



| DOHA METRO |

TREATMENT BY NO BRAIN

| INTRO |

Thank you for inviting us onto the pitch for this charming, yet spectacular film that will take us on a journey of discovery around the capital as we see the genesis of a truly amazing travel network that will rival the transit systems of any major city in the world. Our aim with this film will be to connect to the inner child in everyone through the love of train sets and to show the wonder and amazement of that child's view of the many stages of the construction of the Metro.

We will, throughout the film, show the diversity of races, nationalities and genders of the workforce and citizens. We will reinforce the stability of the Royal Family & simple family values and we will highlight the immense scale of the project by visualizing the incredible milestones the project has to go through to achieve its goal.

All of this in a wondrous, magical, awe-inspiring, gravity-defying train ride.



| THE STORYLINE |

We like the story very much but we can't help but feel that we aren't missing a couple of ideas that could make the film even more special.

We'll detail them later in the main body of the script but suffice to say that we feel that they'll really help with the structure of the film.



| THE LOOK |

Doha is an amazingly futuristic city surrounded by the Persian Gulf and the endless Empty Quarter desert and the mix of these elements make for a mystical, magical tapestry that we should unfurl for the viewer. Colours should vividly splash over the screen and surfaces should shimmer & sparkle with light as we career through the city from its outer edges to its beating heart with the network of gold, green & red lines serving as its arteries.



|CASTING|

Our feeling is that it would be amazing to find a real Father and Son to play our central characters. It's incredibly hard to fake the love and respect between Dads and their boys, and, if we agree, we should try really hard to find the right team. Their natural bond will shine through in their actions and on their faces. Natural excitement and playful energy is what we're really after here. Not cheesy grins and unnatural over-exuberance.

The other players in the film will only feature fleetingly but what we are looking for in the cast is diversity of race & nationalities and hopeful, optimistic visages that look to the future of Doha.



| THE TECHNIQUE |

For the realistic part of the film - the information that we need to get across - we need to treat the milestones of this story with as much realism as we can. To do so, we intend to use a lot of drone photography of the actual locations, at night as well as during the day and then add several elements in post-production: workers, tracks being built, TBM's, etc.

For the house, we need to have complete control of the design so that we can shoot from any angle allowing us to really craft the shots & lighting at the beginning and end of the film. Therefore, we think it would be wiser to build sections of the house in the studio and use 3D matte painting for the view out of the window based on drone shot plates.



| POST PRODUCTION |

This film will, of course, involve heavy post-production and the challenge here is to create a great combination between the modern and realistic creation of the metro and the journey of a cute toy train. That's why we think the toy train must be designed in 3D with the post-production house and then 3D printed for the shoot. This way we will have a perfect match between the toy and its CG counterpart that will be used in many of the shots.



| THE ACTION |

We start in a house. It's a normal dwelling, nothing too fancy, but it shows a real level of care and love and is obviously full of fun. We'd like to see the Father and the Child together from the beginning of the action – We feel it's better that they make the toy train set together with the Father running back and forward to the window to check the progress of the real train. It gives them a nice sense of togetherness from the outset and imbues the film with energy too. We feel it should be a retro-looking copy of the real metro.

We see the Metro rush by in perfect time with the toy train and they collapse in to each other's arms in jubilation. For the toy train, we're thinking something slightly more detailed than in your storyboard.



| THE ACTION |

Now the child asks his father how the Metro came about and the father promises to tell him. We cut to a medium close-up of the father as he puts a conductor's hat on and, as he does, the camera begins to move around him and the angle becomes wider to include the son. The house seems to disintegrate and we find the two of them standing in the desert beside a life-size version of the toy train. They look excited and they get on.

The train moves off and picks up speed very quickly. In the distance we see the city of Doha gleaming and sparkling as they rush towards it. The train rises up and begins to fly on silver tracks high in the air. It passes an airplane and we see the amazed faces of the passengers as they watch the boy and his father in the train. His father explains that the men are workers arriving to start on the construction of the Metro. The train swoops low over the outskirts of the city and rushes through buildings until it reaches the Emiri Palace with its flags flying proudly.



| THE ACTION |

The train then dives towards the ground passing low over lots of Mitsubishi machinery. We see the first of the TBM's move toward a patch of waste ground. Suddenly, we cut to a POV shot from the front of the drill as it smashes through the surface and begins to dig down into the earth.

The architecture and decoration of the tunnel and the station ahead begins to animate ahead of us. As we pass through the station we see lights from the platform flashing on the Father and his Son's face. As we pull back through the window of the carriage – we see that the train has transformed into the real Metro train. We see a huge number of construction workers in the station and in the tunnel. Other trains, lots of them, pass us by in the opposite direction. The effect is mesmerizing.



THE ACTION

We cut to an outside view above ground. It is now night. Suddenly the train bursts out of a tunnel opening and rises up into the air again. We are travelling quickly and we see the red, gold & green lines appear in front of us and extend across the city. We swoop low again into a square and see hundreds of workers in hard hats. As we pass over them, they remove them and look up. We see that they represent all the races and the nationalities of the world.

We move further on towards a huge brightly lit structure surrounded by cheering crowds. This is the inaugural station and the ceremony is just beginning. We rise up to see the commercial district and the Gulf behind. Suddenly, the sky explodes with brightly coloured fireworks. We rush toward these and the screen is filled with colour...

We fade through to see the Father and the Child are now back at their house (maybe on the terrace or in the yard) looking over the city watching the firework display in the distance. The Father is finishing his story and the child hugs him and we see him smile contentedly.



| LASTLY |

This is a film that we would love to be involved with. It's a simple time-honoured story of a Father teaching his child, but with some serious magic, technology and pyrotechnics involved too. The journey through the story of the construction will be informative, factually accurate, as the Father points out various pieces of information about the project and, ultimately, a thrilling piece of film that endures throughout the years. We'd be really happy to develop and discuss ideas with you in the coming weeks.

