

## General Approach

The MUSIC IN YOUR EYES and RAINDROPS scripts are clever, beautifully imagined and really, really smart. What I love is how they're quite epic and full of drama, but aren't the least bit self-indulgent.

Instead, they play on the viewer's expectation with a layered sense of mystery full of intrigue and style. So the success of the spots is centered around how we create and build on this misdirect within the filmmaking.

My approach is to underscore this theme by building the story through both the epic drama, and the playful style which drives the idea and elevates the brand. We start by creating an atmosphere and a story. For RAINDROPS, we're witness to the quite literal effect the Tucson has on its environment. While Music In Your Eyes creates an unexpected ballet of choreographed Sonatas.

The approach combines in camera action for a feeling that's every bit as organically beautiful as our cars. And CGFX allows us a bit of room to stretch those stories to unexpected ends.

And much like Hyundai, the result surpasses expectation. The viewer becomes part of the journey itself and in the process, makes an infinitely personal connection to these vehicles through sight, sound and imagination.

The effect is visceral and wonderful. A bit of Alice Through The Looking Glass revelation that's as somehow hauntingly familiar as Hyundai itself.

## PRE-VIS

I suggest we spend the time and effort to create a very thorough pre-vis long before shooting. As I mentioned on the call, I have access to a program that's essentially tailor-made for exactly this type of project. By programming our vehicles 3D CAD information into the program, it creates an onscreen vehicle replication that you can manipulate with a toggle switch / lever.

The onscreen movements are incredibly precise and mimic the vehicles motions with exacting precision. Especially in the case of the "Music" script, this will allow us to choreograph the entire ballet well in advance of shooting. Additionally, by programming in the geography of our location we can essentially map out every scene, determining well ahead of time which frames will require in camera actions, and which frames we'll augment with CG.

We can add or subtract vehicles, calibrate speed and angles and work out in advance exactly how to cue our vehicles to the music. We can cue our movements to the music in the program itself – saving extraordinary time and effort during the shoot by knowing well ahead of time which marks and cues our vehicles (both real and CG) need to hit.

For the 'Raindrops' spot, completing a pre-vis will give us the time and planning we need to capture exactly how the raindrops fill form the suggested hand on the Tucson's roof. We want to create an image that's anchored in reality, but still suggests a kind of anthropomorphic element.

From these frames we will create the final shooting boards. This process allows the whole team to work closely and creatively leading up to the production, and is particularly helpful on a tight time frame.

## Location

Downtown Los Angeles offers excellent options for both films. There's no end of tall buildings forming steel and glass canyons through which the Sonatas will traverse and maneuver en route to their meeting. This can be either one central location, or a series of blocks.

Within those canyons, there's ample smaller stores – coffee shops, diners, retail outlets that will add texture and life to our story. As the Sonatas move through downtown, they'll attract a passing glance from a child, a businessman, a vendor. And we'll use those storefront windows to capture reflections of the Sonatas in, creating a very rich visual poetry of images, and emotional reactions.

This is an important element – it's this element of humanity, of both the city and the people that will keep this from becoming more than a series of 'moving metal' shots. All that said, the natural light in January is extremely beautiful and limited by daylight hours. So we need to map out in the pre-vis exactly which areas we want to shoot in to ensure we can map out the angle of the natural light off of these buildings.

#### Music In Your Eyes Script

The heart of a downtown metropolis. Steel and glass buildings rise upward - canyon of beautiful architecture. Its early – the streets are empty, though a few early morning businessman / early risers are out and about. Mozart's Piano Sonata No. 11 fills the frame.

From a parking garage, a beautiful black Sonata emerges, drives down the ramp. The car accelerates, moves past camera. At the light controlled stop, the car idles. The camera plays over its exterior – flowing lines melt into the curve of each panel.

From the anonymous POV of the driver's seat we pan right – through the window we see another Sonata as it pulls up. This one's white. The light turns green, both cars accelerate – smoothly. They close in on camera directly ahead – then pass right over it. We pick them up in a rear angle shot – as two more Sonatas, one black, one white turn onto the same street and follows them.

Close on all four Sonatas making the same controlled, purposeful right hand turn. Oddly, they seem to be in synch. The cars are two by two, moving through downtown – a coffee shop window captures the reflection of the cars. We watch them pass in the reflection, as a woman out walking her dog looks up, compelled, watches the cars go by.

A series of shots – we're close on the cars as they move through the overhead shadows cast from the buildings above. The cars move from shadow, to sunlight, shadow to sunlight revealing their contours and detailing.

There's an unforced, choreographed sense to the journey – at a left turn, the four cars turn simultaneously without breaking rank – just as the piano music goes into a little energized flourish.

Cutting away to a bridge that spans a freeway, we see there's now six Sonatas. Three black, three white. They travel in perfect, unhurried unison. Back downtown, we're close on a black Sonata as it turns sharply, followed by the other black cars – as they pass camera in frame, we see the white Sonatas reflected in the black car's body panels.

Suddenly, the cars come to a stop – we watch as one by one by one the cars all seem to hit some unmarked cue on the road. They're lined up, perfectly. From overhead, a high wide shot we look down to see many Sonatas – black and white, lined up next to each other. Black, white, black, white, black, white. Like the keys on a piano. For instance.

VO / Logo / Super

Raindrops

Downtown. A storm just passed – overhead, brackish clouds give way to sunlight. Shafts of it stream through broken clouds, trapping the light underneath. A black Tucson pulls away from the curb, accelerates.

We move alongside it – strong, controlled lines fuse into body panels. Drops and streaks of rainwater whisk off the gleaming body as the vehicle moves faster. As the Tucson pulls around a corner, water drops fly off the exterior, pulled by force. And almost as if by choice, we see other raindrops move up towards the roof. At first a few – but soon, many of the raindrops seem to purposely be making their way upwards.

Inside, the interior is elegant, handsome. And on the windows we see the raindrops moving upwards, somehow not affected by the directional force of the oncoming wind.

AVO: *Introducing the two thousand ten TUCSON from HYUNDAI.*

We're on the roof, where a mass of raindrops has formed a puddle. The Tucson turns, but the mass of water clings tightly together – forming a kind of hand. The fingers flex, holding tight onto the roof of the Tucson for a moment. Until centrifugal force pulls the hand apart into droplets that fly off the roof.

SUPER: *Smart is irresistible.*

As the Tucson passes frame, the droplets fall away into the roadside puddles – plunk, plunk, plunk.

SUPER: *Smart is in.*

SUPER: *Hyundai logo*

#### SHOOTING / CGFX

I would approach both films using a combination of 35mm film, augmented in post with CGFX. But I want to be quite clear that I don't see either of these spots coming off as post-effect films. Quite the opposite really. It's extremely important that first and foremost, the viewer feels they are in a real, credible world.

The environment these cars travel in has to be very authentic – this is extremely crucial to capturing the proper reflection of these cars from windows, off other car's body's and from other reflective surfaces. As well, the street architecture of our buildings, shops and stores will lend a great degree of realism – so we don't want our world to feel 'hyper-real' or faked in any way.

There's a tremendous sense of beauty that's without artifice in these films – but that beauty has to be grounded in reality. Our CGFX are there to support our story, our visuals – not to create them. So we need to really capture the grain and texture of our environments otherwise our viewer won't fully feel the scale of the production. And if we don't convey the scale and authenticity of these cars, their environments, then we'll never have a chance at conveying the epic emotion that's so much a part of this spots.

For Music In Your Eyes we'll need a minimum of four cars – six would be brilliant. We'll create as many scenes as we can in camera, using precision drivers. For repeat passes in close quarters, we'll use motion control cars. As the cars come together for the finale, we'll augment them with CG replicates using motion control.

I'd like to mix big, panoramic vista shots – large frames of this massive city, with detail shots like the turning steering wheel on the car, a passing line on a body panel or the rim of a tire as it spins. By

combining large scale frames with detailed shots, it will give us a visually interesting film that constantly challenges presumption and tempts the eye with a bit of mystery.

For the final wide shot, I'd like to capture that overhead from a helicopter. If budget doesn't allow us to get airborne, then we'll rig a crane shot off one of the buildings. But the key point is – the overall vibe has to be tactile, organic, real. This is a beautiful, balletic convergence of Sonatas. There's a grace and energy that's extremely human, and we have to capture the emotion of that humanity with our Sonatas.

For our repeat moves, we'll use small repeatable heads for the pans and zooms as the cars move past camera, or dodge in and out of streets, parking structures. The camera work will be just as fluid and unforced as the cars themselves – we have to capture that flowing sense of continuity like a music video, which isn't a bad reference to keep in our back pockets as we think this out.

Raindrops is a bit of a different challenge technically, but still demands the same approach from our camera and FX – the Tucson is moving in nature with such ease of performance, that it literally effects the natural elements around it. So in order to really feel the intent of these raindrops, we have to control their movement.

We can create puddles / raindrops using syringes, and use CG augmented raindrops as well. But for controlling the movement of the drops, I suggest putting the car on a gimble so we can manipulate its position. This way, we'll have a better chance at using gravity to coerce our raindrops to / into the direction and pattern we need.

We'll use a shallow depth of focus, keeping the background just out of focus for a look that feels uncontrived, yet allows for the magical element of these water drops to look natural, though a bit mysterious. Combing backlighting with lens / solar flaring filtered through a strong, afternoon light will give the film a haunting beauty that's every bit as elegant, as it is unforgettable.

If he's available, Rusty can lend a hand with much of the CGFX. But I'll come up with some other options for us to consider as well. Clearly, the post aspect of this project is critical to success – so we really need to find a team of dedicated artists, not a big house to whom we're just one of many projects.

#### Final Thoughts

Thanks for sending the project over.

This clever campaign demonstrates in a dramatic and playful way, that Hyundai does more than just effect the senses – it changes the very environment it moves in. it's a bold, honest and beautifully portrayed idea that given the production value it requires, could also effect people, for a long time to come.

Please do not hesitate to call with questions.

