

Mongrel Media

PRESENTS

BLUE CAPRICE

WRITTEN AND DIRECTED BY ALEXANDRE MOORS

FILM FESTIVALS

2013 SUNDANCE FILM FESTIVAL
2013 NEW DIRECTORS/NEW FILMS

93 MIN / U.S.A. / COLOUR / 2012 / ENGLISH

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SYNOPSIS

The striking feature film debut of writer-director Alexandre Moors, BLUE CAPRICE is a harrowing yet restrained psychological thriller about an abandoned boy lured to America into the shadows of a dangerous father figure. Inspired by true events, BLUE CAPRICE investigates the notorious and horrific Beltway sniper attacks from the point of view of the two perpetrators, whose distorted father-son relationship facilitated their long and bloody journey across America. Marked by captivating performances by Isaiah Washington and Tequan Richmond, lyrical camerawork, and a unique and bold structure, BLUE CAPRICE documents the mechanisms that lead its subjects to embrace physical violence. BLUE CAPRICE paints a riveting portrait of 21st-century America and a haunting depiction of two cold-blooded killers that will endure long after the lights come up.

EXTENDED SYNOPSIS

A teenage boy, Lee (TEQUAN RICHMOND), on the island of Antigua watches his mother pack for a trip, abandoning him for the last time. Hungry and left to fend for himself, the quiet, lonely teenager spots a man, John (ISAIAH WASHINGTON), happily playing with his three small children. John takes Lee in, after saving him from drowning himself, and ends up bringing him home with him to Tacoma, Washington.

They stay, briefly, with John's girlfriend, Angela (CASSANDRA FREEMAN), now introducing Lee as his "son." John "borrows" Angela's moped, and takes Lee on a tour of the town, showing him his old neighborhood, where he once lived with his wife and family, torn apart by a bitter divorce – which resulted in a restraining order against John to keep away from her and the children.

After revealing a biting rage against his wife, neighbors and the rest of his universe, John unsuccessfully attempts to locate his family. Not long after, Angela throws the two out. On the streets, John declares to Lee, "I gave you all this!" – telling the boy he must prove his love for him as a father. They end up at the home of an old army buddy, Ray (TIM BLAKE NELSON), and his girlfriend, Jamie (JOEY LAUREN ADAMS) – whom John has qualms about having sex with before his friend arrives home.

Ray takes John and Lee for some target practice, where Lee learns to shoot a rifle and other firearms. Ray declares the boy "a natural."

While grocery shopping, Lee observes John's rage continuing to brew, as he ponders a plan of revenge – finding a half dozen random targets to quietly pick off each day for a month. Meanwhile, Lee is caught shoplifting by the store's manager, though the manipulative John easily disarms the man's anger, promising to keep an eye on the boy.

Not long after, John takes Lee out to the woods, where they often run and train, this time, quietly – and, oddly, lovingly – tying him to a tree to spend the night alone in the dark, wet forest. Upon his return the next morning, John tells him, "I can lead you." Wishing to prove himself to his "father," Lee borrows one of Ray's handguns and kills the daughter of one of John's neighbors who had testified against him during the divorce. Lee doesn't want to pursue any more killings, but John continues to break him down, later sending him to kill/rob a local bartender.

John buys a run-down blue Chevy Caprice, which he begins to modify – creating a secret shooting bay in the trunk for Lee to hide in and shoot from as they pursue their victims. In the meantime, Lee studies a military sniper's manual, which he excitedly absorbs like a bible.

After pretending to be a school principal, John obtains the whereabouts of his ex-wife and children, and the two leave for Maryland to find them. Upon arrival, though, the

now-hardened Lee, who has absorbed John's plan of revenge, points out to his mentor that the plan is now far bigger than one of finding his family. . .

They begin a weeks-long assault on anyone and everyone – men, women, children, young and old alike, terrorizing the National Capital region with unexplained sniper killings of innocents. They are eventually caught.

While in jail awaiting his trial, a public defender attempts to ascertain from Lee his and John's motive and relationship. "You're not going to figure it out. Even if I tell you," he says.

ABOUT THE FILM

Few criminal acts have captivated – and frightened – Americans more than the D.C. Sniper killings which took place in October 2002. 13 innocent civilians were indiscriminately killed or injured doing everyday activities like pumping gas, mowing a lawn or returning to their car after a shopping trip in various locations around the Washington, D.C. metro area.

The perpetrators of these shootings were a pair of unknown criminals – John Allen Muhammad, a former Army soldier, and Lee Boyd Malvo, a 17-year-old boy, both of whom were captured less than a month after beginning their spree. Muhammad was convicted of murder and executed in 2009; Malvo was convicted as a teen and is currently serving a lifetime prison sentence in Virginia.

French filmmaker ALEXANDRE MOORS had been living in the States since 1998, but at the time of the shootings, was in France. “I was really kind of oblivious to the media frenzy about it and the effect it had had on so many people’s lives,” he recalls.

Years later, Moors had made several short films (including “Cruel Summer” with Kanye West which later screened at Cannes in 2012) and was anxious to begin work on a feature film – something which could be produced quickly and on a low budget, without having to navigate the usual cumbersome steps of film development. “I was in the mood to do something quick and for little money. I was tired of all the dead ends of the usual way one has to go about getting a film project started.”

To shorten the process, the director decided to focus on a true story – “Because the script of a true story is already half-written,” he notes. At the time, a gunman had recently gone berserk on the streets of New York, shooting several people outside his office building in Manhattan. “It was such a crazy story, a crazy event.” The only problem was, the subject himself wasn’t particularly interesting. “I discovered pretty quickly that one doesn’t just pick a true story out of a hat,” he laughs.

While doing research on that shooting, Moors came upon a mention of the D.C. Sniper shootings. “It was just a blurb, but it mentioned the pair as being, like, father and son – but they were not really father and son, that they had adopted each other, and that this guy had trained this kid to be an assassin. I saw those five lines, and I thought, ‘My God – that’s a film.’” His relative unawareness of the events also would allow him to focus more what drew him to the story in the first place – the relationship between Muhammad and Malvo. “Had I really lived through that experience the way so many American did, I’m sure that would have made the task at hand for too large. What fascinated me was their relationship.”

To develop a script, Moors turned to screenwriter, R.F.I. PORTO (who would also go on to collaborate with Moors on “Cruel Summer”). “I was doing a project five years

ago, and was desperate to find a screenwriter, and our paths crossed," the director recalls. "Ronald had just written a script about Arsene Lupin, who is the French equivalent of Sherlock Holmes, and who was my hero when I was a boy. I was intrigued by this American guy writing a script about this obscure French detective."

Their approach was one which focused on the unusual relationship between Muhammad and Malvo, rather than make a shocker depicting shooting after shooting. "I wanted to make a film about how this father trained this kid to be a killer – almost like a series of drills – to prepare for a mission," Moors recalls. "But I wanted it to be something pure and abstract."

While the killings are represented by a fairly short montage towards the end of the film Moors notes, "For a long time, I didn't even want to touch that part of the story, to have the movie end before they even get to Maryland." As the script evolved, Moors planned on interspersing the development of the relationship in between segments depicting shootings. But during editing, he and Grinberg decided to take a different route. "It's a movie about their relationship. We don't need to see a disturbing bloodbath – we already know that part of the story. The part we don't know is the part about John and Lee. That's what I wanted to explore."

Porto and Moors studied files related to the cases against Muhammad and Malvo, along with psychological profiles and other materials, as well as approached the pair's legal team members. The two also retraced the steps, as best as possible, that Muhammad and Malvo took during their trek of destruction, just prior to beginning filming.

In the end, though, Porto and Moors opted to not specifically recreate detail after detail of Muhammad's and Malvo's stories, but instead to adapt the facts to a story which would focus more on the relationship than on specific events. "It's really the same approach you have to take when adapting a book into a play," the director describes. "You have to make a reduction into something that will work within the scope of the film you're making. It's condensed – and it was a challenge to figure out how to tell a story like this in three brush strokes, instead of 300."

Finding John and Lee

When it came time to find an actor to play the complex John Muhammad, Moors truly had only one name in mind. "From the beginning, I knew ISIAH WASHINGTON was the only person who could play him," the director states. "John is a bad guy – a scary guy – but, somehow, you have to be able to see the mountain of pain in his heart. And I knew Isaiah was the only person who could portray that kind of menace and still have you feel something for him."

Moors was a fan of Washington's, particularly from such works as Clint Eastwood's "True Crime," in which the actor played a death row inmate whose guilt comes into

question. "Isaiah's not afraid to play a character with ambiguity. I've seen that movie many times, and I still don't know if the guy is guilty. He never plays it just black and white – with Isaiah, there's always a little bit of yin and yang. You never truly know what's going on in his characters, and those are tough waters to navigate. And that's exactly what we needed for John."

For his part, Washington had taken some time away from Hollywood to travel and explore his African heritage. "I had walked away from everything," the actor recalls. Not to say he wasn't still plenty in demand. Unable to contact him through traditional means, producers and filmmakers, such as Dick Wolf, were making attempts to reach him via Facebook. "I happened to check my Facebook e-mail one day and spotted this last gasp letter from Alex Moors and from [producer] Isen Robbins. I didn't realize they'd been trying to find me for a couple of months. Lucky for me, I saw that and picked up the phone and called Isen, because they were just about to give up and move on!"

The actor spoke with Moors, who informed him what the film was about and the character he wished him to play. "I said, 'I don't know, man, I didn't care for that guy too much.' I had a lot of bias towards the character – I'm a father, and he's a father of three. And I remember when it happened I was embarrassed when I found out he was African-American."

Before sending Washington the script, Moors first recommended the actor read Fyodor Dostoyevsky's 1864 Russian novel, "Notes From the Underground," about an embittered and isolated former civil servant. "I wanted him to understand the mountain of anger and bitterness, because this was going to be a study of a ravaged soul," the director explains. "It was pretty dark and pretty heavy," Washington says. "But reading that, as well as 'Scared Silent,' pulled my spirit, my soul, in a different direction. It made me begin to think about the kind of psychosis, the lowly mentality where you never know what such a person will do. Violence doesn't just happen. And when it does, it doesn't ring a bell. It happens, and it's profound, and it's horrible."

The challenge, he says, was finding a way to put some humanity into the character. "I read the script, and I said, 'Okay, this scared the bejesus out of me – how can I achieve some humanity in this thing?'" The way in for the actor was through John's ambiguous character, as Moors had hoped. "I enjoy that kind of ambiguity - You never really know what's going on in his head – and that's what's chilling. I never play it black or white – I think the world is *very* gray. I liked the challenge, so I told Alex 'yes.'"

He also studied Moors' previous films and music videos. "I was really taken with his film language and his artistry. I knew if we could get the narrative right, we'd have something pretty special. And it wasn't until we were 3/4 through shooting this film that I learned that BLUE CAPRICE was Alex's first feature! You'd never know it."

To play the lonely – and equally perplexing – Lee, Moors at first hoped to find an unknown or non-actor, but soon realized the skill that would be required to portray such a difficult personality as Lee's. Casting director Eve Battaglia, having gone through countless other candidates, was fortunate to spot 19-year-old Tequan Richmond, who, early in his career portrayed a young Ray Charles in Taylor Hackford's "Ray" in 2004, as well as spent four years in the cast of "Everybody Hates Chris" (and is now featured on "General Hospital").

The role appealed to the young actor, who was eager to take on an indie film role. "I was just finishing up another project in New York, and Alex Skyped me and we talked," Richmond recalls. "We ran through some lines, and then he sent me the script the following day, and I signed on." Says Moors, "He was far and away above anyone else we had seen."

Key to the performance is Richmond's ability to portray a character with but a handful of lines, as Lee has. "Tequan looks good, but he also has a presence and quality in his features," Moors notes, "that the way light bounces off him just gives his look an intensity that I can't explain. I could spend an hour and a half just looking at him, trying to figure out what's happening in that brain," something that was imperative for an actor portraying the near-silent killer.

"It was very different from the kind of acting he was used to doing on television, where an actor can go through a whole range. That wasn't what was needed here, and it was something Tequan understood pretty quickly." Adds Richmond, "It was a pretty new thing for me. I had to really work off other people's reactions a lot, which was interesting. I really had to think. Alex was constantly interrupting takes, shouting, 'What are you thinking *right now?*'"

Richmond had to constantly portray the deep loneliness that Lee has felt for most of his life, which were familiar feelings for the actor. "I'm an only child from a single mother, so I had maybe some sense of what he lived with, which I simply exaggerated onscreen to try to fill his shoes. I had to constantly keep myself in a dark, weird zone the whole time. It was difficult."

His co-star was equally taken with his partner's silent acting prowess. "I began seeing it in our rehearsals, his ability to play so much without saying anything," says Washington. "I just loved it. If this guy doesn't get nominated for something, then there's definitely something wrong."

Filming took place, with producer and longtime Moors associate Brian O'Carroll behind the camera. Producers are Stephen Tedeschi a filmmaker and long time friend of Brian's. Sundance regulars, Intrinsic Value film's, Isen Robbins and Aimee Schoof, Ron Simons of Simon Says who has two films in this years festival, Will Rowbotham of

Prolific entertainment, Alex's manager and Kim Jackson. Executive producer Jonathon Gray and Hilary Stabb also long time fans of Alex's work came on board. They shot from mid-September to mid-October 2011 on Staten Island (sitting in for Tacoma), and a three-day shoot just after in Puerto Rico (for Antigua). Nassau County Correctional Center on Long Island was used for the film's closing sequence, where Lee is interviewed by a public defender.

Washington and Richmond spent time off set bonding, something that clearly helped their onscreen connection. "There was a lot of mentoring going on – because Isaiah's an amazing professional. But we also hung out a lot in New York – we even got lost, and that was kind of interesting." Adds Washington, "We stayed in the same apartment building, we laughed, we cried, we ate together. We even shared the same trailer – which was probably the worst trailer in history. I think James Cagney must have used it back in 1935 or something! We were in there, as was wardrobe and makeup. We were on a low budget."

Richmond notes that, even with such dark subject matter, Washington was helpful in keeping the set light. In one scene, for instance, when John and Lee are staying with John's girlfriend, Angela, Lee is asked to step outside, which he does – and has to listen to the two have sex. "They were right there standing by the camera doing that," Richmond laughs. "That was uncomfortable."

The bonding time paid off, Richmond says. "By the time we got to rehearsals and on set, Isaiah and I were right there. We had a trust. We just went, 'We got it' and could just roll." Washington agrees. "We trusted each other through some tough feelings and circumstances. And we were able to do that and get out of our own way."

Rounding out the cast was a collection of fine character actors, among them TIM BLAKE NELSON and JOEY LAUREN ADAMS, playing John's old army buddy, Ray and his wife, Jamie. "They're like a little American family cell," Moors notes of the two actors' portrayal of the couple. "You can tell that they're friends, and they provide a nice break from the intense scenes of just John and Lee."

Nelson has an uncanny ability to portray an immediately recognizable history Ray has with John. "Tim was great," Washington says. "He came in and visited in my trailer, and we talked about our kids. When we got to do scenes together, it felt like two jazz artists playing together," particularly visible in a scene where Ray finds a disturbed John shooting a rifle down in his basement, unable to determine what has changed in his friend. "That kind of performance, locking in Tim's eyes – that's an actor supporting telling a story. We nailed it, and it felt good."

A Master Manipulator

What drives BLUE CAPRICE is not a simple accounting of vicious, senseless killings, but the study of the deadly chemistry between the two killers, John and Lee. Let there be

no doubt it, Tequan Richmond states: "Lee is insane. How he got there is that his mother left it up to Lee to raise himself. Lee has nobody. He thinks the reason his mother left him is that he wasn't able to make her happy. So he's in desperate need of finding somebody to please."

"It's a primal need," Moors states. "It's a basic need, especially for a boy, to be fathered, to get that kind of guidance. And that's a part of the story that is just heartbreaking, that Lee has never had that." Once he finds it, in John, he'll do anything to keep it. "That need is so big in him, he'll do anything – even embrace this 'career' – thinking it will fix it so he'll be able to keep his dad."

All of the mentoring and fathering John gives Lee is no different than that of any father – it's just warped. "It could easily have ended up that, after all this, they take a fishing trip together. But they don't – they go off killing. It's the same, in a lot of strange ways, except the stakes are much higher."

The same goes for John's insatiable need to lead someone. "That's also a very primal need," Moors says. "A little family cell is a microcosm of the entire world. And it satisfies your desire to be admired, to be 'in charge, and to be a hero to your kid. People are drawn to the natural position parenthood puts you in – you're a god to your children. It's an itch that gets scratched, in a way."

But John is anything but modest. "Being a parent requires you to provide for your family and to be responsible. John has none of that. He was like a child himself. His whole world collapsed when he lost his family, and he had nobody to talk to or mold. He was like a prophet in need of an audience – and if you don't have somebody to listen to you, then you don't exist."

John and Lee aren't too different in some ways – almost two sides of the same coin. "John was an orphan, too," says Washington. "He understood that kind of loneliness that Lee has, of being a complete loner. It's the very thing that caused him to gravitate to Lee – and the very thing he used against him," to manipulate him into doing his bidding.

But what Washington truly portrays so well in the film is John's complete sense of outrage and betrayal. "When I stepped into his world, I had to ask myself, 'What would happen to you if you felt you had been completely betrayed?' John feels like he's been betrayed by everyone and everything. He trained himself in military tactics, but when it came down to it, he wasn't allowed to become a Special Forces candidate. That was the thing that set him off. Something broke. Then he was, like, 'Now I'm gonna show the world.' He was going to have his own *jihad*."

That said, the source of his pain only goes so far, says Moors. "His anger has very little to do with America or the military or religion, or race. This is somebody that just

cannot accept the cards life dealt to him. And nothing can alleviate the pain or anger he feels – and he doesn't know it."

The flip side of that is John's unfortunately childish response to life. "He's like a five year old. He comes to the house of his best friend, finds his wife, and has no qualms about having sex with her. He's completely morally broken. He doesn't understand the difference between desire and knowing how to behave."

John is the classic big-headed loser who portrays himself as a winner – an egomaniac with an inferiority complex. "That's something Alexandre was very clear about, that John was the ultimate loser," says Washington. "He wasn't good at anything. Probably had failed at every single thing in his entire life. But even losers have egos. Even losers think they're the greatest at everything, even though they are horribly inept."

The manipulative mastermind sees himself as a great military leader, not the guy from the motor pool, as Ray reveals to Lee. Even as he finds himself tossed out on the street by his girlfriend, he declares to Lee – while pointing to a filthy street next to a bridge abutment – "I gave you all this!"

"That was another sad, tragic day," Washington recalls of shooting the scene. "I was, like, 'Ohh, my fricking God. You can't be serious. You have nothing, dude! This is below rock bottom. Are you serious? You just got thrown out!' I was talking out loud to my character, John – Tequan was going, 'Man, you're talking to yourself again.' I had to figure out how this guy could become a king in his own mind. And to make that work onscreen."

Portraying someone who is deluded isn't as simple as it seems. "That's the hardest part, as an actor – how do you play delusion? You can't act delusion. If you do, you're playing a caricature of a psychopath. You have to listen to the director, trust the writing, and trust your other actors, to pull you through. I'm sure I did a lot of takes, but we got it right."

As Lee begins to buy into his "dad's" way of thinking, he slowly begins to harden. "He reads that sniper manual, and it just fits the bill, as far as pleasing John goes," explains Richmond. "His father wants him to be a sniper? Then he'll be the best sniper he can be."

The script didn't originally call for Lee to read it aloud, Moors reveals. "It just said, 'Lee reads a military manual on the porch.' It was interesting, when our prop master found that book, I was reading it – it described our entire movie, how he was to behave and not be susceptible to any emotion. It fit perfectly – it became his bible, his guide to how to be a person – except it was how to be a sniper person."

With each killing, Lee becomes less and less of the sad young lad he was in Antigua. "With each killing, he peels another off another layer of his humanity," Moors explains. Adds Richmond, "Each time he does something that John responds to – like handling an arms dealer in an authoritative way, as he does in one scene – he continues."

By the end, when Lee declares that "This is no longer about them," as John grumbles about his missing family, he thinks to himself fondly, "I've created a monster." "When I first read that line in the script, I didn't know why I would say that," Washington notes. "But by the time we got there, I knew why. That's the tragedy of this story – one human being turned another into a monster."

But was it out love, as Lee hopes, or was it John using his best manipulative skills to create that monster in order to fill a need an insatiable need? "That's up to the audience to figure out," Washington says. "When I tied him to that tree, on that cold night, I knew I only had one or two takes in me. I'm walking away through the woods, and Tequan is calling John's name, I just started to cry. Who could do this to a child? And why?? He's trying to mature a child soldier by breaking him down psychologically. But what's really driving his is anybody's guess."

Moors agrees. "I can't tell you what's going on John's mind – I have no clue. We don't exactly understand how they go from point A to point B – we don't have all the pieces of the puzzle, and no one ever will. I don't know how to become a murderer. The film isn't explicit about that. It's up to each member of the audience to figure that out for themselves."

CAST & CREW BIOS

Alexandre Moors (Director)

Growing up in the suburbs of Paris, Alexandre Moors was an active member of the graffiti scene while studying fine art and design at the renowned Arts Décoratifs college (ENSAD).

He moved to New York in 1998 and began working as a creative director for several pioneer internet TV companies and motion graphic studios.

Over the years, Moors directed several award-winning short films and music videos for Jennifer Lopez, Miguel, Talib Kweli, The Crystal Method, among many others.

Recently, Alexandre co-directed with Kanye West the experimental film *Cruel Summer*. Starring Kanye West and Kid Cudi, the film premiered during the Cannes film festival last May.

This past summer, Alexandre Moors was chosen by *Filmmaker* magazine as one of the 25 New Faces of Independent Film for 2012. *Blue Caprice* is his first feature film.

R.F.I. Porto (Screenwriter)

Blue Caprice is R.F.I. Porto's first produced screenplay.

Porto has served as script advisor and creative consultant for a wide variety of independent projects, most recently Kanye West's *Cruel Summer*, which premiered at the 2012 Cannes Film Festival. In addition to writing narrative films, Porto has worked on documentary film crews in seventeen countries and forty-eight states, contributing to nonfiction series and feature-length films for Showtime, HBO, Discovery Channel, National Geographic, The History Channel, MTV, AMC, and others.

Porto lives and writes in Brooklyn, New York.

Isen Robbins & Aimee Schoof (Producers)

Intrinsic Value Films was founded by Isen Robbins and Aimee Schoof in 1998 and has since produced more than 30 feature films. Of those, six premiered at the Sundance film festival, four at the Tribeca Film Festival, three at SXSW and one at Toronto, Venice and Berlin. Their films have been distributed all over the world and have won many awards and honored with numerous nominations, including winning a Sundance Special Grand Jury prize, two Gotham Nominations and four Independent Spirit nods.

They have worked in international sales attending all the major markets. They continue to actively finance and sell films. Some past films include, *XX/XY*, *The Skeptic*, *The Hebrew Hammer*, *Brother to Brother* and *The Alphabet Killer*. They have 3 films in post and recently wrapped *Principle* photography on *The Truth about Lies*. They are also partners in the online comic book publishing company, Red Giant Entertainment.

Steven Tedeschi (Producer)

Stephen Tedeschi is a man of many talents. He is a real estate developer, entrepreneur, restaurateur and film maker. Stephen has developed over 4 million square feet of retail and office space along the eastern seaboard, and built thousands of homes while at Toll Brothers. He has owned and operated restaurants in Spain, Virginia and New York, and currently owns and operates the highest grossing club in the Hamptons.

He has approached the film industry with the same voraciousness as he has with his other endeavours. He recently joined as a partner Prolific Entertainment, the successful literary and talent management / production company. He has independently produced two feature films in 2012 (Blue Caprice and Run) and he is currently directing documentaries and commercials. He loves the ocean and was on the US sailing team for four years, as well as Tufts University sailing team (2x national collegiate champions and 2x North American Champions).

Brian O'Carroll (Cinematographer)

A native of Dublin, Ireland, Brian has been working in the documentary and commercial film world in New York City for over twenty years. After studying Engineering at Trinity College Dublin, he moved to New York in 1985. Over the last 5 years Brian has completed about fifteen short films and five feature films. Conventioneers, a film about a doomed love affair between a republican and a democrat shot with the RNC New York backdrop, won the IFC 2006 John Cassavetes Award, and was an official selection at the 2005 Tribeca Film Festival.

2007 saw the completion of films Winter of Frozen Dreams, an indie feature with Thora Birch and Keith Carradine, and No Money with director Rania Ajami. Brian accepted the prestigious Emerging Cinematographer Award in 2007 from the ICG for his work on Alexandre Moors short film: Cherry Bloom. In 2009 Brian shot a short art film with David Carradine and director Michael Maxxis titled "8 for Infinity", which was entered in Cannes 2010.

Ron Simons (Producer)

Mr. Simons is a Tony Award-winning producer and actor. He is founder and president of SimonSays Entertainment which produced the critically acclaimed films: Night Catches Us, Gun Hill Road, Blue Caprice and Ma George (all premiering at Sundance). He also produced Porgy & Bess (Tony Award), Streecar Named Desire and Radio Golf. SimonSays Entertainment, founded in 2009 by Ron Simons, is a Film & Theatre production company whose mission is to Tell Every Story™ with a particular focus on narratives that dig deeply into the outsider's struggle for dignity and acceptance and how that journey unfolds in the ever-changing American Tapestry.

Kim Jackson (Producer)

Kim Jackson is the Founding Producer and President of Streetwise Pictures, a New York

City-based film production company providing collaborative investor relations and award-winning production services for feature films. The goal of Streetwise is to support and foster the development, production and distribution of truly seminal and commercial works of film art.

An accomplished producer, she began her career in Los Angeles at Disney/Touchstone, and has been intimately involved in numerous productions, including (among others), *INSIDE MAN* directed by Spike Lee, *MUNICH* directed by Steven Spielberg, and *CLICK* directed by Frank Coraci.

As Producer, she has been a driving producing force behind the award-winning films *TUB* (Sundance 2010), *TRAN.SI.TIONS*, (Hamptons Film Festival 2010), *CHILDREN OF GOD* (Newfest, Outfest 2010, HBO), and *GUN HILL ROAD* (Sundance 2011 competition, 2011 Theatrical Release) and *BLUE CAPRICE* (Sundance 2013).

She is currently in post-production on the features *THE TRUTH ABOUT LIES* directed by Phil Allocco, *IN THE SUMMER PAVILION* directed by Paul Young, *THE SHELLS* directed by Max Finneran and *THE WAVE MAKER* a documentary directed by Kiira Benzing. And, she is developing several other features slated to shoot in 2013.

Kim studied Biochemistry and Environmental Science at Simmons College in Boston, and works as an adjunct professor at the The New School University in Manhattan teaching "The Producers Craft", when she is not involved in a production.
www.StreetwisePictures.com

Will Rowbotham (Producer)

Will Rowbotham is a partner at Prolific Entertainment, a New York based talent and literary management company. At Prolific he oversees and guides the careers of writers and directors working in film and television. He previously held positions in both New York and Los Angeles at the Endeavor Agency, Scott Rudin Productions, Dimension Films and Darren Aronofsky's Protozoa Pictures.

Colin Stetson (Music)

Throughout the past decade Stetson has developed his unique solo voice on saxophones and clarinets, culminating in the 2008 release of his debut solo record *New History Warfare Vol. 1*. As a soloist he has performed countless shows, from intimate rooms to jazz/new music festivals like Moers and London Jazz to rock stages opening for Arcade Fire, The National and others.

His second solo album *New History Warfare Vol. 2: Judges* was released in February 2011 on Constellation, co-produced by Shahzad Ismaily and mixed by Ben Frost. Stetson chiefly plays assorted saxophones and clarinets, but is also adept at cornet, french horn and flute. Aside from his work as a soloist, Stetson has recorded extensively for other artists and joined a number of live bands as a full member or

guest. These include Tom Waits, Arcade Fire, TV on the Radio, Fiest, Laurie Anderson, Lou Reed, David Byrne, Jolie Holland, Sinéad O'Connor, LCD Soundsystem, The National, Angélique Kidjo, and Bon Iver (of which he is a member).

Colin has made his home in Montréal, Canada.

Sarah Neufeld (Music)

Originally from Vancouver Island, BC, Sarah Neufeld began playing the violin at the age of 3. Her musical pursuits led her to move to Montreal, QC, in 1998, where she resides to this day. She is best known as a member of the indie rock phenomenon Arcade Fire, as well as instrumental post-rock ensemble, Bell Orchestre. With these bands, she has received five Juno awards, two Brit awards, Canada's Polaris Prize, and a Grammy for Best Album (cumulatively). Other projects include collaborations with Montreal bands The Luyas, Snailhouse, and Esmerine and most recently, a body of music for solo violin which was recently featured in a short film by Jason Last for Italian Vogue, Scalpel/Stradivarius.

In addition to this busy schedule of touring and recording, Sarah has dedicated her life to a personal practice of yoga, and became a certified instructor of Moksha Yoga in January, 2009. She is now co-owner of Moksha Yoga NYC, the first Moksha studio opened in NY.

Isaiah Washington

A veteran of several Spike Lee films, Washington is best known for his role as Dr. Preston Burke on the ABC medical drama *Grey's Anatomy*.

A native of Houston, Texas, Isaiah Washington spent four years in the Air Force before studying drama at Washington, DC's Howard University. While at Howard, he won a role in the play *Spell #7* and then moved to New York to further pursue his career. Washington first made his mark in cinema in gritty crime dramas and romantic ensemble comedies. He has been featured in four acclaimed Spike Lee films: *Crooklyn*, *Clockers*, *Girl 6*, and *Girl on the Bus*. Other feature credits include *Exit Wounds*, *Romeo Must Die*, *True Crime*, *Bulworth*, *Out of Sight*, *Love Jones*, *Dead Presidents*, *Strictly Business* and the acclaimed *Dancing in September* - a performance which earned him a nomination for an NAACP Image Award for Outstanding Actor.

Washington makes his home in Los Angeles with his wife and 2 sons.

Tequan Richmond

African-American actor Tequan Richmond launched his career on two highly promising notes during his mid-adolescent years: he portrayed Ray Charles Jr. the revered R&B and soul singer's son, in Taylor Hackford's much-lauded biopic *Ray* (2004), and then joined the cast of the hotly anticipated sitcom *Everybody Hates Chris* in 2005, as Drew, the chick-magnet younger brother of Chris Rock's teenage alter ego. Richmond starred

in the CW comedy for four seasons alongside Tyler James Williams.

During this period, Richmond also landed occasional guest appearances on such series dramas as CSI, ER, and The Shield.

Tequan has been also producing music since the age of 13 and he is currently pursuing a rap career as an unsigned artist under the name "T-Rich".

Joey Lauren Adams

Joey has appeared in more than thirty films. She is known for her distinctive, raspy voice and for her roles in view Askewniverse films, particularly Mallrats and Chasing Amy.

Adams' performance in Chasing Amy earned her both the 1997 Chicago Film Critics Award and Las Vegas Film Critics Society Award for Most Promising Actress, and a Golden Globe nomination for Best Actress- Motion Picture Musical or Comedy.

Her post-Smith projects included playing a spunky veterinarian's assistant who falls in love with a single father (vince vaughn) in 1998's A Cool, Dry Place. The following year, Adams appeared in her first big-budget Hollywood release, playing Adam Sandler's love interest in the successful comedy Big Daddy. She then went on to appear in many smaller films, including Beautiful and In the Shadows.

During 2006, Adams released her directorial debut, Come Early Morning, starring Ashley Judd and Tim Blake Nelson. The film, shot on location in Little Rock, Arkansas, was selected for the 2006 Sundance Film Festival.

Tim Blake Nelson

An accomplished playwright, screenwriter, director, and actor, former classics major Tim Blake Nelson is perhaps most familiar to the movie audience as the hilariously dim Delmar in Joel and ethan Coen's goofy Oscar-nominated comedy O Brother, Where Art Thou? (2000).

After his successful stint with the Coens' light-hearted movie, Nelson returned squarely to downbeat material, directing the screen adaptation of his play The Grey Zone (2001), and a drama about the only armed revolt at Auschwitz: The Grey Zone.

Back to being an actor for hire, Nelson scored a summer 2002 hat trick with roles in one glossy big studio blockbuster (Minority Report) and two well-regarded independent releases (Cherish, and The Good Girl).

Nelson's roles proliferated through the first years of the new millennium – he averaged around six to eight A-list features per year, the number doubtless heightened by

Nelson's status as a character actor and his resultant tendency to gravitate to bit parts in lieu of leading roles.

Leo Fitzpatrick

Leo Fitzpatrick, most recognised for his breakout role in the Sundance winning film "KIDS", has recently participated in "Jack and Diane" from Director Bradley Rust Gray and can be seen in a supporting role in the gritty true-life tale of Barbara Hoffman in the film "Winter of Frozen Dreams".

In "Fay Grim" Leo played a young CIA agent opposite Jeff Golblum and Parker Posey" and he also appeared in "Personal Velocity" from Director Rebecca Miller , in Todd Solondz film "Storytelling" and Larry Clark's "Bully".

Fitzpatrick has been busy with Television credits including recurring roles on "Son's of Anarchy", "My Name is Earl", "Carnivale" and "The Wire" on HBO. He was a regular in the one-hour drama "The Kill Point" for Spike TV and on the zany Adult Swim series "The Heart She Holler" co-starring with Patton Oswalt.

CREDITS

a simonsays entertainment production

stephen tedeschi production

an aiko films production

an intrinsic value films production

in association with

coal house production

high def new york

prolific entertainment

streetwise pictures

a film by alexandre moors

BLUE CAPRICE

isaiah washington

tequan richmond

tim blake nelson

joey lauren adams

leo fitzpatrick

cassandra freeman

linda powell

april yvette thompson

ron simons

al sapienza

Casting By Eve Battaglia, C.S.A

costume designer

minori kuraoka moors

eniola dawodu

production designer

kay lee

edited by
alexandre moors
gordon grinberg

music composed by
colin stetson and sarah neufeld

director of photography
brian o'carroll

executive producer
isaiah washington
executive producer
charles parlato

executive produced by
hilary stabb
jonathan gray

producer
will rowbotham

produced by
kim jackson

produced by
stephen tedeschi
brian o'carroll

produced by
ron simons

produced by
isen robbins
aimee schoof

story by
alexandre moors
and r.f.i. porto

screenplay by
r.f.i. porto

produced and directed by
alexandre moors

