



presents



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Armak Productions presents

LAUNDRY DAY

a new film about coming clean in New Orleans

an Armak highball

in association with
Parasol Productions and Hidden Spigot Productions

starring

Kerry Cahill

Dave Davis

Billy Slaughter

and

Samantha Ann

Written and Directed by
Randy Mack

Produced by
Randy Mack

Co-Produced by
Elishia McAllister

Associate Produced by
Andrew Grange Palmer

Edited by
Eva Contis

Original Score by
Peter Orr

LAUNDRY DAY
“LOOK AGAIN”

ABOUT THE PRODUCTION

LAUNDRY DAY is a dark comedy noir from the award-winning filmmakers behind indie festival hit BURNING ANNIE, and it is set among the service industry underclass who live and work in NOLA’s “brackish waters” where the lower French Quarter meets the Marigny triangle. Winner of CineFlix’s Jury Prize for Best Feature, “The Robert Evans Award,” the film is Randy Mack’s directorial debut.

With dark humor and sharp observations, the original screenplay by director Randy Mack explores the true story of a bizarre fight in a 24-hour bar-laundromat-club between a drug dealer, a musician, a gutterpunk, and a bartender. Revisiting each person's day in flashback reveals a twisted web of hilarious & harrowing personal intrigues dove-tailing into a single climactic event. Inspired by a real event that could only happen in NOLA, it is a clever and moving tale of four lost souls hustling in America's most lawless city.

Proudly using an all-New Orleans cast, crew, and creative team, it stars NOLA veteran talents Billy Slaughter, Kerry Cahill, Dave Davis, as well as new discovery Samantha Ann, aka Sam Aquatic from the NOLA circus community. Guest starring Ben Matheny, Luis Q Barroso, Michael Martin, Rebecca Hollingsworth, and Theodus Crane. Featuring local musicians Andy J Forest, Todd Voltz, Beth Patterson, and Peter Orr.

Randy Mack is the award-winning filmmaker behind film festival favorite BURNING ANNIE (2007, LightYear/Warner Bros). He wrote, directed, and produced LAUNDRY DAY to explore the New Orleans service industry underclass, which includes everyone from concierges to drug dealers to artists. It uses a never-been-done-before nonlinear structure to explore multiple dimensions of this never-seen-on-film subculture.

Many notable NOLA musicians are contributing to LAUNDRY DAY, including Little Freddie King, Caddywhompus, Sweet Crude, Beth Patterson, Andy J Forest, Vox and the Hound, The Nervous Duane Orkestra, Lynn Drury, Dirty Mouth, and The Happy Talk Band. Original songs by Sneaky Pete and the Fens, with a score by Peter Orr.

LAUNDRY DAY was produced by Mack, co-produced by Elishia McAllister, associate produced by Andrew Grange Palmer, and shot by Eric Van Der Vynckt with Kevin Hughes using RED Scarlet cameras in association with Parasol Productions and Hidden Spigot Productions. Filmed on location in the French Quarter, Marigny, and Bywater, including infamous dive bars like Aunt Tiki's, Checkpoint Charlie's, The John, Dragon's Den, Cafe Negril, Schiro's, The Blue Nile, Flora, and Vaughn's. Its closest comparison films are MAGNOLIA, BARFLY, and TANGERINE.

LAUNDRY DAY FACTOIDS

About the film:

- Debut of actor Samantha Ann, a professional aerial contortionist
- Written, developed, produced, shot, edited, colored, and finished entirely within the borders of Orleans Parish, Louisiana.
- Many 24-hour dive bars from the lower French Quarter, Marigny, and Bywater neighborhoods appear in the film, including Aunt Tiki's, Checkpoint Charlie, The John, Dragon's Den, Cafe Negril, Schiro's, The Blue Nile, Flora, and Vaughn's.
- Written, shot, cut, posted, & finished in the free state of New Orleans.
- Directorial debut of Randy Mack

Technical:

- Shot in 4k using multiple RED Scarlet cameras.
- Principal photography took place over 27 days., with 5 days of extra photography.
- Edited on Final Cut Pro 7.
- Colored, onlined, & finished by Bradley Greer of Kyoto Color.
- ADR recorded at Larry Blake's Swelltone Labs.

ABOUT THE PLOT

Synopsis:

Open in a 24-hour dive bar/laundromat as a fight breaks out, for no obvious reason. Freeze in the middle of it and jump back in time to follow one of the participants through her day, until she enters the bar and the fight breaks out. Getting slightly deeper into the fight this time, we freeze again and go back through another character's day, until they end up in the fight. Repeat 4x total, each time learning more and more about how these people connect with each other. We finally catch the fight in its entirety at the film's climax, and our new, profound understanding of the characters reveals the once-inexplicable fight actually makes a lot of sense... in a unique New Orleans kind of logic. Revelations are had, secrets are revealed, injustices are confronted.

A sharp, painful, and funny look at the underbelly of downtown New Orleans.

Plot Summary:

Late afternoon in a 24-hour dive bar in New Orleans. Affable weed dealer Ethan nurses a beer at the bar, while aging singer Dee fronts a tired blues band on stage. Cranky Bart tends bar, ignoring a young, filthy gutterpunk Gutterfemme who loiters suspiciously. Pretty but brittle street performer Natalee marches into the bar, distraught. She flags down Bart, but before he can respond, BAM! the Gutterfemme tackles Ethan, knocking Natalee to the floor with an old drunk.

As they fight, we freeze-frame and zoom on Natalee, jumping back in time to her morning, when she wakes up in someone else's apartment, and realizes she may have been raped while unconscious. She's dating Ethan but seeing Bart on the side. We follow her through her day until she enters the bar to speak to Bart and the fight happens. This time, we get another minute into the fight— Bart tries to break it up and is knocked out by someone swinging a stool. We freeze on Ethan and go back through his day, seen from his POV...

Repeat for him, Dee, and Bart. Every time we catch up with the bar fight, we get deeper and deeper into it, with increasing understanding of these people and why things are happening the way they are. The bizarre and inexplicable incident is, in fact, not: it is rooted in complex and tangled relationships and intrigues. Is there hope for them? Will justice be served? Will anyone come out unscathed when it all comes out in the wash?

LAUNDRY DAY is a nonlinear twist of a tale exploring four lost souls struggling with themselves, each other, and everyone else in the city where lost souls go to stay lost.

It abounds with colorful personalities in the service-industry-class, bracing originality, and the mystery of life in New Orleans. "Noir in the light."

ABOUT THE FILMMAKER

Randy Mack (writer-director/producer)— born in Curitiba, Brazil; raised in New Haven, CT. Award-winning journalist and musician. Winner of Penny Awards for documentary parody of Michael Moore's *ROGER & ME*. Produced, co- wrote and co-directed the experimental feature *ONE WEEK TO BILL'S THING* in New York City. Wrote, directed, shot, and produced the award-winning short film “Five Minutes Late,” in New Orleans. His screenplays have semi-finaled multiple times in the Nicholl Fellowship, Austin, Final Draft and Chesterfield awards. Produced and co-wrote the feature *BURNING ANNIE*, which premiered at the Hamptons Film Festival, won six awards on the film festival circuit, and was acquired by LightYear/Warner Bros.

COMMUNITY IMPACT

Laundry Day stays true to its New Orleans roots by locally sourcing the entire cast, crew and creative team. Director/Writer, Randy Mack, chose to keep all aspects of production inside Orleans parish. Through the making of *Laundry Day*, Mack hopes to inspire more people to make and see films in New Orleans. Mack wants to help foster films “that are the highest possible quality, that can travel, can resonate on a national level, an international level, gain media attention, build positive momentum and bring more resources and education back [to New Orleans].” While Hollywood South is bringing more movie-making to the city, it’s not fostering a community of filmmakers like independent film does, and does all its post-production back in Los Angeles. Also, while hiring crew, Mack sought out women and minorities and others often overlooked by the mainstream film industry.

A FILMMAKER'S STATEMENT

by Randy Mack

LAUNDRY DAY is a project nine years in the making. New Orleans is a service industry-based economy and culture: more than just waiters and bartenders, it also includes musicians, drug dealers, street performers, hookers, and hustlers of all stripes. The film shines a light into the complex and singular subculture of NOLA that keeps the city working (or calling in) and (dys)functioning. It is about day-to-day living in the most permissive place in America— an urban environment that is effectively lawless in both the best and worst ways— and the people who are just weird, off-beat, maybe even broken enough, to feel at home there.

LAUNDRY DAY's unique structure was inspired by a common phenomenon in people who move here: for the first year, everything is shocking, wild, and inexplicable. But as one gets to know the people, lingo, and how to get things done, what was once shocking becomes run-of-the-mill, even prosaic... because you come to understand how people, stimuli, and time combine to create moments here. The craziest thing you ever saw becomes nothing to write home about, because (for example) "that's just Naked Jack the dancing bartender" and you know that's just what he does when he's out of work and been up for three days. No big deal. Shrug.

My goal with LAUNDRY DAY was to make the first motion picture that's both *about* and *by* New Orleans talent. It's a difficult city to capture because of its density, diversity, and bottomless local history. But its singular rhythms and unique cause-and-effect of life here are intrinsic to its freedoms (Napoleonic law) and limitless tolerance of unusual lifestyle choices, and so no story can truly be representative unless it understands the hows and whys of everyday life there. It may look like chaos, but there is a unique causality behind everything.

Despite the hype of "Hollywood South," New Orleans has rarely been captured well on film. The vast majority of projects filmed here use the city to double for somewhere else, so "Hollywood South" is 99% out-of-town productions using out-of-town talent to tell stories about other towns. Yet New Orleans is one of the greatest cities for narratives in the world, and certainly the best in the country. As many a tourist can testify, an average weekend here generates adventures and sights that you can "dine out on" for decades, and it is home to the world's most original raconteurs. Yet there have only really been, perhaps, two dozen films *about* New Orleans, and of those only a handful capture anything true or real (e.g. A LOVE SONG FOR BOBBY LONG, A STREETCAR NAMED DESIRE, KING CREOLE, DOWN BY LAW, THE CINCINNATI KID, KING OF HERRINGS).

LAUNDRY DAY opens with a completely confounding incident, then takes us back through the day of the people, revealing their relationships, their ambitions, and more and more perspectives of the incident until we're back in the present... each time bringing new understanding of the scene unfolding in front of us. The story, like life itself in NOLA, is a steadily snowballing series of revelations. Look again...

CAST AND CHARACTERS

in their own words

ETHAN— Dave Davis

Dave says, “Ethan isn't an everyman, he's barely an any-man. From eating breakfast to eating lunch; from dealing drugs to getting dealt with— there is no task so small that Ethan can't have a ridiculous amount of trouble with it. Seemingly everything is a struggle for Ethan, yet somehow he tools along making it all seem effortless. Likely because he does so with zero effort.



“Ethan was a super fun character for me because he gave so few shits. On a scale of shits from one to ten, Ethan gave very few. This was expressed in his speech, his posture, his movements and his responses to things or the lack there of. An actor has to consider certain things before approaching a character or a scene; with Ethan all of those concerns were internal. Because his focus rarely extends past the tip of his nose, it was a refreshingly indulgent role to dig in to.”

DEE— Kerry Cahill



Kerry describes Dee, a struggling singer-songwriter, as: “Ambitious, unapologetic, unaware, always on the edge of realizing her consequences are her fault but always finding a way to slip through the cracks of 'learning a lesson' so she can stay in wonderland a little longer.

“I think what drew me to Dee as an actress was that she's so completely unapologetic. There's something about people like that I find fascinating. It's the ability to look in the mirror and avoid seeing past the reflection that people like her have; what they do with it and how it effects their lives is the part of the story that gets really interesting.”



BART— Billy Slaughter

“According to Bart,” says Billy, “This is his world, and the rest of us are lucky to be served (or not) by him. He loves the ladies, loves his bar, but loving himself is the greatest love of all. Bart wants the simple things: power and control. Pay homage and you got the best bartender in the biz. Cross him and you meet the bat he keeps behind the bar. Bart is reasonable: the choice is yours.

“I was drawn to the dichotomy in Bart. You might hate him as a person, but you still want him as your bartender, your wing-man, your protector. I found that really interesting. Bart represents those things in our lives that we know are bad for us, but we keep doing them.

“Reading the script was like reading *A Confederacy of Dunces*— it exposed me to the seedy underbelly of New Orleans that I usually avoid. I trusted Randy as the guide to that world; he's not afraid to dive into the muck. Independent films are never easy, but he never backed down from the challenges. Many folks do a lot of talking, and I respect Randy for getting it done. Another highlight was working with such a great cast. We always had each other's backs. This was wonderfully collaborative.”

NATALEE— Samantha Ann

Says Sam, “In the film, Natalee is on a mission... Well, maybe a wild goose chase. Her manic tendencies and sarcasm are my favorite qualities. I can actually relate to her lifestyle, it reminds me of my younger self when I couldn't stay out of sticky situations. True story: I was once a couch-surfing street performer. I wasn't as tough or self-reliant as Natalee, though. She has trouble asking for help from anyone, even if she needs it.



“During production of the film, I made a point to couch surf among friends and spend time in the French Quarter as much as possible. That way I was completely authentic when I showed up to set haggard from staying up late and dealing with life in the Quarter. There are so few films about people like Natalee, this was a great opportunity for me.”

FILMMAKERS

Director/Writer/Producer
Co-Producer
Associate Producer
Executive Producers

Randy Mack
Elishia McAllister
Andrew Grange Palmer
Alicia Johnson
Andrea Maurizio

CREW

Cinematographer
2nd Unit Director/Gaffer
Camera Operators

Additional Cameras

Additional Photography

Key Grip
Assistant Camera

Sound Recordists

1st AD
2nd AD
Script Supervisors

Production Designer
Set Decorators

Wardrobe
Assistant Wardrobe
Hair and Makeup
Assistant Hair
Assistant Makeup
Unit Photography
Casting

Production Assistant

Eric Van Der Vynckt
Kevin Hughes
Adam Lipscomb
Matt Guidry
Daniel Waghorne
Harry Graham
Bruno Doria
Gregory Kurczynski
Marshall Woodworth
Erica Stevenson
Aaron Moore
Stephawn Spears
Kelth Cameron
Casey Shaw
Daniel Castillo
Lucas Dafour
Jonathan Bergundo
Alex Payne
Drew Errington
Renee Dufrene
Christian Wick
Shelly Dall
Mayaba Liebenthal
Kyle Tventen
Skyler Wilson
Tiffany McCulley
Sadie DeJong
Gina Granger
Tori Bernard
Lindsay La Porte
Craig Morse
Kathryn Evans
Chantal Koerner
Brent Henry
Sarah Coffman-Burgundo

POST-PRODUCTION

Editor	Eva Contis
Assistant Editor	Anna Rickerson
Composer	Peter Orr
Teaser Producers	Chantal Koerner Brent Henry
Pickup Shooting Producers	Pedro Lucero Stanley B. Gill
Trailer Editors	Owen Hornstein III Andrew Bryan
Special Visual FX	John Beyer IV
Sound Mixer	Jason Dotts, PostDigital
ADR Recordist	Billy Theriot, Swelltone Labs

CAST

Billy Slaughter	Bart
Kerry Cahill	Dee
Dave Davis	Ethan
Samantha Ann	Natalee
Andy J Forest	Freddy
Diana Shortes	Aura
Theodus Crane	Stovey
Misty Marshall	Officer Douvert
John Jabaley	Mr Goat
Carrie Anne Rose	Gutterfemme
Mason Joiner	The Kid
Luis Q. Barroso	Old Man Watson
Courtney Lacombe	Willow
Chris Weaver	Kylie
Katherine McClain	Lesley
Todd Voltz	Smitty
Veronica Russell	Beatrix
Johnny Rock	Mr Spectacles
Michael Martin	Trente-Sous Serge
Peter Orr	DJ Caterpillar
Rebecca Hollingsworth	Texas Dancer
Ben Matheny	Dee's brother Matt
Shane Norris	Veteran Bartender
Gideon Hodge	Manager DOA
Amari Holtz	Punk Dancer
Barry Fisher	Noteworthy Barfly