



MURDER BY NUMBERS

PRODUCTION INFORMATION

The body of a young woman is found in a ditch in the woods of the small California coastal town of San Benito. **SANDRA BULLOCK** stars as Cassie Mayweather, the seasoned homicide detective and crime scene specialist assigned to the case along with her new partner Sam Kennedy (**BEN CHAPLIN**).

The two detectives make their way through microscopic hints of evidence, which seem to indicate a random act of violence, but Cassie has a gut feeling that there is more to this murder than meets the eye. Something about this case reminds her of her past exactly at a time when she is asked to appear at a parole hearing on an old police matter. These events force Cassie to revisit the past.

Cassie pours her heart into solving the mystery. She intently focuses on the gathering and analysis of the available evidence and meticulously sculpts an image of the killer from the scant clues left behind at the crime scene. Her new partner Sam is smart and eager. His patience and inherent goodness compliment Cassie's razor sharp intelligence and dry wit. He seems happy to have such a brilliant mentor in Cassie and is willing to overlook her rocky history with partners.

Following the evidence leads the two detectives to a young man named Richard Haywood (**RYAN GOSLING**), whose unique pair of boots (which he reported stolen from his locker) may have been worn by the killer at the crime scene. Richard is very cooperative and has an airtight alibi. Cassie and Richard click in a way that really sets Cassie on edge. She suspects there is more to Richard's story lurking underneath his carefree exterior.

After meeting Richard, Cassie and Sam begin to view the evidence in two different ways.

Sam continues to paint a picture composed of all the microscopic elements left by the killer. Cassie uncharacteristically seems to spin out on instincts, hunches and ghosts from her past. She swirls all of these elements together into a very disturbing theory that Richard Haywood and his secret friend, Justin Pendleton (**MICHAEL PITT**), came together to commit a perfect crime. Her belief in this theory cuts her off from Sam and eventually jeopardizes her authority on the job.

Richard and Justin are unlikely friends. Although they are both from comfortable middle class families, their personalities couldn't be more opposite. Justin is a bookish self-loathing romantic living in a world of Rimbaud and Nietzsche, isolated in his brilliance, lonely in a broken home. Richard on the other hand is a smooth, charming, manipulative cynic. He uses his good looks and clever mind to play with people's emotions just for fun. He's a natural born psychologist like most sociopaths.

These are boys whose parents live separate lives from their sons. The boys are tied to their parents by the material things the parents provide. They don't have to work or be responsible. Their families are independent worlds of their own, so they feel no ties of loyalty or responsibility to the greater community. The parents are material providers and achievers who pursue their careers with gusto, probably telling themselves they are doing it for their sons.

As different as Justin, the shy one, and Richard, the charming one, appear -- underneath they have a lot in common. They found each other and formed a secret friendship. They converted an abandoned lodge into a clubhouse where they secretly meet. Over the days and months they confided boyish secrets and fantasies. In what is undoubtedly the closest relationship either boy has ever had, they hatched a plan to guarantee their total loyalty to each other, to share an experience few have known... "let's try to commit the perfect murder!" Maybe it started as a joke, but the joke turned into a dare. At least that's Cassie's theory, a theory born out of her past and her brilliant talent as a forensic specialist.

Solving this "perfect murder" forces Cassie Mayweather to face and free herself from the tormented past she buried long ago.

Castle Rock Entertainment presents "Murder by Numbers," a psychological suspense-thriller, starring **SANDRA BULLOCK** ("The Divine Secrets of the Ya-Ya Sisterhood") and directed by Academy Award® nominated filmmaker **BARBET SCHROEDER** ("Reversal of Fortune") from a screenplay by **TONY GAYTON** ("The Salton Sea"). Barbet Schroeder &

SUSAN HOFFMAN (“The Believer”) and **RICHARD CRYSTAL** (“But Seriously”) are the producers. Sandra Bullock and **JEFFREY STOTT** (“The American President”) are the executive producers.

In addition to Bullock, the cast includes **BEN CHAPLIN**, who appears in the film following his acclaimed performance opposite Nicole Kidman in “Birthday Girl,” **RYAN GOSLING** (“The Believer”), **MICHAEL PITT** (“Hedwig and the Angry Inch”), newcomer **AGNES BRUCKNER** (“The Glass House”) who was recently named “Star of Tomorrow” by the Motion Picture Club, **CHRIS PENN** (“The Funeral”), and **R. D. CALL** (“Last Man Standing”).

LUCIANO TOVOLI, A.I.C., ASC (“Reversal of Fortune”) is the director of photography and the Academy Award® nominated **STUART WURTZEL** (“Hannah and Her Sisters”) is the production designer. The editor is **LEE PERCY, A.C.E.** (“Reversal of Fortune”) and the co-producer is **FRANK CAPRA III** (“The Adventures of Pluto Nash”). The costume designer is **CAROL ODITZ** (“The Ice Storm”), the composer is **CLINT MANSELL** (“Requiem for a Dream”) and the casting director is **HOWARD FEUER, C. S. A.** (“Reversal of Fortune”).

The film will be distributed worldwide by Warner Bros. Pictures, an AOL Time Warner Company.

Castle Rock Entertainment is an AOL Time Warner Company.

This film has been rated “R” by the Motion Picture Association of America for “violence, language, a sex scene and brief drug use.”

THE CREATIVE TEAM

“Murder by Numbers” was initially conceived by producer Richard Crystal. Crystal had always been fascinated by the historic 1924 Leopold & Loeb case. The case involved two intelligent young men, who concocted a murder/kidnap scheme, as an elaborate game to get away with the “perfect” crime.

The film was put into development with writer Tony Gayton hired to write the screenplay. Gayton had previously written Castle Rock’s upcoming “The Salton Sea.” Gayton brought the project into focus when he introduced Cassie Mayweather, the tenacious homicide detective, as the central character. This brought a modern element and point of view to the telling of the story.

“As the project developed, the layers of the story began to build,” says Crystal. “It becomes a real cat and mouse game between Cassie and the young men. It’s like watching a chess match.”

Academy Award®-nominated director Barbet Schroeder and his longtime producing partner Susan Hoffman were enlisted. Schroeder was filming “Our Lady of the Assassins” in Medellin, Columbia. Hoffman was working on “The Believer,” directed and written by Henry Bean and starring Ryan Gosling, when she read the script for “Murder by Numbers.”

“There are many ‘pretty OK’ scripts in Hollywood,” Hoffman explains, “but because it takes at least a year of your life, we look for a challenging and unusual project. ‘Murder by Numbers’ was unusual. We liked the basic story and the possibility of really developing the psychological part of the story.”

“Like many people, I am intrigued by the Leopold and Loeb story,” says Schroeder, “but I was most interested in developing the current events aspect of Richard and Justin’s story. Having a complex female protagonist, who is also a master at the kind of police science that did not exist in the time of Leopold and Loeb, brings a whole new level of mind games, as well as making this undeniably a story of today.”

Hoffman says, “Our inspirational references were more contemporary: Truman Capote’s In Cold Blood and also the Dartmouth murders of 2000 where two young men killed two college professors primarily for the thrill.”

“I think that Barbet likes to make films that pay respect to all the characters in the film,” says Hoffman. “And these boys are pretty tragic figures. They’re sort of the bad guys in the movie, but somehow you feel for them. And he also loves female protagonists. He’s much happier when the person driving the film is female. The film had everything for him, really appealing bad guys, a very formidable female lead, and psychological material.”

Sandra Bullock, having just produced and starred in Castle Rock’s hit comedy “Miss Congeniality,” was interested in working on a psychological thriller that offered a great puzzle.

Bullock describes her character as “a detective, who up to this point has performed her job without complication, finds herself becoming emotionally attached to this new case and to the woman who was murdered which causes concern in the department and threatens the case itself.”

For Schroeder, Sandra Bullock was the perfect choice for Cassie Mayweather. “It was very exciting to offer Sandra Bullock a part bringing back to life the tradition of the complex tough ladies of the 40’s, making the vulnerable side of Cassie that much more moving.”

“Barbet has an understanding of, and is very comfortable with, the uncomfortable,” says Sandra Bullock. “A psychological thriller is so much what you don’t say and what you don’t show, and how you set the camera and what you allow the actor to show. Barbet’s very specific about how he wanted things played out. He has that sense of the dark that I think really lends itself to a story like this.”

A new homicide detective, played by British actor Ben Chaplin, is forced upon Cassie as a new partner. “I play her new partner who’s just transferred from vice to homicide,” Chaplin explains. “He’s a good man, but not a particularly streetwise cop. He’s gotten to homicide because he’s good, but he’s a little bit of an outsider.”

In addition to the film’s human storyline, Chaplin was attracted to the science of forensics that is showcased. “However perfect the crime, or murder, that you may commit, you will make mistakes, you will leave traces,” he says. “I found that really fascinating in a reassuring kind of way.”

Sam recognizes that Cassie is brilliant, but he also sees right through her tough exterior. Her unwillingness to let people in won’t work on Sam. Richard Crystal explains, “Sam is really smart and has an easygoing manner about him. He brings a nice counterpoint to Cassie’s kind of energy.”

“Sam’s forced to work with me and it’s like oil and vinegar,” says Bullock. “He’s very square. Everything he does is so by the book, it drives me insane. I don’t care for it. I feel like I can walk all over him and I pretty much do. I don’t treat him with a great deal of respect at the beginning because he’s green. But later on you see something else unraveling too. That’s one of the nice things about this film, in that nobody is quite what they seem.”

In targeting Richard and Justin as suspects, Cassie relies on her instincts more than any incriminating evidence. “It’s a hunch,” Bullock explains. “As we start unraveling things, I start noticing a pattern, and no one else seems to feel that the pattern is right. I take special notice of these two young men from good, upstanding neighborhoods, but there’s no real evidence that they had anything to do with it. It’s totally personal. Things seem too perfect with them and their alibis. Slowly things start to surface to help support my case.”

Ryan Gosling (Richard Haywood) wowed audiences at the 2001 Sundance Film Festival for his searing portrayal of a Jewish skinhead in Henry Bean’s “The Believer,” which subsequently won the prestigious Grand Jury Prize. In addition to taking the top prize at

Sundance, Ryan received a prestigious Independent Feature Project Spirit nomination for Best Actor and was also nominated for Best Actor by the London Film Critics' Circle.

The 19-year-old actor brings the same intensity and charisma to his role as Richard Haywood, a troubled youth that manipulates his friend Justin into partnering with him to commit the perfect murder.

Gosling, who read numerous scripts following "The Believer," thought that "Murder by Numbers" was different from anything else he had read. "In so many films of this genre there's a death every five pages," he says. "In this one, this does not happen. I thought it was an interesting opportunity to deal with the ramifications of murder. And it made me realize that you really only have control of your life until a certain point, until you make that one decision that changes your life forever."

Gosling explains that, for Richard and Justin, the killing goes way beyond the thrill and satisfaction of getting away with murder. "They just want to feel something," he says. "They want to have some sort of intimacy that they can't find anywhere else. They don't really have relationships with their parents or with their friends. They want to do something great. And I think in Richard's mind, this is a way of sealing Justin and him forever."

"Murder by Numbers" producer Susan Hoffman, who also produced "The Believer," was eager to work with the talented young actor again. "Ryan is a transcendently gifted actor in a way that you hardly ever see," says Hoffman. "Ryan is good because he's sympathetic. Even in 'The Believer' when he was playing a Jewish Nazi, the audience was rooting for him. Once I saw the effect that his screen presence had on the public, I knew that Ryan could basically do anything."

"Ryan is light year's ahead of his age," enthuses Bullock. "He's just so exciting to watch, because he can say things with a smile, but what the smile is saying is, 'I'm going to kill you.'"

New York-based actor Michael Pitt is the brooding, introspective Justin Pendleton, the brilliant-yet-shy young man well steeped in the methods of criminal investigation and forensic evidence. Pitt has recently been featured in such diverse films as Gus Van Sant's "Finding Forrester," Larry Clark's "Bully" and John Cameron Mitchell's "Hedwig and the Angry Inch."

"In casting," recalls Schroeder, "I came across a few actors who could have played Richard in case Ryan Gosling was not available, but for Justin, Michael Pitt was the only one. I had no replacement for him."

Pitt enthuses that he's never played a character like Justin before. "Justin is insanely intelligent, but misguided," Pitt says. "He's really kind of reserved and he does everything in order, like he's thinking all the time, and then he snaps, which is fun to play. Both he and Richard are a little weird and sick and they cling to each other because they feel the world is screwed up for them."

Pitt explains that Justin looks at the murder as a science experiment or math problem. "He conceives it slowly, out of boredom mainly, because he doesn't have anything else to do and wants to feel challenged." Justin's conscience finally comes into play during the killing when he starts to feel the guilt and remorse he hadn't thought about beforehand.

"Justin is so complex," says Bullock. "For that role you needed somebody who looked feeble, but rivers ran really deep. And by just not saying anything and looking at his face, you'd be able to really wonder what's going on there. And you get that from Michael. He's really intense and very internal."

"Michael's acting comes from such a deep place you don't even realize it's happening. But when you see it on the screen there is a level of humanity that is inescapably touching and real. He's a naturalist," says Hoffman.

"Murder by Numbers" also stars Chris Penn ("Reservoir Dogs") as Ray, the high school janitor who Richard and Justin try to frame for the murder. "For more than 10 years we have been trying to work together and I was thrilled when he accepted the part. I knew he would bring tension and humanity to the part of Ray who first appears very dangerous and evil but in the end is an innocent harmless victim," says Schroeder. Newcomer Agnes Bruckner plays Lisa Mills, a pretty classmate of Richard and Justin's who becomes the source of a rivalry between the two friends. "When Agnes came to read for the part we felt immediately that her mixture of assurance, freshness and sensuality would become one of the main secret weapons of the movie," says Schroeder. R.D. Call is Rod, a fellow homicide cop in the San Benito Police Department.

ABOUT THE PRODUCTION

"Murder by Numbers" began production on February 27, 2001 and was filmed on location in and around southern California, in San Luis Obispo County in Central California, and on stages at Raleigh Studios in Hollywood.

One of Italy's top cinematographers, Luciano Tovoli, A. I. C., ASC, once again collaborates with his friend, director Barbet Schroeder, to bring a stylish look to the screen in "Murder by Numbers." With Schroeder, Tovoli lent his talents to films such as the Academy Award®-nominated "Reversal of Fortune," as well as "Kiss of Death," "Before and After" and "Single White Female," among others.

"The relationship and creative collaboration between Barbet and Luciano is certainly famous among all the people who ever worked with them," says Susan Hoffman. "Luciano's a master by any standard, a brilliant inventor, and a problem solver. When you see any film that Luciano makes, there's some signature there that is indelible. But it's mainly his relationship with Barbet, their symbiosis which is very impressive, and funny, too. It's fun to sit behind them at the monitors."

Shooting took place in a variety of locations as well as on numerous stages at Raleigh Studios. Upon completion of the stage work, filming began in the city of San Luis Obispo, the halfway point to San Francisco and the city that inspired the fictional town of San Benito in the film.

"We didn't want to locate the film in just any big city," says producer Susan Hoffman. "We didn't want to give a simple explanation for why the young men were committing this crime; that they were rich, or spoiled, or urbanites. We felt that would be too simple of an explanation. So we decided that we wanted a very American environment, slightly non-descript, upscale, but not too wealthy. We scouted all the way from Oregon to Los Angeles and we chose San Luis Obispo. It's a very touching place, it's beautiful, and it seemed like the kind of place that really was in the socio-economic groove that we were looking for."

"The idea of an 'end of the century story' taking place in the furthest Western point of the country was full of resonance to me. I just did not see it in the East, although the Florida of 'Bully' would have worked. There's a tremendous amount of beauty in the coastal region of Central California. And water was an important part of the story," says Schroeder.

"When we were looking for a place to set the film, we needed to find a location where you wouldn't expect such events to happen," says Academy Award®-nominated production designer Stuart Wurtzel. "That's why we ended up in our fictitious town of San Benito, which we based on San Luis Obispo. It has those wonderful qualities of being comfortable and pretty and steeped in tradition with a strong Spanish influence. It lays a real base for the story."

Wurtzel's biggest challenge was to find the house on the bluff where Justin and Richard get together to hatch their plans. "I wanted something that had scale and grandeur," Wurtzel says. "I was going after the lodge architecture that was built in the twenties in the national parks. The interior of the house was based on the Ahwahnee Lodge located at Yosemite National Park, with its stone and timber construction."

Wurtzel designed the stage-erected interiors of the San Benito Police Station, inspired by the County Court House in San Luis Obispo. "It has a wonderful sort of deco quality to it," he says. "I didn't want to do the typical police station, nor did I want it to have the sense of madness and chaos that you see on an everyday basis. This is a much quieter, smaller town where the homicide rate is extremely low."

New York-based costume designer Carol Oditz ("The Ice Storm") worked closely with Barbet Schroeder and Stuart Wurtzel to create the clothing styles for the detectives and the boys. "The southwestern architecture in the town of San Benito set the visual tone for the film," says Oditz. "I carried the western flavor into the costumes, allowing it to permeate the film's supporting cast and background inhabitants, especially the atmosphere lawyers and detectives who populate so many scenes in the film. These western elements – in the architecture, set dressing and costumes – form a strong visual backdrop for the story."

For Sandra Bullock's Cassie Mayweather, Oditz chose a narrow color palette of gray, black, and purple. Cassie frequently sports a well-worn black leather jacket and turtlenecks. "Cassie's a powerful 'can do' detective with a tough, self-assured exterior," says Oditz. "Under this controlled exterior lies a secret, fragile, inner life. Her signature turtlenecks are both practical articles of clothing and metaphors for the secrets that are uncovered in the story."

For Richard Haywood, whom Oditz describes as a 'cocky, self-styled matinee idol – a James Dean/Steve McQueen wannabe,' she tried to build an association between him and his red leather jacket. "Throughout the film, the jacket becomes a metaphor for the boy," she says. "And like the boy, the clothes are edgy, expensive, and cocky."

For Justin Pendleton, Oditz created a look for a brainy boy who doesn't think about his clothes. "Everything he wears is brown, tailored to his slim frame and hunched shoulders," says Oditz. "Even the heels of his shoes are uneven to give him a particular walk that implies gravity is pulling on him."

ABOUT THE CAST

SANDRA BULLOCK's (Cassie Mayweather/Executive Producer) breakthrough came in the 1994 runaway hit, "Speed." Her next two features, "While You Were Sleeping (which earned a Golden Globe nomination) and "The Net," were both critical and popular successes. Her subsequent starring roles include the recent box office smash "Forces of Nature," "Hope Floats," which marked her feature film producing debut; "Practical Magic," which she also co-produced for her production company Fortis Films; "Gun Shy," also for Fortis Films, "Speed 2: Cruise Control," "A Time to Kill," "In Love and War," "Two if by Sea," "The Vanishing," "Demolition Man," "Wrestling Ernest Hemingway" and "The Thing Called Love." She also voiced the role of Miriam in "The Prince of Egypt."

Bullock has received numerous awards and nominations for her work, including two Blockbuster Entertainment Awards and two MTV Movie Awards for her role in "Speed"; a Golden Globe nomination, an American Comedy Award nomination, two People's Choice Awards and two Blockbuster Entertainment Awards for her role in "While You Were Sleeping"; and a People's Choice Award and Blockbuster Entertainment Award for her role in "A Time to Kill." In 1996, Bullock was voted NATO/ShoWest "Female Star of the Year" and in 2001 was voted NATO/ShoWest "Star of the Year."

Bullock made her debut as a writer/director with the short film "Making Sandwiches," in which she also starred with Matthew McConaughey and which debuted at the 1997 Sundance Film Festival. Bullock most recently produced and starred in the blockbuster hit "Miss Congeniality" for Castle Rock Entertainment. She received a Golden Globe nomination for her role in the film. Upcoming, Bullock will be seen starring in "The Divine Secrets of the Ya-Ya Sisterhood," directed by Callie Khouri.

British actor **BEN CHAPLIN** (Sam Kennedy) made his American film debut in "The Truth About Cats & Dogs," starring opposite Uma Thurman and Janeane Garafolo, is quickly emerging as one of the most sought after actors in Hollywood. Chaplin starred opposite Jennifer Jason Leigh in Agnieszka Holland's version of Henry James' classic novel "Washington Square." He also starred in Terrence Malick's Academy Award® nominated "The Thin Red Line," opposite Sean Penn and "Lost Souls," opposite Winona Ryder. The film was directed by Academy Award® winner Janusz Kaminski for New Line Cinema.

Chaplin's most recent film is Miramax Films, "Birthday Girl," which has him starring opposite Nicole Kidman and is directed by Jez Butterworth.

Born and raised in England, Chaplin is a graduate from Guildhall School of Music & Drama. He has worked extensively in theatre and television in Britain, and has been featured in two Merchant-Ivory films, "Remains of the Day," and the acclaimed "Feast of July," opposite Embeth Davidtz.

His credits for the BBC include "Casualty," "A Fatal Inversion," "After the Dance," "Between the Lines," "Tuesday," "The Borrowers," "A Few Short Journeys of the Heart," and "Game On," a wry, offbeat series that debuted in February of 1995.

His theatre work includes productions of "Le Grand Meulnes," "The Neighbor" and "Peaches" as well as the highly acclaimed production of "The Glass Menagerie," opposite Zoe Wanamaker and directed by Sam Mendes in London's West End for which he received an Olivier Award nomination.

RYAN GOSLING's (Richard Haywood) powerful performance as a young Jewish skinhead in "The Believer" has been a career breakthrough. It garnered him unanimous rave reviews and industry wide attention. In addition to taking the coveted Grand Jury Prize at the 2001 Sundance Film Festival, Ryan recently received a prestigious Independent Feature Project SPIRIT nomination for Best Actor. He was awarded the 'Golden Ram for Best Actor' by the Russian National Critics Association and has just recently been nominated for Best Actor by the London Film Critics' Circle.

Born in London, Ontario, Canada, Gosling was cast in Disney's "The Mickey Mouse Club" at his very first audition at the age of 12. He moved to Orlando, Florida joining fellow mouseketeers Britney Spears, Keri Russell and members of N'Sync. After working in television in Canada, starring in the hugely popular syndicated series "Breaker High," Ryan moved to New Zealand to play the series lead in the syndicated series "Young Hercules."

Ryan returned to Sundance in 2002, with the independent feature "The Slaughter Rule," playing the complicated and estranged teen, Roy, opposite David Morse. Gosling's desire to pick intricate and complex characters led him to being cast in the lead role of Leland in the film "The United States of Leland" opposite Don Cheadle and Kevin Spacey. Other film credits include the role of Bosley in "Remember the Titans" with Denzel Washington.

MICHAEL PITT (Justin Pendleton) was named by Filmmaker Magazine as one of the

Twenty-Five New Faces of Independent Film in the Summer 2000 issue. He has worked with such directors as Gus Van Sant in “Finding Forrester,” John Cameron Mitchell in “Hedwig and the Angry Inch” (2001 Sundance Film Festival Award Winner) and Larry Clark in “Bully.”

Pitt’s roots lie in theatre and in the summer of 1999 he made his Off-Broadway and stage debut starring as ‘Dalton’ in the New York Theatre Workshop’s production of “The Trestle at Pope Lick Creek,” written by Naomi Wallace and directed by Lisa Peterson. Daily Variety called his performance “Arresting” and the New York Post wrote, “Pitt, brings to Dalton all the poetry, passion and openness that the text and the staging withhold.”

In the Spring of 2000, Pitt again worked with Naomi Wallace in Duke University’s presentation of “Birdy” and was directed by Kevin Knight.

Pitt recently appeared in a short film with first time director Faye Dunaway, entitled “The Yellow Bird.” Other film credits include “Nydia’s Chuletta’s” and “Hi Life.” Television credits include a guest starring role on “Law & Order: Special Victims Unit” and as a recurring special guest-star on the 1999-2000 season of “Dawson’s Creek.”

Among his many other talents, Pitt is also an artist, musician and filmmaker. He was born and raised in New Jersey.

Additionally, **AGNES BRUCKNER** (Lisa) stars in the coming-of-age independent film “Blue Car,” which made its debut at the 2002 Sundance Film Festival. The film, which also stars Frances Fisher and David Strathairn, was picked up at the festival for distribution by Miramax Films. Agnes was most recently seen alongside Leelee Sobieski in Columbia Pictures “The Glass House” and also appeared in the independent film “Homeroom” with Erika Christensen and Holland Taylor.

Segueing effortlessly between the big and small screen, Agnes was a series regular on CBS’ award winning daytime drama, “The Bold and the Beautiful.” Her other television work includes roles in the pilots “Minor Threat” for Warner Brothers, “Hell House” for MTV and “National Lampoon” for Fox. Additionally, she has guest starred on “Alias,” “Pacific Blue,” “The Fugitive” and “Touched by an Angel.”

In 2002, Agnes received the “Star of Tomorrow” award by the Motion Picture Club.

CHRIS PENN (Ray) won the Best Actor Award at the 1996 Venice Film Festival for Abel Ferrara’s “The Funeral.” Among his over 30 film credits are “Reservoir Dogs,” directed by Quentin Tarantino; “True Romance,” directed by Tony Scott; “Short Cuts,” directed by

Robert Altman; “Rush Hour,” directed by Brett Ratner; “At Close Range,” directed by James Foley; “Deceiver,” directed by Jonas and Josh Pate; and “Mulholland Falls,” directed by Lee Tamahori.

Other credits include, “To Wong Foo, Thanks for Everything, Julie Newmar,” “Imaginary Crimes,” “Beethoven’s Second,” “The Pickle,” “Mobsters,” “Pale Rider,” “The Wild Life,” “Footloose,” and “All the Right Moves.”

At age 16, Penn made his acting debut in Francis Ford Coppola’s 1983 classic “Rumblefish.”

R.D. CALL (Rod), a film, television and theatre veteran has appeared in the films; “Last Man Standing,” directed by Walter Hill; “Other People’s Money,” directed by Norman Jewison; “State of Grace,” directed by Phil Joanou; “Born on the Fourth of July,” directed by Oliver Stone; and “Colors,” directed by Dennis Hopper. Call has also appeared in “Waterworld,” “Young Guns II,” “War Party,” “No Man’s Land,” and “At Close Range.”

For television, he was a series regular on CBS’ “Easy Streets,” ABC’s “Knights of the City,” “Trapper John M.D.,” “Little House on the Prairie,” “Hart to Hart,” “Barnaby Jones,” and made guest starring appearances on series such as “The Practice,” “Family Law,” “Bound by Honor,” “Murder, She Wrote,” “Diagnosis Murder,” “Walker, Texas Ranger,” and “The X-Files.”

ABOUT THE FILMMAKERS

BARBET SCHROEDER (Director/Producer), born in Tehran in 1941, has been making provocative films for over thirty years. Starting off in the midst of the creative ferment of the French New Wave, Schroeder has traveled the world to shoot challenging, often confrontational movies, he has produced the work of other major directors (Wenders, Rohmer, Godard, Rivette, Fassbinder); and he has consistently explored his own directorial vision in a wide range of commercially successful feature motion pictures, both in the United States and abroad.

For his work on “Reversal of Fortune” (1990), starring Jeremy Irons and Glenn Close, Schroeder was nominated for both the Academy Award® and the Golden Globe Award as Best Director. His other American feature credits include “Barfly,” written by Charles Bukowski and starring Mickey Rourke and Faye Dunaway; “Single White Female,” starring Jennifer Jason Leigh and Bridget Fonda; “Kiss of Death,” starring David Caruso, Nicholas Cage and Samuel L. Jackson; “Before and After,” starring Meryl Streep and Liam Neeson; and “Desperate Measures,” starring Andy Garcia and Michael Keaton.

Schroeder founded his film production company, Les Films du Losange, in 1963 at the age of twenty-two in Paris. The company's initial efforts were the first two installments of renowned director Eric Rohmer's "Moral Tales." Schroeder continued on to be producer on the whole series, including such famous works as "My Night at Maud's" and "Claire's Knee." Other productions of Les Film du Losange comprise a whole festival of significant modern European cinema: Wim Wender's "An American Friend," Jean Eustache's "The Mother and The Whore," Jacques Rivette's "Celine and Julie Go Boating," and films by Marguerite Dumas, Rainer Werner Fassbinder and Jean-Luc Godard.

In 1968 Schroeder's first film as a feature director was "More." In a partnership with actress Bulle Ogier, he went on to make "The Valley Obscured by Clouds," "Maitresse," and "Tricheurs." His documentary portrait of the dictator "Idi Amin Dada" created a sensation. His 1978 film on "Koko the Talking Gorilla" explored the miracle of language, and the possibility that it extends past the boundaries of the human race.

Barbet Schroeder has also appeared as an actor in films such as "Celine and Julie Go Boating," Patrice Chereau's "Queen Margot" and Tim Burton's "Mars Attacks."

In 2001, Schroeder produced and directed the acclaimed "Our Lady of the Assassins" representing Columbia in the Oscar® competition.

SUSAN HOFFMAN (Producer) began her career in the music industry working for legendary manager Albert Grossman and managing Todd Rundgren. She became general manager of Grossman's record company, Bearsville Records. A graduate of UCLA with a B.A. in psychology, Hoffman then entered the film industry in the story department of Cannon Films.

During her career at Cannon, Hoffman was involved in the production of more than 20 motion pictures including such films as: "Runaway Train," "Tough Guys Don't Dance" and "52 Pick-Up." She first met Barbet Schroeder while supervising his film "Barfly." This was the beginning of a fruitful creative collaboration between the two.

Hoffman, left Cannon to become a development executive at Carolco Pictures, where she worked with many well-known writers, directors and actors.

In 1991, Hoffman became the producing partner of Barbet Schroeder in connection with the film "Single White Female." Subsequently they have produced (with Barbet Schroeder directing): "Kiss of Death," "Before and After" and "Desperate Measures." The pair also produced "Shattered Image," a film directed by Raul Ruiz.

In 1999, while Barbet Schroeder was in Columbia filming his Spanish language film entitled “Our Lady of the Assassins,” Hoffman joined forces with screenwriter Henry Bean as producer of Bean’s directorial debut, “The Believer” which won the Grand Jury Prize at the 2001 Sundance Film Festival. Chris Roberts also served as a producer on “The Believer.”

RICHARD CRYSTAL (Producer) was born into a show business family. His father produced jazz concerts and managed the legendary Commodore Music Shop in Manhattan and his mother was an actress, who encouraged her three sons to perform in school plays.

Crystal received a Bachelor’s degree in Speech and Drama at Brooklyn College and received a full scholarship to the Banff School of Fine Arts. He studied acting at the Herbert Berghof Studio and voice with Albert Malver. He appeared in numerous theatre productions, “The Fantasticks,” “Jacques Brel,” “Finian’s Rainbow,” and “Nash at Nine,” to name a few. He came to Hollywood to continue his acting career but ultimately found success as a writer and producer.

Crystal wrote and produced “Reflections from Inside,” the life story of Kareem Abdul-Jabbar for CBS and the National Basketball Association, which won the prestigious International Film and TV Festival of New York Gold Award for best sports video of 1989. His comedy short, “Bobby Silverman: An Actor Prepared,” based on his brief acting career which he wrote, produced and directed, premiered on HBO and featured Dudley Moore, Richard Lewis and Rob Reiner. With Executive Producer Rob Reiner, Crystal produced the documentary, “But Seriously.” The film aired on Showtime, premiered at the Santa Barbara Film Festival, and won the People’s Choice Award at the Vermont Film Festival.

Crystal created and produced the ABC hit reality comedy show “Life’s Most Embarrassing Moments,” and produced “Wild & Crazy Kids” for Nickelodeon, “Family Challenge” for Fox Family, “America Talks Back” for Lifetime, “Funny Flubs & Screw Ups” for CBS, “The Planet’s Funniest Animals” for the Animal Planet, and executive produced the television movie comedy “Ghost Mom,” for Fox.

Crystal is developing numerous projects that include a screenplay with novelist Andrew Neiderman entitled “Blood”; “Another Lifetime”; the thriller “Deadly Intrusion” based on the novel by Walter Dillon; “Affirmation,” with Lucian Truscott, based upon the true story of Henry Flipper, the first black man to graduate West Point; “Betrayed,” the true story of Manuel Penabaz, a Cuban ex-patriot with Peter Hyams; he’s recently written “Beat not the Bones,”

based on the novel by Charlotte Jay; and is writing and co-producing “Goddess” with producer Peter Newman, based on the novel by Marc Brandel.

JEFFREY STOTT (Executive Producer) has worked with Rob Reiner on all of the director's films beginning with “This is Spinal Tap,” “The Sure Thing” and “Stand by Me.” He co-produced the films “The Princess Bride,” “When Harry Met Sally...,” “Misery” and “A Few Good Men.” He executive produced “The Story of Us,” “North,” “The American President” and “Ghosts of Mississippi.”

Serving as Executive Vice-President, Production Management for Castle Rock Entertainment, Stott oversees all television and film production when not producing for Reiner.

He received a Masters degree in Art from Brigham Young University and Earned a Ph.D. in history from the University of California at Santa Barbara.

Prior to joining Castle Rock Entertainment, he was executive in charge of film production for Embassy Pictures.

TONY GAYTON (Screenwriter) is a graduate of the USC film school, where he received the Jack Nicholson Writing Scholarship. After graduating, he worked as a production assistant for John Milius. Gayton has been a professional screenwriter for over ten years, working both by himself and with his brother, Joe Gayton (“Uncommon Valor,” “Shout”).

Gayton also directed the critically acclaimed documentary “Athens Georgia: Inside/Out,” which featured the bands R.E.M. and the B-52’s as well as the eccentric folk artist, Reverend Howard Finster.

Gayton wrote the screenplay for Castle Rock Entertainment’s “The Salton Sea,” starring Val Kilmer, Peter Sarsgaard, and Vincent D’Onofrio, directed by D. J. Caruso.

LUCIANO TOVOLI, A. I. C., A. S.C. (Director of Photography) is long acknowledged as one of the great, groundbreaking international cinematographers. Tovoli has worked with some of the world’s most important filmmakers on both sides of the Atlantic. With major credits dating back to the ‘60s, he first came to attention in America with such films as Maurice Pialat’s “We Won’t Grow Old Together” (1972) and Franco Brusati’s prize-winning “Bread and Chocolate” (1973).

In 1975 he collaborated with the legendary Michelangelo Antonioni on “The Passenger” starring Jack Nicholson, and gained instant acclaim and immortality by virtue of that film’s breathtaking final shot, a seven minute-long, gyroscopically-mounted single take that, inexplicably, floated through walls and windows. That coda remains one of the two or three

most talked-about shots in cinema history.

Tovoli has also worked with such directors as Marco Ferreri (“The Last Woman,” “Bye, Bye Monkey”), Dario Argento (“Suspiria,” “Tenebrae”), Liliana Cavani (“Behind the Door”) and Ettore Scola (“Splendor,” “What Time Is It?,” “Capitan Fracasse”). He reteamed with Maurice Pialat on “Police” and with Antonioni on the highly experimental “The Mystery of Oberwald.”

Equally adept at drama and comedy, Tovoli’s photographed the sequel to “La Cage Aux Folles,” working with Francis Veber’s script on “La Cage Aux Folles III.” He continued his partnership with Veber on “Les Fugitifs,” “Jaguar,” and the French box office hits “The Dinner Game” (1997) and “Le Placard” [The Closet] (2000).

Tovoli’s work has been seen in America through a series of collaborations with Barbet Schroeder, for whom he shot the Oscar ®-winning “Reversal of Fortune,” as well as “Single White Female,” “Kiss of Death,” “Before and After” and “Desperate Measures.” He also shot the highly regarded film of Shakespeare’s Titus Andronicus, “Titus,” adapted and directed by Julie Taymor and starring Anthony Hopkins and Jessica Lange.

Tovoli’s work was recently feted at New York’s Guggenheim Museum in the program “Conversations Between Shadows and Light: Italian Cinematography,” which highlighted work of 16 influential Italian cinematographers, including Tovoli. Tovoli was recognized for his work on Michelangelo Antonioni’s legendary “The Passenger.”

STUART WURTZEL (Production Designer) received an Academy Award® nomination for his work on Woody Allen’s “Hannah and Her Sisters.” He also designed Allen’s “The Purple Rose of Cairo,” as well as three films by Peter Yates: “Suspect,” “The House on Carroll Street” and “An Innocent Man.” His most recent design was “Wit” for HBO, directed by Mike Nichols, starring Emma Thompson.

Wurtzel’s other feature credits include “Before and After,” directed by Barbet Schroeder,” “Stepmom,” “Hair,” “Used People,” “Mermaids,” “Romeo is Bleeding,” “Three Men and a Little Lady,” “Old Gringo,” “Brighton Beach Memoirs,” “The Mambo Kings,” “When a Man Loves a Woman,” “I.Q.” and “The Ghost and the Darkness.”

The first feature Wurtzel designed was Joan Micklin Silver’s “Hester Street,” on which he collaborated with his wife, Patrizia von Brandenstein. His association with Silver continued

with “Bernice Bobs Her Hair,” for the American Short Stories series on PBS, and the feature “Between the Lines.”

Raised in Hillside, New Jersey, Wurtzel studied scenic design at Carnegie Mellon University, earning an MFA degree. He began working as a theatrical stage designer, with four seasons as resident designer at the American Conservatory Theater in San Francisco and three seasons at Cincinnati’s Playhouse in the Park.

After moving to New York, Wurtzel designed numerous Broadway productions including “Unexpected Guests,” “Tiny Alice,” “A Flea in Her Ear,” “Sizwe Banze is Dead,” “The Island” and “Wally’s Café.” Off-Broadway credits include “Trumpets and Drums,” and “Romersholt” at the Roundabout Theater, “Gimme Shelter” at BAM, and “Sorrows of Stephen” (for which he won the Joseph Maharam Award for stage design) and “Henry IV, Part I” for the New York Shakespeare Festival.

On television, Wurtzel’s designs for “Little Gloria...Happy at Last” earned him an Emmy Award nomination for art direction.

LEE PERCY, A.C.E. (Editor) has worked with director Barbet Schroeder on his films “Our Lady of the Assassins,” “Desperate Measures,” “Before and After,” “Kiss of Death,” “Single White Female,” and “Reversal of Fortune.” Percy originally trained as an actor at the Juilliard School. He finds his theater background invaluable since he feels the actor’s performance is his main responsibility, followed closely by structure and pace. He considers himself lucky to have worked with some excellent actors and to have edited three films which won top acting Oscars: William Hurt for “Kiss of the Spiderwoman,” Jeremy Irons for Schroeder’s “Reversal of Fortune,” and Hilary Swank for “Boys Don’t Cry.”

Most recently, he edited Henry Bean’s “The Believer,” winner of the 2001 Sundance grand Jury Prize, as well as “Lift” (Sundance Grand Jury Prize nominee). He also edited “Center of the World,” his second film with director Wayne Wang.

Percy was recognized by his peers when he received an American Cinema Editors Eddie Award for his work on HBO’s “Against the Wall,” directed by John Frankenheimer.

FRANK CAPRA III (Co-Producer) most recently served as an executive producer on “Story of Us,” directed by Rob Reiner, “The Deep End of the Ocean,” starring Michelle Pfeiffer, and as co-producer and first assistant director on Warren Beatty’s “Bulworth.”

Capra has had a longtime collaboration with Rob Reiner, having served as co-producer

and first assistant director on “Ghosts of Mississippi.” He was the first assistant director on Rob Reiner’s “The American President,” “North” and, “A Few Good Men.”

As first assistant director, Capra has also worked on the films, “Eraser,” “I.Q.,” “The Distinguished Gentleman,” “My Cousin Vinny,” “Honey, I Blew Up the Kids,” and “Oscar.”

Upcoming, Capra is serving as a co-producer on “The Adventures of Pluto Nash,” starring Eddie Murphy and Randy Quaid, directed by Ron Underwood.

CAROL ODITZ (Costume Designer) designs for film and stage. She was one of five American designers exhibited in the Biennale della moda di Firenze in Florence. Her costume designs for Jennifer Jason Leigh in “Georgia,” were named ‘One of the Great Fashion Moments on Film’ of the decade by Vogue magazine and began the ‘slip as a dress’ trend. The following year, her costumes for “The Ice Storm” were again picked by Vogue as the ‘Best Fashion in Film for ’97.’ The designs continue to inspire fashion designers, in America and Europe, in the sweeping trend back to the ‘70’s.

Oditz’s “Tin Cup” design began the largest film to fashion trend of the decade. The necklace now known around the world as the ‘Tin Cup pearls’ changed the pearl industry. Other films include John Singleton’s “Higher Learning,” “Ethan Frome” starring Liam Neeson,” “Molly” starring Elisabeth Sue (exhibited in the Biennale), “Staying Together,” “No Place Like Home,” and “Nobody’s Child” – all directed by Lee Grant, “Zebrahead,” “Smooth Talk,” “Last Exit to Brooklyn,” and “Autumn in New York” starring Richard Gere and Winona Ryder. She recently designed the period costumes and production numbers for “Glitter,” starring Mariah Carey.

Oditz began as a sculptor before turning to theatre design, then on to film. She has designed for theatre productions in New York and across the country. Her earliest New York theatre collaborations were with Herbert Berghof and Uta Hagen at their Bank Street Studio and with Jean Erdman, wife of the late Joseph Campbell, at her Theatre for The Open Eye. She went on to design extensively on and Off-Broadway winning an Obie Award for “The Crazy Locomotive.” She was also awarded the San Francisco Critics Award for “The Good Person of Sechuan.” Her work has been seen in theatre productions at Lincoln Center, The Kennedy Center, New York Shakespeare Festival/Joseph Papp, John Houseman’s Acting Company, Ford’s Theatre, Arena Stage and numerous others.

Oditz is a member of New York Women in Film, The Academy of Motion Picture Arts & Sciences, The League of Professional Theatre Women/NY, and Mensa.

CLINT MANSELL (Composer) was the front man and a founding member of the

pioneering English rock/hip hop band, Pop Will Eat Itself. Mansell played guitar and keyboards for the band, which released a total of five albums for RCA/BMG Records and Trent Reznor's Nothing Records between 1986 and 1996.

Mansell worked with Darren Aronofsky when he composed the original score for "Pi" and "Requiem for a Dream."

Mansell's recent credits include, the upcoming "World Traveler," starring Julianne Moore and Billy Crudup, "Abandoned," for Paramount Pictures, starring Benjamin Bratt and Katie Holmes "The Hole," starring Thora Birch, and "Knockaround Guys," starring John Malkovich, Dennis Hopper, and Vin Diesel.

Mansell is also working on his debut solo album.

HOWARD FEUER, C.S.A., (Casting Director) is proud to be the recipient of 5 CSA Awards for achievement in feature film casting for "Moonstruck," "Dead Poet's Society," "Mississippi Burning," "The Fisher King," and "That Thing You Do." Additionally, he has been nominated for several ARTOS Awards for such films as "Silence of the Lambs," "Reversal of Fortune," and "To Die For." He is honored to have worked with many fine directors, writers, and producers on more than 80 feature films and to have been part of the process that brings the acting talent to the screen.

-murder by numbers-