

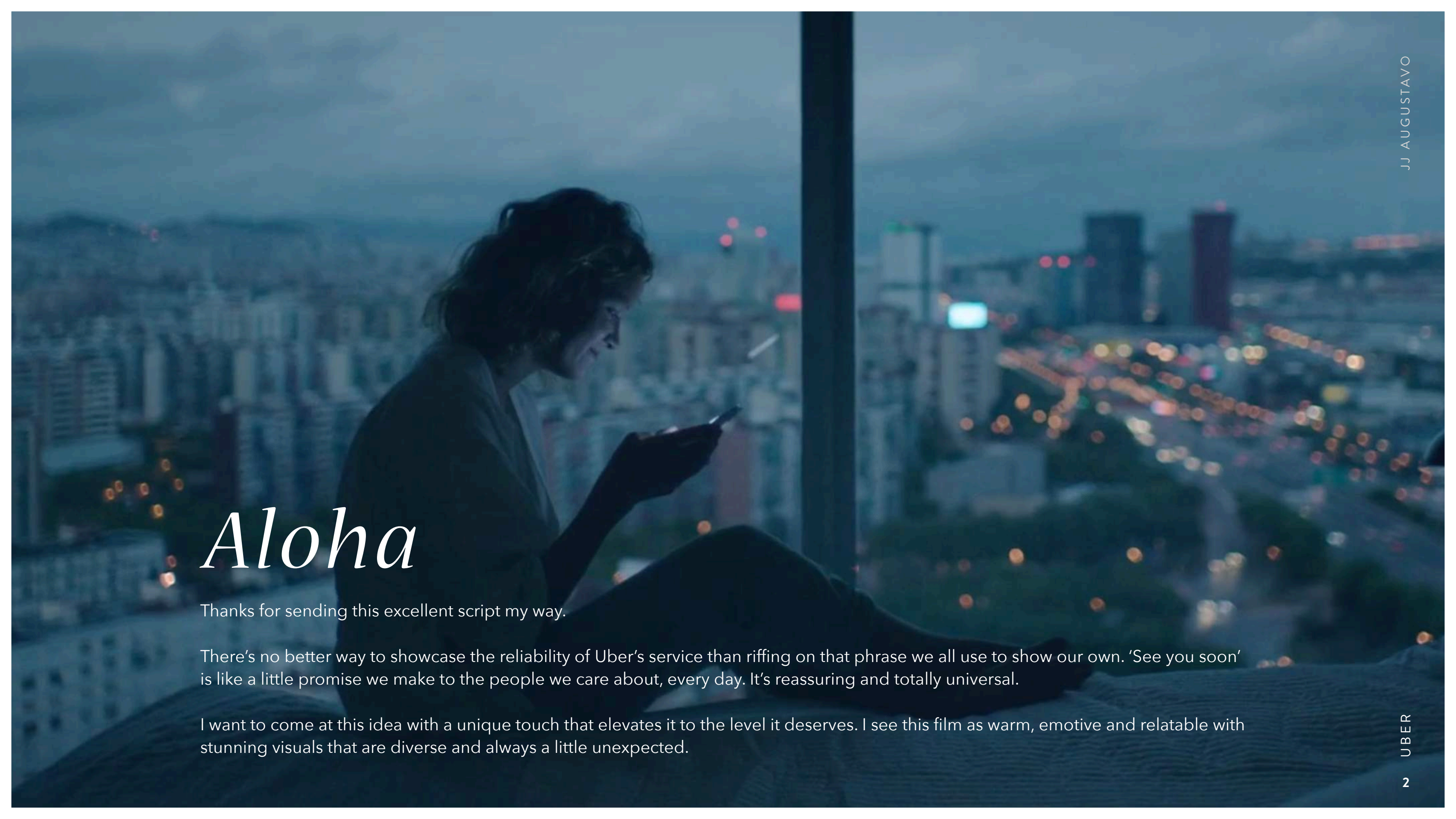


UBER

Treatment by Jonathan Augustavo

SEE YOU SOON

scoundrel



Aloha

Thanks for sending this excellent script my way.

There's no better way to showcase the reliability of Uber's service than riffing on that phrase we all use to show our own. 'See you soon' is like a little promise we make to the people we care about, every day. It's reassuring and totally universal.

I want to come at this idea with a unique touch that elevates it to the level it deserves. I see this film as warm, emotive and relatable with stunning visuals that are diverse and always a little unexpected.

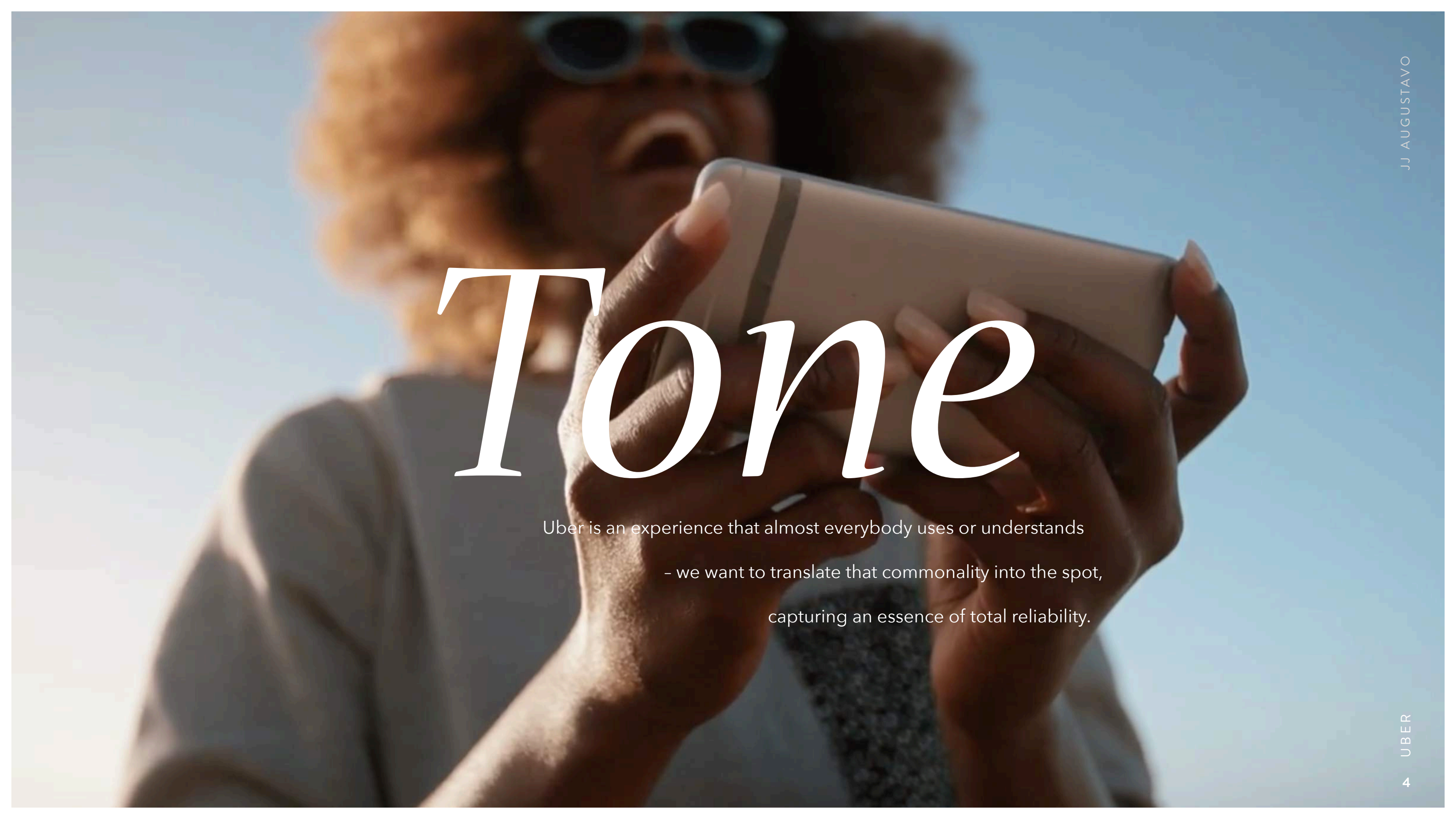
We're taking three little words
and making them into a
celebration of a global narrative
that everybody lives, every day.

And for once, it's about the
destination - the journey's been
taken care of.

Let's crack into it.

SEE YOU
Soon





Tone

Uber is an experience that almost everybody uses or understands

- we want to translate that commonality into the spot,
capturing an essence of total reliability.

*Everybody is living their own story,
and Uber is right there helping turn the pages.*

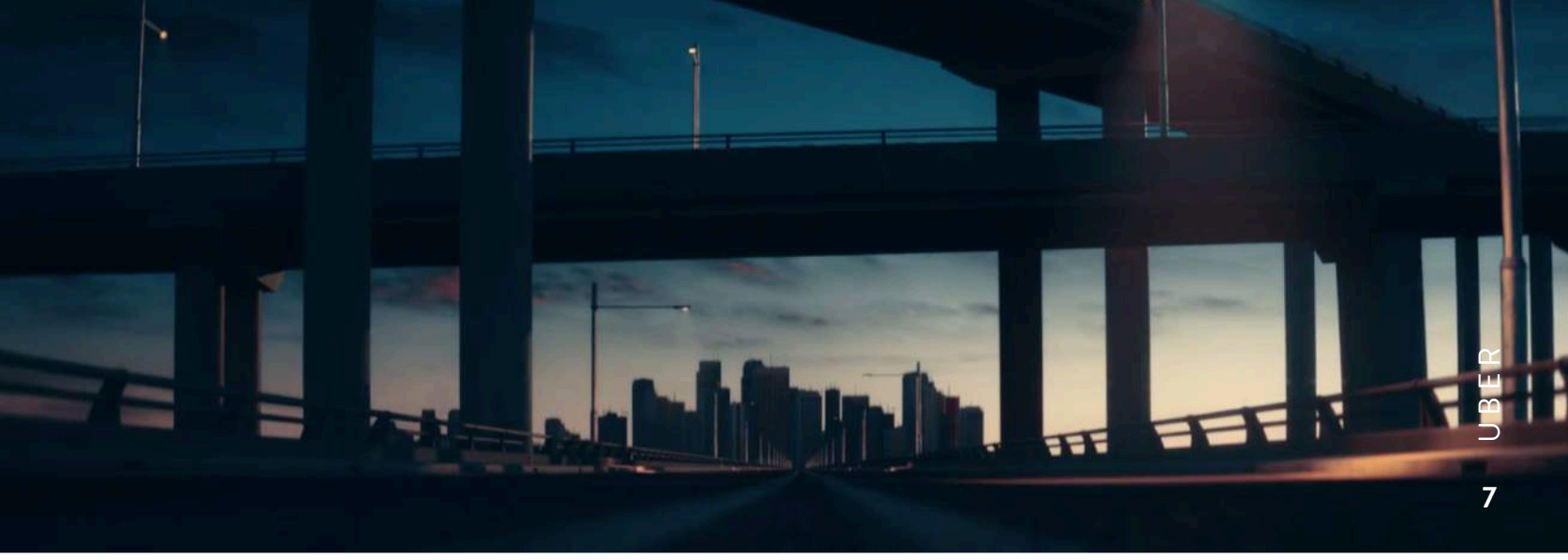
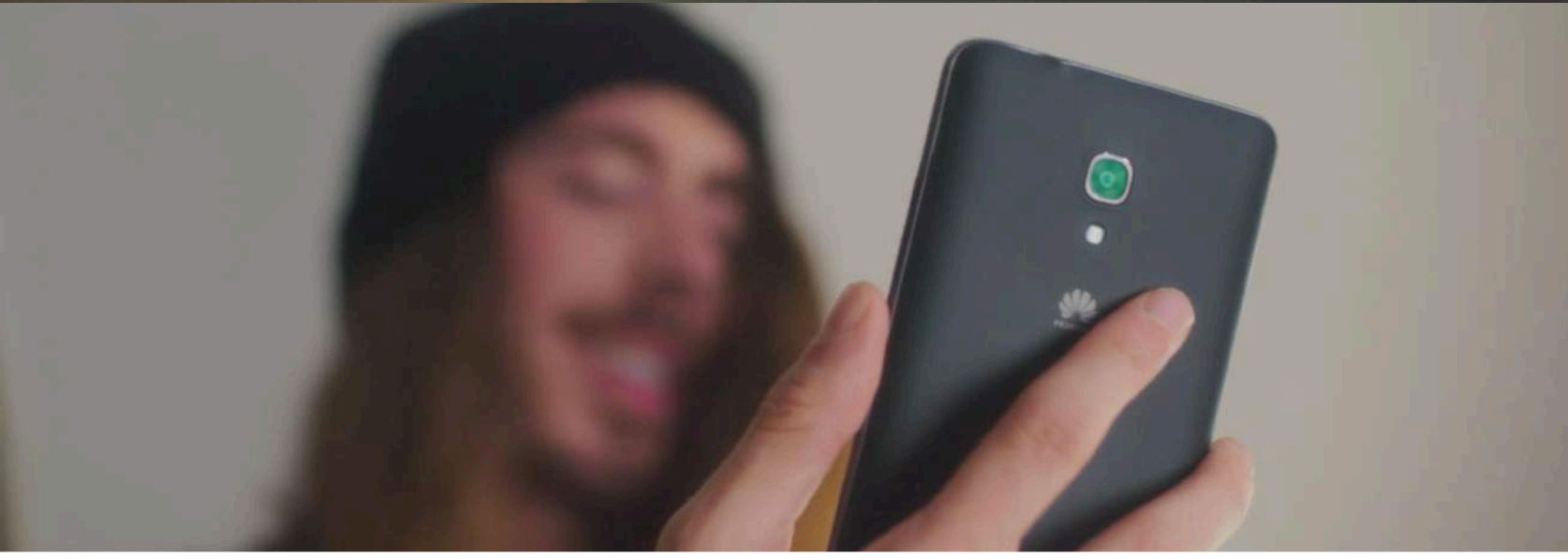
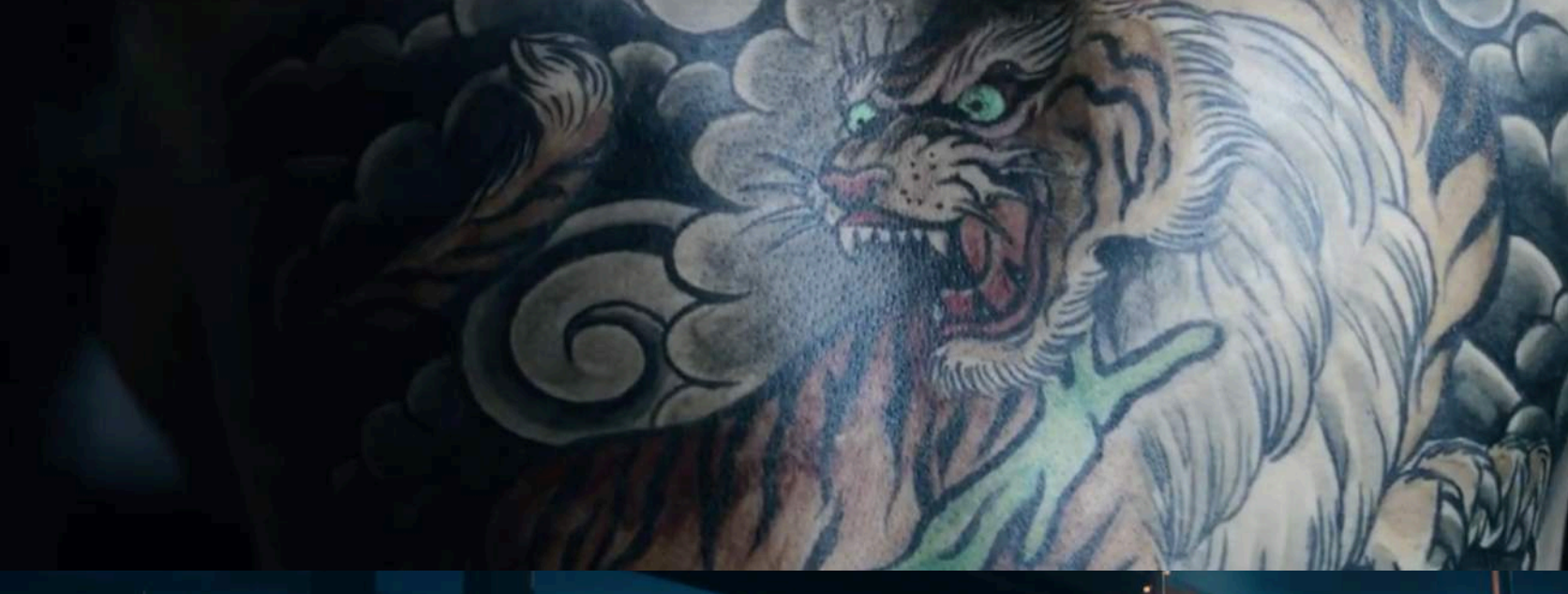
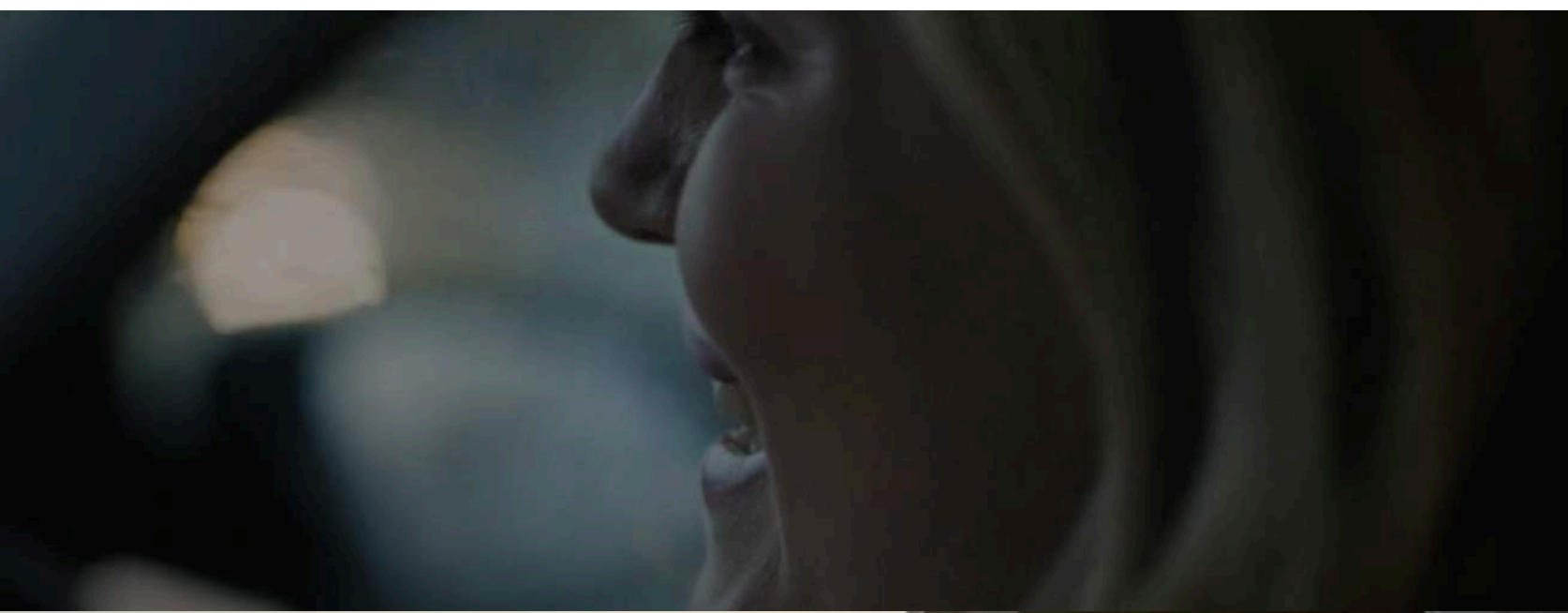
'See you soon' is just that - the start of the next chapter. We hook the viewer in with these vignettes, keeping their attention with a dynamic blend of storytelling and an energetic visual style.

I see this campaign as an upbeat communication full of personality - high-spirited, celebratory - we watch it, we feel great. We want viewers to recognize themselves and relate to it in a heartbeat.

This is a study of life, so the important thing here is authenticity - a realism that takes us right into the heart of the story from the first frame.

Body language will be almost as paramount as the performance. So, we believe these characters and these situations immediately, with all the subtleties of life, relationships that are alive and vibrant, seen in punchy scenes cut together to tell a rich, compelling story. The energy of an Adidas spot, but with a warm and natural feeling to it.

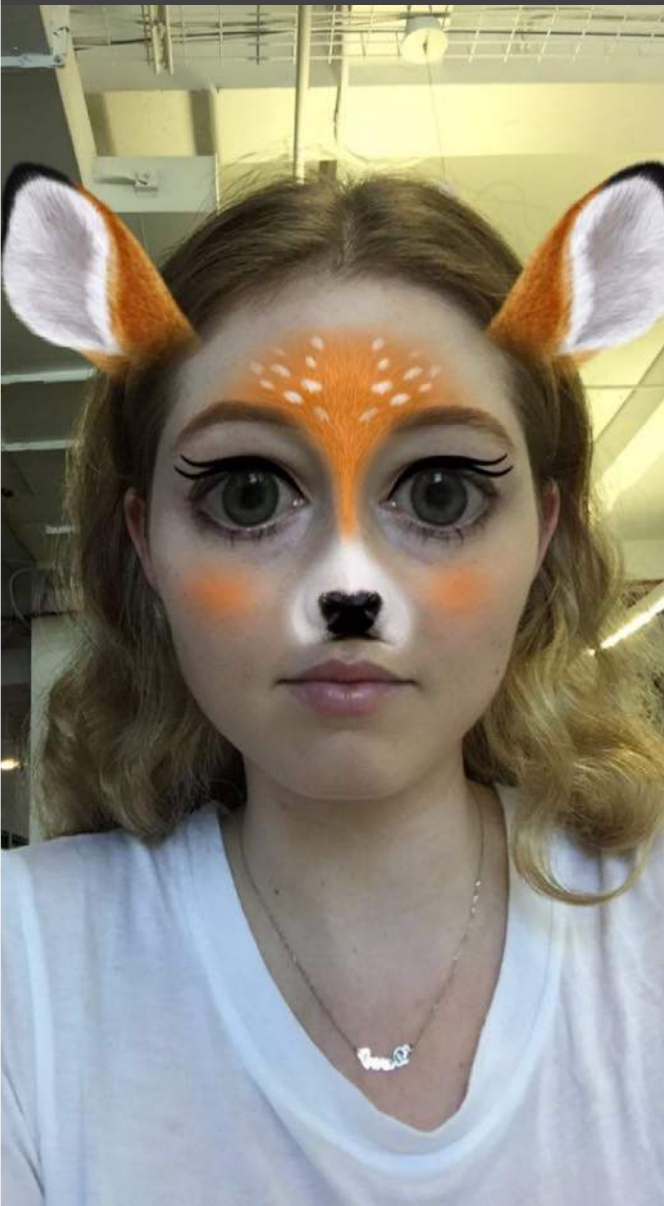
This hits the sweet spot for my style as a director. Big subjects, lush cinematic style but grounded in reality - enriched scenarios with a strong sense of humanity bubbling just beneath the surface. All these separate stories culminate in something larger and grander, something that any viewer can see sides of themselves reflected in. Whoever the person, whatever the situation, they know they are a part of the global 'See you soon' narrative.





VISUAL

Style



I see it as a series of deeply natural moments, captured in with a cinematic cool but effortless and natural. I always aim for heightened realism. A world we understand, but subtly elevated with camera technique and an eye for striking imagery.

I imagine a choppy filmic/editing style shot in mixed media to constantly propel us forward in the script. Footage from smartphones and SLRs is just as valid as premium material shot on an Alexa or drone. Let's push the technical and visual envelope - check out my work with Kawhi Leonard for reference: <http://skunkus.com/us/talent/jonathan-augustavo/footlocker-kawhis-story/>

Handheld material is mixed with a smooth, cinematic approach,

up close to the talent, in the moment and in the space with them as much as possible, alive and fluid. It needs to feel real, authentic, like we've literally just dropped in on these moments. We simply float from scene to scene, the camera carrying us through each segment and we cut in/out at any moment as it will all be compositionally strong. Every shot can be 'read' in a heartbeat for what it is, why it's there and how it works within the greater story.

Real life is made up of small successions of key moments, often spontaneous ones, that define relationships. These are the elements we'll be working with in order to generate a naturalism that's effortlessly authentic – these are fleeting moments, observed intimately – always working towards that feeling of universality Uber can give us in a credible way.

In terms of lighting I imagine a rich and natural look. We'll make the most out of practical lighting, making sure it never looks over the top - slightly augmenting reality instead of exaggerating it. There's a lot of room for some beautiful use of color, particularly in the festival/arcade scenes. We can also add a little texture and visual continuity by making use of the blue light from phone screens, adding a soft glow to our characters faces and environments.



JJ AUGUSTAVO



UBER

The colors are bright but not over-saturated. The look is tasteful, upmarket, classy, modern, cool. Details are everything. The smallest touches of detail in the right spots, or the perfect combination of colors will elevate the energy in every single frame.

Ultimately this is an amplification of reality, captured in a natural yet premium cinematic style. Everything is geared towards a natural, relaxed, unobtrusive style, and the images flow easily. It'll be visually stunning and a true reflection of life in our modern world. Slightly heightened reality but nothing contrived. The key is that it looks and feels authentic.

Audio

Great sound design is going to play a massive role in this project.

With all of the various scenes that we'll be shooting this could easily fall into montage-film territory. Diegetic sound and music will be the glue that holds everything together, building it all into a full and cohesive film.

Think of audio as the base layer. It's the undercurrent that facilitates the flow from start to finish. We have all these stories and building, flourishing visual energy, all kept in check by sound design – the sound of an elevator ding, the AFL girls calling out to one another, arcade game ambience, the buzz of a tattoo gun and the natural hustle and bustle of the city. These little details ground the action, locating it to a specific scene.

On top of this we can choose a warm and energized backing track that sets the mood for the whole film. We get the energy from the edit and the performance; we get the feeling from the music. An idea I liked was introducing the music being played in the festival scene at the start, and then diving under for the rest of the film. This creates a nice cohesive effect, drawing the viewer right into the action.

I imagine the music to be atmospheric and mesmerizing, but at the same time warm and up-tempo. Not too on-the-nose. Some suggestions I have are The Naked and Famous' *"Hearts Like Ours"* or Alvvays' *"Not My Baby"*.

REAL

People

*I love the casting/performance process and it pretty much goes like this -
we're not casting just for a look, but for an energy.*

We need people with charisma, with magnetic personalities. Yet everything should feel spontaneous, unscripted and un-staged in all action/ reaction moments. As a lot of this doesn't involve dialogue, we should select performers who can tell the story through facial and body language alone.

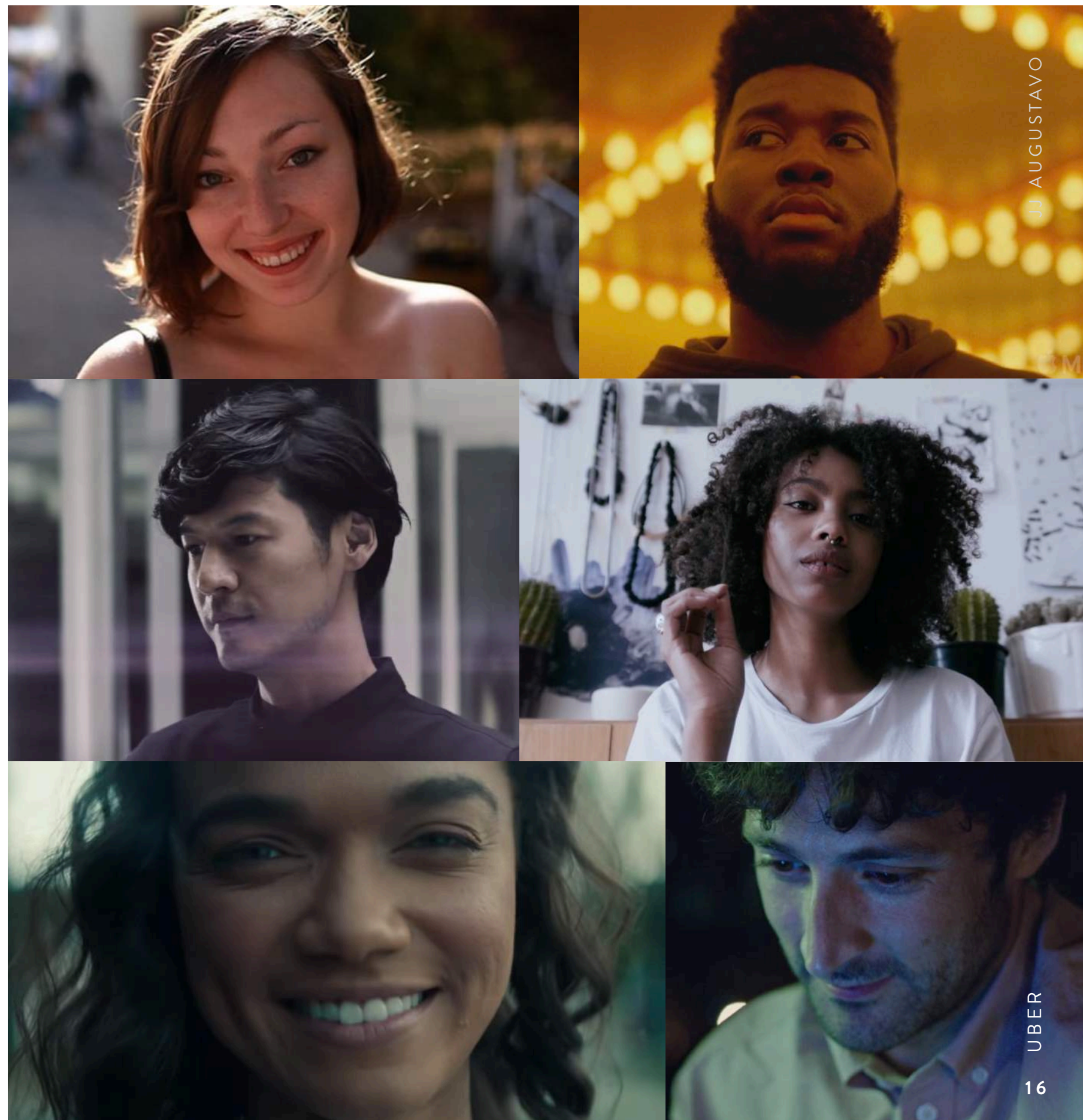
These are people who embrace their own uniqueness and aren't afraid of being seen for who they are. All the acting chops in the world can't replace a one-of-kind face or an idiosyncratic line delivery.

Some people have a cinematic quality. They're not necessarily beautiful, but when they're on screen you can't take your eyes off them. Expressive, honest, with a hint of vulnerability. That's what I'm after.

I love finding interesting-looking actors with character faces who are really positive about life and can make us feel good about that too. The key thing is to find that talent who can really emulate joy - honest joy - without it looking corny. Nuance and grounded expressiveness will be so much more powerful here than an overdone style.

We simply need faces that have features that give each their unique personality. People we see in everyday life, amplified. People we recognize and relate to in a heartbeat. Our reading of them is magnified via their wardrobe, hair and styling, which become natural extensions of their personalities.

At this stage I'd like to imagine a diverse cast, but also one that isn't just about checking boxes. They're people that we can all see parts of ourselves in. They're active participants in life and Uber is invaluable to them because of it. Real. Yes. Fun. Yes. But never cliché.





THE
Film

The backbone of the story is connection – between people, family, friends and loved ones, and between vignettes and the larger narrative. It's about the journey prefaced with that little promise of togetherness.

There's a great balance in this script already. I want to elevate that by taking these parts – the human side, visuals, sound and energy – and bring it all together to a cohesive whole. A strong focus on the detailing of the parts that form every moment.

The great thing about this 'montage' style of shooting is that the outcome is totally modular and can be edited down to tell a near-unlimited number of stories.

Your script is already well balance and I don't want to upset that. But I've made a few small tweaks and suggestions, in order to add to some setups or problem solve in case Ed Sheeran can't make it, but he will.

In terms of the ending, like I mentioned in the call I think ending on an epic shot of the cityscape will hold the most power. That way it really drives home the idea that all of these stories are constantly happening and are all connected under the umbrella of an Uber journey.

Please see this as an initial example for us to discuss and I look forward to adding and refining as our collaboration continues.

walkthrough

SEE YOU SOON (60)

(note: in all scenes I would love to also shoot a shot from the POV of the phone as our heroes interact with the Uber app - this could give us some room in the edit)

The chords of “Hearts Like Ours” hit as we open close on a YOUNG GUY (20s, undercut, nose piercing) standing in crowd at a festival. We’re right into the action – lights shift and move over his face, people sway and dance around him. He shouts into his phone over the music...

YOUNG GUY: “See you soon!”

The music dives under to become the backing track as the lyrics kick in. We pull wide into the sky with a drone shot.

We drop from the sky to a high rise. We see a WOMAN (30) who's burning the midnight oil heading home from work. She steps into the elevator going down. Using visual FX a BLUE text bubble appears on screen following the elevator...

TEXT: "Getting an Uber. See u soon x"

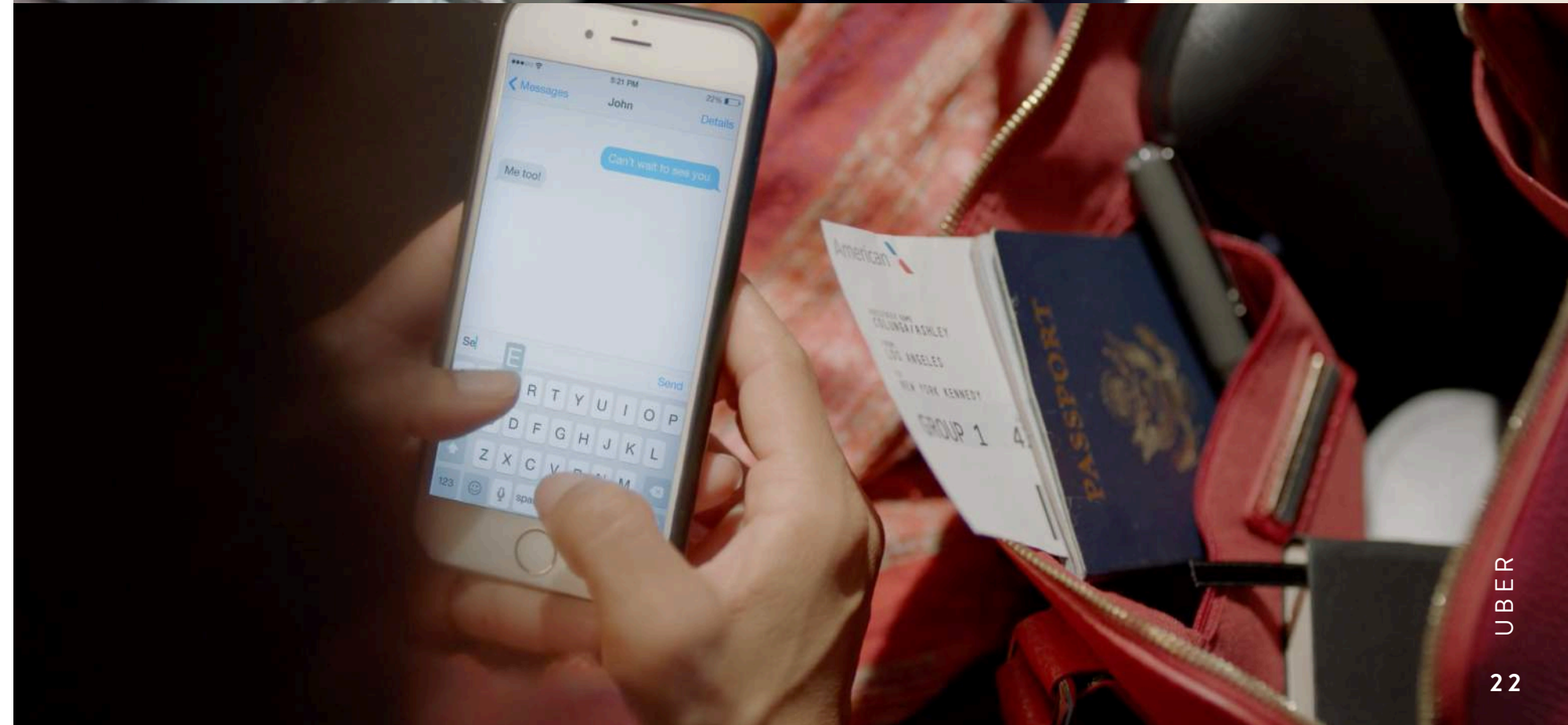


JJ AUGUSTAVO

Cut to the POV from inside a suitcase and see a YOUNG WOMAN (20, loosely buttoned denim shirt, dark hair) wildly throwing clothes into the bag. We see she's holding her passport in her mouth as we pull wide – she'd talking on speaker while trying to zip the bulging bag shut...

YOUNG WOMAN: "Sorry, sorry! Text me the gate number. I'll see you soon"

(Alternately we could start wide on her throwing clothes and go to the POV of the cellphone as she puts it in her bag and zips it shut to wipe cut)



UBER



Cut to POV of a YOUNG WOMAN jogging at her AFLW practice, the camera attached to her as she runs furiously. Her wrist lights up and we go wide... showing the whole field and her teammates practicing in the foreground, a text bubble appears above her head...

TEXT: "Running late for training, I'll get an Uber. See you soon."



We cut to a TEENAGE KID (16, zip up hoody, backpack) from the POV of an arcade game. His face is lit by neon, background soft focus. It's a cool old school game like Rampage; we see graphics in front of his face. His phone is tucked between shoulder and ear as he intensely smashes buttons. He's locked into the game and tries to get off the phone quick. We pull wide as he says...

TEENAGE KID: "Yeah, yeah. I'm leaving now. See you soon."

Cut to a mid-shot of a YOUNG WOMAN (24, dark hair, almond skin). She's been crying. Tissues litter the ground around her. The light of her phone illuminates her face, we feel her emotion. Cut to an INSERT of her phone...

TEXT: "(her) We broke up... (MOM / Bestie) Sending an Uber. See you soon xo 🥰"

Cut back to her face - there's a sense of hope. We use a POV from the phone to highlight her emotion.

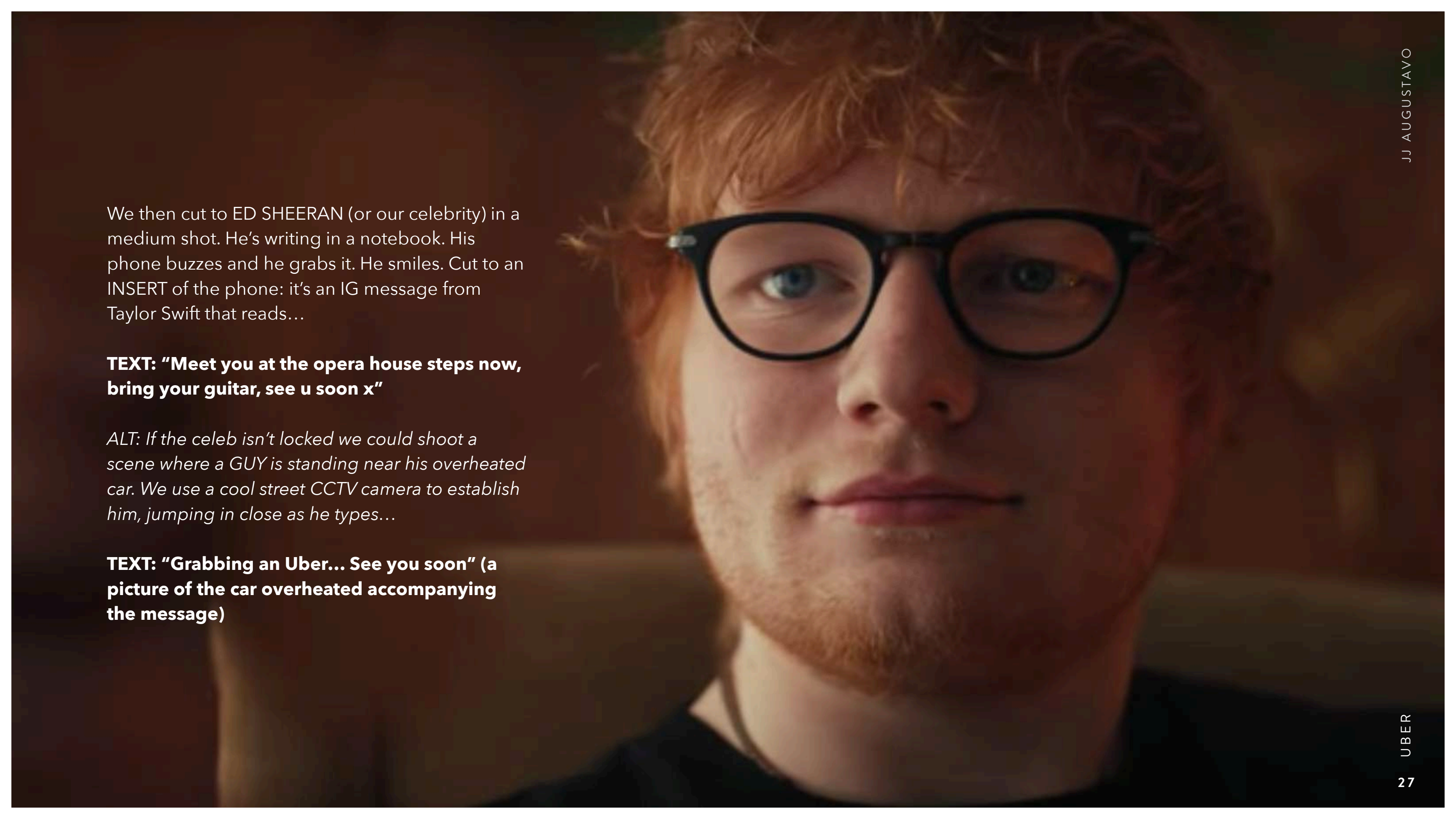
(I believe this scene should play as our reprise moment - we check back in near the end, seeing her arrive with her parents or friends and we see she's feeling better. Would be cool to add a shot of her riding in her Uber, feeling a little better cut in the middle of the spot.)



Cut to a quick typing hand montage. We keep the framing the same as we cut through a variety of backgrounds and hands - tattooed hands, paint-splattered hands, fancy nailed hands, hands with rings, wrinkly hands - all typing out the phrase...

TEXT: "Getting an Uber, see you soon."

It looks as if they're all continuing the same text, cut seamlessly to the beat of the music. It could be cool to follow up with quick cuts of people's faces from the phone POV; with varying but warm expressions. Really build the scale of the message.



We then cut to ED SHEERAN (or our celebrity) in a medium shot. He's writing in a notebook. His phone buzzes and he grabs it. He smiles. Cut to an INSERT of the phone: it's an IG message from Taylor Swift that reads...

TEXT: "Meet you at the opera house steps now, bring your guitar, see u soon x"

ALT: If the celeb isn't locked we could shoot a scene where a GUY is standing near his overheated car. We use a cool street CCTV camera to establish him, jumping in close as he types...

TEXT: "Grabbing an Uber... See you soon" (a picture of the car overheated accompanying the message)



Cut to a young GUY / GIRL Snapchatting themselves getting a back tattoo to a friend. On the video the caption reads **"See you soon 🔥💀"**



Cut to a MOTHER (35) reading to her KID (6, camo pajamas). They sit on his bed. A bed side lamp and night light softly illuminating the room. It's a warm and cosy space. As she reads we hear a ding and her phone lights up. She picks it up – a bubble pops up from DAD...

TEXT: "Heading home for tuck in. See you soon x" (maybe he sends an ANIMOJI – knock them out in one scene, adding some humor and cuteness to it. maybe he uses the FOX.)



Cut to a snorri / doggy cam of a TEENAGE BOY and his BROTHER, disoriented, waking up in their living room. The place is wrecked; we can tell they've had a huge party. We see random limbs of sleeping people popping up from behind couches etc. and there's a dude passed out on a table. Both their phones light up as they get a text. Cut wide as they look at their phones...

TEXT FROM MUM: "Dad and I are heading home early. Getting an Uber see you soon. Mum."

Cut back to a medium two shot - their world has been turned upside down. Fear strikes, they quickly start cleaning.

Now we cut back to our reprise - the YOUNG WOMAN pulls up to a house where either Mom and Dad are waiting or to an apartment where her BEST FRIEND is waiting. She smiles warmly as she sees her loved one (maybe we see phone with Uber app in hand).

Cut to our final scene. It's a beautiful drone of the city scape, pushing dynamically through the buildings. We push quickly down as dozens of message bubbles reading "SEE YOU SOON or C U soon or See you soon xo" pop up around the city, in windows, attached above a moving car, as a person walks out a door. Lots of little moments, all linking up.

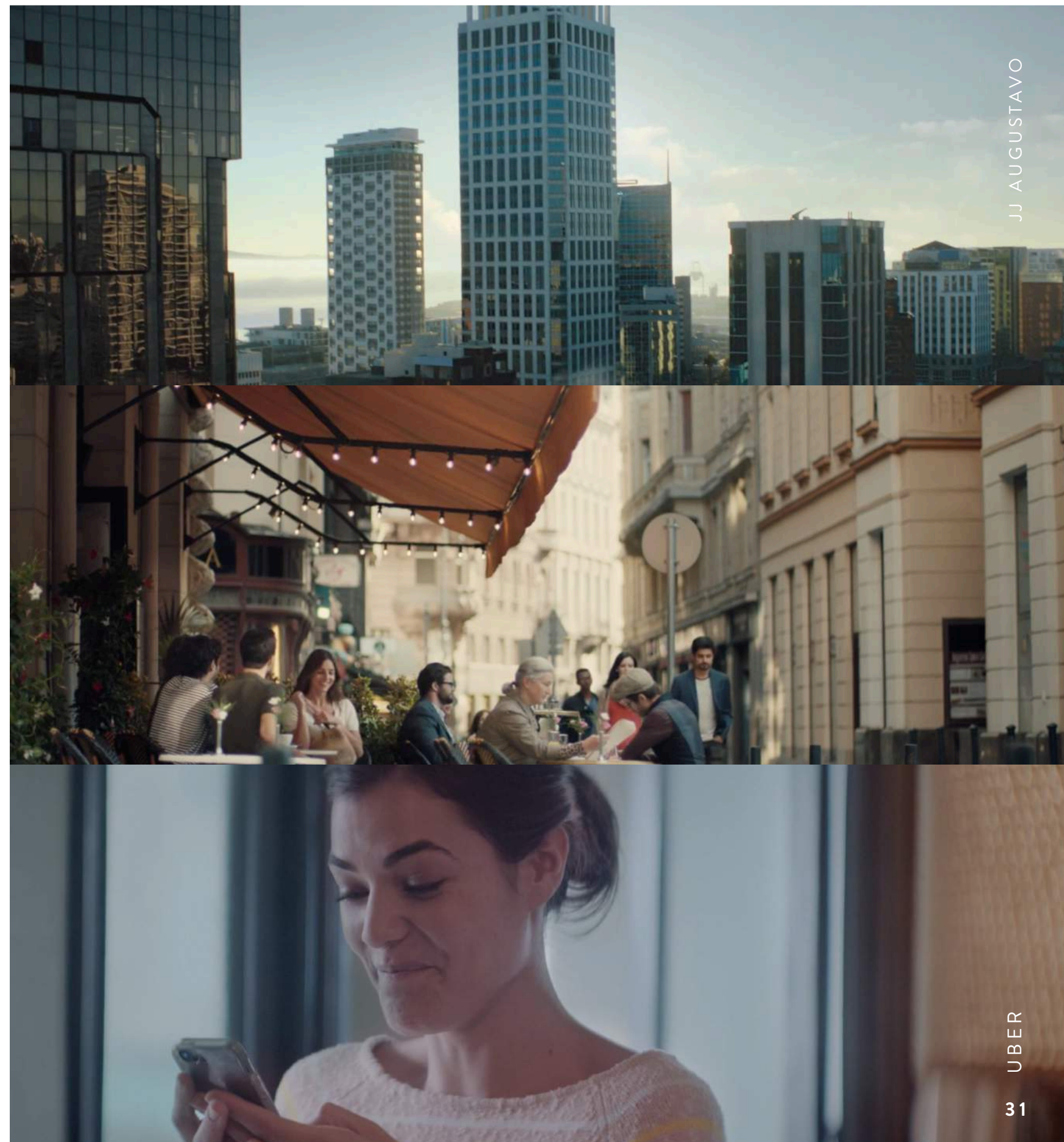
The drone continues coming down and centers up a YOUNG HIP WOMAN sitting outside a coffee shop. A message bubble pops up next to her. We cut to a medium shot, it reads:

UBER TEXT: "Your driver is 1 minute away - see you soon."

She opens her Uber app and we cut to an INSERT of the phone. We see the UI of the car driving toward her a voice comes in...

VO: "With an Uber only a few minutes away, when you say, 'see you soon', you can rely on seeing us soon"

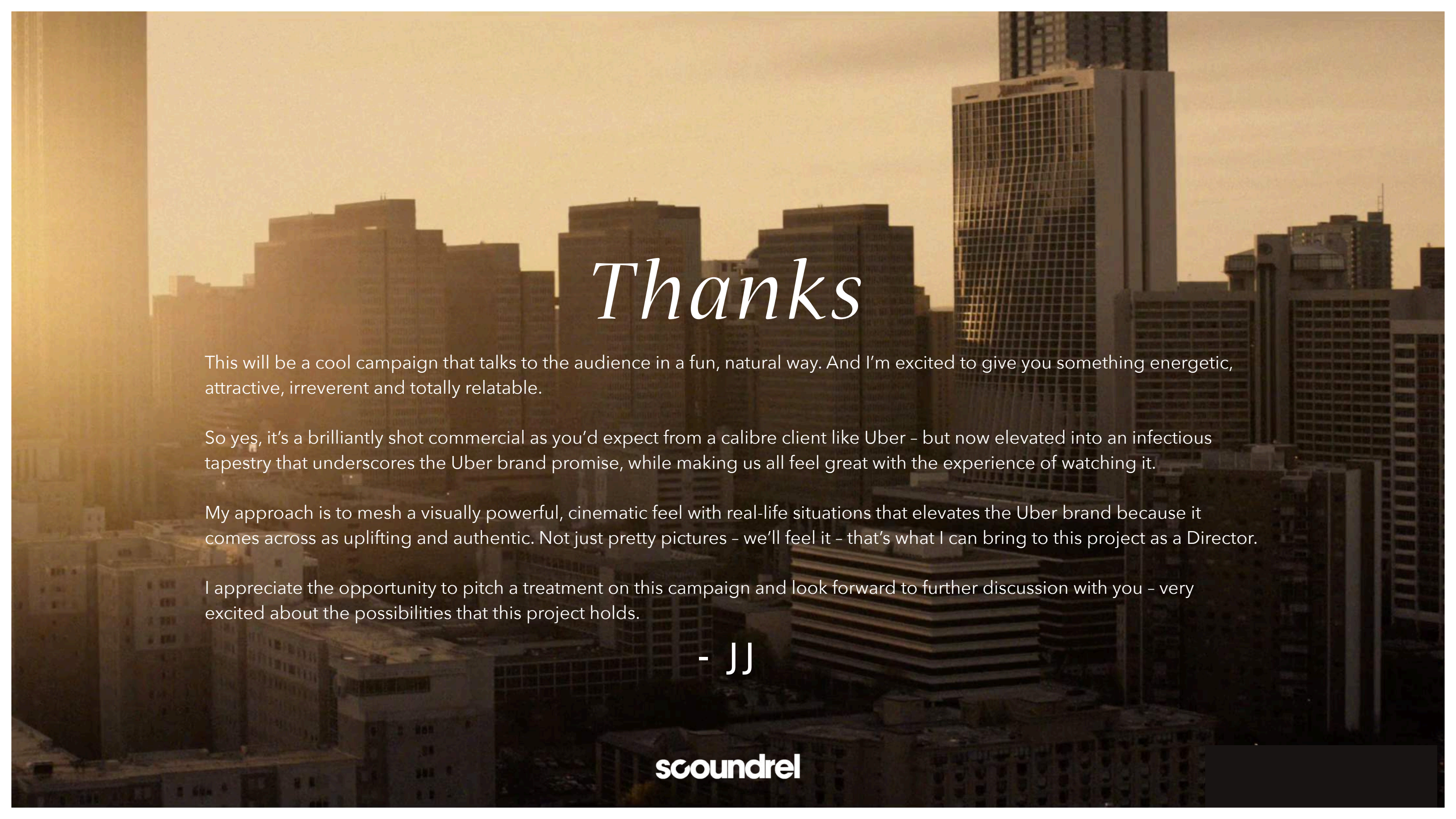
Super: 'See You Soon' LOGO



SEE YOU



Soon



Thanks

This will be a cool campaign that talks to the audience in a fun, natural way. And I'm excited to give you something energetic, attractive, irreverent and totally relatable.

So yes, it's a brilliantly shot commercial as you'd expect from a calibre client like Uber - but now elevated into an infectious tapestry that underscores the Uber brand promise, while making us all feel great with the experience of watching it.

My approach is to mesh a visually powerful, cinematic feel with real-life situations that elevates the Uber brand because it comes across as uplifting and authentic. Not just pretty pictures - we'll feel it - that's what I can bring to this project as a Director.

I appreciate the opportunity to pitch a treatment on this campaign and look forward to further discussion with you - very excited about the possibilities that this project holds.

- JJ

scoundrel