

**THUNDERHEAD ENTERTAINMENT LLC
AND PRIMITIVE FILM PARTNERS LP
PRESENT**

PRIMITIVE

IT WILL RIP YOU TO PIECES

85 Min. | Horror | ©Copyright 2011 Thunderhead Entertainment LLC
<http://www.PrimitiveTheMovie.net>

REVIEWER BLURBS

“Good old-fashioned man-in-suit action... GRUESOME!”

The All-New, All-Awesome Adventures of Danny Baram

“I loved the monster suit effects. The monster looks awesome and is impressive...”

“... there's a lot of heart (and lungs and other innards) within this flick and it shows.”

“The kills get pretty nasty and are relatively inventive, so it should keep splatter fans
happy.”

“It's a somewhat thought-provoking exploration of the unconscious (and sometimes
conscious) desires of man taking shape and becoming difficult to contain.”

Arrow In The Head

“Primitive... is quite a good film.”

“The flow of the story is actually superb from start to finish, and the monster suit is
frightening...”

Bloody Disgusting

“The man-in-a-suit monster FX, created by Tom Devlin, is excellent and, as always,
refreshing in a world where Hollywood prefers CG monsters to practically created ones.”

Horror Year Book

LOGLINE

A man who makes monsters for a living must confront his own inner demon made flesh before it rips his life to pieces.

SYNOPSIS

In this horror tale, special effects makeup artist, Martin Blaine, is compelled to seek anger management therapy after punching the director on the set of his latest horror picture.

A visit with a hypnotist seems to help, but soon after his session, Martin receives disturbing news. His estranged mother has passed away under mysterious circumstances. Martin returns to Baronville, Pop. 3800, and before long, people begin to drop dead, brutally torn apart by what appears to be a predatory monster.

The local Sheriff is convinced Martin is somehow responsible, and Martin himself comes to believe it as all of the victims are connected to him, and all of the attacks correspond with his vivid nightmares.

Before long, a man who makes monsters for a living must confront his own inner demon made flesh before it destroys everyone he comes in contact with.

Starring horror icon, Reggie Bannister (Phantasm), and featuring creature effects by Tom Devlin (SyFy's FaceOff).

CAST

Martin	MATT O'NEILL
Nicole	KRISTIN LORENZ
Doctor Stein	REGGIE BANNISTER
The Ape	GREGORY PAUL SMITH
Randy	JEFF RYAN
Sheriff Monaker	MONTY WALL
Gary	MIKE ZEHR
Deputy Emily Monaker	RACHEL RILEY
Deputy Hanson	CARL EDGE
Warren	MAYANK BHATTER
Lester	S. DAXTON BALZER
Nancy	ANASTASIA SAVKO
Benny	BRETT WORSHAM
Janine	HESTER VAN HOOVEN WARD
Henry	PHILIP COLAPRETE
Florence	SUSAN FULTON
Priest	BRUCE BROWN
Doctor	DANIEL SWETT
Young Martin	ELLIOTT KWONG
Photographer	MIKE KEASLER

CREW

Produced and Directed By BENJAMIN COOPER
Written By KENNETH L. PROVINCE JR.
Associate Producers RUTH AKUMBU
CARL EDGE
BELLA COOPER
Executive Producers BENJAMIN COOPER
ROBYN COOPER
Director of Photography ADONIS CRUZ
Production Designer MICHELLE ARAGON
Sound Designer MAUI HOLCOMB
Original Score By LE'RUE DELASHAY
Edited By PAUL DELLA PELLE
Hair and Makeup ANDREA WIERSMA
Makeup for Mr. Bannister GIGI FAST ELK
Creature and Special Effects Created By TOM DEVLIN, 1313FX

CAST BIOGRAPHIES

MATT O'NEILL | Martin

Matt is a Los Angeles actor. Originally from Pittsburgh, PA, he is a die-hard Steelers fan! After a few years of regional theater, commercial & small film work there, he moved to LA to pursue his Hollywood career. Since then he has starred in or had supporting roles in numerous independent films and has appeared in several TV shows and web-series. Matt also has several other films already & soon to be released on DVD and theatrically.

KRISTIN LORENZ | Nicole

Kristin Lorenz has been working as an actress in Los Angeles consistently since 2004. She has starred in many internationally acclaimed feature films that have been widely released on television and DVD such as EVIL EYES starring Udo Kier and Adam Baldwin which airs regularly on Chiller TV. While Kristin has found a home in the thriller/science fiction genre, she also enjoys writing and performing comedy. She is currently performing with the up and coming sketch comedy group 'Cassette Kids'.

REGGIE BANNISTER | Dr. Stein

Musician, Actor, Screenwriter, Activist - Reggie Bannister is best known for his starring role as the intrepid ice cream vendor-turned hero in the action-horror series, Phantasm I-IV. His career spans over 40 years in television, film and entertainment with a varied background that includes writing, acting and music. Reggie is a Viet Nam Veteran, and a native of Long Beach. He resides in Crestline, California, with his wife, Gigi Fast Elk and their two cats.

GREGORY PAUL SMITH | The Ape

Gregory Paul Smith is best known for his creature suit starring roles in movies like POULTRYGEIST, DINOWOLF, and now in postproduction; THE CONQUERED. He can be seen in the flesh menacing Joe Lando in SyFy's METEOR APOCALYPSE.

Gregory is also known for his work as a Costume Designer on movies such as 6 GUNS, PRINCESS OF MARS, MEGA PIRAHNA and DEATHRACERS. A mega-fan of horror, sci-fi, fantasy, cult, & exploitation films since the age of five, Greg continues to live out his childhood dream in Hollywood, CA.

JEFF RYAN | Randy

Jeff grew up in Fresno, CA. He played college baseball in Reedley before attending California State University of Fresno to study theater. Casting director Deborah Barylski (“Home Improvement”) told him that he needed to be working in film. He followed her advice and made the move to Los Angeles. Jeff’s first acting assignment was a film that went on to win many first place awards and was purchased for distribution by Hypnotic Films, an independent with a Warner Bros. first look deal. In just a few years Jeff booked several independent films including direct-to-video hits such as CREEPIES, THE BRINK and DEATH FACTORY starring Tiffany Shepis.

MONTY WALL | Sheriff Monaker

In addition to commercial work and small appearances in various theatrical films, Monty starred in AFTERMATH, a one-man stage show about his Vietnam experience. His role as a crazed vet in THE OMEGA DIARY won raves in magazines like Shock Cinema, which praised the cast’s earnest performances, “...particularly Monty Wall in the flick’s juiciest role.” The Flipside Movie Emporium singled Monty out saying, “Wall is great at making you absolutely hate his character.” In THE BRINK, Monty portrayed legendary inventor Thomas Edison with incredible potency despite the role’s total lack of dialog. PRIMITIVE is his third collaboration with Benjamin Cooper.

RACHEL RILEY | Emily Monaker

Rachel has flourished in the genre appearing in six horror pictures, and dying in five, a point of honor for her. However, Rachel’s talents go beyond perishing in increasingly gruesome fashion on screen. She’s acted in several comedies such as BARELY LEGAL, piloted a submarine in SyFy’s MEGASHARK VS. CROCOSAURUS, and she’s currently testing her hand at producing with THE CONQUERED, now in postproduction, and several more pictures in development. Recent star turns include LIZARD BOY, and 8213: GACY HOUSE, both on DVD and VOD worldwide.

FILMMAKER BIOGRAPHIES

BENJAMIN COOPER | Executive Producer, Producer, Director

Benjamin started out providing production and post to such commercial clients as Bosch Power Tools, Inc. and Seagate Software. His music videos and PSAs earned him awards for production excellence. Benjamin has since become somewhat of a genre specialist reflecting his childhood love for all things sci-fi, fantasy and horror. His feature films are in wide release on television and home video in many foreign countries, and on video in the U.S. through such outlets as Blockbuster and Netflix.

ROBYN COOPER | Executive Producer

Robyn started out in radio broadcast and quickly transitioned to television at the highest rated TV station in the Santa Barbara market. In 2003, Robyn became Media Planning

Coordinator for Soapnet, part of the Disney/ABC Cable Networks Group. Currently she works on the cutting edge of upcoming entertainment delivery platforms as a Manager in the NBC/Universal Digital Distribution division, and she is a member of the Academy of Television Arts and Sciences (presenter of the Emmys).

KENNETH L. PROVINCE JR. | Screenwriter

Ken is the writer and director of two award-winning short films for local festivals; one of which grabbed a best performance award. After going through development for two animated screenplays, Ken pitched his new psychological horror script called ID to Benjamin Cooper, the screenplay that became PRIMITIVE. A second collaboration between Ken and Thunderhead Entertainment occurred several years later when Benjamin hired Ken to script and Associate Produce THE CONQUERED, now in postproduction.

ADONIS CRUZ | Director of Photography

A principal partner of Picture Stable LLC, Adonis has over fifteen years experience creating visually compelling moving images for commercials, industrial projects and feature films. Most recently he served as DP for Benjamin Cooper's THE CONQUERED: CURSE OF THE SHAMAN, and he produced and shot LIZARD BOY now available on DVD worldwide.

PAUL DELLA PELLE | Editor

For the past 6 years, Paul has been a principal partner of Picture Stable LLC, producing projects for national and regional broadcast and multi-media delivery. In addition to his filmmaking and television production experience, Paul has a Bachelor's Degree in Theater Arts and Communications from Temple University in Philadelphia. He has performed as an actor and studied acting in NYC with Actor's Studio Member Tony Grecco. Paul also has a background as a touring musician, having played drums and recorded for various musical projects.

LE'RUE DELASHAY | Composer

Le' rue Delashay has composed classical works for over a decade, supplying music for numerous companies. From film & television, to commercial works ranging from haunted house attractions to multi-media applications, he has a wealth of experience in the creative process of producing effective compositions and soundscapes. He has worked with some of the World's foremost musicians, including Oscar Award winning composer Jan A.P. Kaczmarek. His Clients Include Playboy Entertainment, and he works closely with companies such as Fangoria Magazine, Vire Corporation, and many others.

TOM DEVLIN | Creature Special Effects

Tom's passion for creatures and gore began as a child when he would make two rounds of the neighborhood on Halloween, one in make-up and another in a mask. Recognizing his strengths in the arts, his teachers helped him finish school early so he could get the ball rolling in Hollywood. Following studies at Joe Blasco's makeup school, he landed a job at Matthew Mungle's shop WM Creations where he worked on feature films such as THE SCORPION KING, RED DRAGON and DAREDEVIL, and TV series like "CSI

Miami” and “X-Files” which earned the shop and Emmy nomination. Since Tom opened 1313FX, in 2002, he has worked as Key Special Makeup FX or Special Makeup FX Supervisor on over 50 independent feature films, and he was a fan favorite on season one of SyFy’s “FaceOff.”

PRODUCTION NOTES

DEVELOPMENT AND FINANCING

While shopping THE BRINK, his first horror picture, Benjamin Cooper was approached by Kenneth L. Province, Jr. with a spec script titled ID. Ordinarily Benjamin develops his projects in house and avoids reading screenplays like the plague. As Kenneth was a “shirt tail” relative of sorts, Benjamin’s mother-in-law’s new husband’s son-in-law, he made an exception.

ID turned out to be precisely what Benjamin was looking for at the moment; a creature movie with brains, feasible on a budget and with a part suited for a horror star, integral, but one that could be shot out affordably in a few days. He made an offer immediately.

The next several months he spent polishing the script and developing a business plan. Benjamin’s first two pictures were self-financed with shoestring budgets. He saw this as an opportunity to step up to bigger budgets, and that meant attracting investors.

Benjamin’s first stop was a film school acquaintance that earlier had expressed interest in fully financing the right picture along with his business partners. Unfortunately after months of correspondence, it became clear this was a dead end. Negotiations with a high-end commercial video outfit looking to get into features concluded the same way. Despite assurances that the money was in the bank, always when the moment came to pull the trigger, the deals would dissolve.

After two years of such disappointments, Benjamin retooled the investment package into a California Limited Partnership. Investors in this tried and true business structure must commit money up front in order to participate, and once deposited, they are unable to take it back until either a year passes without raising the agreed upon amount, or the picture gets made. Benjamin figured this arrangement would separate the big talkers from the serious investors. This worked for the most part.

Benjamin put together the investor memo and articles of limited partnership himself using boilerplate templates and relying on a securities attorney only when necessary to check his work. The idea was to both save money in attorney fees, and to become so familiar with the complex ins and outs of the partnership and securities law, that he would be able to field all questions from potential investors intelligently and with confidence. The plan worked and despite the onset of what would later be known as “The Great Recession,” Benjamin’s financing goal was achieved just under the wire a year later.

PREPRODUCTION

The final investor's caveat was that he would throw in only if production started by a certain date, effectively shortening the preproduction period by two weeks. Benjamin took it in stride and tried to make adjustments for the truncated schedule.

PRIMITIVE was shaping up to be Benjamin's most collaborative effort as he lined up terrific department heads for production, but preproduction was largely a one-man show with Benjamin wearing a lot of hats. He had already gotten many vendor quotes and created a preliminary schedule and budget for the investor package, but these would be adjusted as arrangements solidified.

Benjamin first hired Tom Devlin to start on the creature suit and special effects. Having worked together once before, Benjamin was confident he could deliver great work on time and on budget.

After quickly pricing a few Southern California locations, it became clear that the budget would be more effectively spent outside of LA. This decision would have other budget ramifications. LA cast and crew would have to be put up, gear and props would have to be transported, gas stipends would have to be allocated, travel days would have to be factored into the schedule, but when all was said and done the benefits of shooting outside the thirty-mile zone outweighed the liabilities.

Benjamin decided on California's Central Coast located around Northern Santa Barbara County and San Luis Obispo County. The diversity of the area offered everything required by the screenplay, and as it was Benjamin's old stomping grounds having grown up and attended film school there, it had a built in support system in the form of family and frequent film collaborators. Cast and crew could be put up dorm style in Benjamin's parent's small rental house, fortunately vacant at the time.

Production designer Michelle Aragon, a Central Coast native, would be charged with building the sheriff station interiors in a metal barn on a ranch socked deeply in the rural San Luis Obispo hills. Benjamin made arrangements to shoot on the college campus where he took film classes in Santa Maria. Augmented by rented set pieces, its institutional hallways would double for the hospital and morgue locations. The Price Anniversary House in Pismo Beach would serve as the main character's childhood home where much of the picture took place. Benjamin made arrangements with the non-profit charged with renovating the historic property, The Friends of Price House. He made a donation to that end in exchange for shooting there, but the interior would have to be brought up to snuff before the shoot began.

Benjamin sought out horror icon Reggie Bannister from his short list of genre superstars to play the hypnotist, Dr. William Stein. A childhood favorite of Benjamin's, his claim to fame was his role as Reggie the ice cream vendor turned monster killer in Don Coscarelli's popular PHANTASM franchise. Reggie still acts steadily earning him the label of "the hardest working man in horror." Rehearsals were not in the budget, but several phone calls with Reggie convinced Benjamin that they were on the same page

creatively and that Reggie was committed to making the most of his part. Reggie's wife and frequent collaborator, Gigi Fast Elk, also came on board to handle his makeup.

A notice was sent out on Actor's Access to fill the bulk of the roles. Benjamin poured over thousands of submissions and narrowed them down to a few-hundred. One submission in particular caught his eye, that of Matt O'Neill. He made a point to tell Matt that he was the number one picture selection for the leading role of special effects artist, Martin Blaine, and to be sure to show up. Actress Rachel Riley assisted Benjamin during the casting call, and arranged for the venue, her old acting studio in North Hollywood.

Casting a low-budget picture is a unique experience. Turnout is a mixed bag of newcomers and veterans. Candidates must not only look right for the part and act well, they must be willing to work their butts off for little or no pay in uncomfortable conditions. To weed out the unwilling, Benjamin drafted the casting notice to read "Long hours, good food, bad pay." In this case, it was also critical to avoid difficult personalities as most of the cast were going to share a small two-bedroom house in the boondocks. One bad apple in that situation could have spelled disaster.

The casting questionnaire included questions like, "Would you be willing loan your car to the production? Do you have a problem with on screen violence, bad language or nudity? Are you willing to appear partially nude on camera?" It's commonly accepted that a producer must choose between good acting and nudity, and although the requirement does tend to shrink your talent pool, Benjamin has never been forced to make that choice over the years.

The casting call lasted three days. He and Rachel were able to put together a terrific principal cast including picture pick Matt O'Neill and Kristin Lorenz who impressed with her natural, improvisational feeling delivery.

In order to keep costs down, Benjamin also made an effort to cast as many locals as possible. DP Adonis Cruz kept an office in San Luis Obispo. Actors would come in and Benjamin would view their audition from Burbank via Skype.

As the shoot date neared, the too short preproduction schedule started to catch up with Benjamin. He received a call from The Friends of Price House. The person in charge of completing the interior painting and other modifications in preparation for the shoot was MIA and the work was unfinished. "Could we push the shoot back?" Benjamin impressed on them the importance of being ready on time. Actors and gear were scheduled, and investor money had been spent on reserving equipment, deposits, food and supplies. There was absolutely no wiggle room in the schedule. PRIMITIVE would start on time come hell or high water.

Having cut his teeth on the lowest of low budgets, Benjamin is an extremely frugal bargain hunter. The day before the first shoot day, this instinct came around and bit him on the ass. He had sought out the best deals on equipment and props, and that day he

joined his PA and truck driver, Matt Sherin, in a slow, diesel thirsty moving truck as they traveled all over the San Fernando Valley picking stuff up for transport to the location. The first stop was to get the generator. The shop was not opened as scheduled. When it finally opened, the owner was not present and paperwork had to be filled out before Benjamin could take possession of the gear. A quick phone call confirmed the vendor that was to provide assorted other gear could also provide a similar whisper-quiet generator for a little more, and so the duo continued on their mission, a hellish tour of every corner of the valley at about thirty miles per hour.

When all was said and done, Matt Sherin hit the road alone for the Central Coast way behind schedule, and Benjamin returned home to hammer out more paperwork and arrangements for the next day before he too departed way after dark, a couple of parts yet to be cast, and a couple of key locations from later in the schedule not yet nailed down.

PRODUCTION

The first day was the morgue and hospital stuff at the college in the white, horseshoe shaped hallway outside the old film room, an all purpose location Benjamin and DP Adonis Cruz used extensively in their film school days. The company wasn't permitted in the classrooms, but when adorned with a Craigslist hospital bed, a wide part of the hallway became the hospital room. Later on, production designer Michelle Aragon redressed it as a morgue with a brilliant stainless steel corpse locker set piece she created, and a few carefully selected rental props.

The day was intentionally scheduled light to allow the cast and crew to get into the groove.

Benjamin himself had some misgivings about using the Sony Cinealta HD camera rig, which recorded to flash media. The lack of tape archives was particularly worrisome, but a protocol was quickly established that provided a measure of security. The footage would be transferred to a hard drive at the end of each day, backed up to a second hard drive, and the flash media would be erased for use the following day.

The camera was also equipped with a depth of field adaptor and Nikkor prime lenses to help achieve a cinematic look. Adonis eschewed painting the picture in camera in favor of shooting "flat" with the intention of emulating a film look during postproduction color grading.

Shooting on campus brought back a lot of memories from film school. The first day did run a little long, and before it was through Benjamin was reminded of another aspect of film school shoots on campus. Security came around to kick everybody out at a certain hour. Benjamin negotiated enough time to finish up quickly, then the crew packed up later than scheduled, but the day was made.

The next several days were to be spent in and around the Price Anniversary House in Pismo Beach. The Friends of Price House were able to complete the necessary renovations in time for the shoot. The crew was not permitted to affix anything to the

walls which left a couple of the sets a bit bare looking, but dressing the house with vintage furniture and props along with the existing furnishings, pictures and architecture made for an overall rich look.

The first day involved flashback scenes featuring a young version of Matt O'Neill's character, Martin. Benjamin cast him the previous day based on a photo. A friend of Michelle Aragon's, she said he was a cool kid, into the arts, and his picture was similar enough to Matt to pass muster. He turned out to be totally game and did a great job.

Filming at the house went smoothly. Shoots were scheduled later and later as the week wore on so that by the end of the week, night shoots were on the agenda. When the whisper-quiet generator was fired up, it soon became evident that it wasn't very quiet at all by film standards. To minimize polluting the sound track, the crew placed the generator as far away as was practical, and erected makeshift gobos around it, but the solution was imperfect. Benjamin decided to use the generator during sound recording only when absolutely necessary as when the company's single 5k lighting instrument was deployed. Otherwise they would rely on smaller lights running off of household power.

During this time, Benjamin employed cast member, Carl Edge (Deputy Hanson) to be an Associate Producer. His main duty would be to line up the handful of locations that had not yet been reserved, the most important of which was "Benny's Hideaway," the rural bar interior in which several scenes took place. Benjamin knew Carl was up to the task as he had starred in and produced several seasons of the low-budget comedy TV series, "Fishmasters," a location reliant show spawned on the Central Coast, which was later aired on the now defunct USA broadcast network.

Funeral scenes were shot shortly before sunset at St. Patrick's Cemetery in Arroyo Grande chosen for its abandoned look and excellent stone monuments. When shot from select angles it looked quite remote belying the fact it's located on a busy street between a Kmart and a Walmart. Passersby, suspicious of our real coffin and hairy monster reported us to the police. Fortunately we had our location releases signed and on hand when they came by to investigate. They watched filming for awhile then left us to our task.

Later, the company reconvened at Benjamin's family's property where the cast and crew quarters were located. Benjamin chose it to double for the key forest location, a state park with uneven terrain and ancient eucalyptus. The private property was located in a stand of old eucalyptus trees giving it a superficial similarity to the park, and what it lacked in comparative production value it made up for in convenience and practicality when it came to night shooting and the like.

That night, Mayank Bhattar's character, Warren, becomes disoriented on the dark forest roads and, when he sees The Ape (Gregory Paul Smith), crashes his Porsche into a tree. Benjamin's cousin loaned the car to the production, so clever editing, camera angles, and a smoke machine were used in lieu of actually crashing it. The Ape then stalks Warren through the woods and rips his jaw off.

The company's key grip and gaffer were given the day off as they worked all night packing out of the Price Anniversary House following an already long and grueling day. However, shooting went smoothly despite their absence aside from a few hiccups with the lighting. As the kill scene approached, Benjamin realized he didn't have a backup set of clothes for Mayank. He offered to buy Mayank's hoodie as it would likely be ruined with copious amounts of fake blood and slime, but it was a very expensive designer hoodie. Instead, Benjamin sent somebody to Walmart to buy one to match.

For the moment of truth, Mayank was also doubled with a dummy created to resemble him, but with a removable jaw, which The Ape would pull off timed with a terrific splatter of blood courtesy of effects artist, Tom Devlin. The shoot had taken all night, and the sun would rise shortly. After a few poor takes of the money shot, it became clear Tom was having problems with the air compressor necessary to charge his fire extinguisher for the big splatter. As the sun rose, blue ambient light bathed the set, ruining our visual continuity. DP Adonis Cruz compensated by bringing our lighting instruments in closer to more intensely light the dummy, then stopped the lens down. This diminished the soft, blue light closely simulating the lighting from earlier that night. Tom solved his problem and the final shot was achieved before dawn. The splatter was timed perfectly.

That night, the company moved to the ranch where the Sheriff station sets were still being constructed. The property was rich with locations including an unused camper trailer, which was employed to be the residence of Lester and Nancy (S. Daxton Balzer and Anastasia Savko), two unfortunate victims of The Ape. Following the attack, Benjamin would also shoot Sheriff Monaker (Monty Wall) arriving in his cruiser and discovering the carnage. The cruiser was a retired cop car, generously loaned in exchange for gas money by a local resident in response to our Craigslist ad. It was adorned with a Sheriff star door magnet from a previous production, and a working light bar by Mike Keasler, the production's armourer.

Other actors were on hand as the plan was to also shoot the "movie within a movie" segment that opens PRIMITIVE on the same property. Unfortunately, the schedule was too ambitious and the sequence was not shot that night. Benjamin would have to figure out how to pick it up back in LA at the end of the shoot.

Refreshed after a scheduled day off, the company arrived at the State park for the bulk of the exterior forest scenes including much of the action heavy showdown from the end of the picture. At the park, narrow roads wind through miles of eucalyptus. Most of the shooting centered around a ravine with uneven terrain, surrounded by giant, primordial looking trees, and featuring a bluff penetrated by twisty tree roots. This would represent the top of the rock quarry, augmented in the finished movie with a clever cgi set extension. A lack of cell phone reception made it difficult to coordinate the company move scheduled for later in the day, and Adonis Cruz's car battery died necessitating on site service, but otherwise that part of the day went smoothly and without a hitch.

The company then moved to the second location, the Plumber's and Pipefitter's Union. It would represent the Sheriff Station exterior, as well as the bar exterior where Gary (Mike Zehr), the main character's uncle/stepfather meets his end, and the location of the subsequent crime scene. This was originally scheduled for the beginning of the shoot, but the locations were not yet secured at that point. Carl Edge arranged for the locations and Benjamin scheduled them following the shoot that day, as the night was otherwise free. It was cold and difficult, but shooting wrapped in the early a.m. and the day was made.

Bar interiors were scheduled for the next day at The Z Club. One of the last locations to be secured, it was located in San Luis Obispo inside a corner storefront with large windows wrapping half way around the building. At first glance it didn't seem appropriate for a rural country bar, but it had everything required by the script, and Benjamin felt if they could black out the windows enough to control the lighting (the plan was to shoot day for night), and keep the camera pointed mostly toward the impressive bar rather than the featureless windows, it would fit the bill nicely. The main challenge was the proprietor's mandate we be wrapped after eight hours, and twelve hours of material had to be shot. Compounding the problem, one of the actors had to be on the road to LA by noon to appear in a stage play, and another had to leave shortly thereafter.

Despite the late shoot the night before, the company arrived early before the location was open, staged all the gear and began to black out the windows to get a jump on the day. When the building was opened, the crew hit the ground running. Having been a DP himself, Benjamin pitched in frequently with Adonis to expedite the lighting process. Floppies were erected inside and moved around as needed to control light spill from the imperfectly blacked out windows. The crew agreed to a walking lunch saving precious time. After shooting dialog, a fight scene, and special effects, the crew wrapped a few minutes behind schedule, but the proprietor was so impressed with their efficiency, he didn't mind, and the footage is among the best in the movie.

Although meant to be shot out in two days, Reggie Bannister's part was carefully designed to be more than a glorified cameo. Benjamin and writer Kenneth Province had no wish to gyp his fans. His character was integral, and peppered throughout the story, appearing regularly on screen during key moments, and rushing to the rescue at the beginning of the third act.

He and Gigi Fast Elk showed up the following day ready to work. The company would shoot all day in a San Luis Obispo residence chosen and expertly dressed by Michelle Aragon to look like the office of the hypnotist, Dr. Stein (Reggie). After quickly selecting his wardrobe, shooting began and Reggie transformed himself effectively into the quirky character, a marked contrast to the working class alien ghouler he's famous for.

Advantages to casting such a seasoned actor are numerous. Aside from his command of the craft and value in licensing and marketing the finished picture, his presence

legitimizes the whole production, boosting moral of the actors and crew and inspiring them to bring their A-game.

Reggie's second day was at the ranch where car interiors would be shot, followed by Sheriff Station interiors, which were now complete and standing in the metal barn that would serve as the stage.

Executive Producer Robyn Cooper's old friend loaned us a vintage automobile to represent Dr. Stein's car. The actors would do their thing inside the stationary vehicle, while outside crew would rock the car and manipulate lights to create the illusion of motion. Observed from the outside, the "poorman's process shot" can look absurd, but the actors played their parts with all the seriousness necessary to sell the effect on screen.

Reggie wrapped his stint on the picture that night in the Sheriff Station and holding cell sets having put the same effort into this independent show, as he would have any big studio picture.

The next two days were spent on stage and were comparatively smooth and trouble free compared to the location shooting. Michelle designed the set to be modular. With slight rearrangements of flats and furnishings, the same space would serve as bullpen, holding cell, and private Sheriff's office. Benjamin could have arranged for a real location, but the amount of material and scripted carnage demanded a set that could totally controlled and ultimately destroyed with fake blood.

The last day on set was devoted to three pages of material, The Ape's effects and action heavy siege of the Sheriff's Station.

Among the effects, The Ape bites into Deputy Hanson's (Carl Edge) razor bald head like an apple, a startling appliance realized on set by Tom Devlin and Andrea Wiersma using a silicone material called third degree which can be sculpted directly onto the actor at room temperature.

Deputy Emily Monaker (Rachel Riley) then blows off The Ape's head with a shotgun. Tom and Andrea devised a puppet head to match Gregory Paul Smith's mask, manipulating it off screen. Eschewing dangerous explosives, Tom placed a pipe fixture of his own design inside the head, equipped with a valve and filled with fake blood, grue and compressed air. On cue, Tom turned the valve, releasing the compressed air, blowing off the top of The Ape's head. The gag delighted cast and crew, until the chunks of gore rained down on the whole stage. Fortunately the camera was covered in plastic bags in anticipation of the blood flood.

More fake blood was spilled, and a bit of real blood when Gregory Paul Smith stepped into a fake punch thrown by Randy (Jeff Ryan). Gregory got his revenge by tossing Jeff across the room onto the concrete floor (actually a carefully executed stunt by Jeff, he landed in a pile of off screen padding).

When all was said and done, it took three days to mop up the bloody stage.

Benjamin quickly wrapped things up on the Central Coast and much of the cast and crew reconvened in LA for scheduled pickups. Benjamin's house doubled for Martin Blaine's (Matt O'Neill) apartment. Tom Devlin's effects workshop became Martin Blaine's workshop, rich with genuine plaster casts and creations from Tom's previous gigs. Lastly, the movie-within-a-movie sequence was shot in a desolate, desert wash in Santa Clarita. The high crags surrounding the wash made for an early sunset, so the day ended with the crew chasing the light, but the day was made, final checks were cut, and production officially wrapped.

POSTPRODUCTION

Postproduction got off to a bumpy start. The composer and editor Benjamin hired, both old film school friends, weren't up to the task putting PRIMITIVE way behind schedule right off the bat.

After that debacle, Benjamin turned to Paul Della Pelle to edit the bulk of the show. Paul is Adonis Cruz's business partner, and a filmmaker in his own right having produced and directed LIZARD BOY, a creature feature that Benjamin also had a hand in. Paul turned in a great cut that required minimum polishing.

For the score, Benjamin turned to Le'Rue Delashay, a classical composer with a rock background. Benjamin met him a few years prior doing extra work on "Boston Legal." Le'Rue had relocated to LA to pursue his career and lived in his van for a time. His demo was incredible, orchestral and full of nuance and complexity. The two kept in touch. In short order, Le'Rue started scoring professionally for many high-end clients, and now he composes music for a living.

Music requires it's own language, and although not Benjamin's strong suit, Le'Rue was able to decipher his ham-handed attempts to convey what he was looking for. Benjamin wanted an old fashioned, orchestral score in the vein of Bernard Herrmann's work for Alfred Hitchcock, stylistic without being a parody of itself, and thematic. Le'Rue delivered.

To round out the score, Benjamin licensed three songs from The Clinton Johnson Band to play in the bar scenes, "What's a Man Gotta Do," "Every Car Behind Me is a Cop," and "Pushed Around." A Country and Southern rock band that has been together since 2008, The Clinton Johnson Band is widely known for their unique brand of Country and Southern Rock with a twist of Soul. The songs created the perfect ambience for Benny's Hideaway.

Throughout the scoring process, Benjamin worked on visual effects. The creature effects and gore were totally practical and hand made, but the movie did benefit from CGI, mostly stuff like establishing shots, repairing rough makeup around the creature's eyes, gun muzzle flashes and smoke.

A few key effects were designed from the outset to provide production value to PRIMITIVE. One such example is the aforementioned rock quarry location. The top of the quarry is the actual dirt bluff shot at the state park during principal photography. Several long shots pull out to reveal a sheer rock face rising out of a body of water at its base (a pickup shot at Eaton falls in Altadena). Benjamin's still photographer, Eric M. Byrne, shot many overlapping hi-res stills of the bluff on location. Later on, Benjamin stitched them together using free software called Hugin. This plate was then combined in Adobe Photoshop with photographs of rocky crags, actually the false rocks that adorn Disney's California Adventure Park. The result was a high resolution "plate" that could be animated in Adobe After Effects, another versatile off the shelf software.

This plate was also utilized in the truck crash scene in which a pickup drives over the precipice and crashes into the quarry. Benjamin is not a 3d animator, so he took many photographs of the real truck on location as he descended from a ladder. These were carefully cut out in Photoshop, and combined into an animation creating a 3d tumbling illusion. When composited into the background plate and treated with a little motion blur and camera shake, the effect of a disastrous car crash is achieved, convincing so long as it isn't lingered on.

Benjamin also handled the color grading. His workstation was not top of the line and therefore not compatible with Apple Color, common software for the purpose. He instead opted for Red Giant's Colorista, which could be applied right on the Final Cut Pro timeline with brilliant results. The final pass utilized Red Giant's Magic Bullet software to emulate a filmic, and therefore cinematic, look.

On the recommendation from a friend, Maui Holcomb was employed to handle the sound design and final 5.1 surround sound mix. Again, in order to keep costs down, Benjamin did as much of the sound build as possible in house before turning it over to Maui. ADR was recorded in Benjamin's living room.

Once Maui took over, he elevated the work to a whole other level, completing the sound build, foley, and providing a world-class mix.

EXHIBITION AND DISTRIBUTION

Following its completion, PRIMITIVE had a red carpet premiere in San Luis Obispo where much of the principal photography took place. The screening was at The Palm Theatre and was followed by a four-day theatrical run. PRIMITIVE also screened at the inaugural 2011 Black October Film Festival, and the 2012 Idyllwild International Festival of Cinema where it was nominated for Best Sound Design, Best Actress, and as mentioned, received Honorable Mention for Best Score.

The audience response has been overwhelmingly enthusiastic. Benjamin has said many times that he aimed to make an "old fashioned" monster movie. He was speaking mostly of his storytelling approach. What he didn't expect was the nostalgic feelings viewers of the picture have reported. They characterize PRIMITIVE as a throwback and an homage

to '80s horror, the kind of clever and imaginative stuff that Benjamin grew up with, loved, and that has obviously left an indelible mark on his own work.

Benjamin and Associate Producer Ruth Akumbu attended the 2011 AFM Film Market in order to shop the picture, which recently resulted in a deal with foreign sales agent Ted Chalmers of Tomcat Films LLC who is currently licensing PRIMITIVE overseas, and a domestic all rights deal with Grindstone Entertainment who will release the picture in North America through their distribution partner, Lionsgate Home Entertainment.