

WILDCAT

A night photograph of a city skyline reflected in water. In the foreground, a bridge is decorated with strings of red lights. The city lights and the bridge's lights are reflected in the calm water. The sky is dark, and the overall scene has a moody, atmospheric quality.

It starts in 1968. It is about right now.

jamesandrewsmith.substack.com

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THE LOGLINE

Dubai, 1968. There is no skyline. The tallest things are minarets. Jack Calloway, a Fort Worth engineer who built bridges under fire in Korea, arrives with a forty-two page proposal and the certainty that numbers are a language everyone speaks. He has come to bid on a port.

The men who receive him are the sons of pearl divers. They know something Jack doesn't. The oil will end too.

The pearl was the oil before the oil.

A technology from Japan killed a three-hundred-year industry in one generation. The sons of the divers watched their fathers lose everything. Purpose, not just money.

So when the oil came, they never trusted it. They built the port, the airport, the city itself, for the day it ends.

That is the whole show. An audience living through the same lesson will not need it explained.



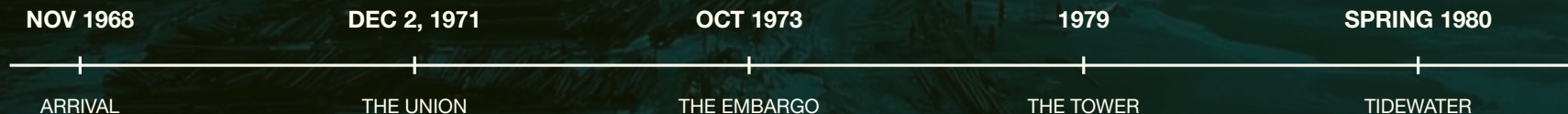
A man and a city becoming something neither had planned.

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Creek to towers. Twelve years, one place.

Dubai, 1968 to 1980. No skyline in the pilot.

Thirty-nine floors by the finale. One city, one creek,
and every year of the change visible on screen.



— THE LEAD

JACK CALLOWAY

A seeker who lives in but beyond his place and station.
His blessing and his curse.

Feels deeply, hardened in places. Builds instead of speaking.
Carries his daughter's letter three years without opening it.

“I don't know if it was enough. I know it was everything I had.”

JACK, EPISODE 108

— THE MARRIAGE

Sarah. Lucy. The letters.

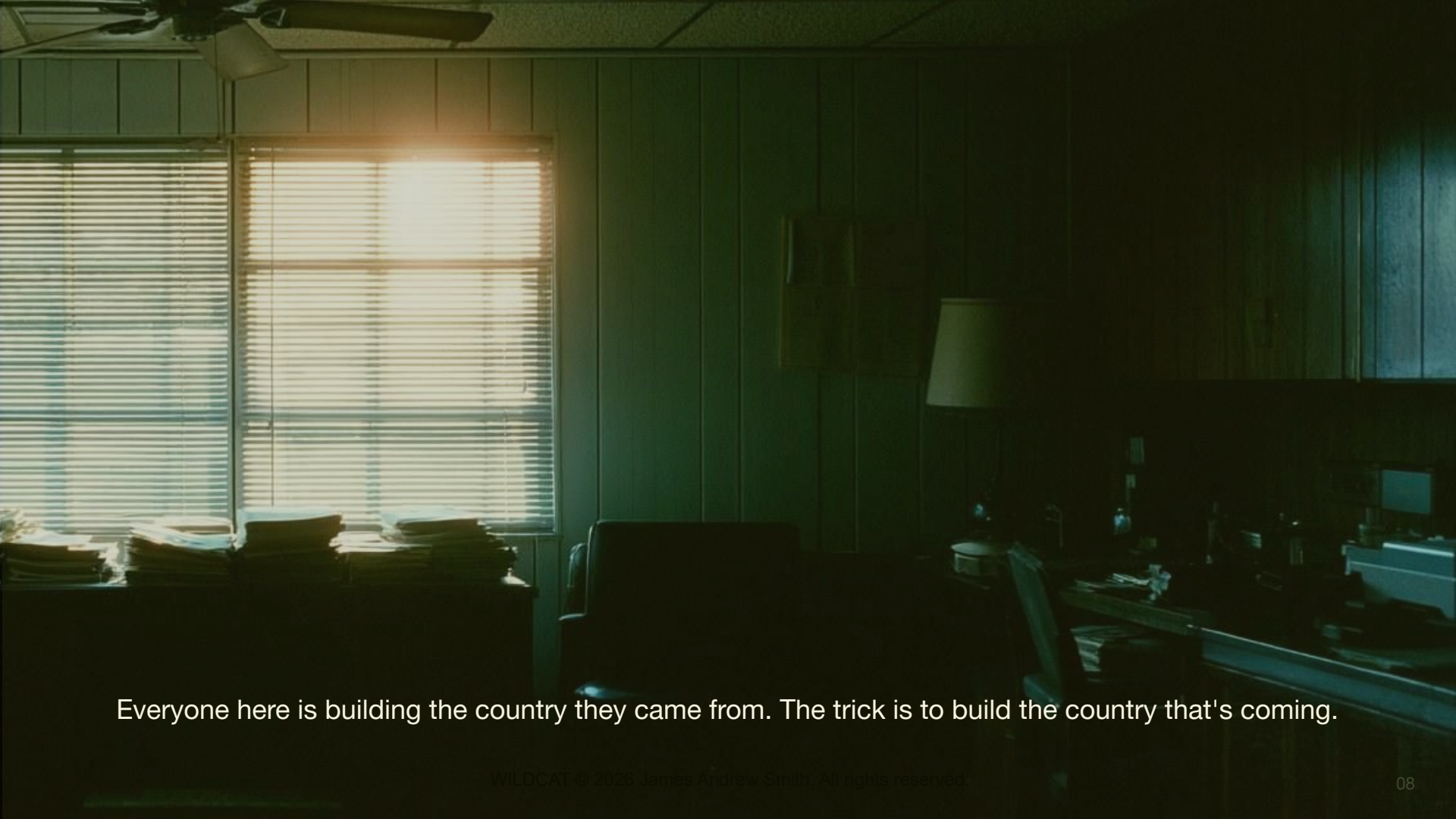
Sixty-three letters between 1968 and 1972,
thinning from three pages to one.

One episode, Letters Home, told entirely from
Sarah's side of the ocean.

A daughter's letter carried unopened for three years.
All of them finally read in the last hour.

“Come home with something.”

SARAH, EPISODE 101



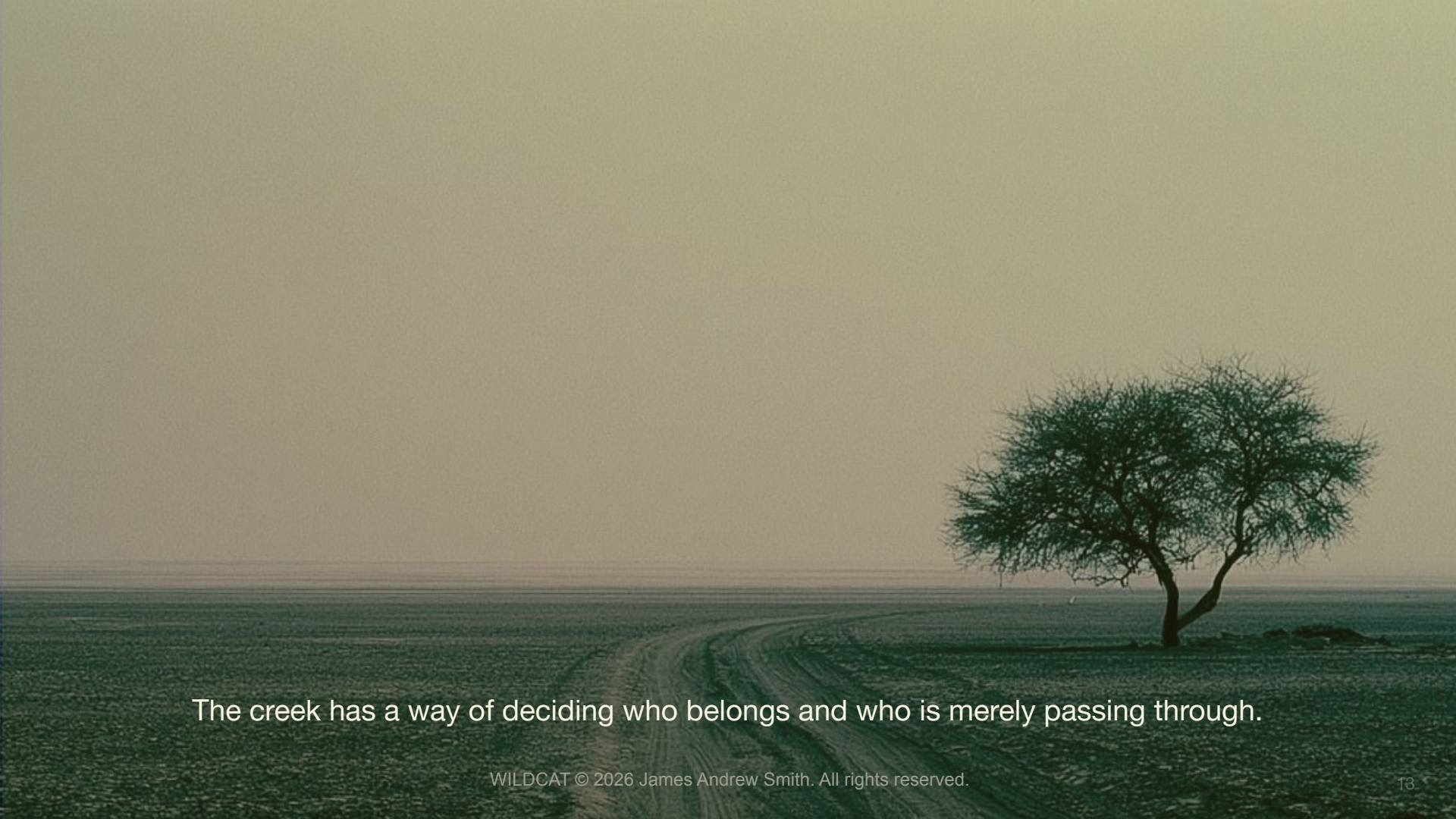
Everyone here is building the country they came from. The trick is to build the country that's coming.

— SEASON ONE

Fourteen chapters. Eight episodes.

Keep the architecture. Cut to the bone.

101	NOV-DEC 1968	The arrival. The proposition. The compound.
102	1969-DEC 1971	Independence.
103	OCT 1972	The port.
104	1973-74	The embargo.
105	1975-76	The flood. The architecture.
106	1977	Fault lines.
107	1978-79	The desert. The school. The tower.
108	WINTER-SPRING 1980	Letters home. Tidewater.



The creek has a way of deciding who belongs and who is merely passing through.

— TONE AND VISUAL LANGUAGE

Kodachrome. Desaturated warmth. The camera holds.

Film grain and practical light. Held frames, long lenses. Nothing moves fast. The city does the moving.

THE COMPANY IT KEEPS

SYRIANA

the register

BEIRUT

the place and the period

SHANTARAM

the seeker

LANDMAN

the business of extraction

THE ENGLISH PATIENT

the colonial ghost

— WHY NOW

An industry that fed three generations, killed in one, by a better technology.

—

A city that chose to become something else before it had to.

—

We never name the present. The audience is living in it.

— THE CREATOR

JAMES ANDREW SMITH

Wildcat is a serialized literary novel publishing weekly, one chapter every Friday.

The novel is the proof of audience. The readership arrives, and keeps arriving, before a single frame is shot.

Fourteen chapters written. A story bible maintained to production discipline. Written to be read, built to be shot.

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WILDCAT

A teal-tinted photograph of a city skyline. A prominent skyscraper, likely the Transamerica Pyramid, is under construction, with a crane visible at its peak. The city's dense urban landscape is visible in the foreground and middle ground, with various buildings and structures. The overall atmosphere is hazy or smoggy.

Wildcat continues Fridays.

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