

INTRODUCTION

First of all, thank you for inviting me to your pitch and for our interesting and informative conference call.

Hot pizza. Is there anything better? Yes, pizza *delivered* hot.

In this tongue in cheek campaign, we combine the perfect food with the world's first pizza delivery vehicle – the Domino's DXP. A manmade Godsend, really. The underlying message to the campaign is that Domino's will do or invent whatever it takes to ensure that its loyal customers always have the best pizza, delivered piping hot to their door.

As we discussed in the call, the key to this film's success will lay in delaying the reveal that it is in fact a specifically designed Domino's Pizza delivery vehicle that we are talking about. We should attenuate the misdirect that this yet another car commercial for a high-end luxury automobile as long as possible.

You will find in my storytelling section that I have expanded upon the opening to include the sorts of iconic images that are standard for luxury vehicle marketing. Car commercials tend to have certain key, recurring motifs. Here are the main ones that I would like to address, shooting them in block sequences:

- **DESIGN/DARK WAREHOUSE:** Mysterious, almost hidden vehicle comes alive in shadows of a warehouse. We get glimpses of silky smooth lines, controls, etc.
- **HANDLING/DRY LAKE BED:** Fantastic moves on a salt flat.
- **TESTING/TRACK:** Car put through its paces on a closed track,
- **TESTING/LAB:** Technicians and engineers with charts and monitors observe car's performance
- **TESTING/WIND TUNNEL:** Car under a wind stream, etc.
- **BEAUTY/STAGED WELL-LIT:** Turntable staged shots. Play with speeds, some ramping.

I have also slightly modified the story as well as the order of the voice over. All this is meant to indicate tone and build excitement toward the final Domino's DXP reveal. Please see these as thoughts-in-progress.

When I first laid eyes on this boards, I automatically started thinking about how working as a team, we create the best images to best build suspense both on screen,

and in the general public, leading up to the DXP's market launch. My goal is for our audience to experience genuine surprise at our ultimate reveal.

I think the key to this spot is teasing the car for as long as possible without fully showing it. We want to build the suspense for as long as we can, keeping the viewer guessing to get the maximum impact.

Starting on the next page, you will find my director's treatment in greater detail. I have enclosed as many visual references as possible, in order to best express my ideas. Of course, nothing is set in stone. Please see these ideas as part of an ongoing creative discussion.

Let's reconnect soon,

STORYTELLING

“DELIVERY OF THE FUTURE” :60

INT. DARKENED WAREHOUSE

We open in a darkened warehouse, we begin to see the distinct, sleek silhouette of a virgin, untouched car. One mysterious silky, sliver of sheet metal begins to whet our palette for more. Still in shadow, our lens glides over the car’s elegant lines.

For a brief moment, just the front grillwork and a portion of the hood are visible. Our pace accelerates and we catch a glimpse of a shiny tire, now a rimmed exhaust pipe, now, a window’s outline.

These first brief moments are just playing with sound design. Only when the car comes to life does “Battle Without Humor or Humanity” set in.

Suddenly the car comes fully awake. First the tachometer, then the speedometer jumps to attention. An instant later, the headlights switch on, alert and ready. Then - - something else turns on. With an unexpected, orange glow, the oven heats up. It casts the warehouse wall behind the car with an eerie, fiery wash.

In the almost Barry White-esque baritone that we have come to associate with sleek car ads, the seduction continues.

VO: We’re redefining...and reimagining....

We cut back to a partial profile of the mysterious vehicle. We find the car in silhouette, backlit with the orange halo from the oven’s light.

We start to put the car through its paces in our secluded warehouse. As the vehicle moves, the oven light casts a curious, almost abstract dancing orange glow over the warehouse pillars.

With a thirst for freedom, the car arrives at the warehouse doors. They lift open, as though obeying a silent command. The car speeds out of the warehouse’s darkness into the blown out, bright light of day.

VO: What it means to DELIVER...

EXT. SALT FLAT

We follow the car as it moves like a phantom behind a heat wave. It shoots straight toward us.

VO: Because to us, why deliver?

Cut to an aerial perspective, the car just being a tiny dot, dragging a big cloud of dust behind.. Then we cut to a quick montage of close up detail shots, e.g. the wheels carving through the ground. The car's true identity remains shrouded in mystery. All we see is a hint of the car's lines, occasionally peeking through a thick, billowing dust cloud.

VO: When you can over-deliver?

EXT. TEST TRACK

The camera peeks into a wind tunnel. Our vehicle, still completely covered with a tarp, awaits. Cut to a quick montage of details indicating a car test being prepared. Close ups of serious engineers faces, cones being put down, test gear adjusted.

VO: So we've engineered a car to revolutionize.

We go close on a sculpting hook as a modeler painstakingly curves a precise design line into a model car made of dough.

VO: It has an 80-pizza capacity...

Cut to an engineer with a notepad/tablet as he tests the navigation system. Close on the state-of-the-art nav screen. A flashing, moving domino icon indicates the vehicle's progress. He nods approvingly.

VO: ...built in navigation

The tarp slips back. A stopwatch on a computer screen starts running and two serious, German-looking engineers watch one of many very important screens, Behind them stands another one of their colleagues - a short, chubby Danny DeVito Pizza chef type. He somewhat looks out of place. Think of him as the Pizza Authority sent to oversee all practical applications of the DXP. He has a small, moist pasta sauce stain on his lab coat. Cut to a screen showing 140°. He nods approvingly to his colleagues.

VO: And a warming oven to keep your pizza at exactly 140 degrees.

We now follow close on the wheels as the car performs a series of maneuvers in and around tightly configured traffic cones.

Cut to the car driving through a test track puddle, the water splashes to either side and towards our camera, actually obstructing and distorting our view of it. We shoot this in slow motion to make it look really impressive.

EXT: FOREST

Now on a rainy dusk, we see the Domino's light in the distance. As it weaves through the trees, we just occasionally see one letter, before it's obscured by low-hanging branches. The rain hits the lens, creating abstract patterns that blur the image very artfully.

VO: *Because hot pizza on a cold rainy night...*

Cut to the outside of a sorority house, with partying students and girls in bikinis. Think Project X. He's the hero of the night.

VO: *Hot pizza on a hot night.*

Now our driver pulls into a suburban driveway.

The light cast from the puddle lights causes the vehicle to appear in an exact mirror image in the puddles of water below it.

VO: *Hot pizza, really any night.*

Cut to a montage of dynamic DXP running footage. We see a curvy mountain road, coastal roads, downtown streets.

A side note: It occurred to me that it would add another layer of comedy if the DXP had "street cred", so I added in this shot below. While this is more of a comedic approach than derivative of car commercials, I do think that it enriches the spot. Let's discuss on our next call.

The DXP pulls up to a stoplight, right next to a "Fast & Furious" – type drift car. The pimped out car turns on its green, florescent, undercar lights – issuing a challenge to our Domino's driver. In response, our Domino's driver turns on his puddle light. Impressed, the "Fast & Furious" driver gives him a subtle street cred, "respect" nod.

VO: *That's what we stand for. That's what we drive for. That's what heats up our oven.*

Now cut to a beauty shot of the DXP on a turntable in a studio.

We speed up the camera so it dynamically turns into a 3/4 position and then it slows down again, giving the car an elite, sporty presentation.

(maybe, if it looks cool, the round turntable's surface can look like pizza dough)

VO: *The new Domino's DXP.*

Cut back to the wind tunnel. The test is now on in full force as the wind blows with a gale force. A Domino's Pizza driver stands next to the car, trying to hold on to his hat as he struggles to get pizzas out of the oven. His cheeks are blown back with the wind's intensity. ***Eventually*** his Domino's hat blows right off.

VO: Domino's is going where no pizza company, and every car company, has gone before.

VO: Find out more about the DXP at Dominos.com

We close on the LOGO/TAG: Domino's. Oh yes we did.

URL: DominosDXP.com

“SALT FLATS” :30

We Pursuit along a stark, white salt flat, stealthily tracking an elusive speck on the horizon.

The subject seems to flirt, no, taunt us, as it moves under the cover of a heat wave rising from the desert.

We cut close in on a tire aggressively ripping through the sand.

From our eagle-eyed drone, we follow the car-speck across the baked earth. We can't quite seem to keep up with its advance across the blinding white, endless, vast expanse of the salt flat.

We gain ground, in a medium wide shot, the mirage-vehicle starts to take shape before our eyes.

First a flash of blue, now a swath of red.

VO: It's the first vehicle of its kind.

Zip. A white streak evades us once more.

VO: Equipped with an integrated delivery path illuminator built in touchscreen navigation.

It gains on us now. Moving toward our lens with the precision of a great white stalking unsuspecting prey.

VO: With a 140 degree warming oven...

The grill emerges like a bullet from the desert sands. The vehicle's sleek lines soon demand our full attention. Until here, it's very Lexus.

VO: and 80-pizza storage capacity.

We now ramp our camera speed as the DXP breaks and slides to a stop directly in our faces, as though precisely hitting a pre-destined mark. Think dynamic car packshot.

The Domino's driver gets out, peeks at his order sheet. Cut to a stunned looking car commercial film crew looking back at him. Behind them, is a car-prepped silver Lexus. It is fully lit,, surrounded by grip stands, sun reflectors, flags and 18K's.

DRIVER: Did you guys order pizza?

VO: Introducing the 2015 Domino's DXP.

A young, skinny, eager production assistant digs into his fanny pack and comes up with some cash. He hands it to the Dominos driver.

We cut to two fresh, delectable pizzas, the cheese still bubbling.

VO: Right now order any 2 Medium 2-Topping pizza for just \$5.99 each.

Under the last strands of magic hour sunlight, we cut to a majestic beauty shot of the Domino's DXP.

VO: Find out more about the DXP at Dominos.com.

LOGO/ TAG: Domino's. Oh yes we did.

URL: DominosDXP.com

“SHOWROOM” :15

In a darkened warehouse, the Dominos DXP awaits us like a sleeping, satisfied panther.

Boom. The headlights awaken.

VO: *Introducing the 2015 Domino’s DXP.*

Like a silent DeLorean, the warming oven doors seem to take flight.

Vloom. Like a fire stoked by an invisible hand, the oven’s heat intensifies.

VO: *Equipped with a built in warming oven heated to 140 degrees, it is truly the ultimate delivery vehicle.*

Our lens pushes into the door, raking over a warming bag.

We cut to two steaming pizzas, hot off the oven rack.

VO: *Order two Medium 2-Topping Pizzas for just \$5.99 each.*

Now on a turntable in a showroom, our lens lovingly inspects the Domino’s DXP in a 180 sweep. Every few moments we ramp speed to give the car that sporty, high-end ambience.

VO: *Find out more about the DXP at Dominos.com*

LOGO/TAG: Domino’s. Oh yes we did.

SUPER: DominosDXP.com

CASTING

First of all, given that we don't have scripted dialogue, we have to be sure to select a cast whose facial expressions and body language can convey a wealth of information. We have to be able to immediately read exactly who they are, and the role that they play from the very first frame in which they appear. All this being said, our ensemble cannot come across as caricatures in the slightest.

GERMAN ENGINEERS - JOHAN, HELGA & ALBRECHT

These people take their job very seriously. For these car savants, there is no other option than perfection.

PIZZA AUTHORITY - RICHIE

Now here's a guy who loves his job. Richie started off a Dominos line chef. Soon his aptitude for intuitively sensing when a pizza wasn't quite right, launched him into the upper ranks of quality control.

PIZZA DELIVERY GUY - TONY

You could spot this guy anywhere, with his ready smile and casual ambling gait. Our Tony is a senior in high school. He started delivering pizzas in order to save money for college.

LOOK & FEEL

This film must feel as much like an authentic car spot as possible. It must really pay homage to this high-end world feeding off of its visual language. As we go through the various iconic car shoot settings and scenarios – warehouse, test track, dry lake bed, etc., each locale will receive the standard visual and technical treatment that they are known for.

Take for example, the showroom-beauty shots, here we would use speed ramping and slow motion, combined with a controlled photo studio look. On the salt flat, our car would feel dynamic, free, and untamed.

The bottom line? Our viewer should be salivating as much over the DXP as they are over the Domino's Pizza product shots.

SOUND DESIGN

Our sound design as well, must come directly from the elite car advertising world. The combination of authentic sound design, blended with a strong voice-over baritone is as much a part of our misdirect, as the visuals themselves. For an opening, 3-5 second intro. we would use the growling, purring and revving sounds that we've come to associate with standard car commercials. Once the car gets going, we would bring up Kill Bill's "Battle Without Honor or Humanity."

IN CLOSING

Thank you so much for allowing me to put my thoughts on paper. These are no doubt the most fun boards that have come across my desk in a long time. I am certain that working as a team, we can bring their incredible potential to fruition.

Sincerely,