



U.S. AIR FORCE

SHADOW STRIKE// IMMERSIVE 4D EXPERIENCE
DIRECTOR'S TREATMENT BY ALADINO DEBERT



OUR MISSION IS TO CREATE A RIDE FILM HIGHLIGHTING THE DIFFERENT ROLES AND TEAM EFFORT AN AIR FORCE MISSION REQUIRES TO BE SUCCESSFUL – *BUT THAT’S NOT ALL WE’RE DOING...*

MY VISION IS TO CREATE A GRIPPING STEALTH INCURSION AT THE GRANDEST SCALE IMAGINABLE – A VISUALLY EPIC JOURNEY WITH INTIMATE FIRST-PERSON STAKES.

I WANT IT TO BE AN EXPERIENCE LIKE NO OTHER – IN A MOBILE EVENT THAT TAKES AUDIENCES FAR BEYOND WHAT THEY’VE SEEN OR FELT BEFORE.

TO PULL IT OFF, WE’LL COMBINE THE STRONGEST FEATURES OF A MOTION RIDE WITH THE EMOTIONAL IMMEDIACY AND VISUAL IMPACT OF AN ACTION MOVIE. WITH STEREOSCOPIC FOOTAGE, MOTION EFFECT SEATS, 360-DEGREE SURROUND SOUND AND EPIC CINEMATOGRAPHY, THIS IS MORE THAN JUST A RIDE *OR* A FILM – IT’S THE BEST OF BOTH.

WE WILL PUT PEOPLE INSIDE A COVERT OPERATION THAT UNFOLDS *THROUGH THE EYES* OF AIRMEN WORKING AS A COORDINATED TEAM—EACH A DOMINO COMPLETING ITS OBJECTIVE BEFORE HANDING OFF TO THE NEXT—IN A KINETIC CHAIN OF CAUSE AND EFFECT THAT GRABS VIEWERS FROM THE START AND DOESN’T LET GO UNTIL THE MISSION IS ACCOMPLISHED.

IT’S GOING TO BE ONE HELL OF A RIDE, SO LET’S GEAR UP AND JUMP IN.





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US AIRFORCE SHADOW STRIKE

APPROACH

TACTICS FOR AN IMMERSIVE EXPERIENCE IN 4D





APPROACH _TACTICS FOR AN IMMERSIVE EXPERIENCE IN 4D_

THIS IS AN EXPERIENCE YOU HAVE, NOT ONE YOU WATCH.

Conceptually and dramatically, this is an ambitious storyline – and for that reason I want its visual voice to have a bold scope and a filmic flavor.

To be clear, this is *a ride*, not a movie. We use cinematic techniques to make it larger than life—yes—but this is an experience you *have*, not one you just *watch*.

So I plan to use a strategic balance of perspectives. This alternating subjective/objective approach gives us the drama of a movie and the thrill of a ride.

More importantly, it roots us in the perspective of each Airman carrying out a specific task on a multifaceted mission, while still giving viewers the big picture: The Air Force Family.

As it all unfolds, we alternate between 1st person POVs and objective 3rd person shots – switching from one to the other to underline key beats, heighten transitions, and keep people engaged. Sometimes we bring them directly into first-person perspectives. Other times, we intercut cinematic angles on wide shots for epic action—showcasing aircraft, establishing geography, or highlighting squad dynamics—all while making us part of the action.

APPROACH _ TACTICS FOR AN IMMERSIVE EXPERIENCE IN 4D _



4D TRICKS AND SURROUND SOUND WILL BE ESSENTIAL TOOLS IN ESCALATING THE EXPERIENCE.

Along those lines, how and where we unleash our motion effect seats, 4D tricks and surround sound will be essential tools in escalating the experience. We want this to be better than anything you'd ever find at Universal Studios. So naturally, we'll use big scene action to initiate air and water blasts – as we walk towards the waiting F-35, or as the belly of the CV-22 opens before we jump, for instance.

We'll also incorporate subtle-yet-striking textural effects – air blasts, rumbles, and neck/leg tickle hits as dust, sparks, and shell casings fly around us. These kinds of atmospherics motivate motion elements in cool, visceral ways – surprising audiences, or demonstrating that an objective has been accomplished. For example, getting doused by rotor wash as we hover feet above water in the Osprey; or diving feet first into the dark river before climbing into the Zodiac.

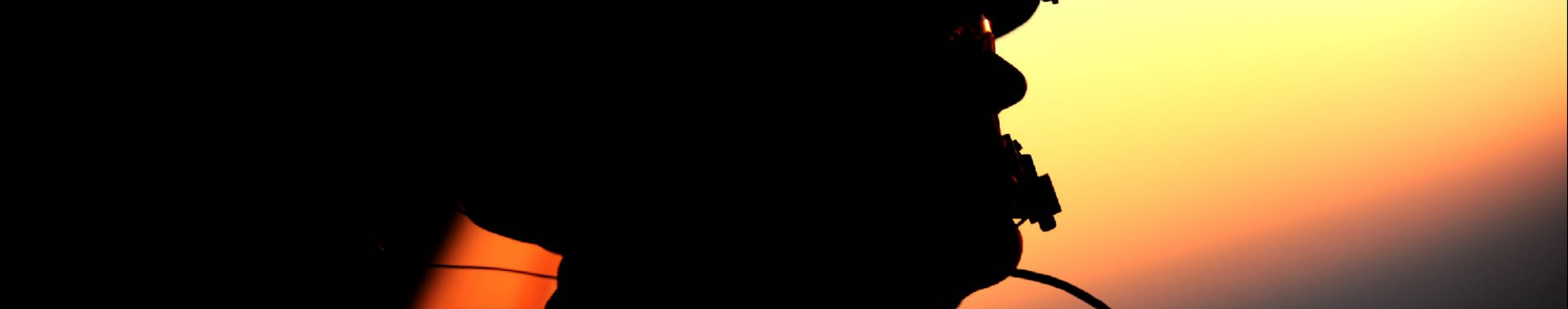
EVERY AIR FORCE MISSION TAKES A TEAM TO ACCOMPLISH.

TO CELEBRATE THIS, WE WILL LEAD AUDIENCES ON A HIGH-OCTANE COVERT MISSION – FOLLOWING USAF EFFORTS TO FREE HOSTAGE AID WORKERS AND BRING THEM HOME.

THIS MISSION UNFOLDS IN FIVE ACTS—EACH EMBODYING A DIFFERENT RIDE QUALITY, EACH UNDERLINING A DIFFERENT FACET OF THE USAF—IN SEPARATE NARRATIVE THREADS THAT INTERTWINE INTO ONE AMBITIOUS EXPERIENCE TO DELIVER A BIG PICTURE VIEW OF THE AIR FORCE.

IN ESSENCE, WE ILLUMINATE MACRO AND MICRO PERSPECTIVES ON EACH ROLE OUR AIRMEN PLAY. EACH SEQUENCE SPOTLIGHTS A SPECIFIC AIRMEN’S FUNCTION AND THEIR TEAM DYNAMICS—VIA DIRECT AUDIENCE ENGAGEMENT—WHILE TRIGGERING MOTION EFFECTS THAT HEIGHTEN OUR IMMERSION IN (AND ENGAGEMENT WITH) THIS ELEVATED EXPERIENCE.

TO MAKE IT AS ENVELOPING AS I CAN, I WANT TO AVOID A NARRATIVE THAT BREAK THE SPELL OF REALITY. INSTEAD OF A PRE-RIDE BRIEFING, FOR EXAMPLE, I’D LIKE TO INTEGRATE IT INTO THE NARRATIVE – AS THE MISSION COMMANDER TALKS DIRECTLY TO US (THE PILOT), DURING A WALK AND TALK ON THE TARMAC. THIS PRINCIPLE CAN APPLY TO ALL KEY INFO; IT CAN ALL BE DELIVERED IN MOTION, WITHIN SCENES, VIA RADIO, TABLET, ARM-MOUNTED DISPLAY, HUF, TEAM CHATTER, ETC.





BEAT BY BEAT

FIVE ESCALATING STAGES OF ENGAGEMENT



IN BROAD STROKES, OUR RIDE WILL UNFOLD IN FIVE ESCALATING STAGES OF ENGAGEMENT.

Each introduces new motion effects. Each features a key character, key location, and key USAF resource – e.g., aircraft, satellites, weaponry, etc...

...And all of them link via interconnected action and invisible transitions that allow for a seamless passing of the baton between Airmen in different environments.

Within the framework of a dusk mission, we'll contrast the lighting on land, water, and air—using distinct hues to color-code our acts, clearly defining each—so we always know where we are, and whom we're with as the mission unfolds.

The big idea is to keep to your original script as closely as possible, while still adding cool details that will increase our visual scope and immediacy factor. *(our adapted script is sent on a separate link)*

THAT SAID, PREPARE FOR TAKEOFF...

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US AIRFORCE SHADOW STRIKE

LOOK & FEEL

MAKING IT REAL





CINEMATOGRAPHY – THE WAY WE APPROACH THE VISUAL AND PHOTOGRAPHIC DESIGN OF THIS PIECE WILL BE KEY TO SELLING OUR “*REALER-THAN-REAL*” RIDE-TO-REALITY DYNAMIC.

WE ARE GOING FOR ENERGY AND “ON THE TARMAC, IN THE COCKPIT” IMMEDIACY OVER POLISH, FLASH, OR OVERLY ARTIFICIAL POV TRICKERY.

WE WANT A VISCERAL EXPERIENCE, ONE THAT OUR VIEWERS WILL CONTINUE TO TALK ABOUT LONG AFTER LEAVING OUR RIG.

WITH THAT IN MIND, CAMERA MOVEMENT SHOULD ALWAYS TAKE ITS CUE, AND WORK IN CONJUNCTION WITH, WHATEVER ACT WE’RE IN, AND WHATEVER LEVEL OF “IMMERSION” IS CURRENTLY IN EFFECT.

LOOK&FEEL_ MAKING IT REAL_CINEMATOGRAPHY_



DURING THE OPENING, FOR INSTANCE, THE CAMERA “INTRODUCES” VIEWERS TO OUR VISUAL PLAYBOOK, USING OUR FULL SPECTRUM PERSPECTIVES – from 1st to 3rd. Likewise, within the framework of a dusk mission, we’ll contrast our lighting on land, sea, and air—using distinct hues to color-code our acts, clearly defining each—so we always know where we are, and whom we’re with as the mission unfolds.

Likewise, practical locations will be a big part of the look we want, but lensing is important too. Shooting anamorphic will up the scope by peppering the edit with epic wide frames of environments – while still bringing us in for intimate close-ups of Airmen, or 1st person POVS showing action from their eyes.

A useful reference here is the HALO jump sequence in [MISSION: IMPOSSIBLE – FALLOUT](#) (CLICK TO WATCH). In the scene, the camera invisibly shifts from 1st to 3rd person POV several times to put viewers in the most exciting vantage point possible at any given moment.

BOTTOM LINE: ANYTHING WE NEED TO DO TO MAKE THIS LOOK GREAT IS FAIR GAME.





GIVEN THAT 50% OF THIS EXPERIENCE WILL EXIST IN THE EARS OF OUR AUDIENCE, AN IMMERSIVE, ELEMENTAL SOUND BED WILL BE CRITICAL.

To achieve this, I will use sound effects drawn from our Airmen, technology, and environments. They're awesome to begin with—especially team voices, radio chatter, and squad communication—so I want to rely on them wherever possible.

I imagine sound broken into two categories: raw emphatic sounds (pounding footsteps, chattering comms, roaring engines, hissing air/water blasts, etc.) and visceral ambient noises (crashing waves, rustling sand, clattering weapon fire, thumping heartbeats, etc.).

We should balance both to create the impression these battlefields are evolving in our ears – working hand in glove with motion effects to blur the line between where the experience ends and reality begins.

We may also want to consider leaving big sections of the journey devoid of music. Aggressive instrumentation can clash with intricately placed sound and give the piece a feel of a commercial rather than an experience – and as I'm fond of saying, "life does not have a constant soundtrack."

So, my instincts lean toward a sound-design-first approach, supported by selective swells of music to accent the stages of the mission, and let audiences know when they're shifting gears from one to the next – building to a climax that signals all this teamwork was successful and the mission is accomplished.

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US AIRFORCE SHADOW STRIKE

PRODUCTION APPROACH

PREPPING THE PERFECT BATTLE PLAN





THE SHOOT – AS MENTIONED, I WANT TO CAPTURE THE HANGAR, THE CRAFT, AND THE AIRMEN—AND WHATEVER ELSE WE CAN—PRACTICALLY.

The goal is to shoot as much as possible on bases or location. I want to capture, to the extent that it's possible, the ENERGY of the real thing. Shooting into—or, ideally, inside—the F-35 cockpit to capture its pilot, for example, will be a key element. Likewise, Spec Ops in the Osprey will be practical, on location, wet. With all our impressive aircraft, watercraft, and Airmen, that's what'll be most impressive to audiences.



PRODUCTION APPROACH_PREPPING THE PERFECT BATTLE PLAN

THE VFX - I'M A BIG BELIEVER IN THE IDEA THAT THE BEST WAY TO CAPTURE SCOPE IS TO CREATE IT RIGHT IN FRONT OF THE LENS... but visual effects are an incredible tool and one that we will use to its full scope.

Although I'd love to shoot real for real wherever possible, anything that can be a mixture will be a mixture. Anything that has to be CG will be CG. All our HUDS, maps, and screens will all be exquisitely designed motion graphics and CG. Same with the Space sequence for obvious reasons. Cost and constraints - but also creative license-- dictate our flying sequences will be VFX-driven. Similarly, we will also enhance, replace, or composite skies and backgrounds as and where needed.



US AIRFORCE SHADOW STRIKE



CONGRATULATIONS ON A TRULY COMPELLING CONCEPT.

I APPRECIATE THE GROUNDWORK YOU'VE ALREADY PUT INTO THE PROJECT, AND I LOVE YOUR AMBITION TO EVOLVE WHAT YOU DID LAST TIME INTO SOMETHING EVEN MORE IMPACTFUL.

AS WITH ANY FILM, STORY IS PARAMOUNT AND EVERYTHING HINGES ON STORYTELLING STRENGTH. BY THE SAME TOKEN, AS WITH ANY VISUAL EXPERIENCE, ITS ULTIMATE SUCCESS DEPENDS ON HOW WE CAN COMBINE THE MYRIAD PARTS THAT MAKE THE WHOLE --PLANNING, DESIGN, CINEMATOGRAPHY, POWERFUL DIALOG AND INCREDIBLE VISUAL EFFECTS JUST TO NAME A FEW-- ALL COME TOGETHER AND CONTRIBUTE TOWARDS THE FRUITFUL REALIZATION OF OUR IDEAS, OUR VISION.

JUST LIKE THE AIR FORCE FAMILY COMES TOGETHER TO BRING A MISSION TO ITS POSITIVE COMPLETION.

AS YOU CAN PROBABLY TELL, WE'RE EXCITED BY THE POTENTIAL HERE AND EAGER TO ELEVATE IT ON ALL FRONTS. PERSONALLY, AS A LIFE-LONG ALL-THINGS-AIRPLANE GEEK AND ONE WHO HAS PILOTS IN THE FAMILY, THIS IS THE KIND OF OPPORTUNITY THAT ALLOWS ME TO DREAM BIG, AND US AS A STUDIO TO CAPITALIZE ON OUR FULL RANGE OF CAPABILITIES: MY TEAM AND I INTEGRATE LIVE-ACTION, DRAMATIC STORYTELLING, AND VISUAL EFFECTS BETTER THAN ANYONE ELSE IN THE GAME.

I'LL WRAP UP BY SAYING THANKS FOR TAKING THE TIME TO READ OUR TREATMENT. WE LOOK FORWARD TO WORKING WITH YOUR TEAM AND CLIENT TO BRING THIS ONE IN FOR A BEAUTIFUL LANDING.

THANKS AGAIN,
ALADINO AND TEAM DD



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