



*CASE STUDY*

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Masters Of Sex Main Title Sequence  
Californication GFX Packaging  
Series Promo Scripts

*MASTERS OF SEX*

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*Main Title Sequence*



My Klout score is 0.

I don't even exist.

PHASE IV  
Saul Bass, 1973  
86 min

24 February, 2010  
8pm

Rooftop Cinema  
Curtin House  
252 Swanston Street  
Melbourne AUS



**MAKERS**

### 01. Visual Research

A collection of images that inspire, stir and intuitively feel could develop into an interesting concept.



MICHAEL SHEEN

19

56

LIZZY CAPLAN

19

63

MASTERS  
of SEX

LIZZY CAPLAN

MASTERS  
of SEX

THE LIVES OF OTHERS

A FILM BY  
LIZZY CAPLAN

A FILM BY TODD HAYNES

MELISSA LEO

## 02. Styleframes

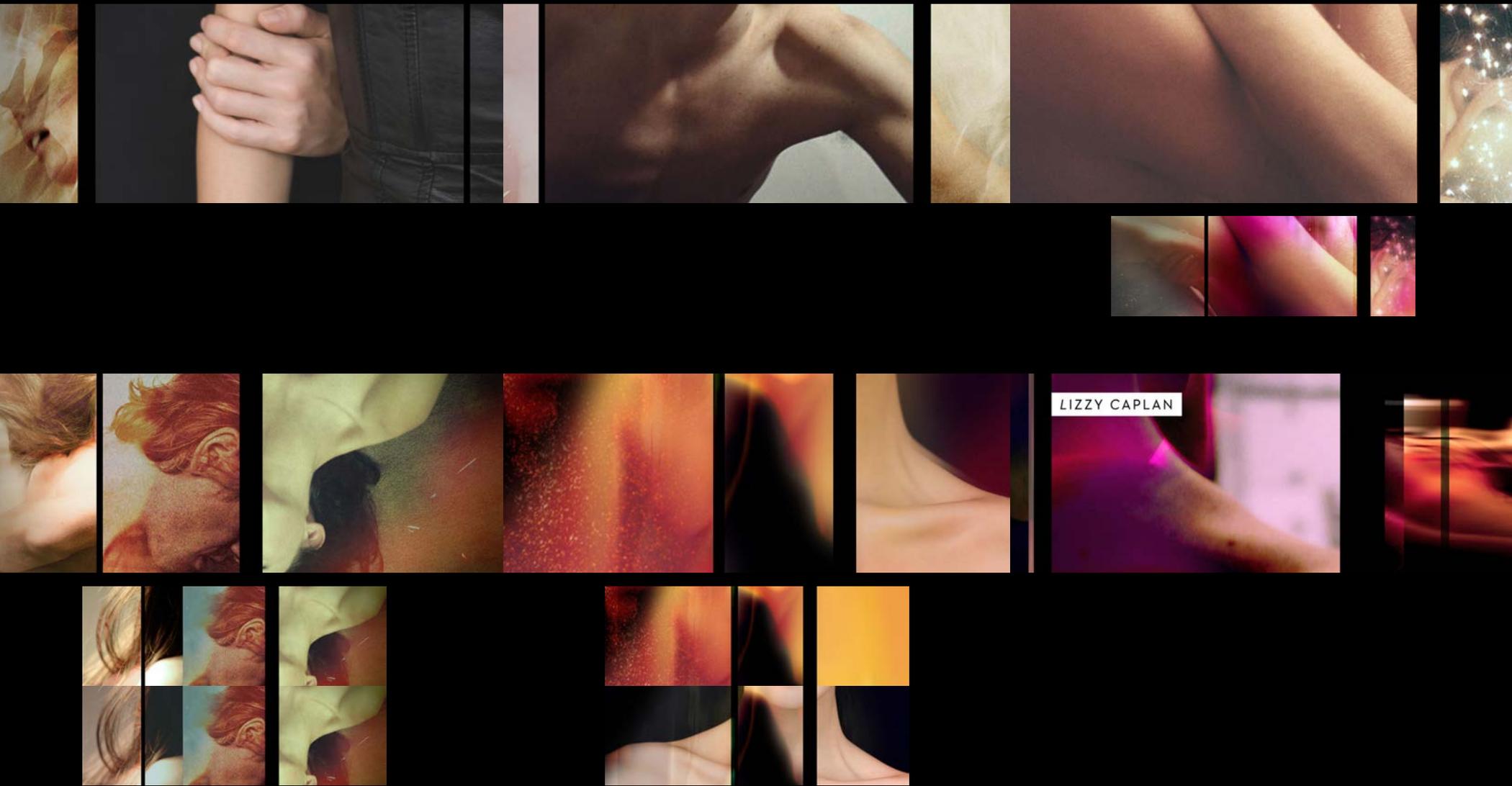
Preliminary round of concept frames,  
simultaneously still searching visual tear.



### 03. Storyboards

Continue search to expand image library,  
working out visual flow and pace.





#### 04. Finesse

*Creating several versions of one frame to ensure fluidity of concept throughout boards.*





MICHAEL SHEEN



LIZZY CAPLAN

MASTERS  
of SEX

### 05. Final

Visual evolution mirrors Masters & Johnson's  
four phases of sexual response. Color shifts as  
secondary trigger upon changing phase.



*CALIFORNICATION*

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GFX Packaging



# Californication

PREMIERES  
SUNDAY APRIL 13 9:30/8:30c

# Californication

# Californication

PREMIERES  
SUNDAY APRIL 13 9:30/8:30c

## 01. Styleframes

*Dove right into interesting graphic styles  
for a well-known series on a small budget.*

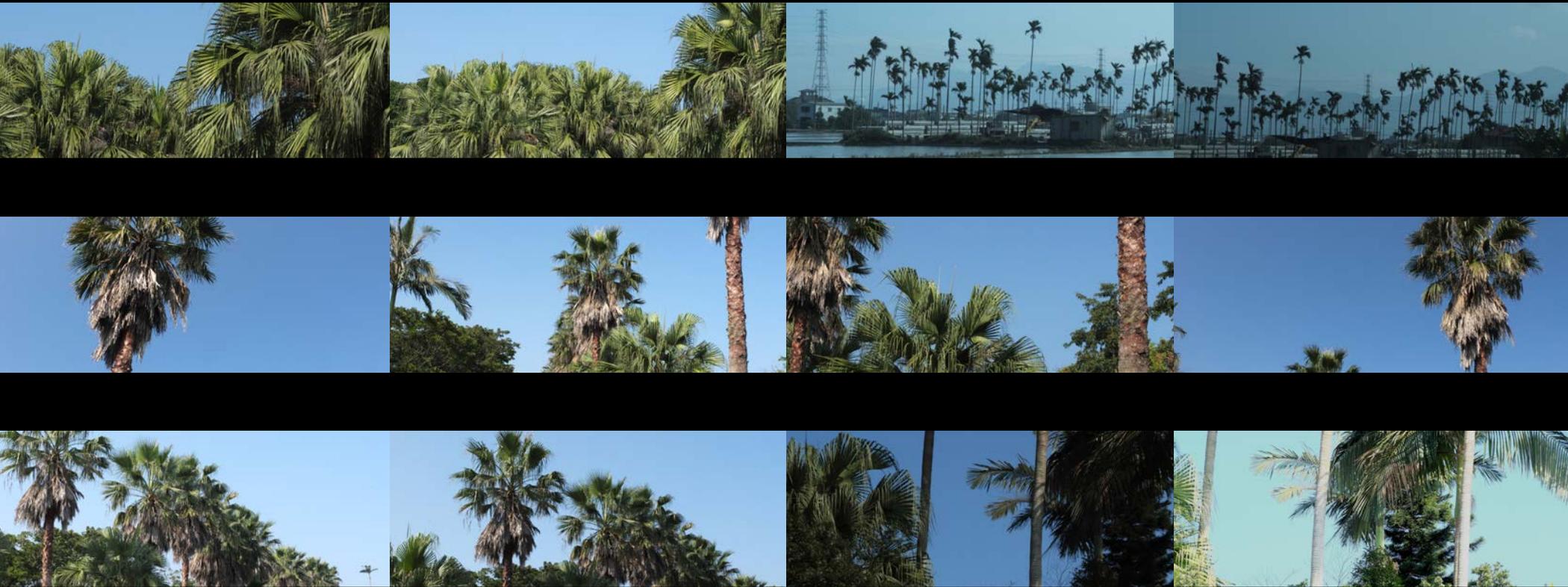




## 02. Animation Device

Some concepts for animation surface and become the device to a particular concept.



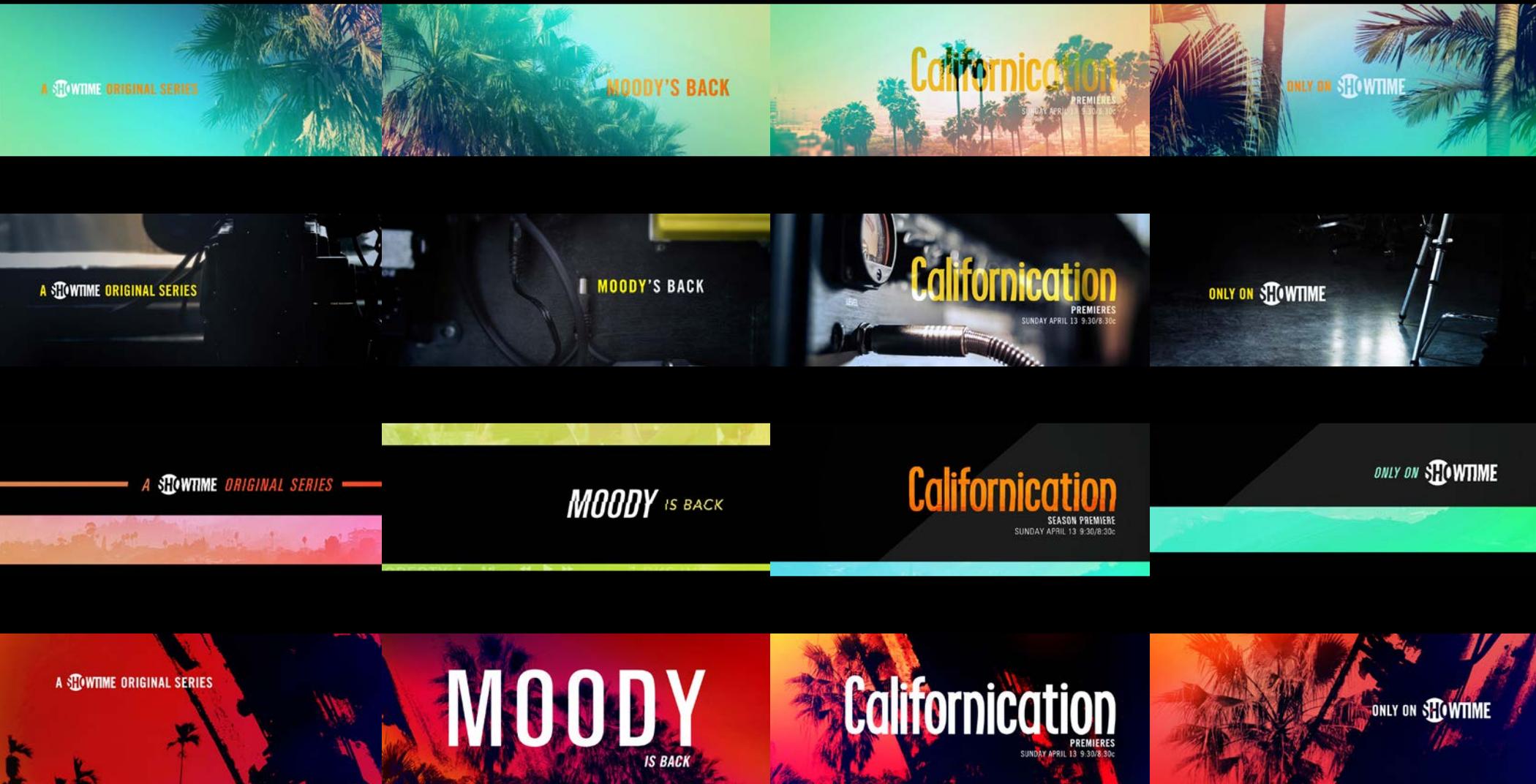


### *03. Image Library*

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*Knowing palm trees were an element of a stronger concept, I shot a library of them while on family vacation in Taiwan.*





#### 04. Storyboards

Concepts are fully flushed out.



SHOWTIME  
ORIGINAL SERIES

EVEN THE  
**HAPPIEST**  
OF ENDINGS

CAN GET A LITTLE  
**MESSY**

SO MUCH  
**TROUBLE**

SO MUCH  
**HANK MOODY**

**MOODY  
RETURNS**

THIS SPRING  
**MOODY OUT.**  
APRIL 13

**Californication**  
MARATHON  
TOMORROW 9:30/8:30c

ON SHOWTIME

### 05. Final

The full graphics packaging utilized the image library shot in Taiwan.

*SERIES*

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*Promo Scripts*



# THE AFFAIR

## SEASON 1

### MUSIC:

The Dying Animal  
by Arms and Sleepers

### PLACES

A short tease introducing the show's setting, providing the audience with a sense of place before showing actual characters. Meant to imply a character's memory of a day from start to finish. All are slow, tense, pullout shots of locations in the show.

We open on a medium wide of a road sunbathed in morning light just outside Montauk (the one that Noah's family drives). Interrogator's VO begins:

### SOMETIMES THE MOST IMPORTANT MEMORIES

Cut to a shot of the restaurant and parking lot where Alison works.

### ARE NOT OF THE HAPPY MOMENTS.

Cut to a shot of the beach, lighthouse in the distance.

### THEY'RE NOT OF THE PROUD,

Cut to a shot of Noah's father-in-law's monumental house as the sun begins to set behind it.

### NOR THE MINDFUL.

Cut to a shot of Alison's house.

### THEY'RE THE SECONDS INSTEAD OF THE FIRSTS.\*

Cut to a shot of ocean waves crashing in (where Alison sits in the first episodes). Dark, brooding. Storm clouds in the making.

### AND SOMETIMES, THEY'RE THE TRUTHS THAT NEVER SURFACE.

\*It's night and we're close up on a road. The only source of illumination in the scene are police/paramedic lights, and as they continue their stuttered eerie blinks, we see tire skid marks on the pavement.

**THE AFFAIR  
COMING SOON**



# PENNY DREADFUL

## SEASON 1

### MUSIC:

Yours To Keep  
by Blue Hawaii

Sierra Lift  
by Blue Hawaii

### UNDONE

Open wide on a dark London cobblestone street that falls into darkness on the edges. The cobblestones lie in a shallow body of water, rendered dark due to the nighttime setting. Moonlight cast over a female still in water. Beautiful pale skin, in rich midnight blue skirt, white bodice. The skirt floats and sinks, disappearing into the dark water. Camera slow zooms from back of female, VO begins.

### **VANESSA VO:**

**IN THIS LIFE THERE ARE HUNGERS THAT COMPEL US.**

Close-up cutaways reveal soles of feet, ankles; delicate, vulnerable.

### **FOOD, SHELTER, WARMTH**

Camera pans up, side view of female's bodice tightly tied.

### **EVEN POETRY...**

Ribbons in bodice come undone suddenly, quick cut to female's right arm rising from the water. Seems like an image of a damsel in distress but the waters are calm and there's no sign of struggle.

### **BUT ONE...**

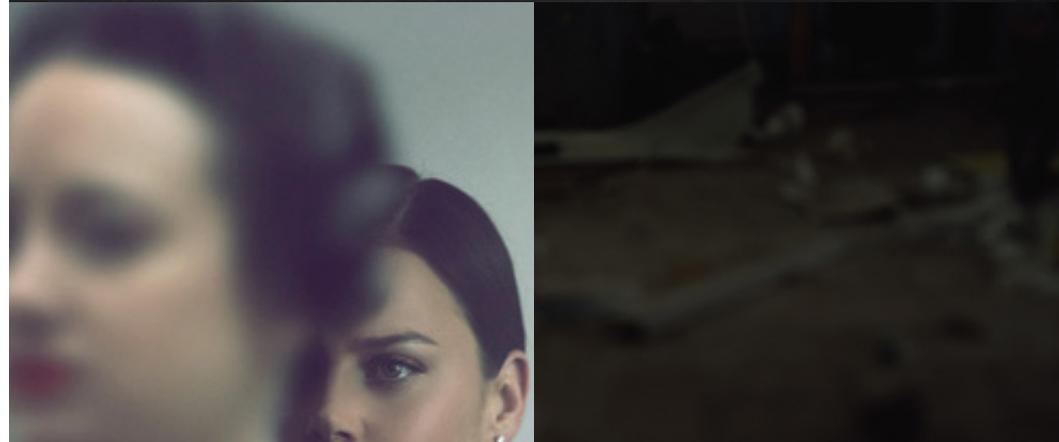
Camera follows her arm upward, reaching. We quick cut up a few steps to reveal another individual's hand wrapped around her neck. Pale as well. We're unsure if it's another female or male.

### **STANDS TITANIC.**

Suddenly, we realize she is in distress as camera speed ramps to her wrapping her hands around that person's wrist, struggling. Quick jarring rack focus of the struggle mimics and suggests gasps for oxygen. Another cut of the woman's legs and feet quickly rising out of the water as the antagonist lifts her in the air by her throat.

Cut to end page as we are mid-pan upward on the mysterious woman/man of monstrous strength.

**PENNY DREADFUL  
COMING SOON**



## DEXTER SEASON 7

### MUSIC:

Only You  
by Portishead

FOR 3 SPOT CAMPAIGN:  
cuts script and scene out  
at different points. Each  
successive spot builds on  
the previous—revealing  
something new in each  
installment.

### \*1. ON LINE “AND I DON’T KNOW WHAT HAPPENS NEXT”

—the camera cuts just  
at the lips of the, as yet  
unidentified, female as she  
turns towards camera and  
gasps awake.

End of first installment.

### 2. ON LINE “I NEVER HAD A CHOICE”

We reveal that it is Deb  
having the nightmare.  
She suddenly gasps and  
her eyes shoot open  
as she awakens from her  
nightmare.

End of second installment.

### 3. ON LINE “WHAT I’LL DO”

At the very moment Deb  
awakens, we cut to the  
same shot of Dexter  
revealing that it’s he who  
is having the nightmare.

End of third installment.

### SKIN

Our camera starts at the foot of a bed in an all black setting (black bed frame, walls, bed sheets, etc.). We see the faint outline of a figure underneath the sheet, an outline of feet as if they’re lying on their side. The camera moves upward on the figure, revealing that they are tossing and turning beneath the bed sheet in reaction to a nightmare. Cut to CU shots of a thigh as the bed sheet settles more around the figure. Another CU shot of a lower arm constricted by the bed sheet. We realize the person is not tossing and turning but is struggling against the bed sheet as it inhibits their movement. Quick cut details of the bed sheet look as if the air is being suctioned out from underneath almost shrink-wrapping some areas of the figure.

**DEXTER VO:  
THIS IS MY WORST NIGHTMARE.  
MY DARK PASSENGER, INESCAPABLE AND UNCONTROLLABLE,  
HAS BEEN EXPOSED...**

The figure (female) is now restricted and lying flat. As the camera pans upward, the bed sheet is pulled tightly against the chest like the saran wrap from Dexter’s kill table. We see her head turning from side to side fighting some dark thought.

**TO THE ONE PERSON  
I’VE ALWAYS THOUGHT I COULD PROTECT FROM IT.  
AND I DON’T KNOW WHAT HAPPENS NEXT.**

We move upward and reveal Deb having the nightmare. She is constricted in the bed—now revealed to be a kill table.

**I’VE FOUND A WAY TO LIVE WITH MY SECRET.  
BUT THEN AGAIN,  
I NEVER HAD A CHOICE...**

She suddenly gasps and her eyes shoot open as she awakens from her nightmare.

**THE ONLY THING WORSE THAN NOT KNOWING WHAT SHE’LL DO,  
IS NOT KNOWING...**

At the very moment Deb faces camera and awakens, we cut to the same shot of Dexter revealing that it’s he who is having the nightmare.

**WHAT I’LL DO.**

**DEXTER**

\*Worked with Melody Regnier (Creative Director, Showtime Networks) to finalize Dexter VO and installments.





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