



DEATH DROP

Gorgeous



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THE FILM

A DEJECTED BARTENDER AND AN AGING DRAG QUEEN TRY TO SURVIVE THE ECCENTRIC AND HOSTILE NIGHTLIFE OF A CORRUPT CITY AS A MASKED MANIAC SLAUGHTERS YOUNG GAY MEN AND DRAINS THEM OF BLOOD.

After a failed relationship and business endeavor, Dwayne (Wayne Gonsalves) retreats back to his hometown of Providence, RI. He reluctantly reaches out to his former boss, sleazy club owner Tony Two-Fingers (Brandon Perras-Sanchez), for any bartending shift available. Dwayne secures a meager Tuesday night shift but finds the venue isn't the same he remembers.

A new gaggle of drag queens now reign supreme, and their leader, the young and beautiful Janet Fitness (Matthew Pidge) has dethroned the club's relic, Gloria Hole (Michael McAdam/Payton St. James). With her pride barely intact, Gloria compromises her traditional, signature style of drag to appeal to the club's younger audience in a last ditch effort to reclaim the spotlight.

As the dejected Dwayne and the aging Gloria try to survive the hostile nightlife, a masked maniac, luring victims through the dating app POUNDR, begins slaughtering young gay men from the club, draining them of blood. Worried this will negatively affect business, Tony pays two corrupt detectives (Michael J. Ahern, Sean Murphy) to cover up the carnage and unmask the killer.

But the investigation unravels as more bodies turn up disfigured and drained. With no leads, the detectives set their sights on Tony's employees, and everyone is suspect or a possible next victim. With an eccentric cast of characters, and with each kill more vicious than the one proceeding it, a chaotic terror seeps its way into the community, leading to gruesome chain of events that crescendo to a blood-splattered finale.



DIRECTOR'S STATEMENT

Death Drop Gorgeous is a grassroots, community built film that showcases the queer talent of the creative capital of America, Providence, RI. The project was an ambitious endeavor created by three friends who wanted to make a LGBTQ film that they had never seen before. It was filmed on weekends and weeknights for over two years, and it is a passion project in every sense of the word. It's a love letter to their city. It's about protecting queer spaces and elders. And it's about the very real monsters within the community.



DEATH DROP GORGEOUS | 2020 KIT 2021



FAQ

WHAT INSPIRED YOU TO MAKE THIS FILM? AND HOW LONG HAVE YOU BEEN MAKING IT? WHAT KEPT YOU GOING?

We felt that, being queer and huge horror fans, there are a lot of tales to be told in combining these two worlds. We love horror. Gore. Drag. Our queer community and family believed a story like ours should be heard. You'll find a myriad of moments throughout the film paying homage to the people, movies, and music that shaped us all as artists. Horror also needs an influx of new blood and we hope this splatterfest gets our foot in the door. It took four years to piece this creature together and when we began shooting, our actors performed beyond our expectations and their love and dedication to this film was one of the many reasons to bring it to fruition.

WHAT HAVE YOU LEARNED DURING THE MAKING OF THIS FILM? IS THERE ANYTHING YOU WOULD GO BACK AND CHANGE?

The entire production of making the film was a learning process. We each had little to no experience with making a feature length; we haven't even done a short yet! Charge your damn batteries and start two hours earlier than you think you need to. To be frank though, I think we all learned what happens when a community takes a story and loves it as much as you do; that's how this movie was made. We wouldn't change a thing!

WHAT ARE YOUR INSPIRATIONS? WHAT SHAPED THIS FILM?

Because there were three of us writing and directing, the movie is definitely an amalgamation of many films, genres, and stories. This ranged from the psychedelic, hyper-gory and surreal scenery of Italian giallo films, to the grain and grit of the 80's slashers and Video Nasties, to the subversive and fuck-it-all attitude of filmmakers like John Waters and Bruce LaBruce.

What shaped our film was parts the insufferable social climate of rampant racism, ageism and transphobia in the queer community, the total lack of queer horror and the total oversaturation of horror remakes and half baked cash grabs that are constantly being shoved down our throats

More so than a lot of other art forms, drag is a unique platform in that is perfect for satire. Drag holds a mirror up to society and READS IT TO FILTH. You can know that the joke is on you, but it's still fun to laugh.

WHAT DOES YOUR FILM SAY ABOUT THE CURRENT STATE OF THE GAY COMMUNITY?

Our film's two main arcs follow outsiders within an already outsider community. It was important for us to highlight stories of "otherness" and other queer people that were often not portrayed in LGBTQ cinema we have seen. I think we often forget about these fringe folks, who maybe feel the gay community forgets they exist.

Death Drop Gorgeous also highlights a couple concerns we have within our community: nonchalant racism, ageism, and the protection of our queer spaces.

As the LGBTQ+ movement continues to make HUGE and significant steps forward into mainstream society gaining acceptance and representation across all media platforms, it's important to know both where we come from and what demons we might have left in the closet when we came out. Our story deals a lot with dating/sex app culture, bar culture, fame and aging. We know many queer folks are going to see a bit of themselves in this story.

WHY HORROR AS YOUR VEHICLE FOR TELLING THIS STORY?

We are all die hard horror fans and the genre lends leniency to dabble in things like comedy and fantasy while maintaining the terror. The themes we touch upon are scary stories. There was no other way.

FAQ

THE KILLS IN THIS MOVIE ARE PRETTY GRUESOME. WITH BEING SO LOW BUDGET, HOW WERE THESE SCENES EXECUTED?

Brandon was feeling saucy one night and after being totally blown away by Victoria Elizabeth Black's performances and runways on Season 2 of Dragula, he contacted her to see if she would want to do three of our big kill scenes. She read the script and loved it. In a month, her and her partner, Opulence Black, drove their van up here and created some bloody magic. The other half of the kill scenes were done by special effects wizard Scott C. Miller, who also blew us away with his realistic and gag inducing gore. It was a match made in hell, honestly

HOW BIG WAS YOUR CREW? WHEN DID YOU FILM THIS MOVIE WHILE WORKING FULL TIME JOBS?

It was essentially a crew of five. Besides Brandon, Chris, and Mike, we had assistance from Wayne Gonsalves, who plays the lead in the film, and Ryan Miller, who mainly handled sound recording on set, and later a huge portion of editing and sound mixing. We filmed mostly on weekends, and occasional weeknights or any other gaps in our schedule where we could squeeze in some filming.

YOU WORKED ON A VERY LOW BUDGET. HOW DID YOU STRETCH THIS MINIMAL BUDGET TO FINISH A FULL LENGTH FEATURE?

Our budget is about 95% crowd sourced, which is insane. We also won a small amount of an artist grant from RISCA. And we have each paid for some out-of-pocket expenses along the way. We ran two online campaigns to raise a bulk of the funds, and threw four different fundraising events in Providence to raise additional cash. The film is grassroots in every sense of the word. Actors designed their own looks and makeup and donated their very valuable time. Venues donated space and lighting. If we could borrow equipment, we did.

HOW DID YOU CAST YOUR FILM?

Our main character Gloria Hole is based off of a local drag legend who had moved out of state. We contacted her best friend, Payton St. James, another local drag legend and an actual actor to play her part; 27 pages into the script, she fell in love with it, and jumped on board and blew all of our minds. We had some friends that were actual actors so we invited them to do some roll readings and they also killed it. The creators and some friends decided to jump in and play some of the more major roles and ended up doing a really great job.

WHAT WAS THE MOST CHALLENGING DAY ON SET?

The Dynasty style fight scene at the end of the film was by far the hardest; we were supposed to film at a Bingo hall in Cranston, but that location was taken away last minute, so we had to improvise and fast. A friend of ours owns a huge dance club here and he allowed us to transform one of the smaller bars inside of the club into our Bingo hall (we built a handful of our own sets within our ranch house.) We only had one night to film this fight scene. And we had a limited supply of breakaway glass so each take was a "one and done," so no second takes. Aside from spending an hour and a half loading all of our scenery and props in, another 2 hours setting it all up, we also had a quick scene to film before the fight that also required a lot of tables and chairs. We were halfway through the fight scene and realized we had less than an hour left to use the space, so we had to speed through it and clean up the mess we made. We actually got away with it, and were able to get the footage we need, but I am pretty sure half the crew had aneurysms that night. We had no idea what the next few years of our lives would be like. So, maybe day one was the most challenging,

YOUR SOUNDTRACK IS ECLECTIC, RANGING FROM DANCE POP TO GRIND METAL. HOW DID YOU CHOOSE THE MUSICIANS ON IT AND HOW DID THAT SHAPE THE MOVIE?

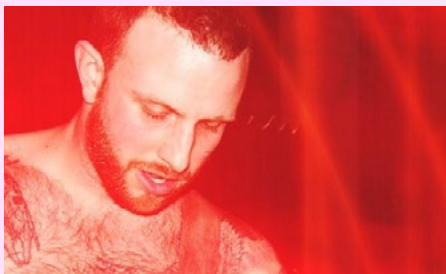
It was a combination of reaching out to artists, mostly local musicians or friends of ours that we felt belonged in our community and film. We also had a few musicians reach out to us; some wrote songs specifically for the film or for a character. Even if you think our movie is garbage, you'll definitely love the soundtrack Just like our movie is a story not often told, we wanted to share music that we love and shapes us as artists.

WHAT ARE YOUR PLANS CURRENTLY FOR THE FILM AND WHAT ARE YOUR PLANS AFTER DEATH DROP GORGEOUS?

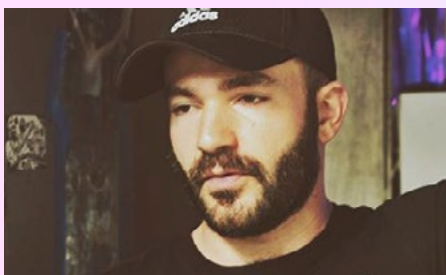
We are currently infesting the festival circuit and hopefully getting onto a streaming service and/or physical media. After that, we have a whole list of ideas, so this is only the beginning. In short: world domination and to ruin everything.



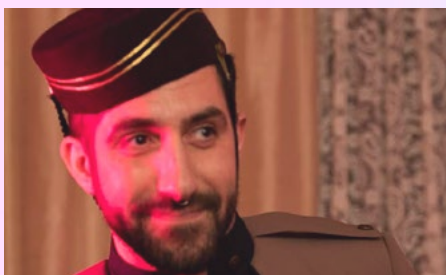
WHO WE ARE



Brandon Perras-Sanchez is a writer, musician, and filmmaker who is inspired by 80s horror, folklore, mythology, and noise rock. He grew up in the woods of Vermont but now resides in Providence, RI. He is currently working on future horror projects that he hopes will scare the shit out of you.



Michael J. Ahern is a New England native and aspiring writer. At a young age he had an irresponsible amount of access to the local cable studio in his small hometown. With cameras at his disposal, he made irreverent, illogical “films” with his best friend. He draws writing inspiration from Edgar Allan Poe, Flannery O’Connor, and HP Lovecraft. His favorite horror movies are Alien (yes he considers it a horror movie), Rosemary’s Baby, and Pan’s Labyrinth (yes he considers this a horror movie, too.) He thinks he’d be a great dog dad but relates more to house cats.



Christopher Dalpe is a cinephile illustrator and storyteller. He manages communications and events at an industrial arts nonprofit and does freelance design. Originally from a farm in NH, he earned his bachelor’s degree in Digital Art from the University of Southern Maine. He has two cats and is a lover of magic, horror, queer stuff, folklore, sci-fi, doodles.



OUR STORY

In 2015, Brandon Perras-Sanchez, Michael J Ahern, and Christopher Dalpe met one faithful, summer evening at Ogie's Trailer Park in Providence, Rhode Island. At that bar the genesis of their pipe dream began. They had a naive, yet optimistic energy as they assembled the bones of a feature-length drag slasher. And that night in September, a loose mantra began: "let's see how far we can take this." And thus, *Death Drop Gorgeous* was born.

The script took a year to write, and with the guidance of filmmaker Philip Gelatt (*Europa Report*, *Love Death and Robots*), the writers underwent pre-production planning. Their story was ambitious and they rarely compromised it, despite limited means. No matter the possible production complications, they strived to not confine the gore-fest they created.

Thanks to the close-knit community of Providence, the three writers, along with the film's protagonist, Wayne Gonsalves and editor Ryan Miller, were able to fundraise their budget through an IndieGoGo, a RISCA artist grant, a last hurrah GoFundMe, and several local events where the community drummed up dollars.

Since then, the entire two year production, which was filmed on nights and weekends when the creators weren't working their full time jobs, has been an entire PVD endeavor. It involves local artists and actors and all its sets were either Rhode Island-based businesses or built by the creators themselves. The film literally exists because of the city's LGBTQ community and allies.

Never having made a feature length before, this was uncharted territory for these hopeful filmmakers. And not all practical special effects they could execute themselves. The team reached out to Victoria Elizabeth Black (finalist of *The Boulet Brothers' Dragula*) and Scott C. Miller for assistance with a handful of truly grotesque scenes. With the mentoring of Gelatt and author Victoria Dalpe, the team has finally wrapped production. They now have set their sights on terrorizing the world with their John Waters-esque, giallo-inspired cinematic mayhem.



TRAILERS



THEATRICAL TEASER

Herschell Gordon Lewis inspired trailer heeds our warning – this film is not for the faint of heart. Come witness the murder & mayhem, drag-rivalry & debauchery, the abomination and abhorrence – if you dare! Feast your eyes and ears on DEATH DROP GORGEOUS!

youtube.com/watch?v=tl4B-qmHsW8



JANET TEASER

Teaser trailer starring Janet Fitness and featuring “Reason” by Meta Motel from the film’s soundtrack.

youtube.com/watch?v=WHzNQ09e_KQ&t=5s

PRESS & LINKS

RECOGNITION

OFFICIAL SELECTION: WICKED QUEER BOSTONS LGBT FILM FESTIVAL (2020)

OFFICIAL SELECTION: REELS OF THE DEAD (2020)

PROJECT GRANT: RHODE ISLAND STATE COUNCIL ON THE ARTS (2017)

NOMINEE- BEST SCREEN PLAY: iHORRO AWARDS (2017)

PRESS

[REVIEW: HORROR SOCIETY "DEATH DROP GORGEOUS" \(2020\)](#)

"Death Drop Gorgeous is the perfect combination of 80's slashers – like Maniac and The Prowler – and the over-the-top nature of queer dramas. This is a movie that was truly birthed, produced and executed with its target audience in mind. Drugs, drag queens, strippers, blood splatters, torture and suspense, what else could you want from a story that delivers exactly what it promises?"

[REVIEW: BOYS, BEARS & SCARES \(2020\)](#)

"Death Drop Gorgeous has hints of 80s slashers (a masked killer and CGI-free gore), giallo elements (detectives on the case and scenes drenched in pink/purple lighting), and a 90s club scene vibe (bitchy drag queens performing thumping house tracks). It's like recent gay horror flicks Killer Unicorn and Knife + Heart were placed in a meat grinder with RuPaul's Drag Race."

[REVIEW: REEL JUDGEMENTS \(2020\)](#)

"Exclusive Reel Judgements spoiler-free reaction to our private screening of the soon to be released sinister horror gorefest Death Drop Gorgeous!"

[INTERVIEW: Copulators Die First EPISODE 53: Death Drop Gorgeous! \(Spookies, 1986\) \(2020\)](#)

[INTERVIEW: ScreamQueenz: Where Horror Gets GAY! \(2019\)](#)

[INTERVIEW: REEL JUDGEMENTS - EPISODE 8 \(2019\)](#)

The cast and crew of Death Drop Gorgeous join us to spill all the dirt on their trashy splatterfest. Learn how a handful of friends completed their dream and made a vile horror film off of pure passion and a little bit of lubricant... What lead up to the throbbing climax of this epic masterpiece? You should probably listen and find out!

[PRESS: HORROR SOCIETY \(2019\)](#)

"I'm glad that queer film-makers are starting to rise through ranks and produce content specifically aimed at their intended audience. We've seen the same story-lines over and over again, and now I'd like to see them covered in latex, glitter and fake eyelashes."

[PRESS: BEARDED GENTLEMEN'S MUSIC \(2017\)](#)

[PRESS GO LOCAL PRO \(2016\)](#)

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