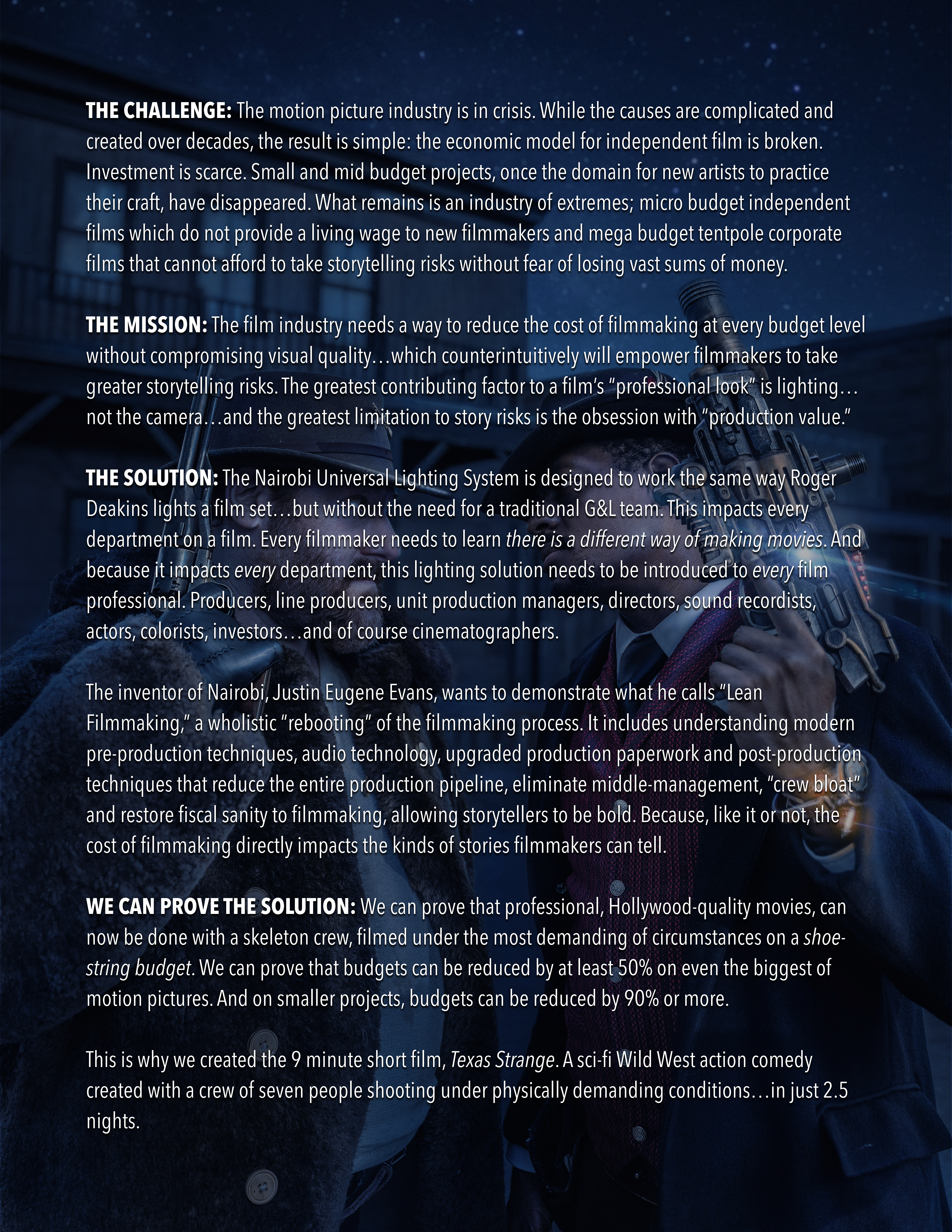


A large white softbox light is suspended from a crane, glowing brightly against a dark night sky. The crane is a red and yellow boom lift. In the background, there is a wooden building with a porch, possibly a film set. A man in a dark jacket is standing next to the crane. The overall scene is a film set at night.

# NAIROBI

AND THE LEAN FILMMAKING REVOLUTION

HOW FESTIVALS CAN REBUILD THE INDEPENDENT FILM INDUSTRY



**THE CHALLENGE:** The motion picture industry is in crisis. While the causes are complicated and created over decades, the result is simple: the economic model for independent film is broken. Investment is scarce. Small and mid budget projects, once the domain for new artists to practice their craft, have disappeared. What remains is an industry of extremes; micro budget independent films which do not provide a living wage to new filmmakers and mega budget tentpole corporate films that cannot afford to take storytelling risks without fear of losing vast sums of money.

**THE MISSION:** The film industry needs a way to reduce the cost of filmmaking at every budget level without compromising visual quality...which counterintuitively will empower filmmakers to take greater storytelling risks. The greatest contributing factor to a film's "professional look" is lighting...not the camera...and the greatest limitation to story risks is the obsession with "production value."

**THE SOLUTION:** The Nairobi Universal Lighting System is designed to work the same way Roger Deakins lights a film set...but without the need for a traditional G&L team. This impacts every department on a film. Every filmmaker needs to learn *there is a different way of making movies*. And because it impacts every department, this lighting solution needs to be introduced to every film professional. Producers, line producers, unit production managers, directors, sound recordists, actors, colorists, investors...and of course cinematographers.

The inventor of Nairobi, Justin Eugene Evans, wants to demonstrate what he calls "Lean Filmmaking," a wholistic "rebooting" of the filmmaking process. It includes understanding modern pre-production techniques, audio technology, upgraded production paperwork and post-production techniques that reduce the entire production pipeline, eliminate middle-management, "crew bloat" and restore fiscal sanity to filmmaking, allowing storytellers to be bold. Because, like it or not, the cost of filmmaking directly impacts the kinds of stories filmmakers can tell.

**WE CAN PROVE THE SOLUTION:** We can prove that professional, Hollywood-quality movies, can now be done with a skeleton crew, filmed under the most demanding of circumstances on a *shoe-string budget*. We can prove that budgets can be reduced by at least 50% on even the biggest of motion pictures. And on smaller projects, budgets can be reduced by 90% or more.

This is why we created the 9 minute short film, *Texas Strange*. A sci-fi Wild West action comedy created with a crew of seven people shooting under physically demanding conditions...in just 2.5 nights.

**HOW FESTIVALS & FILM SCHOOLS CAN HELP:** Festivals and schools offer a unique social setting in which every department is represented. A message like this is less about marketing and more about education. Film festivals offer the opportunity for everyone to see, with their own eyes, how to reframe their entire approach to visual storytelling.

**YES THIS IS MARKETING. BUT IT IS ALSO A MISSION:** Our culture desperately needs a vibrant film industry. And that industry needs diverse voices who can take risks and make bold movies that look stunningly beautiful...regardless of a filmmaker's access to capital. Everyone in our industry needs to understand how Lean Filmmaking will give them the freedom they have been demanding for decades. This isn't about selling a gadget. This is about a fundamental re-assessment of how to make a motion picture.

**OPTION ONE: LATE NIGHT ROOFTOP & OUTDOOR SEMINARS** will allow filmmakers to see, first hand, why Nairobi is a revolution. Nairobi fits in your hand but illuminates a 16 story building with a visual quality that has previously required heavy accessorizing. The only way to understand this revolution is to see it. Attendees need the opportunity to see vast spaces illuminated the same way Roger Deakins lights a James Bond movie...but with a device operating from a camping battery. Only then will professionals understand how it will transform their personal approach to filmmaking and set them free.

**OPTION TWO: BRUNCHES & HAPPY HOURS** can also be useful. It isn't as impactful as seeing a live, outdoor demonstration. A large percentage of attendees won't believe what they see unless they see it live. But, brunches and happy hours can be an effective way of explaining Lean Filmmaking, see a presentation and engage in conversations..

**OPTION THREE: LABS & WORKSHOPS** offer the ability to give filmmakers hands-on training. They'll leave your festival transformed. They'll return with even better movies. And they'll be empowered to make great movies without artistic compromise on lean budgets.

**OPTION FOUR: SPONSORSHIP** can include gift bag inserts as well as branding on websites, program guides, festival trailers, festival newsletter and coordinated messaging with the festival's PR and media department.



## **JUSTIN EUGENE EVANS**

### **INVENTOR & FILMMAKER**

I sound stunningly arrogant. Let's just admit it. Someone you've never met claims to have invented a new technology that, if fully understood, can reduce film budgets by 90%.

You have every right to be skeptical. Your skepticism is wise.

That's why I prefer public, outdoor, night time demonstrations. I can claim anything on paper. The proof is when Nairobi lights up a skyscraper or football field.

I've risked everything to invent this technology. I was four years old when I saw Star Wars in a Honolulu twoplex. I've been obsessed with cinema ever since.

I'll risk everything to make the making of movies easier. I'll risk my money, my reputation and my name.

Lean Filmmaking is about storytelling *without compromise*. This is how we get the next Reservoir Dogs, Sex, Lies & Videotape, Mean Streets, Rushmore, Pi, Do The Right Thing and Blue Velvet.

Paramount wanted a cheap, fast gangster picture. Francis Ford Coppola risked everything by forcing Paramount to make The Godfather. Universal attempted to fire Spielberg from Jaws...and Close Encounters of the Third Kind. Fox cut Luca's budget by 50% on Star Wars. The conflict between commerce and artistic vision have always been inherent in our industry.

Its time we *permanently resolved* this problem. Let's reduce the financial challenge so that anyone with the vision, skill and drive to make a great movie simply can.

I'll show up late at night, stand on a roof and step before a skeptical crowd. And when I turn on Nairobi, they won't have to believe... because they can see it. They'll understand how this impacts not just lighting but crew size, hotel rooms, catering, airplane tickets, the number of set-ups they can achieve in a day, how many takes an actor can have, how to record cleaner audio and so much more.

Together, we can change the filmmaking formula.



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).



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