

Rene Magritte, Man with a newspaper, 1928

FLASHBACK

DOLOUR

Procedural Drama

LOGLINE/PITCH

Even the toughest cases can be solved with some help from the past. Joe, a middle-aged detective, sits alone on a train station platform. A newspaperblows past him and triggers an experience that could provide some clarity on a long case that's been puzzling him. When he starts reading; flashback of this doloured case flashed upon his eyes.

Major Project

Filofteia Galea

M6X01898: SDFM Major Project
Stage OnePortfolio

Procedural Drama

Major Project

Flashback Dolour



Logline/Pitch

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My story is inspired by real life; true stories.

'Moorhouse murders".

'It's been 30 years since Australia's sickest serial killers claimed their first victim, they almost committed perfect murders"

-Olivia Lambert (news.com.au)

I have chosen procedural drama for it illuminates the power of images in shaping and socially constructing a crime.

In this major project, I want to see how an individual can experience can influence the creating cause of a crime into leading to a moment of reflection on the perpetrator's image of the ideal self.

Adaptation in a narrative structure/order
Interactive Narrative is an approach to interactive entertainment that enables the player to make decisions that directly affect the direction and/or outcome of the narrative experience.

Society expectations/ convention of a crime drama product; Angry policeman or perhaps shocked suspect or an interview room with a story of a detective trying to find the criminal. The close-up camera shot of the detective first, serious intense music and dim light to add impact key in terminal narrative structure.

Procedural Drama - Investigator
Character Bio/ Ego state

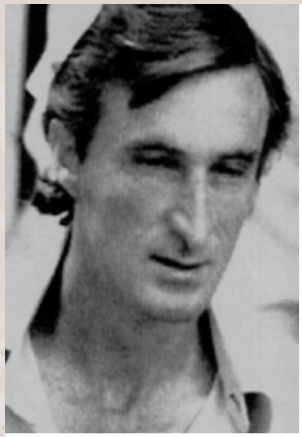
What is the person's way of thinking, feeling and behaviour?

In individual experiences, the more inferior the perpetrator has been made to feel, the more desire there is for a need to overpower others and therefore "the more violent the emotional agitation is"
- Alfred Adler

Olden Times

no.203.078 THE WORLDS OLDEST NEWSPAPER - since 1879 -

Flashback Dolour



David Birnie would rape his victims. *Source:News Corp Australia*



Catherine Birnie would stab her victims. *Source:News Corp Australia*

Society is often negatively influenced by the inaccurate media portrayals of criminal justice. Audience in this society are frequently fascinated by crime and justice. However the unrealistic portrayals seen on television and in cinemas have led to an innocent, almost naive view of the legal system. However I want an accurate portray of criminal system and expanding the audience perspective on the mind of someone who commits a crime and the detectives who solve them.

After I read the story I've seen there was David Birnie who wold rape his victims and his partner Catherine Birnie who would stab her victims. So I started researching about the causes of such crimes.

"they spent weeks and weeks and weeks doing research on the best way to commit murder and get away with it"

-Catherine Birnie

Procedural Drama - social environment (scene settings)

Investigator Diegetic

Sounds that are set with interview rooms, police desks, empty streets presenting not the screen crime scene.

I Looking through **Alfred Adler** psychology and criminology theories of crime and its caused assumptions, he describes crime as "useless" response to social demands of life, a choice model of criminal behaviour mirrors the classical social perspective on a crime.

THE ESCAPE

"Kate Moir was the only lucky one to escape from the Moorhouse Street home on November 10".

A survivor



Kate Moir survived the Moorhouse murders. *Source:Supplied*

Genre

no.203.078

Themes of Film/TV Procedural drama

Research to Major Project
Director Style



Criminal psychology

The first think that i looked at was at criminal psychology

- Transaction Analysis Individual Psychology
- Sociology

"How well have we been served by the assumption that crime is a matter of poor decision-making and that the appropriate remedy is punishment?"
-William R. Kelly, Ph.D

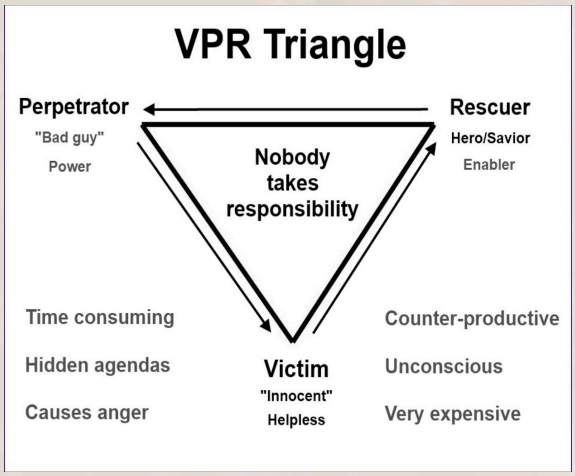
- *What's the deliver at the end?*
- *How long?*
- *Subject matter?*
- *Research (counter arguments)*

The three faces of victim

Most of us react to life as victims. Whenever we want to refuse responsibility for our selves or unconsciously we choose to react as victim. Inevitable creates feelings of anger, fear, guilt or inadequate and leaves us feeling betrayed or taken advantage of by the others making our selves trapped in "Victim-Hood".

Victim-Hood in Transactional Analysis

"Drama Triangle" or
"Victim Triangle"
-Stephan Karpman

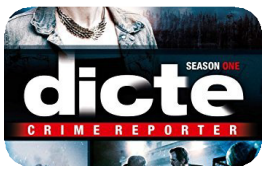


Flashback Dolour

Influences and comps andnarrative

When I first started working on my major project I focused more in with the constructing of a crime. I started looking at psychology, criminology and watching movies and Netflix television series.

(netflixtvshowsreview.com)



Dicte



The Bridge



The Killing



Case

- **Dicte**

Dicte has always been a welcome change of pace from the usual foreign crime shows we review at netTVwatch. It's a mix of personal and professional, Dicte's personal life and relationships invariably intertwined with her work as a journalist and crime reporter.

- **The Bridge**

When a body is found on the bridge between Denmark and Sweden, right on the border, Danish Inspector Martin Rohde and Swedish Saga Noren have to work together to find the killer. And that's when the episodes of the bridge began.

- **The Killing**

The brutal murder of a young girl launches an extended police investigation. Detective Sarah Lund is supposed to leave for a new life in Sweden, but can't bring herself to leave the case behind. The girl's parents and friends struggle to cope with their loss. Troels Hartmann is campaigning to be mayor of Copenhagen, but struggles when links are revealed between city hall and the murder. Over a time, span of twenty days, suspect upon suspect is sought out as violence and political pressures cast their shadows over the hunt for the killer. Two more seasons follow about a series of killings of soldiers and the abduction of an industrial magnate's daughter

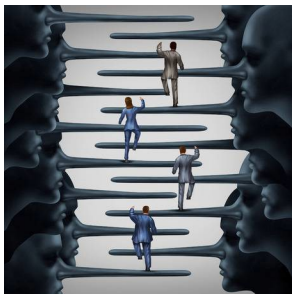
- **Case**

The series opens with the discovery of a dead teenage girl. It's an apparent suicide, but the investigating detectives, particularly Gabriela (Steinunn Ólína Þorsteinsdóttir), are not sure. Her partner is Hogni (Þorsteinn Bachmann). This first name basis is indicative of how casual they appear, similar to the investigators in Suspects and Braquo. Looks, however, are deceiving. Gabriela is determined and relentless. Hogni is observant, but reserved.

Visualisation

Themes of a Film Noir Visuals

Corruption



Greed



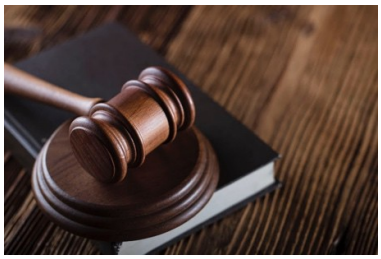
Sex



Murder



Justice



Death



Jealousy



Lust



Good vs Evil



Seduction



Director Style

(such as Todd Haynes)



CAROL

MURDERORIENTAL EXPRESS,

THEBRIDGE





Carol – directed by Todd Haynes adapted by Patricia the book (Highsmith's most cinematic novel) takes inspiration from David Leans' classic Brief Encounter for its evocative opening scene. Todd Haynes spent months researching the period settings of Carol.

"Love stories always need obstacles"-**Todd Haynes**

The Bridge – Nordic Noir – TV series – directed by Henrik Georgsson. This definitely mimics the mood and atmosphere of the show. Darker and gloomier mood. A lot of other series tend to be worried about losing the audience and are conscious about adding more colour and being vivid in a way. Saga's journey – (made her an iconic and likeable heroine)

Murder On The Oriental Express– Based on the 1934 Agatha Christie novel of the same name, 'Luxury passengers inspired the author for such a great story. Classic novel murder and a queen of crime. The detective (Belgian) Hercule Poirot finds himself in the middle of Agatha Christine classic novel.

"The stories train and its voyage to the exotic east not inspired one of Christine's most famous mysteries, but also defined her.' – **Associated Press**

Duration

Classic film noir started after the ww2 as much as fear, mistrust, bleakness, loss of innocence, despair and paranoia were felt by the mesas of the time and that is how film noir was born. I want my short film to be around 5 to 10 minutes long. I want go out of my comfort zone and try limit my time and tell a story in a short time and make sure I engage the audience.

Genre Expectations/Conventions

Investigator Diegetic

Sounds that are set with interview rooms, police desks, empty streets presenting not the screen crime scene.

Style

Naturalistic and Realistic

It uses realistic props and matches with the events noises, music is used to add effect to dramatic scenes, often that are taking place in quite dark and serious locations.

From research undertaken, it has been found that experts in the field such as criminologists and detectives have studied films and their representations of crime such as thriller genres, films of action, western and film noir in order to analyse the psychological profile of criminal behaviours.

Characters

For my protagonist (Detective Joe) in my film I want to describe, as 'alienated'; in crime drama, they are morally questionable then the norm, for all the characters, cigarette smoking may seem virtually mandatory.

Visual Style conventions

I'm tending to use low-key lightings schemes, producing stark light, dark contrasts and dramatic shadow patterns. Noir is also known for its use of Dutch angles, low angle shots and wide angle lenses. Shots of people reflected in one or more mirrors like shots of curved or frosted glass. Night-to-night as opposed norm of day-to-day employed like from the 1940s forward, location shooting must become increasingly frequent.

Editing Conventions

- Non-linear start, then tell the story in flashbacks
- Shots day-to-day for night-to-night (probably use filters which is cheaper)
- Using continuity editing with some montage
- Use probably jump cuts and jarring juxtaposition

Sound Conventions

I want to put music that contains: Saxophone solos, piano and trumpets, jazz and perhaps Latin beats. I want to compliment the feeling of pessimism and foreboding that can reflect in my film. I want to include melancholy downbeat music, heavy breathing, silence, grating music, sudden noises ad voice over of my protagonists.

Iconography

Visual images and symbols used in a work of art or the study or interpretation of these crime drama, In my own opinion, I believe that the content of film noir films are for mature audiences that would be able to comprehend the grey areas of life. The usual guns, money and cigars –not drugs because everyone was classy back then. In addition, I want to add mirrors to show self- reflection of characters, which I think is a I would definitely want to apply to my shortfilm.

Mise-en-Scene

Settings are usually in the darker areas of the city such as alley ways and dark corners that has a lot of shadow and low key lighting. With this, the creation of contrast hence mystery and suspense is easier to accomplish with the availability of the street lights and darkness. Enclosed spaces also gives the audience a sense of claustrophobia adding discomfort and uneasiness.

- **Mise-en-Scene: Costume Costumes and props**
-
- In the time period of the 40s and 50s where males wore suits and females wore classic dresses. The female characters in Film Noir –Femme Fatale- either wore clothes that are seen as very appealing to men. They normally wore this type of clothing to seduce and represent sexual desire. While the other type of women in this Film Noir –the good wife- wore modest clothing. The male characters would dress in suits suggesting that they are either hard boiled detectives or notorious gangsters. But I am going to change the idea of that in my work.
-
- **Mise-en-Scene: Lighting & Colour**
-
- I will be using a lot the uses of low key lighting which is a style in the art world called 'Chiaroscuro'. It creates a sense of depth and volume. Hard light to create harsh edged shadows. While soft lighting for femme fatale characters to make them look more glamorous.
-
- **Mise-en-Scene: Positioning in Frame**
- I will be using low-angles, wide angle or Dutch angle shots. These are very disorientating for the audience and gives the audience a sense of unease; either in empathise with the character and what he/she is feeling or whether to permit the audience to feel that way towards the character.

In addition to that, some more difficult concepts and/or themes may be too difficult for younger audiences hence missing the message/point of the film. Most characters in a film noir are normally older, this gives us as indication of their main target audience as main characters are normally easier to empathise with if they are in a similar age bracket as the audience. Also, we're looking at a setting of the 40s and 50s, a very classic area where some young people now don't really appreciate because they didn't grow up with it. It is definitely more of a male audience as most film noir plots are focused on a male protagonist or male anti-hero.

Location

Somewhere on a bench where I can have loads of negative space and alienation to bring that feeling of focus and despair and give room to play around flashbacks and trip down to memories of such crime committed while the protagonist (Joe, the detective turns the page and reads the newspaper). I am still working on other locations where I can make the incident happen of the victim and the meeting point.





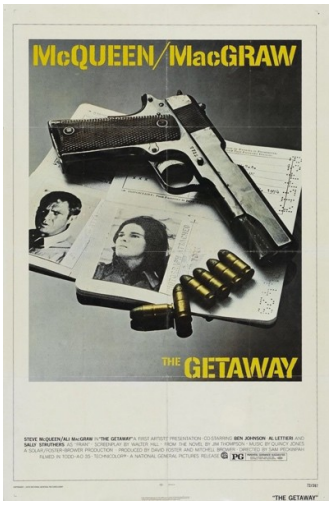


Plot or style

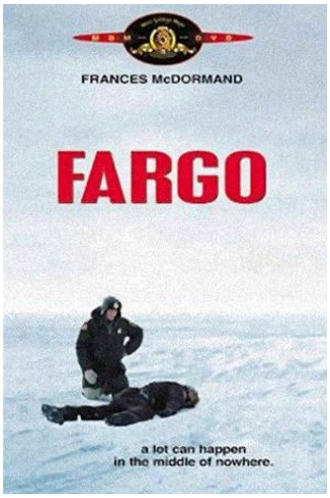
Visual Influences- Cinematography

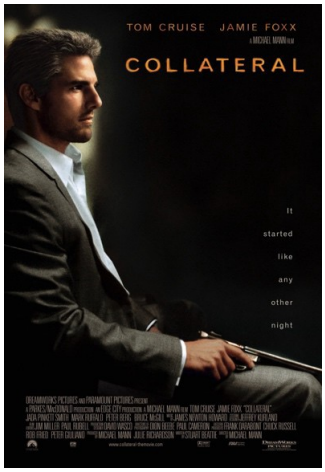
Examples would be:

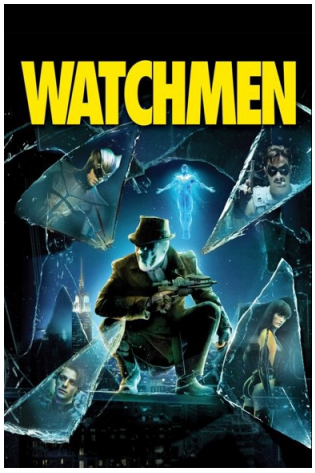
- The Getaway (1972)
- Body Heat(1981)
- Reservoir Dogs(1992)
- Fargo(1996)
- Collateral (2004)
- Watchmen (2009)
- Sin City (2005)
- The Dark Knight (2008)
- Carol(2015)
- The bridge (Television series, Swedish drama) 2015
- Murder oriental express (2018)















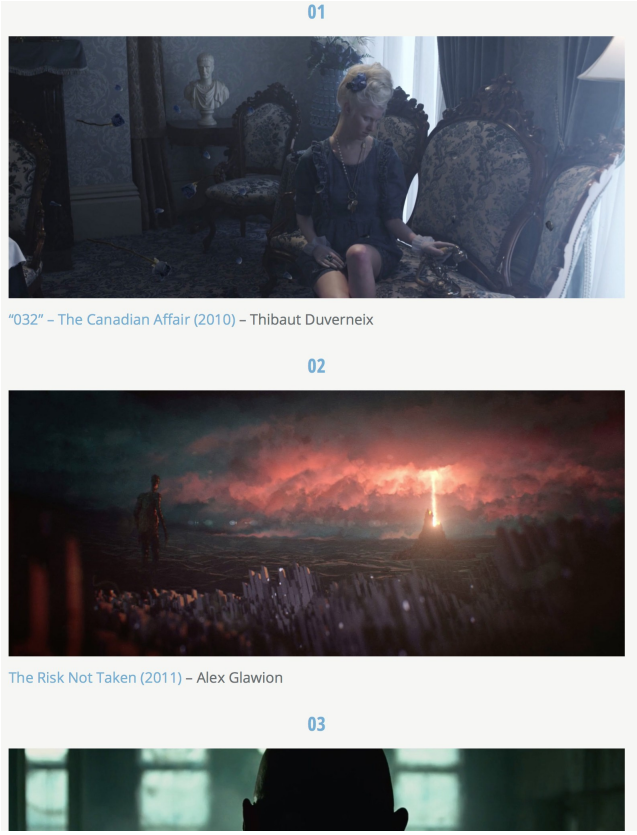






I want to bring colour and life to my shots depending on the moods, I have been looking at this site, and it shows a lot of cinematic shots that inspire the moods very well and period of time and age.

https://filmshortage.com/82-of-the-most-inspirational-cinematography-shots-in-short-films/



Aiming to have intimate shots- CU&ECU'S to provide a connection with an audience

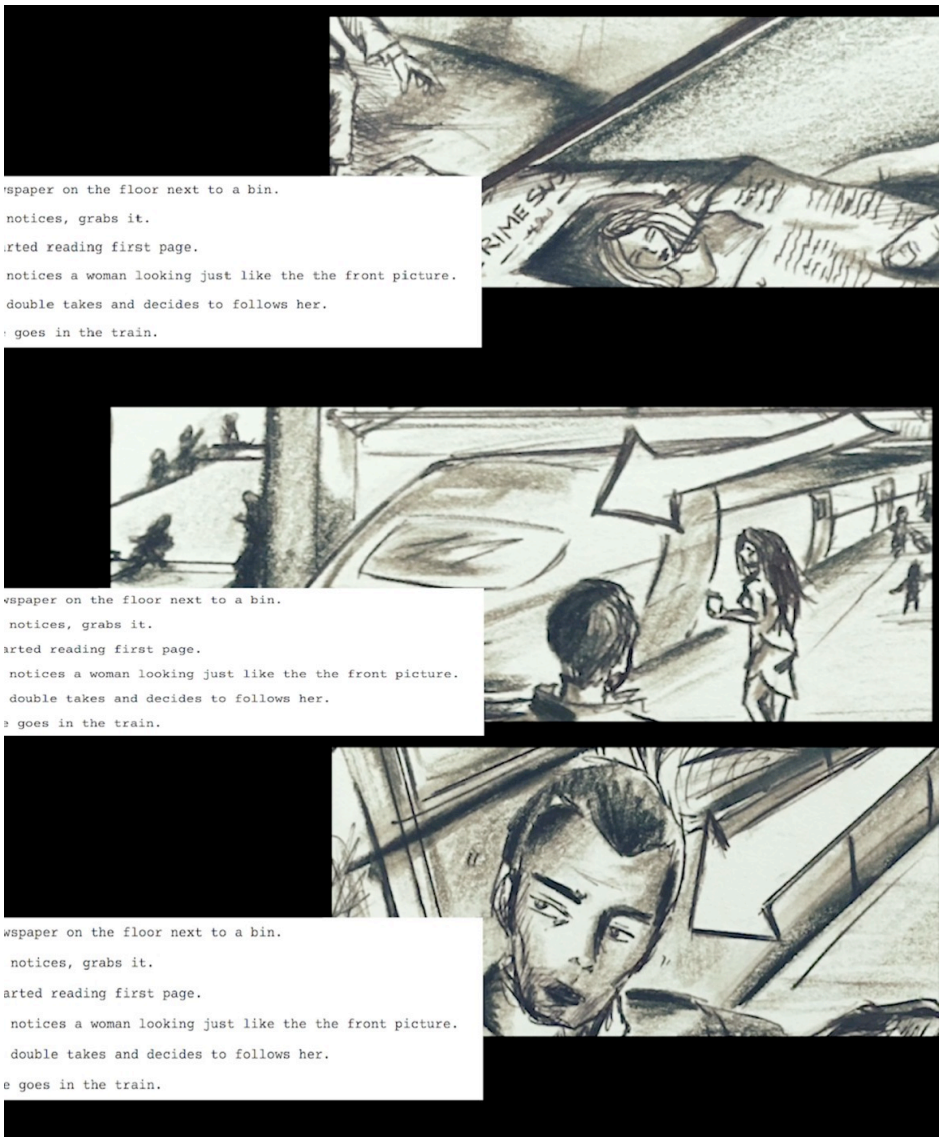
Framing with objects in foreground to indicate obstacles for character

Shots to indicate a sense of space- wide lenses

Cinematography replicates the mood of the films presented.

Specialism

My specialism is undecided due to interest in all aspects of the creative process of this project. With this project, I am finding it hard to decide for I find myself very creative when it comes to cinematography and style of editing also comes from the way I direct my visual and I have to say it is quite frustrating.



Script vsStoryboards

(In progress)

She goes in the train.

Train start moving.

He starts running after the train.

(Inside the t rai n.)

She notices him.

Jo stopsr unni ng .

TRAIN LEAVES IN HIGH SPEED (SEEING JO IN DISTANCE).

WITH INTENSE SUSPENSE MUSIC SCENE CUTS.

CUT



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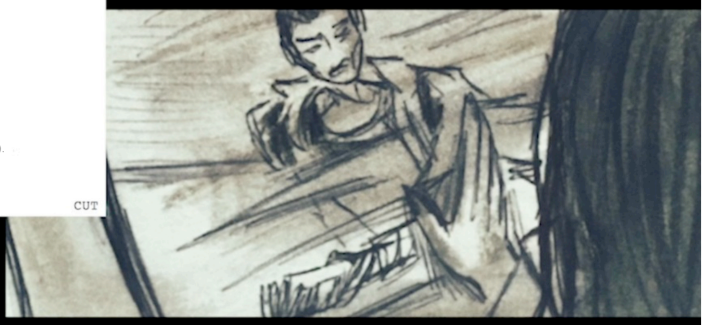
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CUT



T THE TRAIN STATION - EARLY MORNING - FRIDAY

People are walking about in busy train station.

People rushing everywhere.

Some going to work, some traveling.

Train arrives.

Jo departs from the train.

JO IS A DETECTIVE MID 40S, TALL, AVERAGE BUILD, DRESSED IN LONG FUR COAT AND HAT TO PROTECT HIM FROM BEATING WIND AND COLD. BLOND **HAIR AND ALWAYS WITH EMOTIONLESS EXPRESSION.**

Newspaper on the floor next to a bin.

Jo notices, grabs it.

Started reading first page.

Jo notices a woman looking just like the the front picture.

Jo double takes and decides to follows her.

She goes in the train.

Train startmoving.

He starts running after the train.

(Inside the train.)

She notices him.

Jo stops running.

TRAIN LEAVES IN HIGH SPEED (SEEING JO IN DISTANCE).

WITH INTENSE SUSPENSE MUSIC SCENE CUTS.

CUT

EXT: WEDNESDAY EVENING - NIGHT

People are walking about on the pavements of the main busy street.

Going in and out of the brightly lit shops and pubs.

OLIVIA comes out from a grocery store, shopping-bags in both hands.

OLIVIA EASILY SPOTTED, HER BLOND HAIR IS LIKE A WHITE FLAME. THE EDGE OF HER WHITE KIMONO FLAP OPEN IN THE WIND. AVERAGE HEIGHT, SLENDER, OLIVIA ACCENTUATES BY THROWING HER BODY BACKWARD AT THE SHOULDER LIKE A YOUNG CADET.

Heading home.

OLIVIA looks at an old sixteenth-century pub.

Stares.

Tears start forming.

Head down.

She walks away.

ON THE CORNER OF THE STREET, HER HOUSE.

Arrives.

Puts one bag on the floor, takes out her keys.

Opens the door.

Goes in.

Closes the door.

CUT

INT: PUB LATER THAN <u>NIGHT - BAR FIGHT SCENE THE</u> GUEST)

Customer are ordering drinks. one customer in particular sleeping on the bar.

LAUGHTER AND SOUNDS OF GLASSES.

Jo walks in.

A CUSTOMER
give me a fucken' pint
(arrogant attitude leaning on the bar)

JO
perhaps you should ask more politely..
(upper class dialect)

The rude man grabs a bottle from the counter and turns around quick to hit who ever said that.

Fight begins.

ACTION SCENE BEGINS NOT SEEING JO FACE THE AGGRESSIVE CUSTOMER GROWS IMPATIENT.

He sidesteps with surprising speed.

Jo block the man's attack and counters with a brutal hand punch.

CUSTOMER GOES DOWN HARD INTO THE WOODEN FLOOR, BARELY ABLE TO BREATHE. HE'S DONE.

BARMAN
here endeth the lesson.
(wiping the glasses)

No body else in pub helped or looked up from the drinks.

Jo walks away and out of the pub.

Fixes the brown fur coat.

The sleeping man snores deeply and falls off his stool.

INTENSE MUSIC AND CUT

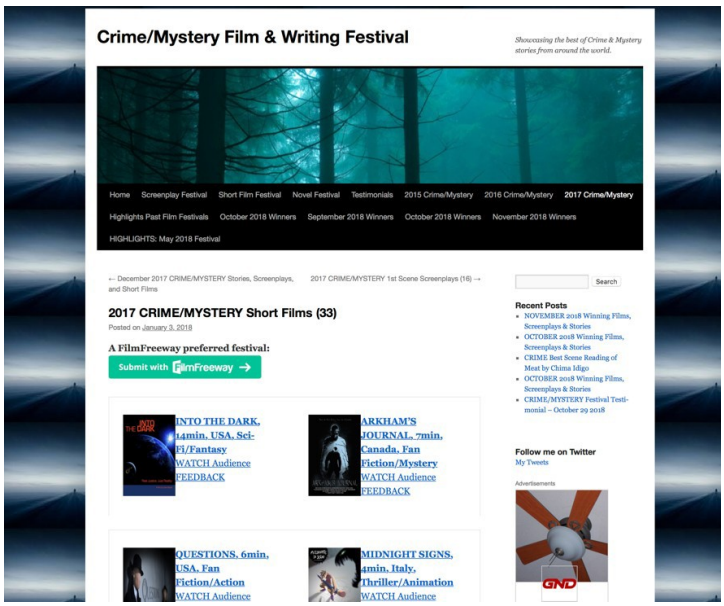
RESANT DAY

opening sequence

Crew

- **Director:** I am directing this project but probably this may change**.**
- **Writer: my own**
- **Cinematographer/DOP –** someone who can hand handle and able to run and move quick while study with camera and able to work along fight scenes
- **Producer -** someone who knows how to contact people and help me to keep up to date
- **Sound -** someone who is cable and have patience to hold the sound and listen and be very careful to details in dialogues.
- **Costume design and make up -** someone who can design and makeup realistic features such us blood, scars etc.
- **Editor -** Visual special effects **during editing style and are able to produce fast pace editing for fight scenes.**

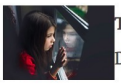
Market



I looked for comps for short films related to my project to give me ideas and inspirations, and found these comps quite interesting, how they filmed in short amount of time and the response of the audience was surprising. Very similar to what I want for my audience.

The most inspired one was that ok UK, Thriller/Drama a 15-min short film called “The Prowler”

https://crimemysteryfestival.com/2018/01/03/2017-crime-mystery-short-films-33/



THE PROWLER, 15min, UK, Thriller/Drama

Directed by Tim Kent

Daniel Wilson is looking forward to his first proper Christmas with girlfriend Helena. But when ex-wife Eva calls on Christmas Eve, claiming a prowler has tried to break in, Daniel finds himself back at his former family home. He is determined to protect his ex-wife and daughter Alice from harm, but is Eva telling the truth? Or is this just a last ditch attempt to resurrect their marriage and lure Daniel back into the fold?

Film Type:Short

Runtime:15 minutes 19 seconds

Completion Date:May 1, 2015

Production Budget:25,000 GBP

Country of Origin:United Kingdom

Country of Filming:United Kingdom

Film Language:English

Shooting Format:Digital

Aspect Ratio:16:9

Film Color:Color

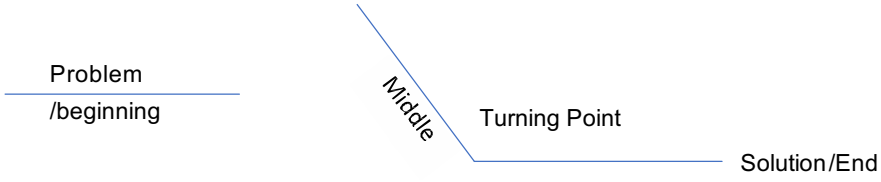
Schedule

CAST - Character Narratice

SETTING - Where and when the story is taking place

PLOT

- This is the story structure = Problem L Solution J



Structure

- Script – written in Dialogue
- QUATATION MARKS
- STRAGE DIRECTI8ONS – TELLS THE ACTORS WHAT TO DO

PROPS

- Clothing and other things to add to the actor

Narrative inspiration

THE FIRST VICTIM

Mary Neilson was a university student, studying psychology, and working part-time at a delicatessen in Perth.

She was living in a wealthy suburb in the WA capital when she met David and Catherine.

They offered her cheap tyres for her car and she gave the killer couple her phone number.

According to Paul Kidd, author of *Australia's Serial Killers*, Mary went to a spare-parts yard where David worked and he told her she should come by his house.

Mary turned up at the killer couple's home in Moorhouse Street in Willagee, in Perth's southwest.

She was pulled into the house and held at knifepoint before being bound and gagged.

It was October 6, 1986 and earlier that day she had left her job and had a university lecture that afternoon.

She stopped at the Birnie home on the way to university.

But that was the last time she was ever seen.

Mary was the first person David and Catherine had ever killed but they had it all figured out, there was nothing random about this attack.

She was thrown on the bed and suffocated by David's scrawny, bony body while he raped her.

Catherine watched and according to Kidd, Catherine would touch David during the sexual assault, arousing him even more.

They loved to see the 22-year-old woman struggle and they tortured her before finally ending her misery.

To get away with the "perfect murder", David drove Mary's car and parked it opposite police headquarters, thinking it wouldn't arouse suspicion.

https://www.news.com.au/lifestyle/real-life/true-stories/catherine-and-david-birnie-claimed-first-victim-30-years-ago/news-story/c2701f916c53d333d32699ea065e0719

Serial killer team

Reflection

This reflection will discuss the pre-production of my major project entitled Flashback dolour. There has always been an interest in procedural drama, however the topic isn't the easiest to develop. Since the personal specialism is currently directing and there are personal issues to get my ideas across in writing, therefore using visuals as much as possible is vital at this moment. I started by researching the meaning of procedural drama and then went on criminology and trying to understand the psychology of what behind a crime. But how did start my project? First I needed a story, and inspiration. I did some research and was inspired by Karen Lee Street; 'Writing & selling crime film screenplays' which it was suggested by one of my lectures. Then I started plotting my narrative style.

"The basic narrative style is similar to the 'wrongfully convicted' prison set story."

- (p162) Karen Lee Street

Looking through theorists in regarding psychology and what defines a crime, the differences between a judge and the suspect. Discussion with one of the lecturers helped me a lot in visualization and understand the difference between a feature film and a short film. The way I was planning my story was getting me nowhere. It was taking too long and making me more confused. Yes, ideas are there. I could visualise the story in my mind but could not get it out on a paper. Then with the help of the lectures the plot is being structured thoroughly. I started by asking myself questions. What is the deliver at the end? How long is the film? And most important question was. What is my Director Style? I have to recognise some film techniques used by other filmmakers to hand in specific changes or value to my work, such as sound, looking through the mise-en-scene, the types of dialogue, attitude and the cinematography and of course the editing.

A detective (Joe) departs from the train, finds a newspaper, caught his eye and started reading, flashbacks of this previous case flashed upon him. A victim yet a survivor, meet once again with a trip down memory lane.

At first when I started writing the script I started to complicate it putting too much details in it, and yet not enough. I had to somewhat give it plot and a structure, sort of commanding. Then by time I managed to write enough for my first stage of visual. Started creating my story boards in helping see the short film before I actually film it.

Since my story is based on newspaper headlines and takes the audient to a flashback. I created my inspiration for my portfolio based on newspaper, it gave more feel to what I'm creating and for my audience. After plot was done, I needed to work for my inspiration. Looking through some old newspapers I came across the story of 'Moorhouse Murder.' you will find the story in my portfolio. So then it pulls me, we have a survivor, a newspaper, combined them together and the narrative structure started taking place. And that's leading me to moments of reflections and creating a perpetrators' image to be ideal. I started researching about the causes of such crimes. Looking through Alfred Adler theories in psychology and also reading and watching behind the scene of some Television Crime dramas such as 'Dicte', 'The Bridge', 'The killing and the Case'. All in these crime dramas showed the themes of crime; corruption, greed, sex, murder, justice and death. In some moment also showed jealousy, lust, good vs Evil and seduction. Someway or anther I have to include some of this in my little spaces during the flashbacks. Dialogues are not going to be included. Therefore I am intended to use the narrative using diegetic sound.

Looking at other feature films and short film comp to get inspired visually through cinematography and the colour palette they used, the angles and types of camera movements. And types of shots and lenses. I have looked closely at two director in-particular for their style.

Todd Haynes; an American and independent director and screenwriter and a producer who is considered a pioneer of the Queer cinema movement of filmmaking.

Sir Kenneth Charles Branagh; a British director and producer who is also a screenwriter from Belfast in Northern Ireland.

There is never enough research. It is hard at the moment, and describing form what is in my mind into visually its taking a long time. Storyline is being created by my own storyboards.

In order to create an atmosphere for my audience I intend to devise a train metaphor and diegetic sounds. That way it introduces the audience to different people from alternate walks of life and the characters throughout visual style conventions. The problem is finding the right locations. Landscape imagery is what I am looking for to give sense of distance and negative space, and alienation. Filming should start after the new year, and would finish by the end of February or March. Throughout the next month or so, locations should be finalised, as will be the cast and crew. The next step is finalising

the script and proof read it. At the moment, budget hasn't been researched in depth. Though I do know it is likely to cost. Permission is needed and is vital as the intention is to use illegal weapons such as guns. There may be a need to perhaps close roads and this will require permission from the council. Having police with the crew should be taken in consideration for observation and safety.

Looking back at this portfolio it feels like there is not enough preparation and ideas and I feel it was rushed due to outside issues which killed the time and chance to create this portfolio to a reasonable standard. From these decisions I have learned that time is everything and should improve more in planning and hope it would help me to improve my pre-production skills for other project.