

BWIN

'The Car Chase'

THE IDEA

I really love the idea behind this campaign because we're appealing to a new kind of audience. A gambler who's intelligent and advanced in their thinking, a consumer who is technology driven, AND a film enthusiast who loves a blockbuster...

These new consumers care as much about the films they watch as they do about outsmarting the system and solving a puzzle -- and reaching an outcome where they have beat their friends, and community, to the 'big win'. What I really love about this brilliant campaign is that we're scratching that itch - creating something intellectually stimulating and 'awakening the sleeping giant' that is this younger generation of user, as well as the re-awaking the dragon of the Bwin brand itself.

A gambler may choose a certain color or character because they relate to them more, or just take a personal liking to them on instinct ... but what we want is for them to second guess themselves throughout the film. It cannot be about who they WANT to win, but who they think Will win. With that approach always at the forefront, every character trait and plot detail you see will have been purposely placed by me to confound them in an exciting way -- pushing them to re-examine each clue as they try to handicap the race.

A wider example that you'll see in the script is that we've given one character a physical weakness... but made him the better, more precise driver. And though the other driver isn't injured... he'll be the worse driver of the two - more wild, more distracted, and out of control. This will balance them out and their odds of winning. On a more minute scale I'll place clues to other traits hidden within the production design, so a repeat viewer would have a rewarding experience when re-watching the film trying to analyse the outcome. What you'll find is this, and many other details, will be strategically seeded throughout the film to affect the odds that lead the user to placing their final bet.

I want our interactive audience to relate in different ways to each of our drivers, so that they are constantly emotionally piqued by each set-piece of action they see wavering between the red and the blue. So, any impact that is experienced by the driver on screen impacts them and their ever-changing odds...

... In short, it's not about the same old, same old. Instead, we're creating a groundbreaking, elevated, high adrenalin action film that will not only enthrall and stimulate an avid moviegoer - but will also engage a consumer's interest so much that they clamber to download the BWIN app and participate in the race. What's really exciting is that this is something that people will be talking about for years to come because of how much of a game changer (literally and

figuratively) this campaign construct has the potential to be.

So, within those precious 90 seconds of film that we make, we'll truly be able to showcase a narrative that is undeniably fun and memorable, and that spans time. Full of twists and turns to keep them long-term invested in the outcome, and eager to download the BWIN app and place that all-too-enticing wager.

APPROACH

What we're essentially creating is one long film cut into 2 parts. With a week long intermission to build the suspense. Both will have the scope and scale of a great, classic Hollywood action movie -- filled with hair raising stunts and stunning imagery. But what's really going to make this film shine is the call to action to download the app, so seamlessly integrated into the narrative. Our films will be filled with believable, engaging characters and backstories that will actually make our audience care about what's happening on screen. Characters that feel somewhat gritty, authentic and real. And a complex plotline with story details that will become an immersive, stimulating experience completely designed to grab our consumer and keep them locked in and wanting more.

The first segment may be only 60 seconds, but every nuance will matter -- so classic films like 'The French Connection' or 'Vanishing Point' may seem like better guidelines than more standard car action films. Essentially, it needs to be a 'cool' movie. Stunts are fun, but we really need to care about what's happening -- and can't have them included just for the sake of it -- they need to be plot devices that change the odds of the race. Edge of your seat action and suspense... something that will stimulate the gambler's lizard brain like watching a close football match or a tight horse race. To really accomplish this, we'll create a rhythm to this film that will mimic the excitement of wagering on one of these events. Life imitates art normally, but we are going to flip it, and have our art imitate gambling life-- someone has to win here.

Though this film will have a cinematic flare, the authentic details will be what truly makes it work. Every moment should feel real and honest, yet still look fantastic. Obviously, this will not be a typical ad - so nothing will feel like one. In short, we don't want to hold back and play it safe. Instead, we'll be pushing the boundaries to find stunts and situations that will continually play upon the audience's expectations -- always looking for unexpected ways to break the rhythm of the narrative through visual cues, sound or action that will keep the audience on their toes. This includes clever use of cinematography - utilizing unusual, unexpected angles and camera movement when tracking our cars.

As an example of adding layers, the great car accident scene from the beginning of 'The Rover' that I mentioned on the call - where we have a quiet break in the action inside a bar, only to have it surreally punctuated by a car wreck flying across the parking lot, but somewhat comically viewed from inside through a window. And, of course, there's always the possibility of using this

method to introduce a fun football reference with possibly a cameo of a player to the film - whether it's a crowd watching a match in a pub, only to be interrupted by the raging car race just outside, or a group of kids interrupted while kicking a ball around on the street, or as simple as a face on a billboard.

Additionally, I will use locations like tunnels to play with the audience anticipation shooting from aerial perspectives – we will suddenly jump to the eye of the chopper who has also joined the race, keeping the cinematography fresh and unique. Using an overhead shot, we could watch our two cars jockeying for position as they enter a tunnel... keeping the audience in suspense as to who will come out the other end first. Another idea is to hold on an empty street corner, where you only hear the roaring engines approaching, keeping you guessing (only for a beat), which of the two drivers will enter the frame first.

The point is that our audience should never know or suspect at any point who is going to win. And then, even at the end reveal, we can create another fun twist by playing on the expectations of who's actually been the good or bad guy all along - making sure to keep the tension alive until the very end. Keeping our consumer on the edge of their seat - clamoring for more and truly invested in wagering on the outcome through the BWIN app.

THE SPORTS COMPONENT

Throughout the film, we'll also be sure to pay close attention to the sports focus of the Bwin brand - in particular its connection to football and legendary player, the 'Midfield Motor' himself, Bastian Schweinsteiger. To do this, we'll use clever, entertaining ways to incorporate 'Schweini' and other football references throughout.

For example, we'll feature Bastian (in a red tracksuit) on a billboard during the film, smiling as he advertises for an Asian noodle soup brand. It will be a comical, irreverent nod to him and the sport as he'll be the only western face we'll see in the film - but clearly featured and visible to his massive fanbase. This is only one option, though... as it could be equally entertaining to feature him advertising his own German beer, perhaps.

Additionally, we'll feature an authentic, gritty, small village bar scene filled with football obsessed locals. It'll be completely designed around featuring a European Champions League game and the local fans crowding the stools and tables... so captivated by the game's outcome on their lone, small TV screen that they're completely distracted from the extravagant action happening around them.

THE LOOK & LOCATION

We'll stick to the same aesthetic guidelines when it comes to creating the BWIN universe, and when I come to choose our locations — balancing the real with the cinematic as I'm aware the client needs to make it explicit that this isn't average real life! I will always try to create a world that feels real to complement the visceral, heightened action.

As discussed on the call, we originally thought about setting the film in Africa, or Eastern Europe, or even to come full circle and considered the opportunity to reinvent a tried-and-true location like Los Angeles (as they did in 'Collateral' or 'Drive'), where you basically become privy to a different side of a city we've never seen before... so I decided to do that... but in Japan, or maybe even the mystical locations of South Korea or another Asian country...

I wanted to take this narrative a step wider, to explore regions outside of standard Asian cityscapes we are accustomed to seeing. This would allow us to imbue another layer of detail to our film by including extremely different looking visual aspects - local characters, architecture and landscapes that have been relatively unseen by the rest of the world.

But, no matter where in the expansive Asian continent we shoot, my main objective is to find settings connected to our story and should feel lived in and authentic, with unique, eclectic touches that visually play with our audience on deeper levels. If we were to shoot in a city that people are already familiar with (like Shanghai or Bangkok for example), then we have grounded the film in reality, and we want to make this an experience, an assault on the senses - I want to create a world that BWIN can OWN, and to do that we need originality in our setting.

I'd like to use DOP Chung Hoon Chung (Oldboy, New World, Handmaid's Tale) or Newton Thomas Sigel (Drive) to name a couple and to set the tone I'm aiming for. Both of these have created worlds that are so unique and engaging that they would be able to add another layer to this film...

We will shoot the cars in a different way – how we would shoot a football match, or a horse race so that we can draw parallels to the sporting games we want our audience to subliminally relate too. Travelling along the action with the cars, and sometimes wide locked off shots to establish the location, the action within it, and clearly showing the distance between the two cars nudging to get ahead.

SO LET'S GET INTO THE ACTION!

FILM

Over black.... We hear the ROAR of car engines being strained past their limits.

SMASH TO -

THE CAMERA IS FIRM AND SUPER-TIGHT ON A DRIVER'S INTENSE FACE shot through the windshield of a destroyed RED car.

A LOUD, CATCHY J-POP GIRL BAND TRACK blasts from the car's radio as the GRIZZLED man in his 40's (think a younger Takeshi Kitano type) pushes the car to its limits.

We realize that he's speeding through a fish market - but never actually see the fish market for ourselves: The engine roars as we hear the SCREAMS OF PEDESTRIANS as they jump out of the way... we see THE REFLECTIONS OF MULTI-COLOURED NEON LIGHTS sweeping across the windshield... we see DEBRIS FLYING UP ON THE CAR as he nicks stray carts full of fish... we see him and the car REACT TO BUMPS in the road, bouncing around violently on his seat... but the beauty of the shot is that WE NEVER LEAVE HIS FACE, we are fully immersed in the moment, feeling every vibration, every contact, as if we were sitting right there with him in the car.

He holds his wrist up to check his watch, keeping track of the time, and winces in pain. Blood seeps from a wound in his shoulder, coating his arm and hand in a slick red --

He madly honks the horn, trying to get people out of the way... there's desperation, pain, fear in his eyes, even though he's trying to remain focused, in control. He's a little pale, shakes his head trying to stay alert...

But he's on the verge of passing out from loss of blood... until he hears another ROARING ENGINE coming up parallel to him - another car forcefully grinding up against his car, the vicious sound of metal against metal. His body gets violently knocked to the side, shattered glass flies at him. He glances out his broken side window, turns the wheel in that direction, and just before the two cars connect,

We cut to -

An identical, tight shot of the driver, behind the wheel of a BLUE car. We can hear the SIREN and the traces of the FLASHING LIGHTS spilling onto the windscreen, must be a cop car.

The Driver looks uncannily like the other driver. It's in fact his twin brother. But where our blue car Driver is grizzled, our 'Cop' is clean, tidy, wearing a finely tailored suit and sunglasses.. CALMING CLASSICAL JAPANESE MUSIC PLAYS FROM HIS STEREO. SMASH...he takes the hit, but laughs it off hysterically as he straightens up.

Again, we don't see any of the market, we only see the reflections, hear the screams of the carnage he's leaving in his wake as he carelessly and sadistically drives through any obstacle in his way with no disregard for life – Splat, an assortment of fish fly across the bonnet and across his windshield having just ploughed through one of the many stalls, A SMALL OCTOPUS remains, it's suckers firmly attached to the windshield blocking his view. He flips on his windshield wipers to free it up... as he bumps and slams into the other car, body jolting each time.

He glares back across his passenger window at his twin, shoots him a knowing smile. His ENGINE ROARING as he guns it...

We've clearly just dropped in a little late on an intense chase that's been fast and extremely brutal...From this scene, we can tell that this is a highly stylized, gritty, action movie, and we're in the 3rd act at its climax. We don't fully get the motivation yet, and unclear for now, whether it's a chase, or a race to get somewhere. Fast.

We now cut out wide for the first time to see the two cars side by side, passing through an adjacent dockyard. We can now see that the RED car is in fact a Taxi, and the BLUE car is an unmarked police car, a tense battle between a cop and his twin brother a...TAXI DRIVER?

We cut inside the taxi - flash to the dashboard, beside a rapidly waving 'Good Luck Cat' -- a TAXI LICENSE sporting a photo of a very different person, bald with thick glasses, and an unattractive smile... it seems that this taxi may not actually be the property of our driver....

The 'Taxi Driver' twin checks his watch again - he's obviously trying to get somewhere on time. He cranks the wheel, veering off past the giant factory buildings...

We cut back to a tight shot on the cop, he checks his own, much more expensive wristwatch - curses under his breath as he cranks the wheel as well...

Wherever these cars are heading, they're clearly wanting to be first to get there.

WE BRIEFLY CUT WIDE AGAIN -

As they jockey for position, trading paint on their way out of the dockyard and onto a local road -

They both skid onto the road, narrowly missing a car that swerves out of the way.

At the last moment, the taxi slams into the cop car, sending him straight towards A LIGHTED BILLBOARD on the side of a bus stop, FEATURING A SMILING BASTIAN SCHWEINSTEIGER... ADVERTISING ASIAN NOODLE SOUP.

Close on the Cop's face as he realizes he's losing it... heading straight for Sebastian's noodle slurping face.

His eyes grow as large as Sebastian's approaching face...He turns the wheel sharp to avoid collision, but it's too late, and smashes right into the billboard, obliterating it, sparks flying everywhere. Regaining control quickly, he's back on the road, and closing in on the Taxi ahead.

CUT TO -

Dusk fast approaching, the Taxi flies across a busy highway - splits oncoming traffic in both directions as it heads towards a tunnel in the distance.

We suddenly HEAR THE ROTORS OF A HELICOPTER -

Inside the blue Police Car, the 'Cop' looks up to track a dark chopper above.... It looks like it could be a police helicopter...he then eyes the clock, his behavior intensifies.

He suddenly HEARS MORE SIRENS - looks into his rearview to see an ARMY OF (real) POLICE CARS converging across the highway!

... but they're waylaid by the slow moving, chaotic traffic scattered by our drivers. He floors it with determination, back on the red taxi's tail - his personal classical soundtrack swelling to match the drama...

We cut to an aerial shot above the chopper, as the taxi enters the tunnel followed by the cop car.

CUT TO POV of the Chopper -

We lose sight of the two of them for a brief moment as we travel above and over the tunnel. We watch in anticipation for who comes out the other end first. To our surprise the blue cop car shoots out ahead of the red taxi, trying to cut into his lane.. what the hell happened inside?!

Ahead, in the distance, we can see more police cruisers approaching us, the taxi driver has to think fast. The cop lines his car up in front of the taxi to take the lead, so the taxi slams into its bumper jolting the cop car forward, he then unexpectedly veers off the highway and flies into a field of tall grass.... the Police Car does a sharp turn and follows in hot pursuit. Tall grass slapping the car's windshield. It's dark and difficult to see what's ahead, with only the car's headlights guiding them. The taxi driver, struggles to check the time once more.

ABOVE - we glimpse the Helicopter – which now increases its speed and moves ahead of their route...

CUT TO -

A TWO LANE COUNTRY ROAD – in the middle of nowhere.

It's DEAD QUIET - the only sounds are cicadas in the surrounding fields...

We find a LONE DRUNK JAPANESE MAN shakily riding his bicycle down the dead center of the road attempting to ride over the road marking... he drunkenly hums a tune to himself... every push on the pedal seems like it'll be the last before he falls over.

The cicadas go silent as we suddenly hear THE DISTANT SOUNDS OF MAXED OUT ENGINES APPROACHING.

Suddenly, the Taxi BURSTS FROM THE FIELD IN FRONT OF HIM, skids onto the road. We can hear the LOUD J-POP BLASTING FROM WITHIN.

... funny enough, the Drunk Man is humming the same popular tune!

A split second later - the Police Car bursts from the field just behind him - hits the road and burns past him.... Wobbling him on his bike, the old man on the bike seems completely oblivious and doesn't even react. He continues his unsteady ride.

Back with the Taxi Driver - he's fading fast, the wound taking its toll as he flies down the road. HE CHECKS HIS WATCH AGAIN, then looks up in his rearview... barely glimpses the pursuing blue Police Car before his rear window is shattered by a bullet, taking the rearview mirror with it.

Back in the Police Car, the 'Cop' calmly listens to his classical score as he leans an arm out the window, casually taking more potshots at the red Taxi - TRYING TO TAKE OUT THE TAXI'S TIRES, BUT NOT HAVING MUCH LUCK.

The taxi breaks slightly to take a tight turn... as a bullet suddenly hits the taxi's trunk - pops the lid open... REVEALING NONE OTHER THAN THE TAXI DRIVER FROM THE DASHBOARD ID - except now, he's not smiling so much. He pops up, frightened - takes a frantic look at his surroundings, weighs up his odds, before clumsily bailing - escaping/rolling onto the soft roadside dirt!

Back on the road, the race for time is leading into -

A QUIET SLEEPY, RURAL VILLAGE - a one stoplight kind of town... flashing yellow light is the only traffic control. TALL FIELDS OF GRASS on either side of the road.

A Tractor Trailer ahead of them, carrying TEN BRAND NEW CARS ON THE BACK is making its way down the main street. The Taxi does a risky but skillful maneuver and manages to fly

around the truck, and get ahead. The truck driver swerves in surprise... almost over-correcting.

Just as he's getting control, the blue Police Car flies by on the other side -

The Truck Driver panics.

A WIDE SHOT as the speeding truck goes into an uncontrollable jackknife... threatening to tip and tumble...

... heading straight towards a concrete wall... we watch as the out of control truck finally tips -

HARD CUT TO -

A local pub - a group of unusual but very interesting looking Asian football fans are gathered around the one screen in the bar... breathless as they watch a close, early morning European Champion's League match on a square television mounted to the wall. The group have their backs to a large picture window facing the small town's lone stretch of road.

We are the lone witness to first the taxi...and then the police car speeding past.

It's deathly silent a tense moment in the game - UNTIL A GOAL IS SCORED - the place erupts WITH SCREAMS AND SHOUTS...

... the crowd noise perfectly timed with one of the BRAND NEW CARS TUMBLING PAST the window behind them... the crowd pays no heed as a SECOND, THIRD AND FOURTH CAR TUMBLES PAST - leaving a long trail of debris.... Our bar-goers are oblivious to the external action - so immersed in the game and the celebratory moment.

They're still cheering as A PARADE OF POLICE CARS FOLLOWS IN HOT PURSUIT.

BACK ON THE ROAD -

We watch as the Taxi and Cop Car jockey for position down the stretch of narrow road - heading towards -

TRAIN TRACKS IN THE DISTANCE....

WE PULL OUT A BIT MORE... and see the whole length of a BULLET TRAIN APPROACHING IMPOSSIBLY FAST.

We cut inside both the red Taxi and the blue Police Car - they both see the train at the same time... and know that only one of them may make it across...

Meanwhile, the helicopter is keeping pace just above.

BEHIND THEM -

The police cavalcade is closing in. We move in on the lead car, the Lead officer on his radio:

Lead Officer: (subtitled) 'They're headed for the train!'

**BACK WITH THE TAXI AND THE POLICE CAR RACING TOWARDS THE FINISH LINE/
TRAIN TRACKS -**

It's neck and neck as the 200 mph bullet train heads for a certain collision! We split screen both drivers faces and show their intensity as the CROSSING GATE DESCENDS!

(We finally understand the close attention to time - THIS TRAIN IS WHAT THEY'VE BEEN RACING TO BEAT ALL ALONG - THE TRAIN TRACKS ARE THE FINISH LINE... Each has known all along that the train tracks will separate them from the pursuing police... and possibly one another... if only one of them can get there first!)

With both cars equal, pushing their cars to the max, **the cop pulls his gun again... aiming at his taxi driver twin...**

... but a cut to the taxi driver surprises us all (including the 'cop') when we see him raising a sawed-off shotgun to the window, aiming at his cop twin.

These guys are clearly evenly matched as they get down to the wire completely neck and neck -

And at this moment of high drama, we abruptly cut back to the Drunk Man wobbling on his bicycle as he breaks the 4th wall and asks the viewer what the outcome will be:

Drunk Man (subtitled): 'Who's your money on? Red or Blue?'

SUPER: BWIN. Put some drama in your life.

THE CONCLUSION

We're back where we last left off, and see that the cop is quicker at reacting, taking a shot before the Taxi driver can, shooting at his tire -- A BULLET FINALLY HITS THE TAXI'S FRONT TIRE - sending it into a skid, the shotgun going off but his aim is way off, the Taxi driver is able to correct - but it's just too late.

The Blue Police Car shatters the barrier just ahead of the train - clears the tracks first, just in time...

The Red Taxi's rear end is nicked at the last millisecond by the oncoming train... sending it into an incredibly dramatic tumble.

The bonus ending ... behind them - the cluster of Police Cars are completely stopped by the speeding train - cut off from their prey.

The Taxi's tumble comes to a smoking, dusty stop - miraculously upright - the car finally destroyed.

The blue Police Car pulls to a stop a few feet away as the Chopper finally descends and lands close by.

The 'Cop' finally, cautiously gets out of his car - gun in hand.

He steps to the wreckage of the red Taxi - finds his bruised brother sitting defeated behind the wheel of his shattered, stolen car. J-POP still surreally blasting from the speakers...

The 'Taxi Driver' reaches under the passenger seat, retrieves a leather bag - hands it to his brother, the 'Cop' - a gracious loser.

The 'Cop' unzips it... peers into its contents - BUT WE DON'T SEE WHAT'S INSIDE...

They stare at each other for a moment...

'Taxi Driver': 'You win this time, brother.'

The 'Cop' tucks his gun in his waistband and they both smile at each other with genuine affection!

The 'Cop' turns to the train tracks - sees the last of the Bullet Train moving off. Glimpses the bright flashing lights of the cops waiting to cross and apprehend them.

The 'Cop' hefts the bag over his shoulder - helps his injured brother from the taxi... slings an arm over his shoulder - guiding him to the waiting chopper as they share a laugh about the craziness that just ensued.

'Cop': 'You should've seen that guy's face when he jumped out of the trunk...'

A moment later - they take off in the chopper together...

... just as the REAL cops finally stream across the tracks... too late.

THE END

CASTING

Casting is definitely one of my strong points and something that is obviously vital to the success of the film. I'd love to weave a wide variety of unique faces into the tapestry of the film -- counterbalancing professional actors with extremely interesting faces gleaned from street casting. The mix will give our film a grounded reality and relatability while still feeling aspirational and epic.

Imagine our hero(s) to be a young Takeshi Kitano...

In terms of our actors, we should always be looking for unexpected ways to steer their stories and performances -- anything to keep the audience guessing without sacrificing a clean, organic plotline.

I've mentioned that I want to create parallels with real sporting psychologies in the casting. I hope I have established that the TAXI driver is the equivalent to the rogue horse in a derby, he's always trying new strategies to jump the fence, whilst his trailing brother sticks to the hard-n-fast rules of engagement – be consistent and you'll make it over the line ... I want these calculations and traits to be clearly visible in the performance of my cast.

We'll also stay open to experimentation while shooting our actors in the non-action sequences & cutaways — always keeping an open mind to spontaneous moments and ways to hide more cues for the audience. After all, it's those unplanned, unscripted, unexpected moments, when we let the actors be themselves and they forget the camera is even there that they follow their natural instincts. And it's in those amazing moments that we sometimes find the most dynamic, rewarding scenes that will add a new layer to an already rich story.

MUSIC & SOUND DESIGN

As you know, sound design and music are hallmarks of my work. I love to create soundtracks that imbue my films with energy and youthfulness and I believe that that will be a tremendous asset when augmenting the action and story telling of these films. Always building and driving the narrative forward, the score should not only provide a push for the momentum of our narrative, but should also provide subtle highlights for our character moments as well - such as

each characters having their own personal soundtrack playing within their car as they race.

Additionally, natural, ambient, location based sounds could help us establish even more realism and authenticity for certain moments on the road or when they reach their final destination.

It would be great to play with the sound design to create negative space or silent moments to punctuate action or become the 'calm before the storm'... always keeping our audience on edge.

In each case, our goal will be to maintain and reinforce a tense and exciting aesthetic — bringing these scenes to life in credible ways and making the audience feel like they're invested in this story.

THANK YOU

I think there's tons of potential here to create a film that's not only entertaining and groundbreaking - but could also truly resonate with our viewers as well. I think this is an incredible opportunity to create a unique landscape that will be ownable by the Bwin brand.

Excited to chat more.