

Mongrel Media presents

THE DYING GAUL

Written and directed by
CRAIG LUCAS

Starring
PATRICIA CLARKSON
PETER SARSGAARD
CAMPBELL SCOTT

Running time: 89 minutes

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Starring PATRICIA CLARKSON PETER SARSGAARD CAMPBELL SCOTT

Producers CAMPBELL SCOTT GEORGE VAN BUSKIRK

**Executive Producers JOSEPH CARUSO III SHAWN FITZGERALD PAUL
MANAFORT DAVID NEWMAN JOEL POSNER PJ POSNER MUVI FILMS, INC.**

Co-Producer JOHN MACHIONE

Director of Photography BOBBY BUKOWSKI

Editor ANDY KEIR

Production Designer VINCENT JEFFERDS

Music STEVE REICH

Music Supervisor LINDA COHEN Costume Designer DANNY GLICKER

Casting DOUGLAS AIBEL

Line Producer LISA ZIMBLE

*“Woe to him who seeks to please rather than to appall.”
– Herman Melville, “Moby Dick”*

THE DYING GAUL

Playwright/screenwriter Craig Lucas (THE SECRET LIVES OF DENTISTS, LONGTIME COMPANION, PRELUDE TO A KISS) makes an audacious directorial debut with **THE DYING GAUL**, a fiercely original psychological thriller based on his play of the same name. Part SUNSET BOULEVARD, part Greek tragedy, **THE DYING GAUL** is a tale of lust, power, corruption, betrayal and revenge set in the seductive world of the Hollywood elite.

Peter Sarsgaard stars as Robert Sandrich, a fledgling screenwriter who has been living on the fringes, writing spec script after spec script to no avail. His life changes when he is offered a million dollars for his latest and most personal work – “The Dying Gaul,” the raw, autobiographical story of the death of his lover. But there’s a catch – the studio thinks the project will be much more commercially viable if Robert will only change the dead lover to a woman.

Making the offer is Jeffrey (Campbell Scott), a smooth, ruthless and sexually avaricious studio executive who seduces Robert with the intoxicating Hollywood cocktail of power, money and sex. Patricia Clarkson stars as Jeffrey’s wife, Elaine, a former screenwriter now ensconced in a Malibu villa with children, a housekeeper, and time on her hands. She brings the grieving Robert into the family fold, drawn by his talent and his pain. When Robert confides that he finds solace, both sexual and emotional, in the ghost-like world of chat rooms, the curious Elaine meets him there anonymously. As their online dialogue unfolds, she discovers that Robert and her husband are having an affair. The shock of that revelation – and the unexpected way she responds – sets off a dangerous series of deceptions, confessions and betrayals. Never sliding into the conventional histrionics of the thriller, **THE DYING GAUL** is infinitely more complex, as the lines between predator and

prey, sadist and victim shift and blur.

Visually stunning, **THE DYING GAUL** contrasts the dazzling California sunlight that bleaches out the palm-lined movie studios and oceanfront estates with the cold and detached world of cell phones and computers. What emerges is a truly original post-modern Hollywood *noir*, unsettling, unpredictable and morally explosive. As John Cooper writes in the 2005 Sundance Film Festival program, “Lucas has honed a precise, interlocking plot that exploits his scalpel-sharp irony. **THE DYING GAUL** will push you to the edge of your seat, simultaneously unnerving you with its complexity and frightening you with its believability.”

THE DYING GAUL will have its world premiere at the Sundance Film Festival in January 2005.

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About the Production

“It was the most joyful experience of my life!,” says acclaimed playwright/screenwriter Craig Lucas, who makes his film directing debut with **THE DYING GAUL**, a wicked, emotional roller coaster of a thriller set in the heady world of the Hollywood elite. Lucas had adapted several of his plays for the big screen, including *PRELUDE TO A KISS* and *RECKLESS*, but this was his first time behind the camera as well. Continues Lucas, “I thought it was going to be overwhelming, which it was, but in ways I could not have anticipated – I loved taking care of that many people and having the privilege of being able to express myself in collaboration with so many unbelievably gifted, skilled, committed artists.”

Although the film concerns a triangle that develops between two powerful Hollywood insiders and a struggling screenwriter, it is far from a simple, predictable story of crass, tasteless executives vs. the pure young artist. Says Lucas, “I think most people have a very two-dimensional image of movie people – that they’re greedy and self-serving and

heartless. Sometimes it's true but not everyone in Hollywood is that way. I wasn't at all interested in playing into the received wisdom that people who make movies are stupid or venal because, in fact, my experience is that people who make movies love to make movies -- and love the art form."

"But **THE DYING GAUL** is not a movie about moviemaking – it's not DAY FOR NIGHT," continues Lucas. "I wanted to play against stereotypes – the couple at the center of the story is everything that is appealing about Hollywood, they're basically intelligent and kind and good at what they do. That was necessary so that they'd be appealing to the character of Robert, the screenwriter. He has no money, his lover has recently died. And the appeal of this world, this house, this sea, the safety – or at least the illusion of safety – that money can buy, is understandable. I always feel that the interesting and challenging thing when you're making something to entertain people is not to tell them what they already think they know but to tell them what they don't yet know they know. Something that throws lights into a dark corner."

This playing against stereotypes and expectations is part of what makes **THE DYING GAUL** such an edge-of-your-seat experience – just when the audience thinks that they've figured out the characters, one of them will do something unexpected, jolting the audience out of their complacency. "Let's face it," says Lucas, "so much entertainment relies on stereotypes so that the artists don't have to work very hard. The fun part for me, whether I'm at the theater or watching a movie, is to have to engage, to be surprised, and to be taken on a journey into corners of lives that I didn't even know existed."

Although Lucas had directed some theater, it was his good friend Campbell Scott, with whom he'd worked on LONGTIME COMPANION and THE SECRET LIVES OF DENTISTS, who persuaded Lucas to take the plunge into film directing. Recalls Lucas, "After DENTISTS came out, Campbell and George (Van Buskirk, who produced SECRET LIVES OF DENTISTS as well as **THE DYING GAUL**) were extremely insistent with me about turning 'The Dying Gaul' into a movie. And I put it off for a long time because I

didn't know how to do it. But finally the fact that I *didn't* know how to do it was the thing that interested me."

Naturally, Lucas had seen the play several times in various productions. As he recalls, "It was successful but successful in that it stirred people up. It upset some people terribly. I think other plays and movies had led audiences to expect someone who is grieving over a loss to AIDS to always behave nobly, as so much media intimates that suffering is ennobling whereas, of course, suffering breeds more injustice and cruelty. Audiences were not gambling on being confronted with anything like that. So it was a strange experience. I think it made me want to spend more time with the play. I wanted to understand why it affected people the way it did and I wanted to, frankly, see if I could tell the story better."

A director himself, Scott was convinced that Lucas would be a natural at film directing, and his hunch proved right. "He wasn't at all over-protective about what he does but, naturally, because he wrote it, he's incredibly keyed into it. And he did not suffer from that first-time director wishy-washiness. He's incredibly decisive. I've seen Craig's plays many times and he always creates characters that end up being a lot more than they might initially appear to be. And that's *always* what you want."

Scott plays Jeffrey, the studio executive. Scott describes his character: "Jeffrey has a very powerful position at one of the studios but we go out of our way to not make him a cliché, the way we think of studio execs as these greedy, slimy characters. He's a lot more complicated than that although he is deceptive -- but all three characters are."

"He was a lot of fun to play," continues Scott. "During the first half of the movie, he's incredibly on top of it. He has a great wife and he starts this relationship with a man. He's bisexual and he loves having a lot of everything. He doesn't seem to live in a world where there are rules telling him he can't do things like that. So he embraces it and then of course it unravels and all hell breaks loose. The great thing about this character is that he thinks he's controlling everything and then, about halfway through the movie, you realize he's not anymore. Things are beginning to control him."

Scott continues, “Because of Robert’s talent and his being a very attractive, humorous man, and a very deep character, Jeffrey finds him very attractive. And it all starts off kind of like a goof but then it gets deeper than that. And although Jeffrey remains dedicated to his family, he also gets in a little over his head with this guy. And then Elaine and Robert fall for each other too because she’s a writer as well and they meet on that level. It’s a cool triangle because everyone’s equal. Patti brings a lot of power to this woman who ultimately also unravels. And Peter’s character starts off kind of at a loss, opposite from us, and then actually gets stronger. How he does it is a little strange but he actually ends up being kind of the most stable of us all...in a kind of tragic way.”

For Lucas, Scott was the perfect actor to play this very complicated character. “Campbell has a great understanding of storytelling. He’s not interested in cheap effects and he doesn’t do what I call ‘schmacting.’ ‘Schmacting’ is what usually wins the Academy Award. If you play a crazy person, an autistic person, a drunk or retarded person, that’s thought to be acting. The hardest thing in the world is to tell a story and never draw attention to what you’re doing. With Campbell, there’s a fluidity between his head and his emotions and his gut and his genitals! I’d work with him on anything.”

The award-winning Patricia Clarkson (THE STATION AGENT, PIECES OF APRIL, FAR FROM HEAVEN) stars as Jeffrey’s wife, Elaine, a former screenwriter whose comfortable life is shattered during the course of the film. She too praises Scott’s ability to play such a complicated character. Says Clarkson, “Campbell plays the duality of it, both feminine and masculine. He is both subtle and overt. He’s deeply emotional and passionate and yet quite reserved. He’s liquid.”

Craig Lucas was thrilled when Clarkson signed on for the role of Elaine. “85% of directing is good casting and to have Patti in this role was a dream come true,” he says. “Patti and I have been circling each other for about fifteen years. She did lots of readings of my plays in New York.”

Both Clarkson and Scott agreed about their approach to their characters. Says Lucas, “She and Campbell were adamant about not villainizing these people, that the film was about three people who are all basically yearning to make their lives better and who somehow, when they come into combination with one another, an inevitable pull drags them into terrible places. And neither she nor Campbell were afraid of the overt sexuality in this story. I always felt that we couldn’t tell this story in front of a camera without really allowing their bodies and the way they use their bodies and the way they live in their bodies, to be fully expressed.”

The relationship between Elaine and Jeffrey is different than most marriages portrayed in American movies. Says Clarkson, “I think they’ve been married for awhile and they have a wonderful relationship. They’re both very bright and creative in their own ways. They stimulate each other in many different ways. They have a very European marriage, an open marriage which is a rare lifestyle in America. They’re both very free-spirited.”

Although Jeffrey and Elaine may have an atypical marriage, Jeffrey’s affair with Robert shocks Elaine and her response sets off a tragic chain of events. She learns of the affair when she anonymously meets Robert online in a gay chat room. Says Clarkson, “I think in life we always do things for many reasons. Our actions are the result of sometimes several emotions and several impulses. Elaine ventures into the chat room and starts emailing Robert initially out of curiosity and it suddenly becomes something else.”

Peter Sarsgaard, who most recently won acclaim for his performances in KINSEY and GARDEN STATE, plays Robert, the grieving young playwright who becomes entangled with Jeffrey and Elaine. As Sarsgaard says, “It’s a very painful thing that Robert is going through over the course of the film. He’s basically agreed to chop off his left arm for a million dollars. The film he’s written is about two men in love, one of whom has AIDS. And Jeffrey wants Robert to change it to a man and a woman. And Jeffrey and my character end up having an affair, which is ironic – Jeffrey’s asking Robert to make his screenplay not homosexual and then he has a homosexual affair with him.”

Robert's screenplay is entitled "The Dying Gaul," inspired by the famous Roman statue depicting a wounded Gaulic warrior who lies on the ground awaiting death. Although it was the Romans who fought the Gauls in the third century B.C., the Roman sculptor displays not triumph but sorrow at the horror and senselessness of war. "Elaine is a real artist and she understands what the screenplay is trying to say," explains Sarsgaard. "And her husband, Jeffrey, gets it too but he's more interested in the realities of the world, which is something that I've been told as an actor over and over again. As actors, I think all three of us identify with what it means to try to hold on to the thing you love dearly. And also to quite easily throw it away for the right amount of money."

For Sarsgaard, working closely with Lucas was "very interesting because he has experienced a lot of the things that happen in the script. Craig has so much compassion for actors. He is absolutely, hands-down the most supportive director I've ever worked with. He's one of the most intuitive people I've ever met and he has no ability to withhold information from you. So you never feel like he's lying, he's incredibly direct. He'll come up and tell you what he's thinking, which I love."

Clarkson too has nothing but praise for Lucas. "I like working with a writer/director because it's one voice. Great writing is always a challenge but a good one. And frightening – you have to rise to it. You have to be prepared and you have to be available emotionally and intellectually. And for this film, you have to wear a white bikini. Oh my God – that was the most challenging thing of all!," laughs Clarkson.

Since he had never directed a film before, Lucas says, "I invited everyone to engage in the most communication possible, from beginning to end. I made no secret of being a first time director, asked everyone to watch my back, and encouraged them to speak out if I was making what to them seemed to be a misjudgment of some sort. Once we talked about the depth of the characters and what were the most essential qualities in each scene to be pulled into the forefront, each of the collaborators had specific notions about how to accomplish that, and if they didn't, then I resorted to making suggestions. We changed our minds about

a lot of things along the way, and I continued to treat the set as a fluid place of group discovery. I find that if you invite people into your process along with knowing your own point of view, you have then the best of both worlds -- collaboration and self-expression.”

For Lucas, making **THE DYING GAUL** was an unexpected joy. As he recalls, “I had worked on stage for many years with a great director who died in ’97. And so I wasn’t having this experience I expected to have for the rest of my life, working with this director. So in the late ‘90’s, I started directing myself. And I found that I came alive and I enjoyed it and I had things to offer actors and to other collaborators that I didn’t even know I had. What a strange thing to happen when you’re 50 years old -- I’m probably the only first-time 52-year-old movie director!”

THE DYING GAUL joins a long list of dark, incisive movies about screenwriters in Hollywood, from such classics as Billy Wilder’s *SUNSET BOULEVARD*, Nicholas Ray’s *IN A LONELY PLACE* and Vincente Minnelli’s *THE BAD AND THE BEAUTIFUL*, to such recent films as *THE PLAYER*, *BARTON FINK* and *ADAPTATION*. And like the best of those, **THE DYING GAUL** explores the dangerous dynamics that can come into play in a world where ideals are sacrificed in the name of commerce and where the lure of sex, power, money, and glamour are almost irresistible. Says Lucas to those about to see his film “Enjoy -- and forgive me if your sleep is ruined.”

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About the Cast

PATRICIA CLARKSON (Elaine)

2003 was an eventful year for Patricia Clarkson. She had a total of four films in theatres: *PIECES OF APRIL* (United Artists), *THE STATION AGENT*, (Miramax) *ALL THE REAL GIRLS* (Sony Pictures Classics) and *THE SAFETY OF OBJECTS* (IFC Films). The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in *PIECES OF APRIL* and *THE STATION*

AGENT. She was also nominated for a Best Supporting Actress Oscar and Golden Globe, SAG, Broadcast Film Critics and Independent Spirit awards for *PIECES OF APRIL*. She also received SAG Award nominations for *THE STATION AGENT* as Best Actress and Best Ensemble Cast. Several regional critical organizations also awarded her Best Supporting Actress of the Year honors.

At the 2003 Sundance Film Festival, Clarkson was honored with the Jury Prize for Outstanding Performances for three films in competition. The previous year, she generated Oscar buzz for her supporting role as Eleanor Fine in Todd Haynes' *FAR FROM HEAVEN*. Clarkson also won the New York Film Critics Circle and National Society of Film Critics Best Supporting Actress awards for that role and was nominated for a Chicago Film Critics Award.

Clarkson recently finished production on the thriller *THE WOODS* (UA) and is currently shooting *ALL THE KING'S MEN* with Sean Penn and Jude Law. She was most recently seen in *MIRACLE* opposite Kurt Russell for director Gavin O'Connor (Disney). The story focused on the 1980 U.S. Olympic gold-medal winning hockey team. Clarkson also co-starred in Lars Von Trier's latest, *DOGVILLE* (Lions Gate). In 2002 Clarkson won an Emmy for her guest-starring appearance as quirky Aunt Sarah on HBO's acclaimed drama "Six Feet Under." In spring 2004, she starred as Blanche Dubois in Tennessee Williams' "A Streetcar Named Desire" at the Kennedy Center.

Born and raised in New Orleans, Clarkson began acting in school plays in her early teens. After studying speech at Louisiana State University for two years, she transferred to Fordham University in New York, where she graduated summa cum laude with a degree in theater arts. She earned her MFA at the prestigious Yale School of Drama, where she appeared in "Electra," "Pacific Overtures," "Pericles," "La Ronde," "The Lower Depths" and "The Misanthrope."

She made her professional acting debut on the New York stage. Her theater credits include "Eastern Standard" (on and off-Broadway), "Maidens Prayer" (for which she received Outer

Critics Circle and Drama Desk Award nominations), "Raised in Captivity," "Oliver Oliver," "The House of Blue Leaves" and "Three Days of Rain." Her regional credits include performances at the Williamstown Theatre Festival, South Coast Repertory and Yale Repertory.

Clarkson made her film debut opposite Kevin Costner in Brian De Palma's THE UNTOUCHABLES. Her other film credits include WELCOME TO COLLINWOOD, THE PLEDGE, THE GREEN MILE, EVERYBODY'S ALL AMERICAN, THE DEAD POOL, ROCKET GIBRALTAR, TUNE IN TOMORROW, JOE GOULD'S SECRET and WENDIGO. Her performance as Greta in Lisa Cholodenko's HIGH ART earned her a nomination for an Independent Spirit Award. Clarkson lives in New York.

PETER SARSGAARD (Robert)

An actor noted for his ability to access what is behind the often complicated facades of the characters he plays, Peter Sarsgaard will add to his burgeoning reputation with roles in several projects due for release over the next year.

He is currently shooting JARHEAD, Sam Mendes' adaptation of Anthony Swofford's best-selling Gulf War memoir. Sarsgaard plays Troy, a member of an elite Marine sniper unit who befriends and mentors writer Swofford; Jake Gyllenhaal and Jamie Foxx costar. JARHEAD is currently slated for a November 11, 2005 release by Universal Pictures.

In Fall 2004, Sarsgaard completed production on THE SKELETON KEY. Penned by Ehren Kruger (THE RING) and directed by Iain Softley, the New Orleans-set story follows a young woman, played by Kate Hudson, who begins to experience eerie occurrences in the home of the elderly couple for whom she's caring. Sarsgaard plays the love interest of Hudson's character, whose initial skepticism gradually turns to concern. Universal Pictures will release the film July 8, 2005.

Sarsgaard most recently completed production on the Disney/Imagine Entertainment-

produced thriller FLIGHT PLAN, co-starring Jodie Foster. Directed by Robert Schwentke, the film follows an FBI agent who tries to help a woman find the daughter who has mysteriously disappeared during flight.

Sarsgaard currently co-stars in the acclaimed biopic KINSEY. Written and directed by Bill Condon (GODS AND MONSTERS) and starring Liam Neeson as the legendary sex researcher Alfred Kinsey and Laura Linney as his wife Clara, Sarsgaard plays Kinsey's young protégé. Earlier this year, Sarsgaard co-starred in Zach Braff's independent hit GARDEN STATE. Written, directed, and co-starring Braff, the Fox Searchlight release follows the travails of a young man who returns home for his mother's funeral. Sarsgaard plays Mark, a friend of Braff's character who helps the confused young man find himself during the chaotic visit. Also starring Natalie Portman, the film was an audience favorite at the 2004 Sundance Film Festival.

In 2003, Sarsgaard received critical acclaim for his portrayal of *New Republic* editor Charles Lane in Billy Ray's SHATTERED GLASS. For his performance, Sarsgaard garnered awards from the Boston, San Francisco, St. Louis, Toronto and National Society of Film Critics, as well as Golden Globe and Spirit Award nominations for Best Supporting Actor.

He is perhaps best known for his role as Teena Brandon's friend, then tormentor and rapist, in Kimberly Pierce's BOYS DON'T CRY. Starring opposite Hilary Swank and Chloë Sevigny, Sarsgaard received critical praise for his searing portrayal of the violent ex-con ill-equipped to deal with a startling discovery.

Other roles include Kathryn Bigelow's submarine thriller, K-19: THE WIDOWMAKER opposite Harrison Ford and Liam Neeson; D.J. Caruso's THE SALT ON SEA, opposite Val Kilmer; EMPIRE, opposite John Leguizamo; and Wayne Wang's controversial THE CENTER OF THE WORLD opposite Molly Parker. Sarsgaard first gained notice as Leonardo Di Caprio's rival and John Malkovich's son in THE MAN IN THE IRON MASK.

He also appeared in Larry Clark's ANOTHER DAY IN PARADISE and Tim Robbins' DEAD MAN WALKING with Sean Penn and Susan Sarandon.

On the small screen, Sarsgaard starred in Showtime's acclaimed feature, "Freak City," produced by Michael Stipe and Sandy Stern's Single Cell Pictures.

A member of Douglas Carter Beane's New York-based theater company, The Drama Department, Sarsgaard appeared recently in their off-Broadway production "Kingdom of the Earth," opposite Cynthia Nixon and directed by John Cameron Mitchell. He was also seen on stage in 2003 in the Signature Theatre Company's acclaimed revival of Lanford Wilson's "Burn This."

Sarsgaard attended the Actors' Studio Program at Washington University in St. Louis, Missouri, after which he was cast in Horton Foote's "Laura Dennis" at the Signature Theatre Company Off-Broadway.

CAMPBELL SCOTT (Jeffrey) Campbell Scott is an accomplished actor as well as director. His most recent directorial effort, the acclaimed OFF THE MAP starring Joan Allen and Sam Elliott, premiered at the 2003 Sundance Film Festival and will open theatrically in March 2005. In 2001, he made his solo directorial debut with FINAL, an InDigENT film starring Hope Davis and Denis Leary. Previously, Scott had co-directed BIG NIGHT in 1996 with Stanley Tucci and, in 2000, he collaborated with Eric Simonson on HAMLET, in which he also starred.

For his performance as a cynical advertising copywriter who schools his teenage nephew in the art of seducing women in Dylan Kidd's ROGER DODGER, Scott received the National Board of Review Award and an Independent Spirit Award nomination for Best Actor. Most recently he starred opposite Hope Davis in Alan Rudolph's THE SECRET LIVES OF DENTISTS. Scott will next be seen in Michael McGowan's SAINT RALPH, Carroll Ballard's DUMA, and Kevin Bacon's LOVERBOY.

Scott's first film roles were in the highly praised LONGTIME CAMPANION and in Bernardo Bertolucci's THE SHELTERING SKY. He later appeared in DEAD AGAIN, directed by Kenneth Branagh; DYING YOUNG, co-starring Julia Roberts; Cameron Crowe's SINGLES; John Schlesinger's THE INNOCENT; and MRS. PARKER AND THE VICIOUS CIRCLE, directed by Alan Rudolph. More recently, he co-starred with Steve Martin in David Mamet's THE SPANISH PRISONER. Scott's credits also include THE DAYTRIPPERS, THE IMPOSTERS, HI-LIFE, TOP OF THE FOOD CHAIN, SPRING FORWARD, OTHER VOICES and DELIVERING MILO.

Scott got his first break playing Benvolio in "Romeo and Juliet" in New England summer stock. He has also appeared on Broadway in an acclaimed production of "Long Day's Journey Into Night" with Jason Robards and Colleen Dewhurst, "Ah! Wilderness," "Hay Fever," and "The Queen and the Rebels." Off-Broadway, his credits include "The Last Outpost," "Copperhead," "A Man for All Seasons," and "On the Bum." He played Hamlet at the Old Globe in San Diego and again at the Huntington Theatre in Boston. Scott also portrayed Angelo in "Measure for Measure" at Lincoln Center, the title role of Pericles at the New York Shakespeare Festival and Iago in "Othello" at the Philadelphia Drama Guild. For the stage, he directed productions of "Miss Julie," "Snakebit," and "Recruiting Officer."

ROBIN BARTLETT (Bella)

Bartlett has been acting in film and television for over twenty years. Among her many credits are the films CITY OF ANGELS, DANGEROUS MINDS and MOONSTRUCK. She played Debbie Buchman on the hit TV series "Mad About You" for four seasons; other recent TV credits include "The West Wing," "Judging Amy" and "Medical Investigation."

About the Filmmakers

CRAIG LUCAS (Writer/Director)

Craig Lucas recently won the Obie Award for Best American Play for "Small Tragedy" and the New York Film Critics Award for Best Screenplay for THE SECRET LIVES OF

DENTISTS. His other plays include “Blue Window,” “Prelude to a Kiss,” “God’s Heart,” “The Dying Gaul,” “Missing Persons,” “Stranger” and “Singing Forest;” his screenplays include LONGTIME COMPANION, PRELUDE TO A KISS, RECKLESS, and **THE DYING GAUL**, which marks his debut as a film director. Lucas wrote the book for the musical “The Light in the Piazza,” music and lyrics by Adam Guettel; the musical play “Three Postcards” with music and lyrics by Craig Carnelia; the libretto for the opera “Orpheus in Love” for composer Gerald Busby; and he co-authored “This Thing of Darkness” with David Schulner. His other awards include an Obie for his direction of Harry Kondoleon’s “Saved or Destroyed,” the Excellence in Literature Award from the American Academy of Arts and Sciences, the PEN/Laura Pels mid-career achievement award, Outer Critics, L.A. Drama Critics, Drama-Logue and LAMBDA Literary Awards as well as the Sundance Audience Award (LONGTIME COMPANION). Lucas divides his time between upstate New York and Seattle where he serves as Associate Artistic Director of the Intiman Theater.

GEORGE VAN BUSKIRK (Producer)

George Van Buskirk began his career at the age of 18, when, after two years working in sales at AT&T, he established a consulting business with an emphasis on Industrial Design and Computer Technology. Van Buskirk consulted with companies including Computer Associates, Symbol Technologies, Network Peripherals, General Electric, Samsung, and Accton Technologies, and assisted the CEOs in forming joint ventures, mergers, and also negotiating all contracts and agreements relating to sales and distribution, including contracts with the NYSE and NBC television.

In 1998, he co-founded Holedigger Films, Inc. with partner David Newman. Holedigger's productions include the award winning ROGER DODGER, Alan Rudolph’s THE SECRET LIVES OF DENTISTS, successfully released theatrically by Paul Cohen, Campbell Scott’s critically acclaimed OFF THE MAP, and MARIE AND BRUCE starring Julianne Moore and Matthew Broderick.

BOBBY BUKOWSKI (Director of Photography)

Bobby Bukowski recently wrapped BOOGEYMAN and THE HAWK IS DYING, starring Paul Giamatti. Some of Bukowski's other work includes SAVED, CRIME AND PUNISHMENT IN SUBURBIA, ARLINGTON ROAD, THE MINUS MAN, THE LAST TIME I COMMITTED SUICIDE, GOING ALL THE WAY, HOUSEHOLD SAINTS, DOGFIGHT and ETHAN FROME. In addition to films, Bukowski worked on HBO's acclaimed mini-series "If These Walls Could Talk."

ANDY KEIR (Editor)

Andy Keir began collaborating with director Campbell Scott in 1999 on InDigENT's FINAL, starring Hope Davis and Denis Leary. He also edited HAMLET, in which Scott starred and co-directed, Dylan Kidd's ROGER DODGER (for which Scott garnered the National Board of Review's Best Actor Award), THE SECRET LIVES OF DENTISTS, directed by Alan Rudolph and starring Scott, Hope Davis and Denis Leary, and most recently, OFF THE MAP, directed by Scott and starring Joan Allen and Sam Elliott.

Keir's work with Academy Award-winning director Jonathan Demme includes the critically acclaimed BELOVED (co-edited with Carol Littleton); the 1997 Oscar-nominated documentary MANDELA; COURAGE AND PAIN, a harrowing examination of political injustice in Haiti; the long form music video NEIL YOUNG: THE COMPLEX SESSIONS; and STOREFONT HITCHCOCK, the Robyn Hitchcock concert film.

Keir also cut Danny Provenzano's THIS THING OF OURS, Myles Connell's THE OPPORTUNISTS starring Christopher Walken and served as supervising editor on HBO's "Subway Stories," which featured the work of ten directors including Abel Ferrara, Bob Balaban, Ted Demme and Alison Maclean.

For Holedigger Films, he recently edited MARIE AND BRUCE, an adaptation of Wallace Shawn's 1979 play starring Julianne Moore and Matthew Broderick.

VINCENT JEFFERDS (Production Designer)

Vincent Jefferds works as a designer in features, television and commercials. Previous films that screened at Sundance include AN AMBUSH OF GHOSTS, MOTORAMA, THE PORNOGRAPHER and Hank Azaria's NOBODY'S PERFECT. His television credits include the miniseries "The Sixties," "Relativity," "Roswell," and the recently completed "Quarterlife," written and produced by Ed Zwick and Marshall Herskovitz.

DANNY GLICKER (Costume Designer)

Danny Glicker was born and raised in New York, and got his start in the world of costume design by working as an assistant on Broadway shows including "The Secret Garden," "Nick & Nora" and "Grand Hotel." His first break into film design came while still an undergraduate student at the Rhode Island School of Design, taking a leave of absence from his Industrial Design studies to accept the position of assistant to the costume designer Kathy O'Rear for Robert Redford's QUIZ SHOW. In addition to **THE DYING GAUL**, Glicker has designed costumes for projects that include Michael Cuestais' celebrated drama L.I.E. starring Brian Cox; NORTHFORK; Greg Harrison's psychological thriller NOVEMBER, starring Courtney Cox Arquette, James Le Gros and Anne Archer; and Steven Bochco's futuristic police drama NYPD: 2069, directed by Gregory Hoblit.

STEVE REICH (Music)

Steve Reich was recently called "...the most original musical thinker of our time" (*The New Yorker*) and "...among the great composers of the century" (*The New York Times*). His instantly recognizable musical language combines rigorous structures with propulsive rhythms and seductive instrumental color. Many choreographers have used his scores, including Anne Teresa de Keersmaeker, Jiri Kylian and Jerome Robbins. Reich is under an exclusive recording contract with Nonesuch, on which label "Different Trains" earned him one Grammy™ for Best Contemporary Composition and "Music for 18 Musicians" a second. His "documentary video opera" works "The Cave" and "Three Tales" (in collaboration with video artist Beryl Korot) have expanded the boundaries of the operatic medium.

Works by Steve Reich include “Music for 18 Musicians” (1974-76) for voices and ensemble; “City Life” (1995) for ensemble; and “Triple Quartet” (1998) for string quartet with pre-recorded tape, or string ensemble, or string orchestra. His latest work, “You Are (Variations)” for chorus and ensemble, jointly commissioned by the Los Angeles Master Chorale, the Ensemble Modern, and Lincoln Center, receives its European premiere in Frankfurt on January 12, 2005 and its UK premiere at the Barbican in London on January 18, performed by the Ensemble Modern and Synergy Vocals under Stefan Asbury.

The Dying Gaul – Credits

The Dying Gaul

Holedigger Films Presents

Patricia Clarkson
Peter Sarsgaard
Campbell Scott
Robin Bartlett
Ebon Moss Bachrach
Bill Camp
Linda Emond
Elizabeth Marvel
Kelli O'Hara

Casting Douglas Aibel

Costume Designer Danny Glicker

Music Supervisor Linda Cohen

Music Steve Reich

Production Designer Vincent Jefferds

Editor Andy Keir

Director of Photography Bobby Bukowski

Co-producer John Machione

Line Producer Lisa Zimble

Executive Producers

Jonathan Caruso III

Shawn Fitzgerald

David Newman

PJ Posner

Joel Posner

Paul Manafort

Muvi Films, Inc.

Producers

Campbell Scott

George Van Buskirk

Screenplay by and Directed by Craig Lucas

CAST

Elaine PATRICIA CLARKSON Jeffrey CAMPBELL SCOTT Robert PETER SARSGAARD
Max RYAN MILLER Debbon FAITH JEFFERIES Bella ROBIN BARTLETT Olaf EBON
MOSS-BACHRACH Liz KELLI O'HARA Emad DEE DEE FLORES Kelli ELIZABETH
MARVEL Male Guest DON JOHANSON Malcolm BILL CAMP Dr. Foss LINDA EMOND
Stand In for Mr. Scott ROBERT CASTRO Stand In for Ms. Clarkson KRISTEN HOLLY Stand In
for Mr. Sarsgaard RANDY JAMES

Based on the play originally produced by
THE VINEYARD THEATRE
New York City

Production Manager HALEY SWEET Production Supervisor CELESTE "CECE" HEALY

First Assistant Director MIKE BOOKE Second Assistant Directors
JANELL SAMMELMAN KENNY CHAPLIN

Script Supervisor JEANNE BYRD HALL

Camera Operator SIMON OLIVER 1st Assistant Camera MAXIM EDWARD NEAL 2nd
Assistant Camera MATTHEW DEL RUTH

Loader	SEAN DEL RUTH
Still Photographers	NEIL JACOBS LEWIS JACOBS
2nd Unit DP'S	ALAN CAUDILLO SIMON OLIVER
Art Director	G. VICTORIA RUSKIN
Art Department Coord.	ILANA M. GORDON
Set Decorator	STEPHANIE S. ZIEMER
Leadman	GEORGE KARNOFF
Set Dressers	JAKE STONE PETE WASHBURN NELSON HULL
On Set Dresser	ROSS A. PARKER
Location Manager	JAMES BARBER
Assistant Location Manager	RUSTY TINDER
Location Assistant	NICK STALLER
Location Sound Mixers	KEVIN SORENSEN DAVID WAELDER
Boom Operator	GEORGE W. SCOTT
Cable	TIM SONG JONES
Assistant Costume Design	ERIKA MUNRO
Costume Supervisor	CLAUDIA WICK
Set Costumer	CHANDRE M. MOORE
Chief Lighting Technician	BARRY GROSS DAYTON NIETERT
Best Boy Electrics	EDWARD BERNSTEIN CHRISTOPHER A. ZWIRNER
Electricians	ALAN COLBERT NATHAN DECEMBER EDWIN E. LOOL
Key Grips	JOHN S. ROBERTSON ART BARTELS
Best Boy Dolly Grips	ROB KRZEMINSKI EDWARD GUTIERREZ JIM SALDUTTI
Grips	JAMIE HEINTZ TONY P. JERRELS

DAVID HAROLD
LEITE

DWAYNE PLATZ
TIMOTHY JIPPING
ROBERT BARONE

Key Makeup	HEATHER PLOTT
Makeup	SIMONE ALMEKIAS-
	SIEGL
Dept. Head Hair	NANCI L. CASCIO
Key Hairstylist	SOO JIN YOON
Casting Associate	STEPHANIE HOLBROOK
Los Angeles Associate	DEBORAH MAXWELL DION
Extras Casting	DIXIE WEBSTER
Production Accountant	GAVIN J. BEHRMAN
Assistant Accountant	JIM GOWDY
Accounting Clerk	JOHN C. DEVLIN

Asst. Production Coordinator JOAN JOHNSON
Office Production Assistants ERIKA ROBERTS STEPHEN GURLEY
ASHKAN HARIRI

Assistant to Craig Lucas DAVIS PRIESTLEY

Key Set PA NATE MOORE
Set Production Assistants ERIN KANE JOSHUA GALLEGOS SETH WILLIAM
MEIER
Production Assistants LEXI ANDROSS MARJORIE BAER NICOLE
CRAMER STEVEN FLYNN

Prop Master JANE GULICK Assistant Prop Master MICKI KRIMMEL Construction
Coordinator STEVE MOREY Construction Foreman DANIEL R. JEWELL Lead Painter
RICK LAPORTE Propmakers ED LINDSEY
CRAIG MERCER

Studio Teacher MANDY FRIEDRICH

Assistant Editor MISAKO SHIMIZU Post Production Supervisor KELLEY CRIBBEN
Sound Designer IRA SPIEGEL Supervising Sound Editor MARLENA GRZASLEWICZ
Sound FX Editor MARIUSZ GLABINKSI Dialogue Editor BRUCE KITZMEYER
BILL KANE JAMES LEE ANTHONY JOHN MIGNANO VITO SAN
FILIPPO

Assistant Sound Editor CHAD BIRMINGHAM

Music Editor	MARIUSZ GLABINSKI
Intern	MATEUSZ MASUR
Re-recording Mixer	MARTIN CZEMBOR
Re-recording Assistant	PAUL COBURN
Re-recorded at	SOUND ONE CORP.
Video Operator	PAUL CONTI
24 Frame Playback	PLAYBACK TECHNOLOGIES
Film Lab	FOTOKEM
Dailies Colorist	DAN GARSHA
Film Timer	DAN MUSCARELLA
Digital Visual Effects, Titles and Opticals VFX Producer	TITLE HOUSE DIGITAL JOSH COMEN
Digital Compositing Supervisor	ANDREW MIDGLEY
Digital Compositor	DEREK BIRD
Negative Cutter	MAGIC FILM & VIDEO WORKS
Publicity	IDPR
Legal	EPSTEIN, LEVINSOHN, BODINE, HURWITZ, & WEINSTIEN, LLP ALISON COHEN
Caterer	LIMELIGHT CATERING
Chef	CARLOS GUEL
Chef's Assistant	DAMICELA GARCIA
	MARCIO FRANCO
Craft Service	LINDA GORDON JOHN C.V. WRIGHT
On-Set Medic Coordinator	KASI BROWN
Medic – Construction	JEFF GARDNER
Medic – Rigging	SANDY TOWNSEND
Transportation Captain	LUCKY LARRY LEVINE
Transportation Services	HART ENTERTAINMENT CORPORATION
Drivers	HARRY BCHAKJIAN CURT ADAM BUTRAM BRUCE LEO CUMTOIS AUDREY FITZGERALD GUY J. GRAVES JOHN GRISSOM PHILIP W. HENDERSON

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“SEX \$ MERCHANDISE”

Written by JOHN COSTELLO, DAVID HILKER, and DEVIN MacMURDO

Performed by 2 THE GROOVE

Courtesy of FIRSTCOM MUSIC

“CONCERT FOR TWO VIOLINS ALLEGRO”

Written by JOHANN SEBASTIAN BACH

Performed by CAMERATA ROMANA

Courtesy of POINT CLASSICS

“WHAT CAN YOU DO FOR ME”

Written by AYUB BEY

Performed by I.U.

Courtesy of STEADY FLOW PRODUCTIONS

By special arrangement with SUGAROO!

“DRUMMING PART 1”

Written by STEVE REICH

Performed by STEVE REICH

Courtesy of NONESUCH RECORDS

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by STEVE REICH Courtesy of NONESUCH RECORDS By arrangement

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“ELFENSTONE”

Written by MICHAEL JAN LEVINE

Performed by STUDIO MUSICIANS

Courtesy of KILLER TRACKS

“THE BAR AROUND THE CORNER?”

Written by Mel Young
Performed by Studio Musicians
Courtesy of FirstCom Music

“SEXTET” Written by STEVE REICH Performed by STEVE REICH Courtesy of
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“MAKE ME RICH”

Written by DAVID HILKER, JOHN COSTELLO, TONE BROWN, AND DANNY
MOORE JR.

Performed by PHUNKLOGISTIX

Courtesy of WILD WHIRLED MUSIC

“ELECTRIC COUNTERPOINT” Written by STEVE
REICH Performed by STEVE REICH Courtesy of
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“SONATA FOR VIOLIN & STRINGS B FLAT
MAJOR”

Written by GEORGE FRIDERIC HANDEL

Performed by CAMERATA ROMANA

Courtesy of POINT CLASSICS

“THE DESERT MUSIC” Written by STEVE REICH Performed by STEVE REICH
Courtesy of NONESUCH RECORDS By arrangement with WARNER STRATEGIC
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Performed by STEVE REICH Courtesy of NONESUCH RECORDS By arrangement with
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“EIGHT LINES” Written by STEVE REICH Performed by STEVE REICH Courtesy of
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FOR TONY KUSHNER