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presenteren / présenterent:

## **HELLBENT**



**EEN FILM VAN / UN FILM DE PAUL ETHEREDGE-  
OUZTS**

Persmappen en beeldmateriaal van al onze actuele titels kunnen gedownload van onze site:

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## HELLBENT – synopsis (NL)

**HellBent** is de angstaanjagende, originele, nieuwste film van scenarist / regisseur Paul Etheredge-Ouzts en Joseph Wolf, de uitvoerend producent van enkele horrorklassiekers zoals *Halloween* en *A Nightmare on Elm Street*.

De film speelt zich af tijdens het befaamde West Hollywood Halloween Carnival, waar een seriemoordenaar blijkt rond te lopen. Een groepje van vier homoseksuele vrienden zal moeten vechten voor hun leven om de nacht door te komen waarin flamboyante kostuums, mooie mensen, drugs, muziek, dans en seks de hoofdrollen spelen.

Een wilde rit die geslaagde en aantrekkelijke personages combineert met onverwachte verrassingen en shockerende angstaanjagende momenten. **HellBent** is een verfrissende nieuwe klassieker in het horror genre.

### HELLBENT

85 min. / 35 mm / kleur / Dolby Digital / Engels gesproken / VS 2005

Kijkwijzer:    

Nederlandse theatrale distributie: Cinemien  
Belgische theatrale distributie: ABC Distribution  
DVD uitbreng : Homescreeen

## **HELLBENT- synopsis (FR)**

C'est la nuit d'Halloween, la nuit où tout est permis. A West Hollywood, pour la parade, des milliers de personnes ont revêtu les costumes les plus déments et les plus fabuleux. Le sexe, la drogue et le rock 'n roll envahissent les rues. Mais un serial killer, collectionneur de têtes, s'est glissé parmi les fêtards. Un groupe de quatre amis pris comme cibles par l'assassin va tenter de survivre à cette fête d'enfer...

HELLBENT est le nouveau film de Paul Etheredge-Ouzts (réalisateur et scénariste) et Joseph Wolf, le co-créateur de classiques de l'horreur tels que "HALLOWEEN" ou " LES GRIFFES DE LA NUIT".

### **HELLBENT**

85 min. / 35mm / couleur / Dolby Digital / dialogues en anglais/ VS 2005

La sortie théâtrale aux Pays-Bas: Cinemien

La sortie théâtrale en Belgique: ABC Distribution

La sortie sur DVD : Homescreen

## HELLBENT- crew

|                                                   |                                            |
|---------------------------------------------------|--------------------------------------------|
| <b>Regie / réalisation</b>                        | : Paul Etheredge-Ouzts                     |
| <b>Scenario / scénario</b>                        | : Paul Etheredge-Ouzts                     |
| <b>Director of Photography</b>                    | : Mark Mervis                              |
| <b>Muziek / musique</b>                           | : Mike Shapiro                             |
| <b>Geluid / son</b>                               | : Patrick M. Griffith e.a                  |
| <b>Montage</b>                                    | : Steve Dyson, Claudia Finkle              |
| <b>Producent / producteur</b>                     | : Josh Silver, Steven Jon Wolfe            |
| <b>Executive Producers/ Producteurs Exécutifs</b> | : Michael Roth, Joseph Wolf, Karen L. Wolf |
| <b>Production Designer</b>                        | : Matthew 'Flood' Ferguson                 |
| <b>Make-up</b>                                    | : Josh Martin, Justin Raleigh              |
| <b>Art Director</b>                               | : A.J. Lekowski e.a.                       |

## HELLBENT - cast

|                   |                   |
|-------------------|-------------------|
| <b>Eddie</b>      | : Dylan Fergus    |
| <b>Jake</b>       | : Bryan Kirkwood  |
| <b>Joey</b>       | : Hank Harris     |
| <b>Chaz</b>       | : Andrew Levitas  |
| <b>Tobey</b>      | : Matt Phillips   |
| <b>Mickey:</b>    | : Samuel Phillips |
| <b>Drag Queen</b> | : Kris Andersson  |



## HELLBENT – over regisseur / sur le réalisateur Paul Etheredge-Ouzts

**Paul Etheredge-Ouzts** (Texas, VS, 1968) is zowel regisseur, schrijver als producent. Hij zat op 'the performing arts High School' in Dallas, waar hij zich specialiseerde in theater-regie en ontwerpen. Al snel ontwierp hij kostuums, sets, en lichtdesigns voor lokale theaters in Dallas. Hij werkte als een art-department assistent bij de film *JFK* van Oliver Stone. Na deze ervaring besloot hij verder te gaan met film en het theater achter zich te laten. Sindsdien is hij bij vele onafhankelijke speelfilms betrokken geweest zoals o.a. *Stonewall* en *I shot Andy Warhol*.

**Paul Etheredge-Ouzts** (Texas, Etats-Unis, 1968) est un réalisateur, écrivain et producteur. Comme enfant, il participait déjà activement à la branche. Il est allé à la 'performing arts High School' à Dallas, où il s'est spécialisé dans la mise en scène du théâtre et le dessin. Il a vite commencé à développer des costumes, des plateaux et des designs lumineux pour les théâtres locaux à Dallas. Il a travaillé comme assistant d'art-department du film *JFK* d'Oliver Stone. Après cette expérience, il a décidé de continuer dans le cinéma et d'abandonner le théâtre. À partir de ce moment, il a été associé à beaucoup de longs métrages indépendants, comme entre autres *Stonewall* et *I shot Andy Warhol*.

## HELLBENT- crew

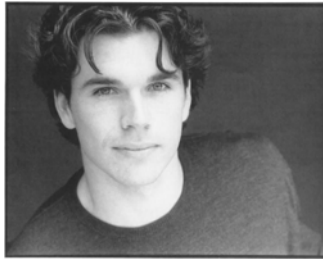
*Hellbent* heeft een interessante bezetting met name qua producenten en uitvoerende producenten. Naast de ellenlange lijst aan productioneel werk die **Steven J. Wolfe** achter zijn naam heeft staan is hij voorzitter van Sneak Preview Entertainment. Dit productiebedrijf herbergt een aantal interessante acteurs en regisseurs. Wolfe staat bekend om zijn onconventionele manier van werken. Wolfe werkt in zijn bedrijf Sneak Preview Entertainment samen met **Joshua Silver**, wie al meer dan vijfenwtintig jaar werkzaam is in de entertainment industrie. Beide mannen hebben een oog voor talent.

*Hellbent* is mede tot stand gekomen door het werk van uitvoerend producent **Joseph Wolf** en zijn dochter **Karen Lee Wolf**. Joseph Wolf is een bekende naam in het horror genre, hij was betrokken bij enkele horrorklassiekers zoals *Halloween* en *A Nightmare on Elm Street*.

*Hellbent* a une distribution intéressante, notamment en ce qui concerne les producteurs et les producteurs exécutifs. À côté de la liste interminable de ses travaux productionnels, **Steven J. Wolfe** est le président de Sneak Preview Entertainment. Cette société de production héberge plusieurs comédiens et réalisateurs intéressants. Wolfe est connu pour ses méthodes de travail non-conventionnelles. Dans sa société Sneak Preview Entertainment, Wolfe collabore avec **Joshua Silver**, qui est actif dans l'industrie du spectacle depuis plus de 25 ans déjà. Les deux hommes ont l'oeil pour le talent.

*Hellbent* s'est réalisé e.a. par le travail du producteur exécutif **Joseph Wolf** et de sa fille **Karen Lee Wolf**. Joseph Wolf est un nom connu dans le genre des films d'horreur, il était mêlé à quelques classiques d'horreur comme *Halloween* et *Les Griffes de la Nuit*.

## HELLBENT- cast



**Dylan Fergus** (Eddie) geboren in 1980 in San Francisco, Verenigde Staten, studeerde recentelijk af aan de 'Carnegie Mellon School of Drama'. Dylan speelde in meerdere onafhankelijke films en televisieshows.

**Dylan Fergus** (Eddie), né en 1980 à San Francisco, les États-Unis, a récemment achevé ses études à la 'Carnegie Mellon School of Drama'.

Dylan a joué dans plusieurs films indépendants et dans des spectacles télévisés.



**Bryan Kirkwood** (Jake) geboren in 1975 in Olympia, Verenigde Staten, kreeg op zijn achtste samen met zijn tweelingbroer voor het eerst de acteerkriebels. Ze gaven tijdens feestdagen al optredens voor de gehele familie. Op de middelbare school besloot Bryan van acteren zijn beroep te maken. Hij speelde in meerdere populaire televisieseries zoals o.a. 'The Nanny' en 'Sabrina'.

**Bryan Kirkwood** (Jake), né en 1975 à Olympia, les États-Unis, a commencé à jouer avec son frère jumeau, quand ils n'avaient que huit ans. Ils donnaient des représentations pour toute la famille pendant des jours fériés. Lors de l'école secondaire, Bryan a décidé de devenir un comédien professionnel. Il a joué dans plusieurs feuilletons populaires comme *The Nanny* et *Sabrina*.

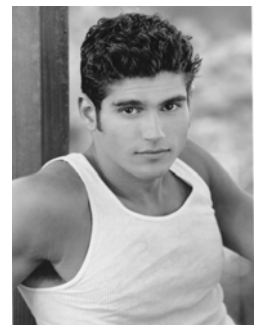


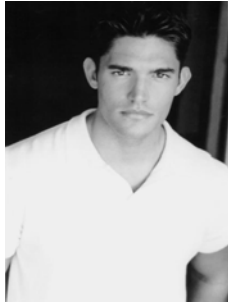
**Hank Harris** (Joey) is geboren in Kansas en opgegroeid in Minnesota. Als jonge jongen hield hij al van beeldhouwen en theater spelen. Hij heeft in meer dan twintig commercials gespeeld en in enkele sitcoms. Hank Harris is net klaar met de film *Sign of the Times* waarvan hij de co-productie heeft gedaan, mee schreef aan het scenario en waarin hij acteert.

**Hank Harris** (Joey) est né à Kansas mais a grandi à Minnesota. En tant que jeune garçon, il aimait déjà sculpter et faire du théâtre. Il a joué dans plus de vingt annonces publicitaires et dans quelques sitcoms. Hank Harris vient d'achever le film *Sign of the Times*, dont il a fait la coproduction, a aidé à écrire le scénario et dans lequel il joue un rôle.

**Andrew Levitas** (Chaz) werd in 1977 geboren in New York, Verenigde Staten. Oorspronkelijk ambieerde hij een carrière in de bedrijfskunde. Maar terwijl hij aan New York University studeerde werd hij door een impresario ontdekt en sindsdien speelt hij in meerdere films en populaire televisieseries zoals o.a. 'Party of Five'.

**Andrew Levitas** (Chaz) est né en 1977 à New York, les États-Unis. Initialement, il ambitionnait une carrière dans la gestion des entreprises à la New York University. Mais pendant qu'il étudiait là, il a été découvert par un impresario et à partir de ce moment, il joue dans plusieurs films et feuilletons de télévision populaires comme *Party of Five*.





**Matt Phillips** (Tobey) is opgegroeid in het noorden van California, Verenigde Staten. Hij werkt onder andere als model, acteur en is onderscheiden voor zijn poëzie en martial arts. Matt Phillips heeft na zijn verhuizing naar Los Angeles in enkele films gespeeld.

**Matt Phillips** (Tobey) a grandi dans le nord de Californie, les États-Unis. Il travaille entre autres comme modèle et comédien et est discerné pour sa poésie et martial arts. Après son déménagement à Los Angeles, Matt Philips a joué dans quelques films.

***"How about a gay horror movie..."***

What is gay horror? This was the first question I had to tackle when writing the script. I predict most audiences will expect a camp version of a slasher - characters growling arch double entendres as they off each other. This image doesn't describe the film at all. I realized that the elements of a traditional horror film - being chased, realizing that you're about to die, being unable to save a loved one, the dark - are universally potent. What makes the film gay are simply its characters and their objects of affection.

***"I wanted to write a slasher film where the characters are essential to the story..."***

I reviewed the celebrated (and less celebrated) films of the slasher genre in preparation for writing



the script; "Psycho", "Suspiria", "Camp Sleepaway", "Scream", "Halloween".

Not surprisingly, I found the most impressive slashers featured the better developed characters." "I wanted to write a slasher film where the characters are essential to the story. I wanted the audience to hope - even assume - that no one will die. In our film, we pay homage to the recognizable slasher stereotypes - the bad boy, the sex addict, the virgin - but they're more fully formed characters.

When we began to cast the movie, I stressed that I didn't want actors who played "gay". I wanted the sexuality of the characters to feel incidental rather than be the defining trait. I envisioned the leads to be regular guys - regular, beautiful guys (it's an escapist movie, after all). I also needed capable, intuitive actors who could create their characters on the run. Our shooting schedule was maddeningly tight, and rehearsal time was a luxury we didn't have. (The actors were cast two days before principle photography began - just enough time to costume them.)

We cast Dylan Fergus as the character of "Eddie". Until I met him, I had always felt the character had been a cipher to me (as protagonists often are for their creators), but I immediately recognized "Eddie" when I met him. Dylan had only lived in Los Angeles for two weeks when he read for the part. Just out of college, he seemed unspoiled by life experience, yet also unformed by it. Dylan has an utterly wholesome, boyish look, but when he speaks, his voice is a man's. This contrast is startling. Perfect qualities, I thought, for the boy-next-door Eddie, whose taste for the darker stuff of life is maturing. Dylan's eyes sealed the deal: large, luminous, and pale aqua.

I modeled "Jake" after Marlon Brando in "The Wild Ones". He's almost a fantasy character, an amalgamation of all the alluring bad boy traits: he's rebellious, unapologetic, aggressively sexual, and a smoker. Bryan fits the bill perfectly. To our first meeting at a casual restaurant, Bryan Kirkwood wore a tee shirt he'd made that featured an explicit photograph of him gripping his penis. I knew then that the character of "Jake" was in capable hands.

Even when he's not the focus of a scene, Hank Harris keeps "Joey" alive. Hank is a remarkably transparent and honest actor. Executive producer Karen Wolf knew he was the only person who

could play Joey from our first casting session. "We were all enthralled with his performance in "Pumpkin" (a Sundance Film Festival favorite). While writing the script, I'd interpreted the character of "Chaz" - blandly - as a good-natured, free-spirited hedonist", said Etheredge. Andrew Levitas created a darker, more complicated character. His "Chaz" is an un-neutered dog - libidinous, aggressive, almost bullying at times. One of the big casting challenges was the role of Tobey. After all, how many guys are going to want to play a role where they are in drag for the entire movie? We went through auditioning so many people, but just couldn't find anything other than stereotype, said Wolf. Then we saw Matt Phillips. In addition to being an actor, Matt is a model and a boxer - he's a very physically striking, masculine figure. When he lurched into his audition and began spouting improvised obscenities in his Brooklyn accent, I knew we had found our "Tobey". That his character spends the entire film in 1940s Hollywood glamour drag is the cherry on the sundae.

***"I envisioned the design of the film to reflect the journey the young characters take during the course of the Halloween night..."***

During our initial meeting, the producers expressed an interest in capturing the pageantry of the Halloween festival. They referred to the film, "Black Orpheus" as a model. I looked to the homoerotic stereotypes the artist, Tom of Finland, for inspiration when creating the costumes for



the characters. The cop, the cowboy, the leather daddy. I viewed the photography of James Bidgood and looked to the work of French artists, Pierre and Gilles. "The Halloween setting is dream-like. I envisioned the design of the film to reflect the journey the young characters take during the course of the Halloween night. At the beginning of the film, the guys trademarks of youth: invincible, oblivious to the dangers in the world. The colors in the film are surreal, glowing, often saturated. As the story progresses, and horrible events happen, the movie visually darkens, becomes less saturated. Their

paler, more realistic counterparts replace the candy colors of innocence. The holiday setting supports the fantastic elements. We felt we could get away with wilder, fantastic design than most films enjoy.

The Halloween Carnival is a bacchanal. People lose their inhibitions, dress in fantastic costumes, become someone else for a night. It's a night that celebrates transformation and fantasy. The entire West Hollywood neighborhood becomes unreal. The Carnival has its horror element too. Monstrous images of violence and gore are as common on the boulevard as drag queens. So when I met with producers Steven Wolfe and Josh Silver about their idea to do a horror film set in and around the carnival, my thought was this: if a killer were hunting the Halloween Carnival, no one could distinguish between the stage blood and the real murders. He could kill, unrecognized in his costume, without attracting much notice from the crowd.

We've set the film in and around the annual West Hollywood Halloween Carnival. This event claims to be the largest one-night street festival in the world, with attendance approaching 450,000 people. Although our version of West Hollywood and the party is fictional - it's partially realized through specially constructed sets and additional locations - we shot portions of the movie at the actual carnival during October 2001 and 2002. "I had done something similar with our film, 'Circuit'

which was a dramatic film that took place in and around the gay circuit party scene,” said Wolfe. “In that film, we went to the actual White Party in Palm Springs, as well as about five other live events. We brought our actors into the events and got key tie-in shots and completely covered the parties. Then six months later, we shot the film and re-created party scenes in tighter for the dialogue”. “The challenge on this film was that we didn’t have a script. Just a concept, but the West Hollywood Carnival was just weeks away”. Joe said, “shoot it anyway! Get as much footage as you can. We’ll finish the script and be ready to put actors into the parade when it comes around next year.”

We shot our first footage for the film at the West Hollywood Halloween Carnival in 2001. At this time, I hadn’t written the script and only had a vague idea of what the film would be about. I sent three camera crews into the crowd with the instructions: “Shoot anything cool.” We ended up with approximately six hours of 2nd Unit footage, less than two minutes of which will appear in the film. The following year, I had a script and a cast ready for the carnival. Shooting on Santa Monica Boulevard proved challenging. The producers had the unenviable task of not only shepherding thirty cast and crew members through the party crowds, but also keeping us focused on our work. Mixed success: some of us went home drunk.

***“The effects for the film are achieved through a blending of digital and practical means...”***

Aaron Sims designed the killer’s mask and will execute several of key digital effects. Justin Raleigh constructed the practical mask and created Hank Harris’ severed head. Steve Dyson oversees the digital effects compositing. These composites include the usual wire removal, matte shots, and decapitations. The production’s key makeup artist, Josh Martin, and property master, AJ Lekowski, shared the on-set blood work chores.

***“Instead of opting for the conventional dance mixes often found in gay films, we’ve assembled a soundtrack comprised of rockabilly, punk, and underground music from queer and queer-friendly bands...”***

Nick Name, a Los Angeles gay rocker who’s enjoying increasing visibility, contributes some of his music to the soundtrack. He’s also featured in a raucous, on-stage performance in the film’s fetish club sequence. Texas Terri covers “Lifetime Problems”, a song originally created by The Dicks, the quintessential queer punk band from the 1970s.