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**RUBY EXPLORES "CONUNDRUM" OF KENNEDY ASSASSINATION**  
Feature Film Set for February, 1992 Release

HOLLYWOOD -- Propaganda Films' production of RUBY—a motion picture depicting the final days of Lee Harvey Oswald's assassin, Jack Ruby, and the tragic events of Dealey Plaza—will be released in February of 1992 by Triumph Releasing Corporation, a Sony Pictures Entertainment Company. RUBY stars Danny Aiello and Sherilyn Fenn, and is directed by John Mackenzie (LONG GOOD FRIDAY) and produced by Sigurjon Sighvatsson and Steve Golin (WILD AT HEART).

Special screenings are currently being planned for news and political journalists in Washington, New York, Los Angeles and Dallas with the expectation that the film's subject matter will stir debate.

Almost 30 years have passed since the assassination of John Fitzgerald Kennedy, an event which left an immediate and indelible impact upon this nation and the greater world community. But despite three decades of public curiosity, a long list of questions and issues surrounding the assassination has never been adequately resolved, confounding legal scholars and theorists alike.

Positing theories of assassination and conspiracy, RUBY attempts to "reassemble the broken mirror of history," says British screenwriter Stephen Davis, rebuilding it in order to glimpse a reflection of the truth. Avoiding a purely fact-driven journalistic study, Davis set

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out instead to recreate the experience of the Kennedy assassination through drama, drawing the audience into Dealey Plaza as a participant instead of an objective observer.

According to Davis, the genesis of RUBY—which began its life as Love Field, a stage play performed at London's Bush Theatre—occurred in 1986 while the author was researching a project on KGB defector Yuri Nosenko. Standing outside a log cabin in Chatham, Virginia, Davis went target shooting with a Mannlicher-Carcano rifle, the gun which allegedly was used to kill Kennedy. "The Mannlicher, it turned out, couldn't hit a rusty truck at fifty paces," recalls Davis. "As a dramatist, the experience immediately transported me into Dealey Plaza."

That feeling was intensified for Davis after viewing the now-famous Zapruder film, which "seemed so clearly to contradict everything we've ever learned about the Kennedy assassination." Wishing to further explore the experience, Davis began to research the killing—pouring through public documents (including the findings of the Warren Report) as he searched for "a point of entry." From transcripts of Jack Ruby's "apocalyptic" statements after his arrest in Dallas, Davis found what he was looking for. "I started to sense a most extraordinary and vivid personality," he recalls, "a man whose confused and inarticulately expressed thoughts had caused him to become marginalized in the aftermath of the killing."

Thus the project began to take shape around Jack Ruby, "a Jew from Chicago struggling to make it in a Sicilian Mafia from a sleazy and insecure base in Dallas, Texas." Weaving detailed research with the imagination of a dramatist, Davis formulated a plausible set of motivations which ultimately sent Jack Ruby down a police station ramp to kill Lee Harvey Oswald. Audiences will undoubtedly still grapple with the key questions: Was it a Mob hit? Was Ruby part of a larger conspiracy involving government agencies such as the FBI or CIA? Did Ruby act alone, executing an act of vigilante justice which he thought would inspire public adulation? Was his act a gesture to expose a conspiracy or perhaps to conceal one?

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"For the last thirty years, we've seen fragments of history presented in a distorted way," says Davis. Dramatic license allowed the screenwriter to see through the distortion, flesh out the players and postulate his own ideas on the Kennedy assassination, first in Love Field, then in the screen adaptation of RUBY. Asserts Davis, "Drama is a lie that tells you the truth."

This approach was endorsed by producer Sigurjon Sighvatsson. "Though we felt that, as a whole, the movie required fidelity to key historical events, places and characters, the pieces of the mosaic did not have to correspond precisely with the record books," says Sighvatsson. "In presenting a plausible theory, the little-understood character of Jack Ruby can be better understood—his ties to organized crime, his often-volatile nature and his motivations behind the killing of Oswald."

Director John Mackenzie hopes the film will exhume Ruby's humanity. "Jack Ruby has always been an enigmatic historical figure. Throughout this picture, we've tried to open him up as a full human being. We'd like audiences to understand him and the act he committed."

"Twenty-eight years ago, lightning struck in Dealey Plaza," says Stephen Davis. "The whole of the Kennedy killing is a conundrum, a collection of conflicting perceptions and political mystery. I don't believe any journalistic truth can be told about this event, particularly if it *is* a successfully concealed conspiracy."

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**DANNY  
AIELLO**  
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**RUBY**



A PROPAGANDA FILMS PRODUCTION

OF A FILM BY JOHN MACKENZIE DANNY AIELLO SHERILYN FENN "RUBY"

ARLISS HOWARD PRODUCTION DESIGNER DAVID BRISBIN DIRECTOR OF PHOTOGRAPHY PHIL MEHEUX B.S.C.

EDITOR RICHARD TREVOR A.C.E. CO-PRODUCER JAY ROEWE EXECUTIVE PRODUCER MICHAEL KUHN

SCREENPLAY BY STEPHEN DAVIS BASED ON HIS PLAY LOVE FIELD PRODUCED BY SIGURJON SIGHVATSSON STEVE GOLIN



DIRECTED BY JOHN MACKENZIE

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