

SCREEN MEDIA FILMS

Presents

STRAY BULLETS



A Glass Eye Pix Production

A Film by Jack Fessenden

Theatrical Release Date: February 10, 2017

Running Time: 83 minutes

Rating: not yet rated

Website: www.straybulletsfilm.com

Facebook: www.facebook.com/screenmediafilm

Twitter: www.twitter.com/ScreenMediaFilm

To Download Materials:

https://www.dropbox.com/sh/30ictji2yiqakfi/AABdza9hRaBO_1Kr1hzG4Fkba?dl=0

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CAST AND CREW

Ash	ASA SPURLOCK
Connor	JACK FESSENDEN
Cody	JAMES LE GROS
Dutch	JOHN SPEREDAKOS
Charlie	LARRY FESSENDEN
JT	ROBERT BURKE WARREN
Paul	ERIK KRAUS
Kauffman	ROGER PELTZMAN
Nick	KEVIN CORRIGAN
Emma	CALLY MANSFIELD
Sam	FENNER MICHELINE
Richie	STEVE HELLER
Laurent	LAURENT REJTO
Ben	SASHA BERNSTEIN
Ginger	GINGER KRAUS
Boy with Cellphone	HENDRIX BRUNO
SUV Driver	KARIN BRUNO
Park Barker	NICK DAMICI
Director/Writer/Editor/Composer	JACK FESSENDEN
Producers	LARRY FESSENDEN JACK FESSENDEN BECK UNDERWOOD
Director of Photography	LARRY FESSENDEN
Production Designer	BECK UNDERWOOD
Associate Producers	JENN WEXLER CHRIS SKOTCHDOPOLE
Sound Designer	JOHN MOROS
Sound Re-Recording Mixer	TOM EFINGER
Color Timer	BLASE THEODOR
Special VFX	JAMES SIEWERT
First Assistant Camera / Gaffer	CHRIS SKOTCHDOPOLE
Gaffer / Grip / Goat Wrangler	BEN DUFF
Art Director	COLIN O'BRIEN
2nd Assistant Camera	JESSE LOCASCIO
Grip / BTS	QUINN HOLMES
Production Assistant	LIAM TREANOR
IT / RED Camera	DOMINIC PIETRZAK

SYNOPSIS

In 16-year-old Jack Fessenden's directorial debut, teens Connor and Ash head to Ash's father's trailer for the weekend. When three crooks on the run from a hitman stash their car nearby, they seek refuge inside the trailer holding the teens hostage. Connor and Ash must now help the criminals before the hitman kills everyone in his wake.

DIRECTOR'S STATEMENT

STRAY BULLETS is my fourth film and my first feature. My previous short films, the first of which I made at 13, all deal with the theme of the strength of friendship in the face of adversity. The idea of a film like STRAY BULLETS had lived in my mind for years – I referred to it as my “epic” because I knew it would transcend all of my previous works and have a sense of scale which they lacked – but I waited to start writing until I felt I had the chops to do it justice. Originally, STRAY BULLETS was to be a fifth in my cannon of shorts, one that would take me out of my comfort zone and challenge my writing and direction. The movie was slated to have a runtime of about 30 minutes, but still with roughly the same dense plot of the final feature, minus a few additional elements. However, in what seemed to be a much-anticipated conversation, my mother advised me that it seemed to make more sense to write it as a shorter feature rather than a longer short, a medium shunned by many festivals. From that moment on, I was starting to make a feature film at age 14.

Knowing I'd have my work cut out for me, I began the writing process with an outline in summer 2014 and had completed a draft by April 2015. I sent the script to actors James Le Gros and John Speridakos, both of whom I had grown up watching and had had in mind for the leads in STRAY BULLETS, and they quickly responded with words of encouragement as well as their commitment to the project.

By the end of June, we had assembled an essentials-only crew comprised of my own friends as well as interns and other collaborators from my father's indie production company. We had purchased a 1974 Dodge Dart from craigslist, spent a week decorating our key set piece, and rented a Red Dragon camera for a sum so handsome it made us all the more eager to get our money's worth, and shoot a movie!

A particular film that stayed with me throughout the writing and preparatory process was Jeff Nichols' 2012 drama “Mud”. The relationship of two adolescent boys with a threatening, mysterious, but also enticing older male figure with a dark past fascinated me, particularly within its isolated setting of the Arkansas wetlands. My film borrows from many of the characteristics of Mud, which first inspired me years ago to make my second short “All For One”. That being said, I believe the real purpose Mud has served has been to help me find my voice in film, at least at this point in my career. I never actively thought about the scenes in Mud while writing STRAY BULLETS because the film, in my mind, had become more of a collection of ideas and images to draw upon rather than a story to plagiarize. STRAY BULLETS also has heightened, gritty action and tension inspired by my love for 70s crime thrillers – represented most obviously in my film by its true star, a 1974 Dodge Dart Custom. Working with what I know has always allowed me to picture my own film in my mind before shooting, rather than referencing others.

We shot for 16 days, the first half of July. We began the shoot with the opening scenes to the film featuring my co-star Asa Spurlock and myself, which afforded the crew, and me most of all, to get warmed up before we brought in “the real actors”, a highly anticipated event. Our second week began with intense days that took us from the streets of Brooklyn to the George Washington Bridge and palisades parkway, all the way back to our main location of upstate New York – a harrowing first two days with James Le Gros and John Speredakos, but also immensely successful. Days moved quickly and efficiently because we had carefully shot-listed and storyboarded every setup of the movie, allowing us to feel comfortable to make new choices on the spot when we wanted. Our dailies were transcoded every night for the cast and crew to watch in the comfort of our upstate house, home to the entire crew for the duration of the shoot. We labeled the tradition “the daily show”. The footage was looking good – moral was high, and would remain high. We were having a blast.

As production came to a close and the cast and crew went their separate ways, I was struck by how alone I felt in the task that lay before me. Still, I remained diligent, and edited dozens of hours of footage down to a 90 minute cut within a few weeks. Then something that most filmmakers don’t have to put up with reentered my life: high school. I began my sophomore year of high school in September and had to learn to manage my time spent on the movie and my time spent on my Trigonometry homework or my Canterbury Tales reading.

Against all odds, I was able to edit the entire film while still applying myself in school and playing in my band, with my father’s help, of course. However, my biggest creative challenge still lay ahead: composing the score. I had used pieces, film score and otherwise, by Cliff Martinez, Brian Eno, and Philip Glass (to name a few) as temporary music in my edit to help myself understand what mood I was hoping to evoke with the score. I worked with a fellow musician and friend from school to help get started with developing chord progressions and sounds for the music. I soon felt confident enough to continue on my own and compose an entire feature film’s worth of music. We recorded in only 4 days, inviting friends of ours from upstate to come down to play bass, cello, and violin. I played most of the other instruments, expanding upon previous ideas and coming up with totally new ones in the moment.

With a finished score and picture-locked film, we worked with James Siewert to design our visual effects and title sequence, a very specific vision I had held in my mind for months. I did my best to articulate what I envisioned, and he did a fantastic job of interpreting my efforts. The rest of our post-production process took place at DigIt Audio in downtown NYC. I spent many weekdays after school in the color timing studio and ADR recording sessions while totally ignoring homework assignments expected of me the next morning. The end felt very near. Last on the list was the sound mix, a looming 5-day event with the boss at DigIt, Tom Efinger. During that Final week, we worked with Tom to shape the sonic arc of the film while John Moros, our unrelenting sound designer, worked simultaneously in the next room over. I always say that the film improved most dramatically in those five days, and at the end of the fifth, we called a wrap on STRAY BULLETS.

– Jack Fessenden

ABOUT THE CAST

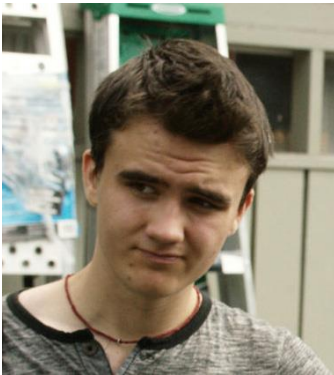


ASA SPURLOCK, “Ash”

Asa Spurlock actively pursues an extensive range of interests, with art always at the core of his life. Asa serves as the Vice President for Onteora’s Student Government and is a co-representative to the District Board of Education. He is part of Harvard Model Congress and a founding member of Onteora’s Mock Trial team and Philosophy Club.

Asa is an apprentice to David Wiebe, a concert violin maker, helping to make stringed instruments for clients around the world. At the same time, he built his own concert-quality violin and is currently building his own cello. Asa is part of New Genesis Productions, a Shakespearean theatre company with which he has performed in over 13 plays. This spring, he played the lead role in Richard III for his final production with the company.

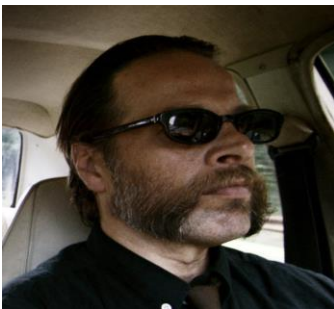
Asa has also performed in a number of movies produced by an independent film company—FessyPix, including ALL FOR ONE (2014), and RIDING SHOTGUN (2013). Asa will continue his education at Wesleyan University.



JACK FESSENDEN, “Connor”

Jack Fessenden grew up on the sets of Glass Eye Pix productions, his father’s indie-horror production company, and helping his mom in her stop-motion animation studio.

He appeared at three months old in father Fessenden’s WENDIGO, and also appears in the Glass Eye Pix films THE LAST WINTER, STAKE LAND and I SELL THE DEAD. Inspired by the creativity that surrounded him, Jack began to make little shorts with his friends at age seven, often acting in the productions. He appears in his own films RIDING SHOTGUN which premiered at the 2013 Woodstock Film Festival, ALL FOR ONE, and THE ADULTS which also premiered at Woodstock.



JAMES LE GROS, “Cody”

A Minnesota native, he has appeared in some of the most celebrated American independent films of the last two decades, including DRUGSTORE COWBOY, LIVING IN OBLIVION, SAFE, and THE MYTH OF FINGERPRINTS; he has appeared in such genre fare as NEAR DARK, PHANTASM II, THE LAST WINTER, and ZODIAK. Le Gros appeared on Showtime’s Sleeper Cell and on Law & Order. He was also a cast member on the television show Ally McBeal and guest starred on ER, Roseanne, Punky Brewster,

The Outer Limits (new series), Friends and the NBC series Mercy.



JOHN SPEREDAKOS, “Dutch”

John has done numerous collaborations with Larry Fessenden and Glass Eye Pix, having appeared in *DARLING*, *BITTER FEAST*, *I SELL THE DEAD*, *WENDIGO*, Ti West’s *HOUSE OF THE DEVIL*, *THE ROOST*, *THE INNKEEPERS*, briefly in Larry’s *THE LAST WINTER*, and has been casted for his voice talents on all 3 seasons of *TALES FROM BEYOND THE PALE*.

Other film work includes *INSIDE MAN* (dir. Spike Lee), *CAYMAN WENT*, *FANTASTIC FOUR*, *RULES OF ENGAGEMENT* (dir. William Friedkin), *SCHOOL TIES*, *JERSEY GIRL*, *TOWN DIARY*, and *THE TRADE*. John plays a starring role in the indie film *UNCONSCIOUS*, directed by Brad Wigor.



LARRY FESSENDEN, “Charlie”

Larry Fessenden has appeared in dozens of films including *RIVER OF GRASS*, *I SELL THE DEAD*, *WENDY AND LUCY*, *BROKEN FLOWERS*, *THE BRAVE ONE*, *BRINGING OUT THE DEAD*, *STAKE LAND*, *IN A VALLEY OF VIOLENCE*, *WE ARE STILL HERE*, *YOU’RE NEXT* and TV shows including *LOUIE* and *THE STRAIN*. He appears in his son’s films *RIDING SHOTGUN* and *THE ADULTS*.

Fessenden is a director and producer and has operated Glass Eye Pix since 1985 with the mission of supporting individual voices in the arts.



ROBERT BURKE WARREN, “J.T.”

Raised in Atlanta, Robert first tasted the performer’s life as a teenaged bassist for RuPaul, simultaneously studying acting at Northside School of the Performing Arts. After a brief sojourn in Athens, Ga., he moved to New York City, where he soon found work as bassman in globetrotting garage rockers The Fleshtones.

He returned to acting in the early 90s, landing the role of Buddy Holly in the London West End and UK Tour of *Buddy: The Buddy Holly Story*. Returning to NYC, he recorded and self-released his debut CD, ...to this day, which won raves in *Billboard*, *The NY Times*, and *Mojo*, and a spotlight on *The World Cafe*. He co-wrote a song with Rosanne Cash which appeared on her Grammy-nominated CD “*Rules Of Travel*,” and performed with and wrote songs for Rock & Roll Hall of Famer Wanda Jackson.

In 2002, he moved to the Catskills to raise his son, gradually returning to performing, first as children’s entertainer *Uncle Rock*, then as an actor. He is also a writer. His first novel will be published by *The Story Plant* in February, 2016.



KEVIN CORRIGAN, “Nick”

A native of the Bronx, New York, Kevin Corrigan has been acting and writing since the age of 15. He made his film debut in *Lost Angels* (1989) and around that time, when he was just 17, his original play “The Boiler Room” was produced by the Young Playwrights Festival of New York.

He has gone on to star in countless independent films and has made quite an impression. Corrigan is also an experienced guitarist and has played in several New York City bands.



ROGER PELTZMAN, “Kauffman”

Roger Peltzman is an actor in *STRAY BULLETS*, a pianist and teacher in New York City. He has performed six solo concerts at Weill Hall at Carnegie Hall during the last 12 years.

Roger has also played chamber music and solo repertoire at The Third Street Music School where he is a member of the faculty.

ABOUT THE FILMMAKERS

JACK FESSENDEN, Writer/Director/Actor/Composer

Jack Fessenden grew up on the sets of Glass Eye Pix productions, his father's indie-horror production company, and helping his mom in her stop-motion animation studio. Inspired by the creativity that surrounded him, Jack began to make little shorts with his friends at age seven. It was not until he was 13, however, that he started taking film more seriously as he began to write his first script, "Riding Shotgun". Less than a year later, the film premiered at the 2013 Woodstock Film Festival. 'Riding Shotgun' was followed by "All For One", "The Adults", and "Pranks", the latter two premiering at Woodstock as well. Jack's films have used different genres to explore the complications of friendship in the face of adversity. Jack spends a lot of his time in Upstate New York, the setting of many of his films, and where many of his collaborators reside. He finished his first feature, STRAY BULLETS, in April 2016 at age 16.

Jack firmly believes it is essential to understand all aspects of the filmmaking process, which is why he writes, directs, edits, produces, composes, and acts in almost all of his movies. That being said, he looks forward to alleviating some of those responsibilities when he is older so he can focus on directing, his true passion. Most of all, Jack is very grateful to have been afforded the opportunity to make films at such a young age, and can only hope he is making the most of his good fortune.

LARRY FESSENDEN, Producer/Cinematography/Actor

Larry Fessenden is the director of the art-horror films NO TELLING, HABIT, WENDIGO, THE LAST WINTER and BENEATH.

He is a producer on dozens of projects in and out of the horror genre including STAKE LAND, THE HOUSE OF THE DEVIL, I SELL THE DEAD, THE COMEDY, and WENDY AND LUCY as well as the audio series TALES FROM BEYOND THE PALE, created with the mad Irishman Glenn McQuaid.

Fessenden has operated Glass Eye Pix since 1985 with the mission of supporting individual voices in the arts.