

For a long time technology served its own best interests.

We were simply grateful for what appliances could do, choosing to ignore what they couldn't. But Samsung's decided to take a different path. They've decided to listen first, engineer second. And now we're seeing the results – products built from a template forged in our best interests. Our film takes the viewer down that path – conveying the journey through the most innocently discerning and important perspective of all. A child's eyes.

I'd think our film might borrow a bit from that innocence. Avoid coercion, or ad-speak, curb the impulse to persuade or manufacture false emotion. And instead, simply observe a few moments where a child's journey through frustration, hope and delight, mirrors our own. And brings us finally to a place where innovation isn't just for technology's sake, but for people's sake. Compliments of Samsung.

#### 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.

The charm and innocence of our boy can't ever feel coerced, or staged. But rather, observed. Very much like watching your own child at home as they struggle, reaching for an apple on the too-high counter. Or, stretched to their tiptoes can only reach their fingertips to the bottom of their favorite book on the shelf.

At home, you want to help them. Push the apple to them – but you know it's all part of growing up. With our film, we should avoid the temptation to editorialize our filmmaking inadvertently. Because the humanity inherent in the script, can only be duplicated in film if we keep our frames refreshingly honest.

I'd call the approach realistic. Graphic, observational, full of emotion that's unforced. A simple story, told in visual language, full of life, lacking any and all artifice. I'd say if we can manage that, the audience will feel connected to what you're saying, and your client will appreciate how you said it.

#### Casting & Performance

In a way, it's as simple as unobtrusively watching a young boy discover the frustrations and joys of a world just out of his reach. That's also the difficult part. Young boys grow restless, lose focus need pee breaks and in the middle of a scene pick their nose. All genuinely endearing moments. Much of which we can't use.

The trick is to create a sort of realistic 'sandbox' of situations in which he can play. We'll have to really plan shots ahead, so we have plenty of options from which to garner a few of these found and observed moments.

I like the moments you've come up with on the board – reaching for a book, fruit, to the table. Structurally, the frames will always show him reaching beyond his means, as it were. Not quite able to grasp the object he wants. We can certainly talk about what more of these moments might look like, a few that come to mind might be:

- Reaching for crayons or markers on a shelf.
- Stretching out to get his gloves, hat, scarf, jacket from a hook.
- His small toothbrush / toothpaste from a cabinet.
- A dollar bill from the tabletop.

Ideally, we need the attention span of a seven year old, in the stature of a four or five year old. It's that five-year-old age where wonder is still at a premium, still the default aperture through which children view their world.

### Reach

Like our young boy, our journey should be full of surprise and completely without an overriding sense of heavy-handed purpose. It's not so much about trying to mislead the viewer, but about letting them discover the sense of wonder and journey as our child does.

I don't want to dictate a shot list – not at this stage. Right now I think we're gathering ideas and finger-painting a possible route our film and our boy might take. So let's agree that we have a starting point – our little hero as he comes around the corner or as we open on him already in a room, reaching up to grasp a toy racecar that's out of his reach, above him.

And instead of an ending point – we have a penultimate moment. When he's in front of the refrigerator, before he reaches out and draws with a light beam of his imagination. And in between the beginning and the penultimate moment there's a series of fluid, seamlessly connected moments. Defining little moments indelibly stamped with one unforgettable impression – everything he wants, is out of reach.

Fruit on the table, a toy or a book on the shelf. Crayons, his markers, a coloring book – all just out of reach on a table, a counter, a bookshelf. A snack – too far back on the kitchen counter – we see him on tiptoes, up close – then pull back to see his hand just over the edge of the counter. And now in medium wide – we see what he can't, he'll never be able to reach back far enough to grab that fruit roll.

I guess if this were literature I'd prefer it be poetry, instead of prose. We're as much captivated by what we feel, as where we're going. So like poetry, the journey becomes just as elemental to the experience – instead of a linear narrative from which we might guess our destination.

At some point in this journey he opens the refrigerator. Looks up – it's a tall order. He reaches, but we already know what he wants, he can't get to. And by this point I think the parent or caregiver in every one of us might be thinking – it all seems a bit unfair. At which point our boy closes the refrigerator door.

But instead of walking away, he reaches out. And it doesn't matter whether we call it metaphor or symbolism – it's a gesture of innocent perception that points to the obvious. From our boy's finger a beam of beautiful blue light emits. He traces over the door, and as he does the beam follows his finger. Makes a perfect rectangle. The light melts into the door, and in its place appears a drawer.

Simple. Innocent. Wish comes true. He reaches in, sees a juice box – plucks it out. Spies a peanut butter and jelly sandwich in a plastic baggie. Cooled to the exact temperature needed. He takes it out too, closes the door.

We see the door pulled open again – we can tell it's his hand on the drawer's rail, but he's wearing a long sleeve shirt. This time the drawer reveals frozen food – peas, blueberries, and popsicles. We pull back – medium wide. And now we're at the end of our shots, and our story.

Our boy's there with his dad, each of them have a popsicle. And we get it. It was unfair. Unfair to have life's simple things so far out of reach. To have things compartmentalized, when really – all along we've just needed them organized. And we needed technology to reflect life's options – fresh, frozen, temperate. Not life's limitations. Because the wonder of life isn't about what's about of reach, but what's attainable. And if it's good enough to have, Samsung can put it within our reach.

#### Camera & Lighting

Our frames can be beautifully lit and really gorgeous, without feeling too polished or over-managed. The more we can find that middle ground where the composition serves the story and not the technique, the truer to message we'll find ourselves. For the most part, we'll lock off the camera so the actions of our young boy are center framed, held in a bit of timeless observation as he reaches up for those crayons, or a toy just out of reach.

We can move the camera a bit if we want – follow him if excitedly runs down the hallway for example. But I'd keep handheld shots to a minimum – and when used, not give them excessive float. Our boy's world is open to discovery – it's not shaking or wobbly through the lens.

Our frames will be simple, clean, rich – 'beautifully normal', I like to say. Each one a window through which to observe the action, not weigh it down with technique. And full of unobtrusive details that completes each visual picture. Small details that are noticed, but not pointed to blatantly.

A simple shift of camera angles will lend a bit of everyday poetry to a shot, not clutter it with obtrusive narrative. When our boy's reaching to the table for an apple, we cut to a shot as his hand comes up and over the table – his fingers not quite reaching the frustratingly just out of reach fruit.

#### The Light Beam

From a storytelling consideration, I'd like that moment to be more like a wish fulfilled, the beam a sort of active, purposeful metaphor of sorts. I'd like to avoid it feeling like a Harry Potter moment of youthful wizardry. Or have it come off like five-year-old Luke Skywalker using the Force to create mischief.

Like the rest of our film, it should be a spontaneous, thoughtful moment. A moment where wish-for-the-stars find an un self-conscious gesture. Our boy's not some wonder child unleashing his powers, he's an innocent. And it's that pure, unfiltered perspective and sense

of wonder that motivates him to raise his hand, a finger – and skywrite his wishes. Which Samsung hears and acts upon.

If you have time, I'd like to talk about how this beam looks – its width, diameter, does it buzz or pulse? How much 'energy' does it convey and what visual affect (if any) does it have on the refrigerator – other than the drawer it creates as it moves.

#### 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 campaigns 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,