



She can change your mind.

Best Part Productions presents

Daddy's Little Girl

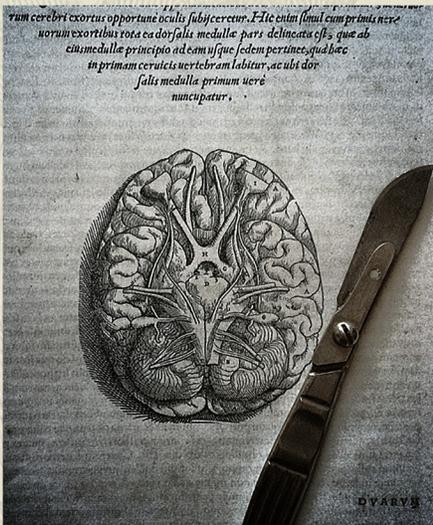
RUNNING TIME 4min 47sec
GENRE SciFi/Horror/Thriller
YEAR 2015
LANGUAGE English, United States
LINKS Official Website: www.dlgfilm.com
Facebook: www.facebook.com/daddyslittlegirlfilm
Twitter: www.twitter.com/dlgfilm
IMDB: www.imdb.com/title/tt4363044
CONTACT Chad McClarnon
DLGfilm@bestpartproductions.com ph. +1 615.481.7508
AWARDS Nashville Film Festival WINNER - Audience Award
Screamfest WINNER - BEST SHORT

Synopsis

DADDY'S LITTLE GIRL is a short SciFi/Horror film that tells the story of a precocious young girl who uses her self-taught science knowledge to take control and finally tackle the problem of her abusive father head on.

TAGLINE:

She can change your mind.



Festivals & Reviews



FESTIVAL SELECTIONS

Phoenix Film Festival 03/2015
Nashville Film Festival 04/2015 - WINNER Audience Award
deadCENTER Film Festival 06/2015
Sunscreen Film Festival West 10/2015
Mile High Horror Film Festival 10/2015
Red Dirt Film Festival 10/2015
SCREAMFEST 10/2015 - WINNER Best Short
FLYWAY Film Festival 10/2015

“DADDY’S LITTLE GIRL is a terrific, assured piece of pure visceral cinema. It’s beautifully constructed and anchored by a surprising, frighteningly authentic lead performance.”

- Paul Osborne, Director - “FAVOR”

“Well...that was disturbing. A great performance!”

- Bears Fonte, AMFM Magazine

“DADDY’S LITTLE GIRL is a quick one that will leave a lasting impression. There may be much to discuss after the film is over.” - Ernie Trinidad, Film Pulse



Director's Statement



The idea for **DADDY'S LITTLE GIRL** came out of some very simple questions: What if an abused child was smart enough to fix her abuser? How could she do that? Should she?

Having never truly experienced abuse myself, I've always been really interested in the victim's desire for love and approval from their abuser. We wanted to make a film that explored that.

I've always been drawn to fantastical stories. Fiction can often allow an artist to speak more honestly about the real world. The fantasy should always be firmly planted in reality, though. If it isn't told in a realistic way there is nothing for the audience to hold onto. The methods depicted in *Daddy's Little Girl* are based in real science, but they've been embellished and distorted...presented through the eyes of a kid.

Because of its content, many label this film as a horror, and I suppose that's ultimately true, but while the film does depict horrific things, I wanted to tell the story from the Little Girl's perspective and she doesn't see any horror in it at all.

In my mind, this is a love story.

Chad McClamon, Director

Fig. 1.

Writer's Statement



I love short films. As a storyteller, I want to tackle complicated themes, and to do so in a small amount of time is a unique challenge. The creative problem solving required to build a world and make an audience invest in a character in less time than it takes to cook an egg is really exciting. Daddy's Little Girl was born out of this challenge.

Daddy's Little Girl tells the story of an abusive father, and how far one little girl will go to find love and security. While horror films often deal with the supernatural, it's important to me to ground our stories in reality. We don't have to look to the nether realm; our real day to day world is filled with plenty of terrifying monsters.

Our director, Chad McClarnon pitched me the idea by phone from a shoot he was on in Texas. I couldn't get it out of my head. I wrote the script that night and set a whirlwind two week production schedule. It was exciting, after our last film BEAR WITH ME (which we shot in California), to be back with the whole team in Nashville. We are extremely fortunate to have this incredible team of talented individuals that truly made this project happen.

The end result is a film that is better on screen than it was in my head when I was writing it. What more could a writer ask for?

Trey McClarnon, Writer/Producer

Cast



ROBIN-AUGUST FRITSCH

as Little Girl

Already at her young age, Robin-August is a veteran of the theater and commercial worlds, and DADDY'S LITTLE GIRL marks her film debut! She has typically been cast in roles that aren't quite as dark — she says about the experience, "Playing the part was a big acting stretch for me, going from comedic characters to a horror role. It was a blast!"

Robin-August is best known for her portrayal as Annie in Chaffin's Barn production of Annie, Gavroche in Lipscomb University's production of Les Miserables, and several lead roles with the Theater Bug theater company in Nashville, TN.



MICHAEL KITTS

as Daddy

Michael is a veteran stage performer in Nashville. He is best known for his work with the Street Theater Company with roles such as Tateh in Ragtime and his work on the national tour of Phantom. Michael can also be seen as Stephan in Loretta Jenkins' webseries "How I Seize It."

He says about his experience on DADDY'S LITTLE GIRL, "Chad is an AMAZING writer-director. He knows exactly how to approach each actor or crew member and what to say to get those perfect takes. I long to work with him again!"

SULIVAN STREET

as Mama

Sullivan is a commercial actress, fashion and print model who has worked in music videos and on national campaigns for companies such as Ted's Montana Grill, IGA, and O'Charley's.

DADDY'S LITTLE GIRL is her film debut. She says about her experience, "I really enjoyed working on this film. The cast and crew were amazing to work with. It's very exciting to see how much interest we've had with it — many people have said they would love to see it become a feature."



Crew Bios

CHAD McCLARNON

Director-Cinematographer-Editor

Chad is an award-winning writer, director, cinematographer, and editor who specializes in making commercials, music videos, and narrative films.

Based in Nashville, TN, Chad started as a still photographer when he was barely a teenager and transitioned into filmmaking over five years ago. In that time, he has had the pleasure of working on several film projects as well as direct many of his own shorts along with his brother, Trey, and the Best Part team. Trey and Chad started Best Part Productions in 2010 to pursue their lifelong dream of moviemaking together.

Chad's visual storytelling style, sense of composition, technical prowess and nearly robotic work ethic have been the driving force of every Best Part Productions project to date.

In addition to overseeing the success of their latest short, Chad and Trey are both tirelessly working to get their first feature film off the ground. They hope to begin pre-production on that project within the next year.

DADDY'S LITTLE GIRL is Chad's fourth short film.

IMDB: www.imdb.com/name/nm4102445

Twitter: twitter.com/chadmclarnon

Facebook: facebook.com/chadmclarnon

MARSHALL McCLARNON, III (TREY)

Writer-Producer

From a very young age, Trey has loved telling stories. Whether it was the Final Fantasy fan fiction novel he tried to write in 5th grade, his teenage angst-ridden poetry, a short stint as a local playwright, or the years of open mic stand-up comedy, he has tried to find a way to share his stories. All of these endeavors were a primer for filmmaking.

Trey co-founded Best Part Productions with his brother, Chad, in Nashville in 2010. During that time, he's co-written and produced three short films:

A NEW LIFE - the story of a young couple making the transition from care-free young adults to being married with a new home.

without - a thriller about a woman trapped in an office building alone without explanation.

BEAR WITH ME - an absurd comedy about a young girl who spends a special day with a friend.

Trey, also, obviously wrote Best Part's most recent film, **DADDY'S LITTLE GIRL**.

Trey and Chad are presently hard at work on the script for Best Part's first feature film. They hope to start pre-production on it within the next year.

IMDB: www.imdb.com/name/nm4247321

Twitter: twitter.com/treymc

Facebook: facebook.com/trey.mcclarnon

Credits

CREW

ORIGINAL MUSIC RAE HERING
GAFFER SCOTT PHELPS
KEY GRIP ALEX GORDON
WARDROBE CICLEY HOFFMAN
HAIR & MAKEUP JOY TRAVIS
SPECIAL PROPS MICHAEL BINKLEY
CATERING KATE SINGLETON
GRIP JACOB PELZ
ADDITIONAL PHOTOGRAPHY KRISTOFER D'AMICO
DIGITAL EFFECTS JONATHAN ROGERS
SOUND RECORDIST TONY DANCY
SOUND DESIGN YUKE LOWRY
SOUND MIXING BOBBY HOLLAND
STORY BY CHAD McCLARNON
WRITTEN BY TREY McCLARNON
PRODUCED BY TREY & CHAD McCLARNON
ASSOCIATE PRODUCER ORLANDO PISEGNA
DIRECTED, SHOT, AND EDITED BY CHAD McCLARNON

CAST

LITTLE GIRL ROBIN-AUGUST FRITSCH
DADDY MICHAEL KITTS
MAMA SULLIVAN STREET



Twelve Most Frequently Asked Questions of Chad McClarnon During The Making of DADDY'S LITTLE GIRL.

1: Where did the idea for Daddy's Little Girl come from?

My answer is going to be intentionally vague, so as not to spoil the film...Trey and I had been discussing making a more serious short ever since we made the festival run with "Bear With Me." I was driving one day listening to an episode of the TED Radio Hour, when I heard a talk outlining some new science - told you it'd be vague. I thought the principals there could be a great vehicle to tell the story of this little genius girl.

2: How did you cast the Little Girl?

We actually cast Michael in the role of Daddy first, and Robin-August came to us through him. He suggested she might be good for the role, having worked with her in theater previously. Trey and I took a meeting with her and her mother Sarah at Fido Coffee here in Nashville. We went over the script and the premise together and immediately knew Robin-August was perfect for the role. She understood the nuance of the character and the situation immediately. She's an amazing talent and brought far more to the character than what was on the page...and she's only ELEVEN!

3: What challenges did you and your crew encounter in production?

Like any other low-budget filmmaking project, the biggest challenge was time. We had only one full day for the principal photography, and we hadn't accurately anticipated the time makeup and prosthetics would take. Robin-August was supposed to be a hard-out at 7PM that night, but she was able to last-minute move some stuff around and buy us a couple more hours to shoot her coverage out. If it hadn't been for that rearrangement, this film wouldn't be here.

4: How did you choose the music for this project?

Since our start, we've always been really adamant about using original music for every Best Part Production film. Living in the heart of Music City, USA, it would be a shame to not utilize the immense musical talent that exists right here in our hometown. Our composer, the incomparable Rae Hering, has been our go-to for music since our first project, and this film is no different. She really is a sort of composing savant. The song that plays in the final credits was written in just a couple hours based on nothing but a synopsis that Trey gave Rae over the phone. She hadn't even seen the script or footage (we were two weeks from shooting) and she recorded a demo of "this little idea" she had for the song and it was PERFECT. The version in the film changed nothing from that original demo.

Twelve Most Frequently Asked Questions of Chad McClarnon During The Making of DADDY'S LITTLE GIRL. (cont'd)

5: Are you currently working on any other projects, are there plans to expand Daddy's Little Girl into a feature?

We've batted around some ideas for how we could expand it, but there are no specific plans to adapt it right now. We are currently working on a feature, though. It's a Thriller set in a small southern college town. It's still in the script stage, but we hope to start pre-production on the picture within the next year. Beyond that, it's just ensuring a successful festival run for DLG, and producing some music videos...maybe another short.

6: What's your directing style? It's important to remember to be open to changes during production. In our projects, I'm always juggling multiple roles, and usually have had a hand in the writing, so when directing I have to constantly remember to be open to changes that better serve the story. I try my best to provide a sandbox for the actors and the crew to successfully play in. If the structure is solid enough going in, the work of finding the truth in a scene can be very organic. I try not to impose solely my vision into it...it's like Kubrick said, "I do not always know what I want, but I do know what I don't want." It's the part that I don't know that's open for play, and I like to play.

7: What inspires/influences you? I'm really inspired by boldness. When a film or a piece of art has obviously been made with intention and is openly unashamed of itself, it gives me chills. Making a film is like putting together a 2000-piece puzzle from a pile of 4000 pieces with only a written description of what the cover of the box looks like. Without a clear intent throughout the process, there's no chance you can successfully complete the puzzle. That's why cinema is ultimately a directed medium. I'm also inspired by overextended metaphors.

8: How did you learn your craft? I started in still photography. It's much cheaper to get into than movie-making. I learned cameras by shooting, assisting other photographers, and reading — in that order. But I've never really been a fan of photography. By that I mean, I don't consume it in the way that I consume motion pictures. My still photography has always been foremost inspired by film. The idea that I could potentially move into filmmaking came in college when I realized the film courses were a lot more fun than the photo classes. Taking classes in both departments instead of focusing on one-major probably contributed to my never finishing school. All the rest of it came out of trial and error. There's a lot you can learn by just making your own short film.

Twelve Most Frequently Asked Questions of Chad McClarnon During The Making of DADDY'S LITTLE GIRL. (cont'd)

9: Are there any particular genres you favor over others?

No, not really. We've been in a sort of horror mode lately, but I'm drawn to any compelling story. Genre films in general, the good ones anyway, aren't really different in content or theme from any other dramatic film. If an idea grabs me and affects me emotionally in some discernable way, I'll run with it.

10: What's it like working with your brother? We fight a lot. Not like we used to growing up, which was much more about dominance and stupid fraternal one-upsmanship, but we fight for the stories. Because we have such a long history together, we don't back down from a challenge from the other one. If an idea can't last an argument between the two of us, chances are high that it shouldn't have been an idea in the first place. And overall, the work brings us closer together. There was a time several years ago that we weren't very close at all, but now he's easily my best friend...and it helps that he also happens to be a great writer.

11: What advice do you have for aspiring filmmakers? Make a damn movie already, it's not as hard as they all say it is. Find people you really admire. Find people that are better than you are and surround yourself with them. Also don't give up. Also don't listen to advice.

12: What camera did you shoot on? This is literally my least favorite question. Camera choice is really the last thing that effects the overall look of a film, but people always ask it. "What inspired visual style of the film?", "What were the major influences on the production design?", "Did you use storyboards and/or shot lists in deciding your coverage?", "What LENSES did you use?" all of these are better questions. The visual style was informed by the work of Brian DePalma, early Tim Burton, Francis Ford Coppola, and of course Kubrick. I hate storyboards, shot lists are a necessary evil, and yes, lenses make pictures — cameras record them.

But because everyone asks...we shot on a Nikon D800 with Nikon lenses.