



**A Cyan Pictures presentation, in association with The AV Club, of an  
Ambush Entertainment production**

# **“THE OH IN OHIO”**

**Starring Parker Posey, Paul Rudd, Mischa Barton,  
Miranda Bailey, Liza Minnelli, & Danny DeVito as Wayne**

**Written by Adam Wierzbianski**

**Directed by Billy Kent**

**Official Selection – 2006 SXSW Film Festival  
Audience Award – Brooklyn Film Festival  
Best Comedy – 2006 Vail Film Festival  
Santa Monica Centerpiece – 2006 Malibu Film Festival**

[theohinohio.com](http://theohinohio.com)

Running Time: 88 Minutes

Dolby, Color, 35mm

This Film Is Unrated

Opens Friday, July 14th

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# *THE OH IN OHIO*

## Synopsis

Priscilla Chase (Parker Posey), a young Cleveland woman, seems to have it all – the perfect job, the perfect house, the perfect husband (Paul Rudd) – except for in bed, where sex has always left her a bit short of the finish line.

When the problem drives her husband to leave her suddenly for one of his high school students (Mischa Barton), Priscilla's idyllic world is shattered. She sets out on a quest to become just as good at sex as she is at everything else in life, embarking on a wild journey that leads her into the arms of the man she least expected and to the discovery that happiness is sometimes found in the most unlikely places.

Written by Adam Wierzbianski and directed by Billy Kent in his feature debut, *THE OH IN OHIO* co-stars Danny DeVito, Liza Minnelli, Miranda Bailey (*DEAD & BREAKFAST*), Keith David (*CRASH*) and Robert John Burke (*GOOD NIGHT, AND GOOD LUCK*).

Following its premiere earlier this year at the South by Southwest Film Festival, *THE OH IN OHIO* was honored with the Best Comedy award at the 2006 Vail Film Festival and was named the Santa Monica Centerpiece at the 2006 Malibu Film Festival. *THE OH IN OHIO* will open in New York, Los Angeles, Orange County, Encino, Pasadena, Santa Monica, San Francisco and Cleveland on July 14, followed by a national roll-out.

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# ***THE OH IN OHIO***

## ***The Cast***

Parker Posey.....Priscilla Chase  
Paul Rudd.....Jack Chase  
Danny DeVito..... Wayne  
Mischa Barton..... Kristen Taylor  
Miranda Bailey.....Sherri  
Liza Minnelli.....Alyssa Donahue  
Robert John Burke..... Binky Bartlett  
Keith David..... Coach

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# ***THE OH IN OHIO***

## ***The Filmmakers***

Directed by..... Billy Kent

Written by..... Adam Wierzbianski

Story by..... Sarah Bird  
Billy Kent

Produced by..... Miranda Bailey  
Francey Grace  
Amy Salko Robertson

Executive Producers..... Debra Grieco  
Matthew Leutwyler  
Jun Tan

Co-Producer..... Julie Sandor

Director of Photography..... Ramsey Nickell

Edited by..... Paul Bertino  
Michael R. Miller

Original Music by..... Bruno Coon  
Todd Homme  
Michael Muhlfriedel

Casting by..... Monika Mikkelsen

Production Design by..... Martina Buckley

Costume Design by..... Bruce Finlayson

Makeup Department..... Randa Squillacote

Post-Production Supervisor..... Leslie Rodier

Unit Production Manager..... Michael “Spike” Van Briesen

Production Supervisor..... Jen Wall

First Assistant Director..... Jude Gorjanc

Second Assistant Director.....Jesse Nye

Second Second Assistant Director.....Andrew Sears

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# ***THE OH IN OHIO***

## ***An Interview With Director Billy Kent***

**QUESTION:** From where did the idea for *The Oh In Ohio* originate? Were there any films you had in mind as touchstones while working on the script or during shooting?

**BILLY KENT:** I wish there was a bolt of lightning that made the ideas come to us, but in reality Adam Weirbianski, Sarah Bird and myself flesh out a lot of stories and when we feel there is an overwhelming accumulation of depth and symmetry we go with that story. In regards to *The Oh*, Adam mentioned a character from his life that had Priscilla's perfectionist qualities and she reminded me of a woman I work with as well, no names are necessary. Jack's story evolved as we wrote and as Adam wrote and we see him as a cousin to Charles Grodin's character in *The Heartbreak Kid*, one of our favorite films. It is not easy to pinpoint any one film, because I don't think we work with other pictures in mind. We are always striving to make the characters and stories original, and weave a tapestry that is colorful. Of course, there are many movies we love and I could spend hours explaining references I used and how they are reflected in the final film, but that is purely filmmaker minutia. There are shots that no one would know the reference for unless I pointed it out and that is how I like to reflect movies I deeply appreciate.

**Q: Let's talk about sex in American film: it's everywhere, the elephant in the room, and yet rarely treated in a serious way. What I found so refreshing about *The Oh In Ohio*—and one of the reasons I think audiences will connect with and enjoy the film—is because it's a real treatment of this woman's problem without sacrificing any laughs. How do you feel about how sex is handled in American movies, and were you consciously trying to go against that grain?**

**BK:** Adam, Sarah and I wanted to tell a story about a relationship from the point of view of the couple's bedroom. We also wanted to talk about and show sex in a different way than it has been portrayed in an American movie. We wanted it to be both rather straightforward and blasé. American films have dealt with sex in a Victorian, overwrought sensibility and we wanted it to be just a fact. So in the sense that we want to make it more real and ordinary, I guess that is against the grain.

**Q: Parker Posey is such a wonderful physical comedienne. Did you and Adam conceive of the character with her in mind, and how active was she in terms of developing and blocking the action for some of the more physical comedic set pieces?**

**BK:** We did not think of Parker while the script was being conceived, but we knew we need someone beautiful and comedic. I wanted someone who would be totally different in this movie than in any other film they had done. Parker is very good at playing wound-up tight, it comes naturally, but I wanted to show off the

slightly more vulnerable side of her. That is what I like best about her performance. Parker is a great actress and fun to work with. We had a nice rapport on set. During rehearsals she was game to try things out that weren't on the page and go with ideas that pop up during production. We discussed blocking and restaging on location and subtle touches her character could do as comedic flares.

**Q: Paul Rudd is an amazingly versatile actor, a real chameleon. Can you talk about your decision to cast him as Jack and what special qualities he brought to the role?**

BK: Paul was always at the front of my mind as Jack. I knew he could play Jack with a darkly realistic side and embody Jack's desperate and lost qualities. I like him best for his underlying darkness, which seems to come from his intelligence coupled with youthful antipathy.

**Q: Danny DeVito is wonderful in the film, and I think his performance will surprise audiences who may not have pictured him as capable of playing a romantic lead. What led you to casting him as Wayne, and can you describe what it was like working with him?**

BK: Danny is a gem and a classic. I always thought he'd be great and so did Adam and Sarah. I was blown away when he said yes. I knew it wasn't about making a joke of having him as one of the romantic leads, but to show his humanity and heart. His acting ability is profoundly deep. He took the character

of Wayne the Pool Guy and brought a rich subtlety to the role. He understood the man and lived peacefully in his skin. He is the consummate professional and spent time preparing that comes across on screen. It was a pleasure to work with him and we got along very well.

**Q: Liza Minnelli has a riotously funny scene in the film. Can you describe what it's like working with a living legend like Liza?**

BK: Liza, Liza, Liza! Contrary to popular belief Liza is a totally sane and amazing person. Although she pretends to be shy about her role, she read the script and was very excited to do the role. Probably more than any other actor she improvised from the script—she was wild and dedicated. She worked so hard. When I met her she told me, “My father was a director” (yes, I knew that) “I’ll do anything you want me to do.” Well those are words every director wants to hear. During rehearsal we talked about the kind of woman who would do the job she has—selling masturbation. She added depth to the character by making someone who truly believed. Ultimately, it was a lot of fun to shoot her and I have a lot of respect for her talent. She was very kind to a first-time director.

**Q: Why did you choose to set and shoot the film in Cleveland? What surprised or frustrated and/or delighted you most about filming there?**

BK: There are many reasons, but the best is that Adam’s first girlfriend was from Cleveland. We loved the city because of its rock history and always felt it had been treated like a second-class citizen in the movies. You know, the butt of

every joke. So by making Priscilla a pro-Cleveland promoter, we hoped to make the city a character in the film. The city's story matches Priscilla's, Wayne's and even Jack's to a degree. We wanted this to be about getting another chance to do it right, even if right meant something unexpected. Also there is the water—water is an important metaphor in the film and the lake makes Cleveland very special. To my surprise shooting in Cleveland was a real pleasure. The crews were professional and very much behind making the film. They really put their all into the film. The city and the film commission supported us in every way and I would shoot there again if the opportunity comes up.

**Q: The script is a really beautifully layered piece of writing: could you describe your history and working relationship with screenwriter Adam Wierzbianski?**

BK: I have known Adam since I was three. We grew up together, went to high school and college together and he wrote for me when I was at the American Film Institute in LA. Sarah Bird, Adam and myself have a very natural style of working together. We talk through ideas and Adam writes. We spend weeks going over every scene and line until we feel like we've created what we want to see on screen. We have such a long history that it is very organic. I know that he is very thoughtful and looks at the stories we write from a unique perspective. I put in my directorial ideas and bring them back to him to incorporate as the production becomes real. When you start with something very rich on the page it makes it easy to direct.

**Q: One of the most interesting relationships in the film is between Jack (Paul Rudd) and one of his students, Kristen (Mischa Barton). Although in description, this would seem to be a very inappropriate relationship, it doesn't play that way in the film. In fact, if anything, she seems the more mature and composed of the two. Can you talk about how you handled their scenes together?**

BK: Yes, you're right. The Kristen character was never someone Jack was taking advantage of. We wrote her to be a young woman who was spreading her wings. She has the world in the palm of her hand and Jack is a testing ground for her newfound maturity. The advantage of working with Mischa is that she is this girl. She is mature and professional. She and Paul were not afraid of bringing this relationship to life. Of course there were moments of great intimacy where we had to respect the actors and keep the set very closed, but in there lies the secret of making movies.

**Q: You've directed over 100 commercials and a number of short films, for *MTV* among others. Could you describe the biggest difference between directing commercials and shorts versus the challenges and rewards of shooting your first feature?**

BK: As a filmmaker I knew I had an advantage over other first time feature directors because I had directed so many short projects. I knew my job was to capture the essence and simple through-line of each scene. I had to underscore the movie's ideas simply and do so without much adornment. By directing commercials I had learned to fillet a scene,

paring it down to the key shots that make the statement. In the movie I finally had a chance to stretch out and orchestrate over 90 minutes. The challenges were not technical, but creative. I spent my time thinking about performances and visual continuity over the film. The short indie-shooting schedule of 22 days kept me on my toes, but by the end I was ready to shoot another film. By doing something so personally rewarding I realized why I had struggled all these years to do it.

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# ***THE OH IN OHIO***

## **The Cast**

### **PARKER POSEY (Priscilla Chase)**

Parker Posey received an Independent Spirit Award nomination as Lead Actress for her work in Rebecca Miller's *Personal Velocity*, as well as a Golden Globe nomination for her work opposite Shirley MacLaine in the CBS film *Hell on Heels: The Battle of Mary Kay*. Other films from her vast repertoire include Thom Fitzgerald's *The Event*, Christopher Guest's *Waiting for Guffman*, *Best in Show*, and his most recent film, *A Mighty Wind*. She has also appeared in *The Sweetest Thing*, *The Anniversary Party*, *Wes Craven's Scream 3*, *Nora Ephron's You've Got Mail*, *Suburbia* and *Dazed and Confused* (both for Richard Linklater), *Clockwatchers*, *The Daytrippers*, and three films for Hal Hartley (*Amateur*, *Flirt* and *Henry Fool*). For her performance in *The House of Yes*, she received a Special Jury Prize at The Sundance Film Festival.

On stage, Parker starred in the Los Angeles premiere of John Patrick Shanley's *Four Dogs and a Bone* directed by Lawrence Kasdan, and starred on Broadway opposite Matthew Broderick in Elaine May's *Taller Than A Dwarf*. Off-Broadway, she recently starred opposite Robert Sean Leonard in Lanford Wilson's *Fifth of July* for which she received a Lucille Lortel nomination for Best Actress. Parker can be seen this summer in director Bryan Singer's blockbuster *Superman Returns* as Ms. Kitty Koslowski opposite Kevin Spacey's Lex Luthor.

Posey recently starred off-Broadway in the acclaimed revival of *Hurlyburly* for which she received a Lucille Lortel nomination.

## **PAUL RUDD (Jack Chase)**

Paul Rudd most recently starred in the blockbuster comedy of the summer, *The 40 Year Old Virgin* opposite Steve Carell and, prior to that, he starred with Will Ferrell and Christina Applegate in *Anchorman*. On television, Rudd guest-starred on the hit series, *Friends* as Phoebe's (Lisa Kudrow) husband Mike Hannigan.

Rudd starred in Neil LaBute's feature, *The Shape of Things* opposite Rachel Weisz, Fred Weller and Gretchen Mol; Jesse Peretz's semi-improvisational film, *The Chateau*; David Wain's *Wet Hot American Summer* opposite Janeane Garofalo and David Hyde Pierce; and Lasse Hallstrom's Oscar® nominated *The Cider House Rules* based on the John Irving novel opposite Tobey Maguire and Charlize Theron. Rudd's other film credits include: *The Object of My Affection* opposite Jennifer Aniston; Amy Heckerling's *Clueless* opposite Alicia Silverstone; and Baz Luhrmann's *William Shakespeare's Romeo + Juliet*.

On stage, Rudd has starred opposite Paul Newman and Joanna Woodward in *Ancestral Voices* at the Westport Country Playhouse. He made his West End debut in the London production of Eugene O'Neill's *Long Day's Journey into Night* opposite Jessica Lange. In addition, he starred opposite Calista Flockhart and Ron Eldard in both the New York and Los Angeles productions of Neil LaBute's critically acclaimed *Bash* which also aired on Showtime. Rudd's other stage credits include starring opposite Helen Hunt and Kyra Sedgwick in Nicholas Hynter's *Twelfth Night* at Lincoln Center Theater with a special performance which aired on PBS' *Great Performances* and in Alfred Uhry's Tony Award winning play, *The Last Night of Ballyhoo*. Most recently, Rudd appeared on Broadway opposite Julia Roberts in *Three Days of Rain*.

### **MISCHA BARTON (Kristen Seip)**

At only age 20, Mischa Barton has developed an extensive filmography and theatrical resume that has made her one of the most sought after young actresses of her generation. Currently, she stars in the McG-produced series *The OC*, a show that has fast become a global phenomenon and recently earned a Television Critics Association Award nomination for Outstanding New Program of the Year.

Barton's feature film debut occurred in 1998 with the critically lauded Sundance favorite *Lawn Dogs* opposite Sam Rockwell. Barton's hailed performance was followed by *Pups*, a modern-day version of *Bonnie & Clyde*. She has since wracked up key roles in the 1999 Blockbusters *The Sixth Sense* with Bruce Willis and Haley Joel Osment, and *Notting Hill*, with Julia Roberts and Hugh Grant. Her other film credits include *Lost and Delirious* opposite Piper Perabo; *Julie Johnson* with Courtney Love and Lili Taylor; *Skipped Parts* with Jennifer Jason Leigh and Drew Barrymore; *Tart* with Melanie Griffith and Dominique Swain; *Paranoid* with Jessica Alba; and *Octane* with Madeline Stowe and Jonathan Rhys-Meyers. Most recently, Barton spent her summer hiatus in Italy filming the lead opposite Hayden Christensen in Dino DeLaurentis' period piece, *Decameron*.

### **MIRANDA BAILEY (Sherri)**

Miranda Bailey was first seen in the critically-acclaimed NBC miniseries *The 60s*, which was nominated for three Emmy Awards. From there, she appeared in the comedy/horror cult film *Dead and Breakfast* and will next be seen in the horror thriller *Unearthed*, which is scheduled to begin principal photography this August in Utah.

Bailey studied acting at Skidmore College in upstate New York, after which she

moved to Los Angeles to begin professionally acting, writing and producing in film, television and theater. Miranda currently lives in LA and runs her production company Ambush Entertainment with partners Matthew Leutwyler (writer/ director), Jun Tan (producer) and Francey Grace (producer).

### **LIZA MINNELLI (Alyssa Donahue)**

Liza Minnelli began performing at the age of three and hasn't stopped since. She is an icon of stage and screen who has won virtually every award possible, including an Oscar®, an Emmy, two Golden Globes and three Tonys.

In 1972, her film career peaked when she played Sally Bowles in *Cabaret*. The film won eight Oscars®, including Best Actress for Minnelli. The unqualified success of *Cabaret* put her on the covers of *Time* and *Newsweek* in the same week. Minnelli also starred in the first concert ever filmed live for television in 1972, *Liza with a Z*, which produced a Top 20 album and won the Emmy for Outstanding Single Program.

Liza recently appeared as the hilarious Lucille Austero on TV's *Arrested Development*.

### **DANNY DEVITO (Wayne)**

As an actor, producer and director; he has been called one of the entertainment industry's most versatile players.

Though two films co-starring DeVito won the Academy Award® for best picture (*One Flew over the Cuckoo's Nest* and *Terms of Endearment*), it was the part of Louie De Palma that propelled him into national prominence as star of the hit television show *Taxi*.

In a 1999 readers' poll conducted by *TV Guide*, DeVito's Louie De Palma was voted number one in TV's Fifty Greatest Character's Ever.

DeVito wrote, directed and produced several short films in his early Hollywood years, before his emergence as a feature-length filmmaker. DeVito's trademark is films that have darker comedic themes. Films he has directed include *The Ratings Game*, *Throw Momma From the Train*, *The War of the Roses*, *Hoffa*, *Matilda*, *Death to Smoochie* and *Duplex*.

In 1992 DeVito added another dimension when he co-founded Jersey Films and Jersey Television. Jersey has produced over 20 motion pictures, including *Be Cool*, *Garden State*, *Along Came Polly*, Academy Award® nominated *Erin Brockovich*, *Man on the Moon*, *Pulp Fiction*, *Out of Sight*, *Get Shorty*, *Hoffa*, *Matilda* and *Living Out Loud*.

DeVito has also starred in many films not produced by Jersey. They include *Anything Else*, *Big Fish*, *Renaissance Man*, *The Big Kahuna* and *Heist*.

Following *Taxi* and before the creation of Jersey Films, DeVito starred in such films as *Junior*, *Batman Returns*, *Twins*, *Romancing the Stone*, *Jewel of the Nile*, *Ruthless People* and *Tin Men*.

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# ***THE OH IN OHIO***

## ***The Filmmakers***

### **BILLY KENT (Director)**

Billy Kent has directed over 180 commercials and 11 short films, and has developed a reputation for inventive, stylized comedy. His series of political satire and parody commercials for MTV helped define the network's place in America's cultural lexicon. He has directed projects all over the globe, working on award-winning commercial campaigns with the world's biggest advertising agencies. In addition, several of Kent's short films including *Five Shorts*, have been honored at the Sundance Film Festival, the Short Circuit Film Festival in Monte Carlo, the Seattle and Chicago Film Festivals and the Metropolitan Museum of Art in New York. *The Oh in Ohio* is his feature directorial debut.

### **ADAM WIERZBIANSKI (Writer)**

Adam is no stranger to Hollywood, having worked for Sherry Lansing at Paramount Pictures in the early 90's. Adam and the director, Billy Kent, have had a long-standing collaborative relationship. In 1992 they collaborated on projects for the American Film Institute and recently two feature length screenplays. Adam, Billy and collaborator Sarah Bird's first feature length script entitled *Love is for Lovers* was optioned by Open City Entertainment in New York. A graduate of New York University, Adam lives in Brooklyn, New York where he is the Managing Director of the largest Polish daily newspaper in America, *Nowedziennik*.

**AMY SALKO ROBERTSON (Producer)**

Robertson is an independent producer whose most recent credits include the comedy *When Do We Eat?*, starring Ben Feldman, Shiri Appleby, Adam Lamberg, Michael Lerner, Lesley Ann Warren and Jack Klugman; and *Emily Goodbody*, which is scheduled to begin filming this winter, and will be directed by David Morse.

Prior to that, Salko Robertson was an agent at Creative Artists Agency (CAA) where during her nine year tenure she helped build the careers of Val Kilmer, Jamie Foxx, Woody Harrelson, Harry Connick Jr, Cheech Marin, Thomas Hayden Church, Virginia Madsen and Ethan Hawke.

**FRANCEY GRACE (Producer)**

Grace is a partner in Ambush Entertainment, a feature film production company that recently produced the cult horror/comedy *Dead and Breakfast* as well as *The Oh In Ohio*.

Grace has been involved in the motion picture industry for over a decade, starting out as a Post Production Supervisor on films such as Francis Ford Coppola's *Wind*, starring Matthew Modine and Jennifer Grey; *The Joy Luck Club*, produced by Oliver Stone; and *Smoke*, starring William Hurt and Harvey Keitel.

Grace was also a producer on such films as *Blue in the Face*, starring Lou Reed, Michael J. Fox, Madonna and Roseanne; *Chinese Box*, starring Jeremy Irons; and co-produced *The Center of the World*, starring Peter Sarsgaard and Molly Parker. In addition to her work on feature films, she has also produced numerous music videos and commercials.

## **MIRANDA BAILEY (Producer)**

Bailey founded Ambush Entertainment, a film development and production company, with partners Francey Grace, Matthew Leutwyler and Jun Tan in 2001 with the philosophy of producing a wide variety of feature films, from adventures and romances to comedies and prestige dramas. Currently in theatres is the critically-acclaimed horror/comedy *Dead and Breakfast*, a film that Ain't-It-Cool News praised as "... the US answer to *Shaun of the Dead*." In addition to *The Oh in Ohio*, the company executive produced the drama *The Squid and the Whale*, which received both the Director's Award and the prestigious Waldo Salt Screenwriting Award at this year's Sundance Film Festival. The film stars Jeff Daniels and Laura Linney. Currently in production is the horror film *Unearthed*, starring Emmanuelle Vaugier, Luke Goss and Charlie Murphy.

Bailey's first foray into film production was as an executive producer with Jun Tan on *This Space Between Us*, starring Jeremy Sisto and Poppy Montgomery. The film was screened at numerous festivals including its premiere at the 25th Seattle International Film Festival. In 2000 the film won the Movie Award for Best Comedy at the Santa Monica Film Festival.

Bailey began her entertainment career as an actress in New York theater. A graduate of Skidmore College, she has appeared in a number of theatrical productions including *Borrego*, written by Robert Glauhini; *The Seagull* directed by the head of the Romanian Theatre in Bucarest, Sanda Manu; and *The Marathon Years* directed by award-winning director Anne Bogart. Some of her television and film credits include a series lead role in the half hour pilot *Living Space*; a guest role on FOX's *Beyond Belief*; the NBC mini-series *The Sixties* and the motion picture *Roomies*.

### **DEBRA GRIECO-BERGMAN (Executive Producer)**

Grieco-Bergman began her career as a production accountant and then made the move to line producing, working on such films as *Sparkler*, with Freddy Prinze, Jr.; the basketball documentary *I Love; Storytelling*, starring Selma Blair for director Todd Solondz; *How to Deal*, with Mandy Moore; and most recently *The Assassination of Richard Nixon*, starring Sean Penn and Naomi Watts.

Grieco-Bergman has also served as a co-producer on such movies as *Lovely and Amazing* with Brenda Blethyn; and *A Piece of My Heart*, starring Piper Perabo and Jennifer Tilly. She also produced the sci-fi comedy *Evil Alien Conquerors*, and is currently executive producing the comedy *Let's Go to Prison* for director Bob Odenkirk.

### **MATTHEW LEUTWYLER (Executive Producer)**

Leutwyler's first film was the 22-minute short *This Space Between Us*, which screened at numerous film festivals including the USA Film Festival (finalist) and the Worldfest-Houston International Film Festival (award-winner). Following this, Leutwyler began shooting his first feature film from his original screenplay, the black comedy *Road Kill*, starring Erik Palladino and Jennifer Rubin. The film made its World Premiere at the Santa Barbara International Film Festival where it won the Audience Choice Award for best feature film. Leutwyler followed-up that film with a feature-length version of *This Space Between Us*, which starred Jeremy Sisto, Poppy Montgomery, Alex Kingston, Vanessa Marcil, Erik Palladino and Gary Marshall.

After forming Ambush Entertainment with partners Miranda Bailey, Francey Grace and Jun Tan, Leutwyler went on to direct the comedy/horror film *Dead and*

*Breakfast*, starring Ever Carradine, Erik Palladino, Jeremy Sisto and David Carradine. He recently completed directing the horror film *Unearthed*, starring Emmanuelle Vaugier, Luke Goss and Charlie Murphy.

### **JUN TAN (Executive Producer)**

Tan began his business career as an accounting officer at Megalmage, a Los Angeles based computer reselling company before becoming the founding partner / CFO of the San Francisco based web design and development company, Graphical Planet, Inc. The company employed a staff of 22 graphic designers, software engineers and developers, and a sales team.

Tan met Matthew Leutwyler in 1997 and began working on the post-production of *Road Kill*. He next teamed up with Leutwyler as a producer on *This Space Between Us* and, shortly thereafter, formed a partnership under the name Slingshot Pictures. As an accomplished graphic artist Tan also found himself moving into the creative side of the industry, developing storyboards for projects that Leutwyler directed. Soon the two realized that these drawings could also be used as a way to sell or present the creative ideas in regards to their own projects as well as projects that Leutwyler was up to direct.

In 2001, Tan produced two promotional television spots for MTV and recently produced Ambush's horror/comedy *Dead and Breakfast*, and *Unearthed*.

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