



Presents

a Rubicon Film Productions, Ltd. and Oregon Creative, LLC Production



DIRECTED BY NEAL MILLER

Starring

GLENNE HEADLY  
STEPHANIE LEMELIN  
DANIEL QUINN  
MATTHEW ARKIN

RICHARD KIND  
CLIFTON JAMES  
JAN HOAG  
ROBERT ROBERTSON

ALAN ARKIN  
BARBARA DANA  
AUSTIN PENDLETON  
LAUREN HOLLY

Produced by  
NEAL MILLER and NANCY MILLER

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**WINNER**  
BEST FEATURE FILM  
2007 TriMedia Film Festival



**WINNER**  
BEST ACTRESS, BARBARA DANA  
2007 TriMedia Film Festival



**CAST**

**Flagg Purdy** ALAN ARKIN  
**Ann Marie Purdy** GLENNE HEADLY  
**Rachel Purdy** LAUREN HOLLY  
**Ada Purdy** BARBARA DANA  
**Gus Falk** AUSTIN PENDLETON  
**Bill Reed** RICHARD KIND  
**Travis Purdy** DANIEL QUINN  
**Eldon Purdy** MATTHEW ARKIN  
**Jenny Purdy** STEPHANIE LEMELIN  
**Gus' Lawyer** ROBERT ROBERTSON  
**Linette Purdy** DAWN MAXEY

**CREW**

**Director** NEAL MILLER  
**Writers** NEAL MILLER, NANCY MILLER and DOROTHY VELASCO  
**Producer** NEAL MILLER and NANCY MILLER  
**Director of Photography** ERICH ROLAND  
**Production Designer** DAVID SICOTTE  
**Costume Designer** RON LEAMON  
**Editor** PAUL J. COYNE and KEN MORRISEY

USA, 2006  
In English  
Running time: 102 minutes  
Rated PG-13  
Dolby Stereo Sound

Images are available at [www.cinemalibrestudio.com/RaisingFlaggGallery](http://www.cinemalibrestudio.com/RaisingFlaggGallery)

## **SYNOPSIS**

"RAISING FLAGG" is a dramatic comedy about a rural handyman, Flagg Purdy (**Alan Arkin**), who considers himself a man of principle – though he often can't remember which principle. In one of his best comedic performances since the 1979 madcap blockbuster, "The In-Laws," Arkin's Flagg Purdy ekes out a living doing odd jobs for his neighbors while his wife Ada (**Barbara Dana**) sells cage-free chicken eggs.



Lovable but stubborn to the core, Flagg is easily overwhelmed by life's little annoyances. Only Ada is able to look past his crusty personality to the tender and vulnerable side of the father of their six children. Unfortunately, few of their eclectic clan share her feelings.

Ann Marie Purdy (**Glenne Headly**), the popular radio talk show hostess - "Ann Marie, no PHD, just common sense Purdy" - hasn't spoken to her demanding father since escaping from him by eloping with a used car salesman.

Rachel Purdy (**Lauren Holly**) bills herself as "the spiritual real estate agent" and drives clients around in a late model Mercedes selling subdivision houses built on prime farmland – no doubt to annoy Flagg.

Eldon Purdy (**Matthew Arkin**) is a minister who travels the countryside on a BMW motorcycle but rarely visits his agnostic father.

Travis Purdy (**Daniel Quinn**), the brooding second son, defiantly sports a ponytail and – to Flagg's chagrin – leads a hippie lifestyle selling composting worms.

Jenny Purdy (**Stephanie Lemelin**), still in high school, is counting the days until graduation and freedom.

Flagg and his neighbor Gus Falk (**Austin Pendleton**) have been dogged competitors since childhood, and their feisty relationship is still filled with eruptions – mostly instigated by Flagg.

The latest flair-up occurs during one of their weekly checkers games when Flagg accuses Gus of cheating. The conflict escalates when Flagg awakens to the sound of bleating sheep relieving themselves next to the pump house that supplies the Purdy drinking water.

"You know what woke me this morning?" Flagg demands, as he storms through the door of Gus' general store. "Your zest for life?" Gus retorts sarcastically. "Your sheep pissing on my pump house," Flagg shouts. "I always said you've got remarkable hearing for your age," Gus responds, with a mischievous grin. "You never told me you were going to graze sheep there," Flagg steams. "I guess I forgot to mention it, but since it's my pasture and my well, I figure I can graze elephants there if I want," says Gus, obviously enjoying Flagg's frustration.

So Flagg resolves the matter in typical American fashion: he sues. It gets him the justice he wants, but at a price he wasn't prepared to pay. The neighbors are outraged when Flagg wins the case on a technicality, and they refuse to hire him for odd jobs. His youngest daughter is harassed at school, and Gus succumbs to pressure and quits selling Ada's eggs. The final blow comes when Flagg is accused of being just like his father, a difficult, self righteous man for whom Flagg has only bad memories.

Devastated by community ridicule, Flagg climbs into bed and refuses to leave it – insisting he's about to meet his maker. "Call the children, I want to say goodbye," he tells Ada. She is too wise to fall for the charade, but she goes along with it.

The Purdy offspring reluctantly descend on the family farmhouse for the "final rites" – several of them returning home for the first time in years. Their doubts about Flagg's condition generate several plots to raise him from his "deathbed," but the humorous failures only serve to stir long simmering resentments and sibling conflicts.

## **ABOUT THE PRODUCTION**

### **Making Raising Flagg**

"Raising Flagg" is the first major motion picture in years to be both financed and filmed entirely in Oregon.

Directed by Neal Miller, the zany comedy-drama marks a reunion between the award-winning filmmaker and Oscar-nominee Alan Arkin and Barbara Dana – who play the lead characters, Flagg and Ada Purdy.

Twenty years ago, Arkin and Dana (who were married at the time) starred in the critically-acclaimed "A Matter of Principle," produced and co-written by Miller for PBS – American Playhouse. Like "Raising Flagg," the first film was based on a John D. Weaver story in which Arkin and Dana played Flagg and Ada.

Miller recalls that a few years after "A Matter of Principle" aired, Weaver's agent sent him a collection of the author's other short stories, including "Don't You Cry For Me" about a rural couple who were so similar to the Purdy's that they might as well have been called Flagg and Ada.

Miller sent the story to Arkin and Dana in the late 1990s with a note that read: "Hey, these are the same characters 15 plus years later!" Arkin and Dana loved the characters and wanted to play them again. Word came back that they were aboard.

Because of other commitments, several more years passed before Miller and his wife, Nancy – also his writing partner on "A Matter of Principle" – were able to work on the screenplay.

"As we completed each draft, Alan and Barbara gave us notes," Miller says of the actor's input in both shaping the story and making casting suggestions.

Finally, in 2002, Miller called Arkin to check his schedule. To Miller's surprise, Arkin and Dana had just divorced after 35 years of marriage. "When I found out, my heart sank," he says. "But Alan said, 'No, no, it's okay. We want to work together. I want to do this. In fact, he made it very clear that if we didn't do it with Barbara, he wasn't interested.'"

Meanwhile, Miller was having no success raising the money to finance the project. At the 11th hour, he was introduced to an executive producer who claimed he would raise half the budget. But the day production began, Miller realized the money wasn't coming at all. The Millers – now in the tough position of deciding whether to shut down production or take their chances and proceed – decided to keep the cameras rolling.

"We had to borrow half the budget and put ourselves in debt because I had this incredible cast and crew assembled and we had started to shoot. I was not going to pull the plug," Miller says.

It was not the first time the Millers had put their own money on the line to bring a production to screen. They faced the same dilemma in the early 1980s when producing "Come Along With Me," which Miller had hired Joanne Woodward to direct. That film was eventually licensed by American Playhouse and the Millers avoided bankruptcy.

### **The Locations**

"Raising Flagg" was shot on a 22 day schedule during one of the coldest, wettest Oregon winters in years. But it was the only time Alan Arkin was available.

It took three weeks of scouring the countryside within driving range of Portland to find the farmhouse that served as the Purdy family home in the story. "I must have looked at 30 farm houses," Miller says of the exhaustive search.

Ironically, they found Gus' general store first, in Mountain View, about 20 miles west of Portland. Then, a short drive down the road – exactly where it was in the story - the location manager discovered the gem they had been looking for: the kind of classic turn-of-the-century farmhouse that has virtually disappeared from America's rural landscape.

"The minute I pulled into the driveway, I said, 'This is it!' If the inside is like what I think it is, we've found it!" says Miller. Indeed, the house featured large rooms with high ceilings, allowing the crew to hang lighting grids in every room, and it was occupied by firefighters who were more than happy – with a bit of financial coaxing – to stay elsewhere while the production took over their quarters.

"The Purdy House personifies what we saw in our mind's eye when we were writing the screenplay, and the surrounding landscape added to the feel of the story. Working at realistic locations like that has a very positive affect on the actors."

Miller found the film's courthouse, Grange, and the other needed exteriors in and around St. Helens and Yankton.

"Those communities were wonderful to work with," he says. "When we didn't have the money in the budget to pay for all the extras to make the Grange dance scene look realistic, people in the area volunteered to work the entire evening." In appreciation, the Millers gladly made a donation to a local charity.

### **Casting Surprises**

For the principal roles, Miller used a casting director in Los Angeles. Who would have guessed that one of the Hollywood actors they would hire would be an Oregon native – Jan Hoag - who plays the exasperated judge in "Raising Flagg."

And then there was the coincidence of bumping into legend Clifton James, who happened to be visiting his son, Hardy James, the Associate Producer on "Raising Flagg."

Miller remembers, "We're sitting there at Hardy's house in Oregon City, and the door opens behind me and I hear this voice. I'm thinking, 'I know that voice!' I turn around and it's Clifton James!"

"So I turn to Nancy and say two words: 'Ed McGyver.' At that point, we were still in pre-production and I hadn't cast that role yet. I had auditioned a number of people and couldn't find the right one. But the minute I heard Clifton's voice, I knew we had found him."

It turned out that the popular character actor of such films as "Cool Hand Luke," "Live and Let Die," and "The Man With Golden Gun," who lives in New York, graduated from the University of Oregon.

### **Rehearsing**

Few low-budget indie films attract such a remarkably talented and experienced cast, all dedicated to a labor of love. Just as you'd expect to find the Purdy family sitting around the kitchen table talking over their day, the actors and director began rehearsals at the farm house by discussing the relationships they were about to portray.

A full week before the cameras rolled, Miller brought the cast to the location for a read-through of the script. I borrowed a technique that Alan told me Jean Renoir, the famous French filmmaker, used. I'm sure many other directors use it, but I had never tried it before. Everybody read their part like they were reading the phone book – no emotion, and no attempt to interpret their character in any way. This helped them avoid some of the 'tricks' they learn over the years and brought freshness to their character," he says.

Miller also decided to have the Purdy family cook a dinner together in the farm house kitchen one evening." I thought it would help them bond as a family." Alan loved it because his character would never go into the kitchen. He said, 'Oh, wonderful. I don't have to do a thing!' So Alan got the night off.

"Once we started shooting, Alan brought a new dimension to Flagg and a level of humor I didn't anticipate," Miller continues. "There were many times when we all had to restrain ourselves from cracking up during a shot in order not to ruin the sound track. He is an amazing actor who found a way to let the audience know he was just looking for sympathy, without being tragic about it. Alan always senses the right level of comedy and avoids going too far."

## **ABOUT THE FILMMAKERS**

### **NEAL MILLER, DIRECTOR and PRODUCER**

In 1976, long before "independent" films became a force at the box office, Neal Miller began his award-winning career as an "Indy" filmmaker.

Unlike many of his peers, the then-Chicago writer/producer ignored the prevailing wisdom that you have to live in Hollywood to make it, and it never seemed to hinder his efforts to mount critically-acclaimed productions with major stars and directors – including Alan Arkin, Susan Sarandon, Christopher Walken, Joanne Woodward, Virginia Madsen, Darryl Hannah, Sean Young and Jonathan Demme.

But then, Neal always marched to his own drum-beat. Instead of producing 'edgy" films for the 18- to 34-year-old demographic that Hollywood covets, he adapted what he regards as timeless stories written by great American authors.

When financing for his projects was difficult to find, Neal and his wife and writing partner, Nancy, put up their own hard-earned assets – at times taking them perilously close to bankruptcy.

Despite the challenges, Neal has produced an enduring body of work that has been hailed by many of the nation's top critics and endorsed by major film festivals (including Sundance).

Along the way, Neal was responsible for casting Darryl Hannah and Virginia Madsen in their first film roles, pairing Susan Sarandon and Christopher Walken in one of their most celebrated performances, giving Helen Hunt her first film experience as an extra, and giving Joanne Woodward the opportunity to direct her first feature-length project.

He is also notably the only filmmaker to produce six films for the American Playhouse PBS series – which continues to rank as a hallmark in television history. Among other accolades, the *New York Times* called Neal's adaptation of an F. Scott Fitzgerald story, *Myra Meets His Family* (retitled "Under The Biltmore Clock") an example of "what American Playhouse did best."

### **ERICH ROLAND, DIRECTOR OF PHOTOGRAPHY**



Shot entirely in HD-24p, "Raising Flagg" is on the cutting-edge of the digital revolution. Yet filmgoers will never know it wasn't shot in traditional 35mm, thanks to one of the country's leading digital cinematographers, Erich Roland. In a 25-year career, during which he moved from 16mm to 35mm and beyond, Roland was the director of photography on the Oscar-winning documentary short, "A Place in the Land." He also received an Emmy Award for lighting direction for National Geographic's "The Secret Lives of Cats," and an Emmy nomination for cinematography for HBO's "One Survivor Remembers."

Roland began his career as a camera operator on such acclaimed films as "Driving Miss Daisy." He has since served as the director of photography on the feature film adaptation of John Grisham's "Mickey," as well as such major network documentaries as PBS' "Slavery and the Making of America," American Public Television's "The Open Road: American Looks at Aging" and ABC's "Peter Jennings Reporting: UFOS – Seeing is Believing".

**NANCY MILLER, CO-WRITER/CO-PRODUCER**

Eugene filmmaker and artist Nancy Miller's long collaboration with her husband Neal, previously resulted in the



critically-acclaimed "A Matter of Principle" – which also starred Alan Arkin and Barbara Dana. Nancy has always been fascinated with all forms of art. When she isn't working on screenplays with her husband, she is typically in her studio, creating eclectic sculptures or digital stories using both video and still photography.

Originally from the Midwest, Nancy received her B.A. degree from Wellesley College and her masters from NYU, then taught school in both Puerto Rico and New York.

While still in her mid-20s, she began representing artists and traveled the country selling their work (as well as her own) to architects and interior designers. Nancy met Neal in 1973, and settled down with him in his

native Chicago where he was renovating Victorian apartment buildings. Over the years, Nancy continued to manage the properties, which often provided the resources necessary to produce the acclaimed body of work from their company, Rubicon Productions, Ltd.

**DOROTHY VELASCO, CO-WRITER**

Springfield journalist, playwright, and documentary filmmaker Dorothy Velasco has received numerous awards – including the Oregon Institute of Literary Arts Playwriting Fellowship, an Oregon Individual Artist Fellowship, Eugene Arts Foundation Arts & Letters Award and the John Alvord Award for Service to the Arts.

Among her notable documentaries is the Houston International Film Festival's Silver Award-winning "Troubled Harvest," produced with Sharon Genasci, which features frank interviews with women migrant workers from Mexico and Central America on such subjects as the effects of pesticides and the impact of U.S. immigration policies.

She has also authored the books, *Lane County: An Illustrated History of the Emerald Empire*, *The Northwest Woman: An Evening with Thomas Condon*, and *Springfield: An Illustrated History*.

## **ABOUT THE CAST**

### **ALAN ARKIN – “Flagg Purdy”**

One of the most revered actors of our time, Alan Arkin stars as the irascible Flagg Purdy, who proudly considers himself a man of principle – though he can rarely remember which principle might be at stake. Arkin’s diverse career includes starring roles in over 75 motion picture and television films, major success as a Broadway performer and director, and author of a half dozen books. The native New Yorker began acting in the early 1960s as one of the original members of Chicago’s famed Second City improvisational revue. In his very first Broadway play, Arkin won the coveted Tony Award as the lead in Carl Reiner’s “Enter Laughing.” The accolades didn’t stop there. In his feature film debut – “The Russians are Coming, the Russians Are Coming” – Arkin received the Golden Globe as well as an Oscar nomination. Two years later came his second Academy Award nomination, as well as the New York Critic’s Award for “The Heart is a Lonely Hunter.” After making his stage directorial debut with the much-acclaimed “Eh?,” starring a young Dustin Hoffman, Arkin received the prestigious Obie Award for his direction of Jules Feiffer’s “Little Murders” – both at the Circle in the Square. His body of work on television includes Emmy nominations for “The Pentagon Papers” and guest-star appearances on “Chicago Hope,” starring his son, Adam Arkin. To his legions of fans, Arkin’s career-defining performance is indisputably as the tightly wound dentist unwittingly caught up in the wild escapades of an insane CIA agent, played by Peter Falk, in the 1979 madcap blockbuster, “The In-Laws.” And what is possibly the best-kept secret of Arkin’s career? He’s a noted children’s book author with six published titles to date (all from Harper/Collins) – including *The Lemming Condition*, which was honored by The Book Sellers of America and has sold steadily for twenty years.

### **LAUREN HOLLY – “Rachel Purdy”**

In “Raising Flagg,” Lauren Holly stars as Rachel, the Purdy’s ambitious second daughter whose envy of her famous sister’s success and quest for her father’s approval has sent her into overdrive as a real estate agent. The daughter of two college professors, Holly grew up in the upstate New York town of Geneva, her childhood split between the simple rural life and the erudite sophistication of her parents’ academic careers. Holly spent time traveling in Europe and lived for a year in London, where she studied languages and flute at the famed Sarah Siddons School. A graduate of Sarah Lawrence College in New York, she credits her love of acting to her great-grandmother, who bred a family tradition of “treading the boards” on the musical theatre stages of Liverpool and London. Since making her acting debut in the 1985 ABC television movie, “Love Lives On,” Holly’s first significant role was in Paul Michael Glaser’s film, “Band of the Hand,” a year later. Her breakthrough into stardom, though, did not come until the 1994 box-office smash, “Dumb and Dumber,” when she was paired with Jim Carrey as the beauty that sends his goofy character on a cross-country chase to pledge his love. Other major roles have included the 1995 remake of “Sabrina,” starring Harrison Ford, in which she played playboy Greg Kinnear’s fiancé; the 1998 independent film, “No Looking Back,” directed by and co-starring Edward Burns, in which she was the high school sweetheart dumped at the altar, then swept off her feet when Burns returns years later; Oliver Stone’s “Any Given Sunday”; and Nancy Meyer’s 2000 box office hit, “What Women Want.” On television, Holly left her mark on two critically-acclaimed David E. Kelley series: as the sensitive but steely Deputy Maxine ‘Max’ Stewart in “Picket Fences,” and plastic surgeon Jeremy Hanlon on “Chicago Hope” (with Alan Arkin). Her other major small screen roles include the frothy romantic comedy, “Just Desserts,” in which she plays a celebrity chef paired with an amateur pastry cook from the Bronx in cutthroat cooking competition; and the NBC mini-series, “Jackie, Ethel, Joan: Women of Camelot,” as Ethel Kennedy.

### **GLENNE HEADLY – “Ann Marie Purdy”**

Glenn Headly has that rare quality of being able to light up a screen and move effortlessly between comedy and drama like the great Katherine Hepburn. As the Orlando Sentinel once noted, “she’s been hailed in just about everything she’s ever done on stage, be it serious drama or light comedy.” It’s hard to imagine anyone surpassing the perfection of Headly’s side-splitting performance in “Dirty Rotten Scoundrels,” in which she played the cunning “victim” who gets the best of con artists Michael Caine and Steve Martin, her exquisite portrayals of Warren Beatty’s girlfriend in the blockbuster comic strip parody, “Dick Tracy,” and as a pregnant wife in search of her husband in “The Lonesome Dove” – resulting in the first of two Emmy nominations. Headly now stars in “Raising Flagg” as a popular radio talk show hostess who dispenses common-sense, down-home advice. Before making her film debut in 1981, the award-winning actress began her acting career in theater. After graduating with honors from New York’s High School of Performing Arts, she completed college in Europe on an academic scholarship, then returned home in 1976 to break into the profession while waiting tables in Chicago. She found her opportunity as a member of Chicago’s prestigious Steppenwolf Theatre Company, working with the likes of Gary Sinise, Laurie Metcalf, and John Malkovich – for which Headly received four Jefferson Awards. And in 1984, she won the Theatre World Award as outstanding newcomer for her performance in the off-Broadway production of Lanford Wilson’s “The Philanthropist.”

During the 1980s, Headly appeared in numerous plays, including on Broadway in George Bernard Shaw’s “Arms and the Man” with Raul Julia and Kevin Kline, directed by John Malkovich, her husband at the time. At the same time, she delivered memorable performances on screen in such films as “Mr. Holland’s Opus” as Richard Dreyfuss’ long-suffering wife and “Mortal Thoughts” and “Breakfast of Champions” opposite Bruce Willis. After a ten year hiatus from the theater, Headly returned to the stage in “Aunt Dan & Lemon” with Miranda Richardson at London’s Almeida Theatre, and has appeared in “Detachments” and “The Guys” in Los Angeles. She also starred in the world premiere of Garry Hynes’ one woman show, “My Brilliant Divorce,” in Ireland. Her television work includes the live CBS presentation of “On Golden Pond” with Julie Andrews and Christopher Plummer and an Emmy nomination for “Bastard Out of Carolina.”

### **BARBARA DANA – “Ada Purdy”**

Barbara Dana co-stars with her former husband of 35 years, Alan Arkin, as Flagg and Ada Purdy, the seemingly mismatched couple they had first portrayed 20 years before for filmmaker Neal Miller in the critically-acclaimed “A Matter of Principle” on PBS – American Playhouse. Even though Dana and Arkin had been divorced only months before filming began on “Raising Flagg,” she says it was never an issue. “When Neal asked if we’d do more with these characters, we said yes immediately – then time went by,” Dana recalls. “Finally the film came to pass, and Alan and I weren’t together anymore. But for my part I never considered not playing Ada again.” “Raising Flagg” also reunites Dana with Austin Pendleton, a friend for over 30 years, who plays Flagg’s childhood friend, Gus. A well-known children’s book author as well as an actress, Dana literally grew up in show business as the daughter of a writer on such classic radio shows as “The Hit Parade” and “The Shadow.” She attended Quintano’s School for Young Professionals in New York, where her classmates included Tuesday Weld, Sandra Dee and Patty Duke. By the time she was 17, Dana had made her New York stage debut in the off Broadway production of Arthur Laurents’ “A Clearing in the Woods.” At 22, she was cast in the role of “Honey” in the Broadway production of “Who’s Afraid of Virginia Wolf?,” after which she spent a year on the road with the national company. It was during that tour that Arkin encouraged Dana to write – which resulted in a collection of short stories called “Spencer and Friends,” published in 1966. Dana and Arkin originally met onstage at the Henry Miller Theater in New York City on her third call-back audition for the play, “Enter Laughing.” He had been cast in the lead and she was reading for his girlfriend. By sheer coincidence, she had been watching TV the night before when she spotted the young unknown actor, then with Second City, in a television drama. “I just thought he was one of the best actors I’d ever seen. And the next day I go to the theater and there he was. It was literally the next day,” she remembers. Dana not

only got the part, they married a year later, in 1964. Over the years they have appeared in at least a half dozen films together, including "The In-Laws," "Popi," and the television movies "The Fourth Wise Man," "The Other Side of Hell," and "Necessary Parties" for PBS - based on a screen adaptation of her book that they had penned together. Arkin also directed her in the off-Broadway production of Maxwell Anderson's "Joan of Lorraine," in which she played Joan of Arc. The historical character would later become the subject of her novel for young adults, *Young Joan*. "While Alan was doing various films in Europe, I spent time in Joan's house and garden and followed the trail of her activities as preparation for playing the part. As I was doing that, I felt I had to write about her. I didn't want to let her go," Dana says. "Raising Flagg" marks Dana's return to acting since 1988, when she decided to concentrate on writing full-time. She penned seven award-winning books for children and young adults – including *Crazy Eights*, *Necessary Parties*, *Zucchini*, *Zucchini Out West*, and *Rutgers and the Water-Snouts*, all published by HarperCollins. "As long as I can remember, I loved to write," she says. "Before I could write things down, I remember making up stories that my mother would write down for me. " Dana's next novel is based on the life of Emily Dickinson. She is also currently working on the musical stage version of the young adult classic, *Julie of the Wolves*, by Jean Craighead George.

### **ROBERT ROBERTSON – "Gus' Lawyer"**

"I've been earning my living in this racket since I was 17. Even though I'm what you might call a journeyman actor, I've never had to take a job outside of the performing arts," says Robert Robinson, who plays the defense counsel in Flagg Purdy's seemingly frivolous lawsuit against his childhood friend and neighbor, Gus Falk. Born in Montreal, Canada, Robinson started off in radio in "Laura Limited," a 15 minute daily soap opera, in a role originated by Christopher Plummer and subsequently taken over by William Shatner. At the time, he was in his first year at the prestigious Stratford Festival in Ontario. In a fortuitous turn of events, Stratford's director, Tyrone Guthrie, and star, Alec Guinness, got him a scholarship to the Central School of Speech and Drama in London – where his classmates included Judi Dench and Vanessa Redgrave. During the next 35 years in Britain – while working in theatre, television, and movies – Robinson appeared in such productions as "Hamlet" with Paul Schofield (which became the first western company to perform in Russia since the Revolution), "Luther" with Albert Finney, and the Birmingham Repertory Theatre with Derek Jacobi and Julie Christie, as well as the first BBC production in color, "The First Churchills." He subsequently directed plays in Nairobi and Geneva, as well as Britain. Since settling in the U.S. 20 years ago, Robinson has taught acting and directed theater at such venues as the University of Southern California, American Academy of Dramatic Arts, University of California – San Diego and Riverside, the University of Washington, and the Eugene O'Neill Center in Connecticut. He also spent three years directing live radio dramas for NPR and its Los Angeles affiliate, KCRW, that starred Julie Harris, Marsha Mason, Jason Alexander, David Hyde Pierce, Michael York, Tyne Daly, and Charles Durning, among others.

### **JAN HOAG – "Judge Walker"**

Portland native Jan Hoag returned to Oregon from her Los Angeles home to play the judge whose patience is severely tested by Flagg Purdy's courtroom antics in "Raising Flagg." While attending All Saints Grade School and Holy Child Academy, Hoag acted in school plays and planned on majoring in drama in college. Instead, she ended up graduating from Oregon State University's School of Business. She was subsequently hired by Meier and Frank and enrolled in their executive training program. A succession of management positions, including as a buyer in the fashion industry for May Company Stores, followed. They eventually transferred her to Orange County to serve as the Divisional Sales Manager for Women's Ready-to-wear at their South Coast Plaza store. That's when the acting bug struck Hoag again. She started going to plays in L.A. and decided that she "was not going to be 80 years old and look back on my life, having not explored my original passion," she says with a laugh. In a bold move, Hoag quit her well-paying career in fashion and made the

leap – without the security of a salary. She studied at the Strasburg Institute by day and did plays at night for two years – eventually landing an agent and her first feature film role in the same day. Hoag has since appeared in such motion pictures as “Christmas with the Kranks” with Tim Allen and Jamie Lee Curtis, and *The Kid* with Bruce Willis. There have also been numerous guest appearances in such primetime series as “Desperate Housewives,” “Malcolm in the Middle,” “Judging Amy,” “Buffy,” “8 Simple Rules,” “Ally McBeal,” and “Providence.”

### **AUSTIN PENDLETON – “Gus Falk”**

You’ve seen his face in over 70 motion picture and television movies, yet his name remains relatively obscure. The *Dallas Morning News* once admiringly observed of Austin Pendleton, “he takes on roles that would bruise the ego of a thinner-skinned actor” – among them, the “wimpy sad-sack who Barbra Streisand breaks dates with in ‘The Mirror Has Two Faces,’ and the incompetent, stuttering public defender in ‘My Cousin Vinny.’” As Gus Falk, Flagg’s oldest friend in “*Raising Flagg*,” Pendleton gives one of his finest screen performances in a career studded with memorable characterizations. Flagg and Gus have been competing at one kind of game or another since childhood, but their feisty relationship finally erupts over something as simple as where Gus’ sheep decide to graze – driving Flagg into a frenzy that gets him the justice he wants, but at a price he isn’t prepared to pay. “*Raising Flagg*” marks a reunion for Pendleton and Arkin, who first worked together over 30 years ago on stage in New York. “I’d never say no to Alan Arkin,” Pendleton says of his decision to take the role of Gus. “It’s the fourth or fifth time I’ve with him. He’s one of the great artists – it would be insane to turn it down. There are certain artists you just want to work with. You have to turn yourself over to the others: to the director, to the actors. Neal Miller [*Raising Flagg*’s director] is terrific with actors. He helps you do your work gently. He allows you to find your own way.” Though best known outside of New York as a character actor in film and television, Pendleton is a major presence in theater as a performer, Tony-nominated director and playwright. On Broadway alone, he has starred in eight plays and musicals, and directed another five productions that have claimed 10 Tony nominations to date – including the widely-acclaimed revival of “*The Little Foxes*” with Elizabeth Taylor. He also recently directed “*Raising Flagg*” co-star Barbara Dana’s first play, “*War in Paramus*,” starring Matthew Arkin. The son of a tool company executive and a community theater actress, Pendleton grew up in Warren, Ohio, with a stutter until well into his 20s. Yet he was determined to act. Indeed, he made his New York stage debut, in 1962, as a stuttering young man in the original Broadway cast of “*Oh Dad, Poor Dad, Mama’s Hung You in the Closet and I’m Feeling Sad*,” directed by the legendary Jerome Robbins. Two years later, Robbins cast him in the hugely-successful musical, “*Fiddler on the Roof*,” and Pendleton’s career was off and running. In 1970, Pendleton starred in “*The Last Sweet Days of Isaac*” – for which he received the New York Drama Critics Award, the Outer Circle Critics Award and the “*Variety*” Pool of Critics Award for best male performance of the year. His many other stage appearances over the years have included the 1967 Broadway revival of “*The Little Foxes*,” directed by Mike Nichols, and in 1988, “*The Diary of Ann Frank*” with Linda Lavin and Natalie Portman – which received two Tony Award nominations for Best Revival of a Play. Few outside New York and Chicago (where he has been a member of the Steppenwolf Theater Company since 1979) are aware of Pendleton’s stature as a leading stage director. On Broadway, his artistic direction has been keenly critical for the musical, “*Shelter*” in 1973; “*Goodtime Charley*” with Joel Grey and Ann Reinking in 1975; “*John Gabriel Borkman*” with E. G. Marshall at Circle in the Square in 1980; “*The Little Foxes*” with Elizabeth Taylor and Maureen Stapleton in 1981; and “*Spoils of War*” with Kate Nelligan in 1988. Pendleton has also worked as a stage director throughout the U.S., including the Kennedy Center and the Williamstown Theatre Festival, where he got his start as an actor. Although Pendleton didn’t take up playwriting until the age of 50, he has produced three major works to date. The latest, “*Orson’s Shadow*,” opened to strong reviews in New York in April 2005. The play was inspired by the real-life clash of egos between Orson Welles and Sir Laurence Olivier during the staging of a play in 1960 that Welles directed. While Pendleton had never met Olivier, he worked with Welles on the set of “*Catch-22*” in 1970.

### **RICHARD KIND – “Bill Reed”**

Richard Kind – perhaps best known for his starring role on ABC’s “Spin City” as the irrepressible press secretary to the mayor of New York – costars in “Raising Flagg” as the unflappable attorney who takes on Flagg’s shaky legal challenge to the water rights owned by his childhood friend and neighbor. One of television’s favorite character actors, Kind has also been a regular on such primetime series as NBC’s “Mad About You” (as Fran’s ex-husband), “Carol and Company” (with Carol Burnett), and the ABC’s “Blue Skies” and “A Whole New Ball Game.” On stage, he recently starred in the smash Broadway musical, “The Producers” (as Max Bialystock), and the Sondheim musical, “Bounce,” directed by Hal Prince. Among other major roles, he starred opposite Eric Stoltz and Christopher Evan Welch in “Rosencrantz and Guildenstern Are Dead” at the Williamstown Theatre Festival. Kind has appeared in such motion pictures as Miramax’s “Spymate” and the critically acclaimed “The Station Agent,” as well as provided the voice-over for the dim-witted obnoxious grasshopper, Molt, in Disney’s blockbuster animated film, “A Bug’s Life.” He began his career in Chicago with the Practical Theatre Company, founded by Julia Louis-Dreyfus, Brad Hill and Gary Kroeger – then joined Second City, where he honed his comedic skills in a number of productions.

### **STEPHANIE LEMELIN – “Jenny Purdy”**

For the youngest Purdy daughter, director Neal Miller gave Stephanie Lemelin her first big acting break in “Raising Flagg.” The Canadian-born actress had just moved to Los Angeles a few months before, after graduating from the University of Pennsylvania with a degree in communications and English. She has since starred in the Sci Fi Channel’s original movie, “Anonymous Rex,” and appeared in guest starring roles on various TV series, including “Malcolm in the Middle.”

### **MATTHEW ARKIN– “Eldon Purdy”**

Matthew Arkin not only co-stars with his parents – Alan Arkin and Barbara Dana – in “Raising Flagg,” he plays one of their six children in the film, a minister who travels the countryside on a BMW motorcycle but rarely visits his agnostic father. Arkin currently starred in the world premiere of Dana’s “War in Paramus” at the Abingdon Theater. Directed by family friend and “Raising Flagg” costar Austin Pendleton, the unconventionally funny new play is set in New Jersey in 1970, providing a charming and compelling record of an American family torn by the clash of ideals in the era between Woodstock and Watergate. Arkin plays the father of 15-year-old Thelma Gardner, the central character, whose family is completely preoccupied with her sister’s wedding. He began a successful career on stage in 1993 in the Broadway production of Neil Simon’s “Laughter on the 23 rd Floor,” followed by the national tour. In 1997, Arkin returned to Broadway in Neil Simon’s “The Sunshine Boys” with Jack Klugman and Tony Randall. In 2000, he was nominated for a prestigious Drama Desk Award for Donald Margulies’ Pulitzer Prize-winning “Dinner with Friends.” Among other praise, the New York Times called his performance “simply superb” and the New York Daily News pegged it as “brilliant.” His extensive stage credits, both in New York and in regional theater, include the Manhattan Theater Club production of “Moonlight and Magnolias,” Richard Dresser’s “Rounding Third,” and Charles Busch’s off-Broadway comedy hit “You Should Be So Lucky.”

### **CLIFTON JAMES– “Ed McIvor”**

Talk about fate! Just prior to filming “Raising Flagg,” director Neal Miller was meeting with Associate Producer Hardy James at his Oregon City home, when his father, veteran character actor Clifton James, walked through the door. Miller knew immediately that he had found his “Ed McIvor” – the character who unwittingly tips the scales in Flagg’s favor during the courtroom battle over water rights between his old friends. After graduating from the University of Oregon and the famed Actors Studio in New York, James broke into acting

with the daytime drama, "The Secret Storm," in 1954. His Broadway debut came in 1956 in William Saroyan's "The Cave Dwellers." While appearing in such popular TV series as "The Phil Silvers Show" and "Gunsmoke," he received acclaim for his portrayal of Willie Stark in Robert Penn Warren's "All the King's Men" in 1959. In the 1970s, Clifton James became the foremost film impersonator of Southern redneck sheriffs – but he had to go to England to do it, appearing as J. W. Pepper in the James Bond films, "Live and Let Die" and "The Man With the Golden Gun." James has co-starred in over thirty films, including "Silver Streak," "The Bad News Bears in Breaking Training," "Superman II," and John Sayles' "Eight Men Out." The prominent stage actor has appeared in dozens of Broadway and off-Broadway productions – including Tad Mosel's Pulitzer Prize-winning "All the Way Home," directed by Arthur Penn; Archibald MacLeish's Pulitzer Prize-winning "J.B.," which also won the Tony Award for Best Play and Direction (Eli Kazan); "A Sense of Humor" with Jack Lemmon at Circle in the Square; and "American Buffalo" with Al Pacino.

### **DANIEL QUINN – "Travis Purdy"**

Daniel Quinn plays Flagg's and Ada's brooding son who rebelled against his father by becoming a hippie and supporting his wife and four children by raising composting worms. Born in Milwaukee, Wisconsin, Quinn made his stage debut at the age of eight in a summer stock production of "The Sound of Music," performed as Winthrop in "The Music Man" at nine, and appeared in local television commercials as a teen. While studying in a fine arts high school, Quinn had the opportunity to participate in a foreign exchange program at Rada in London and The Royal Shakespeare School in Stratford. At 19, he moved to New York to continue his training in drama, dance and music. Within the first six months, Quinn was selected from thousands of dance students to study at Julliard with the School of American Ballet. He was then invited by George Balanchine to apprentice with the New York City Ballet – where Balanchine and Jerome Robbins choreographed original pieces for Quinn to perform at Lincoln Center. He was subsequently given a solo contract with the Joffrey Ballet, then cast by Jerome Robbins in the role of "Big Deal" in the first and only Broadway revival of West Side Story – for which Quinn eventually took over the lead role for the European tour. Quinn's second Broadway outing was in "Woman of the Year," opposite Lauren Bacall and Harry Gardino. Quinn took two years out to study with Sanford Meisner, then starred in two dramatic plays: "The Rainmaker," opposite Paul Sorvino, and "Out in America," with Darryl Hannah. Shortly afterwards, he was cast in John Frankenheimer's film, "Dead Bang." He began receiving other film and television offers and decided to move to Los Angeles. To date, he has appeared in a succession of motion pictures, including David Lynch's "Wild at Heart," Ken Russell's "Whore," and Mark Lester's "Extreme Justice" – as well as guest roles on "Monk," "Without a Trace," "X-Files," "NYPD Blue," and "Crossing Jordan," among others.

## COMPLETE CREDITS

Casting by CATHY HENDERSON & DORI ZUCKERMAN  
Edited by PAUL J. COYNE and KEN MORRISEY  
Music by ALAN BARCUS & LES HOOPER  
Costume Designer RON LEAMON  
Production Designer DAVID SICOTTE  
Director of Photography ERICH ROLAND

Based on the Story "Don't You Cry For Me" by JOHN D. WEAVER  
Screenplay By NEAL MILLER and NANCY MILLER  
& DOROTHY VELASCO

Produced By NEAL MILLER and NANCY MILLER  
Directed by NEAL MILLER

### CAST

(In order of appearance)

Flagg Purdy ALAN ARKIN  
Gus Falk AUSTIN PENDELTON  
Ed McIvor CLIFTON JAMES  
Ada Purdy BARBARA DANA  
Ann Marie Purdy GLENNE HEADLY  
Paula SHERILYN LAWSON  
Matt Durwood ROBERT BLANCHE  
Grace Durwood RAISSA FLEMING  
Jenny Purdy STEPHANIE LEMELIN  
Lupe Rodriguez MELISA KIND  
Bill Reed RICHARD KIND  
Bonnie Salmi ANNA STONE  
John Salmi WRICK JONES  
Gwen Cooper JOANN JOHNSON  
Foster Cooper GEORGE FOSGATE  
Friend at Courthouse HEATHER LEA GARRICK  
Linette Purdy DAWN MAXEY  
Gus' Lawyer ROBERT ROBINSON  
Judge Walker JAN HOAG  
Jury Forman JANET PENNER  
Rachel Purdy LAUREN HOLLY  
Al Smith ERNIE GARRETT  
Cathy Smith BETTY MOYER  
Matt Durwood, Jr. JULIAN LAMB  
Supermarket Punk – Doug JOSHUA THORPE  
Supermarket Punk – Paul CHRIS WRIGHT  
Travis Purdy DANIEL QUINN  
Tammy Purdy LYSSA BROWNE  
Porter Purdy JORDAN FRY  
Travis Purdy, Jr. BENJAMIN LEWIS  
Jamie Porter ABBY LEWIS  
Melinda REBECCA NACHISON  
Eldon Purdy MATTHEW ARKIN  
Edith Purdy VANA O'BRIEN  
Andrea CHERYL GRANT  
Sarah SYLVIA WELCH  
Friend at Grange Dance ANNE OXENHANDLER  
Gus' stock boy Andy LEALON GORDON  
Male Stand-in JOEY LEBARD  
Female Stand-in NISSA WINTERS

### CREW

Line Producer JULIA COOK  
Associate Producer HARDY JAMES  
Production Supervisor KIRK STEPPE  
2ND Assistant Director STEVEN STEINER  
Assistant Director GEORGE REDDICK  
Location Scout/Manager ENRIQUE ARIAS  
Script Supervisor TRACY CUTTS  
Set Decorator SEAN FONG

Leadman PHILIP BLACKBURN  
Set Dressers TERESA TAMIYASU, ANDREW DIXON,  
TRACY OLSON, BENJAMIN HAYDEN  
DREW PINNIGER  
Prop Master JEFF JOHNSON  
Assistant Prop Master SCOTT MACGREGOR  
Construction Coordinator ROD LANGDAHL, RYAN AUSTIN, BRIAN  
Carpenters DONNELLY, NOAL CLEMONS, RICK  
LANGDAHL

Painters GIGI BURKE, TRACY PRESCOTT, PIPER  
ROVIN  
1st Assistant Camera JOHN KASSEBAUM, CORY SORENSEN  
2nd Assistant Camera MATT BARBEE, YU KARITANI  
2nd Unit Camera CARL DAVIS, WES HOULE  
2<sup>nd</sup> Unit – 1<sup>st</sup> Assistant Camera KARI FOUTS  
Gaffer BRUCE "SARGE" FLESKES  
Best Boy Electric STEVEN PURCELL  
Swing JOHN BANHOLZER  
Electrician CHRIS STEEL  
Key Grip BRIAN "COACH" FLESKES  
Best Boy Grip MIKE HANAUSKA  
Grip TED JACKSON  
Sound Mixer TERRY HOFFMAN  
Boom Operator RICH BULLOCK  
Key Make-up Artist E. LARRY DAY  
Key Hairdresser B. DAVID PRATT  
Make-up/Hair Assistant ROSE BARCLAY  
Set Costumer PAOLA LAMORTICELLA  
Costumer GERARD PARR  
Production Accountant TAWNI FRITZ-MCALPINE  
Production Office Coordinators STACY CODINGTON, MICHEL JACKSON  
Production Secretary REBECCA TALBOT  
Casting – Portland MEGANN RATZOW  
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SCHAEFFER, ERIC SOLMONSON, SKI  
SZYMANSKI

Van Drivers JANET GUDGEL, LYNNE FISHER, DOUG  
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Assistant Craft Service AMANDA HAWORTH  
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*Raising Flag*  
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Music Mixer - ANDY WATERMAN  
Guitar - Grant Geissman  
Harmonica – Tollak Ollestad  
The Leftovers  
Dick Gunn - guitar  
Eric Sprado - fiddle  
T. Johnny Schiller - bass fiddle  
J. R. Averill - mandolin

**“On My Way To Glory”**

Music & Lyrics by Alan Barcus  
Arrangement by The Leftovers  
Recorded by Dick Gunn at Alley Kat Recording Studio, Eugene, OR  
Mixed by Jeff Olsen & Dick Gunn at Dogwood Recording Studio,  
Elmira, OR  
Old Harrier Music, ASCAP

**“All This Time”**

Music & Lyrics by Alan Barcus  
Arrangement by The Leftovers  
Recorded by Dick Gunn at Alley Kat Recording Studio, Eugene, OR  
Mixed by Jeff Olsen & Dick Gunn at Dogwood Recording Studio,  
Elmira, OR  
Old Harrier Music, ASCAP

**“Are You Still A Basketball Star?”**

Music by Les Hooper & Alan Barcus  
Lyrics by Alan Barcus  
Recorded at Bakery Digital Sound, North Hollywood, CA  
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The Company and its chief creative writer/producer/director, Neal Miller, have received numerous awards for independent film productions.

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The partners formed the company in 2003 with a consortium of filmmakers, producers, distributors, engineers and marketers backed by European investors. Cinema Libre Studio was a natural evolution for the partners based on their success in producing over 15 award winning international films and distributing over 50 films worldwide in the last twenty years.

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