

NOWHERE MAN

A Film by
Tim McCann

75 Minutes, Color



FIRST RUN FEATURES

153 Waverly Place
New York, NY 10014
(212) 243-0600/Fax (212) 989-7649
Website: www.firstrunfeatures.com
Email: info@firstrunfeatures.com

"An outstanding film – dark, twisted and impressive – that stays with you long after it ends."

– **Mike Watt, FILM THREAT**

"The pulse pounding intensity of Rodrick and Rochon's performances, married with McCann's muscular direction, make this film devastatingly shocking and utterly convincing!"

– **Mark Van Woert, b-critic.com**

"Unflinching... writer/director Tim McCann wisely concentrates his energy on story and characterization, pulling off one of the more impressive lo-fi efforts of the year."

– **John W. Bowen, RUE MORGUE**

Just how bad can things get? Conrad has found a pornographic video featuring his fiancé. Shocked, he calls the wedding off. But now, after an emotionally brutal week, an abused Jennifer has cut off Conrad's penis - and taken it with her for ransom! A doctor has advised Conrad that if found immediately, there is some hope for re-attachment. But where is Jennifer hiding? Vengeful and furious, Conrad blunders gun first into the underworld of her "blue-film" past, to find her – and his missing member!

Starring **MICHAEL RODRICK** (*Another World, Desolation Angels*), renowned cult actress **DEBBIE ROCHON** ('Scream Queen of the Decade'), real life porn legend **FRANK OLIVIER** (as Daddy Mac), and directed by award winning filmmaker **TIM MCCANN** (*Revolution #9, Desolation Angels*), **NOWHERE MAN** probes and cauterizes the preposterousness of love and revenge. It is both a nasty little film noir and a black humored treatise on the ever shifting balance of power in human relationships. It is also the most enjoyably disturbing film you'll see in a long, long time.

KING COBRA FILMS in association with OPEN FILMS presents a TIM MCCANN film MICHAEL RODRICK DEBBIE ROCHON FRANK OLIVIER NOWHERE MAN BOB GOSSE LLOYD KAUFMAN STEVE OLIVIERI and MICHAEL RISLEY costume designer NIVES SPALETA music by ROB STRAIT DREW STILES production designer LAURA HYMAN executive producer ADOLFO VARGAS FRANK OLIVIER line producer JIM HARRISON produced by MARK TCHELISTCHEFF LARRY O'NEIL TIM MCCANN

written and directed by TIM MCCANN

Michael Rodrick

as Conrad

Known best for his intensity and emotional vulnerability, "as convincing in his long slow burns as in his explosions of anger" (Amy Taubin, Village Voice), Michael Rodrick first caught audiences' attention as the lead in Tim McCann's independent feature ***Desolation Angels*** (1996), (Winner, International Critic's Prize, Toronto Film Festival, Critic's Choice, Rotterdam Film Festival). Since then he has starred in five feature films, including ***Under Hellgate Bridge*** (2001), playing opposite opposite *Sopranos* stars Dominick Chianese and Vincent Pastore. *Under Hellgate Bridge* won numerous film festivals including the prestigious Regal Cinemas "Dreammaker Award". Rodrick also created the role of Cameron on NBC's *Another World* (1998-2000), a character which grew immensely popular with fans. Rodrick had a pivotal role in the indie feature *Revolution #9* (2001) and Sidney Lumet handpicked him for his pilot episode of " 100 Centre Street " (2001). Most recently, Rodrick played the lead role in Tim McCann's *Nowhere Man* . McCann believes "Rodrick has an immensely powerful screen presence, and his performance in *Nowhere Man* is a revelation." Rodrick was born in Jersey City , NJ in 1970.

Debbie Rochon

as Jennifer

Debbie Rochon began her prolific film career at the age of 13 in *Ladies and Gentlemen: The Fabulous Stains!* starring Diane Lane . Early on, Rochon worked with numerous off-off Broadway theater companies, performing in over 25 stage productions. She garnered her first printed review in Backstage which read: "Debbie Rochon acquitted herself well as the cocaloony bird in Tennessee Williams' *The Gnadiges Fraulein*." Feeling like she had gone as far as she could on the stage, Rochon focused on the cinema, and has worked on over 100 independent features since. The Hubcap Awards founder Joe Bob Briggs crowned Rochon runner-up Best Actress of the year in 1994 for her work on the Canadian lensed *Abducted II: The Reunion* . In 1995 she was singled out for her work as the conniving television producer in *Broadcast Bombshells* winning her the prestigious Barbarella Award. She cut up the small screen in a commercial for Gillette directed by Pedro Almodovar and was a featured guest player on Fox's *New York Undercover* . In 2002 Rochon was crowned Scream Queen of the Decade (1990 - present) by the horror genre publication Draculina magazine based on reader voting. She also received Best Psychette Award 2002 (best female psycho in a movie) for her work in *American Nightmare* by Videoscope Magazine. Currently Rochon is featured in 2 horror movie themed documentaries; *Something to Scream About* and the Canadian produced *Sex in Horror* co-starring David Cronenberg. Debbie hopes to one day co-host a cooking show with The Amazing Kreskin.



Frank Olivier
as Daddy Mac

In fifth grade, Frank Olivier and Tim McCann got into a fistfight.

On the way to the principal's office, they shook hands and made up, then returned to class, convincing the teacher to let them stay. They have been good friends ever since. Frank has had a role in every film McCann has made, including college short films. Olivier has worked as a Corrections Officer at a County Jail for the last fifteen years, but more importantly, he has established himself as a porn legend in the international underground porn scene, sporting a humungous talent. For recreation, Olivier likes to fight in Golden Gloves tournaments.

Bob Gosse

as Hersh West

Bob Gosse has produced the films *New Jersey Drive*, *Handgun*, and *Laws of Gravity*, among others, has directed the films *The Last Home Run*, *Niagara Niagara* (starring Robin Tunney and Henry Thomas) and *Julie Johnson* (starring Courtney Love and Lili Taylor) and has acted in the films *Nadja*, *Time Expired*, and *Theory of Achievement*. In 1991, Bob and friend Larry Meistrich took \$7,000 and founded the Shooting Gallery which made a name for itself by producing no- and low-budget pics for edgy, young directors such as Billy Bob Thornton. The Shooting Gallery produced Thornton's *Sling Blade* which received a nod from the Academy of Motion Picture Arts and Sciences.

Lloyd Kaufman

as Dr. Johnson

Legendary Lloyd Kaufman formed **Troma** Studios with his friend Michael Herz in 1974. It is one of the longest running independent film companies in existence. Lloyd has directed many films, including the *Toxic Avenger* series, *Tromeo and Juliet*, and *Terror Firmer*.

Michael Risley

as Speed

Michael Risley received rave notices for his lead acting debut in the feature film ***Revolution #9***, starring opposite Adrienne Shelly and Spalding Gray. Michael was cited for his convincing portrayal of a schizophrenic in this award winning film, but in *Nowhere Man*, Michael plays a naïve Canadian, a role that is the polar opposite of Jackson in *Rev9*. Michael grew up in Nova Scotia and was working in the family seafood business when the Sandra Bullock's movie *Two If By Sea* sailed into town and gave him his first non-fish related job in the role of The Reporter. Enamored of acting, he broke ranks and enlisted in the Neighborhood Playhouse. After two years of learning what not to do, monologues on Vietnam included, he hoed to Shakespeare co-creating the GCSF that went on to hold two shows each summer outside mansions in Long Island's state parks. He also appeared in numerous short films before landing the role in *Revolution #9*.

Tim McCann

WRITER /DIRECTOR

Desolation Angels, McCann's first feature film, won the International Critics Prize (FIPRESCI) at the Toronto Film Festival and the Merchant Ivory/Kodak Award at the Telluride Film Festival, and was Critic's Choice at the Rotterdam International Film Festival. With directors Jonathan Demme and Barbet Schroeder presenting, *Desolation Angels* had a limited release and landed on several "best films of the year" lists in 1996. McCann was one of five finalists in the IFP-West SPIRIT awards.

Revolution #9, McCann's second feature, premiered at the 2001 Telluride and Toronto film festivals, where critic Roger Ebert praised it as one of the best films at each festival, calling it "brave" and "utterly absorbing". Variety reviewed the film as "a highly assured, ambitious pic... located somewhere between the loopy fantasy of David Cronenberg's *Videodrome* and the harsh sterility of *One Flew Over the Cuckoo's Nest*." *Revolution #9* won a Special Jury Award at the Mar del Plata Film Festival in Argentina, and won the Grand Jury Award at the 2002 Nantucket Film Festival. The film stars Adrienne Shelly, Michael Risley, Spalding Gray, and Callie Thorne. Upon its limited theatrical release, A.O. Scott, in his New York Times review, declared "We need movies like Tim McCann's *Revolution #9*". The film also won the 2003 Media Award from the American College of Neuropsychopharmacology (ACNP) for its accurate depiction of schizophrenia.

McCann also directed Barry Levinson's *Homicide: Life on the Street*, working with Eric Stoltz, Joan Chen and Tate Donovan. He also works as a cinematographer, and has shot four feature films, including Larry O'Neil's *Throwing Down* (Winner, Hampton's Film Festival). He has guest lectured at Ithaca College and Cornell University.

Lawrence O'Neil

PRODUCER

Lawrence O'Neil has written professionally for HBO, Warner Brothers, Fox, MGM, and Artisan, and has directed two feature films. He has been cited as one of Variety's fifty up and coming directors to watch. *Throwing Down*, his first film as writer and director, won the award for best feature at the Hampton's International Film Festival. Variety called it, "An audaciously original crime drama... a splendid debut by writer/director Lawrence O'Neil... suspenseful and impeccably directed." Seattle Times wrote, 'A twisted treat that manages to be as suspenseful as it is funny.'

He then directed the HBO feature *Breast Men*, starring David Schwimmer, Chris Cooper, and Emily Proctor. Entertainment Weekly described it as 'the *Boogie Nights* of the fake boob industry' and Variety called it 'an entertaining treasure.' *Breast Men*, which deals with the true story of the two doctors who invented silicone breast implant surgery, is to date the highest rated HBO original movie.

Currently, Larry is adapting the novel, "Dark Sister" for Lion's Gate, which he is attached to direct in 2004. *Nowhere Man* is his debut as producer.

Mark Tchelistcheff
PRODUCER

Mark is from an international background (having lived, studied and worked in Europe, the Middle East , Asia and North America). He brings a unique perspective to his work including a solid working knowledge of both international and domestic production where he has forged alliances with production companies and crews around the world. He has produced commercials and feature films and is always ready to utilize his extensive experience, energy and professionalism on and off the set. Mark is presently producing feature films with Open Films, Inc., and commercials with U Direct Productions in New York .

Laura Hyman
PRODUCTION DESIGNER

Production design and art direction credits include: **Pizza** directed by Mark Christopher, **The Reawakening** directed by Diane Fraher, **Nowhere Man** directed by Tim McCann. **Three Way** directed Mark Larkin and **Tront's Ques t** directed by Lawrence O'Neil. Television credits include **Bright Nights-Big City** directed by Mark King.

Laura Hyman's set design credits: **Yellow Flesh Alabaster Rose** directed by Miguel Montalvo, **Jimmy Carter Was a Democrat** directed by Michael Sexton at PS 122 and The Kitchen; **Frumious Thermodynamics** directed by Brian Howrey at Here; **Square One** directed by Jemma Levy at Greenwich Street Theater; **Pavane** directed by Rosemary Andress at Julliard, **The Hostage** directed by Michael Sexton at the Atlas Theater.

Laura is a graduate of NYU Design (MFA) and also has a Bachelor of Architecture from California College of Arts.

TIM MCCANN INTERVIEW

"THE ABSENT MINDED DIRECTOR"

Q: Your male protagonists have quite a hard time, don't they?

A: I guess so. I never thought about it.

Q: In "Desolation Angels" he has his heart broken. In "Revolution #9", he loses his mind, and in "Nowhere Man" his penis is cut off.

A: Okay, you convinced me.

Q: How did "Nowhere Man" come about?

A: I was toiling away on this script for hire, and after months and months, and starting to go in circles, I started to develop this idea. It came on pretty quick, and I was excited about it. I took a break from the other script, and wrote this one, just kind of spat it out really, in about a week.

Q: One week?

A: Well, to get the idea out. And the first draft was pretty weak, and of course you rework it for months afterward. But yes, I wrote the initial draft over a weekend, went to visit my girlfriend for a couple days, and came back and finished it over the next weekend.

Q: How did you finance it?

A: I think every independent film has it's own unique path there, getting people to pay for it. At the time, I had no money and no idea how I was gonna make it. I had some of the cast in mind – Rodrick and Olivier – but had never heard of Debbie Rochon. I gave the script to a couple friends, and they thought it was pretty funny. When Larry O'Neil and Mark Tchelistecheff came on board to produce, I knew it might actually happen. We all pooled our resources and made the film very inexpensively. Shot it on an Ikegami 7W, industrial level DV. Cut it on a G4, final cut pro 3. Took a year, the most frustrating of my life, that system sucked ass. FCP3, Mac OS 10.1, firewire drives – a big nightmare, it would crash every day. I have a G5 now, FCP4, and, most importantly, Mac OS 10.2.7. Much better. Mac's first try at Unix, with 10.1, was a disaster.

Q: How did you meet Debbie Rochon?

A: I saw her on the cover of a genre magazine, Phantom of the Movie's Videoscope. I read an interview with her and saw that she had worked with a friend of mine, Matt Howe, on another film. I called Matt up, he said she was the best actress he'd ever had on a set. I called Debbie on a Friday night to audition on Monday morning. That weekend I watched a couple films she was in. I was not impressed. But I figured, whatever, I might as well see her anyway. And I have to tell you, she was so powerful in the audition. She took dialogue, tough to make work, dialogue which sounded trite and false and embarrassing coming from other girls, and she made it really, really strong. Ten minutes into the audition I was in love with her and knew we would cast her. But I couldn't tell her for a couple weeks, I had to see some other actresses.

Q: What was the shoot like?

A: We shot it over twelve days in August, most of it in Nyack, New York. Hot and muggy. Frantic pace. Solving problems all the time. Always yelling at people, 'we're three hours behind!' It was hell on Mike especially. He barely got a break. But he had prepared for a month or two. He was very intense, very prepared, and I depended on him. I leaned on him the whole shoot. If he hadn't been so prepared and consistent and tireless, we couldn't have done it. He also got us some great locations. And then of course, Frank Olivier. Sheer charisma. I've had him in every single film I've made. We grew up together.

Q: Let's get to the subject matter. You have a lot going on. Talk about the socio-political aspects of the film.

A: What does that mean?

Q: Well, you have pornography, inter-racial sex, you have macho behavior, an abusive relationship, you have a man being emasculated physically and psychologically-

A: Sounds good to me.

Q: What is your view of the Debbie's character in the film? Is she victim? Avenger?

A: Uh, to me, the film is not an "I Spit on Your Grave" manifesto type thing, it's a story about two emotional and flawed people, who are in love, and who, when the guy, Conrad, discovers this thing about her, he cannot control his behavior. His emotions take over his intellect, and his behavior becomes barbaric. And she responds in kind, she's not perfect, and she doesn't really win, in the end. They both lose. They both end up angry and bitter and self-righteous.

Q: Rodrick's character is similar to the role he played in "Desolation Angels".

A: This is a much better performance, a great performance I think, and yeah, the film is a more mature rendering of that same idea.

Q: What idea?

A: Well. This film came about... When I was fourteen years old, I was sitting in a skin doctor's office, waiting to get some acne medication or something... And a patient came out, a kid, he looked about eighteen. And after he left, I heard these nurses talking about him, how he had to have his penis removed because it had cancer, how sad it was and all that... Now, to me, to a kid at that age, it was an almost unbelievably horrifying thing to hear. And I thought about that kid, how he could go on, what kind of life he was gonna have... That's where that part of the film came from. Second, when I was in college, I was in love with this girl, and one day, I guess she felt secure with me, and close to me, she told me this story about how when she was thirteen years old, her psychiatrist had raped her... My reaction was immediate, and emotional, and selfish. And I could see myself, I could see my behavior, but I could not help it. I was jealous and angry with her. I didn't talk to her for days. I completely shut her out. This was somebody I cared very much about and, despite my awareness, I was being irrational. And this happens everyday in marriages, friendships, during business decisions, in courtrooms, everywhere; emotions, anxieties, jealousies, they all can get in there and fester and infect and control and pervert our behavior and affect the situation. This is what makes life interesting. Our personalities are hot-wired towards a certain behavior, and what for

each of us causes our circuits to get crossed, what aggravates us so that we fail to behave logically? Now, I mention this because I think it really is central not to the subject matter of the film, but to how it is treated. In one sense this is a sensational act, a penis being cut off, and one might expect a smirking cheesefest or something. But this film is more a character study of two emotionally disturbed people.

Q: What advice would you give young filmmakers?

A: They should understand that the whole independent scene, in fact the film industry in general, will not be what they expect it to be. There's a lot of false hope, there's a lot of empty success, there's very little integrity, most people become very frustrated. The sooner you get centered and focus on your own little situation and what you like, the better. Take the micro view, evaluate success on your own terms. Work with friends, develop long term friendships. And vote Democrat.

MICHAEL RODRICK INTERVIEW

"THOUGHTS OF A THESPIAN"

Q: How did you first hear about "Nowhere Man?"

A: Tim McCann contacted me after finishing his film "Revolution #9". He said he wrote a script with me in mind. I just told him to let me know when he was ready to shoot. I really believe in everything he does. He always produces a final product that leaves everyone unhinged. As an artist, he is someone I have absolute faith in. I was living in LA, when he contacted me to shoot. It was August. I went back to New York. We tend to do our best shooting when it is very hot and very muggy.

Q: How did you first meet Tim?

A: Years ago, just out of college, I answered an ad in Backstage. On a hot summer day, I auditioned for him on Manhattan 's Upper East Side for the lead in his film "Desolation Angels". He had someone else in mind for the role. Thankfully, I beat the other guy out. We shot the film in 20 days during a New York heat wave. Tim cut the film on a flatbed, in his bedroom. We got into a lot of festivals with that film.

Q: What did you like about the script of "Nowhere Man"?

A: I like a great role. Conrad was a great role. When I met Werner Herzog at the Telluride Film Festival, he told me "Great roles make great actors." That was excellent advice. "Nowhere Man" was a script that provided a great role. So I wanted to do it. But I was scared to death in a way. The subject matter is so controversial. But when does an actor have an opportunity to play a role like this one?

Q: What changes does your character go through in this film? External? Internal?

A: Well, my character is on top of his game, then the rug is pulled out from under him. He spends most of the film trying to piece himself back together, physically, emotionally, psychologically, spiritually... But I don't want to give the film away. Just think of Conrad as someone who is going through a very painful divorce.

Q: How did you prepare?

A: I have a scene partner, Michele Bush, who studies with me in LA. We coincidentally have studied with all the same teachers. We work a lot together. I

rehearsed with her for a month. Independent films seem to be the only medium where you are given that luxury.

Q: What kind of film do you think this is?

A: Film noir. An independent film. A corkscrew conflict compliments of Tim McCann.

Q: How did you get into acting?

A: In the summer of 1987, I auditioned for the NJ Governor's School for theatre. I auditioned on a whim. I was a junior in high school, and I just wanted a summer away from my family. I got in. Then, one of the parents at the Gov's school said that I should study theatre at The Catholic University of America in Washington D.C. I applied and they gave me a full scholarship. It's a very old drama program at Catholic U, very traditional. Susan Sarandon and John Voight are alumni. I did a lot of plays there. I graduated and came back to New York to act.

Q: What have been your best roles so far?

A: Nick in "Desolation Angels". Ryan in " UnderHellgate Bridge ". Cameron on 'Another World'.

Q: What's next?

A: I'm shooting two sitcom pilots. One is with Tim McCann.

DEBBIE ROCHON INTERVIEW

"EXPLANATION OF A SHE-DEVIL"

Q: How did you first hear about "Nowhere Man"?

A: I was at a horror convention in Baltimore and received a call from filmmaker Matt Howe. I had made a couple movies with Matt and he said he had a buddy that was trying to get in touch with me for some possible film work. His buddy was Tim McCann. I looked him up on Imdb.com and he seemed legit enough so I called him back and arranged an audition. I think Tim was at some film festival receiving an award for "Revolution # 9" at the time so it seemed really promising! When Tim and I were both in New York , I went over to his office and auditioned. What I liked about the audition was that Tim kept asking me to play the scenes different ways and the way in which he directed me I knew he was an experienced director and that made me interested in working on the project. I thought the script was really amazing and funny and sad. I felt like I might be able to do a really good job with the role because I have worked a little in exploitation movies, which are a far cry from porno, but thought there was stuff there I could draw on for this character. I thought it would be a rare opportunity to deal with this type of material in a really powerful and well crafted way.

Q: What critical changes does your character go through in the film?

A: Well, my character's changes are rather radical! She starts out as a happy working class woman who finally gets an engagement ring from her boyfriend, and then suddenly the bottom gets pulled out from her world and she loses everything. When someone loses everything they become very dangerous! She loses her entire life when her past comes back to kick her in the teeth and she kinda resorts to desperate acts and reverts back to her old self. I guess you could say she goes from sweet and stable to scorned, unstable and emotionally beaten. In other words, a really great character to get to play.

Q: How did you prepare?

A: I always really suck in rehearsals. It's just part of my process that's hard to explain. I use

all the stuff that's being said to me and what I'm learning in rehearsals to penetrate my brain but it really doesn't come into play fully till I'm shooting. I really had to make some pretty big adjustments because up until then I had spent the prior couple of years playing crazy killers in horror movies for the most part. So playing more of a 'victimized' character was hard and I really had to let my guard down and trust the director. Also shooting the fake porno scenes were very, very challenging! I doubt I could even do that again.

Q: What kind of film do you think "Nowhere Man" is? By that I mean, considering that it has all these exploitative elements, yet they're played brutally straight?

A: This is a very unique film. It has strong elements of Film Noir with sprinkles of black comedy and dead serious drama. I think people will have a strong reaction to it either way, but it will never be a middle of the road experience and that's a great thing! I think that's what filmmakers should PRAY for. I guess you could call it: Noir Com-u-Dram. And if that doesn't work you could always take it as a nasal decongestant.

Q: I'll try that. How did you get into acting?

A: I got into acting when I was a homeless teen. The film was "Ladies and Gentleman: The Fabulous Stains!" and it starred Ray Winstone and Diane Lane. It was an amazing experience that changed my life and got me off the streets and gave me direction for my life.

Q: What are some of your best roles so far?

A: This film is no doubt my best so far. It's really hard to combine a great performance with a great script and great direction. It's very rare when you have all the elements in place. I have tried just as hard on other projects but usually the material or direction was just lacking so much it was impossible to overcome it. And of course sometimes I just suck too.

Q: You've acted in almost eighty films so far. What are your thoughts on the industry from what you've seen?

A: Things constantly change which is a good thing. With the advent of DV it allows so many more wonderful filmmakers to work and create, which is the most important thing. The downside is that you have a lot of amateurs who are making movies and they are really not ready to. I was seriously injured on a film set not too long ago because of negligence. Also, some folks think their very first film should be sold to a distributor, but if you haven't even gone to film school, you may have to put in some time before that happens. I think my experiences over the past 2-3 years makes me want to work in much bigger projects.

Q: And what's next?

A: I'm writing a book! Also, I'm in many features, including; "Screaming Alone in Silence", "Lord of the Undead" and "Split", a movie that's been 7 years in the making!

FRANK OLIVIER INTERVIEW

"THE PRIVATE MUSINGS OF DADDY-MAC"

Q: What's the worst thing that ever happened to you as a corrections officer?

A: Nothing. I don't fear the prisoners at all. Never did. Most of the officers are uneasy working directly with the prisoners, but I'm not, because I can relate to them. I'm from the same hood, dated the same women, I know their families, from sports, all that.

Q: Do women recognize you from your porno tapes?

A: A lot of the guys do. And they wonder if it's me.

Q: What's the secret to staying hard for the camera?

A: Guinness stout. Eat some peanuts. Some west Indian soups... and some shell fish, lobsters,

crabs, fried clams... You'll go all night long, even after you come. Your dick will be hard as a rock, you'll be begging your dick to go down.

Q: Do you strip search incoming prisoners?

A: Yeah.

Q: How do you compare?

A: I haven't found a guy who can measure up. And if I did, maybe I would wonder if he could perform like me. Some guys had dicks, their pubic hairs were longer than their dicks. I couldn't believe dicks were that small. I had read about them, but I couldn't believe it. I remember a guy all the officers called 'tic-tac'. He was walking back and forth naked, with some toilet paper around his head, he was ranting back and forth, crazy guy, all the officers started throwing tic tacs at him because he didn't have a dick.

Q: Wow, that's really hilarious.

A: Yeah. Lotta things happen at the jail.

Q: What kind of message do you think your porn films are setting for your children?

A: I worry about that sometimes. I wouldn't want them to know until they're old enough to understand... It's like an underground industry... I spend quality time with them, I provide, I'm dad... I don't want them to know until they're adults. If I didn't like pussy, they wouldn't be here.

Q: Do you think pornography degrades women?

A: Absolutely not. If anything, it's helping women. Women don't realize how much power they have because men want to fuck them. You don't see men turning down pussy, you see women turning down dick because it's always offered to them. Women can sell that shit...

Q: What do you think about the role of Daddy Mac?

A: I think it's every man's fantasy to have a 13 and a half inch dick, to fuck a girl on camera... It helps boost your ego I guess... Not mine, I'm not an insecure guy, I've been there, done that...

Q: What's the message of the film "Nowhere Man"?

A: You should be honest. Lay your cards on the table... 'Cause when them skeletons come out you definitely don't wanna be around... The scorn of a woman is like the worst think that you would wanna happen to you.

Q: What about the racial politics of the film?

A: I'm not surprised that a woman would cut a dick off.... Black women have been threatening to cut dicks off for the longest time. I'm just surprised it doesn't happen as often... They're known for boiling hot water and grits if you cheat on them... But usually it's done out of cheating, being unfaithful.

Q: What's your favorite scene in the film?

A: When Rodrick comes back after pissing, in the nightclub, and threatens Rod Razor – Little John in the film. He takes out the gun, 'how you like me now'? I also liked some of the scenes that were cut out...

Q: What kind of film do you think it is?

A: I think it's a serious film. And I think it sends out a strong message. 'Let people know about your past, who you really are, in the beginning. Because in the end, it can come out to haunt you.' There's some girls you don't bring home to mom. And she was one of those girls you don't bring home to mom.