

AUTO FOCUS

a film by
Paul Schrader

(USA, 2002, 104 minutes)

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Cast

Bob Crane	GREG KINNEAR
John Carpenter	WILLEM DAFOE
Anne Crane	RITA WILSON
Patricia Crane	MARIA BELLO
Lenny	RON LEIBMAN
Feldman, Hogan's producer	BRUCE SOLOMON
Richard Dawson	MICHAEL RODGERS
Werner Klemperer/ Klink	KURT FULLER
Robert Clary/ LeBeau	CHRISTOPHER NEIMAN
John Banner/ Schultz	LYLE KANOUSE
Mel Rosen	ED BEGLEY JR.
Video Executive	MICHAEL McKEAN
Mistress Victoria	DONNAMARIE RECCO
Emily	ALEX MENESES
Elaine	CASSIE TOWNSEND
Cynthia Lynn	CHERYL LYNN BOWERS
Priest	DON McMANUS
Victoria Berry	SARAH UHRICH
Press Party Waitress	AMANDA NILES
Dawson's Blond	KELLY PACKARD
Armand	JEFF HARLAN
Hogan's AD	KEVIN BEARD
Salome's Announcer	JOE GRIFASI
Nickie D	VYTO RUGINIS
Jill	AMBER GRIEBEL
Julie	NIKITA AGER
Interviewer	BOB CRANE JR.
Hippie Girl	ARDEN MYRIN
Hippie Boy	JOSEPH D. REITMAN
Girl at Hippie Party	KITANA BAKER
Judge	GIBBY BRANDT
Dallas Girl	KATIE LOHMANN
Bartender	RODERICK McCARTHY
Seattle Secretary	CATHERINE DENT
Bruno Gerussi	JOHN KAPELOS
Bob Crane Jr. at 20	SHAWN REAVES
Bob Crane Jr. at 12	MICHAEL TACHOVSKY
Talk Show Host	BRUCE BAUER
Bobby's Girlfriend	MARIEH DELFINO
Judy	HANNAH FELDER-SHAW
Dancer-Miss Kitty	KITTEN DE VILLE AKA TERI GEARY
Dancer-Angela	JADE RUGGIERO
Classic Cat Dancers	PORCELEAN TWINZ
Jackie (KNX tech)	OWEN MASTER

Filmmakers

Directed by PAUL SCHRADER
Written by MICHAEL GERBOSI
Producers SCOTT ALEXANDER
LARRY KARASZEWSKI
TODD ROSKEN
PAT DOLLARD
ALICIA ALLAIN
Executive Producers TREVOR MACY
RICK HESS
JAMES SCHAMUS
Director of Photography FRED MURPHY, A.S.C.
Production Designer JAMES CHINLUND
Editor KRISTINA BODEN
Music ANGELO BADALAMENTI
Casting WENDY KURTZMAN
Costume Designer JULIE WEISS
Music Supervisor G. MARQ ROSWELL
Special Makeup and Prosthetic Effects JOEL HARLOW & ROB
Co-Producer HINDERSTEIN
Unit Production Manager BRIAN OLIVER
First Assistant Director AVI LEVY
Second Assistant Director AARON BARSKY
Post Production Supervisor BARBARA RAVIS
Script Supervisor MICHAEL JACKMAND
Key Grip REBECCA POULOS
Gaffer RICHARD MALL
Production Sound Recorder MIKE BAUMANN
Costume Supervisor STEVE AARON
Key Make-up MICHAEL DENNISON
Greg Kinnear's Special Makeup ISABELLE HARKINS
Application JOEL HARLOW
HARLOW FX CREW
Location Managers PATRICK MIGNANO
NATHAN POLITIN
Property Master RICK CHAVEZ
Art Director SETH REED
Visual Effects DIGITAL FILM LABS
Opening Titles Designer KEN FERRIS
Based on the book
The Murder of Bob Crane
By Robert Graysmith

AUTO FOCUS

From Paul Schrader, the acclaimed director of *Affliction*, *The Comfort of Strangers*, *American Gigolo*, *Blue Collar* and *Cat People*, and the screenwriter of *Taxi Driver*, *Raging Bull* and *The Last Temptation of Christ*, comes ***Auto Focus***, an absorbing glimpse into the colourful life, and mysterious death, of actor Bob Crane. Handsome and charming, Crane became well known as the star of television's hit comedy *Hogan's Heroes* (1965-1971). Capitalizing on his fame, Crane dove into the freewheeling spirit of the times with relish, having affairs with numerous women. (***Auto Focus*** is a fascinating chronicle of American male sexual identity in the sixties and seventies.) Eventually, Crane teamed up with video technician John Carpenter to document his exploits, an association that may very well have led to his murder in a Scottsdale, Arizona motel room in 1978. Adapted by Michael Gerbosi from Robert Graysmith's book *The Murder of Bob Crane*, and starring Greg Kinnear, Willem Dafoe, Maria Bello, and Rita Wilson, ***Auto Focus*** explores the heights and depths of Crane's unique life with intensity, style and wit.

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Synopsis

Los Angeles, 1964. Bob Crane (Greg Kinnear), popular radio host of top-rated KNX, is playing his drums in studio as part of his top-rated morning show. “Gene Krupa on the drums. . . no folks, that was yours truly on the skins.” Crane then turns to interview his in-studio celebrity guest, the Lone Ranger himself, actor Clayton Moore.

Crane next goes to meet with Lenny (Ron Leibman) his loyal agent, who has the leading role in a new TV pilot for him. “It’s set in a World War II prison camp,” says Lenny. “It’s a comedy.” “This sounds like a career killer to me,” says Crane. “Just read it,” says Lenny.

Back at home, Crane has words with his wife Anne (Rita Wilson) about the project. She is offended by the whole idea, but eventually comes around, agreeing that it is funny.

Rehearsal begins soon with the cast of “Hogan’s Heroes” – Werner Klemperer (Kurt Fuller), John Banner (Lyle Kanouse), Richard Dawson (Michael Rodgers), Robert Clary (Christopher Neiman)—around a table. The executive producer, Edward Feldman (Bruce Solomon) tells Crane: “Bob, don’t try so hard. You’re the hero of the show. It’s named after you. Heroes don’t try to be heroes. They simply are.”

“Hogan’s Heroes” premieres on September 17, 1965. When the ratings come out, it ranks five out of 98 prime-time programs. Of the new shows, it is number one.

But while Crane is enjoying success with the show, there is tension at home. Anne has discovered “girlie” magazines in the garage, and is very hurt.

On the backlot of the set, Crane meets a man who is working in Richard Dawson’s trailer. The man explains that he is installing Dawson’s new high fidelity unit and introduces himself as John Carpenter (Willem Dafoe). When Carpenter offers to upgrade his music system, Crane explains that he’s always been interested in photography. “If you like photography, you’ll love VTR’s,” says Carpenter, who explains that video tape recorders are the same as audio recorders, only with pictures. He also invites Crane to join him later at a strip club called Salome’s.

That night at Salome’s, the drummer offers Crane the opportunity to sit in with the house band while the stripper goes through her gyrations. Crane seems to really enjoy combining two of his favourite activities – playing drums and looking at naked women.

Sometime later, Crane meets with his Catholic Priest, Father O’Neill (Don McManus), and explains how he has been blowing off steam after working late by playing in clubs. “It’s not easy to resist temptation,” says Father O’Neill. “You must remove oneself from the occasion of sin.”

One night, after playing the drums at the Classic Cat, Crane is met backstage by Carpenter. Crane introduces Carpenter to two strippers, the brunette Emily (Alex

Meneses) and the blonde Elaine (Cassie Townsend). Carpenter invites everyone over to his place where he promises to show them the new equipment he's testing out.

At his apartment, Carpenter asks Crane, "Which one do you want?" Crane is nervous and says he doesn't care which one. Carpenter goes off with Elaine, leaving Crane with Emily. Crane tries to offer some resistance, but it is futile – she knows what she wants and easily seduces him.

The second season of "Hogan's Heroes," Colonel Klink has a new secretary, Helga, played by Patti Olson, screen name Sigrid Valdis (Maria Bello). Crane immediately begins flirting with the attractive new cast member.

Out at a jazz club, Carpenter invites a blonde, Jill (Amber Griebel) and a brunette, Julie (Nikita Ager) to a party at his place with Bob Crane. When they arrive, we see how the relationship between Crane and Carpenter has developed – he is now the dominant one and he chooses which girl he wants.

Watching videos with Carpenter, Bob spots something he doesn't like – Carpenter's hand touching his butt. He is outraged at Carpenter's apparent bisexuality. He storms out, promising never to see Carpenter again.

Meanwhile, Patti and Bob are getting closer, and even discuss marriage. Eventually, she makes a surprising admission. "The other women...I know about them." Crane feels he has finally found a woman who understands him and his desires.

When the Crane family VTR breaks, Bob phones Carpenter to service it. The two make up.

Sometime after Crane marries Patti on the set of "Hogan's Heroes," the show is cancelled. After the show, with two families to support, Crane finds it difficult to find work. Lenny suggests Dinner Theatre.

Crane options a sex comedy called "Beginner's Luck," and begins playing dinner theatres around the country. Carpenter joins him on the road and the pair are back to their old tricks.

Good news comes in an offer from Disney to play the title role in "Superdad." Lenny visits him on the set. Apparently someone from a tabloid took pictures of Crane coming out of a topless bar. Lenny tries to explain to Crane that he may be taking risks with his image and that the business can be unforgiving, but the actor is oblivious to the warnings.

With Bob on the road most of the time doing Dinner Theatre, Patti feels abandoned and their marriage starts to suffer. They argue and eventually, she decides to divorce him.

Bob's downward spiral is vividly displayed by his appearance on a TV show called "Celebrity Chefs!" His rude, sexist remarks about a buxom woman in the audience turns off everyone in the studio.

Becoming something of a pariah in the business, Crane seeks counsel from Lenny. "People only change when they want to," says Lenny. "I want to," says Bob." "An alcoholic cannot go back to his old drinking buddies and expect to stay sober," says Lenny.

Meeting Carpenter in a bar in Scottsdale, Arizona, Crane attempts to break off their relationship. Carpenter doesn't take it well.

Later that night, someone slips into Crane's hotel room...

* * *

Production Notes

In 1999, writer Michael Gerbosi was working at Jerry's Deli. While he was out making deliveries one day, a customer named Todd Rosken mentioned that he needed to find a writer for a feature project based on the book *The Murder of Bob Crane*.

Together Rosken and Gerbosi bought the option, and began to flesh out the story in a treatment that had as its centerpiece Crane's involvement with Carpenter. "It's really a cautionary tale about celebrity and fame, because I think what got Bob into trouble was his ability to attract women just by virtue of being who he was," says Gerbosi.

Of course, as Gerbosi soon discovered, there's a world of difference between writing a treatment and actually getting someone in Hollywood to read it. "I pitched the idea for the movie around town and received the kind of response that crazy people get." Undeterred, Gerbosi decided to approach Scott Alexander and Larry Karaszewski, the creative team behind *Ed Wood*, *The People vs. Larry Flynt* and *Man on the Moon*.

Despite their predilection for "making biopics about people living on the fringe of pop culture," Alexander and Karaszewski initially were underwhelmed by Crane's story. Explains Alexander, "When our agent called to say that Michael and Todd had purchased the rights to *The Murder of Bob Crane*, we just started laughing. But then we went back and forth with Michael on some treatments and found that we were inadvertently getting sucked into this weird world."

Having agreed to come on board as producers, Alexander and Karaszewski worked with Gerbosi over the next year and a half to create a polished screenplay. "Our philosophy," says Alexander, "is that you take these stories about these fairly marginal, obsessive characters who are running totally counter to the grain of society, and you make a case for them."

As he and Karaszewski went about trying to secure financing for the project, Alexander happened to read an interview with Greg Kinnear in the *Los Angeles Times* accompanied by a photo of the actor that looked for all the world like...Bob Crane. "Greg was talking about how he'd been cast in a lot of these light parts and how he wished people would look at him as a more serious actor capable of more challenging material, which is essentially the same thing that Bob says in the script."

Not that the producers were indifferent to Kinnear's proven talent as a comedic leading man. Explains Karaszewski, "There's a very dark theme running through this film, but it's also quite humorous, and I think a lot of that is what Greg brings to it. He's got a great, light tone that makes the story not as scary as you might think it would be."

That interplay of humour and darkness ultimately proved decisive for Kinnear, who leapt at the chance to portray one of his childhood idols. "Growing up, I watched *Hogan's Heroes* religiously – Hogan was so cool because he knew how to deal with the Germans in such a funny and heroic way. But Bob Crane was like most people –

complex, full of contradictions. And at some point, when his libido met up with his passion for photography, he had a difficult time keeping his appetites in check.”

As intriguing to Kinnear as Crane’s obsessions was his symbiotic relationship with John Carpenter. “John’s that person in your life that you may be much better off never having met. Had Bob not come across John when he did, he might have avoided slipping into that lifestyle. I think their union was the thing that powered Bob and at the same time was very hurtful to him.”

In addition to dyeing his hair black and wearing tinted contact lenses, Kinnear also poured through boxes of background material to get into character, including audio tapes of Crane’s radio show, articles, family home movies and, of course, the infamous pornography tapes. “I’m trying to bring as much truth to the character as possible. I spoke to people involved in his life and familiarized myself with all of his shows. But at a certain point you have to let go and let the script speak for itself.”

With Kinnear on board, the producers set their sights on the man whose impressive career rests on the exploration of obsessive characters, from Travis Bickle (*Taxi Driver*) to Wade Whitehouse (*Affliction*). “Paul Schrader has made a lot of great films that parallel this one in terms of obsession and addiction and falling into a black hole that you can’t get yourself out of,” explains Alexander. “We were hoping that putting Paul and Greg together, literally yin and yang, would make for a really dark, funny and challenging movie.”

As the producers had anticipated, Schrader was fascinated by the opposing forces at work in Crane’s life. “I love people who do the right things for the wrong reasons and the wrong things for the right reasons. The interesting thing about Bob Crane is that all his life he wanted to be the nice guy, he didn’t want to offend anyone, and all the while there’s this tail growing behind him that he’s trying to ignore.”

Like Kinnear, Schrader also found a wealth of dramatic potential in the Crane-Carpenter dynamic, which he hoped to exploit by refocusing the screenplay. “The script that Michael wrote was a bit more of a straight biopic, but underneath was a very interesting relationship between these two men. In the course of rewriting, I tried to make it more of a folie à deux, a story about the enabling power of certain friendships that allow you to do things you wouldn’t do on your own.”

To ensure that Crane’s life was depicted as accurately as possible, Schrader consulted with Bob Crane, Jr., who served as a technical advisor. “Paul and I literally covered every page. We went through names, places, dialogue – my father would have said this, he wouldn’t have said that. So I have good feelings about the film because it captures both his good and bad sides.”

Having fleshed out the emotional tension behind the film’s primary relationship, Schrader then hit on a casting idea that ensured it would translate to the screen. “One day I was looking at photos of Carpenter and it occurred to me that he looked like

Willem Dafoe. So I thought, why not cast him, that would be simple because he's a personal friend as well, so it makes the work very easy."

For his part, Dafoe jumped at the chance to re-team with Schrader, with whom he had collaborated previously on *Affliction* and *Light Sleeper*. "Paul is someone I feel really comfortable with because I trust his personal stake in telling these stories. So even if I don't immediately relate to the material, listening to him talk about it usually sparks my interest."

When it came to Carpenter and his relationship to Crane, however, Dafoe didn't require any convincing. "Some of the material read like little domestic scenes, except that they were between two heterosexual men who had this intimacy and dependency on each other. In looking at footage of John during the time he was on trial (for Crane's murder in 1992), my sense is that he had the personality of a salesman – well-meaning, warm, upbeat. I think his creativity was expressed in his social dealings and in his relations with lots of different women."

The pairing of Dafoe and Kinnear, so markedly dissimilar in appearance and bearing, brought an added touch of verisimilitude to the project. "Greg and I are coming from different places," says Dafoe, "and I think that's what makes it a good combination, much in the same way that Bob and John are coming from different places." Adds Schrader, "Greg has the breeziness and the air of Los Angeles, while Willem's roots and creative life are in New York experimental theatre, so it's a nice mix."

For the role of Anne Crane, to whom Bob was married for 21 years, the filmmakers approached actress Rita Wilson, who was intrigued by the film's complex themes. "One of the interesting things about the movie is that it examines the by-products of celebrity. I think that starting out, Bob and Anne probably thought, 'Isn't it great to get a job in Hollywood.' But no one can really predict how someone will react to fame."

To prepare for the part, Wilson took advantage of Anne Crane's offer to meet with her. "When there's an opportunity to meet the person you're playing, you have to decide whether that's a good thing or a bad thing. In this case I thought it would be beneficial because Anne has a certain elegance and integrity that I really wanted to communicate."

Unlike Wilson, actress Maria Bello (*Permanent Midnight*, *Coyote Ugly*) didn't have the benefit of meeting with her real-life counterpart, Crane's second wife Patricia, who chose not to participate in the project. Fortunately, she found plenty of detail in the script from which to work. "Patricia is very clearly defined in the writing. From the beginning you get the sense that she's a free spirit – she's real and funny and alive."

That sense of openness extended into the couple's sex life, which Bello approached with typical candor. "I have one or two scenes that are a little edgy and that require nudity, but it doesn't really bother me because it's reflective of the times, which were

free love, free body. I love that we're all bringing that to the project as actors, that we're not judging it by contemporary standards of morality."

Once the cast was in place, Schrader and his production team set about trying to recreate the Los Angeles of the period, not an easy task given that many of the actual locations have long since disappeared. Says line producer Alicia Allain, "Digital Film Lab really got behind the picture and helped us recreate the Sunset Strip using CGI. We were able to get in touch with the woman whose late husband owned the Classic Cat. She found a picture of the club and from that we made a model to recreate it digitally."

Creative licence was required for the interiors as well, which included not only the clubs, but also the myriad hotels in which Crane and Carpenter videotaped their liaisons. "The owners of The Deep on Hollywood and Vine are friends of mine, so they let us come in and shoot under the radar," explains Allain. "And we used the Ambassador Hotel downtown as a stand-in for Salome's and the Classic Cat. Our designers did a great job of taking these dilapidated old rooms and really making them come to life."

As luck – and the Internet – would have it, the production team was able to procure enough vintage video equipment to recreate Crane's expansive collection. Says Allain, "We went online and found a man in San Jose who offered to donate a bunch of great, old cameras. Then we got the first colour projector that Sony manufactured from someone in Tucson."

With its emphasis on the devolution of Crane's personal life, ***Auto Focus*** necessitated a very specific visual palette to create a palpable sense of degeneration. Explains Schrader, "The idea was to slowly degrade the quality of the film, but to do it in such a way that the exact moment of change would be imperceptible to the audience. Then it was just a matter of mapping out the various stages in that arc and how they pertained to colour, lighting, camera work and wardrobe."

For the latter element, Schrader turned to frequent collaborator Julie Weiss, who takes a decidedly philosophical view of her craft. "To dress these people, you still ask the same questions you would for a contemporary piece, because ultimately, no matter what my interests as a designer, the costumes have to evolve into clothing. So I go through each character and say, who do they get dressed for, what is their income, how innovative are they, do they want to be seen, and so on."

As Weiss saw it, even as their private life crumbled, Bob and Anne Crane remained pillars of conservatism. "Bob was a man of image, so he dressed as the public expected. He wore alpaca sweaters, knit shirts, khaki pants and then slowly swung over into polyester pants, nylon print shirts and wide loafers. He was not someone who was supposed to set a visual precedent, which is why his lifestyle was so irreconcilable with the way he looked. Patty, on the other hand, had a certain domestic responsibility, so she dressed for her husband and to set an example for her children. And whatever was going on in her life, she had that front that preceded her."

If there was one character whose costumes embodied the freewheeling spirit of the early '70s, it was Patty. Explains Weiss, "The times evolved into more of a celebration and more of a dressing that was consistent with the mood, and that's what Patty represents. Still, her clothes weren't intended to show cleavage or skin; but there's a languid quality that allows her to be free and to enrapture."

With all of the design elements in place, Schrader turned to veteran cinematographer Fred Murphy (*The Mothman Prophecies*, *October Sky*) to fill out the film's unique aesthetic. By using a shifting pattern of film stocks, developing techniques and lighting set-ups, the Director of Photography was able to visually mirror Crane's inner devolution. "Paul wanted the beginning to look bright and clear, like a Technicolor movie, so we used a very rich, saturated film stock and open shadows. Then, as Bob starts going to the strip clubs, the film becomes much darker and full of contrast, which we achieved with brighter bulbs and by switching to a higher speed stock. And for the scene where Bob's body is discovered, which bookends the movie, we used a full skip bleach process on the negative to give it a burnt out, monochromatic feel."

"My visual strategy was rather simplistic," says Schrader, "but I think it's effective. It is just an arc from clean lines to clutter, an arc from stable cinematography to shaky cinematography. An arc from saturated colour to desaturated colour. So it's just a whole gradual arc, the world becoming less stable, less predictable."

The film's changing tone also allowed Schrader, for the first time in his long career, to experiment with a hand-held camera. "I started off shooting the way I always have, which is cut-to-cut, organized, planned. But then we progressed into scattergun shooting, where you just fire away with the hand-held and then clean it up in the editing room.

For the scenes involving Crane and Carpenter's videotaped liaisons, Schrader and Murphy got a hold of a very old tube camera similar to the one Crane had, which they used side by side with a standard camera. "It turned out a truly bad image – blurry and murky, with a lot of ghosting," says the Director of Photography. "And we put a diffusion filter on it to make it even worse, because we didn't want the audience to see the images clearly."

For the film's score, Schrader collaborated with Angelo Badalamenti (*Twin Peaks*, *Mulholland Drive*), with whom he had previously teamed on *The Comfort of Strangers*, *Witch Hunt* and *Forever Mine*. "So far," says Schrader, "Angelo and I have collaborated on one jazz, and two classic old-time film scores. I think of all the scores I've done with Angelo, this one would be closer to the thing he's known for, which is the kind of David Lynch synth score. It is a mixture of jazz and synth."

That the filmmakers were able to achieve so much within the span of a tight, 33-day shooting schedule is, according to Allain, a testament to Schrader's meticulous preparation and collaborative style. "Paul is very precise, knows when he has the shots

and understands the restraints of the budget. At the same time, he's very fair and likes to listen to his support team and make his determinations from that."

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About Bob Crane

Robert Edward Crane was born in Waterbury, Connecticut on July 13, 1928. In his early teens, he was demonstrating musical talent and had set his sights on becoming a drummer, fantasizing about becoming the next Buddy Rich. At age sixteen, he began drumming for the Connecticut Symphony Orchestra, but was let go after two years for “clowning around during a Bach fugue.”

He married his high school sweetheart, Anne Terzian, in 1949. They would eventually have three children: Robert David, Deborah Ann, and Karen Leslie.

Crane began his career in radio – in WLEA in Hornell, New York, WBIS in Bristol, Connecticut, WICC in Bridgeport, and Boston’s WEEI. His success in the east led to an offer for him to move in 1956 to Los Angeles and host the morning show at KNX. There he became known as “The King of the Los Angeles Airwaves.” His show filled the broadcast booth with sly wit, drums, and often, movie stars. His show was the number-one rated morning show in LA and stars such as Marilyn Monroe, Frank Sinatra, Bob Hope were guests.

But Crane had a higher ambition, and pursued acting opportunities. He subbed for Johnny Carson on *Who Do You Trust?* (and turned down the chance to be Carson’s replacement), and acted on shows like *The Twilight Zone*, *Alfred Hitchcock Presents*, and *General Electric Theater*. When Carl Reiner guested on the KNX show, Crane persuaded him to book him on *The Dick Van Dyke Show* in 1961. This was where Donna Reed saw him and cast him in the recurring role as neighbour Dr. Dave Kelsey (1963-1965). He also acted in small roles in the dramatic films *Return to Peyton Place* and *Man-Trap*.

In 1965, Crane was offered the starring role in a television comedy pilot about Allied prisoners in a German P.O.W. camp, *Hogan’s Heroes*. The character of the wisecracking Colonel Robert Hogan fit Crane like a glove, and the show, which had the rebellious spirit of *Stalag 17* and *The Great Escape*, became a hit, finishing in the top ten during the 1965-66 season. The basic concept was that Hogan and his team led the Nazis (well played by Werner Klemperer and John Banner) to believe that the camp was escape-proof so that they could continue their secret activities. There was some controversy at the beginning as to whether this kind of material was appropriate for a sitcom, but that soon passed. *Hogan’s Heroes* went on for six seasons, and Crane was nominated for an Emmy twice, in 1966 and 1967. During this time, Crane met Patricia Olsen, who played Hilda on *Hogan’s Heroes*, under the stage name, Sigrid Valdis. Crane divorced his wife of twenty years, and married Patricia on the set of the show in 1970. They had a son, Scotty, the following year.

After *Hogan’s Heroes* was cancelled in 1971, Crane continued to act, appearing in two Disney films, *Superdad* (1974) and *Gus* (1976), and had numerous guest spots on TV shows like *Police Woman*, *Ellery Queen*, *Quincy*, and *The Love Boat*. He had his own TV show *The Bob Crane Show* in 1975, but it was cancelled by NBC after three months.

In 1973, Crane bought the rights to the play *Beginner's Luck*. He directed and starred in the play and toured dinner theatres in California, Texas, Hawaii and Arizona. It was in Scottsdale, Arizona, that the unthinkable happened. In the early morning of June 29, 1978, Crane was murdered in his rented apartment/hotel room. He was beaten to death with a blunt instrument while he slept and strangled with an electric cord. He was 49 years old.

During the murder inquiry, it became clear that Crane was a man of unusual habits, to say the least. The room was filled with photographic and video equipment, which documented the countless women that Crane had slept with during his travels. Crane kept elaborate notebooks of the photos and also edited the videos, juxtaposing his home pornography with footage from sitcoms. As the police began interviewing women, some were aware that they were being filmed, but some were not.

The police focused their investigation on a friend of Crane's, John Carpenter, who often accompanied the actor on his sexual escapades. Hanging out with Crane gave him access to many of the women who were attracted to the celebrity. He also was the supplier of all of Crane's video equipment.

Carpenter maintained his innocence and the county attorney's office felt that there was insufficient evidence. In 1992, with a new County Attorney and new evidence discovered (a photograph of "tissue" on Carpenter's car door), Carpenter was finally arrested and later brought to Arizona for trial. But after all this time, much evidence (not very well preserved to begin with) had been lost. Carpenter was found innocent and died in 1998 at the age of 70.

Since then, the debate continues as to who was Crane's killer. To this day, there are many websites dedicated to daily discussion of the case. Some are convinced of Carpenter's guilt, and others have divergent theories as to possible suspects. But Crane's murder has never been solved, and the mystery continues, just as Bob Crane's face lingers on in re-runs of *Hogan's Heroes*.

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Paul Schrader

Paul Schrader, the acclaimed director of *Affliction*, *The Comfort of Strangers*, *American Gigolo*, *Blue Collar* and *Cat People*, and the screenwriter of *Taxi Driver*, *Raging Bull* and *The Last Temptation of Christ*, was born in 1946 in Grand Rapids, Michigan. He had a Calvinist upbringing, and did not see his first film until he was in his late teens. His interest in film increased as he attended Grand Rapids' Calvin College, a liberal arts/seminary, where he began programming films at a local cinema, while still planning to be a minister. In the summer of 1967, he took three courses in film at New York's Columbia University. Through a friend, he met critic Pauline Kael, who told him, "You don't want to be a minister – you want to be a film critic."

After graduating from Calvin in 1968, he attended UCLA's film school, soon becoming the film critic for the *L.A. Free Press*, before being fired for panning *Easy Rider*. Next Schrader began editing *Cinema Magazine*. His thesis on Ozu, Bresson and Dreyer was published as *Transcendental Style in Film* by the University of California Press. After graduating from UCLA, he became a fellow at the American Film Institute. During this time, he was mentored by directors such as Jean Renoir and Roberto Rossellini, as well as architect/designer Charles Eames, who Schrader considered his greatest influence. "Eames taught me that there is a visual logic in life and that to be a poet, or a poet of ideas doesn't mean you have to use language," says Schrader.

Schrader wrote his first screenplay, *Pipeliner*, about a young man who finds out he has very little time to live, so he goes back home and works on an oil pipeline. Then Schrader had a period of isolation that inspired his screenplay for *Taxi Driver*, written in ten days. He soon received a letter from his brother Leonard, who was living in Kyoto, Japan. There he had been watching a lot of Japanese gangster movies. The two brothers teamed up to write the screenplay for *The Yakuza*, for which they were paid the then-record sum of \$325,000. The film, directed by Sydney Pollack in 1974, starred Robert Mitchum and Ken Takakura. Schrader next collaborated with Martin Scorsese with the film *Taxi Driver*, nominated for four Academy Awards and winner of the Golden Palme at Cannes in 1976.

In 1977, Schrader made an impressive debut as a writer/director with *Blue Collar*, starring Harvey Keitel, Richard Pryor and Yaphet Kotto as three Detroit autoworkers who try to rob their own union payroll. He followed with *Hardcore* (1979), about a Michigan man (George C. Scott) searching for his daughter who has been drawn into the seamy world of pornography. *American Gigolo* (1980), starred Richard Gere as a male prostitute in a gleaming, high-style Los Angeles. Schrader's first project not to come from his own idea was *Cat People* (1982), a remake of the classic Val Lewton atmospheric horror film, starring Nastassja Kinski.

One of Schrader's favourite films is *Mishima: A Life in Four Chapters* (1985), about the legendary Japanese writer Yukio Mishima. *Light of Day*, is about a girl's (Joan Jett) need to play rock 'n' roll, despite the wishes of her religious mother (Gena Rowlands). *Patty Hearst* (1988) followed the story of the kidnapped heiress (Natasha Richardson),

kidnapped by the Symbionese Liberation Army. Next was the erotic thriller *The Comfort of Strangers*, written by Harold Pinter, about a vacationing English couple (Natasha Richardson and Rupert Everett) who are befriended by a wealthy Venetian gentleman (Christopher Walken) and his wife (Helen Mirren).

Willem Dafoe plays a drug courier going through a crisis as he makes his deliveries in 1991's *Light Sleeper*. Schrader followed with his first TV movie, *Witch Hunt*, an offbeat film starring Dennis Hopper, which combines a murder mystery, magic and a Hollywood setting. He next adapted Elmore Leonard's novel *Touch*, the tale of a miracle healer (Skeet Ulrich) and the evangelist turned RV salesman (Christopher Walken) who tries to exploit his powers.

One of the greatest triumphs of Schrader's career is *Affliction* (1997), based on Russell Banks' novel. A deeply troubled sheriff in a small New Hampshire town (Nick Nolte) continues to investigate a suspicious hunting death while things occur that cause him to mentally disintegrate. Both Nolte and James Coburn (who played Nolte's raging, alcoholic father) were nominated for Academy Awards for the film, and Coburn won the prize as Best Supporting Actor. Schrader followed with *Forever Mine* (1999), a tale of love, betrayal and retribution, starring Joseph Fiennes, Ray Liotta and Gretchen Mol.

Schrader has had a remarkable career as a screenwriter, most notably for his collaborations with Scorsese on *Raging Bull* (1980), *The Last Temptation of Christ* (1988), and *Bringing Out the Dead* (1998). Among his other notable screenplays for other directors are *Obsession* (Brian de Palma, 1976), *Rolling Thunder* (John Flynn, 1977), *Old Boyfriends* (Joan Tewkesbury, 1979), *The Mosquito Coast* (Peter Weir, 1986) and *City Hall* (Harold Becker, 1995).

Schrader received the Laurel Award for Screenwriting Achievement from the Writers Guild of America in 1999. He has also been nominated for five Independent Spirit Awards: *Light Sleeper* (screenplay), *Touch* (direction and screenplay), and *Affliction* (direction and screenplay).

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Interview with Paul Schrader

You've worked on a lot of films about real life characters – Patty Hearst, Mishima, Jake LaMotta... What made you want to tell the story of Bob Crane?

One reason is that it chronicles the evolving notion of American male sexual identity in the critical years from '65 to '78.

The second is that it is about a male *folie à deux* – two men get involved in conduct that probably neither would have done alone. And the conduct escalates.

The third thing was the corrosive effect of celebrity, even minor celebrity, on both the fan and on the celebrity himself. Bob was enabled and allowed to pursue this kind of destructive behaviour because he was a minor TV star. It's part of how we feed celebrities and what we expect of them. We tell them that their hijinks are harmless. Implicit is – keep doing it. It is the interesting role celebrities play in this culture.

The fourth thing that interested me was the desensitizing effect of an addiction, in this case sexual addiction. Crane becomes progressively clueless about how he hurts people, how selfish he is.

If this is a morality tale – and I am not sure it is – but if it is, the moral of it isn't: "Don't have sex." The moral is: "Don't be selfish." Bob's crime wasn't that he slept around a lot, it's that he was oblivious to how his behavior affected others.

Do you think that Crane has any connection to other characters in your movies?

He is not self-aware. He doesn't know what he is doing, so in that way, he is a little bit like Travis Bickle, the taxi driver. He's a little bit like Nick Nolte in *Affliction*. He can't see the pattern that's all around him. Everybody around him sees the pattern – but he doesn't. It is always interesting to take a character who is essentially clueless about his life and make him the centre of a drama, taking his point of view. The viewer is constantly thrown onto the horns of this dilemma, which is: who's perceiving this situation correctly, my protagonist or the other people? Because normally you assume that the protagonist knows what he is doing.

I was also wondering whether your intention was to actually tell Crane's story or create a somewhat fictional character, based on Crane. Specifically I am reacting to the focus in the movie on Crane and religion, which seems more explicit in the film – and more like your other films – than articles and books I have read about Crane.

The biggest licence was actually the relationship with Carpenter. Carpenter was a fascinating and ultimately very important figure in his life. But, on a day-to-day basis, he was relatively minor. By focusing on his relationship with Carpenter, you distort the

overall picture of his life to a degree. The truth, for me, is that Carpenter was probably the most interesting thing about Crane's life. Much more interesting than *Hogan's Heroes*. You know, who cares about a movie about the star of *Hogan's Heroes*?

Carpenter and porn gave Crane's life a larger dimension. He became a symbol, his life became totemic. He became a figure in a larger drama, even if he wasn't aware what an interesting drama it was.

As far as the Catholicism goes, there is a school of thought that says, "Once a Catholic, always a Catholic." His mother went to mass two, three times a week until the day she died and she lived down the block. He was not a very religious guy. He went to church when he was young, and as he became successful it became less and less important in his life. It's important to know that he began as a young man who played by those rules. Catholics who haven't gone through the door of a church for 30 years are still molded by that upbringing.

The movie is based on the book, The Murder of Bob Crane by Robert Graysmith. Did you do additional research?

Yes, the Graysmith book is primarily interested in the murder and what happened afterwards. I cover nothing that happened afterward, so that I had to do my own research about his life before and speaking with Bob Crane, Jr., and Mark Dawson, Richard's son and Carpenter's friend, and Diana Carpenter, his widow. I ultimately spoke with Scotty Crane, people who were involved in Crane's show business life, people who knew him in Hollywood at that time.

The first person that Crane interviews on his radio show in the film is a masked man who is a celebrity that nobody knows. Is the intention of the film to take the mask off of Bob Crane?

Well, a little bit of that, but it was also that the masked man's partner is an Indian.

Crane says the most important thing is "likeability." Yet, he really only had one friend.

When he says that Eddie Cantor said, "the most important thing is likeability," he's not talking about being likable to your friends. He's talking about being likeable to the public. And Bob was likeable to the public. He's one of those guys that you constantly forgive. It wasn't that people would actually like him. In fact, there were very few people who liked him. It's just that he got away with it because he was so "likeable."

What did you mean by the title?

Self-absorbed. The auto focus device was not yet invented by the time he died. So it doesn't refer to the camera device although there is that pun in there. But it simply means: Auto (meaning "self") Focus. Self Focus. The title really does speak to the theme, which is selfishness. The title is not "Sex Addict," it's "Auto Focus."

There's a very interesting conversation that Crane has with his son towards the end about the word "orange."

That came from Bob Jr., who overheard his father having that conversation with another man late into his life, when he didn't quite understand what had happened. But Bob Jr. took it to mean that his father was at a point where he was trying to figure out some real basic sorts of things. That things had hidden meanings. So I used it there.

If Crane were alive today, do you think he would have suffered the same kind of career downfall? I think people are now more forgiving about this kind of thing.

Thousands of people have nude websites. Home pornography is no longer considered to be outré.

Even celebrity home pornography?

Well you have the case of Pamela Anderson. They stole her home video and put it on the web. And anyone who wants to can see it.

Yet she still has a popular TV show and is on the cover of magazines.

Exactly. Times have certainly changed.

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About the Cast

Academy Award nominee **GREG KINNEAR** (Bob Crane) continues to build on his already impressive resume with roles in the most diverse of projects. Kinnear was most recently seen in the Paramount Pictures/Icon Productions feature *We Were Soldiers* opposite Mel Gibson for writer-director Randall Wallace. The feature focused on the battle of Ia Drang, which lasted over a month during the Vietnam War. He was last seen on the small screen in the critically acclaimed Norman Jewison HBO movie *Dinner with Friends* alongside Toni Collette, Dennis Quaid and Andie MacDowell. An adaptation of the Pulitzer-Prize winning play by Donald Margulies, the movie followed two married couples, the bittersweet relationship among them and the aftermath of a separation.

The last few years have been busy ones for Kinnear in the feature film world. He starred in the romantic comedy *Someone Like You* with Ashley Judd and Hugh Jackman, Sam Raimi's supernatural thriller *The Gift* opposite Cate Blanchett and Katie Holmes and in director Neil LaBute's black comedy *Nurse Betty* opposite Renee Zellweger, Morgan Freeman, and Chris Rock.

Greg Kinnear successfully established himself as a respected member of Hollywood's acting community with his heartfelt performance as Jack Nicholson's unfortunate neighbor Simon in James L. Brook's Academy Award nominated film *As Good As It Gets*. His performance won him the honour of being named Best Supporting Actor by the National Board of Review as well as Best Supporting Actor nominations from The Golden Globes, The Screen Actors Guild and the Academy Awards.

Kinnear made his feature film debut in the Sydney Pollack-directed remake *Sabrina*, in which he co-starred with Harrison Ford and Julia Ormond. His performance in *Sabrina* prompted the trade organization of movie theatre owners to name him NATO ShoWest's "Star of Tomorrow." Following his Oscar nominated performance in *As Good As It Gets*, he co-starred in Nora Ephron's romantic hit comedy *You've Got Mail* opposite Tom Hanks and Meg Ryan, Mike Nichols' *What Planet Are You From* opposite Gary Shandling and Annette Benning, and appeared in a cameo role as 'Captain Amazing' in *Mystery Men*.

Kinnear first gained prominence as the animated, wisecracking host of E! Entertainment Television's *Talk Soup*, for which he won an Emmy Award, rave reviews and established a cult-like following. As the host and executive producer of *Talk Soup*, Kinnear was the master of not one, but all talk shows, providing often-hilarious commentary on clips from such programs as *Sally Jesse Raphael*, *Jerry Springer*, and *Montel*.

As the popularity of *Talk Soup* grew, Kinnear captured the attention of NBC executives who were searching for a replacement for Bob Costas. In 1994 Kinnear became the host and executive producer of his own NBC late night talk show, *Later with Greg*

Kinnear. After three successful years with *Talk Soup*, Kinnear left the show permanently to devote more time to *Later with Greg Kinnear*.

WILLEM DAFOE (John Carpenter), an internationally acclaimed actor on the stage and screen, continues to bring life to a surprising array of characters with a string of projects due for release over the coming months.

Dafoe currently stars in Sam Raimi's live-action action-adventure *Spider-Man* as Norman Osborn/The Green Goblin, rival to the iconic web-spinning hero (Tobey Maguire). The screenplay is by David Koepp.

Last year, Dafoe was nominated for an Academy Award, Golden Globe Award, SAG Award and received the Independent Spirit Award for Best Supporting Actor for his transformational performance in *Shadow of the Vampire* as Max Shreck. Dafoe's portrayal has also received critical acclaim at last years' Cannes, Telluride, Toronto and Boston Film Festivals.

In addition, Dafoe completed a role as a drug lord in Robert Rodriguez's *Once Upon a Time in Mexico*, reprising his El Mariachi-Desperado role. Expected next year, the movie also stars Antonio Banderas, Salma Hayek, Johnny Depp and Ruben Blades.

Prior to *Spider-Man*, Dafoe completed work on Paul McGuigan's *The Reckoning*. The film concerns a priest on the lamb who takes up with a traveling band of actors. Dafoe plays the leader of the troupe of thespians, who discover a murder and set about to solving it, by re-creating the crime in a play.

He also stars in Yurek Bogayevicz's *The Edges of the Lord*, opposite Haley Joel Osment. The film is a WWII drama seen through the eyes of a 12-year-old Jewish boy who is hiding with a family of Catholic peasant farmers to escape the Nazis. Dafoe plays the role of the eccentric but understanding priest who guides the ravaged community's children through a series of humorous and tragic events that come to a shattering conclusion when faith collides with fear.

Dafoe was also seen starring in the romantic drama, *Pavilion of Women* on location in China. He was recently seen in Steve Buscemi's *Animal Factory* opposite Edward Furlong. Dafoe also appeared in *American Psycho*, based on the controversial book by Brett Easton Ellis and in Troy Duffy's controversial *Boondock Saints*.

Dafoe has made a name for himself working with some of the most critically acclaimed directors in the world: with his turn as 'Caravaggio' the thumb-less thief in Anthony Minghella's Academy Award winning drama, *The English Patient*; his Academy Award nominated performance as 'Sergeant Elias' in Oliver Stone's *Platoon*; his starring role in *The Last Temptation of Christ* for director Martin Scorsese; his memorable turn as low life 'Bobby Peru' for David Lynch in *Wild at Heart*; his performance in Wim Wender's

multicultural *Far Away, So Close*; and his role as a civil rights activist in Alan Parker's *Mississippi Burning*.

Other feature credits for Dafoe include: David Cronenberg's *Existenz*, novelist Paul Auster's directorial debut, *Lulu On the Bridge*, Abel Ferrara's *New Rose Hotel*, Jan De Bont's *Speed 2: Cruise Control*, Brian Gilbert's *Tom & Viv*, Phillip Noyce's *Clear and Present Danger*, Paul Schrader's *Affliction* and *Light Sleeper*, Oliver Stone's *Born on the Fourth of July*, William Friedkin's *To Live and Die in L.A.*, Robert M. Young's *Triumph of the Spirit*, Roger Donaldson's *White Sands*, Uli Edel's *Body of Evidence* and Christopher Crowe's *Off Limits*.

On stage, Dafoe recently starred Off Broadway with Frances McDormand in *To You, The Birdie* (currently on European Tour) and with Steve Buscemi in the October 2001 premiere of *North Atlantic* for the Wooster Group. Dafoe has been a member of the groundbreaking theatre company for more than 20 years, helping to define a theatrical language that incorporates influences as diverse as vaudeville and Noh.

RITA WILSON (Anne Crane) captured film-going audiences' hearts with her now classic crying scene in the box-office hit *Sleepless in Seattle*. Her subsequent feature roles were a study in contrasts – she was seen as every man's fantasy cocktail waitress in *That Thing You Do*, followed by her portrayal of the perfect suburban wife opposite Arnold Schwarzenegger in *Jingle All the Way*. Wilson also had a recurring role as astronaut Frank Borman's wife Susan in the Emmy-Award winning 12-part HBO mini-series *From the Earth to the Moon*.

In 1999, Wilson appeared in *Runaway Bride* as Richard Gere's ex-wife and boss. The film also starred Julia Roberts and was directed by Garry Marshall. Following that, Wilson co-starred as Michelle Pfeiffer's best friend in *The Story of Us*, opposite Bruce Willis, for director Rob Reiner.

Prior to that, Wilson was involved in several projects including a role as a secretary in the highly anticipated remake of *Psycho*. Alfred Hitchcock's daughter, Pat, played the role in the original film. She also appeared in *Invisible Child*, a Lifetime original movie directed by Joan Micklin Silver and written by Ron Bass and David Field. Wilson starred opposite Victor Garber as a woman with an imaginary child.

Wilson's other feature credits include *Now and Then*, with Demi Moore, Rosie O'Donnell and Melanie Griffith; Nora Ephron's *Mixed Nuts*, in which she proved the perfect foil opposite Steve Martin, it also co-starred Madeline Kahn, Juliette Lewis and Adam Sandler; *If These Walls Could Talk*, *Bonfire of the Vanities* and *Volunteers* (where she met husband Tom Hanks).

On television, Wilson starred in HBO's *Barbarians at the Gate*, as well as several highly lauded guest roles on *Frasier* and HBO's *Curb Your Enthusiasm*.

Early in her career, Wilson accepted an invitation to work and train at the London Academy of Music and Dramatic Art. During her year in England, she appeared in numerous stage productions, including *A Midsummer Night's Dream*, *The Oresteia*, and *Tis Pity She's a Whore*, all at the Macowan Theater in London. Her performance as Celia at the John Anson Ford Theater in Los Angeles in *As You Like It* earned her a Drama-Logue Award as best actress.

Additionally, Wilson has since donned her producers cap for the charming indie film *My Big Fat Greek Wedding*.

Wilson lives in Los Angeles with her family. She is also on the board of Shakespeare/L.A., a non-profit theatre group in Los Angeles.

In a remarkably short time, **MARIA BELLO** (Patricia Crane) established herself as a new leading actress with a formidable and beautiful presence. Bello segued effortlessly from the spy-adventure series *Mr. and Mrs. Smith* (opposite Scott Bakula) into not only a leading role on NBC's award-winning drama *ER* but as a leading lady on the big screen.

Maria, best known for her Screen Actors Guild Award winning, leading role on *ER* as the passionate and headstrong pediatrician Dr. Anna Del Amico, has quickly emerged as one of Hollywood's up and coming film stars.

She co-starred in *Permanent Midnight* with Ben Stiller and Elizabeth Hurley, and she also co-starred with Mel Gibson in Paramount's *Payback*. Shot simultaneously during production of *ER*, Bello played the female lead to Gibson's past and present encounters.

In 2000 she appeared in the film *Duets* with Gwyneth Paltrow, Huey Lewis and Scott Speedman. She also starred in Jerry Bruckheimer's highly anticipated *Coyote Ugly*, portraying Lil, a tough talking entrepreneur who owns a Western style bar in New York City called Coyote Ugly.

In the fall of 2000 Bello returned from China where she was filming a special project, which was presented on the IMAX® screen called *China: The Panda Adventure*. It is the true story of one woman's incredible struggle to survive in the mysterious Chinese jungle, her determination to fulfill her late husband's destiny, and her efforts to protect one of the world's rarest animals. Based upon Ruth Harkness' autobiography *Lady and the Panda*, *China: The Panda Adventure* combines spectacular images of a foreign land and breathtaking scenes with Giant Pandas, with this incredible true story of hope, courage and triumph of the human spirit. It was released on the giant IMAX screen in the spring of 2001.

Prior to **Auto Focus**, Bello filmed the dark comedy *100 Mile Rule*, a story, which revolves around three salesmen from Detroit who come to Los Angeles for a seminar

and become entrenched in far more than they ever imagined. *100 Mile Rule* is set to hit theatres later this year.

Bello's extensive theatre credits include the world premiere of *The Killer Inside Me*, as well as *Smart Town Gals* at the Currican Theatre, *Big Problems* at the Theatre for New City, *Urban Planning* at the Theatre del Barrio, *A Lie of the Mind* at Columbia University, *His Pillow* and *Out of Gas on Lover's Leap* at T. Schreiber Studios, *Big Talk* at the Double Image Theatre, *Talked Away* at the West End Gate.

Bello also co-founded the Dream Yard Drama Project for Kids, a not-for-profit arts and education program for children in Harlem. Maria has toured Africa and Asia while continuing her studies in conjunction with her arts and education program for children.

RON LEIBMAN (Lenny) recently appeared as Parker Posey's father in Rebecca Miller's Sundance award-winning film, *Personal Velocity*. He appeared in dozens of films, including *Dummy*, *Just the Ticket*, *Night Falls on Manhattan*, *Romantic Comedy*, *Zorro*, *the Gay Blade*, *Norma Rae*, *The Super Cops*, *The Hot Rock*, *Up at the Academy*, *Slaughterhouse-Five* and *Where's Poppa?*

On television, Leibman appeared in many movies, such as *Don King: Only in America*, *Christmas Eve*, *Rifkin: Bounty Hunter*, *Many Happy Returns* and *Terrorist on Trial*. He was also featured on many television series, with recurring roles on *Law & Order: Special Victims Unit*, *Central Park West* and *Friends*. He was also featured on *Kaz* (which he also created and wrote and for which he received the Emmy Award for Best Actor).

Leibman appeared on Broadway in Tony Kushner's Pulitzer Prize winning *Angels in America*, where his performance received a Tony Award and a Drama Desk Award. He also won the Drama Desk and Theatre World Awards for Joseph Heller's *We Bombed in New Haven* and another Drama Desk award for *Room Service*. He also starred in two Neil Simon comedies: *Rumors* and *I Ought To Be In Pictures*. His other Broadway productions include John Guare's *Cop-Out*, *Doubles*, *The Deputy* and *Dear Me*, *The Sky is Falling* among others. Leibman worked Off-Broadway in *Transfers* and the New York Shakespeare Festival's *The Merchant of Venice*, both of which earned him Obie and a Drama Desk Awards. He also worked at The Public in other productions: John Guare's *Rich and Famous* and Tony Kushner's adaptation of *The Dybbuk* directed by Brian Kulik, which garnered him another Drama Desk nomination. In Los Angeles he has appeared on stage in *Angels in America* at the Mark Taper, *Rumors* and *Tartuffe*. The last two productions were with his wife, Jessica Walter. The couple lives in Pound Ridge, New York, and Manhattan.

BRUCE SOLOMON (Feldman, Hogan's Producer) is best known for his portrayal of Sgt. Foley on the cult classic TV show *Mary Hartman, Mary Hartman*. He also starred as the title character in the mini series *Lanigans Rabbi*, opposite the legendary Art

Carney. Later he appeared in the original half-hour comedy series *E.R.*, opposite Elliot Gould, Jason Alexander, George Clooney, and Academy Award winner Mary McDonnell. He has guest starred in numerous shows from *Barney Miller* to *Resurrection Boulevard*. His film credits include Michael Ritchie's critically acclaimed *The Candidate*, starring Robert Redford. Bruce also co-starred opposite Goldie Hawn in the comedy thriller *Foul Play*.

Born in New York, Solomon appeared in numerous plays in the Los Angeles area. Most recently he has been associated with The Elephant Theatre Company appearing in *Search and Destroy* and the premieres of *Dearboy's War* and *Greystone*.

MICHAEL RODGERS (Richard Dawson) starred in many films, including John Asher's *Arnie*, Britt Allcroft's *Thomas and the Magic Railroad*, Roland Emmerich's *The Patriot*, Allison Anders' *Sugar Town*, John Huddles' *Satchem Farm*, Michael Cristofer's *Gia* and Jean Pellerent's *Under Pressure*.

On television, Rodgers appeared on ABC's *Metropolis* and guest starred on *Mysterious Ways*, *Will & Grace*, *Legacy*, *NYPD Blue* and *Nightman*. On the stage, Rodgers appeared in *Indiscretions*, *Ivanov*, *Aven 'U' Boys*, *Internal Bleeding*, *The Detective Story*, *A View from the Bridge*, *The Hasty Heart*, *The Corn is Green*, *Winterset* and *Romeo & Juliet*. Rodgers received his BA from the Glasgow School of Art & Drama.

KURT FULLER (Werner Klemperer / Colonel Klink) has three films awaiting release: *The New Guy*, *Repli-Kate*, and *Joshua*. Fuller's other credits include *Scary Movie*, *The Jack Bull*, *Wayne's World*, *Ghostbusters II*, *Diamonds*, *The Fan*, *The Running Man*, and *Pushing Tin*.

Fuller is a familiar face in television, having appeared in 15 television movies and numerous guest-star appearances. Just this past year Fuller guest-starred on several acclaimed television series, including *Ally McBeal*, *Boston Public*, *The Practice*, *Providence*, *Malcolm In The Middle*, and *The Tick*.

CHRISTOPHER NEIMAN (Robert Clary) has several films to his credit, including *Extreme Duress*, *Enemy Action*, *Hellraiser: Inferno* and upcoming, *Simone* with Al Pacino. Neiman has guest starred on many television programs, including *Third Rock From the Sun*, *It's Like, You Know*, *Star Trek: Voyager*, *Strong Medicine*, *Felicity*, *The Shield*, *X-Files*, *Boston Public*, *The West Wing* and *Ally McBeal* (on which he was a recurring guest star). He also appeared as a series regular on the VH1 program *Smash* and starred in the TV movie called *Surviving Gilligan's Island*.

Neiman has many stage credits as well, including *The Tempest*, *Coriolanus*, *Macbeth*, *As You Like It*, *My Mom's Dad*, *Elvis & Juliet*, *The Taming of the Shrew*, *Mary Barnes*,

Prison Projects, The Family's Affair, Three More Sleepless Nights, The Zoo Story and La Bete.

LYLE KANOUSE (John Banner/ Schultz) previously appeared in many films, including *Temptation, Family Night, The End of Dirt Barges, The Yakuza Way, Big Time, Backgammon, Out of Habit, Laurel Canyon, Recipe for Disaster, Dr. Benny, Whipped, Letters from a Killer, Kate's Addiction and Shattered*. On television he has appeared on *E.R., Delta State, Andy Richter Controls the Universe, Any Day Now, Arli\$\$, Time of Your Life, Norm, Homicide: Life on the Street, Freaks and Geeks, Profiler, Brutally Normal, The Nanny, Men Behaving Badly, Coach, Grace Under Fire and Dallas*. Kanouse has also been on the stage in productions of *City of Angels, Chaplin, The Miser, Guys and Dolls, Unsinkable Molly Brown, South Pacific, 1776, J.C. Superstar* and *As You Like It*.

DONNAMARIE RECCO (Mistress Victoria) landed the role of Shelia, Robert DeNiro's girlfriend, in the film *Analyze This*. Since then, she guest starred on such TV shows as *Law & Order, The Sopranos* and *Third Watch* and had a leading role in the PAX movie *Murder Amongst Friends*. On film, Recco can soon be seen in Bruno Baretto's *A View From the Top* with Gwyneth Paltrow and *Analyze That*, the sequel to the hit film *Analyze This*.

ED BEGLEY JR. (Mel Rosen) has previously teamed with Paul Schrader on *Blue Collar* and *Cat People*, and has appeared in such films as *Anthrax, Bug, Diary of a Sex Addict, Get Over It, Christopher Guest's Best in Show, Bruce Wagner's I'm Losing You, Joey, Santa with Muscles, The Crazy Sitter, Joel Schumacher's Batman Forever, Greedy, Penny Marshall's Renaissance Man, Gus Van Sant's Even Cowgirls Get the Blues, Susan Seidelman's She-Devil, Lawrence Kasdan's The Accidental Tourist, Rob Reiner's This is Spinal Tap* and Herbert Ross' *Protocol*.

Begley Jr. appeared on television on *The Web, Hounded, Six Feet Under, Titus, Gideon's Crossing, The West Wing, Seventh Heaven, Michael Richards Show, Providence, Homicide: The Movie, Lloyd What Happened, The Practice, Murder She Purred: A Mrs. Murphy Mystery, Alone, Not in this Town, Meego, The Drew Carey Show, 3rd Rock from the Sun, Touched by an Angel, The Late Shift* and *Cooperstown*.

He is perhaps best known for his role on the hit series *St Elsewhere*.

MICHAEL MCKEAN (Video Executive) has appeared in dozens of films, most notably as lead guitarist David St. Hubbins in Rob Reiner's comedy classic *This is Spinal Tap*. His other films include Paul Schrader's *Light of Day, Planes, Trains & Automobiles, Earth Girls are Easy, The Big Picture, Jumpin' Jack Flash, True Identity, Coneheads, The Brady Bunch, Small Soldiers, Mystery, Alaska, True Crime, Teaching Mrs. Tingle,*

Best in Show, *Beautiful* and *Little Nicky*. He is also a writer, with *The Big Picture* and *This is Spinal Tap* which he co-wrote with Christopher Guest.

On television, McKean is best known for his role as Lenny on *Laverne and Shirley* (which he also wrote and directed). He starred on other series, such as *Sessions*, *Saturday Night Live* (which he also co-wrote) and *Dream On* (which he also directed). He also hosted Comedy Central's *Uncomfortably Close with Michael McKean*. McKean also appeared on many other television series and movies, including *Tracey Takes On* (which he also directed), *Friends*, *The Return of Spinal Tap: 25th Reunion*, *Martin Mull's White America* and *Morton & Hayes* (which he also wrote and directed).

ALEX MENESES (Emily) recently starred in the premiere of *Everybody Loves Raymond*, a special episode in which the entire family travels to Italy. She portrayed Stefania, the "gelato girl" that Robert (Brad Garrett) falls in love with. Her performance drew so much fan mail that she returned to the show earlier last year, and will appear again on several episodes this season. She also has a recurring role as a Harvard-educated tutor on *The Hughley's*. She previously played Teresa Morales for a season on *Dr. Quinn, Medicine Woman* and Roxie in the film *Flintstones in Viva Rock Vegas*. Meneses has done extensive theatre work, her favourite being Latinologues, a troupe with which she has created such characters as "Manic Hispanic," a crazy studio exec, and "Oversexed Latina," which requires no explanation.

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About the Filmmakers

MICHAEL GERBOSI (Writer) was born and raised in Southern California. He began his life in the entertainment business in 1994 writing several movie scripts, while delivering food for the same Hollywood delicatessen chain that employed Andy Kaufman a decade earlier. Each of these scripts went unproduced, illustrating his tenacity far outweighed his abilities at this juncture.

In 1996 he left the food delivery business to become an assistant to the writers at *Star Trek: Deep Space Nine*. For the next three television seasons he received an education in the craft of fiction by observing firsthand a distinguished staff of writers that included Ira S. Behr and Ronald D. Moore.

Gerbosi currently resides in Los Angeles.

SCOTT ALEXANDER and **LARRY KARASZEWSKI** (Producers) first met as freshman roommates at USC's School of Cinema. On a whim, they decided to write a screenplay during their senior year, which sold a week after graduation.

They are best known for writing very unusual biopics. They wrote the highly acclaimed *Ed Wood*, for which they were nominated for Best Screenplay by the Writers Guild. They followed this with *The People vs. Larry Flynt*, for which they won the Golden Globe for Best Screenplay, as well as a special Writers Guild award for constitutional and civil rights and liberties. They also wrote the extremely postmodern *Man on the Moon*, the life story of Andy Kaufman. All three scripts have been published in book form.

As a way to shepherd more biopics to the screen, they have recently branched out to producing. **Auto Focus** is the proud result. They spent two years developing the material with writer Michael Gerbosi. Other biopics they are working on include *Liberace*, the *Marx Brothers*, and *Dr. Thomas Harvey*, the pathologist who stole Albert Einstein's brain.

TODD ROSKEN (Producer) began as an assistant to Marvin Worth at Marvin Worth Productions. Rosken produced his first project *I'm Over Here Now*, a concert film starring comedian Andrew Dice Clay. He is currently producing a film about Wendy O. Williams and the *Plasmatics* entitled *Wreck and Roll*.

PATRICK DOLLARD (Producer) oversees the filmmaker and literary division of Catch 23's Management. Dollard represents filmmakers ranging from established auteurs like Steven Soderbergh (*Ocean's 11*, *Traffic*, *Erin Brockovich*), Agnieszka Holland (*The Secret Garden*, *Shot in the Heart*, *Golden Dreams*, *Julie Walking Home*), and Morgan J. Freeman (*American Psycho II: All American Girl*, *The Cherry Picker*, *Desert Blue*,

Hurricane Street), as well as such talents as actor/director Bill Duke (*The Limey*, *Menace II Society*, *A Rage In Harlem*).

Dollard's production credits include serving as Executive Producer of *Bark*, which premiered in the Dramatic Competition at the 2002 Sundance Film Festival, and stars Lisa Kudrow, Hank Azaria, Vincent D'Onofrio and directed by his client Kasia Adamik. Prior to that he produced *Lush*, starring Laura Linney and Campbell Scott, soon to be released by 15 Films (*The Deep End*). He is ramping up his second Schrader feature, *Those Invited In*, which will be a Catch 23 film, and is executive producing the currently lensing *Julie Walking Home*, starring Miranda Otto (*Lord of the Rings*) and directed by client Agnieszka Holland.

ALICIA ALLAIN (Producer/ Line Producer) has more than 12 years experience in the film and television industry. At the beginning of 2001 she performed as Line Producer/ Co-Producer for the feature *Behind the Sun* for Gold Circle Films/ Lions' Gate, starring Billy Bob Thornton and Patricia Arquette. During the fall 2000 she worked on *Bark* for Propaganda Films, starring Lisa Kudrow, Hank Azaria and Vincent D'Onofrio.

Alicia has also worked on the indie film *Color of a Dream* by Urban Warrior Films and line produced/produced the movie *Choke*, directed by Paul Boyd.

TREVOR MACY (Executive Producer) From 1999 through September 2001, Macy was Chief Operating Officer at Propaganda Films, overseeing all development and production of feature films. Macy was responsible for films such as *Bark*, starring Lisa Kudrow, Hank Azaria, and Vincent D'Onofrio, selected for competition at the 2002 Sundance Film Festival, and *Behind The Badge*, starring Billy Bob Thornton and Patricia Arquette. Macy was also responsible for the acquisition of Propaganda Films from Universal Pictures, and oversight of Propaganda Management as well as all Propaganda and Satellite Films commercial and music video production.

Prior to Propaganda Films, Macy served as Vice President of the Sundance Group, the parent company for all Robert Redford-controlled enterprises. Macy was responsible for strategy, raising capital, oversight of existing businesses including Sundance Channel, Sundance Catalog, the Sundance Resort, as well as launching new businesses, including Sundance Cinemas, among others.

Previously, as Director of Deal Analysis & Development Finance at Turner Pictures, Macy was responsible for negotiation of talent contracts, co-financing arrangements for films, output deals, and acquisitions, as well as planning and analysis for development, production, and distribution of both theatrical and television films. Prior to joining Turner Pictures Group, Macy was Senior Business Planner for the Walt Disney Motion Pictures Group, where he was responsible for evaluating and managing production, distribution, acquisition, and co-financing deals for film projects, as well as strategic planning for filmed entertainment.

Macy is currently producing several upcoming projects, including *Dolan's Cadillac*, an adaptation of a Stephen King novella to be directed by Stacy Title.

Macy received a B.A. with honors at Stanford University. He also studied at Cambridge University, England and currently resides in Los Angeles.

RICK HESS (Executive Producer) previously executive produced *Behind the Badge*, with Billy Bob Thornton and *Bark* with Lisa Kudrow.

JAMES SCHAMUS (Executive Producer) founded Good Machine with Ted Hope in 1991. He recently co-wrote and executive produced Ang Lee's *Crouching Tiger, Hidden Dragon*, for which he received Academy Award nominations for Best Adapted Screenplay and Best Original Song, and a Grammy nomination for Best Song in a Motion Picture or Television production. He is currently in production on Lee's *The Hulk*, for which he is serving as writer and producer for Universal Pictures. Schamus also serves as Executive Producer on Gregor Jordan's upcoming *Buffalo Soldiers*, starring Joaquin Phoenix, Ed Harris, Anna Paquin and Scott Glenn.

Schamus' other collaborations with Ang Lee include: producing *The Ice Storm*, which he also adapted from the novel by Rick Moody and which received the Best Screenplay Prize at the 1997 Cannes Film Festival along with 1998 Writer's Guild and BAFTA nominations; producing and writing *Ride with the Devil* (opening night film, London Film Festival); co-producing *Sense And Sensibility* (Golden Bear, 1996 Berlin Film Festival, Golden Globe Award for Best Picture, Academy Award for Best Screenplay Adaptation); co-writing and associate producing *Eat Drink Man Woman* (opening night film, Director's Fortnight, Cannes 1994, Academy Award nominee for Best Foreign Film, 1994); producing and co-writing *The Wedding Banquet* (Golden Bear, 1993 Berlin Film Festival and Academy Award nominee, Best Foreign Film, 1993); and producing Lee's first feature, *Pushing Hands*.

Over the past several years, Schamus has served as executive producer on a variety of independent films, including: Todd Solondz's *Happiness*, Todd Haynes's *Safe*, Nicole Holofcener's *Walking And Talking*, Cindy Sherman's *Office Killer*, Bart Freundlich's *The Myth of Fingerprints*, Hannah Weyer's *Arresting Gena*, Frank Grow's *Love God* and John O'Hagan's *Wonderland*.

Schamus has also been involved in four of the last nine Grand Jury Prize Winners at Sundance: *The Brothers McMullen* by Edward Burns (1995, executive producer with Ted Hope); Tom Noonan's *What Happened Was...* (1994, executive producer with Hope); Alexandre Rockwell's *In The Soup* (1992, associate producer); and *Poison*, by Todd Haynes (1991, executive producer).

Schamus is a Professor of film theory, history and criticism at Columbia University, where he was recently a University Lecturer. He was also the 1997 Nuveen Fellow in the Humanities at the University of Chicago. He currently serves on the board of directors of the Foundation for Independent Video and Film, and on the board of Creative Capital. Schamus will be honoured with the NBC Screenwriter Tribute at the 2002 Nantucket Film Festival. Last year Good Machine was honoured with a 10-year retrospective at the Museum of Modern Art in New York.

FRED MURPHY, A.S.C. (Director of Photography) has an impressive list of credits, including *The Mothman Prophecies*, *October Sky*, *Stir of Echoes*, *Dance with Me*, *Metro*, *Faithful*, *The Fantastics*, *Murder in the First*, *Jack the Bear*, *Scenes from a Mall*, *Enemies a Love Story*, *Fresh Horses*, *Full Moon in Blue Water*, *Best Seller*, *The Dead*, *Five Corners*, *Hoosiers*, *The Trip to Bountiful*, *Eddie and the Cruisers* and *Heartland*.

Murphy was co-cinematographer with Henri Alekan on *The State of Things*, which won the Golden Lion at the 1983 Venice Film Festival. His feature film career began with the release of *Girlfriends* in 1978. His television work includes *Witness Protection*, *The Final days*, *Sessions*, *The Gardeners Son* and the pilot for *Nothing Sacred*.

Murphy was born and raised in New York City, attended Columbia University and The Rhode Island School of Design.

JAMES CHINLUND (Production Designer) designed Todd Solondz's *Storytelling*, Darren Aronofsky's *Requiem for a Dream*, Demane Davis' 2001 Sundance Film Festival hit *Lift* and Rob Schmidt's *Saturn*. He previously served as art director for *Buffalo '66*, directed by Vincent Gallo. His upcoming film is *25th Hour* for director Spike Lee.

Chinlund's credits include videos for Black Eyed Peas, Mariah Carey, Sheryl Crow (directed by Lance Acord), Hanson (directed by Gus Van Sant), Ben Harper (directed by Lance Acord) and Whitney Houston. In addition, he designed the commercials *Chandra's Daydream*, directed by Todd Oldham and *Costume National*, directed by Vincent Gallo.

KRISTINA BODEN (Editor) previously collaborated with Paul Schrader on *Light Sleeper*, *Forever Mine* and the telefilm *Witch Hunt*. Boden served as associate editor on Schrader's *The Comfort of Strangers*. She also edited *Hysterical Blindness*, *Hamlet*, *Claire Dolan*, *Peppermills*, *Kama Sutra: A Tale of Love*, *Davy Jones' Locker*, and *Carlito's Way*. For television, she edited the series *Tribeca*.

JULIE WEISS (Costume Designer) served as costume designer on such films as Gore Verbinski's *Ring*, Julie Taymor's *Frida Kahlo*, Scott Hicks' *Hearts in Atlantis*, Sam Raimi's *The Gift*, Sam Mendes' *American Beauty* (for which she won the Costume

Designer's Guild Award), Sam Raimi's *A Simple Plan*, Terry Gilliam's *Fear and Loathing in Las Vegas*, Lee Tamahori's *The Edge*, Paul Schrader's *Touch*, Jerry Zaks' *Marvin's Room*, Terry Gilliam's *Twelve Monkeys* (for which she received an Academy Award nomination), Steve Zaillian's *Searching for Bobby Fischer*, Andrew Bergman's *Honeymoon in Vegas* and *The Freshman*, Herbert Ross' *Steel Magnolias*, Robert Towne's *Tequila Sunrise* and Robert Mandel's *F/X*.

ANGELO BADALAMENTI (Music) was recently praised for his haunting score for David Lynch's *Mulholland Drive*. He has collaborated often with Lynch, since composing the music for *Blue Velvet* in 1986. Since then he has composed the music for *Twin Peaks*, *Wild at Heart*, *Twin Peaks: Fire Walk With Me*, *Hotel Room*, *Lost Highway*, and *The Straight Story*.

Badalamenti has worked three times previously with director Paul Schrader, on *The Comfort of Strangers*, *Forever Mine* and the TV movie *Witch Hunt*.

Badalamenti also composed and produced, with Lynch as co-producer and lyricist, music for the Julee Cruise album *Floating Into the Night*, and co-wrote and co-produced with Lynch the Brooklyn Academy of Music theatrical production of *Industrial Symphony No. 1*, which received the American Music Video Entertainment award. Badalamenti's songs have been recorded and released internationally by many artists, among them, Marianne Faithful, Julee Cruise, Anthrax, Patti Austin, George Benson, Mel Tillis, Nancy Wilson, Melba Moore, Nina Simone and Roberta Flack. He has also arranged and orchestrated music for such performers as Liza Minelli, Paul McCartney, The Pet Shop Boys, wrote and recorded music for Michael Jackson's *Black and White* video and was chosen to be the composer and conductor of the Torch Theme, *The Flaming Arrow*, for the Summer 1992 Olympic Games in Barcelona.

He is a Grammy Winner for his score to *Twin Peaks* and is the recipient of eight ASCAP awards, the Anthony Asquith Award given by the British Film Institute, for the best music score of the 1991 feature films, the BFI best album 1991 winner, Grammy Award Winner for his *Twin Peaks* theme, and his *Twin Peaks* album has gone gold in 15 countries around the world. Other credits for Badalamenti include the theme to the popular TV show *Inside the Actors Studio*, Mark Caro and Jean-Pierre Jeunet's *City of Lost Children*, *Arlington Road*, *Girl on the Bridge*, Jane Campion's *Holy Smoke*, *The Beach*, and the recent Sundance hit *Secretary*.

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