

A close-up photograph of a hand holding a Butterfinger candy bar. The hand is positioned above a silver, reflective bell. The background is blurred, showing hints of green and red. The text 'Butterfinger' is overlaid in a stylized blue font with a white outline, set against a yellow rectangular background.

**Butterfinger**

**match made in heaven**

Director's Treatment By  
**JAKE OPPENHEIMER**



A photograph of a Butterfinger candy bar lying horizontally on a wooden surface. The bar is wrapped in yellow foil with blue and brown graphics. To the left, a person's hand is partially visible. To the right, a black pen lies diagonally. The background is a warm-toned wooden table.

# intro

As a kid of the 90's, I've been a diehard Butterfinger fan all my life. Not only do I worship at the temple of sweet & salty, but I'm something of a history freak and love the vintage aspect of a candy that dates back to the 1920's.

There's nothing slick and trendy about Butterfinger. It's the very definition of OG.

I'm excited to have the opportunity to rebrand beloved Butterfinger for a new audience in a new era. While the candy and ice cream retain the iconic yellow and blue wrapping and graphics, new sweets lovers will be introduced to the product in a fresh, cool and exciting way.

The simple but divine match of peanut butter and chocolate define not only Butterfinger's yummy factor, but its brand and longevity. What better metaphor than live, in-person speed dating to tease other possible "matches" for our hero Peanut Butter

A woman with long dark hair, wearing a red dress, is seated on the left, holding an open book and looking towards the right. A man with short dark hair, wearing a colorful patterned shirt, is seated on the right, clapping his hands and looking towards the left. They are in a restaurant or lounge setting with warm, golden-brown walls, a tufted dark brown sofa, and a table in front of them with various items including glasses, bowls, and a lit candle. The overall atmosphere is warm and intimate.

# tone & approach

Like the brand itself, the setup is classic: situation comedy rife with fun and hilarious possibilities. **But the key is restraint.** We're not looking at cartoonish, pratfall humor; the desired tone is sly, stylish, even tongue-in-cheek.





## tone & approach

Hitting just the right comedic note is paramount, but let's not forget pathos as it's comedy with heart that we're going for. Comedy that reflects the human drama of blind dating with all its anxiety and excitement. I remember Jerry Seinfeld once saying that anything is funny, it depends how you look at it. Even the darker notes of dating -- rejection, fear, confusion -- can be depicted in a way that evokes both laughs and empathy.

The visuals of humans represented by ingredients should be presented as an absolute legit universe, not an over-the-top sight gag involving puppets or outlandish costumes. The ordinary restaurant staff accepts and embraces the otherness of our characters as if they've harmoniously cohabited all their lives. What's amusing and strange to them is rather the weird world of speed dating.



# casting

This has got to be played **REAL**.  
The dryer the better. The funnier.



All the possible matches that sit down across from PB must have a distinct visual quality that grabs the audience's attention and makes them consider the best possible peanut butter match for themselves. By inviting the viewer in to be the arbiter and to participate alongside PB, it's all-around gratification when Chocolate miraculously arrives to save the day – establishing the inevitable heaven-made pairing we've known and loved. For years now.

On the periphery of PB's table, we might see other food staples conducting their own speed dating: Lettuce interviews Blue Cheese...Mayonnaise banters with Mustard...Raisins grills Nuts. The possibilities are endless for these brief background images to provide context and texture and can be used as cut-aways from the procession of PB's matches who arrive at his table. These of course are in the background to not make our landscape too cluttered, but we should briefly shoot them as stand alones for the edit. You never know when they might be useful for a laugh.



## key characters




**PEANUT BUTTER (PB)** has played the field, with all its ups and downs, and has reached a point where he's looking for the real thing: an attractive, compatible partner who shares similar goals and beliefs. He's popular and has had his fair share of suiters, but finding the One is a whole other ball of wax. He's forced himself to give speed-dating a whirl.

High-strung and unsure of herself, **JELLY** overcompensates. She's cloying and giggles too much, projecting a false intimacy with PB by too much touching. PB feels pressured to engage and rejects the conventional wisdom that they belong together – that she's the "J" to his PB.






## key characters

A bald man with a wide-eyed, slightly mischievous expression, wearing a bright yellow polo shirt. He is looking directly at the camera.

**BANANA.** A bit of a black sheep, Banana is aware he's not for everyone. His texture and short shelf life is often a turn-off to other Ingredients, but he's learned to embrace his uniqueness. His aloofness intrigues PB, who goes so far as to ask for his number.

JAKE OPPENHEIMER + BUTTERFINGER

A young woman with blonde hair, wearing large, ornate earrings, sitting in a pink chair with a yellow and black patterned blanket. She is holding a green straw to her lips and looking slightly away from the camera with a playful expression.

**HONEY.** is a tease for sure. She knows her market and the Ingredients she's made for; she's never had a problem getting dates. She sees PB as an easy mark, but he will push back -- undaunted by her sweet seduction -- determined to find a more solid partner.

PAGE 08




A man with curly brown hair and a light beard, wearing a blue hoodie over a white collared shirt and a yellow tie, looks off-camera with a concerned expression. The background is a warm, dimly lit room with a large potted plant and a digital clock showing 12:11.

## key characters

Anxious and out-of-place, **RELISH** has lost his way at the event, unable to find an opening to slip back in with the staples he belongs with. He reluctantly sits down at PB's table but doesn't make eye contact. It's mutual disgust from the get-go and PB scrolls on his phone, impatient for Relish to move on.





# cinema- tography & transitions

The look of this film calls for an elevated rom com feel, with distinct character.

Composition and effective use of lenses are critical to create spoken or unspoken anxiety or ease among the daters. While PB's lead-up encounters with Jelly, Banana, Honey and Relish may feel aloof, tense or absurd – the final match with Chocolate can be conveyed as a more intimate POV long-lens encounter which throws the background out of focus on both characters and invites the viewer into the climactic love-at-sight moment.



## cinematography

Well-executed comedy vignettes of PB's parade of potential matches will be realized and edited in a dynamic way that will be easily digested by a contemporary audience accustomed to jump cutting and a fast-moving narrative. Jump cutting not only lends itself to the pace of speed dating but reflects the nature of PB's swift encounters and how time is compressed in his mind: one possible match after another all blend in a blur.

I want the audience to feel the comedy, tension, and rapid pace of the speed dating process. It's human emotions on steroids.

Spot-on editing will deliver our film as effectively in the :30 spots or even the :06's as not every one of PB's matches need to be seen – except of course for Chocolate. Done well, one possible match with PB can be as vibrant and effective as showing many.





# cinematography







# production design & location

The restaurant location is essential to the feel, environment and comedy of our film. The counterpoint of a casual, homey family restaurant being rented out by a vibrant speed dating group is fertile ground for fun.



## production design





# wardrobe

Costumes will be a strong story element, along with speed dating name tags that easily identify our hero and the various Ingredients.



## wardrobe

Without having garish theatrical clothing, our film will be better served by more restraint. **Less is more.** Colors and styles that are fashionable, contemporary and worn by regular people is how I see this. The world of the Daters is a regular, “human” universe to them, and what they wear has got to reflect that normalness. Flamboyant or colorful is good, over-the-top and cartoonish is not. Think a deep red/purple wardrobe with a berry headband for Jelly, stylish yellow draped sleeves for Banana, and warm, luscious, browns enrobing Chocolate. The use of human, but character-themed wigs and subtle accessories could also provide delicious detail. As I mentioned before, the comedy needs to come from within – the costumes are just icing on the cake. Let’s not draw too much attention to the “exterior,” as to distract from what’s going on emotionally with our characters.



## wardrobe





A top-down view of a white table. In the center, two hands are clasped together. To the left, a person in a green sweater reaches for a white coffee cup on a saucer. To the right, a person in a white shirt holds a white coffee cup on a saucer. Below the right cup is a plate with a slice of toast. In the bottom left corner, there is a silver coffee grinder, a yellow mustard bottle, and a sugar dispenser. The word "thanks" is written in a large, blue, outlined font in the center of the image.

# thanks

For considering me for this cool, highly original campaign for one my childhood faves. It's exactly the kind of colorful human comedy that made me want to be a director in the first place. Let's reintroduce Butterfinger to a whole new generation. Can't wait to dig in!

- Jake