

Jean Paul Gaultier Perfumes

Presents

“On the Docks”

A Cargo Ship Named Desire

Release Date: December 12, 2013 U.S.



Fifteen years ago a historical kiss united them on screen for the first time. Since then, “Classique” and “Le Male” have embodied the terrible lovers of perfumery.

At the sound of the “Casta Diva” from Bellini’s Norma, they love each other, desire each other, leave each other and they find each other again. Heroes of an advertising saga that has become a cult, the beauty and her sailor have played all genres: double game, transgressions, passion and separations.

The talented British director Johnny Green, and the legendary Jean Paul Gaultier collaborated to create “On The Docks,” the new film for Gaultier’s iconic fragrance. Produced by Gang Films for Ogilvy Paris this is the first Gaultier film since Jean Baptiste Mondino’s iconic films.

An Epic Love Story

“On the Docks,” the opus of the saga, stages their mutual desire to its peak from a new angle and perspective, that of an epic story. From the bowls of the cargo ship to the apartment-boudoir, the panting sequences of the new film tell the rise of their mounting desire.

“Classique” (Rianne Ten Haken), a sensual woman in a corset, modern mermaid, captivates the sailor “The Male” (Jarrod Scott) in her nets. Bewitched by the call of his Lady, Ulysses of modern times, the hero in a striped jersey rises to every challenge, overcomes every obstacle to find again the object of his desire. Nothing will stop him not the sea, or the earth, or their differences. With his ship, he breaks the pavement and enters the town sweeping everything on his way. As if drawn by a magnet, the sailor runs on deck towards his beauty in a corset that awaits him on her balcony. Mistress of her power, she picks him at the bow to take him to her mouth.

Gaultier Playfully Pushes Boundaries and Rules

Our heroes belong to two different worlds where everything seems to oppose and contradict. On his cargo ship, he faces the dangers of the sea, shares shower, dormitory and washbasin while she evolves in the refinement and sophistication of her apartment-boudoir and sleeps between silk sheets. Social transgression? Impossible love? Man object? Forceful Woman? With Gaultier, precisely mocking established rules is a tradition.

While the sailor stretches out with desire, the woman “Classique” backs up to even more attract him to her.

Far away from Juliette waiting patiently for her Romeo, free of her actions, “Classique”, not happy with attracting the sailor to her, grabs him in an almost manly way when he appears at her balcony.

Gaultier Speaks



“I work on a film the same way I would work on a fashion show. You have to make the spectator feel, shiver, smile, and really live the story. To follow up the myth of our two lovers, we couldn't just stage a gorgeous girl and a handsome boy seducing each other, and then falling in love. We wanted an adventure dealing with physical desire and irresistible attraction! This time, I wanted a fresh perspective, so I called upon the British director Johnny Green, who had never done a fragrance film before.

We have been telling the story of the girl in a corset and the sailor since 1993, their first encounter on screen was in *The Kiss*. The public fell for this story from the very beginning, and we are still telling it in 2013. Jacques Becker's *Falbalas* inspired me to be a designer. Then there were Fassbinder and his *Querelle* adaptation, Fellini's movies, the *Rocky Horror Picture Show*. I have always loved cinema, and it has always inspired me. I find it obvious to make true films for fragrances, so you can really tell a story. But I don't see myself as a director, nor as a stage director!”

Director: Johnny Green



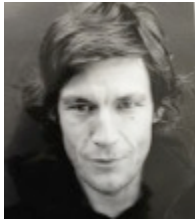
The Lady: Rianne Ten Haken



The Sailor: Jarrod Scott



Q&A with the Director Johnny Green



Q. How did you decide on filming the ship sailing into the city?

A. We spent a lot of time researching and designing before the project even began. In fact, even before the job was awarded we had a strong idea of how the boat should look, and how it should break through the port into the city. We gathered hundreds of images from African cargo ships from the 60's and 70's, icebreakers and military vessels for our research. When I met Mr. Gaultier in Paris to discuss the project, he fell in love with one particular image of a rusting red cargo ship, and that image formed the basis of our designs. The inspiration for the way the boat moved through the city came from watching icebreakers.

Q. How did you adapt yourself to the very particular style of Jean Paul Gaultier?

A. I love Mondino's work; his films for JPG are engrained in my mind. Together, those two guys created wonderful imagery for the past 15 years. Their films were beautiful, iconic, original and groundbreaking. To be honest they are a tough act to follow. I just did my own thing, I made the film the way I saw it, of course with respect to the brand identity and heritage. I am a big fan of Mr. Gaultier; he is a brilliant man with a fantastic sense of humor. It was important to me that his film retained the smile, it could not take itself too seriously and I think that comes out in the film, its epic, great to look at and passionate, but it still has Gaultier's smile.

Q. Did you adapt a lot of the original storyboard, or did you follow it precisely?

A. My films always develop; producers hold their heads in their hands in despair as the project grows and develops. The storyboard was discussed in great detail, however when it comes to shooting we make it up as we go along, and hope for the best.

Q. What were the difficulties you encountered while making this film?

A. This project was actually quite pain free. I had an amazing production designer Pirra, a brilliant director of photography Dan Landin, and Tirso a great friend as my first assistant. Gang Films production, and Jean Villiers the president worked tirelessly to make everything possible. Digital district the post-production team worked miracles; the project was blessed with a lot of love and commitment from all of us! And of course our two stars, Rianne and Jarrod were both absolutely fantastic on every level.

Q. Did JP Gaultier interfere at a certain point during the making of this film?

A. He came to the set and hung out with us. He did a little set dressing of the corsets on the washing line, and was an inspiration to us all. There was no interference just encouragement and joy.

From Jean Villiers Executive Producer of Gang Films Paris

“The film challenged us in many ways. We wanted to use a director that had never shot a perfume commercial before, and who could still capture the essence of the amazing Jean Baptiste Mondino JPG films. Johnny is a visionary that lives in his own special universe. He has proven his talents before with such luxury brands as Hennessy, Mercedes and Bacardi using extremely powerful images. The TV producers were seduced with his expertise and savvy along with JPG’s creative team who were looking for a new, fresh look for this epic 15-year love story. They wanted to create an irresistible, surprising and provocative film that brought a new emotion to the viewer. The next challenge was to gather every human and technical element, and implement the complex story that involved finding a large cargo ship.”

“We picked Barcelona’s harbor because of its epic size, and because it offered us the chance to shoot the ship’s cabins and the heroin’s apartment in the studio with the help of Pirra, our talented production designer.

We actually planned to shoot the outside of the ship, on a cargo moored in the harbor, however the ship owner decided the day before the shoot to send his ship elsewhere, proving the well known production rule to avoid shooting with a ship!

We had to relocate the film to the studio, and recreate the whole ship’s body in 3D. In such situations, you have to be very close to the director. This is the reason we love Johnny; he was reactive, constructive and knew how to adapt.

He proved it during the five months he spent in post-production with Digital District, when the major difficulty was to equilibrate the ship’s animation, making it not too cartoonish nor hyper-realistic, but both credible and poetic.”

“The film was a difficult, but rewarding experience. When you are shooting a perfume film, and you have a great concept, producing just makes sense. It brings you to push the limits in order to find new solutions for everyday problems. When you have to guarantee excellence, you can only do it with an outstanding team, which luckily we had for this adventure.

Images Selection

Pirra the production designer provided amazing before sketches that were transformed into beautiful after images for the film.

Before



After



Pirra Before/After Images Continued

Before

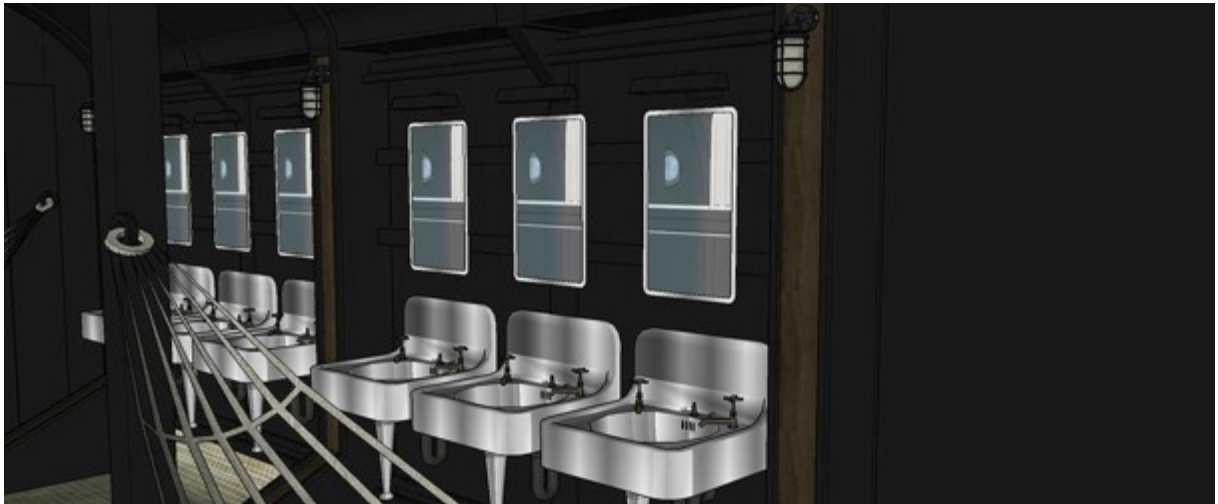


After



Pirra Before/After Images Continued

Before



After





“On the Docks”

The new JPG opus by Johnny Green

Credits

| | |
|--------------------------------|---|
| Client | Jean Paul Gaultier Parfums (Beauté International Prestige BPI) |
| Head of Marketing | Isabelle Fulconis |
| Director | Johnny Green |
| Advertising Agency | Ogilvy Paris |
| Creative Directors | Chris Garbutt, the BNF, Thierry Chiumino |
| Agency Producers | Aurélie Appert, Laure Bayle |
| Account Director | Ben Messiaen |
| Production Company | GANG FILMS Paris |
| Producer | Jean Villiers |
| Director of Photography | Dan Landin |
| Production Designer | Pirra |
| Edit and sound design | Thierry Hoss |
| Visual Effects | Digital District Paris |
| Music | Casta Diva, Bellini |
| Location | Barcelona |

