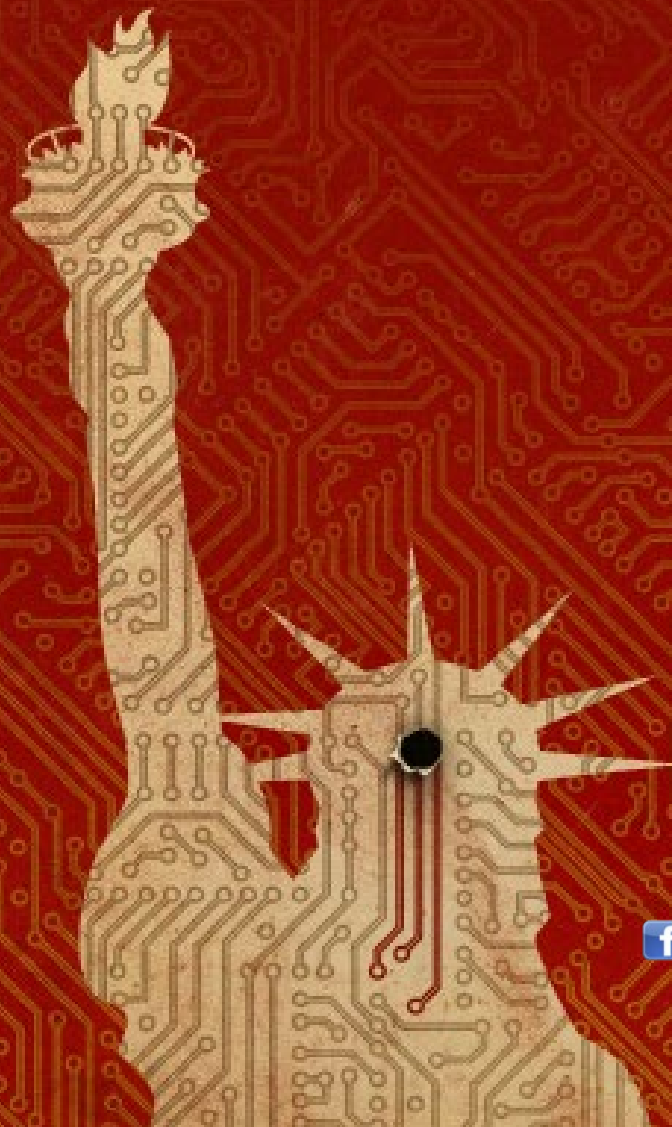



THE HACK IS THE ATTACK  
**DRAGON DAY**


[93 MINUTES] [HD] [COLOR] [1.78:1] [5.1 SURROUND]

A Jeffrey Travis Film



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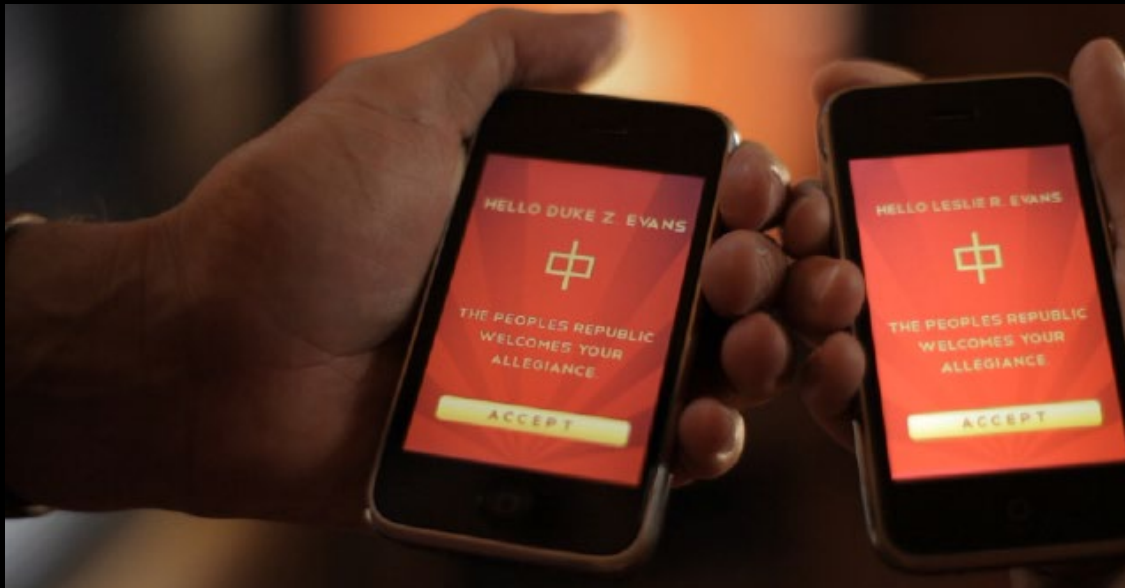
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# [THE STORY]

## [TAGLINE]

The digital just got physical.  
The hack is the attack.

## [LOGLINE]

A family getaway to a mountain town turns deadly when China launches a massive cyberattack against the USA, forcing former NSA engineer Duke Evans to fight to save his wife and daughter in the New World Order.

## [SYNOPSIS]

Duke, an out-of-work NSA engineer, finds his family stuck in a small mountain town the day a devastating cyberattack destroys the U.S. as we know it. Every microchip 'Made in China' has been infected with a virus that rapidly shuts down all modern technology. Duke's fate becomes intertwined with a Mexican migrant worker as they fight the odds to survive in a chaotic world without water, food or power.



# [DIRECTOR'S STATEMENT]

The idea for the script of DRAGON DAY first came to me in a half-sleeping dream. We had been up in the mountains, and my wife was driving us back to LA, while I dozed in the passenger seat. I dreamt I saw soldiers on the side of the road dragging people out of their cars, getting ready to execute them. This nightmare made me wonder what could ever make something like that happen in the U.S.

Our national debt was an issue I had spent time reading about. Having grown up in Argentina, where I saw the devastating implosion of the country because of its hyperinflation, I began to imagine a scenario in which our addiction to debt finally came to a head. The idea of a cyberattack began to slowly form, and I enlisted the help of Matt Patterson (co-writer / producer / DP) to help me write the script. We started exploring the idea of China attacking the US by implanting secret viruses in the microchips made in China— something that turns out is actually happening.

When I would pitch the film to people, I could rarely finish the logline before the reaction was “Oh my God, that’s really going to happen”. Our joke was we had to finish the film before it became a documentary. The movie scares people, and it scares me, but it’s also meant to be a fun movie.

It was important to me to create characters that would feel three-dimensional and real. The first character I wrote was actually ALONSO, the Mexican migrant worker— I considered telling the story from his POV because I was fascinated with his perspective, which would be so different than a white middle-class American. It’s why he becomes so central to the film, especially at the end. DUKE EVANS was next—and there’s just a lot of me in there— a father, husband, tech geek who stands a lot to lose.



# [DIRECTOR'S STATEMENT]

Back when we wrote the script, it seemed like no one knew what or who the NSA was. The film's release is eerily timely in that both characters DUKE and PHIL work for the NSA, which we learn, has some culpability in the attack on Americans.

Part of the film was also inspired by movies from the 80s I grew up watching like WAR GAMES or THE DAY AFTER—and I wanted DRAGON DAY to have almost this classic feel and avoid the modern political correctness of Hollywood movies.

While the film explores a plausible scenario of an apocalyptic cyber-attack, I feel the movie is ultimately forcing us to ask ourselves a universal question: what do we need to be happy? What is truly important in life? What are we getting ourselves so much into debt for? What is the price of the so-called American Dream? Our characters DUKE, ALONSO, and LESLIE never find themselves full of joy until the end of the movie, when they've lost all their material possessions, and have nothing left but their love for each other.

-Jeffrey Travis, Director



# [CREDITS]

Duke **ETHAN FLOWER**  
Leslie **ÅSA WALLANDER**  
Rachel **JENN GOTZON**  
Alonso **ELOY MÉNDEZ**  
Phil **SCOOT MCNAIRY**  
Emma **HOPE LAUBACH**  
Albert **WILLIAM KNIGHT**  
Sheriff Watson **DENNIS DELSING**  
Officer Hopkins **RICHARD C. JONES**

Directed by **JEFFREY TRAVIS**  
Written by **JEFFREY TRAVIS**

Produced by **MATT PATTERSON**  
**MATT PATTERSON**  
**ALEX SOBOL**

Executive Producers **STACY EKSTEIN**  
**STEVE MARKHAM**  
**KAREN MARKHAM**  
**MIKE AKEL**

Co-Producer **ED GATICA**  
Associate Producers **MICHELLE MOWER**  
**CAMRON CARRIER**  
**DIANE TIMMONS**

Line Producer **ANTHONY JASON TIGNER**  
Cinematography **MATT PATTERSON**  
Edited by **JOEL FISHER, CHRIS WITT**  
Production Designer **YEVA MCCLOSKEY**  
Costume Designer **AYUMI MOORE**  
Music By **KAZIMIR BOYLE**  
Sound Designer **LUDEK DRIZHAL**  
Sound Editors **PAUL STANLEY**

Production Companies **MATTER MEDIA STUDIOS**  
**BURNING MYTH FILMS**  
**DIFFERENT DRUMMER**  
**MARKET STREET PRODUCTIONS**

# [CAST BIOGRAPHIES]



## ETHAN FLOWER (Duke Evans)

Publicist, Cecilia Zunig [323.462.8080]

Born of Cuban/Russian Jewish descent, Ethan at age 11 learned to channel his desire for risk into expression of character. In *Rose Tattoo*, Ethan made his first professional board walk in The Berkshire Theater Festival with Cicely Tyson and Hector Elizondo. Passion to study film and television has taken him to Interlochen Arts Academy, Carnegie Mellon University, and The London Academy of Music and Dramatic Art. Ethan was casted in *LIVE FREE, DIE HARD*, and the cult classic *MALLRATS* as well as the *CHAOS FACTOR*. In 2014, he will be seen in Will Ferrell's new comedy miniseries *THE SPOILS OF BABYLON* for IFC.

## OSA WALLANDER (Leslie)

Osa Wallander is an award-winning, Swedish actress, based in Los Angeles. After many years of training and working in New York City theater circles, Osa moved out to the west coast where she worked consistently in independent film and network TV, including *90210* and *Jimmy Kimmel Live*. Osa has performed in, and organized, performances raising money for non-profits focused on issues of child welfare, mental health care and domestic abuse. Osa has also written and co-produced a short film, *POLLUTION*, based on the true story of a teenage girl struggling to cope with her alcoholic mother. Osa starred in the film which was shown in Cannes 2012. Osa stars in two upcoming feature films, *MIASM*, a supernatural thriller, and *MS.HISSPLING*, a Swedish feature length drama.



## JENN GOTZON (Rachel)

PR Inquiries, David Wood [believedavid@hotmail.com] [310.717.4164]  
Assistant, Sarah Harrington [admin@jenngotzon.com]

Since the Pennsylvania native got her big break, ironically, on Pennsylvania Avenue in *FROST/NIXON*, her dream has come true. She has starred in romance-mystery *DOONBY* opposite *THE DUKES OF HAZZARD* star John Schneider, the true-story *ALONE YET NOT ALONE*, the musical *SEPTEMBER SKIES*, family drama *GODS COUNTRY*, the inspirational film *I AM... GABRIEL*, the 40's style comedy *THE SCREENWRITERS*, the crime-thriller *UNTOUCHED*. Jenn and her husband Chris live in Los Angeles.

## ELOY MENDEZ (Alonso)

Eloy Mendez made his acting debut in the Lionsgate critically acclaimed film *BREAD AND ROSES*, directed by Ken Loach. The film was nominated for the prestigious Palme d'Or Award at the 2000 Cannes Film Festival. He then went on to guest star in numerous tv shows including *ER*, *MONK*, *THE SHIELD*, *GENERAL HOSPITAL*, *NCIS* and *GIRLFRIENDS*. Other films include *DISHDOGZ* (Lionsgate), *MEDIO TIEMPO* (SHOWTIME), *PRIMO* and the the Roger Corman heist thriller *STEALING LAS VEGAS*. He recently co-starred in the film *C.O.G.*, which premiered at the 2013 Sundance Film Festival. The film will hit theaters Sept 20. Eloy recently wrapped *LAKE LOS ANGELES* directed by award winner director Mike Ott.



# [CAST BIOGRAPHIES]



## SCOOT MCNAIRY (Phil)

Scoot McNairy is an American actor most widely known for starring in several films, including *ARGO* (Academy-Award Best Picture 2012), *KILLING THEM SOFTLY*, *PROMISED LAND*, *MONSTERS*, and *IN SEARCH OF A MIDNIGHT KISS*. His breakout film, *IN SEARCH OF A MIDNIGHT KISS* led him to produce as well. In 2011, he starred opposite Brad Pitt in *KILLING THEM SOFTLY*, then went on to star in *ARGO*, Gus Van Sant's *PROMISED LAND*, and Lynn Shelton's *TOUCHY FEELY* opposite Ellen Page. In 2012, he filmed his second film opposite Brad Pitt in Steve McQueen's *TWELVE YEARS A SLAVE*. He also filmed his second movie with Michael Fassbender, Leonard Abrahamson's *FRANK*, as well as Jaume Collet-Serra's *NON-STOP* opposite Liam Neeson and Julianne

Moore. In January 2013, he began filming David Michod's *THE ROVER*, opposite Robert Pattinson and Guy Pearce.

## HOPE LAUBACH (Emma)

Hope has taken acting lessons with Didi's Reel Actors, and is currently taking voice lessons with Makin Melodies. Hope played Samantha in the film *THE THINGS WE LEFT BEHIND* and has worked on *I KID WITH BRAD GARRETT*. In addition to acting and singing, Hope enjoys reading and hanging out with her friends.



## DENNIS DELSING (Sheriff Watson)

A native of Chicago, Dennis is a longtime veteran of the Los Angeles Theatre and indie film scene. a graduate of LMU, he thanks his castmates, his director and the producers for the opportunity to perform with them and for them. he dedicates his performance to Logan and Amanda...as always.

## RICHARD C. JONES (Officer Hopkins)

Richard is an actor and producer who has appeared in the films *PIT STOP*, *HAPPY VOODOO*, *THANKSGIVING* and many more festival giants. He also starred in and produced the web series *BROKEN BONDS* and was an associate producer on *AN ORDINARY FAMILY*.





# [FILMMAKER'S BIOGRAPHIES]

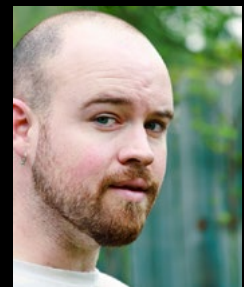


## JEFFREY TRAVIS (writer/director)

Jeffrey Travis is an award-winning filmmaker who grew up in Argentina and initially studied to be an engineer. After starting his own software company, and authoring three books on graphical programming, Jeffrey switched careers into filmmaking in 2003. His debut short film, WHAT'S WRONG WITH THIS PICTURE? went on to play at over 40 film festivals, and caught the attention of television executives at 20th Century FOX, who hired him to write and direct a pilot presentation. His film FLATLAND THE MOVIE, an animated sci-fi film starring the voices of Martin Sheen, Kristen Bell, Tony Hale, and Michael York, has been seen by over 1 million children in classrooms around the country, and has been optioned to become an IMAX 3-D film. His short film POLLUTION premiered at the Cannes Festival (Short Film Corner) in 2012. DRAGON DAY is Jeffrey's feature film debut.

## MATT PATTERSON (co-writer/producer/director of photography)

Matt's filmmaking career has taken him around the world, where he has written, produced and shot multiple features, shorts and commercial videos. His credits include the 2011 New Orleans Film Festival best feature film award winner AN ORDINARY FAMILY (co-writer/producer), the 2012 Slamdance audience award winner BINDLESTIFFS (producer) and the 2013 Attic Film Festival best short film JATKU LEIBA (writer/director). Matt is a co-founder of Matter Media Studios and lives in Austin with his wife and two daughters, probably writing.Magic/Bird.



## STEVE MARKHAM (executive producer)

Steve is an entrepreneur with over thirty years of national and international business experience. He is a partner in Matter Media Studios and Creative Art Group. Steve has been a successful producer and executive producer on several projects, including DRAGON DAY, BELIEVE ME, AN ORDINARY FAMILY, and live-score productions of JAMAA. Karen and Steve Markham live in Austin, Texas and have a passion for helping young entrepreneurs discover their life calling.

## MIKE AKEL (executive producer)

Mike Akel's experience as a writer/director and producer include a number of short films and three award winning feature films. His first feature film, BUTCHERS 15, starring Chris Mass (CHALK), Tony Hale (Arrested Development) and Akel himself is a hilarious film about a tennis competition to win a trailer home. Mike's second feature, CHALK was nominated for an Independent Spirit Award, aired on the Sundance Channel and was released theatrically in over 50 markets nationwide. His film, AN ORDINARY FAMILY, is airing on iTunes, Amazon, Hulu and many other digital platforms. At the moment Mike is field directing and story producing 8 docu-series episodes of MY 600 LB LIFE which will air on TLC in 2014.



# [FILMMAKERS' BIOGRAPHIES]



## STACY OWENS EKSTEIN (producer)

Stacy Ekstein creates award winning content for film, episodic programming and commercials. Clients include Warner Brothers, Children's Hospital, Jagermeister, American Airlines. She developed projects with J.K. Livin (Matthew McConaughey) and Roddenberry Productions (Star Trek). Her television pilot PRIVATE WAR was one of six chosen for the American Pavilion Emerging Filmmakers Showcase in Cannes and Cannes Short Corner. Her western feature, THE LAST DUANE (Rose McGowan, Danny Trejo, Jason Patric) is slated for 2014. She produced ELEGY FOR A REVOLUTIONARY, a true story on apartheid, which won awards across the globe, including best producer and an African Academy Nomination. She is a founding partner of Market Street Productions (Venice, CA).

## ALEX SOBOL (producer)

Alex is the founder of Verlight Entertainment, LLC. A native of Buenos Aires, Argentina, with Romanian, Polish and Russian roots. Alex came to the United States in 1996 to continue his career in Advertising and Marketing as a Creative Director and Producer, where he has produced hundreds of commercials for several successful international campaigns for Fortune 500 clients. More recently, Alex has directed several TV commercials for the general market and multicultural markets.

## ED GATICA (co-producer)

Ed has been in the film industry since 1997 in the fields of VFX, lighting, and production. He has worked in VFX, model making, & lighting for Digital Domain and Boss Film Studios on many features such as THE 5TH ELEMENT, TITANIC, DESPERATE MEASURES, AIRFORCE ONE, and others. Ed has a degree in stage lighting design and has worked on tours with No Doubt, Duran Duran, Enrique Iglesias, as well as live theatre productions, MTV Awards, and many other live events. Ed's latest work has been as Co-Producer for the feature film DRAGON DAY.

## KAZIMIR BOYLE (composer)

Kazimir has composed music for feature films, television, advertisements, and the concert hall. He has also contributed to the blockbuster film scores of Hans Zimmer, A R Rahman, and Craig Armstrong; most recently on THE GREAT GATSBY. Kazimir and DRAGON DAY director Jeffrey Travis' first collaboration was the educational animated film FLATLAND in 2007. He lives and works in Echo Park, Los Angeles with his wife Megan, and his big old dog, Wrigley.

## JOEL FISHER (editor)

Joel Fisher has edited sound and pictures together for documentaries, advertisements, digital and television. He has helped shape the stories and campaigns of motion pictures by CLINT EASTWOOD, GARRY MARSHALL and DAVID SLADE. He has served Warner Bros., Universal Pictures, Fox and virtually every other major studio in Los Angeles. DRAGON DAY was his first collaboration with director Jeffrey Travis.

## CHRIS WITT (editor)

CHRIS WITT is a film editor residing in Los Angeles, California. His work has been acclaimed worldwide including KAVI (2009), a 2010 Academy Award nominee and THE BUTTERFLY CIRCUS(2009), an Internet sensation and the recipient of the 2010 Clint Eastwood Filmmaker Award.

# [FILMMAKERS' BIOGRAPHIES]

## YEVA MCCLOSKEY (production designer)

Yeva McCloskey is an award-winning Production Designer who combines her creative eye for design with degrees in Architecture from USC and Sci-ARC. Yeva's experience designing for one of the nation's top innovative architecture firms, Gensler, helps her create environments and sets for directors and actors to flourish in. Projects include upcoming feature films DRAGON DAY (2012) and LIP SERVICE (2011), short films including KREIG(2013), THE INTERVIEW (2011) and THE BUTTERFLY CIRCUS(2009), and many national commercials.

## AYUMI MOORE (costume designer)

Ayumi Moore is an LA based freelance costume designer and wardrobe stylist for film, television, commercials and theater. She obtained a degree in fashion design at the acclaimed Fashion Institute of Technology in New York City. Having worked at high end design houses, she relocated to Los Angeles with her family and continues to pursue her passion for clothing design in Hollywood. Ayumi is currently the costume designer for the popular television show, ANNOYING ORANGE. She resides in Burbank with her husband and two children.



# [PRESS]

*“The Digital Just Got physical! Dragon Day starts with a cyber attack on all the things that make life possible in the 21st century ... takes us on a brutal journey through a nightmare that haunts policymakers and computer scientists...”*

- Dr Mark Lacy, Cyber-Security Academic, Lancaster University, Lancaster, UK

The Conversation, “The Syrian Electronic Army is rewriting the rules of war” -9/3/13  
<http://theconversation.com/the-syrian-electronic-army-is-rewriting-the-rules-of-war-17618>

Filmmaker Magazine, “Jeffrey Travis on Shopping his Economic Thriller at Cannes” -5/26/12  
<http://filmmakermagazine.com/46153-jeffrey-travis-on-shopping-his-economic-collapse-thriller-in-cannes/>

Digital Journal, “Thriller Hacker Movie Announces Special Preview at Hacker Conference ahead of November 1 Limited Theatrical Release” -8/20/13  
<http://www.digitaljournal.com/pr/1421797>



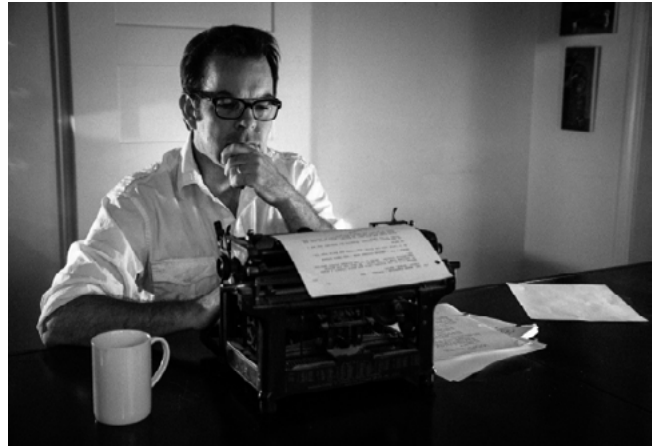
# [Q&A WITH JEFFREY TRAVIS]

## *HOW DID THE STORY COME TO YOU?*

My inspiration to make this film came from two places. First, it began with my own fears and concerns about the absurd amount of debt our government in the US has taken on.... almost 17 trillion dollars and counting. I grew up in Argentina, where I saw first-hand the effects of a sudden cataclysmic economic collapse on a society, ushering in looting, rioting, violence, martial law, and the militarization of the police. Could such a thing happen in the USA?

Secondly, my background as an engineer gave me close-up view of the vulnerabilities in software code that makes everything possible in our 21st century live. Because of everything becoming more connected, there are real and present dangers of a crippling cyber-attack—where everything from our power and water to our financial system is at risk—opening our country up to unimaginable vulnerability, especially from countries like China which routinely seek to hack into the systems.

I knew I had a potent mix for a fictional, but plausibly realistic, story that could serve as a wake-up call and engage an audience in a riveting fashion.



## *HOW LONG DID IT TAKE TO GO FROM IDEA TO PRODUCTION?*

It was actually a very fast process; my co-writer Matt Patterson and I started writing the script right after Christmas, and we began shooting the film 7 months later.

Prior to DRAGON DAY, I had spent 5 years developing another feature film whose financing fell apart right before shooting, so I was determined to make this film happen come hell or high water.

However, once we finished production, it took us almost 2 years to complete the film in post. The timing worked out for the best in many ways, because the NSA and cyber-attacks are now routinely headline news, which they weren't when I was in production.

## *DID YOU FACE DIFFICULTIES MAKING THIS FILM?*

The concept of a massive cyberwar from China taking over the US brings to mind big Hollywood effects and big budgets. Naturally, I think there is a story that can be told at that level, and considered it. We even had some studios interested in the script, but they told me “you can't have China be the bad guy”. They wanted me to rewrite it to make North Korea the invaders. These studios were afraid of offending their Chinese financiers. Plus, I knew with a larger studio, the script could easily go into development hell like my previous script, and I wasn't ready for another round of that.

# [Q&A WITH JEFFREY TRAVIS]

So when I started making this film, I had only myself and one other person as first investors, a micro-budget that could barely let us get the film in the can, and the determination to pull every favor possible. Almost all the crew worked for free or deferred pay, and it became a true team effort. It was important for me to tell this story, and soon, rather than wait for more financing, given the timeliness of the topic.

Fortunately, more investors soon came on board, and I was lucky to get a great cast and crew to make the film happen in a way far beyond the means we had. The town of Wrightwood, CA, where we shot the film, also rallied behind us, providing us with locations, letting us “loot” their stores, shutting down streets, and giving us extras.

Post-production took seemingly forever, as we continued to fundraise to get the film complete. The hardest part was waiting on talented people to be available who wanted to work on the film, but had to fit it in between their higher-paying film jobs.

## *WHAT DO YOU WANT THE AUDIENCE TO TAKE FROM THE FILM?*

I was compelled to tell a very intimate, human story with this backdrop of larger, uncontrollable forces at work. Loss, invasion, the sudden need for basic survival— what does this do to a person? I was interested in telling a story about characters whose world turns in an instant. What kind of choices they would make-- who would they become, what would they do to survive? The film should scare us, and should also provide hope, because the ending of the film posits the questions: What is truly important in life? What does a man need to be happy? Ultimately, the story of *Dragon Day* is about a family who loses everything to find happiness with each other and other human beings.



# [PRODUCTION NOTES]



## **Ethan Flower (Duke Evans)**

1) When I first read the script I thought that it was a well crafted and very decent crack at telling a truth that I had initially thought was possible and had not heard many if anyone speak about. I was very pleased to see a well crafted, character driven structure dealing with the very important issues of national technological security and international domestic breakdown when faced with a sort of social cannibalism and fight for survival.

2) It was very difficult to keep the emotional height of the struggle of my character in the right place at all times. I had to be keenly aware at what level of stress, helplessness and personal struggle to overcome odds Duke was at at each step of his journey with his family and their lives so that out of sequence scenes were shot with a sense of continuity. I was literally dealing with a heightened level of life and death throughout most of the piece and trying to piece that puzzle together carefully so it was believable to the viewer with gradual increases along the way. Then you have to break and eat meals with everyone. One of the most difficulty things for an actor to do is to continue to bring a three-week shoot into complete emotional concentration so that every moment is carefully painted to coalesce with the entire story in a real and visceral way. I feel good about what I did as Ethan as Duke.

3) I have always been a person who does not take no for an answer and also a person who will fight with every bone and muscle in his body to do what is right and to save the ones I love from any kind of danger and injustice.

Sometimes the choices I make in my life in difficult situations are rash and sometimes they are not always the best but they are choices tied to emotion and tied to how I feel at the very core of my being and you can not fault a person for doing what he truly believes is the right thing to do for those close to him and for his country. So translating that strength of character to Duke was not a difficult task.

## **Osa Wallander (Leslie)**

I was really excited and nervous as well after my first read. I normally play women who are a bit rough around the edges and Leslie was it seemed a normal and kind woman who thrown into a traumatic situation had to dig deep to pull forth her strength and courage. I loved the challenge but was definitely concerned that I wasn't going to be able to do her justice. The script as a whole immediately had me hooked. I loved the story and the questions it asked. It was to me so much more than an "end of the world" type movie. It was/is concerned with humanism or lack thereof and basic human rights and values. I seem to remember a huge part of the



script having to be changed from night to day shoots due to noise issues, and this was right after we had adjusted our sleeping schedules to stay up all night. :) I'm sure it was hot out in the desert and I certainly remember being a bit nervous going into the really troubled areas in Mexico, but the crew was some of the most wonderful, talented and fun people I have ever worked with so it never felt too much. Well, one of the favorite moments was definitely me doing a scene where I was storming out of our house after a fight with my husband, and being met by the outside crew half naked. Of course the scene inside wasn't over so I had to be absolutely quiet out there. It was incredible.

# [PRODUCTION NOTES]



## **Jenn Gotzon (Rachel Evans)**

1) After I read DD for the first time: I was shocked, frozen and in awe because of our economy, technology and luxury of the free lifestyles Americans enjoy today... And in one glimpse: it could be gone.

2) The most challenging moment for me filming DD was when my character Rachel was facing her first night alone with her little niece lost in the woods and late in the night they were accosted, robbed and nearly raped... It was scary.

3) The first day of shooting Dragon Day my character was driving the Mercedes convertible and parked the car top of panoramic view to obtain the sunset dramatic epic shot watching the town being bombed... We wrapped and two hours later the producer calls & asked "Jenn when was the last time you saw the Mercedes"... And we discovered the Mercedes convertible was left up on top of the mountain with keys in the ignition and the convertible top down. It was a very small crew with people wearing multiple hats and realized no one was assigned to the car... so when we left, I was in the shuttle going back to basecamp... My husband joked, "next time you drive a Mercedes in a film and leave it out.. let him know he would take good care of it - wink wink".

4) I developed the character Rachel starting with foundation of how she felt towards her relationship with your brother and his wife & the desire for approval... She's carefree, spontaneous and pretends the facade of perfection externally meanwhile internally she's empty and lost... Thru her journey of survival, she learns depth and true unconditional love.. ultimately strong willing herself to fight and join arms with her brother to save his.

## **Richard C. Jones (Officer Hopkins)**

1) I was really impressed with the ability to take such a large dynamic idea and compress it into a plot that could say something meaningful about people. The script speaks even more about the problems inherent in humanity than it did about an amazing invasion by China.

2) Unless you want to count my speeding ticket on the way to my last day on set, most of the filming was pretty event free for me. Probably the greatest challenge was looking like a creep with that mustache for a few days being around my wife and family. You get a few unfriendly stares. Also for the pickup shots I found out just two days before and had no facial hair so we had to glue on a fake stache so I had to deal with that gluey stench right under my nose. It's a pretty great shoot if those are the worst of my problems.

3) I am sure I am forgetting something.

4) My character had such a great arc for a supporting actor. I really worked on his background and how and why he is such a black and white guy at the beginning then transitioning into someone working in shades of grey beyond anything he could have imagined.

