



A Documentary film by Dan Wayne
RT: 76 minutes / Not Yet Rated

www.bigfurmovie.com

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TAGLINE

If world champion taxidermist Ken Walker can't find Bigfoot, he'll make one.

SHORT SYNOPSIS

BIG FUR is a fun portrait of an artist immersed in his defining project. World Champion taxidermist Ken Walker is looking for love... and proof that Bigfoot is real. Can he find both while building a life-sized version of the legendary creature?

MEDIUM SYNOPSIS

BIG FUR is a fun portrait of an eccentric artist-hero. World Champion taxidermist Ken Walker builds a life-sized Bigfoot, based on frames from an iconic 1967 movie, and unveils her at the World Taxidermy Championships.

While Ken would love to win Best in Show, his real hope is that putting "Patty" on display will prompt some hunter to open his freezer and pull out the proof Bigfoot is real. Instead, it's Ken's love life that gets thawed out.

Although true love proves illusory, Ken is still sure that any day Bigfoot's existence will be confirmed. Until then, he'll keep searching for both.

LONG SYNOPSIS

BIG FUR is a feature-length biographical portrait of Canadian taxidermist Ken Walker.

Already a world champion, Ken's work is on display in the Smithsonian's National Museum of Natural History and featured in National Geographic. But while he's famous among taxidermists, he's still seeking a career-defining project.

Back when he was a professional Roy Orbison impersonator, Ken's theme song was "Pretty Woman." But these days, the object of his obsession is seven feet tall and covered in coarse fur – he's re-creating a female Bigfoot, as seen in the iconic 1967 "Patterson-Gimlin" film.

Ken's meticulous research includes conversations with eyewitnesses who are sure – as is Ken himself – that they've encountered Bigfoot. He lives on the

eastern slopes of the Canadian Rockies where folks still hunt and trap as a way of life. This is prime habitat for wolverines, grizzlies and woodland caribou, yet those creatures are rarely seen. To Ken and many others, Bigfoot does not seem far-fetched.

BIG FUR documents Ken's Bigfoot re-creation from start to finish, when it is unveiled at the 2015 World Taxidermy Championships in Springfield, MO. While Ken would love to win Best in Show, his real hope is that putting "Patty" on display will prompt some hunter to open his freezer and pull out the proof that Bigfoot is real. Instead, it's Ken's love life that gets thawed out.

Although true love proves illusory, Ken is still sure that any day Bigfoot's existence will be confirmed. Until then, he'll keep searching for both.

BIG FUR is a wry, funny portrait of an artist with an unshakable belief that eventually he'll find true love. Or the hairy, 800-pound validation of his life's quest. It's also a sympathetic insider's view of taxidermy as an under-appreciated art form. Last but not least, it's a call to preserve the last wilderness. Because when there is no mystery left in the deep, dark forest, we'll have lost more than Bigfoot.

FILM FESTIVALS

Virginia Film Festival, 2019
Kansas International Film Festival, 2019
Slamdance, 2020
San Francisco IndieFest, 2020
Big Sky Documentary Film Festival
Mountainfilm, 2020
deadCenter, 2020

POSTPONED or CANCELED due to COVID-19
Ethnografilm, Paris, 2020
Calgary Underground Film Festival, 2020
Mammoth Lakes Film Festival, 2020
Salem Film Festival, 2020

MEDIA QUOTES

"A quirky documentary with tons of heart and humor."

– Variety

"A film with a poignant heart that connects the dots between *Psycho* and *Blue Velvet*."

– Bay Area Reporter

"A quiet and thoughtful film that heralds the importance of environmentalism, art... and Bigfoot."

– Quelle Movies

"...if you ever yearned to know what the 'huge difference' between a standing bear and a Sasquatch was, you're in for a jolly good time."

– Film Threat

"With moments of deep insight and interesting theories, by the end, *Big Fur* has crafted something rather unique. This is a quirky little piece that feels authentic in its journey, even for the skeptics out there. *Big Fur* is a story of man as much as it is myth, and it's a fascinating one."

– Film Inquiry

"A taxidermy documentary that's stuffed with surprises. *Big Fur* takes you inside the world of taxidermy, giving you a sneak peak into the belly of the beast... often literally."

– Hot Alien

"It's a film both procedural, in its approach to the art, and intimate, in its approach to the private intimacies on display, the two halves not always perfectly joined, but never boring."

– Hammer to Nails

"*Big Fur* reveals itself to be a film with big heart, following the course of one man's obsession to create the ultimate recreation of Bigfoot."

– Birth. Death. Movies.

"Wayne uses a light touch and a humorous tone to cover his subject. This is a light-hearted look at the ways we find our happy place, be it through hunting, Roy Orbison Karaoke, or building creatures that dwell in the imagination. Dan Wayne has created a meditation of the pursuit of happiness and the costs along the way using a likable, yet eccentric everyman subject as his focus."

– Horror Buzz

"Walker is a multi-layered character to be sure, and I'm not sure that a scripted version of this story could ever hit the same textured notes that this finely-etched documentary does."

– We are Cult

DIRECTORS STATEMENT

Like a lot of folks, I spent more and more time in front of the computer as analog film transitioned to digital. I missed those tactile elements – the feel of the gelatin emulsion, the magic and chemistry in the darkroom, the sound of the film hauling ass precisely through the movie camera. Then I discovered taxidermy, a perfect marriage of art and science that seemed untouched by technology.

But as I studied this under-appreciated art form, the storytelling filmmaker in me became more interested in the eccentric and outcast artists that were the masters in the field. Then I met Ken Walker, with his Bigfoot obsession, and found my movie.

I followed Ken for three years as he researched and built his amazingly life-like Bigfoot. I learned more about taxidermy and Bigfoot than I ever expected. I camped and filmed in the remote wilderness where resource extraction is causing habitat fragmentation that threatens all wildlife – including Bigfoot, if he exists.

And I learned the value of preserving our wild spaces, even as an increasing – and increasingly polarized – population makes those efforts less effective. Hunters and environmentalists rarely see eye to eye or work together, even though they share the same goal: conserving wilderness.

BIG FUR uses its topics – familiar in pop culture – to promote the very idea of wilderness. If our landscape becomes so tamed that we can no longer even imagine that a wild hairy ape might exist in the forests, then we will have lost something more profound than Bigfoot.

– Dan Wayne

FEATURING

KEN WALKER

Ken Walker is a three-time world champion taxidermist. Ken was a member of a prestigious team of taxidermists hired for the renovation of the Hall of Mammals at the Smithsonian's National Museum of Natural History. While he has mounted hundreds of species, he is world renown for his re-creations – extinct or endangered animals made out of other animal's hides. His Irish elk, saber-toothed tiger and giant panda have given people a close-up look at these fabled species. Ken was once a professional Roy Orbison impersonator and is a true entertainer at heart. An avid outdoorsman, he has spent considerable time investigating Bigfoot and is prominent in the world of cryptozoology for his findings, discoveries and theories.

COLETTE, CHANTELE, PATRICK, JIM AND KEN, SR.

Ken's wife, children, brother and father make appearances throughout the film to give us insight into his character and what it's like to live with a taxidermist. They also shed light on his obsession with Bigfoot.

AMY CARTER

Amy Carter is a professional taxidermist from North Carolina who showed great talent at the age 12 and was mentored by Ken. As a result, she has become a fierce competitor at taxidermy conventions and notorious in her field, where she was once known as "that cute little girl who mounted rats."

GEORGE ROOF

George Roof is an author and a professional taxidermist for over 40 years. He grew up in Florida, where the presence of Bigfoot – or skunk ape, as it is known in those parts – was common knowledge. His own personal sightings made him a believer at a young age and helped him form a strong friendship with Ken Walker, who has taught bear workshops at George's taxidermy studio in Delaware.

DAWNE L'HIRONDELLE

Dawne L'Hirondelle is a taxidermist in Hinton, Alberta. She has had two Bigfoot sightings and was elated to meet Ken – not only because she admired his skills in taxidermy, but because she knew she could tell him about her encounters and not be seen as a lunatic. She took Ken to the remote wilderness of Ruby Falls to show him where she had her second sighting.

ANTONIO ALFARO

Antonio Alfaro owns Tohickon Glass Eyes in the hills of eastern Pennsylvania. He is the undisputed king of eyeballs for the taxidermy industry. Tony worked with Ken to create the eyeballs for Patty, Ken's re-creation of Bigfoot.

MIKE JUDD

Mike Judd is a retired outfitter and guide in Southern Alberta. He is also an environmental activist who has been arrested during protests. Mike shot his computer. And his TV.

ROBERT MICHAEL PYLE

Robert Pyle is a lepidopterist, naturalist, teacher, award-winning poet and author, and founder of the Xerces Society. His lyrical book "Where Bigfoot Walks: Crossing the Dark Divide" grew out of a Guggenheim Fellowship.

RELEVANT FACTS

- Taxidermy is experiencing a renaissance.

“After decades of being relegated to man caves and hunting lodges, taxidermy is hip”—*Baltimore Sun*.

“Urbanites are rediscovering the Victorian pastime”—*The Atlantic*

- Bigfoot is, well, big.

The famous Patterson-Gimlin film has been uploaded to YouTube several times, generating millions of views and spawning more than 10,000 comments. “Finding Bigfoot” is still popular after nine years on TV, and Sasquatch makes regular cameos on commercials and bumpersitickers.

- There have been 3,313 reported Bigfoot sightings from 1921 to 2013 and they have occurred in every state in the US, except Hawaii.

ABOUT THE CREW

Dan Wayne, Director and Producer

“Big Fur” is Dan Wayne’s first feature documentary. He has been a professional photographer and cinematographer since 1990. He studied photography at Kansas University and film at New York University. An avid outdoorsman, Dan has been practicing taxidermy since he began making “Big Fur,” but only mounts animals killed by cars or, more often, by his dog, Betty.

Jon Niccum, Producer

Jon Niccum is an award-winning writer, journalist and filmmaker. A longtime writer for the Kansas City Star, he is also the author of the tell-all book “The Worst Gig,” a collection of interviews with famous musicians detailing the worst shows they ever played. Jon has written and/or produced a wide range of films, including the drama “The Sublime and Beautiful” (winner of Best Feature at the Newport Beach Film Festival), the sports biopic “Jayhawkers,” the Marc

Summers documentary “On Your Marc,” the crime thriller “Rhino” and the women-in-prison flick “Stuck!” He is a producer of the irreverent investigative web series “Queer Ghost Hunters.” He teaches journalism and film at the University of Kansas.

George Langworthy, Writer and Editor

George developed a love of film and theater at an early age and started to make short films in high school. He started his film career working in the editing department on narrative feature films such as “The Crow” and “American Heart” before moving into development at Avenue Pictures. As a fellow in the prestigious James Michener Center for Writers MFA program, George wrote and directed several short films. In his 20 years in the film industry, George has produced and directed documentaries about the teenage environmental group Generation Earth, Holistic Therapies for AIDS and live performances of bands like the White Stripes, No Doubt and Devo. Most recently, he devoted four years to producing and directing the award-winning environmental documentary “Vanishing of the Bees,” which has been broadcast on television in over 20 countries and inspired audiences to take action to help the bees and protect our planet.

Brad Cox, Composer

A composer in the uniquely American Ellington model, Brad is dedicated to forming long-lasting relationships with musicians and writing music for those musicians. Brad is a founder and contributing composer to The People's Liberation Big Band of Greater Kansas City, and conceived and organized the ensemble's versions of “The Nutcracker and the Mouse King” and “The Battleship Potemkin.” In addition to his work with Owen/Cox Dance Group, he has created compositions and arrangements for Sony Classical recording artist Nathan Granner, Grammy award-winning producer and engineer Russ Elevado, Paris-based songwriter Krystle Warren and internationally recognized puppeteer Paul Mesner. Brad is a 2009 recipient of the Tanne Foundation Award and 2010 recipient of the Charlotte Street Foundation Generative Performing Artist Award. “Big Fur” is his first feature film original score.

AN INTERVIEW WITH DAN WAYNE

Q: How did you first meet Ken Walker?

A: I used to be a commercial photographer, and around the time that things switched to digital, I was spending more and more time in front of the computer. I missed the tactile aspects of film and the darkroom and was looking for something to fill that need. I always had a fascination with taxidermy – I had a small collection of mounts from garage sales and auctions. I loved the marriage of art and craft and science, and it was hard! I found a forum online, taxidermy.net, that was a great source of information. Some of the best taxidermists in the world were on there, and I became more interested in those characters than in learning the craft. I thought it would be a great subject for a doc, and I made a list of some of the more notable characters. Ken was at the top of the list. I had read about him in Melissa Milgrom's fantastic book, "Still Life: Adventures in Taxidermy." Then I read on the forum that he was teaching a coyote seminar at a taxidermy convention in Indiana, so I signed up for it and sent him a PM.

Q: When did you realize his story would make a good film?

A: I told Ken I was wanting to make a documentary about taxidermy and asked if we could have a beer and talk about it while we were (in Indiana). He called me, and we talked for an hour, which is easy to do with Ken. I knew he had a thing about Bigfoot, but I had no real idea. I had never really thought twice about Bigfoot, but Ken is pretty compelling. When he told me he was going to build one, I knew I had my movie.

Q: What makes Ken's work distinctive within the taxidermy world?

A: Ken is one of the best taxidermists in the world -- he had worked at the Smithsonian. Even though he has mounted over a thousand bears, he's known for his re-creations – endangered or extinct animals that are made out of other animal's hides. They require a lot of research and creativity. His saber-toothed tiger, Irish elk and giant panda are legendary, and that was another reason I knew it would be fun to follow along as he built a Bigfoot.

Q: Has your opinion of whether Bigfoot exists changed during the course of making this film?

A: Like I said, I had never thought twice about it until I met Ken. He took me to a very remote area on the eastern slopes of the Canadian Rockies that has had a lot of sightings and is known as a "Bigfoot habituation area." He showed me the tree structures he found, and where the nest was. Those things are hard to

explain, but the thing that really blew me away was the vastness and wildness of the place. It wouldn't be hard for a smart and wild hominid -- with a very thick coat! -- to hide in there. I really love the idea that it's possible, and for me it's a romantic notion.

Q: On the surface, "Big Fur" is about a man creating a Bigfoot replica. What is the film really about?

A: It's a love story, really. A story about unrequited love and the power of optimism and hope. And, ultimately, the value of wilderness.

Q: What reaction are you hoping to get from viewers of "Big Fur?"

A: I hope people have fun watching it because I tried to make it entertaining. And I hope people will see taxidermy as a legitimate art form, and forget the stereotype of the creepy Bubba stuffing a deer head in his garage. And I hope people will see the value of wilderness and go take a hike.

AN INTERVIEW WITH KEN WALKER

Q: How did you react when Dan Wayne said he wanted to make a movie about you?

A: Whenever people want to do projects, I try and keep myself open to them. I've always been somebody who networks. Anything that puts you out there in any kind of media -- even if it's controversial -- it's a good thing. But I didn't understand the scope of the project when I agreed to it. Had I understood, I'd have been that much more enthusiastic. I mean, who gets a movie made about them?"

Q: What separates your work from other taxidermists?

A: Everybody has a style. I can recognize the work of different taxidermists because I'm familiar with it. The work I do strikes a chord with a lot of people. I do work for myself. I'm motivated by doing something I want to see. The vision of what I see is shared by a lot of people. The nuances that I notice and try to re-create strike a chord. People gravitate to it. A lot of different people. It's a shared vision.

Q: What's the most misunderstood thing about being a taxidermist?

A: A lot of people are very ignorant about what is done. They're more willing to leap toward their understanding. A lot of people automatically assume everything is killed specifically for mounting for viewing pleasure. The vast majority of taxidermy is a byproduct of something else. A deer hunter who is hunting for food. An animal that is hit on the road by a car. Sometimes (deceased) animals are donated by zoos. Taxidermy is a byproduct.

Q: Do you have a favorite scene in the movie?

A: I like the part where I said, "Everybody thinks I'm crazy. But that's okay."

Q: Is it weird to see your real life portrayed on film?

A: In this instance it was. When I first saw footage from "Big Fur," I looked at myself and understood I wasn't a well person. Just the way my life had gone and where I was, I wasn't well. Obviously, there's a transformation and my life gets turned around in the movie. It's not necessarily in a way I ever would have predicted. I find that to be, "It is what it is." I wasn't going to judge the film as long as the film was real and everything in it was honest, whether I approved of the things I did or not. But the film is extremely accurate as to certain events. You do something silly on camera, it's going to be in the movie."

Q: What reaction are you hoping to get from viewers of "Big Fur?"

A: It doesn't really matter to me how people react. A lot of different people are going to react in different ways, and that's all right. What they're looking at is real. It's not embellished or taken out of context. I just hope people enjoy it, and it makes them look at themselves and change a few things in their own lives. ... The smartest way to learn something is by watching other people make the mistakes.

CREDITS

Wedge Films Presents

Big Fur

Directed, Produced and Photographed by

Dan Wayne

Written and Edited by

George Langworthy

Original Music by

Brad Cox

Produced by

Jon Niccum

Associate Producer

Mark Gardiner

Claymation by

Corky Quackenbush

Visual Effects by

Shaun Hamontree, Ace and Son Moving Picture Company, Moonblind Productions

Sound Design and Mix by

Nathan Townes

Featuring

Ken Walker

Jim Walker

Colette Walker

Chantelle Walker

Patrick Walker

Sadie and Thor Walker
George Roof
Amy Carter
Ken Walker, Sr.
Larry Blomquist
Antonio Alfero
Dawne L'Hirondelle
Robert Michael Pyle
Mike Judd

Including

Lillian Carter
Daniel Meng
Allis Markham
Hannah Juarez
Jennifer Hall
Nick Ritchie
Billy Robertson
Paulo Neves
Kurt Ainsworth
Ron and Kathy Vanderpol
Ted Befus
Hayden Fairly
Arthur Drooker
Dawayne Dewey
Rick Carter
Wendy Christenson
Samantha Stewart
Russel Knight
Benny Wood
Lindsay Blomquist Doga
Jean Roll
Skip Skidmore
Jan Vanhoesen
Bryan Eppley
Glen Browning
Dan Zaklan
David Baugh
Brook Newton
Toby Messer
Kira Messer

Michelle Burkholder
Dan Swanson
Robert Pine
Frank E. DeFord
Kenneth Pierson
Bob Evans
Mike Orthober
Lorie Orthober
Jack Emery
Danny Knight
Rick Krane
Cary Cochran
Cheyanne Williams
Frank Williams
Jena Everage
Jerry Adams
Chris Springstun
Brad Jones
Steve Kinker
Paul Rhymer
John Matthews
Walter Sorrell
Colin Campbell

Additional editing

Stephen Deaver
Dan Wayne

Additional camera

Tiffany Matson
Glen Browning
Dan Frueh
George Langworthy

Production Sound by Dan Wayne

“Big Fur is Gonna Fly” written and performed by Ken Walker,
featuring Marco Pascolini, Sam Platt and Richard Burgess

All Music recorded at Massive Studios in Lenexa, Kansas

Bubble Wrangler Michael Schonhoff

Colorist Taylre Jones and Darin Woolridge

Archival and Copyright Researcher Sydney Meyer

Narration Recorded by Randor at Turnkey Studios, Edmonton, AB

Website design by Propaganda 3

Legal Counsel Michael Oropallo, Karen Shatzkin and Justine Jacob

Interns

Melissa Chepren

Ben Davis

Tom Lindner

Transcriptions

Storey Sheinberg

Anne Cunningham

Debbie McCarty

Home Movie Transfers

Something Different Media Group

A to Z Video and Photo

BEST IN WORLD LIFESIZE MAMMAL

Amy Johnson

Thanks

Rob Harsh
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Dr. Jeffrey Meldrum
Jarrett Mellenbruch
Tim Cook
Matt Moneymaker
Paula and Twyla Domoslai
Cody Germain
Steve Von Hagen
Jenn Kane at AMNH
Virginia Cobb
Mark Meeker at Deerassic Park
Rachel Poliquin
Jan George
John Bellucci
Tim Thacker
Krista Blackwood
Bill and Gabe Baethke
Jeff Shaw at Bone Clones, Inc.
Maurice Martin
Benita Pederson
Association of Indiana Taxidermists Kentucky Association of Taxidermists Marçial
Juñior Laviña
Erich Carter
Hannah Hershey
Peter Broderick
Keli Ballinger
Alexandra Hill
Justin Gardner

Sarah Belohlavy
Jim Van Eman
Dominic Vergara
Dana Gibson
Ina Anderson
Leo Esquivel
Gordon Roe
Nic Jehle
Richard Louv
Dick Jobe and Machine Head
Lauren Herstik
Erik Dehinden
Erik Hanvelt and Jet Midwest
Mary Pinizzotto
Rayna Matson
Kelly Carnes, Katie Sabella and Clinton Leite at Smithsonian Institute
Chad Brothers
Mikal Shapiro
Josh Mobley
David Johnson
Twyla and Autumn Domoslai
Patsy Tucker
Roxanne Rawluck
Bonnie Gallo
Mitch Brian
Anthony Ladesich
Meredith Host
Susan and Andy Brown
Paxton Gate, Portland, OR
Christine Agro
Johnny Manson
Sasquatch Summit
St. Alberts F&W group
Mark Boyce
Duncan MacDonell
Derek Stevenson
Michael P. Schlabach
Frank Newmyer
Billy Robertson
Small Boys/Mountain Cree Camp
Billy Hankins

Curtis Hougland, Debra Bosniak and Oliver
Gary Staab
Don Frank
Joanna Ebenstein and the Morbid Anatomy Museum
Robert Marbury
Erica, David, Baila and Gavin Ashe
Ron and Cathy VanderPol
Kathy Lafferty and Rebecca Schulte
Conrad Froehlich
Amy Johnson
Rosemary "Bud" Wayne
Betsy Wayne
Allis Markham
Chris Cunnyngnam
Bill Pryor
Marcelo Vergara
Ken Edwards
Larry and Kathy Blomquist
M.K. Davis
STRETCH
Taxidermy.net
Antonio Alfaro
Robert Michael Pile
Melissa Milgrom
Alessandra Dzuba and Oracle
Tiffany Matson
Brett Emanuel
Dawne L'Hirondelle
Cindy Cunningham
Stephan Rogers
Sarita Shaoul
Tyler Huggins
Bobby, Liz and Ira Waldman
Molly McKay and Joe Webster
Mike Sawyer
John and Carol Janelli
Emily Graslie at Field Museum
Ted, Bonnie, Charlie, Elizabeth, Sarah and Louie Burns
Cooper Leith
Harry Murphy and Harry's Country Club

Bigfoot witness drawing by Derek Plaisance

Photos and home videos courtesy of Ken Walker and Breakthrough Magazine

Stabilized Patterson/Gimlin videos by M.K. Davis

Inspiration found in "Still Life: Adventures in Taxidermy" by Melissa Milgrom, Houton Mifflin Harcourt "Know the Sasquatch/Bigfoot" by Christopher L. Murphy, Hancock House Publishers Ltd.

Bigfoot hand cast photo courtesy of Christopher L. Murphy

Lewis Lindsay Dyche bison photos courtesy of University Archives, Kenneth Spencer Research Library, University of Kansas Libraries

"Simba" footage courtesy The Martin And Osa Johnson Safari Museum

Patterson-Gimlin footage © Patricia Patterson

"Oh, Pretty Woman"

Written by Roy Orbison and Bill Dees

Performed by Ken Walker

Sony/ATV Acuff Rose Music

"In Dreams"

Written by Roy Orbison

Performed by Ken Walker

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"It's Over"

Written by Roy Orbison and Bill Dees

Performed by Ken Walker

Orbison Records, Inc.

Sony/ATV Acuff Rose Music

"Only You"
Written by Buck Ram
Performed by Ken Walker
Screen Gems-EMI Music Inc

Psycho Theme
Composed by Bernard Herrmann
Performed by Triple Track Road Chamber Orchestra
Sony/ATV Melody

"Reverie"
Composed by Claude Debussy
Performed by Big Fur Chamber Orchestra

"In the Hall of the Mountain King"
Composed by Edvard Grieg
Performed by Big Fur Chamber Orchestra

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