

OFF THE  
RAILS

THE FILM



# WOLVES

AFTER MISSING HIS SHOT AT RUGBY, A TEENAGE BOY IS PULLED INTO GRAFFITI AND URBAN EXPLORATION, PUTTING HIM ON A COLLISION COURSE WITH HIS FAMILY AND THE LAW.

# "GIRLS AND TOYS"

A COMING-OF-AGE DRAMA. THE FILM IS RAW, FUNNY, RECKLESS, INTIMATE, AND GROUNDED IN REALISM WITH MOMENTS OF EXHILARATION.



# AT THE END OF THE TUNNEL

AT THE END OF THE TUNNEL...

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STREET

Your life is PRISON,  
are Locked  
Waiting + SUM B...

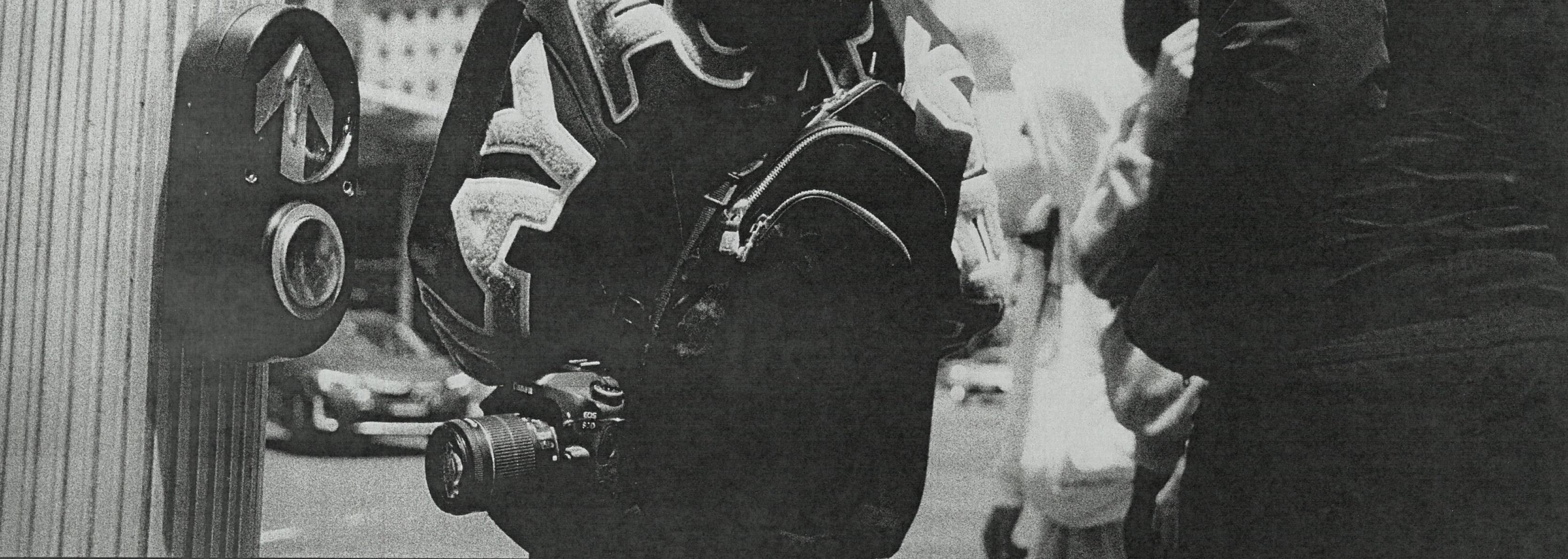


# ACT 1

AFTER MISSING HIS SHOT AT RUGBY, JAY LOSES THE IDENTITY HE WAS RAISED TO BELIEVE IN. IN THE EMOTIONAL FALLOUT, HE ACCIDENTALLY STUMBLES UPON A DISCARDED GRAFFITI BLACKBOOK AND HIDDEN STASH AT SCHOOL - A DISCOVERY THAT OPENS THE DOOR TO A SYDNEY HE NEVER KNEW EXISTED. WHAT BEGINS AS CURIOSITY QUICKLY BECOMES MOMENTUM: ABANDONED BUILDINGS, TRAIN YARDS, NIGHT MISSIONS, AND THE ADRENALINE OF BEING SOMEWHERE HE SHOULDN'T BE.

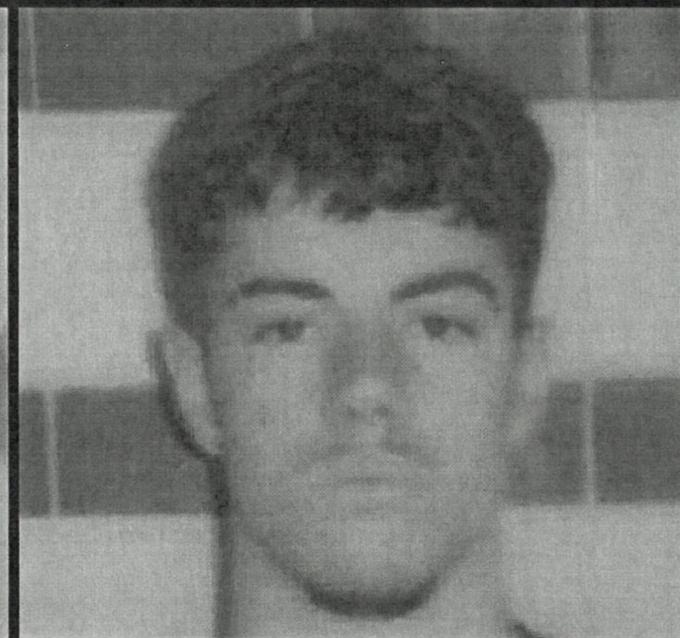


AS JAY'S WORLD EXPANDS, THE RISKS ESCALATE. A SINGLE PHOTOGRAPH EXPOSES HIS ACTIVITIES, TRIGGERING A HARSH RESPONSE FROM HIS FATHER, WHO SEES ONLY DANGER WHERE JAY FOUND MEANING. HIS PAINT IS DESTROYED, HIS FREEDOM STRIPPED, AND THE ONE THING GIVING HIM DIRECTION IS TAKEN AWAY. ISOLATED AND GROUNDED, JAY SPIRALS, UNTIL A CAMERA BECOMES HIS NEW OUTLET. THROUGH PHOTOGRAPHY, EXPLORATION REPLACES VANDALISM, BUT THE DANGER DOESN'T DISAPPEAR. ROOFTOPS GROW HIGHER, TUNNELS MORE ACTIVE, CONSEQUENCES CLOSER. THE FILM CARRIES A CONSTANT SENSE THAT SOMETHING TERRIBLE IS IMMINENT.



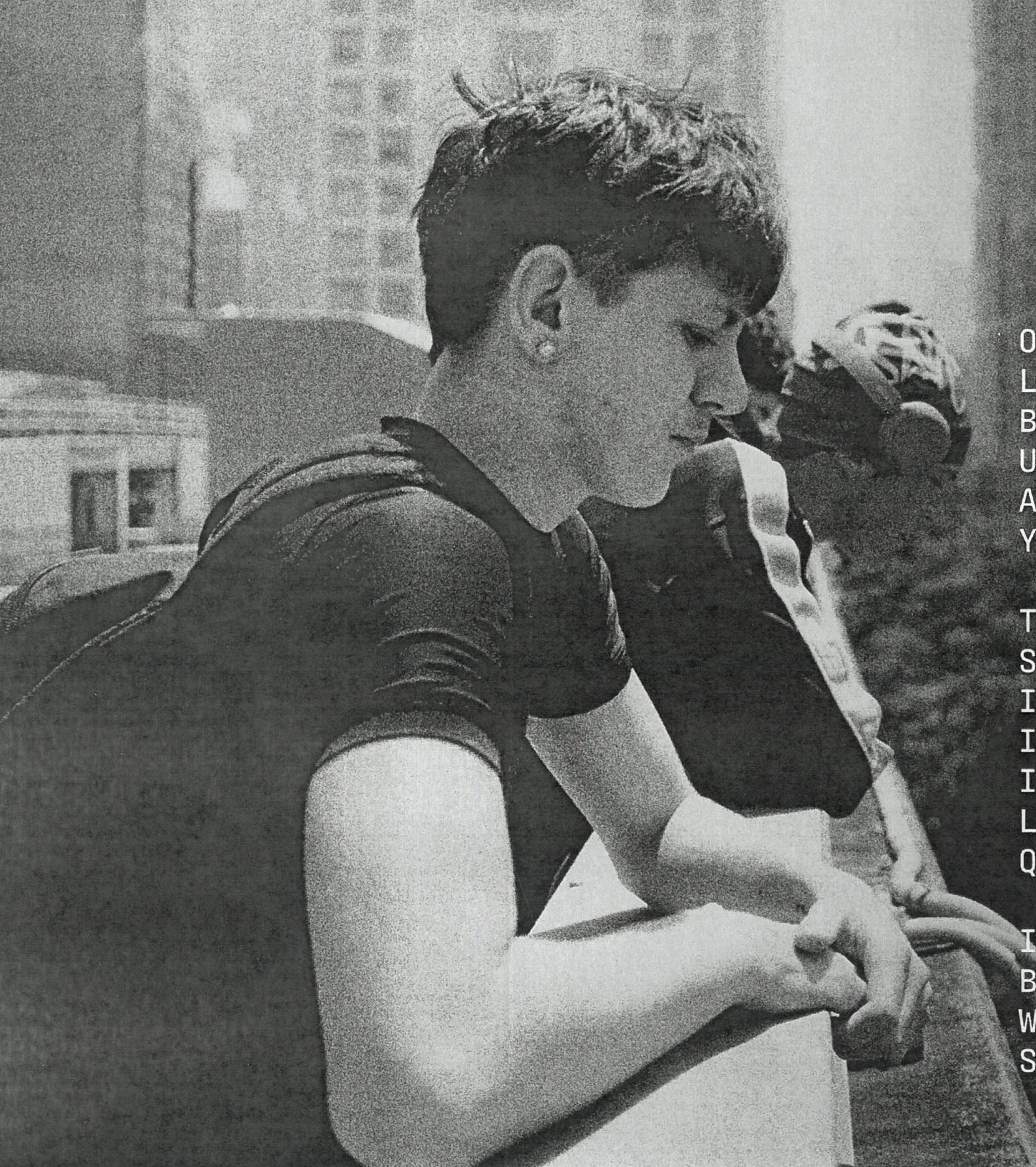
ANT 3

ON THE BRINK OF REAL HARM, JAY REACHES A MOMENT WHERE THE AUDIENCE EXPECTS TRAGEDY. INSTEAD, HE MAKES A DIFFERENT CHOICE, TO OBSERVE RATHER THAN DISAPPEAR, TO DOCUMENT RATHER THAN DESTROY. CREATION REPLACES SELF-ERASURE. IN THE AFTERMATH, JAY'S FATHER FINALLY SEES WHAT HIS SON SEES: NOT RECKLESSNESS, BUT VISION. THE FILM COMES FULL CIRCLE AS FATHER AND SON RETURN TO THE SAME ABANDONED WAREHOUSE WHERE JAY'S JOURNEY BEGAN, THIS TIME TOGETHER, ENDING NOT IN PUNISHMENT, BUT UNDERSTANDING.



# ACTORS

THE FILM HAS BEEN DEVELOPED ALONGSIDE A GROUP OF NON-PROFESSIONAL YOUNG PERFORMERS DRAWN DIRECTLY FROM THE WORLD THE FILM DEPICTS.



# WHY THIS FILM

OFF THE RAILS EXPLORES AN UNTAPPED SIDE OF AUSTRALIAN LIFE: THE UNDERGROUND YOUTH CULTURES THAT EXIST BELOW EYE LEVEL. GRAFFITI CREWS, ESHAY CULTURE, URBAN EXPLORATION, TRAIN TUNNELS, ROOFTOPS, AND ABANDONED SPACES—WORLDS THAT ARE INVISIBLE UNLESS YOU ARE ACTIVELY LOOKING FOR THEM.

THIS IS AN AUTHENTIC MALE YOUTH STORY, GROUNDED IN SYDNEY AS IT'S LIVED, NOT MARKETED. THE FILM IS NOT INTERESTED IN CARICATURE, MORAL PANIC, OR GLORIFYING ILLEGAL ACTIVITY. INSTEAD, IT ASKS HOW KIDS END UP IN THESE SPACES IN THE FIRST PLACE—HOW CURIOSITY, LOSS, BOREDOM, AND THE SEARCH FOR BELONGING CAN QUIETLY LEAD THEM THERE.

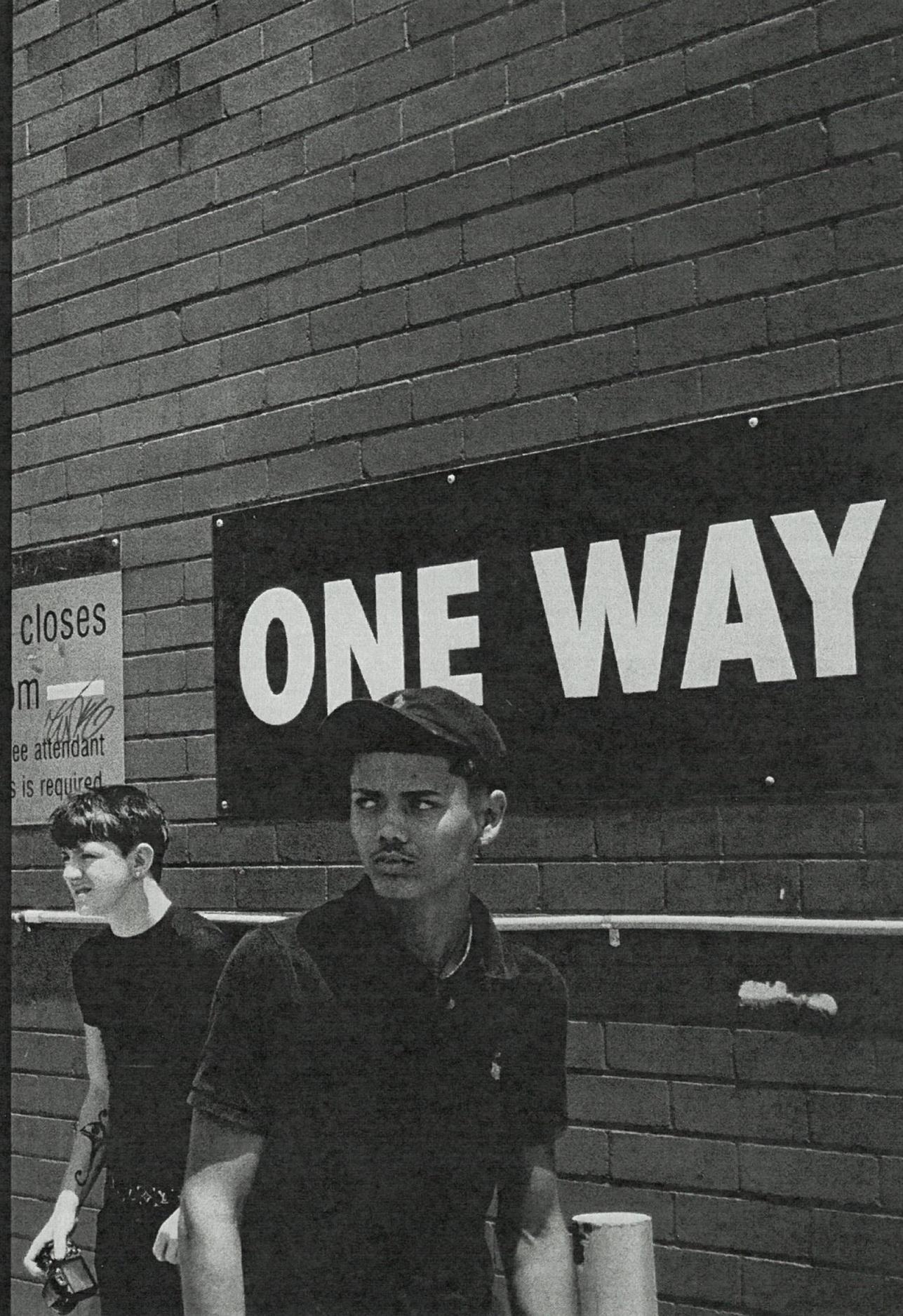
INSPIRED BY REAL EXPERIENCES AND ADAPTED FROM THE BOOK OFF THE RAILS, THE FILM TREATS ITS CHARACTERS WITH EMPATHY AND RESTRAINT, PRESENTING A VERSION OF SYDNEY RARELY SEEN ON SCREEN.

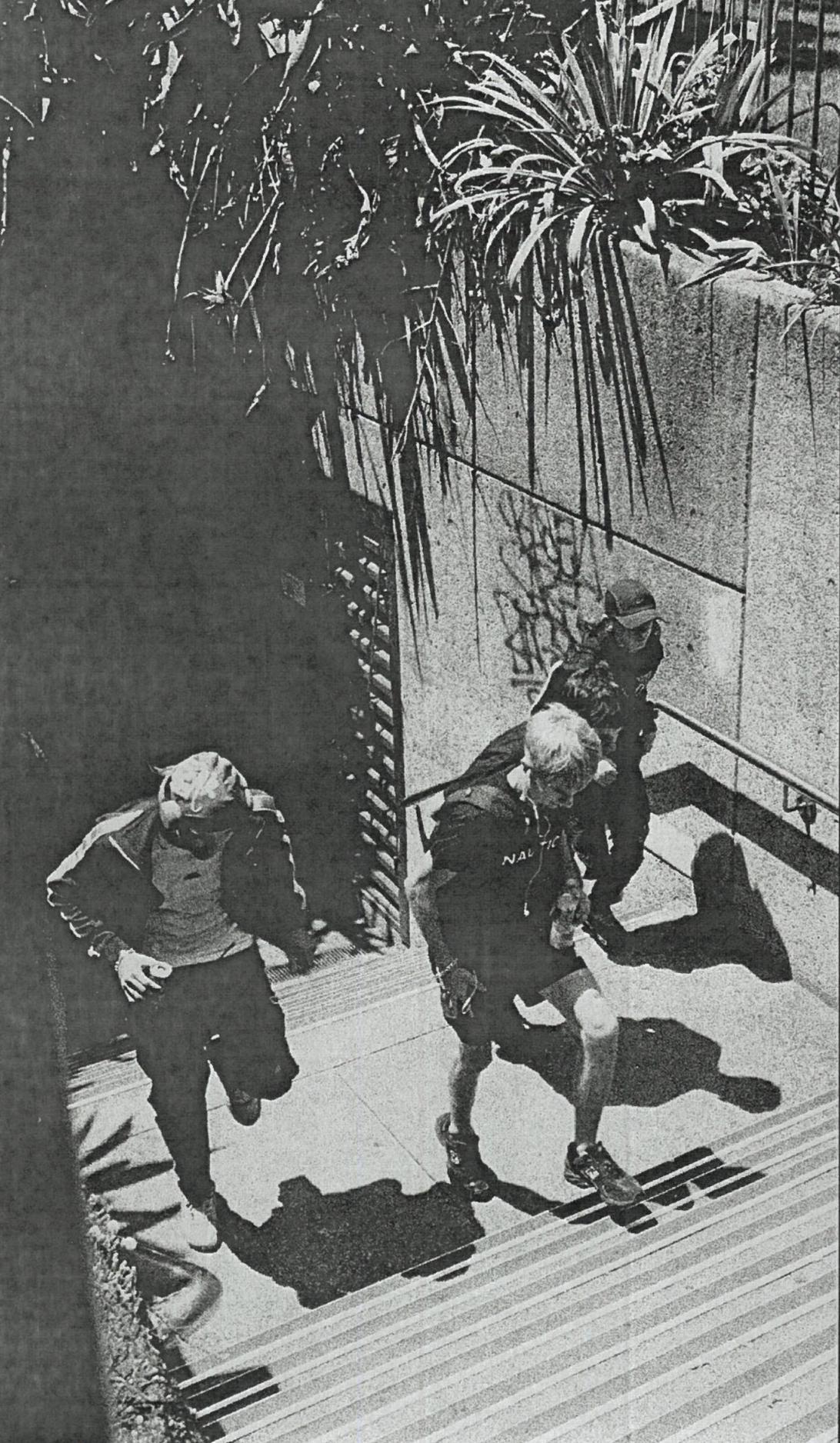
# TONE AND TENSION

AS JAY'S EXPLORATION DEEPENS, THE AUDIENCE IS LED TO BELIEVE THAT SOMETHING TERRIBLE IS ABOUT TO HAPPEN—THAT ONE WRONG STEP, ONE TRAIN, ONE SLIP, OR ONE BAD DECISION COULD END EVERYTHING. THE TENSION ESCALATES GRADUALLY, GROUNDED IN REAL RISK RATHER THAN SPECTACLE.

THE FILM NEVER SENSATIONALISES DANGER OR ILLEGAL ACTIVITY. INSTEAD, IT FRAMES RISK THROUGH FEAR, MISUNDERSTANDING, AND THE LIMITS OF YOUTHFUL INVINCIBILITY.

THE ENDING RELEASES THIS PRESSURE. RATHER THAN DELIVERING TRAGEDY, THE FILM RESOLVES THROUGH CHOICE, CREATION, AND UNDERSTANDING. THE TENSION IS NOT DIFFUSED BY DENIAL, BUT BY GROWTH—ALLOWING THE AUDIENCE TO EXHALE AND SEE THE JOURNEY COME FULL CIRCLE.





# \*VISUAL..APPROACH!

VISUALLY, THE FILM IS CONCEIVED AS A MOVING BLACK-AND-WHITE STREET PHOTOGRAPH.

THE CAMERA IS OBSERVATIONAL AND INTIMATE, ALWAYS CLOSE TO JAY'S POINT OF VIEW. CINEMATOGRAPHY PRIORITISES TEXTURE, LIGHT, AND COMPOSITION OVER POLISH, CAPTURING THE CITY AS IT'S DISCOVERED RATHER THAN STAGED.

SET DURING SUMMER, THE FILM USES LIGHT, AND LONG DAYS TO EVOKE FREEDOM, ADVENTURE, AND YOUTHFUL MOMENTUM. THIS LIGHT IS DELIBERATELY CONTRASTED WITH DARKNESS.

PHOTOGRAPHY IS NOT JUST A MOTIF BUT A NARRATIVE ENGINE. AS JAY'S RELATIONSHIP WITH THE CITY EVOLVES, SO DOES THE WAY IT'S FILMED.

**KIDS (1995)**  
RAW, UNSENTIMENTAL PORTRAYAL  
OF YOUTH CULTURE AND RISK.

**SUPERBAD (2007)**  
UNFILTERED TEENAGE DIALOGUE,  
CRUDE HUMOUR, AND THE CHAOS  
OF MALE FRIENDSHIP.

**MID 90S (2018)**  
A BOY PULLED INTO UNDERGROUND  
SKATE CULTURE.

**STAND BY ME (1986)**  
A FORMATIVE COMING-OF-AGE  
JOURNEY SHAPED BY MEMORY,  
FRIENDSHIP, AND CONSEQUENCE.

★  
**COMPARABLE  
"FILMS"**  
Y

**BRA BOYS (2007)**  
REALISTIC SYDNEY-SUBURBAN-  
BEACH CULTURE.

**JISOE (2005)**  
DOCUMENTARY REALISM ROOTED IN  
GRAFFITI CULTURE, OBSESSION,  
AND LIVED EXPERIENCE.

**THE GOONIES (1985)**  
YOUTH ADVENTURE DRIVEN BY  
DISCOVERY, DANGER, AND  
MOMENTUM.

**LA HAINE (1995)**  
TIMELESS DOCUMENTARY-LIKE  
FEEL, USING DUOTONE.

# WHAT WE ARE → SEEKING..

SEEKING A PRODUCING PARTNER  
TO DEVELOP THE PROJECT AND  
TAKE IT INTO FINANCING.

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