

Google Photos

Director's Treatment

Spot: [Steph Curry's Best Shots](#)



INTRO

I'm excited about this - it's so similar in tone and style to what's always drawn me to film and storytelling: small but powerful moments between people that impact us emotionally. This iteration of the campaign continues the heartfelt human connection between these family members that you've already captured so well. Overall, I want these to evoke that genuine sense of connection this campaign has quite beautifully developed. And I want people to come away trusting that Cox makes troubleshooting their tech easy, so you can focus on what matters the most to you. Like holding hands with your crush. For the first time.

TONE

I really want these to have all the feels - authentic and fun, with heart and joy in the sincerest way. And most importantly, never taking itself too seriously. These aren't films fabricating scenes to sell a product. These are real, honest little life stories with a mom and her son, that son and his crush. Parents of teens. There's nothing contrived or manufactured here. So, we should laugh, cheer – feel that pang of awkwardness when Lucas' "Just a friend", reaches for his hand. This is a family, and we want to remind the audience why moments like these mean everything. Oh, and also remind people that yes, Cox will help you stream your La Liga match. No matter how early you have to wake up.

THE BRAND

These are little moments anchored in a very touchable, relatable kind of honesty. We want to make sure the brand and products are a part of these in an equally natural way. For me that means making the technology a seamless, included part of the narrative. We open on Lucas and his friend on an angle - we see the two of them on the couch and the TV to the right, as it begins to buffer. And just like that we've introduced our family members, their story-moment and Cox in a single shot. So when Lucas panics because she just touched his hand and his go to move is to grab his phone and troubleshoot tech, the brand is instantly part of the moment without us trying to showcase it in a way that feels clunky or sycophantic.

LOOK & FEEL

Our camera has an omnipresent, poetic quality – a natural visual style that draws the viewer in like a cinematic movie. The camera moves with a floating, intimate feeling. And we always use handheld. It's not loose or kinetic, it's fluid, engaged and feels contemporaneous with everything we're seeing. That way the technique remains an invisible presence, observing and accompanying each family member in every moment.

Simple decisions in lighting and framing will give this world the right touch of cinematic realism. In Wallpaper the light feels naturally sourced, streaming in from a nearby window. It brings a little brightness and optimism to the moment - and also lets us clearly see where the wallpaper is misaligned. Night Match is pre-dawn. So it's barely light out and mostly cloaked in the last of the night time. I'll work with my DP to create an approach to these familiar situations but challenge them to capture the realism and effortless naturalism of the campaign vibe. This is a grounded, cinematic commercial, but has a charm and attitude that you can feel.

PERFORMANCES

I see these spots as a way to continue evolving these characters, this family. Overall, I really look forward to getting with talent and together, helping discover deeper layers of the characters they have or want to become. The moment in Awkward should echo beautifully and personally for all of us. And if we can bring additional dimension to the moments and really make it come alive for people then it's more than just a scene from a spot. We're watching these characters, this family - go through real moments in life.

So I'd like to speak with them beforehand and get a sense of what they might be feeling. But also leave room for them while we're rolling to add whatever is personal for them in the moment. I think we can go the next step with them - add dimension to the performances and additional touches to the characters so the campaign feels like it's continuing to evolve.

THE FILMS

Each of these is both its own standalone story and presents some really nice little character arcs. I'd like to talk about a few of those moments overall and bring a bit of specific focus to some of the beats in each film I think are key for us.

LOCATIONS

You've already established their home – now we want to continue showing it in a simple, beautiful way that reveals these to be lived in and cared for. In other words, a real home. So, let's make sure our art direction has the right touch of imperfection in it. No room should look overly styled like we just unpacked it from Crate and Barrel boxes for a shoot. I like to find ways we can create personal little touches in the space that reflect who's there. Maybe Elena has a coffee cup on the living room table and a hair scrunchie for when she lays on her yoga mat. Or Lucas and "She's just a friend" have some snacks on the table. Soda's. Phones in their laps,

because, teens. Or her backpacks next to her on the floor. Just little things that aren't distracting and add that unspoken but felt, little layer that tells us real people live here.

THANKS

Family is important to all of us – and certainly the last year+ has given us pause. And new reason to be grateful for all the little things that make life, life. Part of that gratitude are the tools that keep us entertained and always, connected to the people we care about.

I look forward to collaborating on something special.

Warmly,
xo