

## Script Analysis about “Tigers” by Ronnie Sandahl for Sound Design

### Notes

“Tigers” is the name of the movie; Why is it called “Tigers”? Is it not a biopic about the soccer player Martin Bengtsson?

Yes, indeed. *Tigers* maybe are the main characters, especially: Martin, he is determined and strong like tiger. The “*Roar*” of the tiger is the sound which narrates the plot and describes the character Martin.

In all the story we have a lot of roars: trains, fans, soccer players, the city of Milan and the San Siro Stadium.

Dynamically, we have long silences, typical of drama movies, and strong roars.

So it creates a tension with loud roar sound elements and long silences.

In another moment of the film we hear *the booming sound of a train passing*, like a *Roar*.

During the entire movie we meet the sound of train pass; especially near the soccer players’ home.

It is a strong sound and affects the psychology and feelings of Martin. A roar against Martin, but his roar is stronger. So it interestingly creates the right sound for this train in all the scenes we’ll meet, creating the right feeling.

It is interesting to identify the sound of the train, but it has to have a different sound in every scene. Why a different sound for every scene? Indeed the train has to be repetitive but it needs to indicate the situation of the scene. So every time there are different sound elements or features to indicate the feeling of the scene.

There are times where the train’s sound is just a fear roar in background and other times it is more aggressive and attacks Martin. It is a character of the movie in all effects. In fact, I think the audience must feel Martin’s chaotic emotions; especially differences between his house in Sweden and his new house in Milan. In Milan he’ll find a jungle. Milan is a big city where dreams of soccer players and models go by like trains. The train roars in Milan’s jungle.

The soccer field is like a jungle, where we meet many animals: fans and soccer players. So we’ll hear many *roars*! In fact, I’ve recorded many roars with different dialects and accents; because it is a way to describe Italy as a jungle and it is a perfect “*walla*” (shouts and crowd), that does not sound “canned” like a fake (typical of ADR, automated dialogue replacement).

The tiger Martin fights and roars. So the aim is to narrate these moments through sounds that indicate Martin's feelings.

During the soccer matches there are always rhythmically intense scenes, full of strong emotions. So the sound is important to create rhythm and feelings.

When Martin plays in *Serie A* (first division) the sound rhythm is as intense as a tribal dance, in fact in San Siro we have the sound of drums played by the fans.

The sound of this movie is so intense rhythmically and dynamic, and we have various high peaks and silences.

As already said, the entire film is a jungle's universe and the characters are like animals. From the sound elements we get the rhythm and feelings of the story. The roar of Martin must be strong because it must interrupt scene and implement Martin's actions.

It is the sound of Martin's new thoughts that decides and acts for him.

Sound is the best element to talk about feelings. All of Martin's decisions and actions are born from an emotion. The feelings that Martin perceives and the audience create rhythm and are dynamical. I think that's a challenge for us sound designers in this movie: to create rhythm and feelings as intense as a roar explosion, like a tiger.

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As I've written in the previously, the movie has very high dynamical peaks because it has long silences, typical of drama movies, strong sound effects and tense music in the action scenes.

One way to use the music more dramatically and more powerfully, is to use it when the story needs it. One of the risks of using music very often is to render it less powerful and similar to commentary music, like a cliché. We can create suspense, tension and other feelings only just with sounds in the background, atmosphere music, using the music when we really need it. When do we need it? I asked this to myself, when at the beginning of the movie Martin enters his house with his soccer mates. I've already written previously that the train near the house is a narrative sound element and we should use it to obtain tension and other similar feelings. In fact the train breaks the silence in the house and it will be an element we'll feel again and again in the whole story. It's a repetitive element. Other question: Can we use another sound (like for example water or a spinning top whirling on the ground), as an allegory of a cyclical and repetitive state of mind?

I have these questions because we can show feelings in many ways, not only with composed orchestra music or pop music. I think the music, when played just few seconds, could be a cliché.

The music is most powerful when used correctly in the right moments. The same goes for sound elements.

In fact, we have to tell about how Martin's goes crazy. We have to feel his feelings and anxieties.

What are the sound elements that tell us about his fears and anxieties? During the movie we see Martin often hurting himself. Maybe a creepy and creaking sound could tell about his suffering; the sound could be organic like wood crackling and degrading. Creepy because that's the atmosphere in the soccer players' house, in fact many times we see close-ups on insects and other organic elements that are degraded. There is a fake atmosphere of perfection, it is the illusion of welfare. An organic, creepy and gore sound tells about Martin's illness. Another interesting scene is when Martin is in Panelli's office (an Inter manager) and he knows than he'll play with the first team. There are many external elements of the office that distract Martin and create tension. So every thin sound element could be expanded to feel bad feelings.

All these doubts and ideas point to a question:

What is the right sound element to choose for telling the story and the feelings of the characters?