

## PORSCHE

### INTRO

Sports cars are machines meant to awaken the senses. Most are simply beautiful objects, but a Porsche Panamera is more than that to its driver - it's a powerful partner, allowing them to experience the world to its fullest.

No matter which model of the Panamera, the relationship between driver and car is a truly symbiotic one that goes well beyond the driving experience. It's a part of their lives. What I love about this film is that we can illustrate this unique symbiosis in a very compelling, visceral way.

This is a film about the Panamera... but it's also about the experiences that this formidable sportscar enables. It is for people who have a passion for life - who go the extra mile for what they want.

### SCRIPT

**(\*Note - What follows is a linear version of the script for the sake of clarity while reading. However, my plan is to create something more non-linear and abstract once we're in the edit. I'll discuss those thoughts after you've read this version.**

**As you'll see, much like how the two models of the Panamera mirror one another, the intent will be to have these characters mirror each other as well. For example, one starting an action, and then completed by the other character, etc.)**

We open on a Caucasian woman (late 30's) standing on the roof of a car park overlooking the city in the predawn darkness. She's at the open rear of her Panamera ST - the car looks amazing, the sparkling lights of the city reflected on its stunning curves. She looks to the stars in the sky before getting back to inspecting a camera body and lenses in an open Pelican case. She's a photographer.

We cut to a high-end warehouse/studio space. The walls are covered in beautifully intricate astronomical charts. A sleek and stylish Panamera is parked in a corner of the stylized industrial location, at the open rear trunk is an African-American man (late 30's). He's an astronomer.

We watch as he makes a final check on a professional telescope he's packing in a case. He begins to close the case.

Cut back to the Photographer as she closes her Pelican case. She sends a quick text on her phone, reaches up to begin to close her trunk.

Cut back to the Astronomer. He checks a text message on his phone as he finishes closing his trunk... rushes to get into the driver's seat.

Back to the Photographer. We're inside the car with her. The impressively designed Advanced Cockpit fits her like a glove. She starts the car and the center console lights up - the Twin-Turbo engine comes to life with a satisfying, deep purrrr. She checks the sky before driving off - the gorgeous, agile car moving as if it's on rails as she heads for the exit. It's apparent that she's racing against time –

We watch as she drives through the predawn darkness in a downtown district. Lights of the highrises glitter like stars in the glass and steel of endless windows. The distinctive silhouette of a Panamera ST as it glides beneath the buildings and under an overpass.

Cut to an older part of the city. Classic architecture lit beautifully against the dark sky. Headlights wash across us as the sleek silhouette of the Astronomer's Panamera turns a corner, passes more interesting, 'old world' architecture. We cut inside the car, the Astronomer catches an anxious glimpse of the sky before the car enters a tunnel beneath the city streets.

Moments later, we find the Photographer behind the wheel of her ST navigating away from the city in the first glow of the Magic Hour. She anxiously taps her nails on the red stitched, black Alcantara/Leather... nervously checks the time on the HUD display.

She glances at the slowly brightening, deep blue dawn... speeds up as she reaches foothills overlooking the city...

We find the Astronomer in the Advanced Cockpit of his Panamera. He smoothly turns the sport steering wheel of his Panamera as he navigates a tight hairpin on a steep mountain road. Beyond the instrument cluster, we see the city spread out far below, now lit by the bright morning light. He too glances anxiously at the sky. Racing time against -

A solar eclipse that is just taking shape in the sky. The moon just beginning towards the bright morning sun.

Dynamic driving shots as the Astronomer navigates more curves. Tall pines stretching to the sky on either side of the road, filtering the rays of the sun.

He turns a corner onto a narrow, dirt road -

He looks out his window at the moon... then into his rearview to find the Photographer at the wheel of her ST close behind. He smiles to himself.

We watch as both the Panamera and the Panamera ST make their way up the winding mountain road - racing the eclipse forming in the sky above...

Now at the top of the mountain, the Panameras are parked beside each other - the rapidly fading light beautifully illuminating their alluringly sleek angles. The Photographer and Astronomer warmly greet each other before anxious glances at the impending eclipse overhead. They rush to retrieve their equipment from their respective cars.

Quick shots of the Photographer and Astronomers work together to rapidly assemble and combine the telescope and photographic equipment in rapidly dimming light. The Astronomer takes a long, contemplative look at something out of our view...

... the moon is just beginning to eclipse the sun. The Photographer is at work behind the complex tripod/camera rig built to capture a solar eclipse. The amazing stars that are usually hidden in the daylight are now beginning to glitter in a surreal fashion.

Beside her, the Astronomer consults an astronomical map as they both stand back to observe the eerie, darkening sky - their faces filled with Terrence Malick-esque wonder...

The Panamera ST and Panamera are parked side by side behind them.

We cut wide to observe the entire tableaux: the city very far below...the man and woman side by side... the stars and the spectral glow of the eclipsed sun reflected on the two Panameras.

Cut to end logos.

... and then a final, quick shot of our exquisite Panameras leaving the mountaintop post-eclipse.

## **NON-LINEAR APPROACH**

As mentioned, I think the above script could greatly benefit from a non-linear, more abstract approach in the edit that would further add beauty and tension to this race against time.

So, perhaps intercutting the solar eclipse as it's happening. Further intercut with shots of beautiful astronomical charts, images of our Astronomer gazing at the stars from the windows of his studio. The Photographer doing the same from the rooftop of the car park. Perhaps the looks of wonder on their faces when finally on top of the mountain viewpoint, witnessing this miracle in person.

We would then intersperse abstract shots of them packing their gear for the trip, juxtaposed with more slightly surreal imagery of the stars' paths across the night sky as it turns to dawn, sped up in time-lapse with a long shutter. Shadows lengthening and shortening on buildings, streets and mountain trails. Even the ambient light brightening with dawn and dimming from the eclipse. Really just leveraging impactful imagery that would dramatize a solar eclipse.

## **VISION**

A solar eclipse is a fantastic MacGuffin for our film because it resonates on two levels. The rare, perfect alignment of these two stellar bodies gives us an interesting goal for our two Panameras to race to. But it also alludes to a parallel narrative where our two alluring Panameras and their drivers are 'aligning', joining together to capture this event. The events in the sky mirroring those on the road.

So, we'll create a visual language that illustrates these parallels while creating a compelling storyline that will organically showcase our characters and the features of these cars.

While our characters race to beat the clock, we'll focus on the heart-pounding performance of the car and its meticulously crafted interior features. All of it complementing our characters, their careful preparation and the tension as they race against time to witness a rare and beautiful event. The Panamera will be a featured and essential part of their story, so the driving moments won't simply be juxtaposed. On the contrary, the driving moments will become a part of our storyline.

The style of our photography will feel naturalistic and real, but will always be elegant and cinematic. Beautiful, but never too slick. We don't want this to feel like the car spots we're so used to seeing - instead it needs to feel visceral and raw. We need to feel the tension that our drivers are feeling. Every turn, every bit of acceleration like a great piece of cinema. A dynamic approach full of unexpected angles and camera movement that will have each moment grabbing us by the eyeballs and making our hearts race. The editing will have a poetic bent, but composed of surgical cuts that will give some kick to the overall feel.

## **VISUAL STYLE**

I would love to use anamorphic Panavision C-Series lenses to give us a look that will soften the harsh look of digital cameras, making it feel more filmic, more organic - adding to the vigorous, raw and cinematic feel that we're after.

Details of the locations we're traveling through will punctuate the human and driving moments. The sparkling lights of the city before dawn... wide urban streets giving way to the dark asphalt of mountain roads... rays of early morning light filtering through the treeline. All of it would become another dramatic layer that we can showcase through the use of epic wides or some drone shots to give it all more cinematic scope as the sun rises. All of this will be intercut between fast, frenetic shots of the Panameras' performance and more human moments inside the car as the tension of the drive builds.

Our characters will be captured using handheld camera - reinforcing the raw authenticity of their performances. We will further enhance this naturalism by shooting from interesting angles -

maybe  $\frac{3}{4}$  shots through the glass, angles from the backseat or even a profile shot. What is essential is that we feel very close to these drivers. That we're in these moments with them.

For the driving, we'll make every moment sing with intense energy. Camera movements that highlight speed and intense power. Shots that rotate into unorthodox angles. Detailed glimpses of the car, like its exhaust pipes, accompanied by dynamic, handheld camera work that will induce a 'camera shake' to give the illusion of overwhelming speed. I would also shoot at a lower frame rate to make the cars seem as if they are going much faster. All of these techniques will be useful in emphasizing the visceral nature of their journey.

All of this can be further enhanced by how we show the Panameras in their environment. Cinematic wides with the aid of our drones, showing the cars slicing through the landscape on the asphalt and even abstract, atmospheric shots of the cityscape or tree line zipping past the windows.

## **SOUND DESIGN & MUSIC**

The sound design and music for this film will be extremely important and will play a strong role immersing us in the narrative.

The music should be an original piece that we'll compose. Something that builds along with the tension of our drive - cinematic and compelling. Ideally, it should reflect the dynamic, visceral ride and the tension of the ticking clock. Nothing too Hollywood or over the top. We just need to elevate this film above and beyond what is typically expected of a Porsche spot.

Sound design will also be used to help create the illusion of speed and power. The classic sounds of a Porsche that really get the blood flowing: the precise shifting of gears, rubber on the asphalt... the roaring engine. Aggressive sounds that enhance the feelings of speed and power.

Our environments should even play into the trip - all of the ambient, location-based sounds adding a compelling layer to our moments. The quiet of the predawn city streets... the sounds of a stream or river while accelerating across a bridge... or perhaps the howl of the wind, whipping our drivers' clothing atop the mountain.

## **CASTING**

The key to this film will be finding the right people to convey these moments. The tension of this race against the clock needs to be palpable. So each of these people absolutely needs to feel real and believable. These men shouldn't feel like actors or perfect models. We need people who can be themselves in front of a camera. Compellingly honest and raw in their reactions because the endearing qualities of their true personalities will add a layer of believability to our film that you just can't imitate. They should feel like people we can relate to and even recognize from our own lives.

The casting has to lean towards diversity, after all it is 2018 – I'm thinking about an African American and someone of Mediterranean descent. But of course, this is open to discussion.

## **LOCATIONS**

We'll always look to balance naturalistic authenticity with a cinematic focus. When inside their places of work and packing up their gear, these spaces should feel lived in and completely real with specific, unique personalized touches that are clearly connected to our characters.

We'll also pay special attention to our locations when maintaining a contrast between the 'classic' and 'modern' worlds embodied by our characters. Our Astronomer's warehouse/studio will be located in an older part of the city. Perhaps timeless industrial architecture reimaged and repurposed. The space filled with rich details that give respectful nods to the past: wood panelled walls, scandinavian design vibes. Classic yet cool. In contrast, the Photographer's starting location will be on the rooftop of a car park that will give us a stunning view of the modern city.

The contrasts will continue once on the road: the streets in the older part of the city filled with classic architecture that the Astronomer will travel through. The Photographer's journey will be filled with a more modern aspect of the city - concrete tunnels and underpasses and a more modernist vibe overall.

When on the road, we'll keep the locations realistic and as beautifully cinematic as possible - using them to add more tension and drama to the race. Dense urban sprawl giving way to lush forests, mountain streams and meadows. Nothing too crazy or far afield, just any natural locales that would realistically be found on the journey out of the city. All of this culminating on a stunning, majestic mountain top: the best place to view the eclipse... and the best place for these two cars to come together.

## **CLOSING**

This is a film that not only celebrates the beautifully sculpted and powerful Panamera, it's also an exciting exploration of the car's uniquely symbiotic relationship with its drivers. Opening a world of possibilities with the turn of a key (or the push of a button).

To do it justice, I think we need to get beyond the cliches of the average car film and strive to craft something uniquely cinematic and unexpectedly human.

I think this film could be really memorable. I look forward to discussing all of these thoughts with you further.