

# **FIND ME GUILTY**

Running Time: 124 minutes

MPAA Rating: "R" for Strong language and some violence

(more)

**CAST:** VIN DIESEL  
PETER DINKLAGE  
LINUS ROACHE  
RON SILVER  
ANNABELLA SCIORRA  
ALEX ROCCO  
JERRY ADLER  
RAUL ESPARZA  
RICHARD PORTNOW  
ALEKSA PALLADINO  
ROBERT STANTON  
MARCIA JEAN KURTZ  
DOMENICK LOMBARDOZZI  
JOSH PAIS  
PETER McROBBIE  
CHUCK COOPER

**PRODUCED BY:** BOB YARI  
ROBERT GREENHUT  
T.J. MANCINI  
BOB DeBRINO

**EXECUTIVE PRODUCERS:** GEORGE VITETZAKIS  
OLIVER HENGST

**DIRECTOR OF PHOTOGRAPHY:** RON FORTUNATO, A.S.C.

**PRODUCTION DESIGNER:** CHRISTOPHER NOWAK

**EDITED BY:** TOM SWARTWOUT

**COSTUMER DESIGNER:** TINA NIGRO

**MUSIC BY:** JONATHAN TUNICK

**CO-PRODUCERS:** FRANK DiGIACOMO  
ROBERT KATZ  
ERNST-AUGUST SCHNIEDER  
ROBER ZAMUDIO  
RITA BRANCH  
JOHNNY SANCHEZ

**ASSOCIATE PRODUCER:** WOLFGANG SCHAMBURG

**CASTING BY:** ELLEN CHENOWETH  
& SUSIE FARRIS

## **FIND ME GUILTY**

### Production Information

It was the longest criminal trial in U.S. history: After years of federal investigation, 20 members of the Lucchese crime family are brought to court on 76 different charges. The U.S. Government is prepared to take down one of the mob's biggest crime families. Until one defendant decides to do the unthinkable: defend himself.

*Find Me Guilty* is based on the true story of Giacomo "Jackie Dee" DiNorscio (VIN DIESEL), a member of New Jersey's notorious Lucchese crime family. Already in the midst of serving a 30-year sentence, Jackie is offered an opportunity to shorten his time by testifying against many of his closest friends. Disgusted with the legal system bureaucracy, and refusing to betray his "family," Jackie stands trial as defendant and attorney.

"I'm no gangster, I'm a *gagster*," insists Jackie as he overcomes the complicated politics of the courtroom, and comfortably takes over the spotlight. With his outrageous sense of humor, raw determination and unconditional loyalty, Jackie never fails to surprise the judge, the jury, or his skeptical fellow defendants.

Lasting 21 months during 1987-88, the Lucchese trial became the longest in U.S. criminal history. It has continued to stand out over the years as an epic moment in courtroom history: 20 defendants, 20 defense attorneys (one for each defendant), eight jury alternates (due to the anticipated length of the trial and the fear of bribery), and unusually extensive summations (one defense lawyer's closing statement ran for five days). In fact, most of the courtroom testimony in the movie is drawn from actual trial transcripts.

Matching outrageous humor with genuine tragedy, Jackie's desperate personal journey culminates in one of the most shocking verdicts in American judicial history.

Directed by Sidney Lumet from an original screenplay by Lumet and T.J. Mancini & Robert McCrea, *Find Me Guilty* is a production of the Yari Film Group and Three Wolves Production. The film stars Vin Diesel, Ron Silver, Alex Rocco, Peter Dinklage, Linus Roach and Annabella Sciorra. The executive producer is Oliver Hengst. The producers are Bob Yari, Robert Greenhut, George Zakk, T.J. Mancini and Bob Debrino. The co-producers are Rita Branch, Frank Di Giacomo, Johnny Sanchez and Roger Zamudio. The associate producers are Wolfgang Schamburg and Ernst-August Schieder. Ron Fortunato is director of photography, Christopher Nowak production designer, Tina Nigro costume designer, and Tom Swartwout is the editor. Robert Katz is the executive in charge of production.

#### About the production...

The set of *Find Me Guilty* pulsed with fervent excitement, raw creative energy, and a unique efficiency that could only be orchestrated by a truly seasoned director. That director is Sidney Lumet. Having recently celebrated his 80<sup>th</sup> birthday, Lumet stands as a monumental figure, not only in contemporary American film, but also in the overall history of the cinema. The five-time Oscar nominated director calls once again on the themes of crime, betrayal and redemption that have inspired him in the creation of such remarkable classic films as *12 Angry Men* (1957), *Serpico* (1973), *Dog Day Afternoon* (1975), *Prince of the City* (1981) and *The Verdict* (1982).

"He's one of the most thoroughly organized directors that I've ever worked with, and I've worked with quite a few. Shooting a film with him is pure execution. It allows us to just fly through the material," says producer Robert Greenhut. In addition to serving as associate producer with Lumet on *Dog Day Afternoon*, Greenhut has also

brought his production skills to nearly two dozen Woody Allen films and such New York gems as *Arthur*, *The King of Comedy* and *Big*.

The high regard for Mr. Lumet's efficiency is confirmed by writer/producer, T.J. Mancini, (*Strays*, *Shadow of Doubt*), who found Lumet's brisk pace remarkable. "He makes it look effortless," says Mancini. "A lot of directors will do take after take until they tire an actor out. Sidney will just do one or two takes, maybe three. He's just impeccably exact in getting what he wants. And I think actors bring so much more commitment just for the opportunity to work with him."

What Lumet himself found refreshing was the complexity of character offered by the real life Jackie DiNorscio. "First of all, he himself is just as wild a character as I've ever come across," the director explains. "A mob guy, cocaine dealer, liar, cheat, whoremonger – everything unpleasant – and yet there was something quite moving about him. His loyalty to his 'family' was steadfast, and the humor he brought into the courtroom was remarkable. He was also totally fearless."

The extraordinary scope of the trial, which formed the core of Jackie's story, also offered the director a massive canvas. "It was the longest criminal trial in U.S. history, and you can see why it took two years: there were 20 defendants with 76 charges against them, and 20 lawyers. So the sheer mass of it was unbelievable," says Lumet. Along with DiNorscio's irreverent yet sympathetic approach, the director notes, there was also an undefeated prosecutor.

Producer Bob Yari recognized a "compelling story" in the trial of Jackie DiNorscio, having recently made several of his own high profile films, including *Hostage* with Bruce Willis, *Haven* with Orlando Bloom, and *Prime* with Uma Thurman and Meryl Streep. "Jackie was a complex person who had his own moral universe. Facing 30 years in prison, they offered to shave time off his sentence if he was a cooperative

witness, but he said he'd rather be in jail a thousand years than lie and rat out these boys that he knew since he was a kid.”

“DiNorscio said during his trial that he was a comedian, not a gangster, and, in representing himself, he managed to turn the trial into a circus,” says producer George Zakk. Bringing his skills as a producer to a half-dozen Vin Diesel projects including *XXX* and *A Man Apart*, Zakk first read *Find Me Guilty* four years ago and brought it to the attention of Diesel.

The development of the screenplay originated with T.J. Mancini, a New Jersey native who was fascinated by the trial when it took place in the Garden State in the late 1980's. Through a mutual friend, Mancini spoke with DiNorscio in prison, broaching the idea of turning the story of the trial into a movie. Over the course of three years, Mancini and writer Robert McCrea (*The Other Side Of Capone*, *Frankie Perrone*) interviewed DiNorscio by telephone in “ten-minute sound bites” and obtained the rights to option his story. Mancini met DiNorscio in-person upon his release from prison, marking the start of an ongoing dialogue.

“He was a natural, charismatic showman. In the prison newspaper they compared him to Jackie Gleason,” recalls Mancini, maintaining that he was a tough anti-hero with a big heart, an underdog who went up against the FBI and the best prosecutor in the state and remained fearless. The screenwriters understood that all of these elements – most importantly, DiNorscio's sense of humor – had to be carefully woven into the script.

Principal photography began in October 2004 on location in New York City. Looking to capture the East Coast reality of the trial, the location proved critical for the filmmakers. “It was very important that the film have total authenticity in the look and in

the sound,” said Lumet. “I just wanted to make sure that every single person there belonged.”

Lumet took painstaking time in prepping the film, but sought the convenience and artistry of high-definition video in shooting it. Having shot all of his A&E crime drama series “100 Centre Street” on high-def, he valued two distinct benefits. First, it speeds up the “horrendous” physical process of shooting a film, allowing him to work at a brisk tempo and keep the actors fresh between takes. Second, as opposed to the “false” colors rendered on film, HD offers “real” color as seen by the naked eye. “When you want a totally naturalistic look, film is fighting you every second. I can get things in HD that I cannot get in film.”

Director of photography, Ron Fortunato, who worked alongside Lumet on “100 Centre Street” as well as on the HBO telefilm “Strip Search,” understood the look that Lumet wanted. He also recognized a challenge in shooting the majority of a 27-day schedule inside one room. “This was the most interior movie I’ve ever done,” he says. “About 60 pages of the script are shot in the courtroom, and you have to be careful not to do things ‘differently’ just to do them different from the day before. You have to make sure it’s appropriate for the scene.”

Based on the script, Lumet realized that he needed a unique courtroom layout. “I reversed the usual setup of a typical courtroom,” he explains. “Instead of a long shape, with a ‘bowling lane’ going down the middle of the visitor section, I wanted it twice as wide as it was long, since we had to seat 40 people at the defendants’ tables.” Because the government knew the trial would take a long time, he says, they had eight alternate jurors, a total of 20 people in the jury box. “All of the jurors had to be able to see whoever’s testifying. We decided to move the witness box in front of the judge’s bench,

rather than to the side, because it was the only way to do it visually. The result is that, right from the start, the courtroom *looks* different.”

The director turned to veteran production designer, Chris Nowak (“100 Centre Street,” “Strip Search”) to create a courtroom that met his vision. “This trial took place in Newark Federal Courthouse, which we had to recreate,” he explains. “The Newark courtrooms are all dark wood, but we couldn’t spend that much time in an all-dark wood courtroom. So we decided to make it a little grander with marble and a warm, rich color to reflect the emotions running through the courtroom.” To further ensure authenticity, the production designer brought a natural wear-and-tear to the courthouse with fabricated stains, watermarks, chipped plaster and worn paint.

Says producer Robert Greenhut, *Dog Day Afternoon* took place in one location, in that case a bank, and there’s something that really builds tension between people in a claustrophobic environment over a long period of time.” T.J. Mancini cites Lumet’s *12 Angry Men* as a great example of a picture shot primarily in one room where “a lot of dramatic truths are squeezed out from a lot of great characters. It’s not the number of walls, it’s by the number of epiphanies you have in your story that makes it memorable.”

In addition to the main courthouse, approximately 18 other sets populate *Find Me Guilty* including the prison where the mobster is incarcerated. Says production designer Nowak, “Jackie was at Manhattan Correctional Facility, but Sidney felt that it didn’t have enough character. So, our prison cellblock is modeled more after the ones upstate in Sing Sing.” Given that the actual trial went on for 22 months, Nowak also took care to show the change of seasons: from the greening of spring to the snowfall of winter.

Costume designer Tina Nigro, who previously worked on “Oz” and “The Jury” and with Lumet on “Strip Search,” quickly discovered her own challenge: dressing more than 120 people every day. For the main mobster characters, she explains, the



costume department shopped in many of the stores that the defendants would have solicited, from Bensonhurst to Howard Beach. “I didn’t want it to look modern, but we also didn’t want anything too ‘80s,” says Nigro. “So the men’s suits were either two-button or double-breasted; there were no four-button suits. We kept it classic with no obvious time period.”

Courtrooms and costumes aside, the filmmakers knew that the main element ensuring the authenticity of *Find Me Guilty* would be the film’s star. Sidney Lumet indicated that the casting process was “very, very tough,” ruling out many of the actors who have become closely tied to the crime genre in the past. Of the choice of Vin Diesel, Lumet calls him “a superb actor... Very few people know it, but they will after they see this movie. Because the normal association is, ‘Oh, well, he’s a racecar action hero.’”

Lumet first saw Diesel’s work in the actor’s short film *Multi-Facial*. “It’s a story of an actor making the rounds and auditioning in a single day, and so he gets a chance to play five different characters. It’s only a 20-minute movie, [but you can see] that he’s enormously talented. When I saw that movie, I saw a major talent.” For his part, Diesel wanted to shoot a film with Lumet in New York, where the actor began his career.

Lumet offers high praise to the other members of his cast as well: Peter Dinklage as attorney Ben Klandis (“Peter is one of the very important American actors... I wanted somebody sympathetic, because he’s such a support for Jackie”), Linus Roache as Federal Prosecutor Sean Kierney (“I lucked out...I was having a great deal of difficulty casting the part and four days before rehearsal, he came in and read, and he was perfect”), Alex Rocco as mob boss Nick Calabrese (“When he walked in for casting, he was visually absolutely perfect for that part”), Ron Silver as Judge Finestein (“The only one in this cast that I’ve worked with before [on *Garbo Talks*], a real pleasure to work

with, my first choice for the part”), and Annabella Sciorra (“She has one scene, but it’s one hell of a scene”).

As far as how the film will be notably different from others in the genre, producer Robert Greenhut returns to DiNorscio’s chief asset: his fearless sense of humor. “I think that he used this natural gift to charm the jury and make a mockery of these federal prosecutors whose case may have not been as strong as it could have been,” he says. “It’s a bizarre situation that a trial could last for two years and that someone with so little education could successfully defend himself. But despite all his foibles, Jackie DiNorscio won the hearts and minds of the jury.”

#### **ABOUT THE FILMMAKERS:**

**SIDNEY LUMET (Director)** knows New York better than anyone. A New Yorker since the age of two, Lumet has made 30 of his 43 feature films in the Big Apple.

Lumet’s motion pictures have received over 50 Academy Award nominations culminating in his acceptance of an honorary Oscar at this year’s Academy Awards. His many honors include four Oscar nominations as Best Director, for *12 Angry Men* (1957), *Dog Day Afternoon* (1975), *Network* (1976) and *The Verdict* (1982). He also received an Academy Award nomination for Best Screenplay as co-writer of *Prince of the City* (1981). He has also been honored with an impressive seven Directors Guild of America Award nominations for his work.

The son of an actor in Europe’s Yiddish theatres, Lumet was a child actor from age five until he entered the U.S. Army at 17. After military duty, he returned to New York and became a director in theater and television. During the 1950’s he directed over 250 television shows, many of them broadcast live. His TV credits include “Danger,” “You Are There,” “Mama,” “Kraft Television Theatre,” “The Alcoa Hour,”

“Goodyear TV Playhouse,” “Studio One,” “Omnibus,” “Playhouse 90,” “The Sacco & Vanzetti Story” and “The Iceman Cometh.”

In 1957 Lumet’s motion picture directorial debut, *12 Angry Men*, earned three Academy Award nominations including Best Picture and Best Director. In the years immediately following, he directed *Stage Struck* and *That Kind of Woman*.

During the 60’s he directed *The Fugitive Kind*, *A View From the Bridge*, *Long Day’s Journey Into Night*, *Fail-Safe*, *The Pawnbroker*, *The Hill*, *The Group*, *The Deadly Affair*, *Bye Bye Braverman*, *The Sea Gull*, and *The Appointment*. He was one of the creators of *King: A Film Record... Montgomery To Memphis*.

The 1970’s proved to be a remarkable decade for the director featuring such critically acclaimed films as *Serpico* (whose raft of honors included Oscar nominations for its screenplay and star, Al Pacino), *Dog Day Afternoon* (six Academy Award nominations, including Best Picture), and the groundbreaking *Network* (ten Oscar nominations and four wins).

Ten Lumet films were released in the 80’s: *Just Tell Me What You Want* (which he also produced), *Prince of the City* (also co-writer), *Deathtrap*, *The Verdict*, *Daniel*, *Garbo Talks*, *Power*, *The Morning After*, *Running on Empty* and *Family Business*.

He began the 90’s directing *Q&A*, also his first solo writing credit, followed by *A Stranger Among Us*, *Guilty As Sin* and *Night Falls on Manhattan*, which he also wrote. While making *Gloria* on the streets of New York, his scathing social satire of the medical establishment *Critical Care* was released.

With *Find Me Guilty*, Vin Diesel joins the ranks of gifted actors and celebrated movie stars who have seized the opportunity to practice their craft under the able hand of Mr. Lumet. From Marlon Brando to Al Pacino, Ingrid Bergman to Faye Dunaway, the list of screen performers who have appeared in a Sidney Lumet film is staggering.

Sidney Lumet's prestigious honors include the Directors Guild's prestigious D.W. Griffith Award, given for an unusually distinguished body of work, as well as the New York Film Critics Award for *Prince of the City* and the Los Angeles Film Critics Award and Golden Globe for *Network*. New York's Museum of Modern Art honored him with a retrospective, as has virtually every major international film academy. In 1997 he was given the Billy Wilder Award for Excellence and Achievement in Film Direction from the National Board of Review, and the Writers Guild of America's Evelyn Burkey Award for his contribution to films that brought dignity and honors to writers.

Mr. Lumet is the author of an extremely popular filmmaking primer titled, Making Movies (Vintage Books). Currently in its eighth printing, Making Movies is widely considered to be the finest, clearest and most direct illumination ever written by a working filmmaker concerning the mysteries of how, and sometimes why, movies are made.

**T.J. MANCINI (Writer/Producer)**, a principal of Crossroads Production & Management, has developed over 50 screenplays, film and TV treatments and novel adaptations. He also manages a select group of known and talented writers, directors and actors. Mancini also has extensive experience as a story editor. His expertise is in identifying high quality, commercial stories, having artistic integrity and intended for theatrical release, television and cable.

Mancini was a producer on the feature film *Strays*, written, directed by and starring Vin Diesel, which was in the dramatic competition at the 1997 Sundance Film Festival. He was also a producer on *Shadow of Doubt* starring Melanie Griffith and Tom Berenger for Largo Entertainment, directed by Randal Kleiser. Also to his credit, Mancini has produced and worked in a production and development capacity on such films as *Netnapped* for USA Network, *Can of Worms* for Disney and *Left Behind* for

Namesake Entertainment.

Producer/writer of “Warlord: The Legend of Genghis Khan,” Mancini is also a producer on the upcoming action/romance *Desert Thunder* and recently completed *Downtown*, starring Genevieve Bujold and John Savage. Mancini will next co-produce *Frankie Dynamite (a/k/a Perrone)* starring Vin Diesel.

In New York, Mancini formed the non-profit production company Crossroads Literature, Art and Music, a company dedicated to poetry as a live performance art. His poetry has been performed live everywhere from the bohemian enclaves of Greenwich Village to Carnegie Hall.

**ROBERT McCREA (Writer)** has written numerous screenplays dealing with street crime, legal and courtroom dramas, and the gangster genre.

His upcoming film projects include an epic bio of mobster Lucky Luciano as well as the drama *Frankie Perrone*, the true story of a New York cop who battles crime in the streets and corruption in his department. McCrea also penned the documentary “The Other Side Of Capone,” which recently shot in Chicago and Wisconsin and is scheduled to air in early 2006.

A history undergraduate from Lewis University in Illinois, McCrea earned a Masters in Public Administration from Governor’s State University, later studying screenwriting and film at Northwestern University and the Chicago Resource Center. He is author of Empowerment Zone For Chicago, which has been cited as a research source by officials with HUD and the Chicago Housing Authority.

**BOB YARI (Producer)** is one of the most prolific film producers of recent years, Bob Yari is president and founder of the Yari Film Group (YFG).

YFG - dedicated to film financing, production, and distribution - has emerged as one of the most successful independent film companies in the movie industry, fielding a diverse creative output of commercial fare. Separately, Mr. Yari is also the head of Bob Yari Productions.

Mr. Yari produced one of 2005's most acclaimed films, Paul Haggis' sleeper hit *Crash*. The film was nominated for 6 Academy Awards, including Best Picture and Best Director, and won the top prize at the Screen Actors Guild Awards (for its ensemble cast), among other honors.

Among other recently released productions from Mr. Yari are Richard Shepard's *The Matador* (for which Pierce Brosnan earned a Golden Globe Award nomination); Shainee Gabel's *A Love Song for Bobby Long* (for which Scarlett Johansson earned a Golden Globe Award nomination); Florent Siri's *Hostage*; Mike Mills' *Thumbsucker*; David Duchovny's *House of D*; and Ben Younger's *Prime*, starring Meryl Streep and Uma Thurman.

Due soon in theaters are Adam Rapp's *Winter Passing*, starring Ed Harris, Zooey Deschanel, and Will Ferrell; Academy Award-winning filmmaker Sidney Lumet's *Find Me Guilty*, starring Vin Diesel; Mark Fergus' *First Snow*, starring Guy Pearce; Mark Rydell's *Jump Shot*, starring Danny DeVito and Kim Basinger; and Neil Burger's *The Illusionist*, starring Edward Norton and Paul Giamatti.

Mr. Yari is currently in post-production on John Curran's *The Painted Veil*, starring Edward Norton and Naomi Watts; and Lasse Hallstrom's *The Hoax*, starring Richard Gere.

After receiving a degree in cinematography, he began his industry career with producer Edgar J. Scherick and soon segued into producing and directing (helming a thriller entitled *Mind Games*).

Mr. Yari is also a successful real estate executive, with projects encompassing syndication, construction, development, and redevelopment of commercial and residential assets throughout the United States.

ROBERT GREENHUT (Producer) has worked on upwards of eighty feature films, collaborating with such directors as Woody Allen, Mike Nichols, Sidney Lumet, Penny Marshall, Milos Forman, Bob Fosse and Martin Scorsese. Five of his films- *Lenny*, *Dog Day Afternoon*, *Hannah and Her Sisters*, *Working Girl* and *Annie Hall*- have been nominated for Best Picture Academy Awards with *Annie Hall* winning.

After studying at the University of Miami as a music major with “a minor in the horses,” Greenhut returned to his native NYC and landed his first job as a production assistant. Greenhut worked his way through various production capacities including production manager and assistant director, on such films as *Paper Lion*, *Wait Until Dark*, *The President’s Analyst*, *The Last of the Red Hot Lovers* and John Cassavetes’ *Husbands*. He earned his first associate producer credit on Bob Fosse’s *Lenny* followed by producing rolls on Sidney Lumet’s *Dog Day Afternoon* and Martin Ritt’s *The Front*, which starred Woody Allen. After executive producing Allen’s *Annie Hall*, diehard New Yorkers, Greenhut and Allen sparked a prolific collaboration, working together on all of Allen’s subsequent films through 1996’s *Everyone Says I Love You*. These include: *Manhattan*, *Stardust Memories*, *Zelig*, *The Purple Rose of Cairo*, *Hannah and Her Sisters*, *Crimes and Misdemeanors*, *Husbands and Wives*, *Bullets Over Broadway*, and *Mighty Aphrodite*.

Greenhut has also produced other filmmaker's works set in New York such as Milos Forman's *Hair*, Steve Gordon's *Arthur*, and Martin Scorsese's *The King of Comedy*. Other producing credits include: Mike Nichols' *Heartburn*, *Working Girl*, *Postcards from the Edge*, *Regarding Henry* and *Wolf*, as well as Penny Marshall's *Big*, *A League of Their Own*, *Renaissance Man*, and *The Preacher's Wife*.

Greenhut has been honored with numerous awards, including the Crystal Apple Award from the NYC Mayor's Film Office for his contribution to New York's film industry. He is also a recipient of the Eastman Kodak Award for Lifetime Achievement and a member of the Director's Guild of America and the Academy of Motion Picture Arts and Sciences.

**GEORGE "ZAKK" VITETZAKIS (Producer)**, a native of Montreal, Canada, began his career producing and arranging music tracks for local garage bands by the age of fourteen. At seventeen, he ventured to Los Angeles to pursue further opportunities in the entertainment industry, becoming a roadie and assistant road managing small club performances, working up to stadium tours with bands such as Motley Crue, Elton John, Depeche Mode, and Eric Clapton.

A partner in Vin Diesel's One Race Films, their first office space was a pay phone from which he produced *Strays*, Diesel's feature directorial debut that premiered in competition at the 1998 Sundance Film Festival. Zakk went on to provide instrumental support for films such as *Pitch Black*, *The Iron Giant* and *The Fast and the Furious*.

More recently, Zakk served as executive producer on the summer blockbuster *XXX* and the hit Disney comedy *The Pacifier*. He was also co-producer on New Line's *A Man Apart* and executive producer of Universal's *The Chronicles of Riddick*. Zakk is currently in pre-production on the feature films *The Girl Who Invented Kissing* starring Brad Garrett and Vin Diesel's *Hannibal*, as well as the CGI-animated *Rockfish*.



**RON FORTUNATO, ASC (Director of Photography)** recently worked on the 2004 short film *Rachel, quand du seigneur* for Sidney Lumet and previously brought his skills as a cinematographer to such features as *Wild About Harry*, *Sunset Strip*, *The Weekend*, *One Tough Cop*, *Nil By Mouth*, *Basquiat*, *If Lucy Fell*, *Fathers and Sons*, *Mac* and *Jersey Girl*.

His television credits include the TV movies, "Strip Search," "Jo," "Wonderland," "Against Her Will: The Carrie Buck Story" and "Howard Beach: Making A Case for Murder," as well as the TV series, "Queens Supreme," "100 Centre Street" and "Tribeca."

**CHRISTOPHER NOWAK (Production Designer)** has designed or art directed more than 30 feature films, television movies, and series. Among these are *The X-Files Movie*, *The Basketball Diaries* and *My Father the Hero*.

In 2000, Nowak began working with Sidney Lumet designing his television series "100 Centre Street" for two seasons. Since then he has designed two HBO films for Lumet, "Strip Search" and "Thought Crimes," prior to his work on *Find Me Guilty*.

**TINA NIGRO (Costume Designer)** makes her feature film debut as a costume designer with *Find Me Guilty*.

In television she has brought her consummate skills as a costume designer to several TV series including "Homicide: Life on the Street," "Oz," "The Jury" and "The Beat." She also designed the HBO telefilm "Shot in the Heart," directed by Agnieszka Holland (*Pollock*, *The Secret Garden*). She has previously worked with Mr. Lumet on the HBO films, "Thought Crimes" and "Strip Search."

**TOM SWARTWOUT (Editor)** previously worked with Sidney Lumet on *Gloria* and *Critical Care* and was the assistant editor of *Night Falls on Manhattan*.

In the realm of television, Swartwout edited the TV movies “Copshop” and “Strip Search,” and the TV documentaries “Rebels of Oakland: The A’s, the Raiders, the ‘70s” and “A City on Fire: The Story of the ‘68 Detroit Tigers.” Along with “Queens Supreme,” Swartwout was the supervising editor on Sidney Lumet’s TV series “100 Centre Street.”

### ABOUT THE CAST

**VIN DIESEL (Giacomo “Jackie Dee” DiNorscio)**, a native of New York City, has become one of Hollywood’s most sought-after film stars. Further to his huge box-office success, Diesel is a prominent producer and filmmaker.

Diesel recently starred in his first comedy feature for Disney, *The Pacifier*, opposite Faith Ford, Brad Garrett, Lauren Graham and Brittany Snow. The film, directed by Adam Shankman, follows an undercover agent, who, after failing to protect an important government scientist, must redeem himself by taking care of the man’s children, only to discover that childcare is his toughest mission yet. Diesel will segue to the title role in *Hannibal*, which tells the story of the Carthaginian general who rode an elephant across the Alps in order to attack Rome in the 3rd century B.C.

Previously, Diesel starred in the highly anticipated science-fiction feature, *The Chronicles of Riddick* in which he reprised the title role of Richard B. Riddick. Produced by Diesel’s company, One Race Films, it is the follow-up to the cult favorite *Pitch Black*.

Diesel also starred in the action-thriller *A Man Apart*, which he also produced. Topping Diesel’s list of credits is his star turn in *The Fast and the Furious*, for which he won an MTV Movie Award for Best On-Screen Team alongside co-star Paul Walker and was nominated for an MTV Movie Award for Best Male Performance. He also starred in the blockbuster *XXX*, which he executive produced. In addition, Diesel appeared in

*Saving Private Ryan*, for which he was nominated for a Screen Actors Guild Award as part of the film's ensemble cast. Other credits include roles in *Boiler Room*, *Knockaround Guys* and the voice of the title character in *The Iron Giant*, which won an Annie Award for Best Animated Feature.

Prior to appearing in these well-known features, Diesel wrote, produced, directed and starred in the independent short, *Multi-Facial*, which explored the issue of being multi-racial in today's society. The film follows Diesel, whose mother is Caucasian and biological father is African-American, on several auditions where he is told he is either "too black" or "too white" for the part. It was after seeing this short at the 1995 Cannes Film Festival that director Steven Spielberg created the role of Private Carpazo specifically for him in *Saving Private Ryan*. Diesel also penned, produced, directed and starred in the full-length feature, *Strays*, a film that he describes as a "multicultural *Saturday Night Fever*." The drama was selected to compete at the 1997 Sundance Film Festival.

Raised in Greenwich Village, Diesel gave his first stage performance at the age of seven at Theatre for the New City in Greenwich Village and continued to work in theatre throughout childhood. After high school he enrolled at Hunter College, where he majored in English with a concentration on creative writing. It was soon after that he began writing screenplays.

Diesel recently ventured into the video game industry with the launch of Tigon Studios. The first project for the company, "The Chronicles of Riddick: Escape from Butcher Bay," became a popular, top-selling, Xbox game during the summer of 2004, and was released in tandem with Diesel's feature film, *The Chronicles of Riddick*.

**PETER DINKLAGE (Ben Klandis)** had a supporting role in Tom Decillo's *Living In Oblivion*, as dwarf actor 'Tito'. He delivered an open rant to an entire generation of

would-be filmmakers, refusing to be used as a gag or a prop – while honoring his craft with an unforgettable fierceness and dignity. Dinklage later went on to redefine the concept of a leading man with his starring role in the 2003 Sundance Audience Award winner *The Station Agent*.

For his work in *The Station Agent*, Dinklage was recognized with a “Best Actor” nomination in the 2003 Independent Spirit Awards, as well as being named one of the top 5 “Breakout Stars” of the year by Entertainment Weekly. Also in 2003, Dinklage received critical raves for his appearance in the Will Ferrell box office hit *Elf*, where he played scene-stealing children’s author Miles Finch.

Dinklage recently wrapped *Lassie* opposite Peter O’Toole, Samantha Morton and Kelly Macdonald. Other films slated for release include Michael Showalter’s *The Baxter*, which premiered at the 2005 Tribeca Film Festival, and *The Little Fugitive* opposite Justina Machado.

Dinklage is also set to star in a slate of upcoming projects, including *Mendel’s Dwarf* for Barbara Streisand’s Barwood Films, *Fellini Black & White* with John Cusack, *Little Green Men* with John Malkovich, and the *Affair of the Sorcerers* franchise.

Other feature credits include Michel Gondry’s *Human Nature* written by Charlie Kaufman; John Hamburg’s *Safe Men*, Eric Shaeffer’s *Never Again*, Alexandre Rockwells’ *13 Moons*, and Greg Pritikin’s *Surviving Eden*.

Dinklage is a graduate of the drama program at Bennington College in Vermont. He has appeared Off-Broadway in such plays as Marc Spitz’s I Wanna Be Adored, Brandon Cole’s Imperfect Love, and Jonathan Marc Sherman’s Evolution. In 2005, Dinklage was nominated for a Drama League Distinguished Performance Award for his portrayal of “Richard III” at New York’s Public Theater and he starred in the Charlie

Kaufman "New Ear" radio play Hope Leaves the Theater opposite Meryl Streep and Hope Davis.

Dinklage was born and raised in Morristown, New Jersey, and currently makes his home in New York.

**LINUS ROACHE (Sean Kierney)**, who recently appeared in Christopher Nolan's *Batman Begins* and opposite Vin Diesel in *The Chronicles of Riddick*, first gained worldwide recognition as the title character in Antonia Bird's *Priest*. He followed this with a lead role in Iain Softley's screen adaptation of the Henry James classic novel, *Wings of the Dove*, opposite Helena Bonham Carter.

He recently starred opposite Julianne Moore in Joseph Ruben's *The Forgotten* and in John Furse's *Blind Flight*, opposite Ian Hart, for which he was nominated by Scottish BAFTA in the Best Actor category. His other films include Martin Campbell's *Beyond Borders*, John Polson's *Siam Sunset*, Gregory Hoblit's *Hart's War* and Julian Temple's *Pandaemonium*, for which Roache won the Best Actor award at the Evening Standard Film Awards. This year, he stars in Michael Cuesta's *12 and Holding*, which will premiere at the Toronto Film Festival in September.

Roache received a Golden Globe nomination for his portrayal of Robert Kennedy in the F/X television film "RFK," and co-starred in HBO's award-winning "The Gathering Storm." His other television projects include leading roles in HBO's "Shot Through the Heart" and the BBC miniseries "Seaforth."

His extensive theatrical experience includes Richard II and Coriolanus opposite Ralph Fiennes at London's Almeida Theatre and the Brooklyn Academy of Music.

**RON SILVER (Judge Finestein)**, one of America's leading actors, has starred on Broadway as well as in films and on television.

Silver gave much-acclaimed performances in Paul Mazursky's feature, *Enemies: A Love Story* and the Academy-Award winning *Reversal Of Fortune*. He also turned in memorable work in *Garbo Talks*, *Silkwood*, *Blue Steel*, *The Goodbye People*, *Best Friends*, *Semi-Tough*, *Married To It*, *Blind Side* and *Timecop*.

Silver's performance in the television film, "The Billionaire Boys' Club" earned him an Emmy nomination. He recently earned another Emmy nomination for his role in the Showtime movie "Jack." Other television movies include "Forgotten Prisoners: The Amnesty Files," "A Woman of Independent Means," "Fellow Traveler," "American Tragedy: The O.J. Simpson Story," "Kissinger And Nixon" and "When Billie Beat Bobby." He also directed and starred in Fox's "Lifepod," and was both executive producer and star of Columbia Television's "The Good Policeman." Silver received an Emmy nomination for his work on "The West Wing" and starred in numerous series including "Wiseguy," "Chicago Hope" and "Skin."

Among his theater work, Silver won a Tony Award and a Drama Desk Award for his performance in David Mamet's Speed the Plow. He played in David Rabe's Hurlyburly and Social Security, both under the direction of Mike Nichols. Other stage appearances include roles in Hunting Cockroaches, Friends, In The Boom Boom Room, El Grande De Coca Cola and Awake and Sing. Silver received a Jefferson Award nomination for Gorilla at the Goodman Theatre and the Dramalogue Award for his performances in Roger Rosenblatt's one-man play And. Silver created the role of Dr. Harry Hyman in the world premiere of Arthur Miller's latest play, Broken Glass, at the Long Wharf Theatre in New Haven. He was most recently seen in the world premiere of Bill Graham Presents in Los Angeles, a one-man show based on the life of the legendary rock impresario, for which he won a Best Actor award at the Aspen Comedy Festival.

Before becoming an actor, Silver attended law school and received a masters in Chinese History. He has worked for the Department of Social Services and also taught high school. Silver is also a committed activist whose voice has been heard on many issues facing the theatre community. He was president of Actors' Equity Association for nine years (1991-2000) and is founder, past president and current board member of The Creative Coalition, a grassroots political organization of artists. He is also currently a member of the Actor's Studio, as well as the Council on Foreign Relations.

**ALEX ROCCO (Nick Calabrese)** was born in Boston and spent time training with such notable teachers as Leonard Nimoy and Jeff Corey. In Hollywood since 1963, he began his TV career in the late '60s. Rocco found a niche playing sly, menacing characters in big-city films and in the next decade notably played Las Vegas syndicate boss Moe Green, who gets a bullet in the eye during the violent "christening sequence" of *The Godfather*.

While alternating between swarthy-looking hoods and cops, Rocco made a distinct impression when he switched to TV comedy and in the late '80s won an Emmy for "The Famous Teddy Z." Other comedy series such as "Sibs" and "The George Carlin Show" add to the more than 400 TV appearances to date. Recurring roles on "The Simpsons" and "The Facts of Life" (as Nancy McKeon's father) have been more recently supplemented by those on "The Practice," "Touched By An Angel," "Just Shoot Me," and "Sabrina, the Teenage Witch."

Rocco has appeared in two films helmed by his son, screenwriter and director, Marc Rocco: *Scenes from the Goldmine* and *Dream a Little Dream*. Other memorable film roles include those in *The Friends of Eddie Coyle*, *Freebie and the Bean*, *The Stunt Man*, *Lady in White*, *Get Shorty*, *Just Write*, *The Wedding Planner* and a vocal role in *A Bug's Life*.

**ANNABELLA SCIORRA (Bella DiNorscio)** received an Emmy nomination for her highly acclaimed performance in the role of Gloria Trillo on HBO's "The Sopranos," opposite James Gandolfini.

Sciorra also recently wrapped *12 and Holding* (directed by Michael Cuesta), a film about the accidental murder of a 12-year-old boy in a suburban town.

Sciorra made a profound impact with her impressive role opposite Wesley Snipes in *Jungle Fever*, Spike Lee's groundbreaking story of a young mixed-race relationship. Following that, she starred in the dramatic thriller *The Hand That Rocks The Cradle* for director Curtis Hanson and then in Anthony Minghella's *Mr. Wonderful* opposite Matt Dillon. She next starred in the Peter Medak film *Romeo is Bleeding*, opposite Gary Oldman and in Abel Ferrara's *The Addiction*. She later re-teamed with Ferrara, this time as both an actress and associate producer, in his period piece *The Funeral* with Christopher Walken.

Sciorra received critical acclaim for her role as the beleaguered wife of a police officer in a small New Jersey town in *Copland*. She starred opposite Robert DeNiro and Sylvester Stallone in the highly praised drama, written and directed by James Mangold. For her leading performance in her film debut *True Love*, Annabella received an Independent Spirit Award nomination as Best Actress.

Additional film credits include *What Dreams May Come* (with Robin Williams and Cuba Gooding Jr.), the Italian film *Domenica* (which premiered at the Berlin Film Festival), *Internal Affairs* (directed by Mike Figgis), *Reversal of Fortune* (directed by Barbet Schroeder), *The Hard Way* (directed by John Badham), *Once In The Life* (directed by Laurence Fishburne), *Cadillac Man* (directed by Roger Donaldson), *Mr. Jealously* (directed by Noah Baumbach), *Sam The Man* (directed by Gary Winick),



*Whispers in the Dark, The Night We Never Met, King of the Jungle, The Cure, and Chasing Liberty.*

Recent films include *The Madam's Family: The Truth About The Canal Street Brothel*, opposite Ellen Burstyn and *Identity Theft: The Michelle Brown Story*.

This fall, Sciorra will join the cast of NBC's hit drama, "Law & Order: Criminal Intent" in the role of Caroline Barek.

While growing up in Connecticut and New York, Sciorra was trained in both classic dance and theater. Her stage work includes appearances at the Nuyorican Poets Café, where she worked extensively with writer/director Reinoldo Povod. She has also performed at the Promenade Theatre in Those The River Keeps, written and directed by David Rabe and at the Williamstown Theatre Festival in Under the Blue Sky. Most recently she appeared Off-Broadway in Roar for The New Group.

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