

Directed by Jack Perez

Written by Ryan Levin

Executive Produced by John Landis

Produced by Ryan Levin, Michael Wormser & Micah Goldman

97 minutes, 16:9, RED, Dolby 5.1/Stereo

DOMESTIC SALES

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SYNOPSIS

LOGLINE

Ken Boyd, a lonely man fresh out of the loony bin, sets out to kill those he deems responsible for his miserable life.

SYNOPSIS

Ken Boyd, 34 years old and devoid of self-confidence, was recently released from Cotton Valley State Hospital, where he was treated for severe depression following a suicide attempt several years ago. With nowhere else to go, Ken heads back to his hometown of Green Oaks and moves in with his overbearing mother, Ruth, who never misses a chance to take a shot at her son's suicidal tendencies, while also secretly rooting for him to get his life back on track. Ken's only escape is, and always has been, drawing. From simple charcoal sketches fully fleshed out comic books, Ken seems to constantly be drawing what he sees, what he feels and what he wishes for.

Meanwhile, Ken's only friend in the world, Irv, has hooked Ken up with a job at Fooger's, the local ice cream parlor owned by the austere, by-the-book, Al Fooger, who is growing increasingly tired of Ken's frequent tardiness. While Ken doesn't mind the work, he'd prefer not having to dress up like a giant ice cream cone for the frequent birthday parties around town.

During Ken's transition back to the real world, he continues to be haunted by unshakeable demons. Back in high school, Ken suffered a severe and humiliating beating at the hands of several students, who dragged him to a cabin and tortured him for several hours. This traumatic experience was soon followed by an experience even more damaging to Ken's psyche – he impregnated a local girl, Janet Wheeler, who then refused his engagement offer and fled to a nearby town to ensure Ken would never be a part of his daughter's life. Together, the two incidents caused Ken to snap. He slit his wrists and was institutionalized.

Now, back in Green Oaks, with his life at its nadir, Ken is hell-bent on getting revenge on each of the men who dragged him to that isolated cabin years ago; the men he holds responsible for his miserable fate. By killing each man, Ken hopes to find closure to a bleak chapter in his life.

However, Ken's plan for revenge is threatened when his estranged daughter, Amy, now 11 years old, shows up and asks to spend the week with him. Ken immediately shoots the idea down, but when Ruth tells Ken that he better do it, or find somewhere else to live, he reluctantly accepts the role of part-time dad. Further complications arise when the town sheriff, Walt Fuller, hot on the killer's trail, begins sleeping with Ken's mother. And then there's Stephanie, the transplant from England, and recent divorcee, who feels equally lost in Green Oaks as Ken.

Ken's "new" daughter wants to spend as much time with him as possible. His burgeoning romantic relationship has him dressing up and going to art galleries. And the town sheriff is banging his mom. With all of these new plates to spin, will Ken be able to complete his mission of killing the men who shattered his life many years ago?

DIRECTOR'S STATEMENT

BY

JACK PEREZ

I've always been attracted to films that effectively mix genre. That's exactly what Ryan Levin's screenplay for *Some Guy Who Kills People* offered -- a unique mix of thriller, comedy and drama elements -- all beautifully balanced. The possibility of making audiences laugh one moment, scare them silly the next, and ultimately have them genuinely invested in the characters was challenging and intoxicating. It was exactly the film I had been searching to make for many years.



Neither rain nor sleet can stop Jack from getting the shot he wants. But a crappy budget can.

THE CAST



Ken ponders how to juggle spending time with his new daughter, and killing people.

KEVIN CORRIGAN – “KEN BOYD”

Kevin made his film debut in 1989 in *Lost Angels*, starring Donald Sutherland. He also had a small role in *Goodfellas* as the brother of Henry Hill (Ray Liotta). After appearing in *Billy Bathgate*, Kevin turned his attention towards small-budget films, starting with *Zebrahead*. During the independent film boom of the 1990s, he built a career playing quirky, unconventional characters in films such as *True Romance*, *Living in Oblivion* and *Walking and Talking*. He made a rare appearance in a big-budget blockbuster film with a small role in *Bad Boys*. Kevin made his television series debut as a cast member of the short-lived Rhea Perlman sitcom, *Pearl*.

Kevin became well-known for his role as the slacker Eddie Finnerty on the sitcom *Grounded for Life* which ran for five seasons. After the show's cancellation, he returned to appearing in smaller film projects, with the exception of a role in Martin Scorsese's *The Departed* as the drug-dealing cousin of Leonardo DiCaprio's character. Since the success of that film, he began to appear more regularly in high-profile films. He had roles in the Judd Apatow-produced film *Superbad*, and in *Pineapple Express* as one of the main villain's henchmen. He also appeared in Ridley Scott's *American Gangster* as an informant for Russell Crowe's character. He recently appeared in *Unstoppable*, *Please Give*, *Big Fan*, and the Oscar-winning short film, *The New Tenants*.

Kevin's recent TV credits include *Damages*, *Fringe*, *Californication*, *Medium*, *Law & Order*, *Mercy*, *Community* and *Law & Order: SVU*.



The Sheriff has an epiphany about the killer's identity. That licorice fixation doesn't seem so dumb now, huh?!

BARRY BOSTWICK – “THE SHERIFF”

From his portrayal of the quintessential All-American Brad Majors in *The Rocky Horror Picture Show* to the hilarious Mayor Randall Winston on ABC's *Spin City*, Barry's successful career has spanned all genres and medium. He portrayed George Washington in the Peabody award-winning CBS mini-series epic, *George Washington*. He won a Golden Globe for his performance as Lieutenant “Lady” Aster in ABC's presentation of *War and Remembrance*. He also starred in *Deceptions*, *Murder by Natural Causes*, *Betrayed by Innocence*, *You Can't Take it With You*, *Once Upon a Family*, *Red Flag*, *Body of Evidence*, *Addicted to Love*, *Parent Trap III*, *Hawaiian Holiday*, *The Great Air Race*, *Captive*, *Challenger*, *Scruples*, *'Til We Meet Again* and *Once in a Lifetime*.

He attended N.Y.U.'s Graduate School of the Arts and made his Broadway debut soon thereafter with the APA Phoenix Repertory Company in the title role in Sean O'Casey's *Cock-a-Doodle-Andy*. He was in the American premiere of Jean Genet's *The Screens*. His first Tony nomination was for “Danny Zuko” in *Grease*. His second nomination was for “Joey” in *They Knew What They Wanted*. Barry won the coveted Tony for “Best Actor in a Musical” for his portrayal of “The Robber Bridegroom,” a role he originally created at the Mark Taper Forum in Los Angeles. He performed in the all-star revival of *She Loves Me* at Town Hall and appeared at Lincoln Center in the New York City Opera production of *L'Histoire du Soldat*. He was the “Pirate King” in the Joseph Papp productions of *The Pirates of Penzance* in Los Angeles and Toronto. In 1991, he returned to Broadway to star in *Nick and Nora*.

Recently, Barry has starred in the features *Bedrooms*, *Together*, *Hannah Montana: The Movie*, *Evening* (with Meryl Streep), *Nancy Drew*, *Skulls III* and *Home Run Showdown*. His most recent TV credits include *Nip/Tuck*, *'Til Death*, *Ghost Whisperer*, *Supernatural*, *Cougar Town*, and *Glee*.

Barry has been very outspoken about his bout with prostate cancer several years ago. He has worked with many organizations and has spoken around the country as a prostate cancer survivor. On behalf of the American Cancer Society, Barry received the “Courage Award” presented by President Clinton in recognition of his determination to reach others about the importance of early detection. Barry is also the recipient of the Gilda Radner Courage Award from the Roswell Institute in Buffalo, New York, where the PSA test was developed, and the Brooklyn Hospital Foundation Award in recognition of his extraordinary efforts to tell his personal story in the hopes of helping others.



Ruth struggles to deal with the arrest of her son, one pack at a time.

KAREN BLACK – “RUTH BOYD”

Karen Black has over 150 film performances to her credit. She was nominated for an Oscar and won the Golden Globe Award for Best Supporting Actress for her performance in *Five Easy Pieces* with Jack Nicholson. She won another Golden Globe for her role in *The Great Gatsby* with Robert Redford and was nominated for a Golden Globe as Best Actress for John Schlesinger's, *Day of the Locust*. Karen has appeared in numerous other iconic films such as *Easy Rider* with Peter Fonda, *Airport 1975* with Charlton Heston, Robert Altman's, *Come Back to the Five and Dime Jimmy, Jimmy Dean*, *Nashville* which garnered her a Grammy nomination, and Alfred Hitchcock's *Family Plot*. Karen reached a new generation of fans more recently with her role as Mother Firefly in Rob Zombie's, *House of a 1,000 Corpses*.

In March 2010, she won Best Actress at the Female Eye Festival for her role as a dysfunctional mother in Angela Garcia Combs', *Nothing Special*, and won raves for her performance as a script guru in the just-released *Blue Tooth Virgin*. Upcoming are roles in *Repo Chick*, directed by Alex Cox, produced by David Lynch, and *Being: itW, itC and itS*, co-starring with Terrence Howard, Alan Cumming and Debra Winger. On TV, Karen recently appeared in HBO's *Funny or Die Presents*, and makes routine appearances on *Tim and Eric Awesome Show, Great Job!*

Karen launched her career in the theater with *The Playroom*, which earned her a Drama Circle Critic's Award. She also created the role of Joanne in the original Broadway production of *Come Back to the Five and Dime Jimmy, Jimmy Dean*, and performed *The Vagina Monologues* off-Broadway and on tour. She wrote two plays: *Mama at Midnight*, which was directed by playwright Ernest Thompson at La Mama in New York, and *Missouri Waltz*, a drawing-room musical which was a hit at the Blank Theater in Los Angeles and The Capitol Theater in Georgia. She also recently performed her new one-woman show, *My Life for a Song*, at the Metropolitan Room in New York, and The Gladstone in Toronto.



Irv explains to Amy how her dad, Ken, ended up in a mental asylum. Always a fun talk with an 11-year old.

LEO FITZPATRICK – “IRV”

Leo Fitzpatrick is most recognized for his breakout role in the Sundance-winning film *Kids*, and was a regular in the one-hour Spike TV drama, *The Kill Point*, starring John Leguizamo and Donny Wahlberg.

Leo can be seen as a Young Deputy in the true life tale of Barbara Hoffman (played by Thora Birch) in the film *Winter of Frozen Dreams*. Leo had two films at the 2007 Sundance Film Festival – *Fay Grim* and *On The Road With Judas*. In *Fay Grim*, he played a young CIA agent opposite Jeff Goldblum and Parker Posey. In the latter film, Leo co-starred opposite Aaron Ruell, Kevin Corrigan and Eddie Kaye Thomas.

Leo can also be seen in the Sundance-winning film, *Personal Velocity*, directed by Rebecca Miller, Todd Solondz' film, *Storytelling* and Larry Clark's, *Bully*. He also co-stars in the indie film, *How to Rob a Bank*, alongside Gavin Rossdale, Erika Christensen, Nick Stahl, Anthony Anderson and David Carradine. Leo has also been busy with television, where his credits include recurring roles on *Sons of Anarchy*, *My Name is Earl*, *Carnivale*, and *The Wire*. His guest spots include *Law and Order: Criminal Intent* and *The Practice*. Other film credits include *Jack and Diane*, *El Camino* and *Serendipity*.



Amy makes a surprise visit to her estranged father, Ken. Ken (not pictured) is not smiling.

ARIEL GADE – “AMY WHEELER”

Ariel began her career at the age of four, when she starred as Ben Stiller’s daughter in *Envy*. She then went on to work with Melissa Gilbert as her daughter in the television pilot, *Then Came Jones*. Ariel also starred in the feature thriller *Dark Water*, opposite Jennifer Connelly, earning her notable recognition. She also starred in the ABC drama, *Invasion*, as well as the sci-fi thriller feature sequel, *Alien vs. Predator – Requiem*. She starred in the action film, *Call of the Wild 3D*, opposite Christopher Lloyd. She was featured in the premiere of the CBS drama, *NCIS: Los Angeles*, starring LL Cool J and Chris O’Donnell. Ariel has made notable appearances on *The Tonight Show with Jay Leno*, *Last Call with Carson Daly*, *The View* and *Good Day LA*. She aspires someday to be a writer and director, as well as an actress.



Stephanie considers giving Ken another chance. C'mon, how can a woman say "no" to such a dark, troubled soul?

LUCY DAVIS – "STEPHANIE"

Lucy's breakout role was as series regular Dawn Tinsley on the acclaimed BBC show, *The Office*, with Ricky Gervais. Since then, she has co-starred in *Shaun of the Dead* and appeared in *The TV Set*, *Nicholas Nickelby*, *All About Steve* and *Garfield*, among other films. She has also appeared in numerous TV shows, including *The Mentalist*, *Reaper*, *Californication*, *Studio 60 on the Sunset Strip*, *Ugly Betty* and *Married Single Other*.

DEPUTY ERNIE DOBKINS

AL FOOGER

JANET WHEELER

WADE HUTCHINSON

LYLE BAGWELL

BRETT MILLER

MARTY PRICHARD

PAULA PRICHARD

RONALD HOWELL

THE CORONER

BASKETBALL COACH

BETSY

MAYOR MAXWELL

CANDACE

BRIDGET

Eric Price

Lou Beatty, Jr.

Janie Haddad

Christopher May

Niko Nicotera

Jonathan Fraser

Britain Spellings

Lindsay Hollister

Regan Burns

Robert E. Beckwith

Laura Kightlinger

Vanessa Mizzone

Ahmed Best

Nadine Crocker

Harlie Vaughn

THE CREW

JACK PEREZ – DIRECTOR/CO-PRODUCER

Jack Perez is a 20-year veteran of the motion picture and television industry. He has directed nine feature films, is the recipient of awards for both writing and directing, and has received the critical praise of Roger Ebert, Harry Knowles from *Ain't It Cool News*, drive-in critic Joe Bob Briggs, *Fangoria*, *Film Threat*, *The LA Weekly*, *The Austin Chronicle* and *The New York Times*.

Mr. Perez graduated with honors from New York University's Department of Film and Television. In his early career, he was hired by Sam Raimi and Universal Studios to direct the pilot for the popular television series, *Xena: Princess Warrior*. Following his work on *Xena*, Mr. Perez directed two acclaimed feature films: *The Big Empty*, a revisionist private eye tale which competed at the AFI International Film Festival (winning the WGA's Best New Writer Award); and the black-comic thriller, *La Cucaracha*, which was honored with the Best Feature Award at the Austin Film Festival and was released theatrically to excellent reviews.

In recent years, Perez directed *Wild Things 2* for Sony / Columbia; wrote and directed the MTV horror send-up, *Monster Island* and wrote and directed the camp sci-fi spectacular and internet sensation, *Mega Shark Vs. Giant Octopus*.

RYAN LEVIN – WRITER/PRODUCER

Ryan has written on the TV shows *Scrubs*, *I'm In The Band*, *The Problem Solverz*, has consulted on *South Park*, and has sold animated pilots to 20th Century Fox and Comedy Central. He was also invited to pitch jokes and ideas to Sacha Baron Cohen (*Borat*, *Da Ali G Show*) for Cohen's film, *Brüno*. Ryan wrote and directed the short film, *The Fifth*, which screened at over 60 film festivals worldwide, and garnered a myriad of awards along the way. He also wrote and directed the horror-comedy short film, *Tour de Fright*, after winning financing from Boost Mobile's "Create The Next Horror Villain" Contest. He is currently working on a screenplay based on this short film.

JOHN LANDIS – EXECUTIVE PRODUCER

John Landis is one of the most successful movie directors, writers and producers of the past thirty years. Among other films, he directed *Kentucky Fried Movie*, *Animal House*, *The Blues Brothers*, *An American Werewolf in London*, *Trading Places*, *Spies Like Us*, *Three Amigos* and *Coming to America*. His television directing credits include *Psych*, *Masters of Horror*, *Dream On*, the documentary, *Slasher*, and the Emmy-award winning documentary, *Mr. Warmth: The Don Rickles Project*. His latest directing project was the feature film, *Burke and Hare*, starring Simon Pegg and Andy Serkis, released in October 2010.

MICHAEL WORMSER – PRODUCER

Michael has built an impressive résumé, starting his career under the tutelage of the legendary James L. Brooks (*The Simpsons*, *As Good as It Gets*). From there, Michael leveraged his experience to form Wormser Productions, where he produced and directed over 20 music videos for such bands as The Cobras and Natalise. He has also produced the feature films, *Cupid's Arrow*, *Hollywood Desperado* and *Penance*, starring Michael Rooker, Tony Todd, Graham McTavish, James Duvall, and Mariah Deflino.

In 2009, Michael formed Level 10 Films, where he executive produced *Tease*, alongside Peter Marc Jacobson (*The Nanny*), a scripted pilot for Fox Television Studios. Other credits include the pilot, *The Horrible Terrible Misadventures* of David Atkins, starring Janeane Garofalo, Orlando Jones, Thomas Lennon, Gary Coleman, and French Stewart. Michael is currently in pre-production on *Gravy*, written and directed by James Roday (*Psych*) and starring Mary Kate Olsen, Thomas Haden Church, Gabourey Sidibe, and Jena Malone, and in development on *The Fever*, and *Bleed*.

MICAH GOLDMAN – PRODUCER

After graduating college, Micah moved to Los Angeles where he landed production positions on *Jeopardy*, UPN's *Half and Half*, and Fox's *Union Jackass*. He also served as a writer's assistant on the *Gene Simmons Comedy Roast*.

Since then, Micah has teamed up with Peter Marc Jacobson (*The Nanny*), and Michael Wormser, to write and executive produce, *Tease*, a nighttime soap pilot for Fox Television Studios. In addition to his television work, Micah worked with Michael Wormser to produce the horror film, *Penance*, starring Michael Rooker and Tony Todd, and directed by Jake Kennedy. Micah is also in development on a comedy web-series titled, *The Mooch*, directed by Dave Rogers, a director and Emmy-award winning editor from NBC's *The Office*.

KRISTIN HOLT – LINE PRODUCER/CO-PRODUCER

Kristin began her filmmaking career working for Disney's Touchstone Pictures and Buena Vista Group. She served as an executive assistant to the Vice President and then to the President of Production.

In 2002, Kristin joined forces with Hip Films, an independent production company based in Hollywood. She served as the development and production producer for over 4 years, producing a number of films and TV shows. Kristin was instrumental in the growth of the business that made Hip Films one of the only full turnkey operations in Hollywood, with their own fully-equipped sound stages and post-production studio.

In 2005, Kristin produced the award-winning *The Double*, starring Eric Roberts and Shannyn Sossamon. This was followed by *Love Made Easy*, starring Martin Landau. During this period, Kristin also served as supervising producer and writer for two seasons for the TV Guide Channel's show *Close-Up*.

In 2006, Kristin created, directed and produced *In Session*, an original music television pilot with Grammy award-winning music producer, Linda Perry. Kristin went on to work with Hu-Man Element Productions as their head producer. Kristin wrote treatments, commercial and video concepts and worked closely with the clients, storyboard artists and editors to execute that vision. She has produced over 50 commercials, videos, music videos and EPKs for major label acts.

In 2008, Kristin co-produced *Deadline*, starring Brittany Murphy and Thora Birch. She is in post-production on *All Together Now*, with executive producer Daniel Dubiecki. As President of Bla Bla Bla Productions, Kristin now oversees a slate of feature films, including *Hemlock Drive*, to be directed by Rosanna Arquette and *Come Back to Sorrento*, written by David Mamet.

Director of Photography	Shawn Maurer	Best Boy	Steven Brewer
Editor	Chris Conlee	Dolly Grip	Craig Clements
Production Designer	Zach Bangma	Swings	Dave Moscicki
Composers/Sound Mixers	Ben Zarai		David Adams
	David Kitchens		
Music Supervisors	Patrick Belton	Grips	Steven Brewer
	Sanaz Lavaedian		Michael Viera
Visual Effects Supervisor	Oliver Dear		Brigman Owens
			Taylor Vohs
Casting Director	Lisa Essary		Gregg Thompson
Asst. Casting Director	Ranjiv Perera	Property Master	J. Aaron Stinde
		Set Dresser	Cary Greenberg
Unit Production Manager	Michelle Gershon		Hunter Pendelton
1st Assistant Director	Cory Johnson	Script Supervisor	Suzanne Swindle
2nd Assistant Director	Lee Andrews	Locations Manager	Jared Parsons
2nd Unit DP	Ron McPherson		
1st Assistant Camera	Richard Card	Craft Services	Nicholas Belton
Additional 1st AC	Martin Moody		Heidi Zadok
Jib Operators	Nicolas Martin	Production Assistants	"Daubz" Dauber
	Joseph Walsh		Adam Kaufman
Sound Mixer	David Alvarez		Nick Scofield
Boom Operators	Brian Curley		Ryland Jones
	Kevin Faber		Matt Sklar
Sound Interns	Pon Franco		Blake Mitchell
	Saif Parker		Matt Manselle
	Mercedes Riva		Mike Higuelfield
Makeup Dept. Head	Kristina Frisch	Color Correction	Dave Payne
Makeup Artists	Steve Costanza	Producers' Assistant	Jeremy Powell
	Leah Herzberg	Set Photographer	Sheila Rose
Makeup FX	Yvonne Wang	Additional Photographer	Jeremy Powell
	Andy Chavez		
Costume Designer	Vania Ouzounova	Stunt Coordinator	Chris Bradley
Wardrobe Dept.	Tania Pacheco		
	Autumn C. Clark	Website	Iris Lai
	Candle Williams	Trailer	Mu-Ming Tsai
		Public Relations	Danny Cox
Gaffer	Jeff Stewart		
Best Boy	Zach Rasmussen		
Additional Gaffers	Patrick Russo		
	Beth Jackson		
Swing	Zach Harrison		
Key Grip	Kevin Shipley		

PRODUCTION STILLS





BEHIND THE SCENES



Photo Courtesy of Jeremy Powell



Photo Courtesy of Sheila Rose



Photo Courtesy of Sheila Rose



Photo Courtesy of Sheila Rose

FILM REVIEWS



SOME GUY WHO KILLS PEOPLE



Directed by: Jack Perez

Starring: Kevin Corrigan, Barry Bostwick, Karen Black, Leo Fitzpatrick, and Ariel Gade

With a title like this, you've got to know what you're getting yourself into. *Some Guy Who Kills People* follows the sad life of the thirty-something Ken Boyd (Kevin Corrigan) who was recently released from the loony bin, lives with his mom, works at an ice-cream shop, and draws comic books alone in the dark; the perfect formula for a twisted serial killer. But it's not all blood and bones; in fact, it leaves you feeling pretty happy.

Some Guy Who Kills People perfectly mixes splattery goodness and hilarious character interactions. In particular, the Sheriff (Barry Bostwick) steals the show with one ridiculous unexpected line after another. Although there is a fair amount of gore in the film, it's actually a feel-good movie, like a much, much, darker *Little Miss Sunshine*, that will leave you with a perverse smile on your face. The climax of the movie brings up an insane twist that you won't see coming. Perez contrasts violent gore with light-hearted family moments that makes for a very unique comedy that you aren't likely to get anywhere else.

3.5/5 Skulls

"SOME GUY WHO KILLS PEOPLE" (FILM REVIEW)

Posted by Michael Gingold | Jun 09, 2011



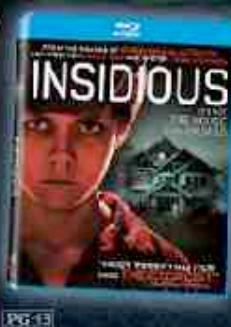
The title of **SOME GUY WHO KILLS PEOPLE** suggests an anonymous villain, but it's the achievement of director Jack Perez and writer/producer Ryan Levin that the film showcases one of the more distinctive antiheroes

In recent serial-killer cinema, Ken Boyd (Kevin Corrigan) may be one of those people whom life barely seems to notice—when it's not beating him down—but he's bound to make an impression on audiences.



Photos: © Leibel 10 Films

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Currently making its U.S. premiere at the **Brooklyn Film Festival** (where it has its second screening tonight at 10 p.m.), **SOME GUY** deftly mixes low-key character study with explicit splatter. Ken, who has recently spent time in a mental institution, now works in an ice cream parlor with what appears to be his only friend, Irv (Leo Fitzpatrick), and still lives at home with his mom (played by Karen Black...nuff said). He's scarred facially and mentally, and as revealed in early flashbacks that both establish the source of Ken's pathology and elicit immediate sympathy for him, Ken was once brutally abused by a local gang of louts.

Comic-book fan Ken deals with his emotional issues by drawing in a sketchbook, but when he's forced to work a birthday party (in an embarrassing ice-cream-cone costume) for one of those past tormentors, the bad memories become too much—and the next night, the guy winds up with a hatchet in his head.

Something more positive does come from the party, though; Ken meets Stephanie (SHAUN OF THE DEAD's Lucy Davis), who takes a shine to him. While working the street in that same outfit, Ken also has a chance meeting with a young girl, Amy (Ariel Gade from DARK WATER and ALIENS VS. PREDATOR—REQUIEM), whom we and then he learns is his daughter with a woman who doesn't want the girl having anything to do with him. Amy has other ideas, though, and as Ken begins to bond with her and date Stephanie, Perez and Levin eschew playing the tentative relationships for easy laughs at Ken's expense. His awkwardness around them is treated sympathetically, which makes it easier to believe that both woman and child would want to be part of his life. Davis is spirited and sweet, and Gade's performance is remarkably self-possessed and strong-willed yet completely free of cloying/obnoxious kid-performance clichés; her strong resemblance to Corrigan also works to the movie's advantage.

But this is supposed to be a horror/comedy too, right? And as such, it doesn't skimp on the gore as Ken's enemies are beheaded and otherwise mistreated, in setpieces vividly staged by Perez. The murders are investigated by local sheriff Walt Fuller, played by Barry Bostwick, who turns out to be the movie's secret weapon. The lawman who takes an irreverent view of the crimes he investigates is hardly a new idea, but Bostwick breathes fresh and hilarious life into the standard, delivering Levin's funny, off-the-cuff lines with perfect deadpan and maintaining an amusing rapport with Eric Price as his deputy. The juxtaposition between the realistically gory tableaux (courtesy of makeup FX supervisor Yvonne Wang) and Bostwick's sardonic observations gives *SOME GUY WHO KILLS PEOPLE* its biggest laughs.



Yet the movie's focus remains squarely on the guy, not the killed people, and Corrigan—who's made strong impressions in varied supporting roles ranging from one of Ron Perlman's sidekicks in *THE LAST WINTER* to a dorky Fango fan in *WALKING AND TALKING*, and violent types in *SUPERBAD* and *PINEAPPLE EXPRESS*—proves more than capable of holding the center in a leading role. He's credibly emotionally damaged, just as convincing in his hesitant forging of connections with Stephanie and Amy and also believable as a man who, despite his essential goodness, could be capable of meting out grisly vengeance to those who have wronged him.

Perez does a nice job of balancing Ken's personal story with his occasional gruesome activities, though potential viewers should be aware that they're just that—occasional. The director's overall unemphatic approach to material that could have gone over the top into outrageousness pays dividends in terms of engagement with the story, though it does mean that the pacing becomes placid at times. And even as *SOME GUY WHO KILLS PEOPLE* comes to the expected violent climax, its resolution lacks that final punch one might expect from a dark comedy about a serial killer. Yet in the end, that's not really Perez, Levin and co.'s goal. They're out to get you and keep you on Ken's side even as he indulges in mayhem, while punctuating the proceedings with wicked laughs, and in that they wholeheartedly succeed.



by

Chris Alexander (Fangoria's Editor in Chief)

The word "quirky" is freely bandied about in the annals of indie cinema and often it's a band-aid that masks a cloying, would-be hipster sensibility. But in director Jack Perez's low budget, witty and offbeat black comedy *SOME GUY WHO KILLS PEOPLE* (which also marks the feature debut of screenwriter Ryan A. Levin, winner of a 2007 Fantasia Audience Award for his short film *THE FIFTH*), quirky is a badge of honour, defining an skewed universe filled with bent people that refuse to behave like normal human beings. It's one hell of a funny picture but one that matches its mirth with some very grim undercurrents.

Actor Kevin Corrigan, so good in films like *PINEAPPLE EXPRESS* and *BIG FAN*, gets a rare chance to take centre stage here as Ken, a physically scarred, emotionally withdrawn and irreparably damaged individual who had been committed to an institution after harrowing incidents in his early life. Upon his release, Ken finds a lowly job in the food industry and attempts to find a semblance of happiness but he is tormented by memories and by a grinning, goony cavalcade of people who continue to treat him like dirt. Ken snaps and proceeds to methodically murder — in graphic, hilariously arch ways — his antagonists. Thrown into the mix is a hard-boiled macho Sheriff (*ROCKY HORROR PICTURE SHOW* vet Barry Bostwick), Ken's doting and dotty mother (the great Karen Black) and a chirpy young daughter that didn't know she even had a dad (Ariel Gade). And more than a few plot twists.

Executive produced by quirk king John Landis, whose immortal horror comedies *AN AMERICAN WEREWOLF IN LONDON* and *INNOCENT BLOOD* it shares some tonal traits with, *SOME GUY WHO KILLS PEOPLE* is great, gory, unpredictable fun and is anchored by an embarrassment of fantastic performances by actors who deserve far more attention than the Hollywood machine normally gives them. Black in particular liberates herself from her recent spate of cartoonish roles in films such as Rob Zombie's *HOUSE OF 1000 CORPSES* to deliver one of her best turns in decades and it's a pleasure to see Bostwick have a blast with a character that could easily fall into caricature. Fans of *SHAUN OF THE DEAD* and the original BBC TV show *THE OFFICE* will get a kick out of seeing actress Lucy Davis in the cast as well. But the main reason to watch is the underrated Corrigan, who is in almost every scene and invests his hangdog anti-hero with the kind of gravitas reserved for major awards. Come and see what we mean when Fantasia unspools this jet-black gem to the kind of crowd that will appreciate its charms.

FILMS *in Review*

SOME GUY WHO KILLS PEOPLE

By Glenn Andreiev • Jul 5th, 2011 •

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We all wanted revenge on somebody. And, come on – some of your images of “getting back” would require rolls of paper towels to clean up afterwards. That is why we have such quirky and macabre gems like **SOME GUY WHO KILLS PEOPLE**. This new indie film starts off with a group of tough-looking guys brutally beating a helpless young man, Ken (Kevin Corrigan, *THE DEPARTED*). The reason for the beating is in a comic book one of thugs holds. The beating lands Ken in an asylum. Upon release, he gets a job at an ice cream parlor, mostly as a costumed ice cream cone. Ken's sour facial expression and grim costume makes him look like a diabetics nightmare. His tormentors, now older but still volatile jerks, are all being brutally killed off, and the local sheriff hasn't a clue (the sheriff is played with great comic timing by Barry Bostwick-

of *ROCKY HORROR* fame). **SOME GUY WHO KILLS PEOPLE** is a triple-scoop cinematic ice-cream cone of scares, laughs and heart. A characters like Ken, who we care about, is put in truly suspenseful situations, and sometimes you feel like you're watching an episode of *FORENSIC FILES* gone delightfully silly.

“I've always been attracted to films that effectively mix genres,” states director Jack Perez. “That's exactly what Ryan Levin's screenplay for **SOME GUY WHO KILLS PEOPLE** offered — a unique mix of thriller, comedy and drama elements — all beautifully balanced. One of the genre-mixing films I love is *THE BRIDE OF FRANKENSTEIN*. In the same film you have that goofy king trying to climb out of a bottle, and than a few minutes later, you're ready to cry when the monster meets the blind-man. The possibilities of making audiences laugh one moment, scare them silly the next, and ultimately have them genuinely invested in the characters was challenging and intoxicating. It was exactly the film I had been searching to make for many years.”

The cast does stellar work here, and the standout is Ariel Glade, who plays Ken's wise-to-the-world daughter. Her performance isn't going for typical cute – just genuinely smart. The filming of **SOME GUYS WHO KILL PEOPLE** was completed in under twenty days, whereas most Hollywood features have shooting schedules of 80 to 200 days! Given the rushed shooting schedule, Director of Photography Shawn Maurer achieved a look rich in color, reminding us of Robert Burks' Technicolor cinematography for Alfred Hitchcock.

On a compact shoot like **SOME GUY WHO KILLS PEOPLE**, last minute pitfalls, such as locations suddenly becoming unavailable, add to the creativity. “You learn not to panic, but to make it work for the film,” remarked Perez.