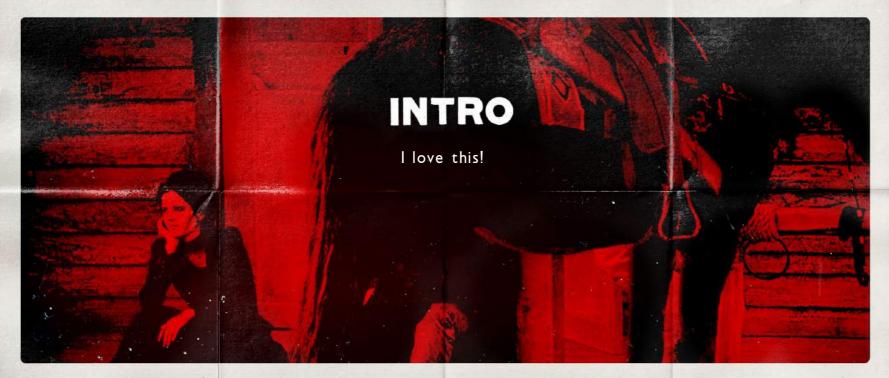
ISABELLA

Prancois Rousselet Mother / RiffRaff







Why? There are a number of reasons, but first let me put into context what I mean by a trailer, what attributes it has and why I believe this to be a unique and memorable way of bringing these simple but narrative stories to life:

FOLLOWING PREVIEW IS BASED ON A TRUE

STELLA ARTOIS

OLD STORY





Trailers are now a genre in themselves. It used to be an exclusive distraction for movie goers in cinemas, now it is the way most movies get exposure and remain in the public consciousness. Along with the movie poster it is arguably the most important marketing tool available. Lets embrace that

It is selling something. Pure and Simple. Audiences know that and buy into it, straight away. If we want to drive the Stella brand visibility what better way. Ok, you have to follow the convention of a trailer to make sure the viewer knows, but that is why it will work for us as well. The short duration allows for strong visual and auditory content that engages on a very primary level.

Trailers by definition show you the best bits, make you want more. Ok we don't have a film to show but we can tell this story with what would be the best bits. And the best bits involve a licence to mix up music, allow jump cuts, titles, "one line" pieces of dialogue. In a few moments we can establish tone, tell the plot points and key themes, change POV's, introduce characters.

Perfect for this where we are inherently telling the story of our

characters' actions protecting the past and future Stella Artois legacy.

To convey a story with brand values, decision points and the idea of she is the only person who could protect this legacy, all with a wry humour and product placement to me is something people aspire to but rarely ever pull off in advertising. This genre allows us the perfect way to make sure we DO pull it off.

And then there is the other Stella films: we can make trailers for each and the audience won't get tired. We can sell them as the prequel "Sebastian" or Stella Artois 3 "The Secret Recipe".

Along with film trailers, there are of course Posters, Social Media campaigns and spin offs, a web series even – it fits into our world of "Advertising". I think it may also help the comprehension for different languages as every country watches films and trailers.

And last but not least I don't think its been done before.

QUENTIA TARANTING









music by LUIS ENRIQUEZ BACALOV











This is a story of Isabella as an underdog proetecting what is rightfully hers: The Stella Artois legacy.

It's interesting to think of people who are powerful, or have the sense of "don't mess with me" but are not agressive – think of Ryan Gosling in Drive, that beautiful duality of character – a presence, a charm but an underlying power within. You KNOW they are powerful. They don't NEED to show it in every moment.

We can't be so overt with Isabella in the same way. We need someone who has a side to them from the start, you know they are not just going to lie down, they have a steelness, but the times dictate and they can rise to the occasion but it's an unwritten, un-obvious power they have.

It's more of a transformation, a change in their acting. A glance, a stare, a change in action from being subservient and meek to being questioning, assertive, and ultimately in their own way, the aggressor.

We need an actress who can give a range of emotions, but not just through eyes and intemsity but also through movement and body language. We need to rally behind her, gravitate towards her, want her to prevail. Its a trailer so shots are short and at times tight around her face which means she also needs a face that immediately gives a striking empathetic quality.





Title card appears on screen, like a film rating card. It reads: BASED ON A STELLA ARTOIS STORY.

Cut to black. Titles appears on a bell chiming in the distance. LEUVEN, BELGIUM, 1726.

Fade in.

We open above the metal gates of the ancestral Artois brewery in a small Belgian town in the 18th Century. It's raining slightly. The camera moves down the gates of the Brewery passing a forged STELLA ARTOIS sign. A funeral convoy is leaving the brewery building in the background.

Cut inside the ancestral brewery; two men on ladders cover a giant portrait of the deceased Brew Master with a large piece of cloth unfurling before the eyes of the brewery workers who respectively take their hats off. Thunder flashes and lights up the brewery hall. It reads (on the cloth or as a super):

SEBASTIAN ARTOIS 1681 - 1726.

Fade to black. We hear another bell chime.







Cut to a wide shot looking over a grave, the raindrops falling.

A coffin is being lowered down into a grave with ropes. A few people are paying their respects.

We see a close-up of a woman's hand and an opened locket with a portrait of Sebastian Artois

(we recognize the man from the portrait).

A raindrop falls on to the picture.

Cut to a mourning widow, standing with humility looking down into the grave. It's Isabella Artois.

Cut to a view from inside the grave, looking up. Isabella throws earth with a shovel onto camera. Wipe to black. The music stops.

We hear boots walking on the pavement.

Fade in.

We follow white snakeskin muddy boots walking passed a poor little girl polishing a man's shoes.

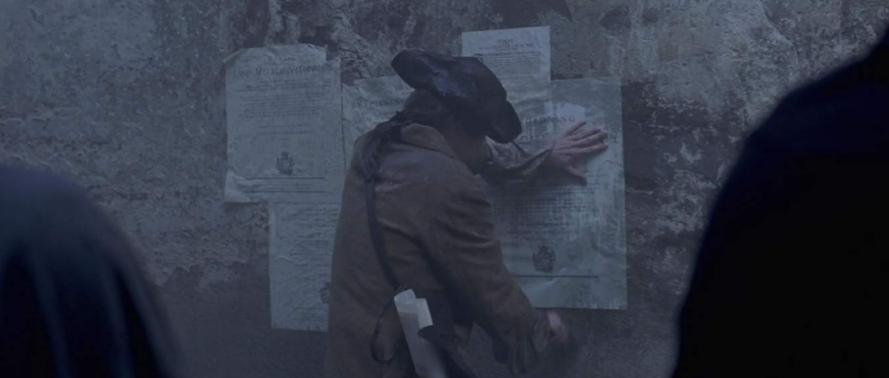
A close-up on a piece of paper hammered to a door, with some kind of

'Leuven Brewing Society' heading reads:

Brew Master Required.
ABSOLUTELY NO FEMALE CANDIDATES.







This whole section of the trailer sets up the baddies but we can use the cinematic language to allow us focus on Isabella, and start to look on her as the under dog.

Men swarm around Isabella, walking down the street, and start to grab the little phone number tags at the bottom of the poster.

We hear a gritty man voice shouting: BREW MASTER REQUIRED GENTLEMEN!

Malicious whispers float across the crowd of gathered men:

'IT'S NO JOB FOR A WOMAN TO BREW BEER' 'DID SHE REALLY THINK SHE COULD DO IT?'

They all snicker childishly.

A white bearded man with a cigar wedged between his dirty teeth gives Isabella a look as he walks past her, as if saying: "Got the message?" The camera moves closer to Isabella's sombre face as she looks at the notice. She deliberately ignores him.





Fade in.

Isabella gets on her enormous shire horse which drags a wagon, clearly full of her possessions, leaving behind the sorrowful eyes of the little girl polishing shoes, the mean looks of the men, and the few other women who pale into the rest of the town scene.

The camera moves up to a wide shot of the main street, Isabella is riding side saddle out of town. She is leaving for good. There is nothing left here for her.





This following sequence is a crossfading of shots or a series of flashes, where Isabella now far away from town starts to contemplate what to do.

As the sun sets over the horizon of a beautiful landscape, Isabella is riding her cart and horse. She is getting as far away as she possibly can. The footage is grittier, scratched stylised like a Grindhouse trailer with flashes of men laughing in close-up or fighting each other to be the Brew Master. Our Music begins to mix with the sound design of all these images playing around in her head. We see a wide shot from behind Isabella's back, as she looks outward as the Shire horse gallops into the distance. We see her crying face lit by a low setting sun. Cut to the road lit with flames: we literally visualise her anger that is brewing up in her heart.

As this whole scene plays out we hear her inner voice asking herself the question:

ISABELLA...WHO MADE THAT RIDICULOUS RULE UP IN THE FIRST PLACE?

OF COURSE YOU CAN DO IT. GO.

"Paranoid" by Black Sabbath kicks in.







Cut to a front light of motorcycle coming to life. A black leather boot with spurs, kick starting a motorcycle. A black gloved hand revs the accelerator. A tyre drifting on stones.

Cut to Isabella in a black leather suit, black hat, black boots, riding a magnificent black horse, snapping the reins, taking charge.

Cut to Isabella riding a motorcycle across the countryside in the early morning.

Cut to Isabella jumping over a fence with her horse, galloping across a field. The town can be seen on the horizon fast approaching.

The music takes on a new rhythm.

Cut to her boots walking in the foreground as she enters in town.

A group of women in the background smash bottles of milk and jump with a restrained happiness. Cut to bemused faces of men who can't believe she's back, as if they saw a ghost. They realsie she is back to reclaim what is rightlfully hers.

Cut to Isabella (but we don't see her face yet) walking past the brewery with a line of people waiting to try out for Brew-master; everyone turns.

Cut to a woman peaking at her window (or is it the little girl polishing shoes?) with a smile.









We then cut to the doors of the only bar in the town. Isabella looking up, her hat revealing her face.

As Isabella walks though the doors we cut to the original man with white hair as he turns from his seat at the counter, surrounded by his sidekicks.

Behind the bar, the barman puts a chalice of Stella on the counter, then ducks away. The white haired man grins showing his dirty teeth. You come for the Beer/Brewery? We can handle a girl!

Isabella removes her black hat as she walks into the bar. She stares daggers at the whole bar.

She's a woman and she's back.

The music stops.

"I HAVE COME FOR MY BREWERY!"











The music kicks back in as we cut outside to see one of the sidekicks cowardly running out of the bar, swiftly followed by the original white haired man being catapulted through a shattering window, literally being kicked out of the bar.

His sheriff / Brew Master badge falling in slo-mo onto the ground.

Cut back to the brewing hall. A quick shot reveals a portrait of Isabella holding a chalice.

Cut on the Stella being poured gracefully into the chalice. Cut to the top of the chalice: the Stella Artois foam is beheaded in a clean cut with a silver emery board.

Cut to the wives of the white bearded men, cheering together, dismissing their husbands as a result.

Isabella cheers to everybody at the counter and drinks thirstly the chalice next to a man starring at her.

"SO WHAT DO YOU WANT TO BE REMEMBERED FOR?







Cut to a wide of the hall, transformed for the celebration like a ball with Isabella as the new brew master! The whole town is there dressed elegantly in mixed period clothes (from 18th to contemporary!) and enjoying freshly poured chalices of Stella Artois, served by none other than Isabella.

Titles on super:

STELLA ARTOIS

BE LEGACY





Be Legacy





We should observe the language of a trailer. At the start we can have a title card and vignettes that fade to black to set the scene as any classic trailer does, but then it's about the story. Jump cuts, close ups, action, stares, all quick shots that move the story along and make the voice over more hardworking and explicit.

I think the best shots are where either something amazing and big happens or just faces, or movement e.g. a man crashing out of the window of the bar, a horse galloping, a kickstart of a peddle, a glass sliding down a bar surface. All of these shots combined tell a powerful story that is accompanied with a perfectly placed V/O within the edit, and obviously, our soundtrack that kicks in halfway through.

The edit will be technically VERY precise so all these elements connect with each other but will feel organic and part of the visuals.

I know we tell the whole story with a conclusion which isn't normal in a trailer, but i think it will work as the viewer will be taken along on a journey. But this is why the small nuances are important so we pull in the audience and tell them a very explicit message: The Legacy. The essence of the perfect trailer!





Art direction for me is a huge part of my work and I'm always heavily involved in this process. Very cleverly crafted details that sit together to emote a feeling, huge worlds we create that are awe-inspiring – it's a big part of this film also.

Imagine a cowboy with a trucker hat and retro shades wearing classing boots, a woman with contemporary footwear in a basque with a classic stetson. We can use badges, laces, colours, jewellery, buttons and the stitching of the garments to craft a very unique and multi-layered look. The beauty of this is finding the balance to make it all sit together, so it feels effortless and natural, as if THAT was the wardrobe of this particular era. What a Brave new world!

I love the idea that we make things believable in this world even though they are perhaps not. You could have a horse and cart with a taxi printed on the the canvas for example, or perhaps a Stella Artois advertisment with a guy drinking beer that you would see in the 60's. The signage on the posters could be contemporary (think Saul Bass). Our protagonist is wearing mainly period clothes until she decides to retake the brewery – with her new lease of life, she comes back slightly more modern. Essentially, we can play with time. How cool is that?! All of this, ONLY if it adds texture, and adds to the story, NOT just because.

We will aim to work with exisiting costumes from movies, attire that has been lived in and has a natural appearance and add the details to these costumes to perfect them. Prague has a plethora of used customs from period dramas through world war to modern day and we will draw on the expertise of these companies to help us.





BEN GAZZARA

KATHRYN GRANT GEORGE C. SCOTT/CRSON BEAN/RUSS BROWN/MORNAY HAMILTON/SRCOKS WEST setemplay by WENGELL MAYES from the Set/Ledel by GOBERT TRAVER (nongraphy by SAM LEAVITY produced & described by OTTO PREVINCER, A Columbia security.



ONE FAM THREE BEE

THE PARTY





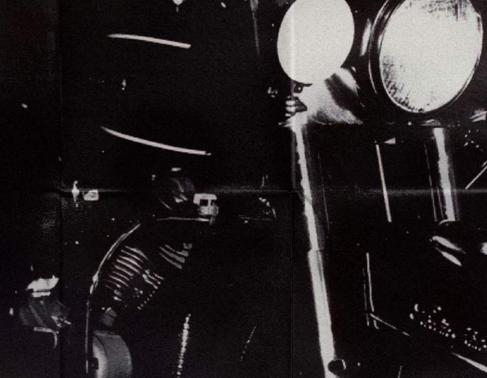


I love the idea of fusing different eras together. For one, it dosent happen much in film, and two, I can't say I've ever seen it done in advertising to this level – and certainly not in the form of a trailer. So yes, we are breaking ground here.

First and foremost we have a powerful story. Then we build our world around it.

I would like to mix predominantly four periods here, all of which are distinctly individual BUT imagine them carefully crafted and working together. We have European 18th Century mixed with Western, 70's to the modern day – this is an opportunity that I relish!

Don't be scared it will work seamlessly in the trailer format, the audience won't over think it It will just be the style of the film. We want to push and make something that stands out – these sorts of ideas makes sure we do. We can dial up or down as we think about the film in pre production, but just a motorbike and a horse with Isabella in black leather and a cowboy hat instantly works.







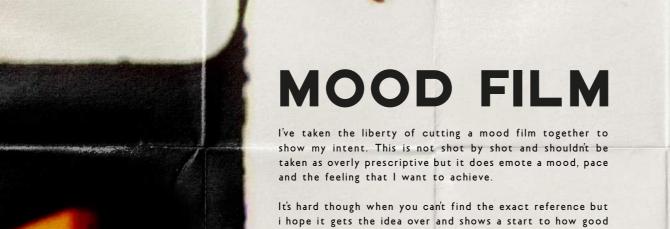












this could be.

Click Here: Password: stella



MUSIC

As in every trailer, we need the perfect soundtrack kicking in. As the Blaxploitation music on a Western for the Django Unchained trailer or the Hip Hop track on The Wolf Of Wall street trailer, we need something like Black Sabbath «Paranoid» / Wolfmother «Woman» that clashes with our picture but emphasises the «i coming back to claim what's mine» vibe, something that excites the viewer from within, hair on the back of the neck moment you know ?! I love Sabbath, I think it's perfect.

Can we get it? We should totally try. Otherwise, I think the genre is perfect, BIG riffs, drums all together in a Sabbath way, so powerful. Perhaps we could look into something like this:

Tame Impala - Half full Glass of wine https://www.youtube.com/watch?v=zfcHq0hhFWg

On top of the music, we play the trailer game with sound design: a build up of sound, music kicking in suddenly or stopping abruptly - pulsing with our picture, sucking you in, highlighting the details that we WANT you to see, the points in the story, an epic shot, a look - we take the viewer by the hand and lead them through this, scene by scene.

DREAM SEQUENCE

I would like to explore the possibility of creating a kind of flashback montage when Isabella has her internal monologue.

I think it's potentially a cool way of being with her as she internalises her emotions. This could be done in a number of ways and I'm still exploring this myself. Naturally we would craft a new take on this genre and create a very individual look so it fits perfectly within the film and is as distinct and unique as the rest of the world we have conceived.

We could use some graphic elements within the section, a little like the dream sequence in Vertigo, but obviously not as dark! There's something wonderfully textured about this and it would add another layer to the film.

Vertigo, Scotties dream

https://www.youtube.com/watch?v=BT5vhzSwsq4



We could also take influences from psychedelia using overlays and light to create an ethereal feeling to this moment; perhaps the camera is spinning slowly creating a dreamy feel as the different footage moves together or we could use flash back shots / stills of the men laughing for example as overlays that tell a back story. We could also see multiple images of her that layer together as she talks to herself. But I realise it is a alcohol comercial so there could be issues with this.

I think what is interesting about this idea or technique is it could allow us to convey the "tipping point" in her mind of wanting to go back and claim what is rightfully hers in a shorter and more interesting way than a linear edit of shots.

Using the classic flash back idea on it's own would also give Isabella's character more depth and the viewer more of an understanding as to who she is.

I am not wedded to this idea but feel it could be worth considering as we move forward.



This is truly an exciting project. Let's chat further to develop these awesome films!



Francois