



Tom Malloy Press Kit

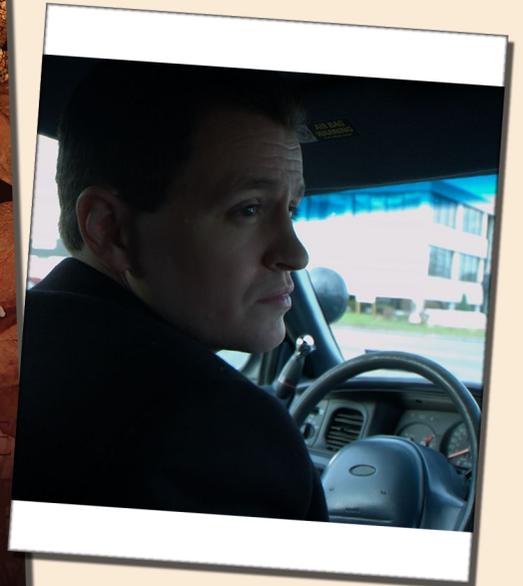
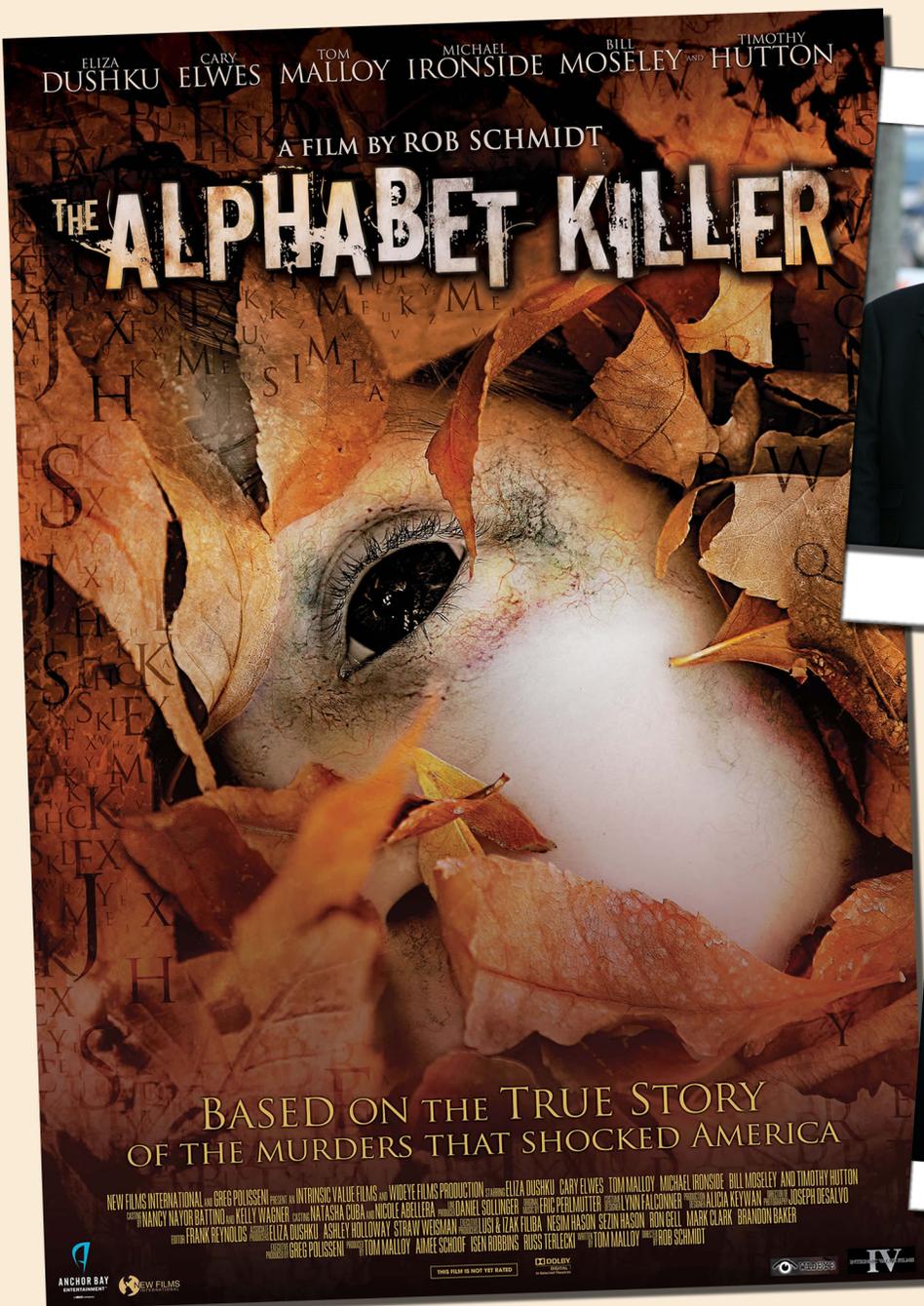
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"Instantly likeable - especially if you like dancing and this originally jazz-derivative but now pop/rock driven style. The film has a sense of fun through the usual conventions of the genre which refreshes the palate, and plenty of energy. The resolution is never in doubt, but it's lotsa fun getting there." - Urban Cinefile

"So you think you can watch a movie about dance? Good, because this is a pleasing, modern-day romance with dance, the spectacular kind you see on those reality TV shows." - SF Chronicle



"I was most impressed by Tom Malloy's naturalistic turn as Dushku's detective partner" - FEAR ZONE

"Unsettling!" - LA Times

"Rob Schmidt's tag as the "next big thing" is still warranted! 3 and 3/4 stars!" - Fangoria

"Justifies a part 2!" - LA Weekly

"Pic boasts memorable moments... Eliza Dushku commands the screen!" - Variety

FANGORIA

Director Rob Schmidt seemed to come out of nowhere just over five years ago with *WRONG TURN*, a slasher sleeper that, arguably, created more edge-of-the-seat scenarios than the same year's hit remake of *THE TEXAS CHAINSAW MASSACRE*. Following this up with his superlative *MASTERS OF HORROR* episode *RIGHT TO DIE*, Schmidt looked as if he could be the "next big thing" in our beloved genre—and, on the strength of *THE ALPHABET KILLER*, that tag might still be warranted.

Loosely based on the true story of the seriously nasty Rochester Alphabet Murders (which remain unsolved)—but set in the present day—this is very much Dushku's film. And while she feels a touch too glamorous for this part, it's hard to take your eyes off her. Make no mistake, the former *BUFFY* babe really does work her beautiful behind off, and should be applauded for taking on a role of this magnitude (celebrity skin aficionados will also, no doubt, enjoy her brief nude scene). Supporting her is *SAW*'s Cary Elwes, slightly miscast as her frumpy onscreen boyfriend (talk about an odd couple!) who also happens to be her superior down at the local precinct. After Paige appears to attempt suicide, he wisely takes her off the case, but she quickly wiggles her way back into the thick of things, albeit to the detriment of her general sanity. Also scattered through *ALPHABET KILLER* are Michael Ironside (as a stern investigator), Bill Moseley (in an extended cameo as a sex offender), Tom Malloy (who also scripted) and Timothy Hutton (as the token voice of religion), each of whom proves their worth whenever they are given camera time.



THE ALPHABET KILLER is an effective horror film masquerading as a police thriller, based on a series of unsolved serial killer murders that occurred in Rochester, New York, between 1970 and 1973. The film is currently receiving a limited theatrical release from Anchor Bay before going to DVD. Director Rob Schmidt and star Eliza Dushku previously collaborated on the backwoods cannibal film *WRONG TURN*. They've set their sites considerably higher here, and have succeeded for the most part.



Bill Moseley is allowed to show a different aspect of his talent in an extended cameo as a somewhat sympathetic suspect. Only Michael Ironside, as a hard assed police official, is an example of stereotyping.

Aside from the film's star, I was most impressed by Tom Malloy's naturalistic turn as Dushku's detective partner. Watching him onscreen, I kept thinking, "Who is this guy and where did he come from?" It turns out he wrote and produced the film, which makes him a genuine triple threat talent. His scenes with Dushku—especially a heartbreaking one with Melissa Leo and Martin Donovan as the grieving parents of one of the murdered girls—are indicative of the superior material squeezed into this B thriller. *THE ALPHABET KILLER* kept me in suspense and wowed me with its craftsmanship.

The Alphabet Killer

Opens on Friday in Manhattan.
Directed by Rob Schmidt
1 hour 40 minutes

"The Alphabet Killer" belongs to the vague genre of supernatural thriller that puts food on the tables of young actresses like Sarah Michelle Gellar and Jessica Alba. But though the story (by Tom Malloy) advances with the usual blend of female anguish and tenacious apparitions, it's anchored by the considerable skills of Eliza Dushku and classed up by a director (Rob Schmidt) more interested in facts than in frights.

Believably twitchy and preternaturally pallid, Ms. Dushku plays Megan Paige, a workaholic detective who suffers a nervous breakdown when her hunt for a young girl's killer is accompanied by visions of the decomposing deceased. Two years in an institution and one diagnosis of schizophrenia later, Megan returns to work to learn that the killer has resurfaced using the same M.O.: choosing victims whose first and last names begin with the same letter.

Loosely based on a series of murders that took place in Rochester in the 1970s, "The Alphabet Killer" relies less on the novelty of its premise than on the positioning of solid actors in minor roles (including Melissa Leo and Martin Donovan as the tortured parents of a murdered child) and the intelligence of its star. Yet the out-of-left-field ending, rich with sequel potential, may be its scariest scene: there are, after all, an awful lot of letters in the alphabet. JEANNETTE CATSOULLIS

The New York Times



THE ATTIC
FROM THE DIRECTOR OF PET SEMATARY
WWW.ATTICMOVIE.COM

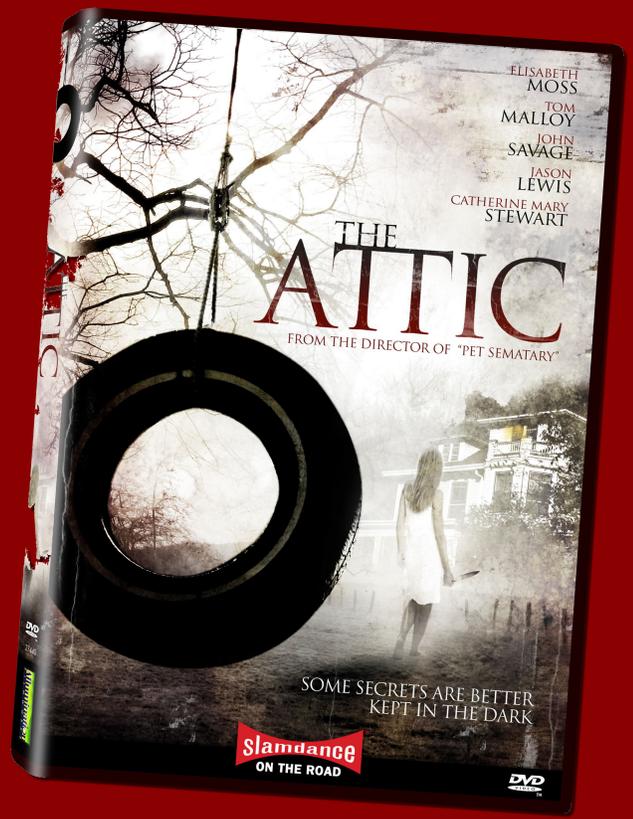
Frankie Callan (Tom Malloy) feels the presence of "The Attic".

"Malloy comes across nicely, giving the best performance in the film." - CINEFANTASTIQUE

"The bright spot was Tom Malloy's portrayal of autistic brother Frankie Callan." - REAL MOVIE NEWS

"Spine tingling moments!" - TOTAL SCI-FI

"The plot thickens further when he retarded brother (portrayed by Malloy) is murdered by the doppelganger in the film's scariest scene." - E-SPLATTER





"It's raw and real, extremely well written, and marked by **exceptional** performances." - **Buzz Magazine**.

"Marked by gripping moments, a bracing staccato cinematic rhythm, a sharp sense of humor, and realistic performances." - Stephen Holden, **The NY Times**.

"Savagely comic nihilism coupled with genuine sentiment and a no-holds-barred style is sure to command attention... surely, GRAVESEND can only enhance the careers of its talented actors." - Kevin Thomas, **Los Angeles Times**.

"Convincing, effective, quality cast... a nice balance between cinema verite and pitch-black comedy. A lot livelier and mouthier than most low-budget sagas." - Abbie Bernstein, **Drama-Logue**.

"A mini Mean Streets ... helped by an extremely capable cast. Sal Stabile can be hailed as a baby Scorsese or a teen Tarantino." - Michael Rechtchaffen, **Hollywood Reporter**.

"GRAVESEND is a real, authentic, wonderful first film. Watching it, you feel like you're dropping in as a witness on some very authentic-feeling dialogue." - Oliver Stone, quoting for the **New Yorker**

"GRAVESEND is the flavor of the month movie of the year... a flavor with an aftertaste to savor." - Bob Strauss, **DAILY NEWS**

"An amazingly assured, mature piece of filmmaking... it makes sense that Oliver Stone has lent his name to put GRAVESEND on the map." - F.X. Feeney, **LA WEEKLY**

