

BEYONCÉ

YA YA

DIRECTOR'S TREATMENT

BY NATHAN FOWELL





COWBOY CARTER CULTURE

If there's one thing Beyoncé does best, it's creating a complete body of work that embodies its own aura.

Cowboy Carter unapologetically blends genre, style and culture to create more than just a country album – it's a Beyoncé album.

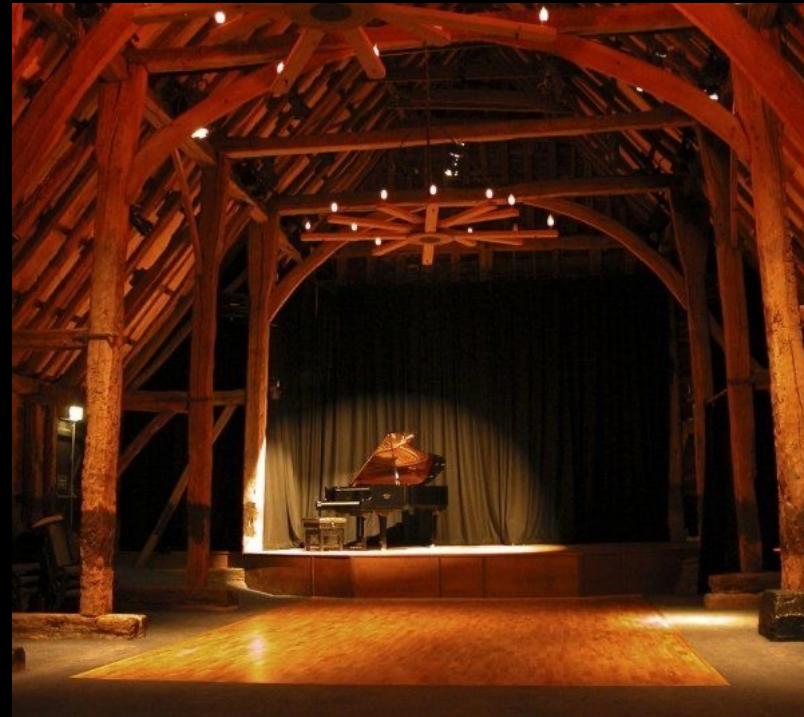
This song epitomizes this genre-bending attitude in a foot-stompin', free-wheelin' way and I absolutely love it.



B'S CHITLIN' CIRCUIT

I want the video to transport us to the 60s, where Beyoncé is providing show stopping performance that is truly a love letter to Tina Turner, the Black South and the sheer power of rock and roll. We're based in a Texan style town hall for this thrilling performance.

This rich history is one that needs to be celebrated and I can think of no better artist to do so. We should leave the video not only feeling the adrenaline as if we've personally been invited to this close-knit rodeo, but also with the encouragement to converse and understand the depth of the community and what it represented.



"THE LINDA MARTELL SHOW"

As the previous track on the album that flows seamlessly into YA YA, it's an obvious way to begin the video.

We start with Ms. Martell on stage having finished a performance, noticeable by the audience applause and the band behind her resetting their instruments. She introduces Beyoncé and brings attention to the phenomenon that is about to be performed:

"This particular tune stretches across a range of genres, and that's what makes it a unique listening experience."



THESE BOOTS WERE MADE FOR WALKIN'

Throughout the song, Beyoncé samples and references consistently. The video plays on these inspirations through costume, staging, lighting and performance.

The opening notes are sampled from Nancy Sinatra's iconic hit, and I think a bold outfit with statement cowboy boots would compliment this reference for her first appearance perfectly.

Close-up shots flaunt every detail of her outfit, makeup and mannerisms as she opens the show; snappin', clappin' and drummin'.

As the pace picks up, we see her and the band becoming livelier, nodding their heads and popping their bodies to the beat.





GOOD VIBRATIONS SWEET SENSATIONS

Throughout the performance, she works the room. Moving through the crowd, performing at the bar and dancing with the crowd. They're loving it. Dancing along.

She spurs on the ladies to almost become her backing dancers, blows kisses at the gents, using her divine femininity and powerhouse vocals to rile everyone up further.





"OH LOUISIANA"



Her set is finished and the crowd goes wild for all the musicians on stage. They all bow together and we're teased with short shots of those iconic cowboy boots from the start of the set hanging out the side of a Cadillac car.

We cut between Beyoncé thanking her audience on stage and her laying almost horizontally in the passenger seat of this car before the applause fades away and we only see her in the car. An instrumental of the follow-on track, *OH LOUISIANA*, plays through the tinny radio of the car.

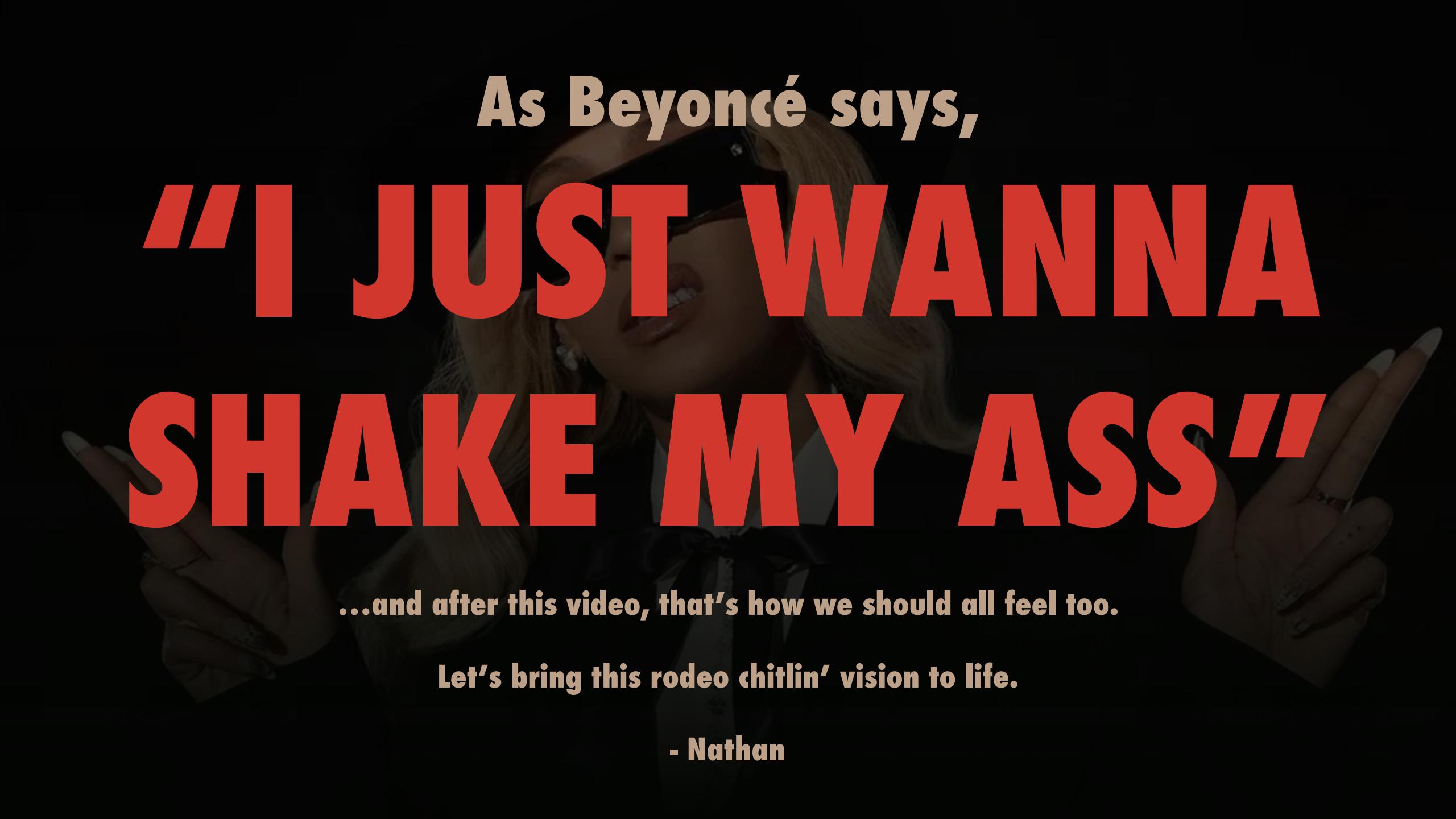
She kicks it back as her man drives her across the desert landscape. Shades on. Cowboy hat down. Smoking a cigar.

The performance was phenomenal.

Her job is done.

**SIZZLE
REEL**

CLICK HERE

A dark, moody photograph of a woman with long, wavy hair, wearing a dark top. She is smiling and has her hands raised in the air, palms facing forward. Her fingers are slightly spread. The lighting is dramatic, highlighting her face and hands against a dark background.

As Beyoncé says,

**"I JUST WANNA
SHAKE MY ASS"**

...and after this video, that's how we should all feel too.

Let's bring this rodeo chitlin' vision to life.

- Nathan