



# Kung fu Elliot

ELECTRONIC PRESS KIT

# KUNG FU ELLIOT

A documentary Directed by Jaret Belliveau & Matthew Bauckman  
Produced by David Eberts, Jaret Belliveau & Matthew Bauckman  
TRT: 89 mins

2014 Slamdance Jury Prize Winner for Best Documentary  
2014 Sarasota Film Festival  
2014 Hot Docs Film Festival

## Synopsis:

Elliot "White Lightning" Scott dreams of becoming Canada's first action hero with his low-budget karate epic, Blood Fight. This surreal documentary captures two years in the lives of a passionate amateur filmmaker, his supportive partner Linda, and their outrageous cast—all trying to realize their dreams.

## Reviews:

[CriterionCast](#) "While 2014 will no doubt be chock full of great documentaries, a great one has just hit our doorsteps... A must-see film"

[Indiewire](#) ".. the dramatic finale of "Elliot" is so surprising, it will undoubtedly get audiences talking about what they just saw"  
"...almost everyone in the film is a character right out of a Jared Hess film"

[FilmPulse](#) "What starts out as a Canadian version of 'American Movie', evolves into something much more than what directors Belliveau and Bauckman probably thought when setting out to create the documentary 'Elliot'"

[Twitch](#) "Elliot is an incredibly entertaining and ultimately bizarre documentary about a man chasing a simple dream of becoming the next Chuck Norris."

"Elliot is dynamic, deceptive, and powerful filmmaking"

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## Synopsis

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**Short Synopsis:** Elliot “White Lightning” Scott dreams of becoming Canada's first action hero with his low-budget karate epic, Blood Fight. This surreal documentary captures two years in the lives of a passionate amateur filmmaker, his supportive partner Linda, and their outrageous cast—all trying to realize their dreams.

**Medium Synopsis:** Kung Fu Elliot tells the story of Elliot “White Lightning” Scott, an amateur martial artist who dreams of becoming Canada's first action hero with his new low-budget karate epic, Blood Fight. This surreal documentary captures two years in the lives of a passionate amateur filmmaker, his supportive partner Linda, and their outrageous cast—all trying to realize their dreams. As Elliot retreats into his world of make-believe, Linda struggles to keep him grounded and patiently waits for him to propose. With everyone’s hopes and dreams pinned on Elliot, this comedic-drama unfolds into a shocking and complex examination of the lies that we tell ourselves.





## Directors' Statement

We first began developing the concept for Kung Fu Elliot after reading several newspaper articles about Elliot Scott and his partner, Linda Lum. Elliot was promoting himself as an accomplished martial artist and passionate filmmaker who wanted to become Canada's first action hero. Upon meeting Elliot and Linda we learned that they were in production on a new film entitled Blood Fight. We decided to follow Elliot and Linda to their set where we met their friend, Blake Zwicker, a self proclaimed method actor, and several other passionate crew members.

With everyone's hopes pinned on Blood Fight's success we knew the only way to give a fair and honest portrayal of these larger than life characters was to film in an objective, cinema verité style. Our vision is to push documentary film back to the simple act of observation. We limited our influence over our subjects and this is reflected in the way we have captured the seemingly mundane moments of their lives, which to us, are often the most honest and revealing. Capturing these moments demands a great deal of trust from our subjects, which in turn reveals itself in the work. Also, by having only two of us on set, we had the ability to fade into the background and capture candid moments that are integral to the structure of the film. As documentary filmmakers, we know that it is almost impossible to predict where a story will take you, so we remained patient and let Elliot, Linda and Blake's story unfold naturally.

As dreamers ourselves, we felt a kinship with Elliot and we admired his drive to become Canada's first action hero. At first, Elliot came across as a smooth talking salesman who would embellish his stories to impress us. However, it soon became apparent that something was driving Elliot to delude himself and those around him. As outsiders we began to ask questions about the veracity of Elliot's statements, which we realized were becoming more complex and dangerous over time. We chose to mirror this evolving discovery in the film. When Elliot's footage is first shown it is grainy, shaky and poorly framed but as he delves further into his fantasy world he has created for himself through Blood Fight, our presentation of his movie becomes slick and polished: everything Elliot wants it to be in his mind. Linda and Blake also have their own particular delusions as we all do, however with Elliot at the center of their lives, the distance between them and the shores of reality grew wider. Our vision as documentarians was to present the good and bad side of living a dream and to challenge people to think about the lies we tell ourselves.

## Filmmaker Biographies

### **Jaret Belliveau - Director, Producer, Writer, Editor, Cinematographer**

Jaret Belliveau graduated from NSCAD University in 2006 with a BFA, majoring in photography. Jaret's first major photographic documentary *Dominion Street* was selected by the Musée de L'Élysée in 2005 for a travelling exhibition entitled 'reGeneration: 50 Photographers of Tomorrow.' Jaret's documentaries have been exhibited internationally in solo and group exhibitions. Alongside Belliveau's documentary practice, his publications include editorial work for the Sunday Times Magazine, The Walrus Magazine, Maclean's Magazine, and the Globe and Mail. Jaret has also published images with Aperture and Magenta Foundation. Jaret directed his first feature length documentary film, *Highway Gospel*, which premiered at Hot Docs in Toronto, DOXA in Vancouver and the AIFF in Halifax. Kinosmith is distributing *Highway Gospel*, in Canada. Jaret's second feature documentary film, *Kung Fu Elliot*, won the Grand Jury prize for Best Documentary at the 2014 Slamdance Film Festival.



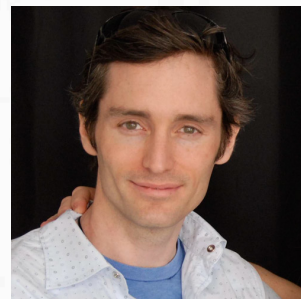
### **Matthew Bauckman - Director, Producer, Writer, Editor, Cinematographer**

After graduating from the Toronto Film School in 2007 with a focus on writing, directing and editing, Matthew worked extensively in the world of independent short films. A highlight was serving as assistant director and co-writer of the short film, *Strangler in Paradise*, which played at the New York Film Festival and was nominated for best short. Matthew's first foray into feature documentaries was as editor on the acclaimed film, *Highway Gospel*, which premiered at the Hot Docs film festival, DOXA, the AIFF and is being distributed by Kinosmith in Canada. Matthew's first directorial collaboration with Jaret Belliveau, *Kung Fu Elliot* won the Grand Jury prize for Best Documentary at the 2014 Slamdance Film Festival.



### **David Eberts - Producer**

David Eberts has written, produced and directed non-fiction content for a number of respected broadcasters, including CBC, The Discovery Channel, BBC, The History Channel, PBS, Abu Dhabi Television, and The Sundance Channel. In 2003, David Co-Produced *Prisoner of Paradise*, an Academy Award nominated feature-length documentary about the rise and tragic fall of Kurt Geron, a German-Jewish director and cabaret star forced to make a propaganda film for the Nazis. After working for several years as an editor in scripted comedy, David returned to documentaries, directing and producing a number of highly regarded films including *Where the Water Meets the Sky*, narrated by Morgan Freeman. In 2014, he produced *Kung Fu Elliot*, his first collaboration with directors Jaret Belliveau and Matthew Bauckman.



## Credits

### Cast

Elliot Scott

Linda Lum

Blake Zwicker

Blair Bayers

Radafy Ranaivo

Jeremiah Boutilier

Ravee Chen

Glen Koshi

Angela Keating

Hannah Le

Diana Li

Brody Rozee - young Elliot

Gavin Hardie - Elliot's father

Shi Yan Ti

Li Xie

Yinhua Li

Jennifer Lucas

Kris Mcneil

Matthew Lefort

Rachael Boudreau

### Crew

Director, Writer, Cinematographer, Editor - Jaret Belliveau & Matthew Bauckman

Producer - David Eberts, Jaret Belliveau, Matthew Bauckman

### Additional footage crew

Blake Stilwell - Camera Operator

Emmanuel Albert - Assistant Camera

Nathan Jones - Boom operator, field sound

Adam Bauckman - Carpenter

### Very Special Thanks

Glenn & Barbara Mcinnes

Zack Melanson

Christa Fitzpatrick

### Special Thanks

Dan Martell



## Thanks

Stephen & Lorraine Bauckman

Pantea Amirahmadi

Steve Shea

David Belliveau

Erik & Denise Bauckman

Mary Belliveau

Gwendoline MacRae

Ellsworth Johnson Phillips

Marie-Claude McIntyre

The Postman- Marc Savoie, Brad  
Macdonald, Marcel Gallant, Chris  
Goguen, Steve Dawson, Terri Telasco,  
Paul Goguen

Jason Caissie

Austin Cole

Leah Gallie

Micha Fardy

Stephen Bulger



# ELLIOTT SCOTT WANTS TO BE CANADA'S FIRST ACTION HERO

Interview by Whitney Mallett at Vice Canada

Former karate champion and Nova Scotian Elliot Scott wants to be Canada's first action movie star, which, when you think about it, is ambitious, bizarre and hilarious for a bunch of reasons. Not least of which is the fact that the mopy-haired actor/director looks more like the guy you sat next to in biology class than Chuck Norris. But this underdog fight against the odds is why New Brunswick filmmakers Jaret Belliveau and Matthew Bauckman decided to make a documentary about his quest. *Elliot* follows the making of the martial artist's next indie action movie *Bloodfight*. But as the film delves deeper into Elliot's personal life that he shares with his girlfriend Linda, it becomes difficult to find the line between reality and dreamworld, as Elliot transforms from an quirky antihero underdog to a something darker and more complicated. It's *Fubar* meets *Cheaters* with a little bit of *American Movie*, except all of what you're watching is real. *Elliot* is as entertaining as reality television, but with a sensitivity and thoughtfulness that provokes meditation on the nature of truth, and the desire for fame.

Set in Nova Scotia, the film had its world premiere in Park City, Utah at the Slamdance film festival this past week, where it won best feature documentary. For those of you who aren't familiar, Slamdance provides a platform for emerging artists (Lena Dunham and Christopher Nolan featured early work there) and scrappy cinema, filling the holes left by the increasingly commercial Sundance film festival, which runs it concurrently, and where "independent" movies tend to have million-plus budgets and Oscar-winning cast members.

Anyway, I caught up with Belliveau and Bauckman in Utah to hear more about the making of *Elliot*.

**VICE: What were you first expecting when you first started making *Elliot*?**

**Jaret:** From the start Matt and I knew that Elliot was exaggerating to some degree just because of the difference between the [fairly positive] newspaper articles we were reading and the quality of the trailers of his films that we were seeing. But we thought mostly he was a lovable guy who was trying to do anything to get known and to get his movies out



there. We thought it was pretty innocent.

**Did you relate to him at the beginning?**

**Jaret:** I related to him just from the passion and the drive that it takes to make films, so for us he just seemed like a lovable dreamer who had a great group of people around him. **Matthew:** And what he was doing with *Bloodfight* was great. We came to love all these people playing the characters in his movies like Blake and Linda and Blair. In Nova Scotia, where they're living, there's no real platform to get what they were getting from Elliot. They got to be stars in their own way. Elliot really provided that. No matter what was true and what wasn't, even though there were inconsistencies, that's what made it seem like a positive thing for everyone around him at first. **Jaret:** The key to the film was when [his girlfriend] Linda started opening up to us, because that was the other side of the story. Elliot could only carry the film so much. He has no self-dialog. He can't analyze his actions in a way that would translate to the viewer, so we needed other people to show his world and how he operates within that.

**You included your own voice a bit in there as well. Was that also a reality check to balance what Elliot was saying?**

**Matthew:** I think in a way Jaret's voice is like an audience surrogate, because we wanted to take the audience on the journey we went on. The more Elliot delves into this fantasy world, the more fed up we got because we had someone who was not being honest with us for two years and that is really difficult. **Jaret:** It was somewhat difficult but more difficult to see how that is affecting other people, because we get to leave. We show up for a couple of days, we might be a little annoyed, but we leave and we know that this man is concocting huge fantasies and bringing all these other people into it. That was nagging us, the way that he was hurting them. We included the audio of my voice sometimes because we wanted people to see the kinds of questions we were asking. We were actively trying to get them to think more about what Elliot was doing, what role he was playing in their lives.

**He's an unreliable narrator, but what's hurtful isn't necessarily that he's delusional, but that he's unreliable to the people in his life. Do you think he could be delusional and not be hurtful?**

**Matthew:** We are all delusional to varying degrees. There's always a big gap there between how we perceive ourselves and how other people perceive us. It's just at that level of [delusion Elliott reached] I don't think you can get away from hurting people. When you're lying to people, people are going to get hurt. **Jaret:** He started blending his movies and reality. Like in the documentary when Elliot starts talking about a stalker. He had a movie called *The Stalker And The Hero*, and he's the hero, and he's protecting Linda; so he started taking these fantasies from his movies and starts making them part of the documentary— **Matthew:** And part of his life.

**There are obvious similarities between your film and American Movie, but yours is Canadian. To you, what about it is Canadian and particularly east coast, maritime Canadian?**

**Matthew:** Where we are from, specifically in the Maritimes, there seems to be an abundance of characters. I don't know what it is. I don't know if it's because everyone is spread out more, but there a lot of unique interesting characters that are around, like Elliot. We had another documentary subject that we followed around for several months before we decided to do *Elliot*, this French Canadian rapper called JBB or Godfather Big Boss.

**Jaret:** Or Boner Bill. He gave himself around 16 different nicknames. **Matthew:** All of his nicknames are involved with the mafia or his penis. There seems to be a lot of characters in the Maritimes and there seems to be a lack of pretension that we really respond to. We joke about it in interviews. When people ask what do people back home think of what you are doing, I say, "Well they love what we're doing but they're not impressed."

**Jaret:** In a sense, what is different is that Elliot wants to be recognized in America. In Canada, the way that he is going to feel good is to get that notoriety not in Canada really, but from Hollywood or these other big stars. He wants to be Canada's first action hero, he says that, but I think that's just a tool to be famous in America.

**Matthew:** It's funny because that's such a Canadian thing. In Canada, we are always getting this Canadian culture and media and we feel this inferiority. Elliot almost exemplifies what it is to be Canadian in a negative way.

**If someone brings up Pamela Anderson, I just can't help myself, I have to say: "Oh you, know she's Canadian eh."**

**Jaret:** We totally have a complex.

**Matthew:** But when people ask us about being Canadian filmmakers, I don't know what to say because I feel so part of American media.

**There's an earnestness to this film that feels very Canadian to me.**

**Matthew:** People always talk about these really esoteric, hard to pin down themes to their movies but if we could sum it up it would be: Don't lie and be nice to your loved ones and friends. That's pretty fricken Canadian eh, like, geez bud. I love New Brunswick though, I really do. If we could continue making movies there and set up a home base there, it would be great.

**Jaret:** And it also just gives us a space to exist. We are sort of alone. There's not a lot happening. There's not a lot of documentary people there. We can just do our own thing. We are not influenced. We don't know what is trending in New York as a hot doc topic. In a way, that's a liberty.

**Matthew:** But there really isn't much money. There isn't much support. It can be very disheartening.

**Jaret:** Of course, but who would fund *Elliot*? Maybe we're being hard on Canada but it's like we are making a movie, this guy might be a pathological liar. We are going to China and he's going to embarrass the shit out of Canada. He's going to pretend he's Jackie Chan. We might complain but we aren't making a movie that's a typical Canadian doc. We can't expect to get funding because we aren't staying within what Canada is comfortable with.