shot.
- Or we can make it simpler and just keep the text on the screen between the two shots. Having this kind of connection between cuts makes everything look smoother.
- The graphics should be messy, colorful, textured, and modern. The same line of text can have different colors on different shots, allowing it to blend better with the scenes.
- On top of that, I would intervene on the food beauty shots to bring them closer to the teens' world. That means making them more dynamic, playing with the montage, adding playful graphic layers over them, having snapshots of them, transitioning through a collage, etc.





# STORY FLOW



- I'd like to have most of the characters engaged in every scene to enhance the visual dynamics. They will react to their friends in focus. Like a street-dance group.
- Over 35 seconds, the characters will transition from the desk to the table. We'll need at least one intermediary scene to give the impression of a flow, that they are on the move, suggesting that the story also moves forward.
- It is essential to have lots of diversity in terms of shooting angles, camera moves, and character action for the ad the look plentiful.
- Once we start presenting the gang members, the transitions will be made using graphics, so I will only describe what happens with the teens for now.



## 1. Outside McDonald's restaurant / Night

MVO:

*Asta-i gașca ta.*

Afară e iarnă, frig și parcă și ninge un pic.  
În interiorul restaurantului McDo e cald și plăcut.  
Pe ușa intră o gașcă de prieteni. Sunt 6 tineri, 2 tipe și 4  
tipi, cam zgribuliți de frig. Și înfomețați.

Going in the restaurant should be made with a nice, long  
dolly-in. The friends open the restaurant door, some of them  
move in, and the camera goes along with them.

The move should resemble something like this:  
<https://vimeo.com/534813387>

The cold weather outside reminded me of the way people en-  
tered the room in The Heightful Eight

<https://giphy.com/gifs/thehatefuleight-movie-western-open-door-xTka03W07A093Gqncc>



Vibe shots:

<https://media.giphy.com/media/l2SpSS9zb15gtyn0A/giphy.gif>

<https://media.giphy.com/media/egDHVpiXAESXJ14ZE1/giphy.gif>

<https://media.giphy.com/media/ieVsyjNwUKuzSRix5A/giphy.gif>



## 2. Inside McDonald's restaurant - Desk / Night

First of all, we'll see a continuity shot with the youngsters arriving at the desk. What I like about this cold atmosphere is that it brings them together.

MVO:

*Iar ăștia sunt cei trei Big Tasty.  
Care-i legătura?  
Și ei sunt o gașca, de ingrediente.*

Then we'll CUT TO a closeup of the digital panel showing us the three burgers.

Then we'll tilt down to see the burgers already on the tray on the desk.

And finally, to a wide dutch angle shot of the group, making a direct connection between the teens and the ingredients as a team.

2



best  
wood



3. Inside Mcdonald's restaurant - Between the desk and the table / Night

MVO:

*E și sufletul petrecerii.*

One of the guys takes the tray from the table and makes a very big and royal reverence towards a cute girl.

The camera is handheld and keeps close to the tray, describing the space and creating an ample movement while the tray swipes through the air.

Everybody reacts, making room for the gesture.

4. Inside Mcdonald's restaurant - Between the desk and the table / Night

MVO:

*Și tipa după care te topești ușor. Awww!*

The girl for whom the gesture was addressed has a shy action, playing with her hair. She takes the tray with the burgers. Everybody starts moving towards the table quickly, removing their jackets and backpacks and creating a dynamic flow.





5. Inside McDonald's restaurant – Table / Night

MVO:

*Și cel care îndrăznește să fie altfel.*

One of the girls pushes over a big juice glass with her backpack.

One of the guys catches the glass uniquely, and drinks from it like nothing ever happened.

Everybody stands still like an awful event was about to happen, and they hold their breath as the guy casually slurps from the glass. Then the agitation takes over again.

6. Inside McDonald's restaurant – Table / Night

MVO:

*Și cel care o arde fresh în orice situație.*

One of the guys tries to fix a piece of salad as a mustache. The angle is really fresh and dynamic. A top angle that seems to follow the falling of salad in the previous beauty shots.

Everybody seems to be gathering around him and looking up towards the camera. One of them picks up the phone and seems like he wants to take a selfie.





7. Inside McDonald's restaurant - Table / Night

MVO:

*Și cel fără de care... parcă nu se leagă treaba.*

The guy with the phone in the previous scene has gathered everyone around for a selfie.

CUT TO the angle in the phone, we're using augmented reality, and everybody has some funny effect over them.



Augmented  
Reality

8. Inside McDonald's restaurant - Table / Night

MVO:

*Și normal că e și ea, care are mereu ultimul cuvânt.*

The camera dollies in over the table to a medium shot of a cute girl taking the last french fry. She looks at the camera with a "what?!" attitude while enjoying the fry and smiling.




Dolly-in

9. Packshot

MVO:

*Noii Big Tasty. Cea mai tare gasca de ingrediente.  
Doar la McDonald's!*





THANK you,  
Andrei Gheorghe  
ABIS<sup>X</sup> STUDIO

Key takeaways:

- Wide angles and dynamic camera movement, close to the actors
- Colorful tones
- Warm hues inside, saturated blues outside.
- Graphic/text transitions between the food shots and live-action.
- Street dance style acting