



HAPPY BORN

DIRECTOR'S PITCH
TREATMENT

INTRODUCTION

Happy Days is an eight-episode dystopian sci-fi drama.

Set in the present day in an unknown state of America, which is being used as a mass experiment to rehabilitate criminals. Society in this state has been reverted to the 1960's. Inspired by classic dystopian pieces, we explore the age old debate of the importance of memory.

Happy Days can be seen as a combination of influential dystopian movies.

It is... The enthralling experience as Jonas is named receiver of knowledge in 'The Giver'.... The juxtaposition of the Capitol and the Districts in 'The Hunger Games'.... The dread of the inmates in the 'Stanford Prison Experiment'. Happy days builds on all these great visual experiences to really bring a new perspective to this niche genre.

'A haunting cinematic aberration of society', Happy Days is an ode to the brilliantly weird dystopian stories that shaped our view of the world and paved humanities direction in this modern era.

STORY-PILOT

326, a generic resident of The Happy Days community begins her day like every other, by carefully organizing newspapers for her assigned newspaper delivery occupation. She briefly converses with 427, the assigned newagent and delivers the mandatory farewell before leaving to deliver papers at a stand. The Oracle Reporter, the only newsagent in the community - with it's own stand to encourage residents to obtain their compulsory daily paper approved by the council. While delivering her papers 326 interacts with other fellow residents and even a Doctor. Dr. Cane reminds 326 of her upcoming session, she comforts him by affirming her intention.

In a moment of irregularity 326 steps back awkwardly, knocking over a mug. This spontaneously triggers a vision. She's transported elsewhere, somewhere she doesn't recognize; a warm living room in a suburban house. She observes the vision from the outside, the images are vivid yet she's not able to interact with the events.

She sees herself in strange attire, the man opposite her also wearing something strange. He talks to her, at first he's smiling and then his tone changes, she senses something; fear. The vision continues, 326 observing a version of herself who's terrified by this other man, he calls out to her softly, "Cora". The images dissolve and the glass is shattering at her feet and suddenly she's back in the Happy Days Community.



AGENT CARTER
CREATORS CHRISTOPHER MARCUS,
STEPHEN MCFEELY
©2015 ABC



HARRY POTTER THE DEATHLY HALLOWS PT. 1
DIRECTOR DAVID YATES
©2010 WARNER BROS. PICTURES



AGENT CARTER
CREATORS CHRISTOPHER MARCUS,
STEPHEN MCFEELY
©2015 ABC



Episode 1: A woman used to the routine of her perfect world, suddenly has a flashback that throws everything out of proportion.

Episode 2: 3-2-6 tries to go back to her normal life, and the perfectionist standards of the doctors, only to start having more flashbacks.

Episode 3: 3-2-6 tries to hide the flashbacks from the doctors, but she struggles to control them as they become more frequent.

Episode 4: 4-2-7 attempts to help 3-2-6 to conceal the flashbacks, and they learn more about each other along the way.

Episode 5: 3-2-6 and 4-2-7 dive deeper into the workings of the world around them, finding that everything is not as it seems.

SEASON ARC

QUIET BLACK ALLEY
PHOTOGRAPHER COLE PATRICK

MOHAMMED MISBAHUDDIN

HAPPY DAYS - DIRECTOR'S TREATMENT

THEMES

Major overlying theme THE IMPORTANCE OF MEMORY

Supporting themes
in the dystopian
world

Enforced by the Doctor's
Eg. Making sure all papers
Are delivered on time

PERFECTION

An elated personality is
brainwashed into all
The prisoners.

CULTURED
OPTIMISM

The justification and
Morality of such an
Experiment hangs in
The air

HUMAN RIGHTS
&
PRISONERS

Supporting themes
in the dream/'real'
world

Enforced by the abusive
boyfriend on Cora
Eg. Making perfect popcorn

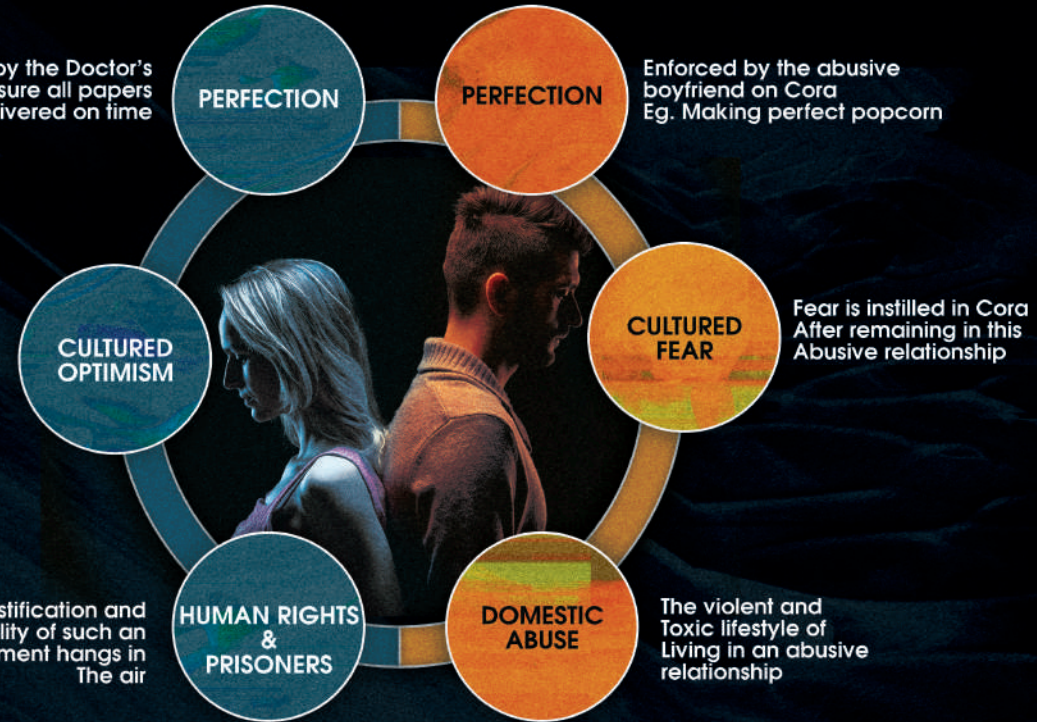
PERFECTION

Fear is instilled in Cora
After remaining in this
Abusive relationship

CULTURED
FEAR

The violent and
Toxic lifestyle of
Living in an abusive
relationship

DOMESTIC
ABUSE



Happy Days conveys some very serious and dramatic themes. As a result the show's pacing will be slower to allow the audience to experience the tension in the scenes.

Although the show is split in visual styles between the dystopian world and the real world the overall feel of terror and 'anything can go wrong at any moment feeling' will remain consistent.

This will be accomplished by using two separate techniques one for each world. The dystopian world will openly convey a very explicit over the top jubilant environment but the underlying subtext and visuals will be much darker.

In Direct contrast the 'real/dream' world will have no implicit undertone, it will be portray the stressful destructive nature of abusive relationships as is.



GET OUT
DIRECTOR JORDAN PEELE
©2017 UNIVERSAL PICTURES

AGENT CARTER
CREATORS CHRISTOPHER MARCUS,
STEPHEN MCFEELY
©2015 ABC



HAPPY DAYS - DIRECTOR'S TREATMENT

MOHAMMED MISBAHUDDIN

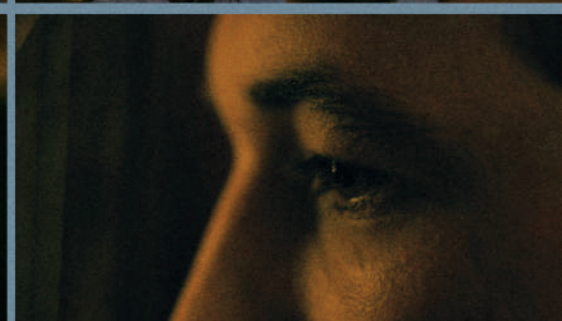


10 CLOVERFIELD LANE
DIRECTOR DAN TRACHTENBERG
©2016 PARAMOUNT PICTURES

MR. ROBOT
CREATOR SAM ESMAIL
©2015 UNIVERSAL CONTENT



DOCTOR WHO - LAST CHRISTMAS
DIRECTOR PAUL WILMHURST
©2014 BBC



HAPPY DAYS - DIRECTOR'S TREATMENT



MOHAMMED MISBAHUDDIN



VISUAL LANGUAGE

WHIPLASH
DIRECTOR DAMIEN CHAZELLE
©2014 SONY PICTURES

FRAME & COMPOSITION

DYSTOPIAN WORLD



MR. ROBOT
CREATOR SAM ESMAIL
©2015 UNIVERSAL CONTENT

The Dystopian World employs extreme anti-framing and unconventional composition.

The popular show Mr. Robot is a heavy inspiration for the visual style of this world.

It generates a sense of discomfort and adds a layer to amplify the fabricated nature of this society.

'REAL' WORLD



The 'Real' World utilises the traditional rule of thirds framing.

There will be a heavy emphasis on tighter shots with little negative space.

This will allow the viewer to feel the discomfort of our protagonist as if they are there with her.

LENS & DEPTH

DYSTOPIAN WORLD



A wider focal range from 21mm-35mm will be utilised.

This will evoke the feeling of emptiness in the dystopian world.

Characters will also be placed closer to the wider lens to allow for facial distortion, this subtle yet effective technique puts viewers on edge and allows for visual anxiety.

'REAL' WORLD



A longer focal range from 50mm -100mm will be utilised.

Aperture at T2.1 to allow for shallow focus.

This allows us to focus on the uncomfortable abusive relationship between the couple due to the shallow depth of field and the compression of the surroundings.

COLOR

DYSTOPIAN WORLD



THE HUNGER GAMES
DIRECTOR GARY ROSS
©2012 LIONSGATE FILMS

The color palette is cold, lots of muted blues and greys.

This will be utilised to contradict the jovial tone and give a sense of the darker reality.

This will be a look that is achieved through the combination of on set lighting and the post-production color grading process.

'REAL' WORLD



The colors here are much more warmer ranging from light yellows to a deeper orange.

This will distinguish the false dystopian world from the 'real' world, which is full of rich color.

The warmer tones represent the presumed warmth in a loving couple, but in reality they illicit and dramatise the danger of Cora's relationship with her boyfriend.

CAMERA MOVEMENT & PACING

DYSTOPIAN WORLD



The use of slow dolly, pan and tracking shots.

Allows us to ground ourselves in this strange dystopian world.

Exentuates character's performances by contrasting their eccentric personalities.

'REAL' WORLD



Movement is more dynamic, handheld and less stable shots.

Will reinforce the relationship between Cora & her boyfriend; unstable.

Distinguishes the 'fake' Dystopian world to what the 'reality' is.





THE SILENCE OF THE LAMBS
DIRECTOR JONATHAN DEMME
©1991 ORION PICTURES

DR. CANE

The dystopian world is built on a relationship between the number's and the doctor's

Due to the psychological nature of the 'experiment' the doctor's monitor all the number's closely; Watching for behavioral & emotional changes.



Knitted pattern
DNO CREATOR FOUND
© BESTWAY

427

A character that knows more than he lets on. His relationship with 326 begins as him knowing her through their assigned work.

Their relationship evoloves as the show progresses and they learn to confide in eachother when everything seems to be against them.



AGENT CARTER
CREATORS CHRISTOPHER MARCUS,
STEPHEN MCFEELY
©2015 ABC

326

At first an innocent and rather ordinary citizen of the community but she morphs into something much more once she encounters 'the vision'.

She is the foundation of the show, we follow her journey as she explores the depths of the mystery surrounding her community.



THE LAST SHIP
CREATOR STEVEN KANE
©2014 TNT ORIGINAL PRODUCTIONS

CORA/326

A broken and abused young woman. She fights to hold on in a relationship that was once all she longed for, but now its her worst nightmare.



Being human
CREATOR TOBY WHITHOUSE
©2011 UNIVERSAL CABLE PRODUCTIONS

BOYFRIEND

He claims he loves Cora but he only likes hurting her, what once used to a positive relationship he's now destroyed.

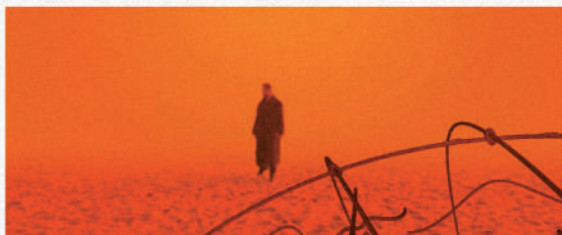
CHARACTERS

WHY ME ?

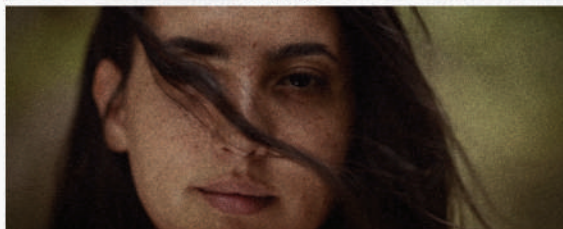
Mohammed Misbahuddin (Misbah) was born in India but raised in the UK and moved to Canada at the age of 14. He comes from a diverse background and therefore understands different personalities and people. His love for human stories and being able to tell them pushed him down the path of public speaking, where he unexpectedly excelled. Winning numerous awards including the title for regional speaking champion for an original story in Alberta in 2015. It was a natural progression to filmmaking and telling stories through a lens. His upbringing and understanding of human nature allows him to tell stories that emotionally connect audiences to his striking visuals.



BLADE RUNNER SHOT FOR SHOT - 2019 - DIRECTOR



I AM HER SPEC AD - 2019 - CINEMATOGRAPHER



FROM TEARS TO BLOOD - 2019 - DIRECTOR



MY PAST WORK