



CONTENTFILM

Presents

"RICK"

Directed by
Curtiss Clayton

Written by
Daniel Handler

THE CAST

BILL PULLMAN Rick
AARON STANFORD Duke
AGNES BRUCKNER Eve
SANDRA OH..... Michelle
DYLAN BAKER..... Buck
EMMANUELLE CHRIQUI Duke's long-suffering wife
PAZ DE LA HUERTA..... Vicki
MARIANNE HAGEN..... Laura
JAMIE HARRIS Mick
HAVILAND MORRIS..... Jane
DAN MORAN Timmy the storage attendant
JEROME PRESTON BATES lobby guard
WILLIAM RYALL..... Rick's doorman
DANIEL HANDLER..... perky waiter
DENNIS PARLATO..... BusinessTalk anchor
P.J. BROWN Jack Lantern
TODD KOVNER..... Jed
KIMBERLY ANNE THOMPSON new receptionist
VITA HAAS party girl
SUSAN PORRO Anne Bolin
ANDREW APPEL..... ambitious exec
CHRIS SKOGLUND..... annoying exec
ROBERT GERARD LARKIN..... harried exec
BRANDON JOHNSON..... fawning exec
BRIAN FAHERTY clowning exec
JOSH CASAUBON handsome exec
ROBIN GOLDSMITH genial exec

THE FILMMAKERS

Directed by..... Curtiss Clayton
Written by Daniel Handler
Produced by Ruth Charny
..... Jim Czarnecki
..... Sofia Sondervan
Executive Producers..... Edward R. Pressman
..... John Schmidt
Line producer Allen Bain
Director of Photography Lisa Rinzler
Costume Designer Alysia Raycraft
Set decorator Heather Loeffler
Editor Curtiss Clayton
Music by Ted Reichman
Casting by Amanda Mackey Johnson CSA
..... Cathy Sandrich Gelfond CSA
..... Sig De Miguel
..... Wendy Weidman

"Harden your heart and blind justice may rip it out of your chest, learns our hero (Bill Pullman), a widowed father whose sense of virtue has gone south in Curtiss Clayton's incisive directing debut."

--David Germain, Associated Press

"RICK is a haunting and chilling, yet biting black tragi-comedy from director Curtiss Clayton. The film does a wonderful job portraying the soulless world Rick inhabits, while imbuing him with just enough of a tattered soul to give the audience hope for his redemption. The result is a gripping thriller that seems more like a classic Greek tragedy than it is a modern American movie. Pullman is at peak form here."

--Merle Bertrand, Film Threat

"The wonderfully sick RICK, based on the opera *Rigoletto*, is highlighted by a smoldering performance by Agnes Bruckner. The light-touch direction of Curtiss Clayton is terrific."

--Boby Kirk, Playback St. Louis

"RICK does a truly wonderful job of depicting corporate America, dissecting the vacuousness of its concerns and the indifference of its practices. The film gains true tragic power when its troubled, compromised protagonist decides to protect the one thing of value in his life -- his daughter. When office and home collide, and searing cynicism clashes with paternal determination, something has to give."

-- Piers Handling, Toronto Film Festival

"One of those films that makes you want to take a long shower afterward."

-- Todd McCarthy, Variety

LONG SYNOPSIS

RICK is a moral tale that takes its plot from the opera "Rigoletto." Curtiss Clayton, a veteran film editor with over 25 films under his belt, including work with Gus Van Sant (DRUGSTORE COWBOY, TO DIE FOR) and Vincent Gallo (BUFFALO 66), makes his directorial debut with this New York thriller/black comedy/satire – and indictment of corporate American culture -- starring Bill Pullman in a skillfully layered performance as Rick O'Lette, a middle-aged corporate climber who has lost sight of his humanity and plummets into a nightmare that will ultimately cause him to lose the one thing he loves the most. RICK was written by Daniel Handler, a.k.a. Lemony Snicket, the author of the popular children's book series that has been adapted for the screen by Paramount Pictures as LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS starring Jim Carrey. RICK is stylishly photographed by the award-winning cinematographer Lisa Rinzler (THREE SEASONS, POLLOCK, MENACE II SOCIETY).

RICK opens with Bill Pullman's character arriving at the office, a Wall Street marble mausoleum serving as the headquarters of the Image Corporation, a soulless capitalist outfit with the motto "We Can Do This" emblazoned on the lobby wall. The embodiment of corporate executive male arrogance, Rick proceeds to meet Michelle (Sandra Oh), a prospective job candidate, and so humiliates the young woman that when they encounter each other later that night in a trendy bar, she spews a fevered curse: "You are an evil person with an evil soul, and it will come right back at you!"

A bit riled after this intense altercation with Michelle, Rick makes an offending comment to his boss, Duke (Aaron Stanford), that results in

Duke leaving in a huff. Duke, some 20 years his junior, is a real jerk who demoralizes Rick on a regular basis. Clearly Rick resents having to kowtow to this brash young punk. Buck, an old business school classmate of Rick's (Dylan Baker) witnesses the whole incident and approaches Rick with an invitation to use the services of his unorthodox company... a company that promises to "Take the Rat Race to the Next Level." Rick shuns his advances, but is intrigued enough to take his card and, at Buck's bidding, watches the morning news in an effort to understand what this mysterious business is in the business of doing. The news story turns out to be about a corporate CEO found in the bottom of the river. Rick understands and is appalled.

But Rick's life is not all business. He shifts gears when he gets home to his 17-year-old daughter Eve (Agnes Bruckner), at once a provocative young woman talking dirty in internet chat rooms to someone named "Big Boss" – and a vulnerable girl desperately missing her deceased mother. Rick is tender with his daughter and his cockiness eases up as he tries to hold it together for her. It slowly unfolds that Rick was not always the repugnant fellow he is today. Sometime after losing his wife, he lost himself in a world of capitalist, corporate greed, backstabbing and amoral mantras that have rendered him a casualty in his own life.

Then, suddenly Rick O'Lette's private and professional lives collide in an alarmingly twisted way. It seems that Eve's X-rated internet correspondent has been Rick's boss Duke (although neither of them realize who the other is). Impassioned, Rick starts the ball rolling with Buck to contract his company's services. It seems that Duke will be murdered leaving the company Christmas party. Although Rick forbids

her to come, Eve makes her way to the party alone, determined to find Duke (who with a teenager's naivete, she thinks is cute). By this time, Duke has figured out that Eve is the woman known as Vixxen in the chat room, but he thinks she is Rick's wife or girlfriend. He has no idea that she is his daughter. When he finds her at the party he takes her into his office and they have sex. When they are finished, Eve's identity (and age) are revealed.

Meanwhile Rick is intently trying to find Eve to protect her from Duke, but it is too late. Eve leaves the party in Duke's jacket and Santa hat and in this morality tale, Rick cannot stop what he has started. Plans go wildly awry and he is left to suffer the consequences.

ABOUT THE PRODUCTION

RICK took a monumental struggle to bring to the screen; an example of just how hard it is to make a movie for actual adults in today's franchise-driven entertainment ecosystem. Written in a blazing 24 hours by Daniel Handler, Ruth Charny brought it to Content Films as the third film in executive producer Ed Pressman's unofficial American business trilogy, which includes WALL STREET, AMERICAN PSYCHO and now RICK.

Handler's script, loosely based on Verdi's classic opera "Rigoletto," represents one of the first forays into screenwriting for the legendary children's writer, better known as Lemony Snicket. This fall will see the release of the eleventh volume in his mock-gothic series for young readers "A Series of Unfortunate Events," as well as the Paramount/Dreamworks motion picture of the same name, starring Jim Carrey.

RICK marks the feature directorial debut for Curtiss Clayton, who has worked as a film editor on over twenty features including Gus Van Sant's DRUGSTORE COWBOY, MY OWN PRIVATE IDAHO and TO DIE FOR. He has also edited such films as Vincent Gallo's BUFFALO 66, Jonathan Kaplan's UNLAWFUL ENTRY and BROKEDOWN PALACE and Jon Favreau's MADE.

Rick isn't every career-conscious actor's idea of a sympathetic lead. Bill Pullman, fresh from his acclaimed Broadway turn in Edward Albee's Tony-award winning play "The Goat," accepted the challenging part

after extensive meetings with director Clayton in which they explored every aspect of the script. Agnes Bruckner was the first choice for Eve, but she was incommunicado in Hungary during casting. Four days before the part had to go to another actress, she returned to LA, read the script and signed on. While Clayton and Pullman spent countless hours together in pre-production, Agnes Bruckner met the director just once before the shoot and the next time they saw each other was on location, the day before principal photography began.

Budgeted at \$1 million, with only 20 days for production, RICK was going to be a tough haul, especially since it was being shot on location in Manhattan. Arriving in March of 2003 during an insanely cold winter, things started on a good note. New York was virtually devoid of other productions at that time, and so an amazingly good crew was assembled with little difficulty since RICK was the only show in town. Locations, which should have been prohibitively expensive, turned out to be available for a song. Rick's apartment was a suite in the Waldorf-Astoria, a location that usually comes with a high price tag. Since the legendary hotel was under-booked, and the suites were just sitting empty, the hotel let RICK use the suite for the room rate.

On the first day of shooting, Clayton came down with what everyone thought was a case of first-timer's nerves. By lunch it was apparent that he had a vicious case of the flu, necessitating vomit breaks between takes. The flu then laid waste to the crew for the duration of the shoot, fortunately sparing the actors.

Eschewing the typical cool glass and chrome, neatly-groomed look that passes for depictions of high business in most films, RICK is shot in the

marble mausoleums of Manhattan's long-dead captains of industry, like 26 Broadway, original headquarters of Standard Oil. It captures the monuments of vanity that these capitalists, who once fancied themselves the American aristocracy, built to their own glory. Rendered empty by downsizing and bear markets, these flying dutchmen sit, almost derelict, gathering dust and waiting for the occasional film crew.

The shoot was rocked when the production designer left on day ten, without warning, to take a job on a bigger-budgeted, more audience-friendly project. The producers decided it would be even more disruptive to replace her, and RICK soldiered on, designer-less. The shoot wrapped on time, and on budget, and Clayton then exiled himself to the editing suite where he began the pleasantly solitary process of editing his film.

Desperate to avoid the typical "temp track" trap on the film, Clayton commissioned a score before editing even began. Playing to the production's budget, the score was performed on solo accordion. (Originally, the plan was for the writer, Daniel Handler, to play the accordion on the soundtrack, but he turned out to be too busy. Handler plays accordion in Stephin Merritt's band, the Magnetic Fields.) Later, this was beefed up with some additional instruments doing a jaunty riff on traditional Christmas carols. This had the added benefit of further establishing that the film takes place during the Christmas season; Clayton had insisted that the design department go easy on the Christmas decorations in an effort to avoid typical movie shorthand for "Christmas" which usually means loading down every available surface with Yuletide knick knacks.

Editing wrapped in late summer of 2003 and RICK secured a slot at the Toronto Film Festival. The first screening in Toronto was an amazing success, it sold out instantly, over 100 people were turned away at the door and the audience loved it. Acceptance by the mainstream film establishment proved more elusive, however, and RICK remained without a distributor until additional well-received screenings at the Rotterdam Film Festival and Austin's South by Southwest festival led to the sale of video and television rights to the Sundance Channel. Following the announcement of that deal, Clayton and Contentfilm partnered with Vitagraph Films, the company that introduced Japan's Takashi Miike to America, to bring the film to the North American theatrical market.

Q&A with Curtiss Clayton

Describe the character of Rick for us:

The truth is, I based him on myself. It's remarkably easy to access those kinds of feelings within oneself, I think, which is why Rick turns out to be such a sympathetic character despite his initial harshness. Who hasn't felt that they are unappreciated, or that they are cursed by having to suffer idiots all around them? Rick's anger comes from the feeling that he has no control, despite the wealth and position he enjoys -- he's desperate to find someone in his orbit who will DO WHAT THEY'RE TOLD. If Michelle had only waited outside like she was told to, so much unhappiness could have been avoided.

To us, the core of the film is the relationship between Rick and his daughter. Can you talk about that?

Rick's feelings for his daughter are his weak spot because that's where his humanity comes into play. That seems like a contradiction except for the fact that Rick, like all of us, lives in a society where human feelings and needs are treated as opportunities for exploitation. Buck, not Rick, is the ultimate capitalist because he unerringly zeroes in on Rick's fear of losing his daughter and uses that fear to make a killing - - literally. If Rick didn't care about his daughter or feel the need to hold onto her as the only link to his wife (or to himself -- thus, "I used to be a good person"), he wouldn't be such an easy mark. It's the tragedy of the existence we've made for ourselves that such basic and decent human feelings become weaknesses, not strengths.

Tell us about Bill Pullman and Agnes Bruckner. What did you talk about before shooting began?

Bill and Agnes have very different qualities as actors, and I think that gives the film a great deal of dimension. Bill and I talked exhaustively before shooting began -- we had many meetings, going into every nuance of the entire script, not just Rick's character. Agnes, on the other hand, I met with once before the cameras rolled and she showed up in New York 36 hours before we started. But it was obvious that she had an intuitive understanding of the character and I never worried that she wouldn't be ready. Even on set, the differences between Bill and Agnes were clear -- Bill liked to do a lot of takes, and kept finding interesting, fresh nuances; Agnes was usually right on

target from the first take and tended to become bored when we did it over and over. I was quite fascinated by the difference in their methods and I think it makes the interplay between their performances remarkably complex.

Why do you think Rick has become such an asshole?

I don't think he's an asshole. You have to understand the reasons he's behaving the way he does, and I don't mean simply that his wife is dead or he hates his boss. Rick is at a crisis point because he senses he's hit a dead end, that the system he's served so faithfully has almost used him up. He's always believed in the system; he's never questioned the way things are or looked inside himself. Thus he's not equipped to understand the desperation he's feeling. I see Rick's lack of awareness as his tragic flaw. He's bought into the system totally, he believed the payoff would come -- this is his faith. But the payoff hasn't come. There is no value placed on loyalty or devotion in the capitalist world. It doesn't love you back. And Rick is not a self-sacrificing team player; he's not about to go quietly when his usefulness is ended. His vanity and sense of entitlement compel him to take action against his own negation.

Are you trying to make a specific point about male ego with Rick? Do you think the movie will confirm women's worst assumptions about men?

I don't think the point about ego is specific to men, unfortunately. It's a characteristic of human nature, male and female. Men simply have more opportunity in a sexist society to parade their egos. Women, given a chance, will often behave just as badly.

As a first-time director, what was it about the material that drew you in?

I was more interested in making a certain kind of film than I was in simply making a film. I had established an identity for myself as an editor of interesting, unusual films and I knew that I would similarly define myself as a director by the kind of material I chose for my first film. RICK was a script that I instantly felt I understood and could handle. It expressed, in such a clever and fresh way, so much of what I feel about human nature and our maddening insistence on making ourselves unhappy. It also had integrity -- you could sense that Daniel Handler was writing to satisfy himself, not any sort of commercial demands. I wanted to make it clear from the start that,

as a director, I would doing that kind of material and that's why I was so happy to find the script.

How did you become involved with the project?

Ruth Charny, the producer, knew that I wanted to direct and that I was interested in a specific type of material. She told me about the script, which Daniel Handler had supposedly written in 24 hours, and allowed me to rummage through her apartment in search of the one copy she had. I found it, and read it the same night. Of course I loved it, but after my experiences trying to get support for much less abrasive material I didn't believe anyone would finance it. Ruth, however, seemed fully confident and in an amazingly short time we had a deal with ContentFilm.

A stomach flu hit your set at the start of production but only seemed to affect the men. Was there some karmic male curse on the movie?

I think it may have been the ghosts of capitalists past, outraged that we were allowed to invade their citadels, trying to stop us.

How did shooting on location in New York influence your storytelling?

The first day of pre-production I walked around the Wall Street area and observed how the architecture, especially the older buildings, expressed the grandiose arrogance of the capitalists who built the area. That made a deep impression, and solved a key problem for me, which was how to bring something fresh to the very familiar atmosphere of the corporate world. With this "Fountainhead" design idea in mind, locations all over New York began to suggest themselves, from the Waldorf apartment which serves as Rick's home to the old world restaurant where Rick and Eve eat dinner to the ornate building lobby which was the original home of Standard Oil. There really isn't anyplace besides New York that could have provided the same backdrop.

To us, the party scene felt like a horror movie, was that your intention?

I had not set out intentionally to model the party scene on a horror movie, but the comparison is a nice one. Horror stories have classically been seen as an expression of subconscious fears and

desires, and Image Corporation's Christmas party is certainly an occasion for the release of long-suppressed hatreds and lusts. Besides, there's something inherently disturbing about a situation where people are required to have a good time.

If you learned one thing about making movies from Gus Van Sant, what would that be?

For making movies, Portland, Oregon beats Hollywood any day.

ABOUT THE CAST

BILL PULLMAN – “Rick”

Born in Hornell, New York, Bill Pullman is one of seven children. While most of his siblings followed in their parents' footsteps in the medical profession, Bill attended the University of Massachusetts at Amherst, where he earned a Master of Fine Arts degree in Directing. After graduating, he became a professor at Montana State University, where he ran the theater department for two years.

Bill then went to New York, where he performed in a number of Off-Broadway plays and in regional theater. He got good notices for his performance in an off-Broadway revival of Sam Shepard's "Curse of the Starving Class" with Kathy Bates. He then moved to California and shortly thereafter was offered his debut film role, one of the leads in the hit comedy RUTHLESS PEOPLE.

Since then, Bill has acted in over 40 motion pictures, including SPACEBALLS, THE ACCIDENTAL TOURIST, A LEAGUE OF THEIR OWN, SLEEPLESS IN SEATTLE, MALICE, WYATT EARP, WHILE YOU WERE SLEEPING, INDEPENDENCE DAY, LOST HIGHWAY, BROKEDOWN PALACE and IGBY GOES DOWN.

In television, Bill directed, produced and starred in "The Virginian" for TNT. This marked Bill's directorial debut and garnered critical acclaim for his portrayal of the title character.

In 2002 Bill Pullman co-starred with Mercedes Ruehl in Edward Albee's "The Goat" on Broadway. Bill's performance won rave reviews and "The Goat" earned a Tony Award for Best Play.

Bill Pullman lives in Los Angeles with his wife and three children. His upcoming films include Takashi Shimizu's THE GRUDGE and Thomas Vinterberg's DEAR WENDY. He will next star in a limited television series for NBC entitled "Revelations."

AARON STANFORD – “Duke”

Upon graduating from the acting program at Rutgers University, Aaron landed the role of Oscar Grubman in TADPOLE. Aaron starred opposite Sigourney Weaver and Bebe Neuwirth and received critical acclaim for his performance at the 2002 Sundance Film Festival. He followed up that film by creating the featured role of Pyro in Bryan Singer's X-MEN 2. Other film appearances include roles in Woody Allen's HOLLYWOOD ENDING, Spike Lee's 25TH HOUR, David Mamet's SPARTAN and WINTER SOLSTICE with Anthony LaPaglia, which debuted at the 2004 Tribeca Film Festival.

AGNES BRUCKNER – "Eve"

Nurturing an impressive body of work that encompasses film and television, Agnes Bruckner is quickly emerging as one of Hollywood's most promising new talents.

Honored by the Motion Picture Club as the *Female Star of Tomorrow*, Agnes received rave reviews for her role in the coming-of-age independent film BLUE CAR, which made its debut at the 2002 Sundance Film Festival. She was also nominated for an Independent Spirit Award for her performance in this film.

Agnes' passion for the art of acting keeps her drawn to independent features. She can currently be seen alongside Rachel Leigh Cooke in STATESIDE and will next be seen starring alongside Patricia Richardson in the thriller THE WOODS. She recently completed work on HAVEN with Bill Paxton and Orlando Bloom. Her other film credits include the psychological thriller MURDER BY NUMBERS alongside Sandra Bullock, Columbia Pictures THE GLASS HOUSE and HOMEROOM with Erika Christensen and Holland Taylor.

Segueing effortlessly between the big and small screen, Agnes recently had a recurring role on the critically acclaimed drama series "24." She has starred in the HBO film "The Shrunken City" and 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. Agnes has guest starred on "Alias," "Pacific Blue," "The Fugitive" and "Touched by an Angel."

SANDRA OH – “Michelle”

Born and raised in Ottawa, Canada, Sandra Oh started ballet at the age of four and starred in her first play at the age of ten. She started working professionally at age 16 in television, theatre and commercials. After three years at the prestigious National Theatre School of Canada, she beat out more than 1000 other hopefuls and landed the coveted title role in the CBC television film “The Diary of Evelyn Lau” based on a true story of a tortured poet who ran away from home at 14 and ended up a drug addict and prostitute on the streets of Vancouver. Her performance brought her a Gemini (Canada’s Emmy) nomination for Best Actress and the 1994 Cannes FIPA d’Or for Best Actress.

Sandra won her first Genie (Canada’s Oscar) a year later for her leading role in DOUBLE HAPPINESS, a bittersweet coming-of-age story about a young Chinese-Canadian woman – a performance that brought her much acclaim and secured her place as one of Canada’s rising young film stars. She moved to Los Angeles in 1996 to begin the first of six seasons as Rita Wu, the smart and sassy assistant on the HBO comedy series “Arli\$\$,” for which she won the final Cable Ace award for Best Actress in a Comedy.

Sandra remains busy working in both comedic and dramatic roles in motion pictures, television and theatre. Her films include BEAN, GUINEVERE, THE RED VIOLON, WAKING THE DEAD, PRINCESS DIARIES, and UNDER THE TUSCAN SUN. She also has a starring role in Michael Radford’s improvised DANCING AT THE BLUE IGUANA, a bleak and raw view of life in a strip club in L.A. Her performance in LAST NIGHT, a Canadian film about the end of the world, led to her winning a second Genie Award for Best Actress in 1999.

DYLAN BAKER – “Buck”

Dylan Baker was most recently seen in SPIDER-MAN 2 with Tobey Maguire, HEAD OF STATE, CHANGING LANES and ROAD TO PERDITION.

Dylan was honored with an IFP Gotham Award and an IFP West Independent Spirit Award nomination for his starring role as 'Bill Maplewood' in the critically acclaimed film HAPPINESS. Directed by Todd Solondz, the film wowed audiences and took the Critics Prize at the Cannes Film Festival.

Born in Syracuse, NY, Dylan spent his childhood in Lynchburg, Virginia. Upon graduation from Georgetown Prep School in Rockville, Maryland, he attended William and Mary College, where his interest in the theater was born. He earned his B.F.A. at Southern Methodist University in Dallas and his M.F.A. at the Yale School of Drama. While at Yale, he appeared onstage in such Yale Reparatory productions as Rum and Coke, Tartuffe, About Face, and Richard III.

Dylan Baker earned Tony Award and Drama Desk Award nominations for his role as 'Prince' in the Broadway production of Eastern Standard and an Obie Award for his performance in the Off-Broadway production of Not About Heroes. Most recently he was seen in the Tony Kushner's Off-Broadway play "Homebody/Kabul" and Off-Broadway's production of That Championship Season at the Second Stage Theatre.

Dylan's additional feature film credits include THIRTEEN DAYS, THE CELL, ALONG CAME A SPIDER, TAILOR OF PANAMA, CELEBRITY, RANDOM HEARTS, COMMITTED, REQUIM FOR A DREAM, SIMPLY IRRISISTABLE, TRUE BLUE, DISCLOSURE, PLANES, TRAINS AND AUTOMOBILES, TALK RADIO, THE WIZARD OF LONELINESS, THE LONG WALK HOME, DELIRIOUS, and PASSED AWAY.

ABOUT THE FILMMAKERS

CURTISS CLAYTON – Director, Editor

Curtiss Clayton has been a professional film editor since 1984. He has edited over two dozen features, including some of the best-known work of directors Gus Van Sant, Vincent Gallo, and Jonathan Kaplan.

His major credits include DRUGSTORE COWBOY (1989); MY OWN PRIVATE IDAHO (1991); and TO DIE FOR (1995), all directed by Gus Van Sant; BUFFALO '66, directed by Vincent Gallo and presented at the 1998 Sundance festival; BROKEDOWN PALACE (1999) and UNLAWFUL ENTRY (1992), both directed by Jonathan Kaplan. In 1997 Curtiss made his directing debut with a half-hour short, THE MAN WHO COUNTED, starring Buck Henry and Shirley Knight. It won the Best Dramatic Short award at the 1997 Toronto Worldwide Short Film Festival.

DANIEL HANDLER – Writer

Daniel Handler is the author of two novels: *The Basic Eight* and *Watch Your Mouth*, as well as the forthcoming book *Adverbs*, and, as Lemony Snicket, a sequence of children's books known collectively as *A Series Of Unfortunate Events*. The thirteen-book series, the eleventh of which will be published in September 2004, has sold more than 8 million copies worldwide, and a film version, starring Jim Carrey as the villainous Count Olaf, will be released by Paramount Pictures in December 2004.

Besides adapting the Snicket books for the screen, Daniel wrote the screenplay for Alan Taylor's film *Kill The Poor*, based on the novel by Joel Rose, and is collaborating with Stephin Merritt, the singer/songwriter who leads the pop group The Magnetic Fields, on a movie musical entitled *The Song From Venus*.

LISA RINZLER – Director of Photography

Lisa Rinzler graduated from New York University Film School. She has worked as a cinematographer on feature, documentary and experimental films. Her feature films include: THE SOUL OF A MAN, directed by Wim Wenders; DRUM, directed by Zola Maseko; LOVE LIZA, directed by Todd Louiso; POLLOCK, directed by and starring Ed Harris; THREE SEASONS, directed by Tony Bui, for which she was awarded the 1999 Cinematography Prize at Sundance and the 2000 Independent Spirit Award; TREES LOUNGE, directed by Steve Buscemi; LISBON STORY and the New York sequences of BUENA VISTA SOCIAL CLUB, both directed by Wim Wenders, and DEAD PRESIDENTS and MENACE II SOCIETY, both directed by the Hughes Brothers, for which she won the 1994 Independent Spirit Award.

Lisa's documentary work includes WORLD WITHOUT END a film about prophecy and the millennium directed by Richard Kroehling, PROSTITUTES, PIMPS AND THEIR JOHNS, directed by Beban Kidron, and NO SENSE OF CRIME a film about women involved with men on death row directed by Julie Jacobs.

Along with her ongoing work as a cinematographer, in 1992 Lisa took up still photography. Initially her work was largely black and white, documentary street photography. She later began shooting unpeopled environments, landscapes and abandoned interiors. In 1999 Lisa was in a two-person show called *Still Moving* at the New Alchemy Gallery in Los Angeles. Several of her images have appeared on CD covers, by artists including Mark Ribot, Congo Norvell and John Dee Graham.

Alysia Raycraft – Costume Designer

Alysia Raycraft is a costume designer for both film and theatre working in New York and Los Angeles. In New York, she received an MFA in Costume Design from NYU's Tisch School of the Arts as well as an Artist in Residency at The New York City Ballet. Originally from Texas, she received her BFA in painting and sculpture from The University of Texas at Austin. Credits include: THE GREAT NEW WONDERFUL, directed by Danny Leiner, starring Maggie Gyllenhaal, Tony Shalhoub and Olympia Dukakis; CRY WOLF, directed by Jeff Wadlow, starring Julian Morris; and THE HEBEW HAMMER, directed by Jonathan Kesselman, starring Adam Goldberg and Judy Greer. She is set to begin shooting FIVE FINGERS this fall to be directed by Laurence Malkin and starring Laurence Fishburne.

TED REICHMAN - Composer

Ted Reichman studied jazz piano as a teenager at New England Conservatory Prep School and played in garage bands. In 1991, he went to Wesleyan University where he met jazz saxophonist and composer Anthony Braxton, who encouraged him take to up the accordion. Braxton soon recruited Ted for recording projects, including his creative orchestra, quartet and a duo, and they ultimately made eight records together.

After graduating from Wesleyan, Ted went to New York, where he continued to play with Braxton, but also sought out musicians like drummer John Hollenbeck, who appears on the RICK soundtrack. In October 2003, he released his solo album "Emigré" on John Zorn's Tzadik label.

Ted has appeared on over thirty recordings and has played with, among many others, Paul Simon, Sam Phillips, Sally Timms, Catherine Jauniaux, Eyvind Kang, Marc Ribot, Roberto Rodriguez, Eberhard Weber and Sanda Weigl. He currently plays and tours with his band the Claudia Quintet and el Septeto Roberto Rodriguez.

RUTH CHARNY – Producer

One of the most respected independent producers in New York, Ruth Charny's credits include MISTRESS, GRIEF, GRACE OF MY HEART, THE SLEEPY TIME GAL, and LOVE LIZA.

JIM CZARNECKI – Producer

Jim Czarnecki has produced feature films, television, television commercials, and music videos. He is best known for his work with Michael Moore and he has produced three of the filmmaker's award-winning documentaries: THE BIG ONE, BOWLING FOR COLUMBINE and FAHRENHEIT 9/11.

FAHRENHEIT 9/11 won the Palme d'Or at the 2004 Cannes Film Festival and opened to immense acclaim and controversy in the election year summer of 2004. BOWLING FOR COLUMBINE won the 2002 Academy Award for Best Documentary. Jim also produced JULIEN DONKEY-BOY, directed by Harmony Korine, was the first American film to receive the dogma certificate -- known as DOGMA 5 - - from Lars Von Trier

Some of Jim's television and feature film credits in production include: SID AND NANCY, CANADIAN BACON, BARCELONA, WITHOUT YOU I'M NOTHING, "Pee Wee's Playhouse," and "Saturday Night Live."

Jim won an Emmy for Best Informational series for "TV Nation," which was broadcast on NBC in 1994. He's been nominated for two other Emmys for his work with Michael Moore on Fox's TV Nation and Bravo's "The Awful Truth."

SOFIA SONDERVAN - Producer

Sofia Sondervan is Head of East Coast Production for Ed Pressman and John Schmidt's ContentFilm, where she produced RICK and several other films including THE HEBREW HAMMER, PARTY MONSTER with Macaulay Culkin and THE KING starring Gael Garcia Bernal and William Hurt.

Sofia's prior industry experience also includes the post of Sr. VP of Acquisitions and Productions for POP.com a joint venture between Dreamworks SKG and Imagine Entertainment, Head of Acquisitions for Cary Woods' Independent Pictures and Director of Business Affairs at Miramax Films.

A native of The Netherlands, Sofia earned a Bachelor of Fine Arts in Film and Television from New York University where she directed and produced many short films.

EDWARD R. PRESSMAN AND JOHN SCHMIDT Executive Producers

With 65 diverse motion pictures to his credit, native New Yorker and motion picture producer Edward R. Pressman has forged a career of international renown, marked by originality and eclecticism. Throughout his career he has brought numerous emerging filmmakers together with projects that have put them firmly on the map. Pressman's reputation as a daring maker of quality films was cemented in September 2003 when he was honored with the IFP Gotham Award.

In September 2001, Pressman and John Schmidt launched ContentFilm, a fully-financed production and distribution company

based in New York. The first ContentFilm production was THE GUYS, the film version of Anne Nelson's acclaimed post-9/11 play of the same title starring Sigourney Weaver and Anthony LaPaglia. THE GUYS had its world premiere at the 2002 Toronto Film Festival, after which Focus Features acquired worldwide rights to the film.

Other ContentFilm projects include Wayne Kramer's THE COOLER starring William H. Macy and Alec Baldwin; Jonathan Kesselman's THE HEBREW HAMMER, a "Jewxploitation" comedy starring Adam Goldberg; Randy Barbato and Fenton Bailey's PARTY MONSTER; and Ernest Dickerson's NEVER DIE ALONE. Upcoming in Fall 2004 is David Gordon Green's new film THE UNDERTOW starring Dermot Mulroney, Josh Lucas and Jamie Bell, which will be released by United Artists.

Pressman has produced many other films that have garnered critical acclaim and recognition. REVERSAL OF FORTUNE, based on attorney Alan Dershowitz's account of the Claus von Bulow affair, was honored with the Best Actor Oscar for star Jeremy Irons. Oliver Stone's WALL STREET brilliantly captured the 1980s era of greed and Michael Douglas' performance as Gordon Gekko won him the Best Actor Oscar for 1987. Both Abel Ferrara's BAD LIEUTENANT and David Mamet's HOMICIDE appeared on many critics' lists of the year's ten best films. TO SLEEP WITH ANGER, Charles Burnett's powerful and poetic drama of an African-American, received the National Society of Film Critics Award for Best Screenplay, among other honors. The screen adaptation of Bret Easton Ellis' controversial novel AMERICAN PSYCHO made Christian Bale a star and brought a tremendous amount of attention to the exciting way that director Mary Harron had handled Ellis' largely misunderstood novel.

John Schmidt is a co-founder of ContentFilm plc and serves as co-CEO of the company. Prior to ContentFilm, Schmidt co-founded October Films in 1992 and served as Co-President until its sale to USA Networks in 1999. Working with his partners at October Films, Schmidt was instrumental in the acquisition and distribution of such films as THE LAST SEUDCTION; BREAKING THE WAVES; SECRETS AND LIES; LOST HIGHWAY and THE APOSTLE.

Before October Films, Schmidt was Executive Vice President and Chief Financial Officer of Miramax Films from 1989-1992 and a Financial Analyst of Tri-Star Pictures from 1986-1989. He received an MBA from Harvard Business School in 1986.