INTRODUCTION

"I love driving across the desert at night. Two AM, no moon in the sky or city lights drowning out the blackness, not another car for miles. It's just me and the open road. To the side, I see nothing more than a blue wispy fog hanging eerily off the ground. I can just make out the faint outline of craggy mountaintops in the distance. The only things in front of me are the lane reflectors fading off into the distance and the dark strip of pavement winding its way through the void. I fight the urge to flip on my high beams. My foot finds an extra inch of throttle as I dig into the accelerator. The engine breathes deep as the rubber grips the asphalt like Velcro. My pulse quickens. I react sharply as the road unexpectedly twists and turns, dips and rises. I'm driving through my own personal playground, just man and machine. The theme from Knight Rider plays through my head as I forge on. I own the night…the road is Mine!"

If you've ever left early in the morning on a drive such as the one from Los Angeles to Las Vegas, you have probably experienced this storyline. It's exhilarating, dangerous, and liberating at the same time. The road belongs to you, and the visual experience alone is enough to remind you where your love of driving came from. This is the feeling we have when looking at your storyboards, and it's the same emotion we want to evoke in this film. Thank you for the chance to share our vision with you on this spot. Buckle yourself in and let's take a ride…

CONCEPT

There are three key concepts this spot must convey: The striking beauty of the precision-crafted Pontiac G8, the dead accurate handling and performance of the vehicle under all circumstances, and the pride in ownership that only a driver of such a fantastic car as this one can understand. To accomplish this, we'll be taking the viewer on a fast-paced roller coaster ride through a mind-numbing, adrenaline-pumping test track course, complete with obstacles, banked turns, and precision maneuvers. The inspiration for this concept comes from a would-be billionaire car fanatic with a teenager's heart building his own personal indoor racetrack to run his new G8 in. The vehicle's movements will always be based on real physics, but they'll be pushed to the edge of reality, making the car perform in a way only the most professional of drivers would dare. Using a visual style which evokes the same emotions as our introductory monologue, the story will climax when the undercarriage of the car is revealed, showing the owner's name scratched into the oil pan the same way he did with his toy cars as a kid. The look on his face will only confirm that he is indeed a kid in a candy store with this car, proud and somewhat spoiled by its flawless performance.

VISUAL STYLE

This spot presents a wonderful challenge in its look. We must show the beauty of a black car while moving through a dark environment, and we need to feel the suspense and speed of our course without revealing more than the next few steps. Our G8 must look so flawlessly beautiful that it borders on the unreal. It should be as if we were able to capture the perfect shot in every scene, never restricted by the limitations of time, location, and equipment. We feel there are a few visual devices that can successfully accomplish this. For one, our camera will always be tightly controlled, making sweeping, dramatically choreographed shots at all times. We will make liberal use of the time ramp technique, slowing the action down from full speed to extreme slow motion and then back again, highlighting specific features of the vehicle while building suspense the way only a well-timed roller coaster ride can do.

Second, our lighting will play a major role in this story. The G8 will always be impeccably lit, showing off every curve and nuance of the vehicle, while making it jump out of the dark environment with spectacular rim-lighting and reflection. The test track will be bordered by orange and yellow glowing high-tech light fixtures which fade off into the distance and light up as the car travels through the course. If you've ever played the classic arcade game Night Driver, this will capture that same feel, but with a modern, industrial look, not as much science fiction as just extremely cool. The track itself will vary in material, sometimes made of dark metal grid work or a well-traveled concrete surface, and at other times transparent Lucite.

Finally, the sparing use of atmospheric effects will be introduced to parallel the emotional and physical responses a driver of the G8 might experience during a drive. We feel that these cinematic devices, combined with some exciting stunt driver style maneuvers and fancy camera work, will convey the look and feel that you are aiming for in this campaign.

MINE
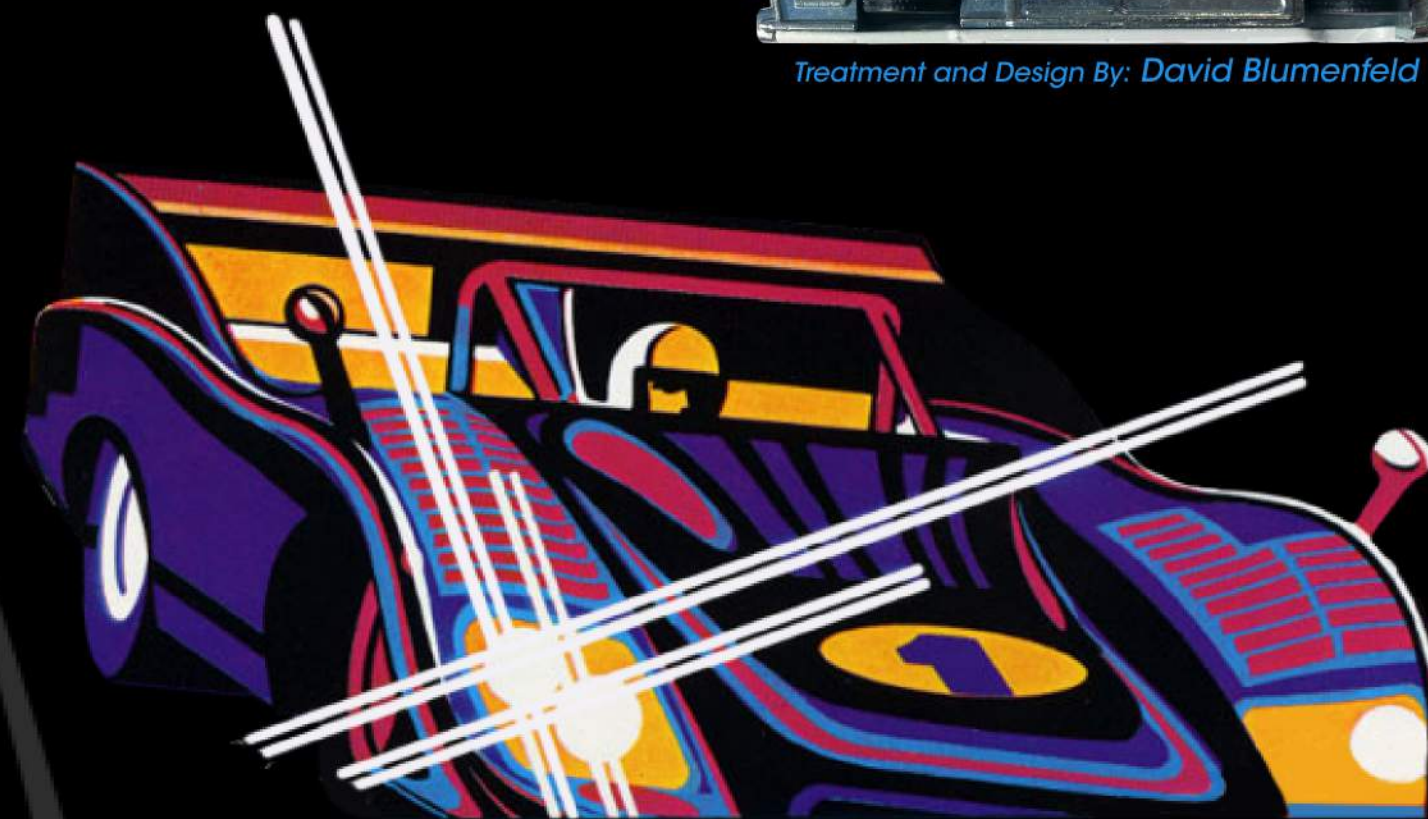
STORYLINE

We begin our cinematic ride in a dark void, our camera sitting on an invisible floor and revolving counter-clockwise around a point roughly 10 feet in front of us. We can hear the deep, unrestricted revving of a muscular engine, reminding us of a driver waiting for the flag to drop at the start of a race or the heavy breathing of a boxer waiting for a fight to begin. As an unseen light source begins to intensify, we slowly make out the flowing, curving lines of the passenger side of our G8, sensuous and muscular, almost graphical in nature. The lighting continues to brighten, revealing the entire car in its reflective beauty, as if lit from a gigantic Fischer box from above that we cannot see. The car is breathtaking amid the black, floorless void, and as we rotate around the front of the hood, the camera slowly rises. After taking in the entirety of the driver side, our camera comes to rest behind the rear of the vehicle after rotating a full 235 degrees, looking slightly down from a height of nearly eight feet. The brief, loud echoic sounds of large switches flipping or mechanisms engaging can be heard along with a slight whir of something powering up, as if preparing for an amusement park ride to begin. There is an extra second of hesitation, giving the viewer that same uneasy feeling of excitement and anticipation they get after being secured into a roller coaster and awaiting the train to leave the station. Just then, a series of orange and yellow glowing track lights in the distance begin to illuminate in sequence, rapidly moving towards the front of the vehicle and coming closer to camera, and just as they reach the front wheels, red glowing chevron-shaped lights below the vehicle take off into the distance. Our driver floors the accelerator, briefly spinning the rear tires and launching our G8 into the ride of his life. We see the car follow the newly traced track as it rises and banks steeply to the left.

Our camera cuts to the base of the ninety-degree banked turn, and we see the G8 descend out of it at high speed. As the car approaches camera, we time ramp down to slow motion just as the track lights approach and turn to screen left. The driver initiates a handbrake slide maneuver, turns hard right (which points the G8 to screen left), and as the vehicle drifts closer to camera, we see the wheels changing speed, showing the direction altering spin illusion caused by the camera shutter speed. Just as the vehicle is about to overtake our camera, the driver releases the handbrake and regains traction, accelerating the car towards screen left as we time ramp back to normal speed.

Our camera cuts to a nearly orthographic view from above looking straight down at the car and a section of the course as it lights up. We see orange cones strategically placed in a row, and our car enters from screen right slaloming between the cones at high speed, all the while maintaining near-flawless control and traction.

After successfully negotiating a few cones, our camera cuts to a side view of the passenger doors and wheels, and we observe the G8 drift past the last cone in the row in slow motion and accelerate away from camera.

Our camera cuts to a first person point of view from the driver's seat, revealing a rapidly approaching wall of mist and fog. Through the fog, we can make out the lights illuminating the track in the distance, which takes on the form of a highly banked left turning half figure eight.
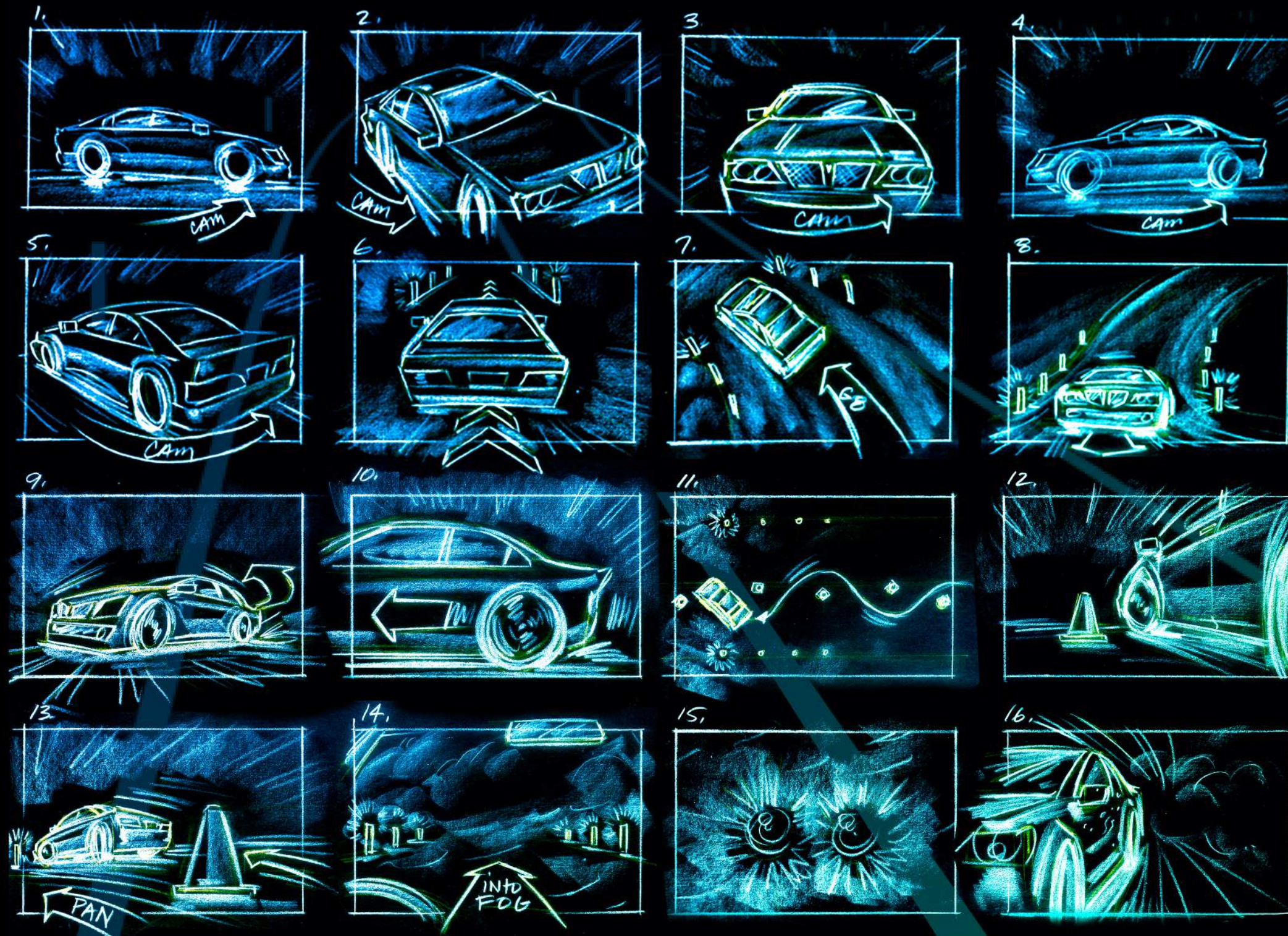
STORYLINE *(continued)*

Our camera cuts to a reverse view of the fog wall just slightly to the screen-left edge of the track, and we can make out the brightening blue-cast glowing beams of the high intensity discharge headlamps of our G8 just as it breaks through the mist, sending streams of smoky moisture into spinning vortices around the outline of the car. As our car speeds by us to the right, our camera pans to follow it and we once again time ramp down to extreme slow motion. As we watch the car slowly moving by, we can see thin streaks of water droplets streaming off the car like sweat from an athlete engaged in a strenuous workout as he tests his endurance. Just then, time almost instantaneously snaps back to full speed, and as the G8 leaves frame to the right, the water is shed from its sleek metal skin. The G8 is simply unstoppable, emerging unphased from the elements.

Our camera cuts to a reverse view of the front of the G8 as it ascends the figure eight turnaround, drifting into the turn with graceful controlled power. The split in the road at the base of the center of the turnaround is capped off by impact barriers and water barrels like the ones you see on freeway interchanges, and the back side of the raised turn is supported by metal scaffolding and framework. As the car nears the apex of the turn, we see that this portion of the track is actually nearly transparent Lucite.

Our camera cuts to this clear section as time ramps down to slow motion. We see the underside of the car, revealing the owner's name prominently painted onto the oil pan, as if it were drawn there by him with a paint marker onto the bottom of a Hotwheels or Matchbox car.

Our camera cuts inside the car, revealing an unobstructed view of the driver's face. We see him smiling greedily, knowing he has the car of cars, the Pontiac G8, and he is a master of his domain. We can almost feel him think to himself "This car is MINE"!

Our camera cuts to a real-time view at the base of the exit from the half figure eight, and we see the car leave the banked section of the turnaround. The camera is moving backwards slowly, but not nearly as fast as the G8 is coming towards us. Just then, a handbrake maneuver is initiated, causing the car to spin 180 degrees to the right (screen left). As it slides, we can see the smiling face of the driver inside the windows for a brief moment. When the car is just about to finish its spin, it is perfectly timed and positioned so that the trunk mounted Pontiac emblem ends up in the exact location on screen to fade into the end card graphic. The G8 and driver have emerged from this dramatic test unscathed and victorious.
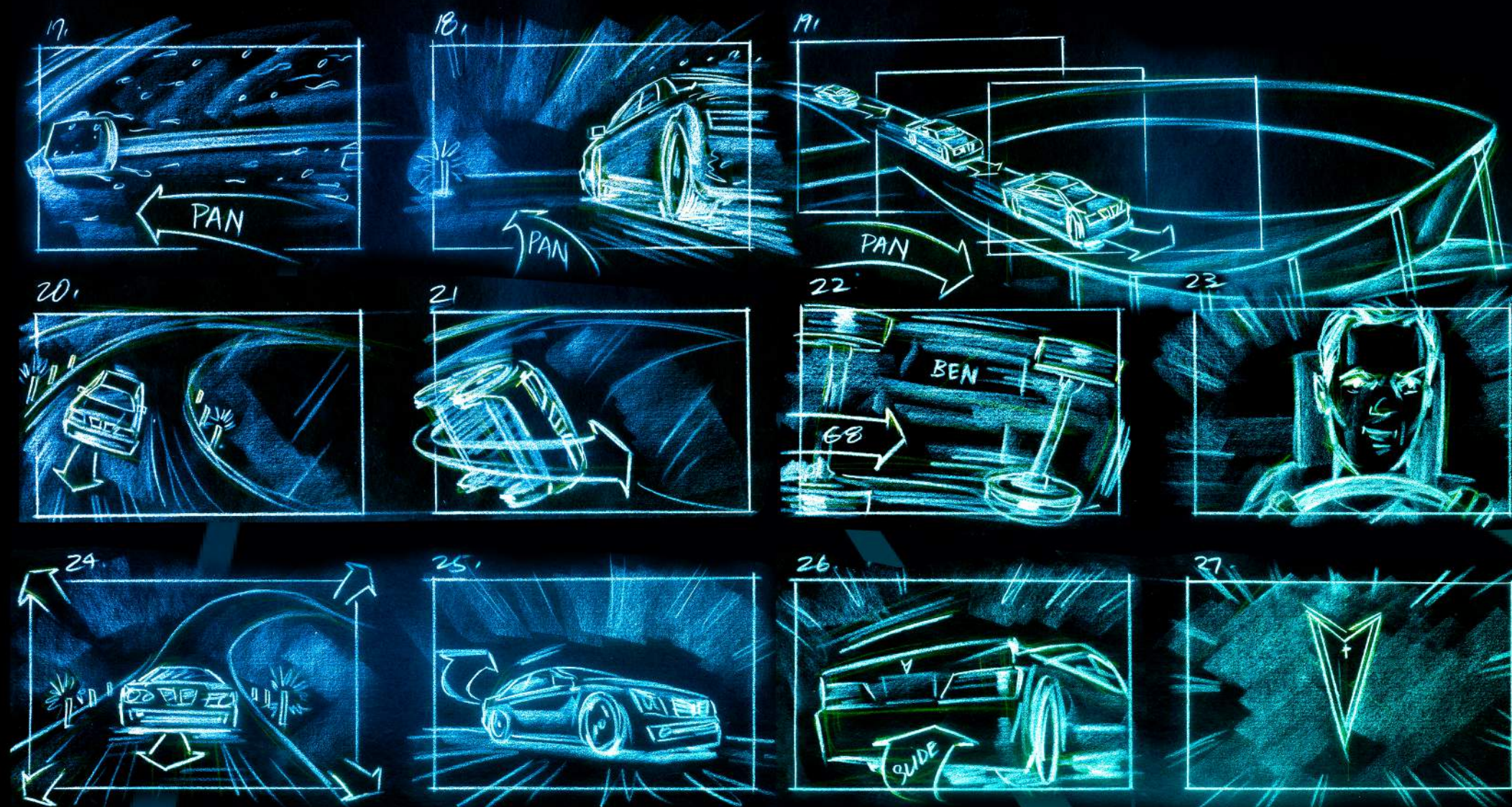
ROUGH IDEAS

The following ideas are rough first thoughts I had about this spot. I was very inspired by this ad and simply wanted to jot down some of my initial reactions. Of course these are all spontaneous ideas, and we are in no way locked to these. I hope you will enjoy these concepts and find some inspiration from them. I greatly look forwad to the opportunity to collaborate with you on this project.

KEY ELEMENTS

Lighting follows G8 from overhead, only showing an area just in front and in back of the traveling car, with the area outside that fading off to black.

G8 is following a specified route like an obstacle course or test track or training course. This can lend to a main story point of the car being engaged in a strenuous workout.

Obstacles include jump ramps (launch and landing), concrete barriers which the car must fit through (perhaps on two wheels), uneven surfaces (speed bumps etc.), slalom objects (such as cones), and natural elements such as water, atmospheric smoke/fog, ice, etc.

Route is shown with luminescent light strips, recessed light canisters, light poles, or some other futuristic lighting element. The surface can be concrete, metal grating, or mostly invisible depending on what portion of the course the G8 is running. The surface can be flat, banked, or a combination of the two.

SAMPLE SHOTS

G8 is standing still, with the engine revving causing the entire car to torque. The environment is completely black, and the camera begins panning around the car and comes to rest behind and above the trunk. When the camera comes to a stop, the lights of the course begin to turn on in sequential order moving towards the car. Once they reach the front of the car, they then quickly chase in the opposite direction, and the G8 takes off down the course leaving the camera behind. This is where we then cut to the exciting various shots throughout the course.

G8 travels through an area on the course where mist is either freestanding or being emitted from nozzles, and after passing through it, the car either comes to a sliding stop or the camera just rests alongside the moving car, but the viewer can see the condensated water droplets streaming off the car as if it is sweating from all the exertion.

G8 is driving along with little visible except for the edge lighting on the track. The driver must react quickly to the various turns and banking with the camera trying to frenetically keep up, giving an element of speed and quick reaction and nimbleness of the car. This is inter-cut with smooth shots of the car passing by and performing various stunts on the obstacles mentioned above, indicating that the viewer can no longer keep up with the pace.

G8 approaches the camera at a high rate of speed and encounters a large jump ramp, and as it launches off the ramp, the pacing becomes a wide-time (Matrix) style effect, slowing down the action to a near-standstill (extreme slow motion), allowing the camera (which is underneath the jump trajectory) to follow the car up, looking at its undercarriage. The camera twists to reveal the name which is painted underneath the car, and as the car lands and time returns to real-time pacing, we cut to a reverse view of the front of the car, and the front grill badge approaches the camera, which becomes the transition to the end graphic of the logo on black.

PONTIAC

Real or CG?

FINAL THOUGHTS

We hope our vision of this unique and visually exhilarating spot is appealing to you while evoking the same emotions that it does in us. We're excited for the opportunity to bring this idea to fruition, and we look forward to realizing that goal through your collaboration. Thank you for this wonderful opportunity. We look forward to hearing from you.

"Please keep all hands and legs inside the vehicle and enjoy your ride..."