

## INTRODUCTION

As someone who spends an inordinate amount of time using his eyes, I appreciate your script's honest directness. Instead of telling people what Optix can do – you actually show them. It's a fantastic approach because it's the ultimate honesty –with Optix, what you see literally is, what you get. I think our film would be best served retaining that same clear-eyed honesty.

Our narrative will be visual, our frames beautifully composed and our film less a linear story than an actual experience. Like Optix we'll remove the subtle impediments to sight – and reveal for the viewer all the possibilities that exist. And by making our story personal, we'll bring those possibilities into sharp focus – leaving no doubt that with Optix if you can see it, you can do it.

## CASTING & PERFORMANCE

I'd like to avoid the pitfall of overcasting – we're not looking for a 'supergirl' who gets the guy, wins the promotion and saves the world. Our girl's fairly down to earth – she's sensible, intelligent and capable. Probably in her mid to late 20's, or early 30's. She's not starry-eyed or naive about the demands of her job, has definite career ambitions and sucks it up with an earnest smile when the boss drops a mountain of work on her desk at 5:00pm on a Friday and says 'See you Monday'.

We need someone who embodies drive without coming off cold, and is attractive with an un self-conscious charm that makes her even more endearing when she almost trips walking quickly down the hallway to a meeting. You mentioned Zooey Deschanel – great reference. She's bit atypical without being quirky or comical. Similarly, our girl has to have enough visual backstory that we're compelled to go on this journey with her. A bit of character and nuance that makes us pay attention not because she's beautiful, but because she has that intangible something to her.

And we'll need a girl who's got some real stamina. Even if we shoot over two days, its going to be long hours, location changes, multiple wardrobe and styling changes – so in a real way she'll be living the demanding, rigorous lifestyle we're filming. And she'll need to have really lovely eyes that project a depth of humanity, a bit of fun and that spark we talked about – we'll defiantly take some time to do a bit of c/u and see how her eyes read through the lens.

## REVERSE FORWARD

I'm not sure we're at the point where I can give you a shot list and off we go. Feels like we're still pulling all of the puzzle pieces (production, budget, location) from the box and spreading them out on the table for a look. But we definitely have grasp of the big pieces – so I'd like to lay those out so we have a general idea of how I'd approach this from the beginning. Or, the end.

Opening c/u shot of her eye – a strong thematic image as we pull back, reveal a young woman 25 – 35 yrs old as she closes the medicine cabinet door. We'll pull back and maybe pan just enough to show the Optix box next to her. From there, we want to create a series of fluid, connected images that take us through her day – but starting from nighttime.

It's a clever, simple way to show the real life stress and duress the average eye / contact undergoes – beginning from the time you're probably most apt to feel your average lenses giving out on you – by the time you're away from work and ready to enjoy the evening.

From the time we open, there's a few shots that will underscore your client's message in very human way, without bludgeoning the viewer with clunky, obvious images. Our girl at work – it's late in the day, she's at her computer. We can open in an over the shoulder shot capturing her reflection on screen – then go to a side angle to show her. Our viewers will know at a glimpse we're showing how screen burn is an unforgiving tyrant in the kingdom of contact lenses.

A shot blow-drying her hair as she gets ready in the bathroom, the hot, dry air another real concern for contact wearer's. I also really like the shot through the front of the taxi looking out – the window is rain-streaked, its nighttime and we see the illuminated headlights from traffic in the next lane. This gives us both a time (evening, it's been a long day) reference and another reminder of how oncoming glare is a problem.

In a restaurant we see her reading a menu in low-value light. A simple medium close shot of her and a few friends but we get the idea – small print, low lighting and not the time you need to feel your eyes signaling for a reprieve. A night to day transition shot could be her jogging – behind her the sun's still coming up in full dawn beauty.

By working in reverse, we're creating a very modern and pretty cool dual narrative. There's both what she's doing in every situation and the demand it places on her visually. The key is to weave these narratives together through the POV of her perspective and experience. That way the images convey beauty and information – as both she and viewer perceive it.

I like book ending our visuals – like the opening, we cut to her in the bathroom mirror, then to the thematic image of her eye in c/u, then to a shot of the Optix box. There's a strong visual symmetry to those images that both foreshadow and completes our story. And it enables our takeaway to be crystal clear – Optix helps you live the life you want, by seeing it clearly, and never getting in the way.

#### FILM STYLE & APPROACH

Your script lacks pretense, avoids cliché and never panders to gamesmanship. Our film should strike that same note of authenticity. The frames should have the look and feel of moving stills – beautiful to look at and full of life, not advertising.

It's a given our film has to look beautiful – like looking through a just cleaned window to a gorgeous view of what's on the other side. In our case, we have many windows. And each one should allow us a perspective on our woman's day – from morning, through the night and back to dawn. So our frames have to convey the energy and brio of our on the go, 24 hrs lived in what feels like 12, woman who simply wants to live the lifestyle she's capable of – without being held back by her contact lens.

I'd call this approach 'observed realism'. By observed though, I don't mean detached like a documentary. But seen, felt and lived simultaneously – connected intimately enough to the frames that we see ourselves in the situations. Realism in the sense that we remove all

artifice. The filmmaking serves the visuals, but never calls attention to itself. Or supplants the viewer in the experience by defaulting to grit when grace can easily serve the same purpose. And in our case, let's define grace as a kind visual clarity – a clarity that allows us to feel as well as see, what's on the screen.

#### LOCATION & PRODUCTION

We'll find a location that reads urban / metropolitan without visually committing ourselves to an obvious big city. Chicago, or San Francisco – minus the iconic landmarks is a loose reference for cities with big feel in a compressed downtown center.

We can capture that look if we go offshore – there's plenty of busy downtowns and modern architecture that will look great on film without tipping our hand it isn't. NZ and Australia, Uruguay – would all do the trick. Production costs are a bit friendlier as is talent cost. And we can definitely negotiate the downtowns much easier. Given our production schedule a bit of guerilla filmmaking will help expedite our schedule.

One crew can be shooting while another sets up the next location – or shoots details, like background footage or establishing shots. If we end up shooting 1 day I'd budget for one very long day with plenty of OT. It's not tricky or necessarily complex, there's just a lot of moving pieces – literally. We can plan to capture as much int / ext as possible at each location, but there's no getting around having to set up / break down multiple locations.

The other real consideration is lighting – we have to create realistic, beautiful lighting for every frame. We're not trying to make frames too cinematic, but they have to achieve the same unforced, visual acuity as our product – and that takes time.

#### OPTIX GRAPHIC / FX

We have a full :10 on our back end for these graphics – they should feel as much a part of our story and visual style as possible, and not just slapped on for the sake of the sell. I would think about how we might use our photography from the film as backdrop for the product shots for instance.

#### EDIT

Our edit will compress time, without creating a harried, frenetic cut. The point isn't that she can simply jam all of these activities into one day. What we're showing is how Optix keeps pace with our girl no matter where she goes or what she does. Likewise our edit will match that pace – the camera will move with the same purpose and energy.

And we'll find a few key moments to slow time – show her in slo-mo for a fraction, just as she catches her reflection in a store window as she passes by. A moment where we're pulled into the beauty of the shot and her experience...then just as quickly return to regular speed as the frame conveys us to the next situation.

#### Summary

At the risk of beginning to bore you, I don't want to launch into a big-winded round up of everything you just had to read. Your campaign's beautiful – your client must be really, really excited. In the midst of all my verbiage above, I hope you read that I feel exactly the same way – excited and eager to be involved.

If there is anything else you would like to discuss regarding my suggested approach, please don't hesitate to engage.

Regards,