

# STREAMLINED

A vibrant, collage-style movie poster for 'Streamlined'. The background is a purple and blue checkered pattern. At the top, the title 'STREAMLINED' is written in large, stylized, blue-outlined letters. Below the title, a man in a grey suit and glasses is shown from the chest up, looking upwards. To his right, a woman with long blonde hair is smiling. In the center, a man in a white shirt is working on a laptop. Below him, a woman with glasses is looking upwards. To the left, a man in a green shirt is talking on a mobile phone. In the foreground, a blue and white Studebaker car is shown in motion. To the right, a red Studebaker car is also shown. Various logos are scattered throughout, including Exxon, Shell, and a 'Lost Studebaker' logo. The overall aesthetic is a mix of classic Americana and modern technology.

*Boys meet girl. Girl meets car.*

RAYMOND LOEWY AND THE LOST STUDEBAKER

SCREENPLAY BY ROSS STANSFIELD AND JEAN LAWRENCE © 1999 ART DIRECTION BY PETER BUTTECALI / WOODPILESTUDIOS.COM  
CONSULTING BY LAWNECE LOEWY / RAYMONDLOEWY.COM AND TOM KELLOGG / TOMKELLOGGDESIGN.COM



# STREAMLINED

A FILM BY ROSS STANSFIELD AND JEAN LAWRENCE

*Raymond Loewy, internationally acclaimed industrial designer, leans against the Lost Studebaker, shown among just a few samples of his extensive legacy of enduring design.*

The story opens on a dark road, 1963. A car's headlights flash up from behind a hill. Glimpses reveal a mustached driver putting the mystery car through its paces. In the ensuing lightning storm, the car narrowly misses being hit by a falling tree. The left headlight is knocked out and the right hubcap pops off and spins toward the audience. The embossed Studebaker "S" logo on the hubcap morphs into the beginning of *STREAMLINED*.

Present day, on the same road, GORDON, now in his 70s, is driving an ancient Greyhound bus into South Bend, Indiana. As the story develops, Gordon is revealed to be the former security chief at the Studebaker plant in South Bend, who was entrusted with the prototypes of two cars designed by Raymond Loewy to save Studebaker. (In real life, master designer Loewy created not only cars, but buses, boats, locomotives and corporate identities such as the Shell sign, Exxon logo, Lucky Strike pack, etc.)

In South Bend, Gordon meets three teens, the sullen but artistic beauty RILEY, the French "hound-dog" DAVID, and the younger and more immature CULLEN, who is always tapping out ideas and schemes on his laptop.

Seeing promise in the outcast kids, Gordon agrees to help them enter a car design contest. He introduces them to Ed, a former body man for Ferrari who, with a little help from designers and drivers Carroll Shelby and Phil Hill, helps them learn about life -- and design an awesome car.

But what Gordon doesn't tell them is that he let Loewy down in 1963 when a man named WILKIE stole one of the two of Loewy's last prototype Studebakers. The other "Lost Studebaker" has been missing for years. Many think if the ultimate design had been built it would have saved the Studebaker company.



Wilkie's son is still in South Bend, gets wind of the kids' project, and spies on them, using a beautiful Amerasian car spy named SHOOTER.

Gordon learns that the younger Wilkie is involved and confronts him and tells him to lay off the kids.

Nevertheless, the evil Wilkie sends his boys after the kids in a bad, bad '57 Chevy painted with Shark teeth.

Cullen, who hasn't quite gotten his license, wrecks the design car and almost kills himself and David.

It's only days before the contest. The kids, who had been learning a lot from Gordon and warming to his respect, lose him to a heart attack and they are on their own. Yet, Gordon, is still on their team even after he passes. In his old bus is concealed the other "Lost Studebaker." But the only way they can enter the classic car in the contest is to modify it to contest specs.

Cullen, hugging his computer and disgraced by the accident, suddenly comes to life and has yet another great plan!

The day of the big drive-off, Wilkie's boys are driving the Chevy Shark Car. Out of Ed's truck rolls the Lost Studebaker with a clear acrylic skin! The race begins and Cullen taps the keys of the laptop and the system he has installed in the Loewy car turns it colors, then plaid, then invisible as it projects the background of the track through the skin of the car!

The crowd goes wild as the eerie and seemingly bewitched car screams around the track, blowing the Shark Car off into the infield. Wilkie is disgraced, his sneaky business destroyed. Gordon is vindicated at last. And Loewy's genius lives again for a brief shining moment.

Gordon always told them, if you do something, be the best there is at doing it. Three troubled teens triumph -- without violence, just by the strength of their minds and the intensity of purpose they learned from Gordon.

As the Greyhound rolls into the night, through the observation deck windows the audience sees Gordon sitting with Loewy. They are laughing and talking the way they used to when both they -- and their century -- were young and strong.

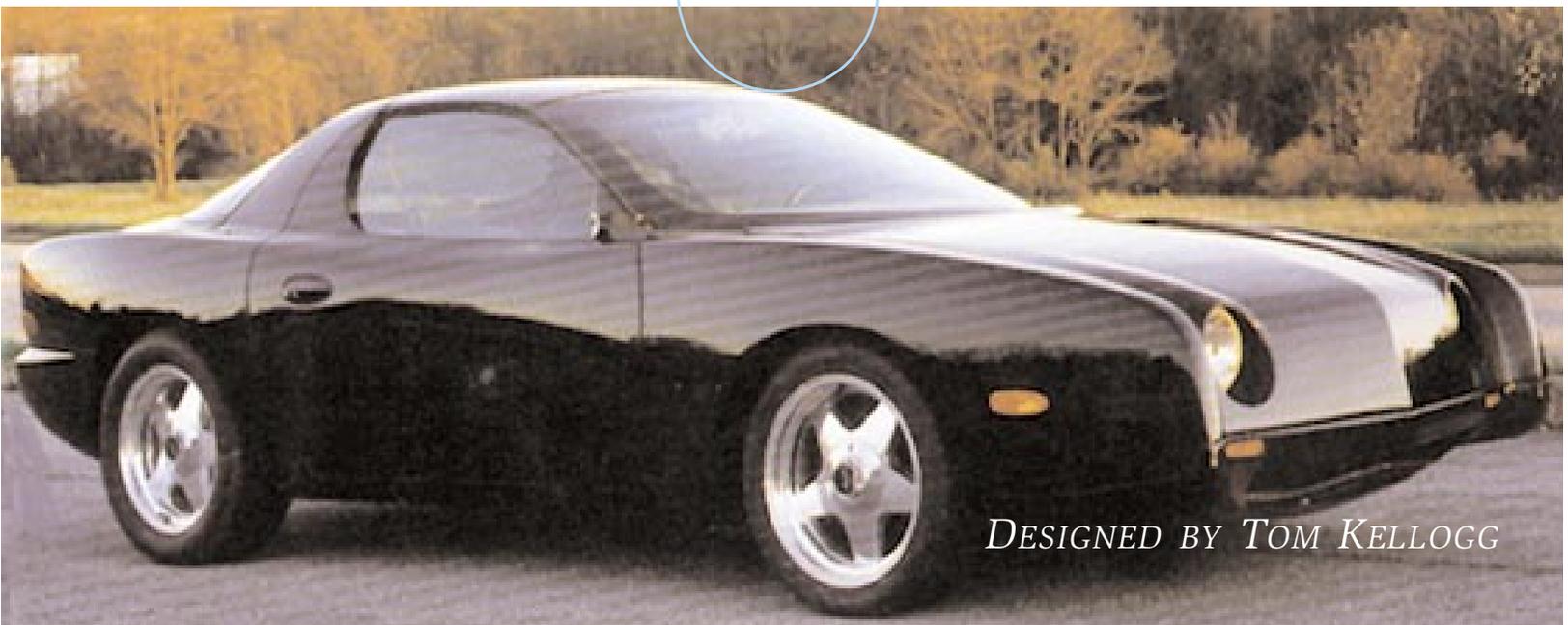
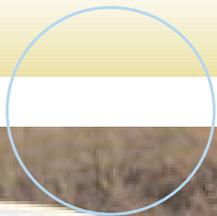
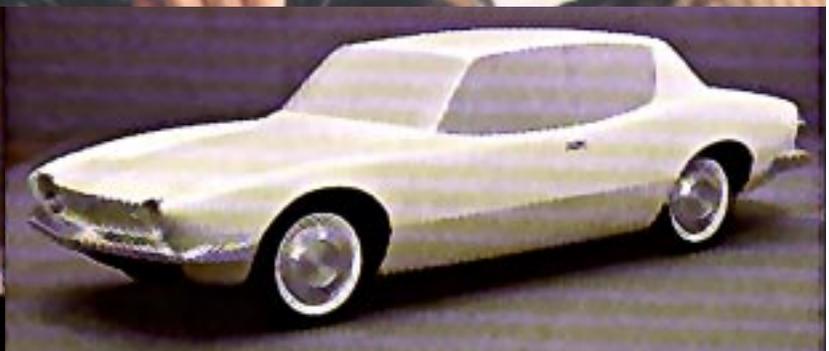
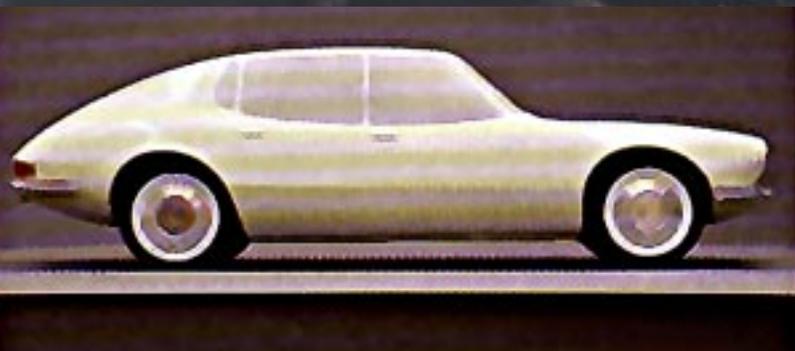
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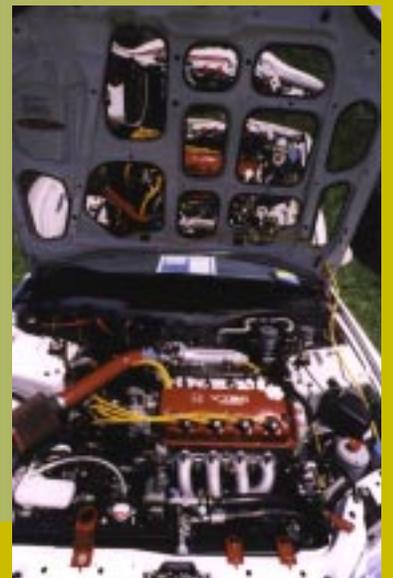


*Tom Kellogg and Raymond Loewy  
working at South Bend on the  
last Studebaker in 1964.*

*(Photo: Laurence Loewy)*



*DESIGNED BY TOM KELLOGG*



*HOT RODS ARE BEAST!*

# T H E C A S T



**GORDON:** A man of honor, former mechanic for the Tuskegee Airmen, seeking successors to carry on Loewy's and his creative mission. His time is nearly done, but the one thing he would like to make right before he goes is the disappearance of the Loewy Studebaker in 1963.



**WILKIE:** His father, a failed engineer with Studebaker and always jealous of Loewy's hold over the owners of the company, stole one of Loewy's two precious prototypes before the French designer could unveil the cars to management and possibly save the flagging company. Wilkie now owns the South Bend computer store and spies on the latest car developments for the suits in Detroit.



**RILEY:** A leggy beauty, 16, and an accomplished sculptor who had just moved from New York to South Bend with her father, following her parents' bitter divorce. She is an artist, a loner, who doesn't have much experience with kids, much less boys, her own age.

**DAVID:** Pronounced Dah-veed, French, 17, quite the ladies man and a self-proclaimed hotshot mechanic. Lives with his aunt since his parents' death in France in an auto accident.



**CULLEN:** A brainiac kid, 15 going on 16, married to his laptop, which David calls his "square-headed" girlfriend — until he meets Riley, who becomes the object of his fantasies. When he isn't hatching wild schemes, that is, such as a car that can run on tapwater.



**ED:** Italian, former body designer for Ferrari, cranky, opinionated, friend to all the greats in auto design and racing in the last half of the century.

**BELLA:** Ed's wife, an intelligent and gracious woman, who befriends the motherless and confused Riley.



**SHOOTER:** Daredevil car spy in the long tradition of Detroit design surveillance. Older than the kids, but quickly gains David's confidence — though she, too, has a secret.

**RODERIGO:** Wilkie's man, great mechanic, great driver. He loves cars as much as the rest of them, but has landed on the other side.



**HARLEY & EARL:** Two locals who do dirty work for Wilkie.

**RILEY'S FATHER:** Former bigshot New York mortgage banker exiled to South Bend in the wake of his divorce — and then fired. Absorbed in his own problems and not tuning in on Riley.

**DAVID'S AUNT:** No nonsense, yet elusively French and feminine. Persuades Riley's father to let Riley drive in the big race. Will sparks fly between them in the sequel?



## STREAMLINED

*In tone, STREAMLINED is a cross between BACK TO THE FUTURE, AMERICAN GRAFFITI, and KARATE KID.*

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