

Narrator

In Theatres this March

Comes a new vision of crime like you've never seen before

From the twisted mind of ... Keira Fegan

It's the 'Cluedo Innuendo'

Keira

"What a nice day out, Mercury is in retrograde. Hey... I think we're about to get murdered?"

(Observing outside the window, curiously)

"Hey... I think we are about to get murdered"

(Slight hesitance, comedic effect)

Brother

"You don't say"

(Zoned out mong of a brother)

Narrator

The suspects...

Keira

"There's a public servant wearing a Kathmandu jacket, who will tell you their position number before their name"

Public Servant

"Hi, I'm an EL1"

(Public servant figure pretending to look busy in an office setting)

Keira

"And a bogan perched on their milk crate thrown!"

(Bogan figure sitting on a milk crate, bewildered reaction)

“Oh look two aggressively matching Eshay twins”

(Eshay apparel, wielding a knife, Tuggeranong lake location)

Narrator

A handmade horror

Keira

“Hey! They’ve sent us some kind of letter”

Anonymous

“Dear Homeowner, can we kill you? You have permission to flee - The Murderers”

Keira

“Dear Murderers, NO YOU MAY NOT! - The Homeowner”

Narrator

As the sole investigator, Edwardo compiles tools to get to the bottom of this.

Edwardo

“Detective tools”

- Bay City Rollers vinyl
- Confidential case file
- Hack Saw
- Fish Flippers
- Picture of Mr Lee

Edwardo

“The head honcho is here to save the day!”

(Stabbed by an Eshay beside him)

“I see”

(Falls forward with pain-inflicted injuries)

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Rationale:

Allowing for creative and visual narration, a trailer exposes the audience to the conventions of Australian crime fiction. *Cluedo Innuendo* is loosely based on current topics, social issues and trends related to youth crime in Canberra. The trailer provides a snapshot of a 'Guess who?' kind of murder style. Being a satirical way of engaging the viewers, the trailer condenses clips in an abbreviated video, giving insight into the aims and objectives of each suspect. The comedic undertone presented in the trailer allows the audience to engage with the montage whilst alluding to the suspenseful death of lead detective *Edwardo*. This provides an overt example of Australian crime fiction where the plot is derived from ruthless ambition and conspiracy. Inspired by the works of Wes Anderson, *Cluedo Innuendo*, has a fanciful and beguiling composition. The trailer is comically absurd and with reference to the visual techniques of Wes Anderson, intends to highlight a level of social commentary around 'Ken Berran' stereotypes.

Criminal terminology is used to conjure a suspenseful mood in juxtaposition to the deadpan acting. This is seen when the protagonist, Keira, receives a ransom note saying, "Dear Homeowner, can we kill you? You have permission to flee". The blunt address of *Dear Homeowner* evokes a sense of danger for the protagonist. Equally, the delivery of, "You don't say", by the brother after being told they might die uses deadpan acting to capture the subject's lack of expression or care. This is achieved through a quick panning motion. The zoom highlights the acting in an objective and direct way for comedic purposes.

The juxtaposition of the 'investigation' and the use of humour challenges the audience's traditional understanding of Australian crime fiction. The trailer explores tropes that poke fun at the seriousness of crime fiction. The photo of Mr Lee, for example, is unrelated to the investigation and serves to demonstrate a lack of intelligence needed to solve a crime. The trailer employs sarcasm and irony to challenge a genre that is frequently portrayed as violent. With a ludicrous plot, *Cluedo Innuendo* offers no practical solution to the situation. Choosing an actor with minimal skill was done to show that like crime there isn't a lot of thought that goes into it.

Despite its humorous undertones, the trailer aims to make light of the severity and contentious issue of youth crime within Australia. The character snapshots provide insight into the suspect's environment further alluding to who the offender is. With the use of visual and

language techniques, the trailer employs crime conventions to shine a light on the many personalities who engage in crime (Eshays), are the victims of crime (members of the community) and those who try to control crime (public service). Equally, it was fitting that the trailer was shot in Canberra as policymakers in government and the AFP are largely represented in the Act. Given there is a current push to raise the criminal age from 12 to 14 in Canberra, the trailer is topical in regards to issues of youth crime within Australia.

With youth crime appearing to increase in frequency and severity within Australia, the characterisation of, "Oh look two aggressively matching eshay twins", reinforces the narrative of the disenfranchised and disadvantaged youth being associated with criminal activity. With mainstream media outlets continuing to provide a narrative that not enough is being done to prevent or minimise crime, the 'breaking news' clip symbolises how the media portrays these people in a negative light. The word *aggressively* has negative connotations and when used over the broadcasting clip of the knife-wielding eshays, intends to spread fear and hostility into the minds of the audience. This is done through the use of exaggeration when portraying their behaviour.

The front-on shot of the bogan perched on their 'milk crate throne' feeds into the narrative of criminals being overrepresented as coming from low socioeconomic backgrounds through the use of costuming and setting. Bogans are largely scapegoated and judged with many people forming preconceived ideas about their dress, lifestyle, employment choices or lack thereof. Mise en scène made it easy to reinforce this stereotype. Both Eshay's and Bogan's are characterised in society as being unsophisticated and welfare dependent. Though the Eshay's are ultimately the perpetrators in the trailer, the inclusion of these characterizations highlights how society's negative perceptions of 'working class people' portrays the stigma of poverty, but now also bears the stigma of criminality.

The public servant alludes to killing detective Edwardo when her computer screen displays "How to get away with murder". Being represented as risk-averse, profession-oriented and/or perhaps corrupt, the message in juxtaposition to the public servant's character is used to increase the plot's tension. The bold and incriminating use of red lettering is also associated with danger and sacrifice. Equally, the sudden address of, "Hi, I'm an EL1", is contrasted with a quick zoom to emphasise this sense of suspicion. The quick shift narrows the viewer's attention to the subject, ultimately diverting them from witnessing any possible evidence. All the characters shape and advance the plot through their interactions and perspectives. None of the characters can be looked at in isolation.

Similarly, music acts as an extension of the plot, helping to communicate themes of crime. The Clash song, *I fought the law and the law won* (1977), helps the audience understand that no matter how minimal or significant the crime is, eventually you will be caught. Conformity to laws, rules and expectations are in place to help the community and society function in order to protect everyone. Songs used in the trailer help shape an emotional response to the film where rhythm and lyricism builds up the plot. The lyric, "Robbin' people with a six-gun", comments on the action of committing a crime (robbery). Criminal intent is explored in both the trailer and the song as a murder weapon is established and used to cause fear and intimidation. The inclusion of this song both minimises and romanticises the behaviour portrayed by the protagonist (the eshay).

Parallels can also be made to the use of the song *Psycho Killer* by Talking Heads (1977). Talking heads lets the audience understand crime through the criminal's perspective. Being an easily recognisable song used across various crime fiction scenarios, the song details the magnified personality of a killer in the lyric, "Run, run away". *Psycho Killer* (1977), uses repetition and lyricism that the audience are likely to pick up on and relate back to the trailer. By incorporating a soundtrack into *Cluedo Innuendo*, the music magnifies the purpose of the trailer in portraying crime in a humorous light. This is done through the use of irony.

Reference list:

Talking Heads (1977) 'Psycho Killer' [song], *Talking Heads: 77*

The Clash (1977) 'I fought the Law' [song], *The Clash*