

**NETFLIX**

***The Beaver & The Hamster***

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***Treatment by Agustin Alberdi***

# INTRODUCTION

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The Campaign is bold, fun and will really stand out with an intelligent and carefully crafted aesthetic. We need to communicate clearly what Netflix is and how it works: educating the audience and conveying an explanation of the product through a series of surreal scenarios. We will make the ads memorable by conveying an irrational but wonderful world of whimsy that can be as crazy as we like, as long as the communication is clear.

The humor, combined with the way the characters and their environments are crafted will make this film surreal. We have researched many examples of animals talking and interacting; there are many ways to portray creatures coexisting together that we can draw inspiration from. However, the glue that will hold everything together is the humor. This campaign needs a high quality finish, polished with some wacky comedy, irreverent characters and an absurd tone.

# THE PRODUCT

...

Netflix is going everywhere, even into the house of a Beaver and a Hamster - nice metaphor, - so for the ones still afraid of using this 'high end technology' service, we'll prove to them that it's so easy to use even a German Duck can do it.

The product is inserted into the stories in a very natural way, but still portrayed with very stylish product shots. The characters are watching popular programmes, real TV shows as well as movies with animals (perhaps National Geographic documentaries) in amazing neon-carbon light, slim, polished, eco-friendly Japanese designed TVs, that sit next to Mrs. Hamster's family portraits - while a kid is chewing the leg of a chair - or in the middle of a wooden dam living room.

It's the absurdity of this world where animals act like humans and the contrast between the high-end technology and the simplistic sets that will help us bring out the comedy.

And last, we'll show that Netflix is for everyone, even for talking beavers and running hamsters.

**DIORAMA THEATRE PRESENTS**

*LITTLE PEOPLE in costumes performing as*

# *'The Beavers'*

*Also featuring a real GERMAN DUCK and a great cut away and*

*ANTONIO BANDERAS worldwide friendly accent.*

*So ready yourself for a NEW KAOS TECHNIQUE COMBINATION for comedy.*

A detailed diorama scene depicting a natural environment. In the foreground, a family of brown bears is gathered on a large, weathered log. One adult bear is lying down, while several cubs are around it, some looking towards the camera. The background features a river flowing through a valley, surrounded by trees with vibrant autumn foliage in shades of yellow and orange. In the distance, there are blue-toned mountains under a sky with soft, white clouds. On the left side, two birds are perched on a bare branch. The overall scene is a blend of natural elements and artificial construction, typical of a museum diorama.

## **DIORAMA CONCEPT**

*The diorama is a representation of a natural environment, and is man-made, so it must be charming but arbitrary, detailed and beautiful; it is an unusual place where things are not quite what they seem.*

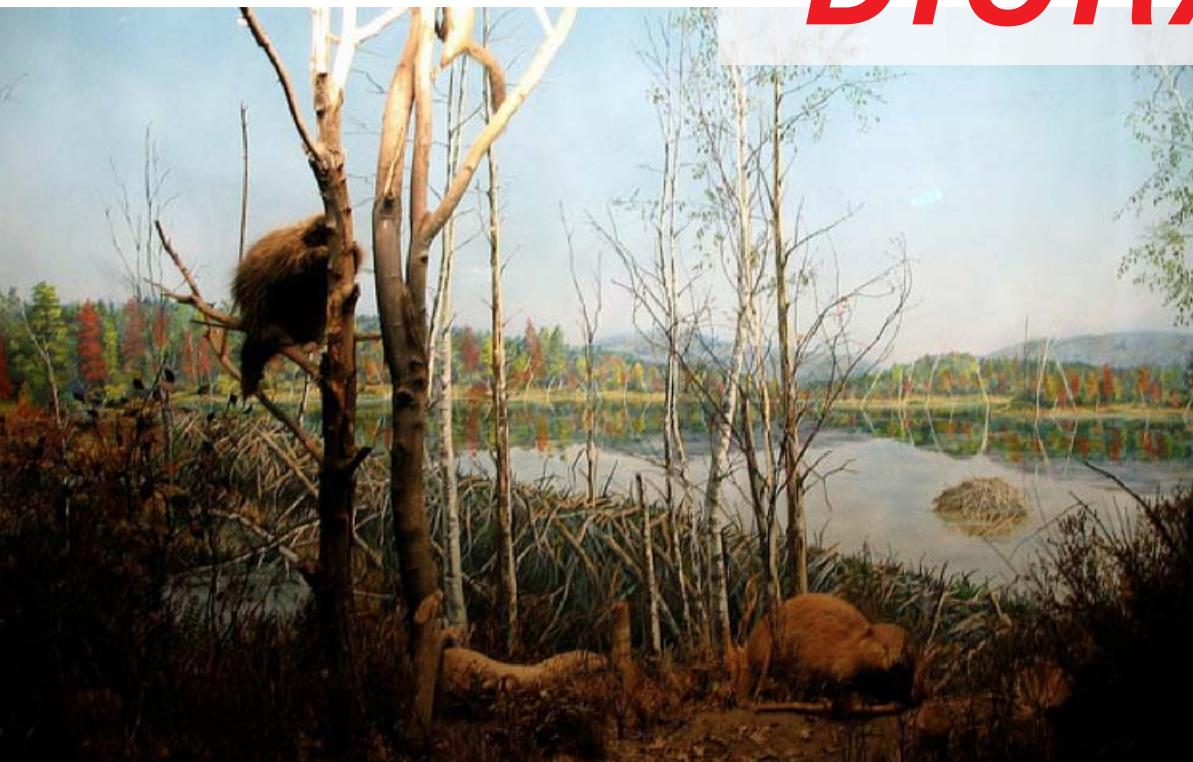
*It will be built in a studio with a rich art direction in collaboration with the experts who build these for the Natural History Museum. We need to mix authentic natural elements with our characters so there is a blend of the real and artificial. For instance, using a typical 1970s' painted backdrop that is oversaturated in contrast to the use of real water and real fish.*



*The authenticity of the real elements used in combination with the semi-artificial characters will make the whole experience jump out at the audience and become almost palpable. No need of 3D glasses. This blend of styles will prepare the spectator to discover something new and magical with every turn.*

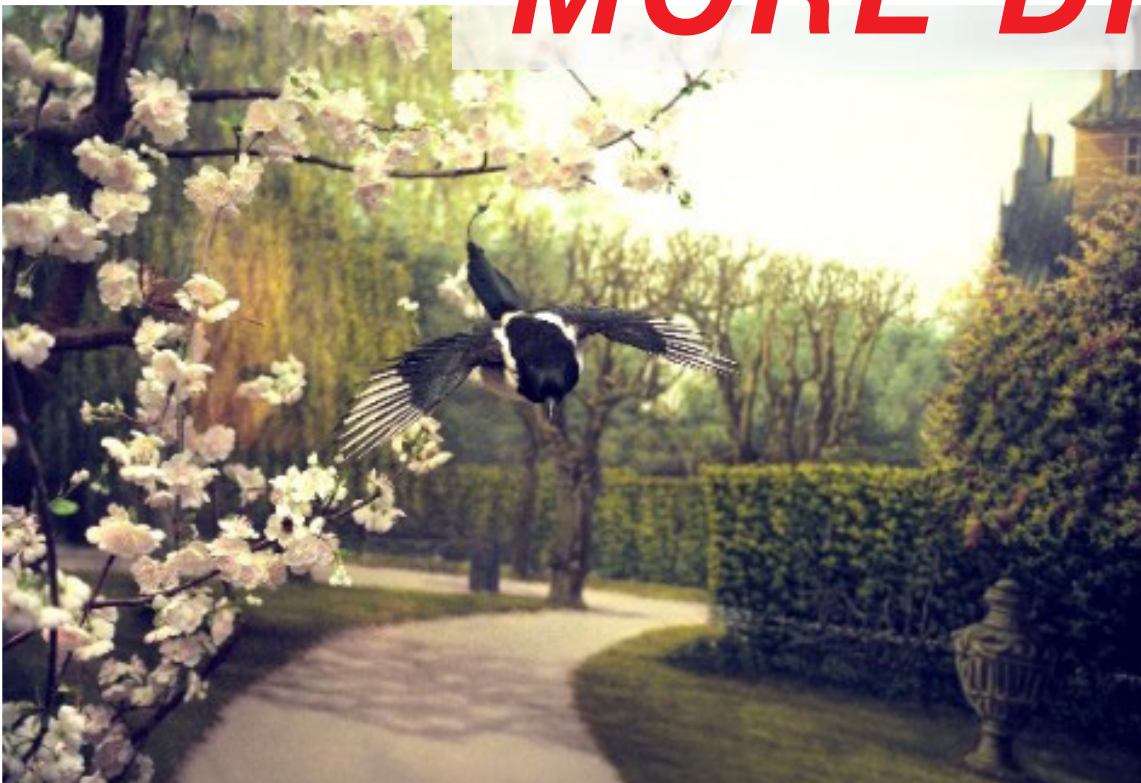


# ***DIORAMAS***





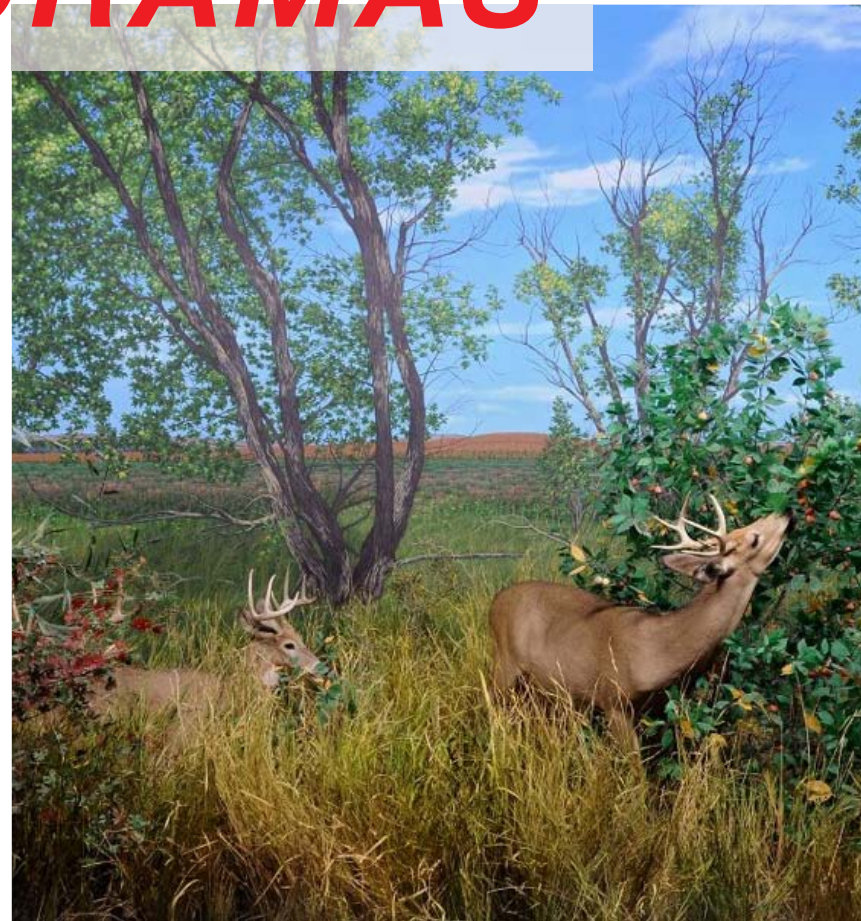
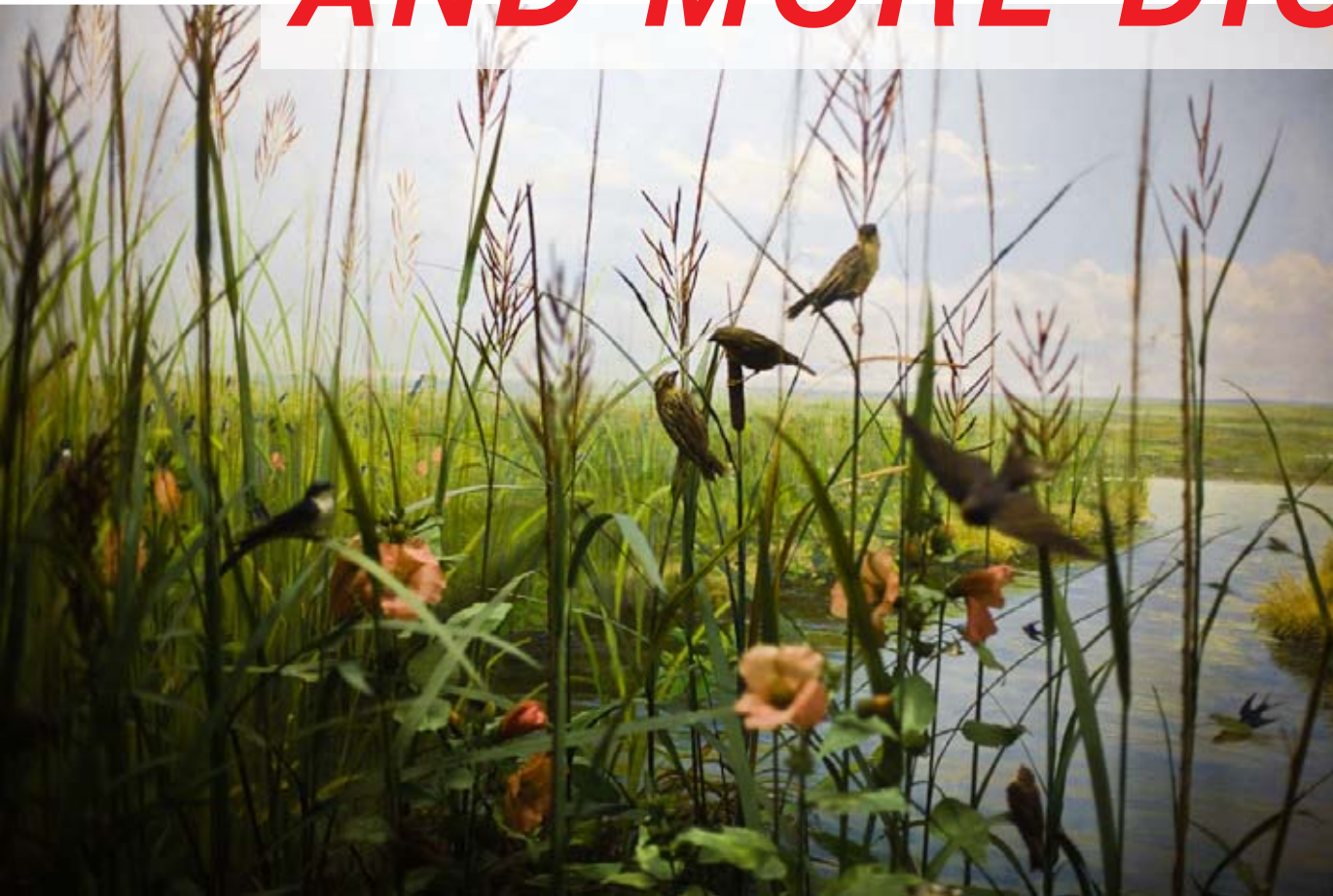
**MORE DIORAMAS**







**AND MORE DIORAMAS**





## **HOUSE STYLE**

*We should use many shots to fully demonstrate how the Art Direction, lighting and construction of the diorama are unique and bizarrely beautiful. Of course, we need to fit everything into 30" but the time constraints shouldn't reduce the quality of the story.*

*We need to give everything attention and compose each frame to perfection. The greatness comes in the detail. The best way to do this is to develop concepts with an artist, deciding how the film should look by starting to choose references for textures and colour palettes. We also need to explore techniques for costume that we like and decide which elements of the diorama will be real, and which will be artificial.*







# COMEDY

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I want to keep the humor arbitrary, absurd and surreal: like using the voice of Antonio Banderas for one character, having another dressed in a super chic outfit and another one naked! There is also a potential for comedy when we disguise people in masks and they interact with real animals. This type of humor is not slapstick but neither is it ironic, it's simply absurd. Whether it's having a builder in the background working with logs, an airplane passing by or a Beaver speaking on a cell phone, everything is understated, the humor will come natural, effortless comedy works best; mundane actions coupled with an incredible surrounding and exquisite art direction. The character is often most funny when you don't notice the technique, we should avoid losing the audience in the spectacle, but actually use the spectacle to enhance the comedy.

# BEAVERS & ANIMALS

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Using 'Little People' in costumes with animatronics will allow us to mask the human acting with a bestial character, making the performances both familiar and strange, heightening the comedy further. I'm keen to avoid CG because it lacks heart and expression, whereas using animatronics will get the cartoon effect without the use of parody or caricature, it will feel like a true representation of reality, similar to the diorama.

The other character designs are different; we will use footage of a real bird applied to the painted background and real fish swimming in the river (the water will be cut away so you can see under the surface). There will also be a stuffed, dressed Elk eating popcorn and watching the plasma screen. Along with this we also see a real Duck using the Netflix interface rounding and exquisite art direction. The character is often most funny when you don't notice the technique, we should avoid losing the audience in the spectacle, but actually use the spectacle to enhance the comedy.



***Antonio* The Beaver**



# BEAVER OUTFIT

...



Real Small Human Actor



Realistic Beaver costume



Animatronic head

# BEAVER CHARACTERS

We should cast these guys



Reference clip - pls click



Reference clip - pls click

To play these guys



Animatronics head to make it expressive.  
please click above for link



Expressive features in the face. Comedy.  
please click above for link



Animatronics head + Human.  
please click above for link



# OTTO The Duck

*Is the Beavers close friend. He works in finance, lots of numbers and coffee. He uses glasses, and speaks only when he has too. Has some ticks, that why he moves strangely.. well... like a duck. Moves his peak like a Muppet, up and down. Sometimes likes to seat over the head of The Elk, he can see his TV shows better. He watches the news and sometimes says "What the Helk"... just to piss his friend.*



## **HULK The Elk**

*Hulk is ageless... And he is always in the same position... he is been living in the Beaver house as a roommate for a long time, always with his chic boors on, and stiff look. He seems a confident man, but kind of still. Or stuffed... They think he works with stocks from the house, because he never goes out.*



NAT GEO FOOTAGE

- pls click for link.



MOVES HIS PEAK LIKE A PUPPET



WE JUST LOVE HIS BOOTS



JUSTIN BEAVER WITH HIS RAVISHING HAIRSTYLE



HUMAN EYES

# STORYTELLING

...

We open either underwater or on the surface to see a real Beaver carrying a log. As the camera moves and stops behind the dam we switch to a human in beaver costume leaving the water, carrying a towel. We hear a siren signalling the end of the working day (we cut to an owl emitting steam from its beak.)

As the Beaver walks and talks to camera while drying himself with the towel, we can see one beaver on a tractor and another hurtling down a crane like a slide. We also see two Beavers at a table, rolling up a blueprint. The main Beaver continues to talk to us with an Antonio Banderas accent, until we reach his house. He opens the door with an electronic remote device and we cut away to a Fish jumping out of the water and catching an insect.

Inside the house we see Hulk the Elk with birds perching on his antlers watching TV. Also present is Otto the Duck, using the Netflix interface. There is a picture on the wall of the three of them as youngsters at Epcot Centre. The Beaver starts taking his clothes off. We cut to the TV, seeing clearly how Netflix works and the movie starts. Cut to the Duck moving his beak to choose the program, saying, “nicht,” “nicht,” “wenn,” “Lebensmittel”

We cut back to the Beaver, now naked and we realize he’s shaped the log into a beautiful statue of liberty, or a slingshot. He says “Voilà,” and moves his chest proudly, like this: [Click Here](#) Finally we reveal the Diorama and the final tagline.

**HAMSTERS AS TOYS PARODY PRESENTS:**

# ***'The Hamsters'***

*Performing kid-style destruction featuring a PUPPET STYLE MUM and a great cut away,*

*REAL HAMSTERS Speaking in a posh English accent*

*and a BODYBUILDING-MIAMI-DAD-RUNNER.*

*So ready yourself for a ABSURD SYNERGY OF TECHNIQUES*

*shot with tracking, pans, fake hamster scale size that will ROCK THE ABSURD.*

# CHARACTERS

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We are going to use dozens of real Hamsters running around, eating objects in the house. They will be energetic siblings of a similar colour and difficult for their mother to control. Using sound design and increasing the speed of their action, we can create a chaotic atmosphere. Their mother will be a stuffed model, cooking stiffly in the kitchen, we hit a slower speed and realize she is the opposite of her children. Only the mother's mouth will move and every time we cut away she moves in slow motion.

The father is a stuffed animal with moving legs inserted in post. We see a snap of him running on a treadmill and he looks like a bodibuilder-style-hamster from Miami.

The kids look like him but with head moves as a doll articulation, and their mouths have two positions, like a southpark-muppet style.





*The Father*



*The Mother*

# THE KIDS



# SET DESIGN

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## *The Doll House Concept*

...

I really like the concept of the doll house; it works brilliantly with the whole idea; it will create a warm and friendly art direction. We want to use real baby hamsters and let them do whatever they want. I'd like the small furniture to be made with real food materials or scents to encourage the small hamsters to interact with them.

I would like us to build a modern style house with high quality decor but quiet old, along with a cheese walls, paintings, fireplaces and carpeted floor. And a big window for dads wheel. Let's avoid typical Victorian doll house style, and move into a more modern style... they hired a cool architect to design it.





Scale of the Hamsters inside the House. Should look cinematographic.



CINEMATOGRAPHY SCALE. FOR EXAMPLE, SEEING THE HAMSTERS WHEN THEY WATCH THE TV.

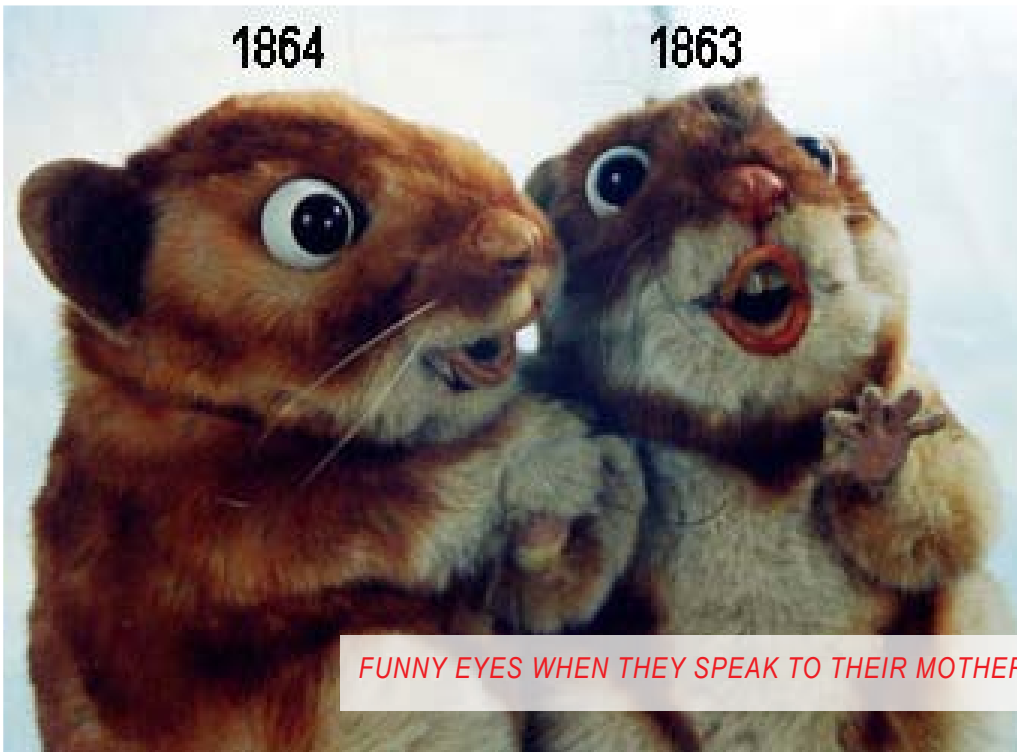


# COMEDY

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The Comedy will be evoked by the speed of the tiny hamsters and how their mother deals with them devouring the house. Everything will be stylish but the hamsters will be out of control, this is part of the joy. The mother is the character that addresses the absurdity of the situation as you see how tired she is in contrast to the soft image of her home. When small kids talk their mouth and head moves in a unique way.

This is in contrast to the father who is similar to the children; they get their characteristics from him. The comedy also comes from this amusing portrait of a hamster family. The characters can have polished British accents to mashing with the style of the art direction. In the end the mother has an American 'infomercial moment' in slow motion, contrasted with the stiff, British state her life is in.



FUNNY EYES WHEN THEY SPEAK TO THEIR MOTHER. REAL HAMSTER + PLASTIC EYES APPLIED ON POST.



Hamster reference clip - please click on link



FOR THE FATHER. STUFFED ANIMAL WITH LEGS.





CUTAWAYS



# STORYTELLING

...

We start with inserts of the house and different scenes of the Hamster kids running around in fast motion, eating furniture and wrestling in the living room. We see a portrait of Mum, Dad and 20 little hamsters in a fast montage, featuring chewing sounds in rooms of the house. The mother faces away from the camera as the kids run towards her, the mother turns to speak and we can see she is mellow and tender.

We cut to the mother exercising in front of the TV in slow motion and another baby hamster approaches to deliver the second line of dialogue. We cut back to the mother once the kids are in a stiff line in front of the TV. Hard cut to arbitrary shot of a hamster riding a car. Cut back to the kitchen, where the Mother tells the kids to ask their dad and they run to him. Opening the window in excitement, they discover him spinning inside the wheel. Cut away and we see the house in the middle of an idyllic countryside, like a scene you would expect to find in *Wind in the Willows*.

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**THANK-YOU!**

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