



Pebble Beach Launch

Ahh...Pebble Beach. Valhalla. A few days of heaven on earth. A few days where time stops and the world fades away. A glorious time, when all that matters is craftsmanship and design. Everywhere you look you see where the envelope has been pushed. You see the work of forgotten craftsmen. Oh sure, you remember the name of their employer, but not the name of the guy who cared enough to pour his heart and soul into every complex curve, the name of the guy whose steady hand made sure every machined screw fit into to an exacting tolerance. This film celebrates the very soul of precision, that exacting tolerance and the speed it produces.

Einstein had it wrong, the theory of relativity is not  $E=mc^2$ . The correct equation is Design + Speed = Nirvana!

This film is about the future. This film is about the creation from the new artisans, the new designers, the new craftsmen. This film is about a Cadillac.

If that isn't enough, this is going to premier to the world's most jaded automotive audience ever gathered. If you are wanting, if you are expecting the ordinary... throw this thought away now, don't waste your time. If you want a film that checks off boxes in some company directive, please recycle this now. Believe me, we'll do that, but not a soul alive will ever suspect that.

This is a Cadillac! This is a piece of art, a piece of kinetic sculpture that interacts with people. This objet d'art will become woven into the fabric of their lives. It should be treated with respect to form and function.

This film is about the undisturbed road being woken up again, this film is about restoring the luster of Wreath and Crown. This film is about showing the world Cadillac has retaken its rightful place as the leading luxury car manufacturer. This film is about paying attention to the smallest detail. It's homage to the artisan, and the performance only true craftsmanship can muster. This film is about the freedom driving a Cadillac affords.

A handwritten signature in black ink, appearing to read "Peter Eick". The signature is stylized and fluid, with a large initial "P" and "E".



---

## The Concept:

This treatment plays a bit with time and space. This will enable us to do a couple of things. One, keep the story fresh, build anticipation and excitement. Two, integrate historic elements not as the design features of "Hanger Queens" but as those of living, breathing works of art, sculptures that are as relevant today as they were decades ago.



---

There is a calm to the twilight. It is an easy calm, but there is anticipation in the air, an anticipation that tells you in a few minutes or even seconds the world is going to change, for the better. It's that "in between time", not night, but not day. The treetops are still, the water is calm, all is peaceful in the woods but there is something wonderful brewing. The music supports this.

We cut to an empty stretch of road; still, quiet, undisturbed, the camera is on the surface of the pavement. From around the blind curve we see the shimmering glimpse of headlights, swish pan to a close-up of the Cadillac Wreath and Crest as it passes through a shard of light. We cut to the driver's eyes, reflected in the rear view mirror. He looks directly at camera and with one motion of the eyebrow we read his mind. As the car rounds the curve we cut to a slow motion shot of the wheels, almost dead profile as it makes the turn. The camera is once again on the ground, the wheels are illuminated but we see no green house area. The wheels and suspension are working in perfect harmony. It's easy to see, this car owns the road.



We cut to long shot of the car, it is partially obscured by the trees in the foreground. We want to see more, but we can't. We are tempted, teased, and tantalized. We see pieces of car, quick flashes, headlights, taillights, the car passing through dramatic single-source lighting, illuminating the vehicle and giving the vehicle its own spotlight as the driver continues his journey. We use a pursuit car to bring out the true personality of this concept vehicle. We also use it in place of rigs or arms hanging off the car.



Every frame tells a story, every frame could stand alone as a still photograph. The drive is spirited; the driver himself is experiencing the self-satisfaction known only to Cadillac drivers. We see evidence of this in his eyes, his smile, and his controlled enthusiasm. Rarely, do we see a direct shot of his face. We mostly see him as the car sees him, in reflections of metal, in the mirrors, in tantalizingly lit interiors on pass bys and sweeping car-to-car shots. The driver and the car are, after all, one in the same.

*NOTE: It's my understanding we are limited to suction cup rigs. That is fine for some shots, but to present this car, to this audience I feel more grandeur is in order. Suction cup, GoPro rigs, sound great around the Boardroom table, but rarely hold up in the approval process when big, grand shots are called for. Second best doesn't cut it with this discerning audience.*



---

We give the car a sense of "owning the surroundings" by shooting a dark piece of road through the woods with the headlights illuminating the woods and road, creating a huge wall of luxurious light as it passes. We create the illusion of speed by playing with frame rates. But more importantly we create the illusion of speed by cutting away to shots germane to the arc of the film. These shots symbolize speed, control, and excitement. Shots of convection currents left behind as the car passes through a slight layer of fog, treetops along side the road, shot from the driver's perspective, whizzing past the camera, the low angle POV of the road from the engine's perspective, flocks of birds taking off in flight. These are little pieces of connective tissue that will layer this film with both texture and depth.

Even as the sun goes down on a strange road, we experience how easy the CUE system is.



---

As the vehicle continues down its journey, it encounters its Cadillac lineage and its heritage. These cars are not displayed as "Hanger Queens" but as the living breathing sculptures they are. We pass them. They are parked on the side of the road, we are not sure if this is the driver's mind's eye connecting to the past or if they are real. These cars will be portrayed as they were used. When we find the 1937 Series 60 Opera Coupe, the camera is ramped to slow motion as we pass by. Next to the open driver's door is a dapper young man, who portrays William Mitchell, the designer. We cut to a close up of him as he doffs his hat to camera. The film continues and a bit later we encounter the 1965 Coupe deVille with its redesigned fins at the rear, its "Florentine" inspired new roofline and its iconic eggcrate grille. As we pass the long two door, a 60's tuxedoed "man-about-town", a la Sinatra or Dean Martin, pays homage to the camera. Lets face it; this car is 60's cool. When we find the 67 Eldorado, a Beauty Queen is perched on the back waving to the camera. These iconic cars live and breathe in all our minds. And most importantly the nuance in which they are handled will play well with the audience.





---

The journey continues and we reach the destination. It is at a location TBD, but that is majestic in nature and symbolic of the sky (Ceil's English translation). Our concept car is finally united with its soulmate, the Ciel. The Cadillac tradition continues!