

# THE REAL FLUFFY SAGA

The Making of a Backyard Horror/Comedy Trilogy

By John Cospers

It's 1:30 AM. I'm sitting in my new basement office, and I've just submitted the art work for what will be the final Fluffy DVD to Createspace.com. It's hard to believe that I've been working on these silly movies for nearly a decade, even harder to grasp that it's come to an end. In some ways it's long overdue. In some ways, it is bittersweet.

Ten years ago, I was living in a much different house - a shotgun house near the high school in downtown New Albany. It was there in the Ekin House (as some friends called it) that the first Fluffy was written and filmed. The second Fluffy was filmed in a larger house - the one where I would begin my family. The third would be filmed in someone else's house - someone that I have never even met.

How I came to make not one, but three Fluffy movies is a long and crazy journey. But man, what a journey it was.

## FLUFFY IS CONCEIVED

The story of Fluffy actually begins where many of my best stories have: with Chuck Colson's Breakpoint. I've been a reader of Breakpoint since the late 90's, when it went online with daily emails. One of Chuck's many passions, as his readers/listeners know, is movies. Chuck highlighted a book called "Monsters from the Id," an examination of the horror genre that revealed the genre as a parable about the wages of sin. Horror, the author said, was a direct by-product of the Enlightenment. As mankind liberated himself from the Bible on a conscious level, the sub-conscious - the part that cries out for its Creator - rose up in rebellion. Hence the dreams that led Mary Shelley (after a miscarriage, and the murder/suicide of her lover's wife and son) to write Frankenstein.

I remember sitting in a hotel room in Covington, Kentucky one night watching Hollow Man on pay-per-view. I was astonished how closely the movie played out the ideas I had read in the book. Sin - particularly sexual sin - and death were inseparably linked. It was then that I decided I wanted to write something playing on this theme. As scripture puts it, "Desire gives birth to sin, and sin, when it is full grown, leads to death."

The result of this passion was a full-length play called, appropriately, *The Monster*. The story centered on a young horror writer who was convinced she was being stalked by a creature that had killed everyone who had ever been close to her. In the end, it is revealed that the monster was never real. The creature was a figment of her imagination, created to explain away the true cause of so many deaths: the sinful choices she and other had made.

It was during this same period of time I began seriously studying the craft of screenwriting. Proud as I was of the script, I sent it to several producers - one of them former Christian new wave artist Steve Taylor, a writing hero of mine. It was Steve who showed me, as a young sketch writer, that it's okay for a Christian to use sarcasm. Steve, who was getting into film at that time, sent me a nice rejection letter with a hand-written note recommending I read Robert McKee's *Story*. I still have that rejection letter framed in my office.

Another producer did take an interest in the project. He spent several years trying to get the funding up to make it happen, but it never panned out. Had he made the movie, however, it would not have resembled my play in the way that mattered most to me. The surprise twist - that the monster is not real - was gone. In its place was a tale of spiritual warfare. The monster had become a demon.

While I was eager to see the movie happen, I was not happy with the changes. In the early fall of 2002 I decided to do something about it. I had just shot a short film that summer, a parody of *Chasing Amy* called *Chasing Leia*, in which a Star Wars fan falls for a Star Trek fan. I had discovered a leading lady in shooting that film who could be an action star, a member of the Righteous Insanity touring company named Mary Schmelz. She became the model around which the character Trish Angel was born.

Trish Angel - the hero of the Fluffy films - was originally described as a female hybrid of Snake Plisskin and Buckaroo Banzai. She had an eyepatch, and a pair of red-rimmed glasses like Dr. Banzai wore. Wisely, both were discarded long before the movie ever went into production.

The story itself was carefully crafted to reveal the destructive path that sin can take in people's lives. It began with one character - a lecherous astronaut named Dex Tucker, who was determined to cheat on his wife. He began by flirting with Trish, who spurned his advances. Then he turned to another astronaut, Audrey, who was more than willing to go along with his desires. Fluffy itself stood in for the actual sin of adultery. Dex and Audrey brought Fluffy home. Fluffy went to live in Dex's house, where it reproduced. It killed his wife. It killed Audrey. It killed his daughter. Then it killed him - before getting loose in the wild.

Early on, I knew the audience would never see Fluffy. I was a fan of both Blair Witch movies, and I believed what was unseen could not only be scarier than what was seen - it could also be funnier.

By the end of the fall of 2002, I had a full script, ready to go to camera. It would be nearly two years before it actually happened.

## FLUFFY IS BORN

From 2002-2004 I spent a good deal of time working on two major projects - the Righteous Insanity touring company, and a film version of a school violence play I had written called "The Waiting Room." When I wasn't on the road, I was working with fellow dreamer Nikki Gilbert to find the resources

to make "The Waiting Room" - retitled "Youth of the Nation." In the wake of 9/11, however, no one was funding anything in independent film. The same lack of resources ultimately doomed both "The Monster" and "Youth of the Nation."

It did not dim mine and Nikki's desire to make movies, and in early 2004 we made a pact to shoot three films over the following year. The films chosen, in order, were "Open Doors," a dramedy we had written together; "God Told Me to Break Up With You," a one act play Righteous Insanity had performed on the road; and "Fluffy."

Nikki had just purchased an 8mm camcorder when we started work on "Open Doors." Sadly, the camera turned out to have a tracking problem, and an entire day's shooting (one out of two) was ruined. It was tragic, but then again for the best. We both learned a lot about the difference between stage dialogue (which we were both used to) and film dialogue. The movie had some monologues that stretched out way too long - speeches that would have killed the movie. We've revised the script a number of times since then, but never gone back to finish it. The "good" footage has been used for a number of short films, including several promos for getyoked.net.

"Break Up" had the benefit of a good camera but poor lighting in my little shotgun house. Like "Open Doors," it was more of a learning experience than a serious run at movie making - although it was "completed" four years later with new footage inserted to cover a scene that went missing shortly after filming.

Finally, we came to "Fluffy." A prior commitment kept Nikki from being directly involved on set, but Nikki compensated by bringing on board the Obi Wan Kenobi of the Fluffy saga - Bob C. Cooke. Bob's resume in indie film stretches for pages with work in front of and behind the camera. His official title was Director of Photography, but he quickly became a mentor to me and another aspiring director on set, Sean Bailey. His eye for the camera and lighting gave Fluffy a look ten times more professional than anything we had done before.

Our camera man from "Open Doors," Jason Dixon, returned to help with Fluffy. With Bob behind the camera, Jason became a jack of all trades, assisting with lights, sets, and makeup. It was valuable experience that, again, would help us with one of the later Fluffy films.

Another quantum leap on this production was the acting. We cast several actors through a casting call specifically sent out for Fluffy. Teen actress Katy Wheeler would prove to be a scene stealer with her running and screaming. And we just couldn't resist casting Paul Reynolds with his incredible (and very real) English accent. Herschel Zahnd III, our camera man from "Break Up," took on the very small role of Stone Brockman, astronaut commander. It was a fortuitous piece of casting that would prove invaluable for the first sequel.

Two actors that had been a part of "Open Doors" and "Break Up" carried over into "Fluffy." Randy D. Pease, an actor I had met during a community theatre production, was my roommate at the time. He had learned a great deal watching himself on camera in the first two films, and by the time we got to

Fluffy, his film acting skills were well-refined. He took the pivotal role of Dex Tucker. Mary Schmelz had departed Righteous Insanity several months before, so the role of Trish Angel went to another RI actress, Jamie Bratcher.

To say Jamie was unhappy with the casting is an understatement. Jamie was a great comedic and dramatic actress, but she wanted nothing to do with action or sci-fi. She was a trooper and was there until her part wrapped, but her disdain for the role comes out in the film - and fits nicely with her character.

## SHOOTING FLUFFY

We started work on a Thursday night, shooting the barn scenes on Randy's family farm in Palmyra. Paul, Marat Yerusskiy (whom we had met during auditions for "Youth of the Nation"), Katy, and Bridget Filburn showed up in the post-apocalyptic best. Randy and Sean mussed up their own outfits and joined in the fun as "extras" in the barn, stealing the spotlight with their camera takes. Meanwhile, Bob introduced Jamie to her constant companion for the next three days: a Dirty Harry style .45 Magnum.

The shoot moved along quickly, with everyone pitching in to make things run smoothly. When it came time for the dramatic Fluffy death scene, Sean Bailey moved in with grape jelly and the stuffings from a Pokemon toy to create the perfect look for a dead Fluffy. Paul took his mark and looked up at the dead Fluffy on the wall, and pointed out that if the Fluffy was killed just inches over his head, he should have "guts" on him as well. So we covered Paul's head with Fluffy guts and finished the sequence.

Having a little daylight left, we moved down the road to pick up a shot with Kit and Trish in the woods. We were barely able to get all the footage we needed for the sequence before a scary old man in a trailer across the street threatened us, insisting we shoot our --- movie some place else.

The next day, we took our act on the road, shooting the opening woods sequences in Louisville's Cherokee Park . It was a beautiful day, and we weren't the only ones in the park. Listen closely, you can hear kids playing in the creek below. Bob contributed some wonderful props to the opening dialogue sequence, including a severed arm. (Bob is a frequent collaborator with zombie film maker George Bonilla, who also loaned us the astronaut costumes.) Katy Wheeler did an exceptional job with both the dialogue and the requisite running and screaming. Seriously, she ran all over that park and never tired.

Our next stop was a dance studio at Indiana University Southeast in New Albany , which for our purposes became NASA. Herschel and actress Carrie Faulhaber (Audrey) joined us for the NASA sequence, which was rather short in the script. Wanting to take advantage of an actor as strong as Herschel, we had the cast members ad lib a briefing on their mission to Mars. It was hilarious, especially with Herschel constantly reminding Randy (as Dex) he could NOT eat anything on Mars. Sadly, the footage was ruined by a bad buzz the mic picked up off the lights in the room. But a quick shot did make it into the movie.

Jamie left us for part of the afternoon to attend her sister's softball game, so we headed to "Mars", i.e. New Albany Community Park . We shot Carrie and Randy's Mars scenes, then returned to my house to film the final few scenes with Carrie, who proved to be the best screamer in the cast. (She had earlier wowed all of us guys by speaking "Greedo" on the way to the NASA shoot.) The back part of the aforementioned Ekin House served as Audrey's House while the front of the house served as Dex's home.

We returned to the park to film Jamie's scene on Mars, as well as an early encounter between Dex and Trish. We only got a few shots before it started to rain, and we ended up cutting the rest of the scene. (Jamie throwing Randy WWE style is still in the movie.)

The following day as a short one that began with Leighanne Wilkins, one of my former students, as Dex's daughter. Bob took over the shoot at this point, filming more footage for brief appearance than any sequence in the movie. It was well worth it.

We had planned to shoot Dex and his wife Amanda next; however we had a problem. The actress cast as Amanda had gone AWOL. Thankfully, the first person we called, Laura Elton, answered the phone and was available. While we were waiting, we went to work on the Dex and Trish scenes around Audrey's house (the back of the Ekin house) and Dex's house (the front of the Ekin house). Randy and Jamie, as always, had great chemistry together as they sparred their way through Jamie's final scenes. To be honest, she didn't want to do the part. She hates action movies, and she made that abundantly clear as we went through three days of shooting. I like to think her annoyance at having to play an action hero added to her growling portrayal of Trish.

After wrapping Jamie's last scene, Laura arrived. If you're ever on a film shoot and have to call in a last second replacement, you can't do much better than Laura. She stepped in, read the script, and nailed the character and the lines. That is, after we sent out to the grocery store for the one expense we had on the movie: a small package of ground beef. That's right. The entire \$1.63 of our budget went for a packet of ground beef on the final day of shooting.

We had to reshoot one scene with Randy, who had worn the wrong shirt in a telephone shot earlier in the day, then we finally called wrap. Two years after completing the first script, Fluffy was in the can.

And then... the footage sat dormant.

Well, not entirely dormant. I had the footage converted from 8mm to DV, and Sean Bailey made an early rough cut, but it wasn't until mid-2006 that Fluffy was truly revived... when I got my hands on a camera and an iMac.

By the fall of 2007, Fluffy was finally and truly finished, ready to unleash upon the world. With a little help from Bob, Fluffy made appearances at several horror fests around Kentucky. It was also featured on a cable-access program in Louisville. I bundled Fluffy as the "feature presentation" on Righteous Insanity's first DVD compilation, "Holy Shorts," much like "A Fist Full of Yen" served as the feature portion of "The Kentucky Fried Movie."

To cop a line from Trish Angel, I really thought it was over at that point. Then, I met Erica.

## FINDING TRISH

In the fall of 2007, I organized an improvisational training program for a missions group in Louisville called Edge Outreach. I brought in a number of actors and actresses to play villagers at a fictitious town called Miranda, where the mission workers would pay a visit in an effort to make first contact. One of the actresses who came out for the project was Erica Goldsmith.

Erica and I hit it off, and I asked Erica to come back and do a short film in the winter time, a short called "Ekin Avenue 2." It was a soap opera parody, named for the old Ekin House, but this time it was filmed in the house I now shared with my wife and baby girl - the house where Fluffy 2 would be filmed that summer.

In between takes, Erica and Denny Grinar, a band geek turned actor who had worked with me for a few years, began sparring in my living room. It was only then that I learned that Erica was not only into martial arts - she was one of the leads in the legendary Louisville zombie flick, "Dead Moon Rising."

I realized right away that I had found Trish Angel - four years too late.

## FLUFFY RETURNS

I once asked the question in my blog, does the world need Fluffy 2? It's a fair question, considering the movie was a re-hashing of the same themes from the first film. It's more over the top, with more deaths and much more screaming. But there's nothing new other than a new face in the lead and new faces around her.

The world might not have needed F2, but I did. It was the culmination of six years of working on short films. It was a chance to work with the best people, the best equipment, and make the best movie I possibly could. I'm incredibly proud of it.

For Fluffy 2, I partnered with Herschel Zahnd III, who was just beginning his foray into directing. Herschel had taken an interest in another short script of mine, "Tolerance," and we had agreed he should be the man to direct it. We decided to partner on that film and Fluffy 2, shooting both in the same week with the same equipment - a state of the art XL2. We chose the weekend of July 4th to make it all happen and sent out our casting calls.

I attempted to get a jumpstart on Fluffy 2 using Denny Grinar as a second unit director. Unfortunately, a poor showing from actors cast in the roles Denny was slated to shoot prevented any advance shooting from happening. A few roles were re-cast, and everything was scheduled to happen July 2nd through 6th.

Shooting officially began on the 2nd at the end of the work day with a quick scene in the woods, where a cheating husband and his secretary have a run-in with Fluffy. We filmed this scene early in order to make use of Colleen

Mooney, a local Louisville actress who has done a few films with RI before. James Tackett played her boss, and the two of them were a great deal of fun. We shot the scene at a local park, which unfortunately limited our ability to record live screams. Colleen let loose with one good scream, and it brought attention from a guy who was walking the park with his wife. We shot her final death scream in the car in the school administration parking lot on the way back to the house, then recorded a few more screams at home.

No shooting was scheduled for the 3rd or 4th. On Saturday the 5th, I went to Herschel's place bright and early to work on "Tolerance." It was a long and busy day, especially for the four actors (myself included) who were made up to look like green aliens with antennae, but we did some great work. The film went on to win best sci-fi feature at Louisville's Cine-Fest that December - beating out Fluffy 2 in the process.

Sunday began early, with actor Michael Phillips waking me up at 8 am. Michael was unsure how long it would take to get to my house, so he left early and arrived an hour before first call. The venerable Bob C. Cooke arrived next, and the remainder of the first round of cast and crew trickled in by 9:15. Associate Producer and star Herschel Zahnd III arrived with our equipment, a borrowed Sony XL2, a boom mic, and a professional lighting rig.

Even more than its predecessor, Fluffy 2 was a huge collaborative effort. Actors and crew pitched in as many ideas as possible, and it seemed like everyone was looking to get some additional credits with their hard work. Denny Grinar, who normally works on camera, did everything from running errands to clearing dog poop out of the yard for the big fight scene. (My wife still fusses at me for not doing it myself.) He also choreographed the big fight scene between Erica and actor Corey Long. Corey didn't have Denny's self-destructive tendencies in risking his body for no good reason, but he took his beating like a man. The only casualty of the fight scene was one of Trish Angel's boots. Actress Erica Goldsmith did a quick patch job on the boot with a hammer and nails. (Though I was not on set, I heard that this same boot was used in Fluffy 3 and came loose during that shoot as well.)

The new Trish Angel was badder and tougher than the original, but there was one "hitch" to changing actresses we didn't think about: the previous Trish was left-handed. In my spare time, I invented a back story where Trish was not only horribly disfigured fighting Fluffy (requiring facial plastic surgery), but traumatized to the point that she switched from being a leftie to a rightie. It never made it into any of the Fluffy projects that followed, but we had a logical explanation, if anyone asked.

Production at the house was delayed only a few times, most notably for the big special effect rig in the final scene. Herschel rigged a box with firecrackers to create the illusion that Fluffy had been shot in the box. We had two camera rolling as Herschel lit the fuse, leaving a nervous Corey Long on my back porch to await the big bang. The pyro went off safely and spectacularly, drawing big applause from the cast and crew on hand.

We shot a few more indoor scenes for the morgue, where all of Fluffy's victims were examined. The bit players took turns playing corpses lying under a

sheet stained with strawberry syrup. Once those scenes were wrapped, we moved out to the woods. Instead of a public park, we had access to my father-in-law's property, with acres of nothing but trees and open space. Herschel and Erica worked out a fight scene between Trish and Fluffy from Fluffy's POV that became one of the highlights of the film. The highlight of the blooper reel was also shot in the woods, with stuntman Denny Grinar rolling twenty feet down hill in a sleeping bag.

Once the woods were done, we released the bulk of the cast and crew and traveled to Silver Street United Methodist (my home church) for one last scene: the opening shot of the movie. Production was delayed there by fifteen minutes thanks to a noisy air conditioner and the tolling church bells at five (which played for seven minutes!), but we got our shots and called it a wrap. I picked up one final scene later that evening with Addie Williams and her husband Jeff to complete the film.

F2 didn't have to wait two more years for completion. The film was edited by fall and premiered at Cine-Fest. It played at two more festivals and picked up several nominations for awards at the World Independent Film Expo in 2009.

Fluffy 2 was some of the most fun I ever had on-set - and my last big film as a director. I said I would give up big shoots like that, and I did. These days, I mostly farm out directing work - or I shoot it on my own with the Righteous Insanity puppets. But as you already know, another Fluffy movie did happen - and its origins began as soon as F2 was wrapped.

### FLUFFY TIMES THREE

Over the course of the next year, three Fluffy scripts went through various rewrites. One script would have been a mockumentary about Fluffy, one that would have expanded on the Fluffy Wars mentioned but not shown in the movies as well as Trish's traumatic injuries following the first film. Another script would have been a prequel to the films - revealing Fluffy's impact on events at Roswell in 1947. That story was, like F2, a rehash of more of the same thematically as Fluffy. It evolved into a short story, and there it has remained.

The script that rose to the top was what became "The Last Temptation of Fluffy." Immediately after F2, two clever ideas to broaden the themes of Fluffy came to mind. One involved a government plot to create a "safe Fluffy," an obvious parallel to the idea of safe sex. The other was to explore the flip side of the sexual issue - that of marital fidelity. This theme would be played out in the estranged relationship between Trish and Stone Brockman, who were married between Fluffy 2 and 3.

I wasn't exactly sure how any of these projects would come to life if I didn't direct them, but in the early summer of 2009, Jason Dixon contacted me asking if he might be of help with any projects. We agreed he could be the one to get Fluffy 3 off the ground. I assigned him three scenes to shoot as a second unit director - scenes that would not involve Trish or Stone. This gave us

flexibility as far as locations and cast. Jason lives in central Kentucky, and we were able to use talent local to him to fill the roles.

I then asked Bob Cooke to take the reigns of the film as a whole, and he graciously agreed - with the condition his wife Belinda, herself a seasoned film professional - assist him. Belinda also took on the role of Granny in one of the film's opening scenes opposite teen actress Kayla Perkins.

With directors in place, casting began in earnest. I was able to call on old friends and open doors for a few newbies - including two more of my former students. But there was one role that required something special, that of "alien czar" Dave Priest. Casting that role was one of the biggest coups of the entire production.

## LEN CELLA

Let's flash back a few years, to 2006. That was the year I finally got hold of my own camera and started doing more video shoots. We kept it simple - very simple. And I was largely inspired by a man named Len Cella, the creator of the Moron Movies. If you haven't seen them, the Moron Movies are extremely short films (most 5 seconds or less). Each is preceded by a title card that sets up the joke paid off in the short. Len is the only cast and crew in the films. Films include How to Aggravate People, Door to Door Fridge Salesman, The Mean Doctor, The Shy Bra Salesman, and The Near-Sighted Mugger.

The Moron Movies were the inspiration behind several of my early shorts, including Adam and Eve and Desperate Housewives of the Bible. I shared them with a lot of my colleagues, and Randy and Sean even filmed a tribute to Len on the set of Fluffy with the classic line: "Don't tell me a shark won't hurt you. A shark'll eat anything. A shark'll eat your garage."

I had found Len and shown him the Adam and Eve video through Myspace, and when the time came to cast Dave Priest in Fluffy 3, I immediately thought of Len. I didn't know what he would say or if he'd ask for money. I just asked. Len very graciously said yes, agreeing to shoot his own footage and submit it on a DV tape. We had our special guest star.

## FINAL PIECES

Jason wrapped two of his three scenes over the summer, and I received Len's footage shortly thereafter. We then began working on a date for principal photography with the leads. Unfortunately, Erica and Herschel were busier than ever, and nailing them both down for just one weekend proved impossible. After consulting with Bob and Herschel, and watching a little Arrested Development, we came up with the idea for The Drone.

Inspired by the Surrogate in Arrested Development, the Drone was a robot designed to look human, operated by remote, to allow top military personnel to be in the field without being in the field. A TMZ-style news sequence called "Truth or Bullcrap" was added to the film to introduce the idea early on, rather than springing it on the audience all at once. Claude D. Miles,

a veteran of dozens of films in the Bluegrass, was cast as the Drone. Claude was scheduled to film in the field with Erica and the rest of the cast, while Herschel as Stone Brockman (working by remote) would be shot later.

Shooting was plagued by rain on our scheduled shoot date, which forced the cast and crew to schedule a second day of shooting a week later. A few actors with prior commitments - most notably Ben Wood and Sonny Burnette - were able to get all their shots done on that first day.

Thanks to some long phone conferences with Bob and Belinda, they were able to get everything we needed done in those two days. In between dates, we came up with the idea for the "single shot" killing spree. The cast and crew on set, however, came up with the concept for the death of the stage hand.

With Bob's footage completed, I began assembling the movie. Jason was able to get his third scene done, but a continuity issue forced us to go back and re-shoot. It was another Laura Elton-type incident, where the second option turned out better than the first. Bob brought in Eric Butts and wrestler Roni Jonah for the re-shoot, and Roni gave us one of the best screams in Fluffy history.

Bob also discovered another actress, Ally LaBar, during production. A Florida girl with a camera in hand, we wrote in a scene for Ally to get attacked on the beach - one that fit perfectly with the film's narrative.

The big problem scene was the "Truth or Bullcrap" sequence. We shot it twice, and while neither one turned out perfect, the second (which made it into the movie) was way better than the first. If nothing else, Tracie Dunkin's a lot prettier than I am.

The crowning touch was our first "hit single," nine year old Rhyen Sprague's rocking anti-bully song "Do You Even Like Me?" A few shots required some special editing, but the film was largely complete by early 2010, when it made its premiere at Dark Woods Con.

In many ways, Fluffy 3 was a bigger, more difficult undertaking for me than the first two films. I had all the work and stress of the producer and editor and then some because I had to convey a vision to the directors. Sometimes it worked. Sometimes it didn't. But all in all, the work was worth the effort. I got the movie I wanted, and finished the story in a fitting and fun way.

## FAREWELL TO FLUFFY

One final task remained: a DVD. This would be the final DVD for Fluffy, so it had to be special. I went back and created blooper reels for all three films. We found lost and deleted scenes left and right. Then, just for kicks, we shot one more.

I sent Denny Grinar out with a camera, a script and a vision. He came back with what has come to be known as Liaison Avec Flufie, a scene from the "lost" Fluffy film from his blue days in Paris. Laura Ellis did such a beautiful job with this short, powerful scene that I'd considered releasing the film as its own

entity - and may still some day - but for now, it is where it was made to be - at the end of the deleted scenes reel.

Liaison was the perfect end to this long, winding road. At the time I still harbored thoughts of a Fluffy 1947 prequel. But after seeing Liaison come together, I knew it was the perfect ending.

Ten years have gone by since that night in Covington. Eight have passed since the first Fluffy script was started. Dozens of people have come and gone, all contributing a little of their talents to make Fluffy the special film series it became. I can't thank them enough.

I'm more than ready to move on, but Fluffy will always be a special character and a special group of movies to me. Like most weekend video warriors, making movies was a childhood dream that technology has brought to life for those who will pursue it. If you're still reading this, I hope you'll come away with two things. One, yes, you CAN make that movie if you (a) surround yourself with fellow dreamers, and (b) never, ever give up. And two, never have sex outside marriage in a horror film or you will die.

For more about Fluffy, visit

[www.fluffythemovie.com](http://www.fluffythemovie.com)

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