

# THE BIG BAD

A GOTTA/ENK FILM

DIRECTED BY BRYAN ENK

GOTTA/ENK | GOTTA.ENK@GMAIL.COM

WWW.THEBIGBADMOVIE.COM



...little red has a big problem.

## THE SYNOPSIS

THE BIG BAD follows the revenge-driven Frankie Ducane as she stumbles along on her desperate search for a man called Fenton Bailey. We meet our sad loner as she enters a bar in a nowhere town, looking for this man no one seems to know. Dejected and exhausted, Frankie all but gives up... until she catches the sight of an ineptly bandaged neck wound on an ill-tempered local, which lets her know she's finally in the right place.

After this chance meeting, Frankie does her best to befriend this disturbed barfly. As the two bond over shots, beers and random acts of violence, they discover they were both screwed over by this same Fenton Bailey. But their bonding slams to a halt when Frankie shares a painful secret that pushes her new friend over the edge, throwing Frankie face-first into a world where she doesn't belong.

Frankie knows a bit too much about Fenton for her own good and there are those who would like to keep secrets secret. Too bad for them this bitch is far more determined than expected.

Maimed, beaten and broken, Frankie finds the elusive Fenton Bailey. He begs for forgiveness, but Frankie has come there for blood and nothing is gonna change her mind.

In the light of the full moon, the two accept their fate and disappear into the night to end this once and for all... and somebody ain't gonna make it out alive.

**THE BIG BAD blends the bizarre mystery of David Lynch and creeping horror of John Carpenter with the vengeance of *KILL BILL* and madness of *THE EVIL DEAD!***

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## THE FILM

THE BIG BAD (2011, 78 min, MPAA rated R, Horror/Thriller/Art House)

## DISTRIBUTION

Phase 4 Films (U.S. & Canada)

## FESTIVALS & AWARDS

**Motor City Nightmares Film Festival**, Detroit, MI; April 27-29, 2012.

**Brooklyn Girl Film Festival**, Brooklyn, NY; March 29-31, 2012.

**Charlotte Film Festival**, Charlotte, NC; March 5-27, 2012.

**DC Independent Film Festival**, Washington, DC; Feb. 29 - March 4, 2012.

**New Jersey Film Festival 2012**, New Brunswick, NJ; Jan. 20-Feb. 12, 2012.

*\*2012 HONORABLE MENTION FOR BEST FILM*

**Anchorage International Film Festival**, Anchorage, AK; Dec. 2-11, 2011.

**The LA New Wave International Film Festival**, Los Angeles, CA; Nov. 11-14, 2011.

*\*2011 HONORABLE MENTION FOR BEST FILM*

*\*2011 WINNER BEST SPECIAL EFFECTS*

**Midnight Black International Festival of Darkness**, Oct. 27-31, 2011.

*\*2011 WINNER BEST NARRATIVE FEATURE*

**Thriller! Chiller! Film Festival**, Grand Rapids, MI; Oct. 21-23, 2011.

*\*2011 WINNER BEST CHILL AWARD*

**LA Femme International Film Festival**, Beverly Hills, CA; Oct. 13-16, 2011.

*\*2011 WINNER BEST FEATURE WRITER AWARD: JESSI GOTTA*

**ShockerFest International Film Festival**, Modesto, CA; Oct. 1-31, 2011.

*\*2011 WINNER AUDIENCE FAVORITE AWARD*

**American Artist Film Festival**, Hannibal, MO; Sept. 22-25, 2011.

**Great Lakes International Film Festival**, Erie, PA; Sept. 23-24, 2011.

**The Syracuse Horror Sci-Fi & Fantasy Film Festival**, Syracuse, NY; Sept. 9-11, 2011.

## **LOS ANGELES MOVIE AWARDS 2012**

**AWARD OF EXCELLENCE, BEST SPECIAL FX, BEST SUPPORTING ACTRESS**

## **MAVERICK MOVIE AWARDS 2011**

**BEST PICTURE, NOMINEE; BEST DIRECTOR, WINNER - Bryan Enk; BEST CINEMATOGRAPHY, NOMINEE - Dominick Sivilli; BEST ACTRESS, NOMINEE - Jessi Gotta; BEST SUPPORTING ACTRESS, WINNER - Jessica Savage; BEST EDITING, NOMINEE - Aaron Baker; BEST SPECIAL FX MAKE-UP, WINNER - Jane Rose; BEST STUNTS, NOMINEE - Brian Morvant; BEST SOUNDTRACK, NOMINEE - Deacon Bishop Revival & pieface; BEST PRODUCTION DESIGN, NOMINEE - gotta/enk, Shawn James & Karen Flood**

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## THE FILMMAKERS

**Director/Producer:** Bryan Enk

**Writer/Producer:** Jessi Gotta

**Assistant Director:** Jeremiah Kipp

**Director of Photography:** Dominick Sivilli

**Make-up/FX:** Jane Rose

**Editor:** Aaron Baker

**Sound Services:** PostWorks New York

With **Fred Backus** (Music Production), **Catherine Ann Caputo** (Assistant Camera/PA), **Karen Flood** (Costume Designer), **Shannon K. Hall** (Senior Sound Producer), **Shawn James** (Location Manager/Set Design & Construction), **Chelsea Manifold & Paul J. Mason** (Assistant Makeup/FX), **Brian Morvant** (Stunt Coordinator), **Frederick Trevino** (Colorist), **Chris White** (Lead Sound Designer). **Music:** Deacon Bishop Revival, pieface & Viva Fidel.



## BACKSTORY

The producers Jessi Gotta and Bryan Enk met in 2005 while working in NYC's indie theatre scene and became great friends. In 2009, these horror fans mused about possibly making a film.

The original story for THE BIG BAD came from a horror short Bryan had been mulling over for a few years about a woman fighting a werewolf in the desert. After spit-balling ideas, an entire story was created in such detail it was clear this was going to be a feature.

Pre-production began in February 2010 with the first table reading. Excited and petrified, Jessi and Bryan started re-writes and locking down shoots dates, locations, cast and crew.

THE BIG BAD was self-financed and shot entirely in NYC. Shooting in New York gave the filmmakers a home field advantage, being surrounded by so many talented friends to make up their extraordinary cast and crew. [www.gottaenkfilms.com](http://www.gottaenkfilms.com)

## DIRECTOR'S NOTES

THE BIG BAD is a horror movie and proud to be one, but it also draws from other genres to tell its story, constantly evolving throughout its many twists and turns.

THE BIG BAD starts off as a detective story driven by one question: Where is Fenton Bailey? As we travel along with our tragic heroine, Frankie Ducane, we're presented with more questions: Who, or What, is Fenton Bailey? And what has he done?

The detective story transforms into a tale of revenge as we discover that Frankie is not just looking for Fenton but is also out for his blood. This mission plunges her into a world of witches, zombies and werewolves -- a world that runs parallel to our own, hiding behind a very thin veil, a veil that gets even thinner as the vengeance-minded Ducane plows forward on her quest.

As we sully forth into filthy basements, bizarre laboratories and haunted forests, our revenge drama transforms into the story of a family, one cursed by dark secrets and torn apart by tragedy. This family is forever scarred by an unforgivable act of violence, an act with the power to make all cherished memories obsolete and forgotten.

THE BIG BAD is many things: detective story, revenge drama, black comedy and human tragedy. Ultimately, this horror film about more than just monsters; it's about the horrors we face in real life.



## 5 QUESTIONS WITH THE FILMMAKERS

### **WHAT WERE YOUR MAIN INFLUENCES WHILE WORKING ON THE BIG BAD?**

**BRYAN ENK (DIR/CO-PRODUCER):** My main influence on THE BIG BAD was THE BIG BAD itself. I was always aware of what our limitations were, and I was always trying to figure out how to get the highest production value out of our limited resources. It's all about making the low budget aesthetic work for you instead of against you.

**JESSI GOTTA (WRITER/CO-PRODUCER):** I would start with EVIL DEAD II -- the elements of comedy, gore and horror are amazing. Next would have to be LET THE RIGHT ONE IN -- it blended horror with dramatic heartfelt moments so seamlessly... and Tarantino, anything Tarantino. Also we definitely invoked the name of David Lynch several times on the set and also while picking sound. Blending all of these influences created a very specific style for this film.

### **WHAT WAS A MAJOR CHALLENGE WHILE WORKING ON THE BIG BAD?**

**BE:** Several key scenes took place in a forest at night and NYC isn't exactly known for its woodlands. Also the amount of money we would've had to spend to light a forest (and travel to one) would've been pretty high. So we channeled the original WOLF MAN and the old Hammer horror films and treated the forest like any other set -- we built it. This allowed us control of the environment, the lighting, the sound, and it kept costs down considerably.

### **WHAT DRAWS YOU TO HORROR? WHY A HORROR MOVIE?**

**BE:** In horror you take a set of rules and boundaries and then you go about bending and eventually breaking them. You're given more of a license to experiment with lighting, sound and perspective. Horror encourages you to be more playful as a storyteller. I love directing actors to go to strange places emotionally and physically, and horror is the perfect genre to bring out those kinds of extremes. It's a great genre in which you can really get creative in unexpected ways.

**JG:** I love horror, always have. My love of horror started in elementary school with SCARY STORIES TO TELL IN THE DARK; that rolled into Stephen King and from there I discovered horror movies. I really couldn't get enough; I could watch entire series in one sitting (and still do). I wouldn't trust my first feature to be anything else.

### **WHAT IS YOUR FAVORITE HORROR MOVIE AND WHY?**

**BE:** If I had to call out one in particular, it would be the original ALIEN. I have memories of watching it, on Beta, with my uncle when I was seven. I had never experienced such a strange and terrifying world. As an adult, I appreciate the film's "haunted house in space" angle that's been discussed and analyzed over the years. But what I love the most is the "casualness" of the acting -- the "err's" and "uh's," the overlapping dialogue, the way the characters sometimes mumble and trail off and the way they sometimes suddenly lose their temper and start screaming at each other. These are real people, stuck in a goddamn nightmare in outer space. And THAT makes it even scarier.



## **WHY A WEREWOLF MOVIE?**

**BE:** Werewolves present something of simplicity and purity to the conflict of a horror film. The werewolf is ultimately the embodiment of our potential for rage and violence, and that automatically makes for the opportunity for some really exciting action. And for something like THE BIG BAD, the werewolf brings something of a fairy tale quality to the story, a sense of myth and legend that you might not get as much with other monsters.

**JG:** My father was diagnosed with cancer several years ago and recently passed away. I think werewolves appealed to me from the standpoint of it being an average person who is "infected" and how that infection affects/can destroy a person's family. Frankie does not hate her stepfather; she hates his disease and what it has done to her family. This is why Frankie wants to kill the beast, and cannot kill the man. She is blinded by her grief and pain.

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## **ABOUT THE FILMMAKERS**

**BRYAN ENK (Director, Co-Producer)** is the former artistic director of the now-defunct Third Lows Productions, an independent film and theatre production company founded in 1992 that closed its doors in 2009. Third Lows' swan song and crowning achievement was PENNY DREADFUL, a 12-part supernatural theatrical serial co-created by Bryan Enk and Matt Gray that performed at the Brick Theater in Williamsburg, Brooklyn. Bryan is also the creator and curator of THE SINISTER SIX, an annual horror anthology film series featuring six short films by six directors that recently screened its fourth and final installment, SINISTER SIX MUST BE DESTROYED. Bryan's films as director include MACBETH; JOHN'S ISLAND; THE CURIOUS CASE OF R.M. RENFIELD; and MIDNIGHT DAYS. [www.gottaenkfilms.com](http://www.gottaenkfilms.com)

**JESSI GOTTA (Writer, Co-Producer)** is no stranger to the world of horror, having appeared in three installments of Nosedive Productions' annual Grand Guignol NYC stage anthology, THE BLOOD BROTHERS PRESENT, including 2008's "The Master of Horror," which featured stage adaptations of Stephen King short stories. Over the past few years, she has also collaborated with Piper McKenzie Productions on their BIZARRE SCIENCE FANTASY performance series, which mixes movement, dance and stage combat. Her film credits include ABSCOND VALLEY, REVENGE OF THE PROM and WATCHING, which was featured in the third installment of the annual SINISTER SIX horror anthology, BRIDE OF SINISTER SIX. THE BIG BAD is her first screenplay.

**JEREMIAH KIPP (Assistant Director)** has directed several short films & videos, including CONTACT (for Bryan Enk's THE SINISTER SIX annual screening series); THE CHRISTMAS PARTY (Cannes and Clermont-Ferrand), THE POD; SNAPSHOT (Best Director, 48 Hour Film Festival) and THE APARTMENT (commissioned by Canon to premiere their XL2 camera at DV Expo 2004). Notable AD credits include SOMEWHERE TONIGHT starring John Turturro, THE AWAKENED starring Robert Picardo, and ONE NIGHT starring Melissa Leo. Jeremiah's association with Glass Eye Pix, headed by art-horror auteur Larry Fessenden, includes producing James Felix



McKenney's *SATAN HATES YOU* (starring Reggie Bannister, Angus Scrimm, Debbie Rochon and Michael Berryman from *THE HILLS HAVE EYES*) and assistant directing the DIY cult classic *AUTOMATONS* and *I SELL THE DEAD*, starring Dominic Monaghan and Ron Perlman. Fessenden himself went on to play a major supporting role in Kipp's sci-fi short, *THE POD*.

**DOMINICK SIVILLI (Director of Photography)** is a cinematographer based in NYC, working on independent features, commercials and music videos since 2007. His credits include the international award winning *SOCCER STORIES*, cult horror director Alan Rowe Kelly's *GALLERY OF FEAR*, *PSYCHO STREET*, *CONTACT*, *SOMETHING JUST*, *CHAPTER 11, #3*, *THE LAST STRAW* and others. Dominick's directing credits include *SILENCE* and *THE MORNING STAR*. Preferred camera formats include 35mm, Super 16mm, RED, and various HD formats. Dominick is the Director of Operations of CodeBreaker Productions, a production company/RED rental house.

**JANE ROSE (Makeup/FX)** got her start in the filmmaking world as a member of Reel Sweet Betty, a Williamsburg, Brooklyn-based guerilla filmmaker collective, where she discovered a love of prop-making & practical effects. Having made a few short horror films, she decided to get serious about effects and took classes at Makeup Mania, The School of Visual Arts and Combat Inc., in addition to gaining valuable knowledge from established makeup artists around NYC. Jane's work has since been seen on The History Channel, The Today Show, Conan O'Brien and in many local film/theatre productions. Her movies have screened at the H.P. Lovecraft Film Festival, Coney Island Film Festival & Pretty-Scary Film Festival.

**BRIAN MORVANT (Stunt Coordinator)** is a NYC-based actor, stunt performer and fight choreographer. As an actor, Brian can be seen in the feature films *BRINGING UP BOBBY*, *THE PENNY*, *GREETINGS FROM BUSHWICK*, *AMBER DREAMS* and *TRACKED*. His stunt performer credits include *KINGS* (NBC) and *GNARLS BARKLEY* (MTV). Fight choreography and stunt coordinating credits include the NYC Fringe Festival, York Shakespeare's *JEW OF MALTA* and *LONG DAY'S JOURNEY INTO NIGHT*, and multiple short/feature length independent films. Brian has experience in multiple weapons and fighting styles, rolls, falls and wire-work, with an involvement in a total of 83 fights.

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### THE ACTORS

**Frankie:** Jessi Gotta

**Molly:** Jessica Savage

**Fenton:** Timothy McCown Reynolds

**Carter:** Patrick Shearer

**Annabelle:** Alan Rowe Kelly

Featuring: **Rebecca Comtois** (Ginger), **Daniel McKleinfeld** (Unseen Man), **Brian Morvant** (Sully), **Rasheed Hinds** (Bartender) & **Brian Silliman** (Man in the Woods).

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## ABOUT THE ACTORS



**JESSI GOTTA (Frankie, Writer, Co-Producer)** is a NYC-based actress & newly christened horror writer. A few of her NYC stage credits include: Rosalind in AS YOU LIKE IT, Boomerang Theatre Co; Ophelia in HAMLET; Vital Theatre Company's OOBRA award winning IDIOT'S DELIGHT; The Brick Theater's MEMOIRS OF MY NERVOUS ILLNESS and THE KUNG FU IMPORTANCE OF BEING EARNEST; & TEMPTATION for the Havel Festival.

Jessi is also a voice over artist, having recorded for many national & international commercial campaigns. Film credits include ABSCOND VALLEY, REVENGE OF THE PROM and WATCHING, the last was featured in the 3rd installment of the annual SINISTER SIX horror anthology, BRIDE OF SINISTER SIX. [www.jessigotta.com](http://www.jessigotta.com)

**JESSICA SAVAGE (Molly)** is a Brooklyn-based performer whose stage credits include: DANNY AND THE DEEP BLUE SEA (Michael Chekhov Acting Studio); PENNY DREADFUL, THE MURDER OF CROWS (Third Lows Productions); BURN THIS; AS YOU LIKE IT; THE HOBO GOT TOO HIGH; LIGHT UP THE SKY. Film: ADRIFT (Companion Pictures), DEADBEAT (A Five Dollar Bill), WAR AGAINST THE WEAK (Endless Films). TV: BOARDWALK EMPIRE (HBO), GAME KILLERS (MTV). Jessica was also a co-founder & original member of what was once New York's Juiciest Burlesque Troupe, The Peach Tartes, performing in Las Vegas, Chicago, Boston & Washington D.C. She also had the fortune of acting as the live art piece in Cynthia Altoriso's tableau vivante held at Collective Hardware Art Gallery in NYC. Jessica began attending The Juilliard School in fall 2010.



**TIMOTHY McCOWN REYNOLDS (Fenton Bailey)** is an actor, director, playwright, poet, designer, illustrator, painter, sculptor, scholar, student and mage. He has worked with Bryan Enk, Jessica Savage and Jane Rose previously, appearing as Varney the Vampire in Bryan Enk and Matt Gray's Supernatural Late-Night Serial for the Stage, PENNY DREADFUL, and with Jessi Gotta in Gemini CollisionWorks' production of Vaclav Havel's TEMPTATION in the Havel Festival. All Love & Work dedicated to the Emperor Maximillian, Fast Eddie, and the Lorelei of the Mississippi.

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**PATRICK SHEARER (Carter Petch)** is an actor, director & sound designer, as well as an Artistic Associate with NYC stage company, Nosedive Productions. Recently, he's been featured on stage in James Comtois' COLORFUL WORLD, as Aleister Crowley in Third Lows Productions' PENNY DREADFUL series, as the wizard Dazzelin in Brian Silliman's THE MAGIC OF MRS. CROWLING and as a low-down cockney vampire in Nosedive's production of THE LITTLE ONE. He's also one of the founders of THE BLOOD BROTHERS PRESENT..., an evening of horror plays presented every October in NYC. Originally hailing from Burbank, CA, he now lives in NYC with his girlfriend Shay, their two cats and far too many books.



**ALAN ROWE KELLY (Annabelle)** Genre star Alan Rowe Kelly is also an award-winning director & writer of independent horror movies for his production company, SouthPaw Pictures, based out of Paterson, NJ.

Alan Rowe has appeared in numerous genre films: I'LL BURY YOU TOMORROW, THE BLOOD SHED, A FAR CRY FROM HOME/GALLERY OF FEAR (winning Best Actor @ 2009 Terror Film Festival), SLICES OF LIFE, CONTACT, SOMETHING JUST, VINDICATION, SATAN HATES YOU, SCULPTURE, PSYCHO STREET, VICIOUS and the much

anticipated remake of DON'T LOOK IN THE BASEMENT!.

Alan Rowe has completed his horror anthology, GALLERY OF FEAR. He wrote and directed three of the tales, A FAR CRY FROM HOME, CRITIC'S CHOICE and DOWN THE DRAIN, and also served as co-producer and art director on the fourth story, Anthony G. Sumner's chilling BY HER HAND. GALLERY OF FEAR also boasts an all-star horror genre cast!

Presently, Alan Rowe is in pre-production for a retelling of S.F. Brownrigg's classic 1973 drive-in shocker, DON'T LOOK IN THE BASEMENT! for 2011. He has completed scripts for SPORE!, A MURDER OF CROWS, UNHALLOWED GROUND, HELL'S BELLES, YOU BETTER WATCH OUT! and is updating the Edgar Allan Poe tale of CASK OF AMONTILLADO for an upcoming project starring opposite The Village People's Randy Jones. [www.alanrowekelly.net](http://www.alanrowekelly.net)



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## AVAILABLE STILLS



JESSI GOTTA as Frankie Ducane in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk



JESSI GOTTA as Frankie Ducane in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk

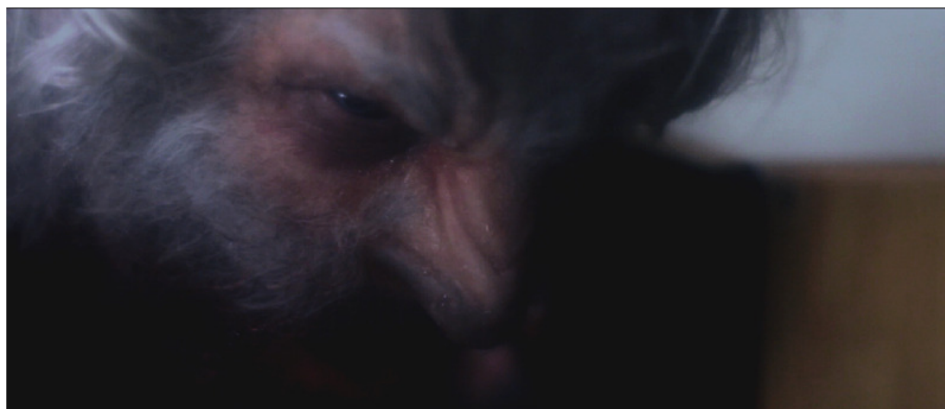


TIMOTHY McCOWN REYNOLDS as Fenton Bailey  
& JESSI GOTTA as Frankie Ducane in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk

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TIMOTHY McCOWN REYNOLDS as Fenton Bailey in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk



ALAN ROWE KELLY as Annabelle in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk



JESSI GOTTA as Frankie Ducane in *The Big Bad*  
Photo by Dominick Sivilli | Copyright gotta/enk