

MAN vs SNAKE PRESS KIT

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LOGLINE

One man's epic quest to reclaim the World Record on the classic arcade game "Nibbler".

SYNOPSIS SHORT

MAN vs SNAKE tells the story of Tim McVey (the gamer not the bomber) who in 1984, on a single quarter (and over forty-four hours of non-stop play) was the first person in history to score over one billion points on a video game. Twenty-five years later, when rumors of a higher score surface online, it calls into question everything Tim has believed for decades and forces him to make a decision: either set a new world record, or risk losing his legacy forever. Now middle-aged and out of shape, and facing fierce competition from around the globe, Tim discovers that reclaiming the "Nibbler" title will not be easy. Packed with unexpected twists and turns, the film documents one of the epic achievements of the classic gaming era and proves a powerful tale of the triumph of the human spirit.

SYNOPSIS LONG

If you ever played the game SNAKE on your early model Nokia cellphone, then you're familiar with NIBBLER, the original "snake" game. MAN vs SNAKE tells the story of Tim McVey (the gamer not the bomber) who in 1984, on a single quarter (and over forty-four hours of non-stop play) was the first person in history to score over one billion points on a video game. This historic accomplishment led the City of Ottumwa to name a civic day in Tim's honor (Tim McVey Day) and present him with the key to the city. Twenty-five-years later, when rumors of a higher score surface online, attributed to Italian kickboxing champion Enrico Zanetti, it calls into question everything Tim McVey has believed for decades and forces him to make a decision: either set a new world record, or risk losing his legacy forever. Now middle-aged and out of shape, Tim discovers that reclaiming the Nibbler title will not be easy. Not only must Tim overcome his own demons, but is forced into a Nibbler showdown with Canadian arcade gaming legend Dwayne Richard who is intent on laying claim to the Nibbler belt for himself. Packed with unexpected twists and turns, the film documents one of the epic achievements of the classic gaming era and proves a powerful tale of the triumph of the human spirit.

ABOUT

Six years in the making, MAN vs SNAKE melds extensive interview footage, thrilling competitive gaming footage, archival footage & photography and stunning animation to create a rich and entertaining tapestry full of humor, drama and non-stop action. The film was largely self-funded with additional completion funds raised via a successful Kickstarter campaign in 2013.

SPECS

Picture: High Definition -16:9

Audio: 5.1 Surround Sound Mix

Length: 92 min.

DISTRIBUTOR

Filmbuff

David Bergmann

david@filmbuff.com

(212) 463-6403

MAN VS SNAKE will premiere on all digital On Demand platforms starting June 24, 2016 as well as select theatrical screenings throughout the United States.

FILM FESTIVAL SCREENINGS

Fantastic Fest/Austin Texas (World Premiere)

Jury Award Winner Documentary Best Picture

Screening: September 27, 2015

Tallgrass Film Festival/Wichita, Kansas

Screening: October 2015

Twin Cities Film Festival/Minneapolis-Saint Paul

Screening: October 2015

Ithaca International Fantastic Film Festival/Ithaca, New York

Screening: November 2015

Glasgow International Film Festival (European Premiere)

Screening: February 2016

Portland International Film Festival

Screening: February 2016

Omaha Film Festival

Jury Award Winner Honorable Mention

Screening: March 2016

Florida Film Festival

Screening: April 2016

Calgary Underground Film Festival (Canadian Premiere)

Jury Award Winner Documentary Best Picture

Screening: April 2016

Cinedelphia Film Festival

Screening: April 2016

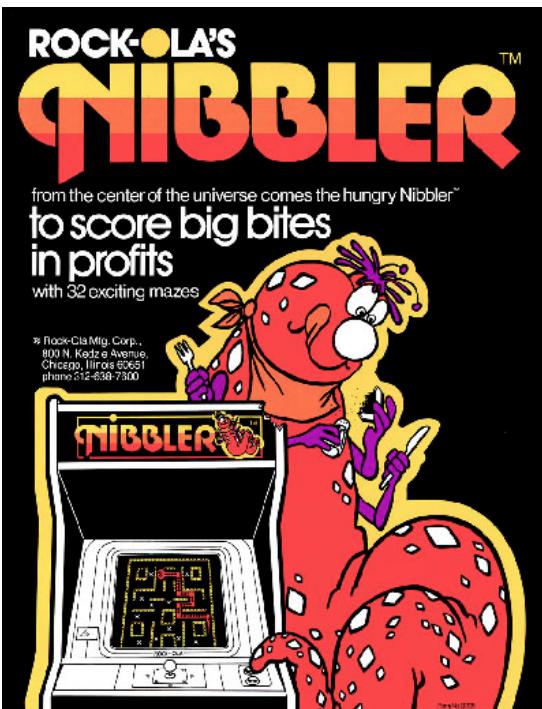
FilmQuest

Screening: June 2016



TIM McVEY

Born and raised in Ottumwa, Iowa, Tim McVey became obsessed with BMX biking and video game playing at an early age. Bored with school, he dropped out to play more video games, but later earned his GED and enrolled at Indian Hills Community College in Ottumwa, Iowa, studying computer programming. Currently, Tim works as a quality control coordinator for AYM Inc., a leading manufacturer of gas and water valves, in Alba, Iowa. Tim and his wife, Tina reside in Oskaloosa, Iowa with an assortment of pets, collectibles (retro SE Racing and Skyway BMX bikes) and video games including four arcade machines: DIG DUG, ARKANOID, DONKEY KONG, and, of course, NIBBLER.



NIBBLER

"Nibbler" is an arcade game designed by Joe Ulowetz & John Jaugilas and produced by ROCK-OLA Manufacturing Corporation in 1981. Its gameplay is a variant of PAC-MAN and SNAKE: the object is to navigate a virtual snake through an enclosed maze, while consuming dots along the way. The length of the snake increases with each object consumed, making the game more difficult. The player must also avoid colliding with walls or obstacles, and must also avoid colliding with the snake's own body sections. After all the objects on the screen have been eaten, the player progresses to the next wave, involving harder obstacles and/or higher game speeds. Nibbler was the first video game in history with a scoring threshold of 999,999,999.

VIDEO GAME MARATHONING

Video game marathoning, as it concerns the classic arcade era, involves a player playing a video game continuously over many hours on a single quarter, or credit. To marathon a video game one must have technical mastery of the game and the physical strength and stamina to continuously play the game for many hours. In addition to NIBBLER some other classic arcade games that could be marathoned include Q-BERT, FRENZY, ROBOTRON and JOUST.



INTERVIEW WITH THE FILMMAKERS ANDREW SEKLIR & TIM KINZY

-How did you get the idea for the film?

AS: We both came of age in the 1980's and loved playing classic arcade games, as well as Atari 2600 and early Apple II and IBM games. A few years ago, when we were editing "Battlestar Galactica" for the Syfy Channel, I brought in a hand-built multi-arcade game cabinet and installed it in our break room at Universal Studios. It was a great way to blow off steam during late-

night editing sessions. While scrolling through the list of about 3000 games, we stumbled upon "Nibbler." We had never heard of it and at first found the gameplay to be rather simple, but it was also surprisingly addictive. A friendly competition soon ensued between us. As the high score battle on Nibbler unfolded, Tim started looking for tips online and stumbled upon the Tim McVey Day One-Billion-Point Poster from 1984. He printed out a copy and tacked it to my door. Initially I thought it was a joke, one billion points didn't seem possible on that particular game, but a little more digging unearthed an article written about Tim's billion point game from 1984. It was all just so odd. The funny name of the game, the enormous score, the fact that it was done in Ottumwa, Iowa at TWIN GALAXIES (self-proclaimed "video game capitol of the world") and the fact that it took 44 1/2 hours to achieve the record, just seemed like a great story. At the time, I had been toying with the idea of writing a screenplay involving a coming of age story set in the world of 1980's arcade culture and thought it might be fun to track down Tim McVey for an interview to get details of his story.

-How did you proceed to contact Tim McVey?

AS: We weren't sure if Tim was alive or dead, or still in Iowa, so we did an internet search. Funny enough, it turns out that there were quite a few Timothy McVey's in Iowa. I started cold calling all the Tim McVey's in Iowa, asking them if they were the historic "Nibbler" champion. Most people just hung up on me. Ultimately, we were able to contact Walter Day, (founder of the TWIN GALAXIES arcade), and he put us in touch with the Tim McVey. We flew out to Iowa to interview Tim about his billion-point game, we also spoke to his wife, some of his friends and Walter Day. It was great meeting them and collecting anecdotes and stories about what went on in the arcades of the 1980s.

-What inspired you to make the film?

AS: Actually, it wasn't until a few months later when Tim announced that he wanted to break Enrico Zanetti's (rumored) "Nibbler" score that the idea of an actual documentary emerged. I felt that following Tim on quest to set a new world record 25 years later, as a grown man, would make a good story—regardless whether he succeeded or failed.



-What do you hope audiences will gain from watching "Man vs. Snake?"

AS: First, I think it's a really entertaining film with some amazing characters. Each one of them (Tim McVey, Dwayne Richard, Enrico Zanetti, Walter Day, etc.) are passionate about what they do and have fun and unique personal stories to tell. In the end, Tim is really the heart of the film, and the arc that he travels over the course of three years on his quest to set a new world record is both intense and inspirational. He has ups and downs, but he never gives up hope and his perseverance pays off. The film is also a great look back at the arcade culture of the 1980s and the birth of competitive gaming which today has blown up into a worldwide multi-billion dollar industry—it's easy to forget that it all started with kids dropping quarters into coin slots in arcades. As editors, we tried to keep the pace, energy and flow of the film at a good cruising speed, so the film is truly a good ride, with a terrific soundtrack and almost five minutes of cool animation.

-To make such a documentary you must be gamers yourselves.

AS : Absolutely, we both came of age during the era of classic arcade gaming, but were unaware of the competitive gaming circuit back then. In addition to arcade games we both were fans of the Atari 2600!

-What's your gaming story? What kind of games do you enjoy?

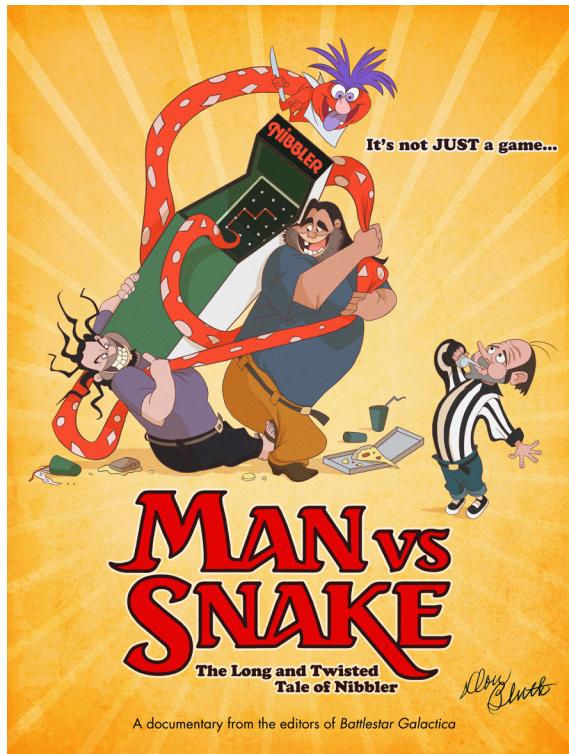
TK: I was unable to play all day on just a few quarters, so my weekly allowance was quickly blown at the arcade. It was pretty frustrating for me. The only time I could get any good on the games was after report cards came out. If I did well enough in school, Showbiz Pizza would give out tons of tokens for good grades. We always went to Showbiz after report cards came out. My favorite games were Donkey Kong, Arkanoid, Tron, Galaga.

AS: I grew up in New York, there was a big arcade in Times Square, Playland, but there were also arcade games scattered throughout the city in Laundromats, Ice Cream Stores and Bodegas. I played games when I had quarters to spare, which wasn't often, so mostly I watched others play games. I also was more attracted to the graphics and sounds and the side art on the cabinets and also the ideas and narratives within the games themselves. Later, I played a lot of Atari 2600 and also programmed some rudimentary games on the Apple II.

-How long have you been thinking about making this documentary?

Is it something that couldn't have been possible without Kickstarter?

AS: When we discovered the Tim McVey Day poster in 2007, our curiosity was piqued, we thought there might be a good story there, but we didn't envision it as a feature length documentary from the beginning. Once we found Tim, we hired a camera crew and booked our travel to Iowa to do our first interview and conduct some research. Initially, I thought we might put together a short piece on the historic first billion-point game. However, when Tim told us he wanted to get a new "Nibbler" game in an attempt to go for the record again, the story really started to unfold and we committed to following Tim and his story to its conclusion, success or failure. From the beginning, the project has been entirely self-funded, with us shooting and doing the editing, but in order to complete the film (and pay people like a composer and mixer, etc.) we realized we had to raise additional funding, that is why we turned to Kickstarter. Simply put, without Kickstarter, we would have been unable to proceed any further. It also became necessary to take a break from our day jobs in episodic television to commit to completing this project—making a film is a lot of work and money!



-The Don Bluth poster from the Kickstarter campaign is really beautiful.

What's the story behind it? Did you think straightaway about Don Bluth for the job?

AS: Thanks for the compliment. We really love it too. We're both big fans of "Dragon's Lair" and of Don's work in animated films. While we knew we probably couldn't afford for Don to do our animated segments, we thought it might be possible for him to do a poster. We sent him an email and several months later, out of the blue, he responded and said he'd be happy to illustrate a poster concept. The image is a lot of fun and captures the competitive spirit of the film—it was a great way to capture people's attention on Kickstarter! We were totally stoked!

-I'm sure you've seen KING OF KONG, how does MAN VS SNAKE compare?

AS: A lot of people have made the comparison to KING OF KONG, both our films involve classic arcade games and players competing for records, so it's inevitable I suppose. Personally, I have no problem with it, KING OF KONG is a really fun film, so we're in good company, but just as there are a lot of films about boxing, I think there's room for more than one documentary about arcade gamers. Our film is quite distinct in a lot of ways and so I think it will stand on its own. KING OF KONG arrived in theaters around the same time that we had started our research on Tim McVey and Walter Day's Twin Galaxies arcade. We did enjoy the fun and nostalgia that it evoked. Some have criticized the film for being unkind to Billy Mitchell, having come to know Bill and learning more about what transpired behind the scenes we've come to see King of Kong as less of a documentary and more of a well crafted narrative that took some creative liberties in its storytelling. In the end, we're thrilled to be telling our own story of classic gaming and think that anyone who enjoyed King of Kong will also really appreciate MAN vs SNAKE.



that world. We met with a couple of companies in Los Angeles, but they were WAY outside our tight budgetary limitations. I broadened our search and started looking online for animation studios. Luckily I was able to connect with Joe Brumm and JOHO Studios in Australia. Joe has a passion for gaming and totally got the sensibility of the film, we owe him and his team a huge thanks for all the work they did to create the animated world of the film.

- Tell us about your composer for the movie, what does the music sound like?

AS: Our composer, Jess Stroup, did an amazing job. His music fits the film beautifully, and he was really able to elevate the drama with his thematic use of guitar, both 80s rock inspired and acoustic. The soundtrack combines Jess' score, classical music, some great source music from the 80's and even two original songs written specifically for the film.



catch up and reminisce their experiences at Rock-ola and with Nibbler. They were also a little amused that a game they made over 30 years ago was getting some new found notoriety. And it was John Jaugilas who gave up his personal Nibbler arcade machine to Tim McVey so he could go for the record again. They told a lot of fun stories about what it was like back then, as a group of young guys, coding games and some of the high jinks they got up to working out of the old Rock-Ola warehouse on the South side of Chicago.

-Tell us about the animation used in the film, how did that come about?

The idea for doing the animated sequences came from the fact that we were lacking archival footage for some of the events that took place in the 1980s and were looking for a way to take the audience back to that time and dramatize those events. Rather than collage more still images together, we felt animation (which many associate with our youth) would be a great way to portray

our youth)

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-You've been in contact with the programmers of "Nibbler".

What was their reaction concerning the documentary?

AS: John Jaugilas and Joe Ulowetz have been an integral part of our story from the beginning, without them there would be no "Nibbler" game, so we're so grateful to have found Joe Ulowetz and John Jaugilas, the original Nibbler programmers. When we interviewed them, they had not been in contact with each other for decades, so I think it was fun for them to see each other,

-You've been working on different tv shows before such a "Battlestar Galactica."

Did you ever think about making a show involving video games?

AS: We love that idea! Gaming has become such a huge part of our culture, we would love to see a tv series (or film) that deals with gaming, either classic gaming or modern day console and pc gaming. We'll see what's next!

-How did the production go? Did you guys have some hard blows during the production?

AS: There were some challenges along the way. Amongst them, a limited budget, having to travel to various locations in the middle of our other work commitments—and there's no direct flight between Iowa from Los Angeles where we live! More than that though is the difficulty of having to cover two-day marathon attempts with either just the two of us filming, or a tiny crew, it can be a bit exhausting. There was a technical learning curve early on when it came to proper lighting and sound, but ultimately we're pleased with the footage we got and how things turned out. In some cases, what were initially perceived as hardships to the production were actually godsends. When things got way out of control, or when the story took some unexpected turns, the only thing we could really do was document them as best we could. Without giving away any spoilers, this has ultimately made the documentary into a MUCH more fascinating and entertaining movie.



Tim McVey

NIBBLER IN THE COMPETITIVE ARENA

"Nibbler" was the first video game with a nine-digit score counter and the first game where it was possible for a player to score one billion points. The core patterns and strategies used to achieve that were introduced at TWIN GALAXIES Arcade by Tom Asaki of Montana, who made a pilgrimage to the arcade in Ottumwa, Iowa in 1983. Asaki aimed to become the first gamer to reach one billion points on any game and to win a Nibbler machine from ROCK-OLA, who were running a contest for the first billion point game. Due to a number of setbacks, Tom only reached a score of 838 million points.

The billion point mark was first reached by Tim McVey at the TWIN GALAXIES Arcade on January 17, 1984, scoring 1,000,042,270 points. News of his accomplishment was carried by the wire services and a feature story on his feat was published in the July 1984 issue of COMPUTER GAMES MAGAZINE. As McVey was a resident of Ottumwa, which had just been declared the "Video Game Capital of the World", he became the first video game player in gaming history to have a civic day set aside in his honor: "Tim McVey Day" on January 28, 1984. Officials from ROCK-OLA, the game's manufacturer, were in attendance to award Mr. McVey a free Nibbler arcade machine for his accomplishment.

Soon after the mark was set, Italian Enrico Zanetti set out to break McVey's score and did so with a score of 1,001,073,840 on September 27, 1984. However, this was not discovered by anyone in the United States until years after the marathon and was never officially verified. Along with Nibbler being a fairly uncommon machine and the probability that the machine that Zanetti played on was a bootleg, the score has been disputed, most notably by McVey and Rick Carter.

Decades later, Dwayne Richard of Canada broke the coveted billion point mark. Afterwards, the circuit boards used in his game were analyzed and found to have a timing problem. Per his own request, the world record score was removed from the TWIN GALAXIES International Scoreboard.

Twenty-nine years after McVey's billion point score, the score was broken four times in the span of less than two years. Rick Carter of Glen Burnie, Maryland was the first to break the billion point barrier and claimed the world record with a score of 1,002,222,360 on July 31, 2011. Tim McVey reclaimed the score months later, on Christmas Day 2011, with a score of 1,041,767,060.

GOLDEN AGE OF VIDEO GAMES

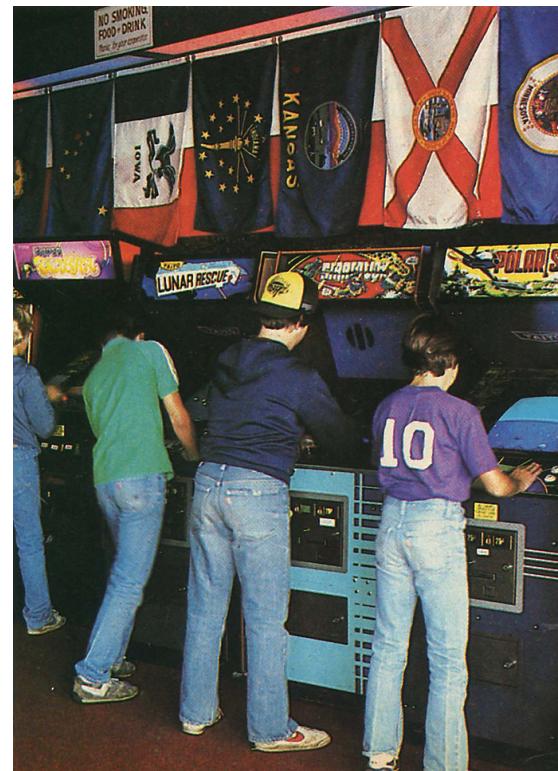
The golden age of arcade video games is defined as the peak era of arcade video game popularity and technological innovation. Although there is no consensus as to its exact time period, most sources place it as starting in the late 1970s and early 1980s, and lasting to the mid-1980s.

The golden age was a time of great technical and design creativity in arcade games. The crash eventually came to an end following the success of Taito's SPACE INVADERS (1978), which sparked a renaissance for the video game industry. The era saw the rapid spread of video arcades across North America, Europe, and Asia. The number of video game arcades in North America, for example, more than doubled between 1980 and 1982; reaching a peak of 10,000 video game arcades across the region (compared to 4,000 as of 1998).

Beginning with SPACE INVADERS, video arcade games also started to appear in supermarkets, restaurants, liquor stores, gas stations and many other retail establishments looking for extra income. Video game arcades at the time became as common as convenience stores, while arcade games like



Tim McVey (foreground) competes with Dwayne Richard at the 2009 Nibbler World Championship in Alexandria, Virginia



PAC-MAN and SPACE INVADERS would appear in most locations across the United States, including even funeral homes. The sales of arcade video game machines increased significantly during this period, from \$50 million in 1978 to \$900 million in 1981, with 500,000 arcade machines sold in the United States at prices ranging as high as \$3000 in 1982 alone.

By 1982, there were 24,000 full arcades, 400,000 arcade street locations and 1.5 million arcade machines active in North America. The market was very competitive; the average life span of an arcade game was four to six months. Some games like ROBBY ROTO failed because they were too complex to learn quickly, and others like STAR FIRE because they were too unfamiliar to the audience. QIX was briefly very popular but, Taito's Keith Egging later said, "too mystifying for gamers ... impossible to master and when the novelty wore off, the game faded". At around this time, the home video game industry (second-generation video game consoles and early home computer games) emerged as "an outgrowth of the widespread success of video arcades" at the time. In 1980, the U.S. arcade video game industry's revenue generated from quarters tripled to \$2.8 billion.

By 1981, the arcade video game industry in the United States was generating an annual revenue of over \$5 billion (equivalent to \$13 billion in 2015), with some estimates as high as \$10.5 billion for all video games (arcade and home) in the US that year, which would be three times the amount spent on movie tickets in 1981 and equivalent to \$27.2 billion in 2015. The total revenue for the U.S. arcade video game industry in 1981 was estimated at more than \$7 billion (which would be \$25.3 billion in 2015), though some analysts estimated the real amount may have been much higher.

By 1982, video games accounted for 87% of the \$8.9 billion in commercial games sales in the United States. In 1982, the arcade video game industry's revenue in quarters was estimated at \$8 billion (equivalent to \$19.6 billion in 2015), surpassing the annual gross revenue of both pop music (\$4 billion) and Hollywood films (\$3 billion) combined that year. It also exceeded the revenues of all major sports combined at the time, earning three times the combined ticket and television revenues of Major League Baseball, basketball, and American football, as well as earning twice as much as all the casinos in Nevada combined. This was also more than twice as much revenue as the \$3.8 billion generated by the home video game industry (during the second generation of consoles) that same year; both the arcade and home markets combined added up to a total revenue between \$11.8 billion and \$12.8 billion for the U.S. video game industry in 1982, equivalent to between \$28.8 billion and \$31.3 billion in 2015. In comparison, the U.S. video game industry in 2011 generated total revenues between \$16.3 billion and \$16.6 billion.



MAN vs SNAKE IN THE NEWS

MOVIES.COM -

“...‘Man Vs. Snake’ finds humor, heart, and an unlikely underdog “sports” story in the unique world of retro video gaming.”

IGN -

“...the sequel to ‘King of Kong’ that you didn’t know you wanted.”

TWITCHFILM -

“...it’s easy to cheer for McVey as he endeavors to reclaim his point-scoring title and win a bit of respect for Nibbler...”

DEN OF GEEK -

“...an entertaining addition to a small yet growing library of great gaming documentaries.”

AIN’T IT COOL NEWS -

“...a spiritual companion piece to Seth Gordon’s quirky-but-involving game-obsessed documentary - it even features some KING OF KONG alum: controversial ultra-gamer Billy Mitchell...”

SLASH FILM -

“The same kind of low stakes, high drama that only those among us who understand what it means to hold something so incredibly high in terms of importance yet is completely worthless to anyone in the general public like the high score on a 3rd tier video game. I was completely consumed by the story and we get some great insight by those who talk about what’s at stake for all involved. It’s utterly worthless yet incredibly valuable for these men.”

EGM - “not your daddy’s KING OF KONG”

WEEKLY GAMING RECAP (WGR) -

“heart warming to down right weird but that’s why we love it.”

FILMMAKER BIOS

ANDREW SEKLIR

Born and raised in New York City, Andrew Seklir spent his teenage years playing street basketball and designing primitive video games on his Apple II computer. He holds a B.A. in English Literature from Pomona College and an M.F.A. in Film Editing from the American Film Institute where he edited an Academy Awards Winning Live Action Short Film. Andrew works as producer, director and editor in episodic television, directing episodes of EUREKA and WAREHOUSE 13 for the Syfy Channel. His other credits include WESTWORLD/HBO (Editor), ATARI: GAME OVER/XBox Studios (Editor), TURN: WASHINGTON SPIES/AMC (Editor), BATTLESTAR GALACTICA/Syfy (Co-producer/Editor). Andrew is a member of the Director’s Guild of America, Producers Guild of America, Motion Picture Editors Guild, American Cinema Editors and the Academy of Television Arts and Sciences. He lives in Los Angeles, CA with his wife and two children.

TIM KINZY

Growing up in Green Bay, Wisconsin, Tim Kinzy was a compulsive reader of “MAD” magazine and an obsessive Atari 2600 player. He holds a B.S. in Communication Arts from UW Madison. Currently, Tim works as an editor of episodic television with credits including HEARTBREAKERS/NBC, FALLING SKIES/TNT, ALPHAS/Syfy, EUREKA/Syfy and BATTLESTAR GALACTICA/Syfy. His short film PSYCHICBABBLE premiered at the Silver Lake Film Festival in 2006. Tim is an accomplished drummer and a member of the Motion Picture Editors Guild. He resides in Glendale, CA with his wife and young daughter.

SELECTED CAST & CREW CREDITS

MAN vs SNAKE

WRITTEN, PRODUCED AND DIRECTED BY

Andrew Seklir and Tim Kinzy

EXECUTIVE PRODUCERS

Andrew Seklir

Tim Kinzy

Christopher Murphy

Richard Gomes

David Seklir

EDITED BY

Tim Kinzy and Andrew Seklir, ACE

ORIGINAL SCORE

Jess Stroup

POST PRODUCTION SERVICES

Alpha Dogs, Sean Stack

SOUND SERVICES

SnapSound, Zach Sievers

MUSIC

“Sirius”

Written by Alan Parsons and Eric Norman Woolfson

Performed by The Alan Parsons Project

Courtesy of RCA Records

By Arrangement with Sony Music Licensing

Published by Universal Music - Careers on behalf of itself and Woolfsongs Ltd. (BMI)

“Eye of the Tiger”

Written by Frank Sullivan and James Peterik

Performed by Survivor

Courtesy of Volcano Records

By Arrangement with Sony Music Licensing

Published by Sony/ATV Melody (BMI) and WB Music Corp. (ASCAP)

obo itself and Easy Action Music (ASCAP)

“Never Surrender”

Written and Performed by Corey Hart

Courtesy of Capitol Records, LLC under license from Universal Music Enterprises

Published by Unitunes Music (ASCAP), a division of Unidisc Music Inc.

and Saphir Music/Sony/ATV Tunes LLC (ASCAP)

ORIGINAL MUSIC

“Man vs Snake”

Written by Richie Knucklez and Performed by Knuckle Sandwich

Courtesy of Richie Knucklez

“I Serpentoni”

Music and Lyrics by Antonello Salmaso

(C) & (P) Fois Music

CAST

Tim McVey

Walter Day

Dwayne Richard

Enrico Zanetti

Billy Mitchell

Joshua Bearman

Tina McVey

Tom Asaki

Rick Carter

Joe Ulowetz

John Jaugilas

LEGAL

Donaldson + Califf, LLP

Attorney, Dean Cheley