

GRETEL & HANSEL

A FILM BY
OSGOOD PERKINS





PRODUCTION DESIGN BY
JEREMY REED



Once RED BUT now faded and scaly, the topmost edge is tipped with complicated, aggressive antler-like horns. As a gate in the woods, it blocks nothing, but rather WARNS of something that can be approached only if one so chooses --

Hansel flinches, a few feet back from Gretel.

HANSEL
Gretel? Is that... there?

GRETEL
If it isn't, then neither are we.
She reaches up to touch it, eyes working over its detail.
She curls around behind it, seeing that it reads different on this side: the color gone, a burnt BLACK negative of itself.
Through a gap in the ironwork she can see the figure of her little brother, staring back at her from a distance.

HANSEL
Do you smell that?

Gretel turns and then keeps very still, her senses tuned, looking deep into the trees. And SLOWLY WE ARE PUSHING IN --
And there, between crooked tree trunks: a tilted square of glowing yellow glass: a WINDOW.

HANSEL (CONT'D)
(off screen, but close)
Gretel. It smells of cake.

Gretel creeps forward, not daring to trust her eyes. Because there, standing all alone in a clearing... is a HOUSE.

Nestled in a clearing that's ringed by WARPED TREES, a house completely unlike the simple cottages we've seen:

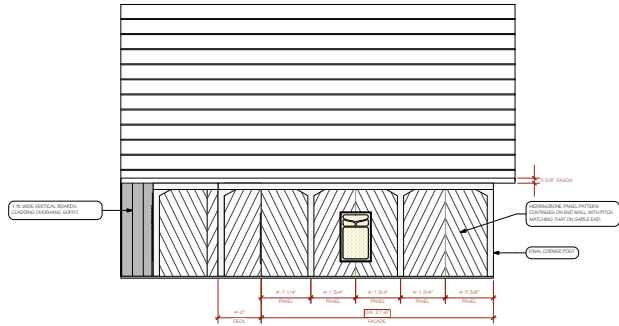
Low-slung and horizontal and topped with an A-FRAME that points like a steeple, or a dagger. With yellowed windows and clad in midnight gray chevron patterned wood slats, it's severe and strangely... modern.

A thin brume of smoke curls up from a simple chimney and --
Planted in the loose bramble of a front yard, a CRUDE SLIDE made up of a long ladder and a length of flat, curved iron.

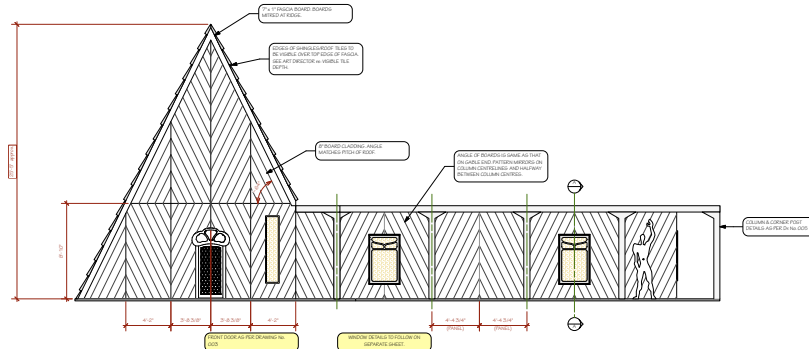
HANSEL (CONT'D)
(captivated)
They've a slide.



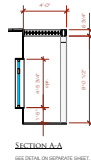
EXT. HOLDA'S HOUSE - PLAN & ELEVATIONS



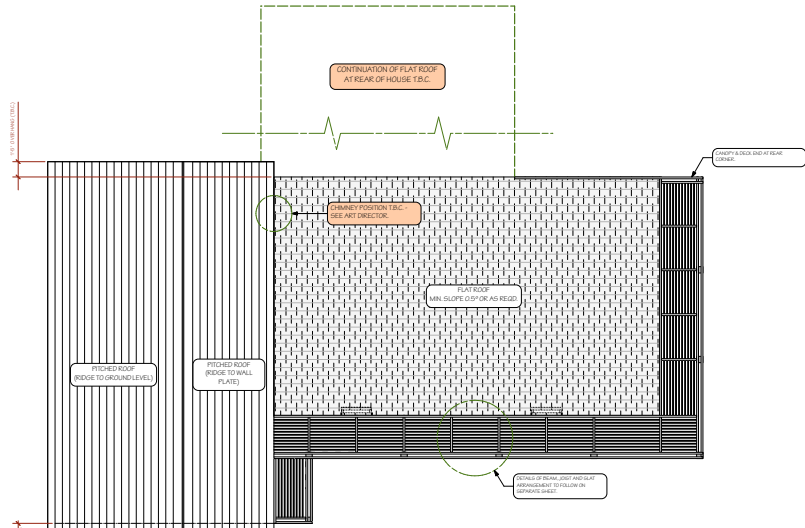
END ELEVATION



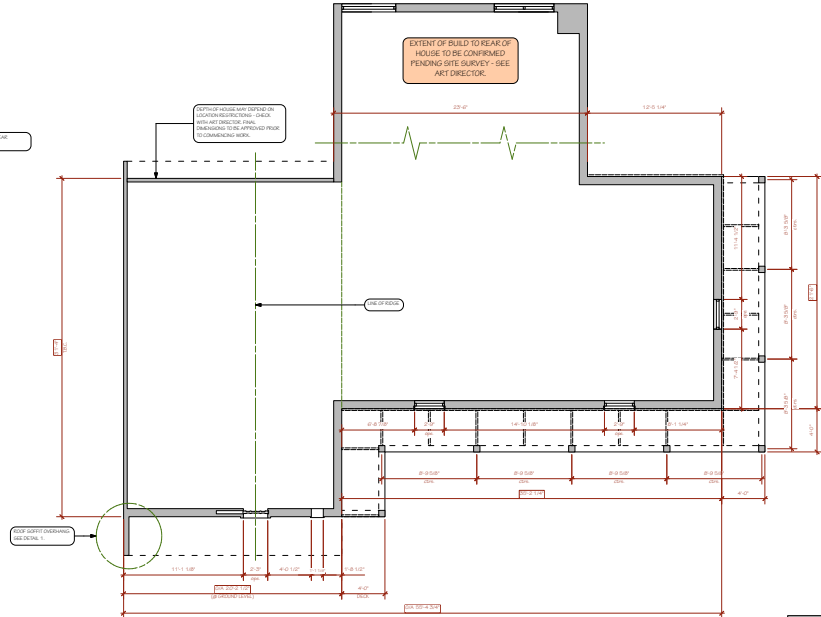
FRONT ELEVATION



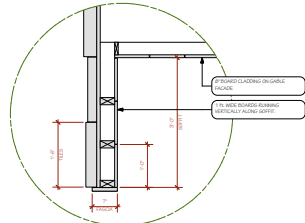
SECTION A-A
SEE DETAIL ON SEPARATE SHEET



ROOF PLAN



GROUND PLAN



DETAIL 1 - SCALE 1" = 1'-0"

SHOWING TYPICAL SECTION THROUGH ROOF FINISH & GUTTER

NOTES

ALL MATERIALS AND FINISHES TO BE APPROVED BY PRODUCTION DESIGNER. ADDITIONAL DETAILS TO FOLLOW ON SEPARATE SHEETS. PLEASE REFER TO WRITTEN DIMENSIONS ONLY - DO NOT SCALE FROM DRAWING.

ANY PLASTERED WALLS TO BE CONFIRMED. SEE ART DIRECTOR.

PLEASE VIEW IN CONJUNCTION WITH D.L. 000 (SITE PLAN) FOR POSITION OF SET ON LOCATION.

PLEASE VIEW IN CONJUNCTION WITH D.L. 000 FOR ADDITIONAL DETAILS OF COLUMNS AND VERNACULAR FORMS.

Gretel & Hansel		DESIGNER Jeremy Reed		REVISION
SET	EXT. HOLDA'S HOUSE	PLANS & ELEVATIONS	SET NO.	007
SCALE	1/4" = 1'-0"			
DESIGNED BY	B.R.	PRODUCED BY	CONTRACTOR	CONTRACTOR
APPROVED BY	ART DIRECTOR	BUYER	CARPENTERS	GUTTER
DATE DRAWN	08/10/18	PRODUCTION	PROP MASTER	PLASTERERS
DATE ISSUED	10/10/18	LOCATIONS	DRAPEES	PAINTERS
STABLE / LOC.	H & S	ARTISTS	SCULPTURE	STUNTS
				GRAPHICS





HOLDA (CONT'D)
 Very good. And once you've gotten
 the hang of it, you can move on to
 the others.

She nods to the shed. He looks over but its door is closed.
 He can feel her leaning in close, to get a good sniff at him.

HOLDA (CONT'D)
 And my, my. Aren't you handsome.

56

56

INT. MAIN ROOM. DAY

Gretel SNIFFS as she dusts, scanning the carefully-curated
 collection of OBJECTS on the shelves and sills and walls:

An intricate MAP crisscrossed with star paths, pentagrams. A
 hand-held mirror with a handle fashioned out of... bone?

Atop the fireplace mantle, a ratty, stuffed bust of a GOAT
 and a necklace of strung-together... baby teeth?

She steps on a place in the floor that feels odd, looks down:
 a metal GRATE in the wood, slatted like A DRAIN OPENING...

Back to dusting: an ONYX-BLACK crystal pyramid, an IRON
 FIGURINE of a reclining NUDE. Gretel raises an eyebrow, looks
 more closely. She SNIFFS, SNEEZES and, as if on cue, Holda --

HOLDA
 Nothing to sneeze at.

Gretel is surprised; she turns, blushing.

HOLDA (CONT'D)
 Even alongside the heat of your
 blushing, you have the onset of a
 chill. Here, come this way...

57

57

INT. MAIN ROOM / APOTHECARY. CONTINUOUS

Holda leads Gretel to an area teeming with PLANTS AND HERBS,
 creeping up walls and hanging from the ceiling.

Gretel scans BOTTLES AND JARS over a worktable where Holda
 has a bucket with a tap connected to a hand press.

Holda is collecting PLANT CLIPPINGS from around the room,
 feeling and smelling and bringing them up to her milky eyes.

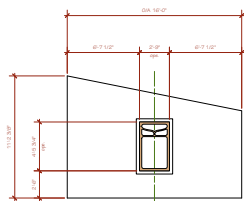
HOLDA
 Liquorice root. Calendula.





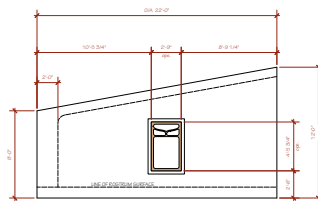
INT. HOLDA'S CABIN - PLAN & ELEVATIONS (SHEET 1)

REVISION A

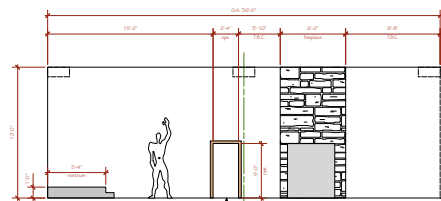


SECTION A-A - FRONT WALL OF BEDROOM

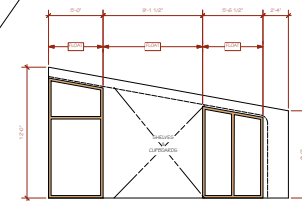
REAR WALL WILL HAVE SHAVE ELEVATION PROFILE, BUT NO WINDOW.
WALL PANELING NOT SHOWN.



SECTION A-A (cont'd) - FRONT WALL OF MAIN ROOM

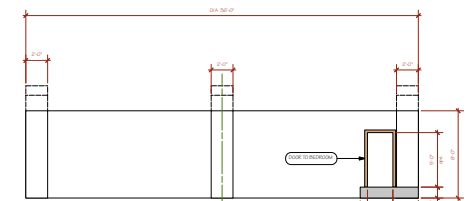


SECTION B-B



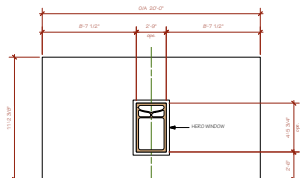
SECTION C-C - BACK WALL OF UTIL. ROOM

WINDOWS AND PLANTAGE, ALONG WITH ANY CLIPBOARD UNITS, TO FLIGHT FOR SET ACCESS.



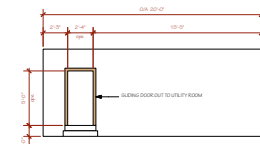
SECTION D-D

PLASTERED SHOWN IN BASIC ELEVATION ONLY - DETAILS TO FOLLOW.



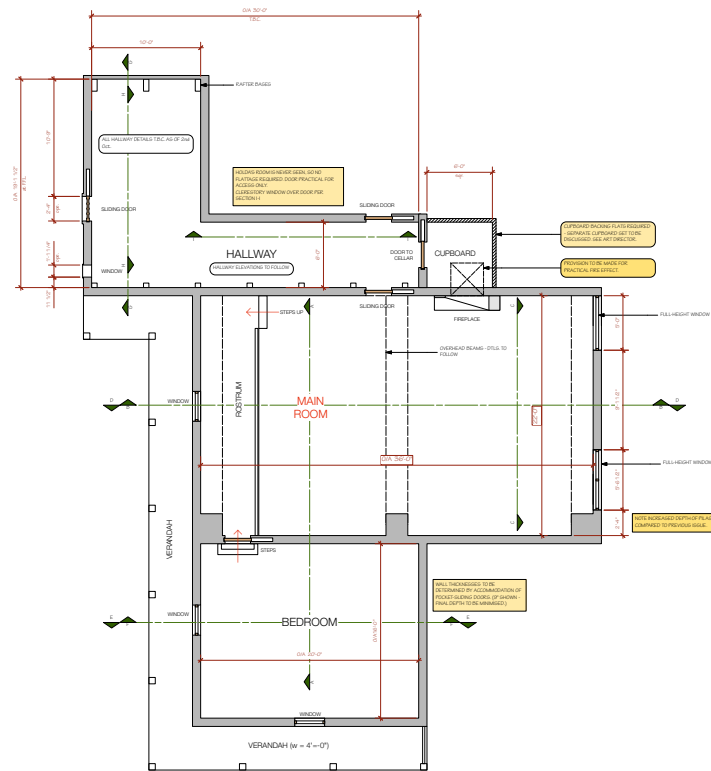
SECTION E-E - SIDE WALL OF BEDROOM

NOTE THAT HERE WINDOW WILL BE TOP-WALLED FOR SCRIPTED ACTION. SEE ART DIRECTION.
PLANTING SLAT DETAIL NOT SHOWN.

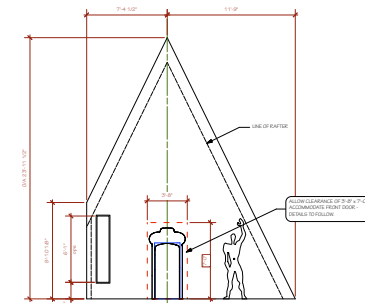


SECTION F-F

PLANTING SLAT DETAIL NOT SHOWN.

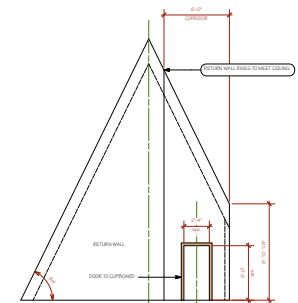


FLOORPLAN



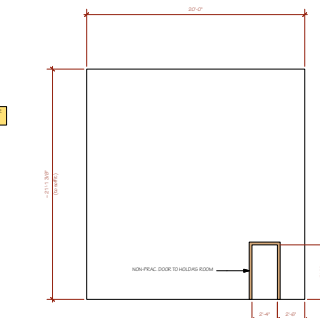
SECTION G-G

LOOKING TOWARDS FRONT DOOR.



SECTION H-H

LOOKING DOWN CORRIDOR. NOTE RETURN WALL EXTENDING TO MEET FRONT DOOR.



SECTION I-I

SHOWING CORRIDOR - HIGH WALL.

REVISION A - 04/10/18
ADDED SECTION VIEWS OF CORRIDOR/HALLWAY AREA.
INCREASED DIMENSIONS OF MAIN ROOM (aka UTILITY ROOM) TO 10' PL x 22' PL. NOTE OTHER DIMENSIONS REMAINED UNCHANGED, INCLUDING INCREASED DEPTH OF PLASTER. CHECK WITH ART DIRECTION.
REVISED STAGE PLAN WILL ALSO BE ISSUED TO ACCOUNT FOR INCREASED SIZE OF MAIN ROOM.

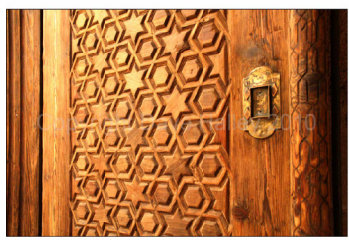
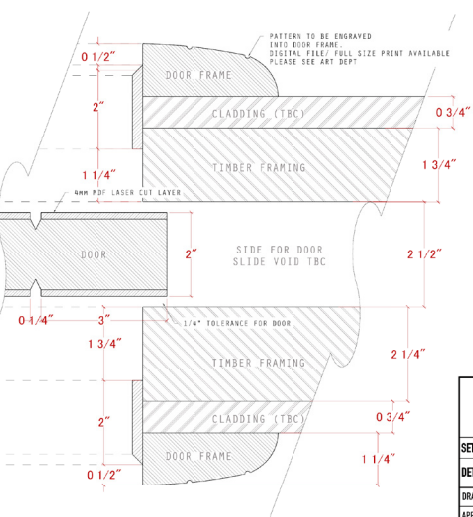
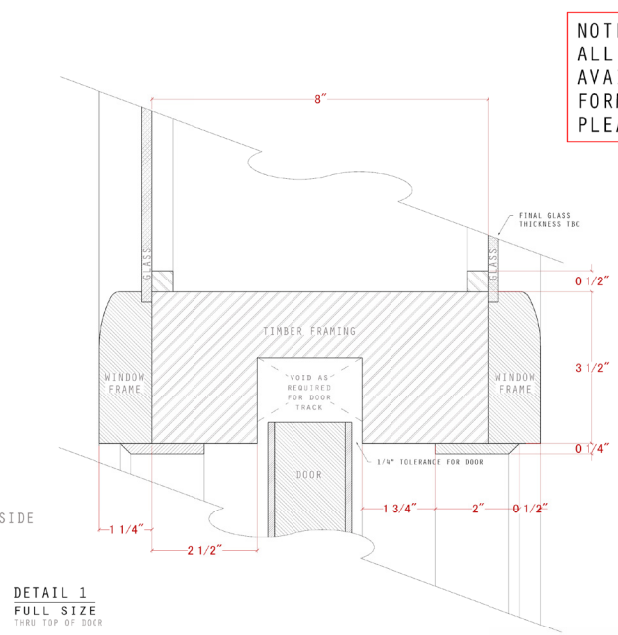
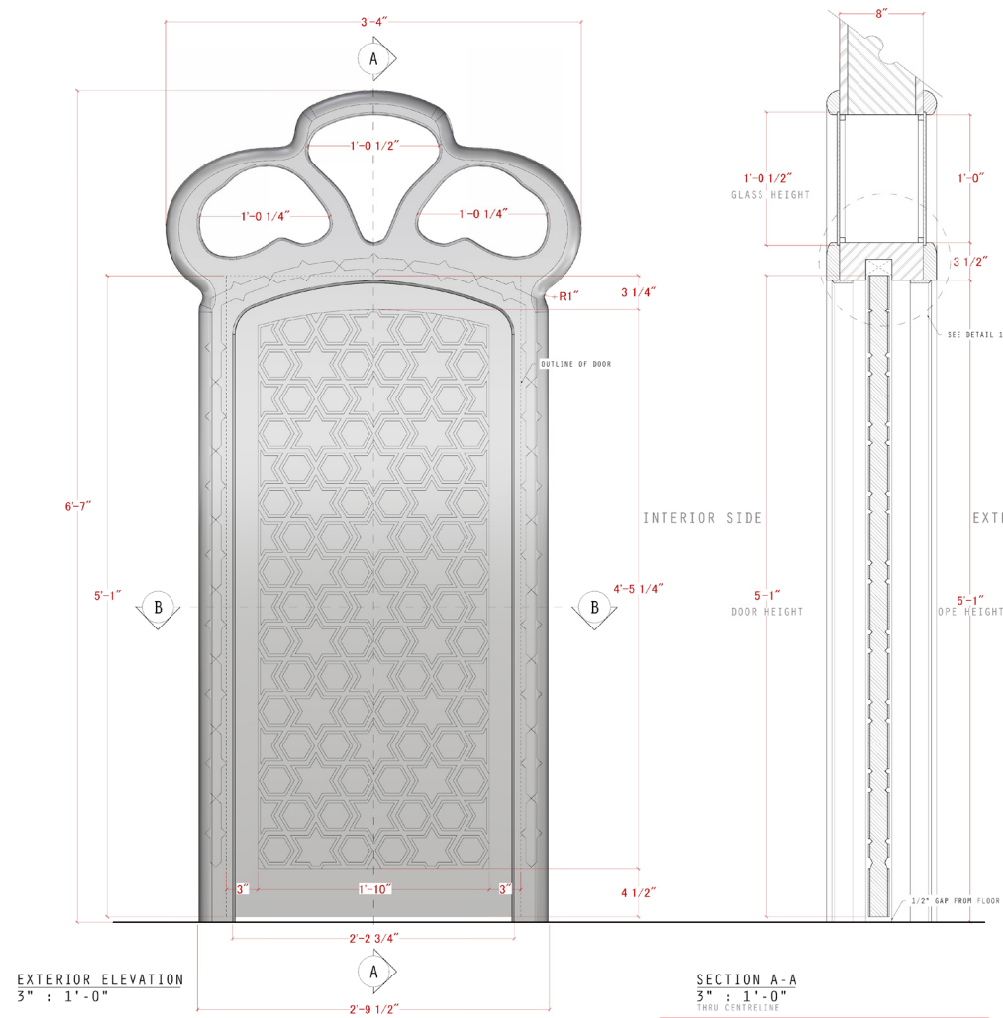
NOTES
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PLEASE REFER TO WRITTEN DIMENSIONS ONLY DO NOT SCALE FROM DRAWING.
PLANTING/WILD WALLS TO BE CONFIRMED SEE ART DIRECTION.

Gretel & Hansel		DESIGNER Jeremy Reed	REVISION NO.	002
SET	INT. HOLDA'S HOUSE		SET NO.	
DETAILS	P & E - SHEET 1		SCALE	1/4" = 1' PL.
DESIGNED BY	D.R.	PRODUCED BY	CON. MANAGER	CAMERA
APPROVED BY	DIRECTOR	PRODUCTION	PROP MASTER	PLASTERERS
DATE ISSUED	02/10/18	PRODUCTION	PROP MASTER	PLASTERERS
STAGE USE	A-STAGE	PLASTERERS	PAINTERS	ART COPY
		PLASTERERS	PAINTERS	ART COPY
		PLASTERERS	PAINTERS	ART COPY

Gretel & Hansel INT - HOLDA'S HOUSE - FRONT DOOR DETAIL

SCALE - 3" : 1'-0", F.S.

NOTE:
ALL CUTTING PATTERNS
AVAILABLE IN DIGITAL
FORMAT OR F.S. PRINT.
PLEASE SEE ART DEPT.



DOOR PATTERN REF

1x Full Door For A Stage
1x Single Sided Door For Location Powerscourt

NOTE:
SIDE FOR DOOR SLIDE TBC.
PLEASE ALLOW FOR FULL
DOOR WIDTH BEYOND EDGE
OF FRAME.

TO BE READ WITH DWG NO
002 HOLDA'S HOUSE P&E'S SHEET 1
004 INTERIOR DOOR DETAIL

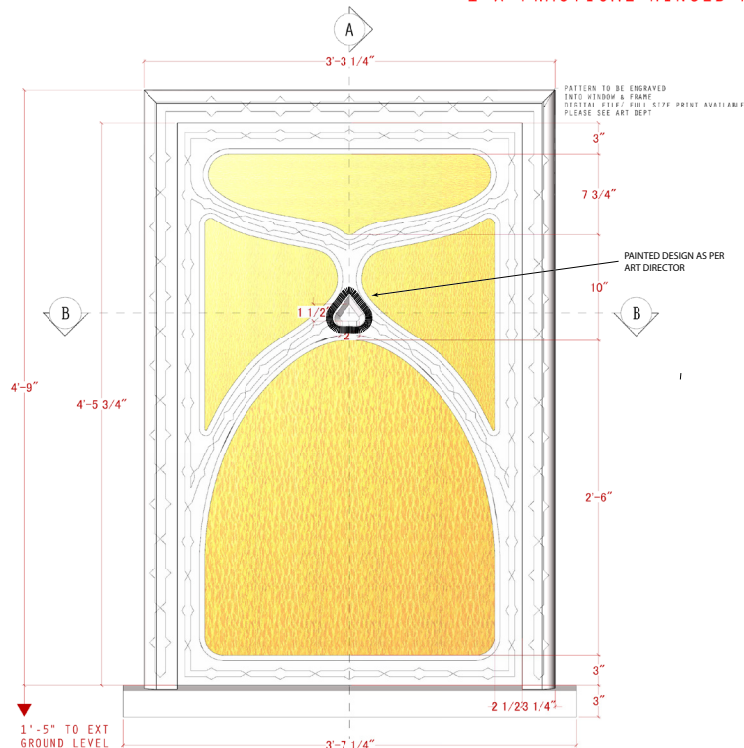
Gretel & Hansel		DESIGNER: Jeremy Reed		REVISION	003
SET	HOLDA'S HOUSE	PRODUCER	DECORATOR	CON. MANAGER	CAMERA
DETAILS	FRONT DOOR DETAIL	BUYER	CARPENTERS	GAFFER	SFX
DRAWN BY	MP	DIRECTOR	PRODUCTION	PROP MASTER	PLASTERERS
APPROVED	03.10.2018	LOCATIONS	DRAPEES	PAINTERS	RIGGERS
DATE DRAWN	09.10.2018	H&S	GREENS	SCULPTURE	STUNTS
DATE ISSUED	A STAGE				GRAPHICS
STAGE / LOC					

Gretel & Hansel INT - HOLDA'S HOUSE - WINDOW DETAIL

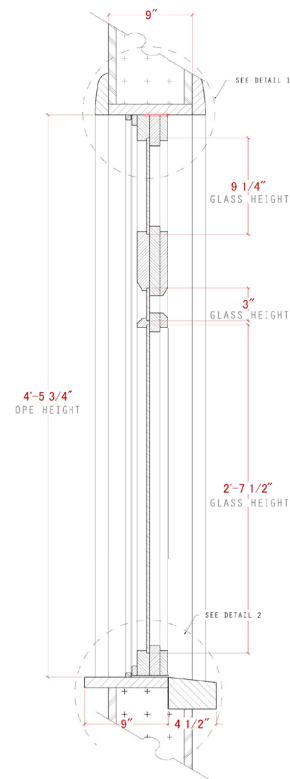
SCALE - 3" : 1'-0", F.S.

3X REQUIRED IN TOTAL ON A STAGE
3X REQUIRED IN TOTAL ON EXT SET
1 x PRACTICAL HINGED HERO WINDOW

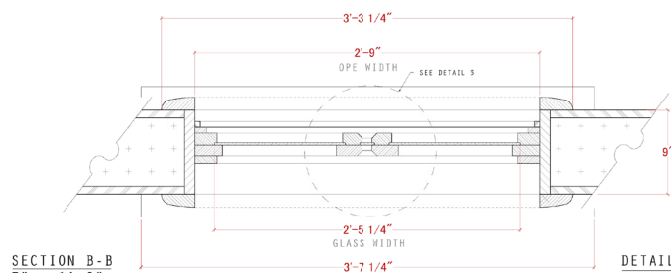
NOTE:
ALL CUTTING PATTERNS
AVAILABLE IN DIGITAL
FORMAT OR F.S. PRINT.
PLEASE SEE ART DEPT.



EXTERIOR ELEVATION
3" : 1'-0"

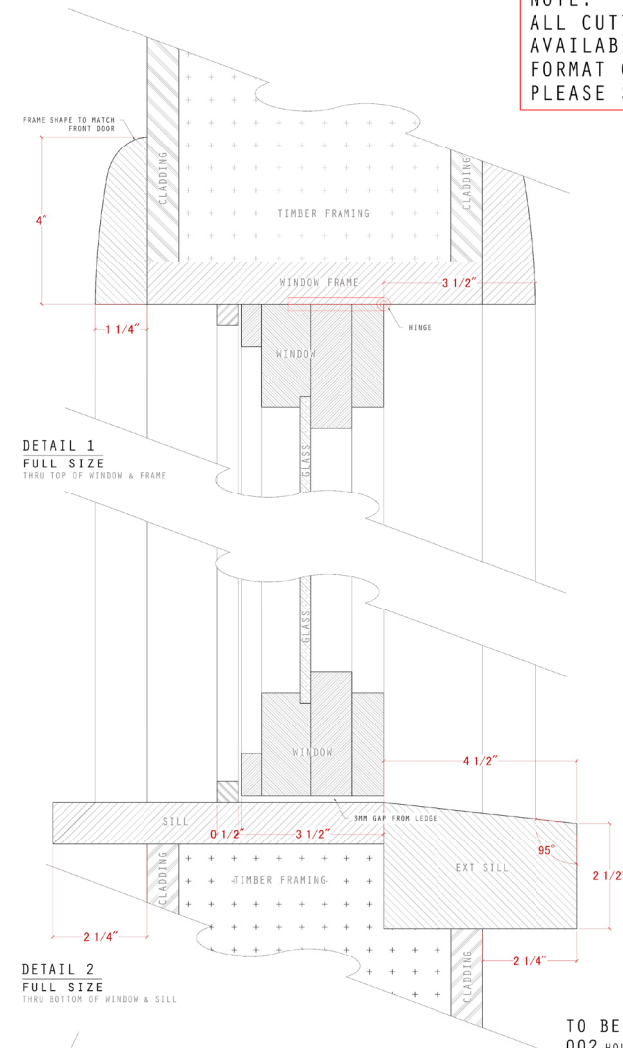


SECTION A-A
3" : 1'-0"
THRU CENTRELINE



SECTION B-B
3" : 1'-0"

DETAIL 3
FULL SIZE
THRU PEEP HOLE



DETAIL 1
FULL SIZE
THRU TOP OF WINDOW & FRAME

DETAIL 2
FULL SIZE
THRU BOTTOM OF WINDOW & SILL

NOTE:
GLASS THICKNESS TBC.
PLEASE MEASURE ON SITE
AND MAKE FRAME AS
REQUIRED

TO BE READ WITH DWG NO
002 HOLDA'S HOUSE P&E'S REV 1
007 EXT HOLDA'S HOUSE P&E'S

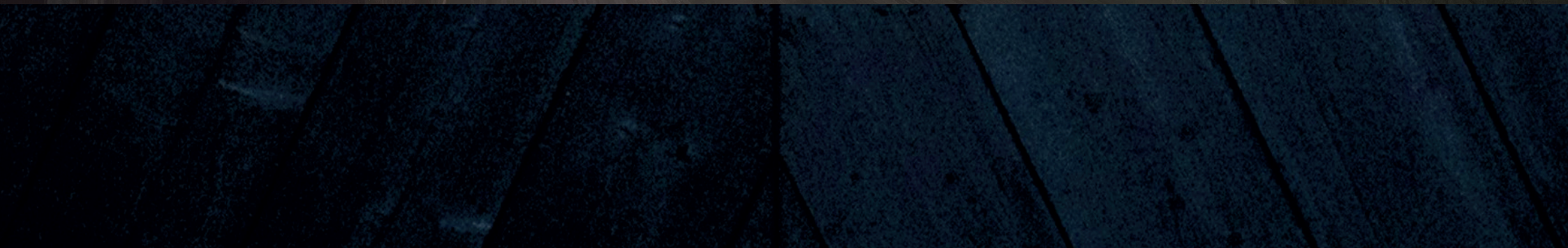
Gretel & Hansel				DESIGNER Jeremy Reed		REVISION DRWG NO. 013						
SET	HOLDA'S HOUSE					SET NO.						
DETAILS	WINDOW DETAIL					SCALE: 3" : 1'-0" F.S.						
DRAWN BY	MP	PRODUCER	DECORATOR	1	CON. MANAGER	1	CAMERA	VISUAL FX				
APPROVED	DIRECTOR		BUYER	CARPENTERS		3	GAFFER	SFX				
DATE DRAWN	11.10.2018	PRODUCTION		PROP MASTER		PLASTERERS		1	METAL	WHEEL	SHOOTS	
DATE ISSUED	16.10.2018	LOCATIONS		DRAPE		PAINTERS		1	RIGGERS	ART DEPT		2
STAGE / LOC	A STAGE		H & S		GREENS <th colspan="2">SCULPTURE</th> <th colspan="2">1</th> <th>STUNTS</th> <th>GRAPHICS</th>		SCULPTURE		1		STUNTS	GRAPHICS

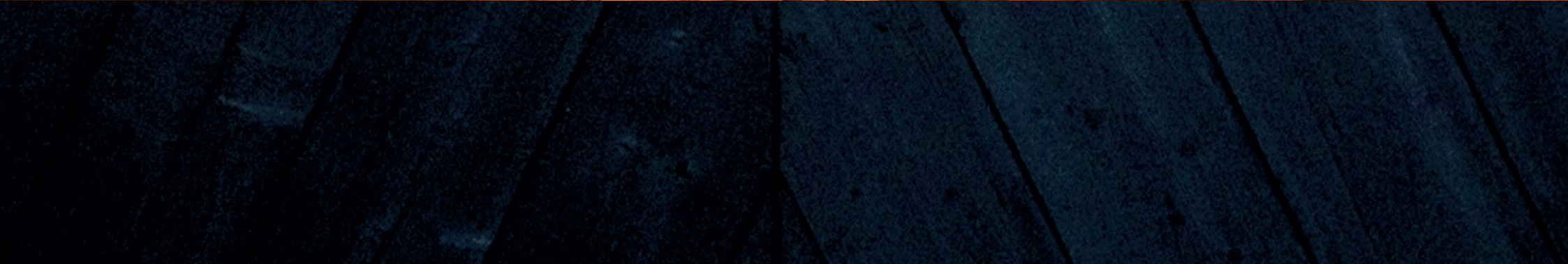












A miniature silver spoon, blackened with age. A bracelet. A silver RATTLE. A flimsy coil of metal not unlike a Slinky. She slips the strand of Hansel's hair into the chest.

Gretel scans the room: it's sparsely appointed with old wooden bowls and faded pottery. Oversized pots and cauldrons. One wall is almost entirely a window of wavy yellow glass; on the other side, the shadows of the vast and dense woods.

Holda is suddenly at her elbow; will she check her hair, too? No, she's only nudging forward a huge GOBLET OF MILK.

HOLDA

Milk, too. Good for bones.

Gretel looks at her plate: too much glistening meat. But there's a plate of CAKES and COOKIES. Peeking up at Holda whose back is turned, Gretel puts a pinch of cake into her mouth. Her eyes close as she melts at the taste of it. Then --

She fits a whole wedge of wet cake into her mouth, pouring a thick cup of frothy milk, putting her head back for a long --

47

INT. BEDROOM. EVENING

47

Gretel and Hansel are asprawl on their beds, hands on their stomachs, staring up at the ceiling: its repeating pattern of long wood slats are vertiginous to a Hitchcockian degree.

GRETEL

(dazed)
My eyes too big for my stomach,
obviously.

WIDENING OUT to see a quaint guest room; a pair of narrow beds, each with a hairless cat curled up on it, and a candle fixed to the wall over its head.

HANSEL

(dazed)
And your mouth too big for your...
mouth. Obviously.

48

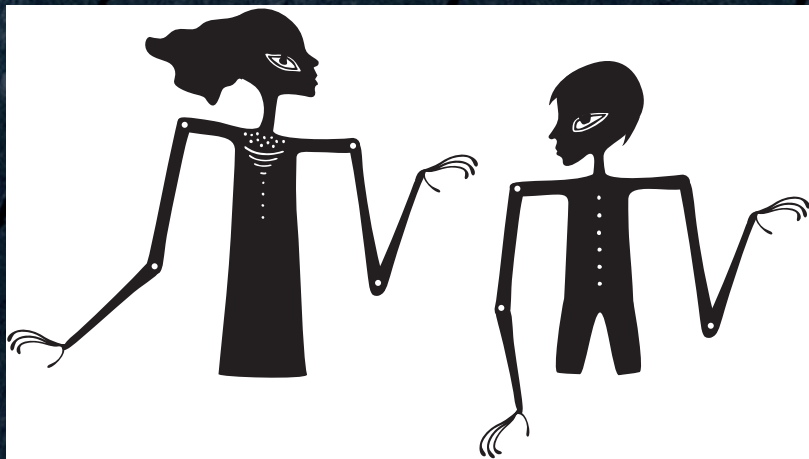
EXT. HOUSE. NIGHT

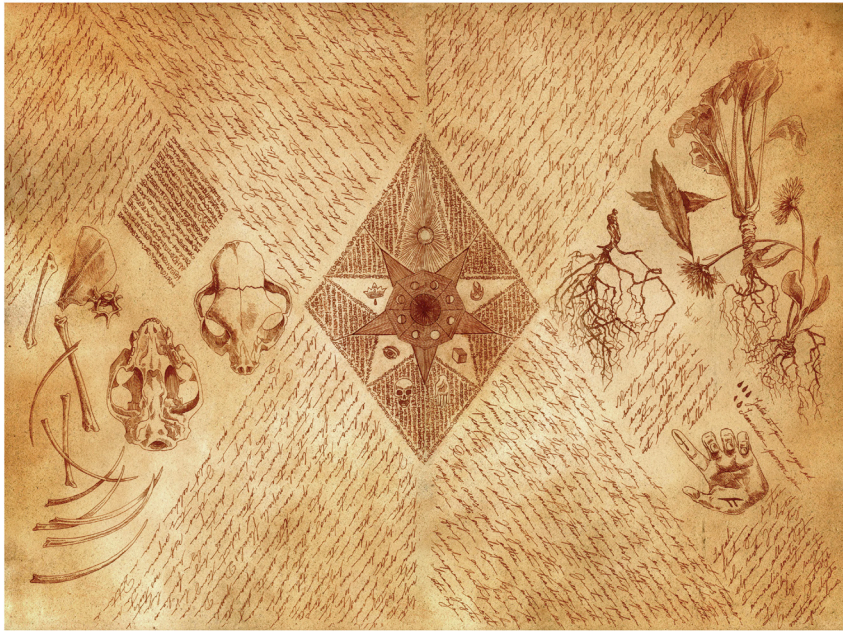
48

A rich blanket of stars hangs heavy over the house; its A-frame roof not aligned with the lopsided bulb of the moon.











Cappellana	Cappellana Rota	Cappellana Rota
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
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94	95	96
97	98	99
100	101	102

Cappellana	Cappellana Rota	Cappellana Rota
1	2	3
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19	20	21
22	23	24
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91	92	93
94	95	96
97	98	99
100	101	102



49

INT. BEDROOM. SAME

Hansel is asleep but Gretel listens to the dark,
TICKING and settling. After a moment, all is QUIET.

And then, a DARK GIGGLE.
Gretel props herself up on her elbows, looking over to the
bedroom door, seeing --

A dirty mustard yellow shoulder, the tip of a PINK CAP, and
half of a mischievous child's face: THE BEAUTIFUL CHILD.
And then it pulls back, and gone. A little SCAMPER of feet.
Gretel blinks, gets up to pad to the door, pausing at the
threshold, stepping through, and stepping DOWN into --

50

INT. A STAIRWELL. NIGHT / CONTINUOUS

The stairs under her feet are covered in BLOOD RED threadbare
fabric. Tattered holes expose rotted wood steps; open wounds.
Coming from the walls, the faint tinkling of a BABY RATTLE.

Gretel looks to the bottom of the stairs, just as the
Beautiful Child reaches the end, and disappears out of sight.
Gretel follows, landing herself at the bottom of the stairs,
too, and now coming into --

51

INT. A WHITE ROOM. CONTINUOUS

51

No trace of the Beautiful Child --
The walls of the room are pale and clammy like corpse flesh;
the back wall is concealed behind a dirty CURTAIN.

It's a large room, empty and BRIGHT. Gretel looks up for a
light source: a long rectangular window cut into the ceiling.
SUNLIGHT pours through. Sunlight? Gretel blinks at it.

Looking down again, there's a long BENCH. It wasn't there
before. Going closer, she sees:
A dirty white cloth with FOUR LITTLE BARE FEET exposed at its
bottom edge. The feet and toes of CHILDREN. Little piggies.

Deep in the walls, very quiet, we hear a desperate SQUEAL.
Gretel reaches out a shaky hand for the cloth, its whiteness
now blooming with PATCHES OF BLOOD, seeping and spreading.

















8 (99) **EXT. FIELD / TREE. DAY (FAIRYTALE)**
The VILLAGERS encircle the beautiful child and an OLD WIDOW.

GRETTEL (V.O.)
It came to be that the girl was
touched with a second sight.
(then)

Travelers came to hear tell of the
pictures she saw, for they were
visions of events yet to happen.
She sometimes told of joys and
victories. Births. Promises kept.
(then)

But the world is what the world is,
and most of what she saw coming
wasn't what anyone wanted to hear.

The widow's milk-white eyes are wet with agonized tears, but
the beautiful child is smirking. HER UNSEEN MOTHER is there
behind her, hand on her head, BLACK RING on her finger.

9 **EXT. AN OPEN FIELD. DAY (FAIRYTALE)**
The same skeletal black tree, black horse, black rope.

GRETTEL (V.O.)
Because some things are better left
not known.

The beautiful child - dirty mustard-yellow nightgown, pink
nightcap - approaches the horse. It BRAYS and rears back.

GRETTEL (V.O.)
And the end comes for everyone soon
enough as it is.

The beautiful child raises her hand, her fingers splayed. IN
THE WIDE SHOT, a beat, and the horse falls down STONE DEAD.

10 (100) **INT. AN IRONSMITH'S WORKSHOP. MORNING (FAIRYTALE)** 10 (100)

The father works; the CLANG of a hammer on a cherry-red tip
of sharply-pointed steel. The beautiful child watches from
the doorway, silhouetted, hair drifting in the breeze.

The father compelled to lay aside his hammer, now considering
the cherry-red tip, his EYES DULL as he opens his mouth wide.













Astonished, Gretel looks 50 yards back to the hovel where a DARK FIGURE lowers a bow. Standing still, watching them.

Gretel pulls Hansel up, turning him to escape when --
 She bumps into the solid form of a TALL MAN, hard to make out in the dark. Gretel is surprised, raises a hand to SLAP him --
 But his quick strong hand grabs her firmly by the wrist, fixing her in place. He gives a short, warm chuckle.

MAN
 At least give me a chance to do something wrong.

She twists to look back over her shoulder. Wasn't he just standing back there by the hovel? Well, he's here now --

26

INT. HUNTER'S CABIN. NIGHT

26

Bright red embers glow in a flue. Hansel eyes the skins and hunting gear hanging on a wall, gnawing a roasted rabbit thigh, his chin and fingers greasy.

Gretel picks meat from a bone, too, but isn't eating. She's surreptitiously looking across a wide oak table to:
 A HUNTER (20s, ruggedly handsome), sitting opposite with the relaxed grace of an athlete, looking very much at Gretel.

HUNTER
 Empty houses attract wildlife looking for food and warmth. They make easy quarry when distracted by their own most basic needs.
 (then)
 A lesson in that for all of us.

Hansel sucks a finger. Gretel prefers to be quiet.

HUNTER (CONT'D)
 You've been turned out of your home, I'll wager. Set out into open to fend for yourselves. With only your clothes and your hides, which aren't much.

HANSEL
 I have an axe.

HUNTER
 Oh? I must say that it hides rather well in your shadow, young man.







Moving into a clearing, they feel a subtle change in the atmosphere: a chilled breeze worries the leaves.

The horses come to a stop. The knights don't love the feeling and they yank at their reigns. But the animals WON'T MOVE.

The lead knight kicks at his horse impatiently, but it feels like he might as well be atop a statue.

KNIGHT

Stupid animal.

But now - very slowly and with great care - the noble beast LOWERS ITSELF onto its belly, its powerful legs folded under.

The knight frowns at his loss of control, and looks back to his mates, only to see --

Their horses, one by one, ALL LOWERING DOWN TO THEIR KNEES.

The lead knight stumbles off the horse, drawing a blunt and literal-minded truncheon. He looks left, swings right.

Forest all around. But what's that strange feeling --

And that's when he sees HER. A figure in the trees:

GRETEL

As far as this knight's concerned, she shouldn't be there, so all he can think to do is blink at the VISION before him --

Whoever she is, she wears a magnificent green dress, and a BLACK RING on the hand that holds a Y-shaped staff.

Whoever she is, her feet are not touching the forest floor;
she floats over a puddle, her form doubled in the reflection.

And we are on the back of Gretel's head as she gazes out into the woods that pour themselves out in front of her.

Wide and wild, and deeper than any universe.

GRETEL (V.O.)

Once upon a time, a girl was born.

TO BLACK

