



HIGHDIVE



Built To Serve

DIRECTORS TREATMENT BY  
TWINTAOERS



# hello

DEAR NATHAN AND ADAM,

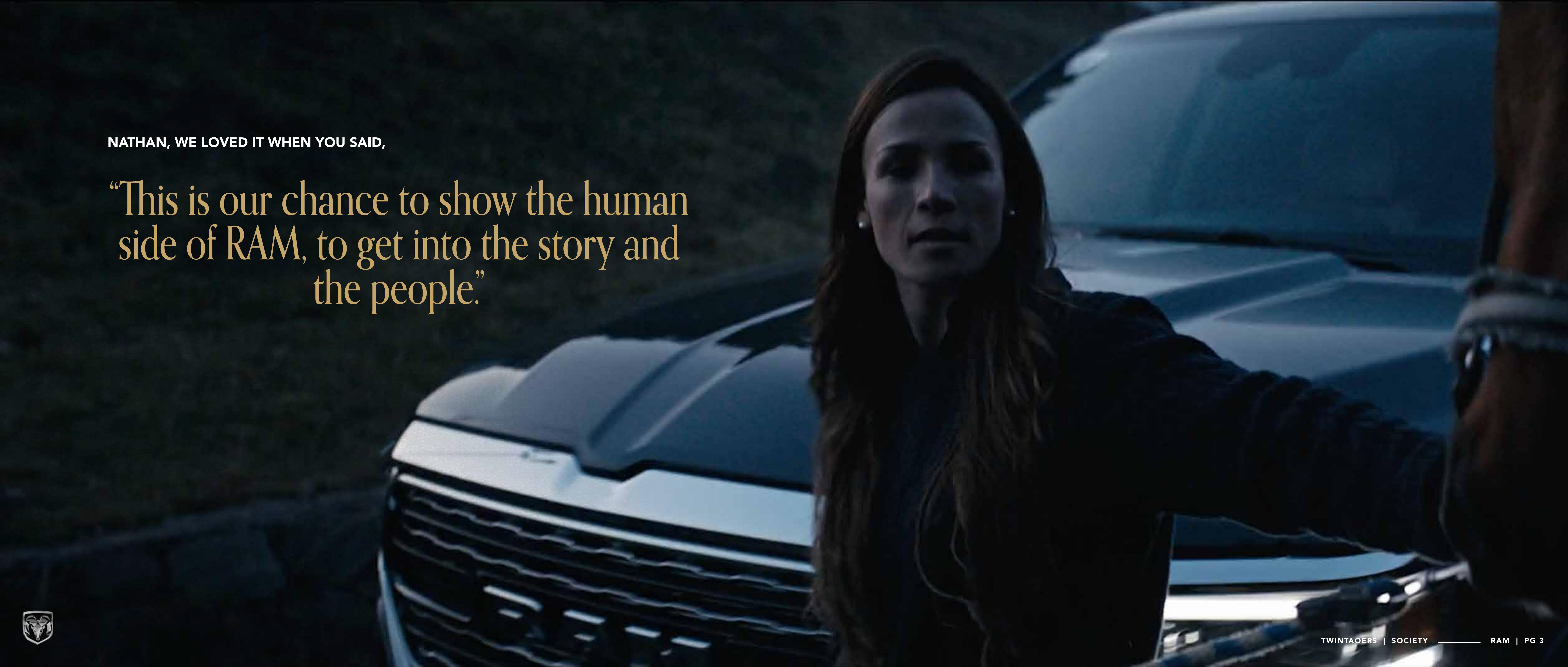
From the moment we got off the call with you guys and heard your unique vision for this campaign, we have been living and breathing Dodge Ram. We cancelled our weekend plans and dove headfirst into this treatment because we've been trying to drive this vision as far as we could with the time that we've had.

We say this because we absolutely love to collaborate with creatives who are willing to push the boundaries in order to create great stories. When we initially told you both how excited we were for an opportunity to work with you guys in bringing these stories to life, there was no way you could tell how serious we were. But we honestly hope that you would be able to capture a glimpse of our passion through this treatment.

So truly, from the bottom of our hearts, we thank you for considering us to serve you guys and we look forward to making this campaign a win/win for everyone!

AJ + WLR



A woman with long brown hair is standing next to the front of a dark-colored Ram pickup truck at night. She is looking towards the camera with a neutral expression. The truck's headlights are on, casting a bright glow on the front grille and hood. The background is dark and out of focus.

NATHAN, WE LOVED IT WHEN YOU SAID,

“This is our chance to show the human side of RAM, to get into the story and the people.”





# why us

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From starting off shooting B-unit for Ford, to eventually directing their documentary campaigns, to writing and directing an emotionally moving Father's Day film for Volvo, we have the experience and the skill to shoot beautiful car footage while integrating heartwarming stories at the same time.

But let's be real: we're not your typical "car guys." Our passion is human-centric storytelling, and we have developed a tried and true method for infusing genuine emotion into all of our narratives. Although our automotive work is probably what got us in the door, we believe it is our narrative and performance focussed sensibilities that make us the ideal fit for this campaign.

Make no mistake, capturing exceptional truck footage is our priority, and we're inspired to do it. But these days any qualified filmmaker should be able to do that. What will elevate these spots to their highest level is the great care, attention to detail, and story intuition that has become our second nature. Whether we're shooting for thirty seconds or thirty minutes, we know which beats are needed in to build true emotion; true story. And this is what we do best. So let's start there... with our stories and their heroes.



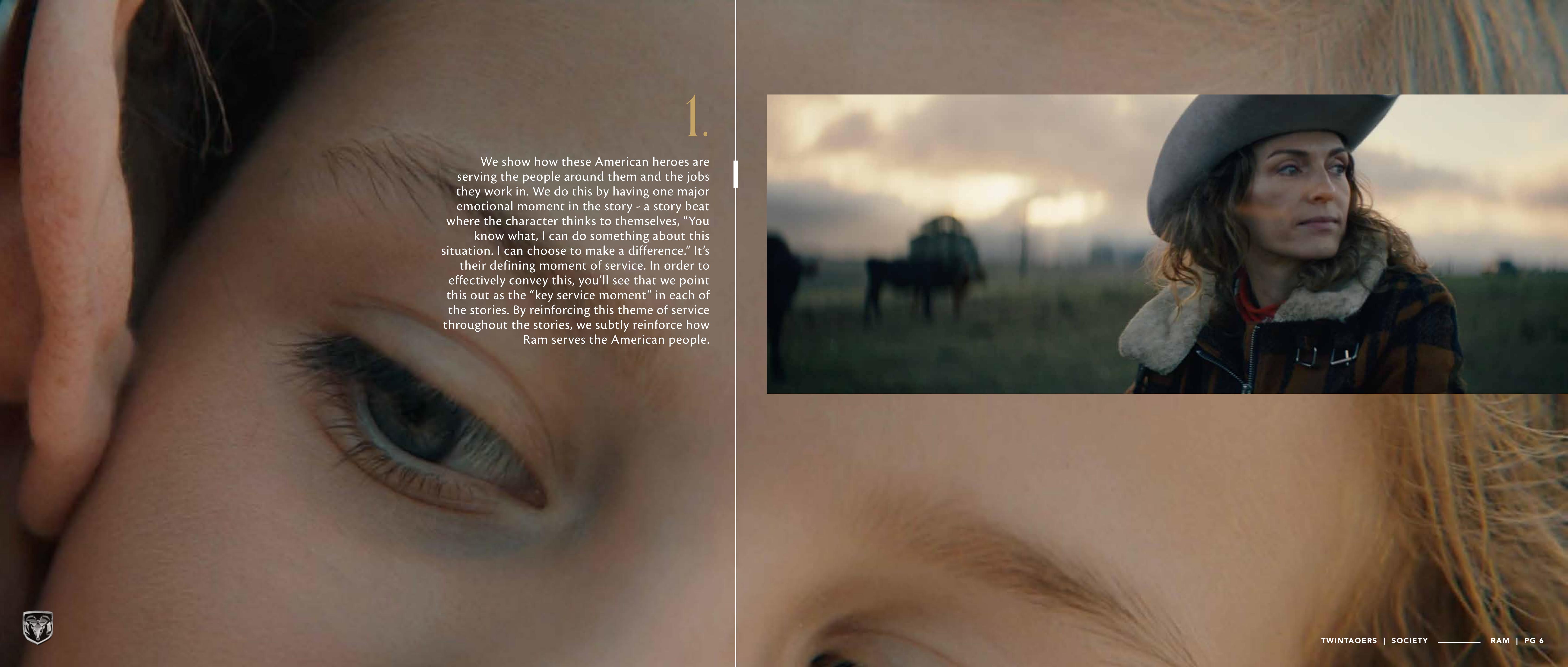
# driving home the vision

**SERVING OTHERS.** This is the vision that we want to drive home (pun intended) with each and every story.

Dodge Ram serves the American people on a day-to-day basis. It meets them where they're at and helps them accomplish the tasks they need to accomplish - all while looking good doing it.

As you read through the stories, you'll see that our main goal was to put this theme of service in overdrive; to steer it throughout each story as much as possible. And we did this in a two-fold manner:





# 1.

We show how these American heroes are serving the people around them and the jobs they work in. We do this by having one major emotional moment in the story - a story beat where the character thinks to themselves, "You know what, I can do something about this situation. I can choose to make a difference." It's their defining moment of service. In order to effectively convey this, you'll see that we point this out as the "key service moment" in each of the stories. By reinforcing this theme of service throughout the stories, we subtly reinforce how Ram serves the American people.



## 2.

We will show how the Dodge Ram serves our heroes throughout their daily lives in order for them to serve others. By always shooting the truck in close proximity to our characters, we will imply a deep connection between our heroes and their Rams. We will use interesting and unique framings to create the feeling that Ram is always there, ready to serve them.

For us to truly connect with any story though, we have to first connect with our heroes. So...who exactly are our heroes?





# everyday american heroes



MORE THAN ANYTHING, OUR HEROES  
ARE REAL, RAW, AND RELATABLE. BELOW  
IS A LITTLE WINDOW INTO WHO OUR  
CHARACTERS ARE.



**PROVIDER:**

# the thoughtful Mom

Young, thirty-something, hard-working; the first thing we notice is that she wears her cowgirl hat with effortless ease. She's the kind of person who was forced to grow up quickly and take care of the family at a young age - most likely the oldest of a few siblings. Because of this, she's constantly putting others before her - sometimes even to her own detriment. So, when she sees kids playing with fake horses, she can't help but figure out a way to make their day truly special.





PROVIDER:

# the enthusiastic Daughter

6-8 yrs old. A burgeoning cowgirl at heart, she idolizes her mom. Copying her style with flawed, but adorable, adulation. Her boots, her flannel shirt, her attitude in caring for others; she's the kind of girl who saves her weekly allowance to buy the same style clothes as her mom. But it's her hat that we can't help but fall in love with. It's just a little too big for her. And although she knows it, she doesn't care. Because one day she'll grow into it. One day, she tells herself, she'll be just like mom.



**NEIGHBOR:**

# the caring Foreman

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30's-40's. Smart, industrious, and hard working, he wears a smile on his face, his heart on his sleeve, and is always thinking of ways to use his talents to serve others. It's what his family - and neighbors - love about him. It's the joy of helping others that really brings a smile to his face. Which is why - when he sees his war veteran neighbor in need - he can't help but think of a way to serve him too.





## NEIGHBOR:

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# the aging War Veteran

70-80's. An army veteran who wears the same nostalgic hat every day, he served our country proudly. It was his wife who made him though. She's what shaped his character and his heart. And every morning they'd share a cup of coffee on their patio. They'd gently swing back and forth on that loveseat, remembering the foolishness of their youth.

So, last year, when she passed away from cancer, it left an especially large gaping hole in his heart. His patio swing was really all he had left of her. When it's destroyed by a freak weather accident, he's at a loss for what to do. Until his caring neighbor steps in and serves him with a nice surprise...



## DAREDEVIL:

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# the reliable

30's-40's. Whether it's jumping out of a plane with a camera strapped to his helmet or filming out of the back of his pickup as he's chasing motorcycles, he's a true daredevil. Been there, done that, there's nothing too daunting or scary for this stunt/precision driver. Always up for a challenge, he's the guy you call when you need that shot. The MacGyver of the film world. And everyone in the film community knows it. He's the first one people call.



# Performer





# the Ultimate hero

BUT THERE'S ONE MORE...

Ram. At the heart of the story, he is truly our main character. He is subtle and unassuming - always there to serve our heroes. He drives the story by driving our characters. Literally. Steering them in the right direction; guiding them to assist their neighbors; navigating every tread of their journey and character arcs.

And in doing so, we further push Ram's iconic image. He is tough, durable, and

resilient. And yet, at the same time, he's so much more. He's personable, intimate, and caring. He's the true American spirit. The ultimate bad-ass.

Tough on the outside. Precious on the inside. Here's how we'll convey this in the stories with Ram as our main Hero...



:30 TVC STORY

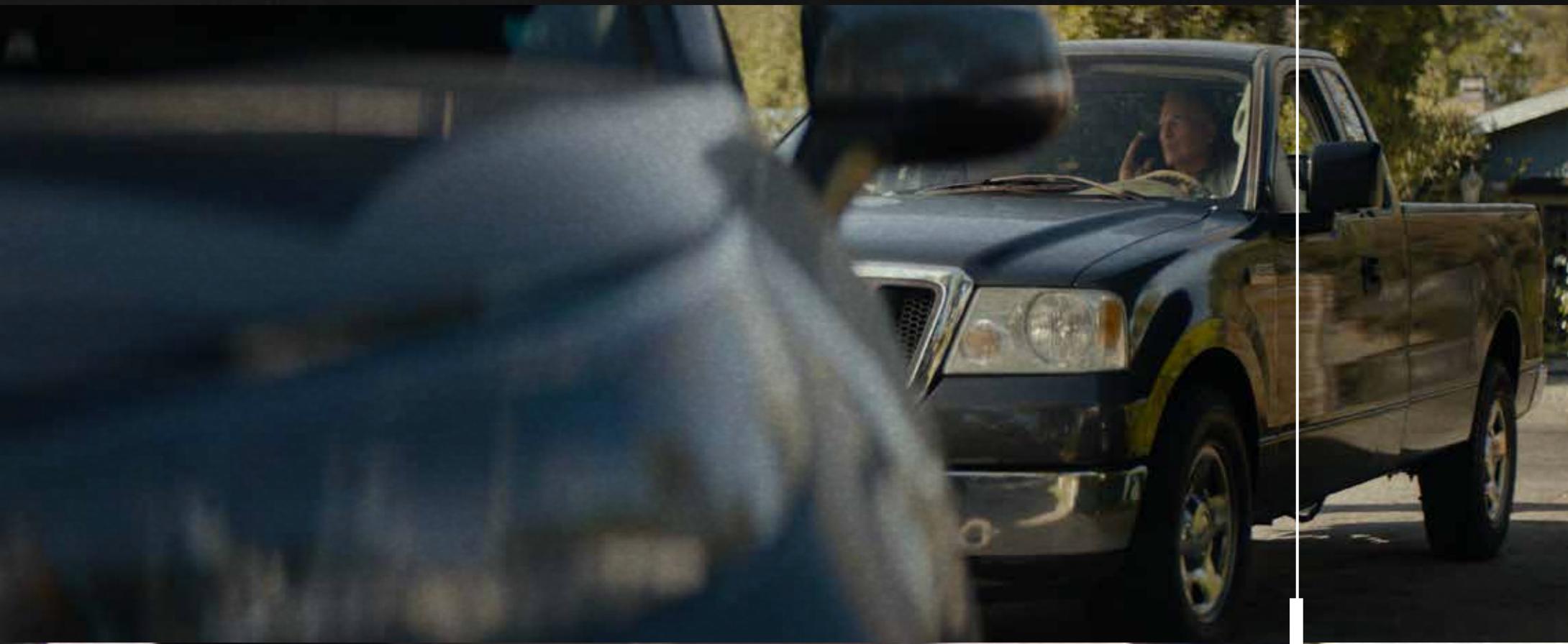
# provider

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We open on KATY (30's), cowgirl hat, picking up her daughter, OLIVE (6), oversized cowgirl hat, at school in her heavy-duty ram truck. She notices that her daughter's friends are trying to fix a broken horse swing on the playground.

On the drive home Olive adjusts the volume on the 12 inch Nav screen to play some upbeat music.







At home, Katy and Olive tend to the horses as she glances over at her Ram parked in the field. An idea brewing...(the key service moment). Olive helps Katy load the horses into the trailer.





Katy and Olive are back on the road again. Katy looks over at Olive who gives her a smile. The beautiful truck now flexing its muscles in the afternoon sun with a trailer in tow.





We're back at the school as the kids are still playing on the horse swing sets. Then, Katy and Olive pull up. Hitched to the truck behind them: a horse trailer. The kids are ecstatic. They run over to the horses as Katy unloads them.



VO

Making a difference,  
Starts with making a commitment.  
A promise to others.

Built on the belief that no matter where you come from,  
You have the capability to form stronger bonds  
And deeper connections,  
Teaching the lessons you've learned  
And the values you believe in.

RAM heavy-duty.

The capability you need to always go forward.  
So you can keep giving back.

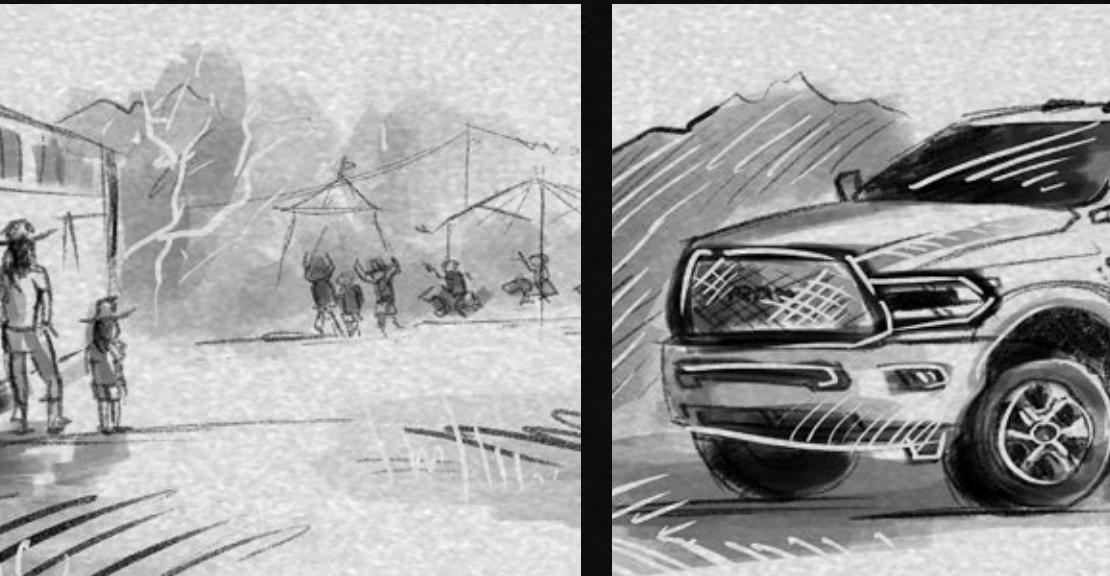
**SUPER:** BEST IN CLASS CAPABILITY

We end with Katy standing next to her RAM as we hear Chris Stapleton's lyric "I'm a RAM, yes I am."

\*ALT portrait shot: We end with Katy and Sam standing side by side with their RAM as we hear Chris Stapleton's lyric "I'm a RAM, yes I am."

\*ALT horse swing set could also be a horse merry go round, or mini horse carousel.







:30 TVC STORY  
**neighbor**

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We open on a bedroom window at night as we push in, a storm thundering outside. The next morning, HANK (30's), loads fallen branches into his trash can. It's clear that the storm caused this mess the night before. Next door, he sees an OLD VETERAN trying to clean up his own fallen branches which have broken his stand alone porch swing. Hank exchanges waves with him as he watches his old friend, saddened by his now ruined swing. He thinks.







Hank pulls up in his RAM and helps his old neighbor load the branch and broken porch swing into the bed of his truck. Hank drives back home as he sees the broken porch swing in his rearview mirror. (the key service moment).



We cut to him working away in his garage at night, building something we can't yet see. In the morning Hank drives past his neighbor's house and sees his neighbor admiring his new porch swing. His thankful neighbor waves to Hank, as Hank smiles, waves back, and drives his RAM off into the distance.



**VO**

The strength of a community.

The bonds we build.... They can never be broken.

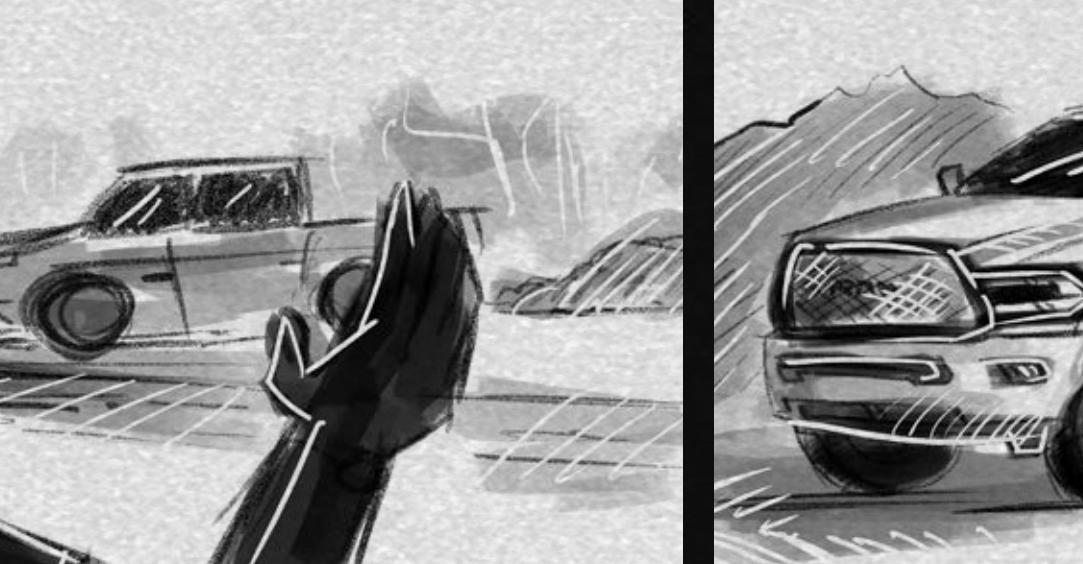
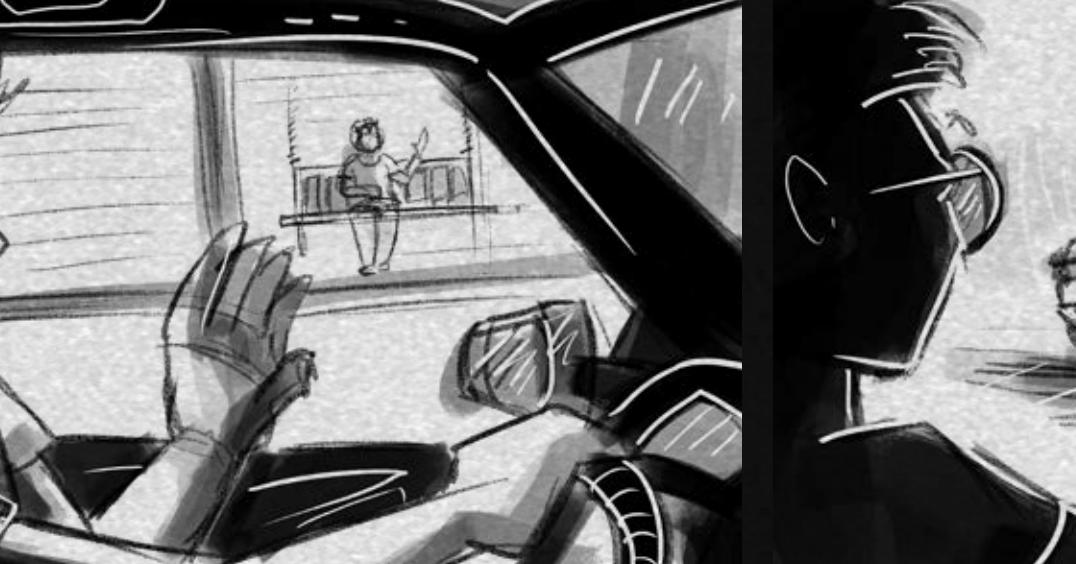
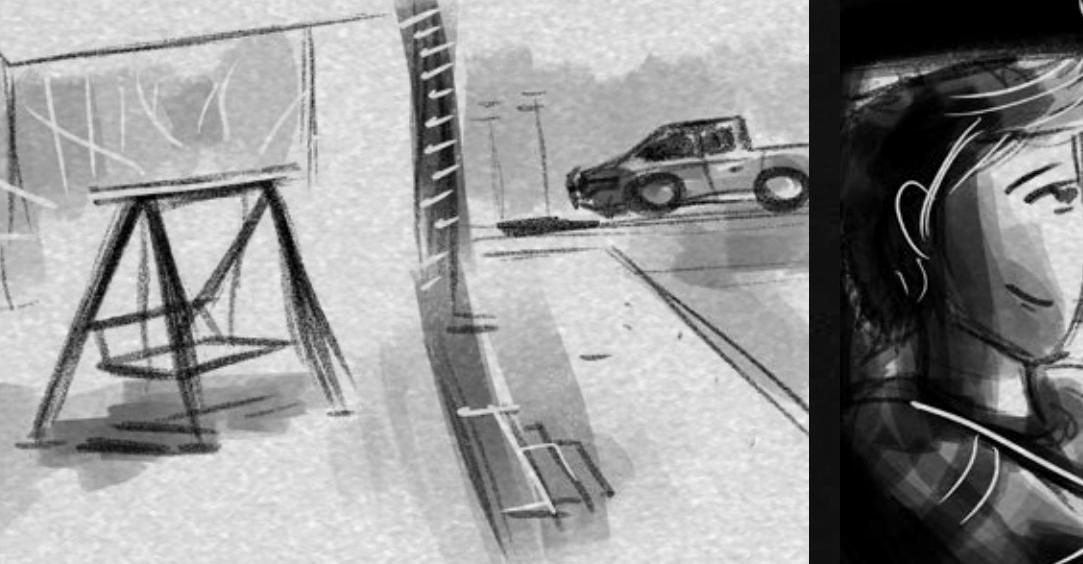
And nothing can stand in your way of being a good neighbor  
and doing whatever it takes...

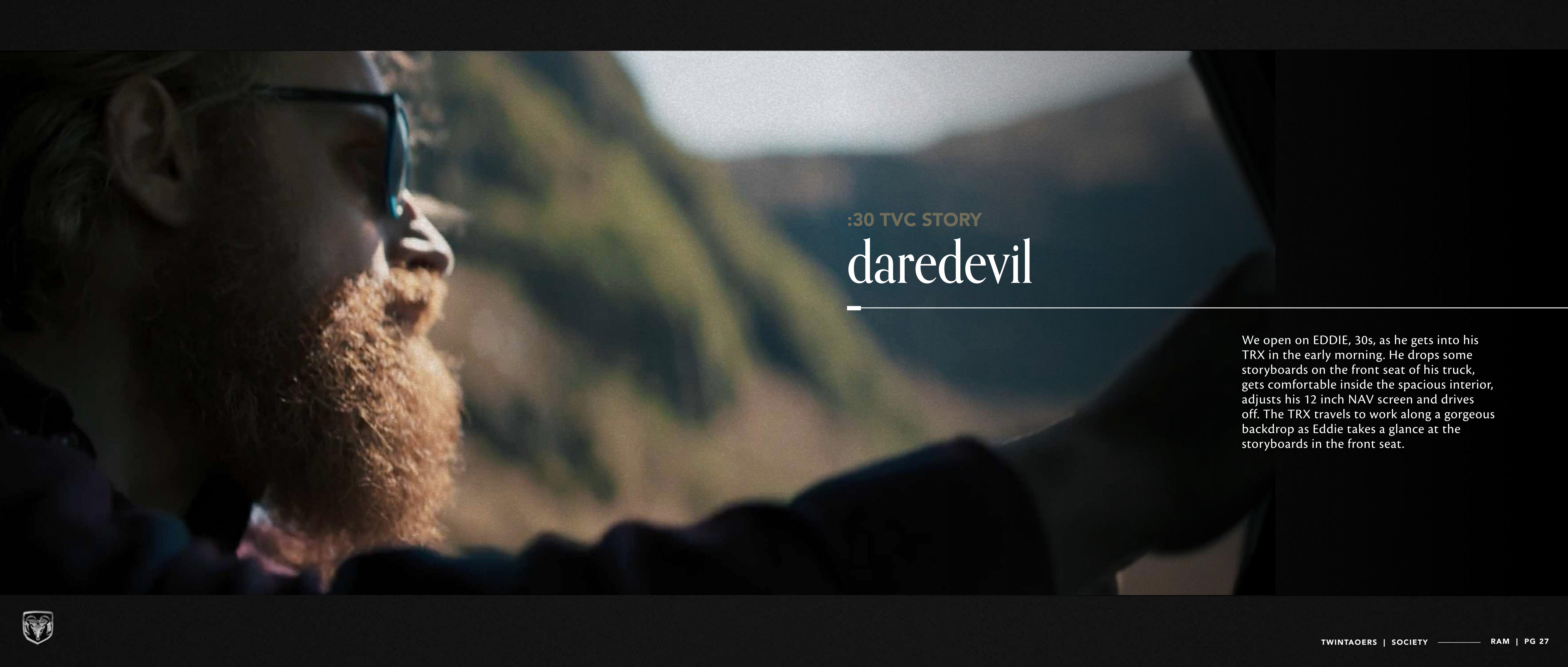
To bring something back stronger than before ram trucks.

The innovation you need to handle, not just your routine...  
..But others as well.

### SUPER: THE ONLY TRUCK ON CAR & DRIVER'S 10 BEST LIST

We end with a portrait shot of Hank standing with his Ram as we hear  
Chris Stapleton's Lyric "I'M A RAM, YES I AM"





:30 TVC STORY

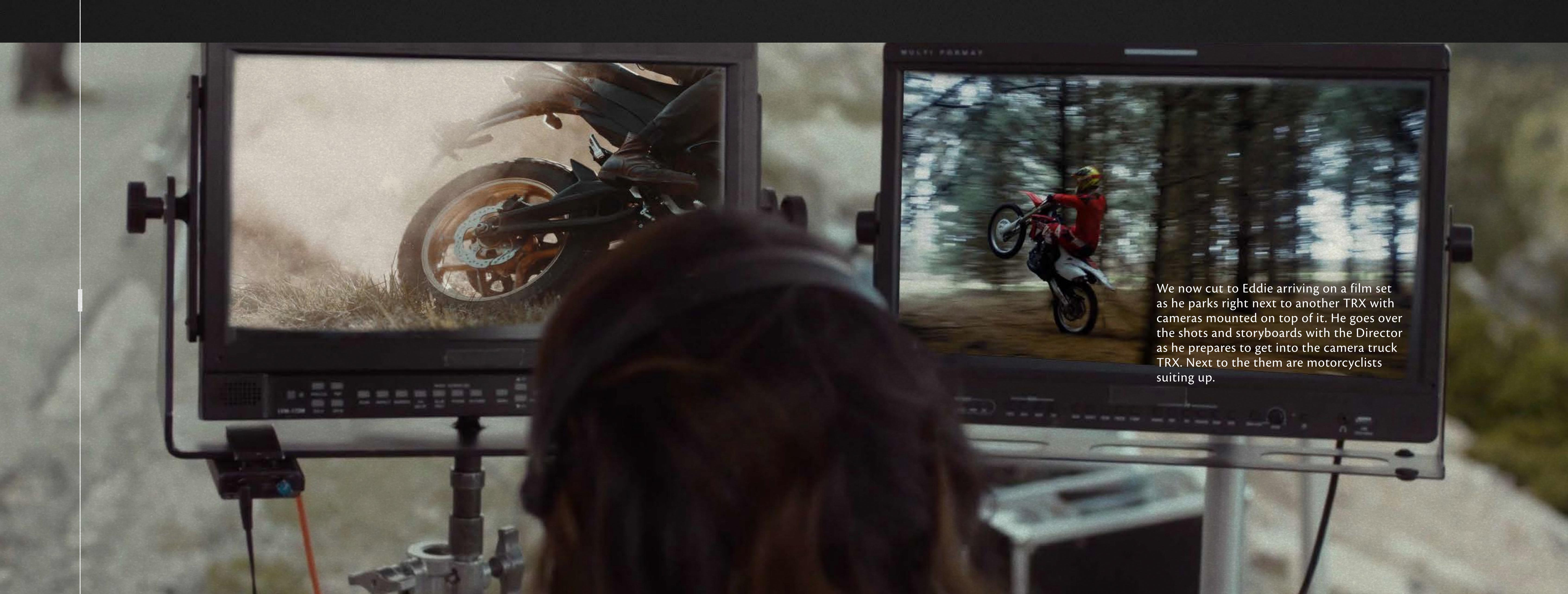
# daredevil

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We open on EDDIE, 30s, as he gets into his TRX in the early morning. He drops some storyboards on the front seat of his truck, gets comfortable inside the spacious interior, adjusts his 12 inch NAV screen and drives off. The TRX travels to work along a gorgeous backdrop as Eddie takes a glance at the storyboards in the front seat.







We now cut to Eddie arriving on a film set as he parks right next to another TRX with cameras mounted on top of it. He goes over the shots and storyboards with the Director as he prepares to get into the camera truck TRX. Next to the them are motorcyclists suiting up.





Eddie gets in the TRX, with the motorcyclists next to him revving their engines. The director watches behind the monitor as a slate comes into frame right next to Eddie. The camera adjusts on the roof of his car to frame up the motorcyclists. Eddie grips the steering wheel tight and steps on the gas as the slate comes crashing down.



**VO**

Somewhere out there, are challenges to be met.

Limits to be ignored.

And barriers to be broken.

In a vehicle that re-defines everything a truck can do and be.

Ram TRX.

The next level of performance.

The quickest, fastest most powerful pick-up truck we've ever  
dared to build.

**SUPER: THE QUICKEST, FASTEST, MOST POWERFUL  
PICK-UP IN THE WORLD**

We end with a portrait of Eddie standing with his Ram as we hear  
Chris Stapleton's Lyric 'I'M A RAM, YES I AM"

**RAM: BUILT TO SERVE**





ALTERNATE

# daredevil

We open on a TRX with cameras mounted on the truck as the driver, EDDIE, films and pursues a pack of motorcycles. We then cut to the footage that the camera on the TRX is getting as we pull out and reveal that we're now watching a monitor on a film set as Eddie and the director review the footage together, thrilled at what they just captured.

Eddie walks past the set as the film crew dismantles the camera's from the TRX, and

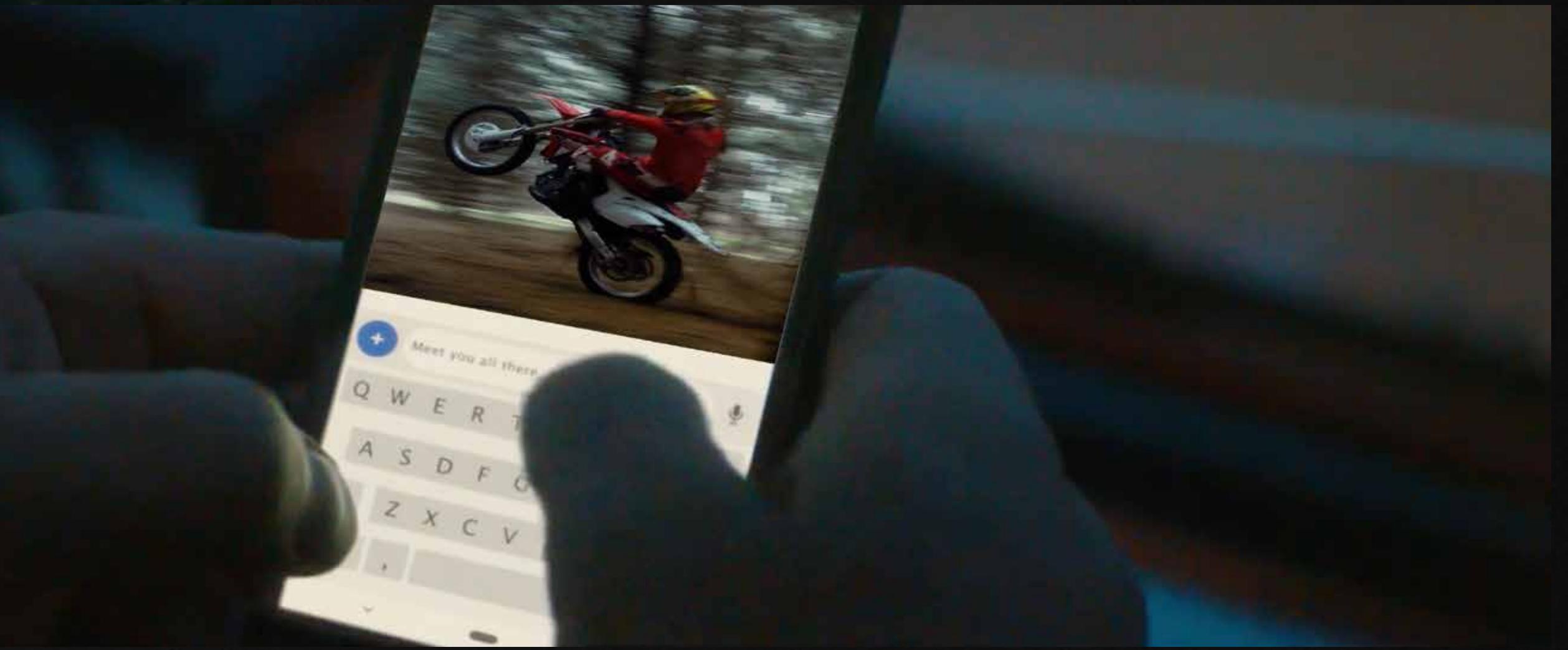
we reveal that he gets into his own TRX. Now apart from all the noise and chaos of the set, he gets comfortable in the spacious interior. He turns on the sound system, adjusts the 12 inch NAV screen, and drives off.

The TRX travels home along a gorgeous backdrop as the sun begins to set.





Eddie pulls up to his modern ranch style home on a hill as he gets a text notification on his HUD. He opens his text message and reads a text from the director, "Couldn't have done this without you!" as he shares footage of the impressive shoot (the key service moment). The speed, precision, and grace of the shots are stunning. Eddie smiles as he puts his phone away, and exits the vehicle.





## WILDCARD STUNT

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We know we're out of scope for this, but thought a fun and fresh alternative to motorbikes could be this [awesome hang gliding moment](#) ha! Could be an unique way to show off the car too if we stick a camera on the hang glider. That way, when he flies up, we can get an insane view of the Dodge Ram from close-up to wide. Something to think about and discuss if you're interested!





# the TRX camera car

There are plenty of ways to go about this, but either way we go, we'd love to rig this camera car out to be able to actually get some practical footage. The way we'd propose doing this would be to build out a smaller version of a Russian arm and place it either on the hood of the truck, or the roof. By building out a rig like this we can ensure full mobility to get the shots we'd need and showcasing our hero precision driver at the same time.

## \*ALT OPTION

An alternative option to a camera rig for our TRX would be to explore turning our precision driver into the camera operator himself. We'd do this by strapping him into the bed of the pickup truck, and giving him a camera to operate. This camera could either be a handheld unit, or mounted on a mini tripod. It would be a little limited in terms of camera movement, but a great visual to immediately isolate our hero in action.





## ensuring authenticity

We acted for about 5 years before transitioning behind the camera. So, our acting background has given us the necessary experience to communicate to our cast in a way that gets the most truthful moments. We don't just tell people to "be happy, or sad, or angry" because that will only create canned performances. We take the time to get in their heads and understand what makes them emotional. Once we do, we'll implement the necessary tools and surprises to capture the most organic performances possible - whether they're actors or real people.

Because we want this campaign to feel as organic, real, and raw as possible, we want to cast a mix of actors and real talent. The emotional beats of the stories are incredibly important to us, so for those, we'd want to see about casting actors. For the everyday life moments, authenticity is key so we'll want to use real people. We have extensive experience with this model of going about our casting and it's what makes some of our moments, and films, almost feel like a documentary.



# our win/win approach

We know that it's crucial for us to get the necessary story element beats we need so that the films are as impactful as possible. At the same time, we know that all the beauty shots of the car are just as crucial. So, we will treat both story elements, and product shots, with the same amount of love and care they equally deserve. How?

There's two of us. Oh, the joys of being twins! And we very much plan on using this to our advantage.

By splitting up - which we've done on many projects before - we can cover twice as much ground while giving the same amount of care and attention to detail that each of the units will need. So, it won't just be another random B-unit. Both of us can direct story; and both of us can direct driving footage. This is crucial since there are many emotional story moments

that will be needed even when the characters are driving. As a matter of fact, let's take it a step further and get rid of the A & B unit lingo. From now on, we're renaming it A & W Units. For Aaron and Winston :)

Our approach to this would be simple:

1. W-Unit would mainly focus on the story elements apart from the driving.
2. A-Unit would focus on driving and product shots. If the driving shots are part of the story, A-Unit would also have the ability to direct those shots as well.

Since we'll have 2 vehicles for the TRX, both units could take one vehicle with them where 1 unit could shoot action footage while the other unit shoots story footage.



# building our library

We'll work hard with our DP's to ensure that we're able to build a solid library of footage, shooting particular features with each vehicle. Would love to collaborate with you guys further on which features to highlight, but below are examples of what we're thinking.

## SHOOTING THE INTERIORS

We'll use slightly wider angle lenses to really show off the leather interior and features while filming our characters at the same time. With other more specific shots of the navigation system we'll be tighter on longer lenses in order to really highlight certain features.

## SHOOTING THE EXTERIORS

This is the fun stuff! We have a great connection with our friend Jordan at Override Films, the same company we used on Volvo. We'd love to use them for this as well. From Russian arms to the Inspire 2, they have everything we need to do an incredible job.



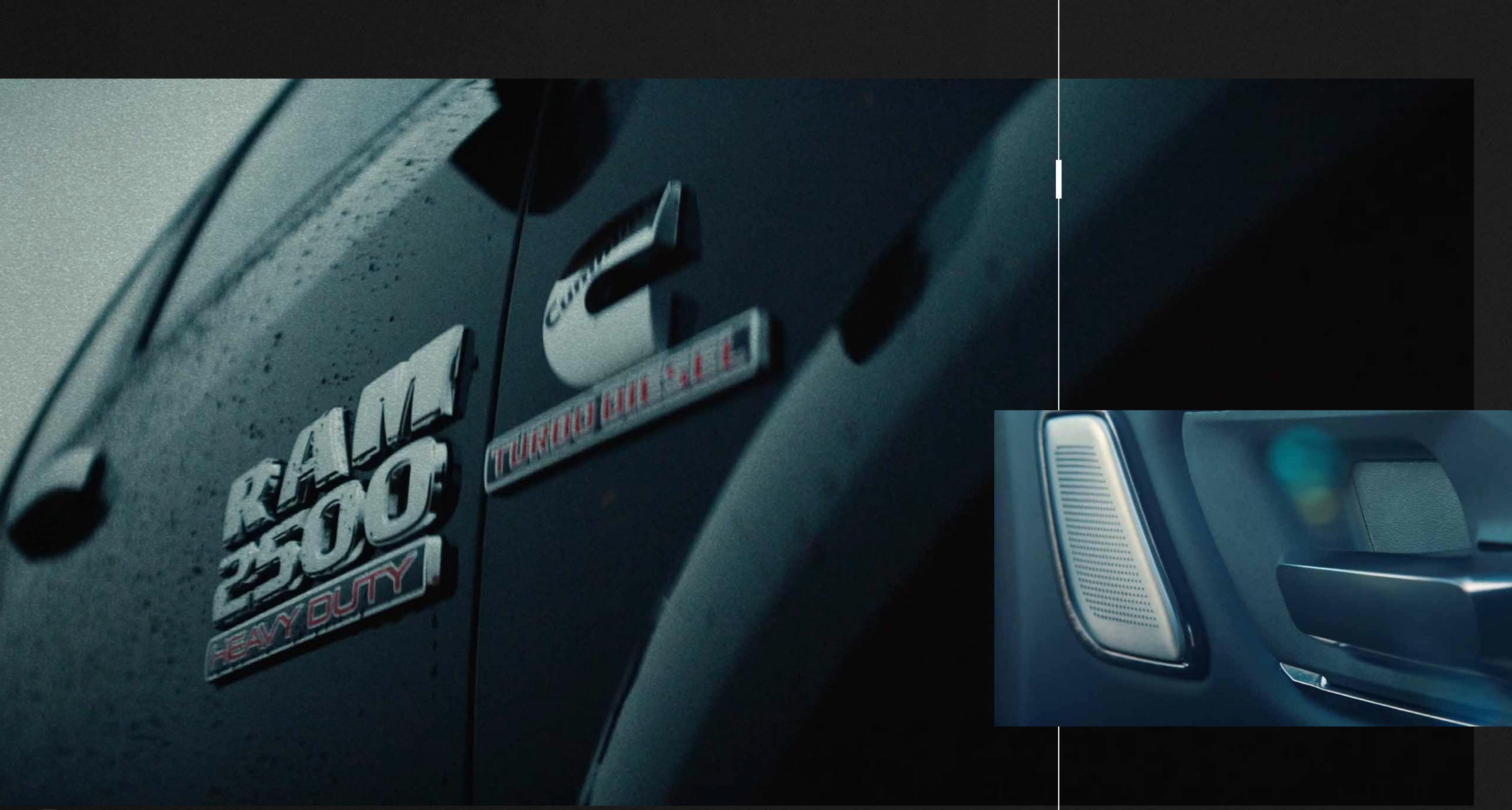


### THE 3500

The 3500 is our powerful job performer. We'll showcase the impressive towing, payload, and efficiency delivered by the powerful Diesel engine. Features we'll want to showcase:

- **TOW TECH**
- **360 SURROUND CAMERA VIEW**
- **TRAILER MONITORING**
- **12 INCH TOUCHSCREEN**
- **LEATHER INTERIOR**





## THE 2500

The 2500 is our challenge seeker. We'll showcase the 6.7L Diesel engine in addition to its impressive payload, towing, efficiency, and more. Features we'll showcase:

- **TRAILER MONITORING**
- **TOWING ABILITY**
- **IMPRESSIVE PAYLOAD**
- **LEATHER INTERIOR**





## THE TRX

The TRX is our reliable performer. We'll showcase a suite of customizable performance aspects throughout our story.  
Features we'll showcase:

- PADDLE SHIFTERS
- FLAT BOTTOM STEERING WHEEL
- HUD DISPLAY, 12-INCH TOUCHSCREEN
- SEXY EXTERIOR FEATURES: LED HEADLAMPS, WIDE FENDERS, HIGH PERFORMANCE EXHAUST





## pack shot

We'd love to explore doing the pack shot on the day that we film our DAREDEVIL spot. We'd have access to a gorgeous location to pull this off, and our approach would be to have B-unit set up the shot with the other two trucks while A-unit is filming the main story shots for the film. After A-unit gets their shots, we'd love to work with our Assistant Director to see how we can then add the additional vehicles into this rehearsed shot, and be as efficient as possible.



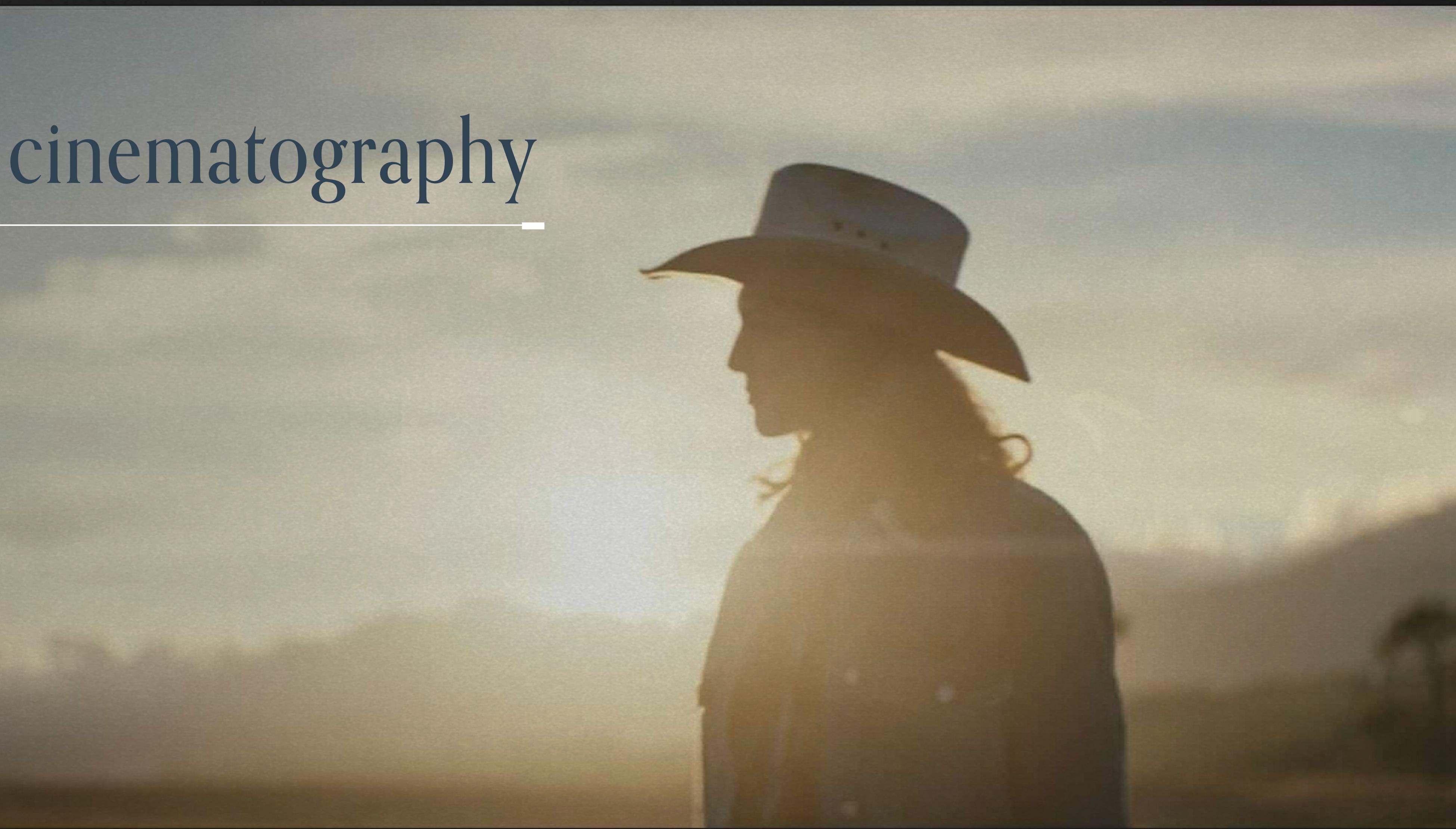
Real, honest, and cinematic. We'll keep the same iconic look and tone for Ram while making sure we're getting the shots we need to tell the stories. We'll work closely with our DP to ensure that the world we will create will be breathtakingly beautiful, while authentically relatable.

We will do this by implementing the following techniques:

1. We will find cinematic locations that have offer incredible depth and versatility to them
2. We'll work with our DP to use and enhance the natural light these locations will have to offer

3. Unless we're shooting car footage or specialty shots, we'll want to mainly capture our moments hand held. This ensures that we're keeping in line with the same tone of past campaigns, making the footage feel tough and organic.

4. We will utilize wider angle, spherical lenses to get closer and more intimate with our characters. The effect draws you in and makes the viewer feel extremely present with the characters. Movies such as "The Tree of Life," have implemented this technique religiously and we've utilized this a number of times to great efficacy with projects like "Her Name is Leah," and "Volvo."







## locations

This campaign direction is new to Dodge and we strongly feel the locations should reflect this fact. So let's explore something that hasn't been seen, or used before in a RAM spot. Personally, we love the idea of keeping our options open in either Utah or Texas. There are plenty of amazing, and epic locations in both states, and we've currently already engaged location scouts in both areas to partner with us in finding the perfect spots for these films.

Some of these options could include the following in each state:







utah



# I thank you...

... for taking the time to read our pitch. We're pouring everything we have into this piece because we want to be a part of this new adventure of getting into the story and people of Dodge Ram with you. Together, we believe we can collaborate to create something that's truly unique, genuine, and emotional.

We can't wait to hear your feedback.

