

Detective Treatment 1.txt

It's night time. A detective is sitting on a street bench, under a street lamp. He has a cigarette in his mouth, and is reading page 7 of the newspaper. He's tired and worn out, and he looks defeated.

The detective is a veteran investigator - He has worked for and with the police for nearly 30 years. While sitting on the bench, he thinks back to the last week of his life. He begins to narrate the events that led to this moment:

The detective is investigating a case of a certain criminal. As he's investigating the man, the criminal catches on to the detective, and gradually pisses the fuck out of the detective. He makes his life a living hell. He manipulates the detective from the shadows into doing things that compromise the detective's morals and reputation. This builds up the detective's fury at the criminal. Eventually, the detective corners the criminal at gunpoint.

With the criminal at gunpoint, the detective now had a choice - Grab his phone and call the police (The only good correct thing to do), or shoot him out of anger and frustration. Murder goes against the detective's code, and he knows he'll be arrested. The damage the criminal has done can not be redeemed once the criminal is caught (the damage includes destroying his reputation, harming his loved ones (maybe killing? maybe they leave the detective?)). The detective has to not murder him, but his anger is just too much.

Back at the street bench, the detective continues reading. We discover that he killed the criminal, and we learn that the police are coming, at this moment, to arrest the detective. In fact, The detective let them know where he was. The detective acknowledges that he screwed up, and that he made a terrible decision that he can't take back. As the police arrive, his final thoughts are: "You'd think, after everything that just happened... I'd make a bigger splash than page 7."

The theme I'm getting from this is failure in ones self. Everyone has self-expectations that they want to meet. A kind of standard they want to keep of themselves. The idea that I'm getting from this treatment is, what if we broke that standard? What if we failed to meet our expectations, and essentially let ourselves down? That's what I'm getting from this story idea. I should try rewrite this with that in mind.

Perhaps it's more of an accident that he killed the guy. Or maybe he doesn't kill him, but he did something that's more insignificant, but jail-worthy, that he has to accept.

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Or maybe "It doesn't matter how long you've done something.. you still make mistakes". I don't know what his mistake is, or how costly it is, buutt.. yeah. An idea to run with.

Let's run down possible screw-ups:

- Murder
- Jailed the wrong person
- Let the bad guy get away?
- Can it be chocked up to 'cockiness'?
- Personal screw-up?
 - Wife leaves him
 - Reputation is screwed somehow....?
- Screwed up the case somehow? OOOOOHH, maybe in the newspaper, he's reading concrete-evidence that proves he did something wrong. But what...? Blaming the wrong person? That seems to be the best thing. If I go with the original small-time crime idea- - OH GOD THAT'S PERFECT:

So he's investigating a series of small-time robberies with a certain MO or whatever. He investigates, he solves the crime, he finds the culprits, the culprit gets arrested. And he's sitting on the bench, reading an article that says the culprit has struck again. WOO. I mean, bad for the detective, but woo, I figured out a story! Next thing is to come up with the meat of it.

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It's night time. A detective is sitting on a street bench, under a street lamp. Across the street is a jewellery store. He has a cigarette in his mouth, and is reading page 7 of the newspaper. He looks conflicted about what he's reading... he's basically frozen in time. His eyes show worry.

He begins narrating about an investigation he's done a year ago.

There was a string of small-time robberies. Nothing fancy, just the occasional jewellery store or bread shop. The same pattern persisted: The entrance lock broken from the inside; the cash register singed, as if someone took a blowtorch to it; and the security systems are disabled for exactly 3 hours. The detective was hired on it.

[[Investigating happens... Might need a coincidence to help solve this one... Otherwise, how does he solve what the police can't?

The detective finds out who the culprit is, and he reports him to the police

Arrest happens... Culprit is distraught. Lots of money lost in courts, and he's jailed for 15 months. His parents hate him, his family and friends hate him..... okay, I'm rubbing it in far too much. Just make it clear that the culprit is distraught, without tipping off the audience that something is off. We don't want them to predict the ending... although the ending is sort of predictable.

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The culprit is still not out of jail.]]

While the detective stares at the newspaper, a bus drives by and the roaring sound catches the detective's attention. The detective snaps out of the daze he's in. Frustrated, he stands up and tosses the newspaper to the side. He walks off with his hands in his pockets and his face to his feet. As he walks off, we see that the newspaper article he was reading talked about a recent robbery, of the exact same MO.

What is the investigation like?

"I won't bore you with the details... what matters is I got him" while we cut to snippets of his investigation. Mildly tell the story of how it's done.

Time to ramble:

He's hired. He looks at the robberies. He thumbtacks them on a map. He has polaroids listed on the side. He identifies the central area. He goes to the places and talks to people, while narrowing down the area. Then he walks around potential streets at night - creeping in the shadows, waiting to find someone stealing. He catches a dark figure hopping into dark van. He squints his eyes and barely makes out the license plate. At a house with a dark van, policemen go to the door and, when they are greeted, they make the arrest.

Sounds fine to me... not too complicated. won't waste too much time.

How is he distraught?

"The poor kid went through hell and back once the cops and lawyers got their hands on him."

The culprit could be insanely upset, maybe even crying over it. As the animation goes on, his eyes are less teary, and more red and baggy. He's not happy. His parents could be by his side, trying to help. Paying lawyers. He's flooded by the press? He's in and out of courts and stuff for months.

"I ain't ever put a kid that young behind bars before."

How do I convey he's still in jail?

Not too hard.. nothing a bit of exposition can't solve. Just show a picture of the kid in jail and:

"It's been 10 months since. I don't know when he's coming out..."

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Or

"It's been 10 months since. He's not getting out for a while..."

Is he still in there?! Leave the ending to interpretation? Either he's still in jail, or he is free and he's still doing it? Dwell on this... One is a twist, that really nails the theme. The animation will be great on repeats if I make the theme subtly prevailant throughout the animation. But the next one kind of cuts the bullshit. There's no "Oh woow, twiiist, go fuck yourself" going on. It's just a continuing story. However, that kind of rewrites the theme to "Catch em when they're early" or "Once a crim, always a crim" or "Do this shit every day"... which ssuuucks. Nah, he's still in jail. Better ending.

Don't forget the theme: Sloppy. Make it a constant motif throughout the animation and script: Sloppy work. Everyone does a sloppy job. The environment is sloppy (paint jobs are bad and stuff). There's easy potential for the twist to make perfect sense considering the motif. Make sure to mention this in the art bible - It'll blow his fucking mind.