

So I'm in New York on business when a big-wig from the Syfy Channel calls and asks "Do you have anything like SHARKNADO?" I say "Why don't you just make part 2." He immediately admits "We are, but we need more Shark stuff right away. Big ratings you know!" Not one to be left out of the mix, I quickly lie and tell him I have something right along those lines. He excitedly asks for more info, and I instantly begin stammering; finally resorting to the old "the maid is knocking, let me call you right back" routine.

Minutes later, I step into the shower trying my damndest to come up with a winning title. I keep repeating the word 'shark' over and over again, hoping something will come to me. Finally, like a bolt from the blue, the word 'Sharkansas' hits my brain, and I instantly know I'm on to something. The last three words follow along momentarily - SHARKANSAS WOMEN'S PRISON MASSACRE. It was like winning the lotto on a dollar bet.

Ten minutes later I'm back on the phone with the Syfy big-wig unleashing the name of the project. There's just stunned silence at the other end. He finally says 'let me run it by the office, be here at 3pm.' I said I'd be there to discuss it, but somewhere deep down inside, I already knew I had a 'go' picture.

And so it was that SWPM was born. Filmed in Florida's panhandle near Marianna, the film took 15 days to shoot and was a complete blast to write and direct. It reunited me again with Traci Lords from NOT OF THIS EARTH and introduced me to a wonderful award-winning actress, Dominique Swain.

And, of course, once the picture was edited, I once again called on my composer of choice, Mr. Chuck Cirino. Chuck had scored many of my early successes like CHOPPING MALL, BIG BAD MAMA 2 and RETURN OF SWAMP THING; and was a natural for a wild project such as this. Like always, he brought many heart-felt and pulse-pounding melodies to the show - all of which are here on the cd you're now holding.

So thank you Chuck and thank you Bruce Kimmel for bringing this fine score to soundtrack enthusiasts everywhere.

— Jim Wynorski, writer/director

SHARKANSAS WYNORSKI

Quick, what do Jay Andrews, H.R. Blueberry, Arch Stanton, Tom Papatopolis, and Noble Henry have in common? If you answered they are all Jim Wynorski then you've either been reading Wikipedia or are a Wynorski fan. Here's something to ponder: Jim Wynorski has made more films than Orson Welles, Alfred Hitchcock, Woody Allen, William Wyler, Billy Wilder, Martin Scorsese, well, I'll just stop there and let you ponder away.

His first screenplay (*Forbidden World*) was made in 1982 and he made his directing debut in 1984 with *The Lost Empire*. Since then, he has directed films non-stop, careening from one low-budget film to another, from horror, sci-fi, soft core, and finally the unlikely detour into children's films. It is a career like no other and the fact that he has survived in a rather cutthroat business as a producer/director/writer/executive producer, doing multiple films every year is a testament to perseverance, talent, and

sheer chutzpah. He was given his start by Roger Corman, who gave so many aspiring filmmakers their breaks – the difference is that Jim was actually happy making the kinds of low-budget stuff he made. He's still happy.

I've known Jim for many years now. I began in low-budget films, too, at a time when making low-budget films was actually fun and the movie business was actually fun. I've seen 'em come and go, low-budget filmmakers, but Jim is like the Energizer Bunny – he just keeps on going and there will apparently be no stopping him, ever.

Which brings us to this soundtrack. Jim and I were sitting in my house one day and I said that maybe it was time for Kritzerland to do the soundtrack from a Jim Wynorski movie. He told me about *Sharkansas* and I simply said, "Let's do it." I knew Chuck Cirino's work from other CDs and had met him on a few occasions. The score is, like all his scores, fun and quirky, just like Chuck and just like Jim. They are two peas in a pod.

Jim is three years younger than I am, which frankly annoys me. But he's a survivor, a workhorse, one might even say a kind of maverick, who has managed to keep his sense of humor about himself and his work – he's a rare bird, and unlike the dodo bird, he's still here, making movies, making a living, and giving exploitation fans and now kids a whole lot of pleasure.

— Bruce Kimmel