

RING SAIGO - 'EVERYTHING YOU LOVE' TREATMENT & TONE

This is a piece where we want the music to carry the emotion of the narrative. The lyrics and intent of the song are pretty earnest, so I wanted to do something quite bleak and emotionally repressed as a counterpoint, with a release at the end.

The main action of the story involves a girl who has been summoned to a police station in order to identify the bloodstained clothing and personal effects of a murder victim, who turns out to be her missing mother. This is not a twist, she already has a good idea that it's her mother going in there. If a body has sustained too much facial or cranial damage, or has been submerged in water for an extended period, the police will often do this with the next of kin instead of presenting them with the actual body.

While she's in there confronting this, the cop who's handling her accidentally drops a file of photos, and she catches a glance of her mother's body at the crime scene. She manages to hold it together while she's in the station, but breaks down in the car on the way home. She's also given a number of her mother's personal items that aren't required as evidence, which she'll have in the car with her, namely her wallet in which she finds passport photos of herself.

We've seen this scene a lot in films and shows, but reversed; it's usually the parents going in to identify a child. I thought it would be unique and affecting to flip it, and have a young girl going in to identify what we have to assume is an only parent. It's a legal requirement for the family to positively identify a body if a postmortem examination is ordered by the Coroner.

I'm interested in the aftermath of a violent event giving the audience an impression of what happened, while leaving enough room for their imaginations to work.

The props and design choices will be key here, as will the location. They need to be extremely detailed, authentic and evocative. For example, if we have a prop casefile, it won't be a case of designing the first couple of pages and leaving the rest blank. We're going to fill it, dogear the pages and stain the cover. I cannot stress how authentic I want this to feel. I want the blood to be the right faded colour, I want the evidence tags to be accurate, worn, the location and costumes lived in.

The shots should be dynamic, bold and evocative, to give the impression that (although she has not witnessed it) *the crime is reoccurring in her head*. Which, happily, is also exactly where we want the audience. Off the cuff I'm thinking close-ups on a wide angle, extreme CUs of prop detail, negative space framing, camera never at eye-level, cutting the face off vertically and horizontally with the frame and chiaroscuro. We will also investigate and aim to shoot on anamorphic lenses.