

Ilium Ridge

A Fable of the Great War

Based on Homer's *Iliad*

By Glendenning Cram and Ronald Hier



ILIUM RIDGE

Love never dies



Logline

1917: In a reimagining of Homer's *Iliad*, Captain Achilles finds himself caught up in the Achaean army at the carnage of Ilium Ridge, where he must choose between his love for Trojan nurse Briseis and his duty to treacherous General Agamemnon.



Synopsis

To brothers Zeus, Poseidon and Hades, the Great War is but a game to stave off the boredom of immortality. To Captain Achilles, the Man Who Cannot Be Killed, it is a curse to be avoided at all costs. But Achilles cannot avoid his fate, and finds himself caught up in the Achaean army at the carnage of Ilium Ridge. When the treacherous General Agamemnon steals his love, Trojan nurse Briseis, he refuses to fight, setting off a chain of events which will alter everyone's destiny forever. This thrilling story updates the Gods, myth and magic of Homer's Iliad to the bloody trenches of the last century. Has anything really changed?



Unique Selling Points

- **Mythological Fusion:** Combining Greek mythology with World War I creates a fresh and engaging narrative that blends historical and mythical elements.
- **Character Depth:** The focus on Achilles' internal struggle and transformation against the backdrop of divine interference.
- **Visual Impact:** The contrast between ancient and modern warfare offers unique visual storytelling opportunities; for example, when modern soldiers are forced to fight with ancient weapons.



Characters

- **Achilles:** The central hero, whose internal and external battles drive the narrative. He is both a legendary warrior and a man caught in a war he wishes to avoid.
- **Agamemnon:** The incompetent commander whose rivalry with Achilles leads to disaster.
- **Briseis:** Achilles' love interest, whose fate is intertwined with his own.
- **Priam:** The Trojan leader, an honorable man who just wants an end to it all.
- **Odysseus:** Resourceful and diplomatic, the true power behind Agamemnon.
- **Hector:** The Trojan hero and Achilles' counterpart, whose death marks a turning point.
- **The Gods:** Zeus, Poseidon and Hades, who manipulate the war and the characters' destinies for their own amusement.



Theme

The screenplay explores themes of heroism, betrayal, and the interplay between divine manipulation and human agency within the context of a timeless war.



Style

- **Visually Striking:** Scenes shift from natural landscapes like idyllic lakes to the dark, industrial settings of war trenches, emphasizing contrasts between beauty and devastation. Visual effects like "a vast medieval fortress looming" or Achilles dragging Hector's body across "bloody mud" add an intense, cinematic quality.
- **Mythological Richness:** The screenplay reimagines classic mythological figures such as Achilles, Hector, Hermes, and Zeus in the context of World War I. These gods and heroes wear modern military attire, placing the epic battle of Troy into the trenches and battlegrounds of the 20th century. Characters speak of destiny, war, and glory in a manner that evokes the grandeur of Homeric epics.
- **Dark Humor and Satire:** The gods are portrayed as players in a larger game of war, manipulating the human soldiers as pieces in their strategies. There is an ironic tone when characters like Zeus and Poseidon discuss warfare as if they were generals in a modern conflict, further blending the mythic with modern military themes.
- **Epic Tone:** Much of the dialogue is grandiose, mirroring the language of classical epics, and soldiers face their fate with fatalistic courage, reinforcing the epic struggle between mortals and gods.



Tone

- **Formal, Elevated Diction:** The language is often formal and reflective of the gravitas of both the mythological figures and the horrors of war.
- **Epic Scale and Tone:** The narrative captures grand themes like fate, honor, and heroism, while also interweaving personal emotions, a hallmark of historical epics.
- **Mythological References:** There is a blending of classical mythological themes and characters with modern warfare, creating a sense of timelessness that bridges ancient Greece with the 20th century.



Visual Style

- **The battlefields:** WWI trenches, but with mythological ruins visible in the background—ancient columns and crumbling statues, overgrown with vegetation, blending the war's devastation with the remnants of classical civilization.
- **Ilium Ridge:** An ancient, Troy-like fortress, blending in with the clifftop heights, a mix of concrete and stone battlements adorned with grandiose sculptures of gods and heroes.
- **The Olympica Hotel and Spa:** Where the gods gather, combining early 1900s opulence with ancient Greek luxury. Marble columns and friezes depicting mythical scenes stand alongside grandiose Art Nouveau interiors, blending divine and human influences.



Costumes

- Soldiers should wear uniforms of the First World War (medals, trench coats, boots), but with elements of ancient Greece. For example, their helmets bear different plumes reflecting Achaea or Troy, and insignia of the Trident or Lightning-bolt.
- The Gods are dressed as Emperors of the time, with an otherworldly aura to reflect their divine status.
- Civilian women wear flowing robes, combining ancient and modern styles.



Scenes from Ilium Ridge

The Sea Nymph's Home



"I have seen his fate!"

Hermes Flies to War



"Look down!"

Olympica Hotel and Casino



"No dogs or mortals!"



Scenes from Ilium Ridge

The Gods at Play



"Your move!"

The Banquet



"I will never fight for that man!"

Apollo's Revenge



"The plague!"

Generalfeldmarschall
Priam



"I have come for my son!"



References

- **All Quiet on the Western Front** (1930/2022) – A tragic portrayal of World War I's horrors and futility for young soldiers.
- **Oh! What a Lovely War** (1969) – A satirical look at the absurdities of the Great (and all) War through its music.
- **Troy: Fall of a City** (2018) – An epic retelling of the Trojan War: love, betrayal, fate, and the influence of the gods in human affairs.
- **1917** (2019) – A gritty examination of the reality of WW1 for the common soldier.
- **Kaos** (2024) – A light-hearted portrayal of the Greek gods in modern times.



Casting (I can dream, can't I?)

- **Homer:** Anthony Hopkins
- **Achilles:** Jacob Elordi
- **Agamemnon:** Hugh Grant
- **Briseis:** Ella Rumpf
- **Priam:** Jürgen Prochnow
- **Odysseus:** Idris Elba
- **Hector:** Tom Wlaschiha
- **The Gods (Zeus/Poseidon/Hades):** Paul Rudd
- **Director:** Ridley Scott, Guillermo del Toro



Target Audience

- **Fans of historical epics** like *1917* and *Dunkirk* will be drawn to the film's immersive portrayal of World War I, with its intense battle scenes and historical realism.
- **Viewers who enjoyed mythological films** such as *Troy* or *Clash of the Titans* will appreciate the integration of gods and heroes from Greek mythology, reimagined within a wartime context.
- **Fantasy and mythology enthusiasts** will enjoy modern reinterpretations of ancient stories, offering a fresh take on well-known legends.
- **Those with an interest in World War I** (and history in general) will find a unique twist in this film's blend of myth and reality, making it stand out in the current market.



Market Potential

Ilium Ridge presents strong market potential by combining historical realism with Greek mythology, appealing to a wide audience that enjoys epic war dramas, fantasy, and mythological reimagining. It can attract fans of shows and films like *Game of Thrones*, *Wonder Woman*, *1917* and *Troy* with its unique fusion of genres and high-concept storytelling. Its visually distinctive aesthetic, blending ancient epic poetry with WWI grittiness and Art Nouveau, enhances its appeal. The project also offers potential for expansion into a multimedia franchise, with opportunities for spin-offs, merchandising, and licensing.



The Writing Team

Glendenning Cram is a Toronto artist with a background in anthropology and linguistics. He worked as a teacher for several years, and spent 20 years as a web designer at Thomson/Reuters. Glen is currently working on an epic historical fantasy set in Biblical times about the Gnostic sorcerer Simon Magus.

Ronald Hier (deceased) studied filmmaking in the MFA program at the University of Southern California. He worked as a research lawyer in Toronto and was the co-author of *Music and the Law in Canada* (Carswell, 2000) and *Model Agreements for Visual and Media Artists* (CARFAC 2004).

Together and separately we have written several screenplays. See grinth.com.

While in university, we wrote, directed and produced [*Blood Creature From Beyond the Grave*](#), a 40-minute-long movie in the silent film tradition, Quebec Winner in the Famous Players Student Film Festival. We also made [*2 Bucks Short*](#), the 8th most popular at the Toronto Urban Film Festival in 2009.



Production Plan

- Budget and Scope: TBD
- Timeline: TBD



Next Steps

Seeking from potential investors, studios, or collaborators (e.g., funding, distribution, partnership).

- TBD



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