

An Interview with K.C. Bailey, Film-maker of *Revenge In Kind*

Q: What is the plot of *Revenge In Kind*?

A: It is a police thriller. Stumped by brutal sex-mutilation crimes, Detective Chris Coxon turns to police psychologist Sarah Scott for help. As their relationship evolves, he must deal with Scott's complicated personal history, a wrenching experience that forces him to challenge his most basic assumptions about morality and justice. At last the murders are solved, but Coxon is forever changed by both the process and the unexpected answer.

Q: What inspired you to write the screenplay, or was it a short story first?

A: It was born as a screenplay, although I also made it a novella. I got the idea in 2004 when I was discussing with my husband the fact that in any movie we saw, rape was seen from a man's point of view and there were never any strong women roles. I decided that it would be interesting to make up a story that would remedy that.

Q: So there was no fomenting event on which you based the story?

A: No. People ask me if it is semi-autobiographical or based on incidents that happened to someone I heard of or know. But no, it is entirely imaginary.

Q: Is there any film that influenced you in writing *Revenge In Kind*?

A: The film that most influenced me was *Crash*. I have watched that movie so many times and I even sat down and outlined it scene-by-scene. Although there are zero plot similarities, what I tried to do with my film is develop characters similarly—showing that human behavior, and even peoples' ethics, are usually circumstantial. Critical events can make a person do things you'd never expect of them.

Q: Is this is your first film?

A: Yes, but I had two strong suits that helped me be the filmmaker on this project. One is that I have been a writer and an artist since my teens and have

background in theater. I worked and studied at the Dallas Theater Center when I was young, which inspired me to read and be influenced by hundreds of plays. Second is that I am a very experienced manager, having run large programs and budgets in both government and the private sector. A lot of film-making is management.

Q: You say you are the filmmaker. What do you mean by that?

A: As is commonly said, a film is made three times—when it is written, when it is filmed, and then again in post-production. So I did the first and the last of the three. Additionally, I performed many of the other roles involved in film-making—everything from finding locations for filming to music supervisor.

Q: Which parts of post-production did you direct?

A: All of them—editing, coloring, music, and sound.

Q: Who directed production of the movie?

A: I selected a wonderful director, Roger Lindley, from Amarillo. I had been looking for someone who had experience directing a feature film and who would accept a condition of mine—that the script be locked.

Q: Locked?

A: He wouldn't make changes in the plot or dialog without my concurrence. And, for my part, I would keep out of his way during the filming phase. Roger was extremely enthusiastic and energetic, and the cast & crew liked him a lot, which is very important.

Q: How long did the movie take to make?

A: Pono Productions, LLC, my company that made the film, was formed in May 2016. We got cast and crew in the summer and filmed for four weeks in September/October. Editing took from mid-October to April of 2017. Coloring and sound were finished in May.

Q: Six months to edit?

A: That's not unusual for a feature length movie. We had tens of hours of film that had to be evaluated and whittled down to an hour and a half. I estimate that I put about 1000 hours into the process, and that is probably what my editor spent on it as well.

Q: It took two of you? How did that work?

A: Editor Charles Willis and I were a great team. I decided which scenes I wanted left in the movie and what order they'd be in. We worked together evaluating which takes to use and how to cut them. He provided the technical expertise and I, the artistic direction. He was wonderfully patient and forthright, a truly good person to work with.

Q: And how about film coloring?

A: My Colorist was Justin Warren, who is a magician with *Resolve* and other software. I went over to his studio in Ft. Worth every day for several weeks and worked on the film with him in his studio.

Q: What made you want to shoot the film in Dallas?

A: I was born here, so I know the turf. But really, most of the film was shot in Mesquite, technically not Dallas.

Q: And most of your cast is local?

A: Well, most are Texas-based anyway. A lot of talent for both cast and crew came up from Austin, which is a much more film-friendly city than Dallas.

Q: And you were able to find the talent you were looking for?

A: Absolutely. There is incredible acting talent in Texas. Let me give you just one example of many. One character is fearsome, truly evil, and I had a very specific vision of how the role would be played. Our casting call got several applicants and we auditioned so many. In came Tom Heard, from Austin, to try out. He was a perfect 10. I was so excited by his audition that I got tears in my eyes at how well he could project fury. When the audition was over, I jumped up and ran over to hug him. I don't usually emote that way and I didn't even know the guy, but he was just fantastic.

Q: What was the most troublesome part of the making the film?

A: Each phase had its own set of issues. During filming, there were so many crazy events, like when the manager of the bar where we were going to shoot the first scene cancelled on us 15 hours before we were to start. In the editing phase, the most bothersome aspect was the number of takes that were unusable because they were out-of-focus, under-exposed, or some other issue. So there are almost always problems to be solved. My attitude is: figure out where you want to go and what the steps are to get there, then start taking them.

Q: What was the best part?

A: How amazing the cast and crew were, working together harmoniously and professionally to make this film the best they could make it. I am deeply grateful to them. When you film for 12 hours per day, 5 straight days at a time, and often in the wee hours of the morning, things can get stressful. And even with the most thorough planning, situations can go awry. But we had no animosity or childishness like develops on some movie sets.

Q: Who has helped you the most, personally, in making the film?

A: That one's easy. Three people stand out. My producer, Angel Vasquez, has been so solid and professional, and he has become my true friend. The movie would never have gotten off the ground but for him. Another is the Composer, Kays Al-Atrakchi. Oddly, I've never met him, but he was a steadying hand and I spoke with him often. He helped me keep in mind that the quality of the film is more important than any other priority. And he would listen—something we all need, but often don't get. And third, my sound designer, Johnny Marshall, who was generous with his advise and experience.

Q: Now that the film is made, what will happen with it?

A: It will be put on Video-On-Demand—starting with iTunes, GooglePlay, and Amazon—as well as be sold as DVDs and Blu-Rays.

Q: You seem very happy with the way it turned out.

A: I am very proud of it and genuinely believe *Revenge In Kind* is an entertaining, yet thought-provoking film.