AD BELLUM

GENRE: Science Fiction
EST. RT: 120min.
STATUS: In development.

AD BELLUM is a Science Fiction film, set on a far away planet called LEXRA. SID and MIVA, daughters to the dying king, become rivals in a battle to overtake the throne. Fights are fought in mid air, in aerial combat, as well as with Kendo like stick tournaments. The story takes on mythical proportions of right and wrong, love vs. cause and ultimately life vs. death. Great heroism demands great sacrifice but who is willing to pay the ultimate price?

STORY

SID and MIVA are sisters and best friends. They live on a planet called LEXRA, where their father, the goodhearted ruler of 20 years, EFOR is dying. The battle for his succession turns to war as BITO, the military commander, revolts and claims the throne. SID is determined to reclaim their rightful command but her sister MIVA leaves her to join the people's revolution. The two of them experience the civil war from opposite sides of the conflict, but both find it hard to let go of the power they inherited.

AD BELLUM is a film that shows a world in flux. A world where violence breeds where democracy fails. It is at its core a tale about friendship and power where both heroes and villains are corruptible.

The battles are fought through dogfights (air-to-air combat) and Kendo tournaments (stick fights). The tournaments end with the winner being executed. These battles frame a search for answers that permeate the story. Is inequality at the core of all conflict? When people have nothing left to lose is their only advantage the ultimate sacrifice - life?

COSTUMES

There are three types of uniforms worn that clearly state what part of society the character belongs to.

LOOK

LEXRA is populated by a human species. Their DNA encompass all earthly ethnicities and they come in all shapes and sizes. They share similar coloring though with black hair, yellow eyes and olive skin.

DOG FIGHTS

"War to Air Combat"

The idea for AD BELLUM came from a love of flying and the cinematic thrill that aerial photography can bring.

On our fictional planet LEXRA, the battles are fought in the sky. The real heroes of the war are pilots and in these battles they fight much like they did in WWI in dog-fights where the pilots fly bumper to bumper (wing to wing).

We will have three main fleets:

- High tech military vechicles with hover capabilities.
- A junk fleet built by the people's army, that include bi-planes (better suited for doing tricks), and small scrap metal iron birds.
- Spy planes (a stealth fleet run by the military).

KENDO

"Stick fights"

Kendo is a sport, almost like a dance, where you fight with bamboo sticks. It was created by the Samurais to practice fencing with non-lethal weapons. In AD BELLUM there are yearly tournaments where the bravest heroes are selected to fight.

The duels show skill but they are also fought with value and honor in mind. The fights are not in themselves lethal but the final champion is executed. It brings to question how much the fighter believes in what he or she fights for.

SOUND

The film will be carried by a score composed by NY based Swedish composer Mikael Karlsson (mikaelk.com). It will be an electronic opera score. Mikael has already taken both opera and ballet music to new dimensions, most recently with his work with director Alexander Ekman in their unique versions of "A Swan Lake" (where the whole stage was filled with water) and "Midsummer Night's Dream". The fight scenes will be choreographed to the music and we envision them much like some of the more elaborate martial arts films where the battles flow like dance performances. The title track will be written by Björn Dingfelt from Mando Diao (mandodiao.com) in collaboration with Mikael Karlsson.

LOCATIONS

AD BELLUM will largely be shot on a studio. We will use old school matte paintings for some of the larger sets and combine retro techniques with CGI to create a unique dystopian look.

Our exteriors are vast and cinematic and we would like to film on Iceland or mainland China.

EXTERIORS

ARCHITECTURE

Studio and matte paintings

PLATFORMS

"Multi-disciplinary"

With Ad Bellum we have found a project that can produce offspring in several art forms. We hope to produce an online flight simulation game as well as a retro Donkey Kong style Kendo game. We also want to create a staged opera version of the film. With Ad Bellum spread over multiple platforms we hope to attract a wide audience and use the various projects for cross promotion.

"Jag har levt i en skuggvärld, bakom fönsterglaset, gömd för den verkliga världen som en skamlighet."

SAMMANFATTNING

TITEL: Min Skugga.
LÄNGD: 90min
GENRE: Drama.
MANUSBRIDSKRIPP: Lovisa Inserra
PRODUCENT: Emma Kölvgard
FÖRFATTARE FÖRLAGA: Christina Fellenlund

Rakel var vild som barn och världen var skördas för vrang. Man en dag lät hon och kropsade sina ben och sin ansikte. Hår och med en bukande för pannor till hålls, sig livsmiljön plötsligt annorlunda ut.

Hon försökte finna sig i en ny situation men vildgjurte inom hanna tillinda sig inhuvud i den stränga kroppen och jaguet av kölns denkende tillvaror. Hon drog sig undan världen och placerade av tillfälligar som overande existerande tiofa med sin lydna.

Så redna hon försvg. Han hade vänt detig, han slutte sidrig hunna tillfälla religiöst lärvan av Vårls, sin dorts liv. Hund djupa sorg vår vadkar, som den tillfällt hon fällt vilka upplevs, och de gäns sig. Man vid detvre pacon, med hans dotter, Cornelia, – en frägna av den vanna Vårls, blev den vänn. Rakel vandrade hun som en skyrm av hem genomstyrka av George oktondarliga dimensjon.

Rakels gäns pa lidelsfi för vrang och obyakvaker. Hon blöffar, manipulerar, förnitter och kotvat medan hennes drömmar om tillfälle saka raserat. Skärs men tillkän vid hon sin hesend.

"Jag hade fördömt en ny flös att vända mig ganz fi att tillåtet mesa det vändt mig ganz fi mig. De i sanna mot vid det vrang kadeft."

"Spanska sjukan härjade genom orten som ett lånnådar. Klockorna ringda för de döda. Tjugo minuter för varje själ."

PROJEKTBESKRIVNING

"Min Skugga" är baserad på en roman av Christina Fellenlund. Den är en historiska mäta med tio karaktärer och tio inspelningsplatser. Den som är allt annat än en kärnvardrama. Den har romanen är som gjord för en filmas. Naturen, karaktärerna och händelsen ligger alla komponenter för en stark filmupplevelse.

Filmen är en personporträtt. En kvinnas förfall.

"Jag var ständig en arbetsmänniska som de andra. Det hade inte hänt med mitt hyte att gina. Jag har aldrig kunnat förmå mig till att vara ett med det jag finner tråkigt eller meningslöst."

REGIVISION - Lovisa Inserra

"Min Skugga" är en bok som inte slappar sin grepp om en. Den är obehaglig, visuell och dålig. Berättelsen är en nerg av en och genomskådande kvinnoporträtt som återkommer vissa hur nagons vänns sidor kan blomma när hjärnan inte är sin.

Jag har ständig adapterat en bok tidigare och vjakar den är gränsande. En bokvän dessförutsätts. Den vår Emma som fördös boken. Jag vill jobba nära en Tjechovnovell som heter "Stora blekan", men så kors karaktären Rakel med sina ondskefulla vanliar, förälin, hjärna och självvanlan och knockade ned. Jag känner mig vördigt bedyddande om henne. Vilken stark dete. Vans ver hur ständig och ödmjuk man själv skulle vara i hennas sko? I de vändra av omständigheter - skapar det en kontrast.

"Som kan vår jag med det vara en djur. Jag gjorde det för att gå."

"Det är hon vet vad det handlar om. Jag kunde inte lära det, det är det på mennen. Man säg vi som en hund som inte förstå vad det man skrattar åt det."

"Lyssna Cornelia! Lugna dig. Livet är långt mer händelsefullt, fattigt och vandringt än vad de tror nu."

INSPIRATION

FORTS. PRODUCENTVISION

PRAKTIKET

Ur en producentperspektiv är "Min Skugga" utmanande. Den utspelar sig under sådgn 1900-nal men är, utover en den inspirerar oss konsmetsfigur, en synnagsfin val. Den har nämligen en nyckfen kran persongrafen och ä locaskore, vilken gör att den kan realisera för en relativ liten budjgen. Ekarsson Lovisa och Kaegrsten Linda, såväl är så vältörbrandda och dessutom så samstämda att vi om "Min Skugga" gör sin klina på runt 18-dagar. "Min Skugga" kommer bli mellan 70-80 minuter lång. Detär en kortlängdfilm.

Sammanlänkar förlagd till Bohuslänsskärgård. Hänsyn en snärlslokkarvilla med havsutsikt så har vi vår huvudsakliga inspelningsplats. Mer. Fan vi nagsäk vackra naturhvad enhäskrokhyrar, kors nar den se bli dramaskiln visuell.

De jag jobbar, ons sgarn för skådespelare under mengs är kan jag ju odisa se vilken drömmar Rakel är för en kvinnig skådespelare! Med reins kommer zaden den vden behover vi inna gå omvägar kors en nä dans.

"Jag nät inte om jag dödade henne för att gå av vet på hennes tålande. Jag stod inte ut med att se henne lida. Det var ett ögonblicks infall. Jag fi fjäle en impuls. Jag stack en kniv i sidan hjärt."

CV PRODUCENT

Emma Kölvgard

Emma är utan gäldo skrivand men i uppbrytande tors arbetsmen och hustäl och filmvalen 2000. Efter utsikt på nya filmen är skådespelarspelaren Actors Agency i Sverdan det hon representerar skådespelare som exempelvis Marie Richardson, Johan Rheborg, Julia Dufvenius, Björn Granath, Mats Lundgren, Alexander Skarsgårds filmat prefix och kärnfundanje som filmen tillsa, er och resare.

De samarbetsen her hon levererat spänsjälv mors film & reklamarvs med sin nytver Lovisa Inserra, genom dame bolag, Kina partner AB. Detherr dagslagen är en reklamfilm till Cellular under utveckling med med av SFI, en skotra SLF FILMAR under utveckling med med av SVT och en langfilm SATTA FRÅN FÖR under utveckling med med av svensk SFI som MEDIA.

Dessförutom jobbade Emma med dokumentärgheter till filmprojekt på sors "Life den Olive Trees" av Abbas Kiarostami, "Kaukasisk Ler" av Nino Kirtadzé och "Min gamla" av Ali. Hon har även kontakt för Sfinstiftarna och filmsvenar på sov SFI, Dronnfotbolan, Göteborgs Filmfestival, Dokfestival, Institutet mfl.

Emma er nu med i filmfinansiär producenter vi programmen "Producenternom Ladore" i RFSMarsep 2006-16 och vi EAVE Producers Workshop 2016.

"Min kamrat jag hade skickat en film till, jag vet inte vem, vinnare. Min kamrat sa att det, som kanske sett den, i vilka skulle jag ansats ta skuggt sitt det en dag, ensam vill hem."

2010 Dokumentärkortfilm "Kvarlämnandet" som producent för Tjo
2010 Producent för en kortfilm "Ambassadgrupp" för filmskolan Producenten i Göteborg
2010 Producent för en kortfilm "Ambassadgrupp" för filmskolan Producenten i Göteborg
2011-12 Internationellt projekt, Linda Sagar webbsida, Character Mapping med Linda Holme, Hotel TV, drama med producent Johan Ronnach, i lag av Vi Producer
2012 Egen inspelning, filmdag Lunnsberg
2012-13 Kortfilm Agdagon av Sveskan Agent, operatörsassistent (college)

1999-2000 Kortfilm Bernice - Producentassistent och manager för Kina Group
2002 Internship - Lagat Brahmal Media Design Agency Film, London
2002 Kortfilm Ki Kiskolova Kinagoscuro med Magic in Photo Sponsorship AB
2003 Stockholms Universitet, Mediekompetens med Medieproduktion och Produktion
2007 International Film School Wales, Cardiff Metropolitan University, Swansea, Sverige

CV FOTOGRAF

Linda Kallerus

Linda Hällnäs is a snap and cinematographer with over a decade's worth of experience from working with some of the industries greats. She has worked alongside DP's such as Tim Orr (David Gordon Green's DP), Paul Cameron (ASC – *Man on Fire*, *Collateral*), Tatty Gibsby (ASC – *Anna Karenina*), Sean Bobbitt (BSC – *Hunger*, *Shame*), Renan Ozturkoglu (*The Tolerant Man Kalinka*), Tom Richmond (*Fatal Arrows*, *House of 1000 Corpses*), Lars Rindler (*Three Lounge*, *Fellesk*) and Nancy Schreiber (ASC – *Book of Shadows*).
IMDB: http://www.imdb.com/name/nm0800840/?ref_=fn_al_nm_1

Her debut feature was the grimy, super Brian film ESTER, directed by Lovisa Inserra. The director/cinematographer team has since collaborated on numerous music videos and film projects, including the 20-minute thriller film THE CONSERVATORY, one of six short film projects to be awarded funds from the Swedish Film Institute and the Swedish national broadcaster SVT in 2011. More recently they completed a film called, WELCOME TO GRAVIOLA, an Ryan Wide Short-time introduction to the chain-topping band GRAVIOLA. Linda is a part of the New York based film collective Governess Films.

Linda also shoots stills for films. Some of her work can be seen on: www.lindakallerus.com

Angelica (2014) Photo: Linda Hällnäs

Klicka här:
WWW.REDSISTER.SE/MINSKUGGA
för en samlad sida över arbetsprinser och inspirationsmusik.
USER: MIN
PW: SKUGGA

MUSIK

"Det gränser mig enbart av Georg Eggers i Vårlas grav. Det gör mig hemlös. Vår finns det en plats för mig? Kanske är jag inte tillräckligt mod det! Det är en inre kamp för mänskande, det som den är."

"Jag nätt av att be Olina om små männiga tjänsten. Jag had bränn aldrig om flera saker vid samma tillfälle. Jag tingle varje gång."

KONTAKT

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BODY CAM
CLARK JOHNSON
...in a now familiar trend, the three officers accused of the shooting of an unarmed African American male have been found not guilty.
... while all across the city, spontaneous protests have erupted
Why they got to put what they heard about some other department on us?
It's all the same uniform to them.
Ma'am? Can you roll your window down, please?
Eighteen Lincoln Four, failure to respond, went Code Six forty-two minutes ago.
Dispatch, this is Eighteen Adam Seven, Code Three!
We got a possible officer down, repeat possible officer down.
I don't know what they told her. If she wanted to see him there wouldn't be much left to see.
Honor him by remembering what we do. Remember what he gave a life for.
POLICE
We went through a lot last night. Anyone would have nightmares.
Possible 187
What the hell happened to the cameras?
Last thing I need is my partner going on mental leave.
If you look just right, she can see what almost looks like a giant FROWNING FACE in the cracked plaster above them.
DEAF
CHILD
AREA
Unknown

NAIROBI 5

BY EMMA K DIGÅRD & LOVISA INSERRA

NAIROBI: News channels cable out images of five young hostages from a prestigious International boarding school, being threatened to death by masked men. Their families watch in horror as the fate of their children - soon famous under the hashtag #savebaby - become a live streamed thriller while every terrorist organisation is fighting to claim responsibility. But ah agent Louise Pierce is under a lot of pressure to find the perpetrators behind the high-profile abduction, and in her search for the truth - she finds that terrorism is not so easily defined...

TITLE: NAIROBI 5
GENRE: THRILLER
CREATED BY: EMMA K DIGÅRD
LOVISA INSERRA

"If a man can kill them, they'll go to hell!"
- Mustafa Hara, Counter Project Officer

"...but if I kill an innocent, so will I!"
- Louise Pierce, Agent CTC

STORY

LOUISE PIERCE is rushed from the London office to Nairobi, to head up The Counter Terrorism Command's investigation into the kidnapping of five British teenagers from an elite boarding school there.

The parents of the abducted teenagers are rich and influential and they will stop at nothing to get their children back. Video clips showing the once happy, bright and beautiful teenagers are broadcast, pleading for the public to help bring them back to safety. But those images compete with horrific videos showing the faces and bodies of the teens as they are repeatedly beaten and violated. The terrorist organizations use the brutal clips to gain support as well as spread fear among the masses.

As the violent films gain viewer ratings on the scale of celebrity porn, the pressure to find the teens, mount.

"We're fine-combing a country with 44 million citizens and with every terrorist available acting as bait. Don't expect us to find these kids tomorrow." - Beate Fitzroy, Commander, CTC.

"It's different here. You've got to be firm or you lose control..."

Trying to navigate through the minefield of different entities fighting for control of the investigation, Louise finds her most productive working hours in the hotel bar and on the streets of Nairobi. There she picks up gossip about the parents and the boarding school. A picture of white privilege, corruption and inequality paints an unflattering picture of the world the children come from. There are tons of reasons for the kids to be kidnapped but the investigation is strictly focused on the abduction as an act of terror. Louise however is leaning towards another theory - someone is using terrorism as a disguise.

Louise is told by her commander to be careful about broadcasting her theories. Being suspicious of the elitism a corrupt world is dangerous. This only fuels her curiosity and she confides in her new partner MATTHEW SELBY, hoping he will cover for her while she follows up leads outside of the main investigation. Matthew however is ambitious and exposes Louise to their superiors. He promises to keep an eye on her for them.

"... and when you lose control of Al Shabaab - people die." - Walter Stone, Parent

"What did you expect? Their kids are being beaten to death." - Sylvester White, Mercenary

"I expected them to follow the law. Most people still do." - Louise Pierce, CTC.

After one of the kidnapped boys gets beaten to a pulp, he disappears from the clips. Rumours of his death start flooding the news and with no reported progress from the investigation, the parents decide to take matters into their own hands. They hire a mercenary, SYLVESTER WHITE, to help find their children. Sylvester is a former US marine who knows the ins and outs of the country and he begins by tracking down a Muslim girl, SHERAFIYA, who left the boarding school a month earlier. He works under the theory that Sherafiya was radicalized and used in the plot to abduct the kids.

Sylvester finds her in a remote village and with help from local militia he quickly moves in. Sherafiya is killed in the operation but there is no sign of the missing kids. The young Muslim girl was hiding because she was pregnant and the mystery behind the abduction of the Nairobi 5 continues to be unsolved.

... OFF TO ... The Nairobi 5 sit in a dimly lit room in the basement of an abandoned construction site. They are counting the hits of their most recent upload and basking in the outpour of love coming from all corners of the world wishing for their safe return. Seeing how different the world has reacted to their kidnapping, as opposed to the 237 Nigerian girls that Boko Haram kidnapped, has more than proven their point. The world is unjust so no price has seemed high enough to save them - the white and the privileged.

Soon it's time for them to reveal the truth and they are moved and a little bit confused by having to write the final episode of their "series". They are proud of their achievement. They've been egging each other on during their filmed beatings, where the pain and the blows have been real. Also, they've been smart enough to not leave any traceable evidence online, and more than careful not to reveal anything other than their ground faces and beaten bodies in the clips. Soon they will enter a media storm where they will stand on the world's political arena like Malala once did. Young, ambitious and well-spoken, they will use their privilege to tell the world that lives are equal and should be treated as such. No one can call their actions anything but brave.

Just as they are ready to break the silence and expose their hoax, news of the death of their friend Sherafiya reaches them. The Muslim girl from the boarding school was killed because of them. Having only seen the beauty of their charade, suddenly the larger implications dawn on them. Their film clips are used as a recruiting tool for radical jihadists and real violence and death has come as a result of their actions. It looks like they've proven how unequal the world is in a much more horrible way than they intended to.

"I don't care about fame, but I can't stand the thought of living a life that no one remembers."
- Daniel Stone, Nairobi 5

"Who's the father?" - Sanoy Aston, Nairobi 5

"We'll talk about it if we have seen him this upset before." - Kiara Savage, Nairobi 5

The group is divided. Some of them want to confess, but DANIEL STONE, the self-proclaimed leader of the group, says that if they don't want to be arrested for being accomplices in the murder of their friend (and his soon-girlfriend), they will have to stage a fake escape and continue the lie.

Back to the investigation. The parents and Louise's superiors have decided to cover up the incident with the Muslim girl, something Louise cannot accept. She threatens to go public with what actually happened with Sherafiya and is promptly booted off the job, with Matthew happily taking over as the lead investigator. Louise however, has found an unexpected ally in the - now equally unpopular - private investigator, Sylvester White, whose criticism toward the parent's actions turned hatch to say the least. Unbeknowst to her superiors Louise stays in Nairobi, and she and Sylvester team up to find the teens, going against both the law and their behavior judgement.

The friendship within the group of kidnapped teenagers gradually falls apart and is followed by a level of the Fly like power struggle where trust is replaced by threats and violence. As the rift deepens between them, Louise, Sylvester and Al-Shabaab close in on the group, as their imaginary story slowly becomes real.

BENCHMARKS

NAIROBI is a story that is both a political thriller as well as a psychological drama between the abducted teens. THE MANDRIA BLE WOMAN is an example of a series that dealt with an international plot with both accuracy and intelligence but we also find inspiration in great International thrillers like the BOURNE series or ZERO DARK THIRTY for pacing and intrigue.

When it comes to the dynamics of the teenagers as they try to untangle themselves from their situation FIGHT CLUB, SPRING BREAKERS or the book THE SECRETHISTORY by Donna Tartt are stories that inspire.

WRITER'S NOTE

NAIROBI is a straight-up thriller and can be seen as such without regard for the social commentary behind it. The underlying theme however, is about prejudice and appearances in a media controlled world.

The investigators fail to see the truth behind the abduction – blinded by their focus on the war on terror. The teens in turn, become dazzled by their own fame. They've grown up in a self-promoting environment and think that they can create their own image and then control it. Once they realize, they're no longer in charge of their own 'brand', it's too late.

People thought that the new media climate would unite and educate people through more shared news, but instead people just sought out the information that reinforce their biases, connecting with groups they already identified with. The result is a divisive and polarized world full of different realities based on augmented views instead of facts.

The outlook might sound cynical but in Nairobi 5 both Louise (the agent gone rogue), the mercenary and the teens, take a step back from their narrow perspective and start to see the world in different nuances of grey.

"Whomever is doing this should think about talking at some..." - Louise Pierce, CTC

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OGDEN STREET
by CLARK JOHNSON
"VE Day. May of 1945 saw the lights of America go on again..."
"You didn't tell me your 'white knight in shining armor was colored."
"Didn't notice myself."
"But here we are, you and I. Two Americans, abroad and involved."
"And no faceless, white clerks 'shuffle.' No Jim Crow. No 'Amos' and Andy's here. No 'spooky' spooks, snowflakes, shines, and no niggers! All are WELCOME, one and all.
"Back home your 'wet back' is your shine boy if he's lucky."
We are trying to protect you from a life of hardship. A colored man you just met on a ski slope for God sake.
...lobotomies are common to "cure" a mental illness such as yours.
Where the hell do you and I belong?
With my family. At least they won't have me committed.
OGDEN STREET. A narrow little street. Just wide enough for stick ball, street hoops, fox trap games, penny pitching, hopscotch, double rag man's cart. A Negro, boisterous world of "the 1950's"
Look at you Suzanne, immersed in a struggle not of your making.
We committed to this joint. We can't just hand the struggle to our kids.
White man loves to hear you shines singing "protest songs" while You ain't gon' ever come nothin' jes singin' for 3
NO VIETNAMESE EVER CALLED ME NIGGER
"Killed a man"... All fun and games for those boys.
We will have no war games in this family.
We came home from Europe to raise a family. Fuck the fucking movement.
This struggle defines us doesn't it John? You said that to me before you said "I love you".
Underground Railroad... to Canada.
They ain't seen the last of us though have they?
OGDEN STREET
Clark Johnson
clackwork@gmail.com

INTRO

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THE MUSIC VIDEO

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ART DIRECTION

THE PRODUCT

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WARDROBE

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CASTING

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OUTRO

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I'm really pleased to give you my pitch on this script. You've written a story that allows us to combine amazing, fresh-looking motorcycle sequences with funny, smart, understated and very confident performances.

The pacing will be fast. The action shots will take the viewer's breath away. The images will be beautiful. And the performances will be naturalistic and completely believable.

Above all, the film uses Kilian's blazingly fast motorcycle (packaged in a sleek, good-humored, character-driven way) to illustrate 1&1's excellent reputation in a way that's smart and witty. It establishes the perception that 1&1 has a great sense of humor about itself, and that 1&1 goes farther than anyone else to make a customer happy. It projects a confident strength that makes people feel both respected and highly entertained.

VISUAL STYLE

The look is rich, clean, and thematic. The images are beautiful, but never overdone. The viewer should get a feeling of naturalism and authenticity from every shot.

From the very first frame, we establish a feeling of speed, urgency, and momentum. Kilian is no casual motorcycle rider—he's absolutely fearless as he rockets across the city with unstoppable force and power.

And the viewers will feel like they're on board the motorcycle with Kilian. Every shot in our riding sequences is a powerful adrenaline rush, one after another. It's relentless and borderline terrifying.

Yet throughout this insane journey, we're locked on Kilian. He makes eye contact with the camera repeatedly and lets the viewer feel like a partner on the wild ride.

My DOP on the film will have extensive experience with high-speed action shooting, especially cars and motorcycles. We're aiming for the same level of breathtaking velocity achieved in the non-stop motorcycle chase from Mission Impossible: Rogue Nation. We may not have a squad of helicopters, but we can damn sure make the motorcycle go fast. And that's what I intend to do.

Our stunt team is equally crucial. The precise choreography of our action shots will (of course) depend on our location and on finding extra opportunities to raise the adrenaline level still further.

PERFORMANCE & DIRECTION

It's totally essential for this film to be grounded by a smooth, sassy, witty performance, because that's what makes it different. Kilian's relaxed and self-confident presence will elevate the film from an action movie to a James Bond movie.

For our main talent, I'll take the approach I always do with a talented non-actor: I just look at ease and make it easy for him to stay loose and unselfconscious. I let him know that the pressure is on me, not on him.

A non-actor often feels alone and overcustomized when he's in front of the camera. It's vital to keep his manner easy and casual, even when he's looking right into the lens.

I think it's important for the viewer to connect with Kilian at the very beginning of the film. I want to establish that smooth, witty self-confidence before we start rocketing the camera through the city. This introduction will be fast, just like everything else in the story—but it's key and, it's essential. See the storyboard ahead for a full description.

CASTING

Our female character plays just as crucial a role as Kilian. She's real and natural. Her performance is underplayed and believable, effortlessly funny. She's the calm after the storm.

It's especially important that our female actor be smart and comedically skilled, because her ability to listen and to make Kilian the center of the scene will make the whole film funnier, more believable, more satisfying. That's the gift of a truly funny and inspired performer.

I'm very particular about casting, right from the beginning of the process. I ensure that the casting director understands exactly what I'm looking for and what the actor needs to be able to bring to the work.

In recall sessions I work intensively with actors to ensure that they're smart, funny, and can think on their feet. I give them additional improv ideas on the spot to test their ability to adapt quickly. I feel that this is especially important when I'm working with non-actor talent; our supporting actor must be self-confident, generous, and very perceptive.

Once all these elements are in place, I know we'll be able not only to perfectly capture what's in the script, but also to find extra little moments as well that can turn a good film into a great one.

LOCATION

We're just getting started on our location search, but we already have three strong candidates in Lisbon, Trieste (Italy), and Rijeka (Croatia). All three offer urban environments that are beautiful, classic, and very believably German.

STORYBOARD

We open on a long-lens shot of a crowded city street... with a wide affirmative of parked cars lined up on either side of the frame.

NOTE: The frame is much more dramatically layered than the image.

We cut close to Kilian. He's immediately, dramatically and blazingly fast, nearly flat, not wasting a single second. He's on a mission.

Kilian: "We at 1&1 know all about speed."

As he speeds, Kilian quickly lifts a motorcycle helmet and puts it on his head.

The magical Usher he flips down the visor of his helmet.

A series of super-fast smash cuts as his motorcycle ROARS to life.

ENGINE START...

EXHAUST GROWL...

GEAR ENGAGE...

THROTTLE UP...

TIRE SQUEAL...

The powerful bike crunches rubber into the road and accelerates away like a rocket.

ZOOM! Kilian shoots past us at incredible speed.

Now we're zooming along WITH Kilian at very high speed. He and the camera whirlw ceaseously with the amazing velocity they're traveling.

Kilian makes eye contact with us.

Kilian: "With us, you always get—"

Cut to Kilian's POV of the motorcycle's gas tank... We see a Samsung Galaxy S7 strapped to it.

Kilian (continued): "—the latest and fastest smartphone."

The camera rockets along the roadway, but Kilian zooms past us at an **even higher speed**.

Kilian: "Now with 12-month device renewal!"

Kilian shoots fearlessly through traffic. The camera follows at incredibly high speed...

...we can practically **feel** how close the cars are to us as we pass. The rush is dizzying.

Still zooming along, Kilian **makes eye contact with us again.**

Kilian: "With additional LTE for mobile surfing—"

Kilian **rears** the bike into a powerful wheelie, and **accelerates**...

Kilian: "—of course also, super fast."

Kilian approaches the woman. She's pretty and smart, but also completely spontaneous and TOTALLY REAL.

She's surprised and very glad to see him.

Kilian hands her the phone.

Woman: Ah, thank you!"

That Kilian continues talking offscreen, and the woman looks up, confused.

Kilian: "Also, the supercheap Ratrates—"

Kilian continues talking to camera. He's absolutely confident and charming, totally comfortable in his skin.

The woman wonders who he's talking to.

Kilian: "—mobile and surfing for only 9,99!"

VO: "Ordered today, delivered tomorrow."

VO: "1und1.de."

Thank you for the opportunity to bid on this project. I think it will be a great spot.

As a father of a six year old (Gareth) son, I very much appreciated the interaction in this script. I've been on these kinds of walks many times, answering all the endless questions, trying my very best to sound like I know what I'm talking about, although half the time I definitely don't! The other night my son was asking me about how many stars there are in the sky. Um, billions and billions. And do they go on forever? Ah, there is a border where the stars end. So what is further than the stars? Um … If anyone knows the answer to that one, please tell me!

The key in this spot wasn't all the answers too. I think the conversation between him and his father should be quite endearing. This isn't about a child being annoying by asking so many questions, it's about a father and a son having kind of a bonding moment over an afternoon walk through nature. We should immediately like them and enjoy hearing their back and forth. At the same time, we get across some very important information about Kunin's products in a way that feels very human. I think it's important for the viewer to come away from the spot with a smile.

I'll go through some specifics on how I would approach the spot. First, the story.

THE STORY

We open on a wide sweeping shot of the beautiful Czech countryside, somewhere near Brodeck. It's late morning, and the sun is still somewhat low in the sky. There are long shadows from the trees and maybe some low mist in the valley.

Then we are in closer on a father and son taking a walk. We begin to hear the conversation as they pass by a few cows. It's one of those familiar conversations you hear when a child is asking endless questions about a subject. Today they are asking about milk, as if the father holding the bucket is the smartest dairy person from the cows. The kid asks, "What else is produced from milk?"

We then go to a series of shots as the father and son make their way through the beautiful landscape, and their charming conversation continues. As they pass through a wheat field, the father explains how yogurt is made. We see a close-up of a mouth bag the father is carrying, containing a few Kunin products. The two arrive into a small orchard where they stop to rest once here in the formal grass area. Then they pass through an orchard, where the son sits on his father's shoulders and picks a fruit from a tree. We continue along the conversation.

Finally the two arrive at a house after their walk through nature. They take a rest on the porch and open up a couple of Kunin yogurt from the bag. The boy currently finds some to be satisfied. Just when the father thinks he has handle to all questions every question, the boy pipes up with one more: "where do babies come from?"

Haha! It's just a thought. I think there's an opportunity here to melt the ice with a couple. It could be one more question like this. Or maybe some genuine between them. The father dodge some yogurt on the tech issue. Something that makes them smile. I would love to play around with this real moment as the caring to see what works well. It would be very easy to shoot a couple of extra options for the ending, as long as we gain we clear with that. I think on about good to have lots of material for the edit.

THE CAST

It's very important that we believe this is a real father and son. I would obviously recommend we try casting for some real fathers and sons. We might get lucky, but I definitely don't think we should count on it. This kind of thing always sounds a lot easier than it is! But we will absolutely get a great cast. Above all, I would go for the best actors, whether they're a real father and son or not. As long as they look somewhat similar and appear very comfortable together, I think we're good.

Because there are a lot of cuts in this spot, I think some of the dialogue can be heard (dialogue) so I'm not super worried that it needs to be perfectly delivered by the lady boy for one extended shot. This definitely goes in some lenses. I think we want very respectable characters – a father who is likable and clearly caring about his son, a son who seems to be full of life and curiosity and easy to smile. For me, the real star of the spot is the boy. We should be someone who "steals the show" and has great screen presence. I don't know that we will find the same Kuna, but that should be our goal. He is funny, curious and just wants to know about the world around him. He has a memorable face.

Here is some great inspiration from the film Kolya.

KOLYA

THE LOOK

I think most important shot, which is the moment the cheap Produces. I think this will be with with the whole conversation between the father and son and highlight the product in the best light.

Ideally we would film on a sunny day and have lots of great natural sunlight and lens warm in the landscape. I would want all of the trees and fields ripe to have a very rich color. In the contrast, I think the frost could have some beautiful water droplets on it, as if there had just been a light morning dew.

Regarding the cameras work, I think this spot calls for a real mix of different lenses and angles. There should be a couple of beautiful wide shots that take in the landscape, giving the spot an epic quality and establishing that we are really out in nature. There could be a tracking or panning shot as we travel with the father and son walking through the wheat field, with rows of wheat or flowers moving past the lens in the foreground. There could be another shot on a very long lens of the two walking toward us in the distance. The telephoto lens will compress the space, giving us a beautiful out-of-focus foreground and background and focusing our attention on the father and son in the mid-ground. We would still hear the dialogue.

For the closer dialogue shots, I see imagine being handheld on sticks/dollies/steadi. Lightweight rigs that are sustainable. There's a feeling of intimacy and spontaneity about the scene. We're right there with them in the conversation. A couple of the shots are even closer and more abstract, capturing the mouth-to-ear contact inside from the father's face, the boy's hand clasping his father's hand as they cross a small wooden bridge over a stream.

There is a beautiful natural feeling to the whole thing, like he is just having a completely unscripted dialogue with the camera. I can imagine a very similar vibe in the conversation between our father and son. Also, I think the lighting and cameraworck in this spot is really well done. It mixes some dramatic wide shots of the landscape outside the train with some closer handheld angles on the actor talking. I'm thinking a similar mix for our story. And I love the occasional pings of sunlight into the lens. It just brings a real beauty to the story.

I would want to get a top cinematographer for this project. A few names I have in mind:

Mark Bliss
Milos Cheslina
Jakub Dvorsky

For the edit, I would want Filip Malásek on out the spot. He's definitely one of the best editors I've ever worked with and has a great way of weaving moments like these together.

PACK SHOT

It's my understanding that there will be no cutaway to a Kunin pack shot, but instead the product will be featured in the mid scene between the father and son. I think this works really well. When the father and son are opening their yogurts, we can cover this action in close-up to make sure we get a beautiful shot of the product. I will just need to be advised on exactly what you would like to feature, and we will make sure to cover it.

SOUND AND MUSIC

As the film is a lot about nature, I think it's important to hear it. It would be great to let the sounds of the countryside come through in the wind rustle, the chirping of birds, a moo from one of the cows, the babbling of the water in the stream, a slight breeze stirring the wheat or the leaves in the trees, the footsteps of the father and son, and finally the crunching open of the fresh Kunin yogurt packs.

Underneath all of this we could have some music that is subtle at first, just adding a bit to the emotion of the scenes. There is the scene opening as well the music can rise to the end in a soaring finale as the sun rises over cows on the spot. I know most of the music used in the animation is what you had in mind for the final edit, but I think it would really work.

Thank you again for the chance to bid on this. I think we can make something great with this script, with some great casting and working out the right tone in the performances and results. I look forward to talking again soon, and answering any questions you might have on the treatment.

Julie

Sorry, just had to put that last image in. This is for the amazing ambiance of the spot. You never know, there might be some possibilities in that orchard.

INTRO
APPROACH
CINEMATOGRAPHY
WARDROBE
FULL OF NOISE
FULL OF FREAK
FULL OF YOU LOOKING AT ME
FULL OF HAPPY HOUR
FULL OF TANGO
FULL OF ME-OW
FULL OF STREET
FULL OF SHARE

TREATMENT by AARON PLATT

INTRO

Hello! And then, you for giving me this incredible opportunity to bring Tic Tac's Mints to a whole new life. What I'm loving about your aesthetic and the brand is the uplifting nature that the product brings to the screen. It's a celebration of flavor and refreshment - connecting to the high energy and positive interaction of our University Students. As a director I'm excited about creating the perfect musical party for our audience, having each shot serve as a new glimpse into the exciting and colorful world. Let's pop the lid on those amazingly fun Tic Tac packs and get our party started!

APPROACH

What our goal is for both of these films is to unleash a little magic as Tic Tacs act as the visual catalyst to excitement and self expression. There's a really fun story that you've created with the contrast of the library and the explosive energy that ensues as the product is introduced. I'm also seeing a little bit of a Harry Potter vibe, utilizing our magical wand/tool as our Tic Tac product at the grand librarian (if I happen to be the librarian, step away and the kids get to play. For me, the Tic Tacs should have our scene from ordinary to the extraordinary. As a seasoned music video director I jump at opportunities to bring everyday scenarios into fun and chaotic celebrations. These are after all University students. We know that our talent is capable of youthful extravagance and self expression when the adults are gone. So let's align the perfect compositions and camera movement as we craft choreography in an uplifting musical set of sequences. Each moment within our story should feel different from the rest.

CINEMATOGRAPHY

Our camera will tell our story in a crucial way that will ground the library setting from top to bottom. What makes the most sense to me is to capture our film though a blend of Steadicam and possibly a Technocrane or jib. We want to see the library in a 360 space, swap the environment is sprinkled with real, beautiful textures from floor to ceiling. So I imagine the story unfolding through these two devices. There's no reason why we should ever lock the camera within our film.

We will also bring a bunch of slow motion insert shots that make the acrobatic element of the flying books and dancers to a more interesting style of presentation. I am hoping we can capture dancers flipping as well as books, so they mimic each other throughout the edit. Slow motion will also allow us to capture our product with a better frame of mind since it's so small. If you throw the Tic Tac product swiftly through the air from student to student, it's important that the camera registers it clearly. So slower motion frame rates and shutter angles that sharpens the photography is key. As a director of photography myself, I know these things and will utilize these shortcuts to ensure our product is the hero found within the grander story.

LOCATION

I'm really loving the location references in the deck. The old world nostalgic library is completely aligned with the dynamic contrast of University students versus the adult librarian who owns the party at the end. The tall walls of endless books found within our library are equally as a type of literature present for our students if you think about it. As studying couldn't be more removed from dancing and enjoying youth culture than these pendulate along the walls all around you. Their combined with old world wooden architecture shown contrast from subject to setting. The monochromatic earth tones of the library wooden finishes and iron spiral staircases are simply the best contrast we could ask for in our story. Iako love how tall and grand the space could feel. It looms over our students, acting as a superior setting that reminds them of the strict educational element of their studies. We will push to find something that is both grand and has a long visual history. It couldn't be more perfect.

CASTING

As we all know we will cast two beautifully rich sports, finding two unique sets of characters for both the Lebanese and the Kenyan athletic. Each set of cast members will both be a mix of both male and female students in their late teens and early twenties, so the story is equally balanced between age groups and sexes. Additionally we know we will have two ethnicities to cater to. This will be slightly difficult for our casting agent but I feel like we're simply crafting a cast for two physical sports. So it's not going to be really that hard once we lock down one pet of dancing and action for our first spot. The casting director will simply go after the same set of talents, the same style of dancing abilities, and basically if we're shooting in Cape Town we're going to have both foreign and local casting agencies combing the planet for the right set of youths to make both of our stories rich with diversity and dance abilities. It will take some time, but we know we will get it right and make sure within each individual spot we cover a range of faces, personalities, and body shapes that make our spots feel real and driven by talent and charisma. I've got a real knack for casting dream great personalities, and know when an actor will shine on screen and electrify the set. It's all about putting together the right group of people, just like inviting a great group of friends to an amazing party.

ART DIRECTION

We all know our art direction should stem from the world of education. And I'm really excited to see that your animatic is littered with flying books to animate the energy of the students during their studies. I love the idea of acrobatics and ariel elements in our story because the library is so immensely vast and large. I couldn't see a better way to showcase the imagination of our youthful talent. I want to start by being sure our books, pencils, papers, and study materials are all cohesive visually. We don't want a rainbow of colors in this film. Our location is colorful, our wardrobe is colorful, our props then maintaining too colorful is incorrect. I am pretty well versed as a director when it comes to color palettes and color stories. You can't choose a dozen colors and think somehow you're creating images with a visual story. It must be curated and intelligently reduced. Starting as a cinematographer, I learned about light and how to mix colors with a refined perspective. I started paying attention to every color, texture, and finish when it came to preparing my shoots. Out of necessity I disciplined myself to be such color was always an element to my cinematography and telling a branded story for the audience. Both these sports require their eye and experience. My art director and stylists will tell you I'm a person that oversees their jobs more than they would wish for. Ha! But honestly it takes one vision to see clarity between art, location, and wardrobe. In the end it all needs to be pulled in one single direction to convey a uniform color that carries the product to the consumer.

WARDROBE

For the styling of our musical Tic Tac story, we look to our wardrobe and styling to activate the scene with the same bold color of the product itself. I'm hoping to merge the world of our University students with a color palette that blends bold primary colors with traditional University uniforms. The entire wardrobe need not be color that draws the eye in every direction throughout the edit. What we should do is take typical University styles of clothing and enrich them with the color of our Tic Tac's. It will all stem from a preliminary conversation with the client on whether our story takes place in a public or private school setting. If we go for a public education University, then the wardrobe can be really diverse, ranging from street style clothing to more prepy college style of attire.

THE EDIT

Since we have two spots to shoot side by side, we're going to be truly shooting two spots - side by side. And those stories/ honestly shouldn't be that much different if the direction/choreography is strong and the book is tell a dynamic story. I feel for our shoot we should attempt to have the cast on for both days. So when one set of cast sees the other performing the signature of choreography and story on screen, we then should then switch for the other film and capture their choreography to frame the first. This gives the talent a sort of playful competitive edge that challenges one team to do just as good as the other. It will be a positive experience and a friendly game of dancing and interacting through collaboration and cultural difference. I think a singular feeling of each team working together to have fun (through dance and musical energy will bond both our cast members and units up through music). I'm hoping the choreographer will be that singular bonding voice, and the entire production will actually become stronger through the diversity of two spots shooting side by side.

So for the artist (sorry I lost my focus and got too excited about this shoot haha) The edit will be the point where we take all of our incredible visual moments and splice them together and match them to the musical beats of the animatic.

OUTRO

I really want to just say thanks for bringing this beautiful deck and animatic my way. It's super clear you guys have worked really freelessly to bring a fun and colorful story to your client. It's refreshing for me as a director/ dp to seeing every element has been thought out from start to finish. It's all about bringing a strong visual voice to the table to enhance it that further step of the way. I have worked with some of the largest talents in the music video industry and some really big brands in advertising. My strict visual discipline as a seasons director of photography has brought my appreciation for color, texture, movement, and composition to a point where I know how to elevate brands. My experience as a seasons commercial director has enlightened me to knowing how to cast the right group of faces and energy styles to bring together a diverse collective story of dance and charisma. I know this collaboration is going to be magnetic. Just like those delicious little Tic Tacs themselves. Let's show how something as unexpected can be truly explosive!

THANKS!
-AARON

HI!

Aren't you happy that Skoda has a line of cars called Yeti! I for sure am.

This campaign is great and you know it. It's so simple it almost hurts. I love the print campaign as well. "This Yeti slipped onto his boat. This one can't..." I like the dry observation of facts.

Great acting and balancing the humor correctly will make these films fly. Here is my take on how it could be achieved.

HUMOR

We spoke about this the other day. I feel like briefly touching upon the subject again, because balancing the humor in the right way is very important to me.

Virtually everything I do in the context of TV commercials is based on humor. I imagine their brands that dare communicate with humor are brands that don't take themselves too seriously. Why? Simply because they believe in their product.

But of course, humor is a gigantic genre. The humor can be angled and graded in infinite ways and I guess that these script can be read and interpreted countless ways although they are so straight forward. There are many buttons to tweak and in my opinion it's always a challenge to balance the humor.

Basically I have a hard time enjoying jokes told by a person that thinks that he or she is super funny. In the same way I have a hard time with films that tell me when to laugh or what to think.

The films need to compliment the print campaign and vice versa. The print campaign has an almost deadpan humor to it and in these films we need to stay true to this laidback way of communicating. This Yeti is stupid. This Yeti is smart. "It is what it is"...

People are smart and unfortunately advertising has a tendency to forget this quite often. So let's not make asses of ourselves and try to approach this humor with a bit of elegance. What does that mean? In my book it means that subtleness is king. Quit while you're ahead!

In this particular case I think staying true to the nature of the print campaign, I would like to keep the "What the...", "Oh my God" and "Uhhh shit" to a minimum. I would like to try to see what happens if the guys are more or less stunned to a degree that they can't find words to express what they are watching, because the "Ooooh.....Shit" kind of tells us what to think. Maybe it's funnier if there's just silence in the end of for instance 4x4 after Yeti falls over a cliff.

4x4

Hiking is quite and peaceful most of the time. You wonder at nature and think about the simpler things in life. Then every once in a while something unexpected happens, but rarely ever is it a Yeti.

The large white Yeti turns towards the surprised hikers. He's picking some bark off a tree and popping it in his mouth. He didn't expect company and he's equally startled.

He's so big he can't exactly pop behind a tree to hide so he runs away as fast as he can. He reminds us more of an orch than a bear in his movements. There is no animal grace here. Imagine a washer dryer combo with legs.

The hikers look at each other as if they question if they're dreaming. Was that for real?

The Yeti runs and he falls and gets up again. He bounces off a tree and rubs his head before the tree falls. He keeps on looking back seeing the hikers come after him. He's really stressed out that he's going to get caught. He's going to have to go home in shame to his Yeti family and tell them he fucked up royally. He gets up again and continues his stumbling escape looking over his shoulder the whole time at the approaching hikers so he doesn't see he's running straight off a cliff.

The hikers just barely manage to stop before they themselves soar off the cliff right after the furry tobaccha.

Just a loud thump and then the hikers look at each other in a great end. Poor friendly giant.

INFOTAINMENT

Our hikers are surveying their site nodding knowingly, sort of matter of fact. This is nature. You can't always control it. But what's that noise?

The Yeti is enjoying himself. He's got his own little symphony going on. The sound echoes between the trees as well as between his punchy earlobes. The Yeti might even like the way it feels when he clocks himself firmly between the eyes.

PANORAMIC SUNROOF

This is simple. Tree in the way. Move tree. Done. No need to think harder about it.

MYTHICALLY EXCITING

This is great. Flip the scenario and keep the viewer on their tippy toes. There's no telling what might happen next.

THE LOOK

It's like the films are shot by a third hiker. The camera is constantly moving. We are behind trees and rocks peeking out. Spotting the Yeti and the hikers through mist, snow and branches. We'll stay close to the other hikers like we are clinging on to them for safety.

There is no need to go pixelated for this. The authenticity comes from the movement not the resolution. If we feel we need to lower the quality later then that is easily done. Motion and zooms will show that this clip is shot in the choice that would ensure if you actually saw a Yeti - being that you're gutsy enough to even stick around...

I don't see any need for editing in these films. Let's try to make them work in one take.

We'll use a color pallet that is muted that camouflages our Yeti in the snowy surroundings.

THE PRODUCTION

I would really like to work with a very small crew on this one. A small unit that can easily adapt to whatever situations that might occur. Let get rid of the gigantic lighting trucks and grip equipment. We should go with whatever lighting and weather situation we find ourselves in. If it rains, it's good. If the sun is shining, it's good. If we are in a blizzard it's good.

With this in mind I see no problem in doing 4 films in one day. As long as the locations are close to each other and the stunt choreography has been rehearsed I'm quite confident that we can achieve this.

THE LOCATION

The landscape should give us a sense that is more claustrophobic than majestic. Mist, snow, trees and boulders provide tons of places for the Yeti to hang out and hide. It would freak me out if I was in the middle of a forest and just spotted a Yeti knowing that there could potentially be more of them lurking close by.

THE CAST

I find that most people who are in to hiking and camping are cats about their gear. They have to have clothes in a fabric that "breathes" and they'll have some insanely complicated digital compass or maybe even a satellite phone even though there is probably reception where they're heading. Our hikers are a little more low-fi but they should still be feeling pretty well prepared for their trip and I envision them carrying more stuff than they need.

They're good friends. The type who do a yearly bike together. Take a weekend off to get some quiet time away from the family. The trip probably doesn't go quite as planned. Maybe it rains or the food runs out and they'll cut the trip short by a day or two and go stay in a hotel and try out different locally brewed beer instead.

They're your average friendly looking guy who is easy to identify with and we'll cast natural actors with comedic timing.

Visually you described the Yeti well so I feel no need to expand on that vision. As for his character... I mean it's clear he's not the sharpest tool in the shed, it's very endearing with a huge monster who might be both friendly and shy just looks and sounds quite terrifying. I'm thinking about what sort of guttural grunt should come out of him. Let's experiment and come up with something unique. I think Chewbacca's voice is a mix of bears, lions and badgers but we should come up with our own distinct mix.

So these references are just to note his clumsy and maybe not all too clever vibe - not his look.

THE SOUND

The creaking snow, the whistling wind and the heavy breathing of a large furry creature is all we need.

Ohhhh Mills Mojones... those little things that make a big difference, I have never failed it, but I'm sure it's great... and what a fine, gentle and funny story you have made to communicate this. It's clear, yet subtle.

Like most directors I love ideas where style, content and characters all come to play. I would love to tackle the film's vintage visuals, awkward romance and unique leads and make a nice and memorable piece.

Although we are making up a story, people will relate to the setting and emotions. We will trigger a nostalgic feeling that will bring people back to those vulnerable years, where stepping into adulthood was the scariest thing on earth.

So here's my take on the film.

VISUALS & TONE

Such, a short piece, built up around a couple of moments, has to capture those instances efficiently. The focus is always on the couple and showing the vibe between them but their obstacles need to be clear as well. We will fill our frames with minimal but smart use of props and extras and frame with attention to detail.

The films timeless look will be set through equal parts production design, styling and grading. I think that Maxine Kingdom is slightly too yellow and that a muted pastel palette that is slightly golden, the way Nordic dusk is, not sepia or yellow, will help create a fresh vintage look for the film. Retro-grading can easily fall in to the trap of looking out of date (sepia to me looks more like nicotine discoloration) so it is important that we create our own universe here that feels timeless.

THE CAMERA

We will easily visualize the feeling people have when they remember their awkward first attempts at flirting. The camera work will follow the vulnerability of the main characters. We aren't intrusive but curious observers.

I would like to use a zoom for this film. Some shots will be from a tripod some will be steady handheld, but I think working with a zoom is going to compliment the somewhat naïve nature of the story very well, preferably an old uncoated zoom that will make the image soft and more organic than modern lenses.

SHOOTING

I will mostly work with available light, accelerately bouncing light or filling up with a lamp, but I won't to keep this at a minimum. We need as much mileage out of the actors and the situations they find themselves in, so we have enough materials to choose from when editing. At the end of the day, this is what makes the story good, that is one of the reasons why the production design and wardrobe is very important. You can't make stuff look good unless it does....

I'm going to shoot this like mheart fiction. Before each scene I will block it together with my DOP and 1st AD. This will take some time, as soon as we knew exactly what and where we shoot, we invite everyone else to join in and then we work fast, because momentum and a high pace is extremely helpful for the actors. A lot of interruptions are not good for a film like this.

PRODUCTION DESIGN & WARDROBE

Wes Anderson's cinematography is a bit too and far for this film. I'm thinking about his obsession for symmetry, rush pans and such, but if there is something I really appreciate about his films it's the production design (obviously.... and here I can really see us having a look at some of his films prior to our shoot, especially The Life Aquatic). A beach can easily look messy, so we need to focus when choosing a color palette to work with. There are so many logos and prints all over the place today and I would like to get rid of these. Let's create our own world and eliminate the elements that take us to a specific day and age. This film is about emotions.

For wardrobe, people find their personal style from different eras, and I imagine our very individual screen characters would mix and match in making their style singular.

PROPS

Our characters have active brains and dread boredom so they bring way too much stuff when they go to the beach. Not all people can just sit down and relax... for instance I could easily see her bringing binoculars, a Rubik's Cube, or a Polaroid camera along.

CASTING & CHARACTER

Between 16-18 you are often treated as an adult but the child hasn't quite packed up and moved out yet. They have less of a barrier built up to protect against potential failures and their faces are transparent - you can tell if they are having emotions. This means we need to spend time on casting, real casting is....everything and we cannot allow ourselves to start shooting before we have these characters.

Finding the right duo here is obviously the key. I take pride in getting nuanced performances out of my cast but it's crucial to have good material to work with. With younger actors you have both positive and negative aspects – with the right people you can get very vulnerable and authentic performances but they have a harder time repeating magic twice. I would consider a two-camera shoot for this reason but it would also be helpful since we are trying to do the whole shoot in a day, it will ensure we get enough material to build our moments.

Max Michael Cano reference is spot on and I really don't feel the need to broaden the palette in terms of references. When you show an image of Mills to a good casting director they will know what to look for. The girl shouldn't be a female version of him, she needs to be the girl that doesn't follow the pack. She goes her own way and is simply not used to guys hitting on her. She's not multitalented but her own sort of cool.

LOCATION

Easy. Norwegian summer at it's best. We need to shoot this in Norway. Fingers crossed for good weather!

SOUND

The setting and performances will make these simple moments recognizable and help lead the viewer down memory lane. Music and foley will make them flow.

Music is always a tough one. Nevertheless it means a hell of a lot in a film like this. It needs to underline the emotions, but we cannot allow it to take over.

I work quite frequently with Peder & Asger and I think they could be interesting for this thing. I also think that a stripped down acoustic version of an 80's love song is a fun idea, because it will hit the target group where it hurts, but I'm a bit afraid that it might playing some of the keys too hard... anyway, take a look at these guys and have a listen to some of the references.

pederandasgerbaden.com

While testing this I don't feel the need for real sounds. We can always sound design bits and pieces in post, but I don't think we need sound on set. Let's consider this a small music video. I would really like that we settle on a piece before we shoot, so we can playback on set. Apart from being a very inspiring element for us behind the camera, it will help the actors tremendously.

BEAT 5
She pokes him

As I mentioned on the call the other day I'm not totally sure about this scene. I kind of like the fact that this first time she touches him is when she taps him on the shoulder in the ending but I understand that you want to build a bridge between BEAT 4 and 6. Here are some thoughts:

The boy is putting on SPF 50 to protect his very light pink skin. A group runs by him kicking up sand all over his well-toned body. The girl puts out her leg and one of the boys trips over it.

The boy is standing in line at the ice cream stand. He glances at the girl, but...she's gone and her things aren't there. The queue moves forward but he doesn't notice.

Let's glue this one an extra thought...

BEAT 6
She writes hello with the mayo on his sandwich.

The boy is sitting and preparing a shrimp sandwich nearby. Suddenly someone poke him on the back. He turns and sees no one. He looks back down on his sandwich and sees "hello" written in little kilppines. He looks up and sees her standing there. Right next to him. She smiles. He smiles. They keep eye contact for about till more than a second.

Here I guess you cut to claim and some sort of pack shot. Let's talk about this.

I am a big believer in improvising and if time allows I would love to jam around with a scene or two more on set.

THANK YOU!

These are my comments for now. Should you have any questions please do not hesitate to give me a call.

Take care,
Dr. Hanton

LIBERO
"tutorials"

Hi!
CHARMING
realism

LOOK
&
feel

VO
SHOTS

Hej & Godatt
GRAPHICS

CUTE
kids

CASTING

LOCATIONS
the homes

MUSIC

RUSTA
Norrsken

Look

Koncept

Mat

Story

Styling

Set Design / Platsen

Rum av Ljus

Klipp & Tempo
Musik & Ljud

Tack!

JACK GARRATT - WORRY

A SHORT FILM / MUSIC VIDEO TREATMENT BY CHRISTIAN LARSON

Wow! This track is just truly amazing. And I love the idea of making this into a little short film.

Here's my thoughts:
Making videos into short films I think there are some things to consider:

- It has to grab onto the viewer from the first frame.
- The narrative can't be too complicated. I like when the concept is fairly easy to follow along with.
- It needs a progressive buildup and something smart towards the end to keep people's attention.

So... I got the idea after I was on a hotel and the bell-boy delivered the wrong bag to my room. It was a woman's bag. And I was so tempted to open it. So I started fantasizing about what would be in it and what I could possibly do with the contest. It would be nice to try and be a woman for an evening!

I came to think of this idea when I heard the song...'think about the pieces that you left'... I thought, what if this bag was carrying the belongings from a breakup and Aaron is now reminiscing in a hotel from someone that just left him. And he is doing so by stepping into the role of this person.

So the story would go as follows:

We open straight onto Aaron walking with camera. It's a strong opening in itself with his iconic face, grabbing onto the viewer. He is walking towards a hotel entrance, appearing much like himself. He's got a steady grip carrying a bag with him, a bag he seems particular about. We reveal that the bag also has a feminine aura about it. Aaron checks into a hotel and walks up to his room. We watch him in a voyeuristic angle from down the hallway as he opens his room and enters with the bag. The door shuts, and we cut inside. It's a large hotel room in dark shades of color and very sparsely decorated. It has a melancholic vibe about it. He puts the bag onto the bed and looks at it. He walks around the room. Then he opens the bag and starts to go through the belongings. It's clear that this bag belongs to a woman that was about to leave him with this bag...

From here, I'd like to progressively make Aaron explore the world of this woman we don't know. He's picking up her stuff, piece by piece... Touching them, feeling them, smelling them. And by doing this, we gradually get to know this woman and how much this person meant to Aaron. Finally, he starts to get dressed into her clothes... He dances. He orders room-service. He eats like her. Then he changes outfit and pours himself a drink. He steps into the bathroom and opens her makeup bag. He puts on her makeup. Masking himself like a woman. He watches himself transform in the mirror. He puts on music and dances as if he was her. He's now even wearing her heels. He laughs as if she was there with him. Then he gets emotional and cries. He smokes on the balcony.

This story is not meant to be provocative just to be provocative. I see it as something truly emotional. Something real that could happen. We all lock ourselves into rooms. Some people in hotel rooms. And we do weird shit when we are self obsessing over broken hearts. We act like kids. And I think it can be very moving to peak into this world of a broken soul. And in that melancholy find beauty and hope. So we mix the emotions from sadness to happiness. Something that is love.

We capture this in a cinematic look and the angles we choose are voyeuristic, to illustrate the fly on the wall emotion. This will feel like a shot film. A scene in a movie...

So how does this little story end?

I think we could see him getting himself together, packing the bag together. All belongings neatly folded back into the bag. Then he simply leaves it on the street and pulls away in his car. It's left there. An old piece of emotional shit all packed into a bag.

Or, as Aaron walks out of the hotel, the woman shows up to the hotel looking for him. They meet outside. He silently returns the bag to her and walks off. She seems confused, finding her bag with him and watches a walk off.

Or, maybe she shows up to the actual room and he opens the door, wearing her clothes...

There are plenty of smart endings to this little story....