



# WORLDCLASS

MANUCOSSU

IC)NOCL/ST

## FROM THE PAST...

Thanks so much for reaching out and considering me for this as it really is an exceptional project. The concept is fantastic. The legacy angle. An honest and beautiful portrayal of travel and how it's *experience* that shapes us and lights up the soul.

For the first time in living memory for most, we're going to meet Singapore Girl as the incredible person she actually is. Which in a way is also letting us in on something quite amazing, the real trade secret of the brand.

It's these girls that make Singapore Airlines what it is. Their experience of going out into the world and what they bring back that gives the brand it's richness. We're about to see that richness brought to life for what it really is. A way of life. A way of experiencing life. The world through the eyes of the girl who knows it best.

## ... TO THE FUTURE

We will fall in love at first sight with this film, we will fall in love with Singapore Girl, her spirit, her warmth, her empathy and passion, the softness of the spark behind her eyes. That simple joie de vivre, that speaks of a passion for life and all life has to offer.

She's seen everything, she knows everyone, she simply understands. So when she's taking care of you on board, she's the very best person imaginable to undertake what is actually a remarkably important, nuanced and delicate task. When she says " Welcome on board", it's like she's speaking as a representation of travel itself.

# FALLING IN LOVE

We have the chance to meet that person as a personal, privileged friend. The hidden side of the Singapore Girl character that's driven SA for decades. We see her true side, her sensitive side. We see the experiences that shape her, the openness, the willingness to embrace the unexpected that makes her so strong as Singapore Girl and as a person.

The fact she is caring, the fact we see her smiling in a real way, the fact she is funny even when facing a potential cultural impasse or faux pas, like crossing a road in Jodhpur or still being willing to try that spicy food. It's the fact she is open minded, beautiful even under the rain, curious, generous and attentive even with strangers, looking for and finding the best in absolutely everyone she meets.

In that sense we fall in love with someone who simultaneously embodies every part of one of the world's most sophisticated and premium brands, but importantly is also humble. She's approachable, but she'll also approach us too. She won't hesitate to smile and ask 'is this seat taken'. And before the end of the game you watch together in the sports bar, she'll be coming surfing with you the following day...



# THE SIMPLE JOY OF SIMPLE MOMENTS

This will be a film about capturing the simple joy of simple moments, beautifully done. Premium yes, but not because it's overly manicured or false, because we find the true beauty of the moments Singapore Girl experiences for real. The richness of travelling, the encounters, rising to the challenge of the unexpected, embracing that and reaping the rewards. The way we understand how she grows as a person. I want to create film that feels like travel actually feels. We don't remember our experiences like photographs or scenes from films, but more as flashes of the most significant moments. Fleeting but vibrant memories of the things that effected us the most.

In that way the film too becomes an echo evocative of our own memories, a powerful tool in fostering just the kind of emotional response to the moments that we need. We all know these moments, we've all travelled, we've all experienced incredible things we never forget. But here we see Singapore Girl always at the centre of her own adventure. An ambassador for the SG brand, but also our guide.







## A NOTE ON STYLE

The film should surprise us from the very moment we leave that 'traditional' set... and then never stop. It needs to be fast paced but not frenetic. Exciting but in a sensitive way that gives us plenty of space to soak in the moments and appreciate their meaning. Again, all of this is just an extension of who Singapore Girl is and what she represents.

We want to see her engaged with the moments, the experiences, the people that she meets. Deliberately paying close attention to the connection aspect of that, eye contact, body language, laughter, the awkward but effective gestures we use when words just don't quite work. At the same time though, I feel she ought to occasionally engage with us too.

We're exploring, pushing back vines in a jungle to find we're in a sports bar. Crossing the street smiling at our new friend, then cutting out to see we're now dining as guests in her home. They aren't fancy transitions or match cuts. We're simply moving as our mind might move through memories. And in a way that gives the film a rhythm, a sense of ever-growing wonder. A fluid sense of flow.

It might just be a quick glance, or a smile, the raising of her eyes for a second to acknowledge that we're there. She's not performing for the camera, she's simply treating us the viewer as just another friend or companion or stranger that she 'meets' along the way. This is something we'll also do more deliberately at the end of the film as she 'greet's' us in the context of her job.





## AND STYLING...

This isn't a fashion film, but Singapore Girl is, by nature, a style conscious woman. She's used to looking perfect at work, although by no means in a way that feels conceited. Being aware of her appearance and what that projects is something that comes naturally off duty as well as on.

She's never over styled. But every object she wears is carefully selected, and with meaning. Things she's collected from all over the world and always appropriate for the scenarios in which she finds herself, except of course that bar.

# SHARING THE JOURNEY

Authenticity and premium are great words as you mentioned on the call and this is a 'true story'. This is how Singapore Girl lives. Bigger than life for sure, but not only. The lifestyle is incredible, but most importantly of all it's genuine. And the feeling, the joy, the love for life, for travel, for beautiful landscapes, for new people and places is genuine too.

Finding that, capturing that with our lens, comes in subtlety and nuance. An eye for the things that count and a true understanding of who this woman is. The way capturing the light of her presence in just the right way transcends just about everything else.

It's about details. Layers and layers of details. The smallest of looks, the most delicate of touches. Singapore Girl's simple experience of 'being there' present in the moment. The little things she notices and does. And once again, it's always good vibes. Singapore Girl is always giving something back. That's why she is Singapore airlines most iconic ambassador.

If the food she politely accepts is a little too spicy and she feels a little embarrassed, rather than shy away it's something she embraces, something she uses as just another way to connect. They might speak different languages, but everyone present understands, they smile, they laugh, they're friends.





# A UNIQUE AND NEW VISUAL LANGUAGE

Singapore Airlines has a legacy of incredibly beautiful, vibrant, and very well manicured films. I want us to take that visual language to a new place. A place that's much richer and more in touch with who Singapore Girl is 'off duty', as well as in her uniform. As with the literal start of the film, we want to feel like we're 'stepping out of the frame' for the first time, yelling loud, feeling free.

Always premium, the film for me has two sides. On the one hand technically accomplished - technically perfect - every shot beautifully lit, composed and captured with with the best cinematic approach. But at the same time, it's steeped in character, a certain kind of authentic rawness that comes from the characters, the spontaneity of the unexpected.

Sometimes we're as real as "Un Homme Et Une Femme", sometimes as grand and ambitious as Terrence Malik. Real and 'authentic' like "Babel" or "Burning" but in a way that's inherently elevated too. The mise en scène is sensitive and modern, but we find a beauty - a natural beauty - and a deeper sense of meaning and humanity in everything we see.



# CASTING SINGAPORE GIRL

We are looking for that one person who stands out from a crowd of thousands. Modern and timeless at the same time. The person you instinctively notice. Who makes you feel at ease. The warmth in whose eyes immediately makes you want to know them. Who is a special person, but probably doesn't see herself as being that way at all.

And I love the fact this will be a real Singapore Girl. Singapore Girl is both a total individual but at the same time, she's also every Singapore Girl working for the airline. For our Singapore Girl we search for a mix of proximity and fascination. Someone we admire, but also aspire in many ways to be. Someone we instinctively can trust.

# OLD FRIENDS AND NEW

Singapore Girl is more than happy to travel and experience alone but we also see her with friends. Old friends as well as new. Sometimes we imagine she is with other Singapore Girls, sometimes with locals, for example they're simply the people in a carriage of a subway who through the course of traversing two stops have connected with our muse. They all share a beautiful light in their eyes, something that transcends language and is difficult - impossible - to capture in words.







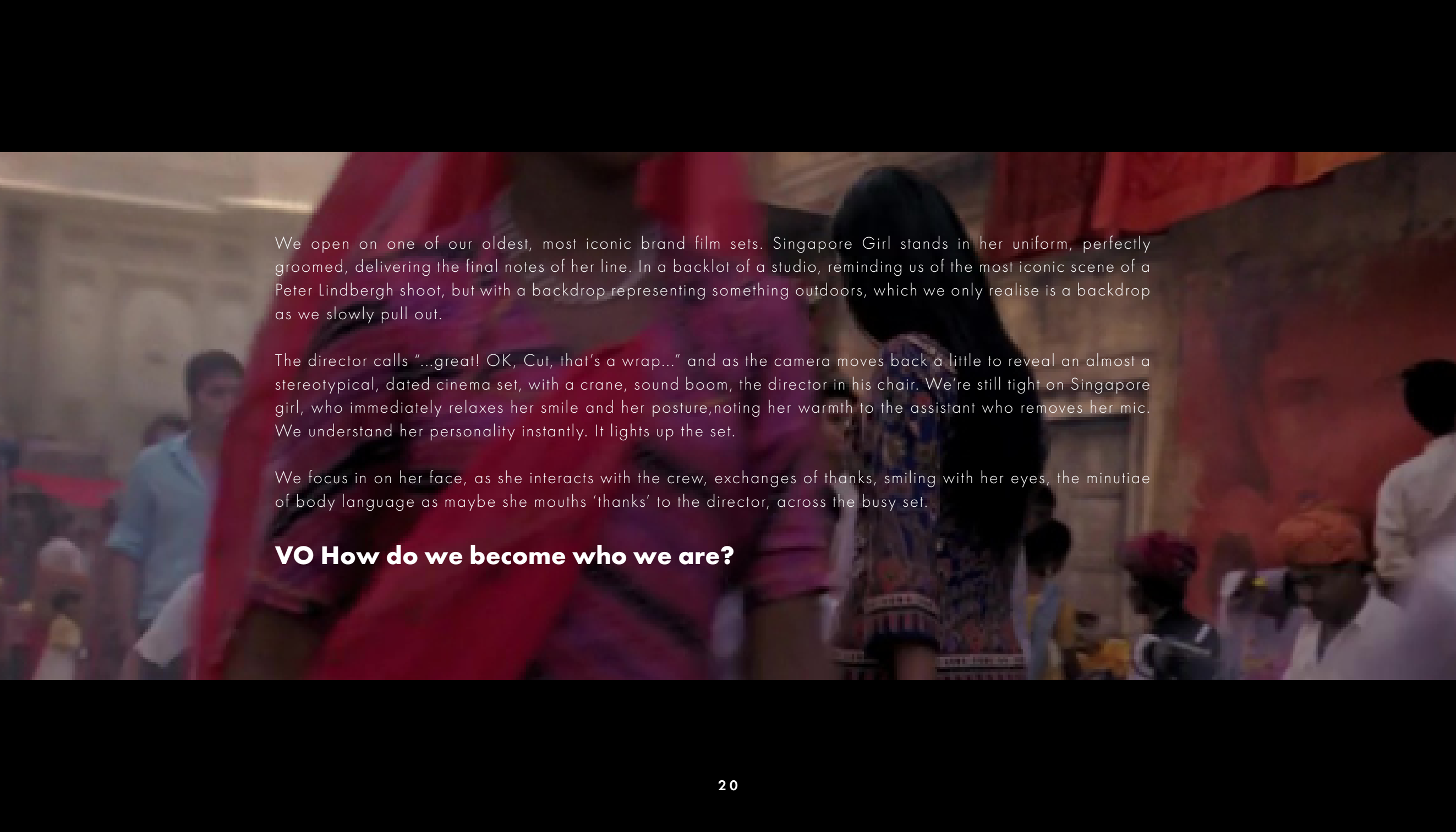
## THE FILM

I really like the moments and the structure already in place. What I'd like to do is go a little further in how we bring the film together as a journey. Short little cutaways of intimate situations that sit between the main ideas, that show even more nuanced flourishes of Singapore Girl's personality.

This is where the film can really come to life. Delicate touches. Always dynamic and elegant. A quick shot where we see her hand moving all over the place mimicking something, trying to explain although she can't speak the language. Or another of her laughing loud. Little echos to some of the key moments too where we might for instance see her go surfing the following day on the off-the-cuff suggestion of a stranger - now friend - she only just met in the pub.

We see how each encounter leads to something else. How strangers become friends. How she picks her way carefully around the globe from one amazing experience to the next. These 'peppered' moments, shots and scenarios really help us bring our girl to life.



A film set with a woman in a uniform and a director in a chair. The woman is wearing a dark uniform with a patterned skirt and a black headscarf. She is standing in the center of the frame, looking towards the camera. The director is sitting in a chair to the right, wearing a white shirt and a white turban. The background is a red backdrop. There are other people in the background, some wearing white shirts and some wearing blue shirts. The lighting is bright and even.

We open on one of our oldest, most iconic brand film sets. Singapore Girl stands in her uniform, perfectly groomed, delivering the final notes of her line. In a backlot of a studio, reminding us of the most iconic scene of a Peter Lindbergh shoot, but with a backdrop representing something outdoors, which we only realise is a backdrop as we slowly pull out.

The director calls "...great! OK, Cut, that's a wrap..." and as the camera moves back a little to reveal an almost a stereotypical, dated cinema set, with a crane, sound boom, the director in his chair. We're still tight on Singapore girl, who immediately relaxes her smile and her posture, noting her warmth to the assistant who removes her mic. We understand her personality instantly. It lights up the set.


We focus in on her face, as she interacts with the crew, exchanges of thanks, smiling with her eyes, the minutiae of body language as maybe she mouths 'thanks' to the director, across the busy set.

**VO How do we become who we are?**









I like the idea of a transition moment where she lets down her hair. Becoming the girl we'll then follow around the globe, 'off-duty'. Maybe it's a bob when it's down, something quite playful, low maintenance, fun. A contrast to the tight lacquered buns we see onboard.

Cutting wider from the tight as she lets down her hair. We see she's now outside, walking through the city. We're looking up from below, as she looks up too, marvelling at the skyscrapers of a big, modern Asian city.

As she looks up, we experience her POV. We see beautiful redwood trees towering above, then cut to a shot of our Singapore Girl walking, tiny against the scale of the forest. Another cut, matching the walking, and she's moving through a dry Petra-like desert canyon, the walls of which again tower up almost dizzyingly above us as she takes it all in.

The extra location here will really help to establish the all important theme of travel.

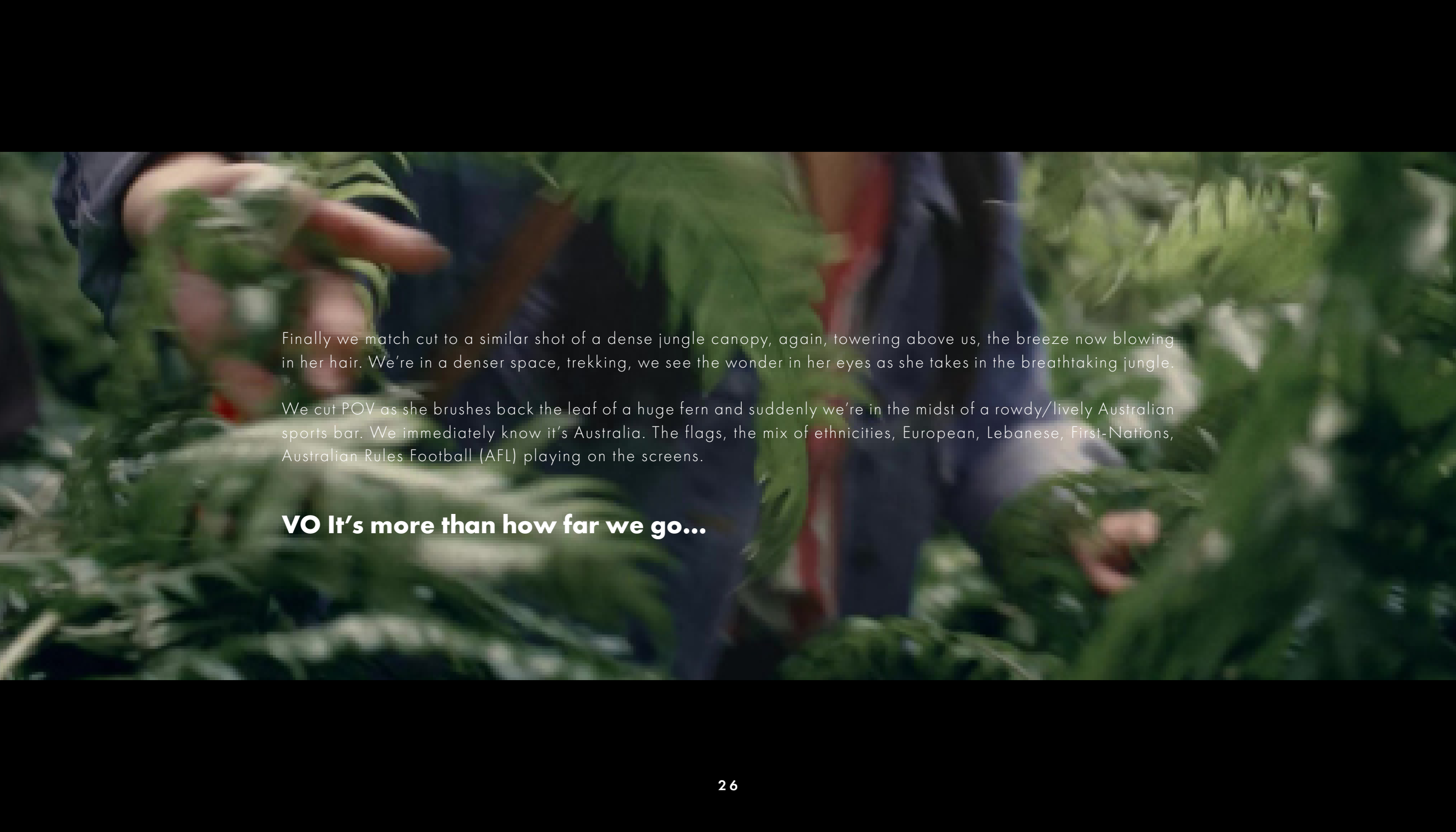
**VO By staying in one place, or by stepping our into the world?**










A close-up shot of a person's hand reaching into a dense jungle canopy. The hand is positioned on the left side of the frame, with fingers slightly curled. The background is filled with lush green foliage, including large ferns and other tropical plants. The lighting is soft and natural, suggesting a daytime setting in a forest. The overall mood is one of exploration and discovery.

Finally we match cut to a similar shot of a dense jungle canopy, again, towering above us, the breeze now blowing in her hair. We're in a denser space, trekking, we see the wonder in her eyes as she takes in the breathtaking jungle.

We cut POV as she brushes back the leaf of a huge fern and suddenly we're in the midst of a rowdy/lively Australian sports bar. We immediately know it's Australia. The flags, the mix of ethnicities, European, Lebanese, First-Nations, Australian Rules Football (AFL) playing on the screens.

**VO It's more than how far we go...**



As she walks in with her friend, we notice they're wearing orange jerseys, moving through a sea of people all wearing blue. Blue jerseys, blue makeup, blue hats. Conspicuously, everyone's looking at her. Top shot of the two friends looking like an orange dot in an ocean of blue. As she walks she realises that maybe this isn't the right place... she - and we - note the opposition wearing orange on the screens.

We hear the commentary sounds, the build up to what's clearly the biggest game of the season, excitement in the voices rising over the soundscape of the bar.







She looks back at the people looking at her with an almost apologetic, embarrassed smile and catches the eye of a beautiful 45 year old man, with bright blue eyes and a deep suntan who understand's the humour in the situation immediately and warmly smiles back. "Gooooaall!" The blue team has scored. We can feel the explosion of joy in the bar. The old man and and our Singapore girl jump up together as new friends.

We cut to see the old man with Singapore girl on his shoulder, she is mimicking the front double biceps position.

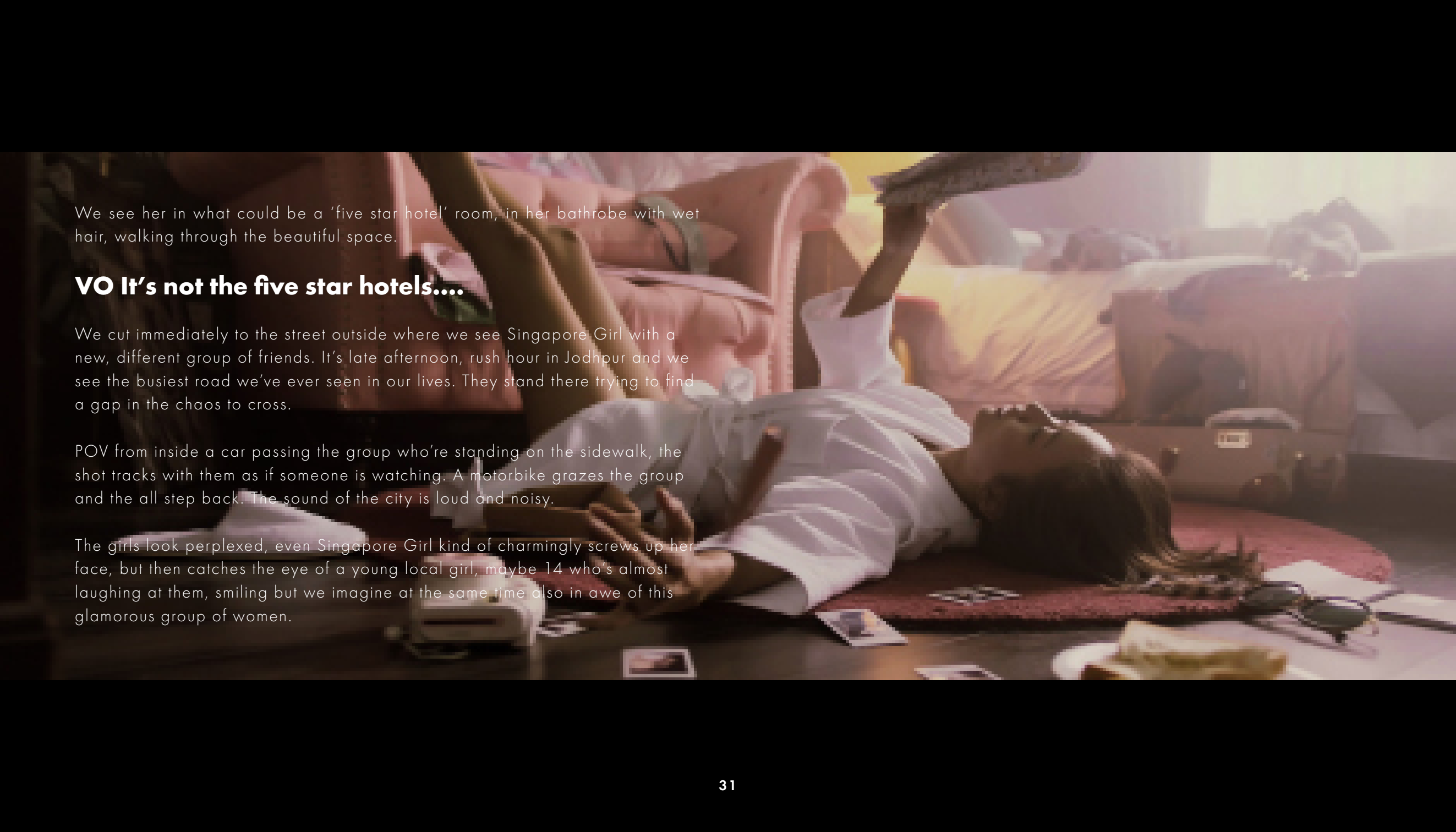
We'll intercut the ending of the story with a quick shot of her in the water, a beautiful portrait shot as she paddling at dawn in a warm and beautiful light the guy from the night before is beside her, there's a look shared between them, she can't believe she's doing this, it's amazing...

**VO It's how many places feel like home.**



A silhouette of a person wearing a large, oversized jersey, standing with arms outstretched against a sunset sky. The person is positioned in the center-right of the frame. The background features a warm, orange and yellow sky, a utility pole with a glowing street light, and some foliage on the left. The overall mood is serene and contemplative.

We then see her and her friend walking home, They're now both wearing giant XXL sized BLUE team jerseys.

A woman in a white bathrobe with wet hair is walking through a hotel room. The room is dimly lit with warm, yellowish light. There are several beds with white linens and pillows. The woman is in the foreground, slightly out of focus, moving towards the right. The background shows more of the hotel room, including a desk and another bed.

We see her in what could be a 'five star hotel' room, in her bathrobe with wet hair, walking through the beautiful space.

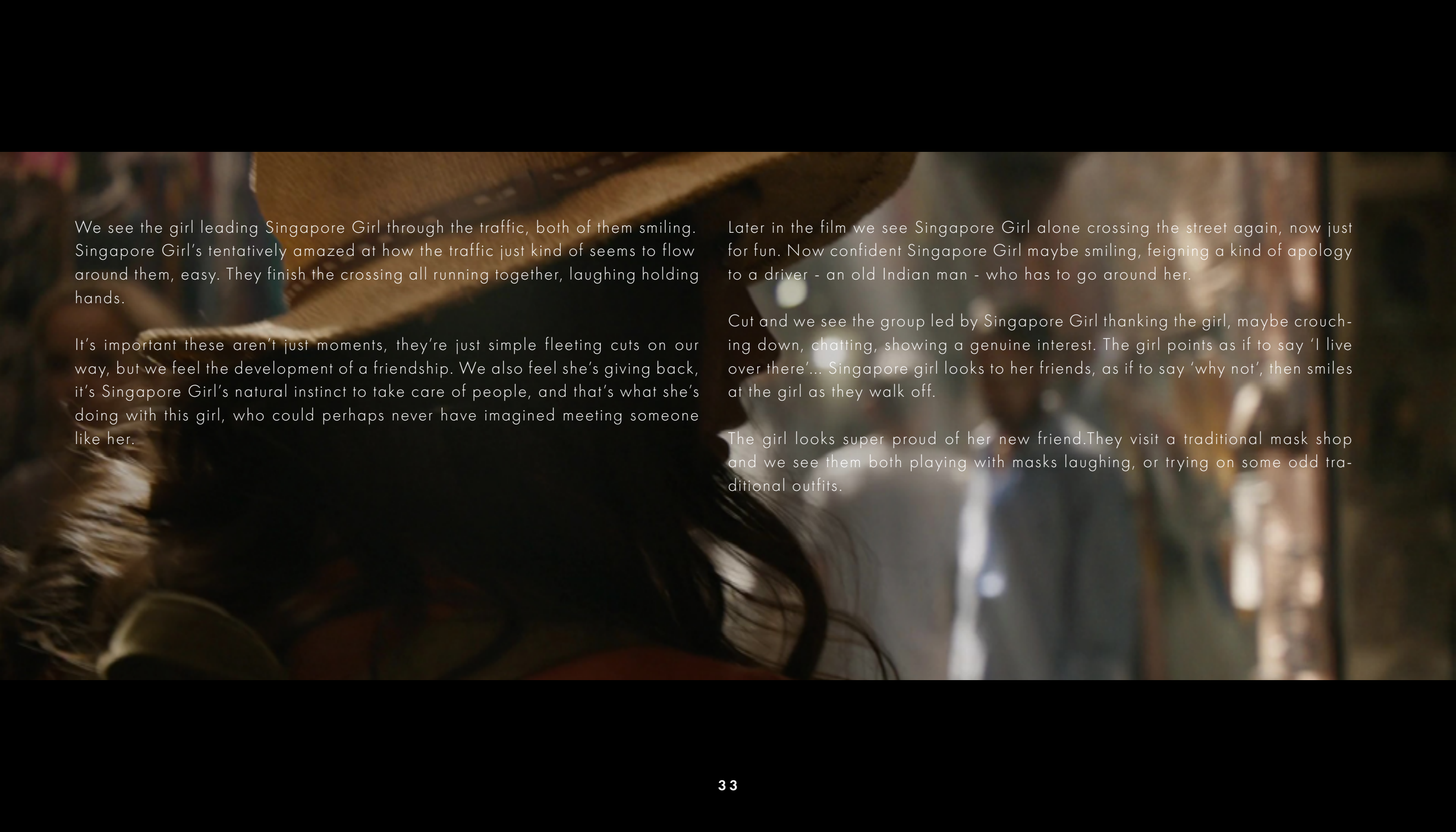
### **VO It's not the five star hotels....**

We cut immediately to the street outside where we see Singapore Girl with a new, different group of friends. It's late afternoon, rush hour in Jodhpur and we see the busiest road we've ever seen in our lives. They stand there trying to find a gap in the chaos to cross.

POV from inside a car passing the group who're standing on the sidewalk, the shot tracks with them as if someone is watching. A motorbike grazes the group and they all step back. The sound of the city is loud and noisy.

The girls look perplexed, even Singapore Girl kind of charmingly screws up her face, but then catches the eye of a young local girl, maybe 14 who's almost laughing at them, smiling but we imagine at the same time also in awe of this glamorous group of women.





We see the girl leading Singapore Girl through the traffic, both of them smiling. Singapore Girl's tentatively amazed at how the traffic just kind of seems to flow around them, easy. They finish the crossing all running together, laughing holding hands.

It's important these aren't just moments, they're just simple fleeting cuts on our way, but we feel the development of a friendship. We also feel she's giving back, it's Singapore Girl's natural instinct to take care of people, and that's what she's doing with this girl, who could perhaps never have imagined meeting someone like her.

Later in the film we see Singapore Girl alone crossing the street again, now just for fun. Now confident Singapore Girl maybe smiling, feigning a kind of apology to a driver - an old Indian man - who has to go around her.

Cut and we see the group led by Singapore Girl thanking the girl, maybe crouching down, chatting, showing a genuine interest. The girl points as if to say 'I live over there'... Singapore girl looks to her friends, as if to say 'why not', then smiles at the girl as they walk off.

The girl looks super proud of her new friend. They visit a traditional mask shop and we see them both playing with masks laughing, or trying on some odd traditional outfits.



## **VO It's the unexpected six star hospitality.**

Cut to our Singapore girl sharing a meal with the young indian girl's family. Our girl passes a dish to the local teen, mouthing 'thank you' as she does. That shot launches a hospitality moment sequence.

It's a stall in a noisy night market. A local restaurant. A slightly chaotic family home, or a community spot where people gather in the evenings and eat. We see Singapore Girl, the girl and others we assume might extended family, friends, one big group together. They're sat around a banquet like tray of every local delicacy you can think of, now with more locals, some young, some old.

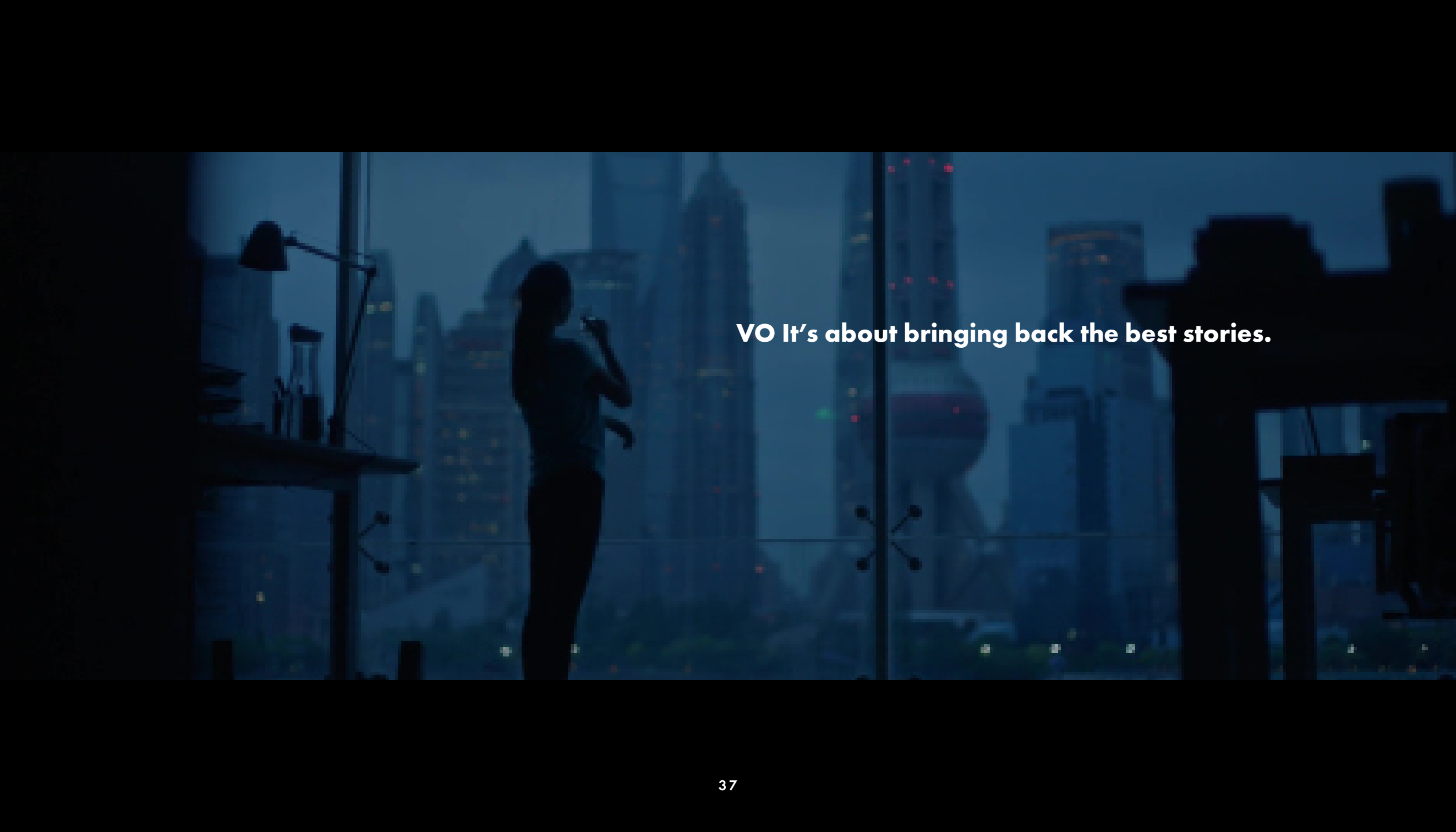
An elderly lady gestures at a smiling Singapore Girl with her hands, as in 'eat this'... and smiles... 'go on, try'. Singapore girl does, and we can tell by her reaction it's a little too spicy, her eyes widen and she smiles with her mouth full, half wanting to laugh... making eye contact with the young girl from before who laughs.

We could then quickly cut through a Parisian waiter in a fancy - but not expensive - outfit explaining the dishes in a similar moment elsewhere. Singapore Girl walking home alone down a busy asian street with street-food stalls where an old lady gives her a burn lizard.

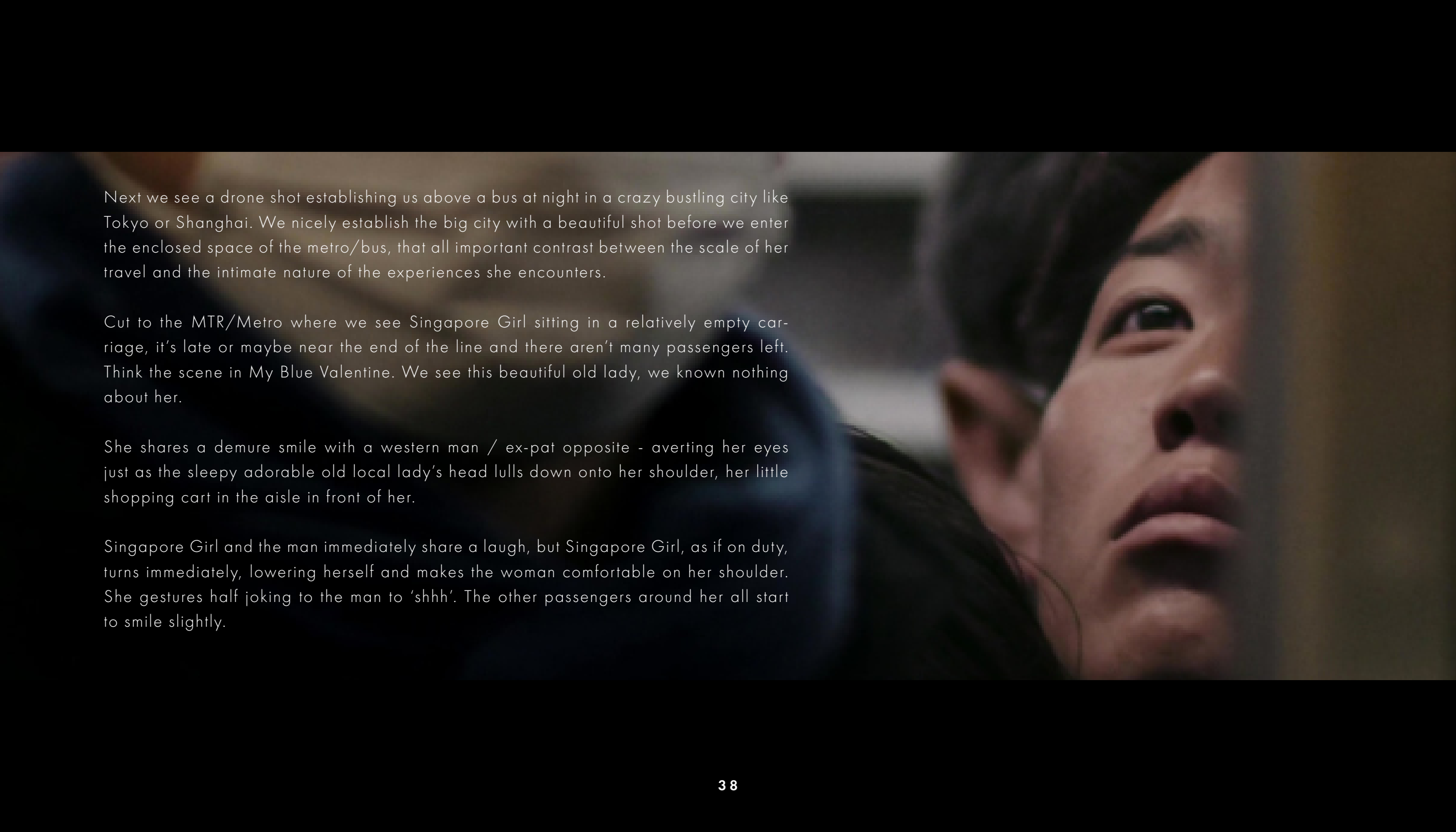








**VO It's about bringing back the best stories.**



Next we see a drone shot establishing us above a bus at night in a crazy bustling city like Tokyo or Shanghai. We nicely establish the big city with a beautiful shot before we enter the enclosed space of the metro/bus, that all important contrast between the scale of her travel and the intimate nature of the experiences she encounters.

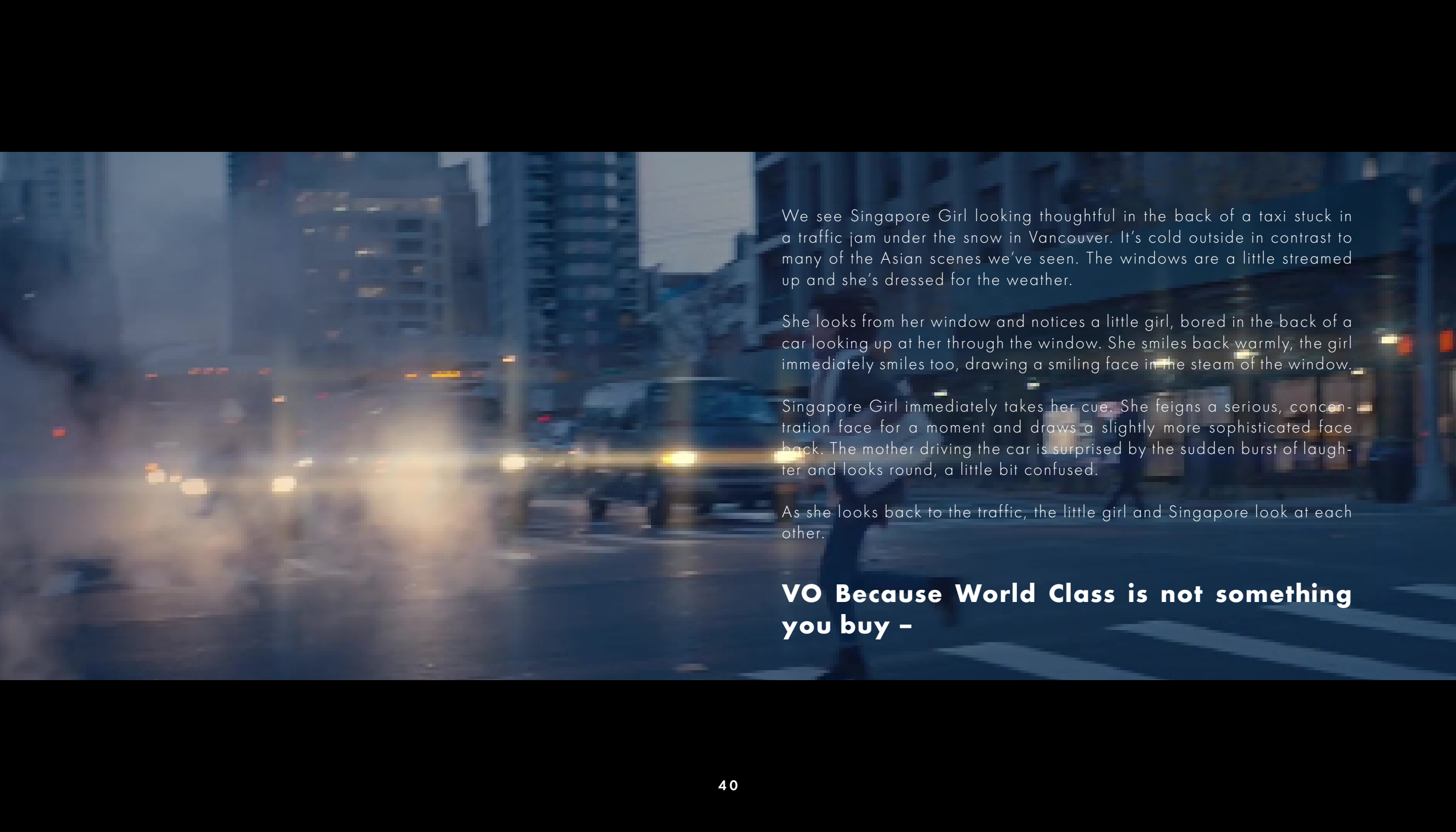
Cut to the MTR/Metro where we see Singapore Girl sitting in a relatively empty carriage, it's late or maybe near the end of the line and there aren't many passengers left. Think the scene in My Blue Valentine. We see this beautiful old lady, we know nothing about her.

She shares a demure smile with a western man / ex-pat opposite - averting her eyes just as the sleepy adorable old local lady's head lulls down onto her shoulder, her little shopping cart in the aisle in front of her.

Singapore Girl and the man immediately share a laugh, but Singapore Girl, as if on duty, turns immediately, lowering herself and makes the woman comfortable on her shoulder. She gestures half joking to the man to 'shhh'. The other passengers around her all start to smile slightly.







We see Singapore Girl looking thoughtful in the back of a taxi stuck in a traffic jam under the snow in Vancouver. It's cold outside in contrast to many of the Asian scenes we've seen. The windows are a little streamed up and she's dressed for the weather.

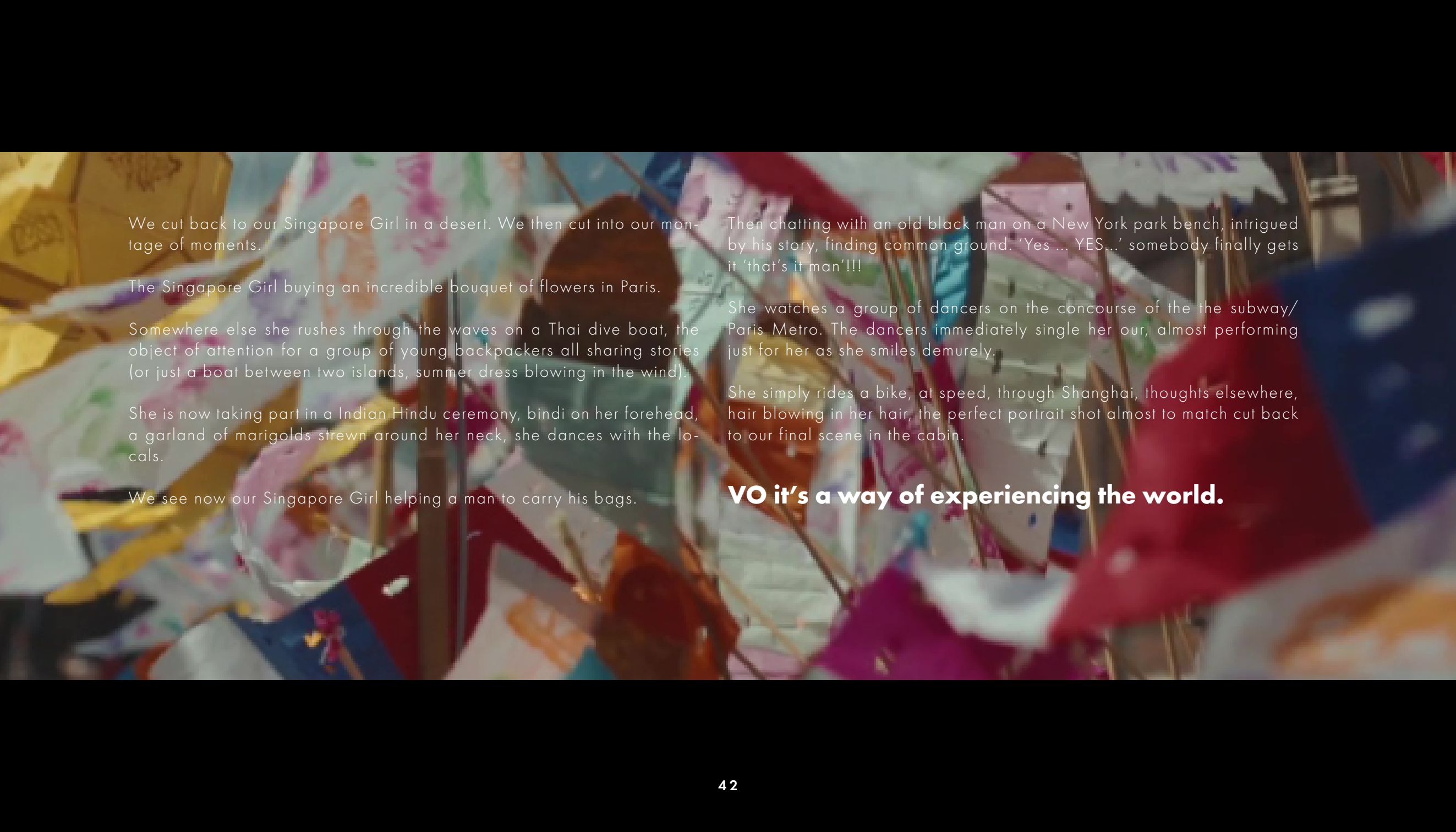
She looks from her window and notices a little girl, bored in the back of a car looking up at her through the window. She smiles back warmly, the girl immediately smiles too, drawing a smiling face in the steam of the window.

Singapore Girl immediately takes her cue. She feigns a serious, concentration face for a moment and draws a slightly more sophisticated face back. The mother driving the car is surprised by the sudden burst of laughter and looks round, a little bit confused.

As she looks back to the traffic, the little girl and Singapore look at each other.

**VO Because World Class is not something you buy -**





We cut back to our Singapore Girl in a desert. We then cut into our montage of moments.

The Singapore Girl buying an incredible bouquet of flowers in Paris.

Somewhere else she rushes through the waves on a Thai dive boat, the object of attention for a group of young backpackers all sharing stories (or just a boat between two islands, summer dress blowing in the wind).

She is now taking part in a Indian Hindu ceremony, bindi on her forehead, a garland of marigolds strewn around her neck, she dances with the locals.

We see now our Singapore Girl helping a man to carry his bags.

Then chatting with an old black man on a New York park bench, intrigued by his story, finding common ground. 'Yes ... YES...' somebody finally gets it 'that's it man'!!!

She watches a group of dancers on the concourse of the the subway/ Paris Metro. The dancers immediately single her out, almost performing just for her as she smiles demurely.

She simply rides a bike, at speed, through Shanghai, thoughts elsewhere, hair blowing in her hair, the perfect portrait shot almost to match cut back to our final scene in the cabin.

**VO it's a way of experiencing the world.**











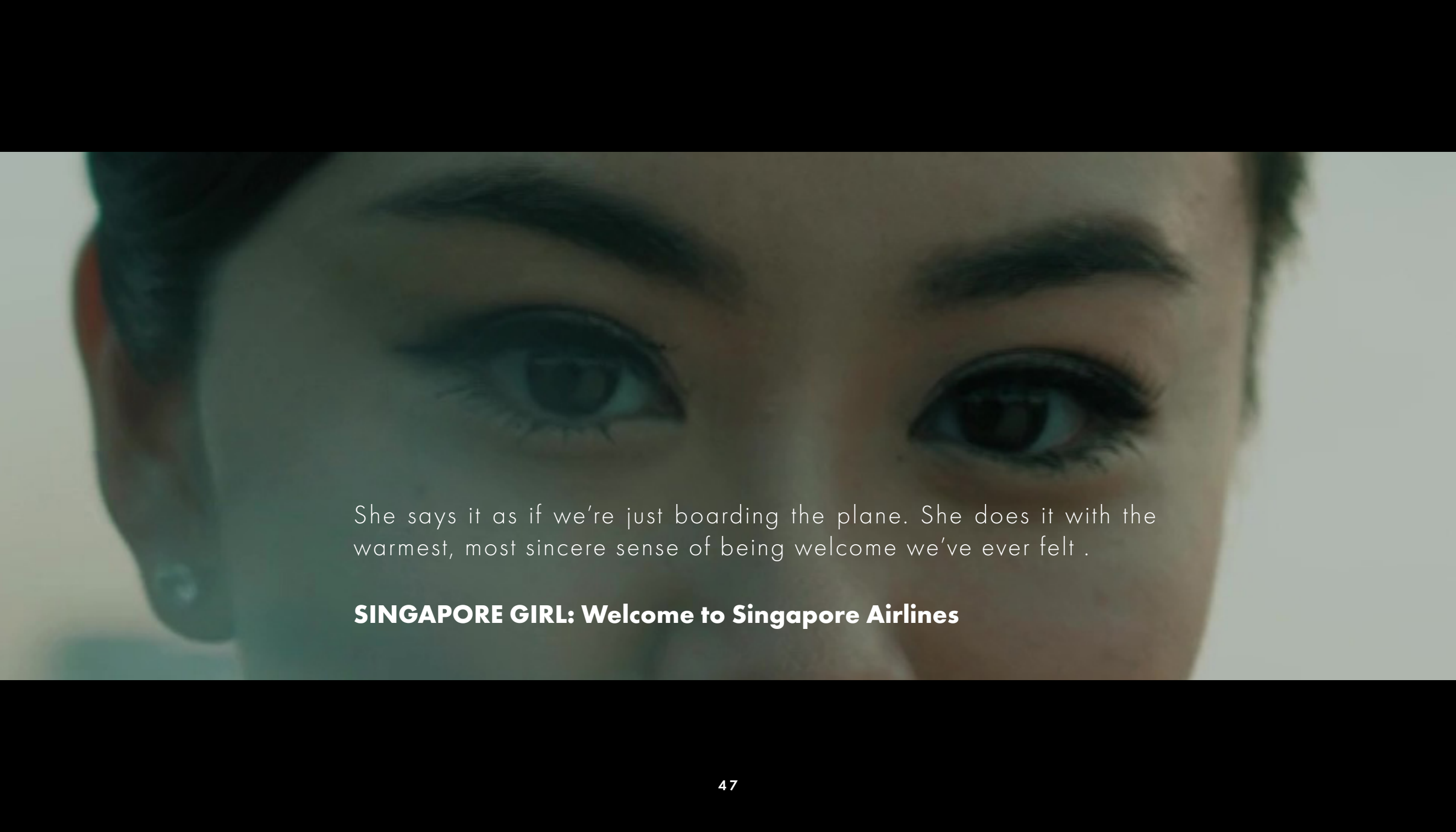


We enter this scene tracking in through the cabin where we see several now uniformed and pristinely groomed Singapore Girls... and Guys... attending to passengers getting ready for take off on a flight.

The Singapore Girl smiling at an enamoured little girl, hair now tied back up as, postured as we saw her at the start, but that light (again, its so important) burning in her eyes. She turns toward us and look directly at us.





A close-up, high-angle shot of a woman's face, focusing on her eyes. She has dark, well-defined eyebrows and long, dark eyelashes. Her eyes are looking slightly upwards and to the right. The lighting is soft and even, highlighting the texture of her skin and the intensity of her gaze. The background is a plain, light color, making the subject stand out.

She says it as if we're just boarding the plane. She does it with the warmest, most sincere sense of being welcome we've ever felt .

**SINGAPORE GIRL: Welcome to Singapore Airlines**

# MUSIC AND SOUND

This is absolutely a film where sound design is transportive. It's positioning us right in the midst of each of these scenarios. It's epic chaos. Intimate quiet. Birdsong in our jungle. The quite soothing sleep inducing rumble of our subway / MTR. The waves of the ocean. The seagulls overhead.

I want us to move through these soundscapes like we move through the film, in a drifting, memory like way. The sounds as we remember them, the most important significant aspects of the sound of a place. Not necessarily exactly as they were.

Music could be easily neglected but won't be. We need something premium and composed. But also something that drops back after our initial opening 'on set', and gives the sound design the space to really immerse us, enter our hearts and bring the film to life in a way that really puts us in these places along with our muse.

# A WORLD CLASS VOICE

This will be the voice of Singapore Girl so also certainly an important concern when we're casting. A strong, modern, contemporary, confident voice that's also feminine and graceful, elegant and sensitive too where it has to be. A storytellers voice. A voice that makes us ponder the questions asked in the V/O and reassures us it knows the answers.

While it works perfectly narratively for this to be the actual girl we cast, I would also suggest we maybe explore using a 'famous' voice, someone instantly recognisable, a Nathalie Portman which would elevate the campaign further still. Particularly in certain markets which might make this something to consider for international versioning and local cutdowns.





**MERCI**

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