

Political Animal, LLC
c/o Blue Horseshoe Productions, Inc.
110 E. Delaware
Suite 1203
Chicago, IL 60611

Summer 2004

Dear members of the press:

It is with great pleasure that we introduce ***Bad City***, a feature film by award-winning director Bruce Terris. Starring Lance Reddick, Mike McGlone, Nutsa Kukhianidze, and Austin Pendleton, the film concerns the choices that four unrelated characters – a maid, a cop, a politician, and a criminal – have to make when their lives become entangled in the aftermath of a brutal murder. Stylistically new and technologically innovative, the film is already at the center of a good deal of industry buzz, and we're sure you'll want to know more about it.

What follows is a complete press kit, complete with a few integrated images. For more information, up-to-the-minute news updates, and downloadable film stills, please visit our website at www.badcitythemovie.com. You can also call me at 312.286.5653.

Thanks for your interest in ***Bad City***.

Best,

Jennifer Vincent
Producer
Managing Director
Blue Horseshoe Productions, Inc.

Bad City

-someone has to do
it

PRESS KIT

the story (in three versions)

Bad City ...in less than 50 words:

Bad City tells the story of four unrelated characters— a maid, a cop, a politician, and a criminal— whose lives become connected by a brutal murder that ends up impacting them all.

Bad City ...in less than 250 words:

When the mistress of Chicago's cruelest crime boss is murdered, four lives become enmeshed in a web of greed, ambition, and corruption. They all—the cop, the politician, the maid, and the crime king himself—work hard to save themselves, but no one emerges with their hands clean. There's always *Bad City* to do. The cop assigned to the case is **Detective Manning**. Not above breaking the law for profit, he's hitched to the crime king, **Julian**, by way of a gambling debt—and a secret affair with the murdered mistress. Sure that Julian is responsible for the murder, Manning must decide between punishing Julian for his crime and protecting his own fiduciary interests. **Frank Sullivan** is the Assistant State's Attorney assigned to the case. He pressures Manning to find the killer quickly in the hopes that a conviction will help him win his boss's job. But when an argument with his drunken wife spirals out of control and she ends up dead, Frank has to throw Manning off the trail by copycatting the circumstances of the original murder. Meanwhile, **Lena**, a maid at the hotel where Julian conducts most of his business, overhears Julian confessing to the murder and becomes his next target. She puts all her faith in Manning, sure that a cop will save her and unaware that he's got his own priorities. The way he sorts them out will determine the course of all of their lives.

***Bad City* ...the blow by blow:**

Bad City is an ensemble film that focuses on the fateful entangling of four individual lives after a brutal murder in Chicago. At the center of the story is **Detective Derek Manning**, a single father and a cop with a bad gambling habit. Manning's loyalties are split. On the one hand, his allegiance lies with the city of Chicago and the work he does as a long-term member of its police force.



Det. Derek Manning (Lance Reddick) at work. Photo: Ana Miyares

On the other hand, he's tied to the crime boss, **Julian Healy**. In return for collecting payments from other debtors and protecting Julian from criminal investigation, Julian allows Manning the occasional lapse in paying back his

significant gambling debt, a crime that might otherwise cost him an arm or a leg, or even his life. The two men are also linked by their mutual relations with **Bridgette**, Julian's mistress who sleeps with Manning from time to time in the hopes that he'll help her break free from Julian's clutches. Unwilling to help despite her continued pleas, Manning is stunned and feels more than a little guilty when her body is found riddled with stab wounds and tossed in an alley behind a dumpster.



Julian (Austin Pendleton) relaxes in bed with Bridgette (Meghan Maureen McDonough), moments before he has her murdered. Photo: Ana Miyares.

Sure that it was either Julian or his henchman **Victor** who killed her because she was threatening to tell the police everything about Julian's business, Manning confronts Julian. He backs off quickly when Julian reminds him what happens to people who don't pay their debts. Unable to pay his and unwilling to risk either his life or that of his teenaged daughter, Manning agrees to help Julian cover up his involvement in Bridgette's murder.

At the same time, however, Manning is under extreme pressure from **Frank Sullivan**, the Assistant State's Attorney assigned to investigate Bridgette's

murder. Sullivan wants Manning to arrest someone quickly in the hopes that a high profile conviction will boost his chances of winning the upcoming election for State's Attorney.



Frank (Mike McGlone) at work on the campaign trail. Photo: Ana Miyares

Convinced that they've found a solution that will get everyone off their backs, Manning and his partner, **Stark**, plan to set up a local drug dealer, **Sanchez**, for Bridgette's murder. They pick him up outside a diner where they eat dinner nightly, pausing while there to remind the diner's owner, **Gaga**, that if he doesn't pay his own debt to Julian, Julian will destroy the diner for the insurance payment. Gaga pleads with them not to hurt him and to give him more time to pay, explaining that he's broke because he has to use all his money to help care for his sister who has advanced cancer. They beat him regardless. Later that night, Stark visits Sanchez in jail and plants the evidence necessary to convict

him of Bridgette's murder before heading off to join Manning at a party that Julian is throwing at a local hotel.

At the party, Manning dances with **Lena**, a beautiful young woman from Poland. Until the day before, Lena had worked as a maid at the hotel, but lost her job when the manager caught her sleeping in one of the hotel rooms. Her cousin had kicked her out of his apartment so she had nowhere else to sleep. On her last day of work, she meets Victor, who observes her admiring a call girl's expensive dress. He invites her to Julian's party that evening, telling her that she can earn thousands there. She insists she's not a prostitute and won't go, but succumbs when he promises he'll pay her just to come and look around. At the party, however, Victor slips her a drug and she loses control.



Manning and Lena (Nutsa Kukhiandize). Photo: Ana Miyares

By no means above taking advantage of the situation and very attracted to Lena, Manning is only able to stop himself when he catches sight of the crucifix Lena wears around her neck. He is instantly reminded of his own teenaged daughter **Annette** to whom he just gave a nearly identical cross. Taken aback by the proximity of his desire for Lena and his love for his daughter, Manning is about to release Lena when Julian spots them embracing. With the intention of demonstrating his power to Manning, he cuts in and claims Lena as his own. He leads her to the bathroom and shuts the door on Manning's angry stare. In the morning, Lena awakens to the sound of Julian and Victor comparing details regarding two murders: Victor's murder of Bridgette and a new murder, of Frank Sullivan's wife! As they puzzle over the similarities between the two, Julian asks Victor if he's sure he didn't do the second job since it looks just like his m.o. Realizing that she has overheard incriminating information, Lena runs out of the hotel, only narrowly escaping with her life.

Manning also learns about **Kylie Sullivan's** murder that morning and goes to talk to Frank, worried that Frank will be on to his having set-up Sanchez. Certainly he must know that Sanchez didn't commit the second crime while in jail! As he talks to Frank, however, he becomes suspicious about the real details of Kylie's death. Seeing the photos of Bridgette's body as it was found on the street spread all over Frank's desk, Manning realizes that Frank certainly had enough information to copycat the first murder and begins to wonder if now it isn't Frank who's covering something up.

Manning's suspicions are completely right. The night before, Frank and Kylie had argued viciously after a fundraising party where she drank too many martinis.



Kylie Sullivan (Karin Anglin) and Frank on the eve of her murder. Photo: Ana Miyares.

Once home, Kylie had continued to taunt Frank. Finally, unable to take it anymore, Frank had reached out and grabbed her by the neck, hoping to shut her up. Without having consciously decided to do so, he ended up strangling her to death. Panicked, Frank called upon his campaign manager, **Steven**, to help him figure out what to do. Together, they decide to pass the crime off as the second in a series. They take Kylie's already-dead body to a remote spot under the "el" tracks, stab her several times, and leave her there for the cops to find.



Frank contemplates what he's done and gets ready to go to work to cover it up.
Photo: Ana Miyares.

Meanwhile, still running from Julian and Victor, Lena finds Manning who reassures her that he is a cop and that he'll protect her. She believes him and trusts that he'll squire her to safety. In a complete panic, because he knows that his Sanchez cover up isn't going to work, Manning has to decide if he should turn Lena over to Julian as he knows Julian wants, or if he should save her life and put at risk both his and his daughter's. He is touched by Lena and her faith stirs him to want to do good. But he's also beholden to Julian and to his own interest in saving his own skin.

Manning's confusion eventually leads him to initiate a plan that links together all the characters, saving some and condemning others. With Detective Manning on the job, the good guys don't necessarily get away and the bad guys certainly

aren't all made to pay. In the end, there is always Bad City to be done. Someone has to do it.

the principal players

Lance Reddick (Detective Derek Manning)

The critically acclaimed star of such HBO powerhouse dramas as *Oz* and *The Wire*, Lance Reddick brings nuance and subtlety to the challenge of portraying Detective Manning as a man caught between the lure of power and the desire to do good. A Yale Drama School graduate, Lance has appeared in several independent and studio films including *Brother to Brother*, *Don't Say a Word*, *Bridget*, *I Dreamed of Africa*, and *The Siege*. He has also performed in numerous theatrical productions including the New York Shakespeare Festival's prestigious *Henry V* at the Delacorte Theater. Lance is also an accomplished singer who writes his own lyrics and composes his own scores.

Michael McGlone (Frank Sullivan)

Mike McGlone has been an important contributor to the independent film world ever since his debut in the critically acclaimed *The Brothers McMullen*. He has also appeared in *The Bone Collector* with Denzel Washington, with Jennifer Aniston in *She's the One*, in HBO's *Subway Stories: Love on the A Train*, *One Tough Cop*, and *Hard Ball*. More recently, he has been seen in Bob Giraldi's *Dinner Rush* with Danny Aiello and on the CBS television drama *That's Life*. A true Renaissance man, Mike is also a writer and musician, with four novels under his belt, including his most recent *Hourigan's Song*, and several short volumes of verse. His self-produced debut album *Hero* was released in 1999 and Mike continues to tour and perform to sold-out audiences.

Nutsa Kukhianidze (Lena)

The Georgian-born actress Nutsa Kukhianidze rose to international acclaim after her star-making performance opposite Nick Nolte in Neil Jordan's *The Good Thief*. Nutsa first made her mark in Nan Djordjadze's

27 *Missing Kisses*, for which she garnered best actress and best newcomer awards at the Baltic Pearls Riga Film Festival. Her credits also include the lead in Gio Mgelzdze's award-winning short film *No Pal*. Next up, Nutsa will star in the English-Italian production *Mathilde*, the story of a journalist (Jeremy Irons) assigned to cover a young Croatian girl (Kukhianidze) who harbors information about a Serbian War general's murder.

Austin Pendleton (Julian Healy)

Actor, director, and playwright Austin Pendleton draws upon his extensive training in both the dramatic and comedic arts to endow a sense of icy cruelty to Julian's character. He has appeared in over 50 films including *Picadilly Jim*, *Finding Nemo*, *A Beautiful Mind*, *Amistad*, *Trial and Error*, *The Fantasticks*, *Two Days in the Valley*, *The Mirror has Two Faces*, *The Associate*, *Sgt. Bilko*, *Guarding Tess*, *My Cousin Vinny*, *Mr. and Mrs. Bridge*, *Short Circuit*, *Starting Over*, *The Front Page*, *What's Up Doc?*, and *Catch 22*. Considered one of the most diversified talents in the world of theatre, Austin was the former director of the venerable Circle Repertory Theatre in New York. His theatrical career includes acting in the Broadway original cast productions of *The Diary of Anne Frank*, *Grand Hotel*, *Fiddler on the Roof*, *Hail Scrawdyke*, *Doubles* and the Lincoln Center and Broadway revivals of *Little Foxes*, directed by Mike Nichols. Off-Broadway appearances include *Educating Rita*, *Oh Dad, Poor Dad*, *the Last Sweet days of Isaac*, *Sophistry*, and the title roles in *Hamlet*, *Richard III*, and *Uncle Vanya*. Austin has directed numerous production on and Off-Broadway and at regional theaters, including *The Little Foxes* with Elizabeth Taylor and the world premiers of *Say Good Night Gracie* and *The Runner Stumbles*. Austin has also directed at the Steppenwolf in Chicago and the Williamstown Theatre Festival. Austin's first published play, *Booth*, starred Frank Langella and played at the Long Warf Theatre as well as Off-Broadway. His second play, *Uncle Bob*, was originally produced at the Mint Theatre in New York and has been produced in theatres from Chicago to Australia. His newest play, *Orson's Shadow*, enjoyed its world premier in Chicago concurrent to Austin's having performed the lead in Don DeLillo's new play, *Valperaiso*, both productions on separate stages of the Steppenwolf Theatre. *Orson's Shadow* then went on to have successful runs both at the Westport Playhouse and the Old Globe Theatre. Austin's television appearances include *Law and Order SVU*, *Homicide*, *Oz*, *Frasier*, *Fired Up*, *American Dreamer*, *Miami Vice*, and *St. Elsewhere* among others.

the supporting players

Rich Komenich (Stark)

A veteran actor, Rich has appeared in about 30 films, several television shows and countless theatre productions. He was nominated for a Golden Chainsaw Award for best supporting actor for his portrayal of Kai in *Henry, Portrait of a Serial Killer 2: Mask of Sanity*. He also won best actor at the Wild Rose film festival for his portrayal of Emil in *Kwik Stop*.

Tim Decker (Steven)

Tim is a veteran Chicago actor with family ties to local politics, who therefore brought unique insights and a special enthusiasm to his character in *Bad City*. He has worked extensively in Chicago theatre as well as in regional theatres in the south and midwest. His film work includes leading and supporting roles in independent films such as *Joshua*, *Liar's Club*, *Tenfold*, and *Charming Billy*.

Keith Kupferer (Victor)

Victor is an accomplished actor who has also appeared in several films, most notably *Road to Perdition* (2002), directed by Sam Mendes. He also has extensive theatre experience, having performed in New York productions of *Waiting for Godot*, *Goose and Tom-Tom*, *American Buffalo*, *Extremities*, *Orison*, *True West*, *The Dumbwaiter* and *Barefoot in the Park*, as well as at Steppenwolf Theatre Garage in Chicago.

Karin Anglin (Kylie Sullivan)

Karin has worked extensively in theatre in the United States and Ireland. Her film appearances include *The Watcher*, *Kwik Stop*, and *White City*. Her television work includes *ER*, *Turks*, *Cupid*, *A Will of Their Own*, and *Real Life*.

the crew

Bruce Terris (director, co-writer)

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Based in Chicago, Christina Varotsis has produced a variety of independent projects since redirecting her career from marketing to filmmaking nearly a decade ago. She has worked as a Line Producer, Supervising Producer, and Production Manager on numerous films, including *Brother 2*, directed by award-winning Russian Filmmaker Alexei Balabanov, *Kwik Stop*, *Ball in the House*, produced by Redeemable Features and starring Jonathan Tucker, David Straitharn, and Jennifer Tilly, and Project Greenlight's *Stolen Summer*, produced by Live Planet and Miramax. She is currently producing a television mini-series in Eastern Europe and Russia.

Lawrence Mattis (executive producer)

Lawrence Mattis left a career as a corporate attorney to found Circle of Confusion Ltd, a New York/Los Angeles-based management company representing writers and directors in the film industry. He has executive produced Tony Jaswinski's *Killing Time*, which premiered in dramatic competition at Sundance 2002 and is, along with his partners at Circle of Confusion, currently producing a number of independent features. Among the "discoveries" that Circle is credited with managing are Larry and Andy Wachowski (creators of *The Matrix Trilogy*, Simon Kinberg (*Mr. & Mrs. Smith*, *XXX2*, *Fantastic Four*), Gregg Chabot & Kevin Peterka (*Reign of Fire*), Joe Tropiano (*Big Night*), and emerging young film makers such as Jed Weintrob (*Online*) and JT Petty (*Soft For Digging*), both of whom premiered their films at Sundance, as well as Kiran, whose debut feature *Kid Bang* is being produced by Fox Searchlight. Circle also represents video game creators and comic book creators, most notably the Eisner Award-winning creator of *Powers*, Brian Michael Bendis (also writer of *Jinx* which Circle of Confusion is producing with Charlize Theron attached to star). Circle has a first-look producing deal with Sony Pictures and has projects set up at Warner Brothers, Disney, Universal, New Regency, New Line Cinema, and Paramount.

Hannah Feldman (associate producer)

Hannah Feldman brings a strong background in the visual arts to her role on the production team. A Ph.D. in art history from Columbia University, Hannah teaches courses on modern and contemporary art history at Northwestern University and publishes reviews of film, visual culture, and art in a number of international magazines (when she's not working on film projects!). She has also curated an exhibition of contemporary art and video at The Whitney Museum of Art and has worked on a number of independent film productions in a wide range of capacities over the years. In her spare time, she is a dining critic for *Chicago Magazine*.

Merje Veske (production designer)

Having worked as an animator and graphic design artist for several years, Merje began working on production design for film, theater, and television and hasn't stopped since. She was production designer for the independent features *Cup of My Blood*, *Grandfather of Green Bay*, *Slave, Reeseville*, and *Grand Theft*. In addition, she has worked on the sets of *Company*, *Keep Your Distance*, *Lana's Rain*, and a number of VH1 *Rock the House* productions. In 2003, she designed *Catherine Sullivan/Matrix 149*, a video installation for The Andy Warhol Foundation for the Visual Arts.

Lizzie Cook (costume designer)

Lizzie Cook has worked on local and national film productions as a designer, costumer, assistant camerawoman, and production assistant since 1999. She was the costume designer for the Independent films, *Cup of My Blood* and *Grand Theft* as well as a set costumer for such large-scale and studio pictures as *The Weathermen*, *Spiderman II*, *The Company*, and *8 Mile*.

Sharon Zurek (editor)

An award-winning editor, Sharon Zurek owns the Chicago-based production company, Black Cat Productions which produces, directs, and edits independent features, shorts, social issue documentaries, commercials, and corporate/broadcast programs. As an editor, Sharon has worked on *Runaway Divas*, *Stray Dogs*, *Constructing Mulligan's Stew*, *The Chameleon*, and the video "mocumentary," *The Orphan Saint*. Currently, she is editing Mike Meiner's feature, *Dee Dee Rutherford*. For her work on director Bruce Terris's short film, *Flying*, she was awarded a Best Editor award from Chicago Community Cinema. Sharon is on the board of directors for the Chicago Filmmakers and Independent Feature Project (IFP / Chicago) and teaches editing as an Artist-in-Residence in the Film/Video Department at Columbia College.

Mark Messing (composer)

Mark Messing is the co-founder of Maestro-Matic, a music and sound design company that has scored several feature films, including *Temporary Girl*, *The Unspoken*, and *Danny's Wish*. He is also the musical director for Redmoon Theater, one of Chicago's most progressive and well-known theater troupes. He composed and designed sound for Redmoon's *Galways's Show*, Lookingglass Theatre's *The Idiot*, and 13th Tribe's *Bloodline: The Oedipus/Antigone Story*. He also founded the Redmoon Big Band, a 16 piece marching band featuring homemade instruments, musicians on stilts and marching choreography, featured in Redmoon's *Winter Pageant* and in *Artbeat's* feature on *Ten Tongues*, one of the bands Mark performs with in addition to Maestro Subgum and the

Whole, Dimensional Holophonic Sound (DHS), and The Loofah Method, a multi-media performance group which he co-founded. Marked received extensive training of the ear, thumb, and left foot from the Peabody Conservatory and from bebop saxophonist Joe Daily.

Adam Frick (sound engineer)

Adam Frick is a sound designer and film mixer living and working in Chicago. As Head Audio Engineer at Big Idea Productions for 5 years, he worked on *Veggie Tales* and *3-2-1 Penguins!* films and videos. He is a talented musician with extensive writing, arranging, scoring, and performing credits. He is also an active member of his community, a gardener, and a marathon runner.

the making of *Bad City* ...

Just to get the obvious question out of the way, let's start out by guaranteeing that there was no "Bad City" done during the making of *Bad City*... though we were, at times, sorely tempted.

Like all movies, the film we finished with was not the same one we imagined at the beginning and therein lies at least part of its beauty – though the caliber of the story and the extraordinary performances account for a lot too! From the get go, Jennifer, our producer and one of the original story's creators, came to the table with the philosophy that movie-making is a collaborative process. To make a good film, she explained, we all had to "let go and let crew." After all, she told us, she'd chosen us on the basis of our talent and our experience and she was one hundred per cent positive that together, we could make the film even better than what she'd originally imagined. And she was right: the movie you write is never exactly the movie you shoot and certainly not the one you edit. Each layer gets richer and richer and, since we'd started with some pretty rich material, we knew it would be great. At the end, what you see on the big screen is the result of what was for us a nearly two-year collaboration between a number of people (dozens and dozens), from the writers to the actors, the director and his assistants, the camera crew, the producers, the casting agents, and just about everyone else involved.

In the beginning, *Bad City* started out as *Political Animal*, a rather bleak story about a serial murderer who crosses paths with a ruthless politician. At the time – it was election season in Chicago – there didn't seem much difference between the two! But, with each revision, the story changed and evolved until—after about a year of rewrites and the addition of one super-talented Bruce Terris to the team—the story slowly morphed into the ensemble piece you see today. Only we called it *southside*.

southside was a film about Chicago, and both our director, Bruce, and Jennifer had their hearts set on making the film in the actual city and not on some soundstage in Los

Angeles or a poor substitute in Toronto. They loved Chicago for all the things that all of us who manage to live here winter after winter do: the great combination of people from all different classes and races, the dramatic urbanscape which veers from stately Burnham buildings to squat, abandoned warehouses in less than a block, and that gorgeous stretch of endless blue sky above the open vista of Lake Michigan. They also loved its grit. It was all about Chicago grit, pure and simple. They wanted to make a movie that put the indie back in independent, that didn't conform to the Hollywood expectation to tell a happy story, or at least one that resolves all the traditional plot dilemmas in an arc of character evolution. No, they wanted to probe the dark side, particularly the dark side of contemporary urban life. They wanted to tell a story about the people we don't "see," and the choices they have to make—that we all have to make—just to get by.

In particular, Bruce was determined to flip convention on its head. He began with the ambitious plan to shoot mini-dv as if it were film, While some directors are satisfied with just turning on the mini dv camera and following their actors around, Bruce had greater aspirations. He and our DP, David, all but chanted the mantra: "think film" throughout both pre-production and shooting. Our whole crew aimed to do just that: they lit the set as if for film, used a dolly as if we were shooting on film, used a steadycam, extensive effects, etc. etc.

Casting was a cinch and we all agree that we really lucked out with the actors—especially Bruce who loves that he never had to fight with the actors about their interpretation of their character's motivation. From the beginning, they were all intuitively linked to similar understandings and quickly fell into an entirely positive working relationship. Bruce worked to enhance their performances (kind of like polishing gold!) and continued to hone and refine his vision of the film and its effect in close collaboration with the producers, David, our DP, and Merje, our production designer. Lena was the first role cast when Nutsa agreed to the part. In fact, Bruce had all but written the role of Lena for her, having been convinced by her performance in *The Good Thief* that she had all the qualities he wanted in his female lead. With Nutsa on board, we quickly moved on to Manning and Sullivan, searching for actors who

would play well off each other and balance each other's strengths. Lance and Mike were a perfect combination, and we especially liked the flip in the usual Hollywood-esque expectations about race and ethical behavior. But, you'll have to see the film to know what that's all about...



Director Bruce Terris enjoying the work of reading through a scene with Austin and Meghan. Photo: Ana Miyares.

Casting Julian, the villain, was harder because we wanted to stay away from all the clichés and tired stereotypes about the “type” of person likely to be an urban crime boss. When word came that Austin was interested, we were deliriously happy. We knew he would bring the edge, not to mention the humor, we wanted.

We had a cast. Now we had to shoot.

With our crew assembled with talented people from around the world (and even Texas—sorry DB!), we began our shoot. Only problem: winter. For eighteen bitterly cold days and nights, we shot in and around Chicago. We climbed roof tops, braved alleys (and rats), ate countless calories of junk food (favorite meal: white bread

slathered with mayo and layered with American cheese singles, ham, and Cheetos followed by a desert of raisinettes sandwiched between yet more white bread), laughed a lot, paced even more, shivered, and longed for bed. Of course, we had fun along the way, making incredible friendships and meeting wonderful people. It's also fair to say that working on *Bad City* taught us all a lot, not just about film making and all the good stuff, but about life, and, choice, and sacrifice. It made us think about how far any of us would go to protect the things we value. You know the line: Bad City. Someone has to do it.

A shout out is due everyone who made this great film possible. You know who you are! And thanks too to the Chicago Police we befriended when they volunteered their time, again and again, to sit in as extras. Kind and funny, they entertained us for hours.



Chicago Police Officer Sean Hayes hard at work playing a jailhouse officer. Photo: Ana Miyares.

All of which turned out to be an especially good thing when one of our crew accidentally drove her car into a patrol car one night, very, very late. We thought for sure we'd have to resort to some "Bad City" to guarantee her return to set early the next morning... not

that the real Chicago pd would ever have entertained such impropriety! Happily it never came to that, and our shoot went off with nary a hitch.

In the end, when all was said and done, we had a movie on our hands. A great, fantastic movie the likes of which they don't make too often anymore. What we think is so entirely fantastic about *Bad City* is the way in which the film takes an old standard—a 1970s style police drama—and marries it to another old standard—a 1940s noir—in order to flip both conventions on their head. The result is a profound story that moves beyond its bleak urbanscape and its almost archetypically impenetrable characters to focus on the pervasive dilemma between choosing to do good or bad that dominates the narrative. We're sure you'll love our film. It's *Bad City*, but someone has to do it.

the media that noticed along the way

John Garcia, "Hollywood Comes to Chicago," ABC-Channel 7 Chicago Evening News, February 29, 2004.

http://abclocal.go.com/wls/news/022904_ss_hollywood_chicago.html

Belinda Bremner, "Reel World: L.A. Showcase Bit Hit," *Performink Online*, February 3, 2004.

<http://www.performink.com/Archives/reelworld/2004/2-6ReelWorld.htm>

Belinda Bremner, "Reel World: Productions Booming in Chi-Town," *Performink Online*, April 2, 2004.

<http://www.performink.com/Archives/reelworld/2004/4-2ReelWorld.htm>

all of the people in *Bad City*

manning	LANCE REDDICK
frank	MICHAEL MCGLONE
lena	NUTSA KUKHIANDIZE
julian	AUSTIN PENDLETON
steven	TIM DECKER
stark	RICH KOMENICH
victor	KEITH KUPFERER
kylie	KARIN ANGLIN
gaga	MIKE NUSSBAUM
annette	QUINETTE DOGGETT
bridgette	MEGHAN MAUREEN MCDONOUGH
sanchez	ANDREW NAVARRO
inez	SANDRA MARQUEZ
randy	JONATHAN GINTER
tony	LARRY NEUMANN, JR.
woman	RACHAEL DAYNE
host	GERRIT O'NEIL
officer one	JOHN CONNOLY
vucko	JACK BRONIS
hotel manager	WILLIAM NAVARRE
cook	ADAM BUSCH
stunt coordinator	RICK LEFEVOUR
stunt double	ALICIA SKIRBALL

all of the people who made *Bad City*

director	BRUCE TERRIS
written by	BRUCE TERRIS RICK ROSE
story by	RICK ROSE BRUCE TERRIS JENNIFER VINCENT
producers	CHRISTINA VAROTISIS JENNIFER VINCENT

executive producer	LAWRENCE MATTIS
associate producers	HANNAH FELDMAN RICK ROSE
director of photography	DAVID BLOOD
editor	SHARON ZUREK
costume designer	LIZZIE COOK
production designer	MERJE VESKI
unit production manager	CHRISTINA VAROTSIS
original score	MARK MESSING
supervising sound editor	ADAM FRICK
casting directors	MICKIE PASKAL JENNIFER RUDNICKE LAWRENCE MATTIS
production supervisor	MARIE FRICK
1 st assistant director	BENJAMIN T. BRAMMEIER
2 nd assistant director	MICHELLE GONSIOROK
1 st assistant camera	JENNIFER J. BIVER
2 nd assistant camera	AMANDA SCHLEICH
2 nd unit d.p.	JUSTIN HAYWARD
2 nd unit camera ass't	JOE FITZGERALD
add'l assistant camera	JOHN S. BLACK, JR
gaffer	CHRISTOPHER REJANO
additional gaffer	DARRYL BANNING MILLER
best boy electric	GEOFFREY FINGERHUT
electricians	MATT JOHNSON JERRY TRAN
key grip/dolly grip	RONALD DRAGOSH
best boy grip	JESSE HOMAN
grip	WILLIAM COLEMAN
still photographer	ANA MIYARES

epk	JOHN ACKERMAN JOHN POTTENGER STEPHEN TANNER BARRY WORTZ
sound mixer additional sound mixer boom operator	ROBERT AGUILAR NICK CLEMENTE DAVID V. LEMANSKI
script supervisor	LINDA LEIFER
production coordinators	JEREMY BEIERMANN DONNY WILLIAMS
office production ass'ts	CRYSTAL BARNES M. CONNIE DILETTI JESSICA GRONEWOLD CAROL P. HAMILTON JUSTIN LACK KIM STREEN
2 nd 2 nd asst director	ANDY SPELLMAN
set production ass'ts	POPPY COLEMAN MICHAEL H. EBERLE DREW FIELDS CLAYTON HAUCK SEAN JAMES STARRLA LARES DIMITRI MOORE SARA NUDELMAN STEFAN RAND BRIAN L. SCHILLING ANDY VIETTI ALAN WHITNEY ZOE WILSON JENNIFER WOOD BRYAN YARBERRY ADAM ZADIKOFF
set costumer wardrobe assistant	JEANNINE N. SILIS KATHERINE HONZU
key make-up tattoo artist	KAREN M. BRODY PATRICK CORNOLO
art director leadman	HOLLY TODD JIM KALLEMYN

art dayplayer	M. CONNIE DILETTI
firearms specialist	ALVIN PERLMAN
location manager location scouts	CARRIE B. GOODMAN PATRICK MULDOON NOEL OLKEN SAMANTHA SANDERS JIM TURNER
first aid/medic	FRANK VELEZ JOHN COLLINS
craft service caterer	BRIAN MCQUERY S & S CATERING
extras casting	KATHY WHITE HANNAH FELDMAN
casting assistant	MATT MILLER
dialect coach	BEATA PILCH
stand-ins	JASON DOUGHERTY VANESSA PARADA DICK REED DOC S. TAYLOR KIRSTEN TAYLOR
accommodations	HOTEL 71 SOFITEL CHICAGO
camera camera support	ZACUTO FILMS SMS PRODUCTIONS
lighting & grip equipment	LITE-IT GRIP TRUCK RENTALS RAH LIGHTING SYSTEMS
production vehicles	RSL RENTALS
payroll production supplies car rental motorhomes picture cars	H & K FINANCIAL SERVICES A TO B RENTALS ACE RENT A CAR BRIDGEVIEW RV CHICAGO TRADESHOW SOLUTIONS KATLEI PRODUCTIONS
insurance legal counsel	TAYLOR & TAYLOR ASSOC, INC. EMERSON BRUNS, ESQ. KRISTI N. GAMBLE, ESQ.

music clearance	KATHLEEN MERRILL THE PARKER MUSIC GROUP
assistant editor	ANNA NAKAJIMA
post production facilities	BLACK CAT PRODUCTIONS
post production audio	MAESTRO-MATIC
superv'ing audio producer	DAVID CARLSON
sound effects editors	MICHAEL CIACCO NUKORN PHAN VISUTYOTHAPIBAL
re-recording	ADAM FRICK
foley artists	ADAM FRICK MARK COMISKY CAROL HAMILTON ELIZABETH FRICK ANNE SPIEGEL
tv voiceover actors	LAURA GREY ROSS BRYANT VANESSA STALLINGS ELIZABETH FRICK MICHAEL TUTAJ
guitar	JIM BECKER
drums, percussion	LARRY BEERS
bass	DEREK BRAND
trombone, percussion	WINSTON DAMON
french horn, bass	ADAM FRICK
trombone	ELANOR LESKIW
alto clarinet, organ	MARK MESSING
trumpet	ANGEL RODRIGUEZ
guitar, bass	SARAH STASKAUSKAS
guitar	JEFF THOMAS
guitar	NICHOLAS TREMULIS
24p post consultants	BORIS SEAGRAVES DENNIS KEELING ANNA NAKAJIMA
digital colorist	MIKE MATUSEK
assistant digital colorist	JUSTIN WINKLER
fire artist	DANIEL COHEN
film recording	1^3 CHICAGO
account executive	CAROL SCHAFFNER
engineer	MARK ADLER
engineer	BORIS SEAGRAVES

all the music in *Bad City*

"DUMB FIESTA"

music by FLEXI

"FLIP FLOP"

words and music by BENN JORDAN

"FOX PAW"

music by FLEXI

"I LOVE YOU TRULY"

words and music by CARRIE JACOBS-BOND

sung by NICHOLAS TREMULIS

"MILOSC NAD MORZEM"

music by KRZYSZTOF FILUS

lyrics by JOANNA OPAREK

performed by KULTURKA

"ZAPAL"

music by KRZYSZTOF FILUS

lyrics by JOANNA OPAREK

performed by KULTURKA

Bad City

-someone has to do it

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