



PRESENTS

## NOT YOUR TYPICAL BIGFOOT MOVIE



OPENS AT THE PIONEER THEATER IN NEW YORK – **OCTOBER 17, 2008**

**Running Time:** 63 minutes

**Rating:** Not Rated by MPAA

**World Premiere:** SXSW Film Festival, 2008

**DISTRIBUTOR CONTACT:**

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## - SYNOPSIS

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Dallas Gilbert and Wayne Burton, best friends from a dying former steel town in Ohio, are out to convince the world that Bigfoot exists. They have amassed a vast library of video footage and still photographs of proof (their website is highly trafficked) after years of venturing into the forest, day and night, to the capture shots of the legendary creature in its native habitat.

Dallas is the gregarious of the dyad is a Reiki master who uses Sasquatch calls into the wild and claims to have a sheep's bone in his skull; some claim Dallas to be one of the world's leading big foot researchers. Wayne is the repressed, emotional of the gang- a former high-school bully who currently works at a car wash and is living paycheck to paycheck.

Seeking fame, fortune, and notoriety, Wayne and Dallas's friendship is tested when a nationally recognized high-profile California BF researcher makes a stop in their town. Director Jay Delaney's honest and often funny look at their lives, proves that Bigfoot certainly is alive and well in Wayne and Dallas' world.

\*Both Dallas and Wayne are happily married with kids.

## - COMMENTARY

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NOT YOUR TYPICAL BIGFOOT MOVIE tells the story of a quest for the American dream. It shines a light on the complex struggles facing American working-class people in an area where work has vanished. While many audience members may not relate directly to Dallas and Wayne's standard of life, nearly all audiences can relate to the universal questions the story explores.

The light moments early in the film exploring Dallas and Wayne's research methods transform into thoughtful reflection as the filmmaker probes more deeply into the experiences that have shaped Dallas and Wayne. The film becomes not just the story of two friends seeking to prove to the world that Bigfoot exists, but also their deep need to perpetuate their own faith in Bigfoot's existence. Without this hope they place in achieving their own form of the American dream, life's hardships would be nearly unbearable.

As we see Dallas and Wayne carry out their search for Bigfoot and go about living day-to-day life, we realize that these men have had few breaks, and try as they may, the odds of achieving social or financial success are greatly stacked against them. While not everyone has the same opportunities in life, the film explores the sense of responsibility many Americans feel to give it their all in this life and create opportunities for themselves – whatever their circumstances.

Recent headlines decry the growing gap between rich and poor in America, and the U.S. presidential campaign has focused the nation's attention on the plight of the working poor. NOT YOUR TYPICAL BIGFOOT MOVIE gives us a glimpse into the daily lives and real-world hardships of the people who are fast becoming the latest ideological battleground.

## - THE MAKING OF THE FILM

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Since filmmaker Jay Delaney first heard of Dallas Gilbert in 2000, he has been consumed with telling this story. He discovered Dallas when a friend passed along a business card that read “Dallas Gilbert, Bigfoot Researcher.” Delaney was taking an undergraduate honors course on the films of Frederick Wiseman and felt inspired to investigate Dallas’s life further. He arranged to meet with Dallas and his research partner, Wayne Burton, and discovered a fascinating and compelling story.

Delaney recruited a few friends to make up his crew and then interviewed Dallas and Wayne on camera using the equipment available to him – a family camcorder. Although the production value was poor, the story captured in Delaney’s 20-minute black and white film haunted him. Delaney says, “To me, Dallas and Wayne represent a new interpretation of the ‘American dream.’ They are simultaneously resilient and fragile guys. Where others have simply given up, Dallas and Wayne have defined themselves as Bigfoot researchers to create a sense of purpose in the midst of the economic struggles they face in an impoverished Appalachian community. They find meaning for themselves in their research, their family lives, and their friendship.”

A few years passed before Delaney again contacted Dallas to learn about their latest research. He also presented the idea to both Dallas and Wayne of making a more extensive film. Delaney wanted to approach the film with a grassroots philosophy in order to achieve an honest, raw quality to the film and to allow the story to evolve naturally.

In late October 2005, Delaney and his crew began filming. They spent many hours with Dallas and Wayne in their homes and at their research locations – Shawnee State Forest and Wayne National Forest – all in the Appalachian foot hills of southern Ohio. They also traveled to the Chattahoochee Bigfoot Conference in Tennessee. After 5 months, filming was completed in February 2006.

The story came together during post-production. Delaney served as Editor and transcribed 55 of the 60 hours of footage. Ohio musicians watched a cut of the film and agreed to provide music for it. Delaney also showed a cut to a post-production sound school in Orlando, Florida, and they agreed to handle the final sound mix for the film.

The majority of the film was completed in late 2007 with a few final touches made in early 2008. Delaney says, “This film has been a true labor of love, and I sincerely hope you find the same magic in Dallas and Wayne’s story that I’ve found.”

## - FILMMAKER BIOS

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### **JAY DELANEY**

*DIRECTOR/PRODUCER/EDITOR*

NOT YOUR TYPICAL BIGFOOT MOVIE is Jay Delaney's first feature-length documentary. The film holds special significance to him because of its setting in his hometown in the Appalachian foot hills of southern Ohio. In 2000, Delaney directed AMERICAN DREAM, a short documentary about the same subjects and had long desired to revisit their story in greater depth.

Delaney's longstanding commitment to community development informs his approach to filmmaking. Through filmmaking, he explores his interest in the interconnectedness of existence and the ways people carve out meaning in their lives, whether through religion, relationships, career, family, or obsessions. He has a desire to shine a light on the underdogs and everyday people among us who might otherwise be overlooked and whose stories might otherwise go untold.

Delaney is a native of Lucasville, Ohio. Aside from his work for nonprofits and political campaigns, he has worked on numerous productions, including THE NEW BOZENA, directed by Rainn Wilson. Delaney's short film, THE DAY THE WORLD SAVED SHANE SAWYER, premiered at the 2006 Sarasota Film Festival. Most recently, he produced HOPE FOR A THORN, a narrative feature shot in 21 days in Orlando, Florida. Delaney currently attends Stetson University's College of Law in St. Petersburg, Florida, and plans to begin work on his next film soon.

### **JEFF MONTAVON**

*EXECUTIVE PRODUCER/PRODUCTION SOUND MIXER*

Jeff Montavon's film experience encompasses videography, sound engineering, and editing. He works primarily with nonprofit organizations, including Habitat for Humanity and Ohio Envirothon. His acting and production background includes THE DAY THE WORLD SAVED SHANE SAWYER, AMERICAN COMEBACK, COW HUNTING, and AMERICAN MORNING.

Montavon is a native of Otway, Ohio. His work as an Environmental educator has been recognized statewide. Most recently, he shot and edited two music videos: CLEFT FOOT by the Terribly Empty Pockets and A LONESOME OHIO by The Coffee Review Board.

### **SHANE ALLEN DAVIS**

*CINEMATOGRAPHER*

Shane Allen Davis describes himself as a would-be artist, musician, actor, and writer. Aside from his artistic endeavors, he also has a passion for progressive politics. Davis's acting and production background includes THE DAY THE WORLD SAVED SHANE SAWYER, AMERICAN MORNING, AMERICAN DREAM, and PALS.

Davis is a native of Lucasville, Ohio. Most recently, he has directed two music videos by Ohio musicians: CLEFT FOOT by the Terribly Empty Pockets and A LONESOME OHIO by The Coffee Review Board. Davis currently resides in Columbus, Ohio.

## - CREDITS

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Director/Producer ..... JAY DELANEY  
Executive Producer .....JEFF MONTAVON  
Cinematographer .....SHANE ALLEN DAVIS  
Production Sound Mixer ..... JEFF MONTAVON  
Additional Camera .....JAY DELANEY  
.....JEFF MONTAVON  
Editor .....JAY DELANEY  
Additional Editing .....ERIN KITZINGER  
.....JEFF MONTAVON  
.....SHANE ALLEN DAVIS  
Music .....JUSTIN RILEY & BEN COLBURN  
Additional Music .....CROWE MONTGOMERY  
Colorist .....MARCO CORDERO  
Dialogue Editor .....STEVE PIETROFESA  
Music Supervisor .....BRUCE HENSAL  
Re-Recording Mixer .....KEITH LABEAU  
Post Audio Facility .....AUDIO RECORDING TECHNOLOGY  
.....INSTITUTE ORLANDO, FL

## - SONGS

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“Sorrow is Sunshine” “All This Time”

Written By: CROWE MONTGOMERY Written By: JUSTIN RILEY

Performed By: CROWE MONTGOMERY Performed By: JUSTIN RILEY & TYLER EVANS

## - WITH SPECIAL THANKS TO

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ERIN KITZINGER RANDY FINCH  
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