

# POUND OF FLESH

A Film By  
TAMAR SIMON HOFFS

Starring  
MALCOLM McDOWELL, TIMOTHY BOTTOMS, ANGUS MACFADYEN, ELIZABETH  
RODRIGUEZ, TARYN SOUTHERN, WHITNEY ABLE, LILLY MCDOWELL, BELLAMY  
YOUNG, SEAN MCCARTHY, ASHLEY WREN COLLINS, AND DEE WALLACE

Director of Photography PETER N. GREEN, A.S.C.  
Editor CHARLIE STICKNEY, Score SETH PODOWITZ,  
Production Design ELISABETH A. SCOTT,

Rock 'n' Read Productions presents  
An Alfred Sapse Production  
In Association with  
The Park Entertainment  
Gloaming Way Productions  
Liquid Films Productions

## Praise for Pound of Flesh

"I love **Pound of Flesh**. A great tiger by the tail here. Noah (McDowell) and Patrick (Macfadyen) are tremendous fascinating characters -- a pair of muddy giants duking it out in a carnal stewpot. Beautiful Americana."

**FX Feeney, L.A. Weekly**

"Tamar Hoffs does for the scraping together of college tuition what Roger Corman did for quick smart genre knock-offs -- **Pound of Flesh** exposes the practice of certain faculty grading on a curve for male students while grading on strictly anatomic curves for female students."

**Lisa Nesselson, France 24**

"Destined to be a classic late night movie. A charismatic centerpiece: Malcolm McDowell, as the pimping professor. Bring on the keg!"

**Dr. Paul R. Abramson, Professor of Psychology, UCLA**

"A masterful and compelling story of college students employed as sex workers. Even as this movie is smart and thought-provoking, it is also great and entertaining storytelling. To be watched and savored."

**Dr. Elyn Saks, Professor of Law, University of Southern California**

"**Pound of Flesh** has it all -- searing conflict over love, sex, money and sin, worthy of Eugene O'Neill."

**Professor Peter Loewenberg, UCLA**

"This devious and sex-filled thriller from Tamar Simon Hoffs reminds us of 'Heathers' and 'Wild Things.'"

**Superheidi, Fangirltastic**

## Synopsis

Barden College's most revered professor, Noah Melville (Malcolm McDowell), meets his tragic downfall in the shoddy underworld where sex meets scholarship, in Tamar Simon Hoffs' dark comedic thriller.

Professor Melville teaches the most popular Shakespeare class at the idyllic college. His beautiful wife and daughter adore him, as do his students. Yet all is not as it seems. Between lectures, the professor runs an upscale escort service using gorgeous coeds whose steep tuition is financed through Melville's prestigious "Scholarship" program. Pillars of the community, faculty, and the school's wealthy chairman of the board, Cameron Morris (Timothy Bottoms), are among Melville's satisfied clients.

Charges of abuse of force have relegated hardened Detective Patrick Kelly (Angus Macfadyen) to a lowly desk job in Barden, where his only distraction is his feisty boss, Sergeant Rebecca Ferraro (Elizabeth Rodriguez). When an unidentified young woman's body is found near campus, Kelly intuitively suspects the cocky Professor in the crime. A late night alcohol driven brawl unexpectedly implicates Cameron. Kelly and Ferraro's rough interrogation is stunted by the Chief of Police, who deems the case closed. Furious, Kelly relentlessly seeks justice for the dead girl, leading to Melville's arrest for pandering.

Tortured by the specter of a long prison sentence, the professor flees. Taking the law into his own hands, Kelly, driven by his own skeletons, is determined to track Melville down at any cost, even losing his job. The sensualist professor and the disgraced detective will meet and duel to a brutal conclusion filled with unexpected revelations.

## Director's Statement

### My Pound of Flesh

Being a preacher's daughter taught me, at an early age, the importance of seizing every opportunity to advance ideas fearlessly, whether from the pulpit or a soap box. Fundamental to disseminating ideas was finding and exercising my voice. This did not come easily to me; not until I was as an art student did I realize that a canvas or film can serve as a fine platform.

Stirring up controversy is a key component of filmmaking – although I was cautioned early on by a learned professional that no movie should appear to be a polemic. “A message, however great, will cause the horrified audience to run out of the theater, so try to subtly weave your stand into the content of the film.”

The audience, fleeing or otherwise, deserves something compelling to engage in discourse over after the film credits roll. If a college degree is imperative to future success, why can't young women use their bodies to pay for enhancing their brains? Is sex work merely an opportunity, or a self-destructive act we are to abhor? Perhaps we should ask a few experts in the field -- the Elliot Spitzers, Tiger Woods', Kobe Bryants, Bill Clintons, and countless other presidents, senators, and ethically-challenged notables.

My pound of flesh experience began the moment I set foot on the platform of New Haven Station at Yale University. The click of my heel against the floor, synonymous with my independence, freedom of choice, and education, kept pace with my enormous desire to experience the rite of passage known as getting laid. The indelible images of those alternately delirious, confusing, and sometimes scary times still linger, and the urge to write about them and make movies about them has stayed with me.

“Stony Island”, which I wrote and produced with Andy Davis in the 1970's, was our homage to coming of age in Chicago. “The Allnighter” and **Pound of Flesh**, films that I wrote, produced, and also directed, examine the lives of college girls. In “The Allnighter” the young women want to get laid before graduation; in **Pound of Flesh** getting laid gets them to graduation. The more things change the more they remain the same has never been more true. The pain of passing from adolescence to adulthood is still exhumed by having beautiful young bodies to use for pleasure.

In 1986, I read about a sex work scandal at a highly regarded Ivy League college, and it grabbed me as a gripping, reality-based story. Further research indicated that sex work to fund an education is nothing new. In the current economy, with skyrocketing tuition, it's rampant. Digging into the forbidden side of college life has brought forth many interesting true stories – such as the presence of an official Sex Worker Outreach Project at UCLA, dedicated to ensuring the rights of sex workers.

## **POUND OF FLESH**

The tone of **Pound of Flesh** reflects my love for the genre films I grew up with, where big ideas about serious subjects are buried in low budget packages -- and not to be taken too seriously. Barden is a metaphor for a political domain whose authority figures and cultural icons assume that sex with paid partners is a God-given perk they deserve.

On a campus there are sins and secrets to reveal and an opportunity to shine a light on some ambiguous but fascinating characters. It is inevitable that some viewers will see **Pound of Flesh** as moral heresy, while others as a plus for fundamental rights. Regardless, it is my hope that **Pound of Flesh** entertains and whets the appetite for a lively debate.

Tamar Hoffs, September 11, 2010, Los Angeles

## Music and Mood

### The Score

During the production of **Pound of Flesh**, director Tamar Hoffs listened to a variety of CDs while going to and from the set, always waiting to hear the special piece of music that could make a scene sing. When she heard a fit – she would send a CD to Seth Podowitz, the composer who had created the elegant Irish-based score of Hoffs' last film, *Red Roses and Petrol*. Nothing more had to be said...but Seth and Tammy were beginning the work that led to the gorgeous modernist score of **Pound of Flesh**.

For **Pound of Flesh**, Seth integrates his compositions with hip contemporary song cues as well as Italian opera. Using elements of classical orchestral resonance, he flawlessly navigates the story's brash outbursts, and subtle moments of emotional introspection without becoming overly sentimental or maudlin.

During the opening credits of **Pound of Flesh**, a passionate aria sets the mood as the camera pans the skin of a couple locked in sexual ecstasy. With its mixture of pleasure and pain, and hints of the disaster that is to come, the opera transitions into score – with live cello adding dark musical warnings. .

Always alert to revealing a character's inner life with music, Seth and Tammy decided that Noah's love of Shakespeare should be underscored with a super dramatic theme, opera – in its most sentimental/romantic form. Thus, Puccini.

When we meet Daniella Melville, the loving wife and mother, a familiar folk song that plays on the piano becomes score, hinting at the emotional roller coaster she will soon experience. And when her life is put on hold by Noah's disgraceful behavior -- and total disaster strikes -- deep, dark, live cello is heard again.

Noah regularly listens to opera in his office. When he's negotiating a deal with Cameron, for his best "Scholarship" girl, Rachel, the music turns contemporary. The song is "Touch," written and performed by Whitney Able, who plays Rachel. Whitney, in real life, is a sought after actress, when she is not performing music, and a happy newlywed.

As Noah's year ends in exile, we cut to Barden College's graduation – and a bold original orchestral cue convinces us that the students of Barden will triumph. Their future will be bright, even with all that has transpired.

Seth says of his experience, "It's a wonderful film filled with passion and humor. I feel incredibly fortunate to have the opportunity to collaborate with Tammy again and help bring her vision to the screen." Another important music collaborator was Music Supervisor, Alison Wright Clark, whose temp score was invaluable.

## The Bands

Tammy is no stranger to hip avant-garde music. During her lifetime she has shepherded many bands. Early on she sound-proofed her garage, and watched her daughter Susanna's band, the Bangles, rise to become one of the most successful girl groups. She regards listening to young bands with exciting new ideas a privilege. Two new bands are represented on the **Pound of Flesh** soundtrack, with contemporary songs that accentuate the campus atmosphere.

A.i. is a three-piece rock- band based in Los Angeles, with Nick Young (vocals/guitar), Zack Young (drums/percussion), and Milen Kirov (keyboards/synth bass). In 2002, the band signed with DreamWorks Records and released their debut self-titled album, and in 2004, A.i. composed the score for "Human Error," directed by Nick and Zack's father, Robert M. Young.

A.i. stands for "artificial intelligence." The band describes themselves as "...living that post-Space Age wet dream, commingling the analog and the digital, the organic and the synthetic, the muscle and the machine." September 2007 saw A.i.'s release of their second album titled "Sex & Robots" independently. **Pound of Flesh** uses four songs from this album.

Some Hear Explosions is a band fronted by an insanely talented 21 year old bombshell, Ambre Leigh. SHE (as they call themselves) writes heartfelt catchy inventive songs that you want to sing along with immediately. The band, from Milwaukee, led by Ambre's vocals, and Bay Dariz, on guitar and vocals, first came to public attention in LA, playing rousing gigs at The Roxy and The Viper Room. In "Our Time Now," the title of SHE's debut album, produced by Bay himself, showed how bold they are.

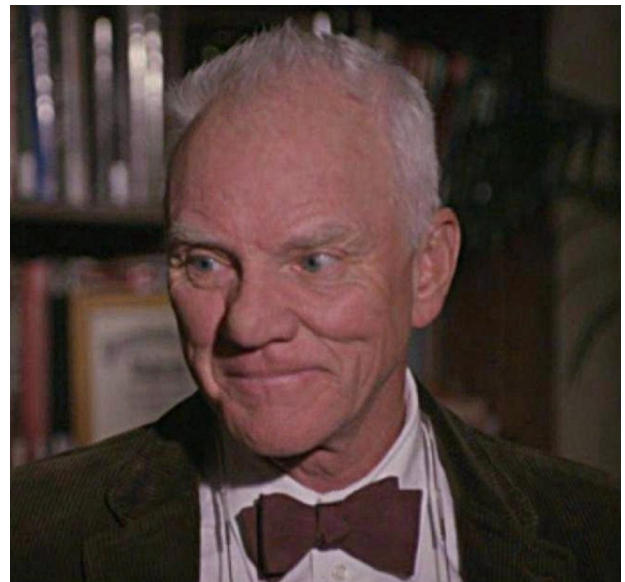
At first Ambre and Bay had very different musical tastes. Where their sensibilities converge is what the band sounds like now – innovative and dynamic – sexy sultry music. Ambre is often compared to Deborah Harry -- a young post punk pop rocker. Her song "Give/Take," "...is just about F---Ing," she says, and is the perfect accompaniment to introduce Professor Melville and his Scholarship girls strutting across the campus of Barden College.

## The Cast

### **Malcolm McDowell** (Noah Melville)

For over 40 years, Malcolm McDowell has captivated audiences, bewitching us with his poise and talent, endearing us with his wit and charm, and horrifying us with his uncanny ability to make the evilest of characters the most attractive.

While rehearsing a production of Twelfth Night at the Royal Court Theatre in 1967, Malcolm met Lindsay Anderson, one of the world's greatest directors. What he didn't know was that he was about to experience the audition of the century for Lindsay's film, "If..." It started out well enough, but things quickly went downhill. He didn't have a script, he was unprepared, and soon found himself flat on his back -- dazed, confused and crying because his future co-star (Christine Noonan) had just punched him. But Malcolm got the part, and his career and life would forever be changed. His portrayal of Mick Travis, a lovable school rebel, in If, convinced Stanley Kubrick to cast him as Alex, the infamous, not-so-lovable rebel, rapist, murderer and pillager of "A Clockwork Orange."



Next came, "the densest and most complex film I ever made." To gain Lindsay Anderson's commitment for another movie, Malcolm began writing a script based on his experiences as a coffee salesman. "Between leaving school and being an actor, I somehow got involved in selling coffee...in Yorkshire...where they only drink tea," says Malcolm. After 40 pages, Malcolm enticed David Sherwin, the writer of "If..." on board. With David's help, and Lindsay Anderson's epic direction, Malcolm had his next great role, "O Lucky Man!"

"Caligula," one of the most bizarre and controversial films of his career, wrapped, and Hollywood came calling, in the form of "Time After Time," perhaps the only film in history that successfully combined romance, time travel and Jack The Ripper. Once in America, Malcolm continued to take audiences by storm. In 1980, he commanded the stage as Jimmy Porter in one of the most must-see NY plays of the time, "Look Back in Anger." Later, he starred as the notorious Col. Cochrane in "Blue Thunder." He got a

taste for the wild side opposite Nastassja Kinski in *Cat People*. And he proudly slayed the un-slay-able Captain James T. Kirk in “*Star Trek: Generations*.”

In the last decade, Malcolm’s versatility continues to know no bounds. He’s played everything, from the lovable, yet flawed father in Tamar Simon Hoffs’ “*Red Roses and Petrol*,” to Ari’s nemesis on HBO’s “*Entourage*,” to the mysterious “Mr. Linderman” on *Heroes*, to one of the most legendary characters of the Horror universe, Dr. Loomis in Rob Zombie’s “*Halloween*” (2007) and “*Halloween II*” (2009). Malcolm’s latest projects include: “*The Book of Eli*” (with Denzel Washington), “*Suing the Devil*,” **Pound of Flesh**, and TNT’s “*Franklin & Bash*” -- his green-lit new television series.

In **Pound of Flesh**, Malcolm McDowell brings the perfect combination of eccentricity and pathos to the role of Professor Noah Melville, and his presence commands the screen every time he appears. Even while reciting Shakespeare to a class of devoted students, mainly gorgeous coeds, he conveys the subtleties of his character in every frame, gradually revealing his motivation. As an Executive Producer on **Pound of Flesh**, McDowell came on board early, and his enthusiasm, support and input have been pivotal to its success.

## **Timothy Bottoms** **(Cameron Morris)**

The oldest of four talented acting siblings, all born and raised in Santa Barbara, California -- Timothy James Bottoms bloomed as a Youth Theater Production member that in 1967 toured Europe. Following high school, Timothy was spotted by Universal in a stage production of “*Romeo and Juliet*” and chosen (with no prior film experience) for a lead part in Director Dalton Trumbo’s “*Johnny Got His Gun*” (1971). As Joe, a young American soldier who is shelled and left armless and legless on the last day of World War I, Timothy received brilliant reviews and earned a Golden Globe nomination as “Most promising Newcomer.” Cast as the aimless Texas boy Sonny, the sensitive, mournful-eyed young star of Peter Bogdanovich’s Oscar winner, “*The Last Picture Show*” (1971), propelled Tim into the big leagues.



The 70's were years of great personal accomplishment for Timothy Bottoms. Engagingly maladroit and looking slightly uncomfortable in his own skin, he proved that his first reviews were no flukes. He appeared to great advantage in the touching drama, "Love and Pain" and the "Whole Damn Thing" (1973) opposite British acting doyenne Maggie Smith, and as the tousle-haired college protagonist in the coming of age box office hit, "The Paper Chase" (1973). In an effort to break free of his sensitive prototype, he delved into darker characters with "The Crazy World of Julius Vrooder" (1974) and "Rollercoaster" (1977.)

Outgrowing his adolescent awkwardness, he secured more challenging roles on TV: the lead in biblical "The Story of David" (1976), the ex-convict in "A Small Town in Texas" (1976), the bank teller in Arthur Hailey's "The Moneychangers" (1976), the fatally-stricken track runner in "A Shining Season" (1979) and the Raymond Massey role in the ambitious mini-series "East of Eden" (1981).

Tim's success encouraged his three siblings, to hook up for the TV movie "Island Sons" (1987) in which they played brothers, and used their real first names. "Texasville" (1990), the sequel to "The Last Picture Show", returned Tim to features.

In 2001 Tim had a taste of former glory, while showing a keen talent for parody, with his uncanny impersonation of the mentally challenged George W. Bush in "That's My Bush!" courtesy of the creators of "South Park." A brief Bush cameo followed in the family film, "The Crocodile Hunter: Collision Course" (2002), but also in the more serious "DC 9/11: Time of Crisis" (2003 TV). Recently Timothy shined in independent features such as the dysfunctional father in Gus Van Sant's "Elephant" (2003) a chronicle of a Columbine-like High School massacre, his portrayal of a middle aged actor in search of his early fame in "Paradise.Texas" (2005), and a role in the remake of Jack London's "Call of the Wild" (2008). Timothy has also been seen on television playing Courtney Cox's powerful boss, Gibson Horne, in several episodes of "Dirt."

Timothy divides his time between acting and his other great love, training wild horses at his ranch near Big Sur, California.

## **Angus Macfadyen** (Detective Patrick Kelly)

Angus Macfadyen was born in Glasgow, Scotland, and raised in the Philippines, Singapore, and France. He was educated at the University of Edinburgh, and Central School of Speech and Drama in London. He is best known for his brilliant performance as Robert the Bruce in Mel Gibson's epic classic, "Braveheart." (1995).

Angus' earliest roles were in television, "The Lost Language of Cranes" (1991), "The Life and Death of Philip Knight" (1993), and "Takin' Over the Asylum" (1994). After "Braveheart" won Best Picture, Angus's career went into high gear. He acted in the independent film, "Nevada" (1997), the action/fantasy, "Warriors of Virtue" (1997), and the romantic comedy, "Still Breathing" (1997), "Joseph's Gift" (1998).



Angus also co-starred alongside Don Cheadle and Ray Liotta, in the role of Peter Lawford in the HBO film "The Rat Pack" (1998). He played Orson Welles in the Tim Robbins directed film, "Cradle Will Rock" (1999) and was in the critical triumph, "Titus" (1999), which also featured Anthony Hopkins, Jonathan Rhys Meyers, and Jessica Lange, directed by Julie Taymor.

In the new millennium, Angus took on another classical character, the Greek God Zeus, in "Jason and the Argonauts" (2000). After the noir film "Second Skin" (2001), Angus acted in "Styx" with Peter Weller, and a year later in, "Equilibrium" (2002), with Christian Bale and Emily Watson.

Macfadyen's performance as the pirate warlord Blackbeard, in the television film of the same name was acclaimed, but what emerged as the second most memorable role of his career is Jeff Reinhart in the low budget indie smash hit, "Saw, III" (2006). The 10 million dollar budget film has earned almost two hundred million dollars worldwide. Angus co-starred in "Redline" (2007), the same year that he returned to the "Saw" franchise with the successful fourth film. His character also makes a re-appearance in "Saw V" (2008).

Angus stars as the outlaw, Will Tunney, in the western "Shadowheart" (2009). Recently he has appeared on television in the series, "Californication," and in the films "Killer Wave," "San Saba" and the thriller "Clean Break" (all in 2008). Macfadyen also appears in the second season of "Lie to Me" (2009), the comedy, "Mrs. Impossible," and the crime thriller, "Shadows of the White Nights" (2010), alongside Christian Slater.

Also in 2009, he received accolades for his role of Jason, in Euripides' "Medea," (UCLA Live) with Annette Bening in the as the tortured queen.

## **Dee Wallace** **(Dean Clark)**

Originally from Kansas City, Kansas, Dee Wallace has worked as an actress in film, television and the stage for over 30 years. With over 100 credits to her name, Ms. Wallace is a true tour de force in this industry, working with countless directors, producers and some of Hollywood's biggest names including Steven Spielberg, Peter Jackson, Wes Craven, Joe Dante, Stephen King and Blake Edwards. Dee's career began in New York where she studied with famous acting teacher Uta Hagen before moving to Los Angeles where she continued to hone her craft with her mentor Charles Conrad.

Her many feature film credits include such classics as "The Hills Have Eyes", "The Howling", "Cujo", "Secret Admirer", "The Frighteners", "10", and most notably her starring role in one of America's most celebrated films, "E.T. The Extra-Terrestrial", directed Steven Spielberg. She was recently featured in Rob Zombie's "Halloween."



Dee has starred in four television series, including her return as the passive aggressive matriarch in a very dysfunctional family, on the ABC comedy "Sons and Daughters." Other recent television credits include, "Grey's Anatomy," "Cold Case," "Without a Trace," "Ghost Whisperer," a recurring role on "My Name is Earl" and "Saving Grace."

As a much sought after celebrity and renowned actress, Dee has appeared on every major news and talk show and has been featured on E! True Hollywood Stories, Oprah and The O'Reilly Factor. Her speaking engagements include numerous national and international venues including the Love and Harmony Forum in Tokyo, Japan; the Dillion Lecture Series; Unity Temple; Cornerstone Foundation and the Kansas Film Commission in Kansas; the Sally Johnson Studio in New York; Spiritworks; the Sierra Madre Women's Club; Energetic Healing seminars throughout England, and her own healing and teaching seminars throughout the United States.

As an author, Dee has written three books devoted to the art of self-healing: Conscious Creation, The Big E and The Spiritual Lessons of An Actor's Journey. Her call-in radio shows air worldwide. She conducts monthly workshops to introduce people to the healing techniques outlined in her book, Conscious Creation and facilitates numerous private healing sessions at her office in Woodland Hills, California. Dee devotes all her extra time to her beautiful daughter Gabrielle.

## **Elizabeth Rodriguez** **(Detective Beck)**

Elizabeth Rodriguez is a first generation Nuyorican, born and raised in Manhattan, where she lived with her father, grandmother and brother Nestor. Always a bit of an 'entertainer' as a child, it wasn't until her years at NY's Lehman College that Rodriguez first took to the stage. It was there that her childhood fantasy of being an actress became a reality.

After graduation from Lehman, Rodriguez studied for two years under acclaimed acting teacher, Maggie Flanigan, at William Esper Studios. While still at the studio she began working professionally with appearances in such NY-filmed television shows as "New York Undercover", "Oz" and "Law and Order", as well as features "Fresh", "Dead Presidents" and "I Think I Do". She also worked on stage at The American Place Theater opposite Michael Rapaport in the NY Premiere of Lyle Kessler's "Robbers".



Rodriguez next embarked on a cross country drive with a friend and a packed car to try her luck in Hollywood. She has appeared in numerous television shows, MOW's, and feature films including "Six Feet Under", "Flash Forward" "Cold Case" "ER", "NYPD Blue", "The Shield", "Just Shoot Me", "Inflammable", "The Eddie Matos Story", "Return to Paradise", "Four Lane Highway", "Acts of Worship" and as 'Gina Calabrese' opposite Colin Farrell, Jamie Foxx and Gong Li in Michael Mann's "Miami Vice". Elizabeth also was a regular on ABC's "All MY Children" opposite Susan Lucci. Upcoming films include: Philip Seymour Hoffman's "Jack Goes Boating", "Tonight at Noon", "A Line in the Sand," and "Pound of Flesh."

In addition to her work on screen, Rodriguez remains extremely active in the theater in L.A., NY and even London. She recently appeared in Pulitzer-Prize winning playwright Nilo Cruz's "Beauty of the Father" at Manhattan Theatre Club, directed by Michael Greif. She appeared to rave reviews opposite Sam Rockwell in the World Premiere of Stephen Adly Guirgis' "The Last Days of Judas Iscariot" at NY's Public Theater, directed by Philip Seymour Hoffman.

Other recent stage credits include the L.A. Premiere of Brett C. Leonard's "Roger and Vanessa" at the Actors' Gang and the L.A. Premiere of Guirgis' "Den of Thieves" at The Black Dahlia. In the Fall of 2007 and the Spring of 2008, she was again at NY's Public Theater, first in Bob Glaudini's "View From 151st Street", directed by Peter Dubois and then starred in Brett C. Leonard's "Unconditional" directed by Mark Wing-Davey. Rodriguez is a longtime member of NY's acclaimed Labyrinth Theater Company.

## **Taryn Southern** (Dyonesia)

Taryn is busy editing her feature, "The Co-Op," which she wrote and produced in 2010. Prior to "The Co-Op", Taryn teamed up with veteran showrunner David Zuckerman ("Family Guy", "American Dad", "King of the Hill") to write and produce Private High Musical, a half-hour scripted comedy pilot for MTV, based on a web series that Taryn wrote, produced, and starred in for 60Frames Entertainment. In addition, she has several other writing projects currently in development for web, TV, and film.

Her first foray into the entertainment industry was at the age of 20, when she sold Project MyWorld, an interactive travel series, to DirecTV. The series ran for two seasons and since that time, Taryn has received more than 100 million hits on internet videos that she has written, produced, and/or starred in.



Her online credits include: a starring role in Warner Brothers first original series, "Sorority Forever," a daily show on Cosmopolitan.com, a weekly sketch comedy show on Heavy.com and sketches and shorts with TVGuide.com, Reveille, MSN, MySpace, Atom.com, and more. She is currently filming a role in the Electric Farm series "Woke Up Dead" opposite Jon Heder.

In the feature world, you can currently see Taryn in Comedy Central's "Senior Skip Day" and "Deep In the Valley" (on Netflix and DVD) with Scott Caan and Denise Richards. She recently completed supporting roles in the Sony film "Battle: Los Angeles", slated to release in March 2011, starring Aaron Eckhart and Michelle Rodriguez, and the indie comedy "The Frankenstein Brothers" alongside Scott Patterson and Zelda Williams.

In 2008, Taryn won a Spike TV Guy's Choice Award and made CNN's Most Influential Viral Videos of the Year list for her online videos. She has also been featured in USA Today, Maxim, Variety, Hollywood Reporter, People, Christian Science Monitor, Script Magazine, and been a guest on shows like CNN, Fox and Friends, Red Eye, MSNBC's Hardball with Chris Matthews, The Insider, and Entertainment Tonight.

## **Whitney Able** (Rachel)

Whitney Able was born in Houston, Texas to an aviation family. She travelled the world, living in Washington D.C., Spain, Maryland, Tennessee, New York and finally California.

She began her training as a performer in her early childhood, and continued her education into early adulthood at The High School for the Performing and Visual Arts in Houston, TX. Whitney studied acting at The University of the South, and was awarded a scholarship to study at Marymount Manhattan College in New York. She continued her training there, while modeling on the side.



Since living in Los Angeles, Whitney has worked on over 20 films and 5 TV shows. She began in Los Angeles with a Theater Production called “Pieces (of Ass),” and wrote her own piece (monologue) for the show about the rituals women have to go through to get ready. Two weeks after starting the show she was chosen to be photographed for a full page in Stuff magazine in connection with the show and her work.

Since then, Whitney has worked on numerous films, such as the International cult film “All the Boys Love Mandy Lane” and most recently the epic Sci-Fi from Vertigo Films, “Monsters”, from upcoming, award winning director Gareth Edwards. In television, she has appeared on “CSI:NY”, “Cold Case”, and most recently completed the country music pilot “Tough Trade” for the Epix channel, working alongside Sam Shephard, Cary Elwes, and Lucas Black, with T-Bone Burnett Executive Producing.

In her spare time, Whitney studies filmmaking, writes, plays music, and designs apparel. Whitney's song, "Touch," that she performs, is featured in **Pound of Flesh**.

## **Lilly McDowell** (Evelyn )

Lilly McDowell started out behind the camera, majoring in Film Studies at Wesleyan University. However, with acting being in her blood, Lilly headed to New York where she studied at The Atlantic Theater and then under the brilliant guidance of William Esper. She immersed herself in the world of the theater and spent all of her money going to shows.

Her first film role was as Liev Shriber's aide in “The Manchurian Candidate,” directed by Jonathan Demme. After a few too many east coast winters, Lilly moved home to Los Angeles and got cast as Krista a recurring army nurse in the FX series “Over There”.



Lilly has enjoyed working in all mediums-film, television, theater and web. Her love of improv lead her to be cast in Larry David's "Curb Your Enthusiasm". She also went back to New York this year to participate in the Atlantic Theater's 24 hour plays where she had the honor of acting alongside Naomi Watts. Lilly just returned from Palm Springs where her short film "Just in Case" was in the International Short Film Fest. Lilly loved working alongside her father in Pound of Flesh and hopes this is the first of many projects together!

## **Seán McCarthy** **(Professor John Anders )**

Seán McCarthy studied dramatic arts at the famed Brendan Smith Theatre Academy in Dublin Ireland before turning his attention to radio broadcasting and becoming a familiar name and voice on commercial radio stations in Ireland including the legendary Radio Nova owned by the late English radio visionary Chris Cary. He also studied acting at the Herbert Berghof Studio on Bank Street, New York.

Seán has worked extensively on commercial radio on both sides of the Atlantic including Ireland-based radio stations Radio Nova, Energy 103, Q102, 98 FM, Spin 1038, Mix 106 and in the United States for market leader radio stations including WTLQ, WKRZ, WSBG, WVPO, [Cross Town News](#) in New York City and America's Only Irish Station [Radiolrish.com](#)



As a voice over artist Seán has delivered major advertising campaigns for a wide variety of products and services world-wide including BMW, Coca Cola, The Olympic Games, Guinness, Nivea, Continental Airlines, Aer Lingus, Tourism Ireland and many other household brand names.

Seán is a member of the acclaimed Irish Repertory Theatre in New York and has been directed by Tony Award-winning Director Jack Hofsiss ("The Elephant Man") at the New York Shakespeare Theatre to New York Times critical acclaim in "Seconds Out".

**Bellamy Young**  
(Daniella)



Born in Asheville, North Carolina, Bellamy is a graduate of Yale University. She also studied at Oxford University in England. In New York, she starred on Broadway as Mary in Cy Coleman's *The Life*, and also as Meg in the revival of Stephen Sondheim's "*Merrily We Roll Along*." Other notable theater credits include Margaret in the world premiere of Randy Newman's "*Faust*," and LouAnn in the world premiere of Lanford Wilson's "*Book of Days*."

Bellamy has had significant roles in over twenty-five television shows, including her recurring characters, such as Ellen Darling in "*Dirty, Sexy, Money*," Megan West in "*CSI: Miami*," Dr. Miller in "*Scrubs*," and Bethany in "*The District*."

Bellamy has had notable roles, in twenty motion pictures, such as Rachel in J.J. Abrams, *Mission Impossible:3*, Catherine in *We Were Soldiers*, Teresa in *This is Not a Test*, and Bellamy in James Toback's *Black and White*.

**Ashley Wren Collins**  
(Marina)

Ashley Wren Collins received her MFA from the American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theatre Training at Harvard University and her BA from the University of Pennsylvania.

An accomplished film, television, theatre, commercial and voice-over actress, Ashley will soon be shooting *Last Night at Angelo's* and an untitled indie feature film in NYC. She currently stars in two comedy web series: "*Suzy and Duddy*" and "*Mother Eve's Secret Garden of Sensual Sisterhood*."



An accomplished choreographer, Ashley is the co-author (with Lloyd Kaufman) of "*Produce Your Own Damn Movie!*" (Focal Press 2009) and a frequent contributor to *MovieMaker Magazine* and *The Huffington Post*.

## The Filmmakers

### **Tamar Simon Hoffs** Writer/Director/Producer



Tamar Simon Hoffs wrote, directed, and produced **Pound of Flesh**, starring Malcolm McDowell, Angus Macfadyen, Elizabeth Rodriguez and Timothy Bottoms. It is the closing night World Premiere of the Oldenburg International Film Festival, 2010, (“the Sundance of Germany.”)

In 2004, Tamar directed, produced and adapted Joseph O’Connor’s brilliant Irish play “Red Roses & Petrol” for the screen, also starring McDowell. Top Prize Winner at the Avignon Film Festival, 2005, it was also an Official Selection of AFI, Bangkok, Galway, and Deauville International Film Festivals and Toronto’s Film Circuit. The film is distributed theatrically by World Wide Motion Pictures Corporation, and is currently in DVD release.

Tamar was the first woman to receive director, writer, and producer credit on a major studio feature, “The Allnighter”, a Universal Pictures release, 1987. She received all three credits for her award-winning twenty-three minute comedy, “The Haircut”, also for Universal, starring John Cassavetes, an Official Selection of the CANNES Film Festival (Un Certain Regard) 1983.

## **POUND OF FLESH**

Dan Ehrlich, of United Press wrote of it, "Just when scores of frustrated and immeasurably depressed film critics were about to fling themselves from the top of the Cannes Film Festival's new Palais – a breath of sunshine and happiness averted tragedy..." "The Haircut" also screened at Sundance in 1989, as well as at the Toronto and Telluride International Film Festivals. Miraculously, the long short was released twice by Universal attached to short longs, "Moonlighting" (Jeremy Irons) and "All of Me" (Steve Martin.)

A pioneer in the use of new media, her triple credits for younger audiences are "Rock 'n' Read", (MCA-Universal Home Entertainment, 1989), starring Pauly Shore, that promotes literacy through music; and with Michael Pitt, "Smokin': Somebody Stop Me", a 4 part series about the dangers of tobacco use, (Schlessinger Media, 1999). Her BAFTA nominated, 26 episode digital animation series "Horrible Histories", for which she served as a producer, writer and voice director, was narrated by Stephen Rea, (Scholastic Entertainment, Telegael, Ireland, Mike Young Productions, 2002). In 2003 she completed her documentary "Girls Uncovered" about coming of age in the millennium.

Tamar has written screenplays for Universal, Disney, Twentieth Century Fox, Columbia, and Warner Brothers. In 1974, she received her first produced writing credit for Warner Brothers' "Lepke", starring Tony Curtis; followed in 1976 as writer, producer for "Stony Island", a seminal independent film about young R&B musicians in inner city Chicago, directed by Andrew Davis. "Stony Island" was an Official Selection in Chicago (winning the Lincoln Award), Sundance and Deauville.

Among Tamar's music video credits are the Bangles' "Going Down to Liverpool" and "If She Knew What She Wants", 1984; and Price-Sulton's "No TV, No Phone", 1987, (Columbia Records). She directed "Ghost Music" in the LA Theatreworks New Play Series, starring Pam Grier, Jennifer Warren and Nick Cassavetes.

Born in Johnstown, Pennsylvania, Hoffs received her Bachelor of Arts in Philosophy from the University of Chicago. She did graduate studies in painting with Josef Albers, at Yale University School of Fine Arts, and in art education at the Institute of Design of Illinois Institute of Technology. In 1994 she received an honorary Doctorate degree from International University College, Aix-en-Provence, France.

Tamar is a member of the Director's Guild of America and the Writer's Guild of America. In 1980 she received the Directing Workshop for Women grant, of the American Film Institute, directing two films in the program. Tamar began filmmaking almost by accident when her friend, Leonard Nimoy, asked her to join the art department of his indie film, "Death Watch" in 1966.

Commendations for filmmaking from: Robert Redford, Sundance Institute; Illinois Governor James Thompson; Cinemateques: Paris, France, and Jerusalem, Israel. The Lincoln Award: for contributions to filmmaking in Illinois. Short Film Awards: Telluride Film Festival, Un Certain Regard, International Festival du Film, Cannes, Aspen Fest. She is a founding member of the Alliance of Women Directors.

## **Josh Hoffs**

### **Executive Producer**

A Harvard graduate in biology and psychology, and Yale and University of Chicago graduate in Medicine, Josh is a Clinical Professor of Psychiatry and Bio-behavioral Sciences, and a member of the Brain Research Institute at UCLA. He is a Training Analyst, past Chairman of the Research Committee and Co-Founder of the Neuroscience Center at the New Center for Psychoanalysis, Los Angeles Institute. He has an active private in psychoanalysis specializing in artists and creative individuals in multiple fields. He is also an accomplished and exhibited painter and was the executive producer of the film, “Red Roses & Petrol”. He is married to Tamar Simon Hoffs.

## **B.J. Ford**

### **Producer**

B.J. Ford began his career in the entertainment industry at International Creative Management, where he trained under the legendary agent, Ed Limato. Later, he worked as an agent in the motion picture talent department and the independent film division. It was there that he joined forces with Malcolm McDowell and Tammy Hoffs in financing, casting, and producing **Pound of Flesh**.

## **Seth Podowitz**

### **Composer**

Seth’s career is not surprising – his earliest memory is of attending Star Wars at age three. He left the theater singing the main theme note for note, and he knew that his future would be in the movies. He began as an actor, but in college he found his true calling, and devoted himself to the study of film scoring.

By college graduation Seth had scored many student films, including his own. To live his dream, he moved to Los Angeles and continued his studies in the Film Scoring Program at UCLA. Although he began getting work as a film composer, Seth worked as an assistant to the legendary orchestrator, Steven Scott Smalley, who gave him the valuable experience of handling the orchestra.

In addition to **Pound of Flesh**, Seth’s filmography includes scores for the feature films “Dakota Skye”, “Red Roses & Petrol”, and “Murder in Fashion”, and television, web series, and advertising music,

## **Charlie Stickney**

### **Editor**

A graduate of Vassar College's film program, Charlie has spent the last fifteen years, writing, producing and directing projects for film and animation.

With clients including Revolution Studios, Benderspink Productions, MTV, Mike Young Productions, World Wide Motion Picture Corporation, Jewish Federation of Los Angeles and of course, Rock 'n' Read Productions, Charlie has been fortunate enough to work for and with some of the best people in town.

Charlie is also particularly proud of his work on Horrible Histories, an animated series he oversaw the development and production of for Scholastic Enterprises. It's also where he met Tamar Hoffs, producer of Horrible Histories, which aired for several seasons on ITV in England, TF1 in France and CBC in Canada.

When Charlie isn't chained to an edit bay, he enjoys spending time with his beautiful wife and wonderful son.

## **Peter N. Green**

### **Director of Photography**

Peter is in his 22nd year of making films. By his own admission, he loves his job even with the long hours. He began the love affair at his father's knee (Jack Green, renowned cinematographer of many Clint Eastwood films.)

He found his own vision, working his way to the top of the camera crew on movies such as "Unforgiven," "Twister," "Fifty First Dates," "40 Year Old Virgin," "Pineapple Express," and many more. His Director of Photography credits include "Finding Bliss," "Oy Vey! My Son is Gay!" and **Pound of Flesh**. Along the way, he has also managed to squeeze a Degree in Business from Gonzaga University.

Production Credits

ROCK 'n' READ PRODUCTIONS

Presents

A Film By

TAMAR SIMON HOFFS

Pound of Flesh

An Alfred Sapse Production

In Association with

The Park Entertainment

Gloaming Way Productions

Liquid Films Productions

Directed by Tamar Simon Hoffs

Peter Distefano, Marc Clebanoff, Robert Narholz

Co-executive producers

Andrew Troy Co-Producer

Charlie Stickney Co-Producer

Angus Macfadyen Co-Producer

Peter N. Green Co-Producer

Josh Hoffs Executive Producer

Malcolm McDowell Executive Producer

Sharon M. Gan Executive Producer

Mark F. Gan Executive Producer

Charley Cabrera Producer

B.J. Ford Producer

Alfred Sapse Producer

Tamar Simon Hoffs Producer

Charlie Stickney Editor

Seth Podowitz Music Score

Elisabeth Scott Production Designer

Kristen Anacker Costume Designer

Peter N. Green, A.S.C. Director of Photography

# POUND OF FLESH

## Starring

MALCOLM McDOWELL *Noah Melville*  
ANGUS MACFADYEN *Patrick Kelly*  
ELIZABETH RODRIGUEZ *Rebecca Ferraro*  
TIMOTHY BOTTOMS *Cameron Morris*  
BELLAMY YOUNG *Daniella Melville*  
TARYN SOUTHERN *Dyonesia Costa*  
WHITNEY ABLE *Rachel Fry*  
LILLY MCDOWELL *Evelyn Scott*  
[SEAN MCCARTHY](#) *John Anders*  
ASHLEY WREN COLLINS *Marina Carlson*  
AND  
DEE WALLACE *Dean Jean Clark*

## Additional Cast

[Jeff D'Agostino](#) *Tom*  
[Shahar Sorek](#) *Peter*  
Emily Roche *Em*  
[Samantha Pallett](#) *Juliet*  
[Lou Mulford](#) Greig *Angela Carlson*  
[Braxton D. Honeycutt](#) *Chief of Police*  
Robert H. Harvey *Mayor*  
Eric Chaikin *Desk Captain*  
Marni Rosenthal Chaikin *Track Coach*  
Nichole Joor *Student*  
Sylvie Rae Elgart Glassman *Missy*