



**RED MILL FILMS**

**Presents**

**A COMEDY/HORROR SHORT FILM**

# **BIG DEMON PROMISE**

**A film by Taylor Morano**

24 minutes

**Starring David Spadora and Joshua Stenseth**

**Festival Release:**

Monday, August 1, 2016

view at

<https://vimeo.com/146623834>

or

[bigdemonpromise.com/watch](http://bigdemonpromise.com/watch)

**FINAL PRESS NOTES**

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## SYNOPSIS

Walt (David Spadora) is a hometown farm boy who believes his father is possessed. In his desperation, Walt hires Jeff (Joshua Stenseth), a redneck demon hunter. What ensues is a ridiculous sequence of events as Jeff teaches Walt everything he needs to know about hunting demons. Jeff's personality and practices are quite unorthodox, and Walt is very uncomfortable at first. As Walt and Jeff learn about each others' pasts- who they've loved and what they've lost- they find hope in each others' stories and develop an unlikely friendship. To make things right again, the men come together to finish what they started. **BIG DEMON PROMISE** is directed by Taylor Morano, written by John Niemiec and Gabriel Caste, and stars David Spadora and Joshua Stenseth.

## **Q&A WITH DIRECTOR TAYLOR MORANO**

### **What was the inspiration for this project?**

When I transferred to film school in the summer of 2013, I was eager to take on a big project. At the same time, my friends John and Gabe wrote a script called *Big Demon Promise* and were planning on writing, directing, and starring in the film themselves. Gabe had just moved to LA and John was about to graduate, so their original production fell through. It didn't take me long to ask them if I could take over the project myself. I loved the script; it was funny, heartfelt, and ambitious. I felt I was the right guy to make it come to life, and I thank John and Gabe for saying yes and giving me this opportunity.

### **How did you direct/produce this film?**

As a 21 year-old film student, I had to learn so much in order to realize this film. While I knew I wanted a high-production value, I didn't have a fully formed vision for the film at first. As a result, I leaned on my actors, director of photography, and crew members a lot. My goal was to find the most talented group of people I could possible get my hands on, raise the money needed to pay them, and then put them all in one place. I started to discover my vision as we went along, and I began to develop my own directing process.

Producing this film by myself was a long and challenging process. I spent two years writing emails, raising money, hiring collaborators, doing research, building a website, posting on social media; the list goes on and on. I'm not the kind of person who's willing to cut corners, and this leaves me banging my head against the wall on a regular basis. But ambition isn't cheap, and it takes a long time to make something that's really worth watching.

### **How did you work with the actors?**

At first, I wanted the actors to be very well-rehearsed so the dialogue would be tight. But the more I worked with David and Joshua, the more I began to appreciate unrehearsed performances and improvisation. Together, the three of us came up with new ideas and explored different interpretations. There were times when I knew what I wanted and gave clear directions. There were other times when I gave them freedom to explore, and some really great moments came out of that process.

### **How did you create the “look” of this film?**

In terms of style, I approached this film very seriously. I didn't want it to look bright or flat, as comedies often do. I thought, if we can make this look really cinematic, it will enhance both the comedic and dramatic parts of the film. I credit our DP Jordan T Parrott

with making the film look so great. Jordan is crazy talented and I couldn't have made this film without him.

### **How did you edit this film?**

I chose to edit the film myself. Sometimes it can be difficult for a director to edit their own work, since it's hard to let go of certain shots and see the film from a objective point of view. But over time I was able to embrace the editing process and explore different cuts. The script was a bit overwritten, but I'm glad we shot everything because this gave us the power to tighten and reshape parts of the film in post-production. We found great collaborators as well, including sound designer Keller McDivitt and composer Ed Watkins. These guys did some amazing work and really brought the film to the next level.

## **CAST Q&A**

### **What drew you to Big Demon Promise?**

#### **David Spadora**

It was fun! The creative team that Taylor assembled was top-notch, young, ambitious and experienced. Taylor approached me with the part and we read the script, which was genuinely funny and quirky. There was a lot for me to play with and Taylor was open to exploring the characters. Through discussion I got the impression I'd be as much a collaborator on the project as I was an actor, and if I showed up prepared, I'd be taken care of. There was a sense of common-effort and safety, which isn't very common on a film or TV set. I was excited to work with people willing to bring a very silly story to life, and in the most professional manner possible.

#### **Joshua Stenseth**

Taylor. He is such a force of nature and I continue to be inspired by his ambition and determination.

### **Why did you want to work with Taylor Morano?**

#### **David Spadora**

From the beginning Taylor was extremely ambitious. Having spent time pursuing work in the NYC creative industry, and having been fortunate to acquire some wonderful gigs over the past 10 years, you realize people love to talk. Taylor spoke about his project, but every step along the way he paired his words with action, dedication and skill. He set his

bar very high, and through leadership and collaboration pulled off what most people can only talk about. He's a problem solver, and his action speaks volumes. I'm proud to have been a part of this project with Taylor at the helm.

### **Joshua Stenseth**

Taylor is a true collaborator. He had such passion about the project when we initially met, and with such a straightforward plan for getting the film made he made the whole process very easy to get excited about. Also, it's always my personal goal to work for directors who want to embrace my improvisational style. It's becoming more of trend in casting as that specific comedic skill-set becomes more sought after--but it's actually more rarely supported than one might think. For me, its important to never settle, I like to continually be trying something different in the performance because its about giving options. It's impossible to know what is going to survive time and the edit and still read on the other side. Taylor is supportive of playing; in fact, I would say he encourages it. And I'm really proud that lots of the improvised pieces ended up in the film. It is a testament to Taylor's ability to collaborate. Plus, Taylor's just a good guy; film aside, I'm just happy we're friends.

### **How did you like making the film? What was your favorite part?**

#### **David Spadora**

Filming was a blast. To get an opportunity to spend a week on a beautiful farm within 15 minutes of my hometown for work doesn't happen. Watching everyone bring their A-game was inspiring. The owners of the property were incredibly sweet and accommodating, which helps you realize creating a project of this magnitude requires a large community of people working together. It's wonderful to be reminded of this quality we all possess--and we've got a product to remind us of these efforts! The transition from the first half of Walt's story to the second half of the film was incredibly fun as well. Taco night at Taylor's house was pretty awesome, too.

#### **Joshua Stenseth**

Oh man, so many favorite parts. David Spadora (who played Walt) and I share a comedic sensibility and we're both musicians, so performing with him is always a blast. We were in the very capable hands of 1st AD Adi Mehr as she guided us through some pretty late overnights--so she is my favorite. And one of my personal goals when on set is to find someone with a dark and/or weird sense of humor and try and make them laugh with what were doing in the scenes-- and in this case it ended up being our Director of Photography, Jordan T. Parrott. And I'm happy to say I was able to pull this off on the very last day. But if I have to choose one moment that is my favorite, it's the "battle" scene we shot on the final night. It is far and away one of the silliest and most fun things I've ever done in front of a camera - and the result is pretty fun to watch.

## ABOUT THE CAST

### **DAVID SPADORA / “Walt”**

David is a passionate actor, musician and producer originally from Flemington, NJ. He's an associate artist with NYC's award-winning Third Space Theater, and produces freelance content through his production company Spad Nugget. He can be seen and heard on TV, YouTube and in the city subways with guitar in hand. Select Theatre: ValueVille (NYMF), The Pillowman, The Last Five Years, The Last Days of Judas Iscariot, Godspell (NJACT Perry Recipient). TV: “Unforgettable”, “One Life to Live”, “One Bad Choice”, “The Americans”. Upcoming projects: “[Blank] My Life”. For more information or to collaborate: [www.DavidSpadora.com](http://www.DavidSpadora.com)

### **JOSHUA STENSETH / “Jeff”**

Joshua is an actor and director based in New York City. Originally from North Dakota, he fled the Midwest years ago to escape the cold and wagon trains. He is a washed up athlete, an aspiring Good Samaritan and an extremely gifted napper.  
[www.joshuastenseth.com](http://www.joshuastenseth.com)

## ABOUT THE FILMMAKERS

### **TAYLOR MORANO, Director**

Taylor is an aspiring director, producer, and editor. He is a recent graduate of the Film & Television program at NYU's Tisch School of the Arts. Taylor has studied a variety of fields in an attempt to become a well-rounded filmmaker, including screenwriting, music composition, cinematography, and editing. Influenced by filmmakers like Tim Burton, Brad Bird, and Steven Soderbergh, Morano tries to explore the genres of comedy and horror in a dynamic and memorable way. He has also worked as a production assistant on *Downton Abbey* and *Luke Cage*. [www.taylormorano.com](http://www.taylormorano.com)

### **JOHN NEIMIC, Writer**

John is a writer and comedian originally from Bethlehem Township, New Jersey. He is a graduate of the University of Scranton with a degree in communications. As a student, he wrote, directed, produced and starred in a game show and various comedy series for the school's TV station and his YouTube channel for three years. He was also involved in the University's theatre program, where he performed in various shows and held a public reading of his original play his senior year. Following his graduation in 2014, he moved to Los Angeles to pursue a career as a screenwriter and comedian. As you are reading this, he is probably sitting in his apartment procrastinating on the various projects he should be finishing.

### **GABRIEL CASTE, Writer**

Gabriel, a Philadelphian transplant, is a Los Angeles-based actor and stuntman specializing in action, horror, and sci-fi. As an actor, Caste enjoys physically transforming himself, through avenues of weight change and hair growth. He studied acting at Temple University and holds a Bachelor's degree in Theatre and Communications. [www.gabrielcaste.com](http://www.gabrielcaste.com)

# CREDITS

## BIG DEMON PROMISE

David Spadora

Joshua Stenseth

Story by  
John Niemiec

Screenplay by  
John Niemiec & Gabriel Caste

Director of Photography  
Jordan T Parrott

Executive Producers  
Gerald Mccollum & James Bremner  
Mary Devon O'brien & Chris Smith  
Hillary & Ed Morano  
Gill & Frank Kelly  
David Spadora & Joshua Stenseth

Associate Producers  
William & Marijane Kelly  
Debi & Jim Macdonald  
Ian & Elizabeth Bremner  
Jennifer Downs Gildea  
Tom & Ashley Kelly  
Gel & Jim Spratford  
David & Aleta Lambert

Original Music by  
Ed Watkins

Visual Effects by  
James Poirier

Directed, Produced, and Edited by  
Taylor Morano



# END SCROLL

## Production Heads

Unit Production Manager	Greg Borowski
First Assistant Director	Adi Mehr

## Cast

Jeffrey Thomas	Joshua Stenseth
Walter Clark	David Spadora
Walt's Dad	Horst Oertel
Walt's Dad (voice)	Ed Oldziej
Walt's Mom	Karen Kuhrt

## Crew/

### Post-Production

1st AC	Autumn Moran
2nd AC	Ben Kaminsky
Sound Mixer/ Boom Operator	Brett Ainslie
Sound Design, Editorial & Mixing	Keller McDivitt
Key Gaffer	Rachel Adkins
Best Boy/ Electric	Ryan Walpole
Key Grip	Shane Moore
2nd Grip	Quinn Wright
Additional Grip	Jack McDonald
Hair & Makeup/ Script Supervisor	Adi Mehr
Set Production Assistant	Matthew Radican
Colorist	Jaime O'Bradovich
Concept Art	Kacie Hermanson
Poster Art	Andres Cortes

## Kickstarter Supporters

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Daniel Robitzski  
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Stephen Bogdan  
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Kacie Hermanson  
Gail Enterline  
Josh Shelofsky  
Lidija Kampa  
Mary M. Kavanaugh

Gold Givers

Betse Green  
Jordan Rosenbloom  
Bette Gaver  
Mary Kinkin  
The Williams Family  
Sandy Kotter  
Alec Cohen  
Evelyn & William Guthrie  
Wilson King Jr.  
J George & Alice Kadesh  
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Gwynn Press Anidjar  
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Aaron Breetwor  
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Tina Wyatt  
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John Garcia

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Jennifer Lambert  
The Crompton Family  
Dr. Jane Ligums  
Mark & Carrie Stenseth  
Caroline Kolb  
Steve & Rosanne Schwab  
Joanna Hunt  
Eileen Fink  
Michelle Cook  
Anthony Spadora  
Jon Touchon

Special Thanks

Nancy & Horst Oertel

Special Thanks

Hillary Morano

Special Thanks

Tammy Williams  
Bill Nut  
John Sakelarides  
Matt Yang  
Ephraim Owairu  
Blair Willems  
The Bailey Family  
Salvador Mascarenhas  
The Spadafora Family  
Nicolas Hurt  
David Komorowski  
The Baranek Family  
The Frey Family  
Tim Klein  
Paul Levin  
Nikolai Metin  
Zach Morano  
The Niemiec Family  
Joshua Kwassman  
Thomas Baranek  
Yulia Fomenko  
Deepak Marwah

Special Thanks

Jennifer Lambert

Music Credits

“Gloria in Excelsis Deo” RV 589  
Written by Antonio Vivaldi

“Flower Duet (Sous le dôme épais)”  
Written by Léo Delibes

Filmed on location at Buffalo Hollow Farm in High Bridge, New Jersey.

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