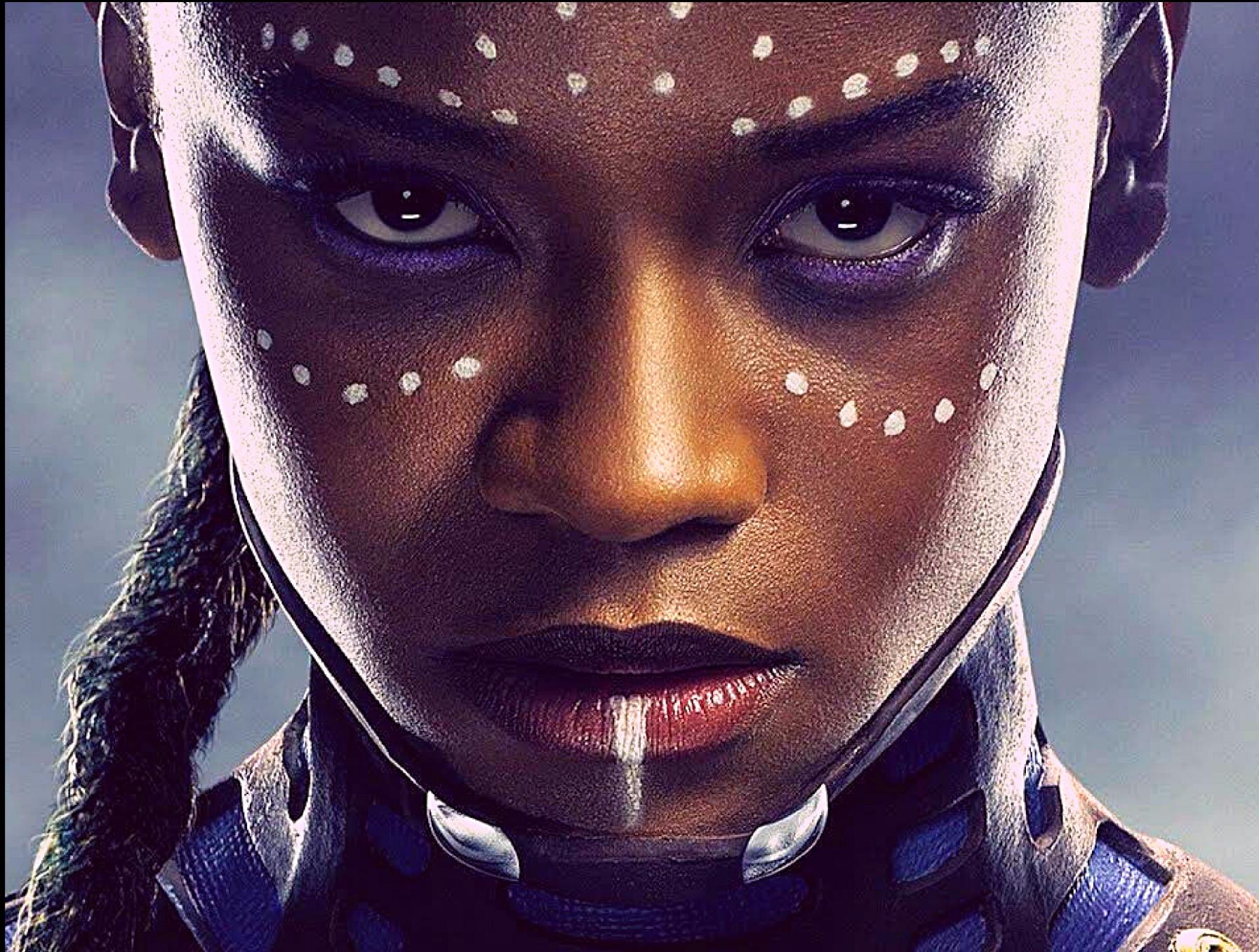


KORA

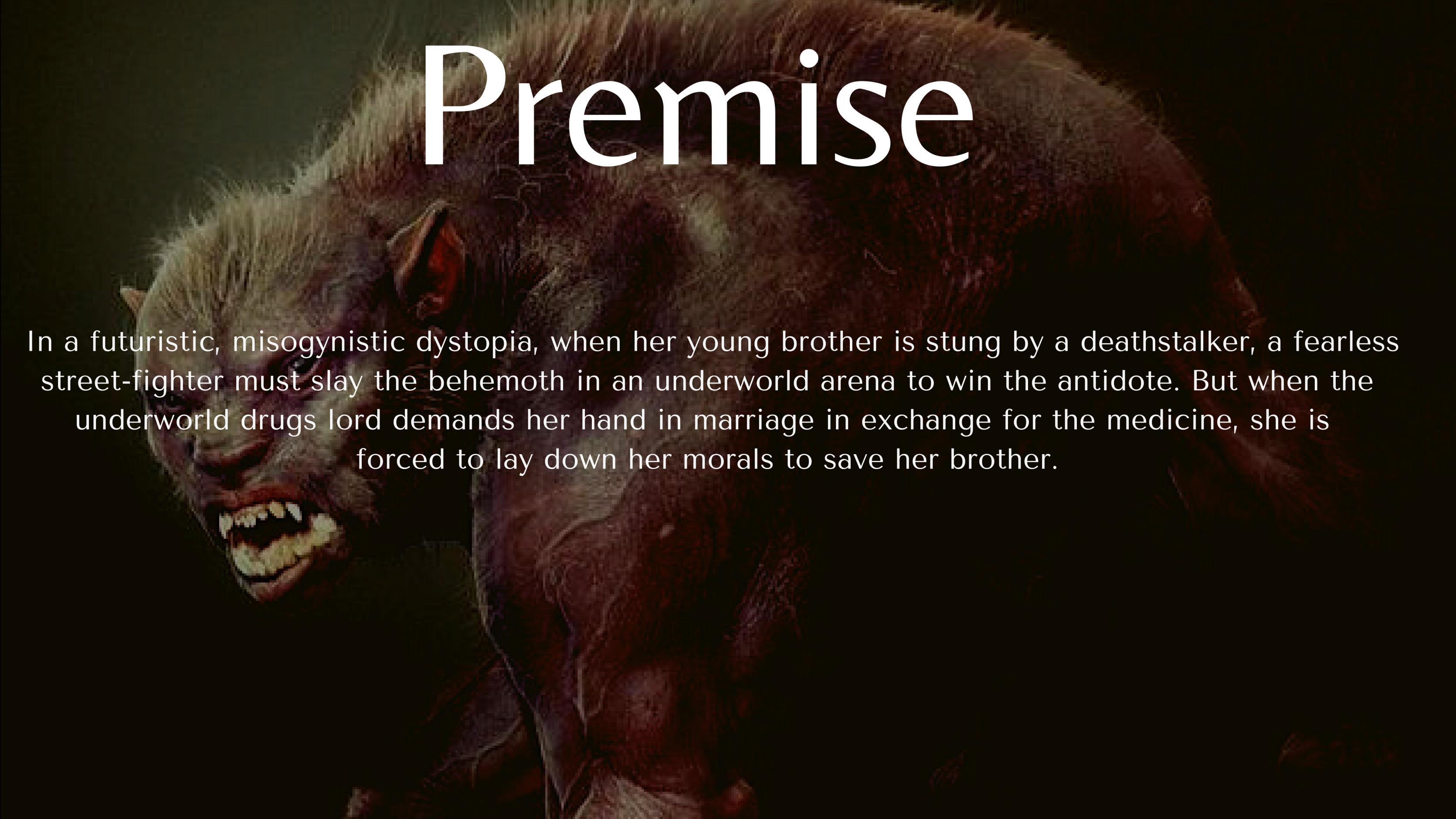


A Motion Picture
(Pitch Deck)

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Premise



In a futuristic, misogynistic dystopia, when her young brother is stung by a deathstalker, a fearless street-fighter must slay the behemoth in an underworld arena to win the antidote. But when the underworld drugs lord demands her hand in marriage in exchange for the medicine, she is forced to lay down her morals to save her brother.

Market Place

Statement



Korá is a dystopian science fiction action film. Its target demographic is teen / young adult females. Due to its mature themes, non-glamorised violence, brief moments of gore, infrequent misuse of drugs and implied and briefly indicated references to sexual violence, the expected BBFC rating is 12A (US PG13).

Recently we have witnessed some of the most complex and inspiring female protagonists ever created on screen, from Alien to Tomb Raider, from Twilight to The Hunger Games.

The #MeToo movement has inspired many films and television shows with VAW themes, and, even though factors in Korá are cultural and psychological (one scene is physical) Korá joins the movement as a role model to empower a generation in standing up to abuse of power. Korá is the new Katniss.

The Hunger Games is the 21st highest grossing film franchise of all time at \$2.96bn to a total production budget of \$495m. Comparable dystopian science fiction action franchise The Maze Runner, on a total three film budget of \$150m, grossed \$1bn globally. Historical drama Gladiator grossed \$460m on a \$100m budget. Although a futuristic dystopian fantasy, with characters and story-verse inspired by House of the Dragon as well as Greco-Roman and biblical history, just like The Hunger Games, Korá is Gladiator for girls.

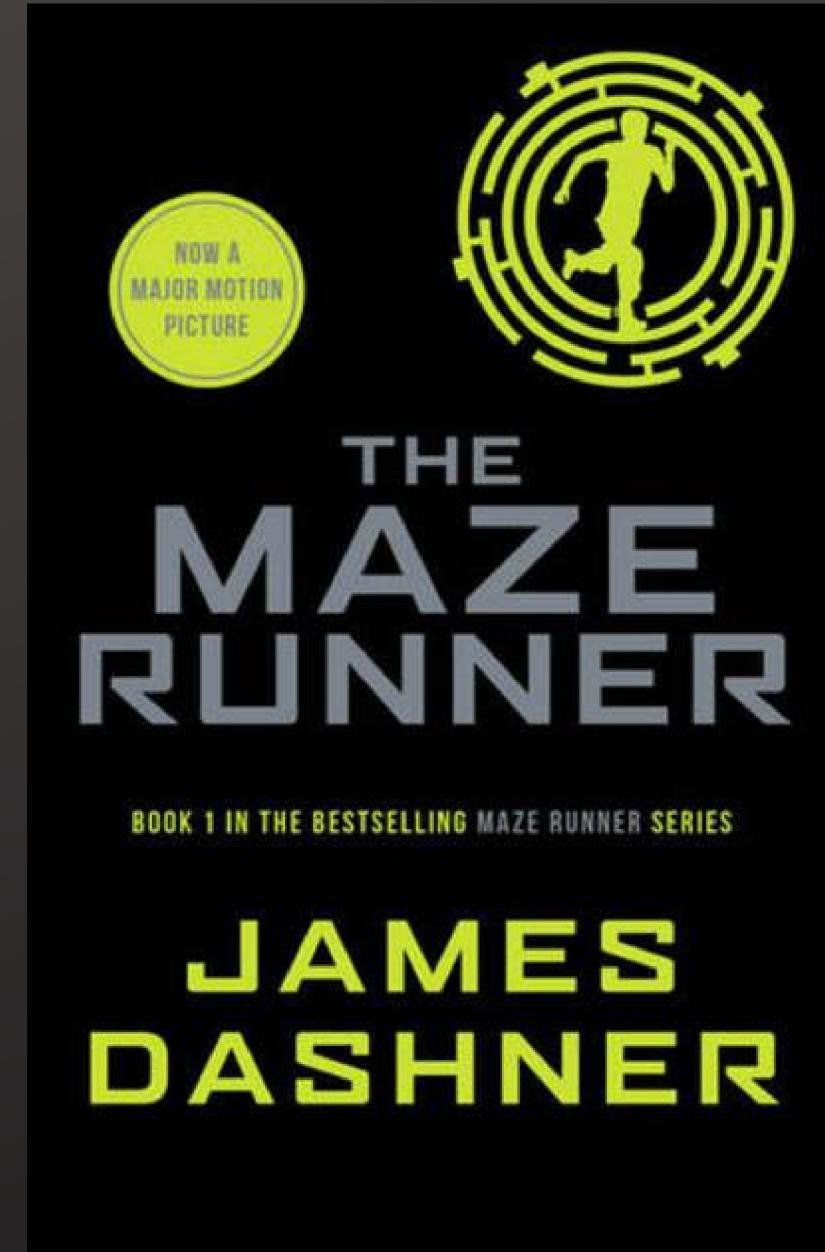
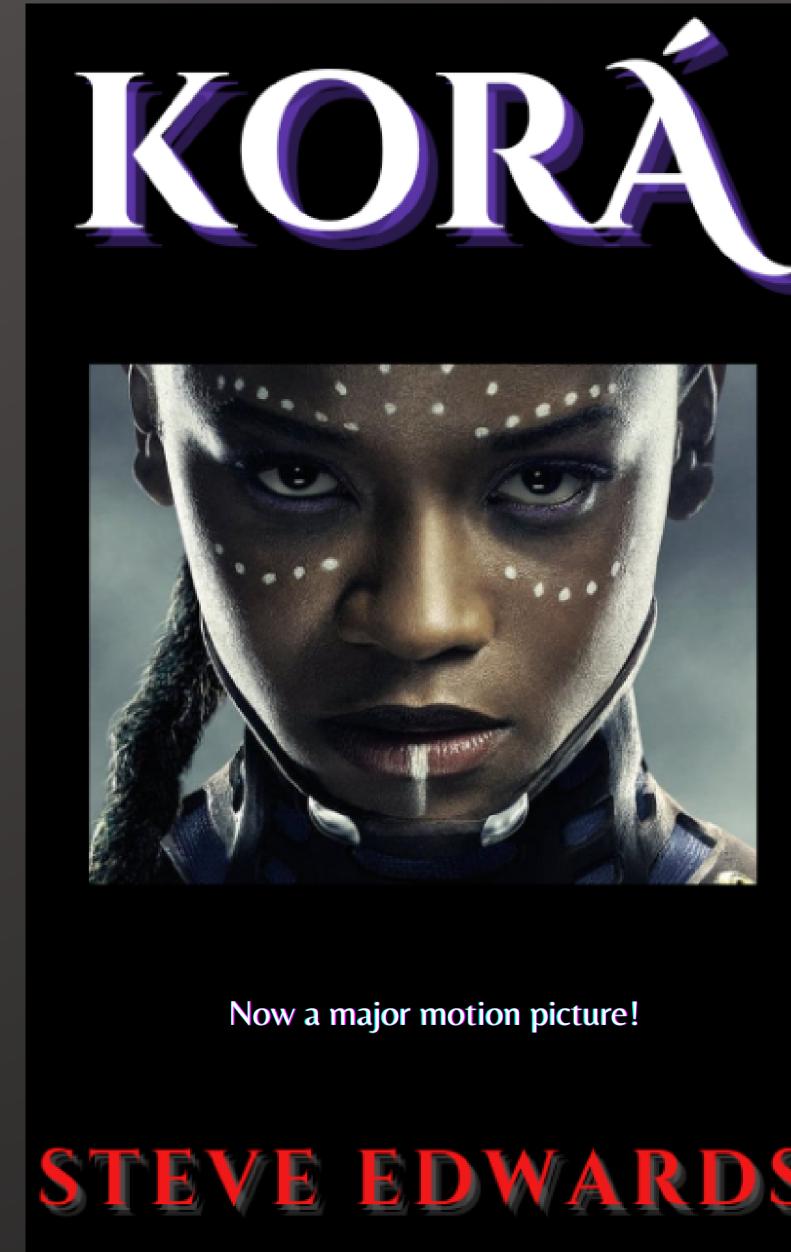
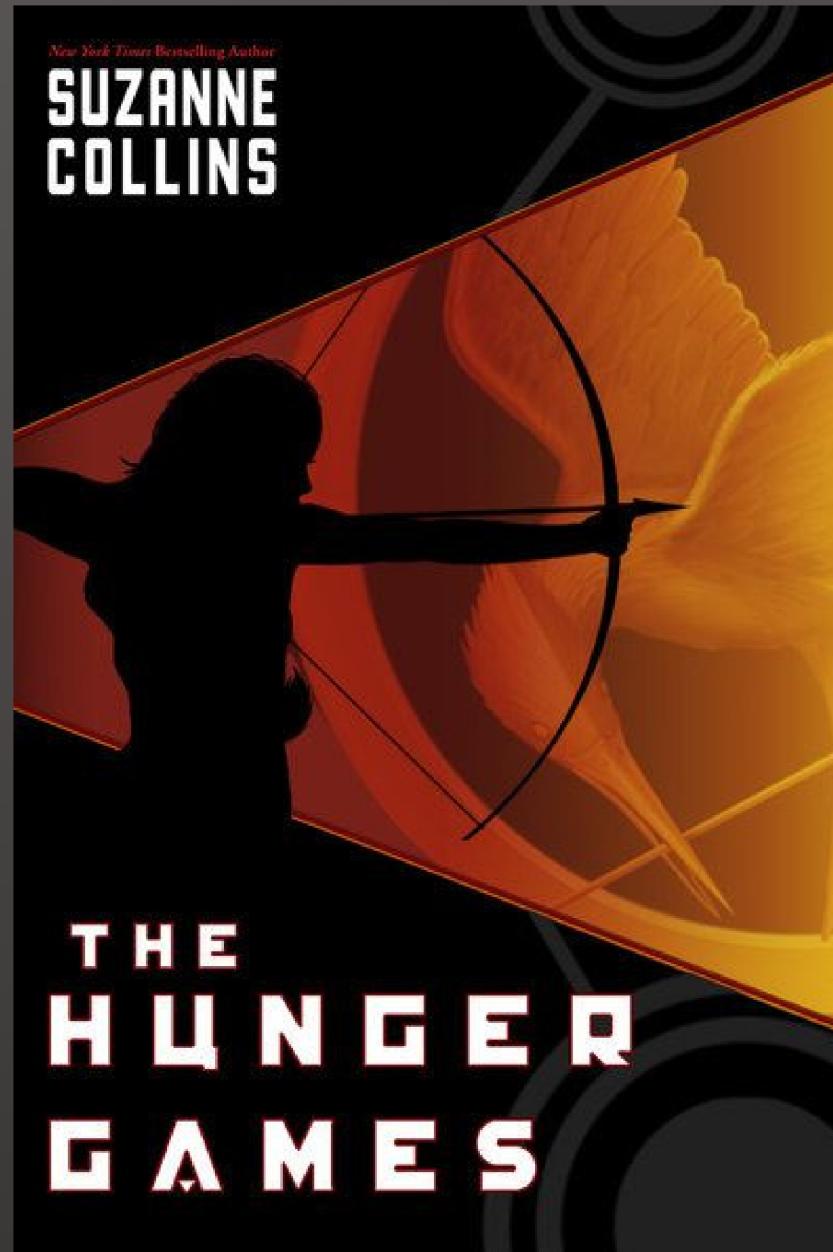




Korá has massive global appeal to on demand digital content platforms. HBO invested heavily in the first season of House of the Dragon, which tackles similar gender-based and LGBTQ+ themes as Korá with a 17+ rating. Imagine a similar world with a dynamic female protagonist made for a 12A/PG13 audience.



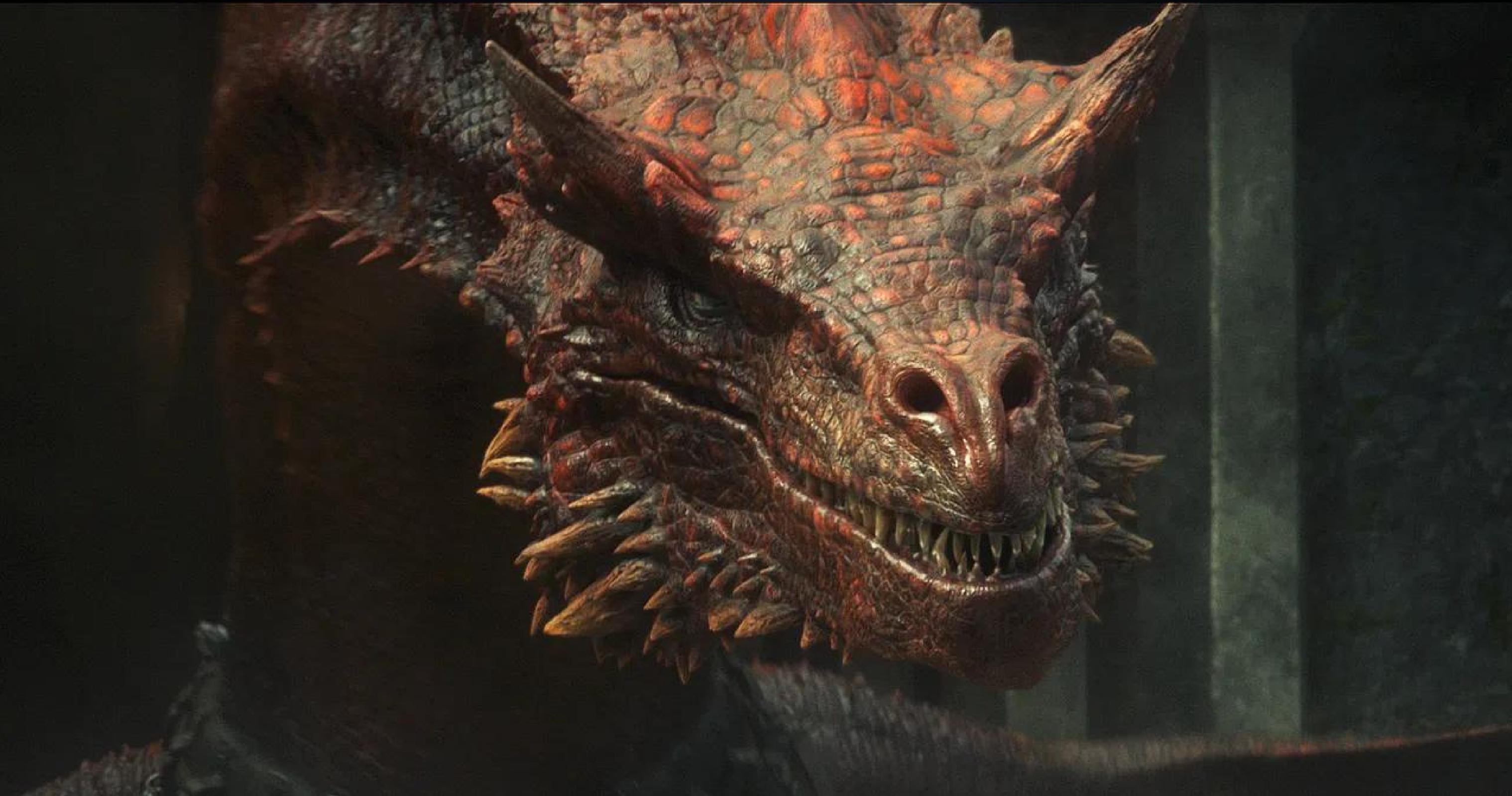
Excitingly, like The Hunger Games and The Maze Runner, Korá is based on a trilogy of novels in development by the screenwriter, therefore there is potential for at least two more films.





Finally, when Korá enters The Crystal Cave to see her hero's journey, she enters a virtual world. Like her ancestors Lara Croft and Katniss Everdeen, Korá is perfect video game fare.

Dramatis Personae



Korá (17)



Born Princess Safeoné, daughter to King Žeus and Queen Áthena, twin sister to her brother, Soul. Stolen as a baby by her nurse - Cazandrá - and taken to live in Arkadia. A beggar and street-fighter, trained in martial arts. In love with Sky, but in Babylon it's illegal for boys and girls to meet outside of marriage. Three years ago Korá suffered an ordeal which she refers to as her 'accident.' As a consequence, Danzár gave her titanium fingernail implants for self-protection. Dotes on younger step-brother, Karim.

Karim (8)



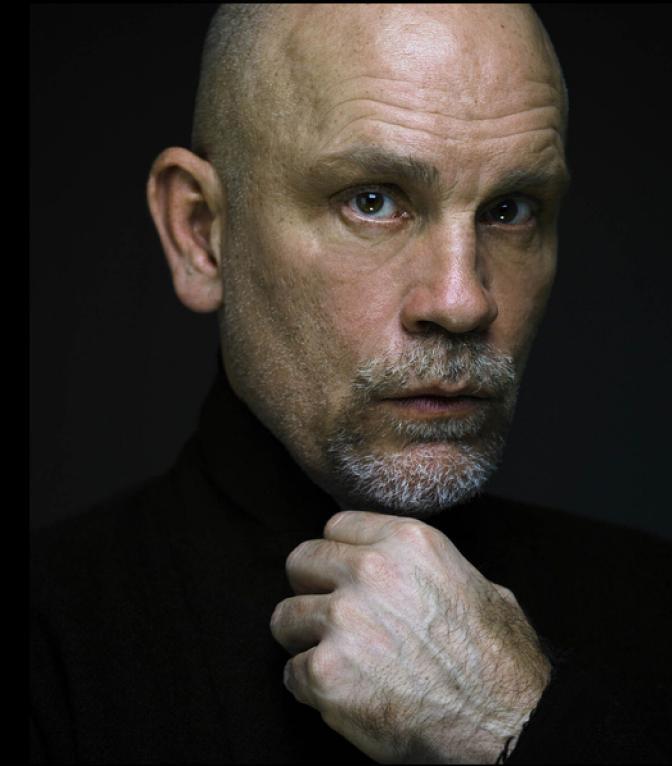
Danzár's biological child from an unknown father. Karim has to go to school, as he is a boy. Although he wishes he was a girl because they don't have to go. Karim collects fish bones left over from the Oceanic wars to make jewellery. He made a serpent tooth pendant for Korá, but she lost it.

Danzár (36)



Cazandrá used to work for King Žeus and Queen Áthena as nanny to their newborn twins Safeoné and Soul. While Áthena was pregnant, she slept with Žeus. Haydiz, hearing about it, forced himself on her. Hearing she was pregnant, he stabbed her. Although her unborn child died, Cazandrá survived and ran away, taking Safeoné with her. She escaped to the mountains of Arkadia, tattooed her face, changed her name to Danzár, and changed Safeoné's name to Korá. Presents as deaf but hears every word.

Haydiz (68)



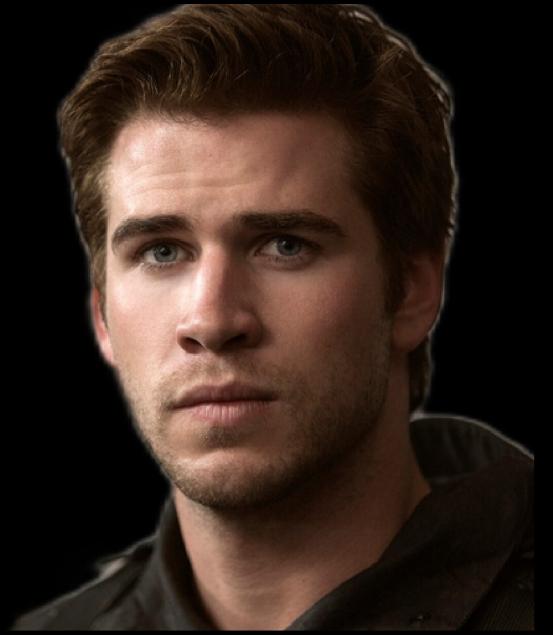
Adopted brother and arch enemy of Žeus, a demagogic ruler of a hedonistic slum known as The Underworld - a disused underground railway complex. A narcissistic tyrant and drugs trafficker, Haydiz makes his fortune by supplying Žeus's workforce with 'fire' - a powerful methamphetamine-based product, which allows them to work for days on end without food or sleep, but which is slowly killing them. Runs his pharmaceutical labs with child slaves. Top of the US most wanted list for human rights abuses. Not that he's boasting.



Žeus (70) Autocratic ruler of Babylon. Father of Korá. Žeus trades oil with the US in exchange for money and weapons. 90% of Babylon's male workforce serve him either as security forces or oil workers. Disowned his teenage son, Soul, and banished him to The Underworld for sexual immorality. Forbids girls education and enforces arranged marriage.



Áthena (57) ex-wife of Žeus, was Queen of Babylon until Žeus banished her 'beyond-the-mountains' because he believed (wrongly) that she had an affair with Haydiz. Lives in exile in The US.



Sky (17) studying for his military entrance exams. If he passes he can join the army when he turns 18. If he fails he'll be imprisoned in a labour camp. Immature but in love with Korá. Parents are 'fire' addicts.



Matilda (21) Korá's friend / neighbour was forced to marry a 58 year old ex-soldier 'fire' addict when she was 18. She thinks she might be in love with Korá as she's jealous of Sky. It wasn't her who told security Sky was in Korá's house. She'd never do that.



Soul (17) Korá's twin brother. Disowned by his bigot father King Žeus and banished to The Underworld for coming out as gay. Has worked as a gladiator for Uncle Haydiz for the last 3 years. Hates his uncle and his father and plans to kill them both one day.

TREATMENT

雅威

ヤハウェ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

Watertight doors must be kept closed
at all times - contact PREMISES AND
STRUCTURES-INSPECTION ENGINEER
auto 38628 for access

统一系统 世界概况 公元 2171 年

United Systems World Factbook 2171

人口 (百万)

统一系统 330

巴比伦 45

阿卡迪亚 9

地下世界 5



Populations (millions)

United System (US) 330

Babylon 45

Arkadia 9

The Underworld 5

The call to prayer wakes KORÁ as usual, Danzar's macabre paintings
leaping to life as the pointed beam of sunlight strikes them: the sword,
the foetus hanging by its umbilical cord, the furious King, the Queen on
her knees, arms high, tears flooding, mouth screaming, watching helpless
as the nurse runs for her life, cradling a sleeping baby girl in her arms,
turning back, eyes wide with horror at the chasing demon.



KARIM kicks his sister, groaning something about not wanting to go to school.

Korá feels his forehead. Fever. Korá gets up. She knows she has to do her

begging round before it gets too hot. Sunrise is the perfect time. DANZÁR,

already up, gives Korá a flask of water for her journey. Outside, the sun rises

over the mountains. Korá, wanders along the dusty street, barefoot, headscarf

protecting her head from the heat, hands out for gifts from the poverty-stricken

women who line the road, washing clothes and dishes in plastic bowls by hand

under their awnings. Halfway along her normal route SKY jumps out, dressed in

his army uniform, scaring her. What is he doing there?



Sky has his military entrance exams and needs to get to school.

They shouldn't be together in daylight. What if someone sees? The

trees swish sideways as a chopper's turbines whizz above. A guard!

The chopper hovers. Its cameras and sensors buzz. Korá pulls Sky

down the concrete bank towards Bone River. The chopper lands at

the top of the valley. They hide under trees. Sky smirks, like it's

exciting or something.



The chopper flies away. Sky sighs. See? Nothing! He goes in for a kiss. Korá pushes him away, angry. Not until they're married, remember. She wants to, but she's scared. But Sky complains he's going to the military for two whole years. Korá reassures him she'll be waiting for him when he returns. Sky leaves, dejected. He shouldn't do that, not out in the open. What's wrong with him? If they're caught together he could go to jail, or even be executed. MATILDA interrupts Korá's thoughts, running, breathless, her eyes ablaze with terror. It's Karim!

Korá sprints home as fast as she can, racing ahead of Matilda. Back in

the cave, Karim is delirious, bleating like a lamb being slaughtered.

Danzár pulls the blanket from over his leg. His ankle's swollen, purple,

with two teeth marks. Danzár tells Korá it's a deathstalker bite. A

deathstalker? There aren't any deathstalkers in Arkadia! And there's no

antidote for bites here, either. The only place to find it, Danzár says, is

in Haydiz' labs in The Underworld, where the venomous rat/scorpion

cross species are bred.



Deathstalker

(*Rattus scorpius mortus*)

But no girl has ever returned from The Underworld, even though many have run away there, believing the drugs and clubs would provide an easy life, an escape from the marriage obligations of Babylon. False promises made by groomers and traffickers. The runaways end up enslaved. Danzár forbids Korá to go. Matilda reports that Venerobe, a local healer (dealer) has the cure. He wants 300 dalara. Three hundred! No way. That would take a whole year to beg. There's only one thing for it. Fight for it.

In the illegal, underground, gambling fight den, her opponent swings a razor ball. It's a bloody battle. Kora gets cut. But, driven by love for her little brother, she wins. With her prize-money, she buys the antidote from Venerobe and races home to give it to Karim. But it's fake. Sky arrives, sees the state of Kora and says he will go to the Underworld to get the medicine. But security forces march in and arrest him, to Korá's shouts of protest. No choice now. Korá must go to The Underworld alone, but.....Danzár advises her to first consult Delphi in The Crystal Cave.



DELPHI tells Kora that every journey has 12 steps. To return with the antidote, she is

going to face a Supreme Ordeal. This is Step 1. There are 7 steps before and 4 after.

Remember 714. Delphi summons the Spirit. Millions of crystalized flickering pixels turn

the cave walls into 12 diamond-shaped video screens. Delphi tells Korá to choose a

vision. In the vision she chooses, Korá arrives home with the antidote, but she's too

late. Karim is already dead! Korá screams. Delphi stops the vision and says choose

again. In this vision two 'FANGS' (underworld monsters) rip the claws from her fingers.

Blood spurts from her hands. Korá screams.

Delphi stops the vision. Korá, traumatised, falls to the ground in the cave, staring at her unharmed hands. Delphi tells her to select her final vision. Now in a cage with four male combattants, Korá waits to fight in a dark underworld arena. One of the boys attacks her. Korá digs her claws in his neck, slaying him. Fangs drag her out, beat her and force her to the beheading block. Her eyes widen in terror, as the guillotine thunders towards her...

Delphi stops the vision, and puts a serpent tooth neckchain over her head.

Huh? That's the one Karim made for her, which she lost years ago. Delphi tells Korá to trust the word of Mala Book 714:

'Throw down your weapon and it will become a serpent.'

But Korá doesn't believe in gods. She only trusts herself.

Immolare arma tua, et Deus eam faciet serpentum - Mala 714



Korá heads down the rabbit hole to The Underworld - a sleazy, derelict complex of bars, nightclubs and casinos with thumping music, tattooed street gangs, dolled-up, drugged-up, youth and zombified fire addicts. Korá heads for Haydiz Palace to enter the War Thunder contest. She finds the arena, volunteers as a combattant and finds herself locked in a cage with four male fighters.

The contests are streamed live in the street bars and casinos, where gamblers lust for blood. In the cage, awaiting her next fight, Korá makes an ally in SOUL, who reveals his father is Žeus, King of Babylon, who disowned him for being gay and as punishment banished him to The Underworld to serve his uncle, Haydiz, as a warrior. Korá and Soul discover they share a birth mark over their hearts. Soul says he once had a sister, Safeonè, but she was stolen from their crib when they were babies.

EZLO, a male combatant, mocks Korá for being a girl. Remembering the vision, Korá refuses to retaliate. Soul defends her and attacks Ezlo, slaying him. Soul is dragged away by the guards, shouting at Korá to win for Karim. In the arena, Korá defeats the other three contestants in an exciting four-person battle. Next, she must fight Behemoth - the strongest fang in the underworld, to win a 'promise'.



In a bloody, gory battle, Korá slays the fang and is summoned to meet Haydiz to claim her prize: health, wealth or freedom. Korá requests 'health'. Please may she have the deathstalker bite antidote to take to her brother. HAYDIZ explains she can have the antidote but not the freedom to return to Arkadia. That would be two prizes. She has only won one. She may have the medicine or the freedom to return, but not both.

Korá falls to her knees and begs. Haydiz makes her an offer: marry him and he will send the medicine to her brother. Korá, remembering Sky, knowing that he will forgive her, agrees. They marry. Haydiz tells Korá marriage in The Underworld is a physical act, a joining together of two bodies. Korá says she only promised to marry him, not to sleep with him. Haydiz is furious and has Kora locked up to think about what she wants (and needs).

In the cell, with 1000 chained child slaves, the walls seem to flicker like the crystal cave. No. It must be her imagination. She thinks of Sky, of what she had told him about saving herself for him. There must be another way. Then she remembers Karim at home, dying, and calls the guard. Brought back before Haydiz she delivers her news. She will give him what he wants, but he must give her the medicine first.

Haydiz refuses, but then accepts. Kora ties the medicine in her belt, excuses herself to the bathroom to prepare herself. But climbs up through the window to make her escape. Haydiz crashes in and drags her, kicking and screaming, to the bed. They fight. Kora digs her claws into his neck. Haydiz chokes on his own blood. Kora steals his master key, escapes and runs through the underworld tunnels. Passing the labs, she frees the slaves. Haydiz releases the deathstalkers.

Haydiz, almost dead, calls ŽEUS in Babylon and tells him he has married his beloved daughter, Princess Safeoné. Žeus calls him a liar and asks where she is.

Kora, chased by 10,000 deathstalkers, finds herself trapped. The voice of Delphi rings in her ears - throw down your weapon! Kora has no choice. She throws down her weapon. It changes into a winged serpent, breathing fire over the deathstalkers. Kora rises out of The Underworld, riding the serpent, and flies back to Arkadia.



As Korá dismounts and approaches her cave the serpent shrinks
and bites her...



Korá administers the antidote to Karim. He rises!



But the serpent's psychotropic venom causes Korá to hallucinate and she watches Danzár's paintings become real, in a blur of action, as, in:

- BABYLON 2154 -

- Haydiz stabs a pregnant Danzár with a sword.
- Danzár steals a baby from a crib.
- Žeus' army invades The Underworld.
- Haydiz captures ÁTHENA.
- Žeus banishes Áthena to the U.S.

Soldiers arrive, arrest the trembling, sweating, hallucinating Korá. She awakes, chained, in a dark dungeon. In the cell next to her, she hears someone sleeping... breathing. She recognizes that sound... the breathing, the sound of the breath. It's Sky. She calls out his name...asks where they are. Sky says Babylon - Žeus' palace...

Guards come and Korá is taken before Žeus. Immediately
recognizing his daughter's eyes, the King falls to his knees
and, flooding tears, whispers...

"Safeoné..."



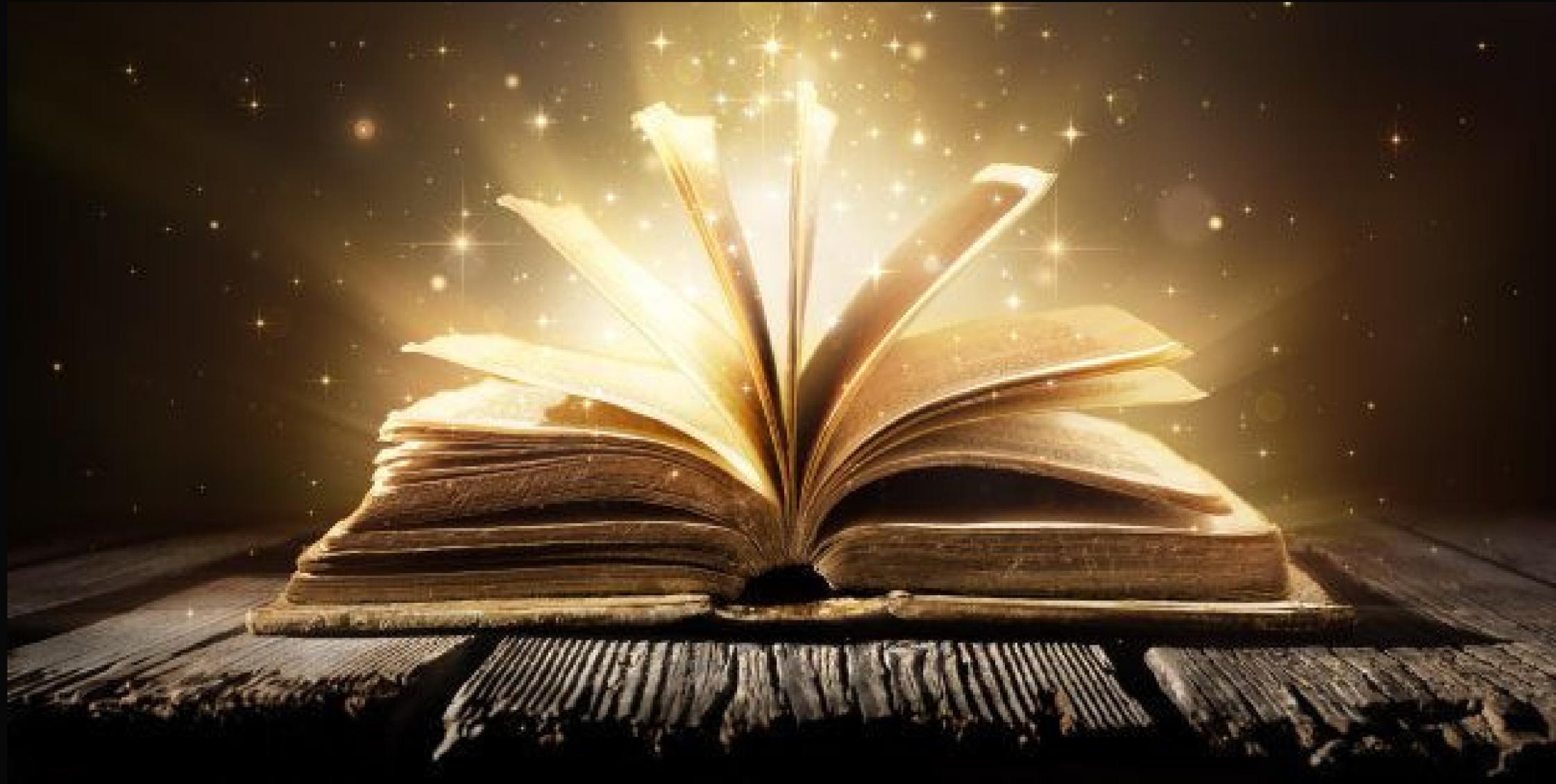
Korá awakes from her vision, dazed, confused. What? Where is she?

Huh? It can't be! Back in The Crystal Cave?! Delphi asks her if she's ready. Ready? Ready for what?

Ready to begin her journey...



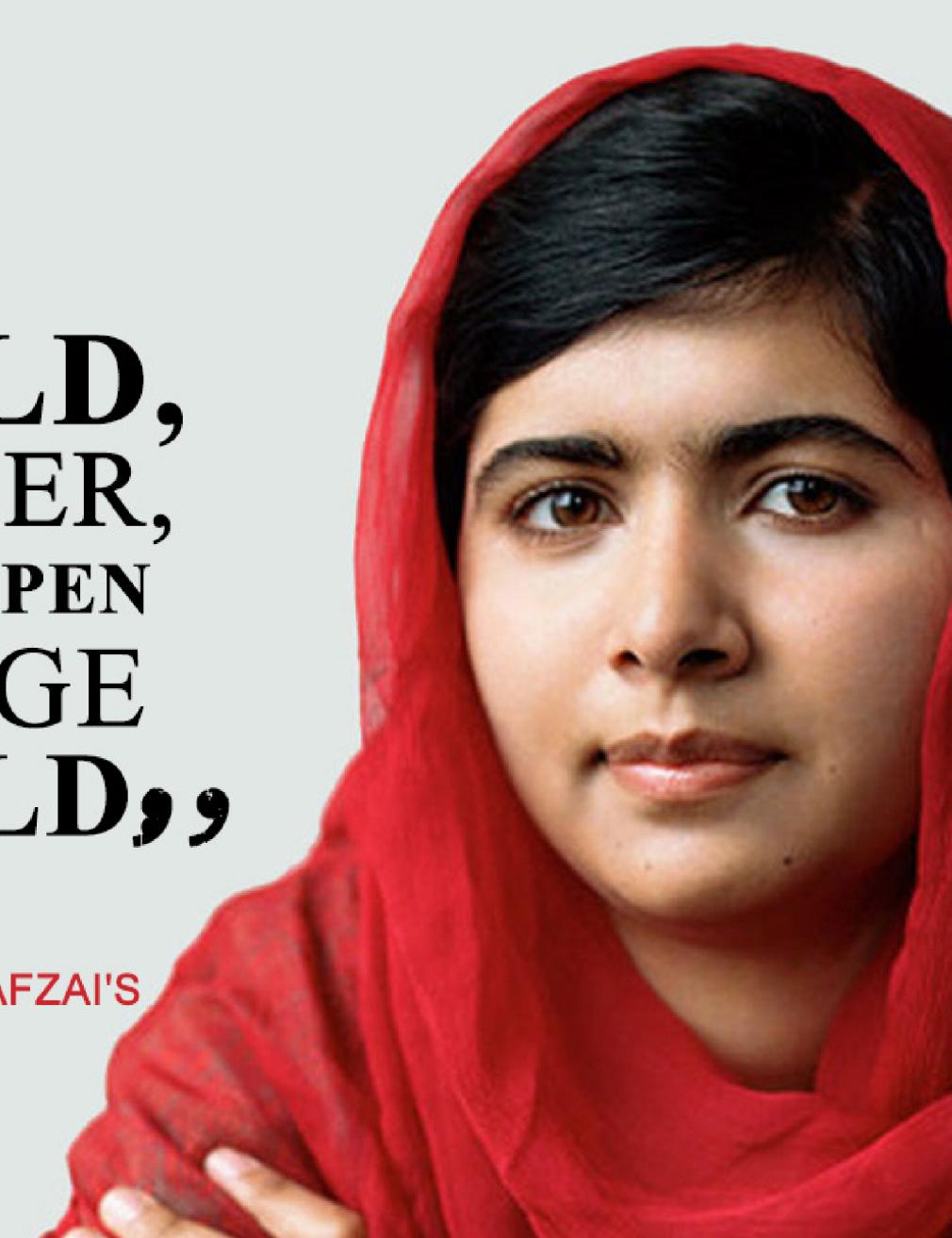
Writer's Vision Statement



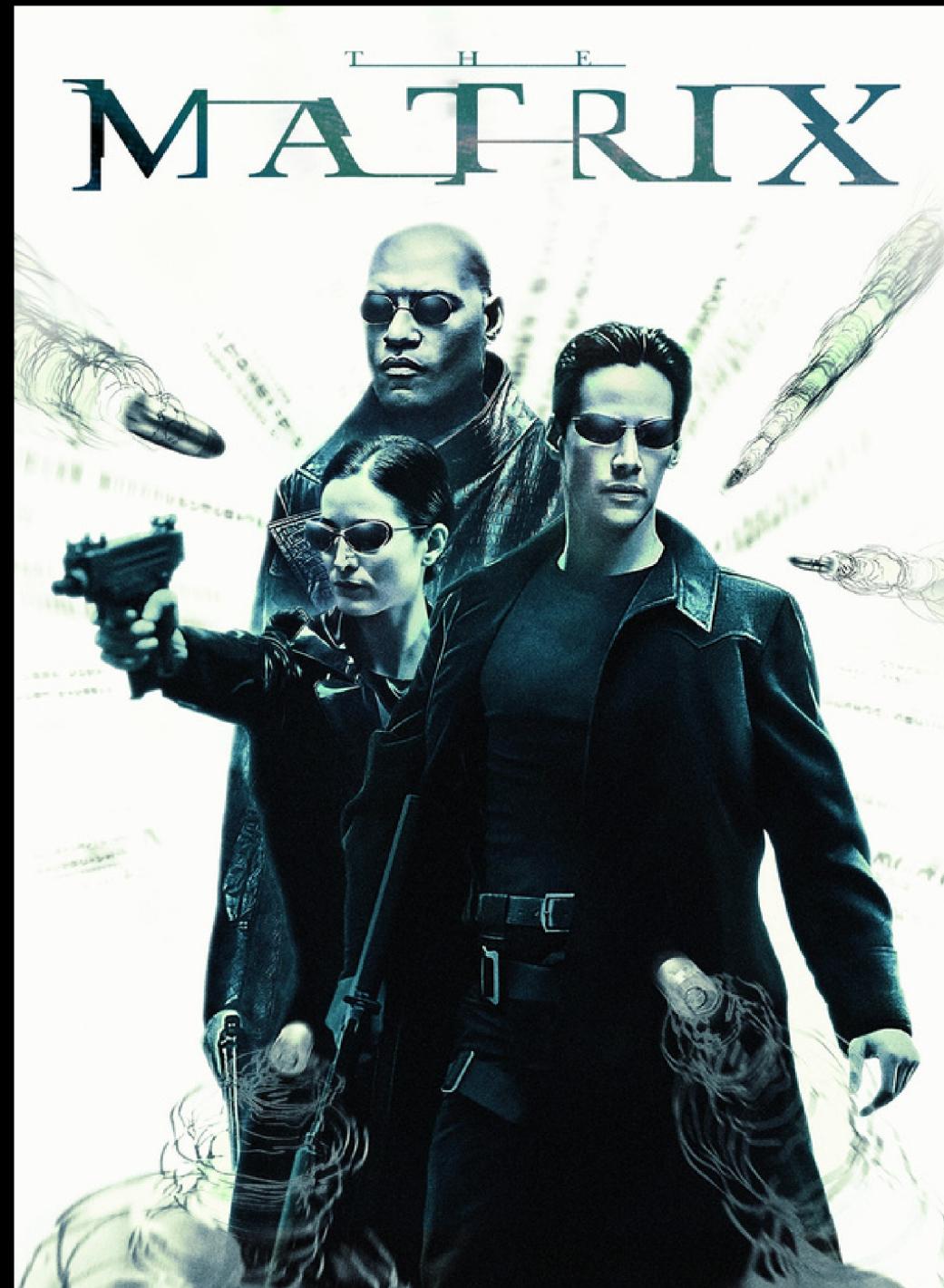
Richard E Robbins' documentary *Girl Rising* illustrates how 'one girl with courage can change the world.' *Korá*, a coming-of-age action adventure about a warrior princess, set in a futuristic dystopian autocracy which forbids girls' education, embodies this vision.

**“ONE CHILD,
ONE TEACHER,
ONE BOOK, ONE PEN
CAN CHANGE
THE WORLD,,**

- MALALA YOUSAFZAI'S



Tonally dramatic, when Korá leaves her comfort zone mountain village and ventures down the rabbit hole - redlight bars and drug dens - with a reflection of Hüseyin Tabak's social realist drama about a female boxer Gypsy Queen - just as Ofelia dares to escape into Pan's Labrynth, so Korá, crossing the threshold into The Underworld, is Alice in Wonderland. Korá also encapsulates elements of The Matrix, experiencing her hero's journey in a virtual world.



Korá inhabits three storyworlds: the mountainous landscape of Babel, a hedonistic dark underworld reminiscent of Suicide Squad, and an opulent King and I palace within a bustling, overpopulated metropolis. US (United System) is the free world, a utopia, the "Promised Land." This magical realism urban myth paints a picture of life for young women in a futuristic dystopia shaped by the aftermath of a climate catastrophe.



Korá's grand theme illustrates women fighting for their rights against oppressive regimes. While its characters and story embraces Greek mythology, Haydiz' offer to Korá also reflects Shakespeare's Measure for Measure, where Angelo offers to spare Claudio's life if Isabella 'gives up her body'. Therefore, Korá joins the #MeToo movement with She Said and many others as it rages against gender-based violence.

Isabella begs Angelo to spare her brother's life.



As well as a Shakesperian personal within the political, the intricately-woven backstory gives the narrative a Bettelheim-esque fairytale depth. While the main antagonist, Haydiz, forces Korá into a moral dilemma, the deathstalkers, too numerous to overcome, invite her to trust in a 'higher power'. Korá's moral revelation illustrates her sacrificial love. While her inner arc illustrates a two-fold journey of self-discovery and faith, her outer arc is a fantastic Disney-esque tale of poor girl to princess.

*"A charming book about enchantment, a profound book
about fairy tales."*—JOHN UPDIKE, front page
The New York Times Book Review

THE USES OF ENCHANTMENT

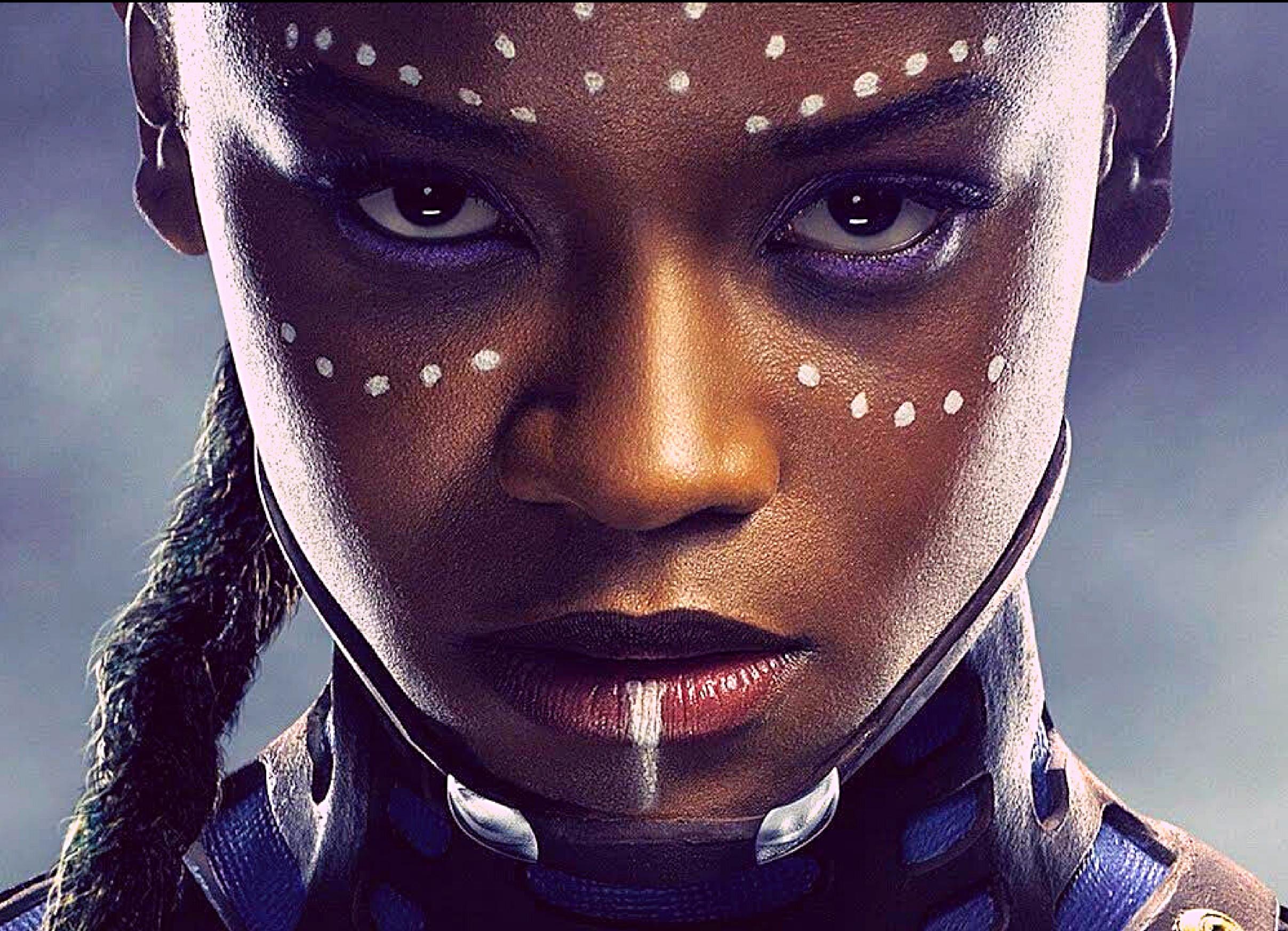
THE MEANING AND IMPORTANCE
OF FAIRY TALES

BRUNO BETTELHEIM



Finally, when Kora awakes in The Crystal Cave, viewers will long for the sequel, to see if her journey plays out the way we have just witnessed.

Let her journey begin...



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