



**CYE**

*Sales Event*

A treatment by

The classic holiday movies of the 40's are synonymous with the excitement and warmth of the holidays themselves. These spots present the opportunity to capture the power of that nostalgia and craft it into a clarion call to visit your nearest Nissan dealer this season.

How will this film look when it's done?

Festive. Cinematic. Charming. Emotive.

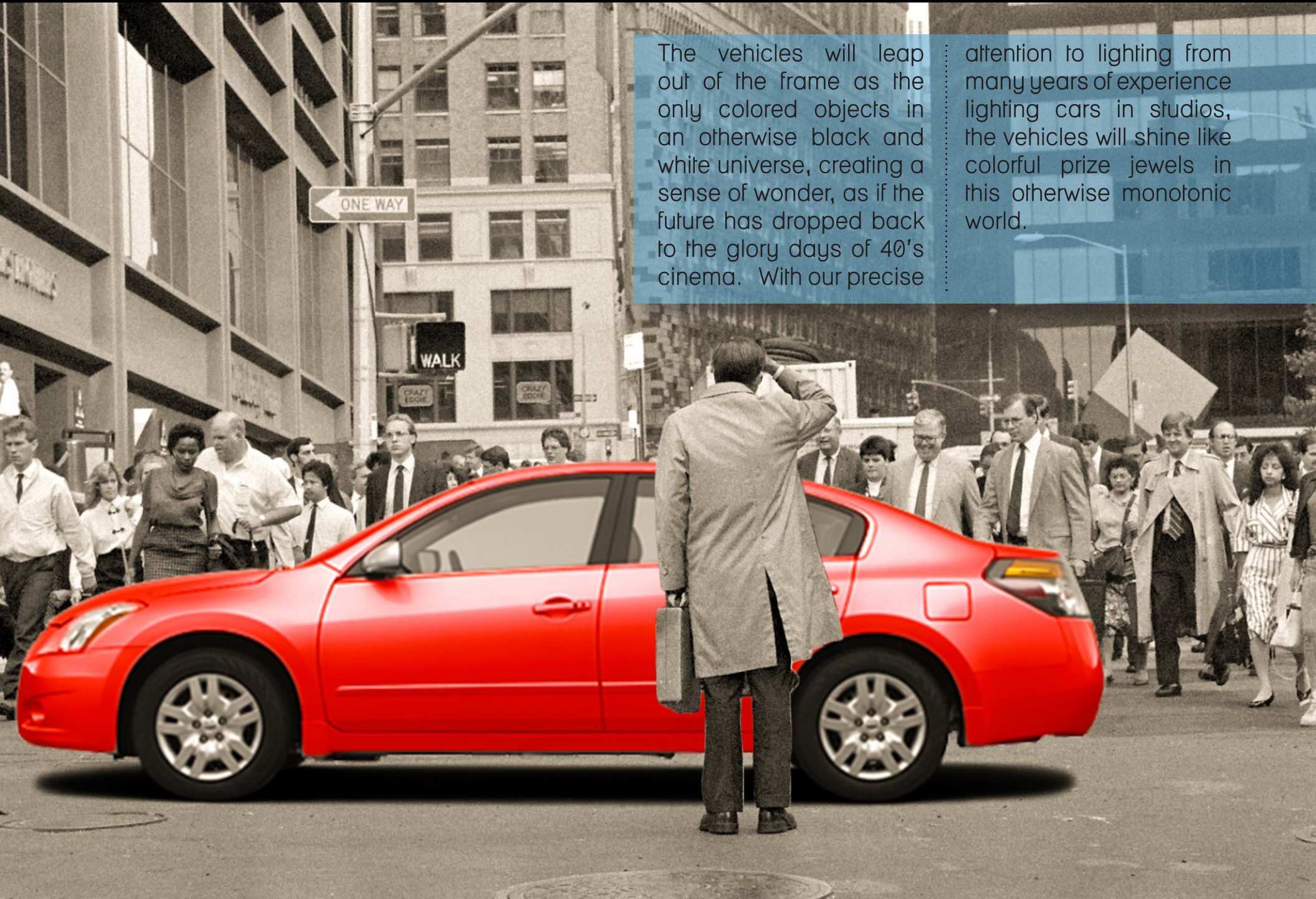
And above all, a powerful call to action. So let's see how we are going to make that happen.



**VEHICLES** *shine!*

**like**

*holiday gifts!*



The vehicles will leap out of the frame as the only colored objects in an otherwise black and white universe, creating a sense of wonder, as if the future has dropped back to the glory days of 40's cinema. With our precise

attention to lighting from many years of experience lighting cars in studios, the vehicles will shine like colorful prize jewels in this otherwise monotonous world.

And I want to supercharge the color scheme by giving each spot its own unique signature color. The Altima/Sentra spot, for example, might be the 'blue' spot. Both vehicles will be blue, and other blue elements in the spot will also be blue -- a child's button-down sweater or a

holiday ornament.



For Pathfinder/Frontier red might be the only color. In this way we can create an individual look for each spot while keeping it all within the campaign's overall creative approach.





The interiors of all vehicles will also be in color, while outside the windows, the dealership and lot will remain in black and white.

A note: In all spots the Nissan red on ID's and signage will always be red.

**THE MEDIUM**  
*the message*



I want to use as much of the language of the classic seasonal films, like *Miracle on 34th Street* and *It's A Wonderful Life*, as is appropriate. This includes the look of the film, the look of the actors and their wardrobe, framing and camera movement, and

the behavior of the people. Combined, these elements will make these spots feel as though they've sprung from those classics and evoke those hearthside emotions.





First and foremost is excitement. In contemporary car spots, people expressing joy at a dealership visit often feels forced. But our nostalgic approach gives us an opportunity to make it feel real. Without irony or parody, I want to portray a genuine excitement (like shopping for a holiday

tree) that is absolutely true to the period. And, like shopping for that tree that will only last so long, inherent in this is a sense of urgency: The season is short – grab all the joy while you can!

The camera's visual language will come right out of the period. We'll create a vernacular of movement, framing and lensing that evokes the classics (conversely, avoiding oblique angles and wide lenses from a later date.) One move that is germane to the era is camera moving wide to tight, or the opposite, in a quick shot. Imagine as an example that the handshake starts as a two shot of dealer approaching customer and quickly dollies into the hands. A classic master-to-close-up in a single shot.



**WIDE**



**TIGHT**

Another example is the gift shot in Altima/Rogue. If screen time permits, I can see this shot as a backwards-tracking close up on the gift in the hands of the buyer, then (if screen time permits) a sweeping-away camera move as she passes that reveals the wide shot and spacious interior of the Rogue. Again, tight to wide in a single shot that evokes the period.

Framing and staging will also be borrowed from the masters. For example, vignette propping is typical to the period, where objects around the edges of the frame create the sense of a beautiful portrait-like tableau. Also, we'll stage group shots with objects and people set in a balanced, pictorial fashion which in the period was much more formal than today's compositions. As well,

we'll shoot with medium lenses and when appropriate a shallow depth of field characteristic of the times.

Period lighting completes the palette. Strong back light that separates the person from the background and details – like a flower on a lapel – will be lit with specials, a common practice of the times.





I will even extend the period veracity to the tools we shoot with. I'd like to shoot with a camera head with panning and tilting wheels, as they did in the period, ensuring that all our moves are true to the times. As I work with cameramen who for the most part have been trained on this equipment, I will have use this option whenever the shot allows.

While I'd like to shoot on film, I'm concerned that our shots will not match those from your existing archive that will be cut into these spots. Instead, I recommend that we find in post a film grain look to unify all spots into a 40's look.

**THE PEOPLE  
ARE**

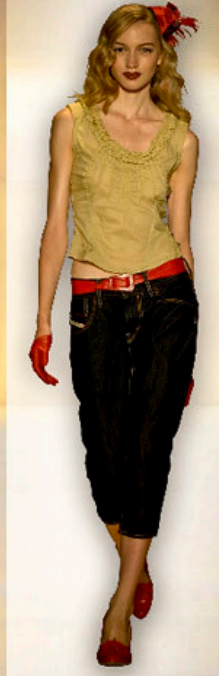
**THE**

*beating heart*



I'd like to cast with period faces, with people that might have populated those movies, instantly creating a warmth and familiarity for our viewing audience. My casting director specializes in finding these faces that instantly say, 'from another era'.





Even the wardrobe will give a nod to the period. People will be dressed in contemporary fashion, but there will be details that give a nod to the forties – a lapel, a hat or a scarf, much akin to the way that Mad Men has affected modern fashion: It's of our times, but it harkens back to theirs.

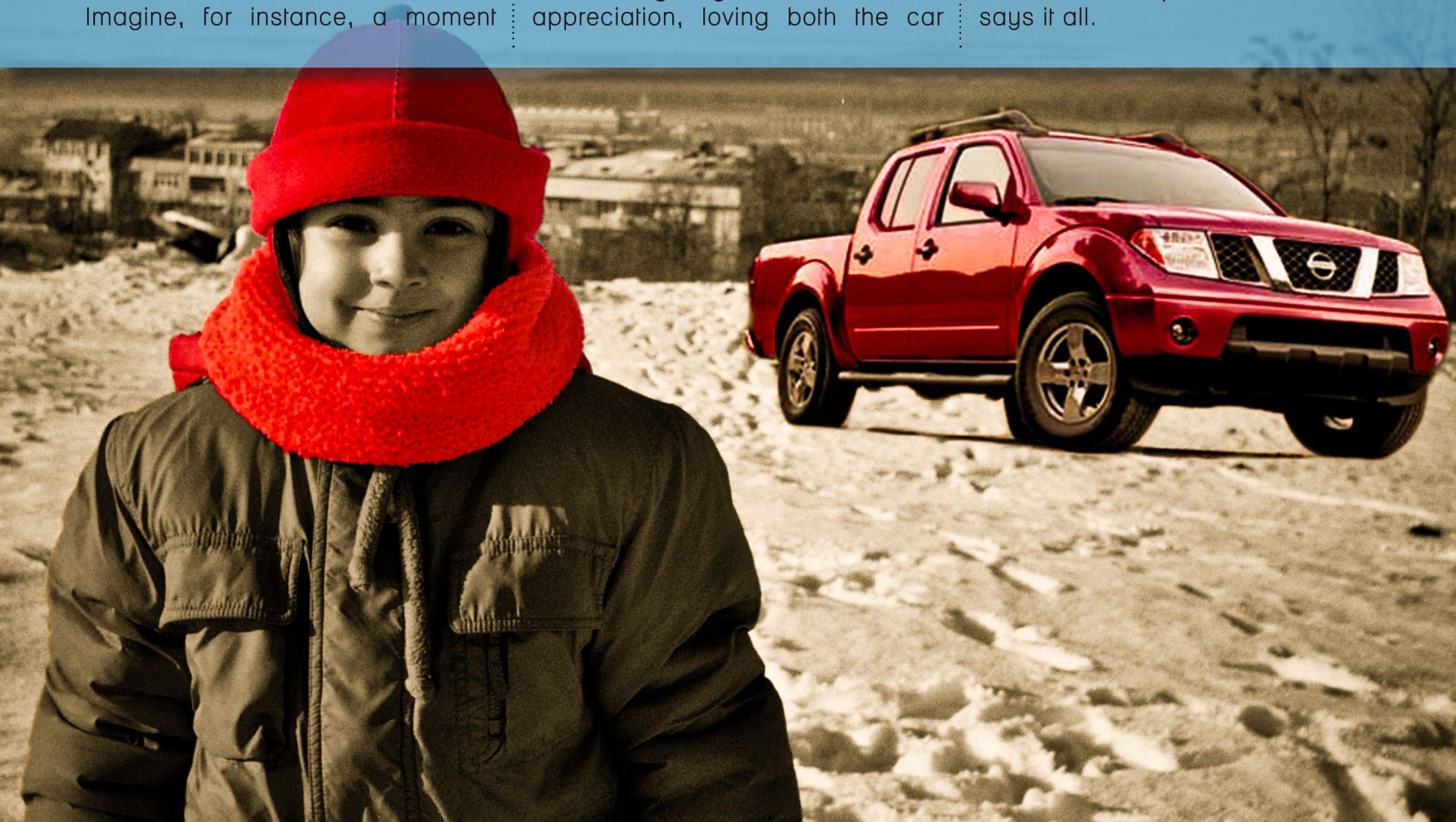
While the cars are the stars, my goal is to convey a holiday spirit in the performances that bridges two time periods. I will recreate the innocence of the period (let's call it the 'pre-jaded era') when going to a dealership really was a treat.

Imagine, for instance, a moment

with the Sentra where little Billy looks up at his dad with a genuine smile that communicates the heartfelt thrill of bringing home this great car – and dad returns that same smile. The smiles are not over the top -- they're sweet, as if father and son are sharing a genuine moment of appreciation, loving both the car

and the fact that father and son are so alike.

The dealers as well can behave as if from the era without being over the top, but showing genuine excitement about Nissan's great models. A subtle smile of pride from a dealer says it all.





Even while the camera is in the car, I want the action seen through the windshield to show that same sense of wonder so that every shot, even ones of inanimate objects, conveys the holiday excitement.



I pride myself on both casting and on delivering performances on the set. It starts in casting – I always keep in mind that the right people make my job a lot easier. On set, I can rely on my fundamental training (from both film school and from running an actor-director workshop for many years) and many years of experience on set to evoke just that right tone.



QUIET ZONE 

welcome  
to the conference facility.  
This is a quiet zone and please  
keep a low voice to the extent  
possible for everybody.  
Please do not park the vehicle  
in back of the main gate  
to give good service. Thank you for your  
cooperation.


*some*  
**TECHNICAL  
MATTERS**



We'll shoot in color and create the black and white/color separation in post, most likely in telecine. On set, our guiding light for all technical matters will be James McEwen, a respected VFX supervisor that's known well to all of you.

The dealership will be tastefully propped for the holidays with attention to the color schemes as I've noted above.

For the dealership interiors, we'll shoot on stage using your existing set pieces and extend them as needed to accommodate the widest shots, per Nissan's dealership standards. Framing of vehicles and people will always remain within the existing set. For the wider shots, the second story will be added in post, and we'll provide tracking marks to make this extension seamless.



The six-car interior shot will be lit as a single shot allowing us, if screen time permits, a sweeping crane move in keeping with the period.

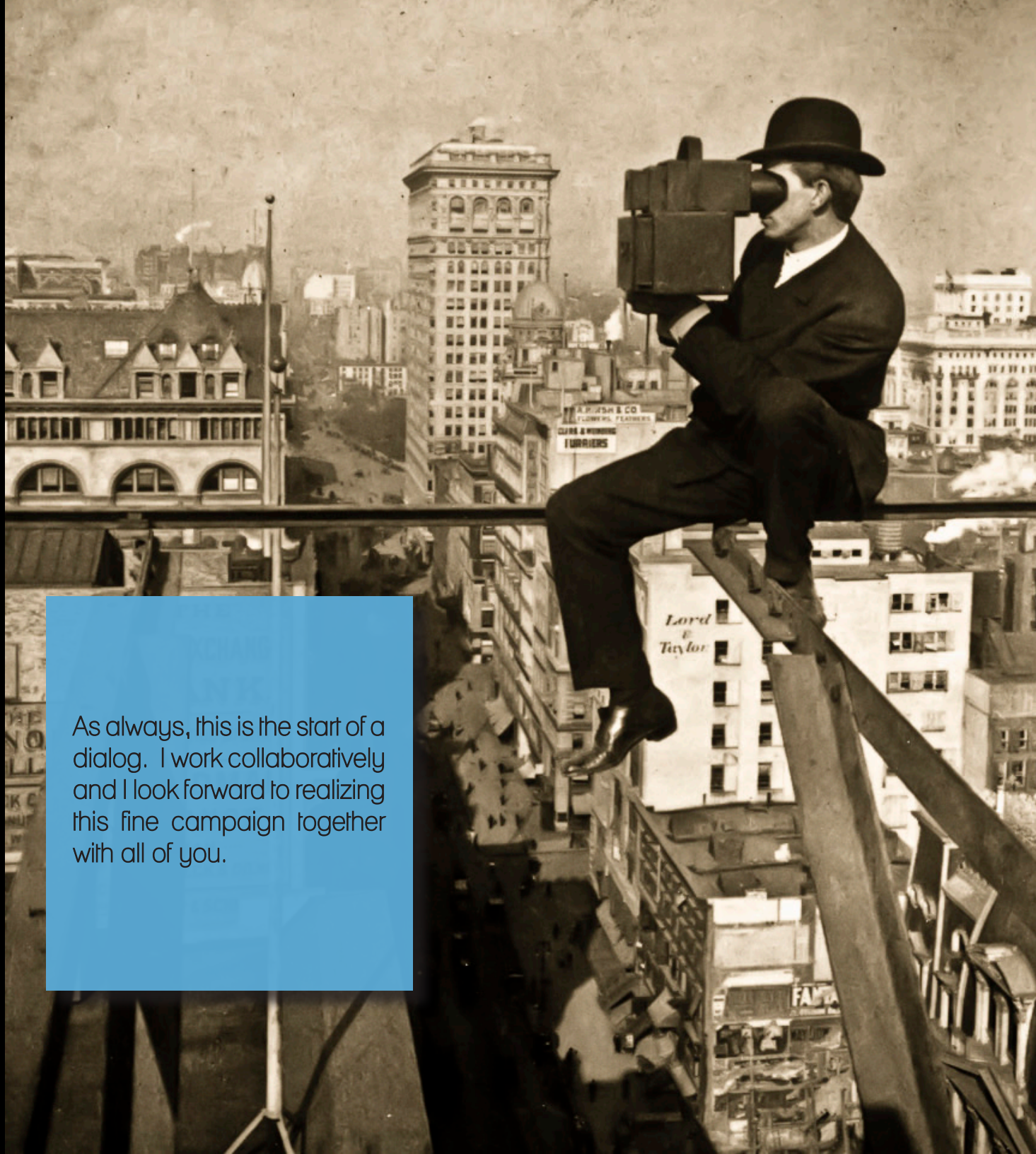
The exterior dealership will be shot on asphalt with no lines, likely outside the stage. We'll put green screen behind people and cars to allow for comping the 3D backgrounds in your library, limiting the green as much as possible to lessen or eliminate green spill. For these comping shots, we'll limit camera movement to 2-axis moves, in and out, to both keep with the period and minimize 3D composite rendering times.



We'll wardrobe with black & white in mind, using black & white digital to determine gray scale.

We'll avoid bright colors that might pollute reflections in the cars.

Finally, we will shoot a holiday tree against blue to comp into scenes in post.



As always, this is the start of a dialog. I work collaboratively and I look forward to realizing this fine campaign together with all of you.



**NISSAN** - *CYE Sales Event*  
is a treatment by