

# 1682 Notes

## Table of Contents

Vision.....	2
Mission.....	2
Website.....	2
Motivation.....	2
Philip Copeman.....	2
Screenplay.....	3
Audience Insights and Impact.....	3
Presentation.....	3
Global Positioning Strategy.....	3
Target Viewers.....	4
Technology Advantages.....	4
Production Budget and Finance Plan.....	4
Impact on the Local Film Industry.....	4
Marketability and Return on Investment.....	5
Transformation.....	5
Parties.....	5
Synopsis.....	6
Category.....	6
Cape history.....	6
Historical Fantasy.....	6
Influences.....	7
Characters.....	7
Episode Format.....	8
Series Themes.....	8
Intent of Episode 1.....	9
Series Summary.....	9
Episode 1 – The New Commandant.....	9
Episode 2 – Women not Welcome.....	10
Episode 3 – A cultural Outpost.....	10
Episode 4 – A farm in Africa.....	10
Episode 5 – Settlers from the East.....	10
Episode 6 – Shipwreck in the Bay.....	10
Episode 7 – The Hugenots.....	10
Episode 8 – Wine, Women and Song.....	10
Season 2 Onwards.....	10
Cape History.....	12
History of Catharina’s Husbands.....	13
Financial Plan.....	13
Script.....	14
Pilot.....	14
Intent of the Pilot.....	14
Project Chain of Title.....	14
Certified ID.....	16
Tax Assesment.....	16
Pilot Script.....	17

Seed Capital.....	21
Pilot Budget.....	21
AI modelling.....	22
What are AI understudies?.....	23
References.....	24
Future Scene Notes.....	26
Draft Future Series Budget.....	27
Summary.....	27
Development Budget.....	27
Preproduction.....	27
Production.....	27
Post Production.....	27
Launch.....	28
South African.....	28
Dutch.....	28

## Vision

Love of South African History

## Mission

To produce a Historical Fantasy Love Drama

## Website

<https://www.turbocash.net/a/pages/1682>

Includes imagery and further information.

## Motivation

### Philip Copeman

I am a script writer based in Cape Town.

I am applying for your Pilot Grant (R 250,000) detailed in section 14.1 of your funding policy.

The Grant is important to me not only because it enables me to produce a Pilot ( an extended trailer using understudies and AI understudies) but mostly because it would give me greater credibility and leverage in negotiations with some of the most vicious players in the video streaming business.

South African history is barely known outside of its modern caricatures. I use the instrument of fantasy to explain it to a completely new audience, Northern women. The spin off benefits of selling our country will be multiples. I structure the script so that we can expect financial contributions from offshore entities. I begin with Holland, but this can easily be extended to include UK and Portugal.

I have a successful career in developing and exporting software to a number of Northern countries including UK, Holland and the US. I have developed an interest in scripting fiction and wish to combine it with my experience in developing products for export.

I am skilled at media finance, and will manage the financial side of **"1682"**.

## Screenplay

The screenplay for **"1682"** is a unique and compelling exploration of a pivotal moment in history, set against the rich cultural tapestry of seventeenth-century Cape Town. The story delves into the complex dynamics between the local Khoikhoi people, Imported Slaves and the European settlers, examining themes of slavery, destructive love, glass ceiling and witchcraft. The characters are richly developed, each embodying distinct human values and conflicts, making them relatable and engaging. The dialogue is authentic to the period, while the visual storytelling captures the stunning landscapes and turbulent events that shape the narrative. This combination of originality and structure ensures that **"1682"** stands out within the historical drama genre, offering a fresh perspective on a significant, but overlooked chapter in history.

## Audience Insights and Impact

**"1682"** is designed to resonate with a broad audience, particularly those interested in historical dramas and stories of cultural intersection, favouring Northern Women. Our target demographic includes adults and history enthusiasts, with a focus on viewers who appreciate nuanced storytelling and rich character development. We have conducted preliminary research into current viewing trends and audience preferences, indicating a growing interest in untold stories from non-Western perspectives. This film also aims to attract viewers interested in South African history and the global impacts of colonialism. By tapping into this market, we believe **"1682"** will not only entertain but also educate and provoke thought, encouraging viewers to reflect on historical events and their modern implications.

## Presentation

Our presentation for **"1682"** includes a meticulously crafted script, a director's treatment that outlines our artistic vision, and comprehensive supporting documents. Each component has been professionally prepared to ensure clarity and coherence in presenting the project's scope and objectives. The script captures the authenticity of the period while highlighting the emotional depth of the characters, and the director's treatment provides detailed insights into the visual and narrative style we aim to achieve. Our supporting documents include detailed character breakdowns, a visual storyboard, and historical references, all of which contribute to a well-rounded and compelling presentation package. [www.turbocash.net/a/pages/1882](http://www.turbocash.net/a/pages/1882)

## Global Positioning Strategy

**"1682"** is positioned for international appeal, with a strong cast that includes well-known South African actors and emerging talents and International Actors (financed by their countries). We are in discussions with reputable sales agents to ensure the film's global distribution, and we have

projected sales estimates based on comparable historical dramas that have succeeded in international markets. The film's universal themes of resistance and cultural identity, coupled with its unique setting, make it a strong contender for film festivals and global streaming platforms. We aim to leverage these platforms to reach a wide audience, maximizing the film's impact and visibility on the international stage.

## Target Viewers

Northern Women, US, UK, Holland, France, Germany. South Africa obviously. Black viewers. This Genre is chosen By examining the top Series currently running on Netflix. Romcoms and Historical Drama. Men also find these genres attractive.

## Technology Advantages

Our use of Creative Commons INT 4.0 and generative AI make sentry into the project easy. This liberal approach to licencing has Stood Coepman Well with the TurbloCASH project that now encompasses a community of hundreds of thousands across multiple countries, companies and educational institutions. We are familiar with multi language products. TurboCASH, created by Copeman is available in 25 languages.

## Production Budget and Finance Plan

The production budget for "**1682**" is carefully calibrated to reflect South African market conditions while remaining attractive to potential investors. We have outlined a detailed finance plan that includes a balanced ratio between recoupable and non-recoupable expenses, ensuring a prudent allocation of funds. Our budget covers all aspects of production, from casting and crew to post-production and marketing, with contingencies in place for unforeseen expenses. We have also identified several funding sources and are actively engaging with investors to secure the necessary financial backing. This thorough and realistic financial planning positions "**1682**" as a viable and attractive investment opportunity.

## Impact on the Local Film Industry

Funding for "**1682**" will significantly contribute to the development of the local film industry, particularly by providing opportunities for individuals from disadvantaged backgrounds. We are committed to inclusive hiring practices, with a focus on employing local talent both in front of and behind the camera. Our production plan includes training and mentorship programs aimed at building skills and experience for young filmmakers, especially from underrepresented communities. By fostering local talent and creating jobs, "1682" will not only tell an important story but also contribute to the growth and diversification of the South African film industry.

## Marketability and Return on Investment

We have conducted comprehensive research to identify the best strategies for delivering "1682" to its intended audience. Our marketing plan includes leveraging digital platforms, social media, and partnerships with cultural institutions to reach history enthusiasts and romantic film buffs. The film's unique storyline and historical significance provide strong commercial appeal, while its potential for educational use in schools and universities offers additional avenues for revenue. We anticipate that "1682" will generate a positive return on investment through both box office sales and ancillary revenue streams, including digital downloads, streaming, and international distribution.

## Transformation

"1682" is committed to promoting diversity and transformation within the South African film industry. Our characters represent the racial diversity of the Cape in the seventeenth century. Our production team will include individuals from diverse racial, gender, and cultural backgrounds, with key black management positions in place. We prioritize rich diversity of South Africa. Additionally, we are actively seeking to involve individuals with disabilities, both in front of and behind the camera. By prioritizing these aspects, "1682" not only aims to tell an inclusive and diverse story but also to set a standard for transformation and equity within the industry. Above all we promote this transformation to our European and American customers. Bridgerton – stand back! Here comes **hard black asses and dominant white women!**

## Parties

**Philip Copeman** - I am applying for this grant in my individual capacity. (Tier 2) – I have extensive experience in video production to support software. There is also a great deal of similarity in producing film to producing software. I worked as the financial director for the Cardova Group for two years and was involved in financing large scale TV productions. From the Grant, I will receive a stipend of R 50,000 that will enable me to complete the full draft script of eight episodes.

**Cardova Pty Ltd** – (Tier1) is majority owned by my wife Patience Stevens, an award winning South Africa Producer (Top Billing, Espresso, Tastemaster, Top Travel). They are currently producing for the SAB, so meet all tax and BEE requirement. Patience has helped me with concept and creative ideas, and I would like top work with her on an executive producer level.. Cardova is not formally party to this application, but should produce the pilot, because that have the facilities and are willing to go on risk by contributing more than they are paid. Cardova will produce the Pilot at a favourable Rate. We will pay them R 200,000 they will produce an R 800,000 product for us.

# Synopsis

## Category

Streaming Series, R16+ Sex, nudity Strong Language, Violence. This is chosen because it is the leading category in Netflix. It is evolving fast, **Northern women like hard black asses and strong dominant white women.**

## Cape history

When the European colonists encountered the Cape in the sixteenth century, they found a people who were fiercely independent and against slavery.

Simon van der Stel the governor from 1671 to 1691 transformed the Cape by importing 5000 Europeans and 6000 slaves from Batavia and Madagascar.

The Huguenots came from a society of class oppression into an egalitarian society, which they rubbed out and replaced with an oppression, just this time with them at the top!

It is indeed ironic that a system of racial oppression that lasted 350 years was set up by a black man, Simon van der Stel. His story is told through the eyes of our protagonist Catharina Ras, the first Woman Landowner in the Cape

## Historical Fantasy

***History is written by old men. Invariably about battles never fought and victories never won. Women are spectators. Little is spoken of the sex that drives societies.***

1682 is loosely based on the historical character and our protagonist Catharina Ras, a Dutch Colonial Settler to the Cape in 1662. Her rise from oppression to oppressor is mirrored by the well documented historical character Simon van de Stel our antagonist and an array of foil characters, drawn to the cape to escape persecution who all fall into the same trap and also morph from victims to perpetrators.

Cape of Good Hope starts with Catharina's late childhood in Holland and follows her through thirty years to her purchase and development of the Steenberg Farm as the first European woman land owner in Africa

1682 is a non linear narrative and even the sub plots are not structured on a time line. Each Episode is a self contained story that links across the non linear time lime of early development in Holland and Batavia or Mauritius. The themes are universal. This is a dramatic instrument to allow the full gambit South African historical stores to be told from the viewpoint of a Female character that romps through the pages of history, with Catharina's spirit always at the core of events.

***Inequality can be overcome in even the hardest environments, but the victories may be violent and pyric.***

## Influences

The script is firmly influenced by the writings of William Shakespeare, Emily Bronte, DH Lawrence, Henry Miller and JK Rowling.

## Characters

**Catharina Ras** protagonist. is a lascivious and murderous spirit that ambitiously stalks the pages of South African history. A female cross between Prospero and Richard the III but with a passion for destructive love.

**Simon van der Stel**, antagonist. Like any historical blackman, Simon is immediately boxed into either Othello- jealous (1603) or Heathcliff - vengeful (1847). No writer should be arrogant enough to believe that he can redefine Genre. We can "color" Simon as a Byronic character, but he should have elements of the classic characters. Outwardly strong inwardly isolated in an aspirant white society of his own invention

Hans Ras Foil. Catharina's ne pecked second husband, A contrast for Simons high character.

**Monica da Costa** (freed slave) Simons Mother. Foil Character for Simon she carries his ambition to rise out of racial prejudice. She is his mentor and guide. Loosely based on Volumnia from Coriolanis

**Joao van Angola**, tritagonist, a freed slave, he is Catharina's Henchman

**Anna de Koning** antagonist. A Cape Prostitute who has almost every male character on her books most importantly Simon. Inspired by the nineteenth century historical character of the same name, who later becomes the owner of Groot Constantia. She is played as fantasy character in her early life.

**Dr van der Leyden**, A protestant nun who is a Mentor of the young Simon, she challenges him on religion and sexuality.

**Adrian van der Stel** a Portuguese Jew, Simons Father. Resolute that Simon must overcome predjudice, bitter about racial prejudice and the fact that Jews were kicked out of Spain and Portugal and forced to move to Holland. Foil Character.

**Gunter Ustings** Catharina's father. An unsuccessful Amsterdam Merchant. He sells her into a marriage to a business creditor. Foil character.

**Jan-Willem Van Reede** Foil character. Member of the VOC becomes Catharina's first Husband. As a vieweer, you hate him from the moment you meet him and you own desire to see him get Justice makes you complicit in Catharina's first murder.

**Adrian van der Stel** Simons Father

**Willem Six**, a wealthy cloth dealer.

**Johanna Jacoba Six**, Willems daughter who becomes Simons wife.

**Hendrik Adriaan van Reede** Visiting Commissioner Younger Brother of Jan- Willem visits the Cape when Catharina has stabilised.

More to come...

## Episode Format

There are three stories of which at least two are told simultaneously in each episode :

- 1- Catharina's rise from merchant obscurity to land owner
- 2- Simons rise through the military and company Ranks
- 3- Slavery in the Cape.

Exposition of **slavery**, **destructive love**, **glass ceiling**, **witchcraft** are developed and resolved. The protagonist, antagonists and foil characters share the themes - they are escaping oppression in Europe and Batavia and come to the Cape to a new life, that freedom ironically involves the racial oppression of others.

Each episode uses the Shakespearean structure of exposition, rising action, reversals, climax, falling actions denouement resolves most conflicts, but leaves open links to the following episode.

The history of the Cape is dominated by the colonial exploits of the Dutch and later British colonisers and is built on slavery and the subservience of the local and indentured people.

***It is not liberation if it involves someone elses' oppression.***

## Series Themes

**Slavery.** The series begins by establishing the fierce independence of the local Khoi. Their fate is sealed by Simon van del Stel who imports a whole new society who's framework is based on Slavery. The behaviour of the Oppressors led by Simon sets up a racist hierarchy that dominates South Africa for 350 years.

**Destructive Love.** There are no divorces in the seventeenth century. History records van der Stel as a devoted husband and father, who lives a separate life from his family who live in Holland. The illicit affair between Catharina and Simon depends for both their sakes on secrecy and anyone that finds out is violently disposed of. This does not save Catharina and Simon who tear each other apart with the use of foil characters.

**Glass ceiling.** Gender Inequality can be overcome in even the hardest environments, but the victories may be pyrrhic. Seventeenth Century women do not own land. Single successful women are shunned as witches. The Golden Age of the Dutch is run by the Rentergen and people of color are not welcome as members. It is the Dutch who develop the concept of the Military class, later successfully modified by the British.

**Witchcraft.** Seventeenth Century Cape Town is a wild place. Nature teaches beasts to know their friends Catharina is a beast whisperer. The Cape has a wonderful backdrop of tamed beasts. The local sharmen have a mysterious cultural practice of living off the land, Catharina is doomed to a series of husbands who meet violent ends.

## Intent of Episode 1

Episode 1 is heavily oriented at exposition of the situation of the Cape in 1682, how it fits into the plans of the Dutch East India Company, Character descriptions of the main characters. We begin the back stories of Catharina and Simon. She is sold into marriage to settle her fathers debts and sets the tone for slavery. He is the son of a freed slave and introduces the glass ceiling. We give initial sparks of the destructive live that is to dominate the series. We introduce the concept of witchcraft and religious persecution.

Both Simon and Catharina murder in the first episode, their destructive love is soaked in murder.

We introduce two of Catharina’s husbands. Viewers will hate Jan- Willem and wish him dead even before Catharina delivers the murder. The theatrical tool is that by winning the viewers sympathy, we make them complicit.

## Episode 1 – The New Commandant

1 1510 A BEACH FRONT IN TABLE BAY.....	3
2 1671 A CARRIAGE APPROACHING THE CAPE CASTLE.....	8
3 CASTLE DINING ROOM - MOMENTS LATER.....	12
4 ON THE CASTLE WALLS.....	16
5 THE CARRIAGE TRAVELLING BACK HOME.....	21
6 1634 CAPTAIN'S CABIN - DUTCH INDIAMAN.....	25
7 1671 THE SLAVE AUCTION.....	27
8 THE RITUAL.....	30
9 1660 A COFFEE HOUSE IN AMSTERDAM.....	33
10 AN ARGUMENT AT HOME.....	37
11 AMSTERDAM ACADEMY.....	40
12 SIX AND COMPANY.....	42
13 A PRIZON IN AMSTERDAM.....	46
14 A WALK IN THE FOREST.....	49
15 THE POLICE COME LOOKING.....	50
16 THE END.....	52

## Series Summary

### Episode 1 – The New Commandant

CATHARINA meets SIMON for the first time when he is appointed Commandant. Quarrels with Hans because he queries her loyalty. She goes to a slaves auction. CATHARINA is caught by SIMON at a witches coven. Her back story in Holland is developed, GUNTER LUBECK her father and WILLEM DE REEDE agree for CATHARINA to marry DE REEDE. SIMON is finishing his education and introduces us to DR VAN LEIDEN. ADRIAN VAN DEL STEL son of a Portuguese Jew explains why SIMON must shun Judaism introduces SIMON to WILLEM WIX and his daughter. CATHARINA meets a WITCH in jail who tells her to flee Holland. and she murders her first husband before she is 22. She is forced to flee Holland as a wanted witch and disguises herself as a man to board a ship.

## **Episode 2 – Women not Welcome**

CATHARINA opens episode 2 at sea on the Dromadaris. CATHARINA explains the raison d'etre behind killing your husband. CATHARINA befriends the mate, with his private cabin to avoid detection. When he threatens to reveal her she pushes him overboard. ADRIAN explains the glass ceiling that Jews And blacks face. Simon develops the Textile business in Mauritius and meets the Muslim slaves in Batavia

## **Episode 3 – A cultural Outpost**

CATHARINA helps to develop the growing city of Cape Town, CATHARINA learns the ways of the local witches. Simon makes a fortune in the East

## **Episode 4 – A farm in Africa**

Catharina runs Simons textile business locally and creates the Cape as a fashion centre in the South. Catharina wins her farm from Simon. He establishes Stellenbosch, Simons Town and Groot Constantia

## **Episode 5 – Settlers from the East**

The textile business inadvertently imports the small pox virus and decimates the local population. Simon imports thousand of slaves from Batavia and Madagascar and forever changes the history of South Africa.

## **Episode 6 – Shipwreck in the Bay**

The turbulent Table Bay constant producer of ship wrecks. Simon and a local burger Wolraad Woltemade save a drowning sailors from the waves by riding horseback. Woltemade goes back once too many and drowns to become a martyr in Cape history.

Simon Establishes Simonstown as a way station for stopping in the winter storm season. Steenberg lies open day by ox wagon from Simonstown and one day to Cape Town. It becomes an over night stop for those seeking provision. Her business takes off.

## **Episode 7 – The Huguenots**

Persecution of the Huguenots causes an exodus out of France into Belgium and the Holland. Simon makes a deal to import two hundred families as his aristocracy. It is not long before they turn on the local and begin an oppression that will last for 350 Years.

## **Episode 8 – Wine, Women and Song**

The Huguenots move into the Valley and begin to disrupt the social order. The Wine business takes off

## **Season 2 Onwards**

The Steenberg Way Station and the documented history of the Huguenots creates a trove of historical stories. Catharina leaves the pages of history around 1790 so we can either bring on new

protagonists or we can create a fantasy life for her beyond this period. We will not be short of material.

## Cape History

The history of the Cape is dominated by the colonial exploits of the Dutch and later British colonisers and is built on slavery and the subservience of the local and indentured people.

"The Golden Age" of the Dutch is 1500 to 1600, from when they helped the British beat the Spanish Amada to the time when the British started squeezing them out of the Slave trade.

Whereas the story of North Atlantic slave trade has been told to the point of repetition, the Cape Story leads to very different tales. Local Africans fiercely resisted slavery. For a hundred years the slaves were imported largely from the Dutch Asian colonies and were not African. The Dutch were merchants and slaves were encouraged to trade for and buy their own freedom. A very different society emerged.

Van del Stel gets to the Cape in 1679 and is in charge until 1699. The Huguenots come in 1682. (Simon has much to do with bringing them)

Simon is not a John Brown. He is ruthless human trafficker. Under his control the sparse indigenous population of the Cape is completely subdued and effectively eliminated, first by being economically sidelined by settlers and then by the impact of small pox. 6,000 Slaves are imported from Madagascar and Batavia. These thirty years change the history of South Africa. Racism may not have been born in the Cape, but it was certainly incubated under Van der Stel.

Slave traders were more at war with each other than the people that they enslaved. Catherine and Simon come from the bottom of the pile in Amsterdam and worked their way to the top'

The Series has enough material to cover the life time of de Ras 1642 to 1682 (purchase of farm) to sale of farm 1695 (thereafter history loses touch with her) and stays well within reality. Over this same period Van der Stel revolutionises Cape Society by importing Burgers from France, Belgium and Holland and slaves from Batavia and Madagascar.

The indigenous spirit of freedom is crushed. Further series could be extended into the period where Catharina is lost to history or to other female characters, where the same and new themes can be extended.

South African history is an undeveloped treasure trove of stories waiting to be told through the lens of female characters.

Whereas the story of North Atlantic slave trade has been told to the point of repetition, the Cape Story leads to very different tales. Local Africans fiercely resisted slavery. For a hundred years the slaves were imported largely from the Dutch Asian colonies and were not African. The Dutch were merchants and slaves were encouraged to trade for and buy their own freedom. A very different society emerged.

Catharina and Simon are perfect protagonist and antagonist for a woman's account of history.

## History of Catharina's Husbands

- 1) Born in Lubek (Germany), Catharina Ustings was one of the most controversial and daring figures ever to settle at the Cape. Newly widowed at just 22 years old,
- 2) within two months of her arrival, Tryn, as she was known, married Hans Ras, a soldier and free burger (citizen). Although Hans survived a knifing incident on their wedding day, he was killed by a lion in 1671. Legend has it that Catharina hunted the lion on horseback and killed it the same day.
- 3) Left to fend alone with four young children, she married her third husband Fancois Champelaer van Ghent, a rather unsuccessful farmer, in 1672. This short-lived marriage ended in July 1673 when he was murdered by marauding tribesmen.
- 4) Her next husband was Swedish-born Laurens Cornelissen, and she moved with her four children to live with him in the Table Valley, where they had another two daughters. He died tragically underfoot of an elephant while hunting hippos at nearby Zeekoeivlei, although there are no records of exactly when this occurred.
- 5) At the age of 36 Catharina was left with five children to care for, after one died during early childhood, she drew on her seemingly undiminished inner strength and continued undaunted. It was during this time that she and her children moved to the Tokai valley, below the Steenberg Mountain, and according to historical records, she farmed a tract of land here, with the assistance of Matthys Michelse, a hardy German who outlived her as her fifth and last husband.

## Financial Plan

The seed capital (writing of the script) has and will be carried by Philip Copeman. Copeman will also carry the process of accumulating the Executive producers.

A due diligence of the Script development so far and the presentation of the available facilities at Cardova for cost should satisfy the NFVFSA that I meet your requirement of 75% of my investment for your 25% investment.

First requirement will be creation of the Pitch. We have allocated R 1,2 Million for this. This cost can be carried by Copeman, Patience Stevens of Cardova (R 950,000) and a Grant from NFVFSA of R 250,000 We have to create a high quality pilot to convince Executive producers to come up with the money and to convince a Streamer to purchase the final product.

Currently Copeman's seed money and the at risk contributions of collaborators is the only funding currently available.

Sources of assisted finance are the film boards of South Africa and Holland. Possible input can also come from Portugal and UK which can easily be written into the script.

Major streamers all have strong representation in South Africa. 1682 is not targeted at local viewers, but is targeted at Northern Women who are familiar with Historical Drama.

# Script

A full second draft script of Episode 1 – The New Commandant is available here:

<https://www.turbocash.net/a/pages/1682/files/1682script.pdf>

# Pilot

The pilot is an extended trailer. The purpose is to showcase the cinematic skills of the team that we will assemble. We use understudies to avoid the cost of mainline stars.

The scenes are limited to Outdoor scenes in Tokai and studio scenes using green screen.

Three scenes: the Steenberg Graveyard, lawn of the Steenberg Hotel and a Room in the Steenberg Hotel. Still pictures with effects of Seventeenth Century Cape and Amsterdam. Archive footage of a lion in flames.

Music is set to Egmont Overture (The revolution of the Duke of Orange. Grave F minor and Dutch Sariband)

<https://www.turbocash.net/a/pages/1682/files/1682Trailer.pdf>

# Intent of the Pilot

The intent of the pilot is to introduce the viewers to the content and emphasise the relationship of Cape to Holland. To demonstrate our cinematic capabilities. The pilot produces three minutes at R400K per minute. This is the target budget for the series. To deliver a dose of **“Kaaapzeit”**, (Cape-Obsession). Introduce the themes of slavery, destructive love, glass ceiling, and witchcraft. Turn a light on the protagonist and the antagonist. To connect the viewers of the pilot to our web and social media resources.

# Project Chain of Title

Philip Copeman is the sole owner of all copyright to “1682”. I have not ceded or encumbered the IP in any way. I am fully entitled to publish this data under Creative Common Int 4.0

The ideas copme from discussion with my wife Patience Stevens and my son Daniel Copeman. I am the only person that has transferred these ideas to text and script.

I have used historical data on the period and where I have taken these historical writings I have quoted the source in the references section.

I acknowledge the intermittent use of Claude and ChatGPT and have kept record of the development trail I used. My knowledge of generative AI will be influential on controlling cost.

I have registered the web domain 1682movie.com

I am aware of the restaurant called 1682 that is present on the Steenberg farm. I am not aware of them or any other entity using the marks : 1682, #1682, #1682movie in the Media or social media domains.

Patience and I have been thinking and have breakfast table discussion about 1682 for a number of years. I began committing these ideas to text in 2022, but the vast majority of text was created in 2024.

## **Certified ID**

In PhilipCV

## **Tax Assesment**

In Philipcv

# Pilot Script

FADE IN

EXT. STEENBERG GRAVEYARD - OVERCAST DAY

ARC SHOT

CATHARINA (V.O.)

History is written by old men. Invariably about battles never fought and victories never won. Little is spoken of sex and the women who drive and build societies.

The camera pans across mourners in black gathered around a Cape grave site. A PRIEST is speaking.

PRIEST

We are gathered here today with Catharina to celebrate the life of a dearly beloved, parted by death.

Camera focuses on the WIDOW (CATHARINA). She wears a black veil and an open-necked blouse. SIMON VAN DER STEL, dressed in black, stands beside her, taking her hand.

Camera zooms in on her black lace blouse blouse and breasts until it fills the screen.

MATCH CUT TO:

EXT. STEENBERG HOTEL LAWN - DAY

Catharina in a white wedding dress.

MATCH CUT

Guests in morning greys surround her.

PRIEST

We are gathered here today with Catharina to celebrate her marriage to her beloved. Till death them do part.

FADE TO BLACK

EXT. OUTDOOR BOXING GYM - DAY

A shirtless SIMON punches a boxing bag forcefully.

SIMON

(with each punch)

Till... Death... Do... Them... Part!

SMASH CUT TO MONTAGE: 17TH CENTURY CAPE TOWN AND AMSTERDAM

NARRATOR (V.O.)

They escaped oppression only to start a new dynasty of slavery. A love story driven by lust and ambition, torn apart by a society of their own creation.

TITLE: 1682 - HOW THE CAPE WAS WON

INT. STEENBERG HOTEL ROOM - NIGHT

CATHARINA and SIMON lie in bed.

CATHARINA

This is indeed a rare treat. You add a touch of class to the Colony, Commandant.

SIMON

Oh, this is just the beginning. I intend to make many improvements here.

EXT. STEENBERG HOTEL LAWN - DAY

Catharina runs across the lawn. Simon waits by the slave bell with wine glasses. They toast, but an ominous drop of red wine falls, like blood onto Catharina's white blouse.

DISSOLVE TO:

STOCK FOOTAGE: A lion charges through flames.

INT. STEENBERG HOTEL BEDROOM - NIGHT

Catharina wakes with a start. A knock at the door. She opens it to find Simon.

SIMON

Madam, your husband has been killed by a lion.

CATHARINA

(tearfully)

I know.

They embrace, closer than propriety allows. Simon pushes her towards the bed, but at the last moment, she lands on top of him.

FADE TO BLACK

INT. DIMLY LIT ROOM - NIGHT

CLOSE UP on an OLD WOMAN'S face.

WITCH

They're burning witches all over Europe, Catharina. You must run.

CATHARINA (O.S.)

Run where?

WITCH

Out of Europe. Run to Africa.

FADE TO ORANGE

STOCK FOOTAGE: Flames and a screaming woman.

WITCH (V.O.)

Run, Catharina. Run!

NARRATOR (V.O.)

In a lawless world where land is taken by force, comes a love story that will change the destiny of a nation.

TITLE: 1682 - HOW THE CAPE WAS WON

FADE TO BLACK

VOICES ONLY

SIMON (V.O.)

How did you know about the lion?

CATHARINA (V.O.)

It's Shakespeare, Commandant. Nature teaches beasts to know their friends.

END.

## Seed Capital

The seed capital has come from myself. I have created the concept, the draft script, the AI graphics, AI modelling, the web site, and the social media entirely on spec. I bring no debt or outside party interest to this project. The script to date, the AI and the web site stand as testimate to my sunk production costs.

Availability of Cardova Studios and Equipment. These will made available to the Pilot project at cost. (there are minority shareholders in Cardova).

The above two factors should be sufficient to convince the NFVFSA that their R 250,000 is less than 75% of the costs committed so far.

## Pilot Budget.

The Budget is the cash R 200,000 for the Grant, Plus the use of Cardova's equipment, plus the continued services of Copeman at a stipend of R 10,000 per month.

Detailed Expenditure :

Script	R 50,000	
Script Development		R 250,000 (Fee waived)
Actors	R 50,000	
Production Staff	R 50,000	
Production Expendibles	R 50,000	
Post Production Staff	R 50,000	
Studio Costs		R 500,000 (Fee Waived)
Post Production Costs		R 200,000 (Fee Waived)
	-----	-----
	R 250,000	R 950,000
Pilot length	3 Minutes	
Cost per minute	R 400,000	

The current budgets of top Streaming shows is as much as \$100,000 a minute (four million a minute)

## AI modelling

Developing AI models for 1682. I have developed a first draft modle using myslef to play Jan Willem. Currently getting morally censored. (limits the viewers ability to truly hate the character)

Am I being unreasonable to ask my model to express:

- 41 : Lust
- 42: flirtation
- 43 : horniness
- 44 : Arousal
- 45 : Orgasm
- 46: Post orgasm
- 47: disappointemnt
- 48 : pain

When developing an AI actor using DALL·E or a similar model, you must provide a diverse set of photos to define the character. These photos should ideally cover different angles, expressions, and poses to help the model understand the character's appearance and personality. You can include a variety of photo types, including:

1. Headshots: These can show the character's face from different angles with various expressions.
  2. Mid-body shots: These provide a better understanding of the character's body language and clothing.
  3. Full-body shots: These can help convey the character's overall appearance, style, and posture.
- It's essential to include a mix of these types of photos to create a comprehensive representation of the character.

As for providing a list of 40 words that denote mood, here are some mood-related words:

1. Joy
2. Anger
3. Worry
4. Happiness
5. Sadness
6. Surprise
7. Fear
8. Excitement
9. Calm
10. Confusion
11. Love
12. Hate
13. Frustration
14. Contentment
15. Curiosity
16. Anticipation
17. Disgust
18. Apathy
19. Gratitude
20. Regret
21. Enthusiasm
22. Nostalgia
23. Loneliness
24. Euphoria
25. Boredom

26. Amazement
27. Guilt
28. Hope
29. Relief
30. Pride
31. Jealousy
32. Sympathy
33. Embarrassment
34. Contempt
35. Empathy
36. Shock
37. Agitation
38. Satisfaction
39. Grief
40. Trust

These words can help you convey different emotions and moods for your AI actor's character when instructing the model to generate text or images.

## What are AI understudies?

Understudies are people we use until the real actors show up. You don't need acting skills and you and you don't need to be the age of the role that is played. AI can make you any age we choose. You don't have to be thin or fat, we can change the presentation, make you more muscular or less, depending on the character.

AI understudies are AI models that we create and use for story boarding. You take about 50 pictures of yourself (Not just a lot of selfies) different poses faces and body. You send then to me I load them into a model builder and then they can be dressed in different outfits and play parts at different ages.

If you are interested contact me and I will give you more details.

Here is me playing Willem van Reede. Catharena's older misogynistic first husband.

#1682

#1682themovie

## References

*1510 almeinda killed on table bay.* <https://obs.org.za/cms/wp-content/uploads/2019/12/2009-RememberingtheKhoikhoivictoryoverDomFranciscoAlmeida.pdf>

[Steenberg - The fascinating story behind the oldest farm in The Cape and the feisty widow Ras - Ethos Marketing \(cision.com\)](https://news.cision.com/ethos-marketing/r/steenberg---the-fascinating-story-behind-the-oldest-farm-in-the-cape-and-the-feisty-widow-ras,c9445968) <https://news.cision.com/ethos-marketing/r/steenberg---the-fascinating-story-behind-the-oldest-farm-in-the-cape-and-the-feisty-widow-ras,c9445968>

[Catharina Ustings Ras Farm History \(Nov2017\) \(safreachronicle.co.za\)](https://safreachronicle.co.za/wp-content/uploads/2021/09/Catharina-Ustings-Ras-Farm-History-Nov2017.pdf)  
<https://safreachronicle.co.za/wp-content/uploads/2021/09/Catharina-Ustings-Ras-Farm-History-Nov2017.pdf>

[Catharina \(Ustings\) Michels \(abt.1641-1708\) | WikiTree FREE Family Tree](https://www.wikitree.com/wiki/Ustings-1)  
<https://www.wikitree.com/wiki/Ustings-1>

[Dutch Golden Age - Wikipedia](https://en.wikipedia.org/wiki/Dutch_Golden_Age) [https://en.wikipedia.org/wiki/Dutch\\_Golden\\_Age](https://en.wikipedia.org/wiki/Dutch_Golden_Age)

[What on Earth is Rijsttafel Anyway? - Eating Europe](https://www.eatingeurope.com/blog/rijsttafel/) <https://www.eatingeurope.com/blog/rijsttafel/>

[60 Lord Byron Quotes on Passion and People | Keep Inspiring Me](https://www.keepinspiring.me/60-lord-byron-quotes/)  
<https://www.keepinspiring.me/60-lord-byron-quotes/>

[Lord Byron - Wikipedia](https://en.wikipedia.org/wiki/Lord_Byron)  
[https://en.wikipedia.org/wiki/Lord\\_Byron](https://en.wikipedia.org/wiki/Lord_Byron)

[All speeches \(lines\) for Volumnia in "Coriolanus" :|: Open Source Shakespeare](https://www.opensourceshakespeare.org/views/plays/characters/charlines.php?CharID=volumnia&WorkID=coriolanus)  
<https://www.opensourceshakespeare.org/views/plays/characters/charlines.php?CharID=volumnia&WorkID=coriolanus>

[Tropic of Cancer \(novel\) - Wikipedia](https://en.wikipedia.org/wiki/Tropic_of_Cancer_%28novel%29)  
[https://en.wikipedia.org/wiki/Tropic\\_of\\_Cancer\\_%28novel%29](https://en.wikipedia.org/wiki/Tropic_of_Cancer_%28novel%29)

[25 Henry Miller Quotes on the Secret of Living Joyously - Goalcast](https://www.goalcast.com/henry-miller-quotes/)  
<https://www.goalcast.com/henry-miller-quotes/>

[400 QUOTES BY HENRY MILLER \[PAGE - 2\] | A-Z Quotes \(azquotes.com\)](https://www.azquotes.com/author/10108-Henry_Miller?p=2)  
[https://www.azquotes.com/author/10108-Henry\\_Miller?p=2](https://www.azquotes.com/author/10108-Henry_Miller?p=2)

[https://en.wikipedia.org/wiki/Simon\\_van\\_der\\_Stel](https://en.wikipedia.org/wiki/Simon_van_der_Stel)

[Cape of Myths : The story of Adamastor - Cape Point](https://capepoint.co.za/cape-of-myths-the-story-of-adamastor-2/) <https://capepoint.co.za/cape-of-myths-the-story-of-adamastor-2/>

[How to Write Transitions in a Script — Tips & Formatting \(studiobinder.com\)](https://www.studiobinder.com/blog/how-to-write-transitions-in-a-script/)  
<https://www.studiobinder.com/blog/how-to-write-transitions-in-a-script/>

[What on Earth is Rijsttafel Anyway? - Eating Europe](https://www.eatingeurope.com/blog/rijsttafel/) <https://www.eatingeurope.com/blog/rijsttafel/>

[How to Write a TV Series Pitch Bible - Script Angel - Screenwriter Coaching](https://scriptangel.com/how-to-write-a-tv-series-pitch-bible/)

<https://scriptangel.com/how-to-write-a-tv-series-pitch-bible/>

The screenplay template for Open Office is available from:

<http://extensions.services.openoffice.org/project/scr2>

## Future Scene Notes

Catharina visits Poolsmoore prizon makes money trading with prizoners

Simon helps develop the Orange Carrot.

SIMON is not driven by the ambition to aquire. (That is CATHARINA) he is driven by the need to put one over the Rentegen.

***"History is written by old men, invariably about battles they never fought and victories they never won.***

***Women are spectators and little is written of the sex that builds societies." Philip Copeman***

Nature teaches beasts to know their friends

CATAHRINA is RENTERGEN SIMON IS MILITARY – commissioned vs non commisioned.  
CATHERINE “You can fuck your way into the RENTEGEN, but you can’t BUY your way oin “  
(Glasss Cileing. I will forever be RENTEGEN, and you SINOPM will always be Military.

Simon ias the Byronic character, he quotes Byron.

Let me tell you what is going to happen. You are going to come over here get down on you knees and suck me off long and slowly, and you don’t have to trust me I am going to come in your mouth, ten you can fuck you artse off top the kitchen and make me my dinner.

Scene ends with him obviously close to explosion sipping a glass of wine And turning the page of his book.

SIMON : “There are only two things you can do with a woman, love her or serve her.”

# Draft Future Series Budget

## Summary

The Draft Budget for 1682 is Euros 22.5 M. This is still flexible and will depend on the path that the producers take.

The script and the budget are based on 8 episodes at Euros 2.5 M per episode. This has great flexibility.

Cape Town is one of the cheapest locations to film in the world. Amsterdam is one of the most expensive. We will mix according to the budget.

## Development Budget

3 months

Euros 50, 000

Pilot

3 months

Euros 400 000

## Preproduction

3 months

Euros 500 000

## Production

6 months

Euros 20 000 000

## Post Production

3 months

Euros 1 000 000

## **Launch**

3 months

Euros 500 000

Drqat

Total

21 months

Euros 22 500 000

Executive Producers The budget for this series is generous to Executive Producers, offering 40% of the backend profits. Initial budgets are based on 8 episodes at Euros 2.5 M per episode.

## **South African**

SA Producer

SA Male lead

Locations in Cape Town

Steenberg, Constantia, Cape Town Castle, Simonstown, Stellenbosch, Franschoek, Cape Town Studios, Cape Town Beaches, Gardens, Mountains,

South African Actors, Productions Crew

## **Dutch**

Budget is also for Dutch Locations.

Dutch Director

Dutch Female Lead Catharina

Dutch Actors and Production Crew