

OK here is the basic plot points from our discussion last night. These are in no order and are only designed as basic concepts for further development later. Be sure to read them slowly and one at a time as there is a bit to digest and not all the ideas can be used.

\*\*\* RED \*\*\*

Red sees grandmother killed by a particular wolf. Either she reacts in "girly" shock or she attacks the wolf in rage but is easily defeated.

Red then spends her time hunting this one wolf. But whenever she comes across it, the wolf always beats her in a fight. The wolf, knowing what she is upto, makes a point of not killing her and instead increases her suffering by letting her live knowing that she is always failing. In the fights Red gets sliced up pretty bad.

There is a sequence when a badly beaten Red looks into the eyes of Her Wolf as they are inches from each other, the wolf makes a growling noise as if laughing before opening his jaws as if to kill her then leaves. This just increases her rage.

There is a sequence when a badly beaten Red is at death's door on the ground. Her Wolf comes up to her really closely and as Red looks at it helpless to do anything, the wolf carves a huge scratch into her face to permanently leave a scar. Naturally this scar remains for the entire story. Alternatively, whenever Red loses a fight to the wolf (which is all of them), he adds another scratch as if keeping score.

Red can identify the wolf because of either a particular injury that she inflicted on it or by a trophy that the wolf carries around that came from the grandmother (probably a necklace).

Red may carry a piece of the wolf on her as a trophy herself (either a tooth or part of an ear).

In her quest to kill Her wolf, she takes on jobs to kill other wolves for other girls in the hope that the wolf she is chasing is Her wolf, however, they aren't and these "normal" wolves are no match for her rage and hatred.

Red's Wolf is far more intelligent than the "normal" wolves the other girls face.

Red can be at the back of a bar when New Girl enters. Red could be so out of it that her only salvation now comes from smoking cigarettes made of wolf hair. Red is so scary to everyone that even the rough necks of the "village" leave her alone. They all fear her and she naturally keeps to herself. There could be a sequence when these loud rough necks enter the bar and as soon as they see Red they go quiet. Alternatively the bar is very loud and noisy and Red enters and then everything goes quiet.

Potentially New Girl may spend some time with Red at the table as she explains her story. Perhaps the New Girl can be somewhat interested in Red and wants to know her story. The aim here is to show that Red was just like the New Girl once. Essentially Red dislikes the New Girl because she is so pretty and innocent and of course will live a very happy life. This is the reason why Red gets up to leave.

Should Red be armed? If so we will need to consider what the options are (and no, a bazooka is not allowed :)

There could be a sequence with Red in front of a mirror where she is looking at all the scars down her naked back and as she looks out a window she sees another girl outside, young, happy and innocent walking arm in arm with a boy. The idea is that is a life that Red will never have which fuels her rage for Her wolf even more

At the end of the story, Red leaves the bar to hunt the wolf again. Ultimately she never wins.

Throughout the story, we don't see Red in the bar very well at all (in shadows and so on), so when she leaves the New Girl at the end, she gets up and looks really bad, heaps of scars and disfigurements from years of fighting and losing.

I like the idea that when she leaves and says the "they call me Red" line that this is the ONLY time we see the red cape (she puts it on before going out the door). Up until this point she could've been anybody in the story. Even though the film is called Red, it can relate to blood being spilt and not the fairytale.

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Rob, how's this one to send your mind into a twist.....

It is conceivable that Her wolf is a werewolf which will explain its intelligence and the fact that Red has problems tracking the wolf down. As a human she doesn't know who it is, although it would be a cute gag if the human male is the boy mentioned in an earlier paragraph. The problem is that we would be breaking the rule of an injured person from a werewolf becomes a werewolf themselves.

So the solution is .....

What if Red and the werewolf are one in the same but she is so guilt ridden over killing her own grandmother when she was a wolf that she believes that the wolf is a separate entity. So in reality all the fight scenes with Red and Her wolf are all fake and are just in her mind. This is why she can't find and kill the wolf because it's herself and why she never dies. Personally I really like this option, but it's also a cop out at the same time. I think the audience could relate to the story more if the wolf and Red are two separate beings.

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Production Notes:

The intention is to never show the wolf as a whole. Sure a face or snout will be required as will a paw with claws. Any full shots of the wolf will be in silhouette and there will only be one or two of them. A breathing motion (probably just visible breath) will be required.

Fight scenes will be done as quick flash cuts of action (eg you see Red in the bar having a flashback and then there is a few frames showing a slashing motion, before coming back to Red). In the end the only part of Her wolf we need to see is the bit with the injury,

All of the attacks with the wolf and Red will be at night, mostly in single shot CU actions (a slash here, a snarl there and so on), this is how we'll get around not having a proper wolf outfit. Most of the time it'll be Red's reaction to the attacks.

I suggest principle photography be considered at this stage for August 2007, with pre production to commence in February 2007. The key points will be finding a location for the bar which should have a "villagy" look about it. Most of the shoot will take place in this location so we'll need it for a couple of days at least.

Casting of Red will be a big issue. For this we may need to go to a casting agent as Filmnet doesn't bring in enough talent. Red's age will need to be determined as well as whether the actress will be this actual age or will be older but made to look younger.

I don't expect crew positions to be a problem. I think after what you started with the trailer that we'll have too many people wanting to help out - both semi professional and "newbies"

There needs to be a consideration of whether people wish to invest funds in this without a guarantee of a financial return. If this being the case, then the "donators" would be entitled to

visit the set during production and be advised of any key updates that occur but that would be about it. They would also get a credit as well. This entire option doesn't need to happen but it might be something to consider.

Without having a screenplay as a reference, I would estimate principle photography to take around 4-6 days (if we can get it to 4 x days that would be a major bonus). This time can be shortened if we can shoot the attack sequences with Red on a soundstage somewhere or someplace we can control the lighting. If this is not possible, then it will need to be at on location with a generator.

Possible budget outline for principle photography

Camera: N/A

Mini 35 kit (if used): \$3,000

Sound gear: \$500

Lighting: \$1,500

Costumes: \$1,000

Wolf work: \$500

Prosthetics/makeup: \$800

Catering: \$600

Venue hire: \$2,000

Misc: \$1,000

Rough budget is \$11,000 (probably go up over time). All this depends on how many days are required and whether we can shoot night time stuff during the day. The shorter the time frame the less time we need to hire equipment. The mini 35 kit is the killer as I believe that costs around \$700 per weekend.

So, let me know your thoughts on all this. Especially let me know what plot concepts you like and don't like.

Also, after reading all this, let me know just how serious you are about turning this into a reality.

Dags