

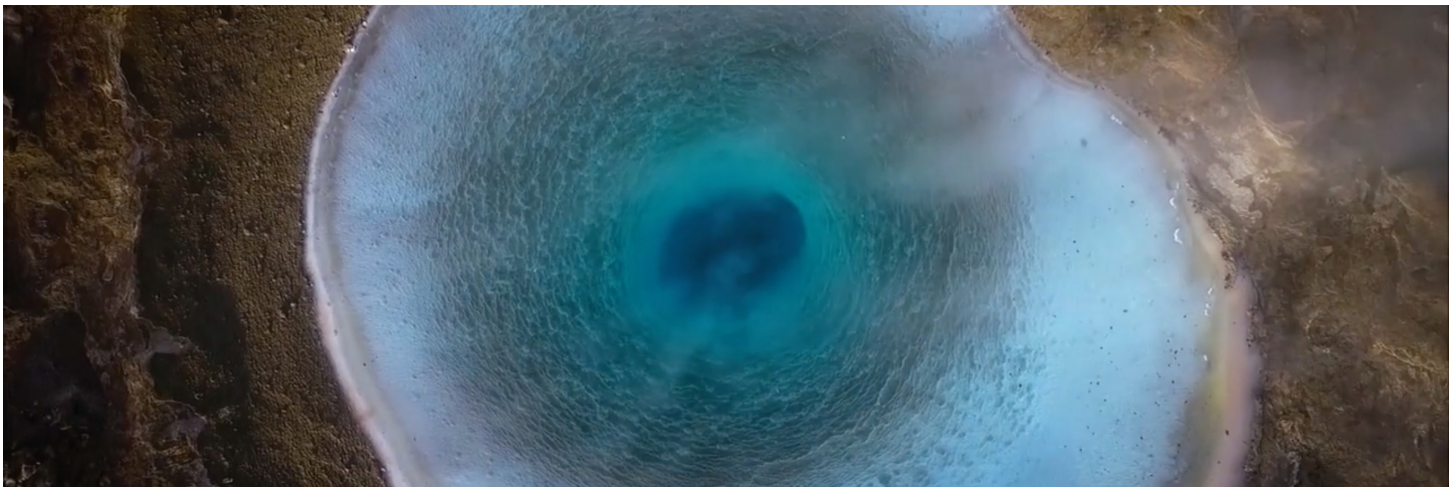


NATURE CYCLE

Director's Treatment: Director

Nature is Magical.

No matter what obstacles creation encounters, it constantly finds a way to make life happen. We aren't always aware of the intricate miracles and perfect science it takes for the sun to rise, for rain to fall, for plants to grow. This film is the story of that creation. Let's take a moment in this spot to pause...and get a closer look to witness this extraordinary process unfolding. We have a special opportunity to portray the magical moments that happen when man and nature combine forces to create something special. I'm excited to bring that story to life.



THE CREATION SEQUENCE





This script is made up of a sequence of moments that are simple, beautiful and powerful. Each frame on its own should have an emotional impact on the viewer. Together, they will comprise a film that feels magical and aspirational.

The art of filmmaking is using a collection of ideas and resources as efficiently as possible. This project is especially reliant on collaboration. Working with your team, I intend to use a deliberate and artful combination of material we film, stock footage we source, and a shot or two of CG (fingers crossed) to tie it all together.

After our hero moment establishing Michelob ULTRA Pure Gold, one of our hikers jumps into the water. We'll shoot this in a tight shot, just above the surface of the water, as he makes impact with the water in super slow motion. The hiker's big splash is our Big Bang. He's just out of focus as our attention is drawn to one tiny drop of water. The cycle of nature has begun.

We are extremely close up on this drop as it bounces upward from the impact. But unlike the other drops, this one keeps going, determined towards the atmosphere. We follow it until it vaporizes into the clouds.

We cut to a magnificent wide of the thunderclouds above, heavy with rain. We hear the rumble shaking in the core. This will need to be a stock shot, and it must be of epic proportions. A massive wide shot showing the dark clouds as they morph, swirl and roll. Then we cut to a drone stock shot amidst the clouds. The rumble gets deeper and louder. They send lightning to each other and towards the ground.

The rainfall begins.



We now start our transition back to earth. Let's film macro, slow motion, shots of droplets of rain hitting the dirt. One drop in particular completes its magical journey, landing on a seed or baby sprout in the dirt. We will have to use a stock shot for this, but I think we can make it our own. Similar to the shot of the first rain in "Noah", we ramp the footage so it appears the seedling sprouts instantly. Then the shot slows to give us a good look at the little plant. The soil can't contain this tiny sprout as it reaches upward for more water. We're witnessing the miracle of life.

We see that this is just one of countless stalks in a wide field of golden barley. The rain and the sun take turn with their tasks until it's time for the farmer to take over. We go from the growing barley being harvested to the brewer wading his hands through a burlap sack of grains. Without ever going to the brewery, we see mash turn to liquid gold that fills a bottle of Michelob ULTRA.



A wide-angle landscape photograph capturing a powerful storm. The sky is filled with dark, heavy clouds, with a bright, jagged lightning bolt striking down from the center towards the horizon. The ground is a flat, green field, possibly a crop field, with some distant structures visible on the horizon. The overall mood is dramatic and intense.

APPROACH

Similar to other creation stories (Aronofsky’s “Noah”, Malik’s “Tree of Life”), our formula also balances macro and very wide shots. I want to capitalize on this by intentionally composing our sequence to alternate between them. A macro of the drop of water into the magnificent vista of the clouds. A downpour of rain covering an acre of crops into the tip of one stalk drinking a drop. The vast field of golden barley into the extreme close up of the grains.

The juxtaposition of these images will this not only give our viewers an emotional aesthetic experience, but it works with our theme as well. There’s such an incomprehensible massiveness to the powers of nature that create life. Planets, tides, giant clouds and such. But a seed, a sprouting grain—even humans—we’re all so tiny.



This film recognizes that inconceivably enormous forces somehow give enough time and attention to bring little things life. And conversely, it also reminds us that it's the most miniscule elements which give these big things life. After all, what is a raincloud but many countless units of water joining together.

The trick of course is shooting everything we can on our own, while relying on stock footage to get the shots we can't plan or capture serendipitously—and then seamlessly blend them all together. I look forward to boarding out the entire spot and then putting our heads together to choose the best stock footage for our story. Some specific thoughts:

I'd love to shoot the POV of the growing barley stock with a Periscope lens. We can get into a difficult place and come out with a ton of production value.



It won't take much CG to complete our story. Just one or two VFX shots would go a long way. I think we all agree that the amazing shot of the drop of water rising from the splash to the sky will be best achieved with CG. We may want to consider something for the drop returning to land as well. As with the stock footage, I'm excited to collaborate with you to put together all the pieces of this puzzle.

I want to enhance our creation sequence with thoughtful sound design. Even if we can't afford a lot of visual effects, there are some abstract and artful things we can do to sell our magical vibe. One example is the sound of the hiker hitting the water. Making it sound like a thunder clap could be a creative alternative to stock footage if we have to be judicious in what we choose. There are creative ways to maximize our footage and take this to the next level.

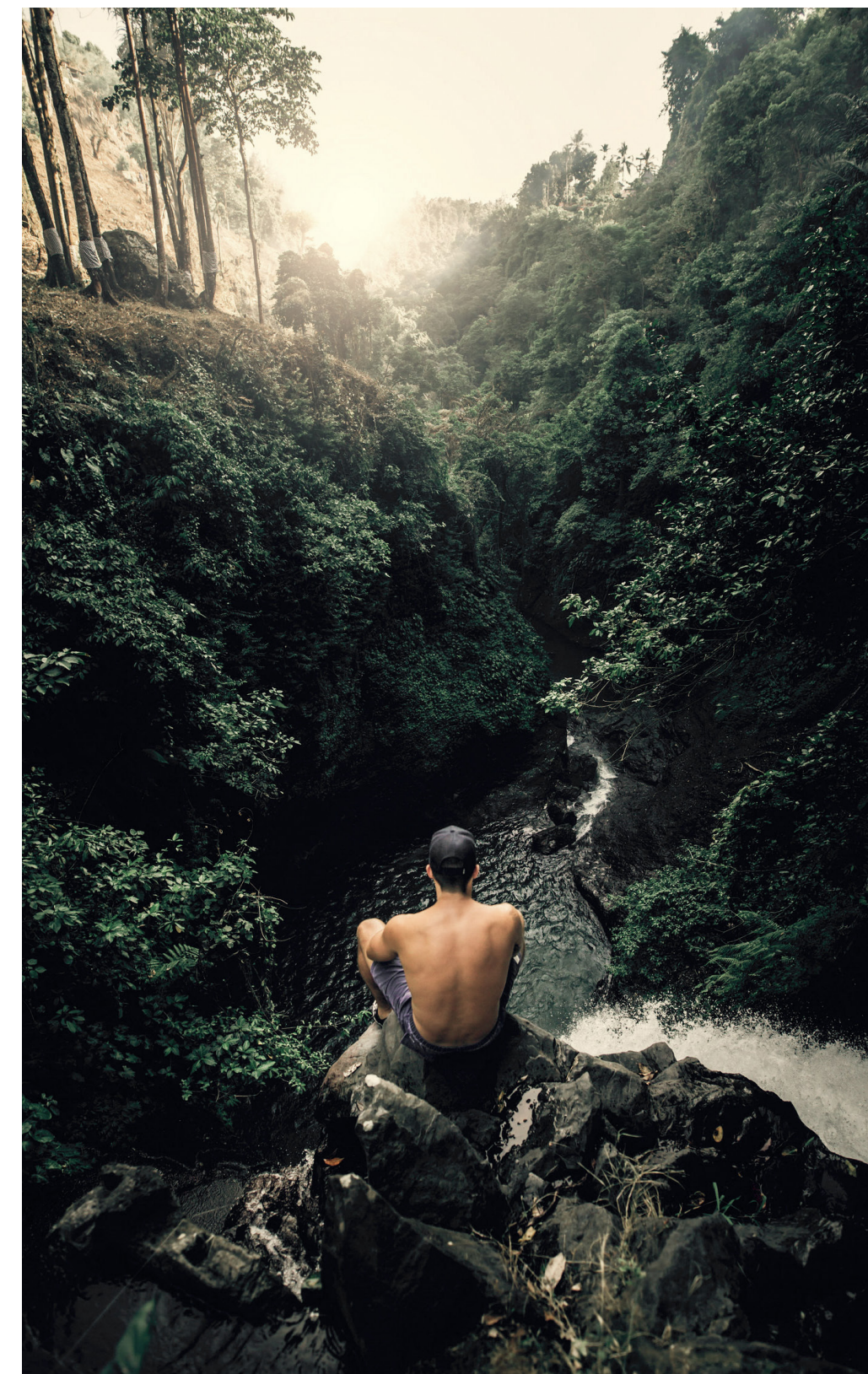


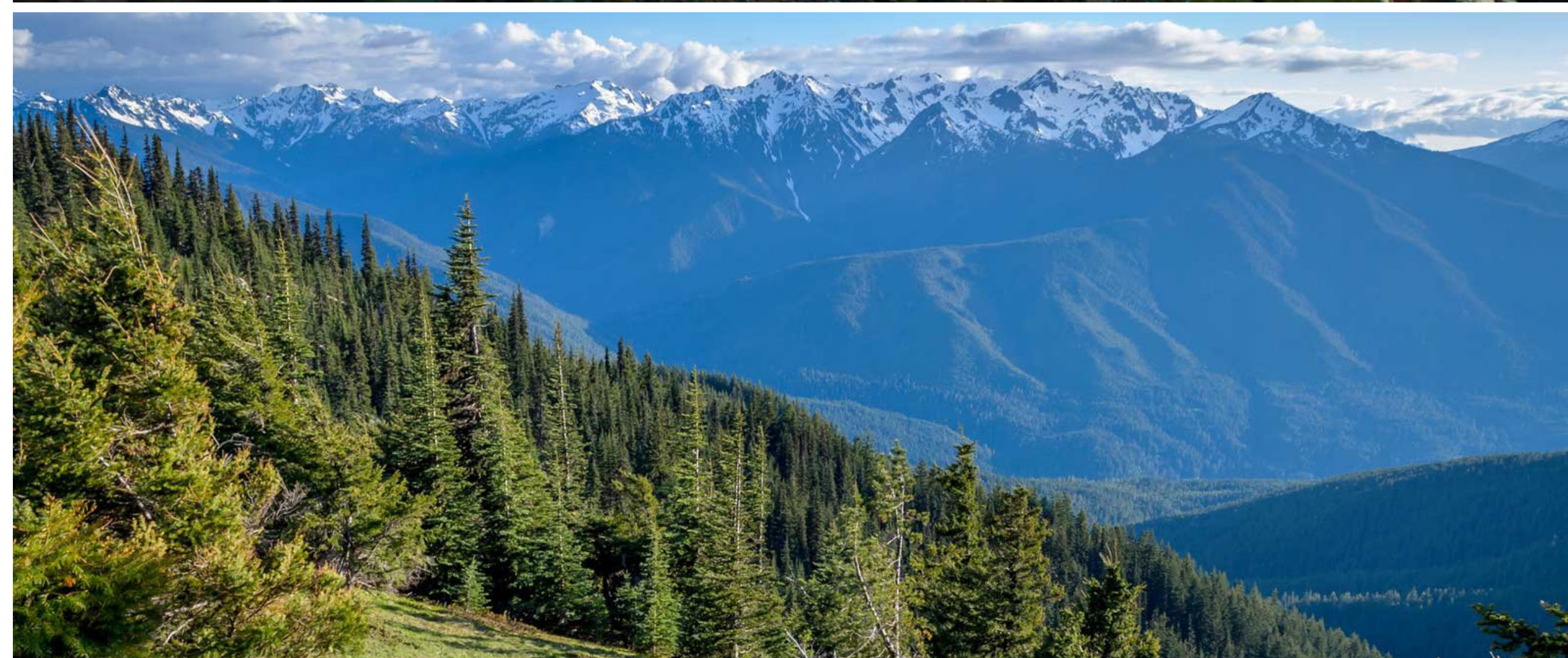
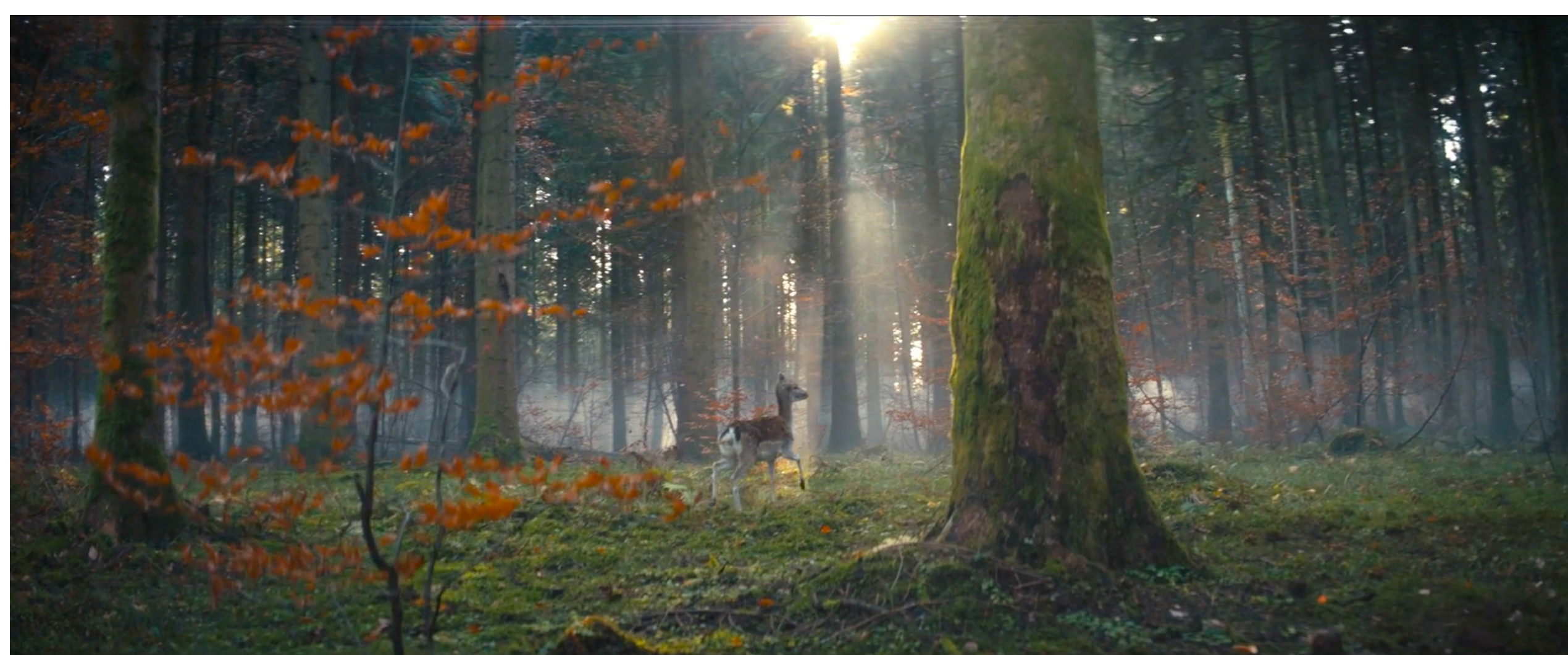
LOCATION



For us to sell the magic of this film, it needs to take place in a magical setting. We must feel like our hikers have stumbled upon an unseen, untouched place on earth and we're about to enjoy it with them. It's visceral and even a bit aspirational. When we see these guys drinking beer at this location, we want to be **their** friends, drinking **this** beer, right here with them.

I'd like to set the stage with a location that's very lush, with epically big trees covered in moss. We want to feel like we're among these plants that have been on earth for hundreds of millions of years. I think somewhere like the Olympia National Park in Washington would work really well. Its uniquely diverse combination of dramatic peaks, old growth forests and glacier-fed bodies water will provide us the perfect spring against an enchanted backdrop. Not only is Washington beautiful, but the talent pool and crew are solid. I've cast there a handful of times and have always been impressed.





A man wearing a grey hoodie, khaki shorts, a grey hat, and black shoes is sitting on a rocky ledge. He is looking out over a vast landscape. In the foreground, there is a rocky slope with some dry grass. Below the ledge, a dense forest of evergreen trees covers the valley. In the middle ground, a large, calm lake with a vibrant turquoise color stretches across the valley. The lake's surface reflects the surrounding mountains and the sky. In the background, majestic mountains with patches of snow rise against a sky with a soft orange and pink glow from the setting or rising sun. The overall scene is serene and scenic.

CASTING



Our group of hikers must be a reasonably fit group of people that belong both with each other and in the great outdoors. They're not ripped or overly athletic but they are adventurous and love being outside in nature. And it shows. They're prepared with good gear for a day hike and they're very comfortable in the clothes they wear.

We did such a great job when we worked together on the last MicULTRA spot and I think we should keep it in the same vein. The boards ask for late 30s to late 40s and I'd encourage us to skew to the younger side of that range. We want diverse and interesting faces. Men and women with different ethnic backgrounds. Above all they must feel like true friends who love nothing more than to celebrate the world and each other together. They don't physically look alike but there's a cohesiveness in their style and presence.

Our farmer will have the same authenticity as our hikers. He takes such pride in his work. When you were born to do something, you don't consider it work. This is his life and we see that the instant we look at his face.

CINEMATOGRAPHY

A cinematic photograph showing three people from behind, silhouetted against a bright sunset. They are standing on a rocky outcrop, looking out over a vast, hazy mountain range. The person on the right is standing, while the other two are sitting or kneeling. The sun is low on the horizon, creating a strong orange and yellow glow that fills the sky and reflects off the distant peaks. The overall mood is contemplative and serene.



To capture beautiful locations and moments as organically possible, I'd like shoot on the Alexa. We should use a combination of handheld and dolly. Perhaps we use a wide dolly as our heroes walk through this vast forest. But then we go to handheld to play into the rambunctiousness of our hiker jumping into the water. In each scenario, our cinematography must be thoughtful and approached with purpose.

I know that golden hour is part of the brand. Though there may be contrast in some of our shots, it will be intentional and only serve to highlight that brand. On that note, I will make sure that our barley will be at peak golden color for our shots. The grains will come from America and be shot here as well.

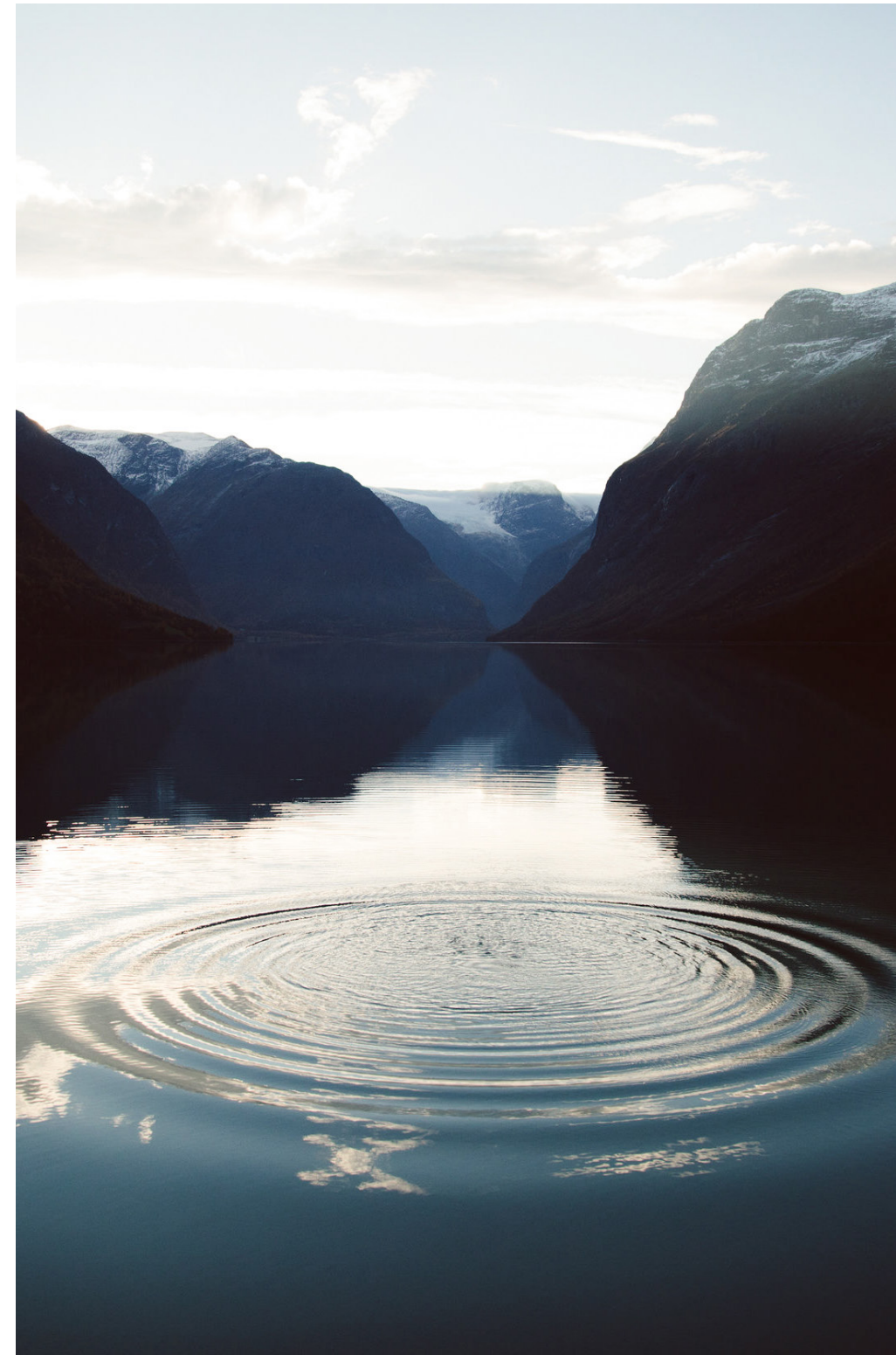
Stylistically we can push boundaries in this spot. I'm especially excited to work out the creation sequence with you. The periscope lens is a look that adds so much production value, getting the lens into nearly unreachable locations. We should also use pieces of crystals to refract the light in some shots in the creation scene. This technique will create an abstract look that will work well with the poetic nature of that scene. I think we also find moments to fully fill up the frame with small objects; it could be soil, seeds, or beer. We are examining small objects up close that we wouldn't normally have this view of, suggesting a microscopic or elemental feel in the shot.

THE EDIT



Because we're telling the story of nature's cycle in just 30 seconds (and less), it's crucial that we have a dynamic edit. That doesn't mean every shot is fast. Many of the edits will indeed be quick—especially since viewers have the capacity for that cinematic language—but we will also stay on some shots longer than others. Brief breaths that let the magic land. Ultimately, there needs to be a thoughtful flow to bringing all this footage together.

And though the creation story is paramount, we don't want to forget about the relationship between our hikers. I want to communicate the closeness between them, as well as their synergy with this beautiful place they've stopped at to enjoy a Pure Gold. We must capture the dynamic that in the space of this brief moment of a man jumping in water and friends celebrating life, they are unknowingly surrounded by this very complex process that the earth is going through. By giving the right attention to the humans in our story, we amplify our concept.





I like to shoot long takes so that our actors can simply “be” instead of feeling the pressure to perform. I want to let our hikers live in the scene and have a good time—and capture as much of that as organically as possible. Even if we use only a fraction of this in the edit, we’re ensuring that we are drawing from authentic moments. Yes, we’ll focus our production on the creation sequence and the product itself, but the audience will want the payoff of good friends enjoying each other naturally. They will be drawn to our hikers if our cast is allowed to develop an affinity to each other instead of hitting a precisely planned out blocking and shot list.

A silhouette of a person with their arms raised in a gesture of praise or gratitude, set against a warm, golden sunset. The sun is positioned directly behind the person's head, creating a bright starburst effect. The background features a misty valley with rolling hills and trees, all bathed in the soft light of the setting sun. The overall mood is one of peace and thankfulness.

THANK YOU

Thank you for sharing this wonderful concept with me. I'm inspired by the opportunity to tell the story of nature, the cycle of nature and our tiny but crucial place in it. This is the type of spot that filmmakers dream of. I look forward to continuing our discussion on how to make this as magical as it can be. Thanks!

-Director