

# THE BOTTOM OF FALLOW LAKE



THE TRUTH WILL RISE



## SYNOPSIS

**A drowned kid comes back from the dead to find his killer and is joined by three women rising from the bottom of Fallow Lake.**

### **TAGLINE**

**“The Truth will rise!”**

# **BACKGROUND**

**An original horror thriller written by Jeanne Taylor**

I've always been afraid to watch scary movies because my imagination would go wild afterward! I'd be looking over my shoulder then leaping on my bed successfully avoiding the monster underneath.

I'm married to Thom Floutz. At first, it was a terrifying challenge because: scared stiff of horror films... but it's a "monster maker's" job to watch scary movies. He did an intervention with some education. Thom would stop the film and explain, "See, that's not really blood, it's corn syrup with red food coloring," or, "See, that's not a real monster, it's a puppet and there's a guy off screen with a toggle making him move."

We created the sizzle reel to showcase The Bottom of Fallow Lake concept and had a wonderful time doing so. Thom Floutz designed original make-ups and Vincent Van Dyke/VVD Effects helped us running pieces for makeups. Hilary Barraford braved hours of makeup and cold water in a pool or Castaic Lake. Caleb Thomas enthusiastically jumped into hours of makeup application. Elizabeth Arends directed and Peyton Skelton filmed.

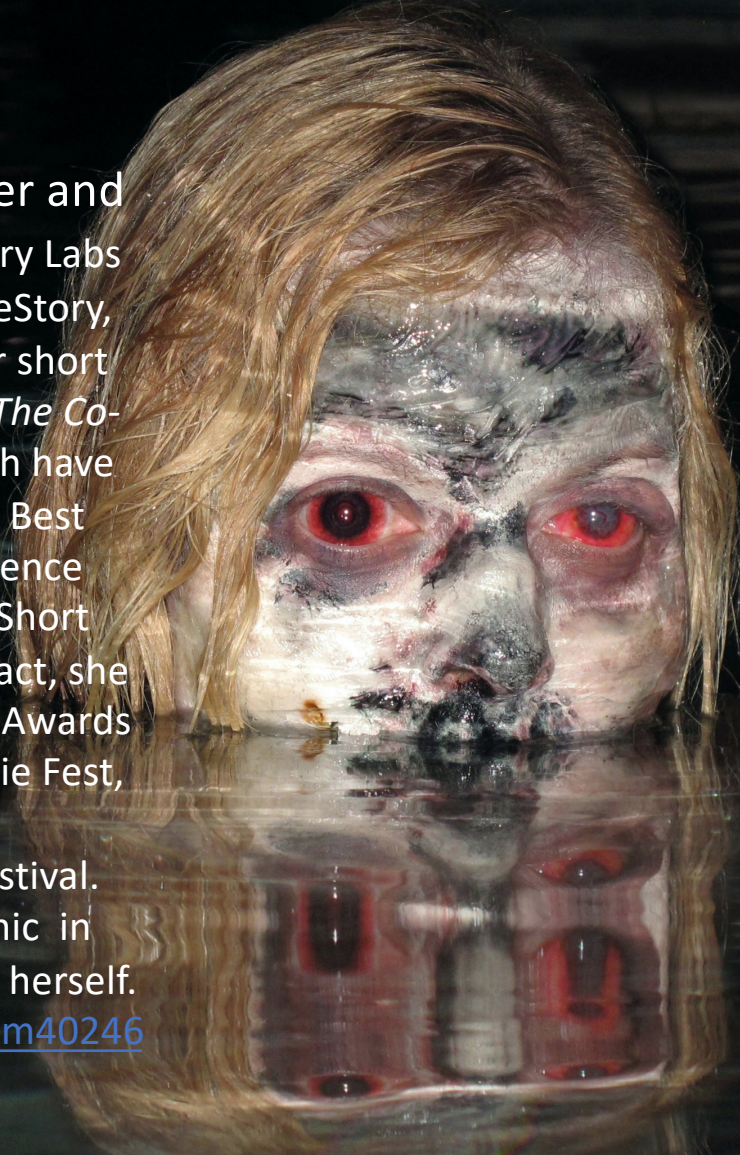
I love when humor or ridiculousness is combined with horror as in An American Werewolf in London. I'm also a big fan of What Lies Beneath. Also, a friend asked me to write this detective script for him years ago. All these factors came together on the page as The Bottom of Fallow Lake.



## THE TEAM

Jeanne Taylor, screenwriter and actress, is a recent Stowe Story Labs Alumni, Quarter Finalist at CineStory, and SemiFinalist with ISA. Her short films entitled *The Co-star* and *The Co-star: Master Acting Class*, which have won multiple awards including Best Screenplay, Best Comedy, Audience Favorite, Women Filmmakers, Short Film, and Leading Actress. In fact, she has won eight Leading Actress Awards at Best Shorts Competition Indie Fest, The Accolade Competition and Women's Independent Film Festival. Jeanne wrote Glenda the psychic in *Fallow Lake* to be portrayed by herself.

<https://pro.imdb.com/name/nm4024604/>

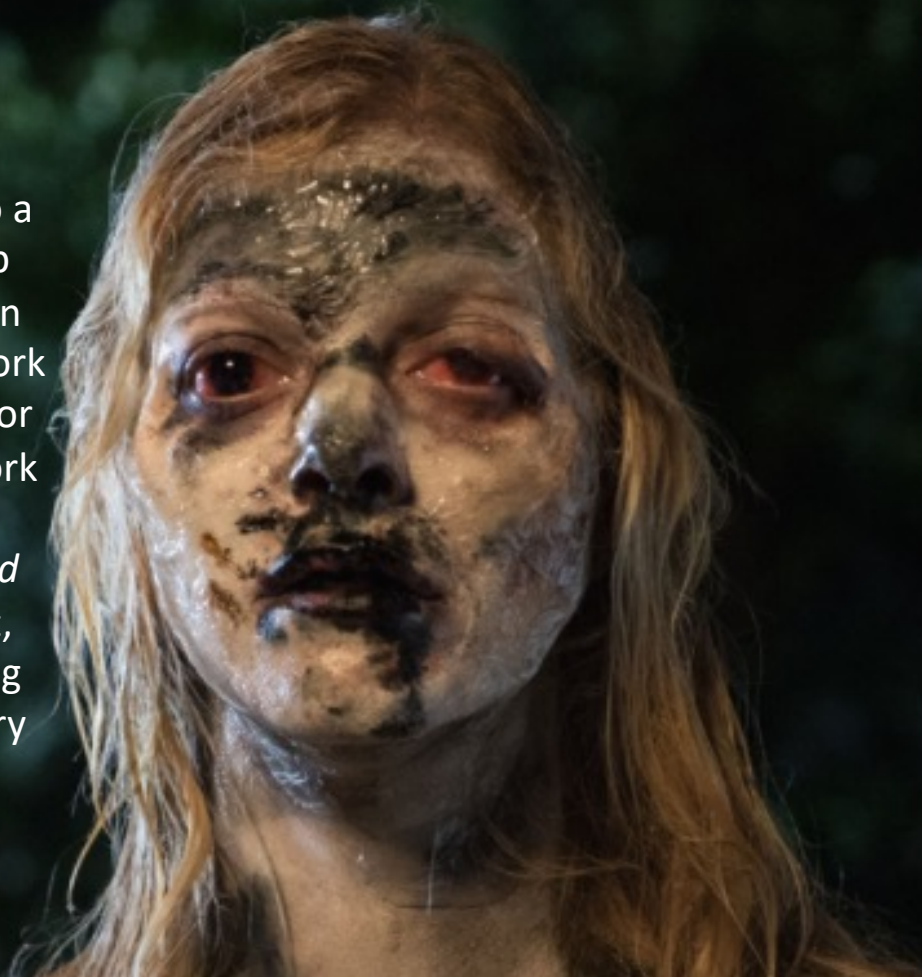




## THE TEAM

Thom Floutz, Special EFX Makeup design and application. It all started with monster movies as a kid. Since then Thom Floutz has been able to turn his passion into a career and has worked as a special make-up effects artist for the past 25 years. He's been nominated for an Academy Award for his work on *Hellboy 2* and received an Emmy award for his work on *Six Feet Under*. Recently, his work can be seen on *Eyes of Tammy Faye's* Jim Baker, *Impeachment's* Bill Clinton, *Westworld* and *American Horror Story*. Aside from that, he feels very lucky to be able to make a living doing something that he loves. And he's very excited to be a part of this project.

<https://pro-labs.imdb.com/name/nm0283134/>





Thom Floutz original designs  
@imitation.of.life

THE BOTTOM OF FALLOW LAKE





SHANE'S look  
The Bottom of Fallow Lake



## THE TEAM

CRIME SCENE DO NOT CROSS

Matt Dahan, Composer - Matt began professional work as a film composer in 2010. A trio of dark-suspense thrillers paved the road to the musical comedy *How Sweet It Is*, a film for which Matt's score and original songs were recognized with three semifinalist positions at the 86th Academy Awards. Matt currently has several new feature film scores in the works, as well as music and lyric writing for various artists. He's always up for a new adventure.

<http://variety.com/2013/film/news/oscars-114-original-scores-to-compete-for-top-prize-1200949981/>





The Bottom of Fallow Lake  
Sizzle Reel Proof of Concept

[https://youtu.be/OA7SZYOV\\_IY](https://youtu.be/OA7SZYOV_IY)

She can rise from anywhere, even a pool.

- Small budget
- Few locations/small cast
- Unique and intriguing concepts
- Visually strong marketing campaign imagery
- Powerful Distribution





# BOX OFFICE COMPARABLES

## The Facts!

| FILM                               | TOTAL GROSS   | GENRE                             |
|------------------------------------|---------------|-----------------------------------|
| What Lies Beneath (2000)           | \$291,420,351 | Drama Horror Mystery Thriller     |
| Clovehitch Killer (2018)           | \$167,994,000 | Crime Drama Mystery               |
| American Werewolf in London (1981) | \$30,683,333  | Comedy Horror                     |
| Shawn of the Dead (2004)           | \$30,097,092  | Comedy Horror                     |
| Se7en (1995)                       | \$327,333,559 | Crime Drama Mystery Thriller      |
| Fargo (1996)                       | \$47,548,550  | Crime Drama Thriller Comedy Crime |
| Old (2021)                         | \$90,112,510  | Drama Horror Mystery              |
| Zodiac (2007)                      | \$84,785,914  | Crime Drama Mystery               |

The success of films like “The Purge,” “Halloween,” and more recently “Get Out” demonstrates how in the horror genre what counts are good original stories and well-executed suspense. Unlike science fiction or action films, huge budgets are not a pre-requisite for box-office success. Also, many of these successful films were not dependent on expensive name actors. Audiences are starved for thrilling and original stories with true suspense.

Just the possibility of that, suggested by an effective marketing campaign, drives these eager horror fans into theaters. If there’s a good horror movie out in the market, word spreads. With an estimated budget of \$10 million USD, THE BOTTOM OF FALLOW LAKE lines up with the successful model illustrated above.

## THE LANDSCAPE

HOLLYWOOD REPORTER - October 18th issue.

“Low-budget horror films in recent years have produced the highest profit margins in Hollywood history, redefining how studios make and market films.”

“Marketing horror also is cheaper and far more reliant on digital media than traditional TV and print ad buys, allowing the cost of a typical release to drop”.

“The genre is able to lure women and men, as well as more lucrative younger viewers”

“At the same time, there have been more top-grossing horror films in 2013 than ever before. As studios are under increasing pressure to slash costs after a summer of big-budget misfires, many of these horror hits are made for less than the salaries of some tentpole stars.”

“Now nearly every studio is in the micro and low-budget horror game.”





# No./10 Hollywood's prosthetics renaissance

Now more than ever, film's most famous faces are being transformed — into penguins, televangelists and more. The people behind it all explain how and why



**SARAH PAULSON**  
**LINDA TRIPP**

PROSTHETIC MAKE-UP DESIGNER: JUSTIN RALEIGH  
TIME IN THE CHAIR: JUST UNDER THREE HOURS

To become White House whistleblower Linda Tripp, who was instrumental in the Bill Clinton-Monica Lewinsky scandal put to screen in Ryan Murphy's *Impeachment: American Crime Story*, Sarah Paulson underwent a surprisingly subtle physical transformation. Prosthetic make-up designer Justin Raleigh worked with Murphy to fine-tune the changes, which included a new neck, nose, dental veneers, and a bodysuit for the actor. "Ryan wanted to see more of Sarah," Raleigh explains. "He was worried that if we pushed the likeness, which included a lot of the weight gain, that it might be a little garish or take away from the performance." Still, such an extreme transformation was somewhat familiar ground for Paulson and Murphy, whose longstanding collaboration has seen the former play, among other things, a two-headed woman in *American Horror Story*. *Impeachment* was a 100-day shoot, which meant 100 individual castings for Paulson plus an array of "finite and delicate" pieces of make-up to help her become Tripp.



**COLIN FARRELL**  
**THE PENGUIN**

PROSTHETIC MAKE-UP DESIGNER MIKE MARINO  
TIME IN THE CHAIR: BETWEEN SIX AND EIGHT HOURS

While Matt Reeves' *The Batman* has garnered hype for Robert Pattinson's big arrival as the new caped crusader, Colin Farrell's mega metamorphosis into the Penguin, aka Oswald Chesterfield Cobblepot, has proven an equally major talking point. Reeves was initially inspired by Farrell's transformation in *The North Water*, for which the actor had just put on some serious weight. But Farrell declined to keep on the extra pounds, so new cheeks, a nose, dental veneers, a neck-piece and a bodysuit turned the actor into the villainous Oz instead. Reeves says he was adamant that Farrell's talent as an actor would not be compromised. "It can't interfere with the emotion; I didn't want a mask," he recalls telling his prosthetic make-up designer Mike Marino. The results surprised him: "It was so much further than I had ever imagined. I just felt like coming off that sculpture was this radiating character," Reeves says. "I actually don't know Colin as much as I know Oz, because he almost always spoke in character, and that's the way he looked."



**JESSICA CHASTAIN**  
**TAMMY FAYE**

SPECIAL MAKE-UP EFFECTS CREATED AND APPLIED BY JUSTIN RALEIGH  
TIME IN THE CHAIR: 1 HOUR 15 FOR STAGE ONE, TWO HOURS FOR STAGE TWO, 2.5 HOURS FOR STAGE THREE

Jessica Chastain had plenty to learn about televangelist Tammy Faye to play her in *The Eyes Of Tammy Faye*, but the first thing she had to accept was that she could never really be her. "She had to understand it's never going to be a perfect likeness, as everybody's proportions are different," Justin Raleigh, her special-effects make-up artist, explains. Chastain's modifications changed in phases to match Faye's timeline in the film. Initially, the actor was given two cheek-pieces, a chin, and a piece of tape to give her more visible nostril openings. To become Faye a few years later, she donned a new neck, larger cheeks, a larger chin and fake lips. "About two-thirds of her face is covered in prosthetics," Raleigh says. "You want to keep it as subtle as possible, even when you're pushing things as far as possible." The result? A transformation pushing the limits of both prosthetic and beauty make-up — to understand the mindset of a woman who had no limits when it came to her work, marriage, faith and sense of self.

Getty Images, Marco Vitar

- The new [@empiremagazine](https://www.empiremagazine.com) article on the prosthetics renaissance that has been happening in the entertainment industry.
- Check it out in the March 2022 issue, available now.

The New York Times

# You're Anxious. You're Afraid. And I Have Just the Solution.

Oct. 15, 2021



During these bizarre times we need horror movies so we can feel in control of the unknown. "Horror doesn't just reflect our fears and anxieties back at us. It also helps us process them," writes the author Stephen Graham Jones. "Horror can offer comfort, can offer solace."



Lady that rises from the lake  
Thom Floutz on set



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