

## FOR EVERYONE/ANYONE

**Please introduce yourselves. Who are you and what is your role in the band and in the film:**

My name is Frank Gunderson, otherwise known as “cousin Frankie.” I am an original band member, going back to 1984. I am currently a professor of music at Florida State University. I am a co-director of this film.

**The Theme of “Unreliable Narrations” has to do with the psychic tension between the presenter and the presentee. The blurry lines reaching between creation and representation, reality and myth. How do you feel this film relates to the concept?**

All good documentary film deals with these tensions in some way. Once a film maker captures “reality,” once moving images are frozen in time, a narrative must emerge that both stretches “truth” and at the same time creates “truth.”

**Do you consider this film a part of the official Human Skab canon?**

Definitely.

## FOR FILMMAKERS ONLY

**Having been intimately involved with Human Skab for so long, was there a defining event that instigated the start of the film?**

The defining event was the rerelease of the mid 1980s cassette, “Thunderhips and Saddlebags” on CD, by Family Vineyard. This led to Travis and I joking on the phone about how we should put together a tour to promote the rerelease, our joke idea was to do a “Spinal Tap”-like tour. The more we talked about it, the more we talked each other into it. I mentioned it also to Bret Woods, who was a hardcore fan of the early stuff, and he was really excited to pitch in. I had been communicating with Matt Love also, who I knew back in my days as a student in Olympia, and he jumped on board as well. Initially, the film idea was to capture the goofiness of the tour, but as we began filming, we realized the real story was Travis coming to terms with his musical past as an Afghan war veteran.

**How long did filming last?**

Roughly ten days during the 2009 tour, and again for a week during the summer of 2011 in New Mexico. We shot approx. 60 hours of footage.

**Was there any key moments you missed but wished you had captured?**

A question comes up with many viewers of this film, in a sense the question implies a very good critique. They want to know more about what Travis was like as a kid, asking, “How did he get to be the way he was?”, or even, “It seems to me he had PTSD as a kid, how did that come to be?” It didn’t even occur to us to ask anyone who knew him then this question, though his mother did talk about this briefly. To me it is a mystery, and so it is in the film.

**Being both the filmmakers and film subjects can lead to some moral dilemmas. There are scenes show you having unflattering breakdowns - was there an impulse to cleanse your representations during the editing process? Or showcase your side of an argument?**

For myself, the dilemma had to do with choosing to leave in the footage of Travis discussing 9/11 as a “brilliant work of art.” I realized that this would be perceived as controversial by many. I chose to keep this in, because I have run into a lot of veterans who share this viewpoint: It has to do with Sun Tzu’s “Art of War” idea, that you will not defeat your enemy without first understanding and respecting your enemy. As a veteran myself, I know that this is where Travis is coming from with this statement. I respect very much his opinion on this issue.

**Did you feel there was a definite ‘ending.’ How did you decide to stop when you did?**

The ending is definitely “open”, because all of the subjects are still alive and breathing and getting on with their lives.

**Can you add an epilogue to the film?**

Yes, I would like to. Travis has gotten back together with his wife and family, and has won a major monetary award from the Veterans Administration. He is happy, and is hopeful for the future. We are happy for him. Maybe ten years down the road we will make another film about HS.....