

# 10 Years Later

*"hilariously witty with clever twists and turns"*

– *searchamelia.com*

*"10 Years Later" was the last film shown during the opening weekend of The Fort Lauderdale International Film Festival and they left one of the best films of the weekend for last...Aaron Metchik shows great promise as an up and coming filmmaker"*

– - Steven Lebowitz, Miami Examiner

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*"10 years later is simultaneously honest, tragic, touching, and laugh out loud funny. This rare character study/comedy thriller is not to be missed."*

- Ft. Lauderdale International Film Festival program editor

*Told with a comedic wit thread amongst heightened circumstance, "10 Years Later" offers a bounty of inviting and real characters that likely mirror parts of ourselves and, if not, then certainly others we know.*

- Lance carter, Dailyactor.com

**THE STORY:** When six childhood best friends return home for their ten-year high school reunion, each appears happy, successful, and excited for a night they'll never forget.

But when an enemy from their past reenters their lives, hard-hitting Kyra Lee (Rachel Boston) decides she isn't going to take his abuse anymore. Her friends soon find themselves fumbling accomplices in a dark kidnapping plot, which none of them are sure they can pull off.

With the stakes rising, they discover that their biggest obstacles might not be the gangster waiting for them in Vegas, the sheriff knocking on their door, or the man tied up in their garage, but rather, a decades worth of hidden rivalries, buried emotions, and dark secrets between best friends.

**Genre:** Dark-Comedy

**Cast:** Jake Hoffman (Click, Barney's Version, Generation Um)  
Rachel Boston (500 Days of Summer, American Dreams)  
James DeBello (Cabin Fever, Swimfan, Detroit Rock City)  
Senta Moses (Greek, My So-Called Life, General Hospital)  
Kathleen Rose Perkins (Episodes, Trust Me)  
McKinley Freeman (Adam Rifkin's Look, Days of Our Lives)

(CONTINUED)

Aaron Metchik (The Torkelsons)  
Colin Fickes (One Tree Hill)

**Crew:** Aaron Metchik-writer/director/producer/actor/editor), BP Cooper-producer, Matt Egan-Cinematographer, Jeff Toyne-composer, Matthew C.W.-Page-Production Designer, Emily Schweber & Jennifer Levy-casting directors, Bentlight Digital-Visual FX, Dave Golden-Music Supervisor, Klint Macro-Sound design

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## CAST BIOS

**JAKE HOFFMAN (Josh)**, son of legendary actor Dustin Hoffman, has his breakout role in “10 Years Later.” Hoffman played Adam Sandler’s son in “Click” and recently filmed “Generation Um” opposite Keanu Reeves. He also had a role in “Barney’s Vision,” in which he is featured alongside Paul Giamatti and his father, Dustin Hoffman.

**RACHEL BOSTON (Kyra)** After working her way up through television, playing series regular roles in “American Dreams” and “The Ex-list,” Boston was featured in indie smash hit “(500) Days of Summer” She also played alongside Matthew McConaughey and Jennifer Garner in “Ghosts of Girlfriends Past.” She has a three episode arc on Mad love in 2011 and several feature films in post-production.

**JIMMY DEBELLO (Garrett)** has had a cult following ever since his early starring roles in “Detroit Rock City” and “Cabin Fever.” Playing a lead role in the “Dorm Daze” trilogy, and surprising audiences with his varied roles in independent films, Debello’s devoted fan base continues to grow.

**AARON METCHIK (Adam + Writer/Director)** First time writer/director Metchik has played major roles in two studio pictures and over fifteen television shows opposite such notable stars as Sissy Spacek, Keanu Reeves, Lara Flynn Boyle, Marg Helgenberger, Dana Delany, Jennifer Love Hewitt, Tim Curry, Jim Belushi, and Rachel Leigh Cook. In addition to acting, he has a visual FX heavy short on his slate to direct in 2011. In 2010, he wrote a feature film for Tri-Coast studios, and He is currently working on a re-write for Gold Circle Films (My Big Fat Greek Wedding, Life As We Know It.)

**SENTA MOSES (Becky)** landed her first role in a feature film at the age of 5 when she danced opposite Dan Aykroyd and John Belushi in “The Blues Brothers.” Since then she has appeared in over 38 films and television series, including the award winning television shows “My So Called Life,” “Beakman’s World,” “Strong Medicine,” and “Everybody Loves Raymond.” She played a recurring role in the ABC Family series “Greek.” In addition, she was a regular in Frank and Doris Hursley’s legendary television series “General Hospital.” Moses met her soon to be husband on the set of 10 Years Later. They’ve been dating ever since and can’t be at the Dances With Films screening because they’ll be at their wedding reception!!

**McKINLEY FREEMAN (Darrell)** was recently featured in the Adam Rifkin directed Showtime series “Look,” the dramatic series which is told entirely from the Orwellian point of view of the thousands of surveillance cameras. Freeman has appeared in 15 other television shows and had a leading arc in the 2008-2009 season of “Days of Our Lives.”

**KATHLEEN ROSE PERKINS (Miranda)** plays the series regular of Carol Rance in the new Matt LeBlance Showtime hit, “Episodes.” Other credits include roles “CSI:

Miami”, Golden Globe award winner “Nip/Tuck,” “Grey’s Anatomy,” “How I Met Your Mother,” and recurring roles on “Trust Me” and HBO's "Tell Me You Love Me."

**LEE DE BROUX (Sheriff Hoss)** With 40 years of professional acting experience, De Broux has appeared in over 100 different films and television shows during his long and illustrious career. His credits include Chinatown, the Golden Globe award winning dramatic television mini-series “Roots,” 8-time Golden Globe award winner “M\*A\*S\*H” and 5-time Golden Globe award winner “The X Files”.

**MARC WORDEN (Ralph)**, has appeared in over 21 television shows, including the 4-time Prime Time Emmy winning “Enterprise”, the 3-time Golden Globe award winning “Six Feet Under” and the 4 time Golden Globe award winning “NYPD Blue”. In addition, he has acted alongside Academy Award winner Holly Hunter in the television series “Saving Grace.”

**COLIN FICKES (Drew)** is perhaps best known for his recurring role as Jimmy Edwards, a troubled teen, on the Teen Choice award winning series “One Tree Hill”. Fickes also appeared in the blockbuster hit “Transformers,” and several other feature films and series including the Golden Globe Award Winner “Law & Order: Special Victims Unit” and the GLAAD Media Award winning drama “Dawson’s Creek.”

# THE DIRECTOR

**AARON METCHIK (Adam + Writer/Director)** First time writer/director Aaron Metchik has played major roles in two studio pictures and over fifteen television shows opposite such notable stars as Sissy Spacek, Keanu Reeves, Lara Flynn Boyle, Marg Helgenberger, Dana Delany, Jennifer Love Hewitt, Tim Curry, Jim Belushi, and Rachel Leigh Cook.

After starting his career as an actor, Aaron went to UCLA film school where he studied writing, directing, editing and producing. His first screenplay out of film school, SLAMMIN', which he co-wrote with his cousin Joseph Garner, won the grand prize in the Pipeline into Motion Pictures screenplay competition, got picked up at Warner Bros. and was announced in Variety as a green lit picture. After the project fell through though, and never went into production, Aaron realized that if he truly wanted a film to be made, he'd have to try and make it himself. So he buckled down to write another script he knew would be small enough in scope to raise money for and shoot himself, but captivating enough for people to want to watch it. His solution was 10 Years Later, which essentially takes place in one location with 7 main actors, but has enough action, laughs, scares, and emotionally gripping content, to make audiences forget they're watching a film tailored to be shot on an indie budget. After seeing an early cut of 10 Years Later, Tri-Coast studios hired Aaron to write a feature film for them in 2010 and Aaron is currently working on a feature film re-write for Gold Circle Films (My Big Fat Greek Wedding, Life As We Know It.) He also has a spec script he's developing with his cousin Joseph Garner and a visual fx heavy short film he plans to direct in 2011.

# **Interview with The Director / War stories**

## **Where was the film shot?**

We shot in a town called Nipomo in the central coast of California. It's right near where I grew up and we couldn't have completed the film without the support we got from the community. I was originally trying to get it made here in LA, but the location we found on the Disney ranch cost more per day than our location cost for an entire 5 weeks of shooting in Nipomo. The film had a 26 day shooting schedule. The cast and crew made up of about 40 Los Angeles professionals and 20 local hires or volunteers filmed 6 days a week. Two and a half weeks were day shoots and two weeks were night shoots, from 8pm to 8am.

## **What does the film mean to you?**

Without saying what it means, I will say what it tries to address. I think when our parents were growing up, they either graduated college (or high school,) got married, and started their careers right away. A lot of them ended up wishing they'd taken more time to choose a career they really loved, or maybe traveled before they got married. So then they grew up, created stable households, and encouraged their kids to do what they'd never done. Travel, take your time getting married, explore career options, pursue your dreams. Thank goodness my parents were like that because I've done all those things and wouldn't change a thing. But, there are some tough times in this new paradigm when I find that people in my generation are realizing they had all this encouragement and support, and find themselves long out of high school or college and they still haven't figured out who they heck they are. They feel really behind, or like even worse failures because they had every opportunity to succeed and were so supported. It's a new kind of transitional adulthood I think, that people in my generation experience. So I took a cross section of characters who are 28 years old, trying to pretend they're everything they wanted to be when they come home for a 10 year high school reunion. But as time goes on, you peel back the layers of each character, and I think that audience members, of all ages, will see a little of themselves underneath these layers. Then we add a nice central conflict, which is that one of the friends' pent up issues revolve around a guy they all know, who did some terrible things to her back in high school. So she kidnaps him. And while they each have their hands full with their own issues, soon they've all got to deal with this one problem of the kidnapping. And they all have different opinions about how the situation should be handled. The night doesn't get any easier for them. In my opinion, and I think audiences are agreeing, the film has a sense of honesty to it, an emotional truth that people are connecting to in terms what growing up means these days. But it also keeps you on the edge of your seat, and laughing, and is constantly twisting and turning to keep you guessing what's going to happen next.

## **What inspired you to write 10 Years Later?**

Ha ha. I wish I could say the characters, or premise, or theme first inspired me and I built outward from there because that would be the artistic thing to say. But the truth is that the first inspiration for 10 Years Later was that a friend of mine told me that if I could write a script that all took place in one location with just a small group of actors, he would fund it. Any young indie filmmaker can tell you, THAT's inspiration! After finding a premise that I felt could sustain a feature film though, I really did become inspired, even completely lost in my characters and themes for the nine months I was writing the script, and the money was only secondary in my mind during that whole process. That friend didn't end up giving me any money anyway, but hey, he inspired me to write the screenplay. And the material motivated me to try to find other investors, and make my first film.

**You say it's a low budget movie, but you have that huge fire sequence in the film. Helicopter shots? Crane Shots. How did you do that?**

I passed the script around for almost a year to producers in LA who all told me it would be impossible to shoot the film with the money we had. The fire sequence was one of the reasons. But if there's one thing I've learned it's that as an indie filmmaker you can never ever ever believe someone when they tell you something can't be done. You can believe that THEY aren't going to do it for you. But never believe that there isn't some way to make it happen. My little brother and six of his friends who were good with tools built a replica of four rooms of our main house in a big field across the street from where we were shooting. After months of searching and begging, we found two great pyro guys from LA, who were passionate enough about the project to come burn the replicas down safely for an indie rate, while we, the actors (not stunt doubles) were actually running through the burning sets. Then, for the exterior shots, we got two visual FX wizards right out of USC who weren't used to getting paid for their work yet when we met - lucky us. The helicopter shots: A friend of a friend of a friend knew a farmer who used a helicopter to chase crows out of his fields. And it just so happened this farmer really liked movies. So for the price of Gas, he took us up in his chopper for an hour and a half and let us shots we wanted. Now granted, those guys who charge 15 thousand dollars in LA probably could have gotten them faster, perhaps a bit more safely. But hey! The shots we got looked great and it makes a huge difference in the scope and energy of the film. Similar story with the "crane" shots. My DP and his friend had basically made this "crane" out of parts at home depot when they were studying at USC. He said he could bring it to set if I wanted, and I said "your hired." Ha ha. I do have to point out, I already knew his work and that he was an extremely talented cinematographer. That was the most important thing. Free crane didn't hurt though.

**WHAT WERE THE BEST AND WORST MOMENTS ON THE SET?**

It's ironic that during one of the best moments I was crying, and that after the worst moment, I was laughing my ass off. One of the best moments that I remember was when we were filming the last shot on our last day, and I realized that I'd done it. I'd shot my film. I had worked so hard for so many years to write the script, raise the money, put

together the cast and crew, and there I was, on the set, surrounded by a talented cast, a full crew, all sorts of equipment, everyone there putting their hearts into their work, almost the whole film in the can, and I just started crying. It's embarrassing, really, but I kind of couldn't stop. Cause I realized only then, that I had done it. I had accomplished the dream I'd worked so hard for, for so many years, and shot my first movie. And no one could take that away from me. They could make fun of me though, for crying in front of everyone like that though. And they did.

My worst moment requires a quick back story. In our last week of filming, Jimmy DeBello, who plays our bad guy, got elbowed in the eye by another actor in a scene. His eye really hurt and got kind of bloodshot and our first AD had him go see a doctor. Well, Jimmy had already shot 70 percent of his scenes by the time he saw the doctor. All he had left were three scenes. The thing was though, these remaining three scenes were by far his most important. They had about 70 percent of all his dialogue and also happened to include both the inciting incident of the story in act 1 as well as the climax of act 3. So Jimmy comes to me with two days left to shoot, after seeing this doctor, and he says "Aaron, I'm really sorry, but the doctor says I have to get surgery on my eye right away or I could lose it. I have to get the surgery tomorrow." I stared at him, feeling a mixture of dread (our entire cast and crew and all our equipment would be gone in two days) and guilt (after all, it was on the set of my film, he'd had this accident.) "I'll still be able to film my scenes the last day," Jimmy says. And I felt a huge sense of relief "but I'll have to be wearing an eye patch." "An Eye patch?!" I asked, now only feeling dread. "Just over this eye" he replied.

My head starts reeling. I'm seeing all the years and work and money and sweat that have gone into this project, and am now imagining a movie where for three scenes in the film, our villain is randomly wearing an eye patch! And I can't even get angry or ask him to reconsider the surgery because he could lose his eye! Then Jimmy tells me he's just f\*\*\*ing with me. I seriously almost threw up I was so relieved. Then I couldn't stop laughing. Considering everything that was at stake, and the ridiculousness of what he had me believing, it was, I must admit, the best practical joke anyone's ever pulled on me. He's a good actor. He got me.