

## **RIVER** Treatment by Emil Nava

The film opens as we arrive on an empty chair in an interview style set up. The visual glitches showing the rawness of the old tape style. In the glitches we reveal Em, then it glitches as we reveal Ed. We cut between two interviews with Ed and Em straight to camera. We ask questions about love, lust, adultery, passion, pain. We really cut deep with the interviews and we see a side to Em and Ed we never seen before. Totally stripped back, raw and honest.

In this same interview we start to reveal the story of 'River'. We realize Em is one of the participants in this story and Ed is someone very close. Maybe a neighbor and close friend. We see the story from each different angle before we introduce our female and male leads, Suzanne and Trevor.

We introduce them in the same way we introduced Em and Ed. In the interview chair. I would love the chance to merge real interviews with fictional moments blurring the lines between reality and fiction. I ask questions about real life, then of the 'River' story as we can then merge these interviews to really create something that feels totally real and authentic.

### **FIRST VERSE**

We arrive on a home security camera looking down onto a doorstep. Suzanne is standing there waiting to go in. We see on the other side of the door Trevor is slumped against the wall totally fucked. The image glitches and CUTS TO BLACK. FADE UP to now viewing from a webcam in their living room. Trevor is totally fucked stumbling around the room as Suzanne sits on the sofa looking like a broken women. Trevor begins to scream.

HARD CUT TO Ed performing in run down room with dusty colored wallpaper. We shoot the whole performance through the lens of a handheld old DV camera. The visuals are shaking, voyeuristic and we use eerie zooms that push in from wides to super tight on Ed's eyes.

We CUT TO Em for his performance. He is another different room, this one even more run down then Ed's. There is even a story in the locations as we get deeper and darker into the world. We shoot Em on a similar camera. We even cut in footage of Em's performance all shot from a phone, the camera more shaky and fucked up than the last, like we can even feel the emotion from whoever is behind the camera.

Then right in the middle of Em's performance a girl walks in the room and its Suzanne. The camera phone drops to the floor as soon as we see her and the image breaks on the floor. This broken image suddenly rewinds un breaking and as the image clears we arrive back to the webcam in Suzanne and Trevor's living room. Trevor begins to absolutely lose his shut. He's fucked and launches things around the room. He raises his hand to hit Suzanne as we HARD CUT TO BLACK We CUT TO footage through a phone as someone films Sue just standing in the middle of the pouring rain screaming to the sky.

We intercut this with Em and Ed's performance in their rooms. We start to build wild energy in the room around their performances. Wind starts to swirl around the rooms pulling away the wallpaper and ripping off the curtains. Still shooting with the Dv camera and cell phone. We create a highly powerful and erratic style of capturing the performances. For moments of our film we go into using 35mm film and phantom shots for super super slow motion and beauty. Having this imagery to cut into our raw images will give such a stunning juxtaposition to the visuals and emotions. We see Em and Ed standing in their rooms with everything around them moving in super super slow motion. We see moments of Suzanne and Trevor's fight basically suspended in time. Sue stands in falling rain as the world seems stopped around her, we see Trevor standing surrounded by falling furniture.

We create quick montage style moments cutting between different pieces of found footage to build out our narrative. We see Trevor having sex with a hooker as he films on his phone. We see Suzanne and Em meeting in a boxing gym where they both work out. Someone films Trevor on their phone as he lays blacked out in the street. We see Em filming Suzanne like they have just met and we are seeing the good times. Someone films Em and Suzanne eating dinner at a back street restaurant.

## **SECOND VERSE**

We revisit the same shot where we started our film at the door of Trevor's house. Suzanne is leaving with her bags, her life is flipped. She is going to find Em. We move the story into Suzanne and Em's world. Suzanne discovers she is pregnant as she films the test on her cell phone. Happy and elated she face times a friend to show them. Em walks in the room and Suzanne drops the phone. It lands onto the floor looking up to a mirror that is angled just right that we can see what is going on. Em and Suzanne begin to argue. She wants it, Em doesn't. We use powerful portraits shot on 35mm film here to push the story. Suzanne looks straight to camera as yellow subtitles appear describing what she is feeling. 'I want to keep it'. Then we cut to Em's portrait 'We can't'. We see a back and forth using the subtitles to push not a conversation but more what each of them is feeling. The emotions in their faces and eyes changing with each

quote but they never open their mouths. We see Em and Suzanne having a huge arguing in different locations shot on all different styles of camera. They have a huge argument in the restaurant as people film on their phones. They argue inside Em's house as Ed the neighbor films on a old DV camera through the curtains. It cut hard and fast as we move through all different camera styles seeing their argument become bigger and more wild. CUT TO the performance rooms as Em and Ed's performance's grow. The energy in the rooms start to build wilder and wilder. It almost feels like a storm is happening in the rooms as Em and Ed perform. We see lightning start to crack off and rain starts to pour from the ceiling. We mix the raw handheld found footage with the stunning 35mm and super super slow motion. HARD CUT into Em's studio as he is in the booth performing with insane passion. This is all filmed through an old DV camera like this is part of a documentary that never made the light of day. Its raw and untouched and we see the purest of emotions as Em performs.