



# Rail Grade Crossing

February  
2022

Video Concepts

# The Challenge:

Every year, people die on or near railroad tracks, but injuries and deaths at railroad crossings are 100% preventable. It's easy for drivers to forget that even in an emergency, trains can take over a mile (or more) to stop.

# Key Takeaway:

Stop. Trains Can't.

# Considerations:

1

## **Freight vs. Commuter Rail:**

Concepts should explore both freight and commuter rail crash scenarios or be designed in such a way that they are non-specific.

2

## **Portrayal of Crashes:**

Previous Rail Grade campaign videos have depicted train/car crashes through visuals and sound. With more stringent content policies across media platforms, potential concepts should stay away from anything too overly graphic, including depicting a reproduction of a real-life crash.

3

## **Messaging:**

The message should come through clearly that drivers who don't slow, yield or stop at rail grade crossings could die.

A man in a light-colored jacket stands in the middle of a road at a railroad crossing. The background shows railroad tracks, crossing signals, and a clear blue sky. The entire image is covered with a semi-transparent blue filter. A large white number '1' is positioned on the left side of the frame.

Don't Make Me Crash

# Truth

There are more than 37,000 train engineers in the U.S., and more than 100 deaths a year by train/car crashes.

# Insight

Crashes don't just change victims' lives – it affects train engineers for life.

# Idea

Train engineers pleading for drivers to be smart.

# Don't Make Me Crash

We cut to a series of people talking to camera. They are in a rail yard or in a train, but the background is out of focus—we don't initially know they are railroad engineers, but it becomes obvious as the spot progresses.

*Cut to a close-up of a man in a rail yard.*

**JEFF:** I've killed 2 people.

*Cut to woman in a rail yard with an out of focus train parked in the background.*

**SHIRLEY:** I've killed 3.

*Cut to a man inside a train.*

**CARLOS:** I've killed 1.

*Cut to a man inside another train.*

**JOE:** I didn't want to do it. I just couldn't stop.

*Cut to a man standing in front of a rail grade crossing.*

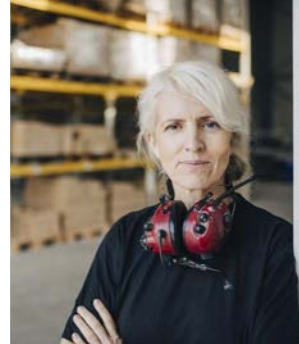
**DAVID:** I'm a railroad engineer. My train takes a mile to stop. Please, stop at train crossings. Don't make me crash.

**CARLOS:** On average, train/car crashes kill over 100 people every year.

**JOE:** It's only a few minutes that could save your life.

**JEFF:** I'm going to have to live with this for the rest of mine.

**VO/CARD:** The impact of a train, impacts everyone. Stop. Trains Can't.



# Don't Make Me Crash - Spanish

We cut to a series of people talking to camera. They are in a rail yard or in a train, but the background is out of focus—we don't initially know they are railroad engineers, but it becomes obvious as the spot progresses.

*Cut to a close-up of a man in a rail yard.*

**JEFF:** Yo maté a dos personas.

*Cut to woman in a rail yard with an out of focus train parked in the background.*

**SHIRLEY:** Yo maté a tres.

*Cut to a man inside a train.*

**CARLOS:** Yo maté a una.

*Cut to a man inside another train.*

**JOE:** No lo quería hacer. Simplemente no pude parar.

*Cut to a man standing in front of a rail grade crossing.*

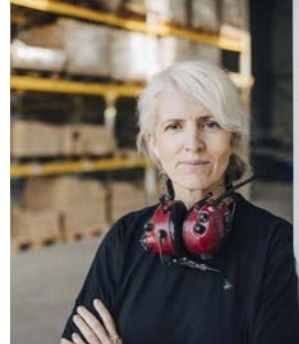
**DAVID:** Soy un ingeniero de ferrocarril. Mi tren necesita más de una milla para detenerse. Por favor para en los cruces de ferrocarril. No me hagas chocar.

**CARLOS:** En promedio, los choques entre autos y trenes matan a 100 personas cada año.

**JOE:** Tan solo unos minutos pueden salvar tu vida.

**JEFF:** Voy a vivir con esto por el resto de mi vida.

**VO/CARD:** El impacto de un tren impacta a todos. Alto. El tren no para.







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One Mile

# Truth

It takes a train one mile (or more) to stop. Yet people have a hard time conceptualizing what this means.

# Insight

Showing the rescue workers walking one mile to reach the vehicle after impact puts the distance in perspective.

# Idea

The aftermath of a train/car crash is more devastating than you imagine. The suspense of a one-mile approach is palpable.



# One Mile

*This concept is shot handheld and very artsy/moody and rough.*

Open on a POV of a rescue worker exiting a fire truck at a rail crossing. The arm is down, and the bell is chiming but the train's caboose is stopped across the road.

The worker grabs some equipment from the truck and joins his/her colleagues off the road to walk beside the train. With this POV we see mostly his/her feet (heavy fire boots) and stepping over bits of debris.

We hear heavy breathing and chatter among the other rescuers.

**FIREFIGHTER 1:** "Do you see it?"

**FIREFIGHTER 2:** "No, it's pretty far down there..."

**DISPATCH:** (over comms)  
"Vehicle attempted to go around the barrier..."

**EMS 1:** "Watch out for..."

*We see the guy stepping over a piece of car body.*

**FIREFIGHTER 3:** "Are we close?"

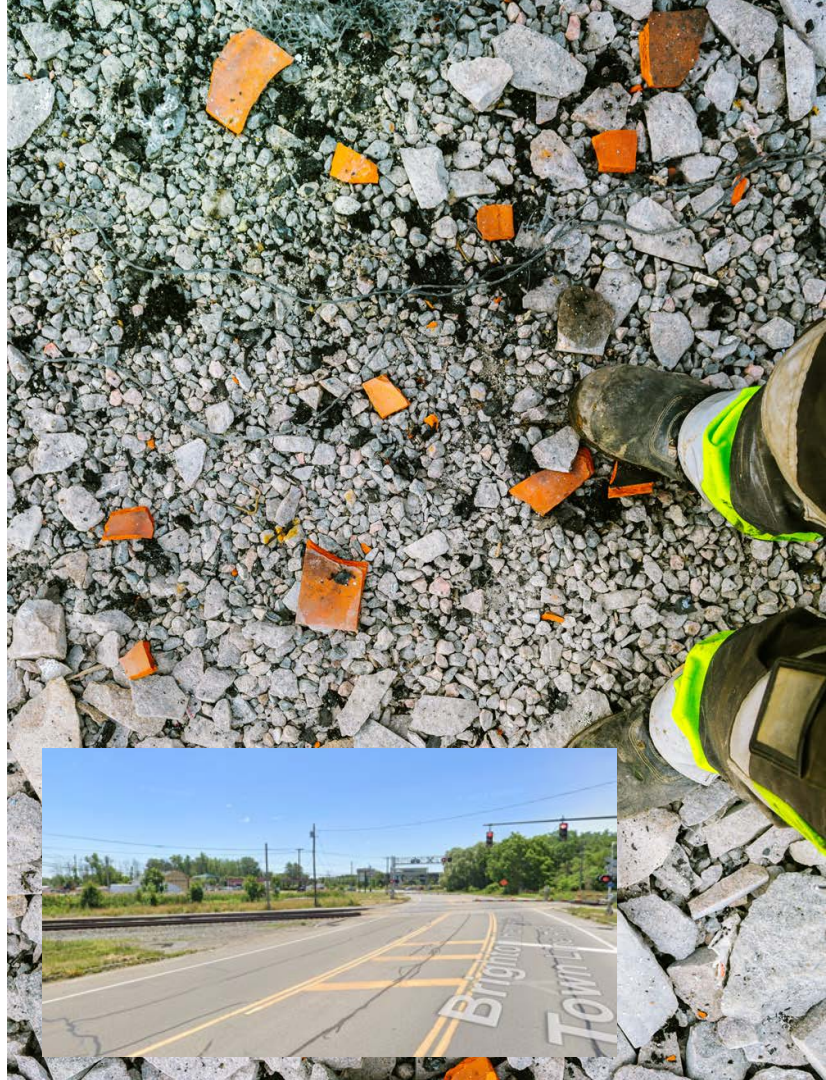
**FIREFIGHTER 2:** "Who has the...?"

*Every now and then a crackle from dispatch over comms in the background.*

*(SFX Dispatch: Location of the crash...)*

We never see the actual crash scene—just an alarming amount of debris, like a shoe, the car bumper, pieces of glass, etc., and as we get closer the debris field gets denser. All we hear is the sound of worry from the first responders before the screen fades out.

**VO/CARD:** A train can drag a car up to a mile down the tracks. Stop. Trains Can't.





# One Mile - Spanish

*This concept is shot handheld and very artsy/moody and rough.*

Open on a POV of a rescue worker exiting a fire truck at a rail crossing. The arm is down, and the bell is chiming but the train's caboose is stopped across the road.

The worker grabs some equipment from the truck and joins his/her colleagues off the road to walk beside the train. With this POV we see mostly his/her feet (heavy fire boots) and stepping over bits of debris.

We hear heavy breathing and chatter among the other rescuers.

**FIREFIGHTER 1:** ¿Lo puedes ver?

**FIREFIGHTER 2:** No, está bastante lejos de aquí ...

**DISPATCH:** (over comms) El vehículo trató de darle la vuelta a la barrera...

**EMS 1:** Cuidado con eso...

*We see the guy stepping over a piece of car body.*

**FIREFIGHTER 3:** ¿Estamos cerca?

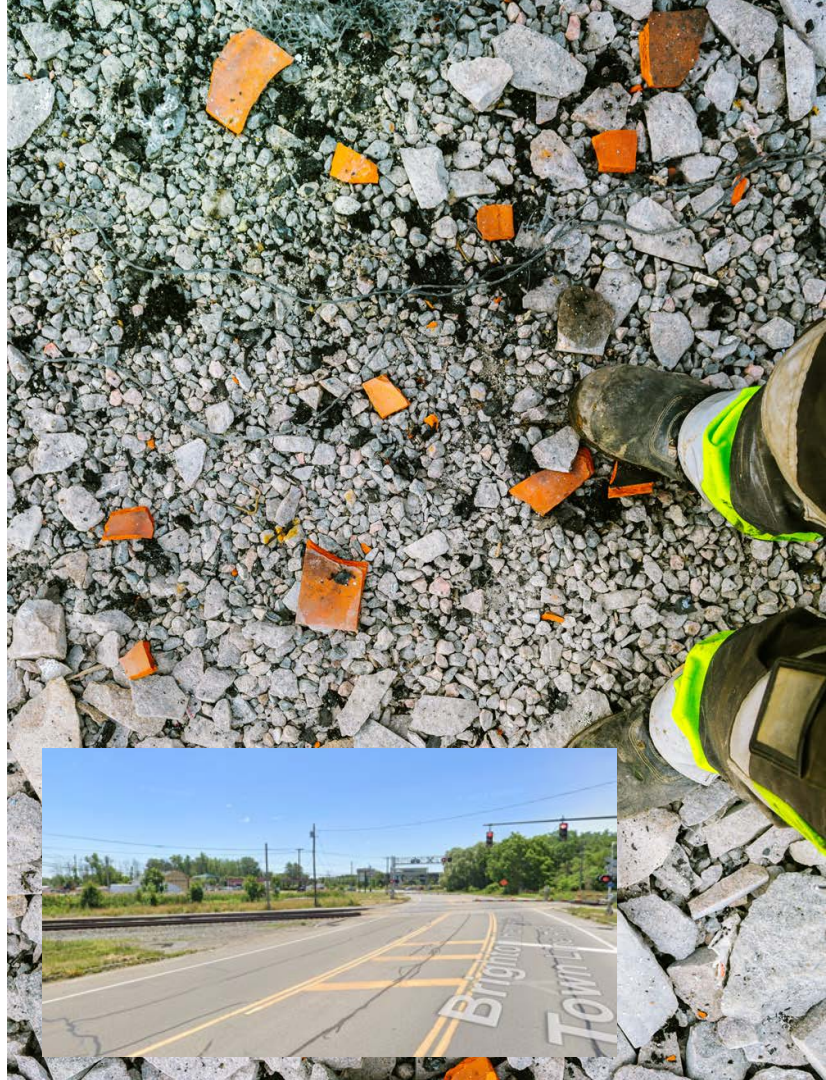
**FIREFIGHTER 2:** Quién tiene el...?

*Every now and then a crackle from dispatch over comms in the background.*

*(SFX Dispatch: Location of the crash...)*

We never see the actual crash scene—just an alarming amount of debris, like a shoe, the car bumper, pieces of glass, etc., and as we get closer the debris field gets denser. All we hear is the sound of worry from the first responders before the screen fades out.

**VO/CARD:** Un tren puede arrastrar a un carro hasta una milla por las vías. Alto. El tren no para.



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## Johnny and the Train



# Truth

Some people believe they can beat the train and fail to recognize the deadly consequences of that choice.

# Insight

Using nontraditional means to communicate with people leaves them more open to believe the messaging.

# Idea

Songs tend to stick with people and a catchy tune paired with powerful art is a shareable moment.

# Johnny and the Train

\*Plucky, but haunting, song with stylized art of a man playing guitar. Overhead, the illustration of the story plays out. Before we get to the collision the train scene disappears in a spiral of smoke.\* Music will be bluesy, but not too country.

*I was at the crossing and  
all the signs were there.  
But I was late for something.  
I had to be somewhere.*

Car pulls up to crossing with flashing lights and ringing bells. Driver taps his watch and starts to move around the arm.

*So, I pulled across the track,  
that's when I got hit.  
And now I'm lying dead  
because I couldn't wait a bit.*

Car crosses the track around the arm and the lines from the train tangle with lines in the car drawing. A wispy phantom floats out of the swirling collision strumming a guitar and slowly dissolves.

*Well, I tried to beat the train,  
but the train beat me.  
In my last moments,  
all I knew was disbelief.*

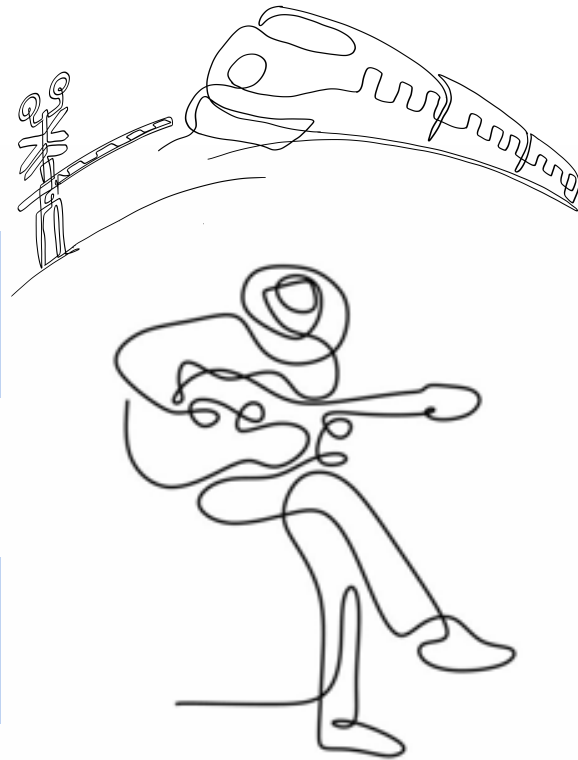
The guitar strumming man settles back down onto the stool where he was telling the story at the beginning. He continues to strum and wrap up the song.

*Me hubiera esperado.  
No lo haría otra vez.  
Porque entre un auto y un tren,  
El tren siempre ganará.*

Guitar player tips his hat and puts down his guitar.

**SUPER:** Stop. Trains Can't.

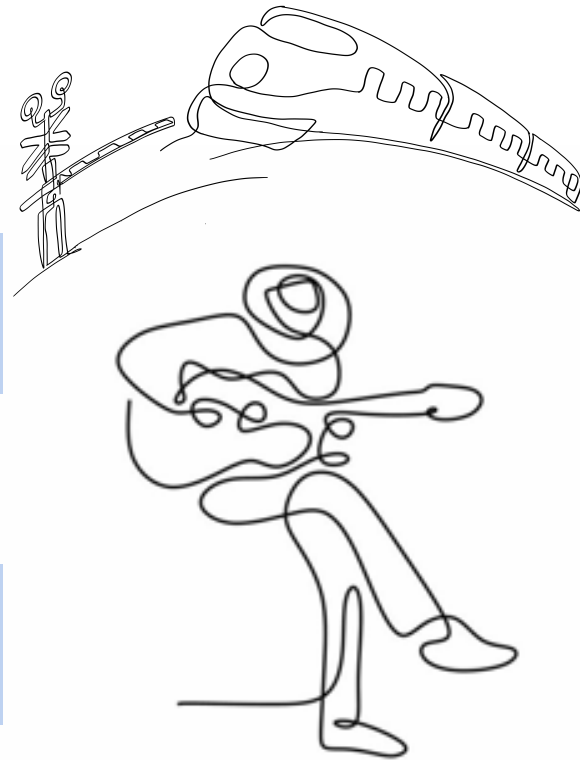
(Logos)



\*We would like to explore the work of different animation artists and see their take on the story. It would be great to have a powerful visual based on an artist's vision.\*

# Johnny and the Train - Spanish

\*Plucky, but haunting, song with stylized art of a man playing guitar. Overhead, the illustration of the story plays out. Before we get to the collision the train scene disappears in a spiral of smoke.\* Music will be bluesy, but not too country.



*Estaba en el cruce y  
Todas las señales estaban ahí.  
Pero iba tarde les tengo que contar.  
Tenía urgencia de estar en un lugar.*

Car pulls up to crossing with flashing lights and ringing bells. Driver taps his watch and starts to move around the arm.

*Así es que llegue a las vías,  
Y es cuando me pegó.  
Y ahora estoy muertito  
Por no esperar un momentito.*

Car crosses the track around the arm and the lines from the train tangle with lines in the car drawing. A wispy phantom floats out of the swirling collision strumming a guitar and slowly dissolves.

*Le traté de ganar al tren,  
Pero el tren me gana.  
Y ese último momento,  
Se volvió en mi lament.*

The guitar strumming man settles back down onto the stool where he was telling the story at the beginning. He continues to strum and wrap up the song.

*Me hubiera esperado  
No lo haría otra vez  
Porque entre un auto y un tren  
El tren siempre ganará*

Guitar player tips his hat and puts down his guitar.

**SUPER:** Alto. El tren no para.

(Logos)

\*We would like to explore the work of different animation artists and see their take on the story. It would be great to have a powerful visual based on an artist's vision.\*



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Science Guy



# Truth

It takes a train one mile (or more) to stop. Yet people have a hard time conceptualizing what this means.

# Insight

Numbers and data are one thing but being disrupted with the incredibly real ramifications of what that means makes it impactful.

# Idea

The nostalgia of a Science Guy resonates with our audience and the science of a train/car crash is shocking for any age.

# Science Guy

Two kids, Rachel and Kevin, are playing with a train set. One is the train, the other a car.

The kid with the train is talking about being a train and making train sounds, the other is at a crossing talking about how he is going to be late for work.

**KEVIN (WITH THE CAR) SAYS:** I don't have time for this...

*He starts to move his car around the arm and across the track.*

Suddenly, **WE HEAR A VOICE SAY:** Hold on there, Kevin!

**THE KIDS ARE EXCITED TO SEE HIM AND YELL:**  
It's Mr. Train Science!

**MR. TRAIN SCIENCE:** Rachel, your train is probably moving about 50 miles per hour. Kevin, do you know how long it takes for Rachel's train to stop?

*The kids think hard and shake their heads no.*

**MR. TRAIN SCIENCE:** A mile! So, if you cross right now do you know what's going to happen?

*Again, the kids look dumbfounded.*

*Mr. Train Science bends down to pick up the car.*

**MR. TRAIN SCIENCE:** Nice ride, who's driving?

**KEVIN:** My dad.

*Mr. Train Science throws the car across the room.  
The kids stare at him shocked and confused.*

*He walks off the camera leaving the kids in silence.*

Cut to Mr. Train Science looking seriously into the camera while the "Stop. Trains Can't." logo comes on screen

**MR. TRAIN SCIENCE:** Remember, railroad crossings can be deadly.

\*children will be  
2-3 yrs older  
than those  
pictured



# Science Guy - Spanish

Two kids, Raquel and Jaimito, are playing with a train set. One is the train, the other a car.

The kid with the train is talking about being a train and making train sounds, the other is at a crossing talking about how he is going to be late for work.

**JAIMITO (WITH THE CAR) SAYS:** No quiero esperar...

*He starts to move his car around the arm and across the track.*

Suddenly, **WE HEAR A VOICE SAY:** ¡Espera un momento, Jaimito!

**THE KIDS ARE EXCITED TO SEE HIM AND YELL:** ¡Es el profesor de trenes!

**MR. TRAIN SCIENCE:** Raquel, tu tren probablemente viaja a 50 millas por hora. Jaimito, ¿sabes la distancia que el tren tiene que viajar para parar?

*The kids think hard and shake their heads no.*

**MR. TRAIN SCIENCE:** ¡Una milla! Entonces, si cruzas ahora, ¿sabes lo que va a pasar?

*Again, the kids look dumbfounded.*

*Mr. Train Science bends down to pick up the car.*

**MR. TRAIN SCIENCE:** Que bonito carro, ¿quién está manejando?

**JAIMITO:** Mi papá.

*Mr. Train Science throws the car across the room. The kids stare at him shocked and confused.*

*He walks off the camera leaving the kids in silence.*

Cut to Mr. Train Science looking seriously into the camera while the “Stop. Trains Can’t.” logo comes on screen

**MR. TRAIN SCIENCE:** Recuerda, los cruces de ferrocarril pueden ser mortales.

\*children will be  
2-3 yrs older  
than those  
pictured



# Creative

# Summary



Don't Make Me Crash



One Mile



Johnny and the Train



Mr. Science Guy