

CASEY AFFLECK KATE HUDSON JESSICA ALBA
SIMON BAKER BILL PULLMAN

OFFICIAL SELECTION
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SUNDANCE
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60 Internationale
Filmfestspiele
Berlin
Competition

A FILM BY
MICHAEL WINTERBOTTOM

THE KILLER INSIDE ME





HERO ENTERTAINMENT PRESENTS

A **STONE CANYON / MUSE / REVOLUTION** PRODUCTION

IN ASSOCIATION WITH
WILD BUNCH, CURIOUSLY BRIGHT ENTERTAINMENT
& **INDION ENTERTAINMENT GROUP**

THE KILLER INSIDE ME

2010 · USA · RUNNING TIME 120 MIN · COLOR · 35 MM · 235 · DOLBY SR

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SYNOPSIS

Based on the novel by legendary pulp writer Jim Thompson, Michael Winterbottom's *THE KILLER INSIDE ME* tells the story of handsome, charming, unassuming small town sheriff's deputy Lou Ford.

Lou has a bunch of problems. Woman problems. Law enforcement problems. An ever-growing pile of murder victims in his West Texas jurisdiction. And the fact he's a sadist, a psychopath, a killer. Suspicion begins to fall on Lou, and it's only a matter of time before he runs out of alibis. But in Thompson's savage, bleak, blacker than noir universe nothing is ever what it seems, and it turns out that the investigators pursuing him might have a secret of their own.

MICHAEL WINTERBOTTOM **(DIRECTOR)** - SELECTED FILMOGRAPHY

2009 **THE SHOCK DOCTRINE**

Co-directed with **Mat Whitecross**

Berlin Film Festival – Panorama

San Sebastian Film Festival – Zabaltegi Selection

2008 **GENOVA**

San Sebastian Film Festival – In Competition

- Silver Conch for Best Director

Toronto Film Festival – Special Presentation

2007 **A MIGHTY HEART**

Cannes Film Festival – Out of Competition

2006 **THE ROAD TO GUANTANAMO**

Co-directed with **Mat Whitecross**

Berlin Film Festival – Silver Bear - Best Director

British Independent Film – Best British Documentary

2005 **A COCK AND BULL STORY**

2004 **9 SONGS**

San Sebastian Film Festival – In Competition

- Best Cinematography

2003 **CODE 46**

Venice Film Festival – In Competition

Sitges Film Festival – In Competition

- Best Screenplay & Best Original Soundtrack

2003 **IN THIS WORLD**

Berlin Film Festival – In Competition

- Golden Bear & Ecumenical Jury Prize & Peace Prize

BAFTA winning – Best Film not in English language

2002 **24 HOUR PARTY PEOPLE**

Cannes Film Festival – In Competition

2000 **THE CLAIM**

Berlin Film Festival – In Competition

1999 **WONDERLAND**

Cannes Film Festival – In Competition

British Independent Film Awards – Best Film

1998 **WITH OR WITHOUT YOU**

1998 **I WANT YOU**

Berlin Film Festival – In Competition

- Special Mention

1997 **WELCOME TO SARAJEVO**

Cannes Film Festival – In Competition

1996 **JUDE**

Cannes Film Festival – Directors' Fortnight

1995 **GO NOW**

Toronto Film Festival

1995 **BUTTERFLY KISS**

Berlin Film Festival – In Competition

Winterbottom is currently working on **SEVEN DAYS**, which will be filmed in parts over five years. Based around the lives of an imprisoned man and his family, the film will star John Simm and Shirley Henderson.

Q&A

MICHAEL WINTERBOTTOM

The project has been around for quite a while. How did it end up in your hands?

I read the book and I really liked it. So I tried to find out who had the rights and realized that Chris Hanley from Muse Films and Bradford Schlei were the ones I had to contact. I met up with them in London and managed to persuade Chris to let me do it.

Can you quickly sum up the story for people who don't know about the project?

It's based on the novel *THE KILLER INSIDE ME* by Jim Thompson. It is a great book, a very short, fast read. After the first ten pages the story's already kicked in. It has a classic noir feeling: a deputy sheriff in a small town in Texas meets a woman, and being in love with her or having sex with her triggers various repressed memories from his childhood. From that point on, he's on a journey of revenge and violence, really.

Stanley Kubrick said about the book:
"Probably the most chilling and believable first-person story of a criminally warped mind I have ever encountered." **The project takes a deep look into the psyche of a killer who is calm and cool on the outside and brutal on the inside. How did you submerge yourself in the mind of this killer?**

You can psychoanalyze the story a lot. In the middle of the novel there are a few pages that explain the character psychologically. Lou is a victim because his father abused him, and Jim Thompson has an almost straightforward explanation of how his father castrated him and how this sexual violence and abuse by the father was kind of being passed down. I think those medical or psychological explanations are fine, but to be honest, that's not really what interests me in the book, which is almost like a Shakespearean

tragedy, really. You have these incredible passions and a very theatrical story. In the middle of the book there's a story within the story where Lou Ford tells you the whole book. He tells a story about a guy who is happily married and has children. Then he meets this woman and has this affair and he falls in love with his new girlfriend. One day they flee together and the police find that he's murdered all the family and the girlfriend. Lou Ford says something along the lines of: How do you understand this sort of thing? People do these things; people destroy their lives. How do you understand that? So the interesting aspect for me is more the idea that Thompson is portraying this world where people destroy things, and you don't want to explain it psychologically. Because this is just what happens, this is just what it is like. People fuck up, people destroy their lives, people, for whatever reason, are destructive. He captures something true about the world. You don't need to try to explain it; you just need to show that it's true.

Lou is an antihero, but we develop sympathy for his character. Can you explain that?

It is often the case that people who do violent things are interesting. Lou is a victim as much as an abuser; he has been formed by his childhood and by his father. It's what made him the man he is. The shorthand is a very crude thing. A simple explanation is never enough; it is just one way of formalizing it. The fascination is that you see this character Lou who does perverse things, who destroys people who seem to love him and whom he seems to love and could be happy with. This potential for love seems to trigger the desire to kill them, to destroy them. I guess a lot of people could recognize something like that in themselves. Everybody does things that are self-destructive to a greater or less degree. Lou is a very extreme version of what you see around you in real life.

Why did you cast Casey Affleck as your lead?

The book is told in the first person, from the perspective of Lou Ford, the deputy sheriff with the killer inside him. So the whole film is constructed

around this one character. You're with Lou Ford all the way through this trip. He's in every scene. You get what he's doing and also you get his perspective on it, you get his interior world and what he is actually doing in the real world. So I wanted an actor who was able to somehow convey the sense that what's going on inside his head is not necessarily the same as what he's doing. I want the audience to get a sense that Lou Ford's interior world is at odds with how he behaves. Lou is this character who pretends to be something he isn't and interacts with people almost like a game. He thinks about things very self-consciously. So I was looking for an actor who was able to give you some sense of a complex and interesting world inside his head and I think Casey is a brilliant actor and was ready to do that.

Jessica Alba is known for having declined hooker roles and other projects involving nudity. Why did she say yes to you?

I don't know! (*laughs*). But there is not really any nudity in the film exactly. Joyce is the person who he meets at the very beginning of the film, and the trigger of the whole story. She unlocks his repressed childhood memories. He falls in love with her in a way, the sex, the violence between them transforms him, and it's what motivates the whole story.

Why did you cast Kate Hudson as Lou's girlfriend?

We were incredibly lucky with all the cast, we had great people around us. Kate is a great actress and a lovely person. She also already knew Casey, which was good. We were basically just looking for the best people for the parts. Amy has a strange position in the story, because Lou is in a relationship with her, he grew up with her. She's the girl next door, and there's a part of Lou that finds her incredibly annoying and frustrating because she is so close to him. It's his own self-loathing that he projects onto Amy. At the same time, you feel that once he decides to kill her, he sort of relaxes. You realize that he is sort of in love with Amy: Amy could make him happy. What I love about Thompson's depiction of the relations between

men and women in the book is that even though Joyce is the prostitute, the "bad girl", she is also really in love with Lou and wants to marry him. It's also true of Amy, the girl next door, the "good girl" – who is passionately in love with Lou and wants to have sex with him, violent sex. So you have a sense of the relationships between Joyce and Lou and Amy having a lot in common, rather than the traditional "good girl" / "bad girl" scenario. Actually both women have complex contradictory desires. Both of them want to have Lou in a genuine way. Both are in love with Lou in a very complete way.

You quite often shoot with amateurs or semi-professional actors. How did you find working with A-list stars like Casey Affleck, Jessica Alba and Kate Hudson?

It's the same. In this case the difference is not so much if the actors are famous or not, but that the script is quite formal. Most of the dialogue is taken directly from the book. It operates almost in a staged way. So the story unfolds through these quite long, formal dialogue scenes. In a case like this, you need actors good enough to pull that off. To be honest, people like Casey are brilliant. But that's the difference, not whether Casey is famous or not famous.

The book was written in 1952. In 1976, director Burt Kennedy made a movie out of it. In what way is your film different from the old version?

I haven't seen that version. When I read the book originally I didn't know it had been filmed; Chris Hanley told me. I think he said that he hadn't seen it either, to be honest. My original interest was to make a film with the book and not a remake of a film. I wanted to get my inspiration as directly as possible from the book. So I haven't watched that film.

The project is a dark, twisted tale, but written in a very funny and amusing way. What feelings do you want to provoke with this story?

I don't like films that manipulate and make everyone feel everything exactly the same at the same time. What Thompson is brilliant at is telling a story, setting a pace and creating enjoyable moments and characters. I hope the film has got all of that, but I hope as well that it has got a complexity that will cause different people to have different feelings about Lou Ford. Lou is a killer - but the people in the story love him as well. One of the great things about the book is that even the people he kills are capable of loving him even when they mistrust him. So he is an incredibly complex, interesting character in the book and I hope that's what we've achieved in the film.

Historically, cinema has shown a real interest in stories about killers and psychopaths. How do you explain it?

These are dramatic stories. Murders and killers: this is the stuff of drama, not just cinema. It is an extreme version of the world. This story is dynamic, very extreme, full of sex and violence, the sort of staple things that attract people to plays, books or films... even newspapers are full of stories exactly like that. People are interested in lives that are an extreme version of their own. At the same time I think it's a very complex story emotionally. What you feel about Lou and his relation to Joyce and to Amy, it's a kind of mixed feeling, a feeling of waste, a possibility of love that is being wasted. It is a very lyrical story. It is not about the violence alone, it's about a potential beauty that's being destroyed.

The project has an allure of a neo-noir psychological thriller. What is your definition?

I think noir films are great, noir books are great. I think what the noir genre gives and what the book reflects brilliantly is a great entertaining, dark, sexual, violent story which is incredibly enjoyable to read and hopefully enjoyable to watch. But at the same

time there is something in it that connects to more ambitious and complicated ideas about what you feel about the world, what you feel about yourself, how you get along with other people, how people behave with each other, and how people can be destroyed or perverted by relationships and society. So this is a big ambitious, full-blooded template that captures something of life. And I guess that was the stimulation for me, that it's not simply about women and nasty violent men, but also a story that makes you think about the world and your own life.

Is this story designed as straightforward entertainment or also a socio-critical comment?

No, I don't think it will be a socio-critical movie. You know Thompson is not about being political or social, but he shows you the underbelly of the world, the underbelly of America in the 50s specifically, the underbelly of how life is. It's a story you read in the newspapers and see on TV all the time: people whose lives are being broken in some way through violent acts caused by feeling of inadequacy or need. In Lou, he creates this character who feels self-loathing. Lou feels inadequate, very much in the shadow of his father, wanting to do things that he can't do. Lou kills the people who love him: the people who are closest to him are the ones he ends up killing. People who connect with him or trigger some possibility of helping him cause his most destructive behavior. In that sense you are showing a dark side of normal life. Also the town depicted in the book has a very interesting setting: it has a small-town Texas feel at its core, it is a typical western town where everyone is polite and very respectable on the surface. But suddenly there's been a boom, with a lot of people moving into the oil industry. There is a sense of commercialism that runs against the old town Western values. People know that things are going on but as long as you're polite it doesn't matter. So there are all sorts of detailed depictions of the exposing of hypocrisy and corruption. But I don't think that's really Thompson's interest, and it's not really mine. My focus is more on the individual, self-destructive nature of people whatever sort of society they're in.

How important is it that the story is set in the 50s?

I don't know. It's not that long ago, let's face it. I think small town life is not necessarily so different than it was back then. I really don't think it's that important that it's set in the 50s. It makes it harder to film! (*laughs*) The book is very fictional, it creates this world that's parallel to the real world, a world inside Lou's head. Do people normally behave like that? It's not a normal world; it's a strange world. I guess maybe in some ways by being set in the 50s you feel it's easier to buy into that world. But it wasn't what appealed to me about the story. For me it was more about the story of this character and the atmosphere: more than anything I was triggered by the atmosphere and the mood of the story.

This is your first American production. Was that part of the attraction?

It ended up like that. I've made a lot of films in a lot of different places and for us it's just another film that we made abroad. As I said, originally we were trying to do a sort of gangster film in England and it didn't happen. And it was really when we were preparing for that that I read THE KILLER INSIDE ME and thought about making it. The idea of making a film noir set in America was fun, but it wasn't in any way the starting point.

What makes THE KILLER INSIDE ME such a strong project?

When you read the book, you have a sense of the kind of tragedy, a sense of the possibility of love, the possibility of friendship, the possibility of something beautiful, which is totally destroyed by Lou. He is totally capable of allowing people to connect with him, but he's very isolated, very self-conscious and feels very inadequate. And yet people still love him. For me this thing that you are left with at the end of the book is what made me want to make the film.

ABOUT THE CAST

CASEY AFFLECK (LOU FORD)

- SELECTED FILMOGRAPHY

2007 THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD

- Andrew Dominik

2007 GONE, BABY, GONE

- Ben Affleck

2007 OCEAN'S THIRTEEN

- Steven Soderbergh

2006 THE LAST KISS

- Paul Haggis

2005 LONESOME JIM

- Steve Buscemi

2004 OCEAN'S TWELVE

- Steven Soderbergh

2002 GERRY

- Gus Van Sant

2001 OCEAN'S ELEVEN

- Steven Soderbergh

2000 HAMLET

- Michael Almereyda

2000 COMMITTED

- Lisa Krueger

1999 200 CIGARETTES

- Risa Bramon Garcia

1998 DESERT BLUE

- Morgan J. Freeman

1997 GOOD WILL HUNTING

- Gus Van Sant

Q&A CASEY AFFLECK

Lou is an antihero, but we develop sympathy for his character. How did you approach this dynamic?

I don't aim to invite sympathy, I aim to make the character a living person as complicated as any living person. How sympathetic they are will depend on how broadminded or insightful or compassionate the audience is.

How hard was it to distance yourself from the violent scenes after they'd been shot?

I didn't take that much away with me because there were certain mitigating circumstances: we would do these violent scenes and then we would do another scene in which some of the feelings from the scene before would spill over a little bit, and then you would go into a love scene and then you would go into something else. By the end of the day you'd have a lot of these feelings, which had been diluted by lots of other feelings.

Why do you think your character fell for Joyce in the first place?

Well Joyce let's him be who he sort of wants to be. He meets this woman by accident and she draws something out of him that's been repressed for a long, long time. Once it comes out, it feels so good that he just can't stay away from her. However, he also feels like it can go no further, no one else can find out about it. He begins to feel that he's going to lose control. So he feels he has to kill her.

Was it difficult to do the violent scenes with Jessica Alba?

No (it wasn't that difficult), it was easier than I thought it would be because Jessica made it so believable and she was so committed to the scenes. She was

willing to go anywhere to make them feel as real as possible. She made it a lot easier for me.

Did you do a lot of rehearsals?

Michael Winterbottom doesn't like to do very much rehearsal. So we didn't do too much of that. Michael is very courteous, polite, very considerate and he would always talk about the kinds of things in a scene that might make people uncomfortable. He would make sure everyone was okay with it. So everybody was aware of what was happening, but we didn't rehearse it and I think it turned out just fine.

Michael Winterbottom prefers to work with a very small team. Do you like these intimate sets?

Well, it depends on who it is. Sometimes there are sets with lots of people that aren't really involved in the scene in any way, and having them watch just feels voyeuristic and weird. But if there are forty people there who are all doing something I really don't care.

JESSICA ALBA (JOYCE LAKELAND)

- SELECTED FILMOGRAPHY

2010 **VALENTINE'S DAY**

- Garry Marshall

2008 **THE LOVE GURU**

- Marco Schnabel

2008 **THE EYE**

- David Moreau & Xavier Palud

2007 **AWAKE**

- Joby Harold

2007 **GOOD LUCK CHUCK**

- Mark Helfrich

2005 **INTO THE BLUE**

- John Stockwell

2005 **FANTASTIC FOUR**

- Tim Story

2005 **SIN CITY**

- Robert Rodriguez and Frank Miller

2003 **HONEY**

- Bille Woodruff

Q&A

JESSICA ALBA

THE KILLER INSIDE ME - can you quickly sum up the story for people who don't know about the project?

It's not just a one-liner, it's not an action-comedy or a drama murder mystery. It's a really complicated tale of different people and how their paths cross. They're all kind of grounded in something dark. I think everyone has a darkness, and this movie is about digging into people, confronting their biggest fears and their darkness.

Why was Joyce more interesting for you?

When they gave me the script, it was for Amy! But I liked the role of Joyce better. I thought it was more interesting for me. First of all, I guess it's always fun to play a bad girl. But it's not really that black and white, and I think that's what's so interesting about the movie - nobody is who they seem. I don't really think of Joyce as being a bad girl, I think of her as being sad. I loved the tragedy of the love story, the fact that she's the one who sort of ignites the passion and the essence of who he is, which is a killer. I thought that was just a really interesting, dark way to approach a love story.

What do you think her background is? Why did she become a prostitute?

In the 50s there weren't a lot of choices for women, especially independent-thinking, strong women. Their options were to get married and live your life happily ever after, or not. You were taken care of by a man or you weren't and you were a shrew. I think this was probably her way out. I think she loves the sense of adventure. She likes not having to answer to anyone. It's such a freedom if you can pop from one town to the next and pretty much write your own ticket. People can say what they want about sexuality and what's right and what's wrong, but there are a lot of women to this day who use their sexuality in so

many ways in order to be taken care of by men. I kind of admire that she didn't chose that route. She chose a much more difficult route.

This was your first time working with Michael Winterbottom. What was it like?

What's great is that he hates everything I hate. He hates line readings, he hates it when a scene feels stagnant or rehearsed or when you feel like you're "acting" or "doing a movie". It seems that actors always have to fight with directors or producers or writers to make a movie more real and more authentic, and he just has a great sense of what that is. He respects it and he knows how to identify nuances in character like nobody I have ever worked with. I think he also does it by using a lot of improvisation. He allows actors to play, and if their line doesn't feel right, kind of fudge it around until it does. He just has really great instincts and he trusts them. He's quite confident, and that helps too.

What did you think of working with Casey Affleck?

I love to work with him and I love to watch him on screen. He draws you in. You're waiting to hear what he's going to say next. You want to know what he's thinking. I think he brings a mystery and intensity to every role he plays. According to Michael Winterbottom, part of the intensity is created if actors respond to the places in which they are performing. What responses did you get in the case of Oklahoma where the movie was shot? There's a down home vibe. You feel like people don't need to lock their front doors, everybody knows their neighbor. Everybody knows everyone else's business. It's a small town kind of feeling and I like it. People are super friendly, everyone looks you in the eye, says 'hello' and 'how was your day' and they care, they actually want to know. *(laughs)* Being in that sort of environment certainly helped me to immerse myself in the part of a hooker who felt unrelated to this society at all. Annette Bening got an Oscar nomination for playing a slut in THE GRIFTERS, a role nobody expected of her. How important is it for you to overcome your

fears and to make risky career choices? Gosh! Since I had my daughter I've realized that life is too short and that I only need to tackle things that I'm afraid of or seem challenging and at the end of the day hopefully will make me better. I feel like this role embodies all of that. I don't break it down to what my character does for a living and I don't think that is what's interesting about the role at all. You can compare it to the performances of Annette Bening in *THE GRIFTERS* or Elisabeth Shue in *LEAVING LAS VEGAS* or even Marisa Tomei in *THE WRESTLER*: there was a lot of nudity, but it was their sadness and their darkness they brought to it... a humanity. People can relate to that. Everyone can relate to sadness and everyone can relate to wanting to be loved and the need and desire to be a part of something or somebody else and that depth is always I think what makes a good performance and certainly an interesting role to watch and play.

Was this the case with *THE KILLER INSIDE ME*? Why is it such a strong project?

Most stories shy away from people's dark side and this really brings it out completely. Where people hide who they are, this film really exposes the darkest, deepest secrets. I don't know, I think that's cool; I don't think it's done enough. I think people like to wrap everything up in a pretty bow and pretend that we all live in gingerbread houses in candy land and that everything is just sweet and nice and pretty and fun. But I find that's just 10% of life. 90% is trying to get there, trying to get to happiness and talk yourself out of your head, out of what's in your head and your own psychosis.

KATE HUDSON (AMY STANTON)

- SELECTED FILMOGRAPHY

2009 **NINE**

- Rob Marshall

2009 **BRIDE WARS**

- Gary Winick

2009 **MY BEST FRIEND'S GIRL**

- Howard Deutch

2008 **FOOL'S GOLD**

- Andy Tennant

2006 **YOU, ME AND DUPREE**

- Anthony Russo & Joe Russo

2005 **SKELETON KEY**

- Iain Softley

2004 **RAISING HELEN**

- Garry Marshall

2003 **LE DIVORCE**

- James Ivory

2003 **ALEX & EMMA**

- Rob Reiner

2003 **HOW TO LOSE A GUY IN 10 DAYS**

- Donald Petrie

2002 **THE FOUR FEATHERS**

- Shekhar Kapur

2000 **GOSSIP**

- Davis Guggenheim

2000 **DR. T AND THE WOMEN**

- Robert Altman

2000 **ALMOST FAMOUS**

- Cameron Crowe

Golden Globe Award - Best Actress

1999 **200 CIGARETTES**

- Risa Bramon Garcia

1998 **DESERT BLUE**

- Morgan J. Freeman

Q&A KATE HUDSON

This was your first time working with Michael Winterbottom. How was the experience?

I love how it's a very, very closed set. There are not that many people in the room. Normally, you have 20 people, but here you have 4. It feels nice, really intimate. He has no script supervisor, who normally makes sure that everything is in order and follows continuity, so there's a freedom in what you do. It feels a lot more like doing a play. I think it allows a nice intimacy between the characters. He also knows exactly what he wants. He knows what he needs to tell the story so he doesn't linger on things.

What's so interesting about this role for you?

I found it interesting how we perceive Amy Stanton's character: she's this sort of school teacher who is a cheery, happy, perfect girl of the times, who has everything put together and comes from a good family, but underneath it all is this very desperate woman who wants to be loved by this man. She's quite fragile. She 'loves huge' and yet underneath there's this girl quite open to abuse and needing something from that type of relationship. She seems to have the desire not to get everything she needs out of love. And for some strange reason I could respond to that.

Did you explore the character with a psychologist?

I didn't need to. I've been exploring with a psychologist for a very long time! (*laughs*) I always talk about my characters with a psychologist. I find it interesting to find parallels in my own life. They say actors live many lifetimes in one and it's hard sometimes to cross the boundaries of where the roles seep into real life. Subconsciously you carry characters with you for longer than you wish to. So I always like to really figure out who this person is and where the similarities are. And with this character I

had to draw on some things that are uncomfortable in order to make it feel honest. I think the perfect world for Amy is probably sadomasochism; I think there's an element of that in her. She needs something like that in her life. Lou, Amy's partner is played by Casey Affleck. You worked with him before on 200 CIGARETTES (1999) and DESERT BLUE (1998). DESERT BLUE was my second movie! We were all in a small town in Nevada for a couple of months, so we got to know each other very well. Right after DESERT BLUE we did 200 CIGARETTES. It was just such a great time; we were all coming up and getting work for the first time. So we were a very playful group, we did go out a lot and had a lot of fun. So it's nice to revisit the good old times at a new stage in our lives where Casey and I are both parents. It's so weird that we're still working actors eleven years later.

What was it like when it came to the most difficult, sexually provocative moments with Casey?

Thank God we've known each other for so long. I thought to myself: Oh my God, I can't believe I am actually getting spanked, I'm actually doing this, because it's quite graphic. But to do it with Casey on a closed set made it more comfortable. When you're doing these scenes you have to feel a level of intimacy with the person, to make you feel comfortable. Whereas in this case, you are so respectful of the other person, everything is very much sort of laid-out. Amy Stanton seems to be a departure from your recent roles.

Are you looking forward to more dramatic parts?

I really am. But by the way: this is more than dramatic, this is like melodrama. It was so hard to be in that relationship. When you're trying to figure out a six-page scene it feels very bizarre, but when you connect to it you recognize how familiar it is. Whether you see friends that go through an abusive relationship or friends that need love and aren't receiving it. They know that something is missing

and they just do anything for it to kill the desire of meeting somebody. Some people need the fight to kind of feel that they're alive... until it kills them, which is really what her character is. That theme, that simple concept, is so accessible, it's a real metaphor for a lot of difficult relationships that people have. It was pretty intense.

BASED ON THE NOVEL BY JIM THOMPSON

James Myers Thompson (1906 - 1977) was an American author and screenwriter, known for his pulp crime fiction.

Thompson wrote more than thirty novels, the majority of which were original paperback publications by pulp fiction houses, from the late-1940s through mid-1950s. Despite some positive critical notice, notably from Anthony Boucher in The New York Times, he was little-recognized in his lifetime. Only after death did Thompson's literary stature grow, when in the late 1980s, several novels were re-published in the BLACK LIZARD series of re-discovered crime fiction.

Thompson's writing culminated in a few of his best-regarded works: THE KILLER INSIDE ME, SAVAGE NIGHT, A HELL OF A WOMAN and POP. 1280. In these works, Thompson turned the derided pulp genre into literature and art, featuring unreliable narrators, odd structure, and surrealism.

During his tenure in Hollywood, he collaborated with Stanley Kubrick on PATHS OF GLORY and THE KILLING. His novel THE GETAWAY was adapted into the 1972 Sam Peckinpah film of the same name, starring Steve McQueen and Ali MacGraw. His works saw eight subsequent screen adaptations including the James Foley-directed AFTER DARK, MY SWEET and multiple Oscar-nominee THE GRIFTERS.

MUSE (PRODUCER)

Muse has marked its history as being the rebel independent filmmaker – with 30 movies, including nine first time directors: Matt Bright, Steve Buscemi, Jonas Akerland, Vincent Gallo, and Sofia Coppola among them, and 5 of the directors female.

KILLER INSIDE ME is Muse's 11th Sundance movie. Notable are the films: FREEWAY, BUFFALO 66, LOVE LIZA, THE VIRGIN SUICIDES and AMERICAN PSYCHO. Muse has always committed itself to working with actors at their turning point; Reese Witherspoon (FREEWAY, AMERICAN PSYCHO), Chloe Sevigny (TREES LOUNGE, AMERICAN PSYCHO), RobertDowney Jr. (TWO GIRLS AND A GUY), Kirsten Dunst and Josh Hartnett (VIRGIN SUICIDES), Christian Bale (AMERICAN PSYCHO), Brittany Murphy (FREEWAY, SPUN), Phillip Seymour Hoffman (LOVE LIZA). Brad Renfro, Bijou Phillips, Nick Stahl, Michael Pitt and Kelly Garner in BULLY; directed by Larry Clark. Christina Ricci and Vincent Gallo in BUFFALO 66. Micky Rourke as "The Man" in SPUN. Now with Michael Winterbottom directing KILLER INSIDE ME, Casey Affleck, Jessica Alba and Kate Hudson offer another turning point film.

CAST

Lou Ford CASEY AFFLECK
Joyce Lakeland JESSICA ALBA
Amy Stanton KATE HUDSON
Chester Conway NED BEATTY
Joe Rothman ELIAS KOTEAS
Sheriff Bob Maples TOM BOWER
Howard Hendricks SIMON BAKER
Billy Boy Walker BILL PULLMAN
Bum/Stranger BRENT BRISCOE
Deputy Jeff Plummer MATTHEW MAHER
Johnnie Pappas LIAM AIKEN
Elmer Conway JAY R. FERGUSON
Max Pappas ALI NAZARY

CREW

Produced By
CHRIS HANLEY
BRADFORD L. SCHLEI
ANDREW EATON

Executive Producer
JORDAN GERTNER

Executive Producers
LILLY BRIGHT
CHAD BURRIS
ALAN LIEBERT
RANDY MENDELSON
FERNANDO SULICHIN

Co-Producer
SUSAN KIRR

Co-Produced By
BOB FILM & FILM I VAST
WITH ANNA CRONEMAN & TOMAS ESKILSSON

Director
MICHAEL WINTERBOTTOM

Screenplay
JOHN CURRAN
Based On The Novel By
JIM THOMPSON

Music Supervisor
CHADWICK BROWN

Casting
MARY VERNIEU
JC CANTU

Original Score
MELISSA PARMENTER
JOEL CADBURY

Editor
MAGS ARNOLD

Director Of Photography
MARCEL ZYSKIND

Production Designers
ROB SIMONS
MARK TILDESLEY

Costume Designer
LYNETTE MEYER