



**STAROBRNO DRAK 2014 TVC**  
**DIRECTOR: xxx**





### MY VISION

This is an exciting storyboard for Starobrno Drak - drawing on the city's history, medieval legends and its people to create a story that is epic in proportion, hyper-real, creatively surreal and focusing strongly on the citizens' strong sense of local pride. My vision will balance these elements into a finely crafted spot that is completely immersive, emotional and cinematic. Every step in the process will be approached with a fine attention to detail. Each one of the elements that are portrayed have their origin in the city - from the legend of the dragon, the success of the strongmen, the beauty of the women and the triumphs of the sports teams - but are incorporated in a creatively exaggerated way, highly stylized and with a dreamlike quality. It seems like a world of fantasy and imagination. Captivating and intense. Each of these elements are brought together in a crowning moment of celebration, honored by the city's very own beer.

To realistically create this type of surreal, dreamlike world, I would like to create as much of this commercial "in-camera" as possible - using compositing and CG when needed to enhance the image. This strong, photographic base will be highly cinematic and ensure a tangible realism, avoiding anything feeling fake, synthetic or forced. My vast background in post allows me to shoot the live action with a strong sense of seamlessly integrating the visual effects.

There is a fine line between fun and pride. The former being quirky, happy and even possibly silly and that is definitely not what we are trying to achieve with this commercial. In focusing on the pride of town and its many influences and accomplishments, the commercial should have an epic feel, be bold and impactful, invoking a strong sense of emotion. My approach to this spot is bold and anthemic, driving home the big impact of Brno's pride and citizens.

Achieving this mystical, yet ephemeral world, will also rely heavily on the pacing as well as the creation of the perfect musical score. The final crucial element is that of the characters who will have to deliver a big, authentic performance. Each of these are requirements to produce an ad that is real and believable, with the type of drama that is required.

## **THE SCENES - SEAMLESS INTEGRATION**

Sometimes, in attempting to create a seamless transition from one scene to the next in a single camera movement, the end result becomes too heavily stylized and could distract from the overall emotional connection of the piece. Rather than trying to create a single move, stitching between shots and using a lot of post, I would prefer to create a seamless editorial style. The camera will always be moving, whether it be tracking, using handheld movements, or dollying, it will never be static. This movement of the camera will add an immersive quality to the film and give us a lot of options editorially. I'd like to focus on this seamless style of movement; a unified aesthetic that constantly moves from one moment to the next, from one scene to the next. In each scene I will attempt to reference the scene to follow. So for example, during the scene with the models and the crocodiles, we might incorporate a view of the ice hockey arena in the background.





## THE CITY GATES

The spot opens with our view of the city gates. They are larger than life, towering over our viewpoint, but not intimidating or oppressive. They represent the gateway to a great adventure, a city of magic and beauty and therefore must be represented as being bold and grand, but at the same time exciting and inviting. In addition, I'd like them to be heavy so that we can incorporate the city's strong men as the gatekeepers or sentries to the entrance. Therefore I don't envisage them as filigreed or palace gates, rather than as something more medieval in nature, in keeping with the historical origins of the city, with the dragon motif as an embellishment.

Rather than simply use the strong men as the city's sentries I would like to provide a mechanism to visually portray their unbelievable strength and determination. They are not just muscled, they are really strong, fit and able. To emphasise both their physique and their power, I'd like these huge men to be the ones who actually open the massive gates. They pull on enormous, thick chains that are attached to the gates, and through sheer brute force and willpower, they drag the gates open. No normal man would be able to accomplish this feat. This demonstrates why they are considered the strongest men in the world. I don't think they need to be represented as gladiators. Instead I'd like to play on the movements of strong men competitions such as where they pull a plane or car, heaving and straining against the weight of the chains and gates.

As the gatekeepers haul the gates open, the camera moves towards the gates either pushing forward on a dolly or a techno crane as they start to open. We'll make use of both the music score and beautiful lighting to further heighten the sense of this being a magical, bold and adventurous city that we are entering.





### CROCODILE WALK

As we move inside the city walls the viewer is introduced to the various elements of Brno life and its history. We see two captivating and beautiful, leggy models each walking with her pet crocodile on a leash. Of course this highlights the women of iconic beauty that originate in the town as well as being a play on the legend of the dragon that was terrorizing the city which turned out to be a crocodile. The citizens have tamed this beast and the contrast of a truly beautiful woman and a scaly, sinister animal is visually really creative and striking. I want to make use of an epic filming approach by incorporating interesting angles and camera moves to focus on both the crocodile and its potential danger, and the gorgeous features of the models.

To ensure that we maintain a unified look and feel throughout the commercial, where we see gladiator style battles and medieval style gates, we need to ensure that in this scene the wardrobe and styling remains consistent with the rest of the scenes. The model should be dressed in a minimalistic, possibly aged, outfit, all in black. At this stage I am imagining a black dress and black boots which will be dramatically styled, while remaining quite simple. I want to avoid a perfect, glossy look in this scene, although it will look very graphic and sophisticated. And to further complement the aged, historical feeling we will shoot this in an old part of the historical city centre, possibly incorporating a shot of the Brno astronomical clock to further establish the iconic nature of the location.

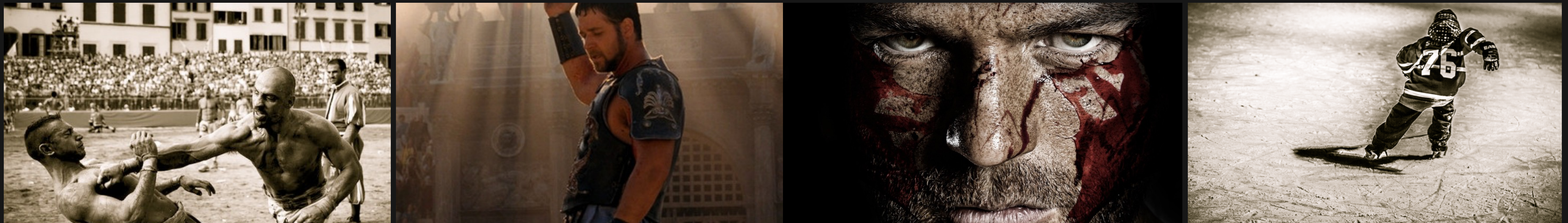




## **FIRE BREATHER**

I'd like the shot of the fire breather to be incorporated in the arena with the ice hockey scene. He is immersed into the crowd but is no ordinary food vendor at the game. He sets the stage for the type of medieval, fantasy throughout the spot. His wardrobe is highly stylized, he may be tattooed, he has string and leather braided into his hair and leather wrapped around his arms. He spews fire towards the skewer of chicken pieces that he holds outstretched in his arm and we see and hear the surface of the chicken sizzle from the heat. We can even have him pass the chicken to a customer once it's been doused in flames. This character is completely 'bad ass', giving us a sense of the type of people inhabiting this city and supporting their team. You wouldn't want to mess with him but at the same time he's completely cool and inspirational.





## **GLADIATOR ICE HOCKEY**

To create a scene that is not a typical ice hockey game, I would like to move the ice hockey match out of the normal stadium environment, if possible. Not only will the stadium create a modern look that I would like to avoid while creating the impression of a gladiator arena feeling, but also it will be difficult to fill with people and the lighting will be difficult to control. I am considering working in an outdoor ice rink (possibly a practice rink), amongst the old city buildings, surrounded by raised seating and the crowds, with the old buildings as a backdrop. This arena will be quite idealized and stark with a lot of contrast and hyper styling. The ice hockey players could be dressed in very simple colors - possibly one team in black and one in white and I'd like to incorporate some 'costume' elements such as chain-mail or leather as their protective gear with something that hints at a fighting helmet on their heads, to make them as 'gladiator-esque' as possible.

I want this scene to be quite gritty, cinematic and bold. It is a big action sequence that demonstrates why this ice hockey team is so successful. I want to incorporate shots of the skate's blades cutting through and shredding the ice, a big slam up against the side of the rink as one team's player crashes into the opposition in a defensive move, possibly guys grappling and battling together in the background before cutting to a slo-mo of the main character as he skates toward the goal. This is an heroic moment as he shows off his skating prowess, smashing the puck to score, before we cut to an extreme close up of his eye as it transforms into that of a dragon. We see the reflection of a raging fire in his iris.

The crowd will be styled in medieval-type outfits, also hyper stylized and aged. They are roaring their encouragement creating quite a guttural sound that suffuses the stadium with sound. To achieve the look of the very full stands I will make use of a small crowd of extras and shoot them in one part of the stands. I will then shoot plate shots around the created rink or arena and replicate and fill in the crowd in post. I've used this technique in my past work to great effect.





### BUS RACE

The opening shot of the stylized bus drag race scene should be a close up of a driver in a black helmet, sitting behind a massive steering wheel. He looks over his left shoulder at his opponent, parallel to him. As the camera pulls back we see that he is sitting in the driver's seat of a huge bus. We understand that he is at the starting line of bus race, when we see the other bus lined up next to him, also with a racing driver at the wheel.

This scene takes place at night so I can create a really dramatic and beautifully lit environment. We can only make out the front of the buses with their headlights shining into the camera. A golden spot of light falls on the incredibly sexy woman who is holding a flag in the air, ready to start the race. There is a smoky haze in the background creating a moody and graphic atmosphere. While we will use the actual transportation buses from Brno, they will be styled really minimally, without any advertising or banners on them, possibly in a plain dark color only. We hear the engines revving and focus on the woman dropping her arm with the flag and as the race gets underway we cut to a close up shot of the bus tires, spinning to pull off, with smoke streaming out the back. As the buses race away from the start, we cut to the crowd (similarly dressed to the spectators at the ice hockey game) who are drinking Starobrnno Drak in tankards and cheering on the drivers.





### END CELEBRATION

The final scene within the city of Brno is the night celebration in the town square. Everything has come together in a massive celebration, and therefore the scene and the lighting are crucial to creating the epic atmosphere and the strong sense of pride of the townspeople. There are huge number of Drak kegs all lined up with the sexy cheerleaders leading the celebration in front, each holding a keg tapper. Their outfits are again reflective of the branding - probably in black, with hints of red with some aging to the outfit. I will include some choreography for the cheerleaders, to get the crowd cheering and participating before one by one they tap a keg of beer. I will show a close up of the beer splashing out in a beautifully lit night time shot. Behind the kegs we can play off of the dragon idea by having large burning torches for light. This golden light from the flames at night will create a beautiful, bold look.

The camera slowly starts to pull out of the scene and we start to notice individual golden bubbles, slowly floating serenely through the scene. They move elegantly through the scene catching the light and reflecting the activity around them. As the camera pulls out further the number of bubbles increase, become larger in size and starting to move a bit faster. These bubbles will be generated in post. The camera then pulls back very rapidly revealing that this whole experience took place within a glass of Starobrno Drak beer. The beer sits on the counter of a dark bar. A hand comes up and picks it up as a man takes a sip.





### **PACK SHOT**

The glass of beer will be set up in a stylish location, beautifully lit, looking golden, crisp and delicious. The glass is frosted and there is a white head resting gently on the surface with bubbles still gently rising. Drops of moisture glisten on the glass. The beer will be perfectly photographed and idealized against a background with strong depth of field. A hand comes into frame as a man takes a long drink of delicious beer.





### LIGHTING + CINEMATOGRAPHY

A huge part of my process is to carefully consider beautiful lighting and cinematography well in advance of the shoot. I love to design beautiful, visually interesting shots. For this spot, the way the lighting and camera behave will be crucial to the way we connect with our audience. I would like to create the look and feel of a feature film, with regards to all the elements - the styling of the sets and characters, the camera angles, lighting and grade. I want the viewer to feel as if they are entering some form of magical movie world where they can be surrounded by drama and magic, fully understanding the emotion and intensity of the citizens that live here.

The speed of the various action sequences will be emphasized by using varying camera speeds - sometimes making use of high-speed frame rates and even possibly incorporating speed ramps, to elevate the heightened excitement of the action.

The feeling should be one of total immersion in this fantasy world while still being based in reality. I want to embrace real, practical photographic elements to achieve this cinematic look – embracing lens flares, hand-held camera, and strong depth of field.



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## THE CITY OF THE DRAGON



### LOOK + FEEL

The various scenes in this commercial have the potential to move in different directions in terms of their look. What I mean by that is that it's easy to imagine the model with her crocodile as being in a modern photo shoot, while the ice hockey match has a gladiatorial feel to it. I want to be very careful in ensuring that we have a consistent look and feel. I don't want to mix up the look by using both modern and medieval references. I have a tight vision of the style I would like to achieve and the look and feel will consistently be checked against that vision. There are definitely medieval elements to be incorporated but all the scenes should be highly stylised and demonstrate a hyper sense of reality. However the wardrobe needs to be kept quite simple and include aged elements with possible historical touches throughout. I'd like to keep the colours very simple and close to that of the brand. With this being a dark lager I'd like to make a lot of use of black in the various wardrobe designs and choices, with hints of red. When contrasts are required, such as for the oppositional ice hockey team, white would provide a stark and graphic distinction.

As this is a beer commercial, I would also like to bring in golden beer-like hues on occasion, especially since the entire story is taking place inside the beer. An example of this is to use golden lighting from spots or flaming torches in the night scenes as a source of golden light, as well as using quite a golden grade in the final color correct process.

For the finish, the color correct is a very important part in my process, especially in creating a unified grade, look and feel. I work with an exceptional colorist that colors a lot of major feature films. His process brings a cinematic quality to the work that will take this spot to the next level. Images that come to mind as an inspiration for grade are those from the movie 300, which demonstrate the type of cinematic quality I am hoping to achieve, together with the sharpness during the action sequences.



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## THE CITY OF THE DRAGON



### LOOK + FEEL

This video reference is a good example of a highly stylised and crisp commercial, with a very consistent grade, look and feel. It has a modern, cinematic feel to it, while the actual styling is quite retro, with historical influences. It is a good reference for this commercial as to how to integrate styling, look and feel and grade.



## **MUSIC AND SOUND DESIGN**

The music will be so important for achieving a dramatic and impactful edit and therefore story. The edit will take cues from the music as it grows and builds. I see this music being bold, starting with a sense of magic and a hint of mystery at the beginning, growing through an arc, and building as we progress, driving the big action sequences such as the ice hockey action and the bus race. Finally it will ascend to a big climax, a crescendo of celebration. It will play a crucial role in establishing the emotion of the spot so it should have a big impact while being modern at the same time.

These are 2 examples of the style of music I have in mind for the commercial. A track that sounds like a movie score, that starts quite dramatically but then builds towards the action scenes and culminates in a crescendo for the end celebration.





**THANK YOU FOR THIS OPPORTUNITY.  
I LOOK FORWARD TO COLLABORATING WITH  
YOU ON AN AMAZING SPOT.**

**- XXX**