



BASED ON J.R. ACKERLEY'S ACCLAIMED MEMOIR
"One of The Greatest Books Ever Written by Anybody In The World."
—Truman Capote

"I WAS ABSOLUTELY SWEEPED AWAY BY THIS FILM.
It is Witty and Wise and Brilliantly Animated — A Work of Art."
—Mel Brooks

Christopher Plummer Lynn Redgrave Isabella Rossellini

My Dog Tulip

Sometimes Love Really is a **BITCH**



A film by Paul and Sandra Fierlinger

NEW YORKER FILMS PRESENTS "MY DOG TULIP" FEATURING THE VOICES OF CHRISTOPHER PLUMMER, LYNN REDGRAVE AND ISABELLA ROSSSELLINI

BASED ON THE NOVEL BY J.R. ACKERLEY ASSOCIATE PRODUCER DEANNA DEIGMAN MUSIC JOHN AMBRIESE ADDITIONAL WRITING PETER PARKER

PRODUCED BY NORMAN TWIN, HOWARD VAMINSKY AND FRANK PELLEGRINO WRITTEN, ANIMATED AND DIRECTED BY PAUL AND SANDRA FIERLINGER



The book "My Dog Tulip" is available through retailers nationwide

www.MyDogTulipFilm.com

www.NewYorkerFilms.com



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MY DOG TULIP

CREDITS

Directed and Animated by PAUL and SANDRA FIERLINGER
Screenplay PAUL FIERLINGER
Producers NORMAN TWAIN
HOWARD KAMINSKY
FRANK PELLEGRINO
Editor PAUL FIERLINGER
Original Music JOHN AVARESE
Associate Producer DEANNA DEIGNAN
Additional Writing PETER PARKER

Based on the book MY DOG TULIP by J. R. Ackerley

CAST (Voice)

J. R. Ackerley CHRISTOPHER PLUMMER
Nancy & the Greengrocer's Wife LYNN REDGRAVE
Miss Canvenini ISABELLA ROSSELLINI
Mr. Plum & Pugilist PETER GERETY
Captain Pugh & Mr. Blandish BRIAN MURRAY
Army Veterinarian PAUL HECHT
Bicyclist & Rude Veterinarian EUAN MORTON

www.MyDogTulipFilm.com

USA, 2009	82 min., Unrated
In English, Color	1.85, Dolby SRD

SYNOPSIS

Beautifully animated and featuring the voices of Christopher Plummer, the late Lynn Redgrave, and Isabella Rossellini, *My Dog Tulip* is a bittersweet retrospective account of author J. R. Ackerley's 16-year relationship with his adopted Alsatian bitch, Tulip.

The distinguished British man of letters, Ackerley hardly thought of himself as a dog lover when, well into middle age, he came to adopt Tulip – a beautiful, yet intolerable 18-month-old German shepherd. To his surprise, she turned out to be the love of his life, the “ideal friend” he had been searching for in vain for so many years. In vivid and sometimes startling detail, the film reveals Tulip's sassy, often erratic behavior (and very canine tastes) and Ackerley's fumbling but determined efforts to ensure an existence of perfect happiness for her.

A profound and subtle meditation on the strangeness that lies at the heart of all relationships, *My Dog Tulip* was written, directed and animated by award-winning filmmakers Paul and Sandra Fierlinger and is the first animated feature ever to be entirely hand drawn and painted utilizing paperless computer technology.

DIRECTOR'S NOTE

MY DOG TULIP IS MADE OF 116,640 FRAMES

I draw every second frame (or shoot each drawing twice) which makes 12 original frames for each second of projection time therefore $12 \times 60 = 720$ drawings per minute $\times 81$ minutes = 58,320 drawings.

Now to be realistic, some frames are hold frames, where there is no motion; a few frames get recycled in so-called cycled animation, which I use very little of. On the other hand, many frames are made of several drawings. Wherever more than one character appears in a scene, each one is drawn on its individual layer and counts as an individual drawing. Lastly, one should count all the drawings that went into roughing out each scene, the discarded drawings that went out with scenes finished but never used in the film, and the many occasions when I almost completed the animation in quite a few scenes, only to discard these and start afresh.

I have never bothered to count the hold frames and the compounded amount of individual drawings and the discarded frames, but it seems safe to guess that Sandra and I drew and painted about 60,000 drawings that went into the final picture. The film is made of about 460 scenes and some scenes use more than one background so it is safe to say that Sandra had to make about 600 individual background paintings

It took us 2 ½ years to draw and paint *Tulip* but 3 years to complete the entire project from the first preproduction day to last post-production day. No paper was used in the production of this film and no dogs were harmed. We never left our country or home with the exception of about 4 recording day trips to New York City. We work 7 days a week including holidays and I draw 12 to 16 hrs every day, Sandra paints 6 to 12 hrs.

There are 4 graphical concepts involved in the design of *My Dog Tulip*:

1. Realism... these are the most finished-looking scenes, drawn in close to realistic dimensions and colors. In this style he is often seen hard at work at his typewriter or writing notes into a notebook, or doodling cartoons. I use these to generally illustrate the "now", the present day, and to show Ackerley's vantage point from which he looks into his past to start another story. Ackerley will usually address the audience through the ever-present hidden camera, which he seems to be very aware of, and hams for it in the style of a roving TV reporter or tour guide.
2. Simpler drawings... using more simplified color schemes, even monochromatic palettes, which emulate the style of a *New Yorker* magazine cartoon. The drawings are less elaborate, yet the Ackerley within might occasionally speak to the audience in lip-sync. These scenes depict clear, vivid memories, although at times his imagination might take over and the settings will segue into more dream-like visions, such as "Abduction of Europa". This is to illustrate Ackerley's vivid imagination (remember, he is nonstop writing his book, whether in his head or on paper) so his mind wanders into the world of half-truths and sheer make-believe.

3. Black-and-white line art... framed within a broad, light grey matte. These are very distant memories that are etched forever in Ackerley's brain. The scenes are usually very short snippets – perfectly preserved lifelike scraps of vivid settings from his past.
4. Yellow pad scribbles... These symbolize fantasy thoughts, pure and simple. They may be thoughts he had never expressed out loud but wished he had, if he had had the guts to do so at the time. They are always funny, or racy, or both and often start out as coming from the pen held in his own hand. Ackerley might be thinking of using these little notepad scribbles to illustrate his book, once he finishes writing it.

Then there is everything else in between, for instance, the time Ackerley fantasizes what the Blandishes might be doing in the privacy of their bedroom, which segues into Mr. Blandish on the world's stage (he is always both player and director, is he not?) which segues into Mrs. Blandish drawing Max out of her husband's crotch. Blandish in turn becomes a bull (her bully?), a pile of bones in a painting from a gallery, and finally everything comes back to real life showing Ackerley writing notes while inching forward in a food queue, to buy meat for Tulip.

The butcher's shop sign is ornamented with a stuffed head of a white bull, suggesting where the writer's white bull fantasy originated. The audience is asked by this technique to accept that a writer's mind never stops working, even in his sleep, and that clarity might momentarily turn into hard-to-decipher tricks of the mind, known also as Lost in Thought.

To wrap this up, every art style and trick I use fulfils a distinct function, which is to portray the internal workings of a quirky yet erudite writer and intellectual, who is barely ever seen without a book or notepad or typewriter close by.

—Paul Fierlinger

INTERVIEW WITH PAUL FIERLINGER

Asaf Agranat: Paul, I went into the [*My Dog*] *Tulip* film website and the first thing that I encountered was the song that the choir is singing, and I just had to laugh. I thought it is a great idea to use an angelic choir singing about dog behavior with the simplest, most straightforward words. It made me remember what I usually feel about your work: It is good-natured in its core, even naive, but peppered with moments that pronounce that this cannot be the work of a naive artist, nor is it trying to be naive. On the contrary, only an experienced artist will be careful to present sophistication through simplicity. This constant weight shifting between real (even serious) moments and absurd moments extend the notion that all your work is drawn-from-life (your life, even when you tell the story of someone else), and that all absurdities and contrasts are already there. I feel that this is the heart of your films. Is this how you feel about your work too?

Paul Fierlinger: I would never venture into a film whose topic I had no personal connection to. I couldn't possibly make anything useful out of a subject I knew little about in a personal way. There's a scene in *Tulip* in which Ackerley walks over to his bar to have a drink while Tulip is having puppies. Only much later did I notice that I drew Ackerley reaching for the bottle the way I have to in real life with my bad shoulder, and I was not aware of animating Ackerley like that at the time.

Sometimes this makes acting my characters difficult for me. For instance, when I have to animate women... having never been one, I step into the task gingerly and have to keep asking Sandra if she thinks what I'm doing is alright.

Asaf Agranat: What made you decide to make a film about a relationship between a dog and her owner?

Paul Fierlinger: Sandra and I had just finished making a couple of PBS 30-minute TV specials, mostly about dogs and human relationships (*Still Life with Animated Dogs* and *A Room Nearby*). When Norman Twain and Howard Kaminsky called out of the blue (O.K., not blue, but New York) asking if we were interested in making a feature film for them about anything I wanted as long as it is based on a famous book, my first choice was Joshua Slocum's *Sailing Around the World Alone*, a story I had wanted to make for several years and had well thought out.

They shot that one down very quickly because they didn't think it targeted a broad enough audience, which gave me the thought that I already know what's a broad subject - Dogs! We receive letters almost daily to this day from viewers of our dog films. So I searched my mind for a famous dog book and *My Dog Tulip*, by the British author J. R. Ackerley, sat right on the top shelf. Howard, the former president of Random House Books, was familiar with the book, knew it was a controversial one when it first came out in the early sixties... and so we went into production within a few weeks.

Asaf Agranat: Do you actually develop all the ideas for a film in the initial stage? Is Sandra participating in the idea stage? What's the process that you go through when adapting from a novel?

Paul Fierlinger: Tulip was always in the back of my mind as potential film material too, just not as prominently as the Slocum (sailing) story was at the moment of the phone call. I read a lot of books and even more short stories and whenever I'm reading I'm following the story with an animators/illustrator's mindset. When I tire of reading and put a book on my chest and close my eyes, I begin to see the story as drawings. First, I wonder what the foremost challenges would be, so with Tulip it would be dogs. They are the hardest creatures to get right, I could never get them the way I'd have liked to, so I think: let's make a dog film so that I can learn how to draw dogs better.

If it's a novel that I am adapting, I read the novel again and again while making copious notes on small scraps of paper. I don't know if I ever pick those notes up properly again, but putting ideas on paper, just the motion of doing so is like the trick of memorizing people's names; you write the name down several times as soon as you hear it and you will probably remember it when you need it.

I don't draw storyboards anymore and I start my films with scene one and go from there. There's an attitude I want this film to have and I dress the character into that attitude and forward he goes... everything starts to fit in place like the first easy pieces of a jigsaw puzzle. But I always get stuck at some point. I paint myself into a corner, because I never look too far ahead. That's when I call Sandra to the rescue. "Look what's happened," I tell her and she has to help me out of the corner, which she usually does because she approaches the problem with a clean slate.

Asaf Agranat: What exactly in [TVPaint] allowed you and Sandra to work so quickly? What was your workflow?

Paul Fierlinger: Where TVP's paperless technology comes into play is in the expedited productivity and quality of work. Our first TV feature, a 60 minute autobiographical film called *Drawn from Memory*, was made mostly by the two of us in two years and on 16mm film. But the resulting animation was rough by our current standards. I animated in threes and even fours at times, and the characters I drew were mostly your typical, simplified magazine type caricatures. This is because I had to spend long hours shooting on the Oxberry stand and making physical cuts while editing on a flatbed machine. We eventually had to get someone to run the Oxberry so that I could concentrate more on animating. You animate better if you know someone else will have to shoot those complicated camera moves you hand out so generously throughout the film.

In computer technology the shooting part has been eliminated, the physical splicing of clips has been eliminated as has the threading and running of a movie projector and the driving of film cans back and forth from the lab.

My Dog Tulip features mainly two characters: an elderly man and a German shepherd bitch. There is hardly a scene in the film without a dog or two or even half a dozen of them. The dog, as all cartoonists will acknowledge, is the hardest creature to get right. I had to learn how to draw and act Tulip on the go and if I had to do this with pencil on paper in full animation in twos, I'd still be working on that film for at least another year or more. Paperless technology cuts away the accumulation of physical tasks associated with the handling of paper down to zero.

That's a lot of saved time! When you think of all the tasks associated with the handling of paper, when you have to unwrap a bundle, punch holes into every single sheet, which you pick up first

on your right and lay down on your left, carry the bundle over to your desk, pick each sheet up on your left and after drawing, erasing, flipping, cussing and throwing a few sheets into a wastebasket you lay the good ones down on your right. All along you have to carefully number each sheet and record the numbers into your exposure sheet. There's a lot of erasing and cussing involved in this task too.

You have to gather the finished drawings, carry them over to your copy machine and cuss and sigh as you slowly feed each sheet through the machine, which is connected to your computer. This involves the lifting and laying down of the cover – twice per sheet no less – and after you're done with that, you still have to empty the wastebasket, wipe the eraser crumbs off your desk and pay attention to this: you haven't seen a single second of your work run before your eyes, connected to your brain, in real time! I mention the brain because you have learned very little from all that work.

This unproductive handling of paper surely takes up more time per drawing than it takes to put a drawing on that sheet of paper. Without the benefit of instant replay and the real time scrubbing that paperless work affords you, your acting and drawing skills improve very, very slowly. When I look back at my old films I see only small improvements from one to another but when I compare each paperlessly drawn film from one to the next I can see huge leaps of improvements.

Asaf Agranat: Did drawing much in TVP affected the way you create or draw outside the computer?

Paul Fierlinger: This may sound like an affect, but truthfully, now that I draw only in TVP I have lost a lot of dexterity when drawing on paper. Once in awhile I have to sketch something for someone when I am not at my computer and it feels awkward, like drawing with frozen hands in the winter.

About changing styles, I sometimes wish I could change my style more. Now that I have finished *Tulip* and am in pre-production on our next feature, I made a determined decision to simplify my style, to make it easier (faster) to produce so that I could employ an assistant, but for some odd reason I can't manage to get there. The film is again about one old guy who this time has a boat instead of a dog and I am so tied into emulating realistic body language with these scribbled-like lines that I can't get out of the rut. It makes me wonder whether one can't force this progress of changing styles in an artificial way and just has to go with the flow.

There are animators whose specialty is to do just what I find so difficult, which is adopt another artist's style at the beginning of every commission and faithfully adhere to it. Raymond G. is one of those and he had to remind me that it is not so easy for him to decide to work only paperlessly since he has to adhere to a whole variety of wildly differing styles, and I can imagine, often rendered with all sorts of contradictory utensils.

But there is one thing I feel strongly about and that is that drawing with the Wacom tablet through TVP is a new utensil all by itself and deserves the same kind of respect that a pencil does, even though you can't paint with a pencil. So I don't want TVP to be my pencil, I am curious to see what line comes out of the paperless usage of TVP which should bring a new style out of me and just maybe, perhaps right now, it's the style I was using for drawing *Tulip* and can't get away from—I'll just let it hold control over me for another film and see what else might happen in the ongoing process.

Asaf Agranat: To wrap it up, as an artist who experienced much of this field, in and out, and evolved from paper to no-paper, are there things you wish you had done differently? Do you have a golden advice for those who are entering the world of animation as it is today?

Paul Fierlinger: Done differently? I wish I had stayed single and had never smoked or never drank; all those things, but here I am, having gone in and out of throat cancer and the DT's and have still remained an independent animator in spite of having been married three times and having had not one, but two children, in other words having suffered all the detritus of not having done things differently. Animation is what I wanted to do since a very early age and what I still want to do in spite of entering old age. This means that no matter what I would have done differently, I'd still be doing exactly what I'm doing now. There's an engine in some of us that wants to keep doing the same thing no matter what obstacles are tossed in our way.

Advice for those entering the world of animation as it is today? Do you dislike politicians? Then don't be like one of them yourself. Don't say and do things just to please the largest possible amount of people without believing for a minute what you've been saying. Don't search for clever formulas and don't try to memorize the bon mottos others repeat but be authentic, tell the truth and above all, be honest to yourself. I would like everybody to never imitate something someone else has already done. If that would happen, everyone would be happy because no one would be in competition with anyone else; we would all be unique, thus sought-after and useful to others without having to compromise on our honesty. This requires that we all become elitists in pursuit of the truth until we discover an original way to express ourselves.

Then I'd like something else to happen, which is that those who clearly don't fit into this archetype and even find my answer somewhat repulsive, would acknowledge this simple fact and continue their search for uniqueness in another discipline. Then there would be no mass art, no kitsch, no fraudulent stereotypes and no lack of homework for anyone of us left behind.

This interview was conducted by Asaf Agranat, another great animator and Paul's friend. You can find the unabbreviated text at http://www.tvpaint.com/v2/content/article/community/us_fierlinger.php, in the form of a discussion about each animator's personal work styles.

ABOUT J. R. ACKERLEY AND THE MEMOIR

Author J. R. Ackerley (1896–1967) was the literary editor of the BBC magazine, *The Listener*, for many years. His works include three memoirs, *Hindoo Holiday*, *My Dog Tulip*, and *My Father and Myself*, and a novel, *We Think the World of You* (all available from New York Review Books).

Originally published in England in 1956, *My Dog Tulip* is now published in the United States by New York Review Books in their Classics Series and is the series' best-selling book.

“One of the greatest books ever written by anybody in the world.” –Truman Capote

“Virginia Woolf wrote a biography of Flush, Elizabeth Barrett Browning's cocker spaniel. And John Steinbeck wrote a book about traveling across America with his French poodle Charley. Lesser known – to Americans, at least – is the story of Tulip, an Alsatian belonging to the writer J. R. Ackerley, who immortalized her in *My Dog Tulip* – an odd [and charming memoir], praised by E. M. Forster and Elizabeth Bowen... [His] descriptions of Tulip have the power to shake up our sentimental preconceptions about dogs, and dogs' relationships to men; and they twinkle with the electricity of felt compassion and love.” –Michiko Kakutani, *The New York Times*

“In its own quirky fashion, Ackerley's wry valentine to his beloved pet is as much a book about the difficult art of living and loving as it is a dog story.” –*Publishers Weekly*

<http://www.nybooks.com/books/imprints/classics/my-dog-tulip-1/>

 NEW YORK REVIEW BOOKS

BIOGRAPHIES

CAST



CHRISTOPHER PLUMMER (J. R. Ackerley)

For decades, Christopher Plummer has shone in roles on stage, television and film, although he will most likely forever be remembered first and foremost as Baron Von Trapp in the enduring cinema classic, *The Sound of Music* (1965). The singing patriarch (a role that he confesses to despise, having signed on primarily to learn how to carry a tune) is merely one small facet of his diverse career.

Born Arthur Christopher Orme Plummer in Toronto, Canada, in December 1929, he was raised in a Montreal suburb by his mother and her family after his parents divorced when he was only a year old. He is the great-grandson of former Canadian Prime Minister Sir John Abbott. To this day, even though his primary residence for years has been in Connecticut, Mr. Plummer remains a Canadian citizen.

His mother was head of the Canadian Handicrafts Guild and she exposed her son to the arts through their attendance at plays, ballets, operas and other cultural events. As a young boy he began instruction on the piano and studied to be a concert pianist, until he became interested in acting during his high school production of *A Midsummer Night's Dream*. He learned the craft as a member of the Canadian Repertory Company in Ottawa. From small-town rep novice to celebrated Shakespearean actor (one of the best of his generation), Mr. Plummer first appeared on Broadway in *The Star Cross Story* in 1954. Since then, he has won two Tony Awards, out of seven nominations: the first in 1974 as Best Actor (Musical) for the title role in *Cyrano*, and the second in 1997, as Best Actor (Play), in *Barrymore*. He remains a leading light at the Shakespearean Festival company in Stratford, Ontario – this year he is appearing as Prospero in *The Tempest*.

His work in television rivals his output on stage and screen. He has won two Emmy Awards out of six nominations stretching 46 years from 1959 and 2005 – for his voiceover work on the *Madeline* series and for his performance in the miniseries *The Moneychangers*. His best-known television role is probably as the cardinal in *The Thorn Birds* miniseries, although he made a splash (and earned an Emmy nomination) in 1964 for his lead role in the NBC production *Hamlet at Elsinore*, which was broadcast in honor of 400 years since Shakespeare's birth. He and his daughter, actress Amanda Plummer (from his first marriage to Tammy Grimes), were both nominated for Emmys in 2005, although père Plummer walked away empty-handed.

He has acted in more than 100 films since his debut in Sidney Lumet's *Stage Struck* (1958), but these later years have been exceedingly fruitful, none more so than 2009 with six feature films to his credit. His performance as Russian author Leo Tolstoy in *The Last Station*, in which he perfectly played off co-star Helen Mirren who was cast as Tolstoy's wife, captured the attention of

the Academy and at long last, he was nominated for the Oscar (in the Best Supporting Actor category). It is a jewel in the crown of a man already so richly and deservedly decorated.

He was the first performer to receive, in 2002, the Jason Robards Award for Excellence in Theatre, an even greater honor as it is named in the memory of his dear friend. Mr. Plummer was inducted into the American Theatre Hall of Fame in 1986 and into Canada's Walk of Fame in Toronto in 1997. He has also been honored with the Edwin Booth Lifetime Achievement Award, the Sir John Gielgud Quill Award, the Canadian Governor General's Lifetime Achievement Award, several honorary doctorates, and other accolades over the course of his long career. Early on, in 1968, he was invested as a Companion of the Order of Canada, the country's highest civilian honor and sanctioned by the sovereign, Queen Elizabeth II. The Canadian film and television industry also recognized their native son's talent by bestowing him with the first Genie Award (1980) for Best Performance by an Actor in a Leading Role, for his Sherlock Holmes in *Murder by Decree*. He would go on to rack up four additional Genie Award nominations.

Having previously written for the stage, television and concert hall, Mr. Plummer has also penned a memoir, *In Spite of Myself*, which Alfred A. Knopf published in 2008. In an interview a few years back, he exclaimed, "I'm glad I had fun and lived in a fun time." This acclaimed autobiography is a rousing and candid tale of those times, especially his heady days immersed in the New York theatre scene of the 50s and 60s.

SELECT FILMOGRAPHY

2009 *My Dog Tulip* (voice)
2009 *9* (voice)
2009 *Up* (voice)
2009 *The Imaginarium of Doctor Parnassus*
2007 *Closing the Ring*
2006 *The Lake House*
2006 *Inside Man*
2005 *The New World*
2005 *Syriana*
2004 *Alexander*
2004 *National Treasure*
2001 *A Beautiful Mind*
1999 *The Insider*
1995 *Twelve Monkeys*
1995 *Dolores Claiborne*
1994 *Wolf*
1992 *Malcolm X*
1991 *Star Trek VI: The Undiscovered Country*
1990 *Where the Heart Is*
1986 *An American Tail* (voice)
1980 *Somewhere in Time*
1979 *Murder by Decree*
1978 *International Velvet*
1978 *The Silent Partner*
1975 *The Return of the Pink Panther*
1975 *The Man Who Would Be King*
1969 *The Royal Hunt of the Sun*

1969 *Lock Up Your Daughters!*
1968 *Oedipus the King*
1967 *Night of the Generals*
1965 *Inside Daisy Clover*
1965 *The Sound of Music*
1964 *The Fall of the Roman Empire*
1958 *Wind Across the Everglades*
1958 *Stage Struck*



LYNN REDGRAVE (Nancy & the Greengrocer's Wife)

After training at London's Central School, Lynn Redgrave made her professional debut in a 1962 production of *A Midsummer Night's Dream* at the Royal Court Theatre. Following a tour of *Billy Liar* and rep in Dundee, she made her West End debut at the Haymarket, in N. C. Hunter's *The Tulip Tree* with Celia Johnson and John Clements. Then came an invitation to join the National Theatre for its inaugural season at the Old Vic, and with it the opportunity to work with such directors as William Gaskill, John Dexter, Laurence Olivier, Franco Zeffirelli and Noël Coward in roles such as Rose in *The Recruiting Officer*, Barblin in *Andorra*, Jackie in *Hay Fever*, Katrin in *Mother Courage*, Miss Prue in *Love for Love*, and Margaret in *Much Ado About Nothing*, which kept her busy for the next three years.

During that time she appeared in films such as *Tom Jones*, *Girl with Green Eyes* and *The Deadly Affair*. Her big chance came in 1966 with the title role in *Georgy Girl*, which earned her the New York Film Critics Award, the Golden Globe, and an Oscar nomination.

In 1967 she made her Broadway debut in *Black Comedy* with Michael Crawford and Geraldine Page. London appearances included Michael Frayn's *The Two of Us* with Richard Briers at the Garrick, David Hare's *Slag* at the Royal Court, and *Born Yesterday*, directed by Tom Stoppard, at Greenwich.

In 1974, she returned to Broadway in *My Fat Friend*. There soon followed *Knock Knock* with Charles Durning, *Mrs. Warren's Profession* (for a Tony nomination) with Ruth Gordon, and *Saint Joan*. Then in the 1985–1986 season she appeared with Rex Harrison, Claudette Colbert, and Jeremy Brett in *Aren't We All?* and with Mary Tyler Moore in A. R. Gurney's *Sweet Sue*. Outside New York, she was in *Misalliance* in Chicago with Irene Worth (earning the Sarah Siddons and Joseph Jefferson Awards), *Twelfth Night* at the American Shakespeare Festival, *California Suite*, *The King and I*, *Hellzapoppin'*, *Les Dames du Jeudi*, *Les Liaisons Dangereuses*, *The Cherry Orchard* and in the early winter of 1991 starred with Stewart Granger and Ricardo Montalban in a Hollywood production of *Don Juan in Hell*.

With her sister Vanessa as Olga, she returned to the London stage playing Masha in *Three Sisters* in 1991 at the Queen's Theatre, London, and later played the title role in a television

production of *Whatever Happened to Baby Jane*, again with Vanessa. Highlights of her early movie career also include *The National Health*, *Everything You Always Wanted to Know About Sex*, *The Happy Hooker* and *Getting It Right*. For American television she was seen in the series *Teachers Only*, *House Calls*, *Centennial* and *Chicken Soup*, while for the BBC she starred in *The Faint-hearted Feminist*, *A Woman Alone*, *Death of a Son*, *Calling the Shots* and *Fighting Back*. She played Broadway again in *Moon Over Buffalo* (1996) with co-star Robert Goulet, and starred in the world premiere of Tennessee Williams' *The Notebook of Trigorin*, based on Chekhov's *The Seagull*.

Her film career was revitalized in the 1990s and 2000s by such films as Bill Condon's *Gods and Monsters* (1998, Golden Globe winner), Scott Hicks' *Shine*, P. J. Hogan's *Peter Pan*, Bill Condon's *Kinsey* and James Ivory's *The White Countess*.

Sadly, Ms. Redgrave, at age 67, passed away in May 2010 from a long battle with breast cancer. She died less than a month after her brother, actor Corin, also succumbed to cancer, thus leaving her sister, Vanessa, as the only surviving scion of revered British actors Michael Redgrave and Rachel Kempson. In the last two decades, Lynn Redgrave had written and performed in several plays that explored the history and dynamics of her "theatrically royal" family: *Shakespeare for My Father* (which started as the autobiographical section of her book *This Is Living*), *Nightingale*, *The Mandrake Root* and *Rachel & Juliet*. Her honesty in detailing her family issues, in discussing her battles with weight loss and illness, and in standing up for her right to breast-feed while at work (which led to an extracted lawsuit against Universal Studios) endeared her to many. A familiar face on stage and screen (and the voice of countless audiobooks), the industrious Ms. Redgrave was a consummate dramatic actress and a gifted comedienne and entertainer who swung easily from Shakespeare, Shaw and Chekhov to *Fantasy Island*, *The Muppet Show* and *\$20,000 Pyramid*. Even with such a wildly eclectic resumé, she was frequently acclaimed by critics and nominated multiple times for Oscar, Emmy and Tony awards, ably contributing to her family's brilliant professional reputation. Her native country thought so, too. On December 31, 2001, she was honored by an appointment as an Officer of the British Empire.

My Dog Tulip, her last film to be released, is dedicated to her memory.

SELECT FILMOGRAPHY

- 2009 *My Dog Tulip* (voice)
- 2009 *Confessions of a Shopaholic*
- 2007 *The Jane Austen Book Club*
- 2005 *The White Countess*
- 2004 *Kinsey*
- 2003 *Spider*
- 2002 *Unconditional Love*
- 1999 *The Annihilation of Fish*
- 1998 *Gods and Monsters*
- 1996 *Shine*
- 1972 *Everything You Always Wanted to Know About Sex* (*But Were Afraid to Ask)*
- 1966 *Georgy Girl*
- 1963 *Tom Jones*



ISABELLA ROSSELLINI (Miss Canvenini)

ISABELLA ROSSELLINI was the first arrival in a set of twin girls born in 1952 to Swedish actress Ingrid Bergman and Italian director Roberto Rossellini. After a childhood spent in Paris and Rome, she moved to New York at the age of 19 and became a translator and later a reporter for RAI-Italian Television, eventually leading to her appearances as the New York correspondent for the weekly Italian proto-*Daily Show*, the news parody program *L'altra Domenica* (The Other Sunday), with Roberto Benigni. She made her film debut with a brief cameo as a nun opposite her mother in the 1976 film *A Matter of Time*. However, she did not truly begin acting until the 1979 film *Il prato* (The Meadow), by the Taviani brothers, and even then, success was elusive until her first American film, Taylor Hackford's *White Nights* (1985). She has gone on to act in a variety of films, primarily independent ones the world over, but is probably best known for her unforgettable role – for which she earned a 1987 Independent Spirit Award for Best Female Lead – as the abused nightclub singer Dorothy Vallens in David Lynch's *Blue Velvet* (1986), opposite the equally memorable late Dennis Hopper.

Unfortunately, Ingrid Bergman, who passed away in 1982, did not live to witness her daughter's ascendancy to indie film icon. Shortly before her mother died, Ms. Rossellini's modeling career skyrocketed. One of the world's great natural beauties (bearing a striking resemblance to her mother), she worked, during her decade-plus stint as a model, with the industry's most respected photographers – Bruce Weber, Bill King, Richard Avedon, Helmut Newton, Eve Arnold, Annie Leibovitz, among others – and appeared on the cover of the world's top fashion magazines, *Vogue*, *Elle*, *Marie Claire*, *Harper's Bazaar*, and *Vanity Fair*. In March 1988, an exhibition of photographs solely of Ms. Rossellini, entitled *Portrait of a Woman*, was on display at the Musée d'Art Moderne in Paris. Her face was already familiar to many as the official spokesperson for Lancôme; during her 14-year tenure, she helped to launch the perfume Tresor. After her association with Lancôme abruptly ended, she remained in the cosmetics business and developed her own fragrance, Manifesto.

A Renaissance woman, Ms. Rossellini has also appeared on television in series (ABC's *Alias*, NBC's *30 Rock*, Fox's *The Tracey Ullman Show*, and CBS's *Chicago Hope*, for which she received an Emmy nomination), miniseries (*Homer's The Odyssey*, *Merlin*, *Don Quixote*, *Napoleon*, and *Earthsea*) and TV movies (*Monte Walsh* and *Crime of the Century*, for which she received a Golden Globe nomination). She made her American-stage debut in the 2004 Off Broadway production of Terrence McNally's *The Stendhal Syndrome*.

Her directorial debut was the comic short film *Oh La La*. Ms. Rossellini then delighted film festival, Sundance Channel and cell phone audiences with a series of whimsical short films called *Green Porno*, which she wrote, directed and starred, dressed up on screen in colorful costumes as various bugs and insects to illustrate their mating rituals. This interest in the natural world extends to real-life activism. She is very involved in the Wildlife Conservation Network and the Howard Gilman Foundation, as well as a volunteer for the Guide Dog Foundation.

Cinephiles also appreciated *My Dad Is 100 Years Old*, the affectionate tribute to her father she created in collaboration with Canadian cult-film director Guy Maddin in which Roberto Rossellini appears as a talking belly to debate with Fellini, Hitchcock, and Selznick about what film's main goal should be. She also wrote a book about her father entitled *In the Name of the Father, the Daughter and the Holy Spirits: Remembering Roberto Rossellini*. This publication joins her other books, the photographic compilation *Looking at Me* and the "fictional memoir" *Some of Me*. In 1997, the George Eastman House honored Ms. Rossellini for her work in preserving the films of her parents.

SELECT FILMOGRAPHY

2009 *My Dog Tulip* (voice)
2008 *Two Lovers*
2008 *Green Porno*
2008 *The Accidental Husband*
2006 *Brand Upon the Brain!* (narrator)
2006 *The Architect*
2005 *The Feast of the Goat*
2004 *The Tulse Luper Suitcase, Part 2: Vaux to the Sea*
2004 *The Saddest Music in the World*
2003 *The Tulse Luper Suitcase, Part 1: The Moab Story*
2002 *Roger Dodger*
1998 *The Impostors*
1998 *Left Luggage*
1996 *Big Night*
1996 *The Funeral*
1994 *Wyatt Earp*
1994 *Immortal Beloved*
1993 *Fearless*
1992 *Death Becomes Her*
1990 *Wild at Heart*
1989 *Cousins*
1986 *Blue Velvet*
1985 *White Nights*
1979 *Il prato*
1976 *A Matter of Time*



PETER GERETY (Mr. Plum & Pugilist)

A veteran of stage, screen and television, PETER GERETY (born in 1940) first caught the acting bug while a student at Boston University, participating in productions at the Charles Playhouse. In 1965, he joined the Providence, Rhode Island, theater troupe Trinity Repertory Company, where he appeared in more than 125 productions, including classics like *All the King's Men*, *The Tempest*, and *Juno and the Paycock*, and the American premiere of Harold Pinter's *The Hothouse* (which swept Mr. Gerety into a larger spotlight when, in 1982, the play moved over to the Great White Way). Later, in 1992, opposite Judd Hirsch and Tony Shalhoub, he earned critical acclaim in the original Broadway cast of *Conversations with My Father*. He has continued to work both off and on Broadway, most recently appearing at the Lyceum Theatre in Martin McDonagh's Tony Award-nominated play *The Lieutenant of Inishmore* (2006).

His face though is probably more familiar from his appearances on the big and small screens. He took his onscreen bow in a 1981 TV movie version of *The House of Mirth* (with Geraldine Chaplin as the tragic Lily Bart), but it was not until a decade later that his career really took off. Starting in the 1990s, he gained supporting work in films by directors such as Mike Nichols (*Wolf* [1994]), James Ivory (*Surviving Picasso* [1996]), Woody Allen (*The Curse of the Jade Scorpion* [2001], *Hollywood Ending* [2001]) and Steven Spielberg (*War of the Worlds* [2005]). This skilled character actor's latest big-screen projects include *Syriana* (2005), *Charlie Wilson's War* (2007), *Leatherheads* (2008) and *Public Enemies* (2009). Despite these impressive film collaborations, Mr. Gerety remains best known for his work in television. Many viewers will recognize him as Detective Stuart Gharty, the role he played for three seasons (1996-1999) on the Barry Levinson-produced NBC police drama *Homicide: Life on the Street*, based on David Simon's nonfiction book *Homicide: A Year on the Killing Streets*. Baltimore and Mr. Simon must be his good-luck charms because Mr. Gerety struck gold again in the 2000s with the recurring character of Judge Daniel Phelan on the HBO gritty crime series *The Wire*. He is still very much a force in episodic television; in the 2009-2010 season alone, he had recurring guest roles on *Brothers & Sisters*, *The Good Wife*, *Mercy* and *Rubicon*.



BRIAN MURRAY (Captain Pugh/Mr. Blandish)

BRIAN MURRAY was born Brian Bell to British parents in September 1937 in Johannesburg, South Africa. There, he first graced the stage in 1950 as Taplow in *The Browning Version*. He continued to act in South African theaters until, at age 18, he was accepted at the London Academy of Music and Dramatic Arts and moved to England. Before he even enrolled, though, he joined a repertory company, which he calls his real education. Though he had a promising,

early start in film, with *The League of Gentlemen* and *The Angry Silence* (both 1960), he has remained committed above all to the theatre. Mr. Murray would return to film now and again, such as with supporting roles in *Bob Roberts* and *City Hall*; he can also be heard as Long John Silver in Disney's animated film *Treasure Planet*. However, as a young man, instead of taking the path to cinematic stardom, he chose to join the Royal Shakespeare Company in London where his impressive credits – including Romeo in *Romeo & Juliet*, Horatio in *Hamlet*, Cassio in *Othello*, Edgar in *King Lear* and Lysander in *A Midsummer Night's Dream* – have cemented his reputation as one of the world's pre-eminent Shakespearean thespians.

Peter Brook's production of *King Lear* at Lincoln Center was the Royal Shakespeare Company's first appearance in the United States – and it was also Mr. Murray's first visit to New York City. He returned soon thereafter to act in *The Knack*, directed off Broadway by Mike Nichols, and made his Broadway debut in 1965 in *All in Good Time*. There was no looking back. A three-time Tony Award nominee as Featured Actor (for *Rosencrantz and Guildenstern Are Dead*, *The Little Foxes* and *The Crucible*), not to mention a recipient of multiple Obie (*Ashes* and *The Play About the Baby*) and Drama Desk (*Noises Off*, *Travels with My Aunt* and *The Little Foxes*) awards, this hard-working and esteemed theater veteran continues to mesmerize live audiences with his talent in a wide range of parts, both classical and contemporary. If he is not acting, he is directing. His directorial debut was the 1973 revival of *The Waltz of the Toreadors*; he has also helmed productions of *Hay Fever*, *Arsenic and Old Lace*, *Blithe Spirit* and *The Show Off*. In 1998, Mr. Murray received the Lucille Lortel Award for his outstanding body of work, and in 2004, he was inducted into the American Theatre Hall of Fame.



PAUL HECHT (Army Veterinarian)

Born in London, England, and a 1963 graduate of the National Theatre School of Canada, PAUL HECHT received a Tony nomination for his Broadway debut in 1968 in *Rosencrantz and Guildenstern Are Dead*. He has continued to act on the stage throughout his diverse career, including on Broadway in *The Invention of Love*, 1776, and *Noises Off*, among others, and in numerous Shakespearean plays around the world. Mr. Hecht won an Obie Award for his title-role performance in the 1989 Off Broadway production of Pirandello's *Enrico IV*. He has done literary events with the Philadelphia Orchestra and the Allentown Symphony as well as for the 92nd Street Y Unterberg Poetry Center's Poets' Theatre, where, in 2007, he also directed a staged reading of Edna St. Vincent Millay's dramatic poem *Conversation at Midnight*. His theatrical training and experience surely were a great aid for all the voice work he has accumulated on his resumé, beginning as a narrator for National Film Board of Canada documentaries, then as a regular performer on Himan Brown's *CBS Radio Mystery Theater* in the mid-1970s, through to dozens of audio recordings of books by authors varying from Ray Bradbury and Gore Vidal to Alexander McCall Smith and E. Annie Proulx. A jack of all media, Mr. Hecht has also appeared in a variety of supporting film roles, starting with his feature-film debut as a rabbi in the "caper comedy" *Only God Knows* (1974), and even more roles in television movies, specials, and series. These latter television credits include recurring parts as Allie's ex-husband on the sitcom *Kate &*

Allie and Alexander Cabot on the soap opera *As the World Turns*, guest spots on *Remington Steele*, *Miami Vice* and *Starsky and Hutch*, and frequent cameos as unsavory characters on *Law & Order*.



EUAN MORTON (Bicyclist & Rude Veterinarian)

A native of Scotland, born in 1977, Euan Morton, after graduating from Mountview Academy of Theatre Arts in London, spent many years working in various aspects of the acting craft, from profit-share theater to film and television. In 2002, he originated the role of Boy George in the West End musical *Taboo*, a semi-autobiographical show depicting the 1980s' New Romantic movement. This performance earned him nominations for the Whatsonstage Award and the prestigious Laurence Olivier Award. He then moved to New York in 2003 to reprise the role on Broadway and won a Theatre World Award for Outstanding Debut on a New York City stage. He also garnered Tony, Drama Desk, Outer Critics Circle and Drama League Award nominations. On film, Mr. Morton can be seen in the documentary *ShowBusiness: The Road to Broadway*, a chronicle of the 2003-2004 Broadway season (including *Taboo*) and is now available on DVD.

Recently, Mr. Morton received rave reviews for playing the title role of Tony Kushner's adaptation of *Brundibár* at the New Victory Theatre, and won a 2006 Obie Award for his lead performance in *Measure for Pleasure* at the Public Theater. His other New York theatrical credits include the title role in *Caligula: An Ancient Glam Epic* for the inaugural season of the New York Musical Theatre Festival – where he was the recipient of the 2004 NYMF Best Actor Award – as well as the role of Lignière in the 2007 Broadway revival of *Cyrano De Bergerac*. Off Broadway, he has appeared opposite Alfred Molina in *Howard Katz* at the Roundabout Theatre. Most recently, he was featured in the musical revue *Sondheim on Sondheim*, conceived and directed by James Lapine.

With LyricPartners.com in 2006, Mr. Morton released his debut solo CD, *NewClear*. He has appeared in concert in New York City at the Oak Room at the Algonquin, Town Hall, the Metropolitan Room, the Zipper, Joe's Pub and Birdland, as well as at the Signature Theatre in Arlington, VA (including a 2010 revival of Tim Rice's rock musical *Chess*). In addition, he has conducted master classes in the craft of acting and singing around the country.

CREW

PAUL FIERLINGER (Co-director, animator, writer)

Paul Fierlinger was born March 15, 1936, in Ashiya, Japan, where his parents were Czechoslovak career diplomats. He spent the WWII years in the United States and at the age of twelve, while living in a boarding school in Podebrady, Czechoslovakia, Fierlinger created his first animated film by shooting drawings from his flipbook with a 16mm Bolex. In 1955 he graduated from the Bechyne School of Applied Arts. After two years of military service he freelanced in Prague as a book illustrator and gag cartoonist for cultural periodicals under the pen name Fala.

Fierlinger established himself in 1958 as Czechoslovakia's first independent producer of animated films, providing 16mm films from his home studio for Prague TV and the 16mm division of Kratky Film. Thus, he created approximately 200 films, ranging from 10-second station breaks to 10-minute theatrical releases and TV children's shorts.

In 1967, Fierlinger escaped from Czechoslovakia to Holland where he pitched for a number of station breaks for Dutch television in Hilversum. He then went to Paris to work for a short stint as a spot animator for Radio Television France and ended up in Munich for half a year having been offered the job of key animator on a feature film at Linda Films (*The Conference of the Animals*). In Munich, prior to his departure to the United States, he married a Czechoslovak compatriot and photographer, Helena Strakova.

He arrived in the U.S. in 1968 where he first worked for Universal Pictures as a documentary director (*Prague, The Summer of Tanks*). For a short period the Fierlingers moved to Burlington, Vermont, to work for a local TV station and there, a first son, Philip, was born. In 1969, Fierlinger settled in Philadelphia where he was hired by Concept Films to animate political commercials for Hubert Humphrey and other political candidates. In 1971, Peter, a second son, was born.

Fierlinger formed AR&T ASSOCIATES, INC., his own animation house in 1971, initially to produce animated segments for ABC's *Harry Reasoner Specials* and PBS's *Sesame Street*, including the popular *Teeny Little Super Guy* series, which runs to this day.

Since 1971, AR&T has produced over 800 films, of which several hundred are television commercials. Many of these films received considerable recognition, including an Academy Award nomination for *It's so Nice to Have a Wolf Around the House*. Other awards include Cine Golden Eagles, and Best in Category Awards at festivals in New York, Chicago, Los Angeles, Annecy, Ottawa, Zagreb, Milan, Melbourne, Prague, London, and many other cities and countries, well over a hundred major film festival awards all together.

And Then I'll Stop . . ., a 1989 film on drug and alcohol abuse has received more awards than any other film of his, including First Prize in Aspen, Colorado, and was selected for screening at MoMA's New Films / New Directors series and at the London Royal Film Festival. At that time, Paul and Helena were divorced and their two young adult sons moved to San Francisco to pursue their own careers in computer and multi-media productions.

Fierlinger became a steady provider of many TV commercials and sales films for US Healthcare, winning a variety of international awards. At this time he met and married Sandra Schuette, a

fine arts painter (the Boston Museum of Art School and Philadelphia Academy of the Fine Arts.) Together they developed a small series of interstitials for Nickelodeon called *Amby & Dexter*, a Sesame Street series called *Alice Kadeezenberry*, and a twenty-minute film of children's songs for The Children's Book of the Month Club, called *Playtime*.

In 1993, Fierlinger received a commission from PBS's American Playhouse to create a one-hour autobiography, called *Drawn from Memory*. This was completed and premiered at the Sundance Film Festival in 1995 and has since been televised nationally and throughout the world. *Drawn from Memory* has received several major film festival awards, including a presentation by invitation at INPUT 1996 in Guadalajara, Mexico. A year later, ITVS, an agency of the Corporation for Public Broadcasting, commissioned Fierlinger to create a half-hour PBS special called *Still Life with Animated Dogs*. This film, about dogs and other things of a divine nature, premiered on national feed on March 29, 2001.

In 1997, Fierlinger received a PEW Fellowship in the Arts award for the body of his work.

At the end of 1999, the production of *Still Life with Animated Dogs* had to be interrupted for several months so that the Fierlingers could develop and begin the production of an animation series for cable TV's channel for women, Oxygen. Named *Drawn from Life*, the two-minute films feature the voices and simple stories of real-life women. This series won the Grand Prix of 2000 at the International Festival of Animation in Ottawa, Canada.

Still Life with Animated Dogs won the Golden Gate Award in San Francisco and represented the United States at INPUT 2001 in Cape Town, South Africa. This film also went on to win First Prize at the International Festival of Animation in Zagreb in 2002.

In April 2002, the Fierlingers received the prestigious Peabody Award for *Still Life with Animated Dogs*. Later that year their animation was featured in the PBS/ITVS opening program of the weekly program *Independent Lens*, called *Maggie Growls* – a biography of Maggie Kuhn, who established the Gray Panther advocacy group in the 1970s.

In October 2003, Paul and Sandra completed another ITVS/PBS special, called *A Room Nearby*, which premiered in November at the Margaret Mead Festival in New York City and was aired on national feed to all PBS stations in March 2005. The film won the prestigious Grand Prix at the Animation Festival of World Cinema in Ottawa, Canada, and also another Peabody Award. This film illustrates five very different people who tell personal stories about their bouts with loneliness and how they benefited from the experience. Among the storytellers are people as diverse as the Harlem-born writer Lynn Blue and Hollywood film director Milos Forman.

In the fall of 2004, Fierlinger became a part-time lecturer at the University of Pennsylvania's Fine Arts School, PennDesign, teaching an undergraduate and graduate course, Hand-drawn 2D computer Animation, and an honors program seminar, In Pursuit of Originality. They also continue to produce TV commercials (United Air, Comcast self promos, and Philadelphia Veterans Association).

SANDRA SCHUETTE FIERLINGER (Co-director, color designer, paint animator)

Sandra Schuette Fierlinger grew up in Wayne, Pennsylvania, and graduated in 1978 from the Pennsylvania Academy of the Fine Arts with their highest awards. She has collaborated with her husband, Paul, in many capacities on several dozen films for *Sesame Street*, Nickelodeon, American Playhouse, The Children's Book of the Month Club and industrial, ITVS/PBS, and TV commercials.

JOHN AVARESE (composer, sound designer)

A life-long musician, John Avarese began studying classical piano at the age of five and by the age of seven he was performing recitals with classical music ensembles. His classical training continued for seventeen years and was augmented by four years of music theory at Temple University. He then continued to play the piano with a large number of music groups, successfully adhering to their dissimilar, even contrasting styles.

In the 1980s, John gradually settled into a more stable position of a session player for a prominent recording studio in Philadelphia (Kajem Recording). Here, systematically looking over the shoulders of seasoned engineers, he picked up a pragmatic knowledge of recording industry technology. Eventually, John started a music production company that utilized computer based technology to produce original music for a wide range of corporate clients. He is well known for his ability to produce complex original scores that effectively support the objectives of video producers and filmmakers.

To this date, Avarese has composed over 2000 commissioned scores and recorded an elegant collection of film music. While instructing film majors as an adjunct professor at Drexel University, John continues to provide custom scores to film and television projects.

NORMAN TWAIN (producer)

For Warner Bros., Norman Twain created the idea, developed the script, and produced *Lean on Me*, starring Morgan Freeman as Joe Clark, the principal of Eastside High School in Paterson, New Jersey. *Lean on Me*, written by Michael Schiffer, was directed by John Avildsen and won the NAACP Image Award for Best Feature Film of the year.

Twain created the idea, developed and was the Executive Producer of the HBO film *Boycott*, based on a book by Dr. Stewart Burns, directed by Clark Johnson, with Jeffrey Wright, Carmen Ejogo and Terrence Howard, and dramatizing the 1955 Montgomery, Alabama, Bus Boycott. *Boycott* was nominated as Best Television Film of the Year by the American Film Institute and won the NAACP Image Award for Best Television Film of the Year and the Peabody Award.

Norman Twain, Lou Pitt and Sarah Jessica Parker produced the film *Spinning Into Butter*, based on Rebecca Gilman's award-winning play of the same name. The film stars Sarah Jessica Parker, Beau Bridges, Mykelti Williamson and Miranda Richardson and was directed by Mark Brokaw. The film was given its world premiere at the Montreal Film Festival on August 31, 2007.

Partnered with Jamie Gordon and Courtney Potts, Twain produced *Scar*, the first 3D action horror film in 26 years. Written by Zack Ford, the film was directed by Jed Weintrob and stars Angela Bettis and Christopher Titus.

HOWARD KAMINSKY (producer)

Howard Kaminsky has been President and Publisher of three major publishers: Warner Books, which he launched and directed for twelve years; Random House; and The Hearst Book Group, which included William Morrow and Company and Avon Books. He's co-authored five novels with his wife, Susan, the last being *The Storyteller*, published by Doubleday. Their first novel, *The Glow*, was published in twelve countries and made into a film starring Dean Cain and Portia de Rossi. He also co-wrote the film *Homebodies*.

FRANK PELLEGRINO (producer)

Frank Pellegrino has been active for many years in both television and the film industry. He and Howard Kaminsky are partners in Pellekam Productions. He is also co-owner of the famed restaurant Rao's in East Harlem.