

THE TEXAS STRANGE



EVANSARTS PRESENTS JASON R. MOORE "TEXAS STRANGE" MICHAEL B. TABB AND ADAM DUNNELLS EXECUTIVE PRODUCERS JUSTIN EUGENE EVANS
WEAPON DESIGNER JAMES WULFGAR DIRECTOR OF PHOTOGRAPHY BRIAN PATRICK BUCKLEY PRODUCTION DESIGNER JUSTIN EUGENE EVANS VISUAL EFFECTS SUPERVISOR ANNIE CAPS-WIGHTMAN EDITOR LUIS CAFFESSE MUSIC BY ALEXANDER ARNTZEN
PRODUCED BY JASON R. MOORE, LUIS CAFFESSE & JUSTIN EUGENE EVANS CINEMATOGRAPHY BY LUIS CAFFESSE WRITTEN BY JUSTIN EUGENE EVANS DIRECTED BY JUSTIN EUGENE EVANS

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PROJECT SUMMARY

SUMMARY: John Thurston returns to his gang of thieves from a distant planet expecting a hero's welcome. But, while he's been gone, his crew held a vote...and their election may not be the results John was expecting.

GENRE: Sci-Fi Western Action Comedy. Is that a thing?

WHO WILL LIKE IT: Anyone who loves the irreverent yet earnest tone of *The Princess Bride* will enjoy this quirky cowboy comedy. *Texas Strange* is a character piece hiding inside the trappings of a genre picture.

WHY ITS IMPORTANT: To create the film, the director invented his own lighting system. It's called Nairobi. It's the first cinema lighting system designed with the techniques of Roger Deakins in mind. This enabled a team of seven to light an acre of space in just a few minutes. They completed the short film in just two and a half nights without compromising visual quality. This technology allows filmmakers to achieve studio quality lighting with incredibly small teams, restoring profitability to the struggling entertainment industry.

RUNTIME: 9 minutes 23 seconds

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MEDIA MATERIALS: Click [this dropbox link](#) for more.



PRODUCTION CREDITS

CAST

(in alphabetical order)

Brian Buckley (Sam's Sidekick)
Adam Dunnells (Sep Spurlock)
Jason R. Moore (John Thurston)
Michael B. Tabb (Sam Spurlock)

PRODUCTION TEAM

(in alphabetical order)

Kate Boyd (Continuity, Script Supervisor & Medic)
Brian Buckley (Props, Art Department, Grip & Electric)
Luis Caffesse (Cinematographer)
Justin Engel (Sound Recordist, Boom, Grip & Electric)
Cody Hubman (Grip & Electric)
Willy Venegas (Key Grip)

POST PRODUCTION TEAM

(in alphabetical order)

Alexander Arntzen (Music)
Annie Caps-Wightman (Visual Effects)
Luis Caffesse (Editor)
Danilo Crnogirac (Sound Design)
Hussar Eissa (Particle Effects)
Michael Mintz (Colorist)
Rudy Setiawan (Logo Design & Closing Credits Designer)



JUSTIN EUGENE EVANS FILMMAKER

As an Autistic filmmaker, I quickly learned I was *never* getting into the film industry. I rarely go to parties because I have a sound processing disorder. I suck at small talk. And I'm always slightly awkward...which rubs people the wrong way. I talk too much...or too little. I don't make eye contact at the *exact* right moment. I miss someone's hand in that initial handshake. I don't pick up on the subtle social cues that 96% of humanity subconsciously use to determine if someone is trustworthy or competent.

None of these skills have anything to do with making movies. But, in an industry where social grace is the ultimate currency, I'm always a dollar short. After years of banging my head against the wall I decided the only way I could be a filmmaker was if I invented the technology to make big budget filmmaking easy.

Independent films *look like* independent films because of the immense logistical challenges surrounding lighting. And that *look* is one of the subtle ways corporations create a moat around their system. But, once the visual quality of an independent film is effortlessly indistinguishable from a big budget, corporate film, then the industry will have no choice but change.

If you have already struggled with the challenges of big budgets, tight schedules and the desire to light beautifully then my argument will make more sense. If you care more about cameras, then you probably can't hear what I'm saying...not yet...not until you know that lighting influences the look of a film more than the camera.

It helps to hear your cinematographer say "I don't want to shoot day-for-night. It looks fake." And it helps to hear your producer say "But, we don't have the budget to light at night." It helps to have an amazing actor fade after a long day because the lighting took too damn long. It helps to see how giant volumes of soft light make everything feel both real and dreamlike at the same time. It helps to see how much of your budget is spent on hotels, meals, air travel and logistics to achieve beautiful lighting. It helps to be an actor, forever frustrated with the lack of time to craft a performance and take risks.

HERE IS WHERE THINGS GET WEIRD...

I first began thinking about the challenge to "lighting big" when I worked on *Carlito's Way* as a production assistant. I saw first hand how the tools of the trade made lighting a space like Grand Central Station incredibly difficult.

I invented Nairobi specifically by studying the lighting techniques of Roger Deakins. How he creates a wall of light as a source. How he bounces giant volumes of soft light into small spaces. How he uses unconventional materials to soften and control light. And how he uses *distance and scale* as tools.

Nairobi is the solution but it requires both visual evidence and an explanation. Because, this is a subtle revolution. Its about what you don't need anymore. It's about disposing of unnecessary accessories. So, I created a nine minute movie with a team of seven people. Half of our team had never worked on a film set. And we did it the hardest way possible. At night. In the desert. No ambient light. No available power. In the middle of winter with temperatures barely above freezing. And a 75MPH sandstorm wrecked our first night of shooting.

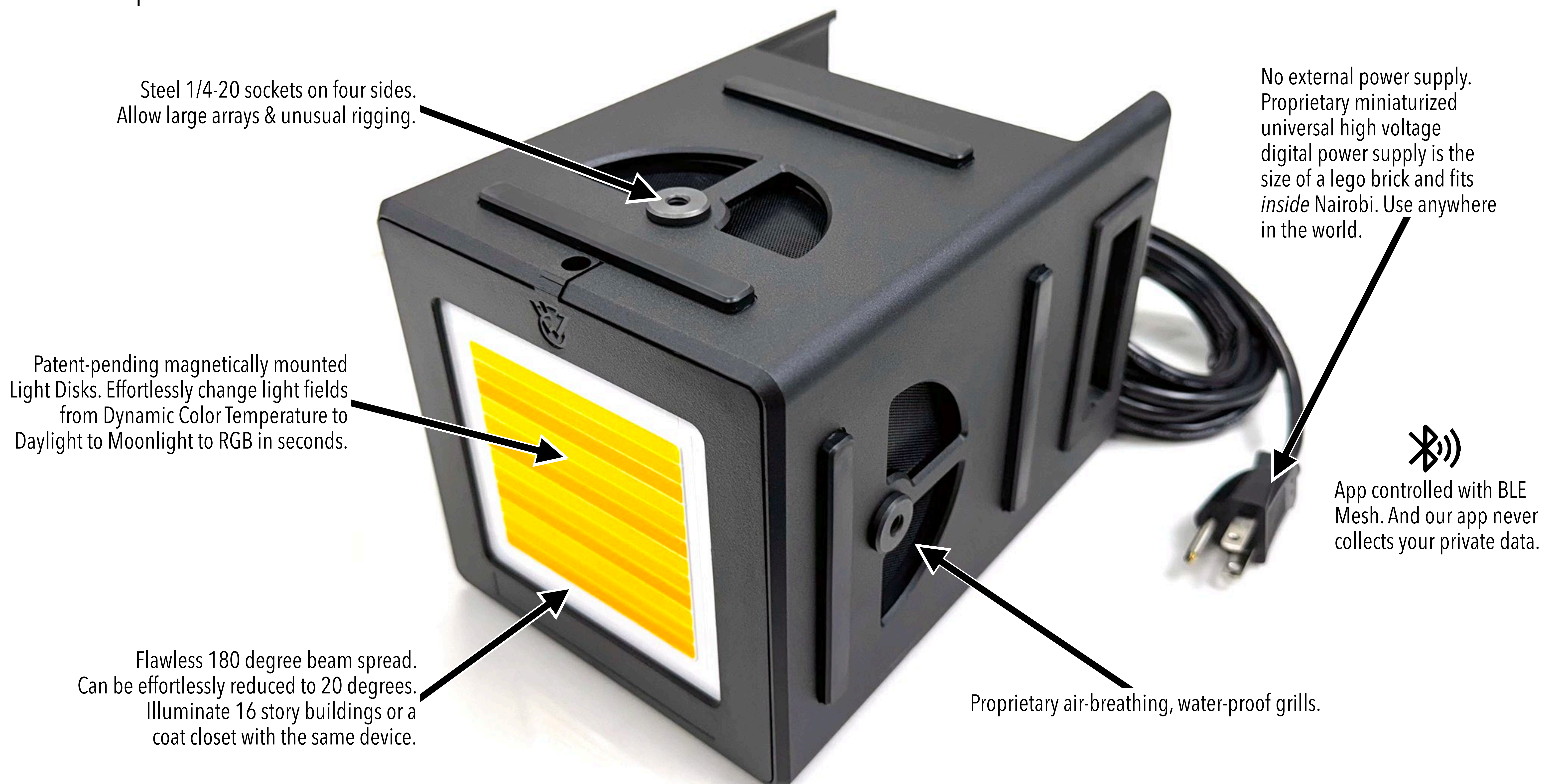
And it gets weirder! Our first caterer was a recovering addict. She had a relapse on the second night, disappeared with nearly \$2,000 in cash and left us without the ability to feed our cast and crew. So, we wasted precious hours scrambling to solve a catering disaster rather than making our movie.

We still finished Texas Strange in two and a half nights. Why half a night? Because we ran out of shots on our shot list.

While the team was at our makeshift catering area, we scratched the back of our skulls and tried to justify more shots. But, we couldn't. We'd made the movie we wanted to make. I've *never* had that happen before. Have you?

This is a revolution. But, not in the way anyone will expect. This is about abandoning long-needed accessories and production assumptions. It is learning what is scientifically necessary to light beautifully. It is about making *your* job easier. Which enables smaller crews, better acting, better sound, lower budgets. And finally, riskier storytelling.

I need to *teach* people how to unlearn what they've learned. And what better place than at a film festival! And if I'm right? Then any serious filmmaker can light a movie beautifully...in minutes...by themselves if they choose. This is how we return to the days of Chaplin and Pickford.



NAIROBI

UNIVERSAL LIGHTING SYSTEM



Inside this Hollywood-style "moon rig" is the first Nairobi prototype.

The moon rig is four stories tall. The Nairobi prototype inside is only 5.5" cubed.

The high-voltage digitally-controlled power supply is the size of a Lego brick.

The Nairobi prototype above drew 200 watts.*

The union crew resisted the inventor's instruction every step of the way, insisting the moon rig needed six Nairobis.

The crew slowly removed the extra Nairobis until only one remained.

Once they could see the results, the crew realized a single person could light an entire acre...

...in fifteen minutes.

The entire two acre set was lit silently...

...by two people with amateur equipment...

...powered by this camping battery purchased on Amazon.

24 FEET

24 FEET

6 FEET

*The release versions will be Nairobi (300 Watts), Nairobi Pro (600 Watts) and Nairobi Ultra (600 Watts).

The title "TEXAS STRANGE" is rendered in a highly decorative, gothic-style font. The letters are white with a metallic sheen and are set within an ornate, golden-brown frame. The frame features intricate scrollwork and flourishes, particularly at the top and bottom, giving it a classic, elegant appearance. The background is solid black, which makes the title stand out prominently.

TEXAS STRANGE

for additional information please contact
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