

ARMAK PRODUCTIONS

PRESENTS

burning annie



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Armak Productions presents

BURNING ANNIE

Gary Lundy
Sara Downing
Brian Klugman
Jay Paulson
Rini Bell
Todd Duffey
Kathleen Rose Perkins
and
Kim Murphy Zandell

Directed by
Van Flesher

Written by
Zack Ordynans

Produced by
Randy Mack

Director of Photography
Stephan Schultze

Original Score
Dean Harada

Production Design
Kenn Coplan
Jennifer Copp

Edited by
Randy Mack
Jeff Orgill &
Chryss Terry

OFFICIAL PRESS KIT

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BURNING ACCLAIM

“THIS ANXIOUSLY AUSPICIOUS DEBUT IS A POMO ROMCOM FOR IPODPEOPLE, A BITTERSWEET RIFF ON THE DISPLACEMENT OF FEELING THROUGH SITCOM SARCASM AND INDIE-FLICK WHIMSY. IMMENSELY APPEALING PERFORMANCES NAIL AN EXCEPTIONALLY CANNY SCRIPT.”
– NATHAN LEE, VILLAGE VOICE

“BURNING ANNIE IS A THOROUGHLY PROFESSIONAL COMEDY, WELL PACED, ATTRACTIVELY PHOTOGRAPHED AND SMARTLY ACTED.”
– MATT ZOLLER SEITZ, NEW YORK TIMES

“A SURPRISING LITTLE CHARMER, OVERCOMING THE ROUGH EDGES OF ITS LOW-BUDGET ORIGINS WITH SHARP WRITING AND A GENUINELY SWEET SENSIBILITY.”
– NEW YORK MAGAZINE

“** FOUR STARS [HIGHEST RATING] A SHARP, WITTY SCRIPT THAT WOODY HIMSELF WOULD ENJOY.”**
– TODD DAVID SCHWARTZ
CBS-RADIO

“BURNING ANNIE ISN'T YOUR TYPICAL LOVE STORY, BUT IT RINGS TRUE, AND BRINGS QUITE A FEW LAUGHS ALONG THE WAY. OBVIOUSLY A LABOR OF LOVE, NOT THE LABOR OF A COMMITTEE WORKING FROM FOCUS GROUPS AND LAST YEAR'S TEMPLATES. A GREAT FILM.”
– MSNBC.COM

“THE MOST ENTERTAINING NARRATIVE FEATURE IN COMPETITION [AT THE HAMPTONS INT'L FILM FESTIVAL] WAS EASILY VAN FLESHER'S BURNING ANNIE, AN ENGAGING CAMPUS COMEDY...

A SHARP SCRIPT BY ZACK ORDYNANS AND WINNING LEAD PERFORMANCE BY GARY LUNDY.”
– TIME OUT NEW YORK

“THIS MOVIE STRIKES SO CLOSE TO HOME FOR ME THAT IT'S ALMOST IMPOSSIBLE TO THINK ABOUT IT IN ANY SORT OF DETACHED SENSE... ACTUALLY SUCCEEDS IN CONJURING THE TONE AND SPIRIT OF ANNIE HALL – A REMARKABLE THING, INDEED. IT MAY JUST BE THE BEST MOVIE I'VE SEEN THIS YEAR.”
– ENTERTAINMENT TODAY

BURNING SYNOPSES

Burning Annie is a dark romantic comedy about Max, a college student in 1998 who believes all of life's answers are in Woody Allen's *ANNIE HALL*, especially the futility of romance. But just as he starts to suspect the film is ruining his love life, he meets a young woman who just might be the modern equivalent of Annie herself and goes into a romantic tailspin.

* * * *

A college student and aspiring radio personality finds his obsession with Woody Allen's *Annie Hall* may be hindering his love life in *Burning Annie*, Armak Productions' heartfelt tribute to the master of the neurotic comedy-drama. Max is a college student whose love of *Annie Hall* is beginning to border on unhealthy. Though his friends are quick to point out the main hurdle preventing Max from connecting with the opposite sex, the obsessive cinephile himself is in a constant state of denial. When Julie, the one and only fan of Max's late-night radio show, begins to take a romantic interest in Max, it finally dawns on the lovelorn broadcaster just how wild he has allowed his rampant film fanaticism to run. Now, in order to find true love, the man who loved *Annie Hall* will be forced to kiss his fictional sweetheart goodbye and take a chance on real life.

* * * *

In *Burning Annie*, Max is a college student whose romantic universe is defined by the so-called "cautionary tale" of the Woody Allen film, *Annie Hall*. Max can only reach out to the world through his confessional—a radio show that he prays nobody listens to, leading him to volunteer for ever-more-remote time slots in the schedule.

The most important person in Max's life, however, is *Annie Hall*. When his best friend suggests that Max's favorite movie (and favorite obsession) is sabotaging his love life, Max resists the idea, but quickly finds plenty of evidence to support the theory. Does the problem lie with Max, or is a 20-year-old movie about failed relationships really causing this 20-year-old's relationships to fail?

BURNING LIKE A PHOENIX

The 2017 Re-Release

We are please to announce that we have regained our rights to BURNING ANNIE, and are re-releasing it as it should have been done in the first place. **Sundance's Creative Distribution Initiative**, formerly Sundance Artist Services, has teamed up with us for a 10th Anniversary international re-distribution. After a late-March Kickstarter campaign, we will be having a **day-and-date “Re-Premiere” in New York City** to begin the release of BURNING ANNIE in 63 countries on major HD streaming platforms around the world. We are working with Cavu PR on this exciting event, and more theatrical screening parties are planned this year to coincide with the 40th anniversary of **ANNIE HALL**.

After its award-winning film festival run, where it played as a work-in-progress, BURNING ANNIE had three major distribution deals: the first from a company that proved fraudulent, the second from a publically traded mini-major that was scuttled in a hostile takeover, and finally a generous offer from a company with a deal at Warner Bros. They put the film out on standard DVD in 2007, mostly in big-box chain stores no longer in business. In 2009 Warner Bros closed Warner Independent and severed its indie film connections, our distributor lost their deal, and the film was forgotten. We've been fighting to get it back ever since.

Our film was one of the first independent films made in high-definition format, which was state-of-the-art at the time we shot. The Sony CineAlta system we rented to make the movie was the one George Lucas used on STAR WARS EPISODE II: ATTACK OF THE CLONES, and after us indie auteur Nicole Holofcener used it on LOVELY & AMAZING. Ironically, BURNING ANNIE has never been seen on HD, not in its festival run nor commercially, not even in its one-week self-released theatrical run at Two Boots/Pioneer theater in New York.

Initial release of the film happened before streaming platforms existed, and before social media. The distributor failed to pivot into these new outlets, and instead stuck to an outdated model of low-resolution standard-def physical media. Thus BURNING ANNIE has never been available on Blu-Ray disc, nor on iTunes, Netflix streaming, Amazon Video, Hulu ,Vudu, Vimeo On Demand, etc.

Now we are changing all of that. With the help of Sundance's Creative Distribution Initiative, we are proud to bring BURNING ANNIE to the world as it was intended to be seen. We especilally look forward to young audiences discovering this bittersweet coming-of-age story of pop culture idolotry, romantic tension, and scathing one-liners.

BURNING FACTOIDS

Quick Facts

*About the **Burning Annie** team:*

- Feature film debut of director Van Flesher.
- First produced screenplay of writer Zack Ordynans.
- First lead role for actor Gary Lundy, and only second film appearance.
- Debut production of producer Randy Mack and Armak Productions.

Technical:

- One of the first independent productions to shoot on 24p High-Definition HD-cam digital media/
 - Shot on the Sony CineAlta camera system innovated for George Lucas and Lucasfilm Ltd.
 - All editing, color-correction, titles, opticals, special effects, music-editing, 24p HD onlining, and mastering were done with Apple's Final Cut Pro system.
 - Shot on location at Marshall University, and in the West Virginia cities of Huntington, Barboursville, and Kenova.
 - Principle photography was 21 days.

Biographical:

- Screenplay was initially written during Zack Ordynans' senior year at Clark University, and is semi-autobiographical.
 - Writer Zack Ordynans met producer Randy Mack while both were attending Clark University.
 - Director Van Flesher grew up in Huntington, WV. and attended Marshall University, where the movie was filmed.
 - Producer Randy Mack is an accomplished screenwriter and did extensive uncredited work on the screenplay.

Other:

- Woody Allen agreed to sign a covenant-not-to-sue after reading the screenplay. Getting Woody's blessing ultimately took three and a half years.
 - The film was acquired by LightYear Entertainment for release through Warner Bros Home Video in 2007. The contract expired and the filmmakers now control the rights again.
 - In 2007 the film played a one-week run at the Two Boots Pioneer Theater in the East Village of Manhattan.
 - *Burning Annie* has never before been available in high-definition (HD).
 - 2017 re-release was accomplished through Sundance Artist Services.

BURNING DESIRE

A FILMMAKER'S STATEMENT

Zack wrote the first draft of *BURNING ANNIE* after back-to-back ingestions of *Annie Hall*, *Chasing Amy*, and Nick Hornsby's novel *High Fidelity*. Taking most of a year to finish, the script clocked in at 130 pages and (according to legend) contained 45 characters and 9 scenes. Still, there was resonance in the tableaux, its slice-of-life surface belied by a complicated subtext of emotional dilemmas, oxymoronic feelings, and active ennui. It read like an update of Dorothy Parker's drawing room novellas, as filtered through a contemporary, Linklater-esque prism.

Van was drawn for his low-budget filmmaking prowess and encyclopedic knowledge of filmmaking "B.B." ("before Bruckheimer"). Particularly, his appreciation and understanding of the French New Wave and its American offspring: Ashby, Scorsese, Bogdanovich, Coppola, Friedkin, Altman, Lumet. Our story's *raison d'être* implied an approach whose leading values were authenticity and finding the truth with a minimum of editorializing or narrative indicating, and Van brought these values to the project with grace and a sure hand.

Putting together a first feature as an independent production poses literally uncountable catch-22s and obstacles, so it was my job to make sure *BURNING ANNIE* was as entertaining as it was true to life. Zack worships at the post-*Slacker* canon (Kevin Smith, Jim Jarmusch, Gus Van Sant, Richard Linklater) while Van draws from the high-water marks of the 60s and 70s; I split the difference by admiring filmmakers who embody both those traditions in a contemporary sensibility: Todd Solondz, Wes Anderson, Alexander Payne, Cameron Crowe, Paul Thomas Anderson, David O. Russell, the Coen brothers.

All the above filmmakers, despite their diversity of styles, started by making a low-rent calling card (eg. *Spanking the Monkey*, *Citizen Ruth*, *Hard Eight*, *Welcome to the Dollhouse*, *Say Anything*, *Bottle Rocket*, *Blood Simple*). What made their films succeed, while countless others tried and failed, is that they successfully captured a new voice, that *je ne sais quoi* element of storytelling which separates the wanna-bes from the gonna-bes. *BURNING ANNIE* proved to be an opportunity to tell an entertaining, multifaceted story while establishing a distinct, authentic narrative voice... all for about the price of a session with Tom Cruise's dog therapist.

We hope you love it like we do.

— Randy Mack
producer/editor
2007

BURNING FILMMAKERS

Van Flesher – Director

Van began his career at Florida State University's prestigious Asolo Theatre. Van has held key academic positions at the Los Angeles Film School, the Watkins Film School, and USC. In addition to directing many short films and music videos, he has produced and photographed three feature films: *Shades of Grey* and *Basement Love*, both of which he also wrote, and *Amy Everhart*, distributed by Porchlight Entertainment. *Burning Annie* is his directorial debut.



Zack Ordynans – Writer



Zack was raised in West Nyack, N.Y. He conceived *Burning Annie* and wrote the first draft as a senior at Clark University. He is the author of numerous articles and short stories, which have been published in a variety of publications. A reading of his work was held at the Black Dahlia Theater in Los Angeles. In addition to editing “home/Spun” magazine, Zack wrote & directed the award-winning feature film *Palace Living* in 2012. After extensive therapy, *Annie Hall* is no longer his favorite film.

Randy Mack – Producer

Randy was born in Curitiba, Brazil. His filmmaking career began in high school with an award-winning mockumentary. He was an assistant & script reader at George Clooney's and Steven Soderbergh's company Section Eight, & Story Editor for the Endeavor Agency. He is the writer, director & producer of the award-winning feature film *Laundry Day*, shot and finished in New Orleans and due for release in 2017.



BURNING ACTORS

Gary Lundy – “Max”

Gary Lundy was born and raised in Los Angeles. His film debut was co-starring with Jake Gyllenhaal in the indie hit *Donnie Darko*. He's appeared in *the Notorious Bettie Page* and *National Lampoon's Senior Skip Day*. His screenplay *A Happening Of Monumental Proportions* has Jennifer Garner and Common attached, and he recently sold a pilot to CBS. He once had a girlfriend steal his car and try to sell it on eBay.



Sara Downing – “Julie”



Sara's film credits include *Never Been Kissed* with Drew Barrymore, and *Hard Cash* (aka *Run for the Money*) with Val Kilmer and Christian Slater. On TV, she starred in the WB series “Dead Last,” about a rock band who could see the dead, and had recurring roles in “Smallville” and “Roswell.” Sara was once dumped for pointing at the menu when she ordered.

Kim Murphy Zandell – “Beth”

Kim's acting career includes the films *City of Angels* (with Nicolas Cage and Meg Ryan), *The In-Crowd*, and *Houseguest* (with Phil Hartman), plus notable TV appearances in “Party of Five,” “Boomtown,” “Brothers and Sisters,” and Fox's acclaimed hit “24.” She once had her boyfriend's ex attack her during a massage.



Brian Klugman – “Charles”



Brian is a writer, director, and actor. He was a regular on the popular series “Frasier,” and had a recurring role in “Felicity” (it is said that star Keri Russell shaved her head after seeing Brian's hair). He can be seen effortlessly stealing films like *Can't Hardly Wait* and writing-directing *The Words* starring Bradley Cooper and *Baby Baby Baby* starring himself. He once dated a woman who had been expelled from G.L.O.W.

Jay Paulson – “Sam”



Jay is a tv and film veteran whose credits include two years on CBS' "Cybill," appearances on "NYPD Blue" and "Just Shoot Me," and a recurring role in Aaron Sorkin's "Studio 60 on the Sunset Strip." He has been in films like the Sundance '03 selection *Rolling Kansas*, David Veloz's *Permanent Midnight*, and Doug Liman's *Go*. He was once dumped for a circus clown.

Rini Bell – “Amanda”

Rini has been seen by millions of people worldwide in movies like *Bring It On* with Kirsten Dunst, Terry Zweigoff's *Ghost World* with Thora Birch, the DreamWorks hit *Road Trip*, and Steven Spielberg's *Terminal* with Tom Hanks. When not stealing scenes in hit movies, she enjoys karaoke and monster truck rallies. A guy once took her to Hooters on their first date.



Todd Duffey – “Tommy”



“Looks like someone’s got a case of the Mondays!” Todd is famous throughout the good-film-loving world for his archetype-defining performance in *Office Space*, where he annoyed Ron Livingston and Jennifer Aniston into film history. He was a regular on “Buffy the Vampire Slayer” and has appeared in “the George Lopez Show” and “the O’Keefes.” Todd once had a girlfriend nail 75 CDs to the roof of his car.

Kathleen Rose Perkins – “Jen”

Kathleen Perkins has a BFA in musical theater and performed stand-up comedy in New York City. She's appeared in movies like *The Skeleton Twins* with Kristen Wiig, *Gone Girl* with Ben Affleck, and *Enough Said* with James Gandolfini, and tv shows like “Coupled” “Episodes” and “Colony.” She plays the lead in NBC's new drama series “Good Girls” premiering in 2017. She once had an ex-boyfriend get revenge by stealing a check from her checkbook and cashing it for 80 bucks.



BURNING IT AT BOTH ENDS

ABOUT THE PRODUCTION

With **Burning Annie**, producer Randy Mack, writer Zack Ordynans, and director Van Flesher take an up-close look at the emotional fallout of our media-saturated society by creating a story that echoes the foundations of love, relationships, college life and human behavior.

Selecting the cast for **Burning Annie** was a task that took considerable care. The part of Max had been circled by many actors, everybody from Tobey Maguire to Lukas Haas. The plan was always to go either with an A-list actor, or an undiscovered one. In the end, Flesher and Mack decided to go with fresh-faced newcomer Gary Lundy. “Putting the whole film in the hands of an unknown was a big risk, but we are unknowns too, and everybody would be taking the same risk, actor, producer, and director alike,” Mack explains, “We were lucky to get renowned casting director Shana Landsburg, who brought us the amazing Gary Lundy. Gary’s entire acting experience was as a bit player in **Donnie Darko**, but our skepticism was blown away in the face of his audition. Gary Lundy turned out to be a dream come true— talented, dedicated, a true discovery of what will surely be a major talent in Hollywood.”

Cast alongside Gary is Sara Downing. Sara made her feature film debut in **Never Been Kissed**, where she had the opportunity to throw eggs at Drew Barrymore. Her recent film projects include the horror film **The Forsaken** starring Brendan Fehr (“Roswell”), and **Hard Cash**, where she co-starred with Christian Slater and Val Kilmer. Mack points out, “Sara brought incredible professionalism and talent, as well as a plethora of acting experience to balance the equation.”

Co-starring is Kim Murphy Zandell, who was featured in **City of Angels** with Meg Ryan and Nicolas Cage, **The In-Crowd** and **Houseguest**, with the late great Phil Hartman, and Brian Klugman, who appeared as a regular on the popular television series “Frasier” and “Felicity,” as well as stealing every scene he could in **Can’t Hardly Wait** and **Teaching Mrs. Tingle**.

Also co-starring are Jay Paulson, a comedy veteran whose features include Doug Liman’s **Go, Permanent Midnight** with Ben Stiller, and the ubiquitous **Can’t Hardly Wait**; Rini Bell, whose charm and comedic brilliance are on display in the cult-classic films **Jarhead**, **The Terminal**, **Ghost World**, **Road Trip**, and **Bring It On**; and Todd Duffey, whose is most famous for his role in Mike Judge’s **Office Space** as the waiter who nearly annoys Jennifer Aniston to death. Of the supporting cast, Mack concludes, “They were cast for their chemistry, suitability, subtlety, and authenticity.”

In order to bring an authentic college feel to the production, an extensive location scout began. After considering over a dozen colleges across the nation, Marshall University in Huntington, the second largest city in West Virginia, was selected. One primary reason was that Flesher is a Marshall graduate and Huntington native, which meant familiarity of the area's resources for production, and, in the words of Mack, "a certain psychological comfort factor to help Van during his directorial debut." Flesher credits his Theatre and English professors for laying the foundation of his film career: "Being an English major gave me a solid sense of story, character and plot. If you want to become a storyteller, you should know how stories are told."

Word of the filming quickly spread around campus, generating significant amounts of enthusiasm and interest. Calls for extras and local casting sessions were overrun with eager students and local citizens. "The University was very accommodating and we were lucky to be able to use such an ideal campus. It was so similar to the campus that inspired the script it was almost eerie." says producer Mack. The twenty-three day shoot was not confined to Marshall University, as nearly half the film was shot on location throughout urban Huntington. Film crews were seen at the Blackhawk Grille in Barboursville, Griffith & Feil Drug Store in Kenova and Jim's Steak and Spaghetti House in downtown Huntington, among others.

In **Burning Annie**, Max uses his radio show as a kind of public confessional, in order to discuss his thoughts on life, love, and relationships. Writer Zack Ordynans was not only a Clark University (Worcester, Massachusetts) founding station manager, but he also hosted two radio shows, "*Audio Disaster*," where he unleashed his musical tastes on an unsuspecting campus, and "*Verbal Diarrhea*," a no-holds-barred talk show. Director Van Flesher was also active in college radio, hosting the popular Marshall show "*Acme Zydeco*."

Common experience helped mould the character of Max. "Max is a refined version of writer Zack Ordynans," explains producer Randy Mack, "Zack wrote a semi-autobiographical screenplay during his senior year of college, with the idea that he could shoot it himself as a senior thesis project on a reasonable budget.

Over time, the story evolved from a series of tragicomic vignettes into a refreshing look at media influence on the emotionally vulnerable. A writer myself, I worked extensively with Zack on the script over several years, shaping and refining the characters, theme, and plot while always making sure Zack's narrative voice was preserved."

In Max, Ordynans and Mack have created a character that is both real and endearing, a character people can empathize with. "Max evolved into a more universal version of the original blueprint. Rather than a Woody-Allen-esque

nebbish, Max is a regular kid with this bizarre object of emulation. So despite the Woodyish wit and dour perspective, his inherent normalcy— or perhaps, potential for normalcy— shows through and allows people to relate to him. We all have a little Max in each of us. And Gary Lundy embodied him perfectly.”

Flesher, Mack, and Ordynans had common goals from the start. Mack continues, “Authenticity was our primary objective. The semi-autobiographical story was fashioned from years observing social mores (and the lack thereof) in college. The key was re-creating the college milieu that allows for such bizarre mating activities. College can be paradoxical— both intense and slackerly, microcosmic and universal, the start of adulthood and the end of adolescence, intellectually heady and emotionally turbulent— and Max’s journey, despite being an inward, emotional one, takes him through many of the most interest facets of the world. Getting that world right was top priority, along with capturing the delicate ‘dramedic’ tone of the screenplay.”

The music from **Burning Annie** was carefully selected by producer Randy Mack. Alongside established artists like *Ani DiFranco*, *Nick Cave and the Bad Seeds*, and *The Magnetic Fields*, **Burning Annie** features an impressive array of next-gen indie/alternative bands. A priority was placed on targeting local bands with a fresh indie-rock sound, unspoiled by commercial pressures and lecherous corporations. “We made a point of getting the best of every local music scene we had access to. I brought in bands from Boston and Los Angeles, Van brought us the great *Self* track (that accompanies the opening credits) from Nashville, Zack brought us great East Coast music like *Bent Blue*, and our West Virginia crew turned our attention to local artists like *A Place of Solace* (who play “sludge-core” band Anhedonia in the film) and local prodigy *Anthony Stephenson*” says Mack. “Zack, Van, and I are all major music snobs, and the soundtrack has been one of the most rewarding parts of the **Burning Annie** experience. It has the potential to be a monster album for some lucky record label.”

Burning Annie captures relationship dysfunction in college with an honesty, intelligence, and humor not seen in years. It belongs the ranks of textured, intelligent films like **Rushmore**, **Welcome to the Dollhouse**, **Wonder Boys**, **Election**, **Lovely and Amazing**, and **Ghost World**, and will appeal to Gens X and Y, college students, arthouse literati, and everyone who has ever been emotionally haunted by the saturation of pop culture by the media. Laugh as you cry with recognition.

BURNING TRACKS

The Soundtrack

Burning Annie has an amazing soundtrack featuring legendary alternative artists—including **Ani DiFranco**, **Nick Cave and the Bad Seeds**, and Stephin Merritt’s band **The Magnetic Fields**— and a roster of underground stars like Get Set Go (LA), Dirt Bike Annie (Portland, OR), Bent Blue (Philadelphia), the Shelley Winters Project (Boston), The Randies (LA), the Chubb Sessions Band (Chicago), Self (Nashville), and The Dollyrots (LA).

The score was written by composer and multi-instrumentalist **Dean Harada**. A founding member of the influential jazz-pop band New World Guitar Trio, Dean has scored such indie favorites as *Clipping Adam* and *Adventures in Ennui*.

Dean worked closely with director Van Flesher and producer Randy Mack. “My idea was to create a kind of quirky ‘folk music’ that was specific to this place and these characters.” Dean says, “We wanted to use a signature instrument for the score, as Woody Allen does with the clarinet in his films. We chose the ukulele.”

Songs were chosen by Music Supervisor **Cathy Parsons**, of Supersonic Media, and Randy Mack, a former musician and songwriter, using their extensive contacts in the underground music communities throughout the country. “The choices of songs for *BA* played a greater role in the score's mood rather than any specific musical influence,” agrees Dean, “My score plays off of the very hip indie rock song selections, matching the aesthetic but not the style. It is the glue that holds the songs in place, that gives the story its musical gravity.”

“It was great working with such creative and challenging individuals.” says Dean, “Van and Randy’s taste in music is both eclectic and encyclopedic.”

The *BA* soundtrack features 26 incredible tracks, featuring 18 underground artists from independent labels or unsigned, and includes five original songs written specifically for the film. “The soundtrack really is one of the best compilations I’ve ever heard,” says Randy Mack. “It’s a fave with everyone.”

The closing credits song proved to be a real stumper. Many candidates were chosen and discarded, for reasons ranging from the price to the ratio of bitter to sweet not being just right. Fortunately, in his score, Dean had created a two-chord motif called “I’m Just Fine,” so Randy took matters into own hands and re-wrote it into a full-blown rock song. The track was recorded by Nate Greely of **Yes Dear** and Shmed from **The Electrolites**, with Benny Chadwick of **New Maximumdonkey** on lead vocals. The “band” (supergroup?) was dubbed “Subhybrid Fields” after one of the jokes in the movie.

CREDITS

Director	Van Flesher
Producer	Randy Mack
Writer	Zack Ordynans

CREW

Director of Photography	Stephan Schultze
1st Assistant Camera	Traci Perlstein
2nd Assistant Camera	John Mehaffey
Gaffer	Eric G. Petersen
Best Boy Electric	Roger Chingirian
Electrician	Kerri Gaston
Key Grip	Jay Truesdale
Best Boy/Dolly Grip	Elisha Christian
Dolly Grip	Jeff Dolen
Grip	T.A. Shaw
Swing Grip	Stephen Schmidt
Production Design	Kenn Coplan
	Jennifer Copp
Set Decorator	Damon Adkins
Set Dresser	Gretchen Ware
Hair and Make-Up	Gia Harris
Hair/Make-Up Assistants	Marie Lou Davis
	Aaron Francis
Wardrobe Assistant	Joan St. Germain
Sound Mixer	Justin Manriquez
Boom Operator	Michael Frohberg
Utility Boom	Jacob Stone
Casting Director	Shana Landsburg
Casting Associate	Teri Fiddleman
Local/Extras Casting	George R. Snider III
Location Manager (WV)	Matt Kyle
Unit Production Manager	Aaron Rattner
Production Coordinator	Jeanie Cheek
Script Supervisor	Merritt Newman
1st Assistant Director	Frank Surlaw
2nd Assistant Director	Keith Page
2nd Second Assistant Director	Jaisey Simard
Production Assistant	Robert Phillips
PA/Craft Service	Jennifer Swanson
PA/Asst. to Director	Darlene Napier

Second Unit (Los Angeles)

Production Manager	Camron Carrier
1st Assistant Camera	David B. Johnson
Script Supervisor	Chryss Terry
2nd Assistant Director	James Fregia
Grip	Chris Kosek
Production Assistants	Zac Adams
	Nathan Whitehead
Sound Recordist	Steve Morantz
Boom Operator	Bryan Condon
Location Manager	Jennifer Bartecchi
Mobile Sound Recordist	Jim Ridgley

POST-PRODUCTION

Editing	Randy Mack Jeff Orgill & Chryss Terry
Additional Editing	Randy Carter Carol Stutz
Original Score	Dean Harada
Music Supervisor	Cathy Parsons for Supersonic Media
Source Selection & Music Editor	Randy Mack
Re-Recording Mixing Mixers	RocketWerks studios Garrard Whatley Jeff Laity
Pre-Mixing	SoundTrax Studios
Supervising Sound Mixer	Jeremy Hoenack
Dialogue and ADR Editor	Steven Erickson
Foley Artist	Tony Kucenski
Group voice talent	Dawn Akemi
Finishing Mixer	John-Thomas Graves
Color Timers	JD Ryan Rob Rownd Tyler Purcell
Post-Production Supervisor	Randy Mack
Post-Production Consultant	Wendy Belt
Production Legal	Glenn Feig for Frankel & Feig
LLC Legal	Kia Kamran, Esq.

Executive Producer
Exec. Producer/Squirrel Wrangler
Associate Producers
co-producer
Key Goalie
CXO

Joanna Rudolph
David Bernstein
Macneil Shonle, Tom Roy
Echo Gaffney
Deborah Brauer
Tom Gibson

SPECIAL THANKS

Margaret Mack
David Bernstein
Thomas Gibson
Macneil Shonle

Brook Simon
Tam T. Van
Martin Rudolph
Deborah Brauer

Thomas Roy
Zack Ordynans
Andrew Sweet
Michael Dorrian

CAST

Max
Julie
Beth
Charles
Sam
Amanda
Tommy
Jen
Scott
Sara
Mark
Andy
Young Max
Adolescent Max
Amy
Stacy
Erica
Donna the Waitress
Judy
Max's Father
Building Manager
Waiter
Smokin' Co-Ed
Librarian
Professor
Steve
Lisa, Steve's Girl
Disc jockey
Anhedonia, the sludgcore band

Gary Lundy
Sara Downing
Kim Murphy Zandell
Brian Klugman
Jay Paulson
Rini Bell
Todd Duffey
Kathleen Rose Perkins
Jason Risner
Carrie Freedle
Keith Page
David Hall
Alex Bolano
Evan Price
Jaisey Bates
Randi Lehasky
Angel Zachel
Regan Kirwin
Jeanie Cheek
Clint McElroy
Jim Damron
George R. Snider III
Randa Collins
Teresa Gillmor
Merritt Shaw
George Ingersoll
Amanda Troop
Damon Adkins
A Place of Solace

BURNING QUESTIONS

1. ***“That’s all great, but what about Burning Annie’s stars and Kevin Bacon?”***

We did the research, and it turns out that everybody connects in two steps.

Kevin Bacon was in:

...*A Few Good Men* with Noah Wyle, who was in *Donnie Darko* with Gary Lundy

...*Novocaine* with Marcello Robinson, who was in *Never Been Kissed* with Sara Downing

...*Hollow Man* with Elisabeth Shue, who was in *City of Angels* with Kim Murphy

...*Picture Perfect* with Sean Patrick Thomas, who was in *Can’t Hardly Wait* with Brian Klugman

...*Picture Perfect* with Jay Mohr, who was in *Go* with Jay Paulson

...*Stir of Echoes* with Illeana Douglas, who was in *Ghost World* with Rini Bell

...*Picture Perfect* with Jennifer Aniston, who was in *Office Space* with Todd Duffey

2. ***“Aren’t you afraid Woody Allen will sue you?”***

Actually, Woody gave us his blessing to make the film, plus allowed us to use *Annie Hall* and its posters in the movie.

3. ***“I haven’t seen Annie Hall in years, will I be able to understand your film?”***

Let me ask you this: Have you seen Jackie Chan’s *Rumble in the Bronx*? Good, said the Zen master, you should have no problem.

4. ***“How heavy do walruses get?”***

A walrus can weigh up to 3000 pounds.

BURNING BEGINNINGS

The Unofficial “Cinderella Story” of BURNING ANNIE

Late 1990’s. The story starts at Clark University (Worcester, Massachusetts) where two young undergrads are bored and miserable, like everybody else on campus. Zack Ordynans [Pisces] is struggling through “Films of the 80s: the Marxist Subtext of John Hughes” as part of his merciless Media Studies major. Randy Mack [Cancer] is enjoying a semester of pre-assigned A+’s that had been “negotiated” over the break, and is using the time to produce a televised debate between political humorists Michael Moore and P.J. O’Rourke. Zack begins work on a screenplay, hoping it will be light-hearted and fancy-free.

2000. Randy has moved to Los Angeles and now works for George Clooney (Mr. Clooney vigorously disputes the term “work” in connection to Mr. Mack’s employment). Zack’s script is neither light-hearted nor fancy-free, having somehow become fancy-hearted and light-free. Randy gives notes on how to make it so depressing even goths hate it. Six months later, Zack produces a 400-page draft that actually breaks a well-known literary agent’s desk (along with his will to live). Success. Unfortunately, Randy is now selling meat door-to-door and living on a tugboat in the canal. He senses the time is right for a brazen act.

Randy tells Zack that he wants to produce his script. Intense negotiations ensue. Randy walks away with Zack’s screenplay and a 1977 Alan Trammell rookie card, Zack walks away with two Nintendo controllers and a copy of the video hockey game from *Swingers*, signed by Jon Favreau. His greenlight bonus will be a set of Ernie Ball guitar strings and free plastic surgery on the body part of his choice. Everybody goes home believing they have been shafted.

While Zack hastily moves to New York City to begin life as “another fucking screenwriter” (his mother’s description), Randy shows the screenplay to incontinent heroin dealer Van Flesher [Libra]. Van is immediately smitten with the title, but suggests changing the story from “the unabridged retelling of *The Iliad* during the Norman Conquest” to “something about geeks in college.” Thus inspired, the ending is immediately rewritten. Van, owning his own make-up table, is hired as the director, a title which he naively assumes is honorary.

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2001. *Van Wilder* is released and immediately sets a new low for the portrayal of college life in the movies. Zack, incensed, sneaks into Van’s apartment and destroys his entire Whit Stillman collection in a drunken rage. Randy, now living in a filing cabinet in the alley behind a Bueno Taco, declares the project green lit.

2002. Van and Randy enter production, having noticed that the script won't shoot itself (although the same can't be said of the writer). Marshall University is inspired by the boys' Quixotic attempt to portray college as it really is and gives them the run of the campus; later, they will issue a statement of general dismay and disavow all knowledge. Somewhere around this time, Zack declares "this movie is my life story," as does Van, Randy, and George Clooney (who has nothing to do with this movie, and quite frankly is trying to ride our coattails).

2003. Post-production, an ancient Greek word meaning "pillar of vegetables," proves to be confounding and expensive. Randy, flexing mighty produsorial muscles, fires everybody including himself. After extensive arbitration, he returns to edit. Rough cuts are passed around, including the "Gone With The Wind cut" that is shown with an intermission. The film is leaked onto the internet as a stop-motion ASCII animation, and film festivals begin offering invitations. The filmmakers accept, despite the movie not being even close to finished.

2004. The film plays tons of film festivals. Famous producer and producers rep **Steven Beer** joins the team, despite having worked with Britney Spears. Van becomes the starting quarterback for the Houston Rockets, despite not knowing anything about hockey. Implausibly, the film struggles to finish itself, while Randy and Zack get good at making Q&As uncomfortable for everyone present. Meanwhile, America has its first legitimate election since before you were born.

2005. Enron announces it will acquire *Burning Annie* for a fall release, throws several lawyers out a window, and then blows their financing on Columbian snowflake. The deal falls through regardless. WorldCom then tries to acquire it, but accidentally acquires a cheap thriller called *Chapter 11* instead.

2006. Zack quits his job at the Ice Capades to be a canine marriage counselor. Crazy people throw money at Randy, and somehow this results in the film coming out on DVD. Then the crazy people ask for their money back, and the film ends up playing the Pioneer Theater in New York City... In 2007. But not by much.

2007. *Burning Annie* agrees to play STIFF, the Seattle's most prestigious film festival sponsored by Viagra™. Everyone is dismayed by the lack of free samples.