

FOLLOW THE SOUND

Treatment by Ian Robertson



PREMISE

The first dance at a wedding takes an unexpected turn when the bride loses herself in the music and expresses her pure, unfettered joy at being married. But can unbridled happiness come with consequences?



OVERVIEW

You can't help but lose yourself in this hypnotic, pulsating track. This inspired me to dream up a simple but compelling story about a woman who is truly consumed by the music. We all have that friend who dances too hard at a wedding, causing heads to turn. It's funny and heartening. But what if this person *really* danced too hard. Would we still find it charming or cause for concern?



STORY

We open close on a woman in her mid thirties. She's smiling widely; and it's a truthful smile, not one for show. She has reason to be happy; it's her wedding day. Off-screen, the groom raises a toast and the room cheers. She glows with happiness.

It's the first dance. The guests have formed a circle in the hall. They are brimming with pride and good cheer. It's been such a special day. The woman and her groom step into the centre of the circle and start swaying gently. The crowd hollers with glee!

The woman looks up at her husband. She has unfaltering love and trust in him. She rests her head on his shoulder and closes her eyes. *Follow The Sound* starts playing in her mind. She's mesmerised by the music and starts rolling her head gently.

As the vocal comes in she breaks away from her husband and sways gently in the middle of the circle, with her eyes closed, entranced by the sound. Her husband looks a bit miffed - this wasn't part of the routine they'd practiced, but OK, he goes along with it...

Suddenly she drifts around the circle with her eyes closed, brushing her long hair against the guests who whoop and cheer as the first dance has taken an unexpected turn. The husband joins in with the cheers, but he's still a little confused.

The woman comes back to the middle, but rather than re-joining her husband she extends her arms and rotates on the spot. Round and round she goes, with the lyrics. It's dizzying, she's free, she's loving life. Mother-in-law Jean is quite impressed.

The woman goes to her husband, but instead of resuming the planned routine, he strokes him all over in a weird, hippy-like expression of joy and connection. The physical contact brings an uncomfortably intimate dimension to the dancing. The husband attempts to laugh it off and tries to grab his wife but she's too into the music and slips away. The crowd is quite bemused now.

As Fehdah's vocal comes in things take another surprising turn. The woman dances out of the circle of people, pulling tablecloth with carefree abandon, causing beautifully arranged glasses to crash to the ground.

She reaches the pristine wedding cake with a single slice removed, fresh from the cutting the cake ceremony. She proceeds to take fistfuls out of the cake and smear herself with it. She rubs it all over in an ecstatic trance. She loves the feel of it on her skin. She grabs a bottle of red wine and pours it over herself as if she's showering in warm natural spring water. It feels glorious. We catch glimpses of the crowd, now completely agog.

She bursts into the kitchen where she continues dancing and causing havoc. Sauces, food, equipment all fall victim to self-expression. There's now a concerned party following her, making sure she doesn't hurt herself or anyone around her.

She dances around the open fire in the courtyard holding sparklers aloft, it almost looks like she's in a cult worshipping the fire gods. Her husband and protective guests try to stop her from stepping too close to the flames.

As we reach the mesmerising denouement of the track we find the woman on the small stage now where disco lights are flashing. Some of her expressive gestures now somewhat mimic the day's nuptials - rings being put on fingers, kissing, toasts, speeches. Such happy memories expressed through dance. She throws confetti over the crowd before her. They are not joyous.

She begins to remove the straps from her wedding dress and unzip the back. She dances herself out of the dress, rubbing herself all over. Her husband and best friend try to cover her up but she wriggles away, now just in a silk slip.

She pushes over the chocolate fountain and liquid chocolate spills onto the dance floor. She slides into the mess and slathers herself with it. The lights are flashing, it's dizzying and hypnotic. We're completely with her and entranced by her. Her undulation, her movements. It's liberating, it's expressive, it's strangely beautiful.

Continuing her rendition of the day through dance, she proceeds to act out the consummation of the marriage. She hugs herself and rubs slippery chocolate all over her body and between her legs. It's pure euphoria. Her husband tries to pick her up as she writhes around on the floor but she's very slippery now. He slips on the chocolate, so does uncle George and her best friend Lucy. It's all very messy, but gosh it looks fun and freeing.

As the track ends someone finally manages to turn off the disco lights and put up the house-lights. The woman opens her eyes as if waking from a deep sleep or hypnosis. She sees the carnage around her for the first time - gravy everywhere, her upset husband (what did I just marry?) and horrified guests. She smiles. She's had an amazing day. In the distance her young niece pumps the air and yelps with encouragement.

TONE

We need to be completely with the protagonist. This is a sincere and highly subjective portrait of a woman losing herself in a joyous trance. Therefore, the chaos and mayhem that she leaves in her wake is very much in the background. By putting her experience front and centre, ahead of the physical comedy, we will create a beautiful blend of sincerity and silliness.

Or, to put it another way, this will be [Sia 'Chandelier'](#) meets David Brent's infamous [red nose day dance](#).





CASTING

Casting our protagonist will be fundamental to capturing this tone. The wedding is your average middle-class affair - the idyllic restored barn-cum-wedding venue, the above average catering, the three tiered cake and the middle-class happy couple. The protagonist should have an everyday charm about her and the actor needs to be bold enough to really lose herself in dance.

She shouldn't appear to be a professional dancer. Her movement comes from the heart rather than from rehearsals. She needs to have impeccable focus too. She cannot break from her heightened state.

Even though I want a real and believable performance, an actor with comic timing will help find the amusing beats and understand the tone I'm after. I would also employ a contemporary dance choreographer; not to teach moves, but to help the actor let go and help her use movement to express herself.

For the guests we will seek out real and unusual faces with authentic performances.



LOOK & FEEL

In order to create a subjective experience and place the audience firmly with our protagonist the camera should follow her first and foremost. We will stick with her and people can come into her frame rather than cutting away to reactions too much. The chaos around her is incidental so let's frame it that way. It is only at the very end where we cut to a wide objective view of the whole scene. It is only then that we understand the damage done by such an expression of joy.

There's an unpredictability and freedom about her. The camera must react to her rather than restrain her. Therefore the camera should be handheld and loose to capture the erratic and impulsive energy in her every fibre.

The lighting should come from naturalistic sources but we can push the vibrancy somewhat in order to reach the protagonist's heightened state. For example the tungsten light of the barn is motivated by real fixtures but slightly more orange than in reality. The kitchen fluorescents are more electric blue than we may expect. The disco lights in the end are dizzying. In other words the colours are as vibrant as she is.





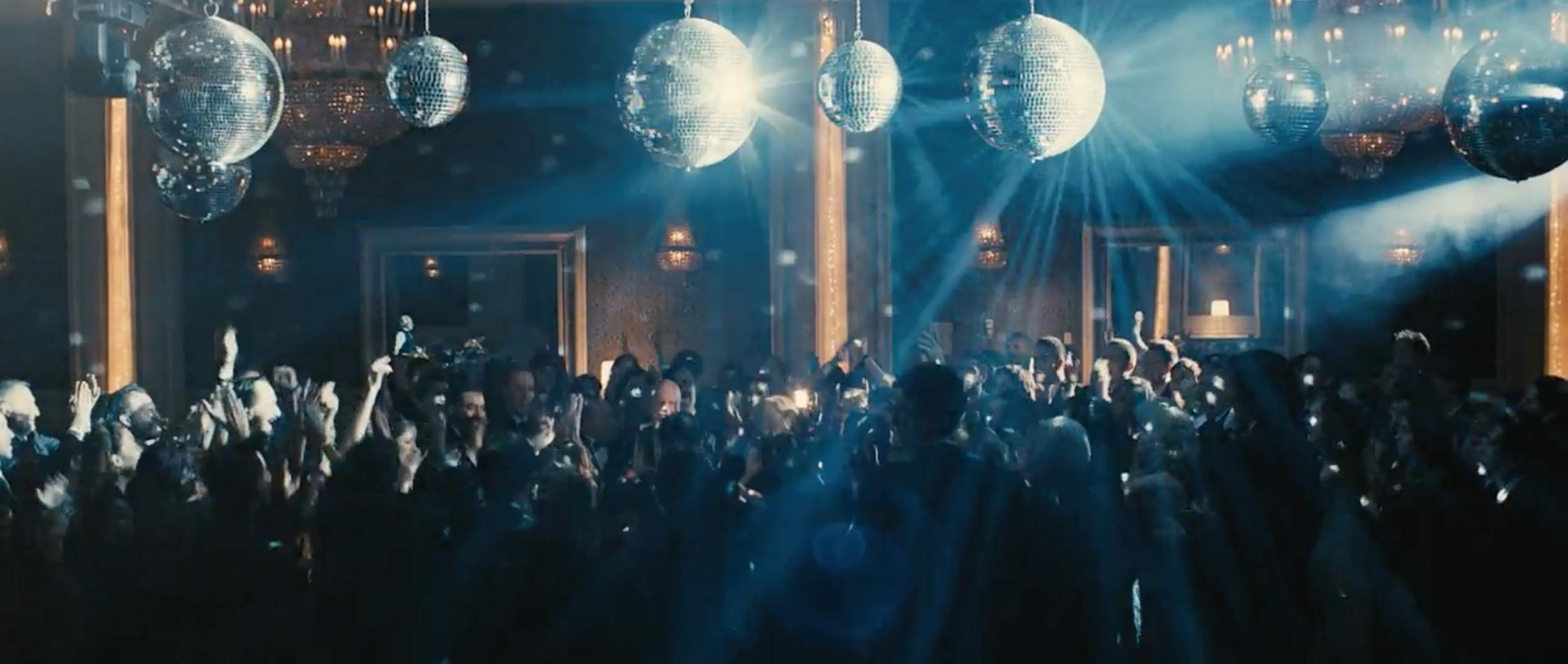
REFERENCES

FONE - Real Joy: This is a reference for the look and feel and how events escalate, transitioning from something innocent and fun to something more extreme and aggressive. The story keeps you guessing so you can't help but watch to the end.

Wild Tales: one of my favourite films has a beautiful escalation of violence and mayhem, especially in the final wedding segment.

Robin Schulz - Sugar: This is more silly than I'm going for, but it's also a compelling spectacle of how you can lose yourself in dance.





Thank you for reading.
It's an hypnotic track and this idea has the universal reach that the music deserves.

- Ian