“HEARTKILLER”
BY KAT GRAHAM
Treatment by Todd Angkasuwan

STYLE
The video for “Heartkiller” will be presented in black & white, with the exception of the color red. The color palette will be quite similar to that of the movie Sin City, as well as combining live action with CG.

The vibe and overall feel of the video will be fairytale-like. We’ll achieve this by utilizing digital sets that feel like the stage of a children’s theatre. For instance, rather than create a realistic looking forest, we will opt for something more playful and childlike. This aesthetic symbolizes the “games” that are being played with Kat’s heart. It might be a combination of semi-realistic and toylike:

CONCEPT / STORY
We open with a title card in a font style similar to the one below. This would consist of the song title, Kat’s name, and possibly other credits, to give it a storybook feel. However, the opening sequence won’t unfold in a slow-paced manner. The letters might appear on the screen one-by-one, at the same pace as the beat of the song. The song is high-energy right out the gate, and the pacing of the editing will match accordingly.

During the opening instrumental, various pieces of the forest set will begin to reveal itself, either by having the digital set pieces/props “pop” up individually, or “slide in” to emulate a stage play. Kat and backup dancers will be revealed in a similar manner. I think Kat plus 4 dancers would be ideal. Each of them would be dressed in a black robe or cloak, with red inner lining. The choreography is already underway as Kat begins singing the first verse.

VERSE #1
I don’t know if a choreographed routine already exists for “Heartkiller”, but it’d be dope to have the dancers sort of switch positions at certain points, mixing and mingling like a human 3-Card Monte game. The idea is to do this while their backs are turned to the camera, so when they reach end position, they turn around, and Kat is not where the viewer would expect her to be. It’s as if Kat is already trying to outsmart whoever it is that is stalking and hunting her.
We might cut to a "scope" view occasionally, to simulate the hunter’s POV. The
POV shot might be the most ideal time to introduce gags where Kat does
something to outwit the hunter.

As the first verse comes to an end, the dancers line up behind Kat until they are
not visible. Then, Kat turns around to scurry away into the forest. The dancers are
gone.

**CHORUS #1**
Kat now appears to be alone in the forest. She sings the chorus while she is walking and weaving in between trees
and other obstacles. When we cut to the hunter’s POV, the camera is handheld, as we are trying to keep pace with
Kat. These shots might have the same "uneasiness" as Rihanna’s driving shots in the “Paranoid” video:

**VERSE #2**
During the verse, we focus primarily on Kat’s performance in this dark fairy tale world. We’re not relying too much on
advancing the narrative at this point. This will be reserved more for just dope looking performance shots. As we near
the end of the verse, we cut back to the POV shot. The hunter (our camera) moves in closer to Kat. Suddenly, she uses
one of the set pieces (maybe a tree) to evade us. Here is a crude sample I quickly put together to illustrate what I
mean...sort of:
https://www.dropbox.com/s/hjn2gb7ifp2t5t6/Kat_Forest2.mp4

So basically, she vanishes.

**CHORUS #2**
We cut to a shot of Kat in a different setting. She is now in a small cottage. The
dancers return. More choreo. We cut back and forth between the interior dance
sequence and exterior shots of the cottage. Some exterior shots will be from the
hunter’s POV, and some will simply be establishing wide shots. In either case, the
continuity of the choreo is not broken, as we see either an interior dance shot or
an exterior dance shot through a window. As we near the end of the chorus, Kat
and the dancers reach for masquerade masks.

**BRIDGE**
At the beginning of the bridge, Kat and the dancers put on the masks. The lights dim. Now, only they are lit, while their
surroundings drop off into darkness. It looks like dramatic stage lighting. The choreo changes in tone. Their range of
movement is more minimal and toy soldier-like. During this sequence, they remove their masks and put them back on,
individually, during different points throughout the bridge. When their masks come off, we see no face...only a black
void...Wu-Tang 36 Chambers style :). It’d be something like this: http://youtu.be/Ee8oT5U29N4?t=8s. So now, the
hunter is confused. Again, the dancers disappear, but this time one-by-one, until Kat is alone in the cottage. She takes
off her mask, but this time we see her face (no black void). This is the point where she sings, “I’ll never become victim
to your touch, damaged by your love...” Then, just as we hear the gunshot sound effect in the song, Kat’s robe
collapses and drops to the ground, as if Kat simply disappeared.

**CHORUS #3**
The last chorus is strictly through the POV of the hunter. The hunter (camera POV) begins running frantically through
the trees and toward the cottage, until we are at the window of the cottage. Our POV camera peers inside for any
sign of Kat. As we are looking around, we catch a glimpse of our reflection in the window. At first, we see the
reflection of the hunter. But the camera slowly tilts up to reveal that Kat is standing behind the hunter. She is holding a
small axe or hatchet. She raises it in the air, winding her arm back as if to strike. CUT TO BLACK.