

TREATMENT | DAVID BLUMENFELD

The Chevy Volt. One of the most highly anticipated new cars of the decade. Cutting edge technology, elegant design, innovative thinking. This vehicle is a concept I wholeheartedly believe in, from a company I truly admire. The science behind the core of this development has been a long time in the making. Generations of pioneers have contributed to the advancement of the battery, each one finding revolutionary ways to harness the awesome power of electricity into ever smaller, more efficient, portable containers. To appreciate where we are going, we must always be reminded of where we come from. This film will take the viewer on a brief journey through time, revealing key landmark milestones in the evolution of the battery. The story culminates with the current state of the art technology which lies at the heart of our pièce de résistance, a vehicle to be embraced by every type of modern driver, car enthusiast, environmentalist, and forward-thinking commuter...the all new 2011 Chevy Volt.

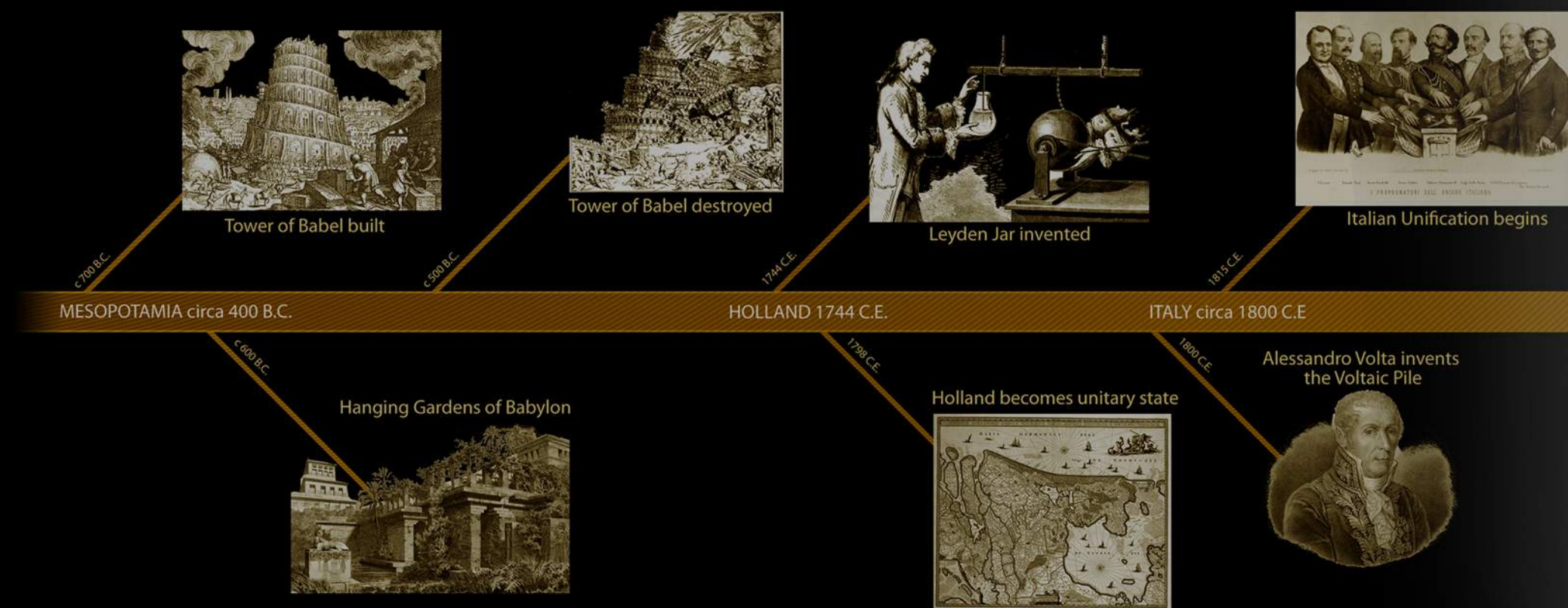


STORY ELEMENTS

The first half of our journey takes place in a series of rooms, each one appropriate for the time in which it represents. Ancient Mesopotamia (the birthplace of the battery), Benjamin Franklin's study (where the Leyden Jar was invented), Alessandro Volta's workshop (where the voltaic stack was created), Gaston Planté's laboratory (where the lead acid battery was invented), and GM's research facility (where the lithium ion stack is being developed for the Chevy Volt). Each of these rooms is successively larger than the previous one, but they still feel close and intimate, like a private view within the inner sanctum of where these breakthroughs occurred. At the center of each room lies some form of a table. This is the focal point of the camera, which is making a slow turn around this platform. The top of this workspace is empty, but the room itself is filled with gadgetry of the period, both in style and function. Experiments of the period line shelves, decorations reflect the location and date. An unassuming picture (carving, painting, or photo where appropriate) in the background pays homage to the inventor. Each set is visited for a duration of approximately eight seconds.



There are two windows in these rooms, one on the wall at screen left, and another at the back wall, opposite the camera. The room is situated so the left window faces toward the East. Using an accelerated time, the lighting will take us through an entire day in eight seconds. This will not be shot to resemble time-lapse photography, so there will be no jittery, flickering, high speed feel to it. Rather, time will feel real, but our accelerated changing lighting will allow us to fade up from darkness, play with the shadows and color tone of the room, and fade back down to black. By using this technique, not only do we provide a technical solution to move between scenes without transitions, but we accomplish a slick way to provide cut-downs for 60, 30, and 15 second versions of the spot. From a narrative point of view, this allows us to alliteratively open and close a chapter in history through creative lighting. All of the room sets should be real, physical recreations. Through the use of a specialized light rig, motion control camera, and detailed set dressing, a heightened realism can be achieved with a very tangible sense of familiarity to the viewer.



CHEVY VOLT "BATTERY"

BRICK
YARD

The window opposite the camera will be used to further assist in establishing period and location. By placing appropriate landmarks outside of that window, the viewer will be more readily transported into the proper time and place. This can be accomplished through the use of digital matte paintings and well as CG set extension. In order to further heighten the time period, there are two additional techniques which can be employed. Each set could be filmed with a different type of camera and film stock, as well as treated during processing or in post with different color washes, deterioration, etc. Additionally, a moving graphical timeline can be superimposed in post to help the viewer establish the year as well as what they are looking at. While it will be made clear from the visual narrative that these are each a form of battery, this device can serve the viewer by providing them some additional knowledge and piquing their interest.

As the lighting reaches mid-morning in each room, the empty tabletop which the camera is focused on begins to come to life. A graphical representation unfolds at the location of the item of interest, and then as noon arrives, transforms itself into the real battery, brought to life as it were with an active electrical charge.

The climax of our story unfolds in a fantastic chamber of enormous proportions where our final battery grows into a series of stacks inside the t-shaped casing. The car assembles itself around this as we pull back to reveal the completed vehicle in all of its glory. With a strike of electricity, the room becomes a rapidly fading thunderstorm, and as the skies rapidly clear, we find our car sitting in an idyllic natural tropical setting atop a lush green lawn with cascading waterfalls in the background.

Our final sequence involves a clever transitional progression of the GM Electric vehicle logo, the Chevy logo, and the Volt logo, as well as the tag-line and voice-over.



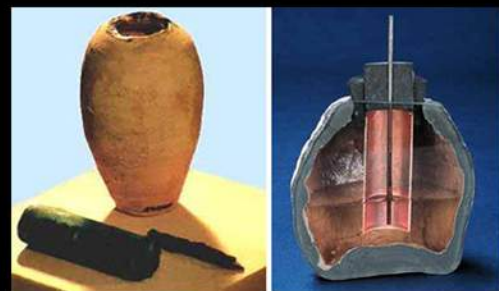
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LOCATION ONE: ANCIENT MESOPOTAMIA (Parthian Battery)

This set takes us back to ancient Mesopotamia, the site of Babylon (near modern day Baghdad). It is in this location that the Parthian Battery (also known as the Baghdad Battery) was discovered, possibly dating back to 250BC or more. The room itself is a very primitive desert building, which would have been constructed by hollowing out a pre-existing rock formation or by fashioning a primitive building using rock, sand, and mud. The interior of the room is adorned with some basic wooden shelves, a wooden ladder, and some iron tools. Perhaps an olive oil lamp is seen burning in the corner. The walls have been carved with various pictographs and symbols of the time. The windows are simple square holes in the wall. The back window looks out on the city, where the Tower of Babel and the famed Hanging Gardens of Babylon can be seen in the distance. The room itself feels dusty, and fine particulate dances in the rays of sunlight which stream in through the East window. In the center of the room is a stone pedestal, and the camera is fixated at the top of this platform. Amid the dust, a swirling cloud grows upwards and from it appears a stone tablet. This stone is etched with the outline of the case and internal parts of the battery, along with Arabic style English writing indicating the name, a positive and negative symbol, and other telltale carvings. To the side of the jar carving is another impression of a statue of some historically accurate figure. As the day progresses, the stone tablet turns to sand, collapsing to the base of the platform, but leaving the portion outlined by the battery and the statue, which now transform into the real battery alongside a silver statue partially electroplated with gold. The battery seems to come to life with an electric charge, and an electroplating wire and tip extends over to the statue where the end sparks. Quickly, the day finishes and the room fades to black.



TOWER OF BABEL / HANGING GARDENS OF BABYLON



SAND BUILDING INTERIOR



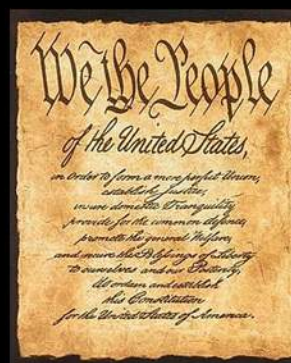
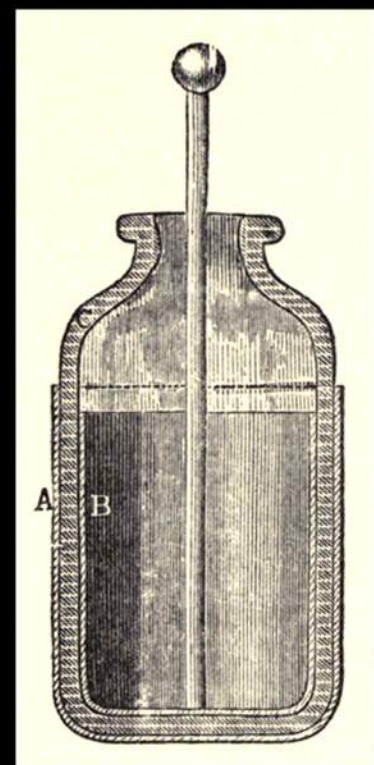
ROSETTA STONE



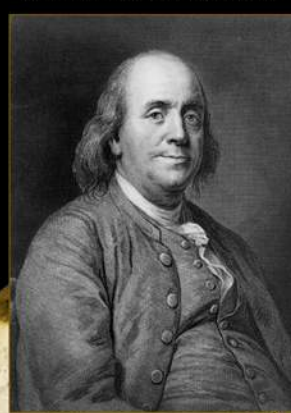


LOCATION TWO: BENJAMIN FRANKLIN'S STUDY (Leyden Jars)

Though Benjamin Franklin was not the actual inventor of the Leyden Jar (credit for that goes to both Dutch scientist Pieter van Musschenbroek of Leiden and German cleric Ewald Georg von Kleist), it was Franklin who performed experimentation with them and ganged multiples up into a "battery", thereby coining the actual term. For this reason, the set will be appropriate for his location and time (Philadelphia in the mid 1700's), but will have painted portraits in the background of the afore-mentioned inventors. On the walls of the room sit various paraphernalia of his time and interests, including some of his inventions, his eyeglasses, a kite and key, rows of books, and other related items. There is a wooden table in the center of the room. It is upon this table that an ornate black ink drawing on aged vellum grows, showing the crosshatched outline of the Leyden jars and their associated parts. The drawing and text reflects a style reminiscent of the Declaration of Independence. As the light reaches early afternoon, the paper burns away as if it were smoldering (with barely any perceptible flame). As the ashes fall away, the shape of the Leyden jar drawing turns into a real Leyden jar battery, its plates glowing with electrical charge. The day finishes and the room fades to black.



BENJAMIN FRANKLIN



EWALD GEORG VON KLEIST



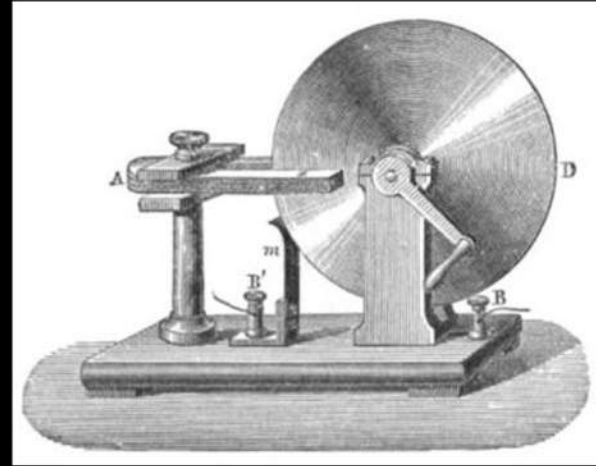
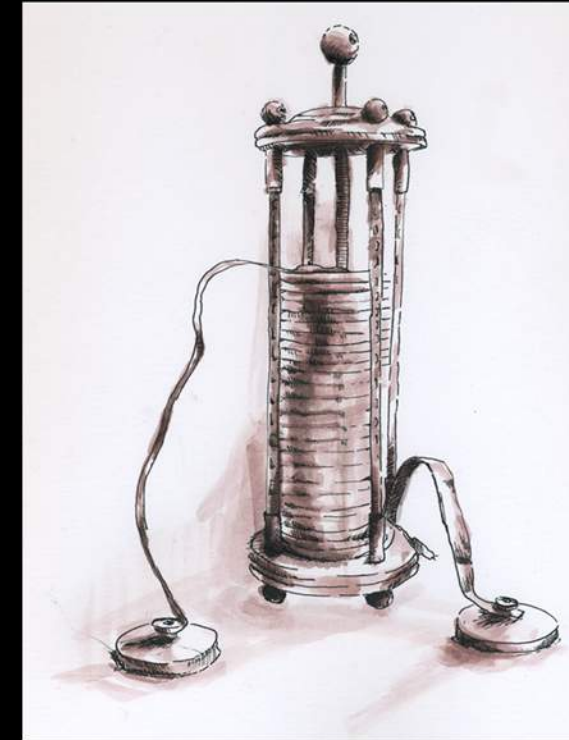
PIETER VAN MUSSCHENBROEK



LIBERTY BELL

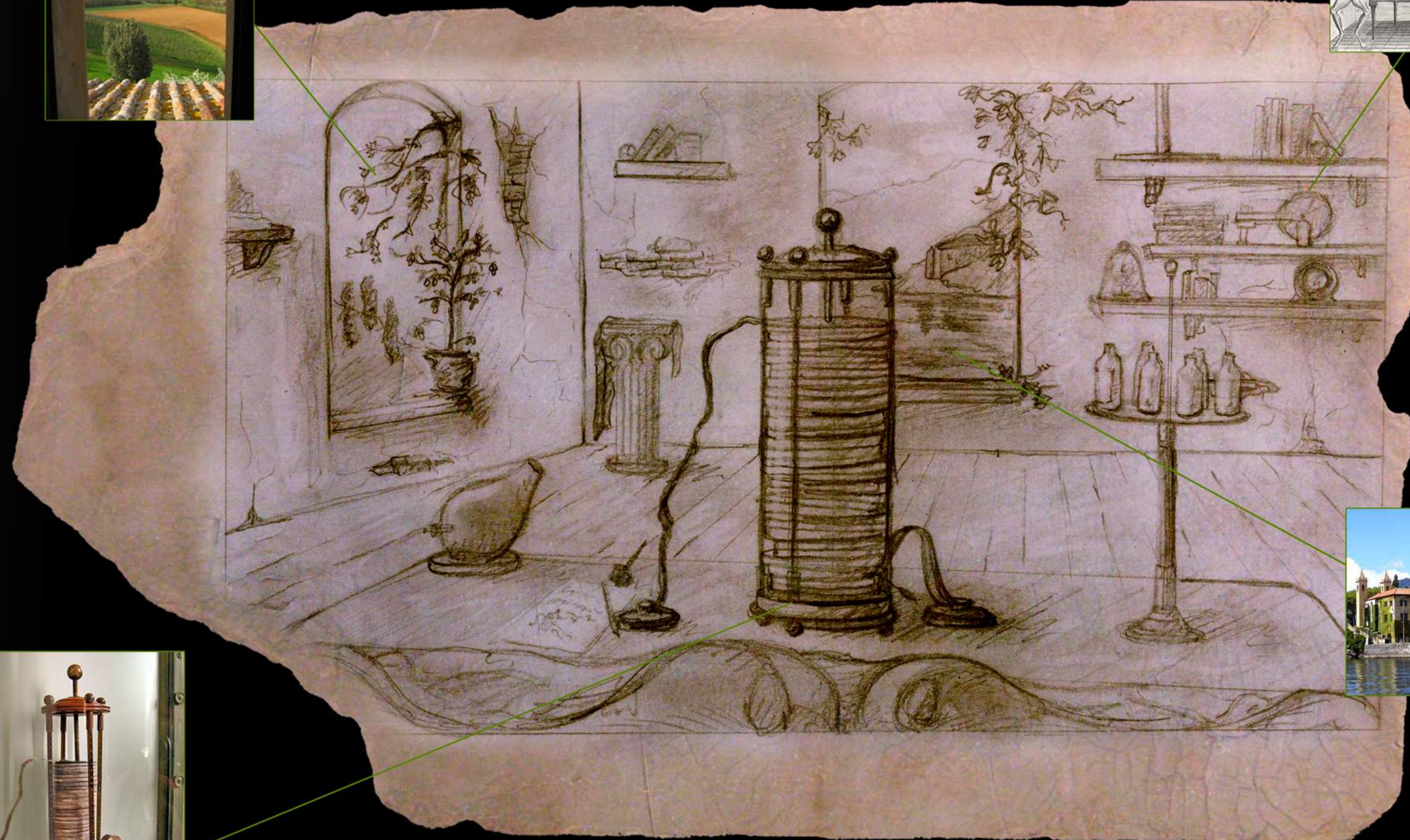
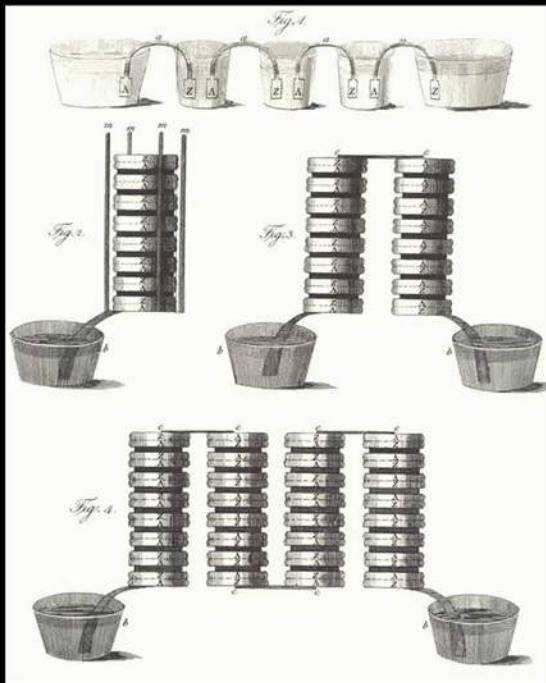
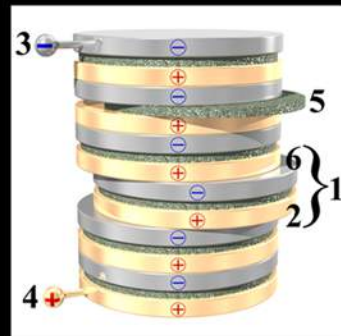
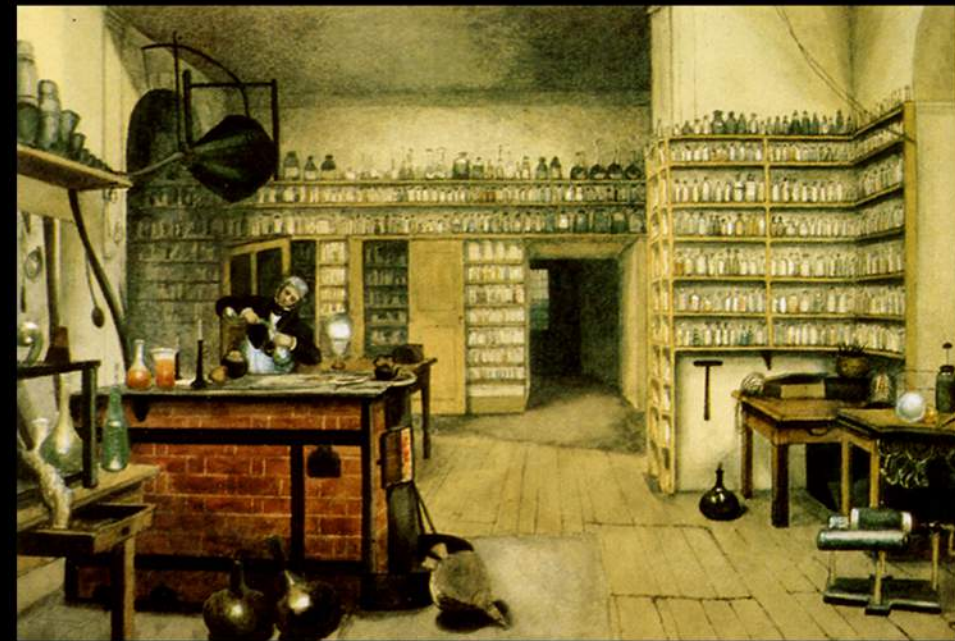


LEYDEN JAR



LOCATION THREE: ALLESANDRO VOLTA'S WORKSHOP (Voltaic Stack)

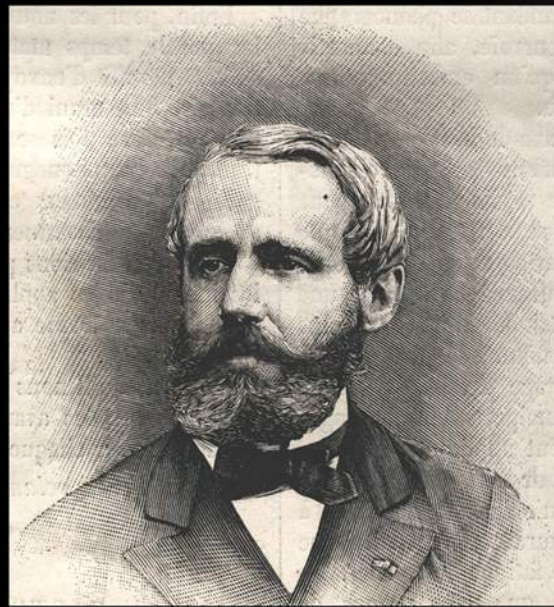
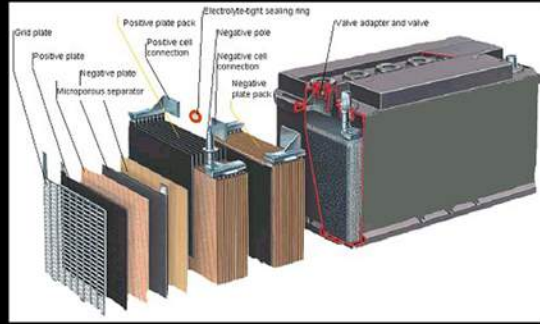
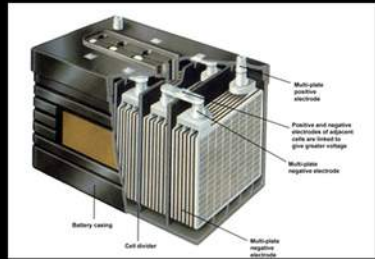
Como, Italy, the year is 1800. This room is an Italian laboratory, that of Allesandro Volta. An ornate wooden table with fine craftsmanship and inlaid edges stands at the center of the room, surrounded by various experiments, equipment, and other electrical devices of the time, such as an electrophorus (another of his inventions). Out the window, we see Lake Como, boats on the water, cypress trees rising on the hillsides, and birds flying in the sky. In the morning light, a fancy fresco painting on freshly spread plaster appears over the table, creating a schematic representation of a Voltaic Stack, the battery device invented by Volta (from whom we get the term "Volt"). As the Sun reaches the afternoon hours, the plaster disintegrates into the air, leaving a fully realized Voltaic Stack in its place. Nighttime nears as we fade down to darkness.



VOLTAIC STACK

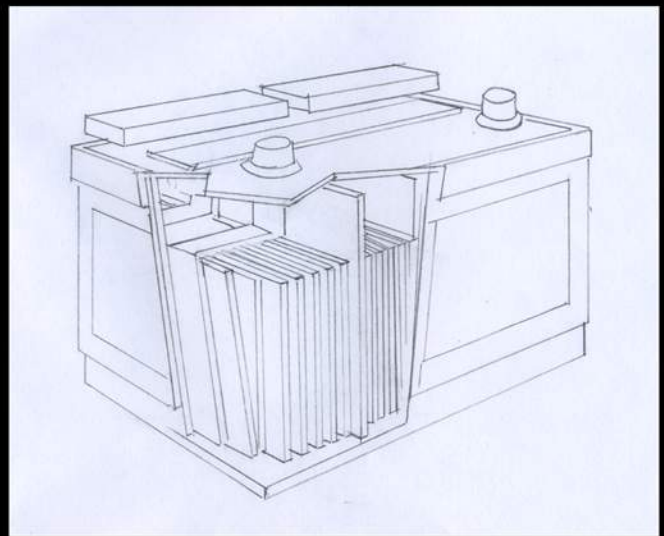


LAKE COMO



LOCATION FOUR: GASTON PLANTÉ'S LABORATORY (Lead Acid Battery)

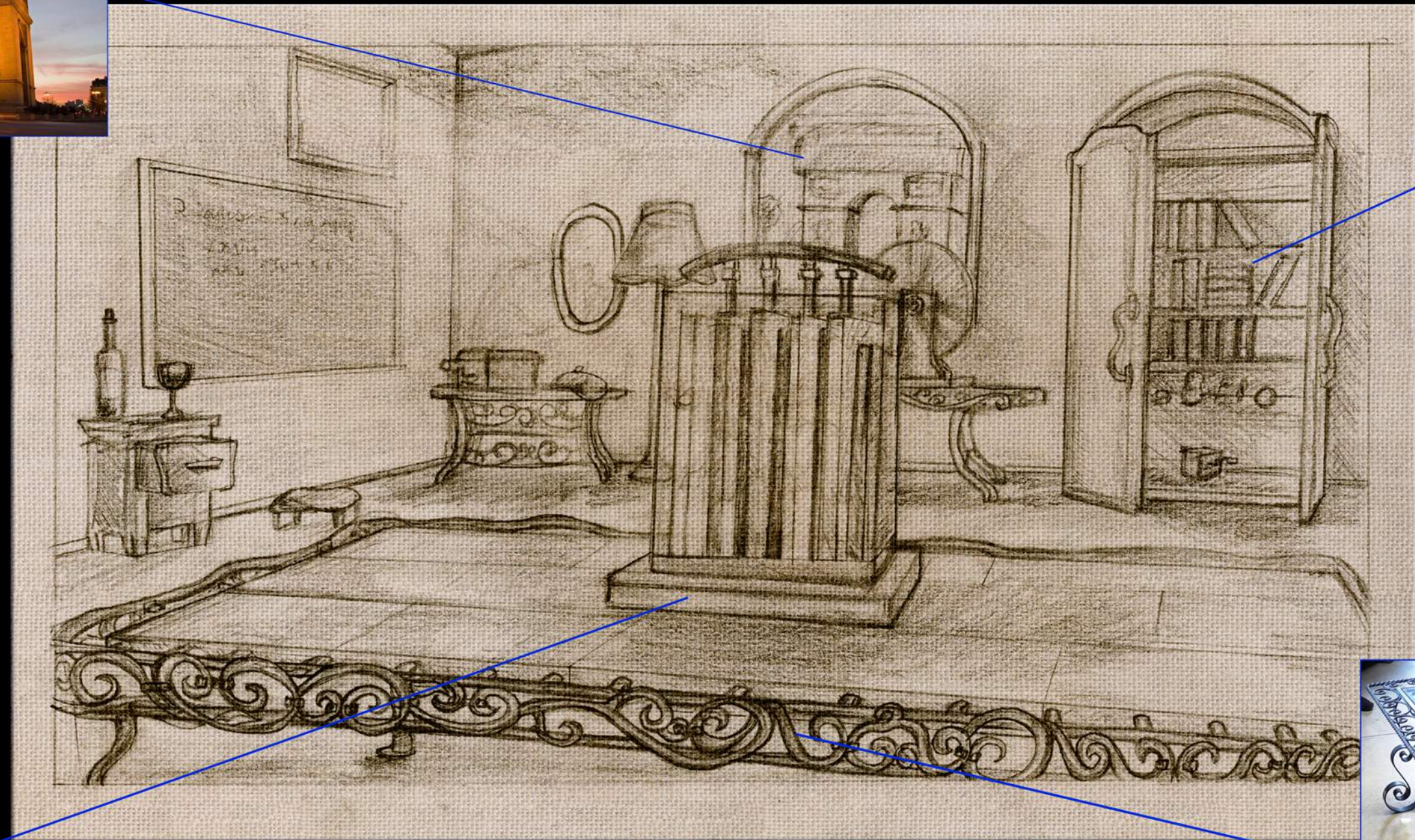
This set places us in Paris, France in the year 1859. Sporting a slightly more modern feel and decidedly French European in decoration, the famous Arc de Triomphe is visible in the distance from the window (the Eiffel Tower won't be constructed for another thirty years). An ornate wrought iron table sits in the center of the room. Atop the table, in the early light, the dark brush strokes of a hand-painted canvas trace into view, revealing the three-dimensional cutaway of a lead-acid battery, his prized invention. As we rotate around the perspective drawing, the lines become the actual battery with a cutaway of the interior, showing the original construction. The room begins to dim as the battery changes into a more modern style of lead acid battery, the kind which powers most cars of today. The open corner "heals" itself closed, revealing the familiar rectangular box with cylindrical metal leads. From the posts come two jumper cables attached by gold and silver alligator clamps, with heavy gauge black and red wires running from the battery to an exposed internal combustion engine in the background. The battery sparks and the engine turns over, the fan on the front whirring as it speeds up, creating the familiar reverse spin optical effect more than once as it's rpm increases. The Sun sets and we are once again in the dark.



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ARC DE TRIOMPHE



ANTIQUE BOOKCASE



LEAD ACID BATTERY



WROUGHT IRON FRAME TABLE

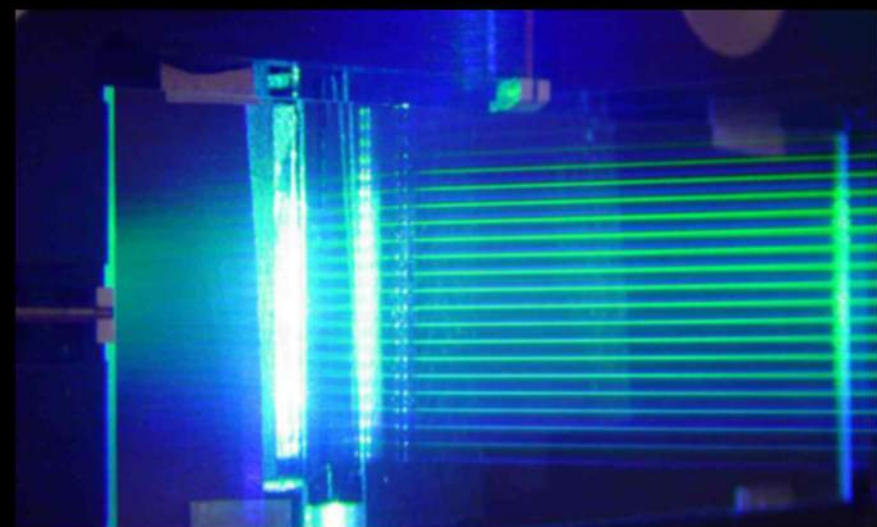
CHEVY VOLT "BATTERY"

BRICK
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LOCATION FIVE: GM'S RESEARCH FACILITY (Lithium Ion Stack)

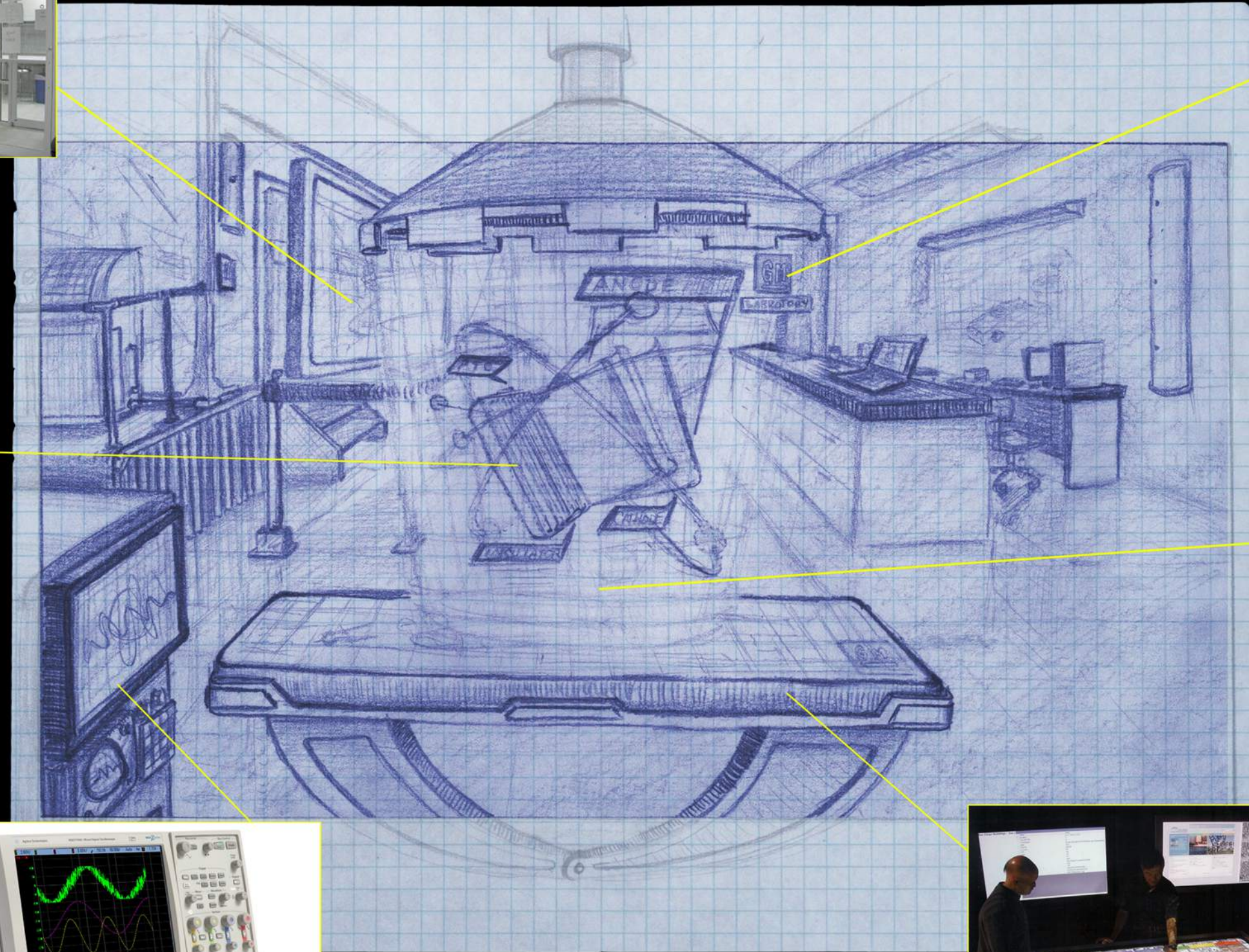
This room is an ultra-modern high tech facility, with computers and test equipment lining shelves and workstation desks scattered very strategically around the room. Modern lighting, glass and steel walls, and robotic tools abound. The fluorescent lights flicker briefly and cause the room to brighten, as there are no windows here for sunlight to enter. A few award plaques and some back-lit signage reveal this to be the GM research facility for Chevy. At the center of the room sits a glass plate, mounted atop a rectangular or cylindrical piece of equipment. The table is a touch screen surface computer display with the ability to project a holographic image above it. As it powers up, a three dimensional hologram of the wireframe view of a lithium ion battery cell appears. The wireframe turns into a flat shaded graphic, which then becomes a fully smoothed rendering, and finally a photoreal battery.



CLEAN ROOM LABORATORY



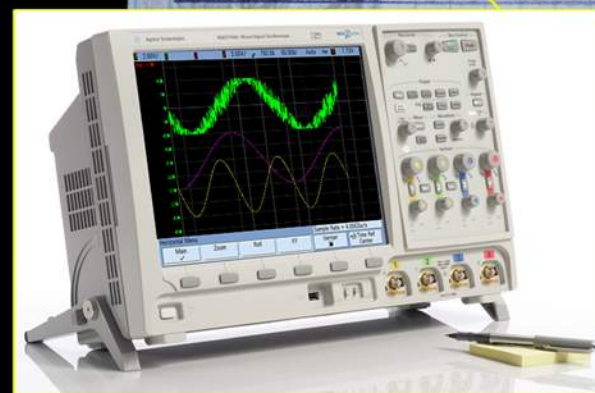
LITHIUM ION BATTERIES



GENERAL MOTORS LOGO



HOLOGRAPHIC PROJECTION



DIGITAL OSCILLOSCOPE

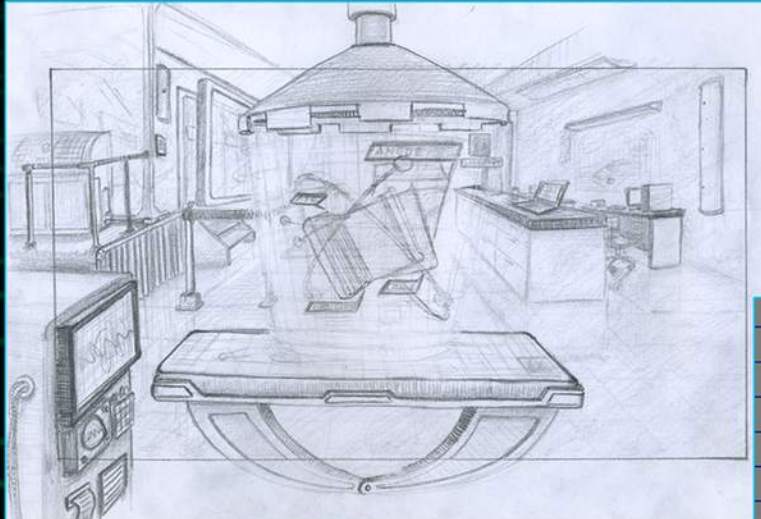


TOUCH SURFACE COMPUTER DISPLAY

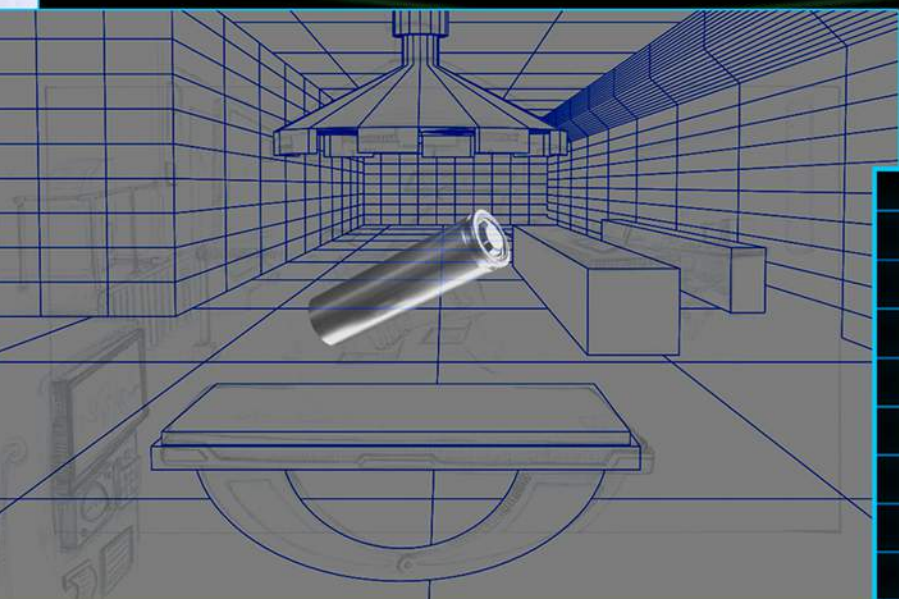


LOCATION FIVE TRANSITION: BATTERY GROWING INTO VOLT VEHICLE

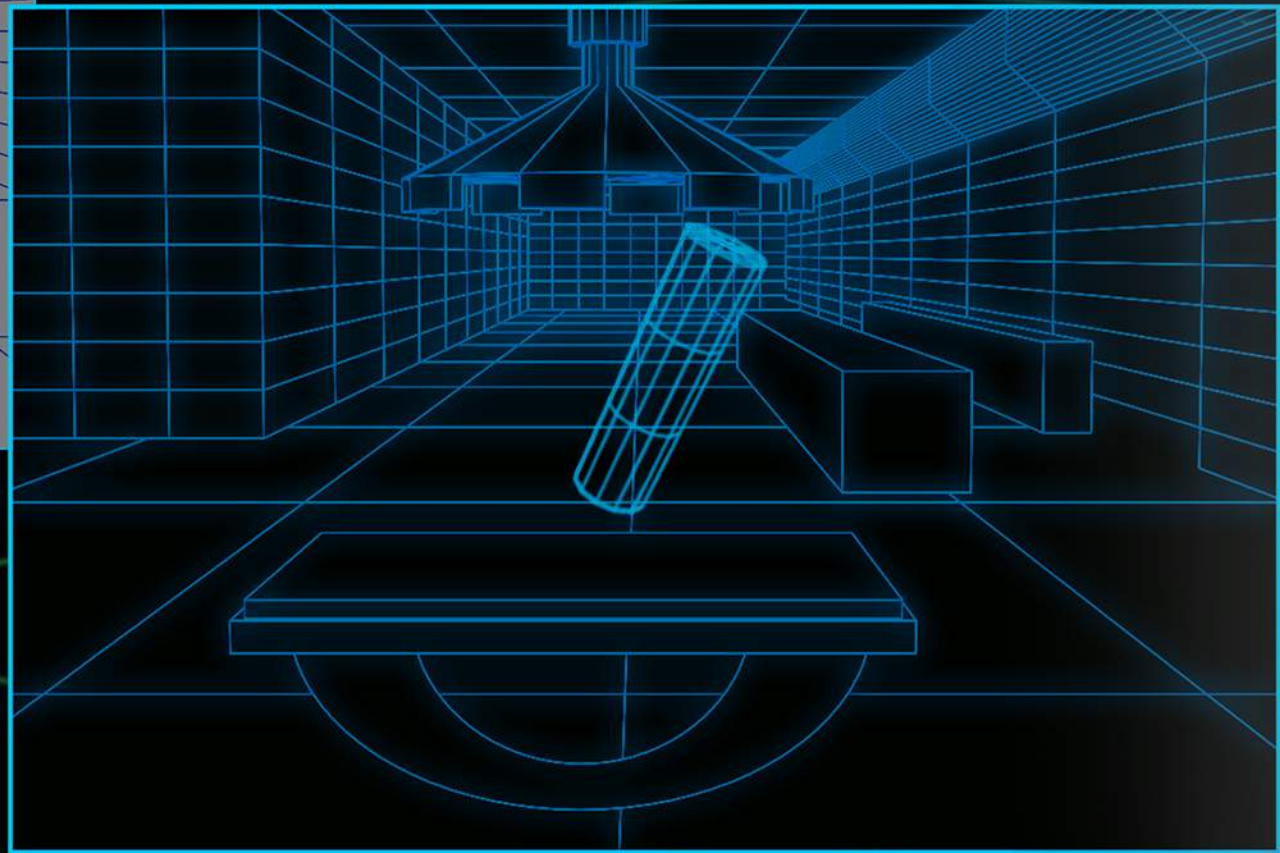
At this point the room in the background turns into a computer wireframe, and erases itself from view as we realize the entire room was a virtual environment. The batteries begin to duplicate into multiple rows and columns, starting as wireframes which quickly render to fully shaded photoreal cells. More wireframes begin to draw on around the cells, as we seamlessly transition into our next set.



PHASE ONE (Live Action Laboratory)



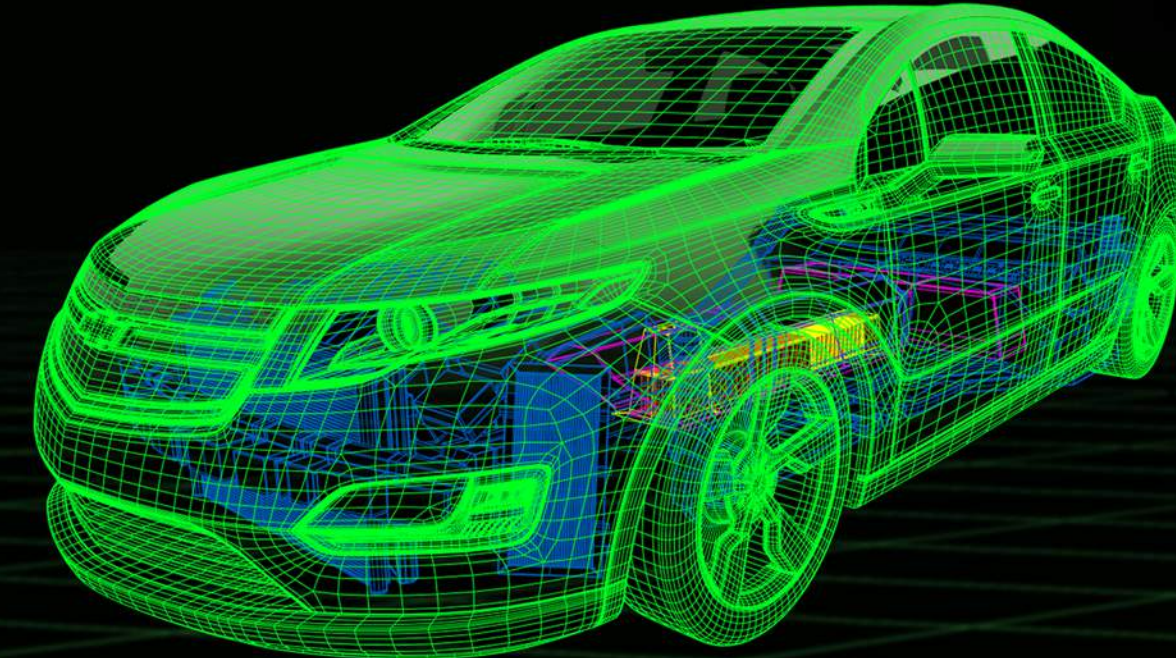
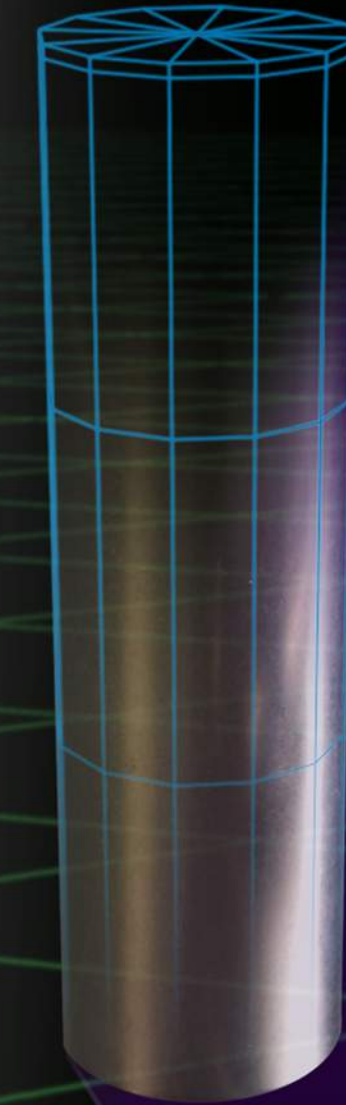
PHASE TWO (Wireframe Overlay)



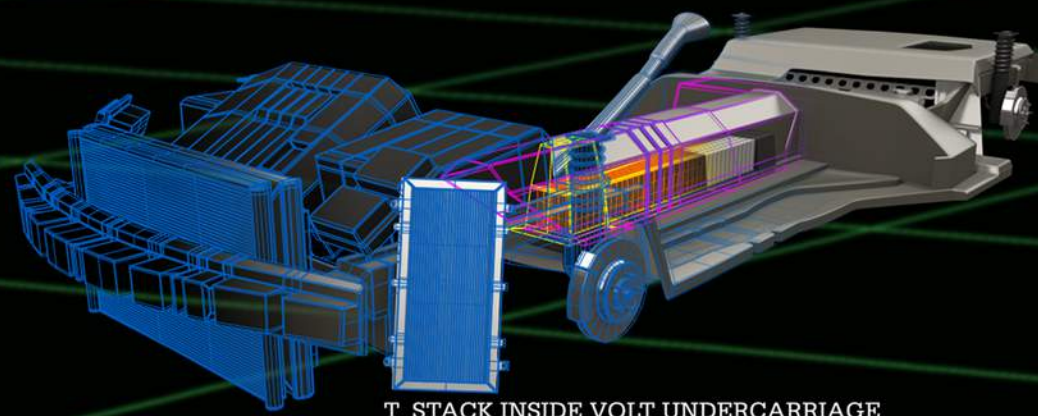
PHASE THREE (Wireframe Complete)



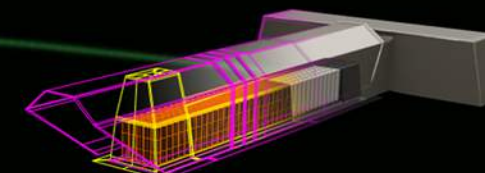
SINGLE LITHIUM ION BATTERY



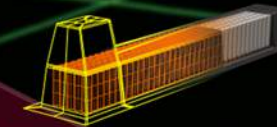
T_STACK AND UNDERCARRIAGE FRAME INSIDE CAR BODY



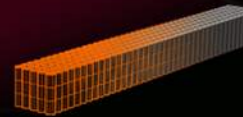
T_STACK INSIDE VOLT UNDERCARRIAGE



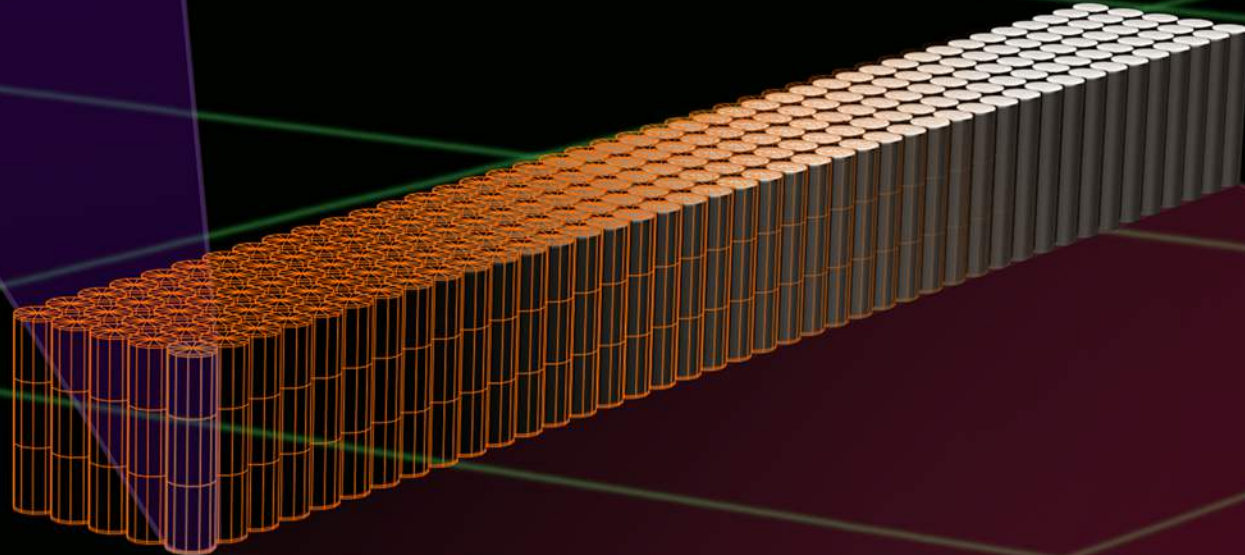
BATTERY ARRAY HOUSING INSIDE T-STACK



BATTERY ARRAY HOUSING

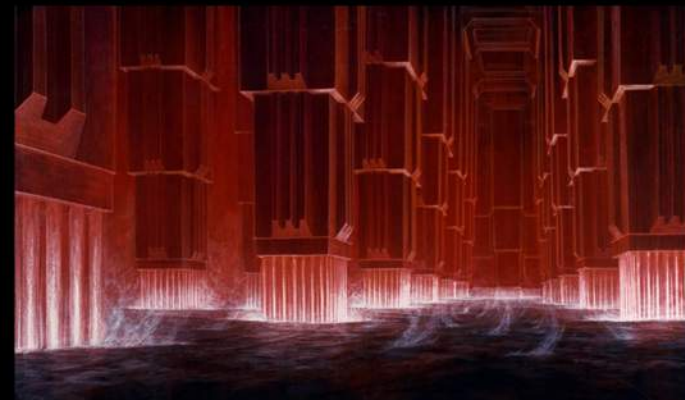


FULL BATTERY ARRAY



BATTERY REPLICATES INTO ARRAY



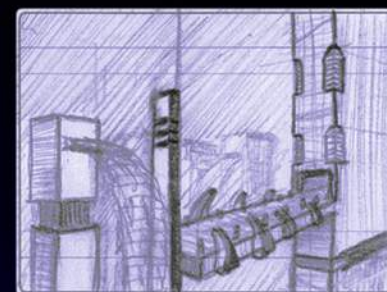


LOCATION SIX: FANTASTIC CHAMBER

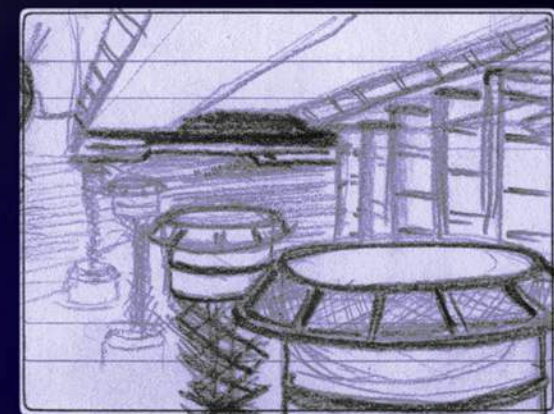
As the camera pulls back, we see our rows of lithium cells stacking into the t-shaped arrangement at the core of the vehicle. Around them, a three-dimensional wireframe of the casing, support frame, and various internal mechanisms of the vehicle begin to take shape. From there, the entire body of the vehicle's exterior and interior draws on, quickly changing from a wireframe view to a fully shaded photo-real image of the Chevy Volt in all its glory. Our camera continues to recede and reveals a concrete platform below the vehicle, with some reflective puddles of water. The room is quite dark, and there is a buzzing sound accompanied by a low whirl which is slowly increasing in intensity. As it does so, a flicker of light briefly illuminates the car and platform, and then fades again with the sound. As our camera continues, we see that our platform is surrounded by a number of vertically arched ribs, each with a panel of light embedded inside. These lights are pulsing stronger and weaker. Atop the ribs are tall metallic rods, and between the ribs we see a tightly meshed cage, barely visible but clearly there. The platform is suspended high in the air on a cylindrical concrete column. In the background, we begin to resolve an immense space constructed of towering concrete walls with round, bull-nosed corners. There are various platforms, but they all drop off to a level which is far below and cannot be seen. There is a long passageway leading off into the distance, and smaller tunnels break through some of the vertical walls, spilling water into the void below. Between the outer walls and the platform, multiple thin columns extend upwards, capped by humongous Tesla Coils. The torus atop each coil glows orange, while awe-inspiring arcs of electric plasma finger into the air and strike the cage between the arched ribs, discharging their pulse across the webbing. It is the energy of these coils which cause the fluorescent lights to illuminate through induction. The juxtaposition between electricity, water, and open space is both invigorating and energetic. The massive room echoes and reverberates, creating a scene which amplifies the awesome spectacle which embodies the new Volt.



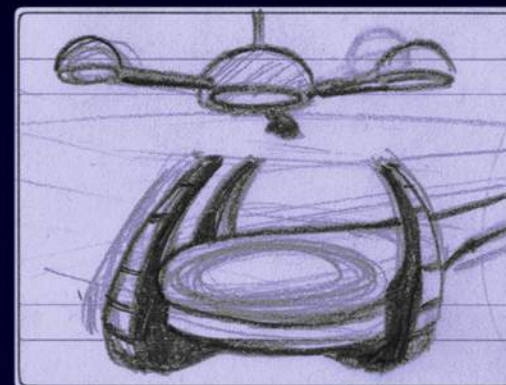
CHEVY VOLT "BATTERY"



RECESSED PANEL LIGHTING CONCEPT



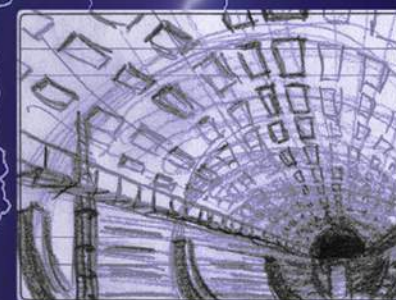
PLATFORM CONCEPT



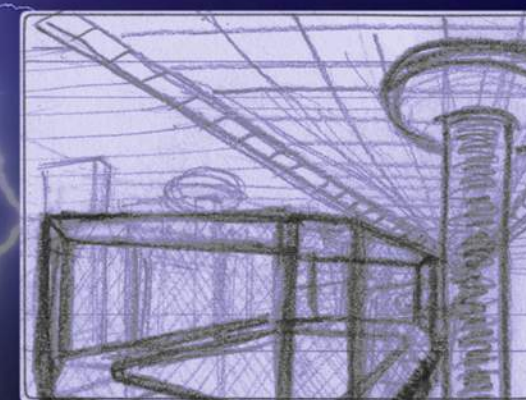
ARCHED LIGHTING RIBS CONCEPT



SET DESIGN AND PLACEMENT



MASSIVE TUNNEL HALLWAY CONCEPT



TESLA COIL AND FARADAY CAGE CONCEPT



LIT RENDERING OF SET

CHEVY VOLT "BATTERY"



LOCATION SEVEN: IDYLIC NATURE

Starting at the climax of the Fantastic Chamber scene, we hear a loud pop as a large bolt of electricity discharges from the coil to screen right, washing out the background. The scene goes black, and the electrical arc is now a lightning bolt silhouetting the clouds in the sky, which rapidly roil and dissipate revealing a sunny exterior day. Where water once flowed from concrete tunnels, it now cascades over waterfalls on lush lava rock cliffs into a blue flowing stream. Ferns and flowers grow amidst the crags, while butterflies flit from behind fern fronds. In front of the water is a deep green lawn where our Volt now rests, sitting among a lush tropical Hawaiian setting. The scene evokes the ecological friendliness of the Volt, and reminds the viewer that this car is not only impressive for its technological innovation, but for its amazingly small environmental footprint. This truly is the vehicle of the future.



RAYS OF SUNSHINE



LUSH LAWN



CASCADING WATERFALLS



CHEVY VOLT



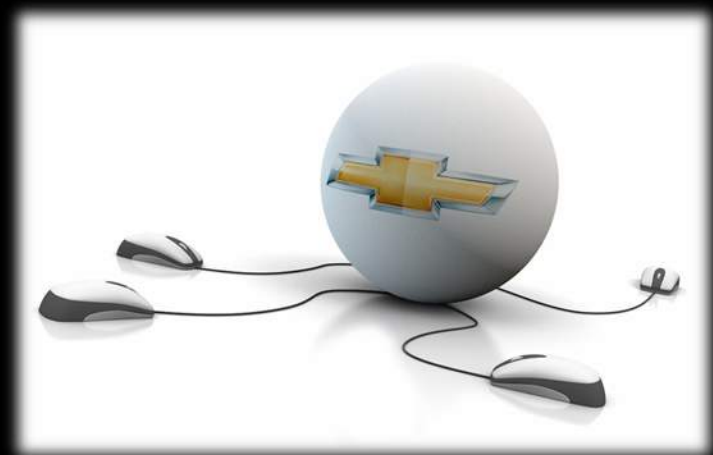
END LOGO TREATMENT

The end logo treatment evokes meaning, clever visual evolution, and powerful but finessed timing. By combining the Fuel Solutions Electric logo, the Chevy Bowtie emblem, and the new Volt logo in a slick six second montage, we provide ample time for properly conveying the technology, brand, and product. This provides space and time for a voice-over and end tag, as well as any legal copy necessary.



SOUND DESIGN / MUSIC / VOICEOVER

This film is both a journey through history as much as it is a stunning presentation of the next great advance from Chevy. To help this very visual story unfold, it would be ideal to not distract from the cinematic progression by putting a voice-over track during the bulk of the spot. By reserving this for the end, the viewer will be fully engaged in the discovery that builds the story of the evolution of the Volt. The music we choose for this should be a warming, welcoming epic orchestration which evokes nostalgia but also inspires awe and wonder. The music should be steadily building towards a crescendo both in volume and layered depth. The sound effects should be crisp, at times intimate, and at other parts large and echoic, resonating from the volume of space in the large room. Everything should feel finely polished and clean, distinctly rich and pleasing to the ear, never disruptive from the imagery, only enhancing of the location itself. It will be crucial to properly match all three of these aspects with each other, an endeavor which will require a great amount of collaboration.



ONLINE PRESENCE

When spots such as this one are presented with interesting and factual historical information, the viewer is not only intrigued, but often wants to find out more about what they have just witnessed. In our modern society, that curiosity is most readily satisfied by using the internet. By cleverly placing information on the Volt website with tie-ins to the spot, people using the most popular search engines will hit upon Chevy's website. By additionally placing targeted ads for the Volt to coincide with the search terms on the sites themselves, this will further increase traffic.

CUTDOWNS

While creating a 60 second spot allows us the full dramatic progression of the story, it is necessary to have 30 second and 15 second cut-downs as well for better exposure and increased play. By utilizing the daylight visual device, where nearly each set is essentially an 8 second day which fades up and then back down to black, we allow for all three versions to be straight lifts from the full spot without having to create different versions of shots or creating awkward cuts in the edit. While the full spot will have the entire story, the 30 second spot may lose Sets 2, 3, and 4, while the 15 second spot may simply begin at Set 6. While this may seem like a trivial technicality, planning for this in advance and building the film to work with it from the beginning will only provide for greater value and exposure of the end product for you, the client. Getting the most bang for your buck out of your advertising dollars is, at the end of the day, why we are creating this in the first place.



BRICK YARD

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IN CLOSING

Thank you for the opportunity to present this material. The Volt is truly a product I believe in, and I see its success as being crucial not only for Chevy and GM, but for the automotive industry at large. Technologies such as this are the pathway to the future, and helping our world embrace them will lead our civilization to a more prosperous existence. The potential to be part of that important process is incredibly exciting and important to me, and I relish the chance to collaborate with you further on this.

BRICK YARD V F X

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