



Naked

This spot perfectly captures that yearning to throw off the shackles (and our clothes) and go wild, celebrating our freedom with irreverence, unpredictability, and a playful sense of abandon.

What better way to convey a sense of freedom than through nudity. We often swim naked in the ocean during winter, so we know how fun and liberating it can feel and want the audience to feel that too. Of course, we'll be respectful to the bodies we're depicting, but we don't want to be earnest or worthy.

Instead, we want to celebrate their differences while finding the humour in these moments. Embrace the inherent silliness of what we're seeing with something that feels loose, awkward at times, and nonsensical at others. We'll use skin-coloured underwear, our natural surroundings, certain angles, and emojis to cover our performer's private bits, staying true to the playful tone that Kathmandu established in their previous spot.

An Anti-Narrative Celebration

We're not telling a story in the traditional sense. We're capturing moments and smashing them together in unexpected ways - similar to how you might in a music video. Rather than have action driving the cuts, we crash from scene to scene without any consistent rationale, creating a feeling of wildness and unpredictability. The result is something that feels edgy, free, and joyous with an irreverent trippiness.

Heightened Realism

This is the look we're going for. Inspired by some of our favourite Ryan McGinley work.

We want to capture the natural beauty of our characters and their surroundings, finding that heightened, spectacular quality within the realness and rawness.

We want the audience to believe in the characters and the world they're seeing, but to also fall in love with them and their liberating, hedonistic experience.

Then we break with reality in a scene with an ant, moving from live-action to 2D and working with animators who will help to find a style that fits with the tone and timeframe of the spot.

‘Naked’ TVC Script :30

1. We open on a picturesque mid-shot at dusk. An overhead shot of G-Flip as they float in a waterhole in a state of utter bliss. The serenity is broken when a friend jumps off a rock and bombs into the water, creating a huge splash and showering them in the process. Then we cut wide to reveal heaps of their friends in the water, lounging on the rocks.

2. We cut to a reverse shot of the group running out of the water. Their butts are covered with emojis while splashes of water and sparks fill the foreground. The camera then runs back with the group and as they get closer to us one of the guy’s emoji begins to fall off but is saved just in time by the person next to them.

3. Inspired by this video (https://www.instagram.com/reel/COf9HudgD4i/?utm_medium=copy_link). We use a portrait frame to both copy and create our own version of Instagram. Four quick cuts of the same person in different Kathmandu outfits. The bang of four loud drums as each cut and outfit change drives up the ‘likes’ on-screen. The last cut is a posed shot of a nude person with a branch perfectly covering their private parts. The likes/love hearts go wild, filling the screen.

4. A close-up shot of upside-down pants and shoes being thrown. Cut to a wide shot of an open forest. There are jackets and pants stretched out on or hanging from the trees. The group collects clothes as they run past, but one of them runs into a tightly stretched-out coat and is completely taken out by it, falling to the ground.

5. We cut to a campground and see clothes, a tent, and camping equipment flying through the air. The group is now joined by dressed campers - in reverse - and we realise our nudists threw the camper’s clothing and equipment in the air, inspiring them to join the wildness.

6. Then we cut to one ant sitting on a couch underground watching telly, surrounded by life-sized souvenirs which they are using as furniture - like buttons, zips, pegs, etc. The sound from the television is drowned out by the noise of the group above. The ant grabs an ant-sized broom, aggressively banging the roof.

7. Cut to a reverse shot of the group as they run nude through a sedate small-town pub, past a couple of locals looking off into the distance. Nobody notices them.

And if they do, they don't react. It almost looks like the group is running through a still frame.

8. G-Flip spots the water hole, then we cut to their POV as they run down the hill towards it, stripping off their sunstopper jackets. A 3D Kathmandu logo appears out of the water and we pan up with the logo to the sky.

The Look

We're going handheld to give this film an organic, observed quality, and kinetic energy, moving forward with our characters and watching the action unfolding spontaneously in front of us.

We'll mix up our approach to lighting, using natural and practical light on some occasions and being more intentional and stylised on others. This varied lighting style will constantly refresh the look of our film, making each shot and scene visually unique and keeping the audience engaged. But while our look may change, we will always make sure that the lighting complements and accentuates the clothing.

As with the lighting, we'll use different film formats and ratios such as 16mm and film grain. We'll also move from live-action to animation and use emojis, portrait frames, and digital VFX, giving the film a rich, textured feel.

G Flip

We couldn't be more excited to work with G Flip - an artist with joyous energy and a vibe that perfectly suits this film. It's our job to capture them 'in the moment', so it's important that they feel relaxed, comfortable, and supported on set.

Casting

We feel actors, rather models will be better able to evoke the tone of the film and elicit a reaction from our audience. That said, we're open to the idea of mixing actors with some street casting to find people with vibrant personalities and an authentic, yet relatable look. People who can express themselves and feel comfortable enough in their own skin to bear it without it affecting their performance.

Our actors should represent the world we live in, ensuring our cast has a diversity of age, gender, race, and body type. This is important to us and our audience who will connect with the spot on a deeper level if they see themselves reflected.

Sound and Music

Sound has the power to immerse us in a space and make us feel like we're there, so we should weave a rich tapestry of foley to create a natural, atmospheric soundscape. We can then refine the mix to vary texture, amplify performance, and accentuate the emotions of our characters. We can also combine this with a song or score that works in harmony with the sound and captures the fun, playful tone we're aiming for.

Fashion

Our roots are in fashion and commercials, so we understand the importance of clothes and know how to make them look good on screen. We'll do this by balancing the authenticity of the spot with great styling that elevates the colour palette of our natural surroundings, capturing our character's relationship with their clothes, and their clothes with their environment.

Thank you

Freedom is at the core of this spot. Freedom to be who we are and do what we want while wearing (or not) the clothes that we love. This spot encapsulates that sense of freedom and feels tailored to our strengths and interests as directors. We can't wait to build on the great work you've done so far and make this spot as bold as the brand at the heart of it.