

The six Senses of Jacobs Suchard

1. Early morning. Sunrise in Brazil. Stillness and a feeling of anticipation. The valley is still blanketed in morning mist. A beam of first light cuts through the mist. In all directions are coffee trees. Deep green. A bird is sleeping on a branch.

2. The "pit" at the New York coffee exchange. Silence. All the traders are waiting for the clock's minute-hand to reach the hour. Worried faces.

3. Jacobs Suchard in Zurich. The Zurich offices and people sitting before computer terminals on which lists of different coffee-producing countries are displayed. One gets the feeling of being in an arbitrage unit of a bank. Our man has a discrete JS logo on his tie or on his pad.

4. A little shed in a valley. A man (coffee worker) is standing on the stairs in front of his house with the whole valley in front of him. The light cuts through. He inhales the air and a broad smile of happiness lights up his face. His daughter comes up beside him and she also smiles. And now we can see what they taste in the air. The coffee trees are in blossom. It is as though someone had painted the valley in white. One by one, more and more the blossoms pop up in front of the camera. The camera travels through and over the bushes. Speed, light of white.

5. Cut to the hand of the clock at the coffee exchange in New York. All the traders begin at the same moment. Hands are waving in the air..

6. The Milka Cow is seen on the back of a lorry (full size) which is on its way through a city. The cow is the cow used for display and sale events. It will later appear in a filmstudio.

7. The shouting of coffee traders' bids are heard. Papers fly through the air. Deals are made, contracts are signed. Paper, a flurry of paper everywhere.

8. Paper as it is spewed from computer printers at JS headquarters. People in the heat of discussion; face to face, via telephone and telex. Young and eager people of different nationalities. We catch glimpses now and then of the JS logo (subtle.)

9. The screen is once again awash in the white blossoms of the valley.

10. A man from Jacobs is opening a coffee sack. Kneeling down, he analyses the coffee.

11. A collage of coffee-breaks the world over. From city to country-side. Hunters having some coffee around an open fire.

12. As well as hand-shaking and meetings among JS people the world over. People in trucks, people in crowds and people in meetings. Each and every individual identified by their JS esprit d' corps. They appear to bound by their determination and moving at a high pace to accomplish their missions. Be the mission great or small, they are persistent. Each individual winning one battle in the JS war.

13. In the JS offices in Zürich, Bowls of flowers are taken from the lobbytable to the different rooms.

14. Coffee traders stand before their computer terminals and enjoy their first cup of coffee while reading the previous day's trading results.

15. The Café Hawelka in Vienna. People are reading papers in a kind of morning solitude before the day takes off.

16. February the first and all the preperations before the great Walse-night at february second at the Vienna Staats Oper. We see people building the dancefloor. People cleaning the chandeliers and also a blind pianotuner who is tuning the grand piano which is going to be used the next day.

17. This scene gives us a lot of possibilities to cut to different activities in the field of Jacobs Suchard. For example coffee sacs beeing taken care of, lifted transported,

18. coffee tasting and testing.

19. Close up on a coffee cup. As the camera zooms out we see more and more cups in front of a coffee taster, who is sitting in Jacobs coffee-tasting lab, together with other tasters. The tasters record their impressions on paper. Sometimes, they do so smilingly.

20. The piano tuner finds the right key.

21. A mountainclimber. (This is in a studio and we will come back to this now and then. The impression to the audience is that the mountainclimbing is for real. First towards the end of the film we "reveal the set" showing that what we have seen is the preparations for a commercial for Milka in which the Milka Cow in transport plays an important role.) He is climbing up and sometimes looking up to the top. Up there is a girl waiting for him. This is also something that will be revealed first in the end of the film.

22. A coffee worker in Brazil lifting a cup of coffee to his lips.

23. A collage of coffee pauses the world over.
London, Paris, Rome, Budapest, Vienna.

24. But also the laps having coffee round the open fire

25. and the "Lucia" serving coffee to the Nobel Prize winners at Grand Hotel in Stockholm. The above collage creates a feeling of calm. Coffee is savored in an atmosphere of tranquility. The essence of a coffee break: people enjoying a pause, each other's company, smiles and small talk. The audience may feel the joy, smell and taste the coffee.

26. The following collage is fast-paced and vivid. The sequences are short and bold. The tempo is in direct contrast to the calm of the previous sequence. A flurry of images of everyday life and JS products. The images fly across the screen from left to right:

27. coffee beans before and after roasting,

28. sacks of coffee beans being hoisted aboard ocean-liners,

29. products in transit through the frenzy of metropolitan traffic...

30. And mixed-in are shots of the array of JS products in all sorts of colorful wrappers, packages, cartons. (Mr. Charles Gebhard will be consulted on the specific products and packaging used.)

31. A cow at the mountainside. The cow's profile is the same as the image on the Milka Tablet wrapper.

32. Fade over directly to the cow image on the wrapper of the Milka Bar. Zoom out and we see that the wrapper is shown as part of a graphic layout for a Milka bar advertisement.

33. Cut to a meeting between ad agency people and Suchards product managers. Various layout executions line the walls of the meeting room.

34. Cut to the Suchard sign on the plant in Neuchatel.

35. From the museum, quick clips of the series of Milka bar wrapper designs. The wrappers are labelled (dated) and shown in chronological order: from the first wrapper design of over one hundred years ago, to the current design.

36. A Milka tablet (in the current wrapper design) is then seen in a box on the candy factory conveyor belt as it is enclosed in its packaging for transport to the marketplace.

37. The Milka Cow in transport.

38. A satellite picture of the Earth, focused on Africa is displayed on a terminal screen. The printout shows the cacao-situation in the producing countries.

39. The mountainclimber and cuts to the girl still as if it was for real.

40. A young boy dressed in his finest outfit -- a little embarrassed -- enters a very luxurious confectioner. He does not reach up to the counter. Silently, he points out a box of chocolates and carefully takes the exact amount of change out of his pocket. All in small change. The woman behind the counter wraps the box in shining paper.

41. In Africa, a knife cuts down ripened yellow cacao fruits. They fall to the ground where other workers cut them open.

42. Cut to the development department of Suchard. People are standing in front of a drawing board. They are holding Toblerones in their hands trying to figure out how to turn them around in packaging.

43. Cut, from the drawing board, to the packaging machine in Bern where some men are observing the invention in action.

44. The boy leaves the shop and puts on his cap. He is holding the costly present carefully with both hands.

45. He sees his reflection in the shop windows and appears quite satisfied.

46. Cacao beans are poured out of sacks in the Tobler plant in Bern.

47. Africa at sunset.

A single elephant silhouetted against the Sun.

48. Cocoa-paste oozes from a cocoa grinder.
49. Our little boy has now reached the elevator in a very old patrician house in Zürich or Vienna.
50. Cut to the packaging of pralines in fancy boxes.
51. The little boy rings the door-bell and a little girl opens the door. They smile at each other. The little girl's mother accepts the present. He goes in and joins the birthday party.
52. Some of the other little guests have already arrived.
53. A night-watchman with a patrol dog walks through the coffee museum in Zürich at night. His flashlight illuminates some of the precious items on display. On a table there is a present to him from the management. A big box with an adress saying : "Fröhliche Weinachten!"
54. There is a little mechanical music box playing Strauss in the window at the party. We hear a melody faintly through the children's chatter. It is recognizibly "Gesischten aus dem Wienerwald." The voices fade and the music box melody is taken over by a symphony orchestra.

55. A grandfather at the party is setting up a little projector. He is trying to show a Chaplin film on a sheet which hangs on the wall. (Later we will see that it is a old silent film in which Chaplin , dressed as a priest stuck in a church during a sunday service, pantomimes David's fight with Goliath.)

56. The Valse is danced in Vienna. Beautiful couples in great creations dancing in The Stats Opera.

57. Cut to the coffee museum (museum exhibits not previously shown are now seen.)

58. A night shot: passing shop windows along empty streets. In the windows we see displayed for Christmas many different Jacobs Suchard products. Candyboxes. Toblerone. Milka. Like an amusement park at night, bright lights and exotic colours.

59. Butterflies lifting en masse from a flower bed, off into the heavens.

60. Revealing of the set in the studio. We see that it is all a hoax made to function in a commercial. The Milka Cow is brought into the studio. Laughs."O K Coffeebreak says the director.

61. A first snow falls and is illuminated by streetlamps.

62. In the snow and quite alone two children are walking down the main street. Their clothes in contrast with the clothing of the children's of the party. The lights from the shopwindows reflect in their eyes as they slowly walk from window to window.

63. Finally they stop in front of the chocolate shop gazing at all the different Suchard products.

64. At the birthday party the children are now drinking hot chocolate with whipped cream. The walse is still the main sound.

65. The Children in the street still in front of the window. Now we see with their eyes.

66. The product start to dance in front of them. Walsing products, colours and light.

67. The little boy's present of chocolates lies in the center of a table which is heaped with gifts. The Chaplin film starts.

68. New York. One of the men that we recognize from the coffee exchange at the beginning of the film, is now greeted by Santa Claus as he enters a shop. He pushes his way through the crowd to reach the Brach product display. He purchases a large bag full of Sugus and other Brach candies.

68A. A glimpse of David and Goliath in the Chaplin film again.

69. The coffee trader (shopper) exits the shop onto a square where he admires a gigantic Christmas tree.

70. The children in Vienna open the window to the night.

71. The night watchman is taking a coffee-break in the museum together with his dog.

72. The windows in the background are lit up by fireworks.

73. Santa Claus in New York sneaks a Sugus while none of the shoppers are looking. And mumbles, almost to himself, "and a merry, merry Christmas!"

74. The night-watchman lights his torchlamp in the faces of the two children in the street outside the chocolateshop. He scares them a little and they turn around to walk away. He stoppes them and take out his chocolatebox that he got from the management in the muséum and gives it to the children.

75. Fireworks against the sky. The Valse ends.

76. Cut to happy children's faces lit up by fireworks. The children are not interested in the Chaplin Film any longer.

77. Cut to a collage of JS products, fireworks and music.

78. The coffee worker in Brazil is walking his horse home at dusk. His daughter is atop the horse.

79. Fireworks.

80. The children from the street place a candle in a snowlamp.

81. A child conceals a Milka bar behind her back to her grandfather who still is the only interested in the ChaplinFilm.

82. An orchestra conductor turns to the audience in Vienna, he bows.

83. Applause and fireworks.

Third draft

November 20th, 1988

Björn Ericstam