

# TO HELL AND GONE

A KYLE MOORE PICTURE





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A crafty drifter crosses paths with a gang of murderous thieves in the middle of nowhere, AZ

## **SYNOPSIS**

A messy robbery, four criminals on the run, and a hijacked plane jumpstart this story of desperation near the southwestern border. Meanwhile, a drifter fleeing his own trouble finds himself stranded on a remote desert ranch run by good ol' gal Eden. After an emergency landing the thieves wind up at the same ranch, willing to do anything to escape justice. When all these characters converge in the middle of nowhere the stakes start to get pretty high, and trusting people is nearly impossible when everyone is scattered...  
To Hell and Gone!



# DIRECTOR'S STATEMENT

"To Hell and Gone" didn't start life as a passion project; it wasn't a story I was burning to tell. It was born out of a simple desire to create something based on what I had available - a process I call "reverse-producing". That's when you know you've got access to a bunch of cool locations so you write the perfect story to use all of them. You see a cool sewer pipe or rusty car in the forest preserve, and the inspirado hits without you even asking for it. This is exactly how I had made all of my earlier work, from shorts to features, and this is exactly how "To Hell and Gone" went down.

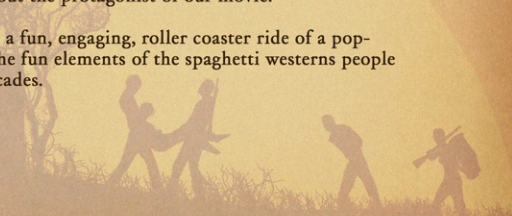
In June of 2015 I was on vacation with my best pal/future producing partner Carr Cavender. We were in Northern Michigan, where his family has a lovely cottage and a sailboat called the "Crackerjack". We were having a grand time but all the while I couldn't help but detect something I hadn't felt in the seven years since I last made a feature film: creative juice. The old reverse-producing bug had bitten again. I told Carr we should write a feature for all these cool Michigan locations. He agreed, so I developed an idea for a kidnap thriller set aboard a sailboat - a la George Miller's "Dead Calm" - and showed it to him. He said, "You know, my parents also have a ranch and some property in the middle of nowhere Arizona. Go check that out instead. We could do whatever we want". After the initial sting of abandoning an otherwise solid concept passed, I flew out and saw what he meant: it was the largest playground imaginable upon which to create a story. There were mountains, mines and canyons, cattle and horses, beautifully aged old ranch houses and trailers, and a reflective chrome Cessna 182 plane.

Naturally it should be a western of some sort, but what kind of western? And most importantly what would the story be?

This was the fun part - when personal taste and artistic vision were all that mattered and all that could limit you. I've long believed a film doesn't need to be "deep" or filled with backstory in order to work... all you need is an engaging story. So right off the bat I knew it was going to be a genre film, something fun and nimble. I've always been inspired by the films and filmmakers of the 1970s, so I knew I wanted it to feel throwback and retro - no cell phones in this movie! Real-time films such as "Children of Men" or "Apocalypse Now" have always intrigued me, so I knew a good starting point was to have it take place in only a few hours. The last ingredient of "To Hell and Gone" DNA actually came from a childhood game I would play - I'd hide in the closet and just LISTEN to my family in the house, pretending I was an interloper who wasn't supposed to be there. What would they do if they found me? This imaginary game informed the way "To Hell and Gone" would be shot, and what was special about the protagonist of our movie.

So I set out to make a fun, engaging, roller coaster ride of a popcorn flick with all the fun elements of the spaghetti westerns people have enjoyed for decades.

- Kyle Moore

A decorative illustration at the bottom of the page shows silhouettes of several figures in a western landscape. On the left, a man in a cowboy hat stands near a horse. In the center, two figures appear to be in a physical struggle or a dance. On the right, a man is bent over, possibly working with a tool, and another figure stands nearby. The background is a hazy, sunlit field with a large tree on the left.





**SUSAN GAYLE WATTS**  
(“EDEN”)

For 10 years Susan taught jr. high & high school in the inner city by day and both starred in & directed theatre by night at various venues in Hollywood, CA. After a 10 year hiatus, Susan has returned to acting with verve and vigor. Susan is known for her honest, intense, emotional portrayals of women in both theatre and film.

# ACTOR BIOS

**CARR CAVENDER**  
(PRODUCER / “THE STRANGER”)

Carr majored in Theatre Arts and English at the University of San Diego. He studied film acting in Los Angeles and also produced, directed, and acted in several short films. In 2014, he played the lead role in the feature film “Thane of East County”, directed by Jesse Keller. “To Hell and Gone” will be the first feature film Carr will both produce and star in.







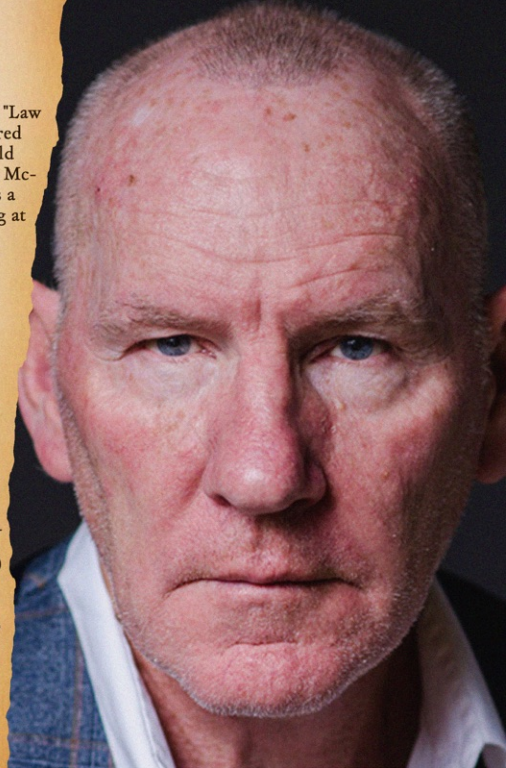
## **PJ MARSHALL** (“LEDUC”)

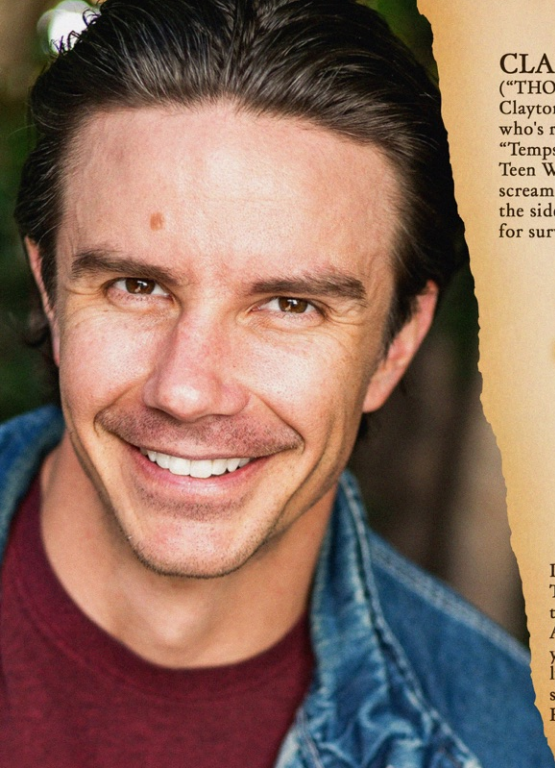
PJ is an American actor known for his versatility and forceful onscreen presence. He has appeared on TV in "Law & Order: Special Victims Unit" & "Oz", and has appeared in a variety of films including "Maggie", starring Arnold Schwarzenegger & "Free State Of Jones" with Matthew McConaughey . Prior to becoming an actor, Marshall was a martial artist and competitive surfer. He studied acting at the Wynn Handman Studio in New York City.

# **ACTOR BIOS**

## **ROBERT MORGAN** (“EUNGARD”)

A former prize fighter, Robert is known for his intense, honest portrayals and powerful presence. He is a versatile and dynamic actor able to bring both strength and sensitivity to his roles. For the better part of the last two decades Rob has been working in film, television and theatre, both nationally and internationally.





## CLAYTON FRONING ("THOMAS MCBRIDE")

Clayton is a Los Angeles based actor and voiceover artist who's recent work includes the romantic comedy "Temps" and a two season recurring role on "MTV's Teen Wolf". When he's not acting, improvising, or screaming into a microphone, Clayton can be found on the side of a mountain or deep in a canyon, struggling for survival.

# ACTOR BIOS

## DREW CONNICK ("AARON MCBRIDE")

Drew is a graduate of USC's esteemed School of Theatre. During his summers in high school, he traveled East to study at the New York Film Academy. A fluent Spanish speaker, he spent one year studying abroad in Zaragoza, Spain. Shortly after receiving his BFA from USC, Connick secured the lead and title character in Charles Huddleston's independent feature "Blue".







## SAFFORD POLICE CHASE

Not only did we require a squad car on camera (not easily faked) we also needed to do a rather involved stunt wherein our hero character vaults over the hood of an approaching SUV as it slams on its brakes. While we could have easily rented costumes for a couple of actors to wear, I knew having the cooperation of real uniformed police officers would take care of all of our needs.

Two days before we shot this sequence, producer CARR CAVENDER and I made an appearance at the weekly Safford town hall meeting to place our request. As these things happen, there was someone present who knew a guy who knew a guy. We followed up on this lead, and less than an hour later we were in the office of the Chief of the Safford Police Department. We explained our case, and were almost instantly granted everything we needed - closure on Main Street for the SUV stunt, two uniformed officers to be on-camera for a two-hour window, and a Safford PD squad car to peel out at the start of the chase. This was provided under the condition that we covered the word SAFFORD with black gaffer's tape, a request we happily obliged.

Shooting these moments in the film were some of the most memorable and exciting. It seemed like the entire population of downtown Safford came out to watch Carr as he flung himself over the hood of the SUV more than a dozen times. Bystanders were gathered on all street-corners, and many had collected up on the rooftops to take cell phone footage from above.

Since the rest of the movie was shot on private land far removed from civilization, this public display of filmmaking was a great, encouraging way to begin the shoot.

# FILMING AT THE MINE

Getting the cast and crew up to the mine location proved to be one of the most difficult logistic challenges of entire shoot.

Starting at 6:00 am we would leave production HQ in a pick-up and travel offroad about a mile into the wilderness. Once the terrain became too difficult, we reached a spot where there were two 4x4 quads waiting for us. Each member of the crew hung on for dear life as producer CARR CAVENDER or his father, executive producer MICKEY CAVENDER, transported us one by one the next leg of the journey. This trail was actually created months earlier by Carr and Mickey, who painstakingly removed large boulders and other obstacles in order to accommodate the production crew. After this quad ride, we now arrived at the “dilapidated house”, one of the locations featured in the final cut of the film. This became our base camp where we set up all the essentials for the day’s shooting while the rest of the crew was still being shuttled on the quads.

The final stretch was a 15 minute hike from the dilapidated house up to the mouth of the actual mine shaft. That’s where we set up base camp #2 to provide shade and a place to apply the makeup effects.

Although none of this journey reads on screen in the final movie, the behind the scenes story makes these sequences some of the most satisfying in the film. Without the expert coordination of Carr and Mickey, it would have been impossible to even think about getting a RED camera, 10 gallons of water, all the gear, and 15 people anywhere close to that mineshaft.







## **FULL CREDITS**

DIRECTOR: KYLE MOORE

SCREENPLAY: KYLE MOORE, JOEL NOTT

PRODUCERS: CARR CAVENDER, KYLE MOORE

EXECUTIVE PRODUCERS: MICKEY, JACK, & KEVIN CAVENDER, JEFF MARX, JAMES ROLLINGS, MARY WELLS LAWRENCE

CINEMATOGRAPHY: PETER MICKELSEN

PRODUCTION DESIGN: NICK MANSFIELD & JENNIFER RICKETT'S

SPECIAL EFFECTS & MAKEUP: CYLE WILLIAMSON & COREY RUBY

EDITING: KYLE MOORE

ORIGINAL MUSIC: SEAN CARNEY

CASTING: JASON CROW

UNIT PRODUCTION MANAGER: CHRISTINA BRYAN

## **TECHNICAL SPECS**

ORIGINAL TITLE: TO HELL AND GONE

RUN TIME: 82 MINUTES

ASPECT RATIO: 2.39:1

FORMAT: 4K

SOUND: STEREO

YEAR: 2019

COUNTRY OF PRODUCTION: U.S.A.

CITIES OF PRODUCTION: SAFFORD, WILLCOX, TUCSON, KLONDYKE, AZ





## ABOUT THE AUTHOR



As far back as I can remember, I've always wanted to be a filmmaker. It started at age 9 with stopmotion Legos and Play-doh, continued at age 12 with live-action WWII movies, and then really kicked into gear freshman year of high school when I discovered non-linear editing software and made three features before graduation. After reading Robert Rodriguez' "Rebel Without a Crew" I decided not to attend film school, instead investing in better gear and making three more feature films before hitting the road to Los Angeles. That was 10 years ago.

**"TO HELL AND GONE"** represents my first crack at feature filmmaking since those early days, and my first time working with a SAG cast, full crew, and a budget.

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