



Director

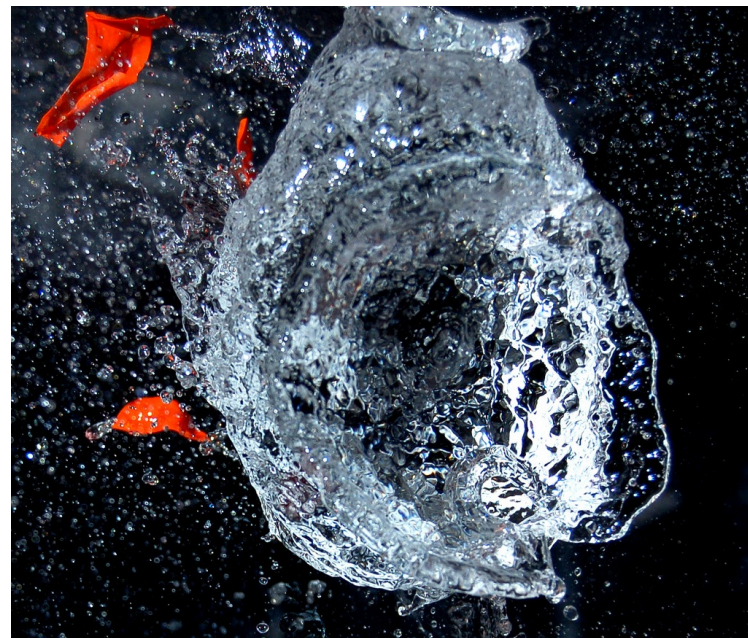
John Green

CONCEPT

The key concept of this spot is refreshment as well as being a game. While these are young adults, who appear to be taking the game and the styling (not themselves) quite seriously, it turns out that they are merely having fun, with the ultimate purpose of cooling down and being refreshed, which is the expected Sprite subtext. In previous Sprite spots, water has been used as the symbol or fingerprint of refreshment. This is great because it means that water is already part of the Sprite branding and terminology. It would be a shame not to use this symbolism because there is a certain magic to the concept. I wish to use this concept in an enlarged kind of way. My interpretation of the script involves exaggerating the action sequences and making them bigger than life, while still using the same water element of the script.

It must be made clear though, in order to appeal to the target audience we need to move away from being childish - this is not a juvenile game with amateur weapons. The players are skilled, smart and witty and I intend to show exaggerated water impacts to show that this is not a backyard game but is energetic and professional. They are self-aware and enjoying themselves but in an adult way. For me it is important to incorporate humour and skill, so that the spot doesn't come across as too serious.

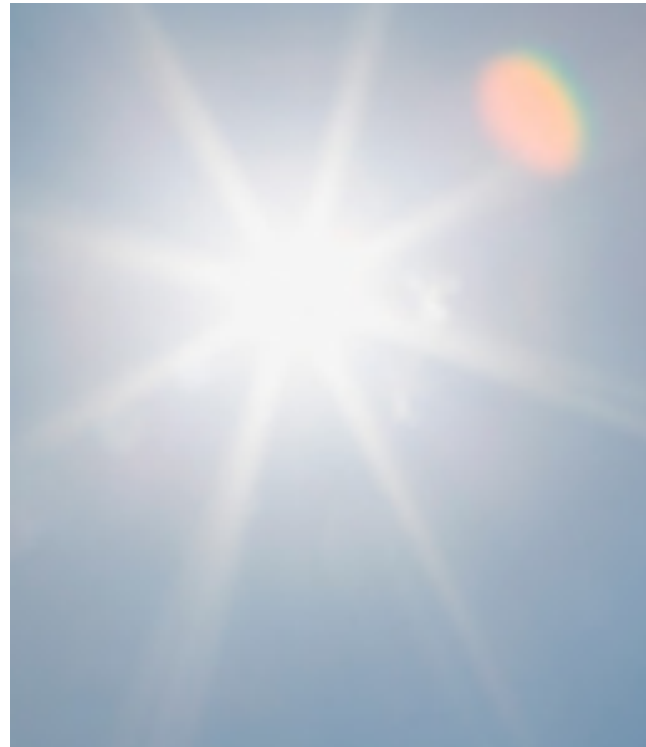
I will be approaching the commercial from a war games / Western / action movie angle to ensure that the action scenes look quite cool, fun and professional with almost military or action maneuvers and movements, which will be planned together with the choreographer and stunt coordinator. However, when they eventually get hit - whether by a massive water explosion or a smaller water balloon-type impact, they are glad. Cooling down during the game is their aim.



THE OPENING

The scene opens on the first group of friends. The sun is beating down and they are clearly hot, almost lethargic from the heat, but yet clearly waiting for something to happen, in a nonchalant fashion. They are young adults (18 - 25 years old) and dressed with their own distinct style, but they are good looking, trendy and stylish.

Their location is some deserted place. It is a place that is perfect of a showdown in a modern Western. It could be a deserted town with broken down buildings, or an urban location in an abandoned factory or amusement park. It should be run down, with interesting obstacles and structures to provide cover during the game.



DESERT LOCATIONS



URBAN LOCATIONS



THE TRIGGER

The opposing team arrives on their adapted vehicles and the tension starts to mount because the viewer at this stage does not understand the situation. The two groups face off and we see a standoff between the two leaders. In the background a few old or weird characters (who are not part of the 2 groups, but rather part of the place they're in) disappear to avoid the 'violence', just like in Westerns when the town's inhabitants retreat to safety. Windows slam shut, someone ducks around a corner or an old woman who is pushing a pram through the scene, takes out a doll, covers its eyes and quickly removes her out of the scene.

One or two of the group's characters are doing something strange. Someone opens an umbrella despite the heat and there not being a single cloud in the sky. One of them puts on a trench coat and a hat, again despite the fact that it's so hot. These elements provide the viewer with a premonition of what is about to take place.

We are creating quite a bit of suspense and drama at the beginning before the action begins. We see extreme close ups of the opposition leaders' faces, especially eyes, and the tension mounts, typical of Sergio Leone's language of Spaghetti Westerns. I intend to include many of these cliched shots and angles, the expected movie landscape of a Western standoff.

Again we cut to some of the group members - one is applying her lipstick, one of them gestures to another that "You're dead" by making a slitting motion across his throat.

I would like to introduce a trigger for the start of the game. A single droplet of sweat falls from one guy's face and hits the ground (or the back of a lizard or scorpion at his feet, or a piece of rusty metal that resembles a sheriff's badge) and evaporates on impact. All the participants eyes tensely follow the drop (cutting between the two groups). And the game begins. All the players pull weapons out of concealed places. No weapons are visible before this point. They should be a complete surprise for the viewer, although all of this was conceived in advance by the players.



THE GAME - VIDEO REFERENCES



This is a **video reference** show the feeling of a game in the city. The character is quite serious even though the action is lighthearted and fun.



This is a **video reference** to show how weapons are revealed from nowhere - they are each pulled from a different place. Also the start with the application of lipstick which is strange given the situation.

THE ACTION

I want to portray the action sequences as a cinematic play on a Western combined with an action movie or video game. I will include camera angles showing the POV of the weapons and lining up of shots, slow motion shots of the water impacts as well as some hand held camera work. Each of the players is very proficient in their play at certain points in the game (not always the case) - and they all have the physical ability that it takes to fight well. They move as if they are 'hitmen' or 'secret agents' from action movies. They appear very professional and have weapons all around them on their bodies (as backup) and on their vehicles. However I'll be sure to include a lot of humour in their behaviour so that it's not completely serious.

For example one might be excellent at camouflaging himself, blending into the background, and revealing himself suddenly to catch one of the others unawares. Or a girl might bury herself in the sand and only emerge as if she's been hiding when one of the other team is close by. Or one player might hold himself up against the roof by hanging onto the rafters as an opposition player passes below, at which point he drops down and attacks from behind.



These are **video references** to portray the type of movements, POV's, slo-mo's and hand held feel that I would like to incorporate in the action sequence. Of course in the Sprite spot, the impacts will be water blasting against people and barriers.

CHARACTERISATION

While we will use good looking people, they are more than just cutouts - I strongly feel that this is not a uniform, flat group of players. They each have some form of character or role. Like in a superhero movie, they each have a special power or ability and act according to that role, while still remaining human and down to earth. Some are more humorous and some are more serious. Some examples are:

- A beautiful, but nerdy girl who is amazing with maths and physics so prior to shooting she works out the angles for the weapons. She calculates the strategic moves before ambushing the other team. There is some kind of behaviour that shows of this skill - she mentally adjusts for distance and angle - counting on her hands or aiming with her fingers.
- A sniper character - he is more serious, not at all friendly and lies in wait to take out the opposition from a distance
- A sexy girl who uses her beauty to distract the other team before taking them out
- An 'ammunition bearer' who runs through the action with a jerry can to top up on ammunition
- Twin girls who fight as if they are on a synchronised swimming team (they are wearing their caps and other stylings to their wardrobe reveal their character) - they fight in styled synchronicity which will be a funny moment.
- A gymnast who is very flexible with fluid movements or someone who specialises in parkour and can climb and jump between buildings
- A dancer who has her headphones on right from the beginning and all her fighting moves stem from dancing

The characters will be drawn from war movies or westerns. The characters will be quite obvious and their emotion will be drawn from typical fighting scenes.



Video reference for characterisations. There is the captain (like from A Team), a dying scene with resultant rage etc. Also good for grungy fashion.

THE PRODUCT

I would like to introduce a character who is a medic, who is assisted by a field nurse. They carry a pack of Sprite in bottles and cans through the action, assisting and 'resuscitating' the wounded - they treat the players that have been hit. They provide ice cold Sprite to revive the fallen and we can introduce interesting and funny techniques like a series of straws to make it look like the downed player is receiving an intravenous drip.

This is a fun way to incorporate the product into the action. The medic and the nurse can throw these refreshments up to the second floor. Or they can help the injured out of the fray (or drag them out by their feet). After they've been 'healed' they can return to play.



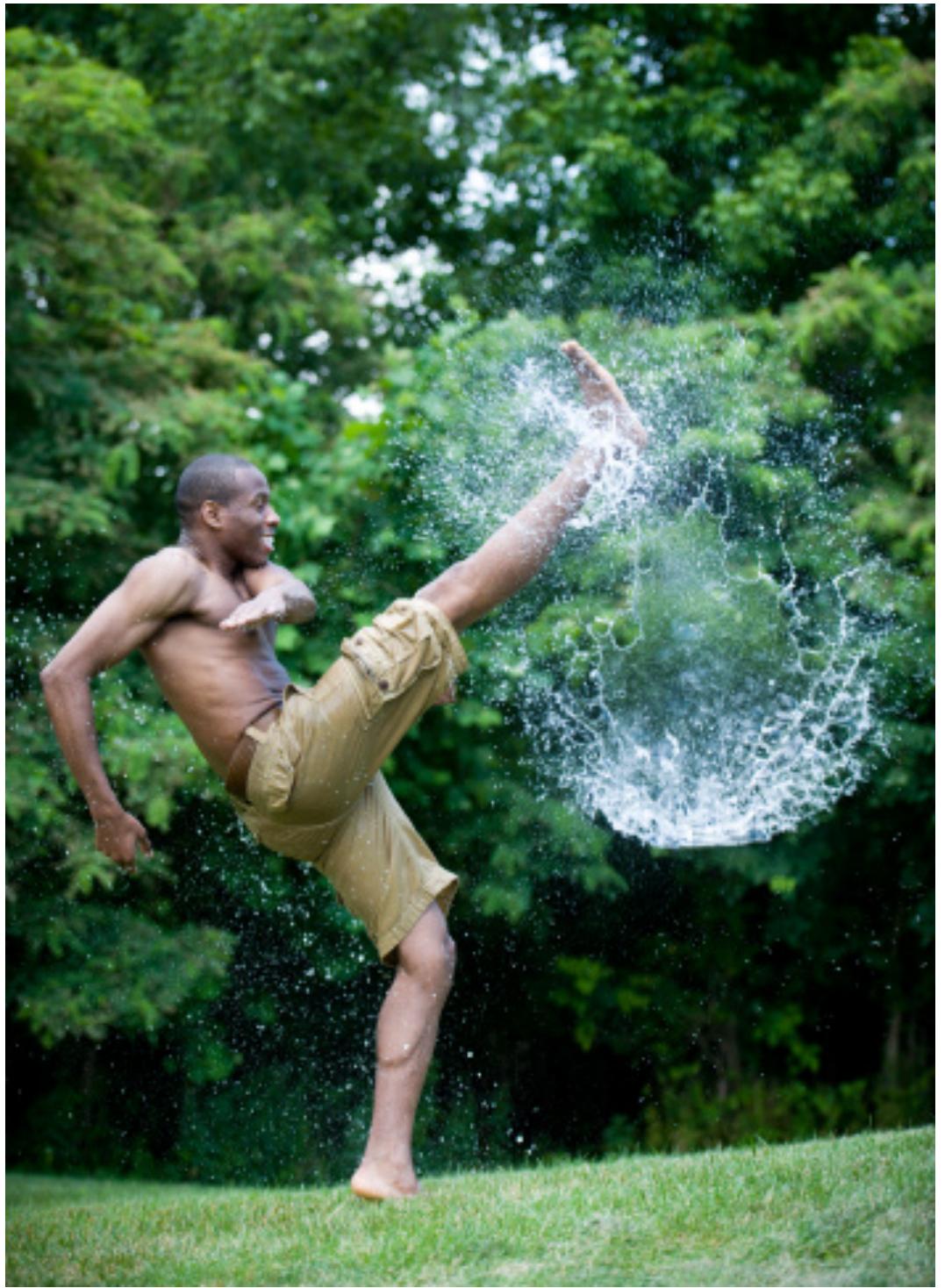
THE WATER

The water element of this commercial is the essence of the Sprite brand and I therefore want to emphasise the impact of the water. We need to take the water fight to another level to simulate refreshment and cooling. I do not intend to make use of long streams of water (like from a typical water pistol) - rather I intend to shoot water bubbles machine gun style or use grenades or landmines or water cannons to create huger water explosions and extremely big splashes.

To clarify, we will be shooting water in the shape of balls (or chunks of water) not actual water balloons. The water will be clear, without a covering (we cannot see what is holding the water into a ball). For example we see someone frantically shooting off machine gun rounds nonstop, aiming at a retreating girl. The water 'bullets' are massive - the size of basketballs, which explode around her on the walls and various surfaces as she runs. We see water exploding out of a car that is being targeted by a girl firing water grenades from a grenade launcher. She aims at an open window where she sees a sniper and the grenade flies in, and a moment later we see water explode out of all the windows.

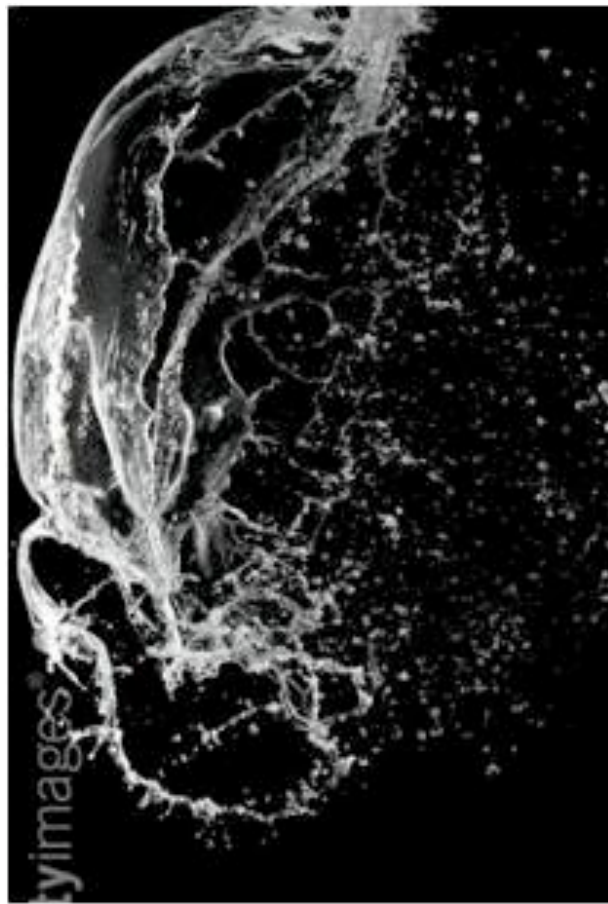
Typically there are massive impacts against the fighters and their environment, people engulfed in a splash. Of course, in each case it will depend on the ammunition to provide the appropriate splash. So, for example, a landmine will gush upwards like a burst fire hydrant, blowing the person into the air. Players will also try to protect themselves from the water bombs or bullets by kicking or punching them.







Video reference for water splashing against people.



THE WATER - VIDEO REFERENCES



Video reference for individual slow motion impacts



Video reference for large water explosions and geysers



Video reference for balls coming out of tubes, manhole covers exploding upwards and impacts.



Video reference for combination of large (car) and small splashes, explosions and impacts. Important to note the slow motion ramps. This ad provides beautiful moments of cooling, thereby softening the blow or the pain of impact.

THE WATER - VIDEO REFERENCES



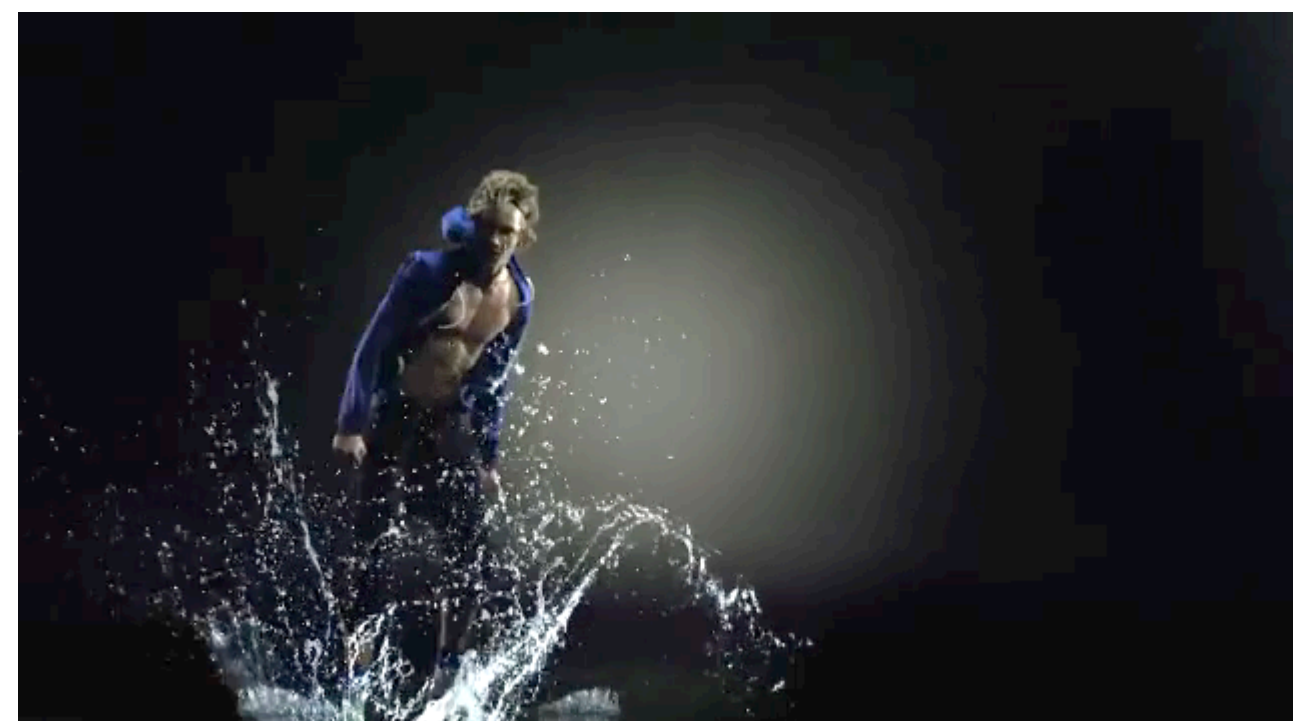
Video reference for different scales of impact - small and large.



Video reference for time ramp from fast to slow



Video reference for an extremely large splash as well as use of humour.



Video reference for splashes against body parts and splashing up from the ground on impact.

THE IMPACT - VIDEO REFERENCE

In some cases I expect that the impact of the blast will be so great that it throws the player into the air. Almost like being yanked off his/her feet.



Video reference for body yanking or body movement - in our case as a result of a water blast or an accurate shot.

THE ENDING

At the end of the battle we will introduce a twist in the ending. Possibly the lead character of the one team is captured. He/she is surrounded and out of ammo. He is on his knees, with his hands behind his head and about to be overpowered or 'executed'. I suggest three possible endings:

- The camera shows him from behind as he reaches for a gun strapped on his back that they have missed, shooting them and winning the game (aka Die Hard)
- A hot girl from the opposition, approaches him as if to execute him, but because she likes him too much, she turns on her own teammates, betraying her side, saving him and running off with him.
- While he is on his knees, the captive reaches for a very small pistol (child like) that he buried previously in the sand (or if the final captive is a girl, that she has hidden in her elaborate hairdo). (S)he shoots his/her executioner and runs away.

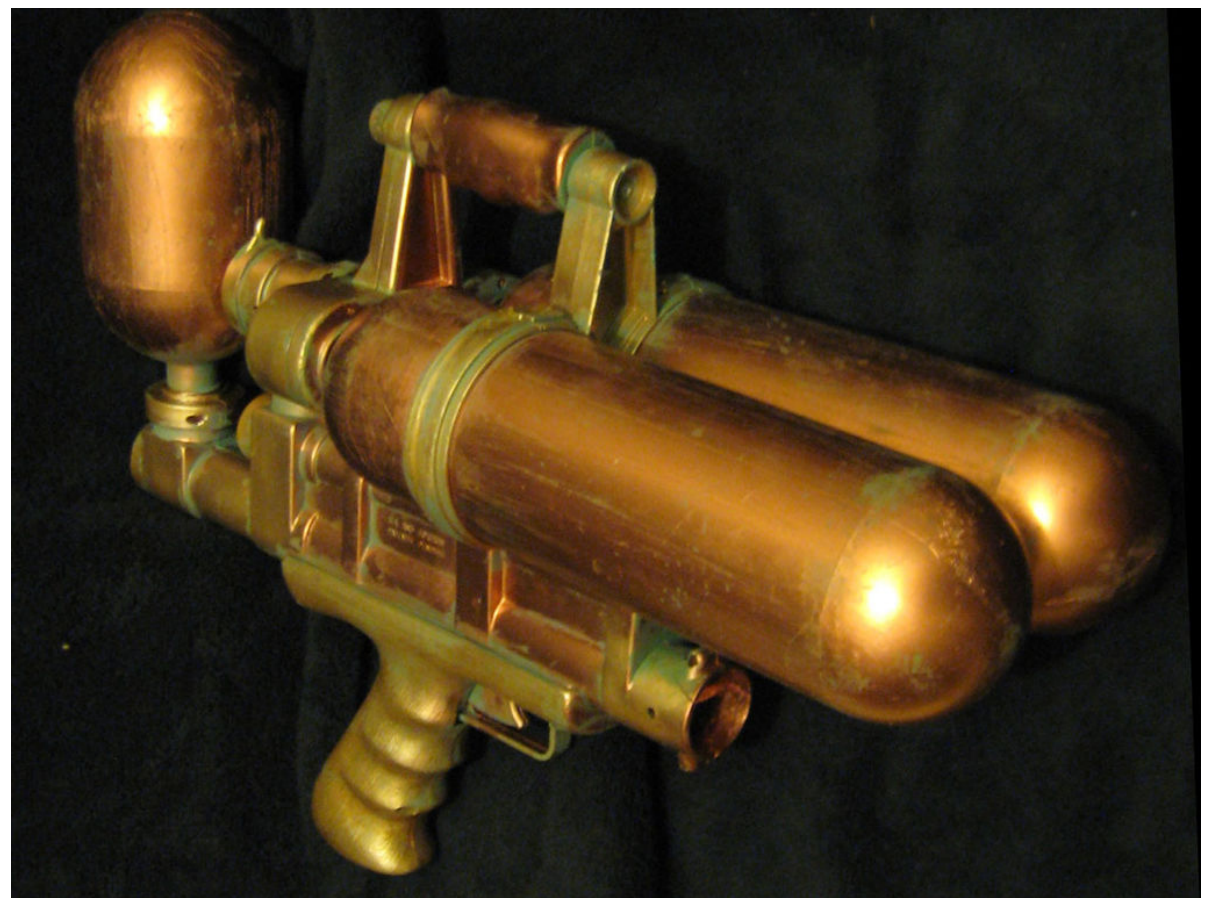
In all cases, at this point the game begins again.



WEAPONS

The weapons are all originally normal plastic water pistols and pool cannons - but they have been modified in some way to adapt them for the game. They may have been painted or look homemade. They range in size from large to small. They may be single fire or have an automatic function. Because they all have backup, if they run out of ammunition on their main weapon, they can pull out a smaller (more childish) pistol out of their clothing.





VEHICLES

These each have their basis in reality - segways, large tricycles, electric skateboard - that has been adapted or modified to both look cool, but also to carry weaponry. So there should be a vehicle to carry a water cannon or heavy machine gun-type artillery.



CAMERA GEAR

These cameras are used to film extreme sports, with small cameras that attach to the hero or elements that the hero is using to move about, which gives us, as viewers, a more personal view point of the action, as if we are in his/her shoes. In the edit we will cut between the wide camera angles of the overall scene, that tells the objective overview of the story-line, to thrilling cutaway shots from the hero's point of view. These cameras could be attached to a helmet, body harness or weapon and provide a unique POV.



CAMERA GEAR - VIDEO REFERENCES



Video reference for the type of footage that can be achieved using a body- or helmet- mounted camera:

SPRITE ZERO

I have suggested two options for Sprite Zero that can be incorporated into the big Sprite shoot.:

1. We open on an urban street. A single guy is walking in a crowd. He suddenly stops because he gets the sensation of someone watching him or breathing down his neck. As he turns, a massive ball or chunk of water hits him in the gut, causing him to fly backward, land and then continue to slide for quite a distance. We cut to the face of the beautiful girl that shot him. She is holding her gun to her lips and she blows across the barrel in a stereotypical shooting shot, with a sexy smile. She turns her back to the camera to walk away but the camera reveals someone in front of her holding a gun - this game is endless.
2. "Sprite Zero Gravitation": We will take scenes that were shot during the bigger Sprite shoot that were shot either against the sky or green screen, capturing the massive water impact as it engulfs them. So the viewer sees them in slow motion in mid air - seeming to float. These images will be superimposed against various urban backdrops in post e.g. from a travelling bus window or apartment window or through the window of a trendy coffee shop. This requires that we merely have to shoot a variety of urban plates, saving considerable budget. The viewer will witness people almost floating in the air, surrounded by water, in a variety of urban environments as if they are in zero gravity.



Video reference for a water slide after impact - this technique could be used in both the Sprite and Sprite Zero spots.

THANK YOU