



Intro

“Home is where the Wi-Fi breaks.”

- Ancient proverb, probably.

Ah, Christmas. The season of tinsel, turkey, and trauma.

The lights are twinkling, the tree is trimmed, and your relatives are lining up like it's Black Friday - but instead of bargains, they want you to fix the Wi-Fi. Again.

Welcome to the *real* holiday tradition for anyone under 35: the annual trip home where you become Head of Tech Support, Chief HDMI Whisperer, and Minister of Password Recovery.

From syncing Mum's smart speaker (that won't stop speaking German), to explaining - *for the 12th year in a row* - that the printer doesn't work *because it's not plugged in*, you are the IT saviour they never trained but always expected.

And you can't even escape to the kitchen without being ambushed by Uncle Keith and his “I just need you to quickly update the firmware on my universal remote.”

But this year? You're not alone.

MediaMarkt's here to save Christmas - with gift vouchers, a crack team of patient experts, and one big, hilarious musical number that finally tells your story.

Approach

I love what you did with the last campaign two years ago. This time, the challenge is to give it a new spin by turning it into a fresh, funny musical. Yes, a 🎵 Musical! 🎵 that puts our message out there in the most fun way possible. And like Santa's Little Helpers, all of our characters will have the chance to share how they feel by singing at the top of their lungs.

The beauty of musicals is how they slip knowledge into your brain wrapped in a catchy melody - like a vitamin hidden in a cupcake. *Hamilton* somehow made the Founding

Fathers and treasury policy feel cool. Now people know who the heck Hercules Mulligan was.

We're going to apply that same magic to Media Markt and turn our heroes' frustration at having to provide technical support into a genuine bop. Sure, it'll feel theatrical, BUT this isn't a polished Broadway musical number. It's far more understated and unexpected than that.

This is a grounded, quietly hilarious, "if-you-know-you-know" musical. The comedy lives in the contrast: big emotions set against painfully mundane setups. A grand chorus sung mid-buffering. An anthem promising salvation in the form of someone - *anyone* - who can finally take over the tech support baton.

Tone

In order to squeeze the maximum amount of laughs out of the script, we need to find that ironic balance between our heroes' dryness, acidity, and their family's total lack of awareness.

Subtlety will be key here. Sure, we want this to be an incredibly funny film, BUT for that to work it's vital that we don't overdo things or try to explain the joke. Instead, we'll steadily crank up the comedy by introducing new characters, unique camera moves, and unexpected lyrics as the tension intensifies and demanding relatives appear out of nowhere.

Building a climax that peaks when our heroes crack, step outside, and discover they're not alone in their suffering.

They find their peers.

They find their anthem.

And eventually - they find MediaMarkt.

The Song

At the centre of it all, we have our song - it's hilarious, catchy, and is gonna stick in our audience's heads. Besides its purely humorous side, the song will also work as the spine of our storytelling.

It will start out small and gradually build, giving a sense of unexpected progression to the film and adding new layers of comedy. With each verse, the comedy sharpens and the cast grows. We go from small gripes to full-blown choir-level catharsis.

And it's not just funny because of the lyrics (which are obviously hilarious). It's funny because it's *true*.

We're not parodying musicals. We're hijacking their structure to deliver a song that hits right in the gut of every under-35 who's ever yelled "Just turn it off and on again!" It's a tech-support musical uprising, with the vibe of a protest song and the heart of a Christmas classic.

We'll capture a comprehensive master version of the complete song performed in a single location with at least two of our protagonists. This will give us the flexibility we need in the edit to seamlessly weave between individual character moments and the collective chorus sections, while ensuring consistent audio quality throughout.

Characters

If the song is our engine, the characters are the fuel, and this ride runs on frustration, sarcasm, and the kind of weary millennial energy that says, "Yes, I *did* major in design, and yes, I *am* fixing a fax machine."

The more clearly we understand who they are and believe in their authenticity, the more unexpected it will be when they sing - adding specific details that allow each person's personality to shine through.

When it comes to their performance, we're looking for small gestures, energy, and body language. No overplaying it with exaggerated expressions or overacting.

They sing not because they *want* to, but because they *can't hold it in anymore*.

This subtlety also applies to the way they sing, and I'm not just talking about their ability to sing in tune, but also how the way they sing becomes affected by the particular moment we find them in.

With that in mind, our approach is NOT TO SHOOT PLAYBACK for our main heroes, but instead have a reference track they can follow and capture their voices for real during the shoot. Over the years, this method has really worked in similar set ups (Hanes), getting the best of our actors while at the same time making sure they sync up to the music. As an added bonus, we always have the possibility of doing ADR if we want to change one of the voices (Canon).

Our Heroes

ALEX (early 20s) A history student who's been the family's unofficial IT department since he was 12. His tech-phobic mum still prints out emails to read them, and his uncle thinks he's a computer expert because he once successfully connected to the WiFi at the local cafe.

SARAH (early 30s) A marketing professional who set up her dad's Facebook account in 2015 and has been the go-to "computer person" ever since. Her enthusiastic dad documents everything with his smartphone but still can't seem to focus the camera, while her tablet-wielding mum has 7 different weather apps on it.

EMMA (mid-20s) A recent college graduate working her first graphic design role, but she also has another unpaid job - her family's technical support. Her elderly grandmother believes the internet lives inside the computer, while her dad saves passwords on sticky notes attached to the monitor and types Google into Google to search for Google.

THE RELATIVES

And now, the chaos agents. They're warm, lovable, and wildly oblivious. They have no idea what they're doing but plenty of opinions on how it should be done. They're the aunt with 43 browser tabs open. The dad who thinks airplane mode will crash the plane. The cousin who says, "Can you just take a quick look?" as if it won't eat three hours of your life.

We'll cast a colourful mix of parents, uncles, grandparents, and miscellaneous relatives, each more charmingly out-of-touch than the last. Not all of them can sing well and that's the point. Their clumsy earnestness adds a layer of comedy and keeps it real. They're a true mosaic of ages, backgrounds, body types, and personalities. Every one of them adding texture and tension to our heroes' slow, musical unraveling.

Camerawork/Camera Language

Like any good musical, this is a story of a crescendo - and the camera (along with the edit) is one of our biggest tools to build that rise - almost becoming one more character in the choreography.

What starts observational and restrained gradually opens up, mirroring the energy of the song and the emotional arc of our characters. It's as if the camera gets swept up in the rhythm, just like they do.

We begin in observational frames. Still. Patient. Then, as things escalate, the movement begins - fluid dolly shots, seamless transitions, bold match cuts.

By the final act, the camera is in full epic mode. Crane shots. Marching street-level tracking. Reveals timed to musical cues. Everything moving in sync with the beat - and the release.

It's a visual crescendo that turns a small domestic comedy into something unexpectedly anthemic.

Look and Feel

Our film's look will stand out. We're aiming for that sweet spot between cinematic but relatable. A high-end musical unfolding in the most familiar setting - your home on Christmas Eve.

This is a heightened reality where the chaos feels real, the homes feel lived-in, and every frame has been styled within an inch of its life...without anyone noticing.

And Christmas is perfect for this. It's warm. It's intimate. It's already lit like a film set. Fairy lights, candles, shiny wrapping paper - it's a season that wants to be shot.

The challenge will be to make sure every hero's story feels distinct. Different houses. Different rhythms. A train carriage here, a driveway there, a grandma's kitchen with an outdated desktop in the corner.

Each little world has its own flavour, but they all come together in the end. And when they do, that final moment hits big. The lights. The music. The crowd. And that familiar MediaMarkt red bathing it all in a glow that's not just warm. It's epic.

Script

I love the concept and structure of this script. What I've tried to do is build on the great work you've done so far by being even more specific about the characters and their situations, finding different ways to surprise the audience and escalating the action to make the climax that much more satisfying.

We open on a train cutting through a snowy landscape. Inside, the camera pans through happy faces, gifts, people ready to celebrate Christmas, until it lands on—

A young man, Alex - early 20s, beanie, backpack - gazes out the window with the quiet dread of someone who knows exactly what's waiting for him on the other end.

We hear a ping as our hero looks down at his phone. A new text in the WhatsApp family group.

Uncle Keith: "TV's not working again. Need your help."

Ping.

Mum: "Also, printer."

The familiar opening notes of "Driving Home to Fix This" begin to play.

He sighs. Turns to the camera. Before we can even ask ourselves what the hell is going on, he sings, softly.

He stares out the window...only instead of his POV, we cut to—

A different POV. A house decorated for the holidays, seen from inside a taxi window. A man in his 50s waiting by the door.

The car stops and SARAH (early 30s) steps out, suitcase in hand. She spots her dad waiting on the doorstep.

Sarah waves - genuinely moved that he's there to welcome her home.

Dad waves back, just as enthusiastic, and that's when we see it: he's waving his smartphone like a flag, flashing in the night.

From inside the house, Mum watches from the window, holding her tablet at the ready. Sarah's face drops. She lets the suitcase thud to the curb. Turns to camera with restrained fury.

Sarah: " Oh, they can't wait for me to fix this..."

And as she walks towards the lights on the house, we cut to—

EMMA (mid-20s), sitting at the kitchen table, face lit by the glow of a laptop error screen.

Her dad stands beside her, pointing helpfully at the screen, as if pointing harder might help.

She looks up, slow and tired, and sings:

Emma: "I'm driving home to fix tech."

And as she goes back to the screen, we cut to—

The young man, ALEX, now awkwardly wedged under a desk, mid-router surgery. Cables everywhere.

He looks over his shoulder to reveal—

Mum holding up her phone, frowning in defeat. No signal. Again.
Alex looks at us through a tangle of cables, singing with resignation:

Alex: “Whatever I do won’t be fine.”

The camera pans dramatically to the living room to reveal—

Even more relatives swarming the space. All of them without Wi-Fi.

Relatives (swaying smugly): “Oh no, no, no!”

The rhythm picks up as we cut to Sarah again - this time seated on a couch, holding a remote.

Beside her: Gran, staring blankly at the TV which now displays an infinite scroll of meaningless channels. Gran slowly lifts the remote like it’s cursed.

Sarah (almost whispering): “I’ve tried for so long.”

Cut to the entire family is immediately there too. They turn to Sarah in unison. She sighs, sinking into the sofa.

Relatives (swaying smugly): “Oh no, no, no!”

Back to Emma, still at the laptop. As the music grows, she turns suddenly as a new uncle pops his head from the Christmas tree with a tablet. She turns again. Another relative pokes his head from under the table. Turns again, another one right behind her. She slams her laptop shut. Done.

She walks/escapes to the door, glancing back at the window behind her. Inside, the rest of the family is happily eating Christmas cookies, mid-convo, not noticing she’s gone. She exhales. Steps into the cold. And sings.

Emma: “But no one seems to care.”

Cut to Alex, leaving a house down the block, too.

He spots Emma.

She sees him.

They nod.

A look of understanding is all they need. Brothers, sisters, youngsters-in-arms.
They walk toward the camera, singing together now.

Alex & Emma (in unison): “I sing this song.”

The camera pans around to reveal Sarah, already in her front yard. She joins without a word.

Sarah: “Cause this is so unfair.”

The camera dollies with them, and soon more and more people start joining the march - pouring out of homes like it's the world's most festive tech support strike.

Tighter on their different faces. Same expressions. All marching. All singing.

Crowd (in unison): “I'm driving home to fix this.”

Camera booms up epically as dozens of them walk together. A movement. A choir. A generation on the verge of a digital breakdown.

Then a light in the distance.

Warm. Red. Glowing.

MediaMarkt.

CLOSE-UP on a Sarah near the front.

Sarah (softly): “I'm driving home fooor Christmas.”

As the whole group smiles, finally peacefully, bathed by the soothing red light. The moment is disrupted by an older neighbour coming out from one of the close windows.

Neighbour: Alexa, make them stop!/Alexa, stop the music!

Super: “Drive home for a Christmas without tech stress. With our Service Vouchers.”

30, Cutdowns and Other Formats

They say a great song lives forever and ours will keep evolving. Like when Metallica teamed up with a symphony (yes, that happened), we’ll reinvent our Media Markt anthem for the :30 cutdown and social formats.

Keeping in mind the media plan, our absolute priority should be getting a great :30 film that has a big impact on the audience.

While the :60 spot will be filled with extra jokes and Easter Eggs, the core action will remain within :30. We’ll limit the character introductions and cut down the time between situations, as well as reworking the orchestration and ramping up the rhythm of the music.

It will be a more focused edit but still give us plenty of time to build that emotional momentum while landing the message.

Thanks

Thanks for sending this through and getting me into the Christmas spirit in July (wow, Christmas really does come earlier every year). As you can probably tell, I’m really excited about this project and can’t wait to hear your thoughts, so just give us a shout if you’d like to chat a bit more.