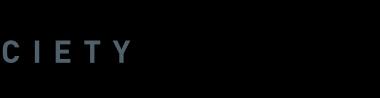




DAVID HOLM  
DIRECTOR'S TREATMENT



# INTRO

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**TIM, JIM, AMANDA, LINDSEY, AND RYAN -**

THIS IS MORE THAN A RARE OPPORTUNITY TO DO SOMETHING NEW IN THE CAR WORLD.

IT'S AN EXCEEDINGLY RARE OPPORTUNITY TO DO SOMETHING NEW - PERIOD.

THE SIMPLE IDEAS ARE ALWAYS THE BEST. AND THIS ONE IS POSITIVELY POETIC.

TECHNOLOGY HAS FINALLY REACHED THE POINT WHERE WE CAN MAKE A CONCEPT LIKE THIS ACTUALLY HAPPEN. AND I MEAN IN ACTUAL REALITY - NOT A DIGITAL APPROXIMATION. NO ONE IS SURPRISED ANYMORE WHEN CGI LOOKS SO REAL. BUT EVERYONE IS SURPRISED WHEN REALITY LOOKS SO SURREAL. TRUTH, AS THEY SAY, IS STRANGER THAN FICTION. REALITY JUST KEEPS DOING STUFF WE DON'T EXPECT. AND WHEN IT DOES, IT'S USUALLY COMPLETELY RIVETING.





WE NOW LIVE IN AN ERA WHERE AUDIENCES CAN SENSE THE DIFFERENCE BETWEEN REAL AND ARTIFICIAL, EVEN IF THEY CAN'T  
PUT THEIR FINGER ON IT. THAT LIGHT REFRACTING INTO THE LENS? WE NEED THAT HERE.

THAT'S WHY I FEEL SO STRONGLY THAT THIS SPOT MUST BE SHOT LIVE ACTION. SURE, A SIMILAR EFFECT CAN BE EASILY  
GENERATED IN POST. BUT THEN, SO CAN ANYTHING. YET NOTHING CAN REPLICATE THE SOUL AND FEELING - THE GENUINE  
SURPRISES AND TELEGRAPHIC NUANCES - WE FIND IN REAL LIGHT, IN REAL TIME, IN REAL REALITY.

SO LET'S NOT MESS THIS UP. WE ONLY GET ONE CHANCE AT A ONCE-IN-A-LIFETIME OPPORTUNITY, AND THIS SPOT IS CLEARLY  
DESTINED TO REPRESENT AN AUTOMOTIVE MILESTONE. IN CASE IT'S NOT ALREADY OBVIOUS, I WILL DO ALMOST ANYTHING  
THAT'S LEGAL TO BE PART OF A TEAM THAT LAYS DOWN THAT MARKER.

-David

# SHADOWS

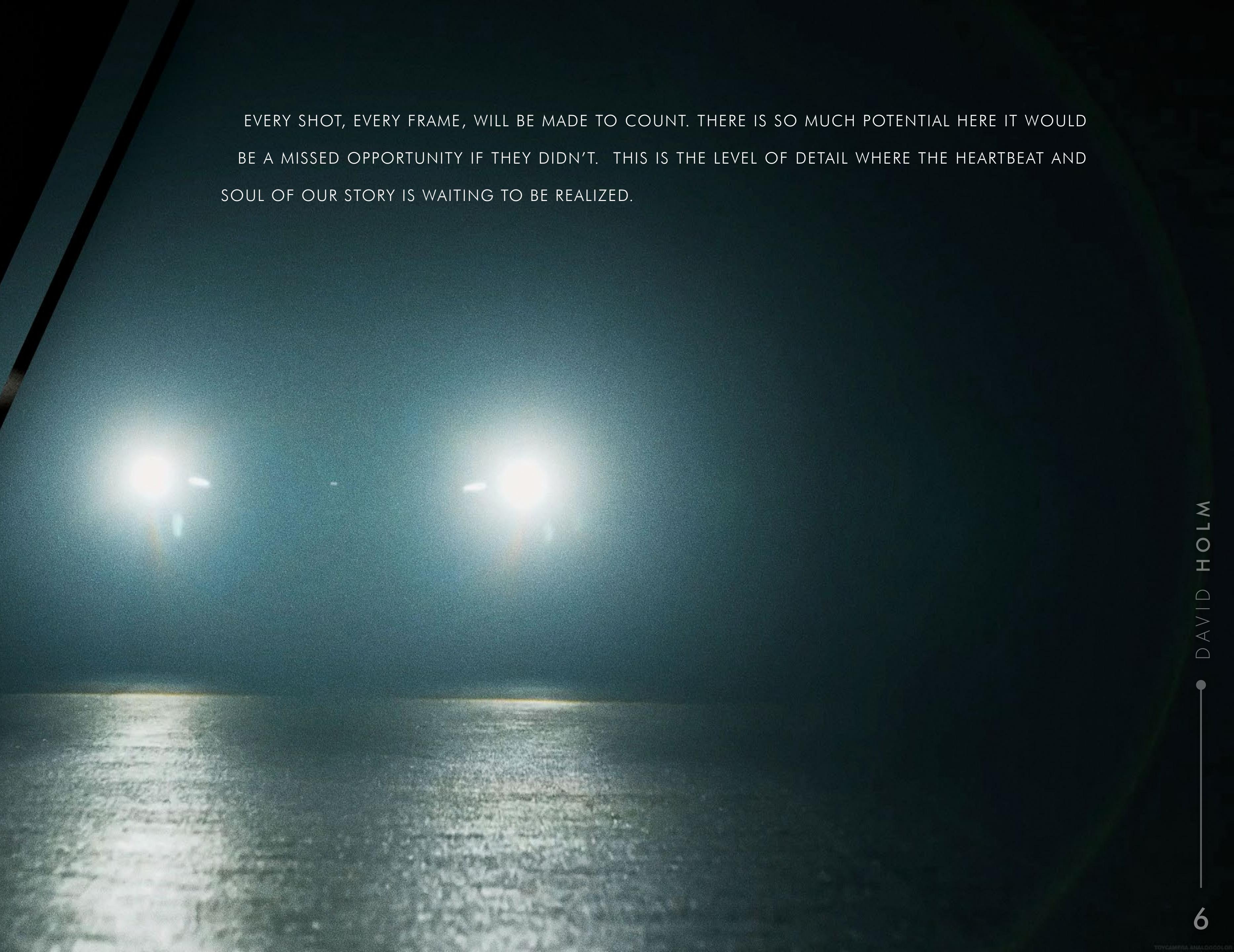
THE ABSENCE OF LIGHT - THE PRESENCE OF DANGER

WHAT I FIND MOST INTRIGUING ABOUT THIS WHOLE CONCEPT AND TECHNIQUE IS NOT THE LIGHT ITSELF, BUT THE SHADOWS IT CREATES.

WE'RE NOT USED TO SEEING LIGHT AND SHADE BEHAVE LIKE THIS. THERE'S SOMETHING SLIGHTLY "OFF" AND DREAMLIKE ABOUT IT - CASTING SHADOWS THAT ARE GRAPHICALLY ELEGANT YET OMINOUSLY DISTORTED. THEY SWEEP ACROSS LANDSCAPES AND ARCHITECTURE LIKE PASSING THOUGHTS, REGRETS, OR UNrequited LOVES - AND THERE IS SOMETHING INDESCRIBABLY BEAUTIFUL ABOUT IT ALL. A SERENITY. I WANT TO GIVE THESE SHADOWS AND ECHOES OF LIGHT AS MUCH ATTENTION AS WE GIVE TO THE LIGHT AND THE CAR ITSELF. WE WILL SEEK OUT THE NATURAL OPPORTUNITIES FOR THE MOST SPECTACULAR EFFECTS, LIKE THE TRESTLE BRIDGE, WHERE THE MOVEMENT OF LIGHT CASTS A SHADOWY WEB OF RAPIDLY SHIFTING PERSPECTIVE AND PARALLAX. TALL, SLENDER TREES FLICKER AND STROBE THE HARD, KEY-LIT PROFILE OF THE DRIVER AS HE CALMLY REACHES FOR A CONTROL.



DAVID HOLM



EVERY SHOT, EVERY FRAME, WILL BE MADE TO COUNT. THERE IS SO MUCH POTENTIAL HERE IT WOULD BE A MISSED OPPORTUNITY IF THEY DIDN'T. THIS IS THE LEVEL OF DETAIL WHERE THE HEARTBEAT AND SOUL OF OUR STORY IS WAITING TO BE REALIZED.



IT IS IN THE DARKNESS OF NIGHT THAT OUR IMAGINATIONS RUN WILD. WHERE  
BENIGN SHAPES ASSUME MONSTROUS PROPORTIONS. IT IS WHEN THINGS GO BUMP.  
AND WE FEEL THE GAZE OF A THOUSAND EYES FOLLOWING OUR EVERY MOVE.



## FEELING

FOR ME, THE LIGHTING EVOKE THE SAME KIND OF FEELING AS EDWARD HOPPER'S "NIGHTHAWKS" PAINTING. THE MOOD HE CREATED IS STRIKINGLY SIMILAR TO THE POTENTIAL I SEE IN THIS FILM. IN HOPPER'S PAINTING, THERE IS THE WORLD WITHIN THE DINER AND THE WORLD OUTSIDE. AND THERE IS A WORLD OF DIFFERENCE BETWEEN THEM. WITHIN THE DINER IT FEELS WARM, SAFE, FAMILIAR. THE OUTSIDE STREET FEELS EMPTY, A LITTLE COLD AND UNCERTAIN. WE DRAW THAT METAPHOR FOR LEXUS WITH OUR LIGHT AND OUR "BUBBLE OF SAFETY" - OUR "LEXUS LIGHT". INTUITIVELY, WE NEVER EXPECT THERE'S ANYTHING GOOD LURKING IN THE HALF-LIGHT. OR UNDER THE BED. SHADOWS ARE THE FRAYING EDGES OF DARKNESS.





# TELLING AN INTRIGUING STORY

"ALL THE BEAUTY OF LIFE IS MADE UP OF LIGHT AND SHADOW."

- TOLSTOY

BEFORE WE REVEAL THE LS GLEAMING AND FLUID WITHIN IT'S OWN POOL OF PROTECTIVE LIGHT, WE  
SHOULD FIRST BUILD THE DRAMA AND INTRIGUE THIS CONCEPT SEEMS TO BE ASKING FOR.

I THINK WE SHOULD OPEN THE SPOT VERY ABSTRACTLY, THE CAMERA ON GROUND LEVEL CATCHING GLIMPSES  
OF MOVING SHADOWS AS THEY DANCE AND DISSIPATE INTO THE DARKNESS. WERE THOSE TREES? PEOPLE?  
ANIMALS? SOMETHING ELSE?



WE WOULD TEASE WITH BEAUTIFUL, MACRO  
ABSTRACTS OF THE CAR - MAYBE CATCH A  
GLIMPSE OF AN UNEXPECTED BYSTANDER  
PASSING THROUGH THE LIGHT LIKE A FLASH-  
FRAME - A FOX ON THE SIDE OF THE ROAD  
- AN OWL IN A TREE - A DISTANT CAT'S EYES  
REFLECT OUR LIGHT THROUGH THE DARKNESS  
AHEAD - OUR RAPID APPROACH MAKES IT DART  
ACROSS THE ROAD IN FRONT OF US. A MURDER  
OF CROWS TAKE FLIGHT IN RIOTOUS ALARM.  
I'D LIKE TO SEE AN AERIAL VIEW OF THE EERIE  
LIGHT BELOW AS IT SPEEDS STEADILY ACROSS  
THE DARK LANDSCAPE.





AS THE VIEWER BECOMES DRAWN-IN BY THE OTHERWORLDLY GLOW, WE REVEAL THE LS COCOONED IN A SOFT AND WARM POOL OF LIGHT. SWITCHING BETWEEN EXTERNAL ANGLES AND OUR DRIVER'S POV, WE CONTINUE OUR BLAZING JOURNEY ACROSS THE VARIED TERRAIN AS STILL MORE POTENTIAL THREATS TO OUR PROGRESS ARE REVEALED BY OUR APPROACHING LIGHT. A RUNNER WHOSE LUMINOUS PATCHES AND STRIPES SEEM TO HAVE A LIFE OF THEIR OWN AS THEY EACH MOVE IN THEIR MYSTERIOUS AND REPETITIVE PATTERNS. ANOTHER CAR PASSING LIKE A SHIP IN THE NIGHT.

WE CUT TO A POV INSIDE THE LS, JUST AS A JOGGER APPEARS OUT OF NOWHERE. THE STRIPES ON HIS CLOTHING ECHO THE SHADOW IN THE LIGHT. WE SEE AUTO STEERING AND BRAKING AS WE SEE A HEADS-UP COLLISION ALERT ON THE DASH.

AT THE END OF THE SPOT THE LS AND IT'S LIGHT SLIDES TO A HALT REVEALING THE LX AND LC IN PERFECT FORMATION. THE LS SHARES IT'S POOL OF PERFECT SOFT LIGHT ILLUMINATING THE PACKSHOT.



# THE SOUND

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I FEEL THE WAY WE ARE TREATING THE LIGHT AND SHADOW SHOULD BE MIRRORED IN OUR SCORE. THE ABSENCE OF SOUND WILL BE MORE IMPACTFUL THAN SOUND ITSELF. I THINK THIS SPOT COULD POTENTIALLY HAVE NO MUSIC AT ALL - PURELY GREAT SOUND DESIGN. THE SOUND WILL PLAY A VERY STRONG ROLE IN SETTING THE TONE AND DRAWING THE VIEWER IN. JUST LIKE OUR VISUALS WE SHOULD HAVE NO IDEA WHAT IS COMING NEXT UNTIL IT IS UPON US. AS SOON AS WE EXPERIENCE IT, IT IS ALREADY GONE, SWALLOWED BY THE DARKNESS.



IT COULD BE INTERESTING TO PLAY WITH  
THE EXTREMES OF SOUND - A SORT OF  
SONIC BLACK AND WHITE. ALL ON OR ALL  
OFF. HIT AN ACTION OR MOMENT WITH A  
HUGE, CRUSHING, FULL-UP, FULL-ON WALL  
OF SOUND - DROPPING AWAY TO NOTHING  
BUT THE GENTLE, RINGING HISS OF TIRES ON  
BLACK-TOP.

I THINK [JOHNNIE BURN](#) AT WAVE STUDIOS  
IN LONDON WOULD BE PERFECT FOR THIS  
PROJECT. I'VE WORKED WITH HIM ON MY  
NIKON AND TESLA PROJECT AND HE IS A TRUE  
MAGICIAN WITH SOUND AND FEELING.

A dark, atmospheric photograph of a road at night. The scene is dominated by deep shadows, punctuated by bright, vertical streaks of light from passing vehicles. These lights reflect off the wet, dark surface of the road, creating a series of glowing vertical lines that lead the eye towards the horizon. The overall mood is mysterious and cinematic.

# LOCATIONS

OUR BACKDROP

**OBVIOUSLY, WE WILL SCOUT AND SELECT OUR LOCATIONS BASED ON HOW THEY BEHAVE IN OUR LIGHT.** I HAVE ALREADY BEEN WORKING WITH FREEFLY TO SPEC AND BUILD THE LIGHTING DRONE WE'D USE FOR THIS PURPOSE .  
EQUALLY OBVIOUS, OUR SCOUTS WILL BE DONE IN THE MIDDLE OF THE NIGHT. WE WILL BE LOOKING FOR LOCATIONS THAT WILL GIVE US THE MOST GRAPHIC POTENTIAL - LOCATIONS THAT MAY WELL LOOK LIKE HELL BY DAY. WE WANT TO BE BOTH RURAL AND URBAN, BUT NOT AT THE EXTREMES OF EITHER. IT SHOULD FEEL LIKE IT COULD BE ANYWHERE IN THE US. WHERE IS NOT SO IMPORTANT. OUR TECHNIQUE WORKS ALMOST LIKE A DREAM SEQUENCE - OUR LOCATIONS BECOME SURREAL AND WE ONLY SEE WHATS UNDER THE LIGHT AS IT TRAVELS. IT'S ALL ABOUT THE SHADOWS, TREES, TRESTLE BRIDGES, 2 - 3 STORY BUILDINGS, OVER PASSES ETC.





IT WOULD BE INTERESTING TO PLAY  
WITH THE REFLECTIONS IN GLASS  
STOREFRONT WINDOWS AND EVEN  
PUDDLES ON WET STREETS. IT COULD  
ALSO BE REALLY INTERESTING TO  
TRY A SLIGHT OF HAND AS OUR CAR  
EMERGES FROM AN UNDER PASS OR  
TUNNEL - THE LIGHTING DRONE  
OBVIOUSLY WOULDN'T MAKE IT  
THRU A TUNNEL, BUT WE COULD  
MAYBE DRIVE IT THROUGH AND  
SHOOT IT FROM OVERHEAD SO  
IT BLOWS OUT THE SCREEN AS IT  
EMERGES.





# ANALOGUE ABSTRACTS

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BY NOW YOU'VE PROBABLY FIGURED OUT THAT FOR ME IT'S ALL ABOUT THE DETAILS. I FIND A LOT OF BEAUTY IN THE ABSTRACTS.

5 FRAMES HERE, 18 FRAMES THERE, THE SPICE AND SEASONING THAT GIVE OUR FILM A DISTINCTIVE FLAVOR WITHOUT BEING HEAVY-HANDED. IT'S NEVER ENOUGH TO HAVE JUST SHOT THE BOARD. WE NEED FLASHES, FLARES, OVER EXPOSURES, LIGHT STREAKS, MACRO DETAILS, SPEED BLURS, AND HAPPY ACCIDENTS. THESE ARE THE TEXTURES THAT WILL MAKE OUR FILM REAL AND PUSH AN ALREADY STARTLINGLY SURREAL AND SERENE VISUAL TO LOOK AND FEEL EVEN MORE STARTLING. THESE ARE THE BITS YOU CAN'T GET IN POST.

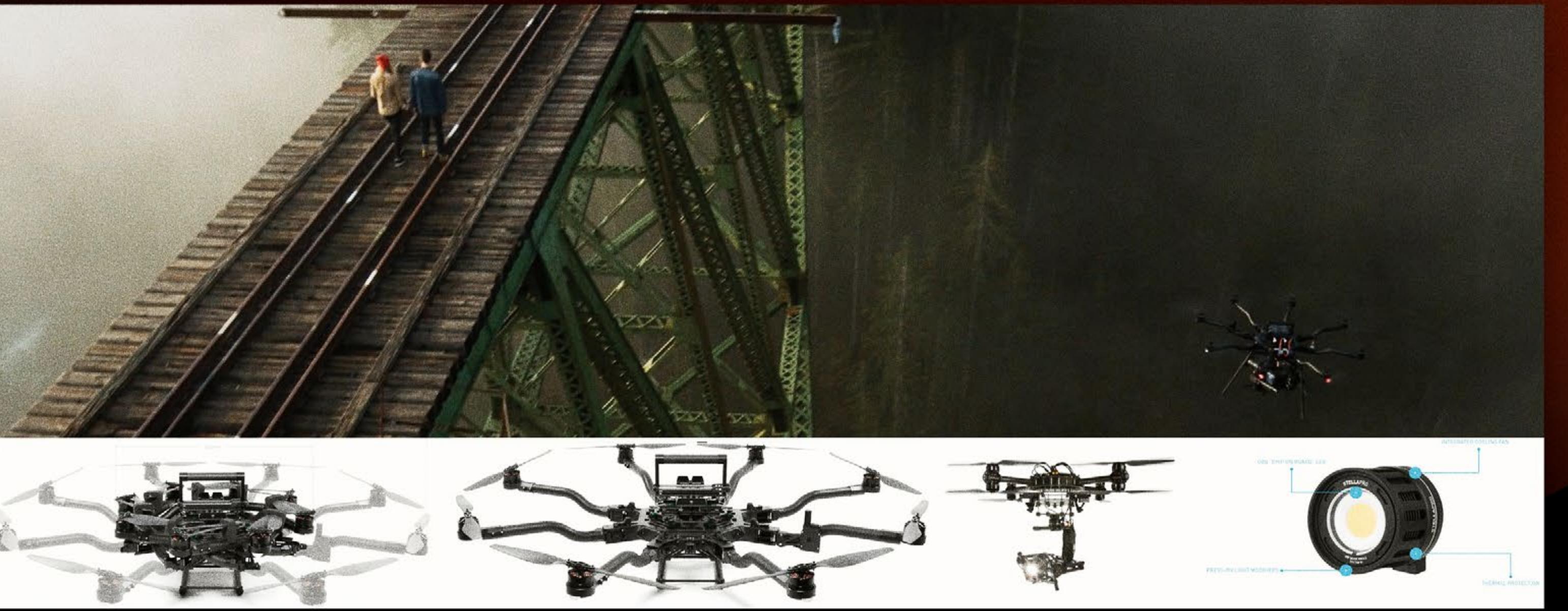
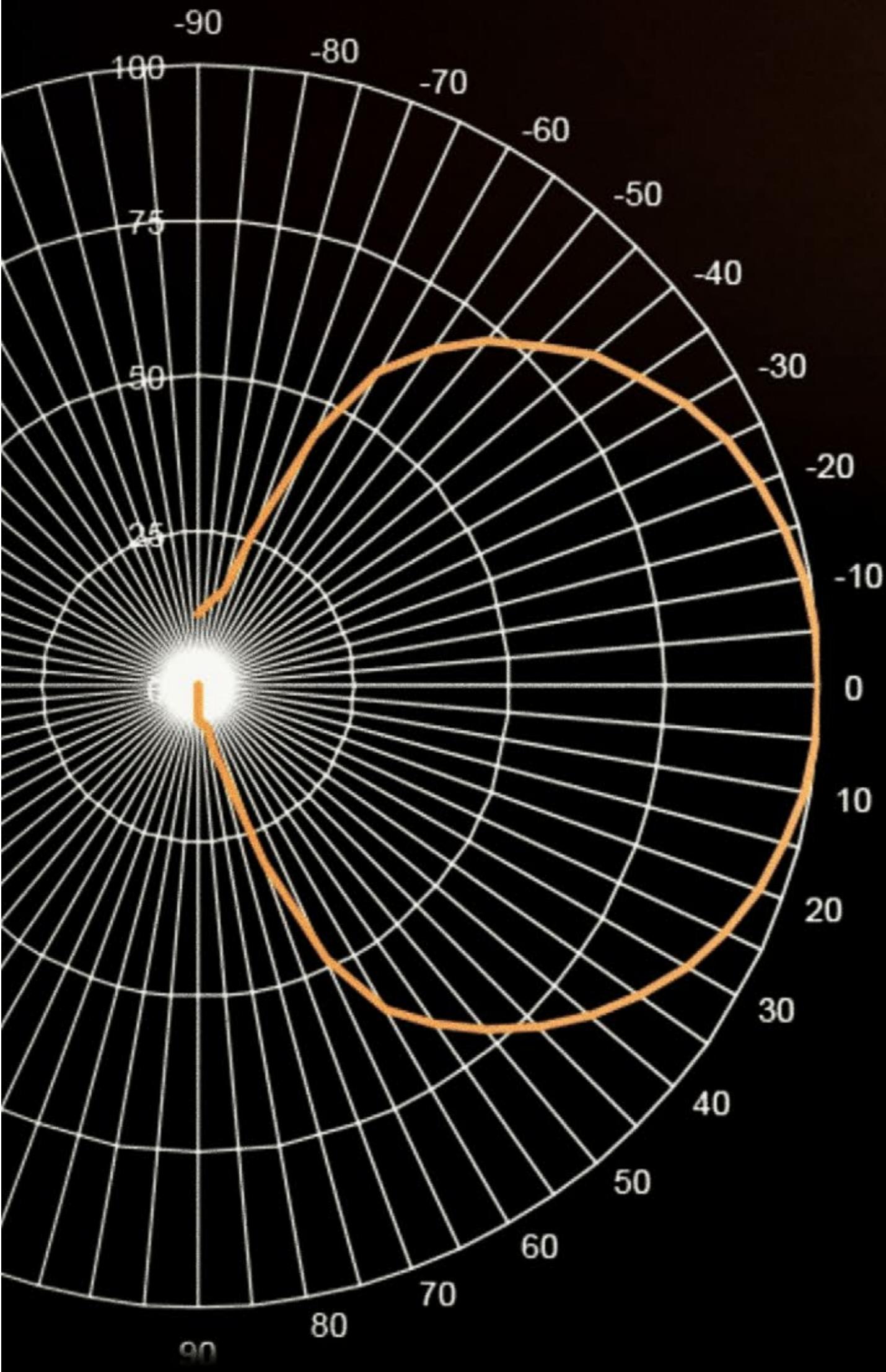
**THESE ARE THE ELEMENTS THAT SEPARATE MARK ROMANEK, DAVID FINCHER AND JONATHAN GLAZER'S WORK FROM THE MERELY BRILLIANT.** THE LIGHT SOURCE WE ARE USING WILL PRODUCE LIQUID GOLD. I WILL WANT TO ADD SUBTLE ATMOSPHERE TO GIVE EACH SHOT A TEXTURE THAT WILL HELP TO DEFINE, AND OWN, THE "LEXUS LIGHT".



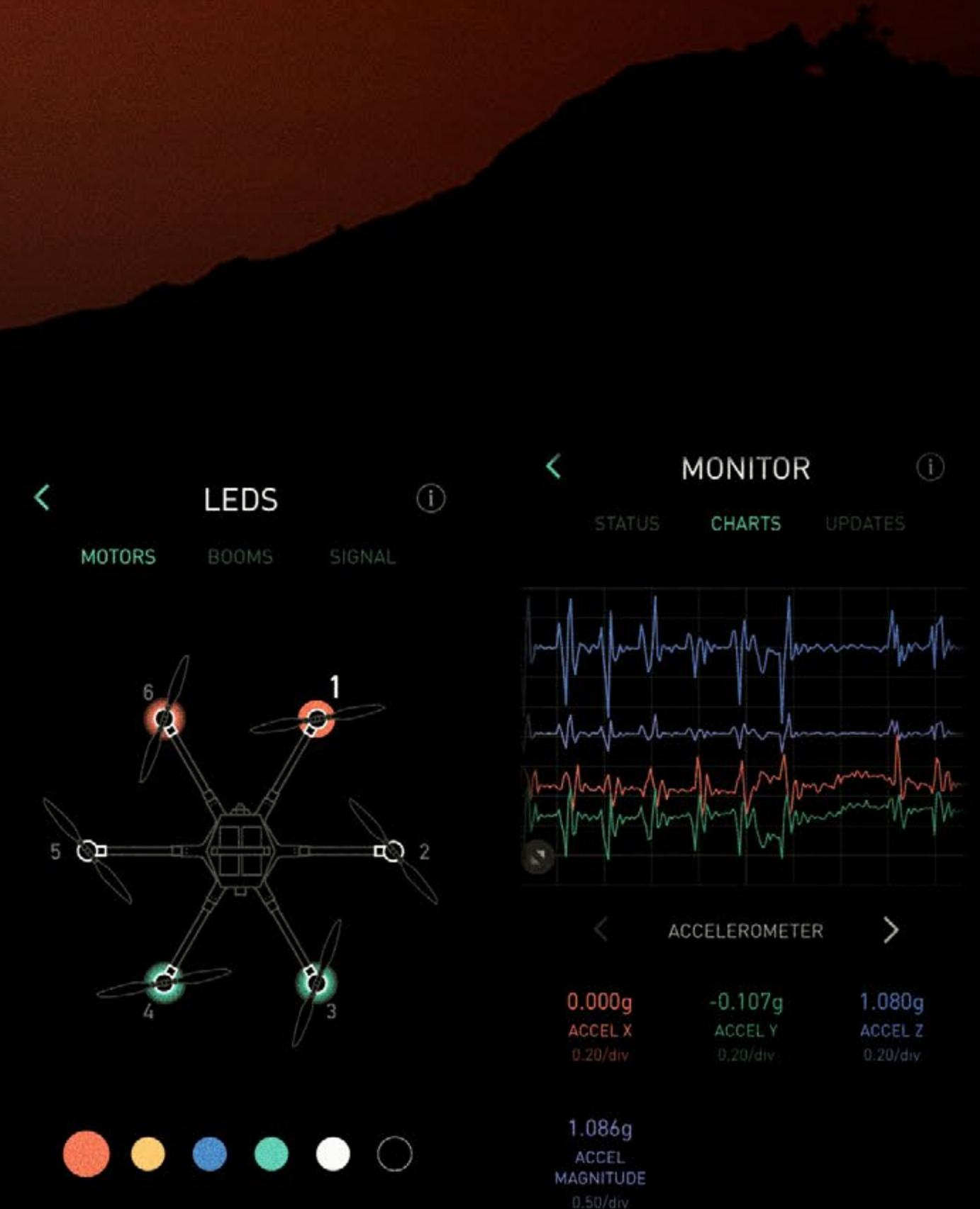
# TECHNICAL EXECUTION

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# Stella 5000



WE HAVE BEEN WORKING WITH THREE OF THE TOP CINEMA TECHNOLOGY COMPANIES IN THE GAME TO DEVELOP THE MOST ADVANCE CAMERA AND LIGHTING SYSTEMS FOR THIS JOB - FREEFLY SYSTEMS, MOTIONSTATE, AND LIGHT AND MOTION. NICK COLIAS AT FREEFLY SYSTEMS IS ONE OF THE TOP DRONE PILOTS IN THE WORLD, FAA CERTIFIED AND CARRIES PERMISSION TO FLY AT NIGHT ANYWHERE IN THE US. NICK HAS BEEN AN INNOVATOR OF NIGHT DRONE LIGHTING AND HAS VAST EXPERIENCE CREATING CUSTOM DRONE LIGHTING SYSTEMS. HE HAS BEEN WORKING WITH LIGHT AND MOTION IN DEVELOPING THE MOST POWERFUL DRONE FLYABLE LED TO DATE - THE STELLA PRO 10000D, A 10000 LUMEN OUTPUT LIGHT.





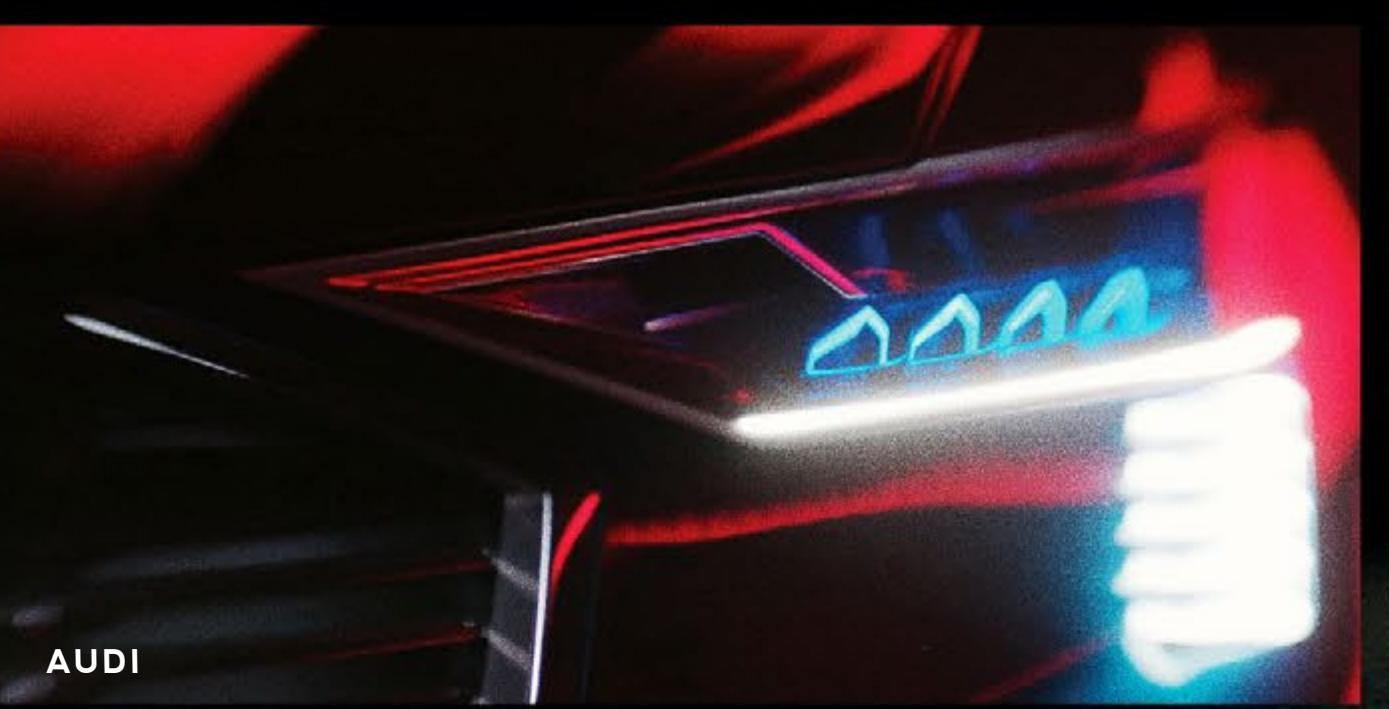
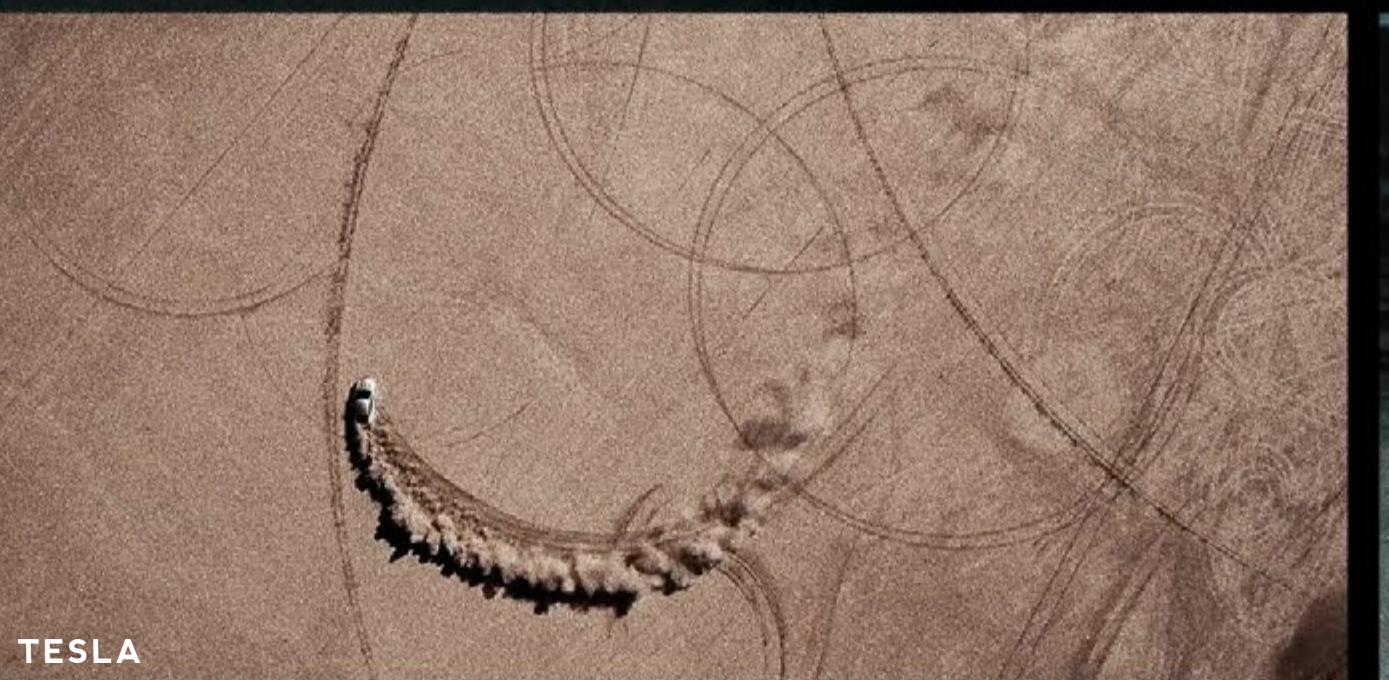
WE ARE ALSO BRINGING MOTIONSTATE ON BOARD TO SUPPORT OUR CINEMATOGRAPHY. WE WILL UTILIZE THE NEW MOVIPRO AND CABLE CAM SYSTEM TO ACHIEVE THE MOST DYNAMIC SHOTS POSSIBLE, OUTSIDE OF OUR DRONE PHOTOGRAPHY. IT IS IMPORTANT THAT OUR CAMERA MOVES AS GRACEFULLY AND FREELY AS THE "LEXUS LIGHT". THE GOAL IS THAT OUR CAMERA MOVES IN WAYS VIEWERS HAVE NEVER WITNESSED, MUCH LIKE OUR LIGHT. AT THE SAME TIME THE MOVES WILL BE SO SMOOTH AND GRACEFUL THAT THEY WILL NOT DISTRACT OR TAKE AWAY FROM OUR STORYTELLING.

# C I N E M A T O G R A P H Y

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**EACH SHOT SHOULD BE COMPOSED NOT ONLY TO LOOK STUNNING BUT ALSO TO TELL A STORY WITHIN THE FRAME.** IT SHOULD DRAW THE VIEWER IN WITH A SUBTLE SENSE OF MYSTERY. BY SHOOTING EVERYTHING IN CAMERA, EVERY IMAGE WILL NOT ONLY BE REAL AND LOOK REAL, BUT WILL FEEL REAL. DISCERNING VIEWERS, AND DRIVERS, WILL FEEL IT AND KNOW IT.





## MY EXPERIENCE

ALL OF MY CAR WORK HAS BEEN SHOT THE SAME WAY, ON LOCATION, CAMERAS ROLLING. I COME FROM A POST AND DESIGN BACKGROUND, SO I HAVE THE PERMIT AND PERMISSION TO SAY THE SPIRIT IS LOST WHEN SHOTS ARE PURELY CREATED OR HEAVILY EFFECTED IN POST. FOR THIS SPOT TO BE ALL THAT IT CAN BE, WE HAVE TO IMBUE IT WITH A PERSONALITY THAT'S ALL IT'S OWN. IT NEEDS SWAGGER, IT NEEDS ATTITUDE, IT NEEDS PRESENCE AND CONFIDENCE, IT NEEDS TO LOOK ELEGANT. TO ACHIEVE ALL THAT, IT NEEDS SOME DEGREE OF TEXTURE AND BRILLIANCE, SOME ATMOSPHERE - THAT'S WHERE THE TRUE BEAUTY LIVES. THE SCREEN SHOTS ON THIS PAGE ALL COME FROM SOME OF MY PAST CAR WORK RELEVANT TO THIS FILM , THESE SHOTS HAVE ZERO POST EFFECTS. I HAVE DIRECTED CAMPAIGNS FOR MERCEDES, BMW, AUDI, LAMBORGHINI, TESLA, FORD, CHEVY, JEEP, CADILLAC, AND DODGE RAM. EXPERIENCE IS CRUCIAL FOR THIS EXECUTION, ABOVE ALL THE CAR MUST LOOK BEAUTIFUL. I AM EXCITED TO BRING MY SKILL SET TO THE TABLE.

**AND IT IS IMPERATIVE THAT EVERY SHOT LEADS TO AND BLENDS WITH THE NEXT.** THIS IS NOT A MOOD MONTAGE. WE ARE TELLING MULTIPLE SHORT STORIES THAT DEFINE/DESCRIBE AN OVER-ALL IDEA - AN INNOVATION. SO IT'S NEEDS TO BE COHESIVE - IT NEEDS THAT CONFIDENT STRUT OF AUTHENTICITY - THE VIEWER WILL KNOW IT. THAT'S WHY THE REFERENCE VIDEO YOU SHARED WITH THE DRONE LIGHT WAS SO IMPACTFUL. THE IMAGES ARE NOT SPECTACULAR, BUT THEY ARE UTTERLY MESMERIZING. LARGELY BECAUSE THEY ARE REAL AND CONFOUND THE EYE AND BRAIN BY NOT OBEDIING ALL THE RULES OF REALITY AS WE UNDERSTAND THEM. WE REACT SO MUCH MORE EMOTIONALLY TO REAL IMAGES. AND WHEN SOMETHING REAL ALSO SEEMS JUST A LITTLE "OFF", IT BECOMES EVEN MORE EMOTIONALLY ENGAGING.



DAVID HOLM



# THE CAR

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EVEN THOUGH THE CAR AND ITS OCCUPANT ARE ALWAYS SEEN PROTECTED WITHIN A “BUBBLE OF SAFETY,” IT HARDLY LOOKS OR BEHAVES LIKE IT NEEDS LOOKING AFTER.

ON THE CONTRARY, THIS CAR CLEARLY POSSESSES SO MUCH EFFORTLESS POWER AND GRACE, ITS TECHNOLOGY NEEDS TO OVER-PERFORM BY THE SAME DEGREE TO HELP KEEP IT SAFE FROM THE OTHER LESS ABLE AND LESS PREDICTABLE OCCUPANTS OF THE ROAD. THE CAR WILL LOOK, IN A WORD, BADASS. PERHAPS EVEN BADDERRASS. WHAT OTHER CAR HAS HAD THE BENEFIT OF NIGHT-TIME RUNNING SHOTS WITH ITS VERY OWN LIGHTING PACKAGE IN CONSTANT TOW?

SILVER, MAYBE BLACK. OUR WELL-BUFFED HERO WILL PERFORM WITH ALL THE GUTSY APLOMB OF A MEGA-STAR WHO LOVES TO ALWAYS BE IN THE SPOTLIGHT. A SPOTLIGHT THAT WILL ACCENTUATE EVERY ONE OF ITS MANY ATHLETIC ABILITIES AS IT IS PUT THROUGH ITS PACES NOT ONLY BY ITS DRIVER, BUT ALSO BY EVERYTHING ELSE THAT HAPPENS TO BE ON THE SAME ROAD AT THE SAME TIME.



DAVID HOLM



# THE PACK SHOT

THE ENTIRE SPOT IS BASICALLY ONE LONG, PERFECTLY LIT PACK SHOT. NICE WARM SOFT TOPLIGHT. SHOT FROM ALL ITS BEST ANGLES. SINCE THE LS WILL BE THE HERO OF THIS SPOT AND ALSO SERVE AS OUR NARRATIVE DEVICE, I THINK THE PACK SHOT SHOULD BE A SIMPLE AND ELEGANT AFFAIR. AS SIMPLE AS THE LS SLIDING-UP PERFECTLY BETWEEN THE TWO OTHER MODELS AND, AS IT DOES SO, THE LIGHT IT BRINGS WITH IT PERFECTLY ILLUMINATES THE ENTIRE SCENE.

# THE CAST

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**THERE ARE REALLY ONLY 2 PRINCIPALS IN THE FILM, THE DRIVER AND THE RUNNER** - MAYBE THE BUSINESS MAN ON THE STREET. THE ONLY ONE THAT NEEDS TO DISPLAY ANY EMOTION IS IN THE CAR. THE REST ARE PRETTY MUCH LIKE YOU'D SEE IN THE NOCTURNAL HOUSE - THEY'RE BEHIND THE GLASS. OUR DRIVER WILL CONFORM TO ALL THE USUAL REQUIREMENTS OF THIS KIND OF SPEC. EXCEPT THAT HE WILL BE SLIGHTLY LESS CHISELED AND SLIGHTLY MORE CHILL. HE'S JUST HAVING HIMSELF A GOOD TIME DRIVING. THE CAR IS DOING ALL THE WORRYING FOR HIM.

# THE EDIT

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WE SHOULD TAKE AS MANY RISKS AND BOLD MANEUVERS IN OUR EDIT AS WE DO WITH OUR VISUALS. THE EDIT WILL BE CRUCIAL TO THE SUCCESS OF THIS SPOT. EACH OF THE INGREDIENTS I HAVE JUST DESCRIBED WILL NEED TO BE BROUGHT TOGETHER WITH PERFECT PRECISION. I WOULD LOVE TO BE HEAVILY INVOLVED IN THE ENTIRE EDITORIAL PROCESS. PERHAPS NOT SURPRISINGLY, I COME WITH A SHORT LIST OF EDITORS WHO I THINK WOULD BE AMAZING FOR THIS PROJECT STARTING WITH MARCO PEREZ AT UNION. MARCO AND I HAVE A LONG AND COLLABORATIVE RELATIONSHIP, HE IS AN AMAZING EDITOR AND UNION IS GREAT TO WORK WITH. WHAT CAN I SAY, THIS PART OF THE FUN IS IN MY BLOOD.





# THE BEGINNING

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I REFRAIN FROM SAYING THE END, OR THANK YOU, OR GOODBYE - BECAUSE THIS IS JUST THE START OF OUR ONGOING  
COLLABORATION ON THIS PROJECT. WE HAVE A LOT OF WORK TO DO. AND IT'S GOING TO BE AMAZING. SUIT UP.

DAVID

DAVID HOLM



ONE MORE THING . . .

# B T S

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YOU USUALLY WON'T CATCH ME SAYING THIS, BUT I SEE HUGE POTENTIAL IN MAKING A BEHIND THE SCENES FILM ABOUT THIS SPOT AND, PERHAPS MORE INTERESTINGLY, ABOUT THE TECHNOLOGY WE WILL USE. WE HAVE AN AMAZING LOOKING NEW TECHNIQUE THAT USES THE NEWEST AND COOLEST TECHNOLOGY WITH THE MOST CUTTING EDGE LEDS AND DRONES. IT COULD FEEL A LOT LIKE THE MINI DOCU-STYLE FILMS I LOVE TO MAKE - THE KIND THAT ARE ON MY REEL. UNDOUBTEDLY, ANY FILM THAT GOES BEHIND THESE SCENES WILL GET A LOT OF EYES. FROM FILMING THE PRE-PRODUCTION TO THE R&D TESTS TO THE CUSTOMIZING OF LIGHT RIGS AND DRONES - IT'LL BE A GEAR HEAD'S WET DREAM. (ALSO, I HEAR IT MAY EVEN INCLUDE A SPECIAL CAMEO APPEARANCE BY CULT DIRECTOR DAVID HOLM. )



**"IF THE APPROACH IS ORIGINAL, AND THE STORY RINGS TRUE, YOU WILL FEEL IT."**

DAVID HOLM