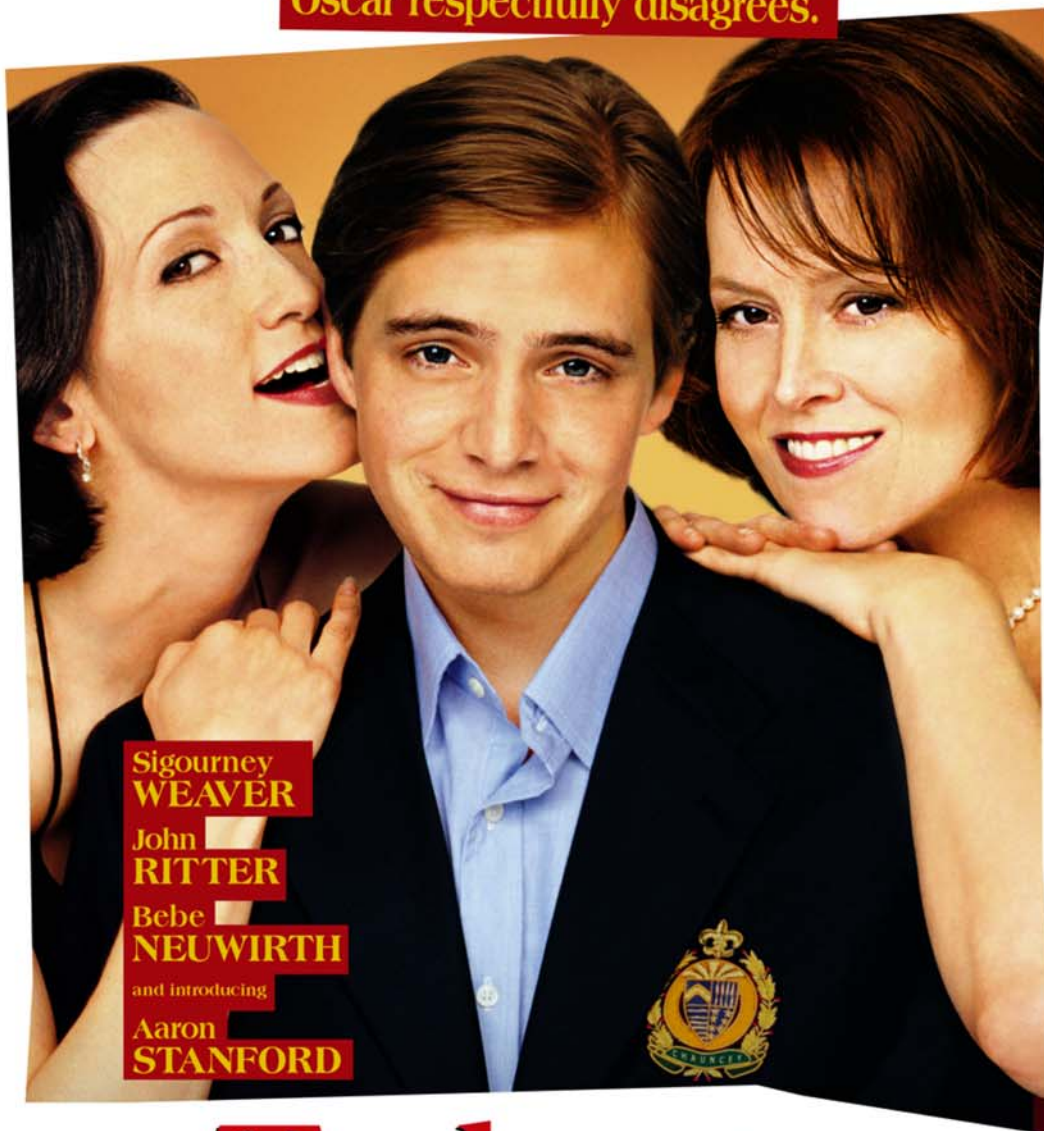


Everyone says he should date girls his own age.

Oscar respectfully disagrees.



Sigourney
WEAVER

John
RITTER

Bebe
NEUWIRTH

and introducing

Aaron
STANFORD

Tadpole

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This summer, innocence is taking a vacation.

Tadpole

A Miramax Films Release

Set in a romantic vision of New York City at the start of the holiday season, **TADPOLE** is a witty, fresh, and irreverent comedy for our time.

Oscar Grubman (AARON STANFORD, in his first starring film role) is a true renaissance man. He is sensitive and compassionate, speaks fluent French, is conversant in the classics, has a passion for Voltaire, and can tell all he needs to know about a woman with one look at her hands — and he is 15 years old.

As he returns from boarding school to his parents' New York City apartment for Thanksgiving, Oscar has one thing on his mind: older women. When a beautiful 40-something friend of the family (BEBE NEUWIRTH) actually takes notice of his infatuation, the comedic complications start piling up.

TADPOLE also stars SIGOURNEY WEAVER, JOHN RITTER and ROBERT ILER. **TADPOLE** is an Independent Film Channel Productions presentation of an InDigEnt Production. Director is Gary Winick. Producers are Dolly Hall, Alexis Alexanian and Gary Winick. Jonathan Sehring, Caroline Kaplan and John Sloss are the executive producers. Screenplay by Heather McGowan and Niels Mueller.

TADPOLE is rated PG-13 and has a running time of 77 minutes.

Opens:

July 19	in NY/LA
July 26	top 10 markets
August 2	top 20 markets

Tadpole

About the Production

*"Love shows signs that cannot be mistaken."
--Voltaire*

In February 2002, Gary Winick's **TADPOLE** emerged as an audience favorite after its world debut at the Sundance Film Festival. This quintessential New York comedy about a precocious 15-year-old Manhattanite smitten with older women packed Park City movie houses. By the festival's conclusion, **TADPOLE** had landed a distribution deal with Miramax Films, and director Winick won Best Director award from the Sundance jury.

With all the success at Sundance, one may be surprised to learn that the film was shot in just 14 days with a Sony HDCAM hand-held digital camera on a shoestring budget.

TADPOLE came forth during a collaboration between Winick and a couple of screenwriting friends--Niels Mueller, who has written all of Winick's scripts, and Heather McGowan, the author of the celebrated novel "Schooling," who was working with Winick for the first time. "I was looking for a script to direct," says Winick. "Niels, Heather and I went out to Long Island to come up with a story outline, and **TADPOLE** was born."

The story opens on 15-year-old Oscar Grubman's train ride home from Chauncey Academy for the Thanksgiving weekend, when he confides to his best friend Charlie ("The Sopranos" star Robert Iler) that he has a plan for this vacation--he will win the heart of his true love. As the screenplay develops, it isn't long before the identity of that true love is revealed – and several beautiful, sophisticated women are all over Oscar.

"When I got the script, I became passionate about telling this story, and about doing something light and smart that could live in that world," says

Winick, speaking of the film's well-heeled Upper East Side location. Winick himself grew up on the Upper East Side and attended the posh Horace Mann school.

In setting out to film **TADPOLE**, Winick decided upon a medium that has fast become his passion – digital filmmaking. Winick, who has been making movies since the 1989 horror film “Curfew,” is the 40-year-old head of InDigEnt, the fast-growing all-digital film company launched in 1999 (he also moonlights as a film professor at New York University's Tisch School of the Arts). InDigEnt, inspired by Danish collective Dogma 95 and the spirit of vanguard filmmaker John Cassavetes, is a joint venture between Winick, the production arm of Independent Film Channel, and Cinetic Media's John Sloss, who is an executive producer on **TADPOLE**, one of ten Sundance entries that was shot for InDigEnt.

“InDigEnt is about established filmmakers pushing themselves by using new tools. We are dedicated to exploratory digital cinema. These films are about taking chances,” says Winick.

Of the digital medium, Winick says, “Mini-DV looks different than film. You don't try to make the video look like film, you use the DV aesthetic to fir your story.”

In the case of **TADPOLE**, the use of digital video was chosen for reasons both practical and aesthetic. “Digital video is less intrusive,” says Winick. “For that reason, we were able to shoot at some great locations, like Grand Central Station.” In addition, the use of digital video precluded the need to secure the usual city permits required to shoot a film in New York. “With the small hand-held cameras, if anyone had asked what we were doing, we could say it was a home movie,” laughs Winick.

"We must cultivate our garden"

With the **TADPOLE** script in hand and digital cameras at the ready, Winick's next task was to put together the ensemble cast who would bring the script's colorful New York City characters to life.

"We look to attach a big-name element to each InDigEnt project--somebody who has value in the marketplace, whether it be a writer, director or actor," says Winick. In the case of **TADPOLE**, Winick hit a windfall with a top-flight cast that includes Sigourney Weaver, John Ritter and Bebe Neuwirth; among them, the trio has nine Emmy nominations (three wins), seven Golden Globe nominations (2 wins), two Oscar nominations and two Tony Awards.

How did Winick attract such talented names to his project? "Actors are Always interested in interesting characters and stories," he says, "and digital video is a hybrid between theater and film."

In addition, InDigEnt's unique payment structure works so that basically everyone involved in the film owns a small piece of it. Everyone on **TADPOLE** agreed to work for scale in exchange for a chunk of the movie. "InDigEnt filmmakers agree to work within a framework of budgetary and technical limitations in exchange for an innovative financial structure," explains Sloss. "The entire filmmaking team, from the director to the actors to the grips, share all revenue generated from the first dollar."

The task of casting of **TADPOLE** fell to veteran casting director Ellen Lewis and her associates Marcia DeBonis and Jen Euston. For the role of the preternaturally poised Oscar, Winick originally wanted a teenager around Oscar's age to play the part. He admits, however, that casting directors politely took a different stance and looked almost exclusively at actors over the age of 20. After all, in the words of one of his female classmates, "Oscar is a 40-year-old trapped in a 15-year-old's body."

"I think they were looking for someone wise beyond his years," says Aaron Stanford, who ultimately landed the Oscar role. "They wanted someone to come off like that--who could seem to be that age, but also had this wisdom."

Stanford got the role through the old-fashioned audition process. After graduating from Rutgers University in May 2000, Stanford did some off off-Broadway theater and met his manager. He was next introduced to the talent agency Endeavor, and was sent out for test auditions --one of the first of which was **TADPOLE**. "I had just signed with my agency," recalls Stanford. "As soon as I picked up the **TADPOLE** script, I knew it was something that would be really good for me."

Next, three-time Academy Award nominee Sigourney Weaver got attached to the project in the role of Eve, Oscar's stepmother and the object of his unrequited affection. Once Weaver was attached, says Stanford, "I thought it was a lost cause. Sigourney had final casting approval, so I thought I wouldn't get it. But at the audition, I relaxed. I went in and had fun."

Of course, Stanford received Sigourney Weaver's approval, and the role of Oscar was his. "I was absolutely honored and extremely grateful that they picked me to be a part of it," the young actor says. For Stanford, who was 23 when the movie was shot, working with such an accomplished cast in his feature film debut was a heady experience. "It was pretty amazing, once you get over the initial intimidation," says Stanford. "It was very liberating."

So youthful looking is Stanford that some shocked moviegoers have wondered if he's old enough to play the steamy scenes with Bebe Neuwirth, who soon came on board to play Diane, Eve's best friend and Oscar's 40-something lover.

Neuwirth was attracted to **TADPOLE** for more than just the sparkling

script. "The icing on the cake was that I would play with Sigourney," she says. "Part of the reason I did the movie was the other actors involved." The actress didn't have any unease about playing opposite the newcomer Stanford, who was making his big-screen debut. In fact, she has nothing but kudos for her young co-star. "I heard this was his first film... and I heard he was brilliant in the audition," she recalls. "I found him to be extremely talented, extremely professional and extremely serious about his acting, but with a great sense of humor. He's very diligent and focused about his work, very respectful. Pretty much perfect. I couldn't have asked for anything more or less from him."

Diane's storyline is almost certain to ignite discussion once the film opens – although the movie industry has a long track record for pairing older actors with younger female romantic interests, seldom has it offered up the reverse pairing of an older woman and younger man. Reflecting on her character, Neuwirth says, "I think she's deeper than she appears on the surface. Yes, her character's relationship with Oscar is unorthodox, but it is important to remember that Oscar is not just any 15-year-old. He's a very specific person. He's a very sensitive, caring person who happens to be 15." To those who may look askance at the film's subject matter, Neuwirth says that the issue of a 40-something woman having an affair with a teenage boy "is discussed in the movie. That's what makes it an intelligent movie. Sigourney's character is completely opposed to their relationship. It is not a simple thing. It is complicated."

Neuwirth credits the writers and director Winick with making the subject matter palatable to audiences. "Gary is terrific. In the hands of a lesser director or writer, it could have been a really sophomoric comedy." In reference to Diane's relationship with a much-younger man, Neuwirth adds, "No, I couldn't picture myself doing this. But you have to trust the script, trust the story, and trust the director that the things one says and does will hold, play truthfully, and be believable."

Believability was also of particular importance to Aaron Stanford, since

he was playing a character eight years his junior. "When you play any part, it's generally about adding things to your behavior. But the key to playing Oscar was taking things away," he says. "You strip away those layers... you want to make a gesture, but then you realize it's too old for the character."

Then again, Oscar isn't a typical teenager. "Oscar doesn't really fit in with the rest of the 15-year-olds," observes Stanford. "He's alienated... precocious. Eve breaks through that alienation, and he is convinced that he's in love with her." Stanford, who says he's "not like Oscar at all," grew up in Westford, Mass. admiring the work of such actors as Gary Oldman, River Phoenix, Joaquin Phoenix and Sean Penn. Stanford knew he wanted to be an actor all his life, "but I didn't have any family in the industry. Then I got to an age when I realized I could actually go to school for this." He enrolled in Rutgers, where he participated in a conservatory type program and completed a semester in London, where he underwent classical training.

Signed on to play opposite newcomer Stanford as Stanley Grubman, Oscar's academic father, was veteran television, film and stage star John Ritter. The Emmy-winning actor had been filming a recurring role on the WB series "Felicity" and was finishing up a successful run of Neil Simon's latest play, the bittersweet comedy "The Dinner Party." "John Ritter has the quickest wit of anyone I know," says his co-star, Bebe Neuwirth.

Robert Iler, also known as Tony Soprano Jr., was cast in the role of Charlie. Winick gave Iler his first movie role, in "The Tic Code," when he was 12. The casting directors for that film also cast "The Sopranos," and the young actor impressed them enough to be cast in the now hugely popular HBO series.

"Love is a canvas furnished by nature and embroidered by imagination."

Principal photography on **TADPOLE** began in November 2000 in New York City. Despite the brief shooting schedule, the production was able to rehearse for a few days before filming began. Actors discussed and broke down scenes and read the script together around a table, similar to the way a play is rehearsed.

TADPOLE, like all InDigEnt movies, had a story that lent itself to the Company's special format--utilizing DV cameras, minimal lighting, and small crews with high-end sound recording, picture/sound editing, mix and digital effects. Says Winick: "There's an intimacy happening when you have a 12-person crew, fewer lights and the camera is small. The actors relax and the end result is wonderful performances."

The production was resourceful when it came to finding shooting locations.

The afternoon tea scene, during which Oscar charms Diane and her girlfriends, was shot at the Upper East Side's Payard Pâtisserie & Bistro, a collaboration between the renowned chef Daniel Boulud and Francois Payard, a third generation pastry chef. The location was secured when Winick and Weaver were dining in the restaurant to discuss Weaver signing to the film. After Weaver told Winick she wanted to play Eve, the two began discussing the script. In talking over a location for the restaurant scene, Weaver said "what about here." She then personally called the restaurant's manager to their table, asked him if they could use the space... and a location for the scene was found.

Once principal photography was completed, Winick added the Voltaire quotations during the editing process. "As I was cutting, I came up with the idea that these cards added another layer to the story."

"Every man is guilty of all the good he didn't do."

Judging by comments made by cast and crew, filming **TADPOLE** was a pleasure for everyone involved. "Working with Gary was great," says Stanford, who now resides in Union, NJ and will next be seen in Spike Lee's *The 25th Hour*, also starring Edward Norton. "He exercised control, but he did it in a way so that you could find the character through your own means."

"When we were making **TADPOLE**, I thought it was going to be good. When I saw it, it was even better than I could have imagined," says Neuwirth, who has also recently wrapped James Ivory's *"Le Divorce."* "There's nothing self-conscious about it. It's just a really good story really well told by a fresh new voice." As for the positive reception the film received at Sundance and beyond, she says, "Very cool!"

Since the completion of **TADPOLE**, Gary Winick and his InDigEnt banner have been busier than ever. So far, seven films have been completed, including Richard Linklater's *"Tape,"* Campbell Scott's *"Final"* and Ethan Hawke's *"Chelsea Walls."* Also forthcoming are Bruce Wagner's *"Women in Film"* and Rodrigo Garcia's *"Ten Tiny Love Stories."* *"Personal Velocity,"* winner of the Grand Prize at the Sundance Film Festival, is planned for fall release. When he finds the time, Winick will choose his next film to direct. His biggest hope for the project? "That when I direct the movie, I'll have more than 14 days to do it!"

Tadpole

About the Cast

Sigourney Weaver (Eve) shot to stardom as Warrant Officer Ellen Ripley in Ridley Scott's hugely successful *Alien*.² She reprised the role in James Cameron's *"Aliens"* (1986), for which she earned a Best Actress Academy Award nomination, David Fincher's *"Aliens 3"* (1992), for which she also served as co-producer, and *"Alien Resurrection,"* for director Jean-Pierre Jeunet (1997).

In 1998, she portrayed primatologist Dian Fossey in *"Gorillas in the Mist"* and appeared in Mike Nichols¹ comedy *"Working Girl."* The films brought Weaver her second and third Academy Award nominations, and she received two Golden Globe Awards for her performances in each film that year.

Weaver starred in Ang Lee's critically acclaimed *"The Ice Storm"* (1997) alongside Kevin Kline, and her performance garnered her a BAFTA Award, a Golden Globe nomination and a Screen Actors Guild nomination for Best Supporting Actress. Her performance in Scott Elliott's *"A Map of The World,"* based on the novel by Jane Hamilton, earned her another Golden Globe nomination.

Weaver also starred with actors Jennifer Love Hewitt and Gene Hackman in director David Mirkin's romantic comedy *"Heartbreakers"* and in *"Galaxy Quest"* (1999) with Tim Allen.

Other credits include Doug McGrath's *"Company Man"* (2000), with Denis Leary; *"Snow White: A Tale of Terror"* (1997), for which she received both Screen Actors Guild and Emmy nominations; *"Copycat"* (1995), with Holly Hunter; Paul Rudnick's *"Jeffrey"* (1995); Roman Polanski's *"Death and the Maiden"* (1994); *"Dave,"* with Kevin Kline (1993); Ridley Scott's *"1492"* (1992) with Gérard Depardieu; *"Ghostbusters II"* (1988); *"Half Moon Street"* (1986), with Michael Caine; *"One Woman or Two,"* (1985) with Depardieu; *"Ghostbusters"* (1984); *"Deal of the Century,"* with Chevy Chase (1983); *"Eyewitness,"* (1981) with William Hurt; *"The Year of Living Dangerously,"* (1982) with Mel Gibson; and Woody Allen's *"Annie Hall"* (1977).

Weaver's production company, Goat Cay Productions, is based in New York, where she lives with her family.

Aaron Stanford (Oscar) was cast as the lead in *"Tadpole"* after graduating from Rutgers University where he studied theatre. He was recently seen in Woody Allen's latest film *"Hollywood Ending,"* with Debra Messing and Tea Leoni. Stanford can also be seen as the recurring character Sergei on the NBC drama *"Third Watch."* He will next be seen in Spike Lees *"The 25th Hour,"* and is about to go into production as *"Pyro"* in *"X-Men 2."*

John Ritter (Stanley) came to national prominence as the star of television's long-running hit comedy series *"Three's Company,"* for which he won Emmy, Golden Globe and People's Choice Awards. He returned to the weekly format with *"Hooperman"* in 1987, receiving Emmy and Golden Globe

nominations and winning a People's Choice Award. His next television comedy series, "Hearts Afire," ran from 1992 through 1995. This fall, Ritter will star in the ABC comedy "8 Simple Rules About Dating my Teenage Daughter."

A native of Los Angeles, John is the younger son of Western film star and country music legend Tex Ritter. John Ritter graduated from Hollywood High School, where he was Student Body President, and from the University of Southern California with a BFA in Drama.

Ritter has starred in more than 25 television movies, including "Unnatural Causes," for which he was nominated for an Emmy for Best Actor; "Stephen King's It," "The Dreamer of Oz," "The Only Way Out," "Unforgivable" and "A Child's Wish," featuring a special appearance by President Clinton. He has been a guest star on many popular television series, recently earning an Emmy nomination for his role on "Ally McBeal." He is also the voice of "Clifford, The Big Red Dog," which earned him a Daytime Emmy nomination.

Ritter's motion picture credits include Peter Bogdanovich's "Noises Off" (1992) and "They All Laughed" (1981), Blake Edwards' "Problem Child" (1990) and "Skin Deep" (1989), and Billy Bob Thornton's "Sling Blade" (1996). He also starred in the highly praised "Panic" (2000), which Roger Ebert called "one of the year's best films."

He has appeared in more than 50 plays and recently completed a nine-month starring role in the Broadway premiere of Neil Simon's "The Dinner Party."

Bebe Neuwirth (Diane), who was raised in Princeton, New Jersey, has established herself as a versatile actress on stage, film and television. She is perhaps best known for her role as the deadpan and wickedly funny psychiatrist, Dr. Lilith Sternin, on the television series "Cheers," for which she won two Emmy Awards. Her other television appearances include the hit comedy "Frasier," "Star Trek: The Next Generation" and "Wild Palms."

Neuwirth most recently starred as Velma in the Broadway production of "Chicago," for which she won a Tony Award, a Drama Desk Award and an Astaire Award. She also received a Tony Award for her role as Nickie in "Sweet Charity." Her other Broadway credits include "Damn Yankees," "A Chorus Line," "Little Me" and "Dancin'." In addition, she has performed leading roles in numerous regional theatre productions, including "West Side Story," the title role in "Kiss of the Spider Woman" on London's West End, and Katherine in "The Taming of the Shrew" at the Williamstown Theatre Festival.

Her film roles include "Liberty Heights" (1999), "Summer of Sam" (1999), "Celebrity" (1998), "The Faculty" (1998), "The Adventures of Pinocchio" (1996), "The Associate" (1996), "Jumanji" (1995), "Malice" (1993), "The Paint Job" (1992), "Bugsy" (1991), "Green Card" (1990), and "Say Anything" (1989). She has also recently completed production on James Ivory's "Le Divorce."

Robert Iler (Charlie) started his show business career at the age of six when he was discovered by his manager, Jeff Mitchell, while walking down the street with his dad. Robert was immediately hired to appear in a Pizza Hut commercial, but decided that he really wanted to concentrate on school and just be a regular kid. At the age of ten, Robert returned to the business

and appeared in numerous commercials. Soon after, he had a role in Gary Winick's feature film "The Tic Code" (1998), before being cast as Anthony Jr., the son of mob boss Tony Soprano, on HBO's hit series "The Sopranos."

Iler received a Screen Actors Guild award for best ensemble cast for his role in "The Sopranos." For two years in a row (1999 and 2000) he won the Hollywood Reporter's Young Star Award for best young actor in a drama TV series for his work on "The Sopranos."

About the Filmmakers

Gary Winick (Director, Producer) previously directed "The Tic Code," starring Polly Draper and Gregory Hines; "Sweet Nothing," starring Mira Sorvino and Michael Imperioli; "Out of the Rain," starring Bridget Fonda and Michael O'Keefe; the horror film "Curfew" and "Sam the Man," a DV feature starring Fisher Stevens, Annabella Sciorra, Maria Bello, Rob Morrow and Ron Rifkin. He currently teaches film at NYU's Tisch School of the Arts.

Dolly Hall (Producer) was named a "Producer to Watch" by Variety in 1999. She began her producing career in 1990 and went on to line produce the 1993 Berlin Film Festival Golden Bear winner "The Wedding Banquet," directed by Ang Lee. Dolly's other producing credits include such award-winning films as "The Incredibly True Adventure of Two Girls in Love," "Siao Yu," "Johns," "All Over Me," "Eye of God," "High Art," "54" and "Wirey Spindell."

In 1999, GreeneStreet Films tapped Hall to head its Digital Film Division. The first digital feature under DFD's banner, entitled "Lisa Picard is Famous," was directed by Griffin Dunne and produced by Mira Sorvino and Hall. The film was an official selection of the 2000 Cannes International Film Festival and was released theatrically in August 2001 to rave reviews. As of July 2000, Hall resumed her duties as President of dollface, inc. She executive produced Fisher Stevens' "Just A Kiss," the opening night film at the 2001 GenArt Festival, and Jesse Peretz' "The Chateau," which screened at the 2001 Rotterdam Film Festival, was the closing night film at the 2001 GenArt Festival, and was released by IFC Films earlier this year. She is also the producer of Sande Zeig's "The Girl," which was an official entry in the Toronto International Film Festival (2000) and was released in March 2001 to much critical acclaim. Hall most recently completed production on Douglas Kieve's "The Shallow End."

Hall has served on the Advisory Committee for the Sundance Institute and also serves on the board of directors for the Boston International Women's Film Festival. In 1998 she was the recipient of the Frameline Award for her longstanding service to the lesbian and gay community.

Alexis Alexanian (Producer) brings the experience of over 15 studio feature films to her work as an InDigEnt producer. She has worked in production on such films as "Mississippi Burning," "Jacob's Ladder," "A League of Their Own," "It Could Happen to You" and "Striptease." Since the

inception of InDigEnt in September 1999, she and Winick have produced eight DV features. She is a graduate of the Northwestern University School of Speech.

InDigEnt (Producer) Created as a collaboration between Gary Winick, John Sloss (Sloss Special Projects), and Jonathan Sehring and Caroline Kaplan of IFC Films, InDigEnt is an innovative digital filmmaking collective financed by IFC to produce low-budget digital feature films. Inspired by the spirit of the Danish collective Dogma 95 and John Cassavetes, InDigEnt's mandate is exploring the world of digital cinema, drawing on established screenwriters, directors and actors. Filmmakers agree to work with limited budgets, short time frames and technical limitations. Lions Gate recently acquired all domestic rights to InDigEnt's first feature slate, which consisted of five digital films including Campbell Scott's "Final," Ethan Hawke's "Chelsea Walls," Bruce Wagner's "Women In Film," Richard Linklater's "Tape," and Rodrigo Garcia's "Ten Tiny Love Stories." In addition to "Tadpole," subsequent indigent films include Rebecca Miller's "Personal Velocity" and Alan Taylor's "Kill the Poor."

IFC Productions is the feature film production division of IFC Entertainment. "Tadpole" and "Personal Velocity" executive producers Jonathan Sehring, President of IFC Entertainment, and Caroline Kaplan, Vice President of Film and Program Development, have supervised many Bravo/IFC award-winning films, series, and original documentaries. Their films for IFC Productions include Victor Nunez's "Coastlines," Ed Burns' "Ash Wednesday," Bart Freundlich's "World Traveler," Brad Anderson's "Happy Accidents," Mira Nair's "Monsoon Wedding," Maggie Greenwald's "Songcatcher," Richard Linklater's "Waking Life," Kimberly Peirce's "Boys Don't Cry," Karen Kusama's "Girlfight," John Sayles' "Men With Guns," Errol Morris' "Mr. Death," Jim McKay's "Our Song," Tom Gilroy's "Spring Forward," plus all existing InDigEnt titles.

Together with Development/Production Executive Holly Becker, Sehring and Kaplan are producing numerous future films, including "Kill The Poor," an InDigEnt film by Alan Taylor, "Casa de los Babys," by John Sayles, and two new films by Michael Almereyda.

IFC Entertainment is the production entity of the Independent Film Channel (IFC), which is managed and operated by Bravo Networks. IFC is the first and most widely distributed channel dedicated to independent film, presenting uncut and commercial-free vanguard film work 24 hours a day. In addition to IFC Productions and InDigEnt, IFC Entertainment consists of IFC Films, a theatrical film distribution company; Next Wave Films, established to provide finishing funds and other vital support to emerging filmmakers; and IFC Originals, which produces cutting-edge original programming for the network.

John Sloss (Executive Producer) has acted as Executive Producer for over 25 feature films including John Sayles' "City of Hope," "Passion Fish," "The Secret of Roan Inish," "Lone Star" and "Men With Guns;" Maggie Greenwald's "The Ballad of Little Jo;" Richard Linklater's "Before Sunrise," "subUrbia," "The Newton Boys," and "Waking Life;" Michael Corrente and David Mamet's

"American Buffalo;" Edward Burns' "She's The One;" Victor Nunez's "Ulee's Gold" and "Coastlines;" Whit Stillman's "The Last Days of Disco;" Errol Morris' "Mr. Death;" Brad Anderson's "Happy Accidents" and "Session 9;" Kimberly Peirce's "Boys Don't Cry;" Michael Almereyda's "Hamlet;" and Ethan Hawke's "Chelsea Walls."

In March 2001, Sloss founded Cinetic Media, a consulting firm specializing in producer representation (securing distribution for independent features and other content), providing consulting services to end users and/or media financiers worldwide, and securing financing for packaged motion picture projects. Sloss' other Cinetic activities include consulting for several high-profile film financiers and producers, as well as a partnership in InDigEnt, a series of digital features made in collaboration with established filmmakers and actors, which is quickly becoming the gold standard in digital filmmaking.

Sloss also served as a partner with DreamWorks, Imagine Entertainment and Paul Allen's Vulcan Ventures in Pop.com and lectures extensively on the subject of global entertainment finance.

As an attorney, John Sloss represents clients in all aspects of motion picture financing, production and distribution, including motion picture producers, directors, writers and broadcast networks, as well as professional sports teams. Representative clients include Michael Almereyda, Brad Anderson, Paul Allen's company Clear Blue Sky, Jonathan Demme's production company Clinica Estetico, Todd Haynes, Richard Linklater, Errol Morris, Victor Nunez, Paul Rudnick, Kevin Smith, Whit Stillman, and Christine Vachon's Killer Films.

Sloss was born in Detroit, Michigan, and is a graduate of the University of Michigan (BA, 1978, high distinction) and the University of Michigan School of Law (JD, 1981). In March 1993, he left his partnership at the international law firm of Morrison & Foerster to form Sloss Law Office.

Niels Mueller (Writer) attended UCLA film school where he earned his Master's degree. Niels Mueller is the uncredited co-writer of Gary Winick's "Sweet Nothing." Mueller is slated to direct "Eunuch" (which he wrote) for InDigEnt later this year and will also be directing Sean Penn in "The Assassination of Richard Nixon," written by Mueller and Kevin Kennedy.

Heather McGowan's (Writer) first novel, *Schooling*, was published in June 2001 by Doubleday. The novel details the trials of a young American girl when she is sent to an English boarding school following the death of her mother. Newsweek called it "a moving, challenging, almost bewilderingly beautiful novel." McGowan graduated with a MFA in creative writing from Brown University where she won the Beineke award for fiction. Her play, "The Return of Smith," was produced in New York in 1997. She is currently developing an original screenplay, "Go See Rome," at Good Machine with her screenwriting partner, Oisin Curran.

Jake Abraham (Associate Producer) previously served as production

Supervisor for Richard Linklater's DV feature "Tape" and the DV production of Eric Bogosian's one-man show "Wake Up and Smell the Coffee" before starting a full time position at InDigEnt.

Abraham started his career as a freelancer and then as staff producer at Mad Media, NY, a commercial production company. In 1997, he formed Syncopation Films with partner/director Renny Maslow, focusing on commercial and music video production. Projects have included videos for Will Smith, The Spice Girls and Bobby Brown. Subsequently, he was producer and head of sales at Northern Lights Post, where clients included MTV, VH1, Bravo and IFC, as well as many ad agencies.

He has spoken about digital video for numerous organizations, including the Independent Feature Project and the Miami Light Project. Abraham received his BS in Speech from the film school at Northwestern University.

Anthony Gasparro (Production Designer) began as a print stylist for Leslie Simitch Productions, working with clients like Microsoft and Life Magazine. After working in film as a propmaster on Harmony Korine's "Gummo" and James Toback's "Two Girls and a Guy," Gasparro moved on to music videos. He was assistant art director for Belly's "Superconnected" and Whitney Houston's "I'm Every Woman." As a production designer, Gasparro has worked on numerous commercials for Polaroid, ESPN, Dell, Lee Jeans and the American Cancer Society. He has designed several feature films, including "Dead Dog" by Chris Goode and "Double Parked" by Stephen Kinsella.

Sara Parks (Art Director) graduated from the Tisch School of the Arts and the University College of London with a BFA in Theatrical Set Design. She began as a set director for music videos, working with such artists as NSYNC, Wyclef Jean, Mary J. Blige and the Beatnuts. Parks has also created commercial sets for Tropicana, Toyota, BMWFilms.com, Time Warner and the USA Network. Her television credits include Comedy Central's "Strangers With Candy," the Sci-Fi Channel's "Grasp" and PBS's "Sessions at 54th." Her work in feature films includes Steven Kinsella's "Double Parked" (2000), David Feldman's "Broke Even" (2000), and Christopher Goode's "Dead Dog" (2000).

Hubert Taczanowski (Director of Photography) began as the cinematographer for the British film "The Young Poisoner's Handbook" (1995) and Roger Corman's British telefilm "Last Exit to Earth" (1996). His work includes "How To Kill Your Neighbor's Dog" (2000) with Kenneth Branagh, "Turn It Up" with Pras and Ja Rule (2000), "The Opposite of Sex" (1998) with Christina Ricci, "The Break Up" (1998) with Bridget Fonda, "The Maker" (1997) with Matthew Modine and Mary-Louise Parker, and "Eden" (1997) with Sean Patrick Flanery.

Susan Littenberg (Editor) has edited several feature films, including "Jump Tomorrow" (2001), which won the audience award at the 2001 Deauville Film Festival, Steven Soderbergh's "Gray's Anatomy" (1996) with Spalding Gray, the documentary "The Ballad of Ramblin' Jack" (2000), and "Easter" (2000). She also worked as an assistant editor on "Lulu on the Bridge" (1998) with Harvey Keitel, Ang Lee's "The Ice Storm" (1997) and "Sense and Sensibility" (1995), Hal Hartley's "Flirt" (1995) and Jim Jarmusch's "Night

on Earth" (1991).

Suzanne Schwarzer (Costume Designer) began as an assistant designer for feature films, working on such notables as "Searching For Bobby Fischer," "Brighton Beach Memoirs," "Legal Eagles," "Presumed Innocent" and "It Could Happen To You." Her work on television has stretched into many areas, with her designs shown on "Homicide: The Movie," "Guiding Light," "Crime and Punishment," "Law & Order," "Hudson County" and "Mr. Willoughby's Christmas Tree." Her feature films include "Dirty Laundry" with Jay Thomas, "Tarantella" with Mira Sorvino, "Isle of Joy" with Griffin Dunne, "Project: Metalbeast" with Barry Bostwick, "The Deal" and "The Mantis Murder."