

JEEP
Wrangler

Introduction

Being a die hard off-road adventurer myself, I love it when you're on a trip and you stop and look around and think 'Holy Shit, Unbe-fucking-lievable landscape!' Then on the next turn, nature really let's her hair down and your jaw drops, everything has opened up - everything has just become that bit more awesome and if you are anything like me, your like, 'I want to conquer that'.

This is the mechanism I would like to adapt and bring it to these two blinding, high- impact 15 second-scripts. Immediately confronting the audience with the landscape, or rather 'the epic' landscape and therefore catapulting the audience straight away into the realm of the 'monumental'. Then we meet our guy. Confident, assertive, adventurous but with just enough wide-eyed 'holy-shit' surprise that shows him off a bit like the adult equivalent of a kid standing in front of a ten foot lolly pop.

It looks incredible; it's gigantic; I want it; it's so awesome I can't believe it's real, I want it more; There's only one thing for it - I'm going in!

And that's the best bit - diving straight in is when you know, this is just going to get bigger and better.

Idea

The spot will be shot like a film - a completely cinematic perspective and yes, you've guessed it, on an 'epic scale'. The age-old embodiment of Man Vs Nature. The widescreen technicolor elegance of 'the classic', but with really high modern production values that reflect the modernity of the brand. Strong contrasts, some grain, and the richness of beautiful flares.

Overall we want to tread the very fine line between believable reality and the idea that embracing the world means enjoying the absurd. I want the viewer to be overwhelmed as the scene opens with the establishing shot, then as it closes in, I want to really take in the landscape - using a deeper focus so that we pick up on the particulars, the type of terrain, the devil of the detail. Then, when the viewer least expects it, build the scale right up, by taking it wide, and then panning out so that the whole scene is revealed - as nothing short of majestic. The perfect combination of beautiful driving footage and epic landscape. This isn't just a drive, this is a journey.

Car/Landscape

The main aim is to accurately reveal the capabilities of the Wrangler whilst also using this as an opportunity to ratchet up the drama of the drive, adding more horsepower to the journey, and punch to the spot. As mentioned, the focus will vary between the vast and specific, contextualising the car to build suspense in relation to the magnitude of the scenery. For example, the view through the widescreen might be nerve wracking for the viewer but our driver, our camera and the Wrangler never lose their collective cool.

This will be highlighted even further as the Wrangler is put through it's paces.

In the first spot, it will be the peaks and troughs of the desert, the sand whizzing, the arid openness. In the second spot, the scene's jagged edges and rugged defiance, and then we speed out and see their panorama. The combination of detail and spectacle will mean the viewer can't help but think this all looks way too much for one car to take on, and yet the car does just that.

Visually, the interior of the car will be described through the arrangement of a series of logically motivated shots. Combining the drivers point of view, alongside fluid camera movements of the interior, like gliding over the cockpit, the seats, a smooth move off the dashboard onto the steering wheel as the driver turns the wheel.

Exteriors will work in the same way. Fluid. Again, Car vs Nature/Landscape. Always focusing on the movement and action and then combining this with a blend of ground-level intensity and sweeping aerial footage - all aspects of the 'driving experience' .

Every good story has an obstacle.

There's nothing quite like the feeling of getting your tyres off the trusted, well-travelled and limited road, into the edgier, unseen, limitless, dirt. That 'see you later' attitude of leaving civilisation behind in a cloud of dust for the limitless and boundless freedom of an absolutely mind-blowing journey. A tale, a story, an adventure- whatever it is, it's a classic.

So what are we building here? Let's face it, it's a classic tale, and that's what's so great about it - Guy sees something; guy wants it; guy faces an obstacle that threatens to put a spanner in the works; guy overcomes obstacle; ultimately, guy wins.

But this time, what's really exciting is there's a brand new twist - Our guy wins because he's in the driver's seat.

The classic story of overcoming adversity just got a whole lot more dramatic - Soaked in adrenaline, on an epic scale, splattered with nature's splendour, and drenched in the Jeep's glory.

Casting

Our hero is a real man, not a model but a 'looker', he's unpretentious with a rugged charm of his own - an uncompromising adventurer with an addiction to adrenaline. Most of all, he oozes charismatic confidence. Late twenties, early thirties, he's managed to hold onto that rouge, boyish charm that's glazed his cocky attitude with the good grace of an angel face. The audience likes him instantly and are rooting for him from the outset. I'd say in the way they like Ashton Kutcher but I mean more in the way of Ryan Gosling or the 'brat-pack' days of Roberto Downey Jr. - Take Terrence Hill as Luke in 'They Call Me Renegade' as a spot-on reference point

Car/Character Dynamic

This dynamic has just that - a rare and wonderful dynamism. Ultimately, what makes these two films both interesting and relatable is they are about both Man and Metaphor. Men talk about cars like they talk about themselves - they're extensions, they're personas; they're power; their joint in character. A powerful engine is what turns men of reality to men of aspiration - Bold, Brave, Virile - 2 sides of the same coin. There's a compelling synchronicity that leads our hero to take on this mighty challenge because the car's power has become his bravery.

The Story

Our hero lives without boundaries. He seizes the moment, and flatly rejects the mundane. We want to avoid stereotype or cliché, inevitably what we want to put across is that this potential is also in the viewer, so we'll avoid making him an out-and-out rebel, but just in the same way that the everyman aspires to, he sure as hell doesn't bow down to convention. Brave, ingenious and restlessly questing for the next hit, he displays all the attributes of greatness. These two films will distinctly tell the human and compelling tale of someone who is brave enough to live on a larger scale, taking life in his stride and going for it. He'll have a good dollop of humour combined with a continual amazement - and there's more than enough reason for it.

Sand Dunes

The film opens on a Jeep Wrangler making its way up undulating desert sand dunes - The arid isolation, the epic proportions, one incredible car and one mighty landscape - it's majestic. Overwhelming.

Suddenly the car comes to a halt, leaving behind a billowing cloud of dust. The tension starts to build. This isn't just a drive, this is a journey.

We cut to the close-up of our hero craning his neck backwards, the tension mounts, we hear his breathing as his widening eyes fixate on a challenge so huge it appears almost omnipotent from the look on his face.

Cut to a gigantic, enormous, huge sand dune. It's breathtaking, marvellous, taller and wider than anything you've ever seen; stretching endlessly against the stark blue sky.

Now everything gets put back into perspective as we pull back to see how tiny the man and his Jeep Wrangler look against this looming sand dune. In a 'you are my everest' kind of way.

We close in on our hero, his eyes still fixed on the dune. A flash of inspiration lightens his face, his whole demeanour changes.

...He sees it; it's stunning, it's vast, he wants it; for a split second he wonders if he can really take it on; he wants it more; and all along he knows he's not alone in this - one rev of that engine and he's ready to dive straight in, wide-eyed, excited and unbelievably free.- he looks up with a touch of defiance and a lot of adventurous spirit.

MVO: Hell, yeah!

The screen fades to black as we hear the sound of the Jeep's roaring engine. The beauty of this is we've built the scene to a suspenseful crescendo. Then left the real drama to the viewers' imagination, all the while suggesting the drama is actually over with, as there's no-doubt the Jeep Wrangler will win.

SFX: Engine roaring

Definition: Let's go (in an upbeat, confident manner)

The Canyon

The spot opens on a Jeep Wrangler crawling up a rocky terrain - Stripped rock formations. It's so mammoth it looks almost unreal, or as if it's from far away - So far it could be Mars, it could be the Moon - something about its stripped formations tells you it's probably a little closer to home.

Suddenly the car comes to a halt.

We cut to a close-up of our hero, clasping the wheel of the car. He peers over the dashboard and down into something really, really REALLY deep. A perspective shot makes even the viewer's stomach jump, as our guy's eyes widen and his tense facial expression builds the suspense.

Cut to a rocky Canyon. An endless rippling of coloured sandstone and jagged ridges. The sheer magnitude of its volume is mind-blowing as it stretches across an endless horizon.

We pull back, and as we do, the scene hits the viewer as we see our hero and his powerful Jeep Wrangler appear smaller and smaller, perched on the lip of a cliff, on the edge of a huge, deep, cavernous space below.

Close-up on the man still looking downward at the canyon and declaring with a touch of defiance.

MVO: Hell, yeah!

The screen fades to black as we hear the sound of the Jeep's roaring engine.

SFX: Engine roaring

Post-Production

Clarity and magnitude; the world of detail and vastness meeting are a central focus of this spot. Therefore, it's important that everything looks real.

Scaled ref. objects (#pyramids) can be tried during the pre-production of matte-painting and can add a special edge to the overall picture like adding sand particles, flock of birds, falling rocks, a vertigo effect on matte painting.

Audio

It's vital for the drama that the soundscape builds momentum. We want the power of the car to be really amplified and to build as the tension mounts. The engine revving, the gears accelerating, synchronising their volume with the twists and turns of the adventure. The sound-design should make the scene resonate over the fade to black/logo.

i.e. engine howling, tyres, rocks etc. It's the final note the spot leaves us on, and the rarity of an audio close, as opposed to visual, makes it all the more original and powerful.

Thank you

I got a Wild Willy RC Jeep for my 7th birthday back in 1983 that I went ballistic with on the stairs, down the banister, building ramps and what not - I look forward to that old feeling again.

The End.

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AJCollective

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