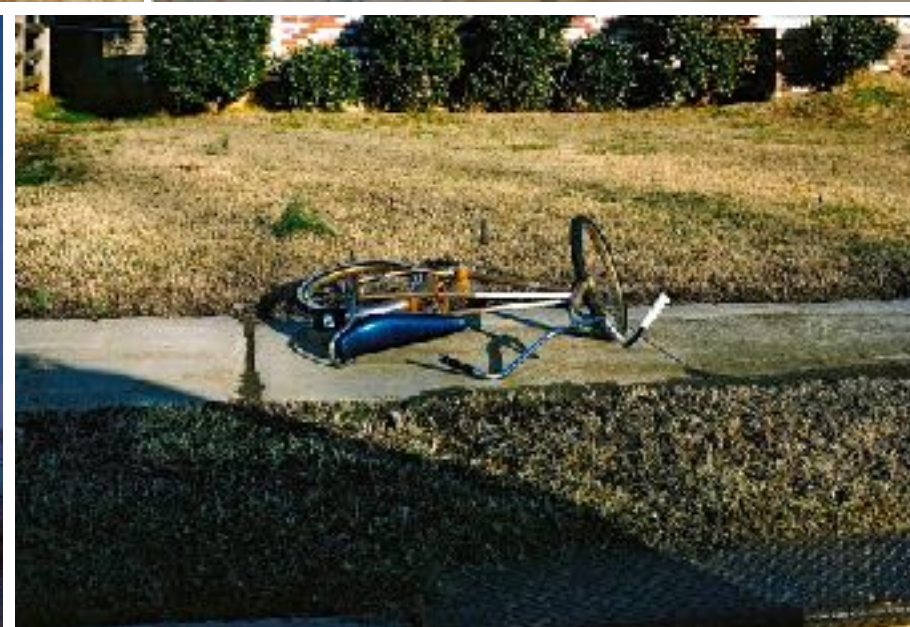
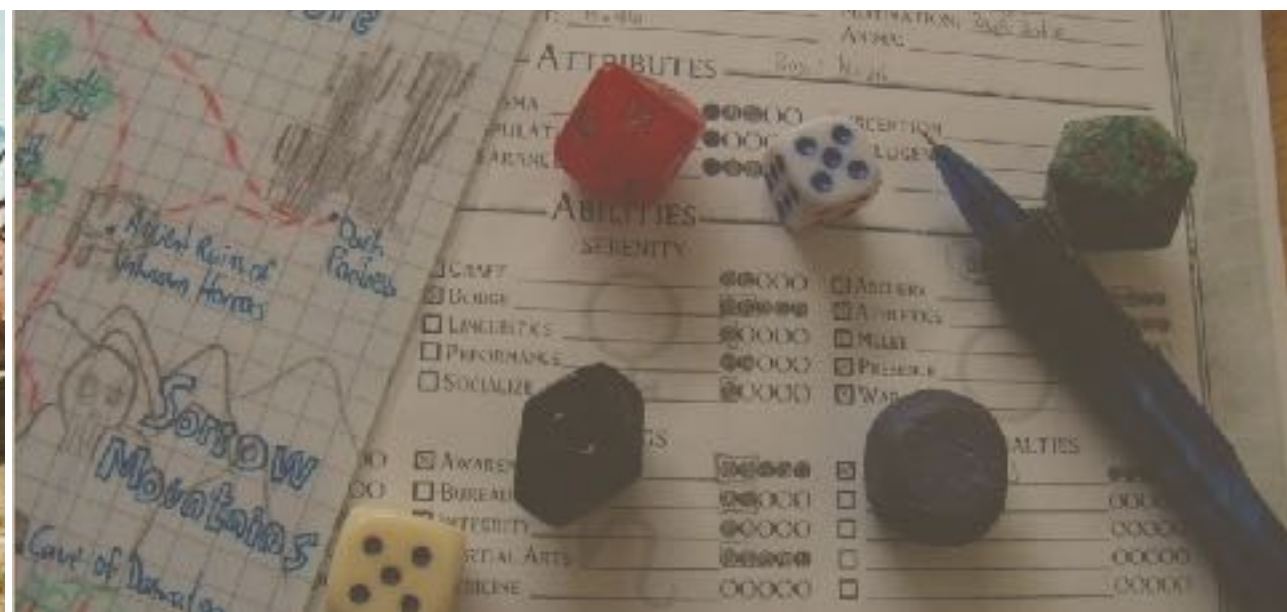




TRUE DETECTIVE

SEASON 3

PRODUCTION DESIGN CONCEPT BY RYAN WARREN SMITH



ARKANSAS, 1980

A character in itself, this backdrop represents the breaking of a community and of a man, all while counterbalancing an unfolding of new love and growth. The dark tones of struggle are the base coat for this story of loss and love.

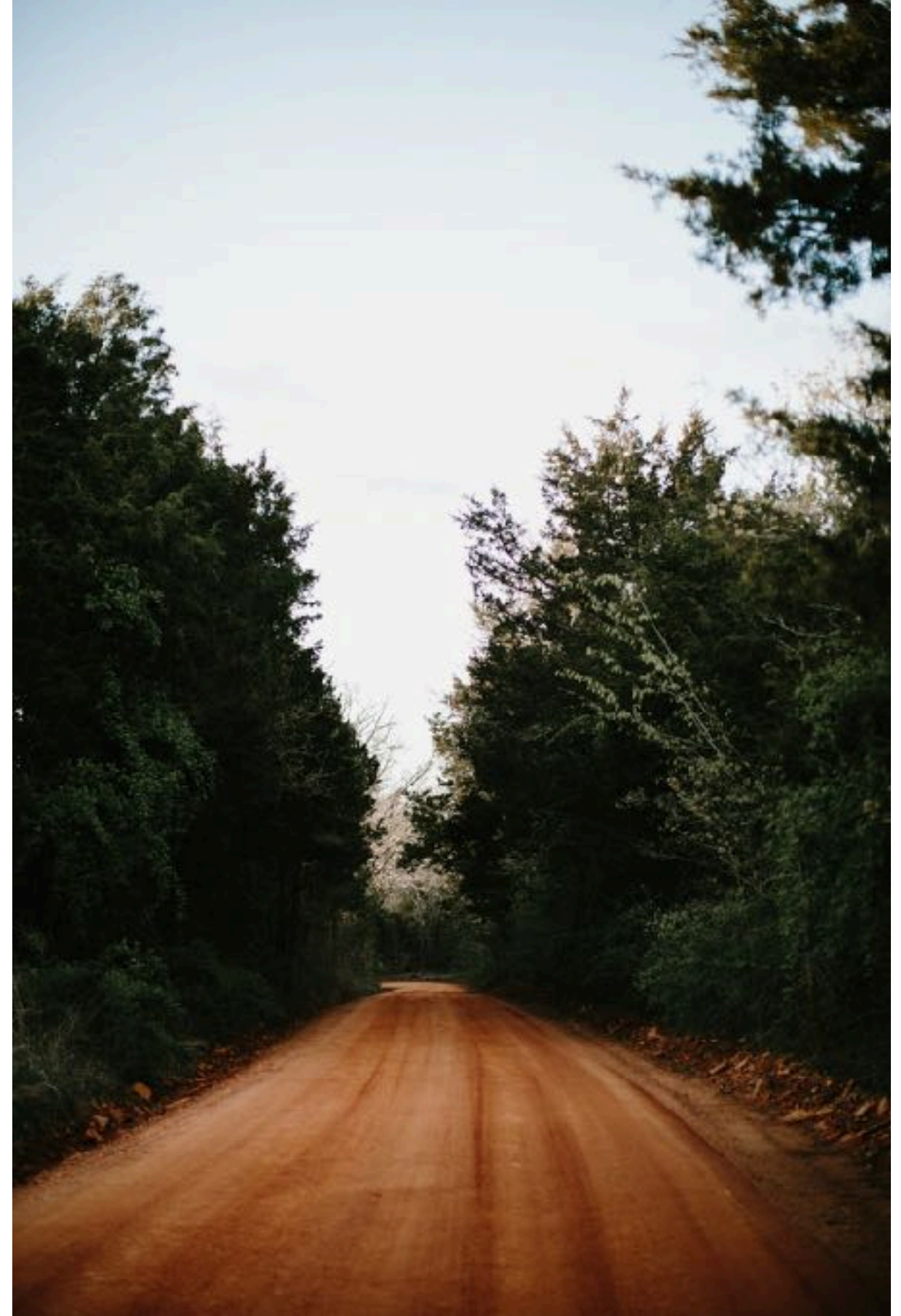


















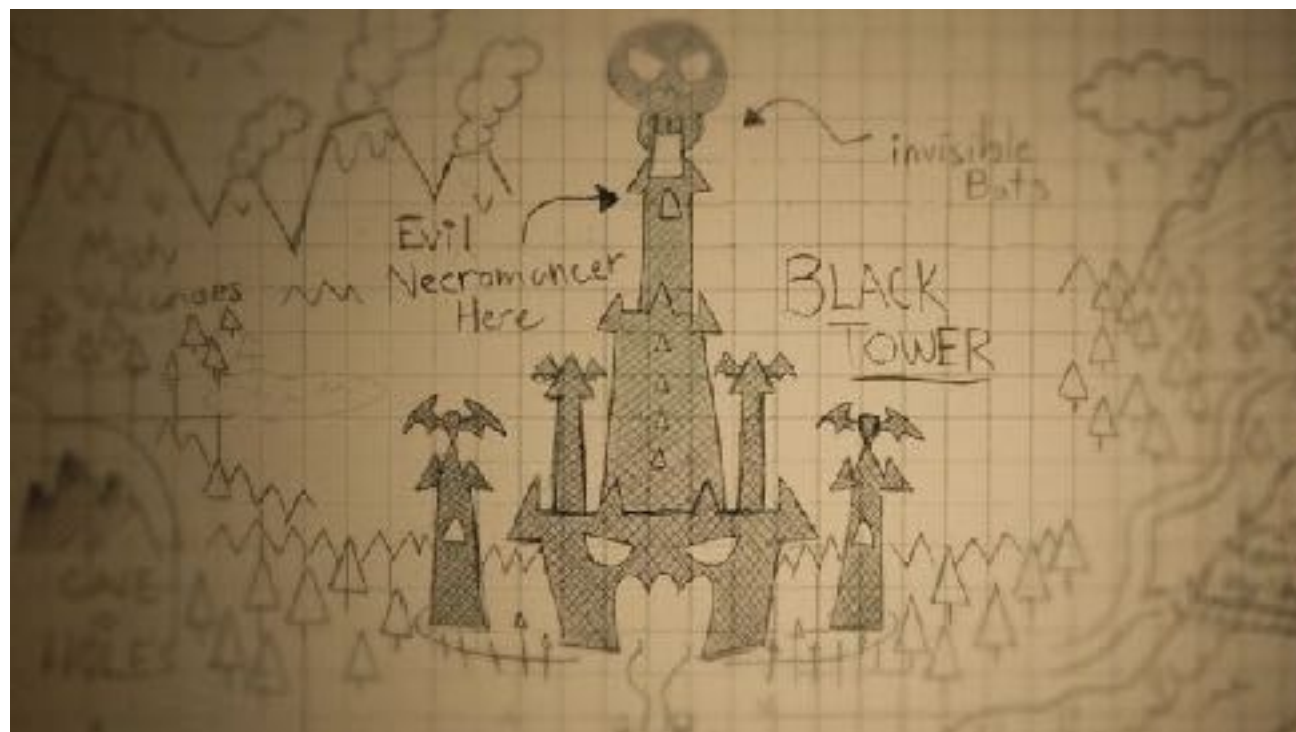


DEVIL'S DEN

The stark beauty of these forests plays an unassuming landscape for the child death that is discovered within them. From afar, we see bright beauty and colors, and as we get closer, the colors fade into darkness. The forests are also where Wayne feels most comfortable and familiar in his work, alone within the trees.







THE PURCELL HOME

This home reveals a story of heartbreak and unraveling that began long before the children's disappearance and death. Their absence magnifies the sense of trauma and disfunction in the home and within the relationship of Tom and Lucy. The house should feel of a warmth that has long worn off, hints of dreams passed and an intensification of disarray and neglect as the story unfolds.





2015 HAYS HOUSE

This home tells the love story of Wayne and Amelia. Within this space we see signs of a once growing family and the feminine warmth and creativity of Amelia. Their home is a time capsule, well preserved as it was in the moment of her passing. The current upkeep of the home illuminates Wayne's attempt to maintain his fading connection to her.





WEST FINGERS SCHOOLS

This location is integral to showcase Amelia's individual color and character. Within the darkness that is unfolding, Amelia's classroom shows us a spark of connection and a glimpse of light. This space holds the seed of Wayne and Amelia's love story that blossoms within the tragedy of this community.





BRETT WOODARD'S HOUSE

Through Brett's character and his home, we see the lasting imprints of war trauma on this individual and society. Wayne also sees a part of his own trauma within this man and his surroundings.



TONAL REFERENCES

These are a few movie stills along with photographs that represent the overall tone, colors and feel of a few select scenes.

EXT. SCRAPYARD / RAIL TRACKS, FAYETTEVILLE – NIGHT

1980 again. Youngest Wayne Hays (34) with his parter Roland West (36, white). They sit in lawn chairs in front of their car, suited, headlights on a scrap pile. Share a pint of bourbon and a six pack. Pistols on their laps –



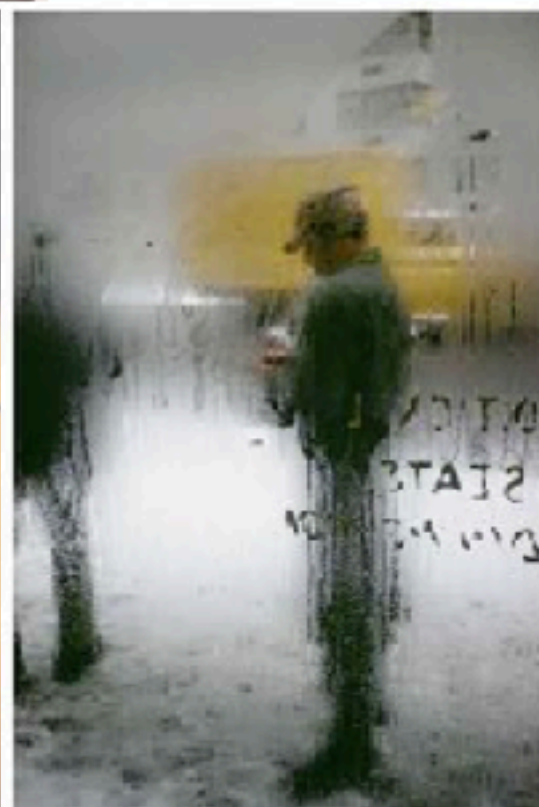
EXT. ROADSIDE / FIELD - DAY

Wayne alone, crouched, studying the ground: faint indentions of partial footprints have created tiny puddles. He follows them. Far beyond, the grid-search is visible but tiny, moving further away -



INT. CLASSROOM, WEST FINGER HIGH— MORNING

ON a young woman, Amelia Reardon (31, black), teaching a senior English class. On the chalkboard behind her is the handwritten heading 'Penn Warren' and a quote, "What is the name of the world?" —



Thank you.