

 WINSTON WOLFE

DIRECTOR'S TREATMENT | AVI KARPICK

Karpick

Marlboro

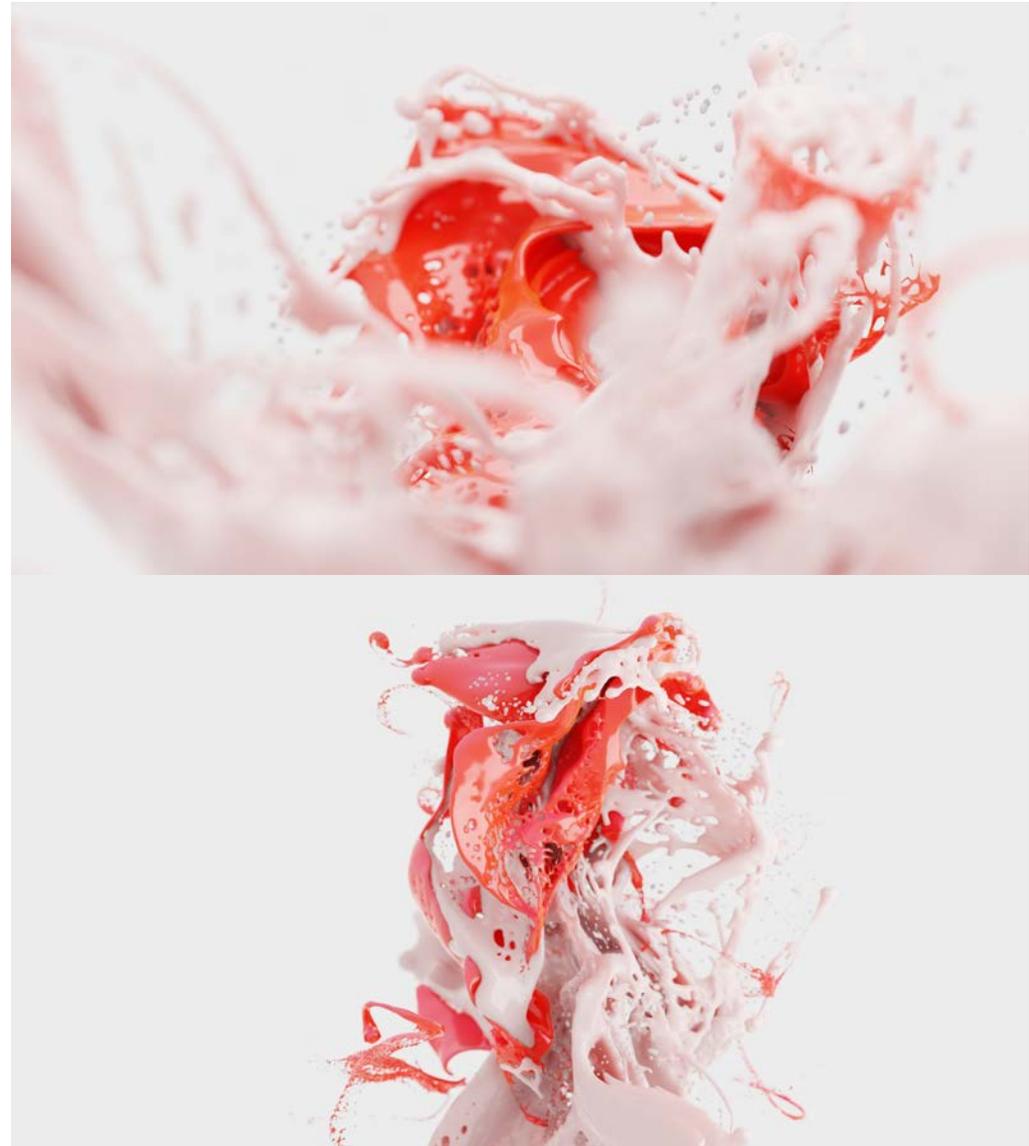


INTRODUCTION

This commercial has the potential to be great fun, visually very interesting and striking, modern and dynamic, but most importantly I want it to be memorable for the fresh concept, vibrant colours and elegant and graceful movements.

The colours in this commercial represent various flavour combinations - it's a subtle message - something in the background, an underlying element to the visuals. Essentially we need to create something that is visually appealing - we want something that is elegant, slick and ultimately professional.

We obviously won't be mentioning smoking or vaping overtly so we want the visuals to hint at the flavours and their impact - carefully developed and tested, honed to the perfect flavour profile and providing the ultimate enjoyment for the user. We'll achieve that by creating spectacular collisions accompanied by stylish music, enhanced by augmented sound effects. It's arty and creative but visually full of depth and suggestive of the flavours.



TECHNIQUE

As far as possible I'd like to avoid any 3D simulations or development in post. Of course we can't avoid it entirely but I'd like to focus on live movements combined with real SFX - therefore as much in camera footage as possible.

To achieve this SFX-orientation we will need to carry out some careful preparation in advance, to plan each shot, each camera movement and interaction. It may also require some elaborate testing and pre-approval to ensure that the SFX team is well-prepared for the shooting days. This, I strongly believe will produce the best result. I want to avoid anything that looks fake or contrived - it should be as realistic as possible.

We want to capture real people, doing real movements, interacting with real liquid, and then enhance those interactions by using camera techniques to highlight what is happening - by using speed ramps, extreme slow motion, and camera movements - capturing the perfect moment in time. We will take each impact, in the perfect split second, and render an image that is larger than life.



TECHNIQUE CONT'D

I understand that the commercial is intended for use globally and as such each country will be given the option to select their own colours to represent each of the flavour combinations. So the actions, engagements, motion and splashes remain the same, but the colours of the liquids will be changed as required country by country.

To achieve this we will ensure that we use solid (non-transparent) colours and higher viscosity liquid. The liquid should not be too thin. We want the colours to be rich and saturated. In this way the colours can be changed, as appropriate in post production. The computer needs to be able to lock onto a colour to make the change and we don't want any thin, or transparent elements.

Therefore please keep this intention in mind in all the references that are shown throughout the treatment. The liquids will not be exactly like water, but rather will have a thicker consistency for better flow and shape. Any visual references in the treatment that look semi transparent are not intended to be literal references, rather are there to provide the shape, the flow, the type of interaction with the dancer.



REAL MOVEMENTS, REAL INTERACTIONS





REAL MOVEMENTS, REAL INTERACTIONS

VISUAL REFERENCE

In the video reference below, the colours represent various sounds. In our commercial the splashes will be representing flavours. But the concept is the same. While the splashes and interactions with the various listeners are really impactful, the extreme slow motion of the resultant splashes is artistic and really aesthetically pleasing - almost a dance of their own. The colours are clear and vibrant and the movement is graceful and sophisticated. The speed ramps create interesting contrasts between the moment of impact and the resultant splash - allowing us to really enjoy each interaction. We would want to create a similar feeling of impactful flavour in our commercial.

In this reference, the background has been kept clean white - all the elements are white - to provide a stark contrast to the vibrant colours. In our's we'll use a strictly black background - again to provide a strong contrast. And we will keep the colours bright, fresh and clear with high luminosity. In this commercial the sounds literally hit you in the face. In our commercial I want the colours to envelope the various figures and ensconce them in flavour. It's an intense, all-encompassing experience.



Video reference: Beats by Dre

VISUAL REFERENCE

In all the versions of the commercial we will make use of dancers or athletes to interact with the coloured liquid solution. We want to create fluid, energetic but graceful movements - we want it to flow. As per your brief we don't need to see the entire body - it's much more interesting to see only elements of bodies - feet, or an elbow, a body bursting forth out of a vortex. To create these impacts I'd like to see the athletes or dancers jump off a trampoline into a pose and at the apex of the jump, the interaction with the liquid occurs. At that point we'll use an extreme slow motion (achieved by using the Phantom) to highlight the interaction with the dancer's body.

In various versions of the spot, they will jab, punch, kick or stomp on the liquid to create various impacts or splashes or effects with the liquid solution. We want full engagement. A real interaction between dancer and liquid, or flavour.

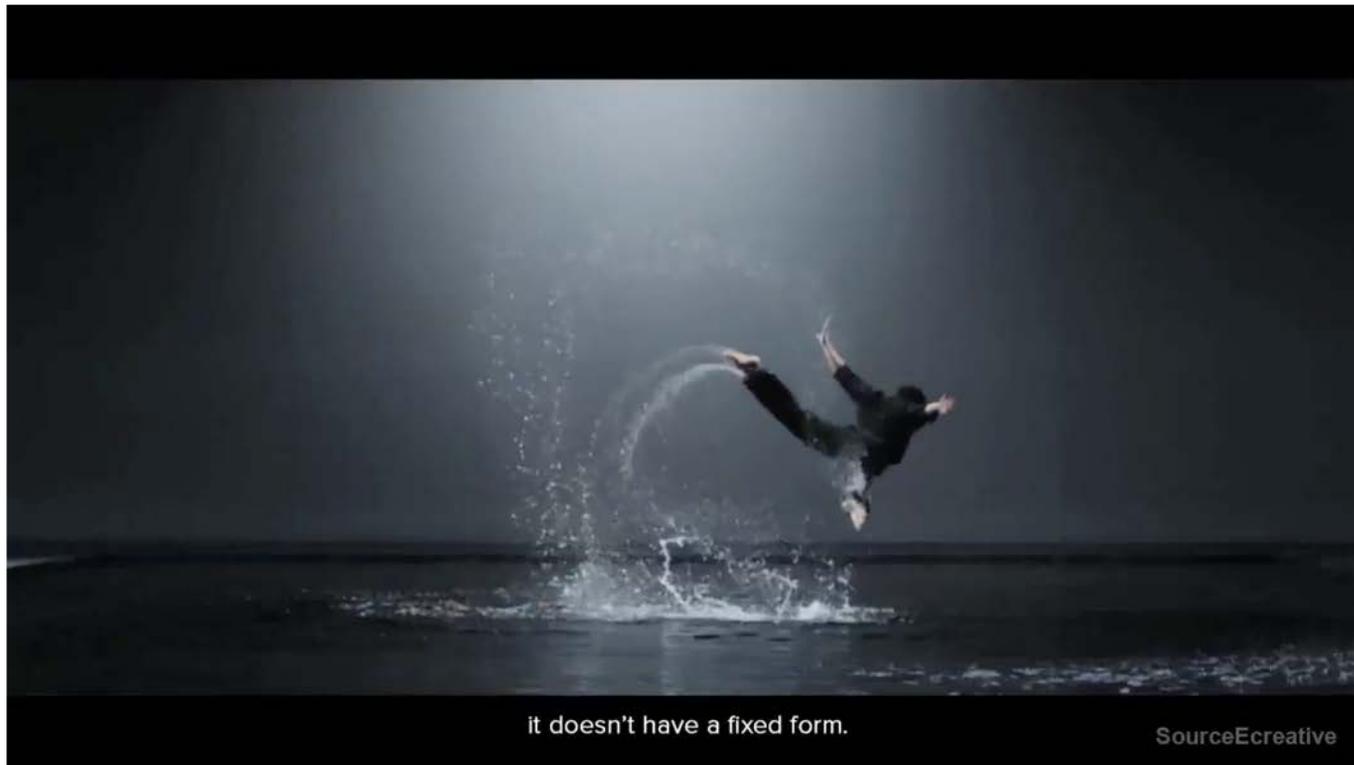
In the reference below for flavoured water, various dancers impact with water splashes. While the water isn't coloured in this commercial, the point of impact is interesting. The shapes follow a movement, or sharply contrast a movement. In our case I'd like the splashes and interactions to be much bigger. But in this reference please look at the interaction between movement and liquid. Also the effect of a black background with carefully lit water, is demonstrated here. The light highlights catch and enhance the movements.



Video reference: Egils Kristall

VISUAL REFERENCE

In the previous video reference, the music is quite high beat and energetic but I believe we need something that is a bit more stylish, more sophisticated. In the video reference below (only the appropriate portion of the commercial has been included here), the dancing, while still energetic is extremely graceful, precise and intense. The camera moves around the body - seeing the patterns created in the water from above, the side, or from a low point of view. This is the type of movement I believe we should be trying to achieve. Again, in this reference the water is static on the floor, with the shapes and splashes created only by the dancer. In our commercial, the dancers will interact with moving splashes, vortexes and spirals - embracing the entire body. They will emerge or be submersed by the liquids.



Video reference: Lincoln Hangzhou

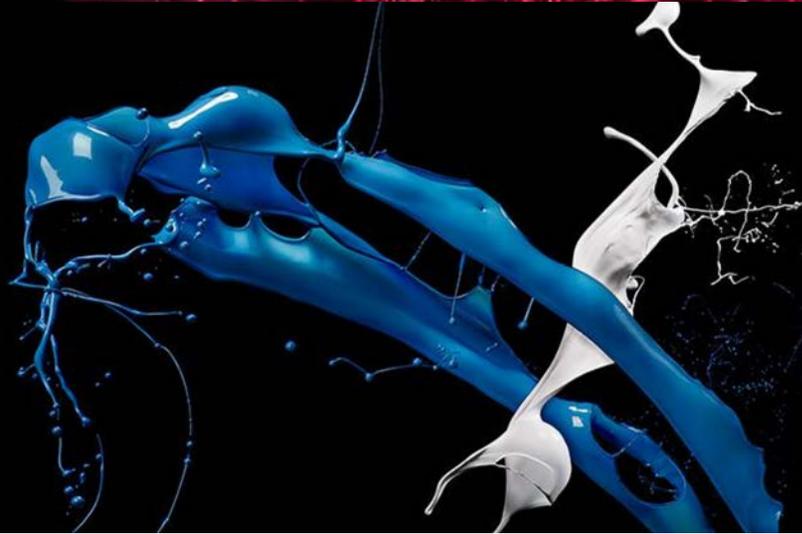
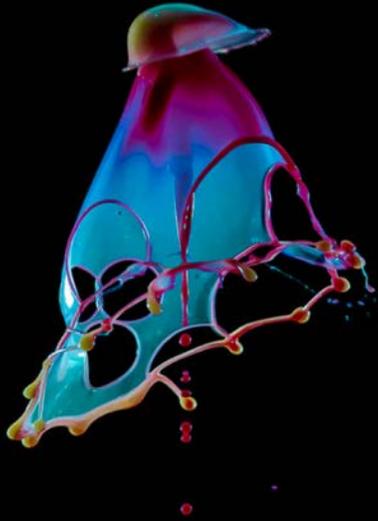
SPLASHES, IMPACTS, SPIRALS

In the liquid interactions where there aren't any dancers, we will use a combination of visual FX and live motion. We'll aim to achieve different types of movements - drops into liquid to achieve a surface splash, liquids moving around each other in a vortex or spiral, a combination of colours (but we want them to stay pure and individual and therefore identifiable) and aerial streams of liquid impacting against each other, clearly demonstrating the blending of the various flavour profiles.

Where the liquid interacts with the various capsules and sticks, we will create the colour and liquid interactions in CGI. I think it's important to remember the distinction - if there is interaction with an external element (stick, roof, capsule), it will be created in CGI. If it is merely the colours splashing, dropping, clashing, they will be filmed in camera.



DIFFERENT SHAPES, INTERACTIONS, COLOURS



SPLASHES, IMPACTS, SPIRALS

I am proposing that the shot sequences for Frames 13 - 17 (as seen below) and also the sequence for Frames 23 - 29, that the interactions will be created in CGI post shoot. This will ensure that there is a lovely homogenous flow of the colours and interactions with elements like the stick or the pack roof.



Here I'd also like to emphasise that similarly for the external elements there are some interactions with the dancers that will have to be created in CGI. If the dancer physically touches the liquid (there is some kind of physical interaction between them) then it will be filmed live, in camera. If the liquid has to engage with the dancer but they don't actually touch (e.g. the liquid swirls around the dancer as in Frame 16) then the dancer will be filmed live, and the liquid will be composited in later in CGI.

TECHNICAL ENHANCEMENTS

Depending on the budget, I'd like to introduce two additional elements that would really enhance the final outcome of this commercial. If at all possible, if we were to use the Bolt (high-speed, programmable robotic arm) or a time slice technique then we could push this concept into another dimension.

To demonstrate what I'm referring to I have included some visual references here to show what is possible with these two techniques. Time slice is shown in the Coke references below.



Video reference: Coke

TECHNICAL ENHANCEMENTS

In the video clip below, you can see the technical capability and outcome of using the Bolt. We could really capture the movements of the dancers or athletes in extreme slow motion, from incredibly interesting and unique angles.



THANK YOU

I greatly appreciate the opportunity to treat on this project. It is a creative, refreshing idea and I think we can jointly create a fabulously memorable commercial. Few projects come along that are truly exciting and give me, as a veteran director, a thrill. This is such a project and I am certain that by working together in a collaborative way, we will be able to develop these interesting and unique ideas.

- Avi Karpick

