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.DOMO

DIRECTOR'S TREATMENT BY
HENRIK ROSTRUP

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INTRO

It's a bold new direction for banking which is much more sincere and in touch than anything we've seen from this sector before.

Scripts like these are exactly the kind of scripts I love to work on, with the magic coming almost entirely in the way we tell the stories. My approach for these films is all about bringing that sincerity to life. Crafting moments that feel welcoming and real. Exploring the beautiful nuances of real relationships and real lives. Bringing our on screen experiences to life as something we can all immediately identify with and aspire to.



STORYTELLING

We are prioritizing life and all of the incredible experiences and connections the choices we make can unlock which allows us to empathize with the characters in these stories.

I want us to be able to feel that positivity as we were drawn through these stories focussing not so much on the actual activities we see, but the subtext implied in each scene. People literally living their best lives, achieving the things they've always aspired to. Having the means to be able to enjoy those things - and the people around them - investing positively in the family and future they want.

storytelling

So I think we can agree that these will be stories almost entirely about people. And stories about people almost always come to life in the details. The little things we do that make us 'us'.

The charming little idiosyncrasies evolved over a lifetime that make each relationship, each life lived, unique. It's these details, these nuances, that make films like this so memorable. Dune buggies, motorcycle gangs, rockets in the garden are all just great in terms of the creative. And now it's how we make those experiences feel personal to the people involved that's going to bring these films to life.

Our scenes should feel like windows of life. Like we've simply dropped into our characters homes with a camera (and of course a particularly talented cameraman with a gift for the cinematic) and this is what we found. We're always in the midst of something bigger, spending just a few seconds to breathe in the energy and mood of each moment - which is all we need to feel the much broader story.

In that sense, these will be snapshots of stories just as rich and beautifully nurtured as our own. That scream in our dune buggy speaks of 60 years of love and working for this moment, the look in our dad's eyes as he plays with his kids tells us exactly why he gets up every morning (and also that he's still something of a big kid himself), the details in the home of our author give a sense of just how big her achievement actually is as more than just a book.

I've shied away from using the word authentic as I think it's pretty obvious that when we look at the films in the way described above, this is what we'll get. Stories rather than scenes, snapshots of life as opposed to just vignettes. An ecosystem of experiences that together embody a mindset. A mindset that while it might initially surprise us (especially coming from a finance brand), ultimately makes a lot of sense.

TONE

Aside from the obvious ‘authenticity’ that comes from the storytelling approach above, I also want the films to feel vivid and warm. Almost celebratory in the sense that the people we see are all happy in the context of their choices and the freedom they’ve been able to achieve. At the same time I think it’s also important that everyone feels likable too. We’re stoked for their success, and inspired by the parallels we see with our own lives: we can do this too.

Again, I think this comes less from the scenarios themselves, but from the small human details. The looks, the smiles, the touches, the little moments of everyday vulnerability and humor - the way our son’s hatchet job on the dumplings tells us a lot about his domestic relationship with his mother, and perhaps why he’s having to have a few lessons in being a bit more able in the kitchen now he has a fiance!



I think it's really important we see a broad range of different characters and scenarios too that are going to appeal pretty much to anyone.

We've all got our dreams for retirement, our hopes for a better future for our kids, that novel we know we could write (if we ever actually got started!), so while we might not actually be quite there yet, there's something really nice about seeing our characters' dreams 'still in progress' too. Nobody's kicking back and drinking champagne, what we're seeing are lifestyles. Lifestyles that feel honest and familiar steeped in emotions that we know. So tonally, we're not so much selling a dream, we're selling a perspective on wealth and the world our audience perhaps hadn't considered. A route to making their own lives that little bit richer that's as easy as in many cases as picking up the phone or simply downloading the app.

THE *TICKER*

The ticker is a fantastic idea. It's a great way of linking the scenarios back to finance in an unobtrusive way and helps bind the scenes together around a common theme which otherwise might not be so obvious. Being able to capture cinematic shots and bringing the ticker in holistically, rather than as an afterthought overlaid on top, feels more Citi.

Our partners at HARBOR have created a motion test and a couple stills to show how this idea might be executed.

The motorcycle shot allows for the ticker to be integrated within the movement and show how it will fit within the scene, being revealed by foreground elements and or triggered with camera motion falling into the negative space that is created.

In this scene the camera is floating, not static, and has a fluidity to it so that the ticker can track fluidly with the movement of the scene. We want to achieve an effortless feel that seems natural in the context of the edit and doesn't feel distracting.





Working closely with our VFX Supervisors and Designers, we can plan our shoot in concert, in meticulous detail, to allow us to focus on crafting the story from the very start of the project. They can provide the technical details of why something is 2d tracked vs 3d tracked, and the tools involved to make it feel integrated, while we focus on telling the clearest, most impactful story possible.

Being able to use camera movement and composition with intention, allows us to bring the very graphic ticker into a more dimensional space. We can camera track the action, and rotoscope elements to fall in front of the ticker, to give a sense of depth.

A few examples of what works well:

- 1) Left to right movement within the frame. Motorcycles coming into frame from the left, with the ticker scrolling along in the same direction.
- 2) Controlled movement of the camera. A slight turn with the camera - for instance we capture someone dancing. The panning of the camera 'moves' in sync with the scrolling of the ticker.
- 3) Moving from an establishing close up to a wide. Our karate girl punching at the camera in closeup. The 'punch' has a rhythmic effect, so it feels like it's 'causing' the ticker to sweep in.



THE *SCRIPTS*

scripts

I think the scripts and scenarios as detailed in the deck already feel great. All I've really tried to do here is embellish things a little and introduce some of that all important detail that I've talked about above. I've also tried to make things a little more specific in terms of how we use the camera, especially with relation to our ticker. My goal is to make each script read more like a single coherent film than a collection of isolated scenes. I'll leave it to you all to judge if that's been a success.

“Citi Global Wealth - Anthem”

:30s

citi global wealth - anthem

We open in the vastness of the desert, a wide tracking shot moving backwards at speed through a pristine wilderness of sand dunes stretching off to the horizon.



We hear the sound of an engine rising quickly, then a roar as a dune buggy almost skids into shot, bouncing a little on its suspension, kicking up dust.

Cutting in we see the driver, a woman in her 70's is clearly having the time of her life. Her husband sits next to her also smiling broadly, laughing, unable to contain his excitement while also hanging on for dear life!

We see them sharing the moment against the whine of the engine, the look they exchange, the warmth of the connection. Just a momentary glance, a quick moment of eye-contact that speaks volumes.

It's raw and exciting, the occupants and the camera shaking like crazy as they rattle across the sand. The huge grin of the man tells us all we need to know about how he's feeling right now!

V/O: "Measure wealth differently with Citi Global Wealth"

An epic wide sees them powering up the side of a steep dune. We cut to see them cresting into shot over the top, as our ticker symbol **ADVNTR^** slides into frame. The buggy comes towards us.

Once again we see the elated faces of our couple. A vast plume of sand buffets against the camera as they carve out a turn, almost 'pulling' the ticker off screen as they go.

We cut to the midst of a modern, spacious but homey looking family apartment.

The camera tracks in close with a mother in her early 40s, who's stepping over the family dogs, carrying largely overfilled bowls of popcorn across the big open plan living room, chased by a toddler.

The rest of the family are gathered around the sofas where we focus initially on the faces, the way the different family members interact. Everyone's giggling and almost rolling with laughter.



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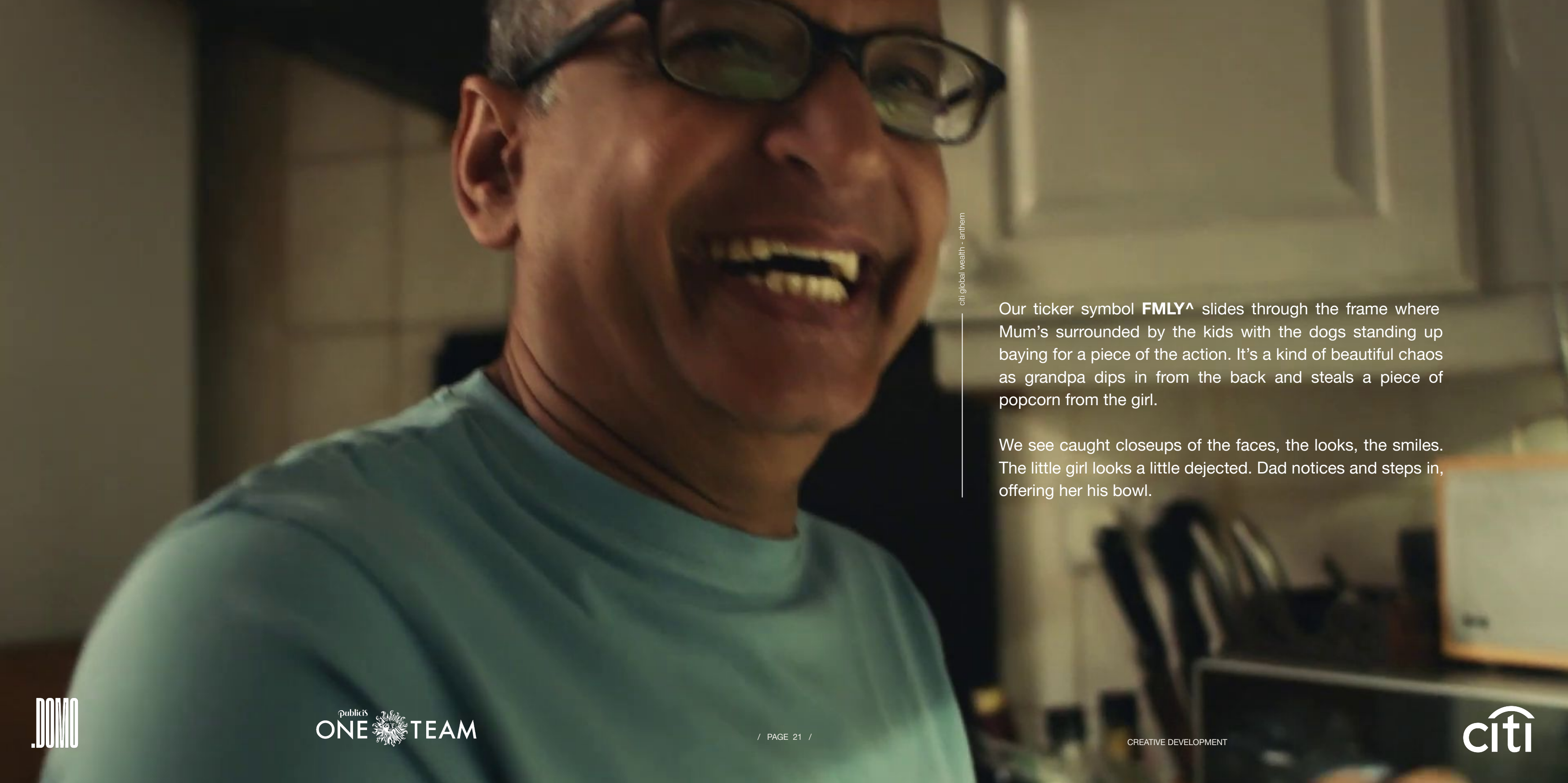
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Opening up on the foreground reveals the little boy and what appears to be grandpa taking part in an epic looking video game dance-off with grandad showing what he's got. Dad looks on smiling behind the little girl, whispering something and pointing, making her laugh.

Mum arrives with the snacks and everyone pretty much mobs her, except grandad (the mum's dad) who looks a little dismayed he's no longer the center of attention.

V/O: "Whether you want to invest digitally"



citi global wealth - anthem

Our ticker symbol **FMLY**[^] slides through the frame where Mum's surrounded by the kids with the dogs standing up baying for a piece of the action. It's a kind of beautiful chaos as grandpa dips in from the back and steals a piece of popcorn from the girl.

We see caught closeups of the faces, the looks, the smiles. The little girl looks a little dejected. Dad notices and steps in, offering her his bowl.

Our ticker slides out on the closeup and we cut to the exterior of a house with a two-door garage.

A young girl, 5-7 years old dressed in a red and black karate uniform is standing outside the garage, peeking through the side door at what we cut to see is a slick home-gym.

There's never been a car parked in *this* garage, that's for sure. Someone's hobby has clearly turned into an investment. A karate school teaching the suburbs self defense.

There's a logo on the wall that's also on her uniform. We see a reverse of her curious eyes eagerly studying the young student receiving lessons from the local sensei, better known to her as her dad, dressed in the same red and black uniform as her.





citi global wealth - anthem

She looks at him eagerly, gives him a small wave, which he acknowledges with a soft smile. He's obviously happy to see her, but remains focused on his student.

We see her at the side of the mat, echoing the drills. Punch step, punch step. Cutting in to see how she's really concentrating, looking back and forth at her fists and the mat as she tries to mimic the actions.

The ticker symbol **LGCY**[^] scrolls past speaking volumes about the scene. The camera cuts to see dad, who's now stopped his lesson noticing the presence of his daughter.

He looks on proudly, his student out of focus in the background.

Our ticker scrolls off as we make a seamless cut to an eclectic looking woman in her 50's opening the front door of her house.

V/O: “Or are looking for premium banking benefits and the personalized guidance of a dedicated advisor.”

Tracking back we see there’s a parcel on the doorstep which she stoops down to grab. Inside she brings the box into the hallway. The interior of her house is filled to the brim with art objects and paintings.

We follow her into the living room, and cut to see her opening the box and lifting out a beautifully bound professionally printed copy of what we immediately notice from the content (and her emotive reaction), must be *her* book. She flips the book over, revealing her name and image on the back cover.

The camera tracks around slowly so we can really take in the look on her face, as the ticker symbol **ACHVMNT^** proudly scrolls past.



We match-cut from her hand carefully flipping the pages, to the swing of a racquet. Cutting out we see a man in his late 70's playing squash in what appears to be a pristine high-end gym.

We see him moving rhythmically and instinctively, totally focussed, maybe with a slight grimace showing how seriously he's taking the game. He's decked out in all the gear, and knows his way around a court.

There's a dramatic SMASH and as the camera moves round his young niece appears from behind his back, smiling: once again, she's clearly outclassed him.

The ball bounces to a halt as we pull focus to our man now standing in the foreground with his hands on his knees, a little out of breath, smiling and shaking his head. The ticker symbol **RTRNMT^** scrolls across the screen.





citi global wealth - anthem

We keep up the faster momentum, cutting straight to our parking lot where we open on a relatively close up shot of a woman in her 40's. She's smiling, happy, walking out of a store holding a jacket.



V/O: “Our comprehensive offering is designed to build wealth.”

We see she’s part of a group of women gathered in the parking lot, all wearing the same purple leather jackets and standing by their customized bikes.

We see our protagonist smile, taking in the scene as she proudly swings on her own jacket. She boldly walks forward to straddle her bike as our ticker **BUCKTLST^** scrolls across the screen.

Another cut reveals the rocker on the back of her jacket ‘Violet Vipers’, the name of her club. We cut back to a wide as she opens up the throttle and drives out of shot in her shades.



Cut to wide of a girl in her garden messing with something that looks like it might be a homemade bottle rocket.

Moving to a close-up we see her focused face as she crouches next to the project. She suddenly moves back and out of shot. We cut to hear a **SWISSHHHHHHH**, then track up to see the rocket from below, spiraling into the sky.

V/O: "For what matters to you."



Cutting back we see the little girl (in her safety glasses) is actually standing with her dad who's looking up (it was his POV we saw before). We catch the spontaneous moment they both look down. She's elated and jumps up to hug him.

The ticker **TMRW^** scrolls across the screen as we cut to focus on their faces in closeup, the warmth of the bonds, the shared moment that clearly means so much to them all. Just the kind of moment that investing with Citi is all about.

We end on our super.

SUPER: CITI GLOBAL WEALTH.

**FOR THE LOVE OF SEEING WEALTH DIFFERENTLY.
FOR THE LOVE OF PROGRESS. CITI**

“Citigold - Guiding Light”

:30s

In addition to our ticker we also have the play on light here too. I think this will work best if it's done within the context of the scenes themselves as opposed to being too much of an obvious effect.

The natural glow of sunshine in our stable, the glow of the TV (something we can adjust in the grade), pushing the natural palette of our squash court.

I also think we can spend a little more time lingering on reaction shots too, to really underline that emotive content of the scenes and give the films a slightly slower pace which could even be interpreted as being ever-so-slightly more premium, in-keeping with the nature of the product.



citigold - guiding light

We open on a ranch basking in the last rays of sunshine. The golden light spilling through the open door of a saddlemaker's workshop. This will be a cleaner, modern take on what we might normally expect to be a very rural, rustic space. Something a little more premium in the decor, the rich textures and weight of the leather, the outfits of our cast.

citigold - guiding light

We cut to see a young boy carefully studying every last stitch his father masterfully places onto the fine leather.

The saddle is almost finished, but as always, the work begins in the morning and finishes in the small hours of the night. Tonight, the young boy is part of the entire process and it shows in his eyes.



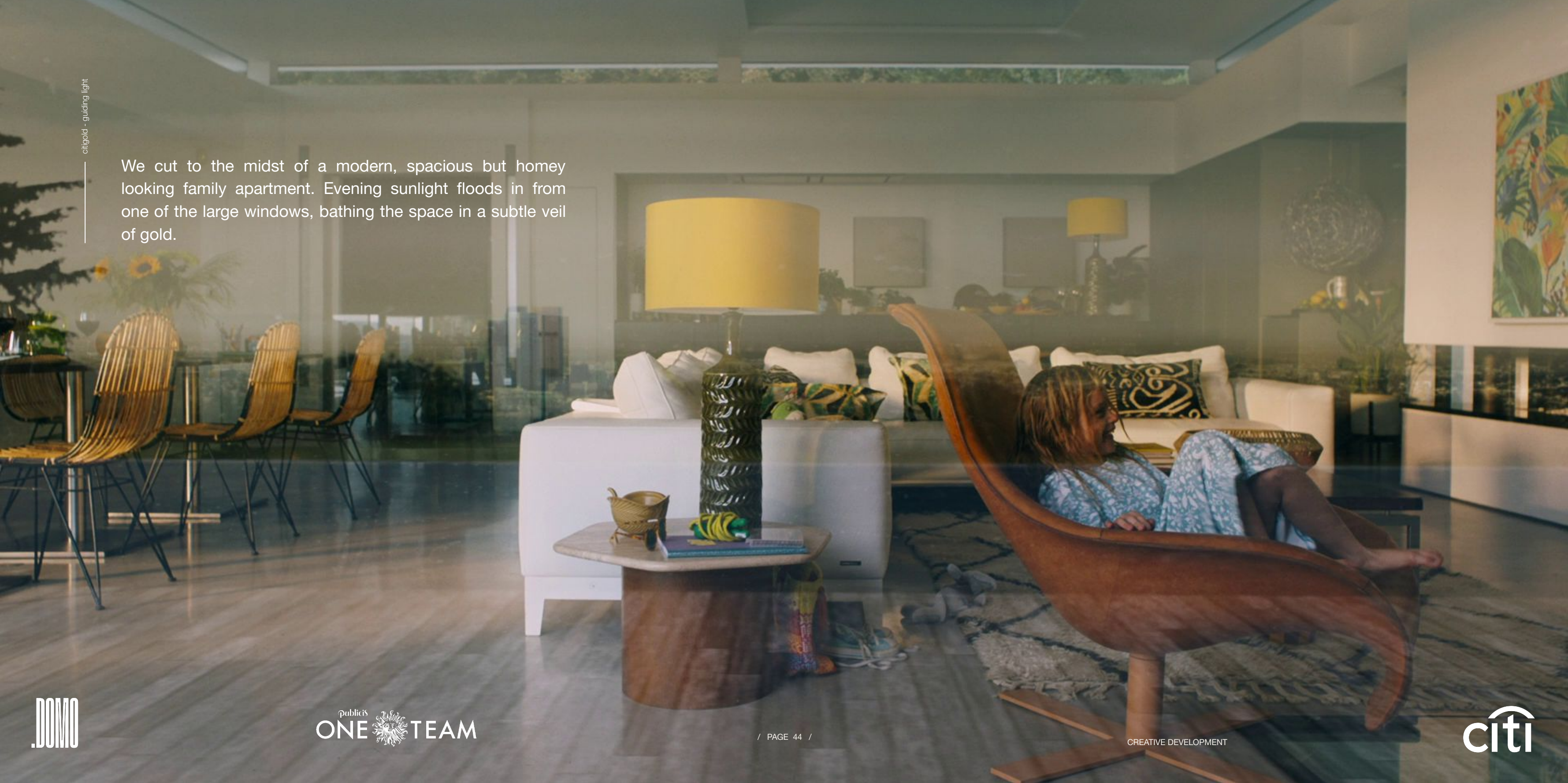
citigod - guiding light

He's tired, but exhilarated, helping out his dad whenever possible, soaking up the details, handing him different stamping tools, watching him sanding down the leather.

We see a father patiently correcting his son's technique, guiding his hands, studying his work proudly as the ticker symbol **LGCY^** scrolls across the frame.

V/O: "Focus on what matters to you with a full-scale approach to wealth as a Citigold client."

We cut to the midst of a modern, spacious but homey looking family apartment. Evening sunlight floods in from one of the large windows, bathing the space in a subtle veil of gold.



The camera tracks in close with a mother in her early 40s, who's stepping over the family dogs, carrying largely overfilled bowls of popcorn across the big open plan living room, chased by a toddler.

The rest of the family are gathered around the sofas where we focus initially on the faces, the way the different family members interact. Everyone's giggling and almost rolling with laughter.

Opening up on the foreground reveals the little boy and what appears to be grandpa taking part in an epic looking video game dance-off with grandad showing what he's got. Dad looks on smiling behind the little girl, whispering something and pointing, making her laugh.

V/O: "From preferred banking benefits to personalized financial guidance from a dedicated Citigold team."

citigold - guiding light

Mum arrives with the snacks and everyone pretty much mobs her, except grandad (the mum's dad) who looks a little dismayed he's no longer the center of attention.

Our ticker symbol **FMLY**^ slides through the frame where Mum's surrounded by the kids with the dogs standing up baying for a piece of the action. It's a kind of beautiful chaos as grandpa dips in from the back and steals a piece of popcorn from the girl.

We see caught closeups of the faces, the looks, the smiles. The little girl looks a little dejected. Dad notices and steps in, offering her his bowl.



citi gold - guiding light

Another cut takes us into the midst of a squash court in a high end pristine looking gym. The natural palette of the space and the sunlight flooding in from above give the room a natural golden glow (which we can further push in the grade).

We open with a jarring closeup of a hand/squash racket striking at the ball. The cut into a dynamic closeup sequence of a man in his mid 70's giving it all he's got.

We stay focussed on the man, only implying the presence of his partner through the fact the ball keeps getting returned. We see him moving rhythmically and instinctively, totally focussed,

citigold - guiding light

There's a dramatic SMASH and as the camera moves round, his young niece appears from behind his back, smiling as she just outclassed him...again!

The ticker symbol **RTRNMT^** scrolls across the screen. The ball bounces to a halt and we cut to see the man a few moments later, a little out of breath. We hear an off-camera voice from his niece, saying: ***'better luck next time grandpa!'***

He's sat courtside on a bench, in the middle of a video call with his Citigold advisor. He looks up and notices his niece now in the midst of beating someone else.

V/O: "We put your goals at the center of everything we do".

We end on our super.

SUPER: CITIGOLD FROM CITI GLOBAL WEALTH.

**FOR THE LOVE OF WEALTH ON YOUR TERMS.
FOR THE LOVE OF PROGRESS. CITI.**

“Citi Self Invest”

:30s

This time the core motif in addition to the ticker will be the alert/bell sounds we hear alluding to the actual NYSE bell type alert sound associated with the app.

I think it's important we signpost this a little (without being too theatrical) so our audience clearly associates the bell, kitchen timer, and whistle with the segue into checking out the app. I don't think we need to do anything particularly special with these in the mix other than ensure they stand out as being prominent. As for everything else, the same really applies as with the script above, we have a little more time, so let's expand the story beats and take more time to feel the emotions if and when we can.

We open in the parking lot of a truck stop where we see a woman in her 40's exiting the diner. She's conspicuously carrying a jacket. The sounds of a bell/chime attached to the door seems to remind her of something. We see her think for a second, then remember...

V/O: "That's the sound of your investment"

She digs out her phone where she checks her Citi Self Invest app. As she looks up from the app we see she's part of a big group of women gathered in the parking lot, all wearing the same purple leather jackets and standing by their customized bikes.



We see our protagonist smile, taking in the scene as she proudly swings on her own jacket. She boldly walks forward to straddle her own bike as our ticker **BUCKTLST**[^] scrolls across the screen.

Another cut reveals the rocker on the back of her jacket 'Violet Vipers', the name of her club, then back to a wide as she opens up the throttle and drives out of shot in her shades.

V/O: "With the latest market news, commission-free trades and no minimum balance..."

We cut to a seemingly altogether more sedate scene now in a bright, well appointed kitchen.

A Korean grandmother is sitting next to her son and his new fiance at the kitchen table as they busy themselves with something. We cut in to see the looks of concentration on their faces, the grandmother seemingly doing just fine, the son looking a little flustered, the fiance a little giddy, almost giggling to herself. A closeup shows the skilled hands of the grandmother effortlessly crimping dumplings...



A kitchen timer goes off prompting the grandmother to check her Citi Self Invest app.

She looks up from the app and smiles knowingly, almost chuckling. We cut to see her son looking back a little helplessly, we look down at his plate to see the mess he's making of the dumplings, this clearly isn't his strong suit.

VO: "Citi Self Invest helps you invest for what matters to you..."





His fiance looks back at the mother and they share a smile, then a laugh. The son joins in too, shaking his head self-deprecatingly as we cut to end on a wide of the warm scene at the table as the ticker symbol **QLTYTME**^ scrolls across the screen.



citi - self invest

We cut to see a young girl from behind, sitting at her desk in her attic-like bedroom. We can see all kinds of science and space paraphernalia dotted around. Homemade space rockets strung from the ceiling, posters of planets on the walls, toy spacecraft on the floor.

We see her hands busy working at something before we cut to an exterior as she runs out from the garden carrying her 'project'. We cut again to see her crouching now in closeup messing with something that looks like it might be a homemade rocket.

She suddenly moves back out of shot. We cut to hear a SWISSHHHHHm then track up to see the rocket from below spiraling into the sky as the ticker **TMRW**[^] scrolls across the screen.

Cutting back we see the little girl (in her safety glasses) is actually standing with her dad who's looking up (it was his POV we saw before). We catch the spontaneous moment they both look down. She's elated and jumps up to hug him.

Someone whistles to a dog in a neighboring garden (or we simply hear a bell from the kitchen, but something contextual could be nice), which distracts our dad, reminding him of something and prompting him to fish out his phone and open up his Citi Self Invest app.

VO: "...all from the palm of your hand."

We end on our super.

SUPER: CITI SELF INVEST FROM CITI GLOBAL WEALTH.

**FOR THE LOVE OF TAKING CHARGE OF YOUR WEALTH.
FOR THE LOVE OF PROGRESS. CITI.**

CINEMATOGRAPHY

In terms of the overall look for the films I think your references in the original deck already felt quite close to what I think we'd all like to achieve. Cinematic but at the same time also accessible. The camera in the moment with the characters and cast. There's also a very nice vividness to the imagery too which again I think goes a long way in setting the overall tone. We're not too filmic, there's a realness to using that 16x9 full frame gate which I think is what we need.

I'd like to keep things fast moving in terms of the action so it's always as if we're 'dropping in mid scene'. That said, we also want balance so a few scenes (for instance our scene with our author) could feel a little more thoughtful, poetic and inward looking too. Even within those faster scenes, we're looking for the emotional poignancy that often comes by lingering a moment on a person's smile, the spark in their eyes (our little girl with the rocket), the uncontrollable laughter careering through the dunes.



cinematography

For the most part I see us shooting primarily steadicam or even at times handheld, in amongst the action working as fluidly as possible. That said, we shouldn't shy away from letting a few scenes feel grander in scale too. There's certainly room for a few bigger setpieces, a higher angle here and there to show perspective, the wild landscape surrounding the dunes, the motorcycle club as they pull out from the lot, wides that imply a sense of progress.

CHARACTERS *AND CAST*

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PAGE 01

CREATIVE BY DOMO

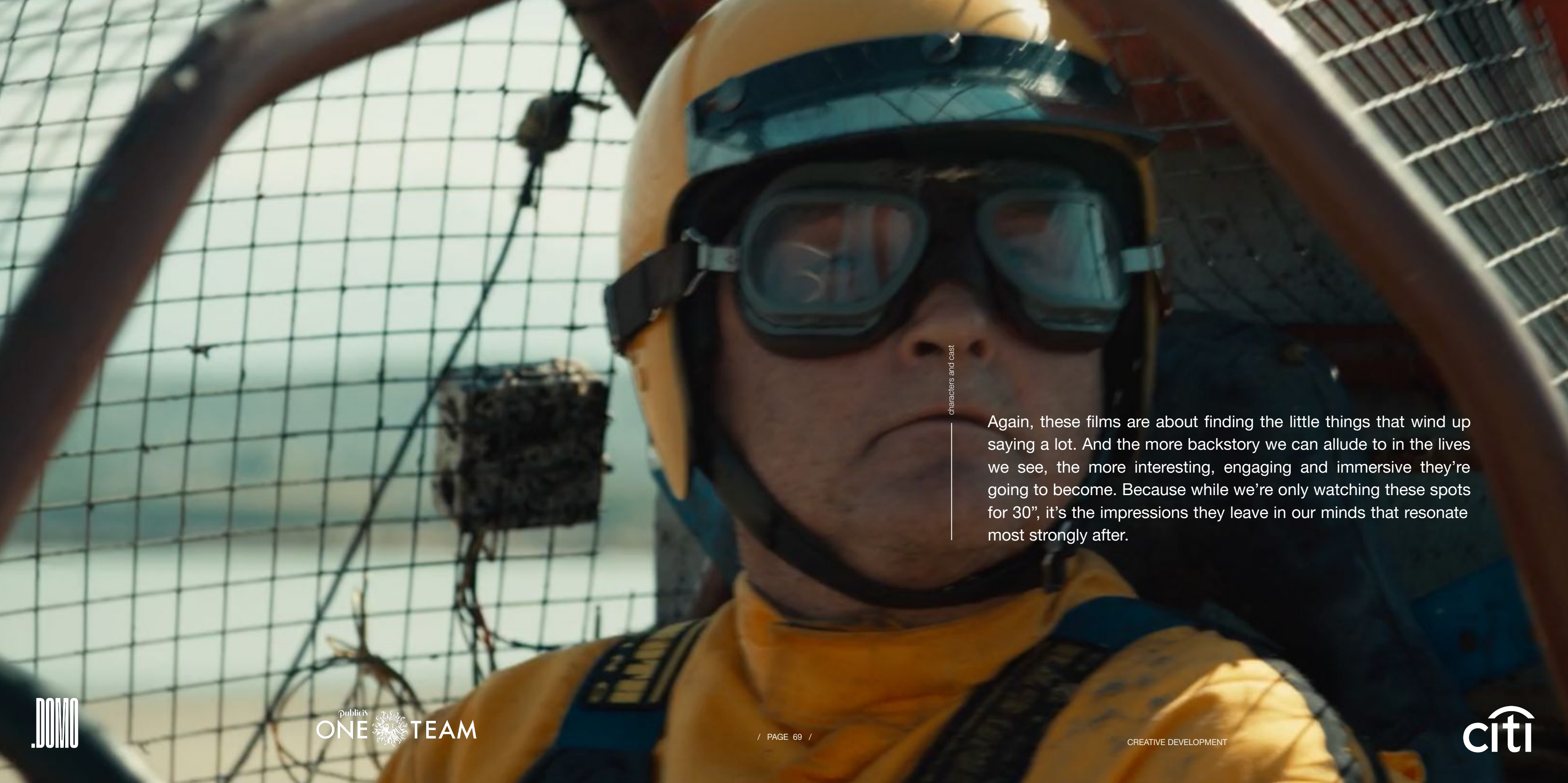
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Our characters are obviously going to be one of the most important elements in the entire campaign so as with all my work I really want to put a lot of time and effort into finding just the right vibrant diverse and inclusive cast. I really like the characters referenced in the deck which feel like a good balance between the everyday and the ever-so-slightly eccentric. Everyday people, that also have a memorable quality too. Interesting faces alluding to interesting lives.

These need to be accomplished performers, capable of enacting a very nuanced and specific range of emotions. Capable of really embodying the richness of our characters' stories in everything they do. We also want a cast who can bring something of themselves to the roles too, so we're never quite 'just acting'. People who know how it feels to be a dad, maybe even casting actual family members too. People who know how it feels to be married for 60 years, be a grandparent... play a game of squash, make a saddle... or trade in their husband for a Harley.

Most important though will be the connections we see on screen. Regardless if our cast are related or not, all of the relationships need to feel genuine.

We're not just buying into the scenes we see, but the whole lives we might imagine these characters live off screen too. The way the son looks at the saddlemaker tells us something of the way they're maybe at a crossroads in their lives. The silent pride we might feel from our asian grandmother - not at her son's dumplings, but at the love he has for his fiance.



characters and cast

Again, these films are about finding the little things that wind up saying a lot. And the more backstory we can allude to in the lives we see, the more interesting, engaging and immersive they're going to become. Because while we're only watching these spots for 30", it's the impressions they leave in our minds that resonate most strongly after.

LOCATIONS

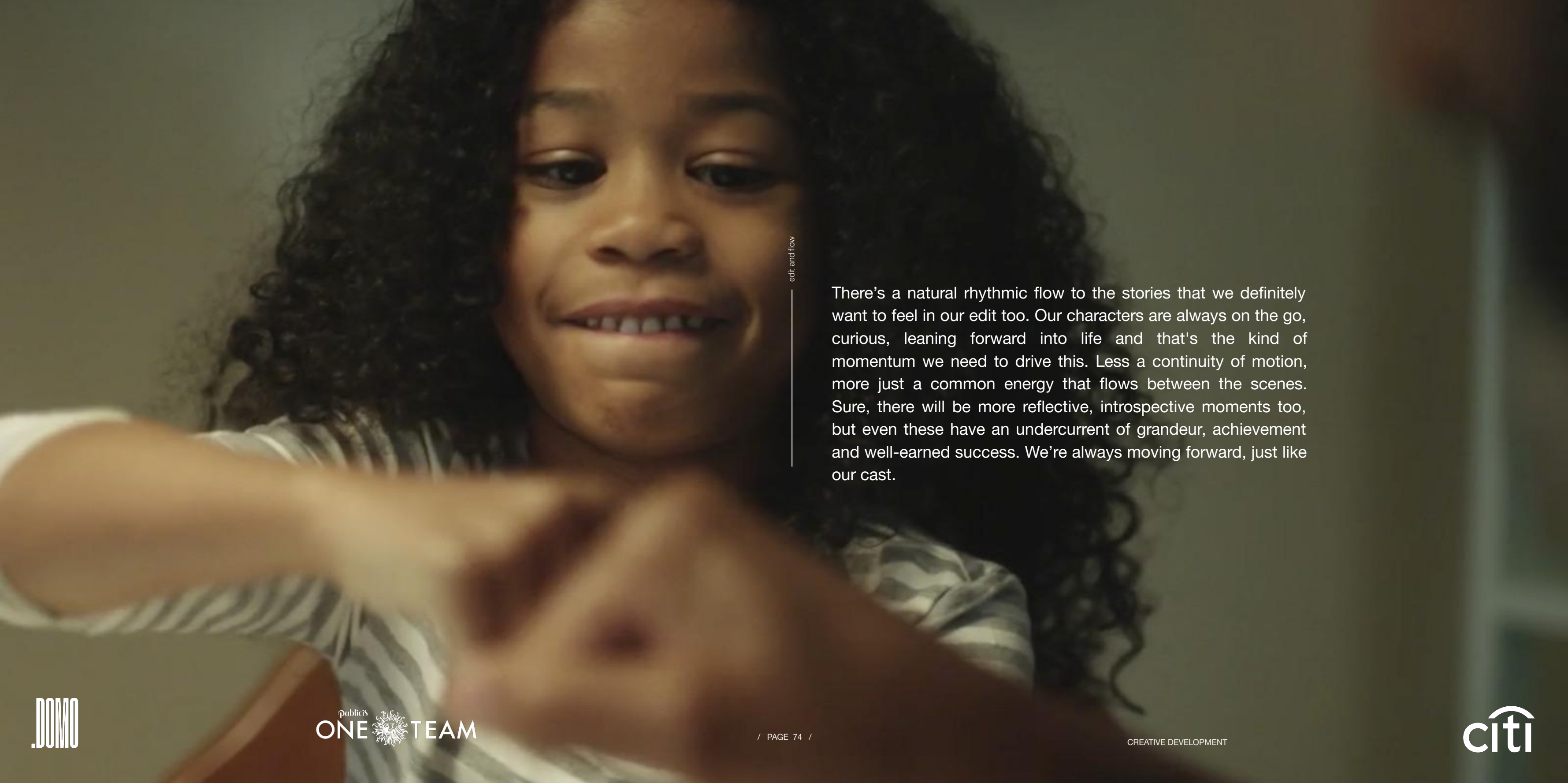


locations

It sounds like something of a treatment cliché, but locations in a film like this need to feel like characters in their own right too. Extension of the individuals and families that we find there. As with the characters themselves, we're looking for balance. A varied selection of rich, detailed, 'real' environments that feel just as eclectic, diverse and memorable as our cast. They also need to reflect the aspirational yet accessible status of the product too.

I always find it's the most unexpected details that make locations feel lived-in as real places. Our author for example might actually be an art photographer (and as hinted above it might also be a photo-book). So her walls might be adorned with a lifetime of her best work. The saddle-maker's workshop needs all the appropriate materials, completed saddles and tools. The detailing on our bikers jacket or the ribbons adorning the handlebars adding her own personal touch to what could otherwise easily feel too much like a cliché. These help signpost the stories too, telling us not only how our characters live, but what it is that's important to them too. We feel them in these spaces.

EDIT AND FLOW



edit and flow

There's a natural rhythmic flow to the stories that we definitely want to feel in our edit too. Our characters are always on the go, curious, leaning forward into life and that's the kind of momentum we need to drive this. Less a continuity of motion, more just a common energy that flows between the scenes. Sure, there will be more reflective, introspective moments too, but even these have an undercurrent of grandeur, achievement and well-earned success. We're always moving forward, just like our cast.

As I emphasized earlier on, within the moments it's going to be the details that count. The small 'moments within moments' that communicate the all important emotional subtext of each story. The doorbell sound prompting the woman to check her app, a closeup of the final stitching of the handmade saddle, the pride in the eyes of our author as she opens the first print of her book. These are what enable us to connect with the stories on that all important human level, a level we innately understand.

MUSIC AND SOUND

music and sound

I love the idea you mentioned on the call of either recording a cover track, or licensing an original version of a track with a nice recognizable tone to it. Overall I think the music should have the right amount of energy to carry the edit along with being tonally right: warm, driving and uplifting. Something with vocals could work well as per the track referenced before, something fun and playful echoing the overall mood.

We want something as dynamic as possible for **'Anthem'** with lots of energy to give us a good sense of pace. For **'Guiding Light'** and **'Self Invest'** we can certainly use the same score, but maybe we mix things up a little by making the main part more instrumental and melodic, with the vocals or 'lift' only coming in for the end / lock-up of each spot. This will also help a lot in 'Self Invest' where we need to be able to clearly hear the whistles/timers/bells.

Sound design will also be key and should feel authentic but not too unintrusive, bringing our audience closer to captured moments in a way that feels very natural as opposed to being overly effectsy. Not just the obvious sounds of objects, but atmosphere too. Laughter in our living room, the sounds of people talking, the yelling of our guy in the buggy (which I think could also be a great way to intro the spot, just the distant sound of the engine then the yelling before we cut in to see the vehicle!).

We can also use some clever editing to make the soundscapes feel really dynamic too. Suddenly cutting to the foreground sound of our yelling (which we previously heard only in the distance), cutting from the relative silence of our author lady's living room to the echoey drama of the squash court, shoes squeaking, balls thudding, the thwack of racquets. The sparking of an ignition key followed by the unmistakable rumbling sound of a Harley... who can't help but smile spontaneously at that!

AND *FINALLY*

Thanks! I hope you all have enjoyed reading this as much as I've enjoyed putting it together. They're lovely scripts with so much we can bring in terms of authenticity and life. I've had a great time imagining the worlds we can build around the stories and I'm looking forward to hearing your thoughts.

As ever with films like these, nothing's set in stone and anything mentioned above is really just a starting point for further discussion which I'm all too happy to have, anytime.

Thanks once again for thinking of me, it really is a fantastic project and I'd love to be involved.



