

**BEACHFIRE PICTURES AND ICARUS ARTS & ENTERTAINMENT
PRESENT**

**A DOCUMENTARY FILM BY
ANDREW JAMES and JOSHUA LIGAIRI**

**WORLD PREMIERE – 2009 TORONTO INTERNATIONAL FILM FESTIVAL
OFFICIAL SELECTION – 2010 GÖTEBORG INTERNATIONAL FILM FESTIVAL
U.S. PREMIERE – 2010 BIG SKY DOCUMENTARY FILM FESTIVAL
OFFICIAL SELECTION – 2010 CINEQUEST FILM FESTIVAL
OFFICIAL SELECTION – 2010 LAKE COUNTY FILM FESTIVAL
OFFICIAL SELECTION – 2010 FLORIDA FILM FESTIVAL
OFFICIAL SELECTION – 2010 NASHVILLE FILM FESTIVAL
OFFICIAL SELECTION – 2010 NEWPORT BEACH FILM FESTIVAL**

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Short Synopsis

Dozens of Utah DVD retailers attracted unwanted attention from Hollywood heavyweights when, in the name of conservative family values, they began sanitizing films of sex, nudity, profanity, and violence. Outraged over the unauthorized editing of their work, prominent filmmakers began to speak out, thrusting the two groups into an intense legal, theoretical, and moral battle that would last six years before coming to a shocking conclusion.

CLEANFLIX explores the ethical questions raised by the marketing of morality by taking audiences behind the scenes of the sanitized movie industry and shedding light on the Mormon culture that spawned it.

Long Synopsis

CLEANFLIX raises provocative questions about artistic vision, consumer rights, film ownership, and self-censorship as it follows the sanitized movie industry from inception to collapse. Because Mormons are counseled by their religion's leaders to avoid R-rated films, dozens of businesses in Utah were able to create a niche in the DVD market by stripping Hollywood films of sex, violence, and profanity and then selling and renting "clean" versions of these films at retail stores not only in Utah, but throughout North America.

When news of film sanitizing reached the likes of Steven Spielberg, Steven Soderbergh, Robert Redford, and Martin Scorsese, they and other members of the Director's Guild of America responded with outrage over what they saw as the desecration of their art and a violation of held copyright. In 2006, a US District Court judge ruled in accordance with the DGA's arguments, ordering the retailers of cleaned-up films to close their doors.

However, dozens of sanitized-movie retailers defied the judgment and remained open well into 2007 and beyond, supported by their largely Mormon customer base, who saw the Hollywood filmmakers behind the suit as self-important and morally bankrupt. During the time these stores were operating illegally, James and Ligairi had unprecedented access to dozens of renegade stores and their Mormon owners, including the infamous Daniel Thompson.

CLEANFLIX follows this publicly open but privately conflicted man through the legal and moral battles he would face, while offering a revealing look behind the scenes of the sanitized movie industry and the Mormon culture that spawned it.

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FILM CREW BIOS

Andrew James | Co-Director

Co-Director Andrew James was born in St. Louis, Missouri, and raised in Atlanta, Georgia. While completing his B.A. in English literature at Brigham Young University, James wrote and directed his first feature film, the 78-minute award-winning drama, *Una Vida Mejor* (A Better Life). The film was the recipient of the Special Jury Award for artistic vision at Cinequest 2008, which was awarded by a jury of film scholars on the forefront of avant-garde filmmaking. *Una Vida Mejor* was one of a handful of films featured in "A Look Apart" at the 2008 Flanders International Film Festival, a selection of films designed to feature "new directors, who dare to try experimental techniques, to shun the conservative doctrines and dogmas that blockbuster hits are made of." James has also directed several short films and commercials. Pre-production has begun on his next documentary project, *Salt City Pusher*, which tells the incredible true story of a Peruvian man who smuggled cocaine from Lima to Salt Lake City, disguised as a Mormon missionary during the height of Ronald Reagan's war on drugs. *CLEANFLIX* is his first feature-length documentary.

Joshua Ligairi | Co-Director

Co-Director Joshua Ligairi, of Fijian descent, was raised throughout the western United States. Active in Utah's film community since high school, Ligairi grew up working on movie sets. He has participated in the Sundance Filmmakers' Lab and the LDS Film Festival and, in his art-department day job, has served as a department head on over a dozen feature films. While in college, Ligairi became involved in filming the controversial speaking engagements of Sean Hannity and Michael Moore at Utah Valley University. His efforts became part of the 88-minute documentary *This Divided State* which, among other honors, was selected by the Center for American Progress for a 22-college-campus tour across the United States. In 2006 Ligairi directed *If Tomorrow Doesn't Change*, a documentary for Maverick Records' Broke City about the recording of their major-label debut with drummer-turned-producer Branden Steineckert (Rancid, The Used). The film premiered on pay-per-view in 2007. Ligairi has also directed several commercials, EPK documentaries, short films, and music videos (including Get Scared's "If She Only Knew Voodoo Like I Do," which was the third most watched YouTube video in the US during its first week of release). He is currently in production on his next documentary, *Skeleton Picnic*, that deals with controversial issues within the Native American community, and is shopping a narrative screenplay. *CLEANFLIX* marks Ligairi's first feature-length documentary for theatrical release.

Amber Bollinger | Producer

Amber Bollinger was born and raised in Glendale, California. After graduating from Brigham Young University in Utah, she returned to California to work full-time in film production on both Hollywood and independent films. Bollinger has worked in many capacities on set, including Assistant Director, Unit Production Manager, and Camera Operator—preparing her well for her current role as Producer. As a camera operator, she has filmed and worked with many top directors and actors such as Tom Cruise, Michael Mann, and Clint Eastwood. Bollinger has spent much of her time traveling and living abroad. She is fluent in German and has also Production Managed films with predominately German crew. Most recently, Bollinger has produced a children's series and currently has several projects in development.

Chris Ohran | Original Music

Raised in Utah, Chris Ohran has been a staple of the local underground music scene for over a decade. His self-taught mastery of guitar, bass, percussion, and keyboards as well as his talent for song writing, music editing, recording, and midi software has given him the reputation of wunderkind in the Utah music scene and has led to his touring and collaboration with such national acts such as The Used and My Chemical Romance. Ohran has performed a variety of musical styles in a number of bands, but his current new-wave/electro project—Mr. Fusion and the Flux Capacitor—is most similar to the musical score and soundtrack that he created for *CLEANFLIX*. Along with writing, engineering, and producing the music for the film, Ohran also performed much of it himself. A musician for 15 years and a music producer for 10 years, *CLEANFLIX* marks his first work for a feature film project.

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CAST LIST

Daniel Thompson	Himself / Flix Club Owner
Ray Lines	Himself / CleanFlicks Founder
Allan Erb	Himself / CleanFlicks President
Neil LaBute	Himself / Filmmaker
Richard Dutcher	Himself / Filmmaker
Robert Perry	Himself / Cleanflix Store Owner
Steven Soderbergh	Himself / Filmmaker (archive footage)
Michael Apted	Himself / Filmmaker (archive footage)
Philip Gordon	Himself / UVU Professor
David Knowlton	Himself / UVU Professor
Sara Israelsen-Hartley	Herself / Deseret Morning News Reporter
Tiffany Nez	Herself / Daniel's ex-girlfriend
Wade Olsen	Himself / Flick's Club Founder
Doug Fabrizio	Himself / Radio West Host
Scott Nybo	Himself / NCompass President
Isaac Liffereth	Himself / Flix Club Manager
Ezra Taft Benson	Himself / Mormon Prophet (archive footage)
Michael Mann	Himself / Filmmaker (archive footage)
Spike Lee	Himself / Filmmaker (archive footage)
Curtis Hanson	Himself / Filmmaker (archive footage)
Irwin Winkler	Himself / Filmmaker (archive footage)
Taylor Hackford	Himself / Filmmaker (archive footage)
Marshall Herskovitz	Himself / Filmmaker (archive footage)

CLEANFLIX
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CREDIT LIST

Directors	Andrew James Joshua Ligairi
Executive Producers	Rachel Mae Ligairi Stephen Oxman Jolyn Schleiffarth
Producers	Amber Bollinger Andrew James Joshua Ligairi
Co-Producers	Xavier Gutierrez William Rowan Jr.
Composer	Chris Ohran
Sound Design	Joel Erickson
Animators	Darin Andersen Michael Murdock
Editors	Andrew James Joshua Ligairi
Cinematographers	Andrew James Joshua Ligairi
Additional Videographers	Júlia Bagaria Portet Amber Bollinger Shark Gillins Marcia Richards
Still Photographers	Sharon Rowan Tyler Meiners
Graphic Designer	Natty Coleman

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FACT SHEET

- Directed by Andrew James & Joshua Ligairi
- Producers: Amber Bollinger, Andrew James, Joshua Ligairi
- Co-Producers: Xavier Gutierrez, William Rowan Jr.
- Executive Producers: Rachel Mae Ligairi, Stephen Oxman, Jolyn Schleiffarth
- Cinematography: Andrew James & Joshua Ligairi
- Editors: Andrew James & Joshua Ligairi
- Original Music: Chris Ohran
- Animations: Darin Anderson, Michael Murdock
- Sound Design: Joel Erickson
- Featuring: Ray Lines, Daniel Thompson, Robert Perry, Neil LaBute, Steven Soderbergh, Richard Dutcher, Allan Erb, Philip Sherman Gordon, David Knowlton
- Running Time: Approximately 85 minutes
- MPAA Rating: This film is not yet rated, but contains graphic violence, sexuality, nudity, and language.
- Format: Color, HD up-res of mini DV
- Forms: Digital, Documentary, Feature, Independent
- World Premiere: Toronto International Film Festival 2009
- Official Website: www.cleanflixthemovie.com
- Official MySpace: www.myspace.com/cleanflixmovie
- Official Facebook: www.facebook.com/pages/Cleanflix/21520242602
- High-Res Photography Available Online: www.cleanflixthemovie.com

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FILMMAKER Q&A
FROM GAVIN'S UNDERGROUND – SALT LAKE CITY WEEKLY
INTERVIEW BY GAVIN SHEEHAN

What got you interested in filmmaking and what were some of your favorite films growing up?

Joshua: Like most filmmakers these days, I was always the kid with the video camera, running around making movies with my friends. Unlike most kids, I was fortunate to have a successful cinematographer and production designer in my neighborhood growing up and they got me on professional movie sets from a very early age. Being a child of the eighties and nineties, I was into the typical mainstream blockbuster stuff like *Star Wars*, *Back To The Future*, and *Indiana Jones*. I got into more serious film in high school, around the time I started working on film sets. Hitchcock, Truffaut, Kurosawa, and David Lynch changed my life, but my favorite movies are still *The Goonies* and *The Lost Boys*.

Andrew: My interest in filmmaking came from *Star Wars* - no question about it. As a kid, I used to watch one of the three *Star Wars* films every day after school. I was so obsessed with them, that even as a kid, I would watch the behind scenes specials and try and learn how they made the films. I think this prompted me to experiment with my parents video camera. I started with stop-motion animation. I would use toys and bring them to life in my parents basement. I also experimented with more traditional animation. I would draw little scenes and bring them to life one page at a time. In fact, I spent many of my weekends and after school hours making videos. This trend continued for many years. I shot dozens of short films in middle school and high school. When I was thirteen, I spent the summer re-making *The Empire Strikes Back* with my friends. We built ships, painted backdrops, designed sets, bought models, and made costumes. It was epic. Unfortunately, by the time I got to college, social and cultural pressure had all but convinced me to give up on being a filmmaker.

Andrew, you went to BYU for your degree in English Lit. What was their program like for you, and what did you do while going through their film classes?

Andrew: The English program at BYU was great. I read a lot and learned to think critically about art. I took some great classes on literature and film and watched a lot of great classic films. In one of my classes, I studied Alfred Hitchcock and Edgar Allan Poe's influence on his films. In particular, I remember watching Hitchcock's *Vertigo* for the first time and learning about his fascination with vortex imagery and the similarities in Poe's writings. I was utterly blown away and it inspired me to write a film of my own. I've always been a hands-on learner and I knew the best way to learn was to start making my own films again. So I wrote a short film based on *The Tell Tale Heart* by Edgar Allan Poe and tried to employ some Hitchcock tension. I shot the film in an old

house that we rented for twenty bucks a day and I cast my friends in the roles. The end result was certainly a mixed bag, but I came away from that experience with a renewed confidence in my abilities as a filmmaker. After that, I began writing another film, a social-political drama set against the backdrop of the immigration debate. I went through several drafts, modifying content to be more realistic with the shoestring budget that my wife Jolyn and I had set for ourselves. I decided to shoot the film in black and white and to approach the material like a documentarian would. I knew that this would lend itself to low-budget filmmaking and create a palpable style and tone for the film. We called the film *Una Vida Mejor*, or *A Better Life*. We shot the film over the course of two summers entirely on location in Utah, San Diego, and Tijuana. We cast local talent based on their passion for the script and found some great people who believed in the film enough to work for free. After two years of production and editing, we finished the film in December 2007 and submitted it to several film festivals. *Una Vida Mejor* was accepted to the 2008 CINEQUEST film festival in San Jose and won the Special Jury Prize for artistic vision. After that, the film played internationally at Flanders International Film Festival alongside such films as *Man On Wire*, *The Wrestler*, *The Visitor*, *Heavy Metal in Baghdad*, *Wendy & Lucy*, and *Vicky Cristina Barcelona*. This was the same year that I graduated from BYU.

Joshua, you studied under Trent Harris before going to college, how was that experience?

Joshua: It was pretty amazing. I'd been a huge fan of *Rubin & Ed* growing up, and I was excited just to meet him. I studied directing and producing under him. This was right around the time *The Beaver Trilogy* was having its huge resurgence. I've talked to Trent on several occasions since then, he even advised us on another documentary project, but I've realized since hooking up with him on Facebook that he has no idea who I am. But I'm still a big fan. I love his films. *Plan 10* is canonical for me. I love the spirit of his *Wild Goose Chronicles*. He has such a unique perspective and approach to his work, but on the other hand he is just a very normal guy from Utah. He's got kind of a Dottie S. Dixon quality to him. Dottie S. Dixon on peyote.

Joshua, what made you decide on UVU, and how was their program?

Joshua: It had nothing to do with the school. Utah Valley is where all the filmmaking action was at back then. Say what you will about the Mormon-themed films, I've worked on some stinkers, but those guys were getting their movies made. They were scraping funding together and making feature films. There was a real independent spirit down there that just wasn't present in SLC, or really, many places in the country outside of New York and LA. UVU is fine. They don't have a film program. I went the Integrated Studies route and tried to create my own film program combining classes from theater, multimedia, and communications. I got theory, directing, editing, writing, publicity, and cinematography, so I guess it all worked out, but I'm not sure I'd take the same path again. There are a few really great instructors there, though.

How did you go about planning the initial story and what you intended to cover

and document?

Joshua: Originally, the idea was the basic debate, to edit or not to edit, with the idea being that the movie would end with the David of CleanFlicks Media being crushed by the Goliath of the Director's Guild of America. CleanFlicks had lost a major lawsuit and were being ordered to close their doors. There was real human drama there and emotions ran high on both sides of the debate. It was an easy in and out story. I assumed we'd be done in a couple of months. But, on our first day of filming we found that many of the stores were defying the court ruling and were going to try and stay open under the radar. The story then became a study of these supposedly pious people running a morality-based business while knowingly breaking the law. Things only escalated from there.

Andrew: When we first started, Josh and I thought we were making a documentary about what CleanFlicks was and why it was shut down. In some respects, that's what the film ended up being about, but we didn't realize that there was much more to the story than that. During the first week of production, we learned that there were all kinds of edited movie retailers who were going to defy the judgment and try to stay in business. Of course, this excited us. We felt like investigative journalists. Honestly, we really had no idea what the future held. We were just shooting anything and everything related to edited movies - and there was a lot. In fact, it was challenging to keep up. We found sanitized video stores all over Utah and Idaho and spent a lot of time trying to get inside and secure interviews with the owners. We also found a dozen companies online who were still offering edited films. So for a while, our focus was to investigate the stores that were defying the ruling against CleanFlicks. Of course, we also followed the story of Daniel Thompson, the former owner of Flix Club in Orem. He was the most vocal and most willing sanitizer to participate in the film, so things kind of naturally went in that direction. I think the glue that finally held everything together for us was Mormonism. It didn't take long to see that Mormonism was at the root of the edited movie movement and that most customers not only here, but all over the country were Mormon. How Mormonism informed our characters became central to the film and allowed us to ask some interesting questions about a culture that consistently tries to repress sexuality in the name of family values.

When you first started filming, what was the reaction from people towards CleanFlicks itself?

Andrew: We tried very hard to contact the DGA for a statement or possible interview, but they more or less ignored us. We had a bit more luck with individual filmmakers but were still unable to schedule an interview with any of the directors involved in the lawsuit. However, many of the filmmakers we contacted were very gracious, including James Cameron and Martin Scorsese, who both responded favorably to the idea of the film, but were too busy to participate. Finally, we landed an interview with Neil LaBute, who generously agreed to take part in the film and we ended up interviewing him on the set of *Lakeview Terrace* in Los Angeles. After the success of the LaBute interview, we decided to include Richard Dutcher, realizing that the Mormon background of both

directors would be a good way to build connective tissue.

Joshua: There were mixed reactions from within the the edited movie community, but ultimately everyone decided to speak with us, although some hid their identities. Dealing with our subjects was a major challenge. Those that had been involved with the lawsuit were understandably guarded, and those that had stayed in operation were rarely honest and open with us. We had to do a lot of gum-shoeing to uncover the story.

How long did it take you both to make this documentary and what were some of the challenges you met along the way?

Joshua: There were many twists and turns that kept us following these guys for two years. Then, we edited the hundreds of hours of footage for another year until we got it down under ninety minutes. But, as I mentioned earlier, we did a lot of other things in the meantime. This was a slow-burner and we just had to be patient and follow the story.

Andrew: The most obvious challenge that comes to mind is time. It took time for us to actually cover the story properly. It took time for important events to unfold. It took time for us to get the shots we needed. It took time for us to hone our vision. It took time for us to find the best way to approach the material in the editing room. It took time for us to actually edit the film. Everything just took a lot of time. Luckily, Josh and I were both in a place in our lives where we could afford to be patient with the material and allow things to progress organically. All in all, *Cleanflix* took about three years to finish.

What were your opinions about CleanFlicks as filmmakers going in, and now having documented it and researched it, what's your take on now?

Andrew: I try to appreciate an artist's vision, I like to be challenged, and I believe that art is one of the most important teachers we have as a society. So naturally, CleanFlicks and the ideas behind it, frighten me a little bit. I oppose censorship in all its forms, plus, it's clearly wrong to turn a profit by altering and selling copyrighted material that doesn't belong to you. That being said, I can understand a parents desire to protect their children from harmful influences. Of course, we can argue all day about what's harmful and what's not, but I respect the notion of protecting one's child. But there's a lot more to the sanitized movie movement than protecting children. According to Robert Rosen, Dean of UCLA Film, "This has very little to do with protecting children. There are all kinds of religious, political and ideological biases at work." To put it bluntly, I believe that for the most part, the men and women behind the sanitized movie movement were fighting a moral crusade. They were not out to expand the role of copyright law. They were not out to fight for the rights of the end user or the consumer. They were blanketly excising "objectionable" material with no thought of context in the name of religion and conservative family values. So no matter how I look at it, even now, after three years of thinking about it, its hard for me to see an upside to what CleanFlicks and their competitors were doing. Of course, I met many people who were involved with sanitized films, and I don't judge them. Many of them were great people, but I can't condone or

defend the business they were involved with.

Joshua: For me, the film was a way to explore the issue. I had never watched an edited movie before we began, I wasn't a supporter of edited movies, and I probably leaned toward protecting artistic vision, but I also saw that there were some very reasonable arguments for edited movies. My goal was to stay as objective as possible and ask a lot of hard questions to everyone on both sides. It is a really grey issue. It is polarizing and easy to defensively take sides, but for me it is grey. I am apposed to censorship. I want to make that clear, but I also think the end-user has some rights and, moving into the digital age, Hollywood needs to catch up with the reality that their audience is going to remix, mash-up, and re-shape their products in any way they see fit, just like they do now with music. There are so many issues at play here. I hope our film will make audiences think about and discuss those issues. I hope that the people who watch our movie will feel as conflicted as I do and have to deal with the information we present them with on their own terms. A movie can't answer all the questions, but it can tell a good story and be the jumping off point for some good conversation.

Gavin: How was it adjusting to the real-life happenings of both the major lawsuit and the surprising arrests that happened down the road?

Andrew: During the two year period we were in production, events were taking place that we did not foresee, and it caused us to re-evaluate a bit. We realized that the story was unfolding before us and that we really couldn't plan on anything. The fact is, we never imagined that Daniel Thompson would become the main character of the film, but his refusal to stop selling edited movies and the popularity of his store provided the narrative that we were looking for. Of course, his arrest was shocking. We were all shocked. But we had been shocked before. We were shocked to find out that dozens of sanitized movie retailers were still open after the lawsuit and we were equally shocked that Daniel opened Flix Club. I think adjusting to the arrest was the most difficult though. We had to make a decision as to whether or not we were going to cover Daniel's allegations and trial or just focus on what had happened with CleanFlicks. Ultimately, we decided to follow Daniel's story to the end because we felt like he and his store represented something important - the cultural struggle to hold on to edited movies.

Joshua: It was tricky because we were dealing with what had become long-standing relationships and real people. Friends start texting and emailing you, congratulating you on your subjects getting arrested, and it is a weird thing to deal with ethically and emotionally. Again, we just tried to be fair and professional. You've got to keep going. Some people don't like that the documentary goes down that road, but it would have irresponsible to leave it out, and yes, it ups the ante in terms of real human drama.

Gavin: How was it getting into the Toronto Film Festival, and what was the experience like for both of you being a part of it and seeing the audience reactions?

Joshua: Toronto was a dream come true. It was wonderful being associated with the

best filmmakers in the world. Screening alongside films by Steven Soderbergh, The Coen Brothers, Werner Herzog...it was a singular experience for a young filmmaker. The staff was amazing. The audiences were great. We'd never watched the film with an uninitiated audience before and hearing their shocked reactions to daily life in Utah was priceless.

Andrew: Well, the Toronto International Film Festival is one of the top three film festivals in the world and being accepted was very exciting. We all celebrated for several nights in a row. But after the initial excitement wore off, reality set in and there was a lot of work to do to get the film ready. We had to acquire insurance and there was paperwork to be done and so on. Our festival experience was wonderful, and it was largely due to the fact that we had a great audience at every screening. After each screening, a large number of people stayed for the Q&A's and asked very thoughtful, intelligent questions. Our audiences were very gracious and complimentary of the film and showed no hesitation in approaching us to talk about the film, take pictures, and show support. We were also lucky enough to have several really great reviews written on the film, so all in all, people seemed to be liking the film. It's just a total blast to see your film on the big screen in a crowded auditorium. Audiences laughed and cheered and clapped. It was surreal. We also met some other great filmmakers and were able to participate in dinners and various social events for directors. Thom Powers, one of the documentary programmers in Toronto, took a special interest in us and made sure all of our needs were being met. I really can't say enough about how special the experience was for us and the entire crew.

Gavin: With everything you've done so far, what are the plans for the film from here?

Andrew: We have several festivals lined up over the next few months and we will continue to screen the film all over the country, as well as internationally. We also hope to acquire DVD and television distribution in the near future.

Joshua: We want to keep playing festivals for awhile and then distribution. I think we could play theatrically in major cities where documentaries do best, as well as in Utah. The documentary market and the Mormon movie market are almost exactly the same size, so if we can serve both niches, we'll be happy. This film will have great television and DVD distribution, but we're also looking into online distribution because that is where the industry is going.

Gavin: What have you got planned for your next film, and what can we expect from you both going into next year?

Joshua: We'll be taking *Cleanflix* around to festivals all over the world off and on for the next year. We're currently looking for a good venue for a US premiere. Our next screening is in Sweden. My next film is a documentary called *Skeleton Picnic*. I'm doing it with a really talented guy named Ben McPherson and some of the guys behind Nitro Circus. The plot is kind of under wraps right now, but it deals with important Native

American issues and will feature reenactments with major Native actors including Adam Beach from *Smoke Signals* and *Flags Of Our Fathers*. I'm more excited about this than anything else I've ever worked on. We've already shot some footage and are finishing it up in February. I've also got a doc called *Gay & Mormon* on the way, which I'm doing with the director of *The Up Beat*, but we are holding off on that for a while because there is a competing project coming out first.

Andrew: The next year should be a busy one for both us as we promote *Cleanflix* at film festivals all over the world. Plus, I'm already in pre-production on my next film, a documentary called *Salt City Pusher*. It's an incredible true story that takes place amidst Ronald Reagan's war on drugs, about a man who smuggled cocaine from Lima, Peru to Salt Lake City, Utah, disguised as a Mormon missionary. *Salt City Pusher* will make use of dynamic interviews and visionary re-creations, transporting audiences from the jungles of Peru, through the sewers of San Diego, and ultimately here, to Salt Lake City. I'm directing the film with Torben Bernhard, co-director of *The Sonosopher*, and we are planning on shooting it in the fall of 2010.