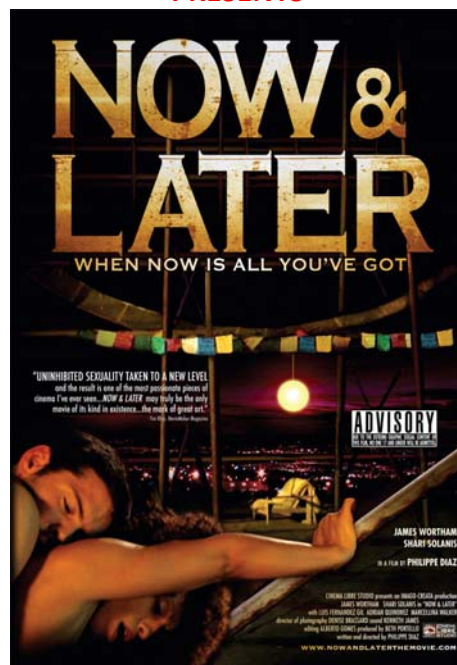




**PRESENTS**



**WHEN NOW IS ALL YOU'VE GOT**

**Written and Directed by**  
Philippe Diaz

**Introducing:**  
Shari Solanis James Wortham

Drama / 99 minutes / Blu-Ray  
Stereo / USA / 2009 /  
**UNRATED**

**Premieres Feb 18 @ Quad Cinema in NYC**  
**Premieres Feb 25 @ Laemmle's Sunset 5 in LA**

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**WHAT PEOPLE ARE SAYING:**

“Uninhibited sexuality taken to a new level and the result is one of the most passionate pieces of cinema I’ve ever seen...Now & Later may truly be the only movie of its kind in existence...the mark of great art.”

-- *Tim Rhys, MovieMaker magazine*

“Scenes of full-frame intercourse as well as unstimulated oral sex, all of which is filmed, edited and acted with care so as to be dramatically resonant.”

--*Ryan Stewart, MovieMaker*

“Filmmaker Philippe Diaz continues his revolutionary and politically-charged discourse by adding frank sexuality and its liberating potential.”

-- *Downtown Los Angeles Film Festival*

“Sexually explicit!”

-- *ScreenDaily*

“...Remarkable, an uninhibited performance!”

--*Bill Margold, LAXpress*

**US PREMIERE:**

**SHORT SYNOPSIS:**

Sex, politics and American culture are mixed into a combustible combination in *Now & Later*. Angela (Shari Solanis) is an illegal Latina immigrant living in Los Angeles who stumbles across Bill (James Wortham), a disgraced banker on the run. She takes him in. Through passionate sex, soul-searching conversations ranging from politics to philosophy, and other worldly pleasures, Angela introduces Bill to another worldview. As their affair heats up, the course of Bill's life begins to take an abrupt and unexpected turn.

The film was conceived by the director in reaction to American's penchant for violence in our culture and our puritanical censoring of anything involving sex. Familiar with philosopher Wilhelm Reich's notion that a sexually repressed society turns into a violent one, Diaz makes an unabashedly sexual yet cerebral film that challenges the perception that sex in media is harmful.



## **LONG SYNOPSIS:**

Bill was a golden boy of the banking industry. Living the good life in Los Angeles, he had a nice house, a good job, and a loving wife. Then he got greedy, lost everything, and was sentenced to an eight-year prison term. Instead of giving up his freedom, he jumps bail. While in hiding, his former driver Luis finds him and offers to get him out of the country. But Bill must hole up for a few days more before the truck will leave. Luis brings Bill to Eddie's, a cheap Central American dive in downtown LA. There, Bill meets Angela, a free spirited *Latina*.

Bill has been on the run for weeks; he's depressed and suicidal. Angela offers to take him in when she discovers he has nowhere to go.

Bill had always succeeded when he focused on the future, but finds himself at loose ends with the present. He was always concerned with the next big sale, buying a bigger house, a bigger car. He never learned to stop and enjoy the moment. His ambition and his desire for more power and money is what led him to overextending his reach at the bank and ultimately to a prison sentence.

Angela, on the other hand, lives in the now. She doesn't worry about tomorrow – she'll deal with that when it happens. She believes in living life to the fullest and experiencing everything as deeply and as fully as possible.

In her apartment, a "living scrapbook," Angela exposes Bill to a whole new way of thinking. She explains how his actions at the bank – as well as those of his government – have far reaching consequences for other people in the world, something he'd never considered. She begins to show him how to live in the now and to really feel things, not just breeze through life focused on what will happen in the future.

Angela points out to Bill that his problems were caused by the American way of life and American culture. For Angela, who migrated to the States from Nicaragua, a country that had been devastated by civil war, everything she has or was given is deeply appreciated. As a child, she had very little: the *Contras* had killed her parents and her grandmother raised her. For Angela, the American way of life – always running, running after more money to buy more things and paying more bills – seemed so disconnected from living. She tells Bill that, "rather than enjoying what you had, you killed yourself for the future."

For Angela, sex is another way to live in the now. Bill, raised in a traditional family where desires were hidden, had sex with his wife once a week. Angela, on the other hand, believes there is no reason not to find pleasure wherever she can. She wants to enjoy life as much as possible, and finds the greatest physical joy in life is through uninhibited sex. She pushes Bill's sexual boundaries to open his mind to new experiences, and to focus on the now, not the future.

When her lover, Diego, returns unexpectedly from a trip, he interrupts Angela and Bill's nascent love story.

Through Angela, Bill is forced to look at his mindset and his old way of life. He comes to terms with the excess of his American lifestyle and makes the connection between wealth and global policies. After confronting his ex-wife, and strengthened through Angela's generous spirit, he is able to leave his country and find a new life.

**DIRECTOR'S STATEMENT:**

The movie is before anything else the clash of two worlds, first in a literal sense, but also as an image. Bill and Angela represent these two worlds: he was raised in a traditional, conservative American family devoted to success and power; she was raised in a political environment, a mixed-race person left to herself, but immersed in culture. One represents the principal of reality and the other the principal of pleasure. While Bill always thrived for more and lost, Angela was happy with what she had and was able to find a way to remain positive and move forward. Bill feels that he is at the end of his life: he is drowning in the "tragedy he made for himself."

It's also the story of these two worlds: one full of soul, solidarity and humanity which Angela represents: she works as a volunteer in a free clinic for illegal immigrants during the day and is a waitress at night in a Central American restaurant that feeds poor people and even assists with their paperwork when they need help. She listens to world music, enjoys the flavors of Latin-American food, and of course any sexual experience is always welcome. While Bill, the international trader who made "hundreds of millions" buying and selling the futures of emerging countries (like Algeria where Angela's mother came from or Nicaragua) still seeks more.

It is the story of a world where we see violence where we see violence in all forms everywhere, in everywhere, in every piece of entertainment but where sex is hidden and taboo.

Downtown Los Angeles, where the movie takes place, also represents these two worlds. Angela lives on the terrace of a transient hotel and from there "you can see all levels of society." As she explains to Bill, "on one side you can see the skyscrapers with the most powerful banks and corporations in the world, on the next side are the middle class in their condo apartments with their big screen TV's, and the last side has the poorest people."

Angela teaches Bill about world politics and new philosophy of life. She makes him realize that the way he lived his life was maybe not the right one; that perhaps he didn't fully understand what life was about and that he'd spent too much time living in the future when the only thing that we have is "now"... not "later." She will teach him through sex and other worldly pleasures that the source of life is "in the body not in the mind"... she will bring him back to life.

The film is about translating these two philosophies into images and sounds. Making sex and all of its components (erection, ejaculation, masturbation, as well as any and all forms of sexual pleasures) as natural as eating food, listening to music or simply enjoying life. Angela will teach Bill not only how to enjoy sexual pleasure but also how to be comfortable with nudity and his own body. As an activist, I am trying to bring back sex in entertainment as a natural part of life as much as politics and philosophy.

It is a film in which we reverse the usual way to depict sex and violence. Here we show the sex and only talk about the violence. As Wilhelm Reich says: a sexually repressed society will resort to violence.

(continued)

## **DIRECTOR'S STATEMENT cont'd:**

The film is seen through the eyes of the characters. We are discovering downtown Los Angeles and Angela through the eyes of Bill; we are seeing Bill's redemption through the eyes of Angela. The camera always stays at the level of the characters without trying to make some "cinema" where we are dealing with matters of life. The images and sounds of the city play a major part and collide with the room where Angela lives and where Bill will find refuge. The city is cold and aggressive and her room is warm, colorful and therefore peaceful.

Philosophers and sociologists should have something to say about this film. I studied philosophy for many years at La Sorbonne in Paris and **NOW & LATER** is in part inspired by the work of Wilhelm Reich and a reflection on the war in which America found itself embroiled.

Specifically Reich's work on sexuality and politics explained that, in societies where natural sexual impulses or instincts are repressed, there is more violence. He analyzes various societies to show that a sexless society lives in violence, most famously Nazi Germany. At an individual level, Reich showed that sexual instincts start at a very early age and to repress these instincts will cause frustration. This in turn will transform frustration to inhibitions and violence. It is interesting to note that the United States is probably the only country in the world where teens go to school with guns and shoot their friends.

More generally Freud explained that people and society live based on two different principals: pleasure and reality. A child begins his life based on pleasure but the difficulties of living in a society immersed in repressive cultures will force him to switch to a different reality: a reality that requires him to compromise and repress his natural instinct.

Does this then mean that US culture is more geared towards reality than pleasure? Definitely. We should remember that in many primitive and even some very advanced societies – like the Greeks – sex was something social, enjoyable and with very few limitations. It was part of life and accepted by all. Consenting teenagers had sex with adults of both sexes and such acts included a sophisticated courtship system. The Judeo-Christian monopoly on religion and culture changed all that.

The idea for this film began when I first moved here: I was shocked to see that while everything about sex is banned in the media and more generally in American entertainment -- should I say culture? -- everything about violence, even extreme violence, is available for everybody to see 24/7. Why is it that something that is natural and life creating is never portrayed – at least realistically – in film and television? And how can we accept that serial killers, bloodthirsty monsters, angry aliens and leading men wielding big guns are widely accepted instead?

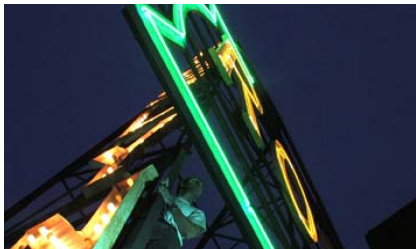
I understand that parents who are raising children want to protect them from "bad images" that could somehow damage them. If I had the choice between showing my kids sex or violence, I would definitely chose sex, which I'd hope they practice with a lot more vigor than violence.

I was raised in Europe where sensuality and sex are much more accepted in life and our entertainment. In my doctoral studies at Sorbonne, I was intrigued by Reichian principles which I have applied cinematically to sexual repression as leading to violence. Sexuality in cinema has mostly originated from  
(continued)

### DIRECTOR'S STATEMENT cont'd:

Europe or elsewhere in the world and has historically challenged the Production Code or the MPAA. any of these films pushed open the way for others to follow: Bertolucci with "Last Tango in Paris", "Sheltering Sky" etc., Chereau who introduced male frontal nudity and homosexuality in high quality films, Ferreri who studied the source of human perversions: "La Grande Bouffe", "Tales of Ordinary Madness" etc., Oshima "In the Realm of the Senses," etc., to the more recent "Humanity" by Dumont, "9 Songs" by Winterbottom to the less interesting "Baise Moi" by Desportes or "The Story of O" and the "Emmanuelle" series. All of these are films that are produced from outside American borders.

Even if "all characters are purely fictional," they are based on real people that I met and real situations I had the chance to experience. The world is full of Bills and Angela's, I wish every Bill to meet his Angela. The film is, before anything else, their story.



*In American cinema "smart" and "sexual" don't live in the same neighborhood, never mind star in the same movie. But after watching Philippe Diaz's provocative, gorgeously photographed new drama, **Now & Later**, I can say that I've witnessed a new kind of American movie heroine, one who is as comfortable with her political beliefs as she is with her body. The erotic beauty of Shari Solanis takes free, uninhibited sexuality to a new level and the result is one of the most passionate pieces of cinema I've ever seen, and I mean that in all senses of the word "passionate."*

*Diaz has invented a new genre because **Now & Later** may truly be the only movie of its kind in existence. It was brave filmmaking by a director who isn't afraid of blazing his own trail. Years ago Zalman King ventured into this territory but he fell far short of what Diaz has done: his cinema is unabashedly sexual and cerebral at the same time, which is really quite a stunning accomplishment.*

**— Tim Rhys, MovieMaker Magazine**

**CAST BIOS:****SHARI SOLANIS - "Angela"**

A Philadelphia native, Shari's first love was singing. She began performing at age 12 in an all girl doo-wop harmony group. She discovered acting as young teen while attending the High School for Creative and Performing Arts where she excelled at musical theatre.

Shari found the performing arts to be a constructive outlet in her struggle to be a part of something definitive and positive. An only child with a Russian/Hungarian mother and stepfather

in an all white Jewish neighborhood, she had a second family with her Moroccan/Mexican father who is a Vietnam Veteran. The worlds were very different and Shari often didn't know where she fit into it all.

After high school, she moved to the Big Apple to attend the American Academy of Dramatic Arts. Working with the New York Theatre Workshop, Shari played "Alissa Cruz" in a musical called "Mister" with Anthony Rapp. She continued to work the theater circuit, and did small parts in TV/ film, and eventually found that singing independently was a more viable creative outlet...less conformity.

She relocated to Los Angeles to pursue her dreams. Like most struggling actresses, she waited tables including a stint at the iconic 'Swingers'. After experiencing Hollywood casting director's propensity for stereotyping, Shari was relieved to find an intelligent role that celebrated ethnic diversity.

**Shari on the character Angela:** *She is a free spirit, who has met true suffering, poverty, hardship, and pain in life, and whom chooses to deal with it in positive ways. She is driven by a deep need to help the world around her. On account the suffering she has seen, she has learned what is truly valuable and precious...the beauty and splendor in life. Therefore she strives to live every moment to the fullest. On account of the lies and oppression she sees...she is driven by truth, and freedom. In a world of solitude and loss...she treasures people and unity. In a world of pain and hate....she treasures pleasure and love.*

**Q: How did you prepare for the intimate scenes with co-lead?**

**A:** *"We talked about it openly. We shared our thoughts and feelings about it. We created a mutual trust and respect. That's the only way. Even if there were frustrating times, we knew that there were good intentions, because we got on the same page early on. We built a foundation of trust. We kept it professional."*

**Q: How do you think audiences will react to the explicit sex in the film?**

**A:** *"I'm sure we'll get all extremes of opinion. It will not be black and white. I'm sure it will confront hard-core puritans, as well as the broadest and most open artistic perspectives...and everything in between. In the end, I feel confident that it was done tastefully and I stand by the philosophy that Philippe points out...the hypocrisy in American culture. We'll watch people getting blown up, chopped up, blood squirting out, death, fire, torture, destruction, but God forbid we watch a beautiful natural sexual act."*



## **JAMES WORTHAM - "Bill"**

James Wortham has been acting since 2004, when he decided to add a creative alter ego to his medical career. He tries to achieve a balance between his two passions--medicine and the performing arts, recognizing that although the combination is a challenge, they need not be mutually exclusive. He has appeared in several independent films, including "The Yellow Wallpaper" and "The Tucson Comedy Horror Show," and also is a host and a medical expert for numerous television programs. In his spare time, James is an avid photographer and world traveler, having visited over thirty countries, and is always eager to take on his next adventure.

**About the character, Bill:** *Bill is the quintessential upper-class, power-driven American male. He thrives on the game, competition, status, success--which unfortunately, like many Americans, he measured monetarily. But there is still something underneath all that--a memory of a different kind of motivation. A more innocent pursuit of love and true fulfillment. That is what he rediscovers during the film. That is what makes him so interesting.*



**Q: What did you think the first time you read the screenplay?**

**JAMES:** *"When I first read it, I was turned on. Shocked for sure, but more than anything, turned on. The descriptions of the sex scenes--all 8 of them--were very graphic, so it was quite provocative. But I wasn't thinking of myself as being the character and having to go through it, so it left a safe distance to really enjoy the material and relationships portrayed without being concerned with whether or not I could do it."*

**Q: Did you have any hesitations about the sex?**

**JAMES:** *"Of course! It is not every day that someone asks you to get naked, get sexual with a stranger, and then let the whole world see it. I think the two things that kept me most guarded at first were concerns about the ramifications it could have on my career, and what my parents would think when they saw it. To be honest, I'm still not sure what scares me more."*

**CAST BIOS cont'd:****MARCELLINA WALKER – “Sally”**

Marcellina Walker has a strong commitment to independent film, and has worked with a range of filmmakers in the category including Philippe Diaz and Henry Jaglom. Educated at Mills College and the Actors Conservatory Theatre, Marcellina seeks out roles that challenge her knowledge and understanding of human nature. A recent performance was juried at the Aspen Comedy Film Festival. She is currently working to adapt a short story to film.

*About Sally:*

*My approach to playing Sally needed to be open-ended, yet precise. The director asked if I would be willing to create the character without reading the script. Always curious about process and experimentation, I agreed. I was given a handful of details about Sally and my dialogue. The few pages I was given of the script clearly defined where I needed to be emotionally. As it is with most good writing, I found all I needed in those few pages.*

**LUIS FERNANDEZ-GIL – “Luis”**

Luis trained in NYFA and started his professional acting career on stage in New York with the Broadway terms production of "Don Quixote of La Mancha". After touring and performing on stages around 48 states of the US he decided to make LA his new home in April 2003. Film credits consist of over 30 movies including WEAPONS OF MASS DESTRUCTION, THE YEARBOOK, and ASIAN STORIES (BOOK 3).

TV credits include Series Regular in Bo' Selecta (Channel 4 UK 2006) and English for Success (KLSC 2006) and regular guest appearances on Jimmy Kimmel Live (ABC).

Luis was in the production of Don Carlo by Los Angeles Opera and has played a recurring role MTV's 'Punk'd'.

**ADRIAN QUINONEZ – “Diego”**

Adrian is originally from Texas and has performed in theatre, television and feature films. He is also a talented dancer with skills in Ballroom, Club/Freestyle, Swing, Hip Hop, Salsa, Modern, Disco

His television credits include 'CSI: NY' 'Women's Murder Club,' 'Days of Our Lives,' 'The Bold and the Beautiful,' and 'Life on Top.' He is represented by Trusik Talent Management.

**CREW BIOS:****PHILIPPE DIAZ - Director, Producer, Writer**

Born in Paris, Philippe Diaz studied Philosophy at the Sorbonne. He produced his first feature in 1986, "Havre" by Juliet Berto, a cult actor and director of the French New Wave. "Rue Du Depart" by Tony Gatlif ("Gadjo Dilo") starred Gérard Depardieu and was his second film, winning several Grand Prize awards at international festivals.



Diaz featuring Kevin J. O'Connor and Tom Waits).

His third feature, "Mauvais Sang" by Leos Carax, the first film about AIDS, became an international hit, winning one of most important awards in France, the 1986 Louis Delluc award. It was also nominated for 3 Césars (the French Oscar) as well as winning major awards around the world. This was a movie known for defining a generation and launching the careers of Juliette Binoche and Julie Delpy.

Soon thereafter, Diaz began distributing films by "auteurs" such as "Bless Their Little Hearts" by Billy Woodberry and "Candy Mountain" by acclaimed American photographer Robert Frank (produced by

His fourth feature in 1989, "Pierre Et Djemila" by Gérard Blain, a political Romeo and Juliet, represented France in the Official Competition at the Cannes Film Festival.

Continuing to search for new talent and to make films that appealed to global audiences, Diaz produced "The Bengali Night," shot in English in India, which launched the career of director Nicholas Klotz and featured Hugh Grant in his first leading role along with John Hurt and Indian mega-star Shabana Azmi. This marked the beginning of Diaz's collaboration with American studios, in particular Columbia Pictures, and the creation of a Los Angeles based Production Company. Soon after, New Line Cinema tapped Diaz to co-finance and produce "The Man Inside", a political thriller directed by Bobby Roth with Jurgen Prochnow and Peter Coyote.

At the same time he took over management of AAA in Paris as chairman and head of acquisition, where he shepherded the releases of dozens of films including American arthouse favorites, "Paris Trout" and "My Own Private Idaho".

After moving to Los Angeles in 1991, he has continued to produce films with budgets ranging from \$200,000 and \$15 million under his production shingle including "Heavy Metal 2000," an animated feature based on the magazine franchise in collaboration with Columbia / TriStar.

His directorial debut was the documentary, "Nouvel Ordre Mondial (Quelque Part en Afrique)" shot in Sierra Leone which won the Grand Prix at the Festival of African film in Montreal and well as a Special Prize at the 1World Film Festival in Prague. He also continued his distribution activities.

## **PHILIPPE DIAZ – cont'd**

In 2003, he created Cinema Libre Studio, with a consortium of partners to provide an alternative structure for intelligent, independent films to get developed, financed, produced and distributed.

In 2006, he made "The Empire in Africa," a re-visitation of his earlier Sierre Leone work, which won the Grand Jury Award for Best Documentary Feature at Slamdance 2006 and the Hollywood Discovery Award from the Hollywood Film Festival.

Diaz recently directed a feature length documentary, "The End of Poverty?" which premiered at the Cannes Film Festival in 2008, screened at over 25 international film festivals and played in theatres in 2009/10.

## **BETH PORTELLO**

### **Producer**

After graduating from U.C. Berkeley, Portello wanted to make movies. So, she did the logical thing and moved to Portland, Oregon. There, she worked in brand marketing for athletic footwear and apparel giants, Nike and adidas.

Relocating to Los Angeles in 2002, Portello was one of the founding partners of Cinema Libre Studio.

In addition to "Now & Later," Portello produced the feature length documentary, "The End of Poverty?" which premiered at the Cannes Film Festival in 2008 and has subsequently played at over 25 international film festivals. She has producer credits for three films in the "Speaking Freely" series. At Cinema Libre, she has overseen the release of over one hundred independent films and documentaries.

## **DENISE BRASSARD - Director of Photography**

After graduating from Vassar College with a degree in Anthropology, Denise Brassard entered the film world as a camera assistant in New York while pursuing her passion for cinematography by shooting short films. She moved to Los Angeles and received an MFA in Cinematography at The American Film Institute. Since then she has shot over 15 features and more than 40 short subject narrative films, television specials, and documentaries. Her filming has taken her to countries such as India, Venezuela and Spain. Her features include "Apartment 12", starring Mark Ruffalo, "Deal of a Lifetime", starring Kevin Pollak, "Along for the Ride" with Randall Batinkoff and J.D. Freeman, "The Mouse" starring John Savage and Rip Torn, and "St. Patrick's Day", starring Piper Lorrie. Denise has also taught Cinematography at AFI, USC, Chapman Univ., Maine Photographic Workshops and Columbia College in Los Angeles.

## ABOUT CINEMA LIBRE STUDIO

Cinema Libre Studio is a haven for independent filmmakers offering a complete array of production and distribution resources. The company, a leader in distributing social issue documentaries and features by young, up-and-coming filmmakers, is a full-service studio with in-house divisions that include: acquisition, theatrical, home entertainment/digital, domestic television and international sales, marketing and releasing films in theatres, through all major home entertainment and digital channels.

The company's scope of services include: acquisitions, theatrical distribution, international & television sales, grassroots outreach, home entertainment/ digital download and post-production services.

Headquartered in Los Angeles, the Cinema Libre team has released over one hundred films, many of them social issue documentaries that have served to challenge the status-quo and affect real change.

The company is best known for distributing award-winning films that include: "Outfoxed," "Uncovered: The War on Iraq," Participant Media's "Angels in the Dust," the Independent Spirit John Cassavetes Award Winner, "Conventioneers," the Sundance Audience Award-Winning "FUEL" and the studio's highly acclaimed production, "The End of Poverty?"

The company is currently releasing Oliver Stone's documentary "South of the Border" with films from Haskell Wexler and Rachid Bouchareb slated for 2011 releases.

The company is producing the "Last Days of Karl Marx" in Fall 2011 in Algeria and Belgium as well as developing John Perkins' best-selling memoirs "Confessions of an Economic Hit Man" into a major feature film.

For more information, please visit:

[www.cinematlibrestudio.com](http://www.cinematlibrestudio.com) & [www.cinematlibrestore.com](http://www.cinematlibrestore.com)

<http://www.facebook.com/cinematlibrestudio>

<http://twitter.com/cinematlibre>

<http://cinematlibrestudio.com/clsblog/>



**FULL CAST & CREW CREDITS:****THE CAST**

ANGELA	Shari Solanis
BILL	James Wortham
SALLY	Marcellina Walker
LUIS	Luis Fernandez-Gil
DIEGO	Adrian Quinonez
CLINIC DOCTOR #1	Anas Khalaf
CLINIC DOCTOR #2	Kenneth Alan James
FLOWER LADY	Antonieta Velasquez
EDDIE	Heraldo Guterrez
POLICE #1	Greg Arrowood
POLICE #2	Mary Keeler

**ADDITIONAL CAST:**

**Workers:** Bo Ballentine, Jose Gonzalez, Elias Jauregruif, Jose Juarez, Armando Siordia

**Restaurant Patrons:** Erwin Elian Arauz, Claudia Maria Camacho, Jose Balivar Campos, Thalina Castellon, Robert Gutierrez

**Clinic Patrons:** Danila Cabrera, Hugo Cabrera, Maria Cabrera, Yessica Campa, Gabriela Casas, Sabina de la Cruz, Valeria Flores, Mayra Godinez, Yoana Godines, Lopez Guillermo Geovanni, Lopez Victor Hugo, Herminoglida Izara, Marina de Jesus, Maria L.V., Ana Mejia, Rafael Mejia, Lopez Noelly, Cruz Ofelia, Alex Oretego, Alexis Parra, Christopher Parra, Eric Parra, Anderson Portilo, Erika Ramirez, Brianna Ramos, Gustavo Ramos, Jorge L. Ramos, Christian Sanford, Keaty Tinoco

**CREW:**

Produced by	Beth Portello Philippe Diaz
Associate Producer	Rich Castro
First AD/UPM	Daisy Munoz
Production Manager	Kira Robles
Script Supervisor	Fabien Hameline
Production Sound	Kenneth Alan James Keith Wechsler
Propmaster/Wardrobe	Niki Latrese
Prop Design	Ivy Kim
Steady Camera Operator	Andre Hoogeveen
Additional Camera	Sherri Hauk
Camera Assistants	Robert Njongo Heather Anhalt
Gaffer	Robert Mendicki

Key Grip  
Grip/Electric Day Players

Set Decoration Assistant  
Casting Assistant  
Production Office P.A.

Catering  
Post-Production Supervisor  
Foley/ADR  
Assistant Editors

Legal  
Accounting  
Cinema Libre Studio Support

Josh Lewis  
Emerson Jacco  
Helle Jensen  
T- Mo  
Abigail Marie Young  
Frances Portello  
Tracey Morris  
Lu Etting  
Nick Santillan  
Michelle Patean-Villa  
Tom Von Doom  
Casey Olson  
Robin Dicker  
Alicia S. Schepsis  
Richard Rosen  
Batya Gilbert  
Mary Keeler  
Kindra Ruocco  
(From Algeria)

#### **MUSIC:**

##### **“El Yopo”**

Performed by Canto Libre  
*Nicaragua...Presente!*, Cat# 11564,  
Courtesy of Rounder Records

*(From Nicaragua)*

##### **“Yo Que Soy Americano”**

Performed by Nelly Palacios  
*Nicaragua...Presente!*, Cat# 11564,  
Courtesy of Rounder Records

*(From Nicaragua)*

##### **“Nawal”**

Performed by Hima

*(From Comoros)*

##### **“Ana Touiri”**

Performed by Fadila Dziria  
Songs from Algeria

##### **“India Song”**

Mariana Montalvo  
Women of Africa

*(From Chile)*

##### **“Hasta Siempre Comandante”**

Carlos Puebla  
Produced by: Egrem  
Courtesy of EMC

*(From Cuba)*

##### **“Africa”**

The Kafala Brothers

*(From Uganda)*

##### **“Vamos Mujer”**

Quilapayun

*(From Chile)*

Shot on location in Los Angeles:

**The Rosslyn Hotel**

**Doctor Bautista Pediatric Clinic** - which serves the Nicaraguan community in LA and more specifically low income residents.)

**LA 27th Restaurant** - Nicaraguan restaurant in Los Angeles which has developed teaching programs for deficient students.

**Special thanks to:**

AFI

Mole Richardson

Zuma Corporation

Robert Frontiera

Terrance LaFoe

*All characters are purely fictional although they are based on real people whom I have met and real situations I had the chance to live. The world is full of Bills and Angelas.*

*This film is, before anything else, their story.*

*-Philippe Diaz*

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