



# REAL GONE

A FILM BY  
KRIS KRAINOCK

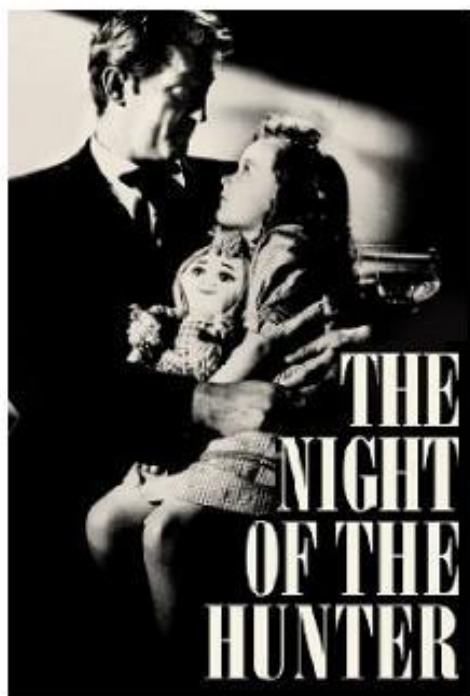
EVERYTHING ENDS.



# REAL GONE

IS A PERIOD WESTERN FILM ABOUT A YOUNG BOY VENTURING INTO THE TREACHEROUS WOOD KNOWN AS "REAL GONE" AFTER A MADMAN RUTHLESSLY MURDERS HIS FAMILY. LEGENDS HAVE GROWN ABOUT THE DANGERS OF REAL GONE, AND THE MAN BELIEVED TO LIVE WITHIN THE TREES, THE BOY'S UNCLE BILL. BILL "NADA" CHILDS HAS BECOME A FOLK HERO TO THE TOWNSPEOPLE AFTER DISAPPEARING 30 YEARS BEFORE. THE BOY AIMS TO FIND HIS UNCLE AND RETURN TO THE TOWN IN ORDER TO EXACT HIS REVENGE, BUT WHEN BILL IS REVEALED TO BE LESS THAN HIS LEGEND, THE QUEST FOR VENGEANCE BECOMES A COMPLEX STRUGGLE FOR MORALITY, SANITY AND REDEMPTION.

THE  
**REAL GONE**  
FEEL



*"THE SEARCHERS"*

*"Jeremiah  
Johnson"*

DEAD MAN

NO COUNTRY  
FOR OLD MEN

# REAL GONE

## FEEL

REAL GONE IS A FILM ROUGHLY TWO HOURS IN LENGTH THAT CONTAINS THE SPIRIT OF A CLASSIC HOLLYWOOD WESTERN, BUT BRINGS SOMETHING NEW TO THE EXECUTION. EXPLORING THE THEMES OF LORE, MYSTICISM AND MANHOOD, REAL GONE EMBRACES ITS INSPIRATIONS AND ATTEMPTS TO REINVENT THEM IN A QUIET CHARACTER STUDY COMBINED WITH A SLOW-BURNING, HIGH-INTENSITY THRILLER THAT PULLS FROM THE HORRIFIC AND COMEDIC.



# REAL

## THEME

A MAIN THEME IN REAL GONE IS THE BATTLE BETWEEN ENLIGHTENMENT AND IGNORANCE, AND HOW THE OLD WEST ITSELF IS ULTIMATELY THE TRUE VILLAIN. THE PROTAGONIST, BILL "NADA" CHILDS, HAS LIVED A LIFE OF PEACE, BUT UPON ENCOUNTERING THE ANTAGONIST EZRA CROWLEY, HE FINDS THAT HE'S UNABLE TO ESCAPE THE BRUTAL NATURE OF THE TIME IN WHICH HE LIVES.



# GONE

## THEME

ANOTHER MAIN THEME DEPICTS THE SELF-DESTRUCTIVE QUALITY OF GUILT AND REVENGE. EACH CHARACTER SUFFERS A CRIPPLING INTERNAL CONFLICT. "NADA" DEALS WITH GUILT FROM THE ACCIDENTAL MURDER OF HIS OWN SISTER, WHILE CROWLEY SEARCHES FOR TRUTH ABOUT HIS OWN MENTAL ILLNESS, WHICH IS BEING MISINTERPRETED BY A FIRE-AND-BRIMSTONE PREACHER AS SATANIC POSSESSION.



# REAL GONE

## THEME

THE PRIMARY THEME, WHICH MAKES THE PLOTLINE OF REAL GONE CAPABLE OF TAKING PLACE IN ANY SETTING OR TIME, IS THE CONCEPT OF KNOWING VS. BELIEVING. IN MANY RESPECTS, THE FILM WORKS AS A CAUTIONARY TALE, SUGGESTING THAT CERTAINTY IS ARBITRARY WHEN THE WORLD IS LAWLESS. THE WILD WEST IS THE PERFECT PERSONIFICATION OF THAT VIEWPOINT, A TIME RULED BY OPPORTUNISM, WHEN VIOLENCE WAS CELEBRATED AND BLIND FAITH MOST ADVOCATED. EVERY CHARACTER DEALS WITH THIS THEME IN DIFFERENT WAYS, NONE OF THEM WORTHY OF LAYING CLAIM TO THE TITLE OF HERO, UNTIL A BOY, REPRESENTING THE FUTURE, CHOOSES MORALITY OVER VENGEANCE.

# THE REAL GONE "LOOK"



THE ASSASSINATION OF JESSE JAMES BY  
THE COWARD ROBERT FORD

+




THE PROPOSITION

REAL GONE WILL BE VISUALLY DISTINCT AS A RESULT OF IMPLEMENTING CRISP PHOTOGRAPHY, USING SHARP, WIDE LENSES WITH COOL COLOR TEMPERATURES AND SMOOTH CAMERA MOVEMENTS, CREATING PERFECTLY COMPOSED SHOTS AND ALLOWING THE ACTION WITHIN THE FILM TO UNFOLD IN A STYLIZED, YET HYPER-REAL WAY. LONG FOCAL LENGTHS WILL KEEP THE FOREGROUNDS AND BACKGROUNDS IN FOCUS, SO THE SENSE OF SIZE AND GRANDEUR ALWAYS REMAINS PRESENT, ALLOWING THE SETTING TO FUNCTION AS THE KEY CHARACTER IT IS... IN ADDITION TO THE EARHTY, REALISTIC SHOTS, A CERTAIN "DREAMY" QUALITY WILL BE UTILIZED, REFLECTING THE HAUNTED NATURES OF THE CHARACTERS.



## A VISUAL REPRESENTATION OF THE MAIN COLOR SCHEME

USING PRIMARILY WHITES, BLUES, GREYS, BLACKS/MUTED REDS, GOLDS & BROWNS, THE COLORS WILL REFLECT, AND HELP TO ILLUSTRATE, THE FILM'S THEMES OF ISOLATION AND DESPERATION. THEY WILL ALSO ENHANCE THE TONES AND MOODS CREATED BY THE COLD, BARREN EXTERIOR LANDSCAPES. THE JUXTAPOSITION OF THESE VAST FALL/WINTER LANDSCAPES TO THE INTIMACY OF REAL GONE'S STORYLINE WILL ADD VISUAL SUBTEXT SUBCONSCIOUS TO THE VIEWER, AND COMPLIMENT THE FILM'S OVERALL VISUAL APPROACH.

A misty forest scene with tall, thin trees and a blueish-grey color palette. The trees are mostly bare, with some sparse leaves. The ground is covered in fallen leaves, appearing brown and orange. The overall atmosphere is eerie and mysterious.

**THE WOODS OF "REAL GONE" WILL PLAY A KEY ROLE IN ESTABLISHING THE LOOK OF THE FILM, BUT ALSO SERVE A PURPOSE IN THE NARRATIVE ITSELF. AT FIRST THE TREES WILL APPEAR HYPER-STYLIZED, TWISTED AND "SPOOKY," BUT AS THE FILM PROGRESSES AND THE CHARACTERS' SUPERSTITIONS ARE EXPOSED AS MISPLACED, THE TREES BECOME NORMAL. THIS VISUALLY COMMUNICATES THE ARC OF CHANGE THAT THE CHARACTERS UNDERGO AND ADDRESSES THE KEY THEME WITHIN THE FINAL MOMENTS OF THE FILM.**

# REAL GONE

## MOODS

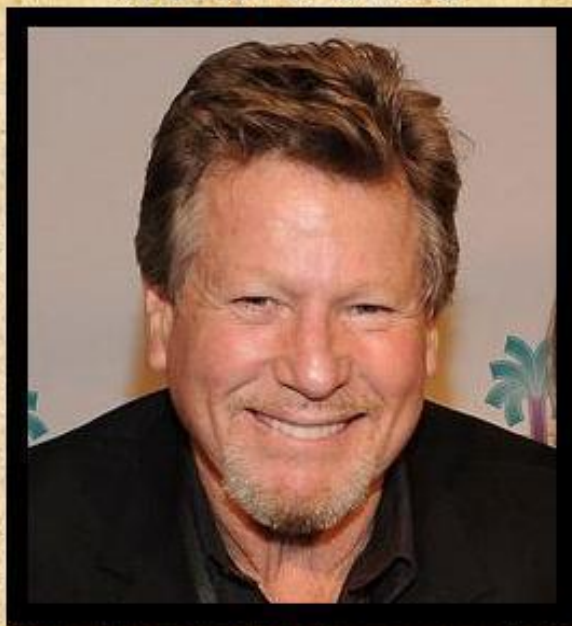


SHOOTOUTS, STAND OFFS, BAR FIGHTS, BOISTEROUS BROTHELS,  
OPEN COUNTRYSIDES, SILENT NIGHTS, CAMPFIRE STORIES,  
MURDER BALLADS, MUDDY STREETS, CREEPY CARNIVALS,  
BLOODY VIOLENCE AND BEAUTIFUL POETRY.

# REAL GONE

## CHARACTERS

RYAN O'NEAL



AS

**WILLIAM NEWTON "NADA" CHILDS**

BILL CHILDS WAS NOTORIOUS AS "THE CLEVEREST CRIMINAL IN SIX COUNTIES," UNTIL ONE NIGHT DURING AN ATTEMPT TO SAVE HIS 12 YEAR OLD SISTER, HE ACCIDENTALLY SHOT HER THROUGH THE CHEST. RACKED WITH GUILT AND LONGING TO FIND PEACE IN DEATH, BILL ASSUMES THE NAME OF "NADA" WHEN HE VANISHES INTO REAL GONE AND LOSES ALL FAITH IN GOD AND IN COUNTRY, BUT MOST OF ALL, IN HIMSELF. - NOW SOUGHT OUT BY HIS ORPHANED NEPHEW, NADA'S OLD WOUNDS REOPEN WHEN HE'S INFORMED OF HIS LARGER-THAN-LIFE REPUTATION AND CONFRONTED WITH THE TASK OF HUNTING A MURDEROUS OUTLAW HALF HIS AGE. BILL'S WISE, YET MELANCHOLY EXTERIOR CONSTANTLY CONFLICTS WITH HIS DAMAGED SELF-IMAGE, AND HIS PASSION FOR POETRY, MUSIC AND THE SIMPLE LIFE CLASHES WITH THE VIOLENT NATURE OF THE OLD WEST.

# REAL GONE

## CHARACTERS

### PETER DOBSON



### AS EZRA CROWLEY

EZRA CROWLEY IS AN OUTLAW AND HAS GAINED A REPUTATION FOR HIS BRUTALITY. HE SUFFERS FROM UNDIAGNOSED MENTAL ILLNESS, WHICH DUE TO HIS IGNORANCE, HE BELIEVES TO BE SOME FORM OF DEMONIC POSSESSION. HE LONGS TO RID HIMSELF OF THIS MONSTEROUS AFFLICTION AND SEEKS THE COUNSEL OF THE TOWN'S PREACHER, HOODOO PRACTITIONERS AND LAUDANUM MERCHANTS. HE JUDGES MEN BY THEIR REPUTATION AND SUBSCRIBES TO THE PHILOSOPHY THAT GREATNESS CAN ONLY BE ACHIEVED THROUGH DEATH. THIS MOTIVATES HIM TO TAKE THE LIVES OF MEN HE ADMIRES, THUS BUILDING HIS OWN REPUTATION AS THE MOST BLOODTHIRSTY AND UNPREDICTABLE FORCE IN THE AMERICAN WEST.

# REAL GONE

## CHARACTERS



### THE BOY

THE BOY IS LIKE MOST BOYS, BRAVE IN THE DAYLIGHT, FRIGHTENED IN THE DARK. HE IS A CONTRADICTION, A CURIOUS, AWKWARD CHILD WHO IS ALSO WISE BEYOND HIS YEARS. HE'S FORCED INTO MANHOOD AFTER WITNESSING THE MURDER OF HIS FAMILY AND EXPERIENCES THE DESIRE FOR REVENGE WITHOUT HAVING THE KNOWLEDGE TO UNDERSTAND THAT VENGEANCE DOES NOT BRING PEACE. DURING HIS TIME WITH NADA, ALL OF HIS CHILDHOOD VALUES AND BELIEFS ARE CHALLENGED, HOWEVER, THE MORE COMPLEX HE SEES THE WORLD TO BE, THE MORE HIS SIMPLE UNDERSTANDING OF RIGHT AND WRONG INFLUENCE NADA AND REMIND HIM THAT PERHAPS GIVEN THE PROPER ENVIRONMENT, MEN CAN BE MORE THAN SAVAGES.

# REAL GONE

## CHARACTERS

TOM WAITS



AS  
SULLIVAN LORRE

SULLIVAN LORRE IS A MERCHANT OF ODD GOODS, THE MAN WHO'S BEEN EVERYWHERE AND KNOWS EVERYONE. HIS FASCINATION LIES IN THE PECULIAR AND THE STRANGE, AND HE FANCIES HIMSELF A MAN WHO KNOWS HOW TO SPIN A YARN. HIS REPUTATION PRECEDES HIM AS THE TOWN'S FOREMOST STORYTELLER AND HE ENJOYS EXAGGERATING FACTS TO EPIC PROPORTIONS OR FABRICATING TALL TALES ENTIRELY. HE'S A SLIPPERY, DOUBLE-CROSSING SNAKE WHO WORKS FOR EZRA CROWLEY, SUPPLYING HIM WITH INFORMATION AND WITH "POTIONS" DESIGNED TO HELP WITH HIS "CONDITION." IT'S LORRE'S LIES AND TRICKERY THAT INSTIGATES MANY OF THE PLOT'S KEY CONFLICTS, MAKING SURE THE AUDIENCE KNOWS WHAT THEY'RE SUPPOSED TO AND THE CHARACTERS WHAT THEY'RE NOT.

# REAL GONE

## CHARACTERS

JOHN HURT



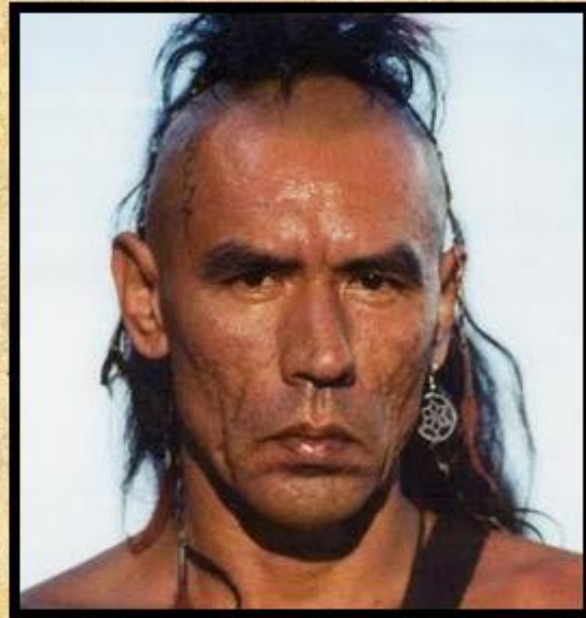
AS  
**PREACHER CALVIN ALDOUS**

CALVIN ALDOUS IS A CORRUPT FIRE-AND-BRIMSTONE PREACHER, WHO USES HIS HOLY STATUS TO CONTROL THE TOWNSPEOPLE, SECURING HIS POSITION AS THE MOST INFLUENTIAL MAN IN TOWN. HE MANIPULATES CROWLEY, KNOWING HIM TO BE VULNERABLE, IN ORDER TO USE FEAR AND INTIMIDATION AS A MEANS TO MAINTAIN HIS POWER. HE IS DEEPLY INSECURE, TERRIBLY VICIOUS AND INCONVENIENTLY INTELLIGENT. ALDOUS' IMPASSIONED RANTS UPON THE ALTER SEEM TO COME LESS FROM GOD AND MORE FROM HIS OWN BLOATED, SINISTER EGO. IN MANY WAYS, HE REPRESENTS MUCH OF THE TRUE ANTAGONISM IN THE FILM.

# REAL GONE

CHARACTERS

WES STUDI



AS

**ANTIMAN**

ANTIMAN (ANTI-MAWN) IS A NATIVE AMERICAN LIVING IN THE TREES OF REAL GONE. DESPISED BY THE WHITEMAN FOR HIS SKIN COLOR AND OUTCASTED BY HIS OWN TRIBE FOR BEFRIENDING NADA, ANTIMAN IS STUCK BETWEEN TWO COLLIDING WORLDS, REPRESENTING THE VOLATILE TRANSITION DURING THE WHITMAN'S EXPANSION OF INDIAN TERRITORY DURING THE 1800s. EMOTIONALLY WOUNDED, MYSTICAL, HUMOROUS AND WISE AS HE IS FOOLISH, ANTIMAN LEADS THE BOY THROUGH REAL GONE, DELIVERING HIM TO NADA AND IMPARTING UPON HIM HIS PERSONAL BRAND OF UNIQUE, CRYPTIC AND SOMETIMES COMICALLY CONFUSING WISDOM. HE IS CHIEFLY RESPONSIBLE FOR BEGINNING WITHIN THE BOY HIS PHILOSOPHICAL CHANGE THROUGHOUT THE FILM AND SUBTLY REPRESENTS HOW ENLIGHTENMENT OFTEN CHALLENGES ESTABLISHED BELIEF, SPAWNING AN INTERNAL CONFLICT CAPABLE OF DEFEATING EVEN THE STRONGEST MEN.

# REAL GONE

## CHARACTERS

### RON PEARLMAN



AS

### TERRENCE "DEADEYE" LYNCH

TERRENCE LYNCH, KNOWN AS "DEADEYE" TO THOSE WHO BOTH FEAR AND RESPECT HIM, IS THE QUINTESSENTIAL GUNSLINGER, KNOWN FOR HIS DEADLY ACCURACY AND INTIMIDATING PRESENCE. HE THINKS QUICK, CAN TAKE LIFE WITHOUT MUCH REMORSE, BUT IS UNEXPECTEDLY KNOWING, HAVING A FIRM GRASP ON THE TIME. HE HAS PRINCIPLES, BUT THEY CAN BE BOUGHT FOR THE RIGHT PRICE AND HE CONDUCTS HIMSELF WITH A PHILOSOPHY GOVERNED BY FAIRNESS.

# REAL GONE

CHARACTERS

GENE WILDER



AS

**THE GREAT LEONARD OSWALD**

LEONARD OSWALD IS A RENOWNED MAGICIAN. HIS SWEET, HUMBLE EXTERIOR SERVES AS A WINDOW INTO HIS WORLDLY, BRAVE SPIRIT. HE REPRESENTS THE IDEA OF PEOPLE BELIEVING IN SOMETHING EVEN THOUGH THEY KNOW IT'S NOT TRUE, ONE OF THE THREE FORMS OF FAITH ADDRESSED THROUGHOUT THE FILM. LEONARD IS A SHOWMAN, SOMEONE WHO KNOWS HOW TO BE DECITFUL, BUT HIS DISHONESTY PRESENTS ITSELF ONLY THROUGH HIS CRAFT AS A MAGICIAN. WITH HIS FAITHFUL SIDEKICK, LONNIE, LEONARD IS INSTRUMENTAL IN PROVIDING A WELL-ROUNDED VIEW OF NADA'S BATTLE WITH FAITH, BOTH IN HIMSELF AND IN THE LARGER SCHEME OF THINGS.

# REAL GONE

## CHARACTERS

### JEAN RENO



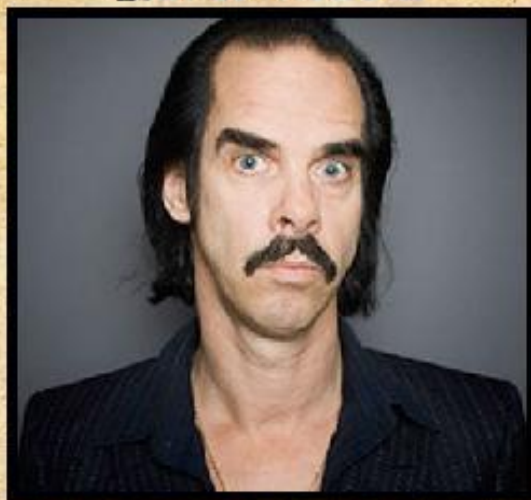
AS  
**BENOIT BADEAUX**

BENOIT BADEAUX, THE SON OF FRENCH RENEGADES DURING THE SEVEN YEARS' WAR, WAS, AS A YOUNG MAN, KNOWN AS THE FASTEST GUNMAN IN THE AMERICAS, AND A KEY MEMBER OF BILL CHILDS' GANG OF BANDITS. NOW OLD AND FEARING PUNISHMENT FOR HIS CRIMES, HE TURNS TO GOD IN SEARCH OF FORGIVENESS AND LIVES A SIMPLER LIFE. A DEEP, CONTEMPLATIVE MAN, HE KEEPS MOSTLY TO HIMSELF, THAT IS UNLESS HE'S OUT HUSTLING GAMES OF CHESS AT THE LOCAL SALOON. VISITED BY NADA, HE EXUDES DRY WIT AND REFLECTIVE SELF-AWARENESS ABOUT THE LEGEND HE ONCE WAS, BUT IS NO LONGER.

# REAL GONE

## CHARACTERS

### NICK CAVE



AS

### LAZARUS aka FERDINAND

FERDINAND (SURNAME UNKNOWN), BETTER RECOGNIZED BY HIS PSEUDONYM "LAZARUS," IS A FALSE PROPHET WHO CAPITALIZES ON THE SURGE OF FAITHS ARISING FROM THE MERGING OF CULTURES DURING POST CIVIL WAR EXAPANSIONISM. HE CLAIMS TO PREDICT THE FUTURE, AS WELL AS HEAL THE SICK, NONE OF WHICH IS TRUE. HE'S A SCOUNDREL OF THE HIGHEST ORDER, A MANIPULATIVE, SKILLED CON ARTIST WITH NO REMORSE FOR HIS FOULNESS. HE'S A TALENTED PERFORMER, GOING TO THE LENGTHS OF PRETENDING TO BE CRIPPLED IN ORDER TO GAIN SYMPATHY AND LIE TO HIS CUSTOMERS MORE EFFICIENTLY. BAD BLOOD EXISTS BETWEEN HE AND NADA AND LAZARUS' TRUE COWARDICE SHOWS WHEN NADA PAYS HIM AN UNEXPECTED VISIT.

# REAL GONE

CHARACTERS

MATTHEW MODINE



AS

SHERIFF ARCHIBALD CLEAVER

SHERIFF CLEAVER IS A CORRUPT LAWYER, BUT A GOOD MAN. HIS PERSONAL ETHICS CONFLICT WITH THE REALITY OF TRYING TO KEEP ORDER IN AN UNCIVILIZED TIME. HIS POWER IS ONLY TRUMPED BY HIS FEAR OF THE INSURMOUNTABLE VIOLENCE THAT'S PLAGUING THE LAND HE'S BEEN HIRED TO PROTECT. HIS INNER SENTIMENTALITY, HIDDEN BENEATH A GRUFF BRAVADO, USUALLY IS THE SOURCE OF HIS WRONG-DOING, ILLUSTRATING THE COMPLEXITY OF MORAL MEN LEFT WITH ONLY THE OPTION OF IMMORALITY TO SURVIVE.

# REAL GONE

CHARACTERS

BRAD DOURIF



AS

**MONTGOMERY BOOT**

MONTGOMERY BOOT IS THE LOCAL MADMAN, LOCKED UP IN A CELL ON THE OUTSKIRTS OF TOWN FOR DROWNING HIS WIFE IN THE RIVER. HE ESCAPED THE NOOSE DUE TO HIS FRIENDSHIP WITH SHERIFF CLEAVER AND THE FACT THAT HE ONCE RAN WITH THE BILL CHILDS GANG. RUMORS CLAIM THAT BOOT IS POSSESSED BY THE DEVIL, BUT HE HAS A DIFFERENT THEORY. BOOT FEELS THAT HIS MURDEROUS NATURE COMES FROM WITHIN, BUT IS UNABLE TO DESCRIBE THE MENTAL ILLNESS HE'S OBVIOUSLY A VICTIM OF. SHARING THIS REALIZATION, BOOT IS THE FIRST STOP IN CROWLEY'S SEARCH FOR TRUTH REGARDING HIS CONDITION AND BOOT'S TERRIFYING INSANITY MAKES SURE CROWLEY WON'T SOON FORGET IT.

# REAL GONE

CHARACTERS  
JESSICA LANG



AS  
**DESDEMONA**

DESDEMONA WAS THE LOVE OF NADA'S LIFE BEFORE HE BANISHED HIMSELF INTO REAL GONE. BROKEN-HEARTED, YET DETERMINED TO MOVE ON WITH HER LIFE, SHE RELOCATES TO DODGE CITY AND RESUMES HER PROFESSION AS A PROSTITUTE. KNOWN THEN TO BE THE GOMORRAH OF THE AMERICAN WEST, DESDEMONA'S VIVACIOUS AND STRONG-WILLED PERSONALITY PREVAILS AND SHE BUILDS A REPUTATION FOR HERSELF IN DODGE. DESDEMONA'S DEEP HURT FROM NADA'S ABANDONMENT RISES TO THE SURFACE WHEN SHE IS SUDDENLY FORCED INTO LOOKING AFTER THE BOY FOR NADA, WHO DELIVERS HIM TO HER AS A LAST-DITCH-EFFORT TO ESCAPE CROWLEY'S PURSUITS. THROUGH THE BOY, SHE IS ABLE TO LIVE-OUT THE DREAM HER AND NADA ONCE BUILT OF RAISING A FAMILY, HUMANIZING NADA AND SHEDDING LIGHT ON THE PAST EVENTS THAT MADE HIM THE MAN HE IS.

# REAL GONE

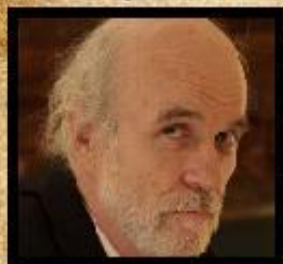
## CHARACTERS

### MINOR ROLES & CAMEOS



#### JODELLE FERLAND AS MARTHA CHILDS

THE BOY'S OLDER SISTER WHO DIES BY CROWLEY'S HAND AND LAUNCHES THE CHAIN OF EVENTS MOST CRUCIAL TO PROPELLING THE PLOTLINE.



#### TOM NOONAN AS CHESTER BOGGS

A LOCAL PEDERAST, BOGGS GIVES THE BOY UNWANTED ATTENTION, FORCING NADA TO ATTEMPT VIOLENCE FOR THE FIRST TIME IN THE FILM, BLOWING THEIR COVER WITH CROWLEY.

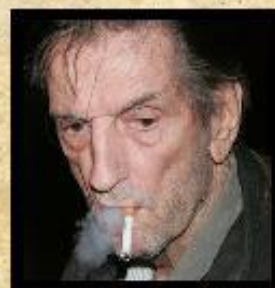


#### MICHAEL J. ANDERSON AS LONNIE

LEONARD OSWALD'S MAGICIAN'S ASSISTANT



JACK WHITE AS  
THE MYSTERIOUS MAN



HARRY DEAN STANTON AS  
THE BARBER

# REAL GONE

## MUSIC & LINKS

OPENING  
SEQUENCE

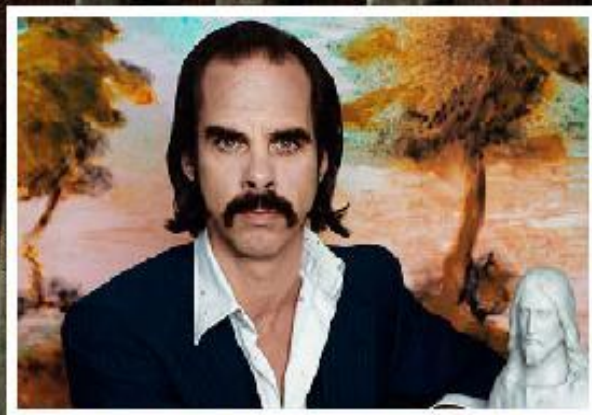


C.W. STONEKING

"DON'T GO DANCIN' DOWN THE  
DARKTOWN STRUTTER'S BALL"  
[www.youtube.com/watch?v=Cs802gtWoWo](http://www.youtube.com/watch?v=Cs802gtWoWo)

EXAMPLE SCORE  
[www.youtube.com/watch?v=5v092REraUo](http://www.youtube.com/watch?v=5v092REraUo)

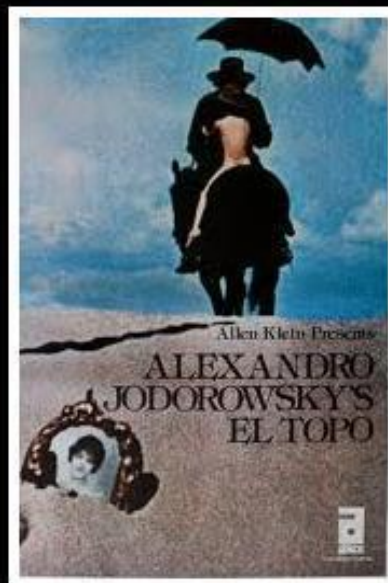
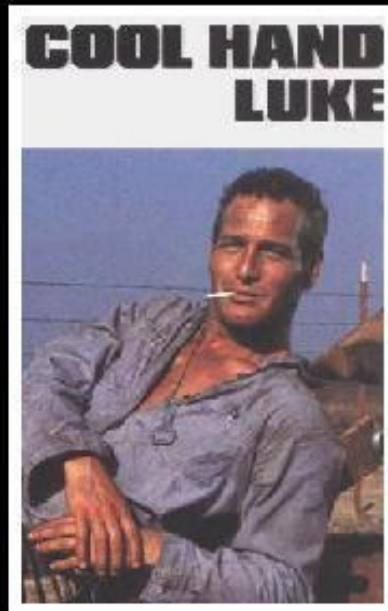
CLOSING  
SEQUENCE



NICK CAVE

"THE SINGER"  
(JOHNNY CASH COVER)  
[www.youtube.com/watch?v=WVGGd2sKEtM](http://www.youtube.com/watch?v=WVGGd2sKEtM)

# ADDITIONAL INFLUENCES AND REFERENCES

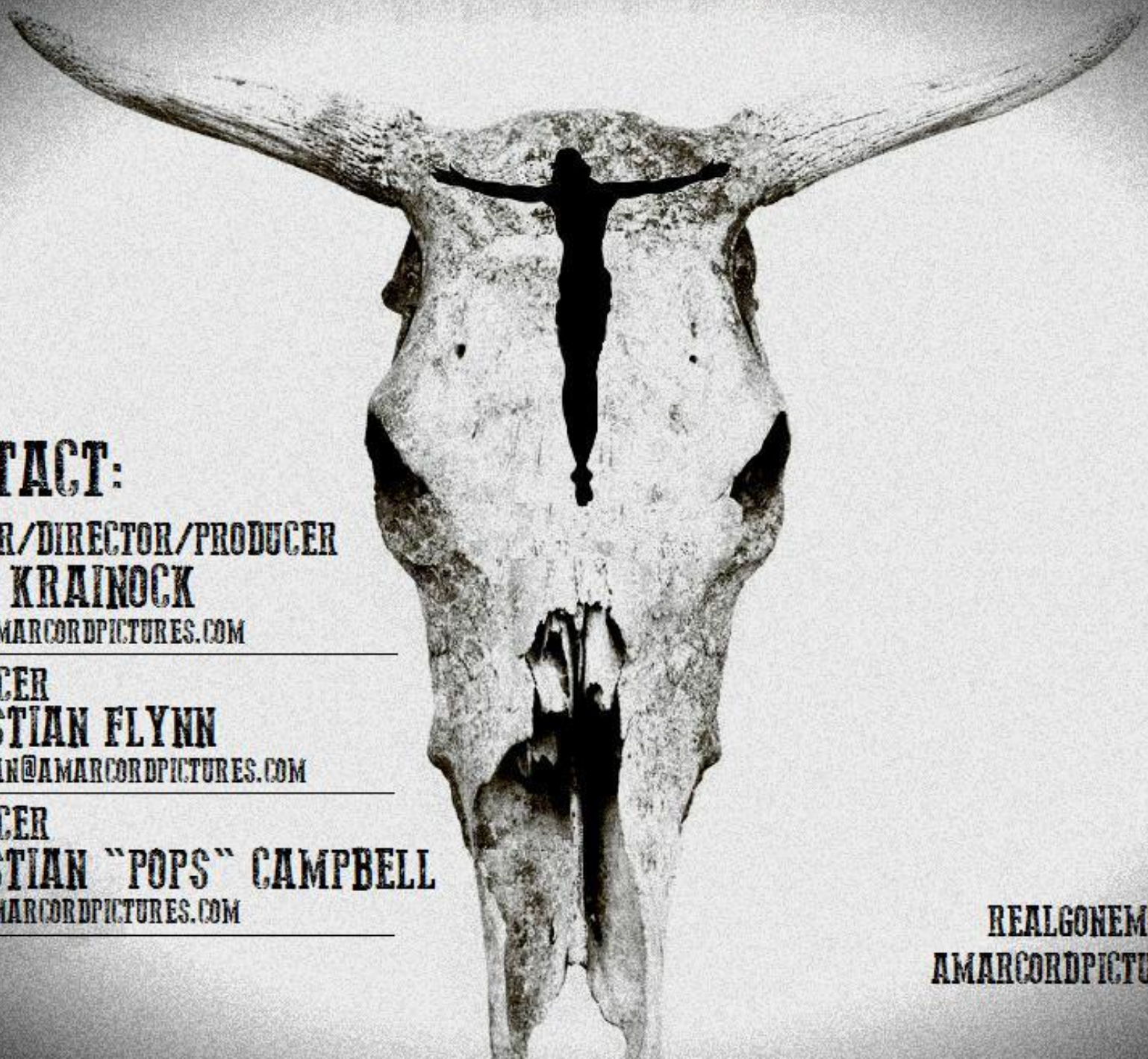


# REAL GONE LOCATIONS

Welcome  
to

ENCHANTED SPRINGS  
RANCH

<http://enchantedspringsranch.com/MovieAndFilm/>



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[REALGONEMOVIE.COM](http://REALGONEMOVIE.COM)  
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A TALL TALE BY  
KRIS KRAINOCK

# REAL GONE

EVEN A DEAD MAN CAN'T OUTFRAN HIMSELF