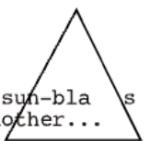
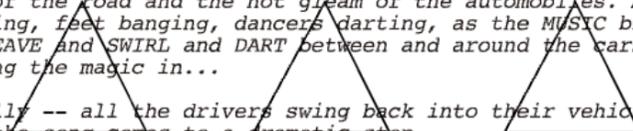
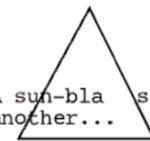


Methods of Translating

t s
e d k
A sun-bl... We HEAR radios - one... music after
another...
y
We're --
EXT. 101 FREEWAY - DAY
Cars are at a standstill... traffic jam.
Morning rush hour... asphalt shimmering in the
heat. The blown-out downtown L.A. skyline hovers in the
distance.
We DRIFT past more CARS. Hear one snippet of audio after
another...
One driver taps his steering wheel to PROG ROCK. Another
sings to OPERA. A third raps along to a HIP-HOP track. We
move from a RADIO INTERVIEW to a... L... tNOTECH ,
until finally we begin to hear.F.RENCH BAL AD
...a new, original piece of music...
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.



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A sun-bl... We HEAR radios - one... music after
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sings to OPERA. A third raps along to a HIP-HOP track. We
move from a RADIO INTERVIEW to a... L... tNOTECH ,
until finally we begin to hear.F.RENCH BAL AD
...a new, original piece of music... [ANOTHER DAY OF SUN]
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.
Then -- she EXITS her car. Then -- she starts MOVING down the
lane.
One by one, more DRIVERS join her -- SINGING and DANCING
along. Without a single cut, we've found ourselves in a FULL-
FLEDGED MUSICAL NUMBER...
Drivers leap on car-tops, dance Jerome Robbins-style, making
use of the road and the hot gleam of the automobiles. Arms
swaying, feet banging, dancers darting, as the MUSIC blasts.
We WEAVE and SWIRL and DART between and around the cars,
taking the magic in...
Finally -- all the drivers swing back into their vehicles --
and the song comes to a dramatic stop.



t s
e d k
A sun-bl... We HEAR radios - one... music after
another...
y
We're --
EXT. 101 FREEWAY - DAY
Cars are at a standstill... traffic jam.
Morning rush hour... asphalt shimmering in the
heat. The blown-out downtown L.A. skyline hovers in the
distance.
We DRIFT past more CARS. Hear one snippet of audio after
another...
One driver taps his steering wheel to PROG ROCK. Another
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move from a RADIO INTERVIEW to a... L... tNOTECH ,
until finally we begin to hear.F.RENCH BAL AD
...a new, original piece of music...
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.



ANOTHER
DAY
OF
SUN
DAY
OF SUN
ANOTHER

ANOTHER
DAY OF SUN

Concept

FADE IN...

A sun-blasted sky. We HEAR radios -- one piece of music after another...

We're --

1 EXT. 101 FREEWAY - DAY

Cars are at a standstill. It's a horrific traffic jam.

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One driver taps his steering wheel to PROG ROCK. Another sings to OPERA. A third raps along to a HIP-HOP track. We move from a RADIO INTERVIEW to a FRENCH BALLAD to TECHNO, until finally we begin to hear...

...a new, original piece of music... (ANOTHER DAY OF SUN)

We settle on the CAR from which this new tune is playing. The driver is a YOUNG WOMAN. She hums along to the riff on her radio -- then starts SINGING.

Then -- she EXITS her car. Then -- she starts MOVING down the lane.

One by one, more DRIVERS join her -- SINGING and DANCING along. Without a single cut, we've found ourselves in a FULL-FLEDGED MUSICAL NUMBER...

Drivers leap on car-tops, dance Jerome Robbins-style, making use of the road and the hot gleam of the automobiles. Arms swaying, feet banging, dancers darting, as the MUSIC blasts. We WEAVE and SWIRL and DART between and around the cars, taking the magic in...

Finally -- all the drivers swing back into their vehicles -- and the song comes to a dramatic stop.

Flash title card:

WINTER

A1 We settle on a new car. A 1983 Dodge Riviera. In it is SEBASTIAN, 32, L.A. native. He's listening to the radio. He's playing a track on his music system -- a tape of Thelonious Monk's "Japanese Folk Song". But he keeps stopping it, over and over and over -- always rewinding to the same exact spot.

Clips Collecting



Translating Experiment

FADE IN...

A sun-blasted sky. We HEAR radios -- one piece of music after another...

We're --

EXT. 101 FREEWAY - DAY

Cars are at a standstill. It's a horrific traffic jam.

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One driver taps his steering wheel to PROG ROCK. Another sings to OPERA. A third raps along to a HIP-HOP track. We move from a RADIO INTERVIEW to a FRENCH BALLAD to TECHNOC, until finally we begin to hear...

...a new, original piece of music... [ANOTHER DAY OF SUN]

We settle on the CAR from which this new tune is playing. The driver is a YOUNG WOMAN. She hums along to the riff on her radio -- then starts SINGING.

Then -- she EXITS her car. Then -- she starts MOVING down the lane.

One by one, more DRIVERS join her -- SINGING and DANCING along. Without a single cut, we've found ourselves in a FULL-FLEDGED MUSICAL NUMBER...

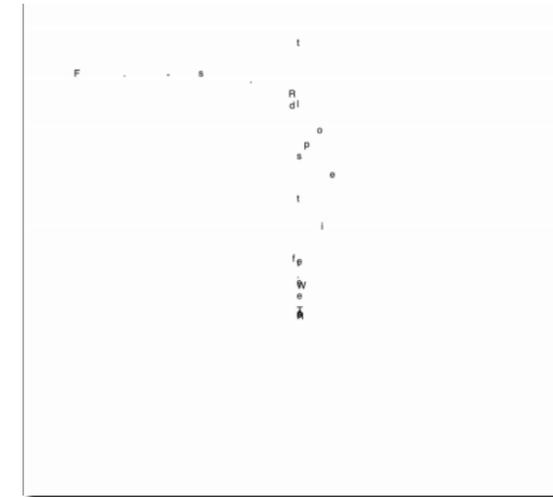
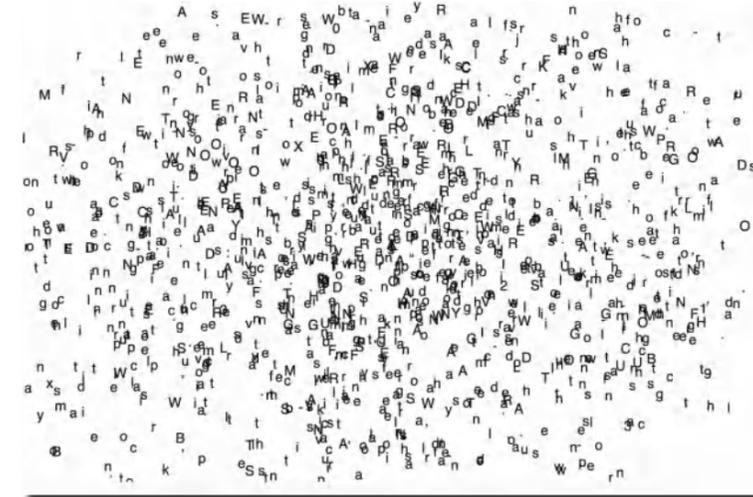
Drivers leap on car-tops, dance Jerome Robbins-style, making use of the road and the hot gleam of the automobiles. Arms swaying, feet banging, dancers darting, as the MUSIC blasts. We WEAVE and SWIRL and DART between and around the cars, taking the magic in...

Finally -- all the drivers swing back into their vehicles -- and the song comes to a dramatic stop.

Flash title card:

WINTER

We settle on a new car. A 1983 Dodge Riviera. In it is SEBASTIAN, 32, L.A. native. He's listening to the radio. He's playing a track on his music system -- a tape of Thelonious Monk's "Japanese Folk Song". But he keeps stopping it, over and over and over -- always rewinding to the same exact spot.



Translating Experiment

FADE IN

A sun-blasted sky. We HEAR radios -- one piece of radios after another.....

We're --

Cars are at a standstill. It'
a horrific traffic jam.

EXT. 101 FREEWAY - DAY

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One

FADE IN

A sun-blasted sky. We HEAR radios -- one piece of radios after another.....

We're --

Cars are at a standstill. It'
a horrific traffic jam.

EXT. 101 FREEWAY - DAY

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One driver taps his steering wheel to **PROG ROCK.** A third raps along a
Another sings to **OPERA.** **HIP-HOP track.**

FADE IN

A sun-blasted sky. We HEAR radios -- one piece of radios after another.....

We're --

Cars are at a standstill. It'
a horrific traffic jam.

EXT. 101 FREEWAY - DAY

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One driver taps his steering wheel to **PROG ROCK.** A third raps along to a
Another sings to **OPERA.** **HIP-HOP track.**

We move from a **RADIO INTERVIEW** to a **FRENCH BALLAD** to **TECHNO,**

until finally we begin to hear ● ● ●

● ● ● a new, original piece of music ● ● ●

ANOTHER DAY OF SUN

Outcome

t s
e d k
A sun-bla s . We HEAR radios - one r music after
another...
We're --
EXT. 101 FREEWAY - DAY
Cars are at a standstill ic traffic jam.
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heat. The blown-out downtown L.A. skyline hovers in the
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One driver taps his steering wheel to PROG ROCK. Another
sings to OPERA. A third raps along to a HIP-HOP track. We
move from a RADIO INTERVIEW to a L tNOTECH ,
until finally we begin to hear.F.RENCH BAL AD
...a new, original piece of music...
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.



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move from a RADIO INTERVIEW to a L tNOTECH ,
until finally we begin to hear.F.RENCH BAL AD
...a new, original piece of music... [ANOTHER DAY OF SUN]
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.
Then -- she EXITS her car. Then -- she starts MOVING down the
lane.
One by one, more DRIVERS join her -- SINGING and DANCING
along. Without a single cut, we've found ourselves in a FULL-
PLEGDED MUSICAL NUMBER...
Drivers leap on car-tops, dance Jerome Robbins-style, making
use of the road and the hot gleam of the automobiles. Arms
swaying, feet banging, dancers darting, as the MUSYC blasts.
We WEAVE and SWIRL and DART between and around the cars,
taking the magic in...
Finally -- all the drivers swing back into their vehicles --
and the song comes to a dramatic stop.

ANOTHER
DAY
OF
SUN
DAY
OF SUN
ANOTHER

A sun-bla s . We HEAR radios - one r music after
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EXT. 101 FREEWAY - DAY
Cars are at a standstill ic traffic jam.
Morning rush hour. asphalt shimmering in the
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...a new, original piece of music...
We settle on the CAR from which this new tune is playing.
The driver is a YOUNG WOMAN. She hums along to the riff on
her radio -- then starts SINGING.

Based on the feedback you received during your final crit, what's working well in your studio project?

The motion design applied to the text at the beginning of the video is very effective; the first layout is more visually compelling.

Based on the feedback you received during your final crit, what's not working well in your studio project?

The motion design should use the same style. The narrative methods before and after are different, and the font used in the subsequent motion graphics is not well thought out and looks cheap.

How could you develop this project further? Or what did you learn that can help you in your future projects?

Separate the music into shapes and the script itself, create a sense of layering in motion design, continue using a visual language in the ongoing design, and continue designing as a series. Establish some rules that I can design based on, rather than designing arbitrarily, while displaying the lyrics in the script without affecting the script layout.

TUTOR FEEDBACK:
Any additional comments or suggestions?

