



PRODUCTION NOTES

SUPERMARCHÉ

IN ASSOCIATION WITH

Hit the Ground Running

PRESENTS



a film by ARIEL SCHULMAN & HENRY JOOST

Produced by Andrew Jarecki & Marc Smerling

English | 2010 | 86 minutes | HD | 1:1:78 | Stereo

Rating: TBC

In cinemas January 26, 2011

For more information contact Jillian Heggie at Hopscotch Films on:
02) 8303 3800 or email jillian@hopscotchfilms.com.au

“My brother is wildly cinematic.
When I point a camera at him I don't
know if he's going to talk to me or hit me.
And I always have a camera on me.”

-Ariel Schulman

“We use our little cameras like notebooks,
to record ideas, to save things for later, to
remember our lives.”

-Henry Joost

Synopsis

Nev, a 24-year-old New York City photographer, is contacted on Facebook by Abby, an eight-year-old girl who asks permission to paint one of his photographs. When she sends him her remarkable painting, Nev begins an online friendship with Abby and her family, eventually falling in love with her older sister, Megan.

When Nev and his friends uncover some startling revelations about Megan, they set off on a road trip to find out the truth.

Catfish centers on a riveting mystery that is completely a product of our times, where social networking, mobile devices, and electronic communication so often replace face-to-face personal contact. Henry Joost and Ariel Schulman's compassionate documentary is a remarkable and powerful story of grace within a labyrinth of online intrigue.



IMPORTANT

The following pages contain an interview with the directors.

We *strongly* recommend not reading this section until after you've seen the film.

Interview with Ariel & Henry

What was the genesis for the film?

Why did you start filming this in the first place?

ARIEL SCHULMAN: I find my brother fascinating. I think he's wildly cinematic, so I film him all the time. He's wound so tightly—like a young DeNiro, every cell in his body reacts. When I point the camera at him I don't know if he's going to talk to me or hit me. And I always have a camera on me.

One day he received a painting in the mail from an 8 year-old girl in Michigan named Abby, which is amazing in itself, so I started casually filming moments of their relationship.

HENRY JOOST: From my perspective, the film began as one of Rel's pet projects that I became increasingly interested in. When Nev and Abby's story became like a living soap opera, I joined in, filming Nev as well. We were curious to know what was happening with Abby and her family-- what was Abby painting this week? When was Nev finally going to meet them?

The direction suddenly changed course when Nev met Abby's older sister Megan on Facebook. They began a dramatic long-distance relationship. Suddenly we were filming a love story -- we figured it would end when they met.

ARIEL: It wasn't until the great "song discovery" in Vail, Colorado, months later, that Henry and I realized we were making a feature film and we had no idea how it would end.

What was the biggest challenge? How did you get Nev to commit?

ARIEL: Nev went in and out of committal. In the beginning he was open to reading emails out loud and opening mail on camera, but as soon as things got serious with Megan, the story became sort of sacred. There was a time when he wanted us to

stop communicating with the family. Some of our arguments over whether or not to continue are in the film.

HENRY: One of my favorite things to shoot was the relationship between my filmmaking partner Rel, and his brother Nev. After we learned about the songs, Rel and I both turned to each other and realized that the scope of the film we were making had changed. We both wanted to uncover the truth, but Nev was devastated because he was so emotionally invested and didn't want to continue. I never fought with Nev about it, but Rel took it personally whenever Nev had second thoughts – he's the big brother and he's used to getting his way. One of my favorite aspects of the film is how Nev ends up convincing us to keep going – like when I try to back the car into the horse farm and later on when Rel wants to leave Angela's house. In the end it is Nev's quest for truth and understanding, not ours.

The biggest challenge came later in the editing room, trying to distill the most exhilarating, unsettling, and ultimately revelatory week of our lives into an hour and a half.

How did the co-directing work? What was your process each day shooting and editing?

HENRY: Rel and I have worked closely together as filmmakers for about 5 years now, so we have a natural and largely unspoken dynamic. I think our personalities complement each other, and we rarely disagree.

With this film, it didn't feel like the "directing" we usually do. We were just living our lives, reacting, and filming it. It's the purest collaboration we've ever had.

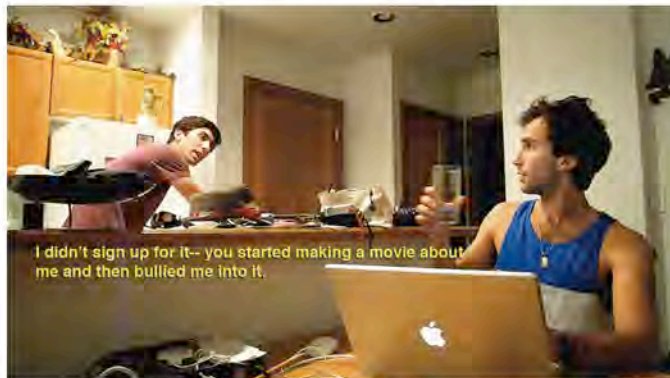
We spent over a year in the editing room together, with our editor Zac, figuring out how to tell this story.

ARIEL: Shooting was a matter of timing and convenience. Henry and I share an office with Nev. I made sure to keep 2 or 3 cameras around the office at all times, fully loaded, batteries charged. If anything happened: a package arrived from Abby, or a phone call from Megan, one of us would pick up the closest camera and roll. Eventually, I made sure Nev had a

camera too, in case something happened when Henry and I weren't around. One of the most pivotal scenes in the movie is actually filmed by Nev.

In filming Nev, did it help that he is Rel's brother? Did it help that Nev is Henry's friend? Was it hard for Nev to be himself and share thoughts, moments, feelings?

ARIEL: In the beginning I just observed Nev and asked him tame questions like "What did Abby write about today?". Then Nev began considering some very serious decisions, like moving to Michigan to live with Megan. I started to challenge his decision making – to ask him why he was doing things. A documentary filmmaker from the Maysles school of "direct cinema" would never participate in that way because it would be considered too intrusive. But I love him too much to just watch and keep quiet, so I became a larger part of the story.



HENRY: Rel and Nev have a very close, loving, and often tumultuous relationship. I'm always in the middle of it because we're best friends and spend all of our waking hours together. There are scenes like the "sext" conversation in which Nev reveals incredibly intimate discussions he had with Megan, that never would have happened if we all weren't so close. It's not in the film, but to save money Nev and I were actually sleeping in the same bed. I was annoying Nev by filming him as he tried to fall asleep and that's when he decided it would be a good time to read us these messages, which is an unforgettable moment in the film.

How many hours did you shoot? What was the challenge of editing?

HENRY: Before we discovered the truth about the songs, we probably only had 2 or 3 hours of footage, if that, and it was mixed together with dozens of hours of footage we shoot of our everyday lives, things we find interesting, funny, or beautiful. After the discovery, we probably shot 16 hours a day (2 cameras) for the next 7 days. All in all we shot over 200 hours of footage. When we got home we also had 1,300 emails and Facebook messages to comb through, thousands of photos, wall posts, comments, and status updates to catalogue and organize. It was fascinating to step back and look at the story in its entirety, through the lens of our discoveries in Michigan.



Painting from you Photos...I'm so excited!!!!

1 message

Abby Pierce <abbypierce@charter.net>
To: nev@schulmanbros.com
Cc: vincepierce@charter.net

Sat, Dec 29, 2007 at 3:31 PM

Hi Yaniv!

Here's the deal, my Dad said he's ok with me painting from your photos as long as I send the original to you or destroy the original. I can't keep them or sell them because of my artistic integrity and whatever so if that's ok with you it's ok with me.

I looked at some of your Photos and you have like a bazillion photos that I would love to draw out! I also noticed that you dance too... sweet. I think that officially makes you THE Coolest person I've never met! And you have a Triumph?! too sweet!

So I want to start drawing the photo of the girl in the Blue Dress in the Yellow flowers. It's in the 4th of July Weekend album and I'll either do the 20th or the 21st photo from that if it's ok with you. I'll probably do Watercolor paints because the last couple Acrylic paintings I did of Ballerinas looked kinda toyish and sucky. I'm sooo grateful to have heard from you today! I was afraid my Mom was going to have me start drawing more old/dead people today. It sooo much sucks being 8!!!

Seriously, if you have a preference on which photos I draw of yours, canvas size and/or medium I use speak up please otherwise I'm kinda random.

When I'm done with the Girl in the Blue Dress drawing I'll put it in my Photobucket so you can check it out! Thanks again for not being mad at me, hating me forever or deleting me from your myspace friends for drawing your photo without asking first.

I hope you're enjoying your visit with the Grandpeeps in FL. Kinda weird my Grandma from Florida came up here to visit me while you're in Florida visiting your Grandparents. I think we're doing something backwards here. oh well...It's a warm and toasty 27 degrees here right now and I'm getting ready to go snowboarding.

I've already got my canvas primed so I'll be starting that painting when I get home tonight. I'm soooo excited!!!! Thanks again!

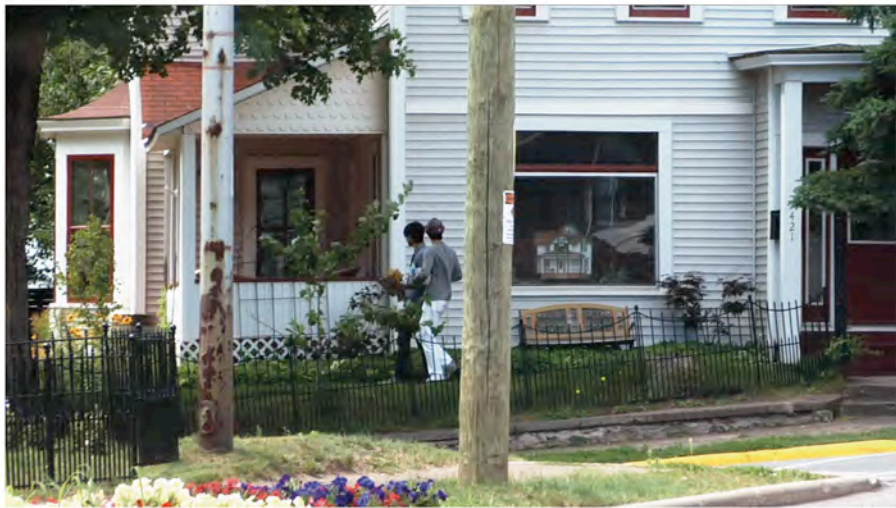
Peace and Love-Abby

What is your favorite scene?

HENRY: My favorite scene, without a doubt, is the “sext” scene when Nev reads us his most intimate text conversations with Megan. He had never revealed the full extent of their relationship, and he chose to unburden himself the night before we were going to meet her. It’s one of those magically real moments, something you could never write or perform, a perfect one-shot scene where we feel Nev’s embarrassment and can’t help but laugh with him as he laughs at himself.

ARIEL: I agree. That scene is hysterical, romantic and embarrassing but Nev handles it beautifully. I’ve probably watched that scene 200 times and it still gets me.





The rest of the interview contains information you won't want to know if you haven't seen the film...

What were you most surprised about?

HENRY : I was completely surprised by Angela. We imagined a lot of scenarios, but in my wildest imagination I don't think I could have ever conjured up Angela in all of her complexity. More surprising still was that we all got along so well. We found Angela to be fun, smart, and engaging and felt like she and Vince really welcomed us into their lives. It was also a pleasant surprise to find Abby to be a very real and very normal 8-year-old girl.

There were more surprises after we got back to New York and we began looking through the Facebook and email correspondence, the depth of the characters. Angela created a world that existed without Nev, but oddly existed only for him. All of her characters had distinct voices, personalities, they all dealt with Nev in a different way.

When we were reading the correspondence later, it all seemed incredibly obvious that things were not what they seemed - Angela dropped so many clues - but I think one of the real lessons of this experience was that if you want something to be true, you are willing to overlook almost anything, to put on blinders and only see what you want to see. This also goes for Rel and me, whenever we expressed doubts Nev would always talk us out of it, because we wanted the story to have a happy ending too.

ARIEL: The second half of the film was more surprising to me than anything anyone could have written. Yet, in hindsight, the outcome is also perfectly logical.

How long was the shoot? Where did you shoot?

HENRY: The first third of the film unfolded over about 8 months of us shooting sporadically in the office as we managed a small but busy film production company. It didn't feel like a shoot; it was a welcome distraction, a curiosity that we felt might evolve into a charming short film about an online friendship between a young photographer and a family of artists in Michigan.

The last two thirds of the film take place in Vail, Colorado, on the road between Chicago and The Upper Peninsula, and in the small former mining town of Ishpeming, MI . Incidentally, Ishpeming is where *Anatomy of a Murder* takes place.

What is important for people to know about this film – what do you want or hope they will take away from it?

HENRY: We hope this film will come across as an adventure as exciting and mysterious as the one we lived, as a portrait of two fascinating people, and a snapshot of the triumphs and pitfalls of modern communication.

One of the things we talked about a lot while we were filming, and continue to talk about is what this film says about how people communicate right now, and how that has been taken to an extreme. Anyone who creates a profile or a website for themselves on the Internet distorts the truth in a small way, or at least curates how they want the world to see them. Nev's Facebook page says he likes to cook, for instance, just to attract girls. He doesn't cook. Angela took this opportunity to its logical extreme – she wanted to be seen as everything at once so she created an ideal profile for every aspect of her personality.

We also wanted the film to be a portrait of two artists. Nev was a young photographer who needed reinforcement and found 15 enthusiastic new fans online. Angela was a fledgling painter who found people paid more attention to her if she pretended her paintings were by her adorable 8-year old daughter. Both needed to express themselves, and have their expressions appreciated.

I would go so far as to say that Angela has invented a new art form. She essentially created a living novel, which revolved around Nev with an operatic quality. Some characters were designed to entice him, like Megan, some to encourage him, like Joelle, Abby's saucy babysitter, and some to dissuade him, like Megan's wary half-brother, Alex. Some characters were villains, like Tim Hobbins, the entrepreneurial young gallery owner who encouraged Abby to make her paintings more marketable, and tried to get Nev to sell off his collection on the side.

Some characters were pitiful, like Ryan Iverson, Megan's physically imposing but emotionally weak ex-boyfriend, who only wanted the best for her, even if that meant she ended up with Nev. There were a slew of supporting characters: Tim's brother, Ryan's sisters, Abby's cousins, and the sketchiest character of all, Joelle's boyfriend Seth, who only had three photos of himself online. Then there was Angela, the character, a beautiful young mother with a house full of kids, the anchor of the family, impossibly balancing a house bursting with creativity with her full-time job as a social worker.

All of these characters fed off of Nev like a living organism, responding to his every emotion. When it seemed his interest might be flagging, sexier photos went up. When he took a little too long responding to an email from Megan, Alex would tell him she was upset. Sensing Nev's ambivalence about his fast New York City life, Megan became an alternative: an animal lover with a horse farm, a sexy but innocent virgin. Angela's creation grew around and in response to him.

What is so interesting is that the Internet made her creation possible. There is an undeniable authority to a Facebook profile, a website, a tagged photo, despite common sense telling us that you can't believe everything you see. I'm sure the vast majority of Internet deceptions involve sex or money, but what we uncovered was a woman isolated in Upper Peninsula Michigan, looking for little more than an emotional connection, and an audience of one. What is more unique still is that she is incredibly smart, articulate, and has a boundless creative imagination.

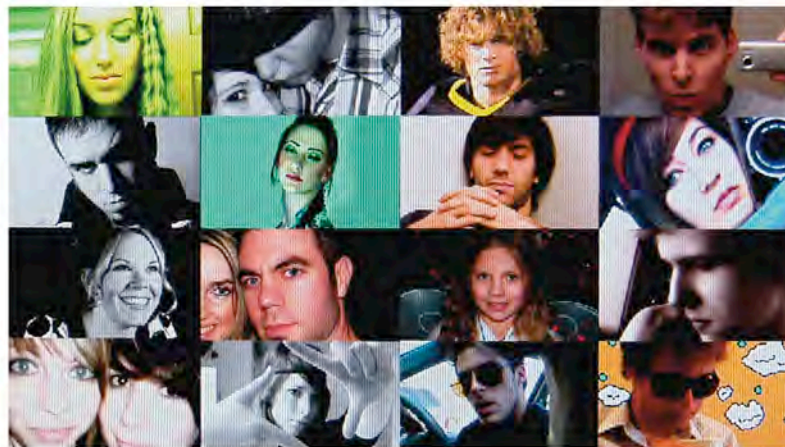
Of course, what makes her creation questionable is that it has a victim, my friend Nev. He spiraled into a long depression after returning home, but has emerged stronger and is now in the most serious relationship of his life, with a wonderful real girl.

ARIEL: A major theme in the film is shifting identity. There's the *you* presented in everyday life, and there's the *you* presented on the Internet. Are they the same person? If I met the internet you have I met the real you? A lot of people shift back and forth between these characters all day long. I don't think you've really met anyone until you make eye contact.

I'm proud of the stylistic themes of the film as well. It's a "real-time" documentary, which is rare; no talking heads, no

no re-creation or dramatization. By having cameras around all the time, we caught the story as it unfolded. We tried talking-heads and it didn't feel right -- it felt less pure, less immediate. We wanted the audience to go along for the ride with us, to have the same experience of discovery we had, like Gonzo journalism.

15 CHARACTERS AND NEV



MEGAN FACCIO
 RYAN IVERSON
 AIMEE IVERSON
 SARAH ANN IVERSON
 (AND JOELLE BROOKES)

SETH NYLANDER
 ANGELA WESSELMAN
 VINCE PIERCE
 JOELLE BROOKES

KYLE PIERCE
 YANIV SCHULMAN
 ABBY PIERCE
 JOSH BROOKES

BEN PIERCE
 SOPHIA HOBBS
 TIM HOBBS
 ALEX PIERCE

There are so many moments in the film that some might question, "How did they get that?" So, how did you get all of this footage when there were so many moments you didn't know were coming?

HENRY: We film each other for fun all the time -- the fact that something unexpected happened while we were filming is no surprise. What is surprising is how far this journey took us. It's important to know where we're coming from.

We're filmmakers: sometimes we make glossy commercials and shoot on 35mm film, but our real love is tiny and immediate cinema, things you can film all by yourself with the miniature HD camera in your pocket. By the time you pull out a "real" camera most moments are missed, and it's not practical to carry a big film camera around with you all the time.

We use our little cameras like notebooks, to record ideas, to save things for later, to remember our lives.

ARIEL: We both have stacks of hard drives full of footage of friends, life, vacations, moments, half-finished ideas, and secrets. We keep them meticulously organized and more often than not, we never watch the footage after it's been shot. Most are stories that never went anywhere, or at least haven't gone anywhere yet. But if one of those stories ever does, we'll have footage from the beginning.

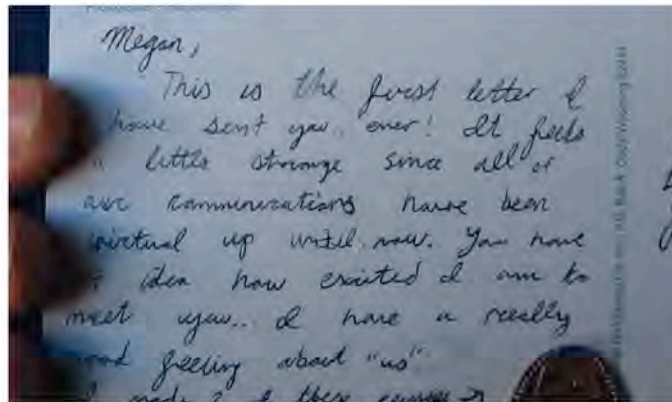
You could say it's an obsession, or a detached way to live (through a lens), but to us, to every generation from here on, it feels natural. We live in a world where no matter how unusual or obscure an event – someone is filming. It feels like second nature to read a news story and be able to click on a Youtube "Play" button and see how it happened.



HENRY: A moment in the film epitomizes this. There is a scene where we find postcards that Nev had sent Megan weeks earlier in the mailbox of an abandoned house. This was an incredible moment on its own, but the Holy Grail was a shot of Nev mailing the postcards to set them up in the beginning of

the film. Rel didn't even remember filming it, but when we got back home and started digging through our footage, I wasn't surprised to find a clip of Nev mailing and reading the postcards. Rel is a compulsive chronicler and we found that perfect shot in a folder with 6 hours of footage from their annual cross-country motorcycle trip, along with shots of Nev feeding baby raccoons and riding helmetless through the Rockies.

ARIEL: Albert Maysles recommends waiting 30 seconds after you think it's time to cut the camera-- because people do such interesting things after the pressure of a rolling camera is off. With a tiny HD camera, you can wait 30 minutes.



How did Angela find Nev to begin with?

HENRY: We're not really sure. Angela told us that she visited New York City with Abby in late 2007. While they were there, they went to see Morphoses, a dance company Nev takes photographs for. They saw Nev's photos in the program and Angela Googled him and got in touch.

She also said that another photograph Nev took, which was from the set of a ballet film Ariel and I have been working on for the past three years, which appeared on the cover of the New York Sun arts section, ended up in an art class she was taking in Marquette.

We can't be sure how she found him, but our best guess is that she saw one of his photographs either online or in a newspaper and searched for him. He's not hard to find.

Has Angela ever done this before?

ARIEL: She told us that it was her first time. I think she was relatively new to the Internet when it started and discovered its capability as her relationship with Nev unfolded.

HENRY: Given the enormous volume of correspondence it would be hard to imagine her doing it to anyone else at the same time. It was a full time job for her.

In addition to her many Facebook profiles, and up until the day we left Michigan, Angela also maintained a Myspace page on behalf of Abby, that listed over 300 friends.

Interview conducted by Amanda Lundberg, NYC, January 2010.



Ariel Schulman & Henry Joost

Directors/Producers



Henry Joost & Ariel Schulman met in high school. They have been filmmaking partners since 2006 and together founded the New York City production company Supermarché. They have made award-winning commercials and documentaries for some of the world's most influential companies and institutions. Their clients are as varied as Nike, American Express, Harvard Business School, and The National Scrabble Association. Their web short "What's the Big Idea" starring Danny DeVito, was nominated for a Webby in 2008.

Henry was born in Frankfurt, Germany and spent his childhood travelling the world with his mother, a photographer, and his father, an international banker. He briefly attended Columbia University. He is still an avid traveler and owns many beautiful cameras-- film and still. He loves shooting portraits of his friends and is really good about emailing them back to you.

Ariel is as New York as a bagel. He graduated from NYU's Tisch Film program in 2004 and has worked on over 200 films since. They have taken him from France to Italy to India to Japan and back. He has amassed an impressive collection of passport stamps, and vernacular objects of strange beauty from all over the world.

In March 2010, *NY Export: Opus Jazz*, a 35mm film adaptation of a 1958 Jerome Robbins ballet, directed by Henry Joost and production designed by Ariel Schulman, will premiere on PBS.

Catfish is their first feature film.

Yaniv “Nēv” Schulman



Yaniv "Nēv" Schulman is a New York City photographer and filmmaker and the youngest member of Supermarché. His photography has appeared in magazines and newspapers all over the world such as Vogue, The New York Times, Lucky, New York Magazine, The NY Sun, and Dance Magazine. In 2004, Yaniv started a production company specializing in dance films and wedding and bar mitzvah videos. He has collaborated with many dance companies and artists, including Morphoses/The Wheeldon Company, Narciso Rodriguez, Benjamin Millepied, Eliot Feld, The Julliard School, and members of American Ballet Theater and New York City Ballet.

In his spare time he buys classic cars and motorcycles on eBay, fixes them up and sells them. He's not sure what his next adventure will be.

Andrew Jarecki & Marc Smerling

Producers



Andrew Jarecki and Marc Smerling have been friends since elementary school. They have been filmmaking partners since 1999 and founded the New York City production company Hit the Ground Running Films. Their first documentary feature, *Capturing the Friedmans*, Jarecki's directorial debut, won 18 international prizes including the Grand Jury Prize at the 2003 Sundance Festival, and the New York Film Critics Circle award, and was nominated for an Academy Award. Their first narrative feature, *All Good Things* (directed/produced by Jarecki and co-written/produced by Smerling) starring Ryan Gosling, Kirsten Dunst, and Frank Langella, will be released in 2010.

Jarecki has made a number of acclaimed short films (including *Just a Clown*, and *Swimming*, which premiered at Sundance) and with JJ Abrams, co-wrote and performed the theme song for the television show *Felicity* on the WB Network. Jarecki was also co-founder of Moviefone. He is a graduate of Princeton University where he was a theatrical director, and resides with his family in New York City.

Smerling has produced and directed more than a hundred television commercials, music videos, documentaries, animated and reality series for broadcast. Smerling began his career in documentaries as the associate producer of *Gangs, Cops and Drugs* for NBC with Tom Brokaw, and *The New Hollywood*, also for NBC. He also served as senior US producer for Berlusconi Television. He is a 1985 graduate of Syracuse University's Newhouse School of Journalism and holds a Masters degree from the USC School of Cinema-Television. He resides in Irvington, New York with his family.

Zac Stuart-Pontier

Editor/ Co-Producer



Zac Stuart-Pontier is a 2006 graduate of NYU's Tisch School of the Arts and a frequent collaborator of Supermarché. He is the editor of *NY Export: Opus Jazz*, an adaptation of the 1958 Jerome Robbins ballet, directed by Henry Joost, production designed by Ariel Schulman and premiering as part of PBS's "Great Performances" series in March. He is also the editor and co-producer of the documentary *Beautiful Darling* premiering at the 2010 Berlin Film Festival in February and airing on the Sundance Channel in the fall. Zac was the assistant director and additional editor of Antonio Campos's *Afterschool* (Cannes 2008, Berlin 2008, New York Film Festival 2008). He has also edited numerous short films, music videos and commercials notably for Citibank, Sperry, Nike, The Shins and Missy Elliot.

He writes an award winning bi-weekly column for *The River Reporter*, a local newspaper in his hometown of Narrowsburg, NY.

He lives in Brooklyn, NY.

Credits

DIRECTED BY:

Ariel Schulman
Henry Joost

PRODUCED BY:

Andrew Jarecki
Marc Smerling
Henry Joost
Ariel Schulman

EXECUTIVE PRODUCERS:

Ryan Cavanaugh
Brett Ratner
Tucker Tooley

EDITOR/ CO-PRODUCER:

Zac Stuart-Pontier

CINEMATOGRAPHY:

Henry Joost
Ariel Schulman
Yaniv Schulman

ORIGINAL MUSIC BY:

Mark Mothersbaugh

MUSIC SUPERVISOR:

Sue Jacobs

PAINTINGS BY:

Angela Wesselman-Pierce

ASSOCIATE PRODUCER:

Colin Wilhm

RE-RECORDING MIXER /
SUPERVISING SOUND EDITOR:
Coll Anderson M.P.S.E.

POST-PRODUCTION SUPERVISOR:

Perri Frank

VIDEO POST PRODUCTION SERVICES:

Technicolor New York

COLORIST:

Sam Daley

TECHNICOLOR FINAL CUT PRO

TECHNICIAN:

Richie Roefaro

TECHNICOLOR PROJECT MANAGER:

Barabara Jean Kearney

ANIMATION:

Andrew Zuchero

PRODUCTION ASSOCIATE:

Raella Rothman

ADDITIONAL CINEMATOGRAPHY:

Nick Bentgen
Joe Anderson

LEGAL SERVICES:

Victor Kovner
Davis Wright Tremaine LLP

Jeff Sanders

*Ritholz Levy Sanders
Chidekel & Fields LLP*

DISTRIBUTION ADVISORY SERVICES:

Sierra Pictures

PUBLICITY:

42 West

DANCERS:

Morphoses

WITH GRATITUDE TO:

Angela Wesselman & her family

VERY SPECIAL THANKS:

Aimee & Andrew Gonzales

April Williams

SPECIAL THANKS:

Pico Alt

Ellen Bar

Dan Beirne

Katie Bergstrom

Antonio Campos

Matthew Cohen

Justin Cox

Gavin De Becker

Alex Delany

Mark DePace

Carlton DeWoody

Ian Doody

Zada Doyle

Sean Durkin

Alinka Echeverria

Perri B. Frank

Greencard Pictures

Michael Hart

Claudia & Shelly Hirshon

Dan Janvey

Dr. Henry Jarecki

Gloria Jarecki

Nancy Jarecki

Gordon Joost

Max Joseph

Alek Keshishian

Laura Kiechle

Simone Kitchens

Matt Kliegman

Josh Koenigsberg

Megan LeCrone

Sam Lisenco

Justin & Calix Lundstrom

Kyle Martin

Josh Mond

Paul Moes

Zach Mortenson

Casey & Van Neistat

Gabriel Nussbaum

Paul Price

Veronique & Bob Pittman

André Des Rochers

Melody Roscher

Jeffrey Ross

Josh & Benny Safdie

Robert Schulman

Tom Scott

Deborah Slavitt

Ray Tintori

Jage Toba

Jay Van Hoy

Bob Weiss

John D. Williams Jr.

Ben Younger

Andrew Zuchero

Dana Vetter

"I thank God for the catfish, because we'd be droll, boring and dull if we didn't have someone nipping at our fin".

-VINCE PIERCE