

# VILE SNOW WHITE

CREATED BY ALEX GUTENBERG



He thought he was protecting a media icon known as Snow White. Instead, the bodyguard discovers she is a spoiled, drug-fueled influencer who frames his family in a war with the CEO of a mega-corporation—her own stepmother. Now he must save his family, trapped in the crossfire of a war he cannot win.

Proof of Concept  
2:30 min



Mood Reel  
2:00 min





Near-future collapse. Flying cars and VR among trash heaps. A single megacorporation — Kingdom of Dreams.

Hunter, a regular guy, lands a job as bodyguard to Snow White — the arrogant, drug-addicted heiress of the corporation. It's his only chance to lift his family out of poverty and get his daughter into a real, non-VR school.

The Queen — ruthless CEO — presents a vaccine that stops a virus disfiguring women's faces. Its formula is based on Snow White's blood. A single vial of blood could save millions and earn trillions. But Snow White refuses to give even that.

She flees to the gnomes — crypto grifters promising to help overthrow the Queen. In truth, they want to rob the company. The Prince, a strip club mogul, joins in to clone and exploit her. Hunter walks a dangerous line between the Queen and Snow White.

Unexpectedly, their plan works. But at the office, it's a trap: the gnomes are slaughtered, set up by one of their own. She's arrested; Hunter is detained.

(more)

(cont'd)

Hunter is forced to lie in court to save his family. Snow White and the Queen walk free. He is thrown in jail. Snow White still won't cooperate. The Queen kills her.

Hunter is released — as a scapegoat. He uncovers the Queen's setup: tricking a SWAT, he burns down the motel on livestream to create an alibi, then landing himself in a virtual psych ward instead of a grave.

The Prince's plan succeeds. The Snow White clone survives — vengeful and determined. She enters VR and offers to free Hunter — if he kills the Queen. He refuses. His wife files an appeal. The Queen's guilt-ridden assistant helps.

The Queen is assassinated. Hunter is freed. The traitor gnome appears in his home — unaware he's being tailed. A shootout erupts. Hunter grabs his family and escapes. His daughter quietly swaps her drawing with the gnome's flash drive filled with crypto coins. They ride off into the sunset, just like in one of his daughter's drawings.





Fairytales were never innocent.

They're propaganda — written in the blood of the lost.

The dystopia is not the plot. It's the lens to reveal that it's already here. All around us — fraud, violence, power games. No revolutions. No changes.

It is a story about a father trying to keep a promise — while the world wants him dead.

It's about preserving your dream even when everything — identity, body, sanity — is being stripped away.

It's about modern economic servitude — and the illusion of happiness sold through the virtual world.

All characters evolve — except one: Snow White. An arrogant influencer, soaked in coke and self-worship, who refused to help anyone but herself. And for that, she pays her bloody price.

1. Economic servitude is voluntary.

People willingly trade their freedom to satisfaction— and call it "free choice".

2. Social media is not real life — it is a tool of mass control.

The influencers you idolize will sell you out the first chance they get.

3. Power and corporations are not evil or good — they are pragmatic.

Morality has no value where profit rules.

4. You can do everything right — and still lose.

Effort, talent, and kindness do not guarantee success.

5. Family is the only true victory.

Loyalty to the ones you love is the last stand against the collapse.

6. Smiles can be masks — and friendliness a lie.

Those who pretend to stand with you may already be planning how to use you.

7. The world is absurd — but we are too used to notice.

We accept madness, because everyone else does.

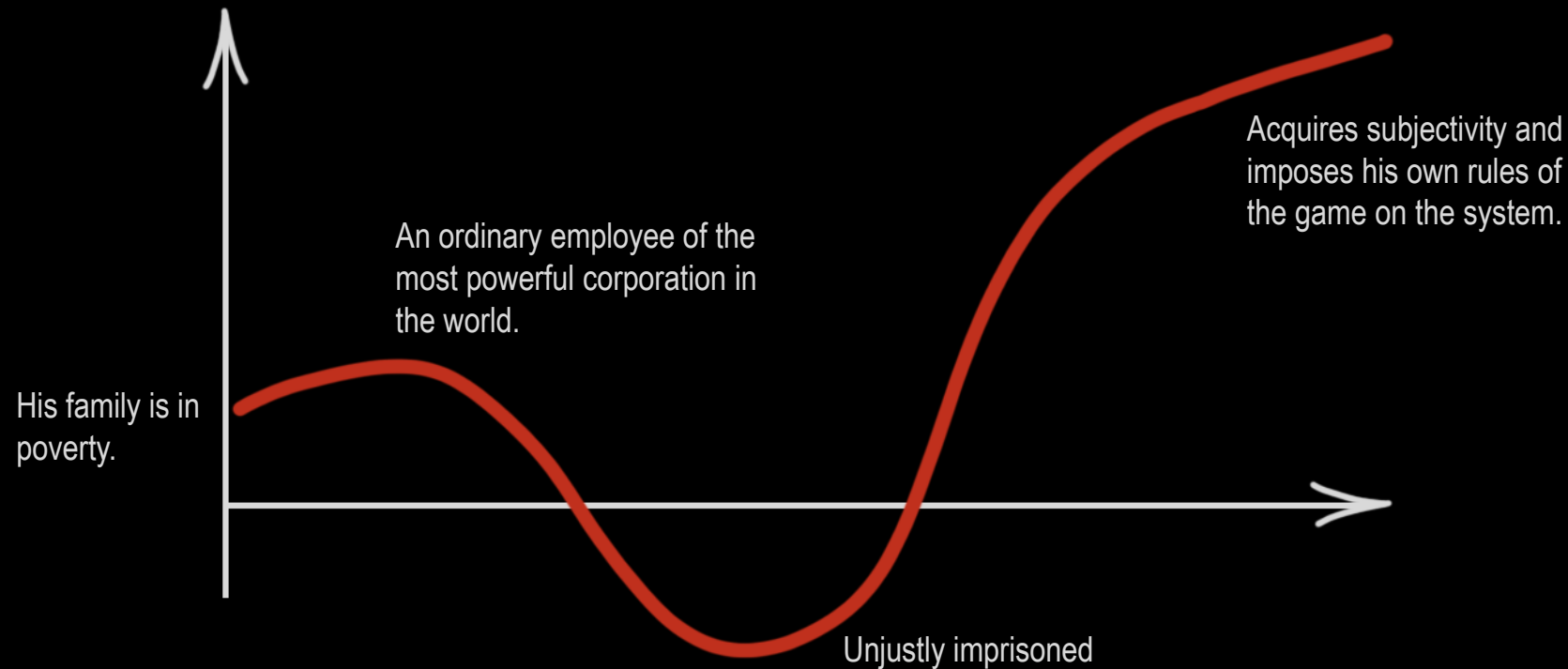
8. Glass walls without doors divide the rich and the poor.

We see the illusion of access — but the true borders are invisible and unbreakable.

**HUNTER:**

Male 30 - 45 white, deep voice.

Hunter is a former bodyguard who is forced to make a moral compromise to protect his family in a brutal corporate war.



As envisioned across budget tiers.



Aaron Paul



Logan Marshall-Green

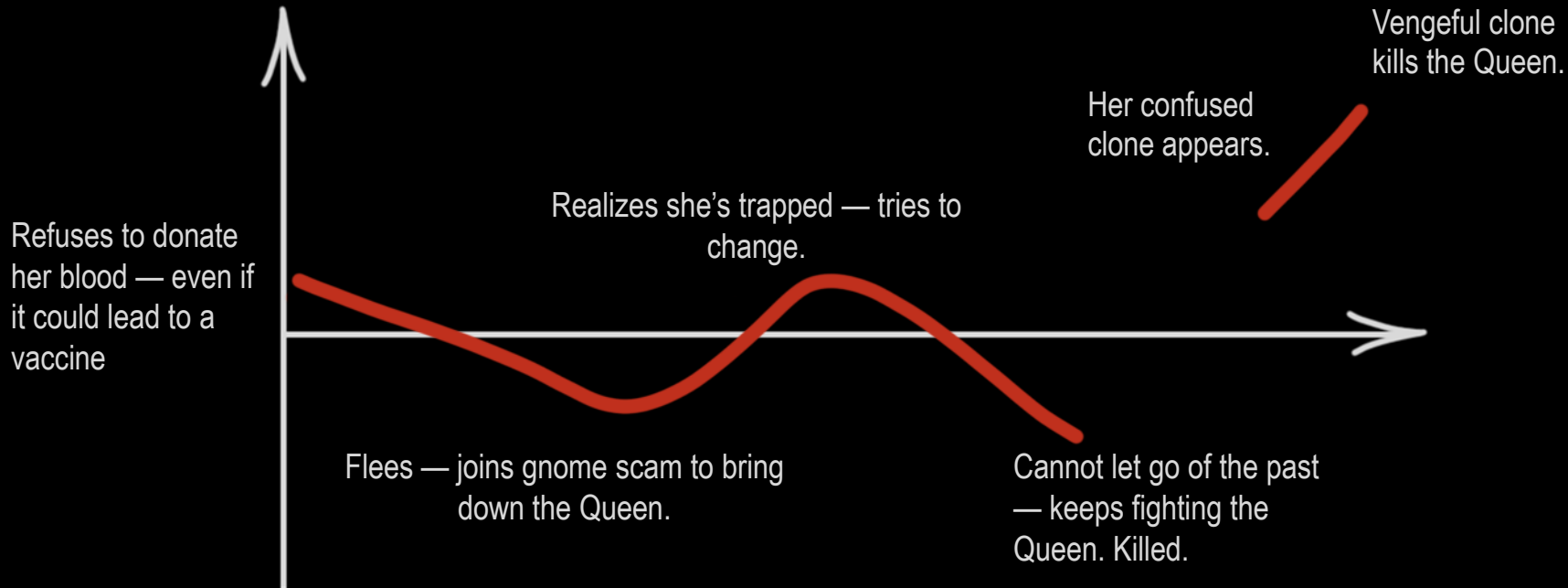


Clayne Crawford

SNOW WHITE:

Female 20 – 30 albino white, slim.

Self-obsessed, and arrogant social media icon, whose blood holds the key to a trillion-dollar vaccine.



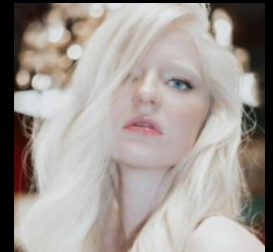
As envisioned across budget tiers.



Julia Garner



Sophie Thatcher

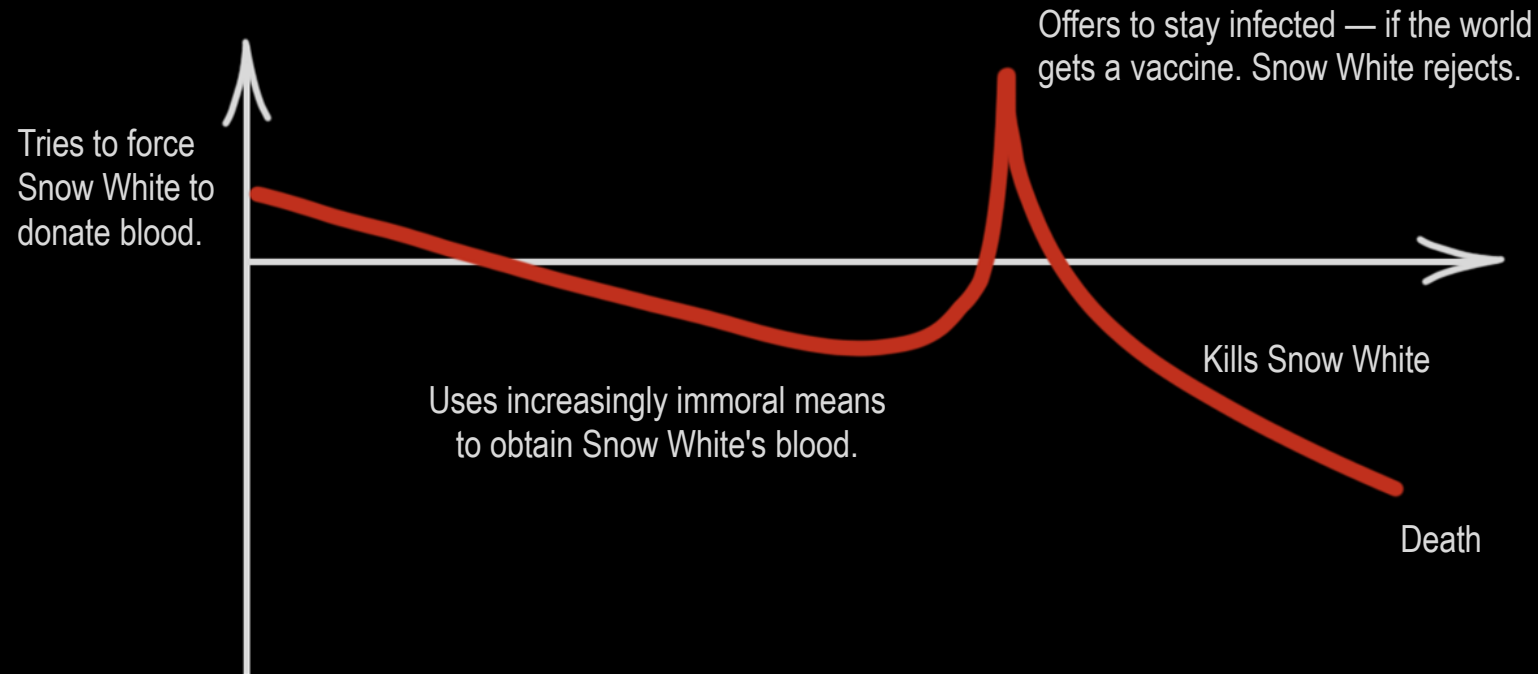


Albino model  
@zooydelvaulx

### THE QUEEN:

Woman 30 - 55 Middle Eastern or North African / South Asian (Indian subcontinent).

The Queen was raised by a stern, iron-willed single father—to never kneel, never ask, never break. Now the CEO of the world's most powerful corporation.



As envisioned across budget tiers.



Morena Baccarin



Niv Sultan

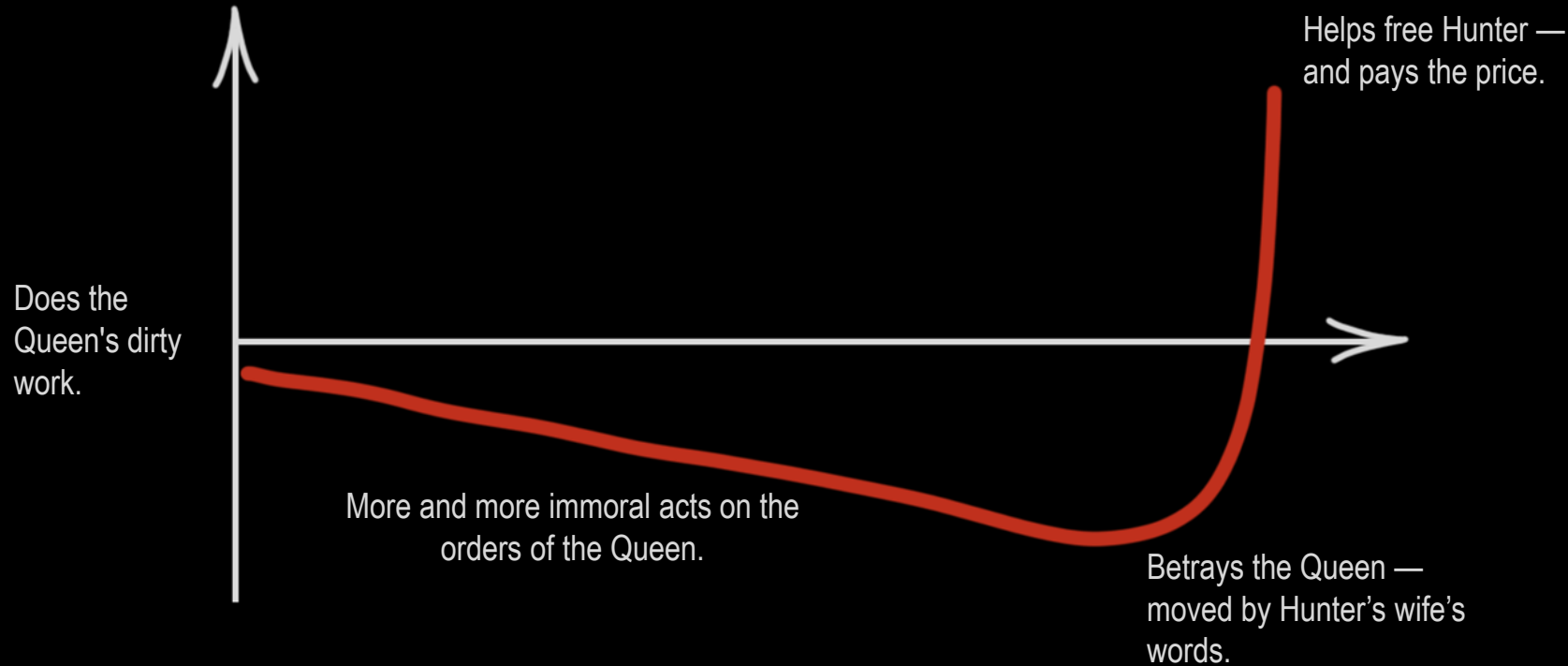


Nadine Labaki

### THE QUEEN'S ASSISTANT:

Woman 25-35 Black or African American

A perfect tool of corporate control— well-educated, measured, loyal, surgically precise — in the beginning.



As envisioned across budget tiers.



Kiki Layne



Chyna Layne



Erika Alexander



## TOPE

I want the audience to feel this film as “the future — but so real it forces you to watch it again.”

Muted, naturalistic palette: dirt, soot, sweat, scratches — interrupted by flashes of synthetic neon and sterile corporate space.

Grainy grey-blue and brown tones, following the **color logic** of Blade Runner 2049 and Children of Men.

Rembrandt lighting. Emphasizing **primary, secondary, and tertiary masses** in the frame for organic visual readability. Full, but never cluttered.

## CAMERA

Dynamic but not frantic.

A mix of Handheld, POV, OTS, and Long Takes, alternating with Aerials, Pans, Wide Shots, and Extreme Close-Ups (inspired by Breaking Bad).

The camera stays with the characters — breathing, stumbling, pushing into their space when it hurts.

Social media segments will use a 9:16 vertical interface to drive the Real vs Public contrast.

Dutch angles and a single Dolly Zoom to accentuate key moments.

## EDITING

The editing will follow a kinetic but disciplined rhythm — designed to maintain high emotional engagement without disorientation.

Cutting will generally adhere to tight emotional beats (~3–7 seconds), interspersed with occasional extended shots (10+ seconds) to deepen immersion and tension. The goal is to sustain attention through emotional acceleration (inspired by *Fight Club*).

Active use of INTERCUT, FLASHBACK, FLASH-FORWARD, CUTAWAY, MONTAGE, TIME-LAPSE, MUFFLED/AMPLIFIED SOUND, and L/J-CUTS to maintain seamless narrative momentum.

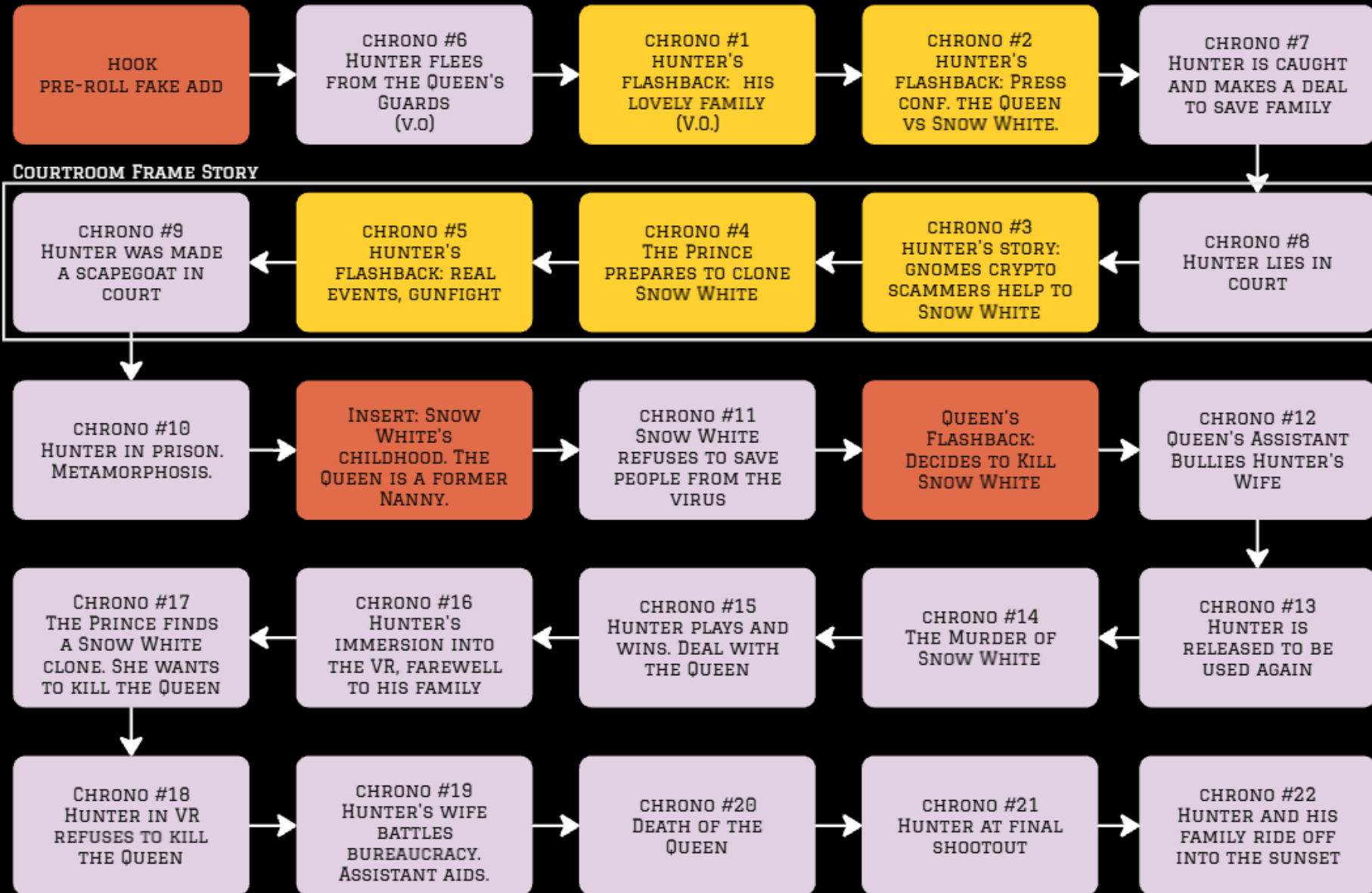
## SOUND

Sound design will favor ambient noise over effects.

A moderate dynamic range will be maintained — the world will hum, buzz, and breathe, but never scream, except for 2–3 critical moments.

## PRACTICAL EFFECTS

Practical effects will be prioritized over CGI whenever possible, ensuring a tangible, grounded visual texture.





### AUDIENCE INSIGHT

Audiences are exhausted by politicized franchises and superficial reboots.

Post-pandemic disillusionment, social decay, and corporate cynicism have been reduced to formulaic content — but audiences seek emotional authenticity.

### TARGET AUDIENCE

Adults aged 18–50, Fans of Black Mirror, Children of Men, The Boys, Fight Club.

### CORE DEMO

Men 25–45, urban, working-to-middle class, emotionally burnt out, distrustful of authority.

### REPUTATION BOOSTER:

A festival-capable film with serious dramatic weight — an asset for producers, actors, and studios seeking credibility and prestige.

That is why there is a growing demand for authentic, character-driven genre films that speak to the real fears and hopes of regular people.

"Vile Snow White" challenges the sterile mainstream storytelling dominating the heavily monopolized market.

Originally conceived at \$12–16M to fully realize its visual scale and narrative ambition.

A \$6–8M version remains achievable through focused design and tax incentives, with strategic compromises.





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