

VALKYRIE FILMS PRESENTS
A VINCENT ZAMBRANO FILM
DOG BITES MAN

ARE WE ON THE BRINK OF A NEW AMERICAN CIVIL WAR?



Andrew Phillip Rogers | Cade Morrison

Written by Frederick Kirwin

Directed by Vincent Zambrano

Produced by Scott Kahn

Running Time: 100 minutes

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DESCRIPTION

After being threatened by a dog with a killer instinct, a painter and a poet from the city (Evo and Darm) are trapped for the night in their rented **farmhouse** after their neighbor and/or other locals appear to have declared war **on them**. Throughout the night, Evo and Darm cope by painting, writing, overeating, and playing the piano interspersed with comedic bickering, verbal highjinks, and bingeing on frozen yogurt and ice cream, all of which are juxtaposed with moments of violence, hatred, homicidal barking, and the possibility of no sleep or death.

A thoughtful, flippant commentary on America's bigotry, divisions, and food choices, this gripping tale is filled with symbolism and hidden meanings and distills the divisions in this country down to Evo and Darm and shows how quickly it can become us vs them. As soon as the real or imaginary war starts, the two men begin brainstorming the reasons behind it, **and** a series of binaries are immediately created: city vs village, educated vs uneducated, good ole boys vs city slickers, normal vs different, dogs vs art, strawberry fudge ripple vs chocolate almond. Quickly, these divisions turn into fear, loss of appetite, and increased pulse rates, which, in turn, turn into cruelty, door-pounding, and bared fangs, which may lead to a new civil war or maybe even WWII. In the end, the two men show themselves prepared to pay back in kind the **wounds, insults, and middle fingers** that they have received, thus leading a never-ending cycle of prejudice, shot birds, and mudslinging, a situation that rings true to our national politics and climate warfare.

TAGLINE

A painter and a poet from the city try to survive the night in their rented farmhouse two miles from a remote village because a nearby belligerent dog and his round-shouldered owner seem hell-bent on starting a neighborhood war, if not a new American Civil War.

LOGLINE

A painter and a poet from the city try to survive the night in their rented farmhouse two miles from a remote village because a nearby belligerent dog and his round-shouldered owner seem hell-bent on starting a neighborhood war, if not a new American Civil War.

SHORT SYNOPSIS

Dog Bites Man follows the story of a painter and a poet trapped in their rented **farmhouse** during an unprovoked **or perhaps imaginary** war instigated, possibly, by a neighbor and/or the residents of a nearby **village**. Evo and Darm's relationship comes to a head as they spend the endless night attempting to stifle their personal quarrels with **the need** to fight the greater enemy outside and the equally great enemy within. Why would the neighbor *and/or* other locals declare war on them, **if, indeed, he and/or have?** By the end of this allegory, both painter and poet find solace in each other as they attempt to escape **their smoke-filled house**. Whatever the outcome, the new American Civil War is all-encompassing, for, in the end, all are wounded and hungry, if not bonkers. Our heroes may be able to run, but they cannot hide from the narrow-mindedness and gluttony that run rampant in America.

LONG SYNOPSIS

In *Dog Bites Man*, two men (Evo and Darm) try to survive the night in their rented **farmhouse** after they suspect that their closest neighbor and/or other natives **have** declared war on them. Throughout the night, moments of comedic bickering between the charismatic and quick-witted men are juxtaposed with moments of violence, hatred, fear, insomnia, **and threats of death**.

The saga is like a sustained duet in an opera, set against a backdrop of threatening, overweight, **or possibly imaginary** forces. As Evo and Darm attempt to understand why the neighbor and/or other locals would declare war on them, it becomes evident that the two men are outsiders, gourmets, and brandy aficionados, and those sins may be **reason enough**.

Evo and Darm are quick to rely—**foolishly or not**—on their assumptions about the community that surrounds them. A series of binaries are immediately created: city vs village, educated vs uneducated, normal vs different, frozen yogurt vs ice cream. **Quickly**, these divisions turn into fear, which, in turn, turn into sadism, melted ice cream, and unfrozen yogurt as the men show themselves prepared to return the **wounds, insults, and middle fingers** that they have received, **thus leading to a** never-ending cycle of discrimination, tit-for-tats, rude gestures, and name-calling, a situation that seems to ring true to our national politics and climate warfare.

In today's ever-so-divided America where dialogue tends to operate on a strict binary of us vs them, this thesis becomes dangerously humorous.

BASED ON A TRUE INCIDENT AND A NOVEL

A pertinent discourse concerning the Socio-political condition of America.



Dog Bites Man emerged from the mind of Frederick Kirwin, author of poems *Songs of the Garden of Delights*, *Body Carnal*, *Body Sacred*, and works *Bill and Dakota*, a love story, and *Talking about Diana's Death*, a royal murder mystery, after watching the accident site the day after the crash.

Frederick Kirwin is a partner and collaborator, Scott Kahn, executive produced the film. Widely known for his paintings [@scott_kahn](#) on Instagram, Kahn's work has been exhibited internationally, and reviewed by *The New York Times*, *The Wall Street Journal*, *Artforum*, and countless others.

With the exquisite, poetic narrative from Kirwin, and the imaginative visual guidance from Kahn, *Dog Bites Man* presents a unified Aesthetic working to combat prejudice within a new civil war, that is happening in America.

DOG BITES MAN, the suspenseful story, now screenplay, has, I hope, “fire, depth, and necessity”, for if I felt it had not, it would have long ago been consigned to the burn pile of divine punishment.



Inspiration for the movie DOG BITES MAN, by Frederick Kirwin.

The inspiration for *DOG BITES MAN* comes from a pleasant stroll my partner and I took through the snowless woods surrounding our winter rental deep in rural America two miles from the nearest village. One day, as we were walking back to our house, we passed a rather ordinary, bedraggled ranch house half a mile down the road from our gentrified farmhouse when suddenly a vicious, ravenous German shepherd jumped out from an open garage and bolted hungrily at us, intent, from the look of its gleaming canines and dripping muzzle, on satisfying both its hunger and evil nature by making a meal, or at least an appetizer, of us.

We immediately turned and moved on toward our house, but the dog continued to follow us, lunging at my friend, then finally wrapping its voracious jaws around his thick-jacketed left wrist. Instantly, my friend struggled to escape the dog’s painful vice, whereupon I turned to the unkempt man standing in the garage doorway and shouted, “Call off your dog, neighbor!”

Our slovenly neighbor merely smirked, snarling like his dog, and gave no order to stop the bellicose attack. Finally, my friend worked his wrist out of the salivating mouth of his attacker, and we continued on our quickening stroll to our house, followed closely by the barking, homicidal German shepherd.



Finally, we rushed into our rental where my friend immediately called the Dog Warden who asked him to drive to the Village to fill out some official papers at the Mobil Gas Station that doubled as the Dog Warden’s Office and, we later learned, the Sheriff’s Headquarters. The Village was rather small and poor and required a doubling-, even tripling-up, of various official roles and bases of operation.

My partner immediately drove to the aforementioned Office where the grease-stained official filled out his oily forms and said that he’d visit the German shepherd and its recalcitrant owner, then drive to our place to give us the results of his findings. After waiting well into the night for the Dog Warden/Sheriff/Gas Station

Attendant to show his multi-purposed face, we resigned ourselves to receiving no help whatsoever from the local authorities.

From this simple, frightening, and thoroughly maddening incident grew the thriller, now screenplay, *DOG BITES MAN*.

DIRECTORS STATEMENT

My vision for the film *Dog Bites Man* began to form the moment I first spoke with its producer, Scott Kahn, and its screenwriter, Frederick Kirwin. I could immediately see a film that was visually beautiful, verbally intriguing, and politically of consequence. I am a visual artist, so I have always put a lot of emphasis on the beauty of my films and the way the scenes should be shot. Visuals, done right, can create heightened emotions and enhance essential dialogue.

Dog Bites Man, based on Frederick Kirwin's novel, was challenging for me because I had never worked on a two-character film before and one with so much terror. Is the threat from the outside real or are the dangers imagined? Are the exterior forces hell-bent on murder or merely hunters in the surrounding woods? Creating a surreal atmosphere in a beautiful country farmhouse nestled in a bucolic setting was a daunting challenge for me as a filmmaker.

- Vincent Zambrano

ABOUT THE TEAM

Frederick Kirwin, playwright/writer/poet



PRODUCTIONS OF PLAYS: **BILLY** (Playwrights Horizons, NYC) - **SWAN DIVE** (Playwrights Horizons, NYC) - **DOG BITES MAN** (Marlborough Theatre, Brighton, UK, and at Rock Theatre, Brighton, U.K.) - **THE LOTTERY** (Tristan Bates Theatre, Covent Garden, London, UK, and at Fox Theatre, London, UK) - **TALKING ABOUT DIANA** (King's Head Theatre, London, UK, and at Camden People Theatre, London, UK)

BOOKS: *Songs of the Garden of Delights*, a poetry collection - *Body Carnal*, a poetry collection, *Body Sacred*, a poetry collection - *Billy and Dakota the Myth*, a novel - *The Bark Heard*

Round the World, a murder mystery - *The Necropolis of the Sea*, a novel - *Dog Bites Man*, a murder mystery - *Past Love, Praise, Indifference, Blame*, a forthcoming novel.

OTHER: Co-author with Dr. Richard B. Gray of "Presidential Succession in Chile: 1817-1966," *Journal of Inter-American Studies*, Vol. 11, No. 1 (Jan. 1969) - Recipient of a Shubert Fellowship - five Edward Albee Foundation Fellowships - The Dramatists Guild Fund Award in honor of Mr. Richard Rodgers - Playwright-in-Residence at North Carolina School of the Arts

Scott Kahn, painter



I consider my work to be a visual diary, a record of my life, a report of the places and people I encounter. It is not easy to begin a painting, despite the variety and Complexity of the world. It is important to me to have a reason to paint, for the impulse to be strong. If I do not feel compelled to work, how can I expect the viewer to respond to what I am reporting? If I am successful, hopefully, the painting will have depth, poetry, and honesty. The effect should be direct and clear. To achieve this result, a creative person calls upon every tool available to him: technical, emotional, intuitive, and Intellectual. The act of creating, therefore, teaches us and reveals to us who we are and our relationship to life. This is why I paint.

Vincent Zambrano, Director



Vincent Zambrano was born in Manta, Ecuador. It is there in the vivid colors of South America that he became interested in visual impressions and the art of creating them. Zambrano grew up in Queens, New York, and studied Fine Arts at the Fashion Institute of Technology. Through years of painting, he experimented with different styles and subject matters challenging himself, as well as the viewers.

His work, often a portrayal of the human condition, has become intense and evocative. Beginning with a photograph, Zambrano digitally incorporates patterns and creates collages which he then transcribes onto a canvas with oil paints.

To expand his creative talent, Zambrano studied film directing at The School of Visual Arts. For him, painting and filmmaking are very much the same, just different mediums. His films are an extension of his artistic view, provoked by his own experiences with family, politics, religion, and culture.

In 2002, Zambrano presented his first film, “La Arana”, at the HBO International New York Film Festival. With a talent for bringing together like-minded creative professionals, he then wrote and directed, “The Heart of a Broken Tale”, which was

accepted at the Cannes Film Festival 2006. In 2009, he completed a feature film entitled, “Shadow Boxing”.

Zambrano continues to thrive in both art and film. His most recent film, “The Moment I Died”, is currently in the film festival circuit, and his artwork has been exhibited in several group shows at the Contemporanea University of Connecticut, Hutchins Gallery, and C.W. Campus Long Island. Much of his work is also in private collections. Currently represented by The Van Der Pals Gallery, NYC.

[Zambrano’s work](#) is emotional and honest, showcasing a promising artist with great talent. Follow his art on: <https://www.vincentzambrano.com/> | Instagram <https://www.vincentzambrano.com/> | and Facebook <https://www.facebook.com/vincent.zambrano>

CAST and CHARACTERS

DARM, the poet



Andrew Phillip Rogers portrays the real Frederick Kirwin

Andrew Philip Rogers was born in La Rochelle, France to a French-English father and a French-Italian mother. He grew up between France and the US, living in Bordeaux, New York, Paris, and San Francisco. He attended the Lycée Français La Pérouse and graduated from UC Berkeley in 2009 with a BA in Political Economy of Industrial Societies. He is a native French and English speaker. It wasn’t until moving back to New York that he discovered his love for acting, studying at Terry Schreiber Studios and with Alice Spivak. He has been a full-time model, actor, and voiceover artist since 2010. Andrew currently lives in Los Angeles and is represented by NTA, Innovative Artists, and MUSE. Instagram @andrewprogers www.andrewprogers.com

EVO, the painter



Cade Morrison portrays the real Scott Kahn

Cade Morrison began acting in his school's theater department. His love for acting continued to grow as he performed in numerous plays and musicals. When Cade fell in love with film, his path almost led to him studying Directing instead of Acting, but he knew in his heart that he was always destined to act. He wanted to engulf himself in film and film acting, so he decided to attend the Seattle Film Institute to study Acting for Film. It was there that he met many amazing teachers and talented students; his journey to his dream had begun.

After graduating in the fall of 2019, Cade got representation and began to book professional acting gigs. He has done numerous projects, ranging from voiceover for large companies to motion capture for a well-known video game and plenty of short films.

Cade is now going to school to study XR Development and Design to create games and applications for Virtual and Augmented reality. He hopes to be able to take these skills to help filmmakers and the filmmaking process by creating applications and immersive simulations. Cade is currently managed by 11:11 Entertainment. Instagram @aceofcades www.cademorrison.com

Blondie, aka Lux



Lux is a German Shepard who's trained their whole life for the silver screen. After over 3 years of intense education, this brilliant performer landed their debut role in the film, "Dog Bites Man."

Lux portrays the real dog that bit Scott on his wrist while he and Frederick were away at a cottage and the local sheriff *did nothing* to protect them.

CREDITS

DIRECTOR

WRITER

PRODUCER

DIRECTOR OF PHOTOGRAPHY & EDITOR

VINCENT ZAMBRANO

FREDERICK KIRWIN

SCOTT KAHN

BRIAN TIMMONS

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