STELLA ARTOIS

ANNO ☆ 1366

"At the end of every train track sometimes there is a lift."
A Sequence Shot Treatment by Agustin Alberdi

AUTRES TEMPS, AUTRES MOEURS

Looking again at Godard, (Alphaville) the reference is so unique. And we have a really nice script, totally different from all the rest. I thought that the train was the last one, to make it different. But I think this one is probably better.

So this gives us the chance to do a great new 4% commercial being the whole journey into the triple filtered process, but with only one shot. Of course we need to use some invisible cuts. So we can combine a nice ground hotel terrace in front of the French Mediterranean sea. A perfect lobby with a glass elevator, surrounded with a caracole stairway connected straight to a roof top soireé; which is an open terrace in front of the Cote d´Azur. And where the lift delivers *ELLE* our gorgeous mademoiselle in hands of our spider smooth chalice holder: *IL* also known as that French guy.

"Men of your type will soon become extinct. You'll become something worse than dead. You'll become a legend." - Alphaville Alpha 60

I want the ***Look & Feel*** to be very analogue. The power is to do everything in one shot, using no visual FX, but with just analogue tricks. Of course we need a great actor who has to be able to play a cirque du soleil & Buster Keaton type of character with the smooth and stylish ground attitude of every Stella 4% riviera guy. Solving that, and filtered wise, the evolution of the sophistication will grow from ground floor, up to roof top.

"With 4% there is always something, one thing that is sort of one more than defined. The last one was the editing it was so jumpy. This one we want to be smoother."

The whole thing is all about the smoothness of how *IL* gets to *ELLE*. And I will do it all in one long take.

What I want to use is some vintage techniques, I love to portray the Riviera as smooth and swell. I imagining beautiful old school dollies combined with some handheld smooth walking, together with Godard circular panning.

Every floor has to be more sophisticated, less casual and more smooth and expensive in a petit French way. A combination of ON and OFF camera tricks… so analogue style would be the rule.

I also want to play with filtering. To use old school tricks but performed extremely slick and precise, giving a smooth slick grounded sophisticated humour to the transformations.

And the colour, keeping the Stella Artois 4% influence, which nowadays is a genre in itself… and make it more special.

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"This would be amazing if people start asking it themselves 'how did they do it!?' Like when you watch Alphaville, you wonder how did they ever pull it off."
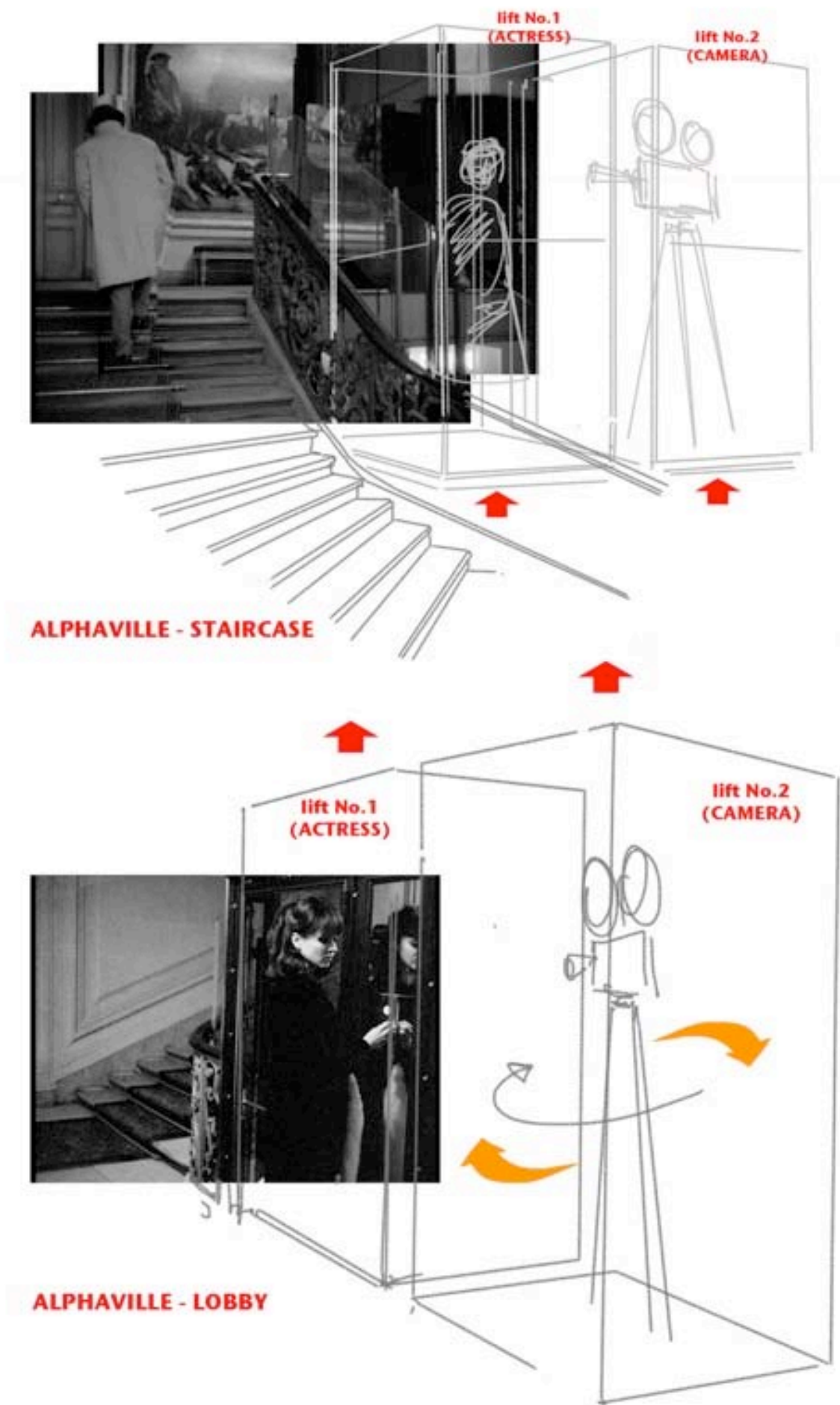
The **Technique** is very important to make this work. How to get the elevator-staircase continuity. The sequence of when *IL* changes outfits. How to approach the numbers when we go up. And finally, how we get out to the terrace.

Some things to also keep in mind. A single take type of shot has restrictions related to POV and frame size, which we have to understand and work with. For example, there may be only one way to start the ad. *IL* looks at *ELLE* and we will see only *IL* from the side profile. *ELLE* looks next to the camera and maybe *IL* looks around. And there will be no chance of seeing a straight face shot of *IL*. These kinds of things happen with a 40 second shoot.

I really like the **Location** of the reference. A lift very similar to Alphaville, would be the perfect location, (like the Sofitel, Paris), with 2 lifts side by side. But it also could work with a single lift. The Allphaville location is so nice; if you keep looking at the video there is a moment when they are not synchronised.

To get the continuity that we love in Alphaville we need enough space next to elevator to place a camera man in a grip stage.

lift No.1 (ACTRESS)

lift No.2 (CAMERA)

ALPHAVILLE - STAIRCASE

lift No.1 (ACTRESS)

lift No.2 (CAMERA)

ALPHAVILLE - LOBBY

Basically as soon *ELLE* steps in, the camera would be ascending in sync, but from outside. And from now on until the terrace, we would be doing a carrousel move, following *IL*, who is also followed by the bouncer. So every half turn is a new floor, avec au nouveau *IL*, more styled and smooth. The camera pan would grab the numbers: 1 over the lift button's, 2 in between floors, 3 at flash light numbers on top of elevator, (I'll explain more about numbers later on, but bear with me for now). And finally we use the concrete roof top floor as a camera wipe. Meanwhile as we follow *IL*, we pan back to her and *ELLE* goes from dark into hard sun back light.

It is 40sec so there is no place to add another staircase to lead to the rooftop if we don't want to cut, and want to arrive with the camera at the top. Of course we can always have a flare or something to help make the transition, or have the girl with the sun behind her.

Fig. 5
Ext. ROOF TERRACE
Girl arrives
Strong back light
Camera follows as she steps out of lift
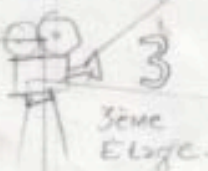
STRONG LIGHT

"INVISIBLE CUT"

THIS PART IS CHEATED — BLACKOUT TO CREATE TRANSITION

BLACK

B LACK

Fig. 4
BLACKOUT
(as if going through floor)

3
3ème Etage.

Fig 3.
Guy out of frame
Large No.3 (3rd floor)

Fig.2
Camera turns around following the Guy

2

Fig.1
Guy running upstairs
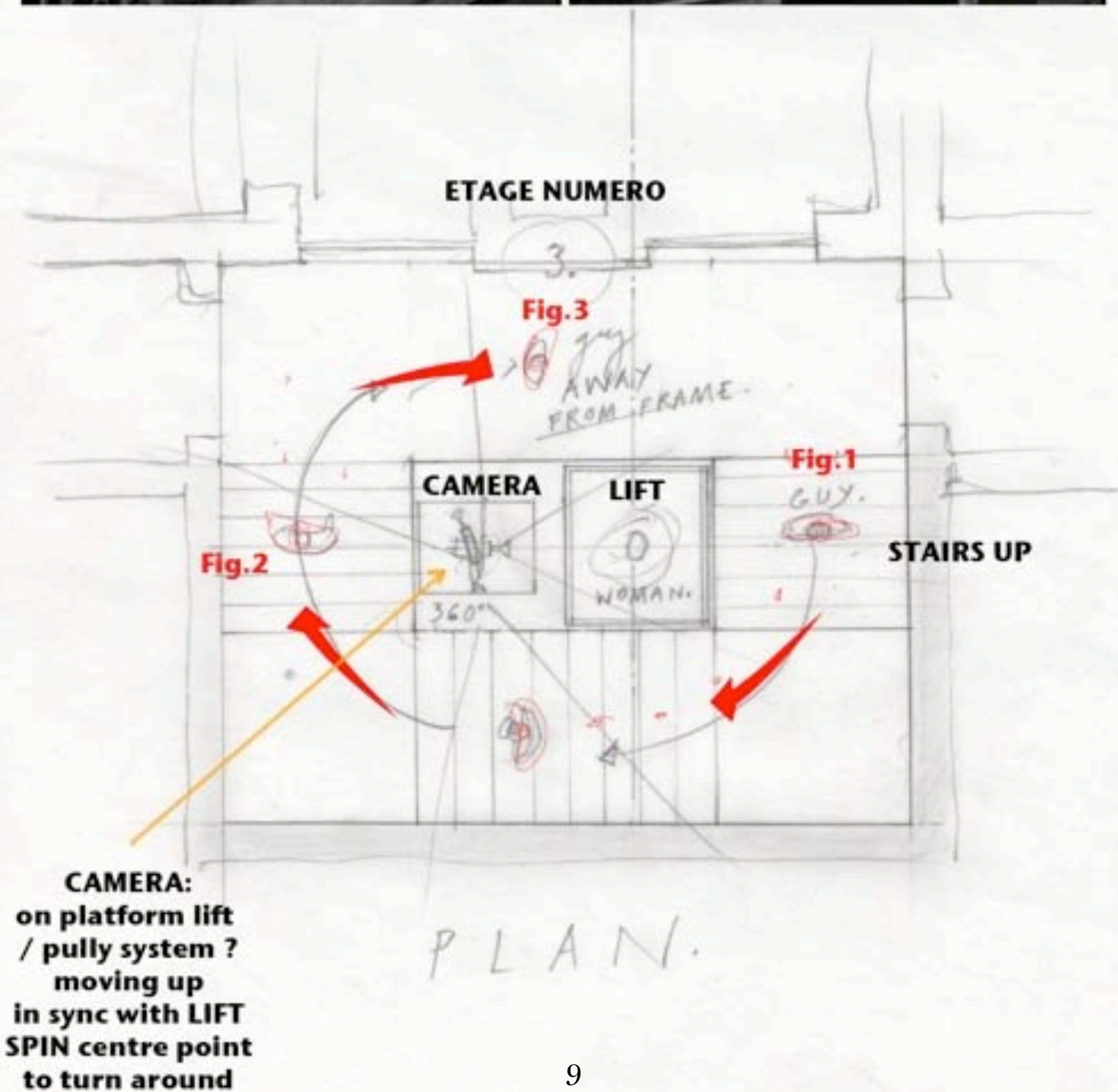**Seen over Woman's head through lift**

1

drawn by M KORINKOVA 6th Dec '11

STELLA ARTOIS : LIFT. LAYOUT SKETCH.

ETAGE NUMERO

3.

Fig.3

guy
AWAY
FROM FRAME.

Fig.1

CAMERA   **LIFT**   GUY.

Fig.2

STAIRS UP

360°

WOMAN.

CAMERA:
on platform lift
/ pully system ?
moving up
in sync with LIFT
SPIN centre point
to turn around

PLAN.

There are no lifts that go to the top floor; so this is going to need to be a construction or something. Yes we have to build the elevator at the rooftop. I think the lift going all the way to the top will make the ending more spectacular, in a way a little more abnormal.
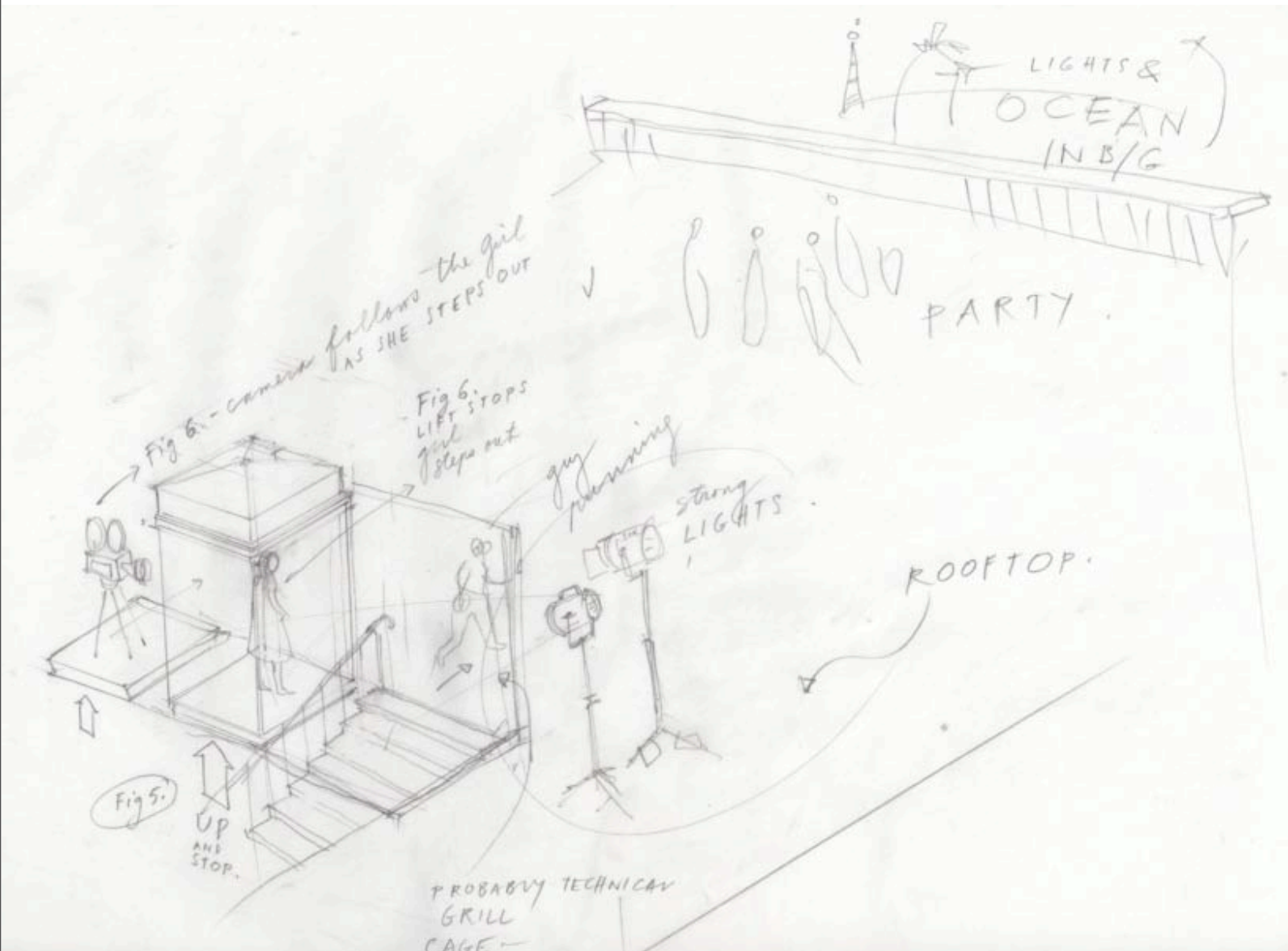
How to do these ***Transformation*** with *IL*? How to get dressed up in a white perfect shirt in 3 seconds? Hmmm... the best way to do it on camera is with a double, cheating the audience. Being so fast pushing the limits. Also, how can we get the trousers perfectly in one move? Using the carousel move but losing the end bit of the action. In other words, we keep panning to *ELLE*, see the reaction, and pan back to the second outfit where we are at a stage where he's already done. Or we can use any camera wipe to bring back *IL*'s face on camera.

"Sometimes, if you don't hide stuff, nobody notices. I read that in an American book."
-Franz in Godard´s Band Aparte

I like *IL*, the guy to have skills and be smooth. In the other 4% it is by accident, which is funny, but here I think he almost needs to know what he is doing.   And like in the previous one, I want to keep it really analogue. How to make it happen on camera, and if not possible just keeps it off the camera. But in any case, we will use contemporary visual FX.

Even if we do something with doubles, if there is a shot from behind the guy, from the eye, you won't notice.
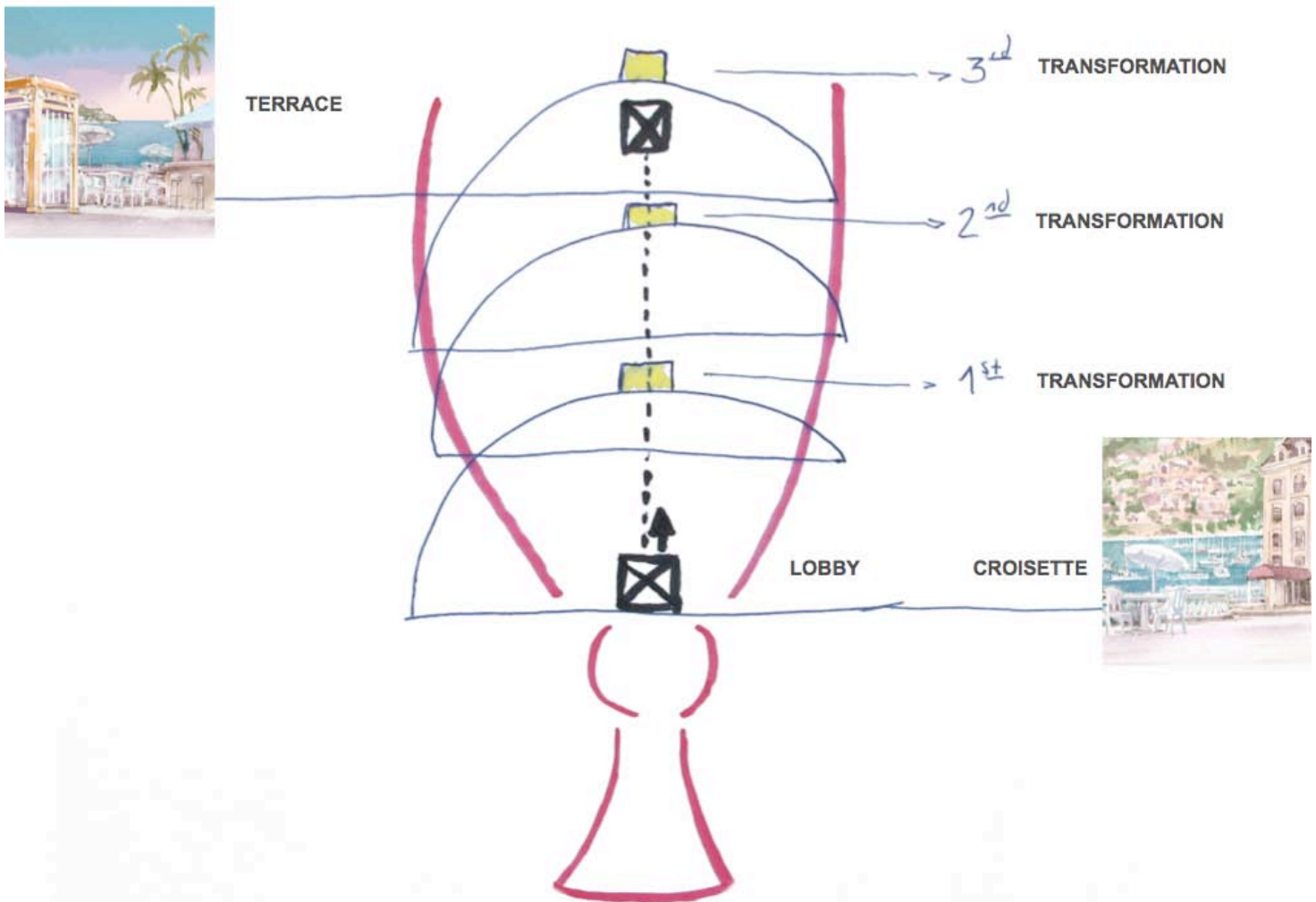
I think there are a number of ways to show the ***Numbers ...*** We can show the dial, if they are old exposed style of elevators. Sometimes there are numbers between floors.

And you could show the numbers inside the lift as well. So when it is going up we see the number lights, next to *ELLE*, we will see the floor number on the wall and also in between floors or over the case:

So again, to clarify...it could be about the same object with the number or could be in the way that the object moves into the frame. Maybe you have the one object which passes like pfffffffffffsh and there is another object passing again pfffffffffffsh. But this something to work out with the location.   In other words, as the lift goes up, we pan into the number that is on the wall, or reflected in a mirror, for example.

Anyway every number needs to be part of a family because of the way the camera moves over, panning and trying to get always the same size.

And now to the **Story...** How shall we start? The man's hands are over a crossword, until they go up at the same time *IL* focus his eyes on ... we pan with him and discover two awesome French legs walking in from le croisette into a 4 star hotel. Of course a grounded French opportunist hidden behind a crossword jumps for *ELLE*.
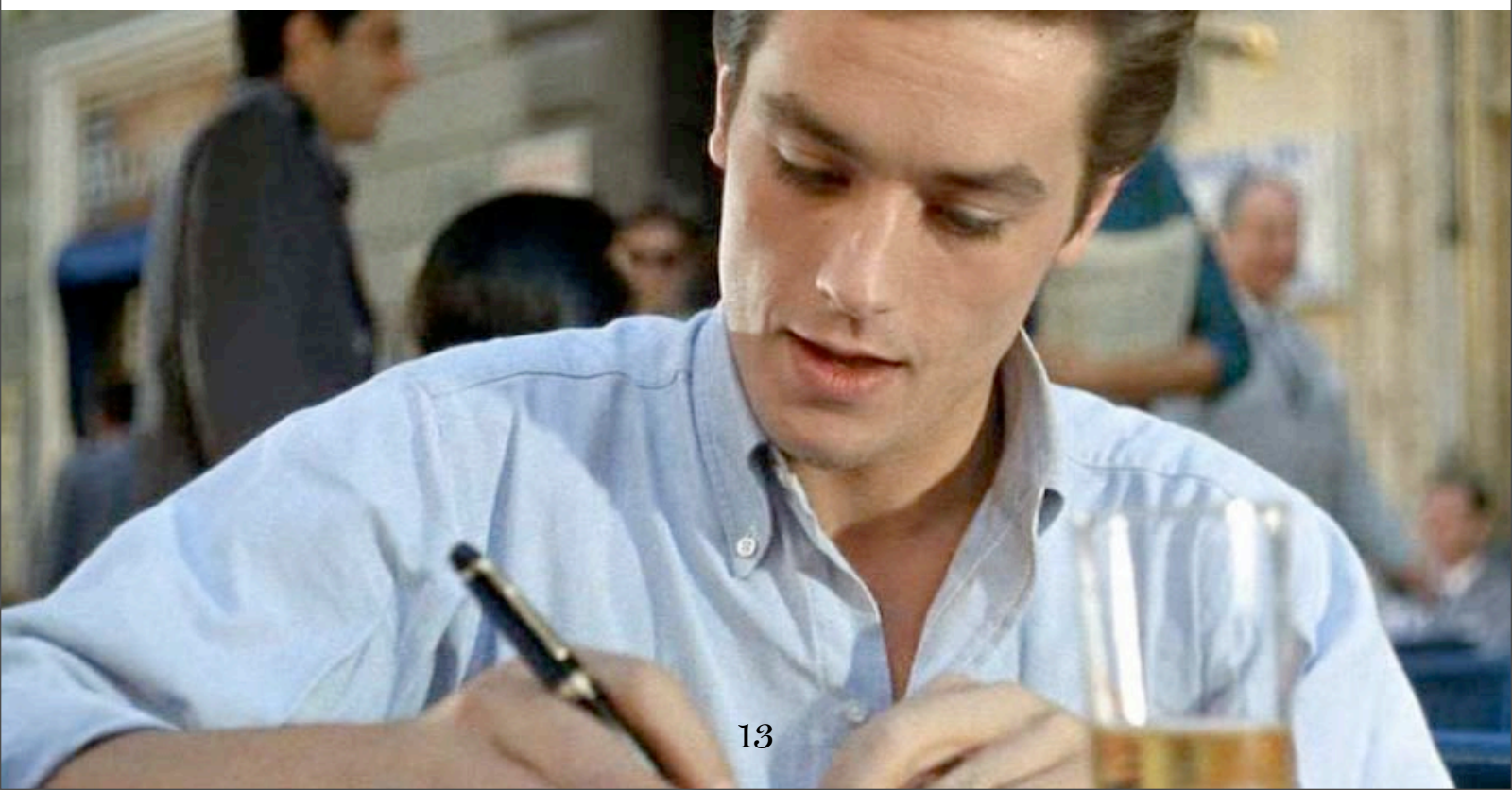
ELLE enters the elevator. The lift case would leave ELLE in a cage where we would frame her next to us, so sensual so chic. So French.

As soon IL tries to get into the elevator a hotel BOUNCER blocks the entry and meanwhile gives IL a mean bottom to top scanning (contemptuous look).
ELLE looks at him and also the bouncer.

And then we enter into the sequence of: elevator, *ELLE, IL*, change, back to the elevator and so on. Just like a carrousel.

Each change should be perfectly smooth. Feels like clockwork.

Its very important the rhythm of the sequence shot. It should feel like a great choreography.

So the outcome will be a smooth transformation. We should go from *IL* to *ELLE* constantly to generate this.
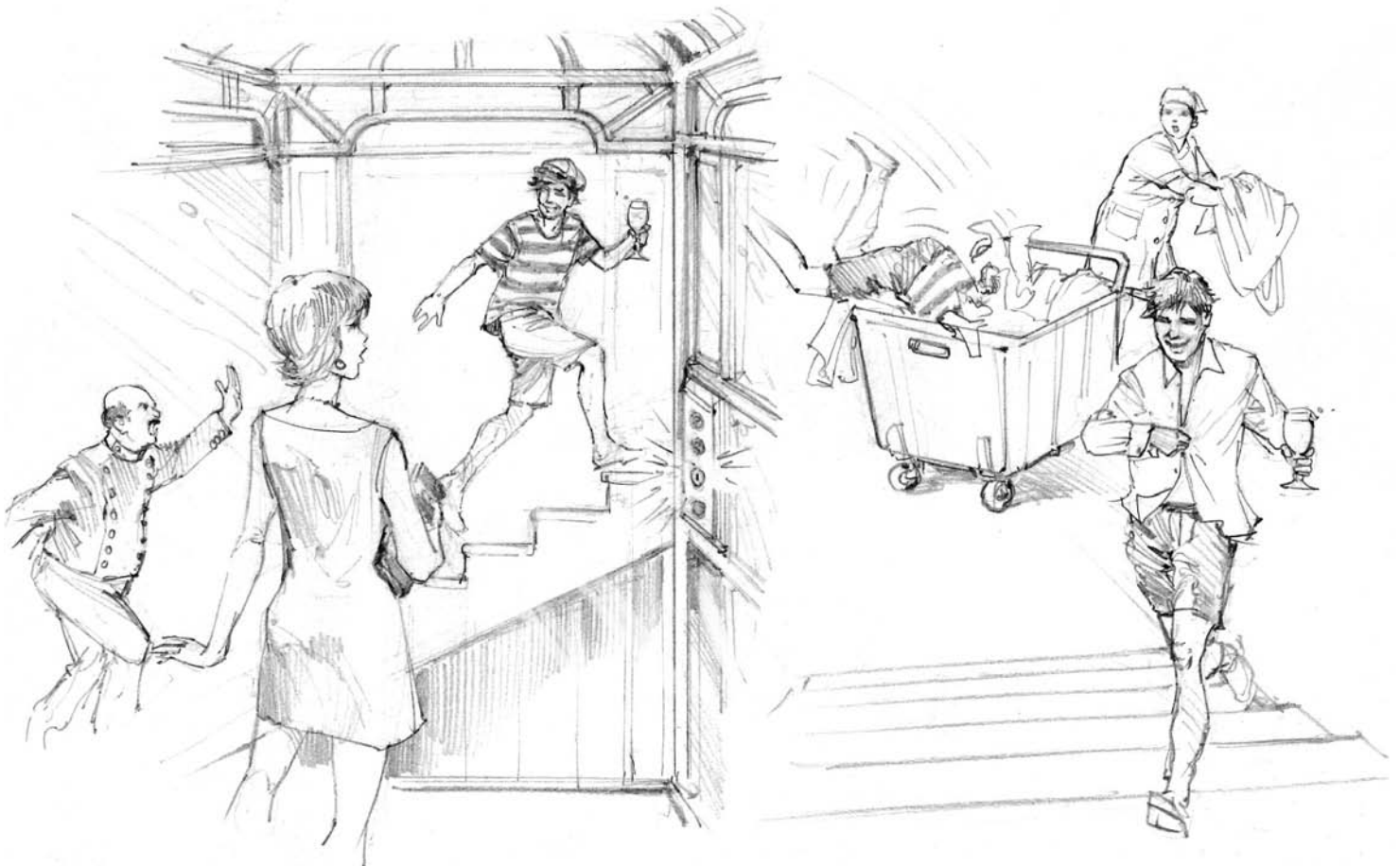
The Stages...

1 -1er étage

IL's stunt double crashes with a laundry trolley carrying a bunch of clothes. And from the other side through the fabric appears **IL** with a perfect white shirt.

"Once we know the number one, we believe that we know the number two, because one plus one equals two. We forget that first we must know the meaning of plus."
-Alphaville Alpha 60.

2 – 2ème étage

IL gets his trousers by passing/bumping into a posh gentleman with an equally posh audience who is chatting outside of the hotel's second floor corridor.

3 – 3ème étage

A perfect cool moustache guy closes the door, while extending his arm to <u>IL</u>, who robs him with a Jackie Chan move to get the suit jacket. A lovely gray jacket. Maybe we would see some oriental influences from Bruce but finally ending up as a more Jackie Chan way to get dressed up in a jacket.

Terrace.

Finally *ELLE* and the camera arrives at the top. *IL* is there, waiting. The *BOUNCER* is totally lost next to him.

And then, we arrive at the ***Roofparty.***

 "The party on the rooftop should be very attractive. Kind of crazy, just because is the end of the film, and has to be memorable" -Martin Rietti

So you have a really lovely moment. And, depending of Stella product shots, we need to leave the sequence at the very ending for some serving details.

*A good references for the party are available by clicking **here***

"Well there were so many brilliant ideas in the French TV and movies of the 60s and 70s. And people don't know it so you copy theirs ...... you know ... and it's yours. That's one way to put it."

Thanks for reading.

AA