Intro

Bud Light's iconic brand has been built around its commercials. And this spot is no different.

This bold, ambitious script marks a step change. Departing from the familiar sports-based, beer gag ads with friends and bringing Bud Light into a modern context with a fresher, younger, and more energetic film.

And a new product.

As a zero-carb beer, 'Next' speaks to a new generation of drinkers that refuse to be weighed down. That refuse to be boxed in by societal norms and expectations about how they should live their lives. A generation that wants the freedom to explore. To go where they want. When they want. In the way they want.

This film perfectly encapsulates that sense of freedom. That desire to break free. From camera to casting and script to set design, we'll look to defy convention and, dare I say, think 'outside the box'.

Tone

Energetic and unapologetic. Relatable and obtainable. Nuanced and authentic.

This sums up what is most important to our Gen-Z audience. And what should be most important to us when making these films.

Ultimately, it's about balancing and elevating the contrasts you've subtly weaved into this concept. We don't want to take this in a direction that looks too high-fashion. But we also don't want it to feel stilted. As if it's been dreamed up by a marketing focus group trying to target Gen Z.

Instead, we'll treat this film like a music video and let the mood guide us through. Allowing our audience to discover the surprises in a film that is playful and funny at times, and more emotional at others.

But most importantly, unexpected.

Contrasting an old song with a modern script to give it that retro vibe. And set a tone that the rest of the film can follow.

Cinematography & Transitions

Our upbeat tone relies on a light, optimistic aesthetic. One a with a pastel-coloured, cinematic look that doesn't immediately connect our eyes and brains with alcohol and avoids that saccharin, poppy, commercial look.

For that reason, we'll shoot most of this in-camera and avoid making it too gimmicky. Diverging from the fast, snappy shooting style and choppy vignettes that seem in vogue right now, with fluid camera movements, informed by the rhythm and tempo of our song and which sync the visuals with the lyrics.

Our camera will move at a considered pace, seamlessly taking us from one scene to the next with unique, unpredictable transitions that thread our story together. Transitions that are specifically tailored to each scene but which, through a combination of dynamic, flowing camera language, inventive set design, and carefully crafted choreography, blindside our audience in a way that exhilarates and engages them.

Our transitions will also visualise the experience of drinking Next which doesn't fill you up or bloat you like regular beer, allowing you to move comfortably through the evening and extend your drinking experience.

And in the same way that our transitions will act as a metaphor for Next, our box-themed world will act as a metaphor for convention and expectation. Like our Gen-Z cast, we'll revel in energetically breaking out of these boxes. From having our cast push the walls down to having them unfold in unique, often abstract ways.

The style and manner in which we do this will evolve throughout development and production, but each vignette will look to combine insightful commentary on the societal pressures that Gen-Z faces, with visually distinctive box-breaking scenes, and what feels like the organic presence of a Next beer.

We'll mix up our approach to lighting, filtering natural, ambient light on some occasions (like our exteriors) and using practical light on others. Avoiding harsh highlights in favour of a softer, smoother, more intimate approach.

The Alexa is best equipped to achieve this look and is particularly good at capturing the detail of various skin tones.

This overall aesthetic approach will constantly refresh the look of our film, ensuring each shot and each vignette feels bespoke to the setting and action onscreen.

But while our look may change, we'll make sure the composition and lighting will subtly and authentically accentuate Next beer.

'Outside the Box' TVC Script :30

As you'll see below, I've made a few edits and additions to the script. These are merely suggestions that will continue to evolve along with the song.

We move through what looks and feels like a subtly geometric world of square buildings and uniform streets.

The track "Little Boxes" begins to play.

The camera pushes in on a group of friends hosting a party in the tiny, box-like kitchen of their city apartment. A party reminiscent of the film Being John Malkovich.

A guy holds a Next aloft as he squeezes through the crowd then arrives at a sink. Curious, he looks around then kicks the sink.

The kitchen wall falls down and the box opens up as we now find ourselves partying on the porch of a home upstate.

A series of cubicles line a stuffy corporate office. We push in on one to find a bored young woman standing at her desk. She's quit her job and is putting her belongings - a photo, a cactus etc. - in a box.

As she drops the box on her desk, the walls of her cubicle start expanding, revealing a stage and a microphone in the distance with a soft top light.

She walks towards the mic and grabs it. It's time to embrace her real passion. Performing stand-up comedy in front of a crowd with a Next in her hand.

We cut to a camera diving downward as if rigged to the huge life-size hand clasping the lid of a box. The hand pulls back the lid to reveal a top-shot of a diverse group of people line-dancing in an old-fashioned bar.
We cut to a low-angle as our camera weaves between our dancers, capturing their boots and hips as they move to the beat. The camera continues to push in as we match cut to…

…a restaurant. The camera continues pushing in on a server walking up to a table.

He hands a Next to a young woman sitting in a square restaurant booth, on a date with an arrogant, boastful guy who's drinking a martini. The young woman sits there quietly while the guy continues his endless monologue about himself. Our women sits back in her chair. Her attention caught by the patterned floor. She smiles mischievously. She's had enough.

She pushes the booth away. A huge chasm in the floor opens up. She jumps off her seat into the chasm.

As she falls we match cut to her gaming character from League of Legends falling from the sky. Then cut to…

…a tight shot of a hand with colourful, intricately designed nails clutching a tiny microphone.

We pull back to reveal that it's influencer Tinx making content on a tightly-framed square phone screen. Tinx brandishes her mobile phone, raising it in the air like a sword.

Her social media posts push the boxy walls and ceiling of her bedroom away and float off into the ether to influence millions around the world.

Cut to a YOUNG GUY, with a Next in hand, standing in the stuffy box-like room of an art gallery. The walls are lined with old square-framed oil paintings. He looks down at the screen of his phone and sees bids flying in for his latest NFT artwork.

All the square oil paintings suddenly flip to show NFT artworks in their place.

Finally, we cut to a square stage where an unconventional MUSICIAN performs one of his songs. As the camera pushes in, we see our musician and the theatre slowly transition to a virtual concert in the metaverse.

Our musician voices the last few words of his song and we match cut to a real-world bedroom as a girl mimics his performance. Lost in the moment. She slides off her over-the ear-headphones with a mic attached, then puts them on a table and crashes down on her bed with a smile.

VO: MADE FOR THOSE WHO WANT ZERO IN THE WAY OF POSSIBILITY. INTRODUCING THE FIRST-EVER ZERO-CARB BEER. NEXT FROM BUD LIGHT. BREWED FOR WHAT'S NEXT.

Boxes (and breaking out of them)

This 'break out' concept is at the core of our spot, but to avoid it feeling repetitive we need to make sure that each time a character or characters break out from a box it should look and feel different from the last.

And let's try to make it active, rather than passive, where possible. So rather than the walls of a box falling down around our characters, let's have them push them over, punch and kick through them, or tear them down. Run through the box. Jump out of the box. Fly through the box.

In short, let's have some fun with it. And show our characters having fun with it too, as they throw off the chains of tradition, release the shackles of convention, and pee into the wind of expectation (metaphorically of course).

Casting

It all starts with casting. If we're bold and progressive when choosing our actors, then our audience will be more receptive to a bold and progressive film. So our cast must be mesmerisingly human, with personalities that are as striking and unforgettable as their looks.

I want to turn away from the cookie-cutter standard of attractiveness and lean into unconventional beauty — embracing imperfection and uniqueness. Diversity of size, gender, race, religion, and sexuality is how we'll reach our Gen-Z audience.

Product

We're pitching to a content-obsessed, media-savvy audience. So rather than go for the hard sell and make Next feel like a ubiquitous prop, we'll naturally integrate the product into the narrative and make it feel like another character in our story.

Going in close at times and keeping our distance at others, and perhaps even having some scenes where it doesn't appear at all. What we're aiming for here is a charming 'less is more' approach to our product.

That said, this is a product launch so we need to see Next from a range of angles and situations, making sure it remains in our audience's minds long after the spot has finished.

This means capturing how it looks up close, as it is handed over by a waiter, passed between friends, held casually while our worker performs stand-up comedy or our

musician performs on stage.

Characters

Group of Friends at a House Party

George - a charity fundraiser. **Fawzia** - a graphic designer. **Noah** - a bulk food shop manager. And **Elena** - a yoga teacher (all 20-25). They all met on a Facebook flat-share group and have become a family out of circumstance.

Hailing from different backgrounds and working in different industries, they have completely different worldviews, but like most families they come together on weekday evenings for dinner.

Every now and then they break out of their hum-drum routine, bringing their disparate groups of friends together for a massive party where they cut loose.

Bored Young Woman

Elena (20s) is a recent graduate working as a PA in an international talent agency. She's hoping to learn the business and leverage her contacts to pursue her creative endeavours. By day she answers the phones, organises meetings, and updates schedules. But at night she gets to break out of her workplace persona and embraces her weirdest thoughts and quirks as she tries out her latest material at open-mic comedy gigs.

Line-Dancing Group

Line dancing is cool. And this diverse group of people is proof of that.

Daisy (20s) doesn't get fashion. Or as she likes to say, fashion doesn't get her. She'd rather shop in thrift shops and when given the choice prefers comfy over couture - especially when she goes dancing.

Remy (23) is a promo producer who works from his flat and is constantly trying to find that work/life balance. He started line dancing to get himself out of the house and try something new, and he has fallen in love with it.

Haleema and Scott (24 and 25) met at a music festival and have been together ever since. They both work in the food industry and live in a cramped but cosy apartment, preferring to spend their money on experiences rather than things.

These four break the norms of what most people their age do for fun or exercise, believing

that the two don't have to be mutually exclusive.

Young Woman and Arrogant Guy

Nadia (20s) knows her own mind, having recently broken free from the well-trodden route of school-college-job. Quitting her degree to take a job at a marketing start-up. She isn't bound by conventional wisdom and refuses to do what others expect of her.

Unlike **Ben** (25), the arrogant junior banker she is on a date with who went straight from college to a graduate scheme and somehow manages to bring every conversation back to his salary.

Tinx

Tinx a.k.a Christina Najjar (30) is the relatable queen of TikTok. Whether she's sharing celebrity gossip, details about the date she went on the night before, or a comedy skit about the passive-aggressive hen-do organisation process, her honest, witty videos are what endear her to her more than one million followers.

Young Guy at Art Gallery

Guy (24) is a bearded, bespectacled, artfully dishevelled culture vulture who works for a film festival. Keen to promote experimental artists, he is always on the lookout for the latest exhibitions and shows to include in the online zine he is producing with one of his colleagues.

Musician

Eddie (23) breaks the mould of your typical musician. And has been doing so ever since he picked up his dad's banjo when he was four years old. He's been hooked on music ever since and uses the money he earns from busking to fund and promote his act 'One Man Band'. A walking orchestra, Eddie can play almost any instrument going and has recently been asked to support a national tour after being spotted on the street.

Art Direction/Location

If there's one thing we shouldn't overlook then it's art direction. We'll need a production designer with vision and a varied skillset, so I'd like to suggest art director Jose Tirado.

He's a talented production designer who I've worked with before and whose credits include music videos for ROSALIA and THE WEEKND.

Our locations will combine purpose-built sets with real exteriors, allowing us to balance ambitious, at times abstract, visuals with authentic, textured environments that ground the film in the world of our audience.

These locations will reflect the characters that inhabit them and the lives they lead. And like our cast, they'll represent a diverse range of cultures and sub-cultures, meaning every member of the Gen-Z audience can imagine Next in their lives.

For every vignette to unfold in a flowing, seamless manner, we'll need to carefully consider the architecture of our purpose-built sets. Ensuring they are structured in a way that allows for unconventional angles and fluid camera movement, as well as spontaneous, reactive performances.

Our exteriors shouldn't just focus on young, urban, city life. They should capture the recent trend of young people escaping the city for the countryside. Reinforcing the idea that you can live wherever you want, while also finding geometric, square-like shapes and boxes in these bucolic rural settings.

In both the interiors and exteriors, we'll use art direction to infuse each scene with the texture and patina of real life and immerse the audience in these worlds.

Styling & Wardrobe

The styling needs to be aspirational without being pretentious or unobtainable by the average viewer. So I would like to draw heavily on internet pop culture and use this weird, unapologetic, and slightly ironic aesthetic as a core inspiration.

To achieve this look, I'd like to work with stylist Lorena Maza who I've teamed up with before. She has worked for Diesel, Vogue, Adidas, and with a lot of artists.

Sound & Music

As with art direction, sound has the power to immerse us in a world and make us feel like we're there, so we should seek to weave a rich tapestry of foley and sound design to create an interesting, atmospheric soundscape.

We can then refine this in the mix, varying texture and tempo to amplify performance and emotion, or better complement the song that is going to be the driving force of this spot.

For now, that song is 'Little Boxes' by Malvina Reynolds. An understated, playful song that works with our visuals and conveys our message of breaking convention.

Whether we decide to replace it with a song that tells a slightly different story, such as Lesley Gore's 'You Don't Own Me' , let's opt for something that feels easy and laid back. A slow, poetic, and subtly ironic song that juxtaposes the images onscreen.

Edit

This won't just be a series of staccato-like quick cuts from one shot to another. We'll vary the rhythm and cadence, slowing sequences down to linger on an image and infuse it with meaning, then speed things up to reinject energy.

This ebb and flow of pace and rhythm will feel like waves that give our film dynamism and vitality. Keeping it unexpected and unpredictable. Music will also play a huge part in the edit. It's the heartbeat of our film and will set the tone and rhythm.

Bringing this all together will require an instinctive editor with an innate understanding of pacing. One capable of combining different vignettes with a range of transitions, whether through camera movement, action, or compositional matches.

We'll create transitions that can be adapted for the 7 vignettes in the :60 spot and :45 spot, but will prioritise the latter as this version will be going to the Super Bowl.

Social Media

We'll look to create unique content for social media by repurposing footage specifically for online platforms, including Twitter, Instagram, and TikTok.

Cutting down our Next 45' and 60' into individual vignettes that convey our message in a series of short, sharp bursts that connect with audiences. Finding moments within these vignettes, such as the young woman on a date, or the worker doing stand-up, that can be repurposed as GIFs and memes and will be shared between friends and families. We can also encourage customers and audiences to get involved.

Given our target market, TikTok is a no-brainer for this kind of campaign and has a captive audience. In the same way that our song has been repurposed for the onscreen visuals, we could encourage others to make their own videos, lip-syncing to the lyrics as they create personalised vignettes that tie in with the breaking boxes theme and turn it into a hashtag challenge.

VFX

Our story combines realistic and relatable moments, whether that's being at work, at a

party, or on a date, with surrealistic flights of fancy when our characters are breaking out of their boxes. To ensure that these elements feel like part of the same spot, let's do as much as we can in-camera and integrate VFX to elevate these moments.

Creating this seamless look will require us to storyboard and previsualise the entire thing before we go on shoot. Then I'll work closely with a team of skilled VFX artists in post to strike the right balance, combining the rich texture of reality with fantastical visuals that transport our character from where they are to where they want to be.

Thanks