



WARRIORS

A Treatment by Nico Kreis

INTRO

The essence of this film should be adventure. I want to envelop our audience in the midst of a spectacular multi sensory experience, lifted from their living room to ride with our horsemen on there way to the Al Shamal Stadium. More like the epic feeling tailer for a movie than an ad, I want to take our cues from Hollywood, creating an immersive sense of drama through all aspects of the production, music, imagery and sound.

We'll feel the wind in our hair, the warm desert breeze in our faces. As hooves pound across the dunes, we're transported to a mysterious almost magical world where passion, tradition and future come together in the sand. It's the action packed almost explosive world of football side-by-side with a majestic sense of pride. From the promise and excitement of the desert to the electric crowds and frenzied-like feel of Al Shamal Stadium.

QATAR AT ITS MOST BEAUTIFUL AND BEST.

MY APPROACH

I want to approach the script in exactly the same way we'd approach a much longer form film, focussing on the emotional content of the story, ways to produce a powerful sense of intrigue and suspense, immersing our audience in the on screen world of the action while invoking what feels like an incredible, almost overwhelming sense of passion and pride.

While a condensed story certainly works best in the context of an ad, how we structure that story can and will have a huge impact on the immersive nature of the build and the overall emotional power of the take-home message at the end. With that in mind I'd like to re-work the script a little, placing much more emphasis on the beginning of the film and how we mix the strands.

We can then start to introduce the football in a way that feels very natural in the context of the journey itself. Rather than immediately jump-cutting to the stadium, we might for example first glimpse the game on a TV we see in passing, or simply note a group of onlookers gathered in tent, oblivious to our riders, engrossed in a screen we only hint at by its light.

...AND CLIMAX IS KEY

At first we don't understand the significance of the football, but as the references become more obvious we're suddenly suspicious of a connection, creating a beautiful sense of intrigue that builds and builds... to the moment where finally, as our riders sweep up the incline of a dune, the camera rises, slowly revealing our stadium, shining like a jewel in the sand.

Suddenly we know our destination, our thoughts turn to football, the World Cup and of course the future as the tournament moves on. By this point we're aware of the game inside, the match in progress as we've hinted all along. I'd like to create a final moment of suspense as the the game comes to at standstill in the presence our riders.

A person's legs in black leggings and boots walking on a dirt path in a desert landscape. The word "STORYLINE" is overlaid in white, bold, sans-serif font, with a thin red horizontal line underneath it.

STORYLINE

We open this film with a impressive close up on the mysterious face of a proud man . He's standing atop a rocky cliff looking out into the seemingly endless expanse of the desert beyond. He's arab in appearance, bearded with captivating eyes, dressed in a traditional Qatari thobe.

The light reflected in his pupils, we can almost feel the soul of the man as he looks out past the camera. A glimpse to the the sky. A falcon flies majestically in the air. The cawing of the bird seems like a sign, a call for him to leave.

We hear snorting and the jangle of a bridle. Now we see that he's on the back of a proud arab horse. The horse is in a traditional knotted bridle, ornate with tassels and the buckles/bells we might hear as part of our soundscape, drifting on the wind.



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While he's riding through the fascinating landscape of the valley, more horsemen appear from the dunes alongside and behind him, surveying the scene for a moment, then falling into line. This continues as we ride through the valley. We see a close up of our hero as he twists and looks behind him. Our voiceover begins.

VO:

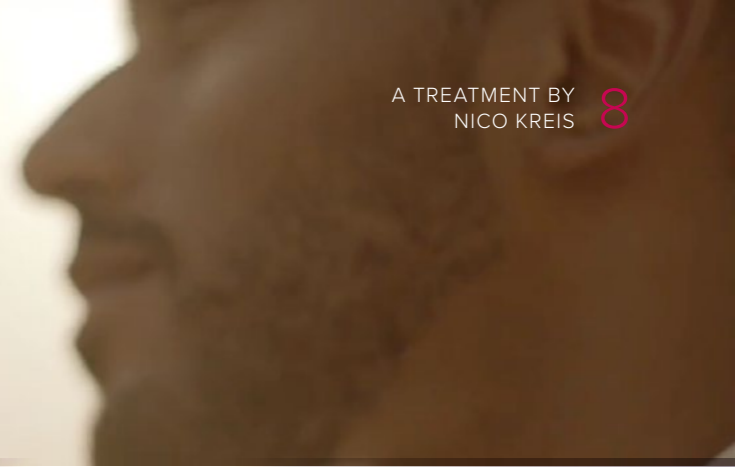
"WE ARE THE DREAMS THAT WE IMAGINE."



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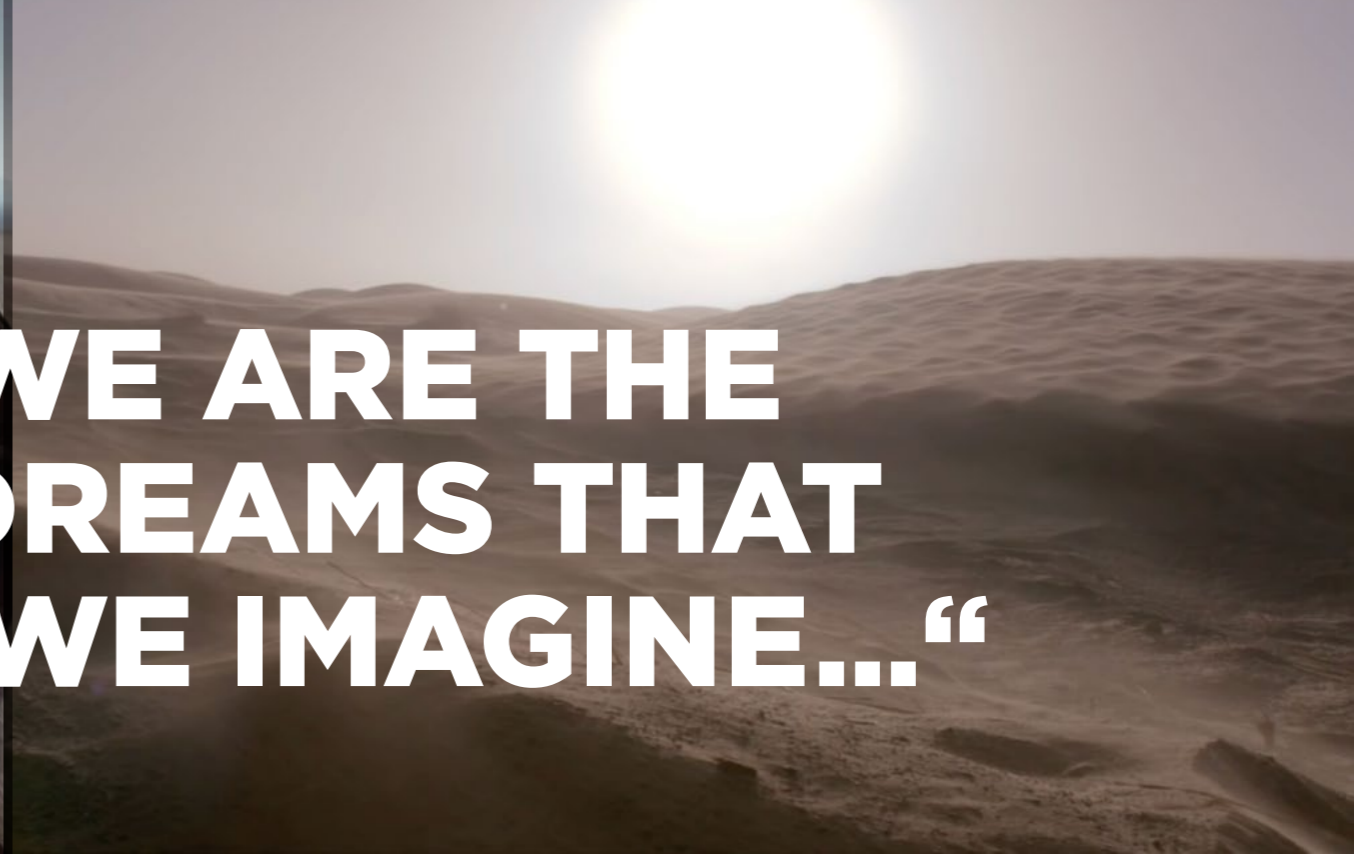


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VO:

**„WE ARE THE
DREAMS THAT
WE IMAGINE...“**



Cut to a small Bedouine-style encampment in the dunes. We see old Bedouins enjoying tea, casually watching an old TV broadcasting a Football match from the Al Shamal Stadium. We hear the thunder of hooves building in the distance, turning our head in anticipation as suddenly our riders sweep through the camp. A young boy notices them, first. There's a moment of eye contact between our hero and the boy as he quickly passes by.

VO:

"WE ARE THE VISION THAT WE MAKE REAL."



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VO:

„WE ARE THE VISION THAT
WE MAKE REAL.“



We continue to follow our hero and his riders on their way. We cut through a series of epic shots showing the scale of the of the group as they race across the desert, passing through canyons and Qatar's inner sea. Finally the camera rises within them an epic crane/drone shot as they sweep up a dune. Our hero rides in front of the group. We see the pride of his horsemen, the determination in their eyes as they ride through the land, masters of this place and everything they see.

VO:

"WE ARE THE REACTION THROUGH THE STORM."

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VO:

„WE ARE THE REACTION
THROUGH THE STORM ...“



Cut to an old town, where a group of men sit outside in the cool of the dusk, engrossed in the football on TV. Suddenly the riders thunder past, coinciding exactly with a goal/miss in from the game, the reaction of the crowd masking the sound of the horses. Others look on, fascinated by the spectacle, left almost paralysed in awe.



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With one final push, the group of horseman climb a giant dune. As we crest the top of the ridge, we see the lights of Al Shamal, gleaming like a jewel in the distance. By this point it's dark, the sun having almost completely set so the glow like aura of the floodlights almost preceded the stadium itself.

We see Qatari fans in the stadium. Standing together supporting with all their heart the team on the pitch. We're in amongst the action on the field, suddenly immersed in the jarring sound of the crowd as they cheer through each impact, tackle and dodge.

VO:
"WE ARE UNITED AGAINST ALL ODDS."



VO:
**„WE ARE
UNITED
AGAINST
ALL ODDS.“**





We continue the momentum, as we cut to the match itself. Quick cuts give a sense of drama unfolding all around us. We cut back and forth with our riders as they hurtle past the gate, through the tunnel and finally onto the pitch.

We see a close up on a n LED clock. Ninety minutes are over and the referees whistle brings things to a close. The ref takes the ball, looking up almost startled at the riders now entering the pitch. Our hero reaches out towards the referee, holding out his empty palm. The two men share a look and the ref steps forward handing him the ball. Suddenly the face of the horsemen breaks into a smile, the ref smiles back and the stadium erupts into raptures. We end as on an epic aerial wide as our horseman turns and gallops through the clearing on the pitch.

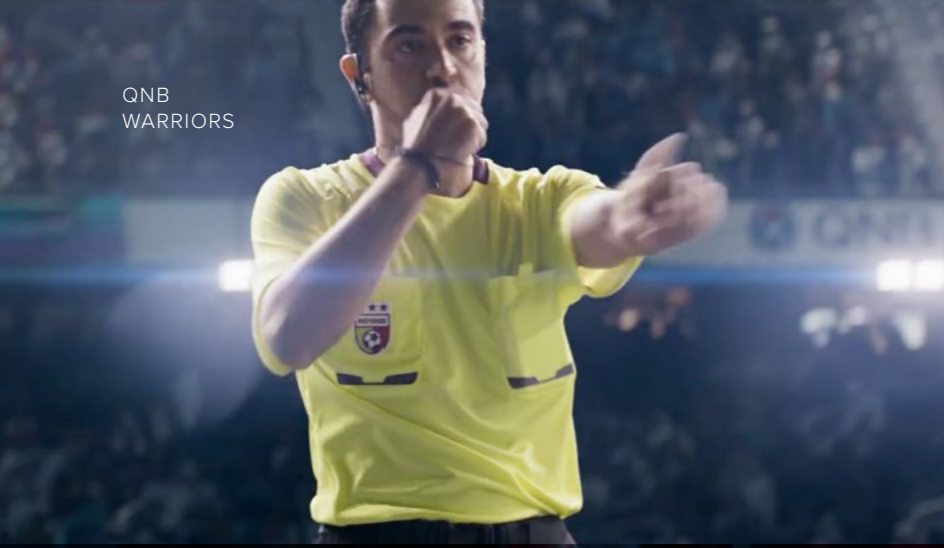
VO:

“THE TIME IS COMING. WE ARE READY.”

Our hero leaves the pitch with his proud horseman lines up at the back. He spurs the horse in close-up and accelerates, moving out of shot.

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VO:
„THE TIME IS
COMING. WE
ARE READY.“



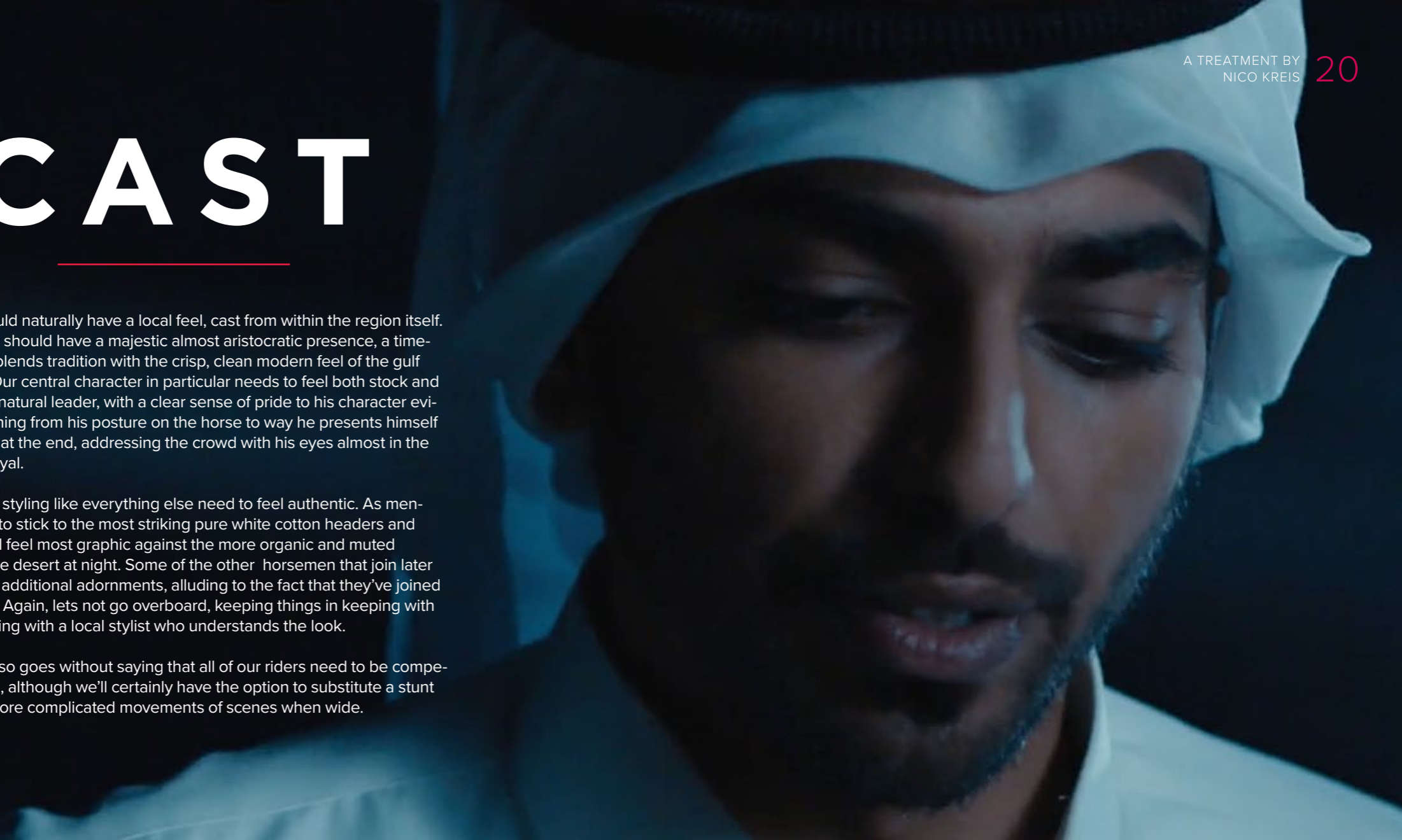
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CAST

All of cast should naturally have a local feel, cast from within the region itself. Our horsemen should have a majestic almost aristocratic presence, a timeless look that blends tradition with the crisp, clean modern feel of the gulf states today. Our central character in particular needs to feel both stock and strong. He's a natural leader, with a clear sense of pride to his character evident in everything from his posture on the horse to way he presents himself in the stadium at the end, addressing the crowd with his eyes almost in the manner of a royal.

Wardrobe and styling like everything else need to feel authentic. As mentioned, I'd like to stick to the most striking pure white cotton headers and thobe. This will feel most graphic against the more organic and muted backdrop of the desert at night. Some of the other horsemen that join later on might have additional adornments, alluding to the fact that they've joined along the way. Again, lets not go overboard, keeping things in keeping with tradition, working with a local stylist who understands the look.

Of course, it also goes without saying that all of our riders need to be competent horsemen, although we'll certainly have the option to substitute a stunt rider for any more complicated movements of scenes when wide.



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LOCATION

Locations should feel just as iconically Qatar as our horsemen, visually diverse in appearance yet logically progressive in terms of how they flow from one to the next. We need to feel a sense of journey as we move through the desert, from the inner wilderness-like landscape of the dunes, to slightly more built up areas like an old town. We might for example see our passing some beduin tents or splash through the water of Qatar's inner sea. At the same time we'll choose the most cinematic locations possible, for that Ridley Scott type sense of the epic we find in Movies like Gladiator or Exodus.

We also need to think about the light, shooting predominantly from the twilight hours into the night. Again, the progression through each location needs to feel right in terms of our timeline. The stadium itself of course should be dealt with at night as the climax of the film, although there may be some flexibility in this depending on the effect that's possible when shooting with the floodlights. I'd certainly like to explore the possibility of some really epic wide, aerial and drone based shots to really up the ante at end. The bigger and more epic we can make the film, the better it becomes.

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HORSES

The real stars of the film will at least in part be the horses themselves. We'll work with a professional trainer / horse-master to obtain the finest most majestic looking purebred Arabians we can. I'd certainly favour colours that bring contrast with the night, white perhaps being the best and most traditional!

Of course budget and the number of horses available might be a limiting factor, so I'd also like to explore post based options for layering shots and duplicating riders as we need. Again, this is something to discuss.





A WORD ON VOICE

The poetic nature of the voiceover itself is fantastic, providing just the right kind of emotive lift to the script to bring the film to life. I'd like to find just the right kind of voice to deliver the special . A deep male voice that merges together with the visuals and make them even more powerful and epic.

A NOTE ON SOUND

Sound design will of course also play a huge role in the film, bringing our environment to life in everything from the pounding of hooves to the THWACK-like contact with our ball. We'll hear the characteristic sounds of silence in the desert at the start, water in the distance perhaps, the shifting of the sand.

We'll use sound to create contrast and drama, the initially faint sound of our horsemen in the distance, building over the muted tones of our match as played through a TV. The ground shaking as they thunder through our town, the snorting of a mare, the buffeting of wind. Again, we're look for those goose-bump inducing details, the epicness of film.

VOICE & SOUND



OUTRO

AND FINALLY, MY THANKS.

Alongside the technical and emotional aspects of the film, striking just the right tone with the production will also be key. I see this as great chance to create a really upbeat positive perception of Qatar, a film that exudes a really powerful sense of majesty, tradition and pride. While traditionally warriors, nothing about our riders's ever feels sinister, threatening or unwelcome in the film.

In many ways they are the literal embodiment of Qatar as an idea. Proud, pristine and strong. Awe inspiring and majestic, regal and refined against the beautiful but wilderness like landscape of the desert. Their presence should always be a testament to everything both Qatar and the World Cup stand for as a whole. Steely determination, a kind of aloof, incorruptibility as they ride through the desert for the ball.

All in all I think it's a fantastic project. It incorporates so much of what I love about filming as a director and in short, I'd love to be involved.

CONTACT

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