

**FIRST
DEMOLISH
THEN
REBUILD**

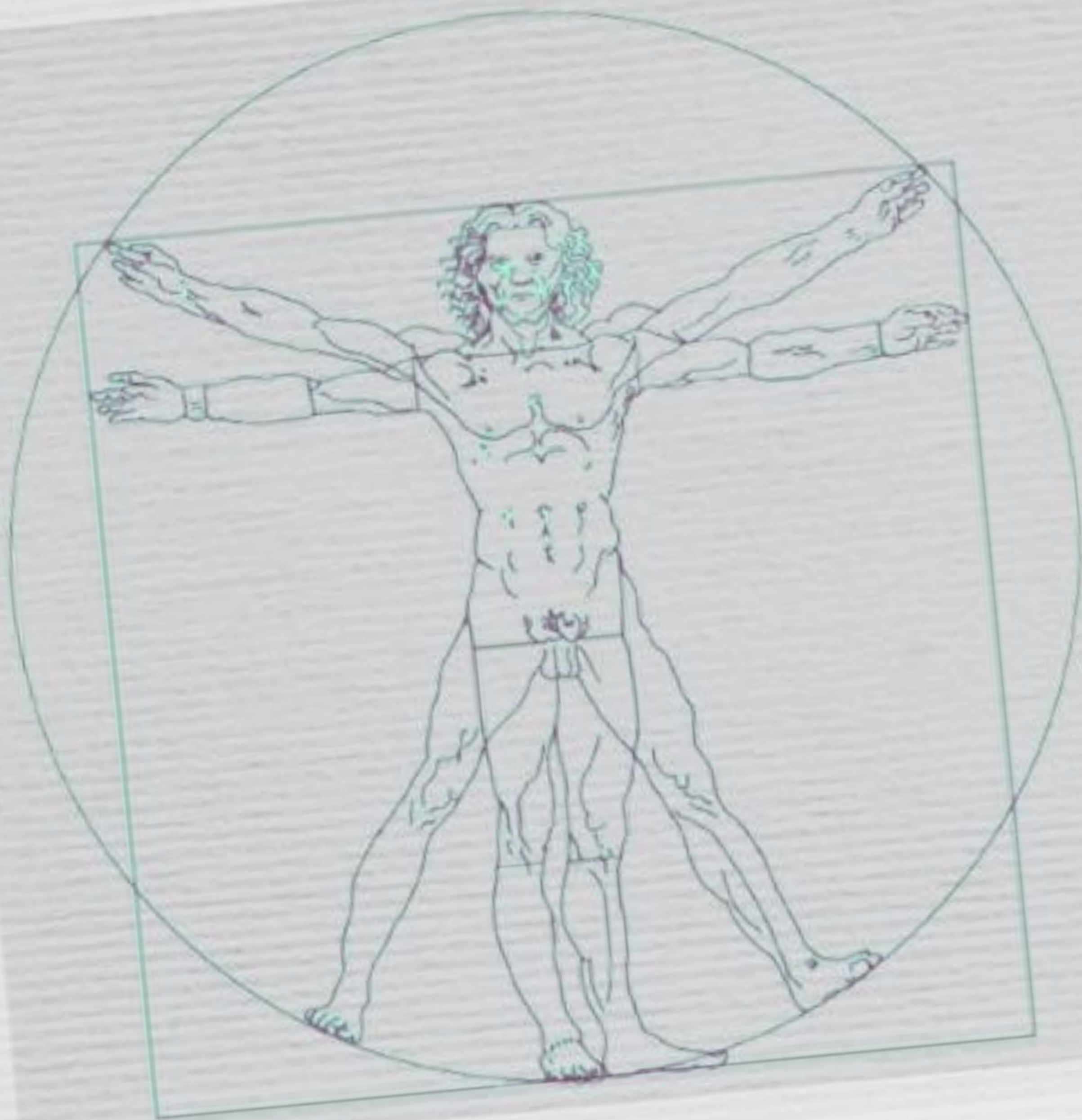


THE MAN

By Peter Stead

MORRIS SCHUYLER

BUILDING LIVES

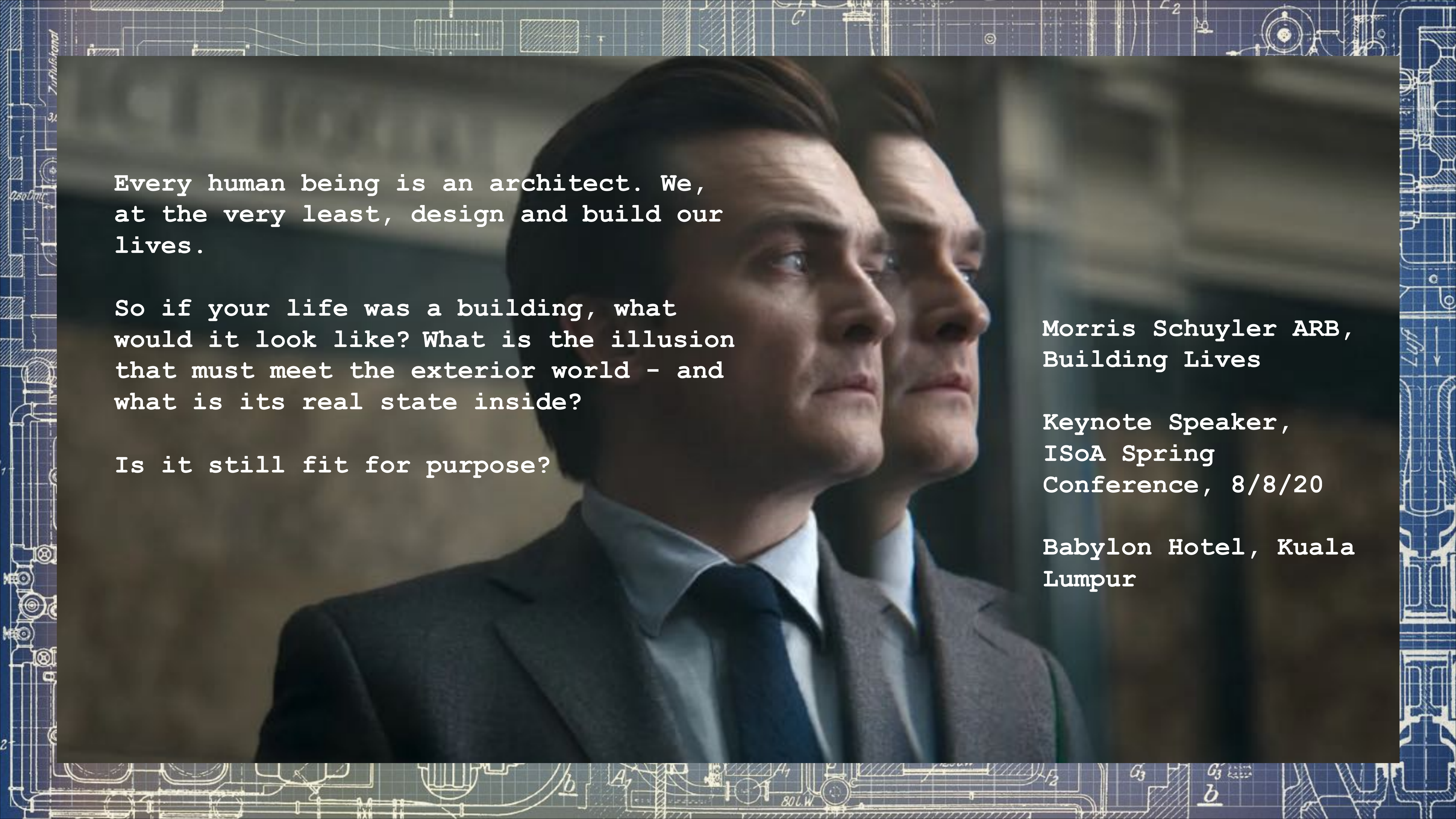


*'I shall show...the causes that bring
ruin to buildings and
what is the condition of
their stability and permanence.'*

Leonardo do Vinci (c.1488)

morris.schuyler@buildinglives.co.uk

07980 122 338

The background of the entire slide is a photograph of two men in dark suits and ties, looking out of a window. The man in the foreground is slightly out of focus, while the man behind him is more prominent. They are both looking towards the right side of the frame. The background of the photograph is a blurred view of a city skyline. Overlaid on the top and bottom edges of the photograph are blue architectural blueprints with white lines and text. The blueprints include various technical drawings, including cross-sections of buildings and mechanical components. Some text on the blueprints is visible, such as 'Turbine', '800 W', 'G3', and 'b'.

Every human being is an architect. We,
at the very least, design and build our
lives.

So if your life was a building, what
would it look like? What is the illusion
that must meet the exterior world - and
what is its real state inside?

Is it still fit for purpose?

Morris Schuyler ARB,
Building Lives

Keynote Speaker,
ISoA Spring
Conference, 8/8/20

Babylon Hotel, Kuala
Lumpur

To find her husband, the wife of a missing architect *must* expose an elite conspiracy intent on corrupting the very foundations of humanity.

Mystery

8 x 60 minutes

LET'S JUMP RIGHT IN

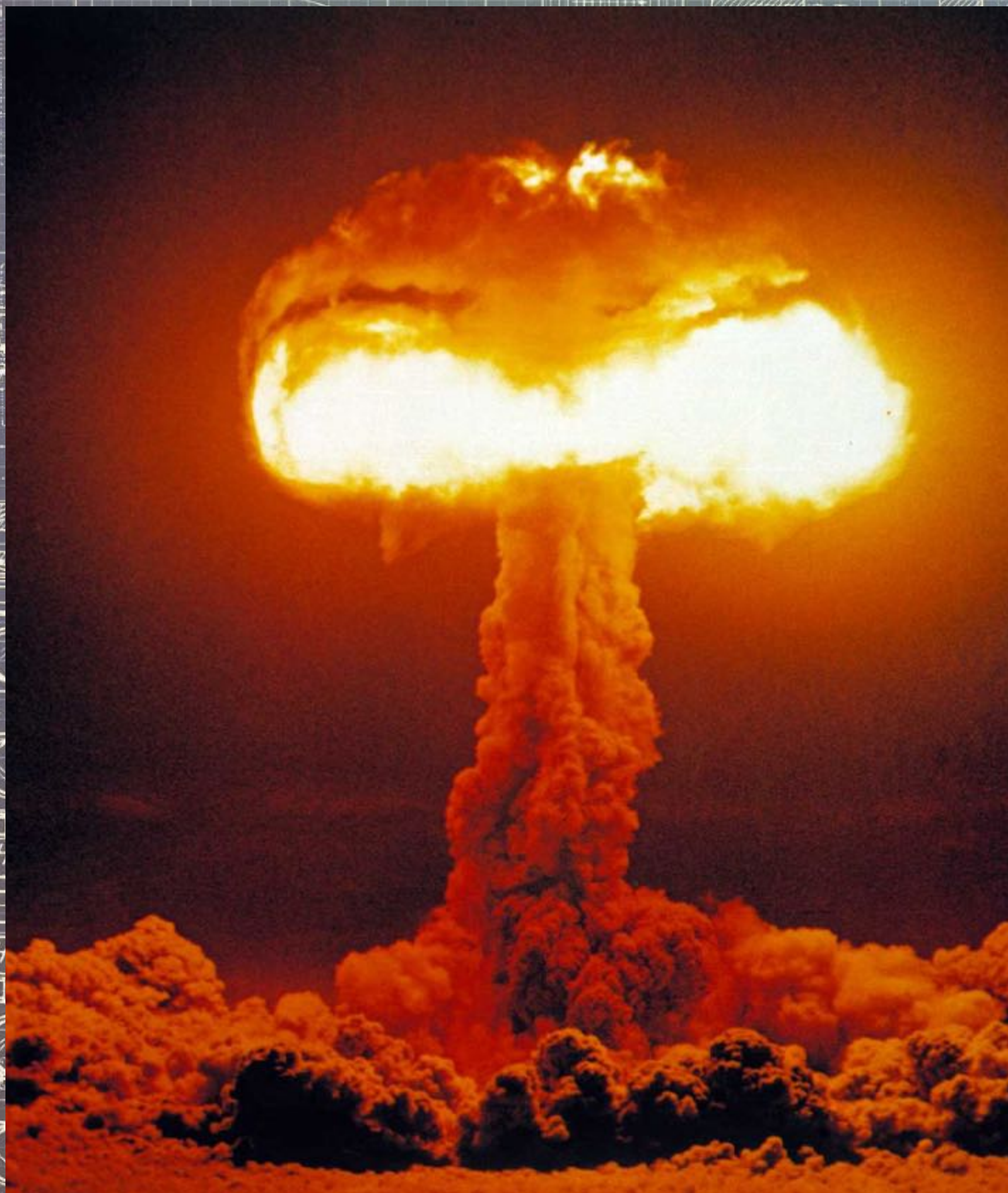


The Man combines the inscrutable, even the poetic, layers of the best of the Mystery genre with the visceral, bloody elements of a Thriller. When the action happens, it explodes.

In a world where no one can be trusted, Kady's private, unorthodox hunt for her architect husband, Morris, becomes a strangely beautiful quest to find the real man. Gaining access to his browser, his laptop, his blueprints...it's like she has been given the keys to his private inner kingdom...and the ruined castle that sits at the centre of it.

Yet each time she dares venture inside it, it yields a new lead in her search for him. She then finds clues he left in his very design of their own house: strange symbols in the woodwork and grounds, panic rooms ingeniously hidden through optical illusions, and an entirely hidden subterranean level which leads to a secret underground river...





Other clues put her on the trail of corruption happening at his architecture firm, which placed him in extraordinary jeopardy, especially when its political links are discovered and the dangerous oligarchical game of which it is part is exposed.

This 'game'...will have major ramifications for the entire human race.

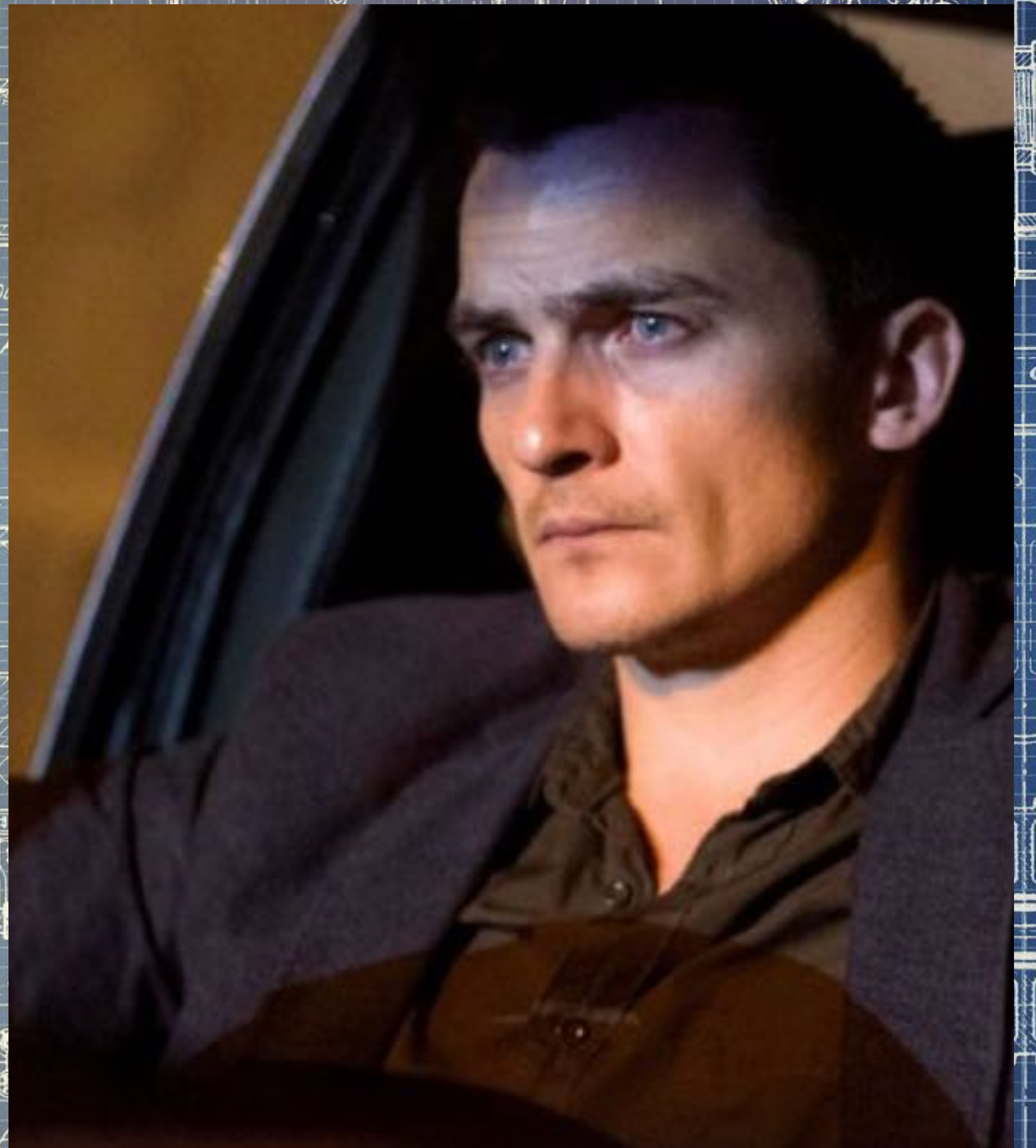
The Man transitions from the most intimate personal detail to the grandest scope, using a 'Vitruvian Man' structure – based on the Roman Architect Vitruvius's concept of Man as a microcosm of the universe. Everything that played out in Morris's psyche is happening around her in a rapidly changing world increasingly being destroyed by rampant corruption at the highest levels.

In the final seasons, we switch increasingly to Morris's POV and his desperate battle to reunite with his family as the global politics start to spiral us into a planet-threatening third world war.

Kady's epic journey to find him has completely changed her and made her a true force to be reckoned with, but Morris's own journey is no less profound as he completely repairs the crumbling edifice of his mind and finally, truly, understands what it means to be a man.

This is, finally, an affirmation of humanity, as it becomes clear that, despite everything, their love can withstand the ugliest of truths.

Kady and Morris's marriage and family, it turns out, is rock solid.





THE SCHUYLERS





KADY

Despite the series title, the main character is, in fact, Morris's wife. A family-orientated woman, she cherishes her simple life, along with her fulfilling job at a high-end art gallery.

As she hunts for Morris, she finds hidden reserves of strength and starts to build street smarts. She learns how to ask the right questions, and finds out in the process that who her friends, allies and enemies are is not always obvious. She changes.

In each episode we immerse ourselves in Kady's life - rooting for her as she finds each tantalising clue to build up a new picture of Morris, and of the corruption at the heart of our dystopian present. Finally, her tenacity and deep love rewards her with the answers for which she has fought so hard.

Morris is a classic introvert creative - only really alive when he is in a world purely of his own making. This reveals a beautiful imagination but also a latent, perhaps darker, desire to control.

When things get too much, he has a tendency to withdraw. Those who know Morris rely more on his physical cues, tone and context. That's not to say he has an inner circle as such, except his family. And arguably, his real inner circle consists only of him.

However, he has a very special bond with his son, Seth, with whom shares his creative traits.

Ultimately, Morris is an enigmatic, complex and multi-layered man and his disappearance only deepens the mystery of who he is, who he always really was.



MORRIS



SETH

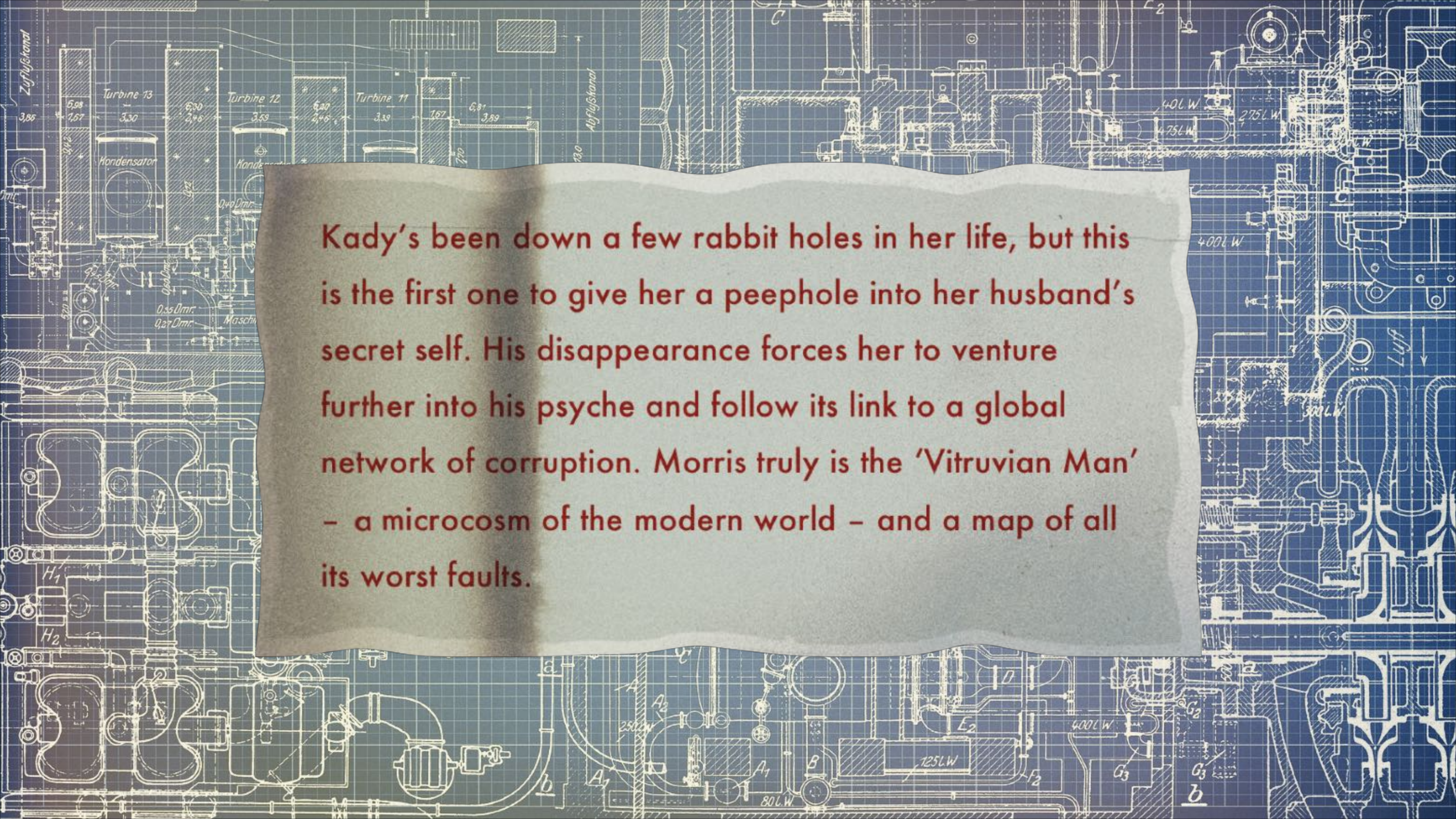
For his age, Seth is remarkably mature.

At times, he sounds like an adult, totally grounded and sensible and simply cannot understand people who lie and pretend to be something they are not.

He is, himself, however, capable of lying, especially to keep his father's secrets if necessary.

Unlike Morris, and perhaps more like Kady, however, he is actually capable of building up his own inner circle of confidants, a process he starts at Space Camp in ep. 2. You could say he is the perfect synthesis of his parents.

All in all, a very cool kid and if any character gives us hope for the future, it's him.

The background is a detailed technical drawing on a blue grid, resembling a blueprint. It features various mechanical components, including turbines labeled 'Turbine 11', 'Turbine 12', and 'Turbine 13', and condensers labeled 'Kondensator'. There are also labels for 'Zuflussskanal' (inlet channel) and 'Abflussskanal' (outlet channel). The drawing includes numerous dimensions and technical specifications, such as '6.98', '1.67', '3.30', '6.30', '2.46', '3.59', '1.67', '6.81', '3.89', '1.70', '130', '0.55 Dmm', '0.27 Dmm', 'Maschine', '400L W', '275L W', '125L W', '80L W', '400L W', '300L W', '117', 'H1', 'H2', 'A1', 'A2', 'A3', 'B', 'F2', 'G2', 'G3', 'b', 'L2', 'D', 'E2', 'F2', 'G2', 'G3', 'b'.

Kady's been down a few rabbit holes in her life, but this is the first one to give her a peephole into her husband's secret self. His disappearance forces her to venture further into his psyche and follow its link to a global network of corruption. Morris truly is the 'Vitruvian Man' – a microcosm of the modern world – and a map of all its worst faults.





JESS

Jess is a force of nature precisely because she has no illusions about herself. There is simply nothing about her character that she is uncomfortable with and nothing she has done that she regrets.

This refreshing lack of shame does of course its dark side. Like Kady, she has a very good life. In fact, it's opulent - and one she will do basically anything to maintain. She is a corrupting influence on Kady, anodyne at first, but increasingly manipulative, as she covers up her connection to the unfolding mystery.



LUIGI

At first, Luigi seems to be a high-functioning manic depressive. Everything in the lead up to the art exhibitions at his gallery is as last minute as it is high profile. Yet on launch day, he transforms into a true raconteur, charming everyone, including anyone who has reason to be angry with him, perhaps with the exception of Jess.

All in all, a natural, if reluctant, impresario. However, the unfolding mystery reveals more of the complex dynamics driving him and, by the end, an unlikely hero.

The Gallery name's sly reference to Guy de Bord is a joke. It fully accepts that its loudly capitalist approach to Art is exactly the kind of 'spectacle' he critiqued from a Marxist standpoint.

Perhaps Luigi thinks he is reverse-pranking the *Situationists*, whose influence is still seen today in artists such as Banksy. Whatever the truth, it is the kind of exclusive space that attracts the usual champagne socialists, whose charity work acts as the prosecution of their power games.

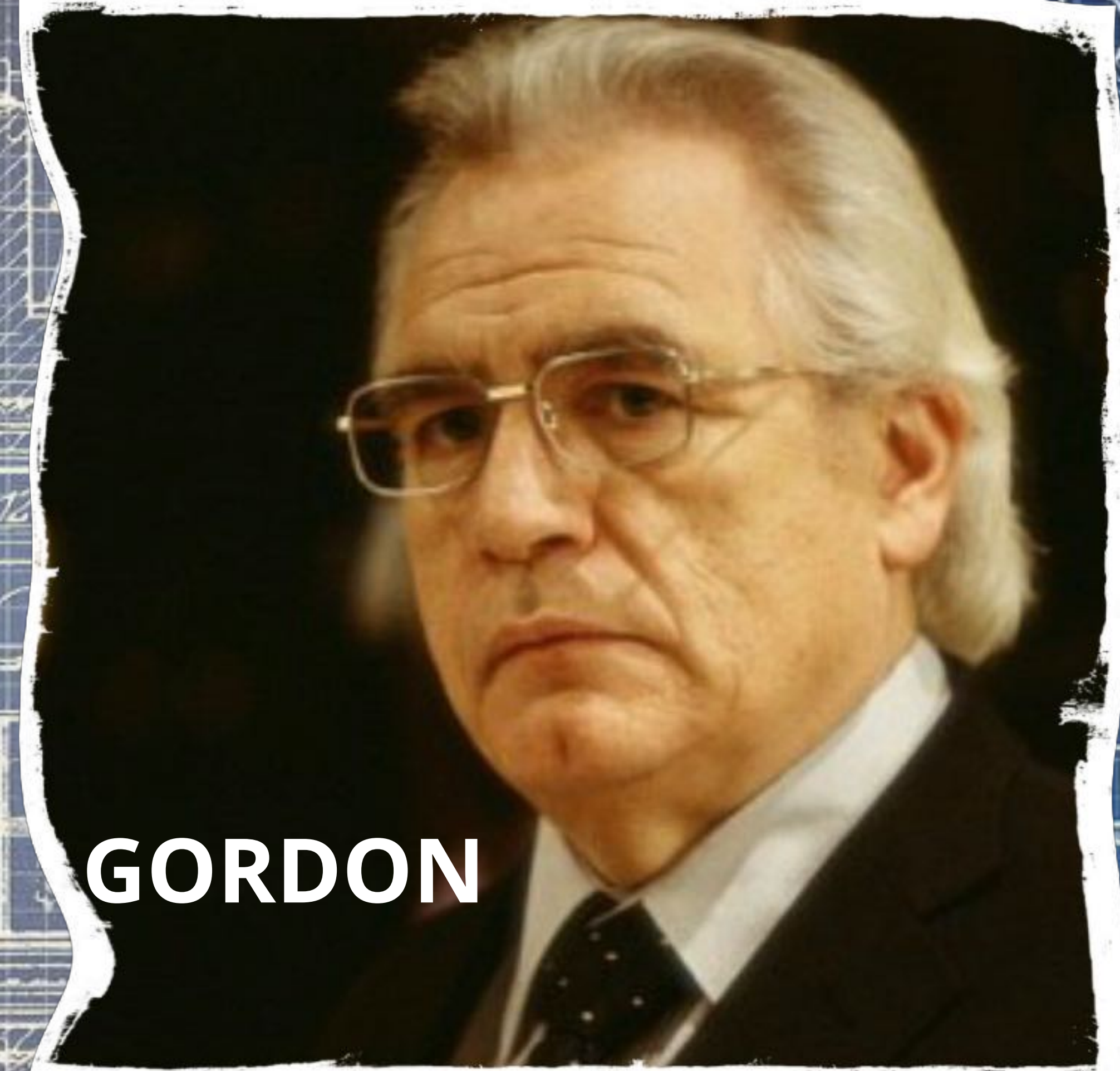


MORRIS'S WORLD



Gordon is the larger-than-life maverick behind Building Lives, the firm for which Morris is chief architect. He would never admit it, but he has always harboured a bitter resentment at the industry's establishment and so relishes any unorthodox move of his own which sees him win contracts over anyone conventional.

His own vaunting ambition has seen him rub shoulders with some unsavoury but powerfully connected types over many decades, something which he will come to bitterly regret by the end of the series.



GORDON

Away from the world of Architecture, Morris's mother becomes another line of enquiry for Kady. She has always got on well with her and bonded with her to some degree when her husband and Morris's step-father dies.

When Morris disappears, however, Roberta's reaction, is, however, surprisingly cold. This leads Kady to investigate the true nature of his relationship with her, which produce disturbing results. Although it does not directly help locate Morris, its insight into his psychology proves very useful.



ROBERTA



This *firm* is the most distinctive in the world, focussed exclusively on edifices which inspire awe, rooted as they always are on a fascinating idea. Every design is a fresh idea or a total re-imagination of a classical theme.

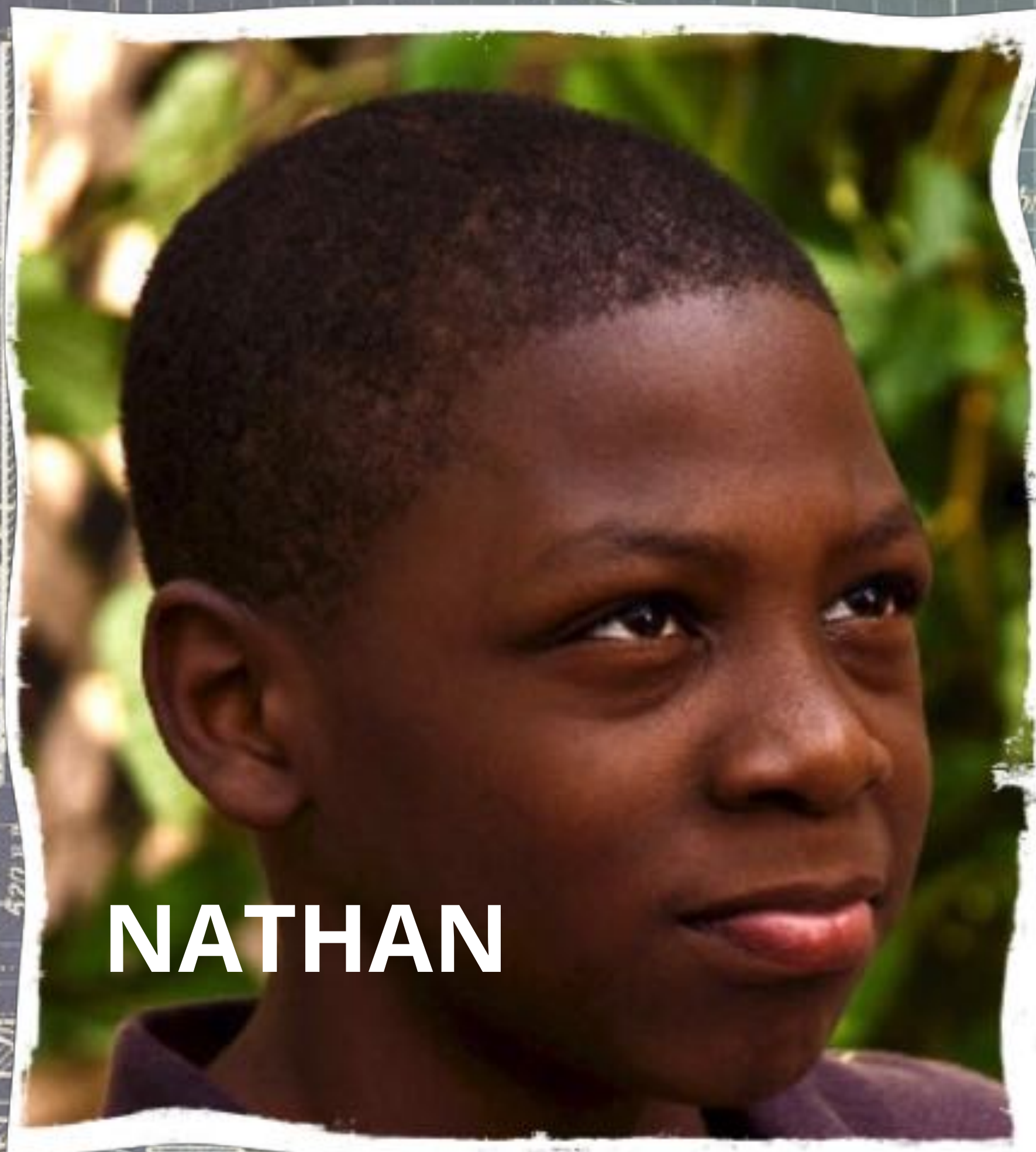
Most of this is down to Morris who is too far ahead of his peers to be a star in his own lifetime. His sheer ingenuity gives the firm its character, something even more impressive when you consider his most intricate and magical designs he has reserved for the hidden layers his own home, something to which Kady is subtly led in series one.

BUILDING LIVES



SETH'S WORLD

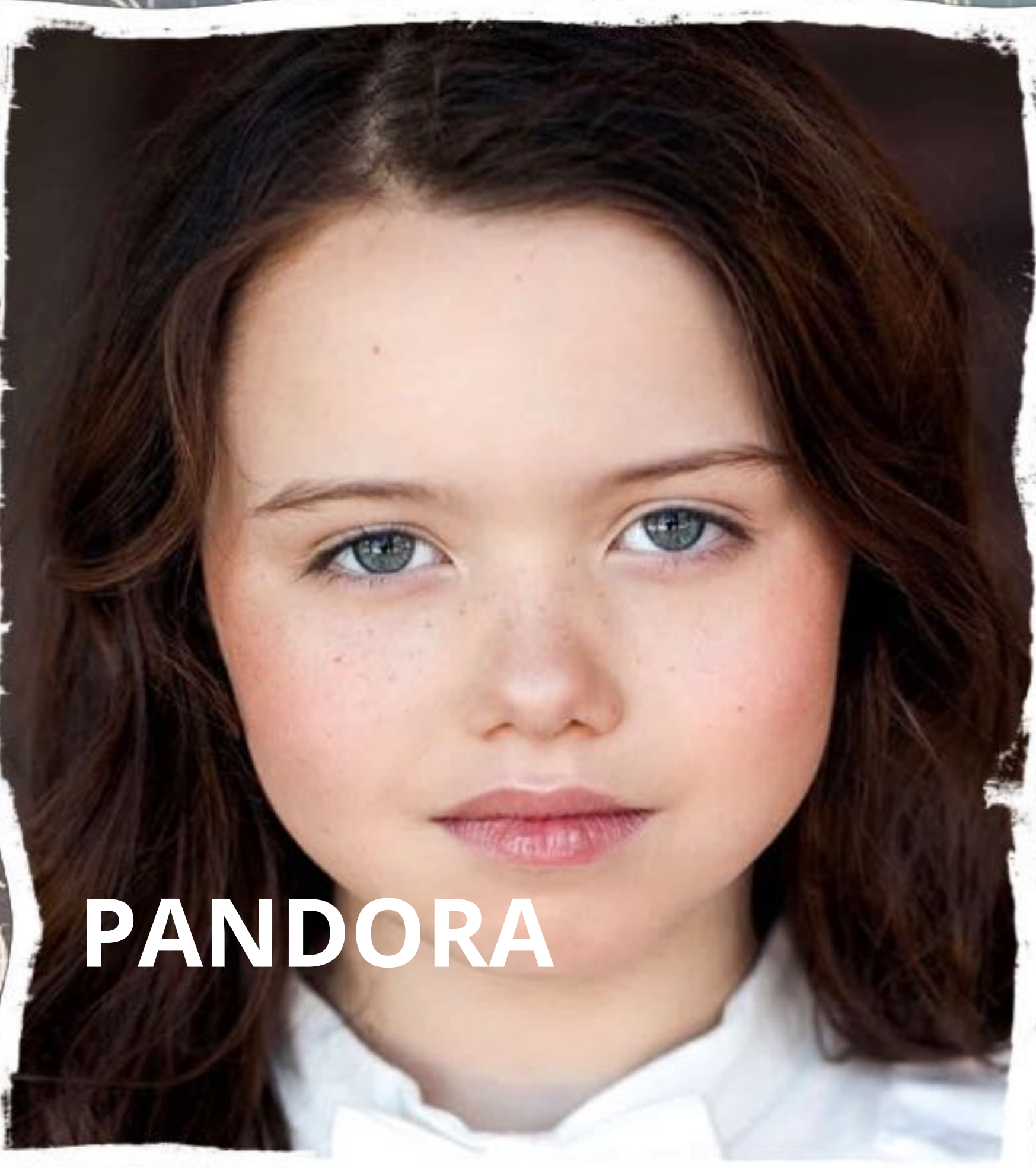
BUILDING LIVES



NATHAN

Or "GO" as he comes to be codenamed in Seth's Space Camp splinter group is quite the hothead and has a major problem with all forms of authority.

His very open form of rebellion makes him a liability to those who favour subtlety and subterfuge. His major growth, therefore, comes in learning that there are times to be smart and keep your powder dry, because there will always moments to finally light the fuse.

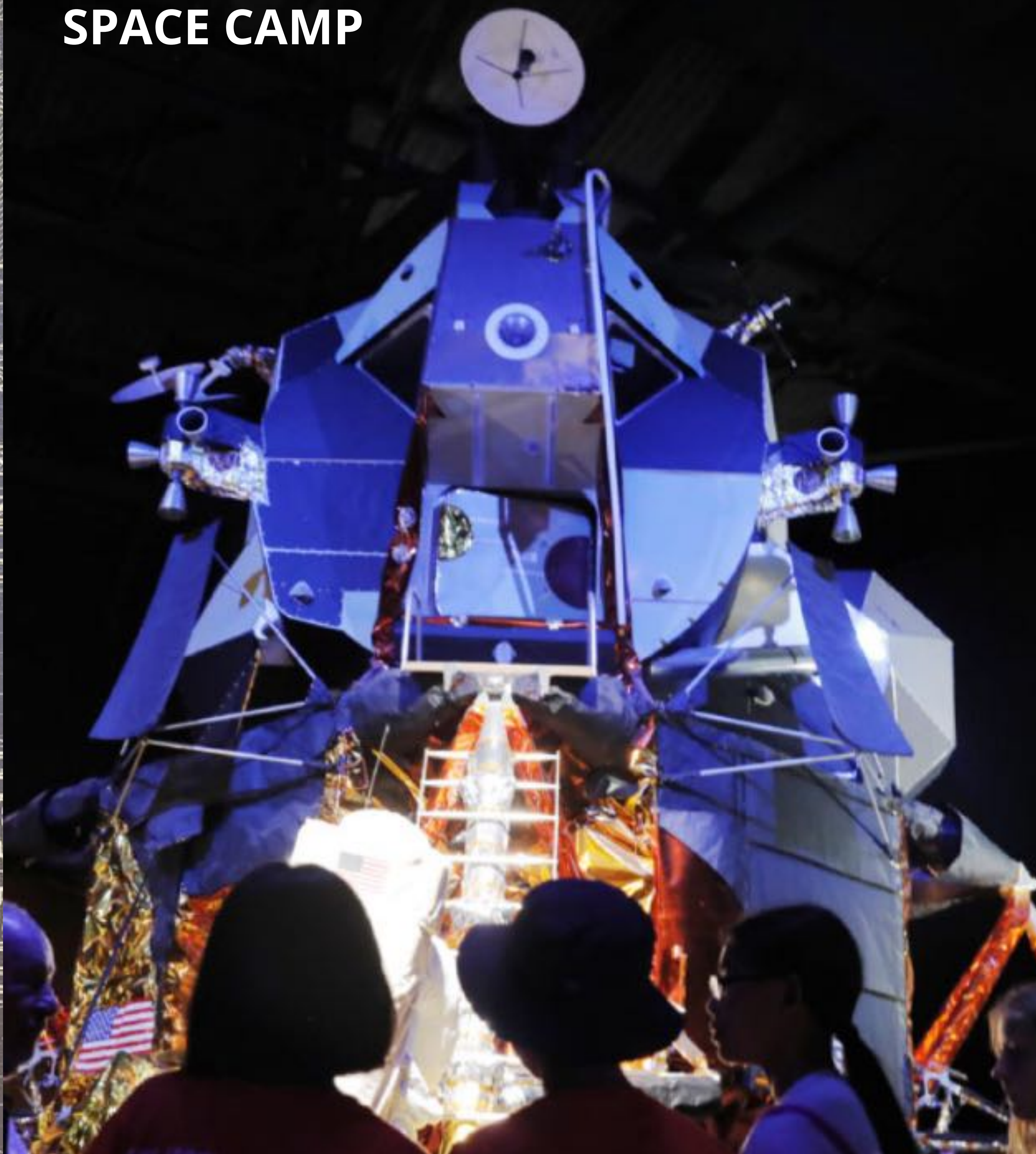


PANDORA

Or "SUSU" is the latest addition to Seth's group, but becomes its most prominent. She starts with a near total inability to deal with social situations and is in a total stream of tears before Seth helps her.

With his friendship, however, she grows in confidence and quickly demonstrates herself to be have the highest IQ - and the most motivation to support Seth and help him find his father.

SPACE CAMP

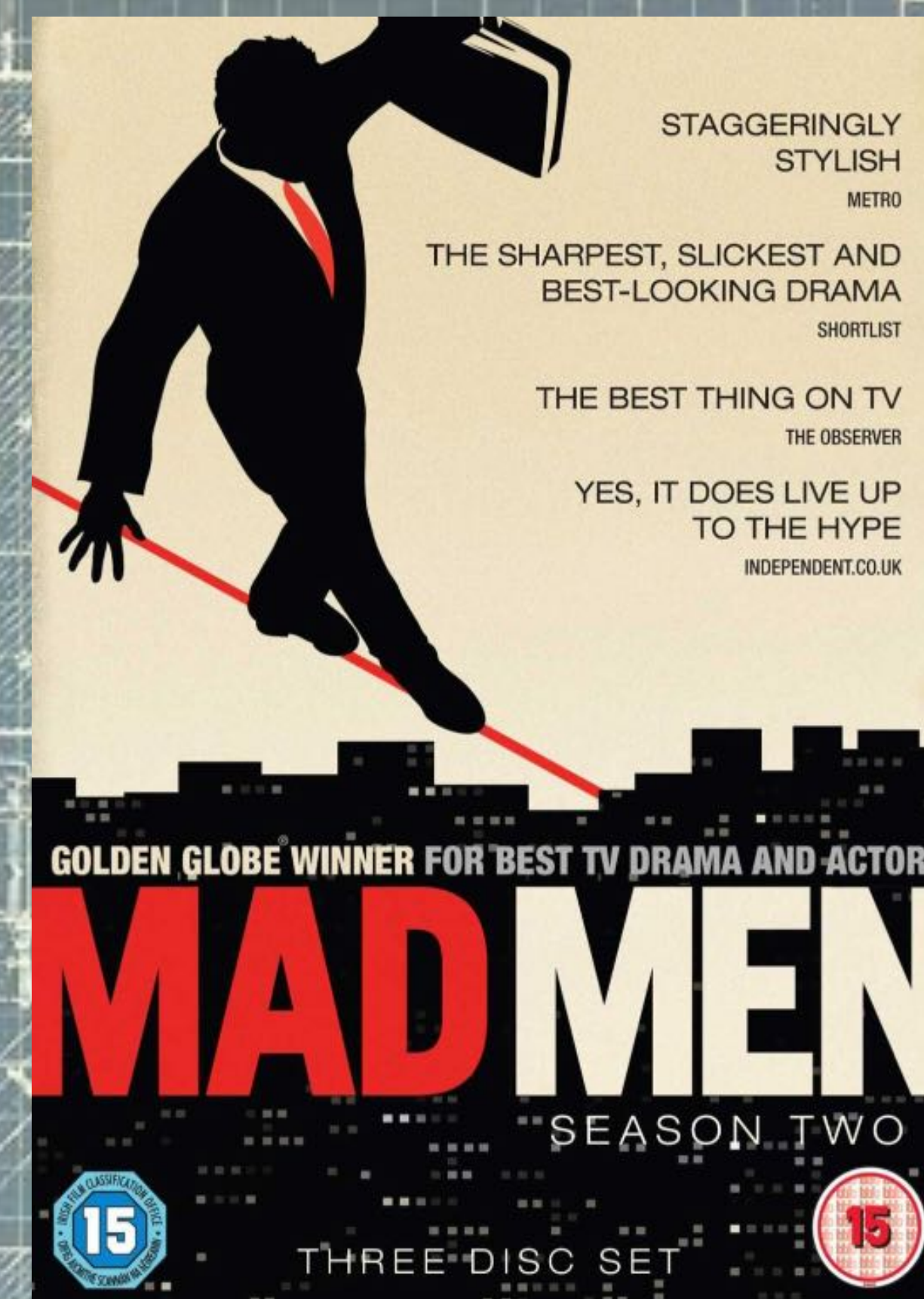


Although Seth is a kind of homunculus of Morris, his imagination ironically possesses a grander sweep than that of his father and principally this involves a fascination with Outer Space. Indeed, our first encounter with him is him drawing a rocket.

His bedroom resembles a mini-universe, painted throughout with its colours and adorned with representations of new worlds and the theme of exploration, one which parallels Kady's own more earthbound journey of discovery.

He looks forward to his yearly sojourn at Space Camp, where he spends much of season one. Yet he always feels it encapsulates a frustrating lack of ambition and, increasingly, a kind of internal politics which is far too like the world of adults he generally does his best to avoid.

IDENTITY



ATTACK

Severance



UNDER



SHOWS



PILOT

Signals from Space

Kady discovers that Morris has accessed an online forum which uses a space-themed code to discuss suicide. Then he vanishes

In a hotel bedroom, Morris (30s), lies naked on the floor, his arms and legs outstretched - precisely equidistantly. He stares up at the ceiling. A knock at the door brings him out of his funk and he stands - but instead of answering it, he moves to the balcony and seems to briefly consider throwing himself off.

That evening, he steps up to the podium to address a conference as the celebrated lead architect of the skyscraper in which it is taking place. Clutching his keynote - typed messily from memory because he forgot his laptop - he squints into the strong lights. After a long pause, he folds the speech into a paper aeroplane and launches it into the audience.

Back at his house, his son, Seth (8) draws a picture of a space rocket. He tells his mother, Kady (30s), it's what he is testing for Dad's space trip in two days. The landline phone rings and Kady answers. It is Jess (50s), who gossips about the upcoming exhibition launch at her husband's art gallery, where Kady works. During this, Kady bumps into the laptop Morris left behind - it's unlocked...

Jess dares her to peek in his browser history. When Kady does, she finds Morris has been accessing a forum where people seem to discuss suicide, using an outer space-themed code.

That night, when Morris returns, Kady asks him about the conference to subtly gauge his state of mind, but he swiftly turns the TV and lights off and rolls over in bed. Later, she enters Seth's room, wakes him up and interrogates him about his rocket picture – in particular whether he is meant to be going on this "trip" with Morris. He says no.

The next day, Kady meets Jess in a café and confides to her that she is worried Morris may be planning to kill himself. Jess convinces her that this is far-fetched and takes her to a spa to calm her down. In its swimming pool, Kady happens to save an elderly lady from drowning. Buoyed by this, she then goes shopping with Jess.

That evening, Kady seduces Morris with the new lingerie she just bought. They have sex and everything seems fine enough.

The next day, while she helps set up the big exhibition launch at her gallery, she gets a message from Morris that Seth is staying over at a friend's. This makes her increasingly worried Morris will now have the privacy he needs to kill himself. Her concern builds throughout the day until she bursts out of the actual launch and rushes home.

She arrives to find Morris lying naked on the floor, his arms and legs again spread out equidistantly. He is alive, however, and explains he is in the shape of da Vinci's *Vitruvian Man* – the famous picture based on Vitruvius's template of a man's proportions to design a building.

Later, in Seth's room, Kady and Morris drink hot cocoa, observe the night sky through his telescope and fantasise about blasting off together on a rocket into the cosmos. They then go into their own bedroom and make love with the passionate intensity of when they first met. Kady falls asleep and has a strange dream where they launch into space in a building Morris designed.

In the morning, Kady awakes to find Morris missing. Attempts to call his phone or contact him via his mother and boss prove fruitless.

When she logs a missing person case with the police, she instinctively lies to them that his laptop is also missing.

Back home, she tries to access the laptop, without success. On her phone, she then watches Morris's speech at the conference, in which he actually improvised brilliantly, talking profoundly and eloquently about the way people 'architect' their lives. She tries to access his account on the suicide forum, guessing the password from something curious Seth said.

The webpage hangs and hangs, until it lets her in with:

Welcome Home.

You have one new message.

THEMES EXPLORED

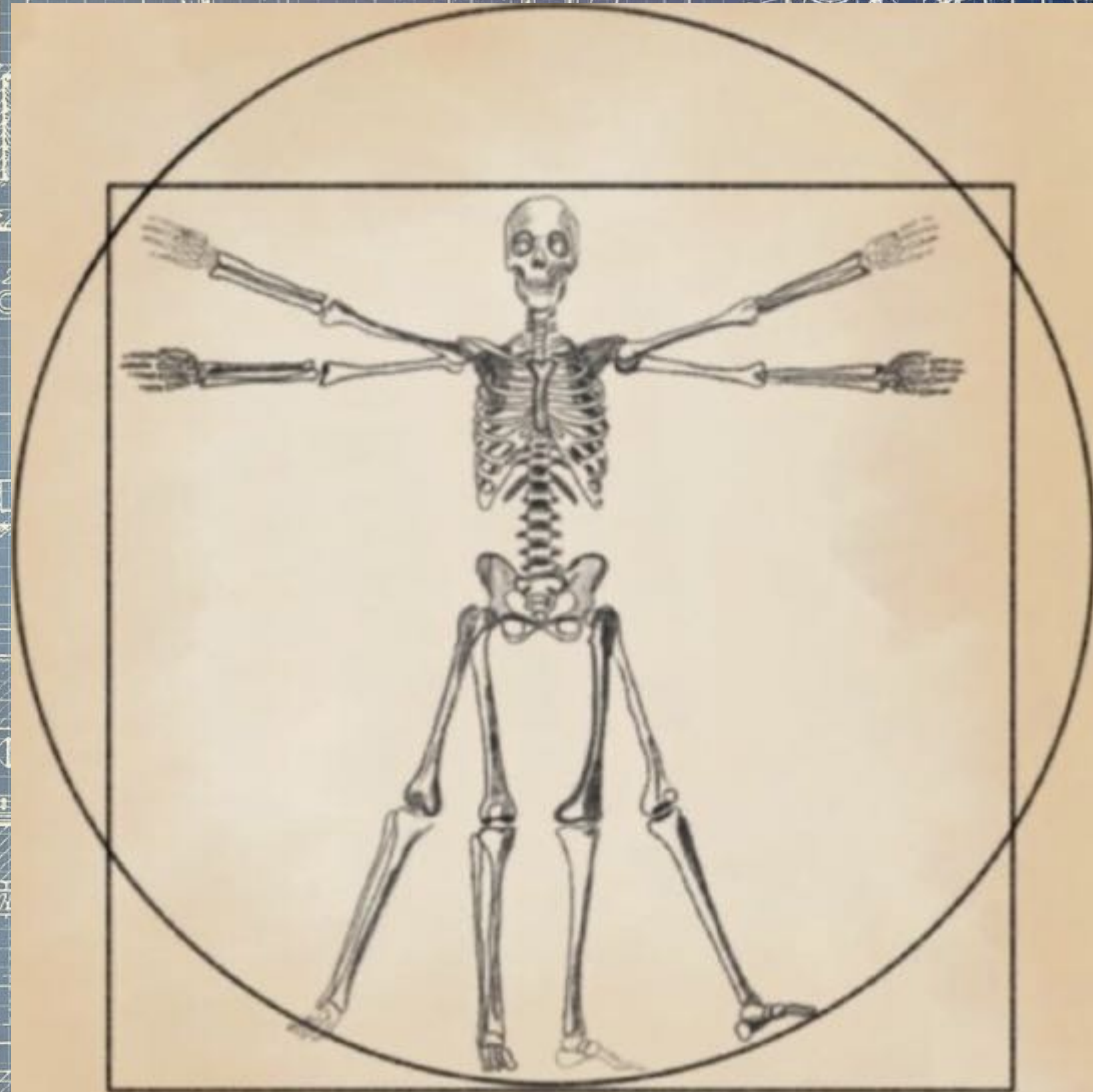


The main theme is: how do you build a man?

To build anything strong, you need strong foundations. In the case of any human being, or any society, those foundations are integrity, strength, duty and selflessness.

However, we pay particular attention to men in particular, through the eyes of Kady as she delves into Morris's soul, and unflinchingly excavates how well his foundations were laid – whether his fissures can be fixed – or will give way and destroy the whole structure.

Using the aforementioned 'Vitruvian Man' idea, we then expand this theme to the *body politic* and the manmade world - fatally fractured and crumbling as they are because of corruption - and the peril in which this places the entire planet.



INTERNATIONAL MORSE CODE

MORSE CODE, A TYPE OF COMMUNICATION USING A STANDARDISED SEQUENCE OF DOTS AND DASHES TO TRANSMIT TEXT INFORMATION, HAS BEEN USED SINCE THE EARLY 1800S. IT WAS FIRST DEvised BY AMERICAN ARTIST SAMUEL F. B. MORSE AND WAS INITIALLY USED IN SENDING MESSAGES OVER HIS INVENTION OF THE ELECTRICAL TELEGRAPH SYSTEM.

A ·--	M --	Y --.---
B -...	N --.	Z ---..
C -.-.-.	O ---	1 .-.-.-.-
D -..	P .-.-.-.	2 ..-.-.-
E .	Q ---.-	3 ...--
F ..-.	R .-.	4-
G ---.	S ...	5
H	T -	6 -.....
I ..	U ..-	7 -.-....
J .-.-.-	V ...-	8 -.-.-..
K -.-	W .-.-	9 -.-.-.-.
L .-...	X -.-.-	0 -.-.-.-.-

A key sub-theme is: the corruption of communication.

This runs throughout the series as something with which the characters, constantly wrestle. Media – truly *mediates* our communication, and in so doing subtly alters its character – for nefarious purposes.

We see this in ordinary interactions, such as when Kady and Morris apparently cannot hear each other in the next room. So it is ironic that Morris's disappearance leads to Kady getting to know him better than she ever did before.

We also see ways characters protect their privacy, such as when Morris and Seth communicate via walkie-talkie in their version of Morse code. This excludes even Kady – at least at first. In later seasons, Kady becomes a low key spy, something which started at home – and with her own family.

THE CASE



PROPAGANDA

THE PUBLIC MIND
IN THE MAKING



EDWARD L. BERNAYS

The world we are living in was built, to a large degree, by Edward Bernays in the '40s and '50s. Credited as the founder of modern public relations, he was also the nephew of Sigmund Freud whose theories on psychology he employed to spectacular effect – working for clients such as the US Government and tobacco companies.

His techniques of bypassing our intellect to access and stimulate our darkest desires have never been employed more than now.

We are manipulated every minute of every day into becoming a lonely crowd of consumer-slaves – isolated in our own tailored realities, trapped by our own egos, and increasingly dependent on product to keep a kind of mounting anxiety at bay.

When we look outside of our bubbles, we can see corruption is increasing, democracy is being shaken to its foundations and human rights may soon have to compete with an AI which will enrich a tiny uber-elite by even more.

But it doesn't have to be this way. This show will demystify this dystopian present. What is happening. Why it is happening. And what we can do to stop it.

So it is, in part, an unflinchingly forensic, stone by stone excavation of our world, but one which will finally return us to a core value. Love. This is what people are crying out for right now. Despite The Man's brutality, its betrayals, its stark reckoning with a darkening world...the romantic passion driving one woman's search for the love of her life and her family's final reunion will inspire audiences in a way they may have almost forgotten.



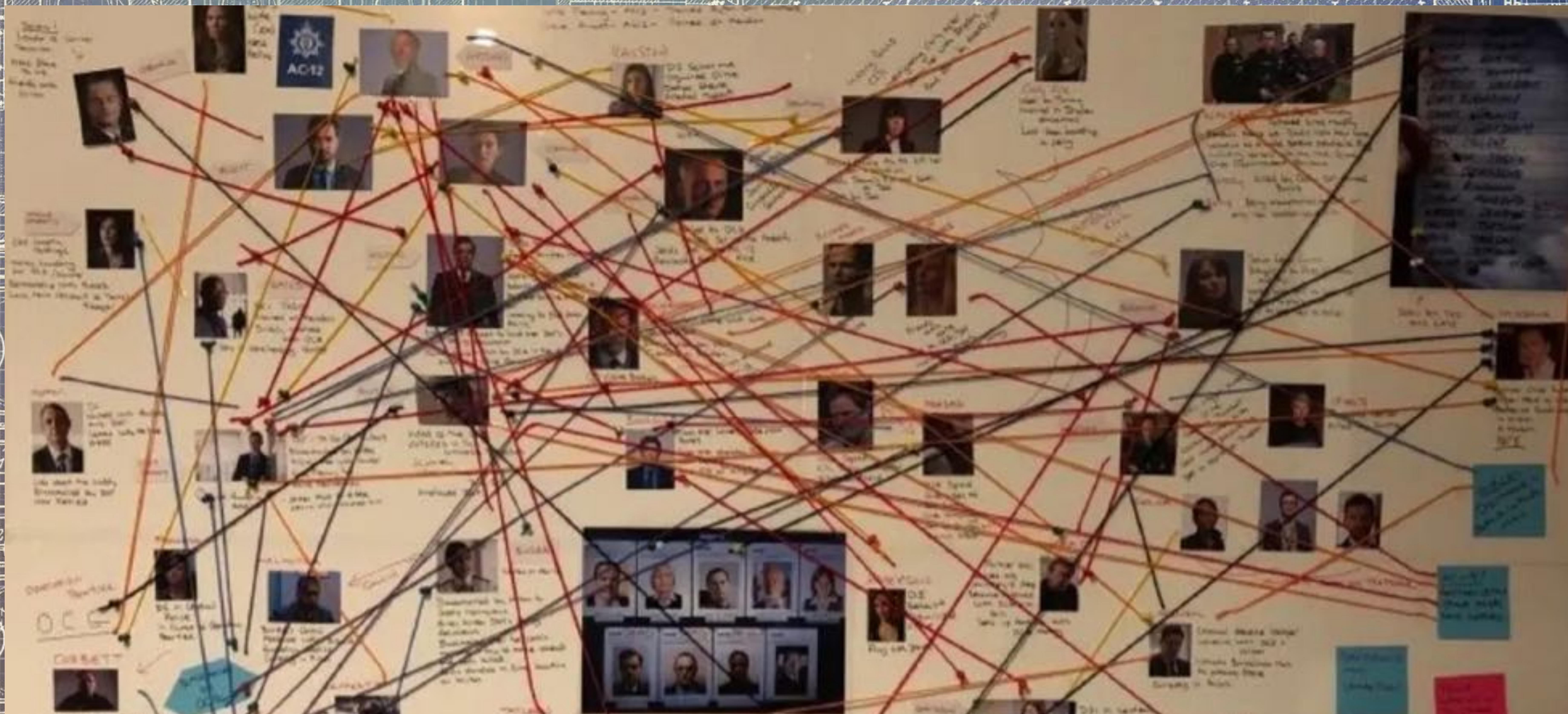


Although *The Man* is a particularly ineffable Mystery, its characters are so recognisable, it will feel strangely familiar. Kady, Morris and Seth are so rooted in, yet so *disturbed* by, our present reality, they will become our spirit guides through this vertigo-inducing present. The series will feel like an old friend.

Its thriller element rounds off each episode with a cliffhanger. The audience will have to click 'Play Next Episode', both satisfied and frustrated, to keep hold of the loose end of the last episode, like they're dangling above a great height. Although the view will be magnificent, letting go will feel fatal, because that loose end connects them to the rest of humanity.

But this isn't just a thriller, or even just a mystery. This series really is *about* something. It's an investigation of where the human race came from and a warning of where it is going. It is a true *prestige* show and the defining series of our age.

HOW THE MYSTERY UNRAVELS



Episode 2

In the rush to get Seth to his Space Camp, she misses that the suicide forum had let her in. When she returns home, she finds evidence Morris briefly returned when she was out – a clue to a previously ingeniously hidden panic room. She finds Morris's laptop inside it. She visits Morris's mother, then his office where she finds evidence of an affair.

That night there's a break in and she hides in the panic room. She watches the intruders on the security camera via her phone as they get closer to her.

Then the cameras cut out.

Episode 3

The Police disturb the intruders and Kady is freed, however, her questioning by one of the detectives afterwards seems intrusive.

She later realises she has accessed the suicide forum. One of the chats was with a bomber-to be with whom Morris apparently shared fantasies of committing 9/11-style atrocities. She uses Morris's ID to message him to find out his whereabouts, but the bomber gets suspicious and she shuts it down.

Seth tells Kady Morris visited him in the middle of the night at Space Camp.

SEASON ONE

Episode 4

Still at Space Camp, fellow misfits form into a group around Seth, whose purpose moves increasingly from rebellion to finding his father.

Kady finds Morris's blueprints for the design of their house. It leads her to the location of other panic rooms and a subterranean level which leads to an escape tunnel via an underground river.

Episode 6

Kady quickly becomes a public figure leading a new campaign on Missing People, although she discovers low level gossip has started to swirl via social media, about her having an affair.

She is then approached by a reporter who has information that Morris was a sexual predator.

Episode 5

At a dead end with her investigation and still not trusting the police, Kady reconnects with an old school friend who is now a powerful media personality. She asks her to help her raise awareness of her missing husband and soon embarks on a whirlwind of interviews, in print and on TV. This brings her into contact with a handsome stranger.

Episode 7

Using illegal methods via favours from her new media contacts, Kady tracks down the purported accuser and confronts her. The accusations were false and someone coerced the woman into making them, though she won't say who.

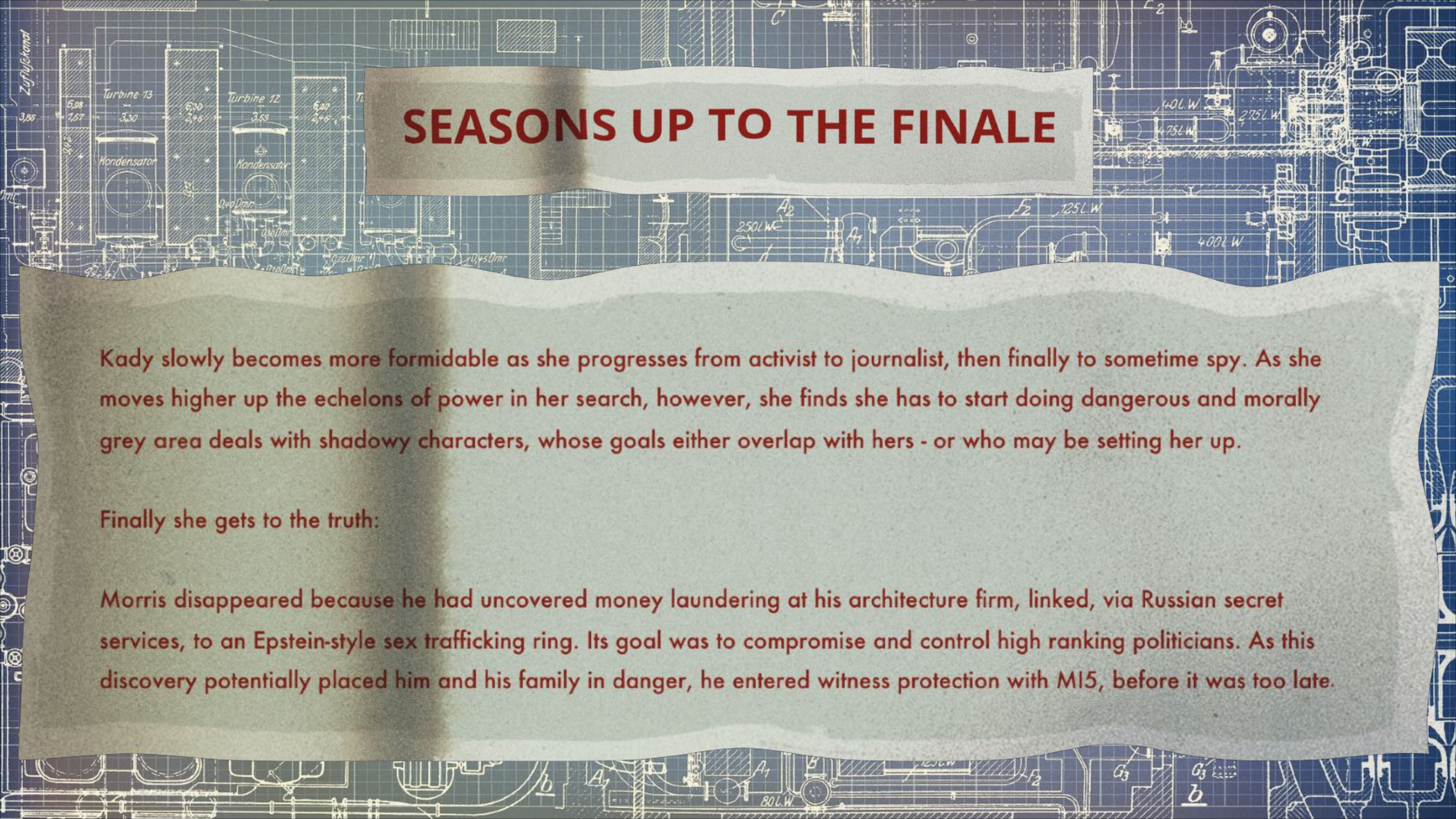
When Kady resumes her main search for Morris, she receives a graphic warning to abandon it.

Episode 8

On the same day that Kady confirms she is pregnant by Morris, a body is fished from a lake. Through both DNA and dental records, it is identified as him and he is declared dead.

It transpires that Seth has known the password to Morris's laptop all along.

Kady accesses it and finds evidence that Morris could, in fact, still be alive.

The background is a detailed technical drawing on a blue grid, resembling a blueprint. It features various mechanical components, pipes, and structural elements. Labels in German and English are visible, such as 'Zugflügelband', 'Turbine 13', 'Turbine 12', 'Kondensator', '250L W', '125L W', '400L W', and '80L W'. The drawing is oriented horizontally and serves as a backdrop for the text.

SEASONS UP TO THE FINALE

Kady slowly becomes more formidable as she progresses from activist to journalist, then finally to sometime spy. As she moves higher up the echelons of power in her search, however, she finds she has to start doing dangerous and morally grey area deals with shadowy characters, whose goals either overlap with hers - or who may be setting her up.

Finally she gets to the truth:

Morris disappeared because he had uncovered money laundering at his architecture firm, linked, via Russian secret services, to an Epstein-style sex trafficking ring. Its goal was to compromise and control high ranking politicians. As this discovery potentially placed him and his family in danger, he entered witness protection with MI5, before it was too late.

In the latter seasons, we switch somewhat to Morris's journey in his new life. It is a fresh start and he thrives at first, working for the world's richest oligarch, designing buildings in secret for him, his imagination free like never before.

However, with each and every passing year, he misses his family more and more. He then watches with alarm as Kady's search for him places her and Seth in increasing danger.

He decides that reuniting with them is now a better way of protecting them. The only way to do this seems to be to expose the truth. Their one shot is going to the only remaining journalistic outlet still truly devoted to holding the powerful accountable. When the story is published, it sets off a massive political earthquake that leads to the downfall of numerous institutions, including major charities, lobbying firms, banks and governments.

Soon, another world war looms, this time with a dangerous nuclear component. The only people safe from this are a tiny elite who, by now, have set up an impenetrable base, to which Morris must evacuate his family, should mankind destroy itself.

As Morris's family heals, humanity itself hangs in the balance.

SCREENWRITER



Originally from a small village in Devon, Peter Stead moved to London to train as an actor at Central. His first passion, however, was writing and he started studying screenwriting in earnest on Raindance's MA programme. This led to his first short, *Bijltjesdag*, which was filmed in The Netherlands, and starred the late John Leddy. This won many awards, including at Kerry Film Festival.

Since then, he has written a genre-eclectic portfolio of scripts, which includes seven features and two pilots - one of which, *The Man*, was a quarter-finalist in the Finish Line Script Competition. Alongside this, he recently directed, produced and starred in the found footage horror short, *Believe*, which won festival awards at Romford and at Fortean. Its budget was £10.

His short story, *Camera Anima Mea* was recently published by Horrified Magazine and his short script *The Doorbell* will be produced in Germany in the summer.

Pilot script available on request from

Blackheathcwg@gmail.com

petersteadwriter.wordpress.com