Australian co-writer Shayne Armstrong and co-writer/director S.P. Krause are so busy, they divide their work between two companies: Armstrong Krause (for writing gigs) and Rarer Monsters (producing assignments). Yesterday Krause told us about their violent ghost opus 18 (see here ), and today we get the skinny from partner Armstrong on a clutch of other ambitious scare pictures, including BAIT 3D and the latest from the director of WOLF CREEK!

**FANGORIA:** What can you say about your Greg Mclean project, 6 MIRANDA DRIVE?

**SHAYNE ARMSTRONG:** It's in preproduction now, so we can't say much more than that it's a creepy little supernatural horror story based on a series of actual events (everyone says that these days, but in this case there's definite truth in it—well, as far as being able to verify anything supernatural is a "truth"). Beyond that, we can say that it's a project that Greg McLean is keen to make as terrifying as possible. He almost single-handedly made world travelers (and a few Aussies) shit-scared of the Australian outback with WOLF CREEK, so now he's going to do that to ordinary suburbia for people the world over. He's very much an equal-opportunity scaremeister in that regard.

**FANG:** What's it like collaborating with him?

**ARMSTRONG:** It was a joy frankly. We'd admired WOLF CREEK and Greg's ascendance to the upper echelons of Oz horror for a couple of years, and we were determined to work with him as we are with all top Australian genre filmmakers (we literally have a list and we're crossing names off slowly but surely). As most horror filmmakers and fans know, the vast majority of horror guys are some of the nicest, well-balanced and honorable guys you'll meet. Greg McLean is no exception and in fact he's a poster boy for fandom and an ambassador for

the genre. We get along very well. To be honest, it was a bit of a tap-dance for us to land the job, and we met with him three times before he offered us the chance to write something for him [6 MIRANDA DRIVE], but once the ball got rolling, Greg gave us a lot of creative space and freedom and was only remotely dogmatic when it came to getting down details he knew he really wanted in the script (most of which came from his brief that the story had to replicate true events that inspired the story and individual scenes). When Greg works with us, it's truly collaborative; he gives very specific notes on the stuff we write, and when he rewrites our stuff or introduces any new material, he seeks our input and opinion. He's very upfront with everything that he's doing and wants to do—very inclusive and consultative—and that's not always been our experience with directors. We hope to do more with him in the future. We're proud men and are loathe to beg, but he hasn't yet picked up on our not-so-subtle hints to throw us a WOLF CREEK sequel or prequel. We're working on him.

**FANG:** What did you do on BAIT 3D and what can you tell us about the plot?

**ARMSTRONG:** We wrote two drafts. One was a page one rewrite of the early script and the other was a redraft of a redraft of our rewrite (welcome to the movie business!). As happens, several other drafts and writers have come onboard since, but there's still a lot of the key elements we introduced to the screenplay in the script—including the two main human villains and the carpark rescue subplot, which is a major structural element. Again, because it's not yet released, all we can and would want to disclose about the plot is that it's about a small coastal community that's struck by a tsunami and in the ensuing devastation, a group of characters are trapped in a flooded supermarket with several huge and hungry sharks. For years, we dreamed about one day optioning and making THE MIST, but we were beaten to that of course. But BAIT 3D is kind of JAWS meets THE MIST, so that's some consolation.

**FANG:** Was it tough to come up with an original shark movie?

**ARMSTRONG:** Because it was a commissioned rewrite, the basic high-concept core of "sharks in a supermarket" wasn't our premise, so the idea of coming up with something original concept-wise wasn't within our control or even our concern. Our challenge was to come up with characters, subplots and lots of movie moments that fleshed out the basic concept to a cool, scary and cinematic ride. One of our favorite things in watching or writing horror is to examine how people behave in high stakes situations—what turns people from their "normal" state into their new status as heroes, scumbags, cowards or screaming wrecks—so we brought that perspective to characters, scenes and situations.

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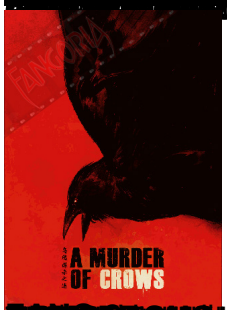


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