

White
FERRARI



LOGLINE :

A woman tracks down her ex-lover after he absconds with their ill-gotten gains to finally take back what rightfully belongs to her, in this action short.

SYNOPSIS :

WINNIE and "BOB" are skilled criminals who know each other intimately and work closely to take down numerous scores together - at least until Bob left Winnie outside a Dairy Queen in Aberdeen, South Dakota. Winnie spent the last year tracking down Bob and the money he stole from her, only to discover that he's hiding in plain sight, running a roadside diner outside a dusty Southwestern town. He's also shackled-up with a new lady - who happens to be the local Deputy Sheriff. Winnie first checks out this DEPUTY PEREZ by getting herself arrested. With that mystery solved, Winnie escapes from the Sheriff's station and makes a beeline for the diner to confront Bob and get her money back. Things quickly escalate and Bob and Winnie end up in fisticuffs, ultimately fighting to the death. Just as a bloody and battered Winnie is about to finally retrieve her suitcase full of cash, an unexpected and existential obstacle gets in her way. In the end, Winnie does what so many female survivors are forced to do - start again.

STATEMENT OF PURPOSE:



WHITE FERRARI is a short **ACTION** film that explores the theme of pay equality. In today's economy women take home only 80% of what our male counterparts make, and for women of color it's even worse - the pay gap for African American women is 63%, and Latino women earn only 54 cents on the dollar. As the progress towards equality has slowed over the last thirty years, some experts argue we won't reach pay parity until 2119. From Lilly Ledbetter's groundbreaking fight against Goodyear, to the Women's Ice Hockey National Team's battle with USA hockey, to the revelations about the pay disparity faced by actresses Tracee Ellis Ross, and Michelle Williams, this is an issue that crosses all industries and regions. As a filmmaker, I'm using the action genre to **MAKE PHYSICAL the FINANCIAL FIGHT** all women face in today's workplace. In addition to pay equality, the ending of White Ferrari also acts as a metaphor for how many of my female friends, family, and colleagues feel, on a visceral level, about the result of the 2016 presidential election.

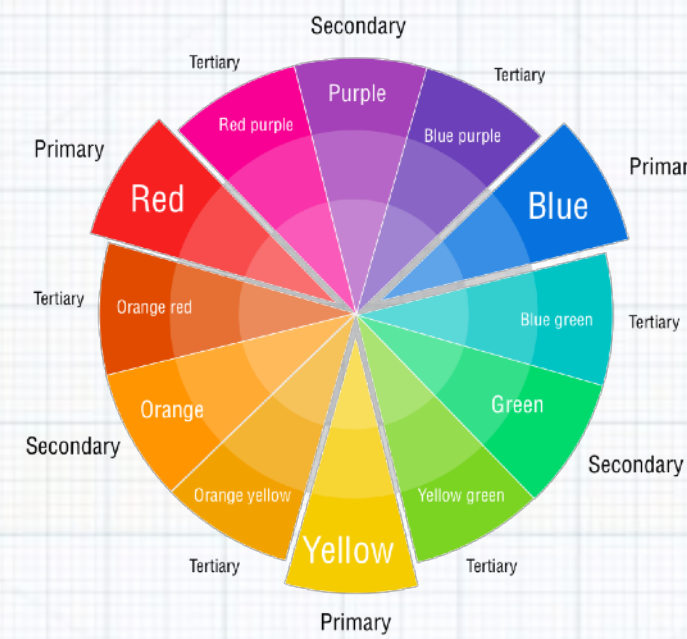
SETTING / TIME / PLACE :

Part Western, part Film-Noir, part Romantic Thriller, *White Ferrari* mixes several genres and aims to create a time and place that is both past and present. In dealing with the theme of pay equality, it is a timeless issue that has taken place throughout history, everywhere. The wardrobe, props, and locations will all support the idea of an ambiguous time and place.

LOOK :

Shooting anamorphic (2.40:1) to take full advantage of the vistas and wide open spaces, visually we also want to create a dusty sun-drenched desaturated image, highlighting orange and blues (the desert floor and sky - as well as opposing colors on the color wheel) and deep blacks. The audience should feel the heat and oppression of the environment, especially as our characters move physically from indoors to outdoors for the climax of the story.

White
FERRARI



LOOK :

CONT'D

White Ferrari is also part noir - so the interiors will employ deep shadows and silhouettes and atmosphere to express the ambiguity of the characters and their actions. The camera will largely remain stationary, unless motivated by action, to allow the actors to carry the scene. The Coen Brother's *No Country for Old Men* and both *Blade Runner* films are certainly influences on how we want to approach the visual texture of *White Ferrari*.

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FERRARI



ACTION:

The fight sequences will feel grounded and real, with practical and found objects, not stylized. For choreography, we look to the first fight sequence of *Blade Runner 2049*, the diner fight in Steven Soderbergh's *Haywire*, the kitchen fights in *Atomic Blonde*, and *The Bourne Supremacy* - but the violence will also erupt with the shock and surprise found in *No Country for Old Men*, and the minimal violence found in Roman Polanski's *Chinatown*.

MUSIC:



To listen, click on thumbnail.

Because of the timeless nature of the story, we will utilize a score that feels both past and present. The electronic music of **SUZANNE CIANI** does just that. This genre also creates both a tension and a texture that sonically expresses the inner workings of Winnie's mind as she methodically moves towards her goal of getting her money back. Also, Vangelis's score for the original *Blade Runner*, with its retro, yet futuristic synths is an additional inspiration for the music.

CHARACTERS :

WINNIE :

Winnie (early 30s, any ethnicity) is a fast thinker, quick on her feet - her mental wheels are always spinning, looking for an angle on any given situation. A life long criminal, Winnie can be a hard read, employing a placid exterior and keeping her cards close to her vest. As a woman, she's often underestimated, but that would be a mistake.



CASTING IDEA
(SOMEONE LIKE)



IMDb

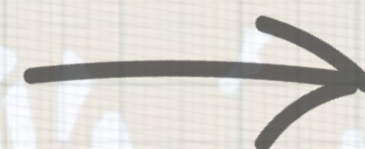
CHARACTERS :

CONT'D

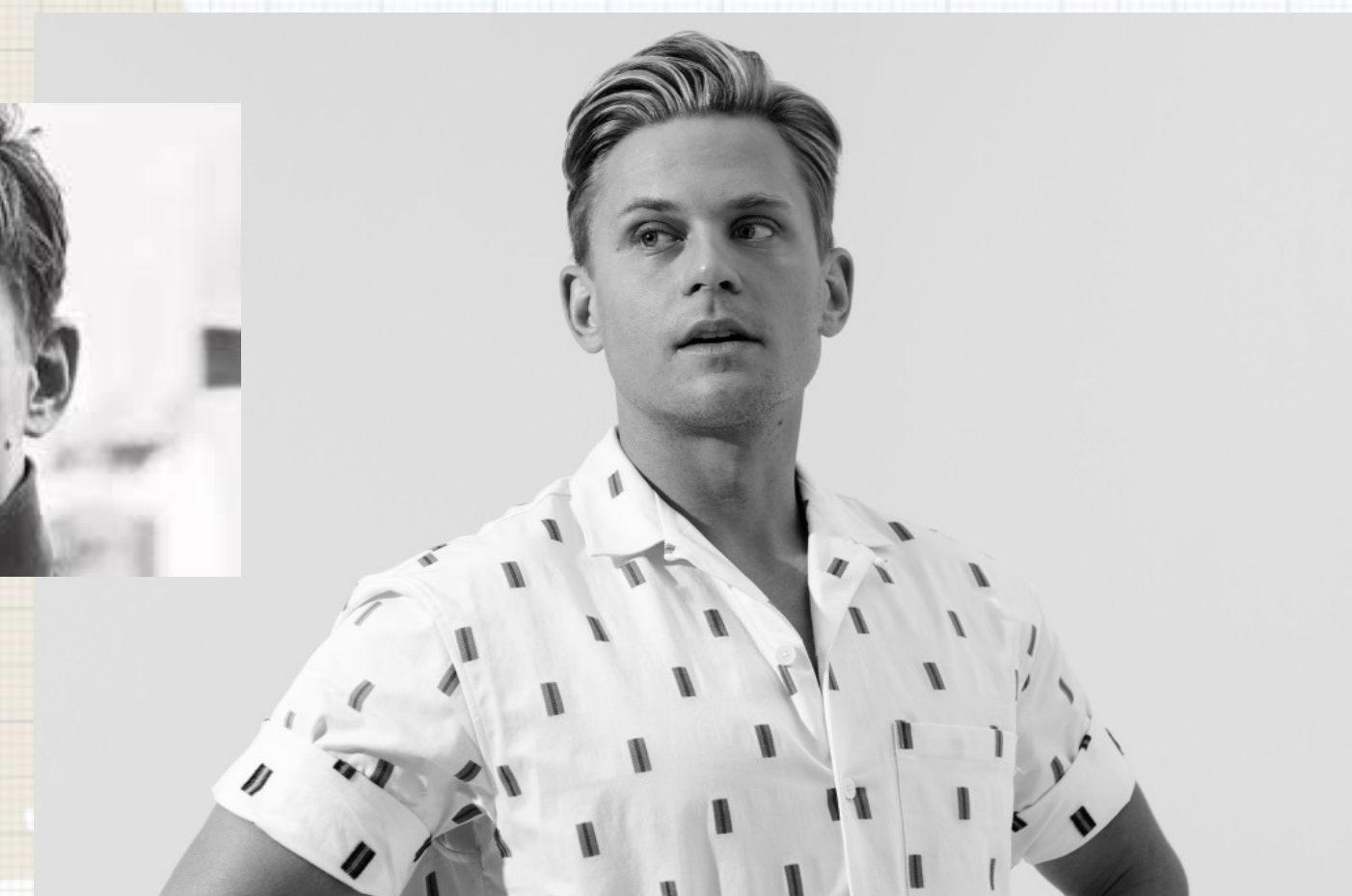
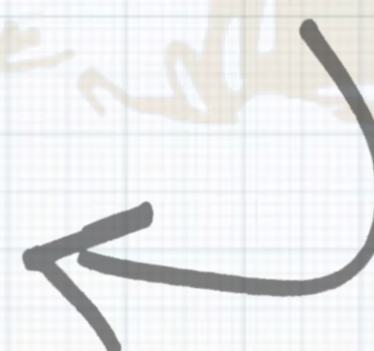
BOB :

"Bob" (mid to late 30s, Caucasian) is a good looking, fairly conventional man with fairly conventional goals - he wants to settle down and own his own business. He just also happens to be a criminal, and physically capable in a fight. Bob, despite his conventional nature, has a subconscious yearning for danger. He may still have feelings for Winnie, and while he might not be in love with Camilla, he genuinely cares for her.

SOMEBODY LIKE



OR THIS GUY



CHARACTERS :

CAMILLA :

Deputy Sheriff Camilla Perez-Badia (mid to late 30s, Latino) is a salt-of-the-earth woman, and aims to serve and protect her community. She's earnest and by the book, and trusts people until they give her a reason not to. One day, she'll take over as sheriff of her small Southwestern town. She's no rube, but at this point she has no idea her husband "Bob" is a former criminal living on the lamb.



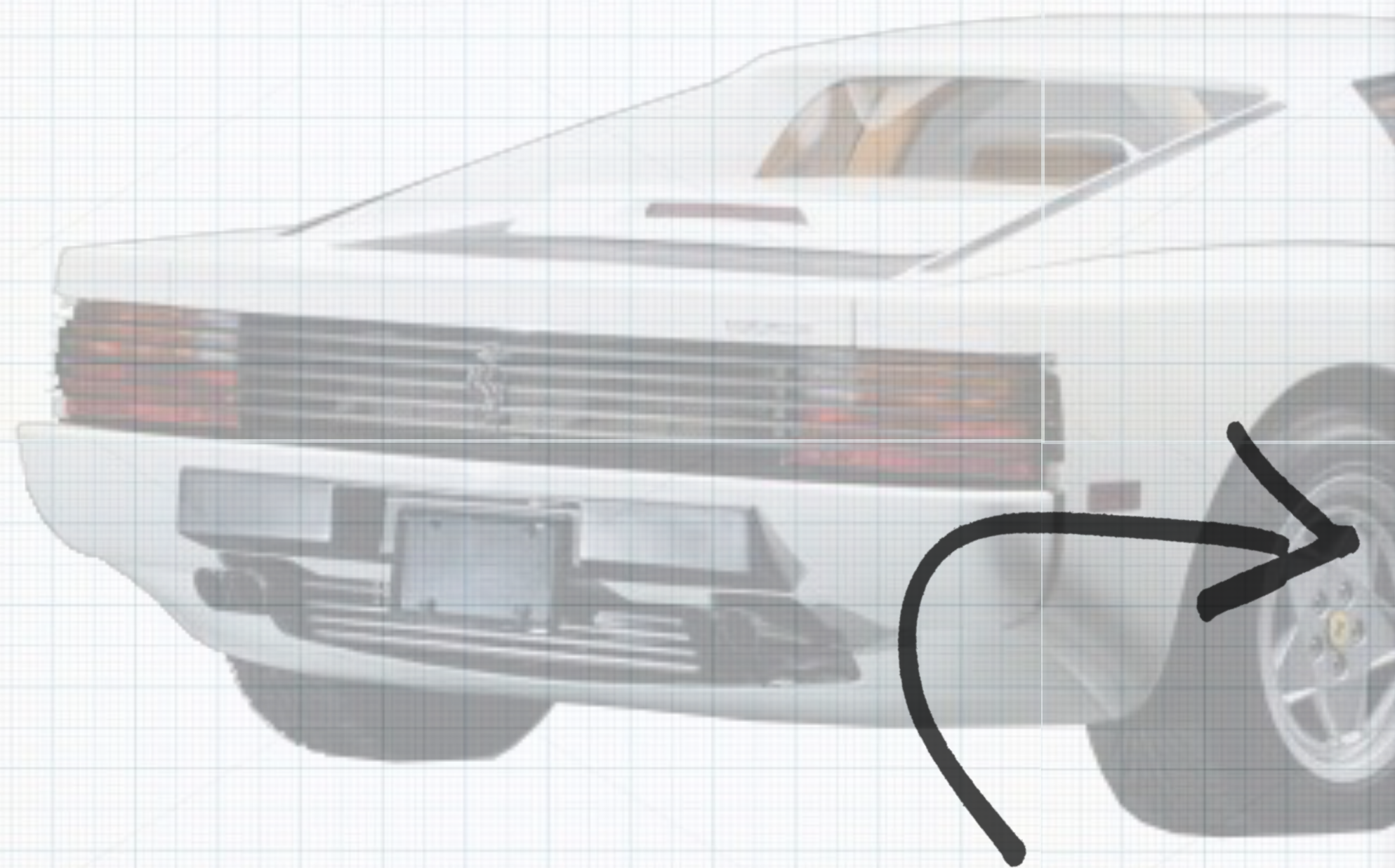
IMDb

SOMEBODY LIKE

CHARACTERS :

OBNOXIOUS DUDES :

The three obnoxious dudes (20s, Caucasian) are your typical bros, appropriating cultures, freely flaunting their privilege, and disseminating misogyny wherever they go - like smoke out of a tailpipe.



THEY'RE KINDA LIKE





SHERIFF'S STATION

White
FERRARI



This Sheriff's Station has seen more prosperous days, but over the years it's been kept up with an independent, dedicated, if not homespun flair. The computers might be fifteen years old, but the dust has been kept out of their moving parts, and they seem to be running just fine. The station is generally a quiet locale, and sits on the edge of a small, dusty, Southwestern town.

BOB & CAMILLA'S DINER



Located just off the interstate in between towns, Bob found this diner abandoned less than a year ago. With his new wife, Deputy Sheriff Camilla Perez-Badia, they refurbished the place and christened it Bob & Camilla's. Its style and decor can generously be described as DIY. A self-taught cook, Bob's specialty is blueberry pancakes.

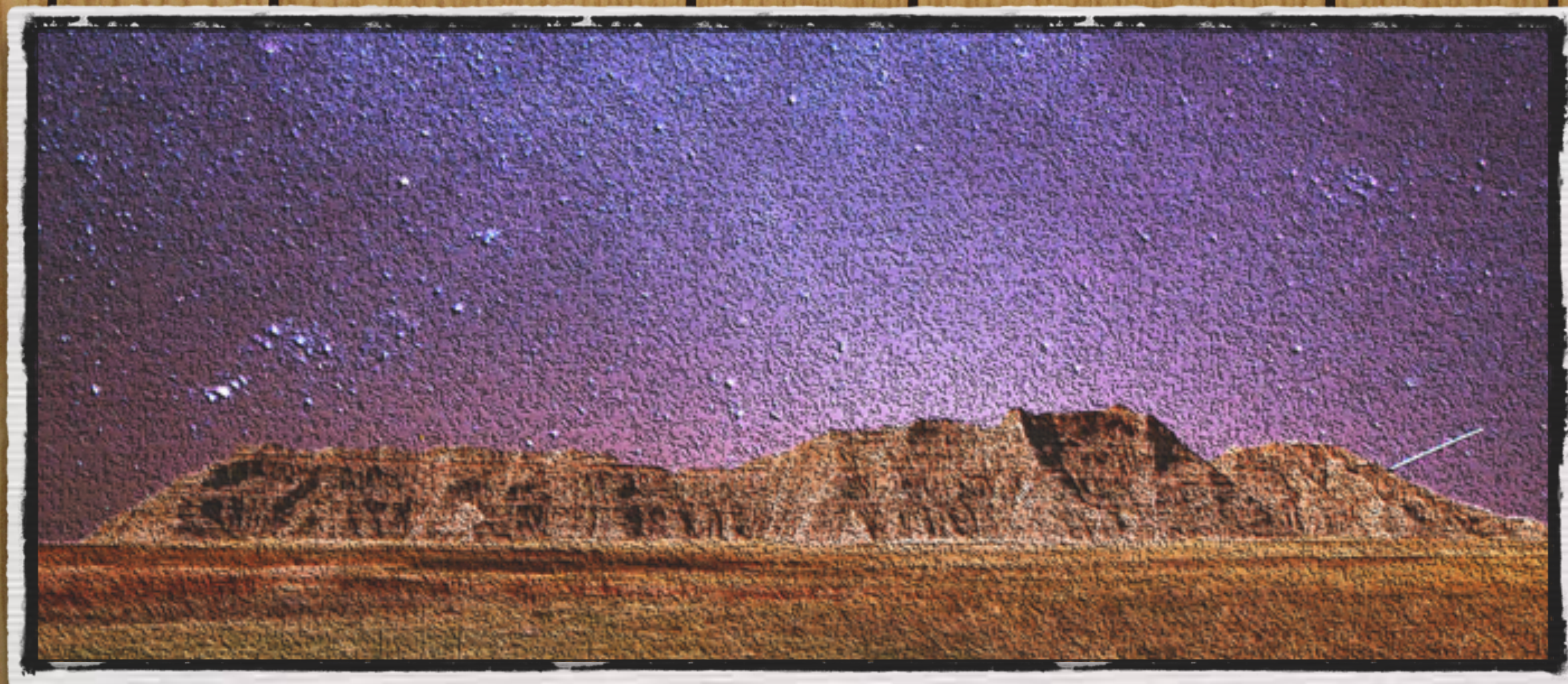


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BOB'S OFFICE:

Bob's back-office is a ramshackle bland existence, an expression of his life without Winnie. On the edge of town, he doesn't see a lot of customers, and the restaurant doesn't turn much of a profit. It's a wonder it's still open.





BADLANDS PAINTING



LINCOLN BUST



PILOT'S ATTACHE CASE



DEP. PEREZ'S LIGHTER

CREATIVE TEAM:

WRITER/DIRECTOR: SARAH SMITH

Sarah Smith is an award-winning Los Angeles based filmmaker and television producer. She is the co-creator and director of the web series *Tender Touches*, which won 1st place at the 2018 AT&T create-a-thon. In 2015 she debuted her award-winning short film *D.Asian* which went on to screen at over 35 festivals across the globe including: Palm Springs ShortFest, Iris Prize (shortlisted 30K prize), Rhode Island International Film Festival (Director's Choice), DC Independent Film Festival (Best Short) amongst many others. Sarah was also awarded the 2017 AT&T Underrepresented Filmmaker Award for *D.Asian*, presented by Patty Jenkins. Sarah has written for *The Young & the Restless*, where she and her team won a WGA award for outstanding scripted daytime drama in 2013. In addition to her writing and producing work, Sarah has edited numerous music videos, short films, and the two feature films *Saint Janet* and *Armless* (an official selection to the NEXT category of the 2010 Sundance Film Festival). Sarah's latest short film *Black Hat* will debut in early 2019. Sarah is a graduate of New York University's Tisch School of the Arts.

maydayfilms.net

blackhatmovie.net

PRODUCER: LORIEL SAMARAS

After studying and performing with The Second City in Chicago, Lorie! attended Columbia College, during which she produced uPressplay productions *Palooka*, *Soldier*, and *Roscoe Village*. While in Chicago, Lorie! worked in casting for *Prison Break*, *Stranger Than Fiction*, and *Flags of Our Fathers*. After moving to Los Angeles, she has worked over the last 13 years on numerous high-profile productions such as *Big Love*, *Get Smart*, *Revenge*, *Desperate Housewives*, *Glee*, and *American Horror Story*. Currently, Lorie! is developing and producing various television and short form projects, and works with Writer/Producer Maria Arena Bell at Vitameatavegamin Productions.



PRAISE FOR WHITE FERRARI:

2018 Cinequest Screenplay Competition: Semi-Finalist

2018 Atlanta Film Festival Screenplay Competition: Quarterfinalist

2018 BlueCat Screenplay Competition: Quarterfinalist

2018 Hollywood Just 4 Shorts: Winner

2018 DC Shorts Screenplay Competition: Finalist



White Ferrari was also selected as a finalist for the 2018 Women In Film Production Grant, and a semi-finalist for the 2018 Tribeca Through Her Lens: Tribeca Chanel Women's Filmmaker Program.

White FERRARI

With two fight sequences, a broken window, a white Ferrari, and a minor fender bender, this is an ambitious film, but in scope and message it's unlike any short film being made today.



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