

+CDS STUDIOS

Presents

the shadow in red

Directed by Chris Di Staulo

Starring

Tamara Almeida
Jason Tannis

Year: February 2010
Genre: Drama, Thriller, Short
Length: 8 minutes
Aspect Ratio: 1.78
Shooting Format: DVCPRO HD 720p

Distribution and Publicity

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Stills are available for download at www.CDSstudios.ca/the_shadow_in_red/stills

LOGLINE

A hit woman is in the process of completing her latest task of taking out Wolf, when she falls victim to a troublesome emotional metamorphosis.

MEDIUM SYNOPSIS

Set in a dark and crowded metropolis, our story revolves around Red. She is a hit woman who is assigned the task of taking out a crooked deliveryman, Wolf. Wolf travels around the city in his company's van delivering illegal goods to an array of slimy suppliers. As Red practices her combat techniques in her stark apartment, she falls into crisis as she reevaluates her life and everything she stands for.

LONG SYNOPSIS

The story revolves around Red (Tamara Almeida), our anti-hero. She's a female assassin following up on her latest target. She is mysterious and divulges almost nothing about herself. However, the audience is aware that she executes her hits with rigorous calculating and immaculate precision. She is cunning, intelligent and seemingly fearless. There is next to no dialogue spoken on screen, but rather a voiceover by Red throughout the entire story as if the audience has been placed inside her mind.

It's 2:45 am. In preparation for the kill, Red practices her movement from room to room in her stark, spotless loft. She steps into a room that is meticulously lined with Polaroid photographs of faces scribbled out. The audience can only assume that these are photos of previous assignments- a twisted collection of her prizes. All faces are scribbled out but one. The face of a wolf-like man.

Wolf (Jason Tannis) is a deliveryman. We are first introduced to him while he is driving in his company van. He pulls up to a grungy facility as he tears at a slimy leg of lamb, the oil glistening on his face. He grabs a package from the passenger seat, looks inside as if to double-check its contents, and then gets out of his van. He knocks on a rusty door close of the building and a slimy supplier opens the door halfway. He recognizes Wolf and there is an odd transaction that asks questions such as what is in the package? What is Wolf's connection to this supplier? Does Wolf take advantage of his delivery job by transporting illegal goods?

Back at Red's place, tension swells as she becomes progressively fiercer with her techniques. However, her precision begins to feign as she becomes clouded by her thoughts. This results in a cut on her arm, which she bandages up. At this point, Red understands the consequences of her actions – this is no way to deal with the evils of society. However, she dismisses all of the previous feelings with the last thought, "It's not my job to feel that way."

Our anti-hero meets up with the Wolf, readied and warmed up. She saunters up to Wolf's van and attempts to lure him out. The shot is an extreme long shot and due to the fact that Red and Wolf are so far away, we never hear what Red says to successfully draw Wolf out of his van. Red coaxes Wolf into a dingy alley and when he least expects it, she pulls out a knife, ready to stab. Almost expecting this, Wolf pulls out a gun; cocks it. Red backs up with her hands in the air and drops the knife. As she drops it, in an all too familiar move we saw when she was rehearsing in her apartment, she rolls around and catches it. She stabs him. Wolf slowly slumps over after some struggle. She takes money from his wallet, and throws it away in a nearby dumpster to make it appear as an average mugging. Red walks away, clean. The audience knows Red as a numbed individual, but is left with a feeling of hope for her to clean up her act due to her newfound self-discoveries.

DIRECTOR'S STATEMENT

In late 2008 at the age of 17, I came up with the story for "The Shadow In Red". Having recently graduated from a fine arts high school in Toronto, Canada, I was itching to get into the industry and create my first 'real' short film. I had been playing with the idea of adopting the themes of a children's fairy tale then applying it to a modern day story for quite a while, and one night it all clicked together. The first scene that I envisioned was the bit where Red approaches Wolf in his van, attempting to lure him out.

Drawing character and modus operandi inspiration from Charles Perrault's (popularized more distinctively by The Brothers Grimm) "Little Red Riding Hood", I began piecing the story together for the film. I commissioned film and television writer Kyah Green in September 2008 to write the film. The final draft was completed three months later in December. After exhaustive pre-production and a few false start dates, shooting began 6 months after the script was completed in June 2009. Due to the fact that the film heavily relied on post-production visual effects, it was completed 8 months later.

The Shadow In Red was a fabulous learning experience for me and, in my opinion, a well-crafted first film. The Shadow In Red is an important film because, though Red does not have the most glamorous job, she is doing her part in the world to clean up the city one person at a time. It would appear that the film revolves around two antagonists and, though Red may seem destructive, she is more or less a helpful vigilante. Her morals may be askew, but she is still doing society a favour by ridding the crumbling, decrepit city of evil.

PRODUCTION NOTES

Money, Get Away

Once the script had been finalized, Director Chris Di Staulo, Writer Kyah Green and Director of Photography Philip Bowser decided to invest three ways to finance the film. Through the help of some very valuable contacts, the cost of the production (after post) ended up costing a mere \$1,459 CAD. The production crew managed to snag a huge deal on what they figured would have been one of their biggest expenses: grip and lighting. Thanks to producer Karl Richter, a production house rented out a large amount of G&L for \$0. Wardrobe and props were all found items, cast and crew all volunteered, food was donated and all set pieces were graciously lent from crewmembers' homes.

One of the largest expenditures was a green screen. This was one of the biggest financial snags in the production as it was the most expensive piece of equipment and was unable to use. The realization of this impossibility happened just before the first shot at roughly 9am, but this did not stop the filmmakers.

Twenty-Hour Work Day

In fact, they did not stop for a solid 18 hours after this had occurred. The cast and crew trucked on until shooting was finally complete. Due to the fact that they were working with no external funding, the filmmakers could only afford to keep the equipment for one day. Thus, they completed all of their shooting in a single, 20-hour day. Even the fact that the script called for two locations did not faze them; both were shot consecutively in the same day. At 3 a.m., the shoot wrapped and at 4 a.m., the Director of Photography returned equipment. The following day, a production assistant returned the grip & lighting.

Can You Hear Me Now?

When calculating the budget for the first time, one of the most expensive components was sound. Since nearly all of the dialogue is spoken via the main character's monologue (which would be recorded in post), it was decided that the filmmakers would cut down on cost by not hiring a sound recordist, but recording ADR in post-production. Albeit a huge expenditure was lifted from the budget, this proved to be one of the most time consuming stages of the creation of the film clocking in at nearly 4 months of pure foley recording. Chris Di Staulo, the Co-Producer, Director and Editor, was in charge of the recording, mixing and mastering of this. He can be quoted on saying that 'although that phase was a hugely challenging and tedious experience for me, it was good to learn from it and I think it gives the film a unique sound. Though, I would hope that someone would slap me silly if I ever suggested to do all the sound in post again...'

THE PRODUCTION COMPANY

CDS Studios

CDS Studios is a film production company initiated by motion picture director and editor Chris Di Staulo. CDS Studios collaborates with others to create films that make you think, feel and imagine.

wendel

We are a team of directors, editors and visual fx artists producing motion pictures that tell stories, sell products and add beauty to the world. We operate in a true workshop environment, searching for original creative opportunities. We are wendel.

THE FILMMAKERS

Chris Di Staulo | Co-Producer, Director, Editor

Chris Di Staulo is an award winning filmmaker. At a very young age, he displayed a prodigious interest in the creation of cinema. This passion brought him to the Etobicoke School of the Arts, where he studied film production and theory as well as theatre. His unique imagination, a decade worth of on set experience and theoretical background blend together to make him an inventive director and editor. In 2008 he formed his own independent film production company, **CDS Studios**.

Kyah Green | Writer, Production Designer

Kyah Green is a writer residing in Toronto, Ontario. Along with *The Shadow In Red*, her portfolio includes several short fiction films and a feature slated to enter production in the spring of 2011. She would like to extend a warm thank you to the director that trusted her to write his vision, and an even warmer thank you to the people who made it breathe.

Philip Bowser | Director of Photography, Visual Effects

Growing up, Philip wanted to be a magician, then a theatre actor, then a film director. Now he creates visual effects and cinema experiences for a Los Angeles based studio, **wendel**, and combines all of his passions into one geek-trip bangarang vocation. Drawn to mystery and inspired by performances of all kinds, Philip's ambition is to create beautiful and iconic moving images which tell timeless stories that grip, stretch and carry imaginations of any size of audience - a plus if there are barely escapable explosions somewhere. He (relatively) secretly still wants to be a magician and still be cool.

James Fisher | Composer

James Zirco Fisher is a musical alchemist who has been composing for television, film, and theatre for the past ten years. He runs his own studio in Toronto and has recently finished scoring the thriller film **Kenneyville**. He has released five solo albums under his Zirco Circus label and will be releasing his latest in December 2010 called Dangling Modifiers. Zirco performs live music in the electronic black-light circus spectacle **Squid Lid**. Zirco is also an accomplished illustrator. He runs a monthly free contest called Creature Captions Contest that can be found on his site at **zircocircus.com**.

Galen Drinnan | 1st Assistant Director

The Shadow in Red was Galen Drinnan's first Assistant Directing position, and it certainly was a challenge. Throughout the pre-production and production processes, he worked closely with Chris Di Staulo to plan, coordinate, and help sculpt a vision for the film. He is currently in his third year of the Radio & Television Arts program at Ryerson University, aiming to enter into TV broadcasting.

CAST

Red	Tamara Almeida
Wolf	Jason Tannis
Voice of Red	Saffron Cassaday
Man	Mark Munro

CREW

Director	Chris Di Staulo
Producers	Chris Di Staulo, Karl Richter
Writer	Kyah Green
Director of Photography	Philip Bowser
Editor	Chris Di Staulo
Production Designer	Kyah Green
Original Music By	James Fisher
Sound Designer	Chris Di Staulo
Costume Designers	Miranda K. Hassell, Lucie Simone
1 st Assistant Director	Galen Drinnan
Set Dressers	Kyah Green, Travis Ryans
Key Makeup	Lucie Simone
Key Hair	Miranda K. Hassell
Property Master	Travis Ryans
Visual Effects	Philip Bowser
Stunt & Fight Choreographer	Stephenos Christou
Gaffer	Simon Dekker
Best Boy	Andrew Hunter
Key Grip	Stephen Hargreaves
Electrician	Bronson Allen
Stills Photographer	Rachel McKee
Drivers	Kerry Bowser, Daniel Poirier
Craft Services	Sue Di Staulo, Bren Eastcott
Production Assistant	Max Parr