



Presents

IMPOSSIBLE SG

Treatment by

JOHNNY GREEN



**“Hey world...
meet Singapore”**

INTRODUCTION

The real power in a film like this comes straight from the heart of the story and Singapore's got that in just about as much abundance as anywhere else on this planet. This should be a film that's as much about the people as the place, that fighting spirit of a city founded on the very essence of entrepreneurship, the spark in the dark that despite the wind somehow manages to flourish into fire.

That's the Singapore I want to capture and as in all my work, with a focus on drawing out the emotional subtext of the story that makes it so relatable, inspiring and alive with exactly the kind of energy we're after. We need to instil a sense of pride in each statement, a kind of triumphant twinkle in the eye that makes each 'impossible' or 'no' a kind of cherished badge of honour or a tribute to success.

From humble beginnings in the marshes to the fast paced, action packed atmosphere of the what's undeniably one of the most exciting spots on earth, we're going on a journey with our cast. Cinematic, bold and brilliant in terms of what we see but also with a very clear message at it's heart. This is Singapore, presented as it's never been presented to audience before, a place that's defined by an attitude as much as it's defined by its physical location on a map.



CINEMATOGRAPHY

While we *do* want to feel the grit that's made this place possible, we also want to feel a kind of effortless modesty too. The scale of the achievements is immense, but the feeling is that here in Singapore, everything is possible for those prepared to try. So with that in mind I'd like to use our visuals to give the film it's grandeur while the voices themselves take on a slightly lighter, more celebratory and of course very human tone to really lift this up.

Jumping into the storyline below, I've tried to make each scene as nuanced and personal as possible, looking for those details that make the characters/stories feel real and relatable in ways we don't expect. Let's look for notes of humour, ways to bring the storyline to life and really make this fun as well as slick. This will be an ongoing effort, something we continue right into the process of the shooting days themselves.

Indeed I'd love to shoot as much as we possible can in Singapore not only for those textural reasons mentioned on the call, but also so every aspect of the production/performances are rooted in the atmosphere and place. It's something I think will really help to boost the film and make it more unique to Singapore. It's also a great opportunity to really immerse ourselves locally and draw from that experience to further add some nuance to the script.



FILM





THE
Beginning

An aerial photograph of a forest during autumn. The ground is covered in a dense carpet of bright red leaves, likely from maple trees. The surrounding trees have dark green foliage, creating a sharp contrast with the red. The overall scene is captured from a high angle, looking down on the forest floor.

THE LAND

The beginning means the land, the discovery of the land.

Across and the through landscape we move.
A beautiful but impossible marshland.
The great great sky looms above us
Clouds billow slowly in the lead heavy air.
Desolate beauty in the muted pallet, ochre, green and brown,
Unseen creatures flutter and splash

Then come the boatmen.
The earliest of settlers, the fishermam, the local Oran Laut.
Waterways, sampans, focussed looking faces.
Ripples on the prow, oppressive humidity, something in the air.
A fish flounders, fighting for it's life, escaping from the net
A storm breaks out above us, speckling the mirror like surface of the mash.

We hear the Oran Laut in the boats behind us, uttering Bahsa

HE'S RIGHT...
...NO WAY TO BUILD A COUNTRY HERE.



the future

THE first reaction to the decision of the Malaysian and Singapore Governments to go separate ways is one of cruel shock and profound regret.

There had been talk of "separate constitutional arrangements" earlier on in the "Malaysian Malaysia" controversy, but it had a distinctly speculative character.

In recent events, there had been nothing to prepare the public for yesterday's tragic news.

Rather, it had been hoped that Tengku Abdul Rahman and Mr. Lee Kuan Yew would succeed in putting an end to public acrimony.

Separation was the last thing the public expected.

What has happened is sad beyond words. It was plain from the first that making Malaysia work would be a challenge.

Support for admission to Commonwealth and United Nations



- ALL Singapore citizens cease to be Malaysian citizens.
- ALL civil servants, including police and armed forces personnel, courts and judiciary, who became employees of the Malaysian Government on Malaysia Day, come under the Singapore Government once again.
- ALL civil servants employed

- by Federal departments in Singapore after Malaysia Day become forthwith employees of the Singapore Government.
- ALL properties taken over by the Malaysian Government on Malaysia Day are now properties of the Singapore Government.
- NO turn-over tax.
- BANK of China reverts to status quo.

- NO more Common Market arrangements as provided by Annex J of Malaysian Constitution.
- FULL control by Singapore Government over broadcasting and television.
- Unchanged are Singapore's water supply from Johore and maintenance by Central Government of military bases in Singapore.

Singapore is out

By FELIX ABISHEGANADEN: Kuala Lumpur, Monday

SINGAPORE today separated from Malaysia,

POLITICS



INSIDE

PAGE 10:
Tengku's speech to
PAGE 11:

source: ifonlysingaporeans.blogspot.com



Then came the politics.
Fast cut footage of an early Lee Kuan Yew.
Intense looking meetings, worried looking faces, desperate sounding speeches to the crowds.
Newspapers roll of a press, delivered onto streets.
Return to our cinematic style
A newspaper headline read by a businessman, sitting in a cafe.

THEY HAVE NO LAND, FORGET IT

Shirtless men sweat hard in the midday sun, digging in the marsh.

NO INFRASTRUCTURE

Early scenes of Changi rising from the mud.
Roads being carved though the landscape, as civil engineers look on.
The effort, the labour, the grit.



NO LABOUR

Builders work on more sophisticated looking structures,.
A basic cityscape takes shape.

We see a beautiful, immaculately presented Singapore Airlines stewardess.
Portraits of individuals of increasingly skilled and more diverse professions.

Teachers
Professor
Artists
Directors
Actors
Businessmen

We hear impossible...

...IMPOSSIBLE...

THE IMPOSSIBLE





IMPOSSIBLE SG. / JOHNNY GREEN



THE TURNING POINT

We hear the voice of Chatri

A MIXED MARTIAL ARTS BRAND IN SINGAPORE?

Cut to a man bowing after winning a competition.

Elegant not violent.

Arm raised triumphantly, flash bulbs flashing by in the darkness by the ring.

We see his face, proud and elated, wrapped in the flag.

IMPOSSIBLE

A young skinny boy sprints with a rugby ball fending off one defender, side stepping quick past another.

TOO SKINNY





DISCOVERY

Faster still as we thunder through a vessel in the body
Blood cells and platelets spiral and cascade in crimson.
A microscopic detail of an artery wall, a time-lapse as it heals.

Intercut with a doctor and his team, working late at night.
A medical emergency. A patient/gunshot victim rushed through a VR.

A portrait of Juliana Chan within the ER. We hear her voice...

A PLASTER THAT CAN HEAL AN ARTERY WALL

JUST NOT POSSIBLE



HOPE



Cut to a swimmer, training in the ocean. The graceful long strokes of the arms. Gliding through the waves.
The strokes as seen from underwater Intercut with footage from his win.

WHAT JUST HAPPENED

WHO IS THIS GUY

THIS WASN'T SUPPOSED TO HAPPEN

An unassuming Joseph Schooling walks up out onto the beach.

Cut to a packed office at Grab HQ
Then graphics on a busy looking map/screen.
Icons move, marking cars all over the city, pick-up after pickup as statistics flash.
Anthony Tan speaks in V/O.

THEY SAID DONT EVEN TRY



DETERMINATION



Cut to a Silicone Valley press conference where Caesar Sengupta addresses a crowd. He speaks as if responding to a question from the press...

GOOGLES NEXT BILLIONTH CUSTOMER IN ASIA?

He smiles and raises up his smartphone...

SAY IT?

Google Home replies with it's characteristic electronic tone.

IMPOSSIBLE

The audience laugh, and so does he, not so impossible at all :-)

We show a series of rapid cuts of different people saying 'NO', laughing, 'impossible', 'not possible', 'bu ke yi'.



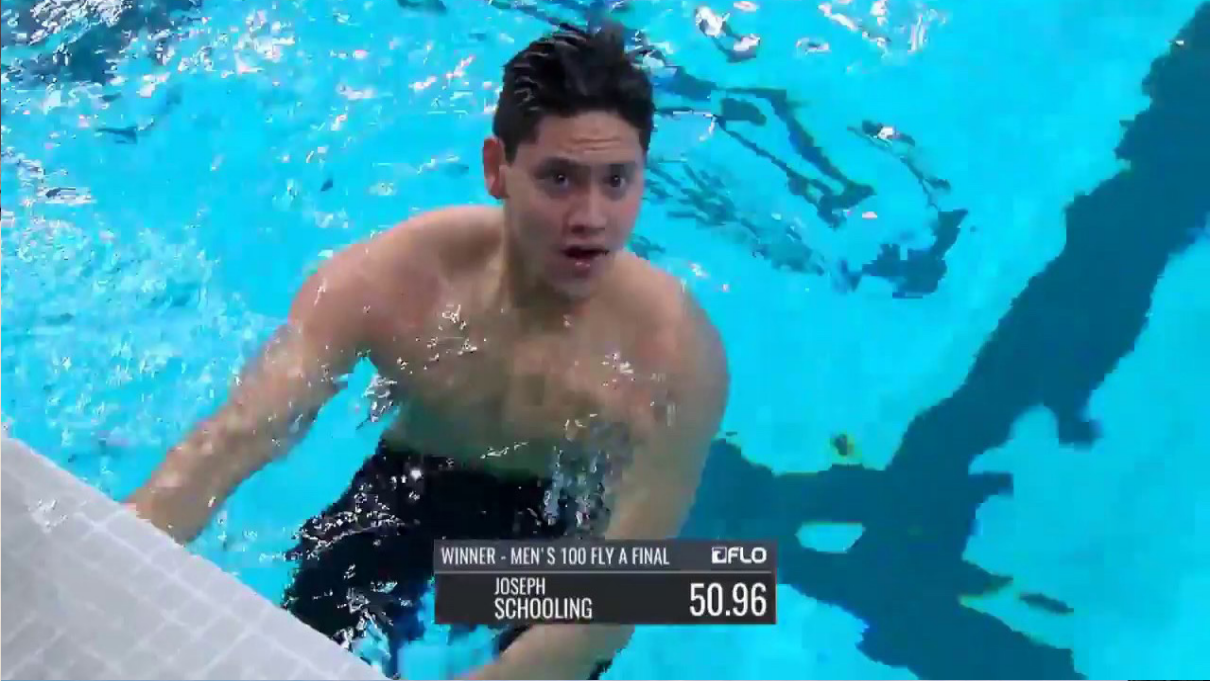
IMPOSSIBLE SG / JOHNNY GREEN





SUCCESS





A commentator speaks enthusiastically into a mic, watching bank of screens showing a huge tournament in progress... we can't be sure that sport.

NO NO NO NO NO NOOO...

Closeups of faces...focused, reflections dancing in their eyes, pupils darting this way then that.

Fingers repeatedly pound a keyboard then... POW... YES.. triumph... one contestant thrown down his hands and leaps to his feet.

We see the arena, the DOTA world championships, thousands of screaming fans focussed on a the seemingly tiny looking tables in the middle.

We cut to Min Liang watching on remotely from the Razer offices in Singapore

A MOUSE FOR GAMERS

THEY TOLD IT WAS... WELL...

He looks to camera and smiles with a laugh

...IMPOSSIBLE...

The young Singaporean gamer on the screen smiles his toothy grin, an unlikely celebrity, basking in the limelight... the next generation of success.

Cut to our super...

THERES A SPECIAL PLACE FOR THOSE WHO LOVE PROVING THE WORLD WRONG.

We end on our card...

SG

CONCLUSION

Perhaps the thing I love most about this project is the truth. This is Singapore as it really is, not some over sanitised fantasy, but a place that really does live up to it's hype. Nothing we're portraying in this film needs an advertising gloss, the city's cinematic on it's own. Instead I want to focus on the story never told. The grit behind the city, the soul inside the skyline made of steel. This is more than just a focal point or place, it's an ethos that's carried through the world: hungry, proud and defiantly obstinate in the face of 'no'. Impossible to quench.

Everything I've outlined above is really just a start. Films like these will thrive on being responsive, introducing new details as the arrises through the process of casting, modifying stories based on facts. The further we're able to push things as we go, the better it becomes. In short, here's to what it could be if we really go all out.



GANG