

THE SPEED OF LIFE

a film by Ed Radtke

PRODUCTION NOTES
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SYNOPSIS

Lyrical and raw, THE SPEED OF LIFE tells the story of Sammer, a 13 year old boy who escapes the streets of New York City by stealing video cameras from tourists. He and his friends retreat to their working class neighborhood to quickly sell the cameras, but Sammer always keeps the tapes. Alone in his bedroom and editing on a rack of stolen computers, Sammer explores this world of footage, infatuated by all the far away places and other people's seemingly happy lives. While slowly stashing enough money away so he, too, can travel to these distant places, Sammer must first deal with his older brother who is getting out of prison, while also caring for his ailing foster mother. As Sammer and his gang skip school, camp on the rooftops of buildings or dream of being in the Olympics, they are confronted by a host of characters who stand in their way: a juvenile probation officer who doesn't like juveniles, an ex-con who hides puppies, and an old man with a secret who thinks he can fly. Sammer's experiences waver between fantasy and the harsh reality of growing up in Brooklyn, and he soon discovers that not all tourists are happy, that he must go to Alaska and that cameras can indeed fly - even if people cannot.

ABOUT THE PRODUCTION

THE CONCEPT AND STORY

The characters and story of THE SPEED OF LIFE stem partly from Ed Radtke's experiences teaching film and video making to inner city teens. For over a decade, in addition to filmmaking and free lance producing, Ed has led media making workshops all over the country for scores of underserved groups including: "at-risk" or court appointed youth, prisoners, single mothers and developmentally challenged adults. His work with these groups contributed much of the material that eventually shaped the story.

In 2001, Ed received a Rockefeller Fellowship to research and develop THE SPEED OF LIFE as a feature script. Working with long time collaborator Marc Nieson, they had initially intended to write a thriller. "But no matter what we tried during the writing stage, as soon as there was a gun, a bad guy or video footage of a murder, the story would always languish and become less interesting to us", Radtke explained. So rather than center the story around "what's on the tape?" they chose instead to write about a group of characters who all hovered around Sammer, a streetwise, imaginative kid from Brooklyn with a fascination for other people's video footage. "Because the writing process is so solitary, time consuming and difficult for me, I often try to write with collaborators. It makes it a hell of a lot more fun." Armed with a lot of notes, doodles on pieces of paper and far too many ideas, he would hang out with Nieson, who collaborated with him on his prior feature (THE DREAM CATCHER). Radtke states, "We'd spend long weekends throwing characters and story ideas around, trying to figure out what and who was important and allowing certain elements to surface. Story is everything and, for me at least, the most challenging part of the filmmaking process. Because I've written every screenplay I've ever directed, which I hope to not do in the future(!), the process becomes intensely time consuming and the span between films can become years. Once we had a script that was working, I could begin the process of preparation. I knew the fun would be in its visual style and the opportunity to explore digital video rather than film, and hopefully create a kind of "quilt" of images by using Brooklyn as a backdrop and "tourist" video footage as a fabric to help tell the story.

THE WORKSHOPS AND THE "HOME VIDEO"

Partnering with fellow producers Ira Deutchman and Greg O'Connor (and numerous NYC non-profit organizations) Radtke founded THE LIFT PROJECT, an annual media making workshop

for NYC teens. Radtke reflects, "In many ways, this story came out of my experiences working with those teenagers. I introduced them to my world, and they definitely introduced me to theirs."

Radtke and the producers planned to shoot an "all digital" project in part because they knew so much of the film would be video anyway. Radtke was also interested in exploring the "quality" of home video by intentionally "playing" with resolution and color, sometimes allowing images to break apart slightly and become almost abstract in moments.

They began "gathering" existing home video, encouraging friends and colleagues to "submit" their old tapes of family weddings, vacations, birthday parties, etc. They also worked with the NYC teens as part of THE LIFT PROJECT, allowing the youth to participate in the process by contributing ideas and footage to the project (some of the final footage in THE SPEED OF LIFE was produced by teens in those workshops).

As the project neared production, another challenge was going to be using consumer grade video cameras in the same way the kids in the story did (like dropping cameras off the rooftops of buildings)!

PRODUCTION

The formats used for production included: High Def 24p, HDV, 3 chip mini DV, 1 chip mini DV, Hi-8 and even VHS. The film was shot in 4 weeks primarily in Brooklyn in Oct 2005. Radtke's father had been ill for some time and, the day before they were to begin shooting, Ed's dad passed away. Production was halted for a week, allowing Ed to return home to Ohio for the funeral. It also allowed production an additional block of time to prepare, which was desperately needed. "I actually think my father knew that, and he gave me that gift before he passed on," Radtke said.

Shooting a "no" budget feature in NYC is a real challenge, and shooting THE SPEED OF LIFE was an even greater one. Ira Deutchman comments, "We had 3 child actors as leads, we had babies, dogs, cats, trains, buses, rooftops, falling cameras, falling bodies, streets at night, soldiers with guns, Grand Central Station and Times Square. You name it, we did it. We broke every 'low budget' rule in the book. But we all believed in the story and we'd all been there before. So we went for it." Production shot 6-day weeks and long hours and by the time they had wrapped, Deutchman reflects, "We were broke and exhausted. But we had a movie."

POST PRODUCTION

After the "dust settled" from production, Radtke and the producers didn't have the funds to immediately hire an editor. So Radtke familiarized himself with the footage and "At some point, I realized I should just begin editing myself." Armed with a borrowed version of Final Cut Pro and a 4 year old laptop, Radtke gave up his apartment in NYC and left the East Coast, "staying with friends, house sitting and visiting with family, all the while continuing to cut. With a few hard drives and a laptop, I even did some editing in an airport terminal." He eventually returned to Yellow Springs, Ohio, where he set up shop. He had produced his previous feature (THE DREAM CATCHER) in the same small village and had a number of fellow filmmakers and friends who were based there. Soon, he was collaborating with the film editor, Jim Klein. Radtke comments, "We worked for months trying to figure the story out, held numerous test screenings at the local art house cinema, had interns and assistants from the community assisting us, and even composed the score there with Tim Berger, a local composer and engineer who had collaborated with me on my last film. THE SPEED OF LIFE was a tremendous challenge for us. We hope it's a film that lingers in the memory and resonates with audiences. Making a film can be like running a thousand mile marathon. By the time you're approaching the finish line and can hear the crowd – if they're still around - the whole idea of running, and the reasons why you decided to run, well, they've all changed. You've changed."

CREW

Directed byED RADTKE
Produced by IRA DEUTCHMAN
ED RADTKE
GREG O'CONNOR
Executive Producers JOE NICOLO
JONATHAN SACHAR
JEFF ERB
F.X. VITOLO
Co-ProducersJOSH FAGIN
CINDY TOLAN
Associate Producers CHRIS LANGER
IVAN FATOVIC
Written byED RADTKE
MARC NIESON
Editors JIM KLEIN
ED RADTKE
Director of Photography LEARAN KAHANOV
2nd unit Director of Photography BEN WOLF
Production Designer..... SUSAN MAGESTRO
Casting CINDY TOLAN
AMELIA RASCHE
Costume Designer MICHAEL BEVINS
Music Supervisor.....MICHAEL RANKIN
Original Music TIM BERGER
ED RADTKE
Co-Producer/Line Producer SUSAN LEBER
Co-Producer/2nd Unit JOSHUA ROTHENBERGER
Production Office CoordinatorRYAN FOREGGER
Assistant Production Office CoordinatorPURIM JUNG
Extras Casting DirectorRYAN FOREGGER
Casting Assistant EMILY REUTLINGER
First Assistant Director ERIC BERKAL
Second Assistant Director..... PATRICK ROUSSEAU

Second Second Assistant Director.....CASANDRA "CE CE" CHARLES
Key Production Assistant JESSE BELLER
Additional First Assistant Director JIM MCKINNEY
Additional Second Assistant Directors ZEKE DUNN
RENEE RHENEY
Script Supervisor.....STEFANIE MITCHELL
Additional Script ANNE ELORA KELLER
Locations Manager..... SHANNON DENNARD
Assistant Locations ManagerSTEVE ALBISTUR
Assistant Locations ManagerOREN BRIMER
Locations Scout.....GAHAN HASKINS
First Assistant Camera..... KATE LAROSE
Second Assistant Camera..... ADAM POSWOLSKY
Second Assistant Camera..... TED HAYES
Gaffer JOHN FRISBIE
Key GripNICOLE EMMONS
Grip / Electric Swing..... MIKE QUIGLEY
Third Electric TATE BUNKER
Third Grip/Chief Rigger SAM SCHROEDER
Additional Grip / Electric..... NATHANIEL BATES
THOMAS CHAMBERLAIN
LUIS COLON
JOE FOLEY
STACEY MEINEKE
JOSE OCHOA
Location Sound Mixer ANDREJ PROKOPENKO
Boom Operator..... STEPHANIE ARMSTRONG
Art Directors JOHN ELMANAHI
ELENI TSIOULOS
Set Decorator SUSAN MAGESTRO
Prop Master.....SASHA COLLINGTON
Art Department Savior.....JOHN RADTKE
Wardrobe Coordinator..... MARIA KENNY
Key Makeup/Hair Artist BRENDA BUSH

Additional Makeup/Hair Artist..... REBECCA GOLDSTEIN
Production Assistants..... ISRA ALI
RICHARD ASHE
DENNIS BELZ
NIKI BHATTACHARYA
ALEX CANNON
HENRY COHN-GELTNER
ELISE DAHAN
MISA DAYSON
SARAH FRIEDMAN
IRINI GIRGIS
JAMES MEHR
MATT MELCHIORRE
ADAM MERRITT
PADMINI NARUMANCHI
SEAN P. HANRATTY
MILETTE PAULEY
TORI PRESTON
MICHAEL RANKIN
TODD SHERIDAN
BOBBY SICHRAN
SONNY THOMAS
GABE VAN HANDEL
Associate Editor MIKE DWYER
Consulting Editor..... STEVEN BOGNAR
First Assistant Editor CONOR MCDONOUGH
Additional AssistantsJUSTIN AMBROSINO
JEREMY CHERSON
JAMES MEHR
JEFF REICHERT
Sound Edit/Design JOHN MAYS
Foley Artist JOHN MAYS
Foley Recordist MIKE DITTIACUR
Sound Re-Recorded at DUART

Supervised byCARMEN BORGIA
Re-Recording Mixer MATTHEW GUNDY
Video Post Services/HD Online DUART
Video Post Supervised byJOE MONGE
Online EditorJOHN REHBERGER
Color CorrectionJANE TOLMACHYOV
Still Photographer/Documentary SEVGI SÜNGÜN STEPHENSON
Legal Counsel BEIGELMAN & ASSOCIATES
MARK L. BEIGELMAN
T. MICHAEL WICKERSHAM
Producers Representation JOSH GREEN, EMERGING PICTURES
Title Design CHRIS LANGER
Cat Trainer and Handler..... TUCKER HARTSHORNE
Catering..... BEDROCK CATERING
Tutor..... PADMINI NARUMANCHI
Camera Gear TCS INC.
Grip / Electric Gear..... PARIS FILM PRODUCTION
Original Score Mixed and Mastered by TIM BERGER
Original Score Recorded at..... EXCEPTIONAL SOUNDS, Y.S., OH
Assistant Recording Engineer..... KARL BENGE
Music Consultants..... DON THRASHER
JIM "REV COOL" CARTER
JENNIFER MATTHEWS
Contributing Filmmakers TATE BUNKER
SEVGI SÜNGÜN STEPHENSON
MIKE DWYER
CONOR MCDONOUGH

Select Video Footage Courtesy of THE LIFT PROJECT
Participants and Facilitators
an Annual Non-Profit Media Making Workshop for NYC Teens
www.theliftproject.org

Filmed with PANASONIC VARICAM HD, SONY HDV, MINI DV,
HI-8 and VHS CAMERAS

CAST

Sammer.....	JEREMY ALLEN WHITE
Dukie.....	JUSTIN SOTO
Ween.....	SAMANTHA HOSIE-LEUNG
Richie.....	ROBERT SEYMOUR
Juan-si.....	BLAZE FOSTER
Elena.....	JANESSA TAMAYO
Frank.....	PETER APPEL
Profanity Kid.....	REGINALD GOLDMAN
Marnie.....	CATRINA GANEY
Girl in Wheelchair.....	ANNA KINENS
Girl's Mother.....	SANDRA SLOKENBERGS
Girl's Father.....	IVARS SLOKENBERGS
Girl's Sister.....	AGNES BRENSON
Grandma.....	ELLA "PEACHES" GARRETT
Sam's Brother.....	NOAH FLEISS
Jerry.....	EDWARD SEAMON
Receptionist.....	ANGELA TRENTO
Office Worker #1.....	JONATHAN PLATT
Office Worker #2.....	CONOR MCDONOUGH
Brooks.....	GIL ROGERS
Mr. Lim.....	JACKSON NING
Man on Toilet.....	NICK RAI0
Forrest.....	GEORGE T. ODOM
Boy in Van #1.....	IAN PIERCE
Boy in Van #2.....	JULLIENNE CONYER
Jule.....	LOUISA KRAUSE
Eye Doctor.....	CHRISTINE TOY JOHNSON
Girl on Bus.....	JOEELEE CUMMINGS
Woman on Bus.....	BRENDA MCCULLOUGH
Dog Shelter Director.....	BARI HYMAN
Prison Guard.....	ALBERTO VAZQUEZ
Flophouse Manager.....	LOU TORRES
Dukie's Mom.....	LOURDES SIERRA

Office Guard..... GILBERT CRUZ
Police Officer..... CARLOS MORALES
Bar Patron..... B.BRIAN ARGOTSINGER
Brooks' Wife..... LUCY MARTIN
Hotel Concierge CHRIS LANGER
Ice Skater MELISSA GUNDERSEN
Additional Voices..... JONATHAN PLATT
SUSAN MAGESTRO
MARIE MAGESTRO
STELLA MAGESTRO
JEAN WESLEY
TYRONE WESLEY
DOUG HINKLEY

MUSIC

"FACE THE MUSIC (INSTRUMENTAL)"

Written by DANIEL HAUG (ASCAP)

Performed by RUCKUS ROBOTICUS

"LA ESQUINA DE GALIANO"

Written by MIGUEL GARCIA / Performed by OCHUN

Arranged by PABLO MOYA

Published by OCHUN MUSIC

"PARANOID"

Written & Performed by PETE PHILLY & PEREQUISITE

Published by EASTBEACH BV

Courtesy of UNEXPECTED RECORDS

Exclusive License to EPITAPH/ANTI INC.

"PARQUE SAN JOSE"

Written by MIGUEL GARCIA / Performed by OCHUN

Arranged by PABLO MOYA

Published by OCHUN MUSIC

"SUBSLUMBER"

Written & Performed by FIRES WERE SHOT

Published by EIERIE PINEBIRD MUSIC (BMI)

Courtesy of ITS ONLY ME RECORDS

"COME WITH YOU"

Written & Performed by CAT & DOG DIALOGUE

Courtesy of SLOW LORIS

"YOUNG & OLD"

Written & Performed by GREGOR SAMSA

Engineered by JASON LAFERRERA

Courtesy of THE KORA RECORDS

SOLD YOUR SOUL

Written and Performed by THE LAB PARTNERS

Published by COWPHONICS (BMI) & SAMOVAR GROOVATHON (BMI)

Courtesy of THE LAB PARTNERS and REVERB RECORDS

"WHERE WE ONCE STOOD"

Written & Performed by PATRICK OHEARN

Published by GYPSY JOKER MUSIC (BMI)

Courtesy of THE ARTIST

"HOMELAND"

Written & Performed by JAMES YOUNG

Courtesy of THE ARTIST

"TRANSFORMATION"

Written & Performed by VICTOR ZUPANC
Published by ZUTUNES MUSIC (ASCAP)
Courtesy of VICTOR ZUPANC

"TAKING TURNS (INSTRUMENTAL)"

Written by DANIEL HAUG (ASCAP)
Performed by RUCKUS ROBOTICUS

"A BRIGHT ASS LIGHT"

Written & Performed by JANA HUNTER
Courtesy of TROUBLEMAN UNLIMITED

"BRAILOWSKY (REMIX)"

Written & Performed by SCHROEDERSOUND
Courtesy of SI SHROUDEUR

"BAQUINE"

Written by JOSE CASANOVA
Performed by RIGODON CON SON
Arranged by PEDRO PEREZ AND RAFI COLON
Published by ASCAP

"LOVE DONT CARE"

Written & Performed by THE LAB PARTNERS
Published by SAMOVAR GROOVATHON MUSIC (BMI)
Courtesy of REVERB RECORDS

"AND SLEEP AL MAR"

Written & Performed by AU REVOIR SIMONE
Published by TRIPLE KEYBOARD ACTION (ASCAP)

"100,000 THOUGHTS"

Written & Performed by TAP TAP
Produced by THOMAS SANDERS
Courtesy of STOLEN RECORDINGS

FILMMAKER BIOS

Ed Radtke (Writer, Producer, Director, Editor, Composer) has made three independent feature films, including the award-winning *BOTTOM LAND* and *THE DREAM CATCHER*. *THE DREAM CATCHER* garnered 11 awards at international film festivals and was released worldwide. *THE VILLAGE VOICE* described him as "a highly talented filmmaker" and *LE MONDE* called him a "shooting star". In addition, Radtke has served for years as a writer, producer, assistant director and editor on various projects including: features, documentaries, TV movies, ITVS funded dramas, commercials and music videos. He's taught filmmaking at the university level, worked extensively with at-risk youth, taught media making to developmentally challenged adults and to prisoners. He's lectured at Columbia and NYU, conducted workshops in Paris and in South America, is the recipient of 2 NEA grants, a Guggenheim Fellowship and a Rockefeller Foundation Fellowship. Radtke co-wrote the feature script *AIME TON PERE*, produced by Gerard Depardieu and starring Depardieu and his son, Guillaume. The film was the official Swiss entry for Best Foreign Film consideration at the 2001 Academy Awards®.

Ira Deutchman (Producer) has been making, marketing and distributing films for thirty-one years, having worked on over 150 films including some of the most successful independent films of all time. He was one of the founders of Cinecom and later created Fine Line Features—two companies that were created from scratch and in their respective times, helped define the independent film business. Currently Deutchman is President and CEO of Emerging Pictures, a New York-based film distribution and digital exhibition company.

Among the over 60 films he acquired and released at Fine Line were Jane Campion's *AN ANGEL AT MY TABLE*, Gus van Sant's *MY OWN PRIVATE IDAHO*, Jim Jarmusch's *NIGHT ON EARTH*, Robert Altman's *THE PLAYER* and *SHORT CUTS*, Roman Polanski's *BITTER MOON* and *DEATH AND THE MAIDEN*, Mike Leigh's *NAKED*, and the award-winning *HOOP DREAMS*, which until recently was the highest grossing non-music documentary in history.

Other films Deutchman has worked on were *SEX, LIES, AND VIDEOTAPE*, *TO SLEEP WITH ANGER*, *METROPOLITAN*, *A ROOM WITH A VIEW*, *STOP MAKING SENSE*, *EL NORTE*, and *THE BROTHER FROM ANOTHER PLANET*.

His screen credits include Associate Producer of John Sayles' *MATEWAN*; Executive Producer of Jonathan Demme's *SWIMMING TO CAMBODIA*, Gary Sinise's *MILES FROM HOME*, Paul Bartel's *SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS*, Matty Rich's *STRAIGHT OUT OF BROOKLYN*, Stephen Gyllenhaal's *WATERLAND*, Maggie Greenwald's *THE BALLAD OF LITTLE JO*, Alan Rudolph's *MRS. PARKER & THE VICIOUS CIRCLE*, Paul Auster's *LULU ON THE BRIDGE*, Wayne Wang's *CENTER OF THE WORLD*, Daniel Noah's *TWELVE*, Anthony Jaswinski's *KILLING TIME*, Loren-Paul Caplin's *THE LUCKY ONES*, Amy Wadell's *BROTHEL* and Georgia Lee's *RED DOORS*; and Co-Producer of David Anspaugh's *THE GAME OF THEIR LIVES*. Deutchman was the Producer of Tony Vitale's *KISS ME, GUIDO*, Sarah Kernochan's *ALL I WANNA DO*, Mark Christopher's *54*, Adam Davidson's *WAY PAST COOL*, Bob Gale's *INTERSTATE 60*, Tanya Wexler's *RELATIVE EVIL*, and two upcoming films—Ann Hu's *"BEAUTY REMAINS* and Ed Radtke's *THE SPEED OF LIFE*. He was also Consulting Producer on the CBS sitcom *SOME OF MY BEST FRIENDS*.

Deutchman is an Associate Professor in the Graduate Film Division at Columbia University, and is the Chairman of the Independent Feature Project/New York. He is a graduate of Northwestern University, with a major in film.

Greg O'Connor (Producer) produced the Solaris debut feature TUMBLEWEEDS, which was directed by his brother, Gavin. TUMBLEWEEDS won the Filmmaker's Trophy at the 1999 Sundance Film Festival and was acquired and released by Fine Line Features. Since then, the Solaris team has developed and produced a diverse portfolio of projects: studio films, independent films, documentaries, scripted television series, and non-scripted television series. In 2004, Disney released the Solaris produced feature MIRACLE. The film was produced by Greg O'Connor and directed by his brother, Gavin. MIRACLE tells the inspiring story of the 1980 U.S. Olympic hockey team's unlikely quest for the Gold Medal. Solaris is currently in post on the feature PRIDE AND GLORY, starring Colin Farrell and Ed Norton.

Marc Nieson (Writer) is a graduate of the Iowa Writers' Workshop and NYU Film School. He's lived in New York City, Italy, Iowa and Minnesota. His background includes filmmaking, children's theatre, building construction, and a season with a one-ring circus. Excerpts from his memoir *Schoolhouse: A Year in the Heartland* appear in the *Literary Review* and an upcoming *Iowa Review*, short fiction in *Great River Review* and *American Way*. Feature screenplay collaborations with filmmaker Ed Radtke include BOTTOMLAND, THE DREAM CATCHER, and THE SPEED OF LIFE. Currently he serves on the faculty of Chatham University in Pittsburgh, and is working on a new novel, *Houdini's Heirs*.

Learan Kahanov (Director of Photography) studied film at NYU and worked for years as a gaffer on commercials as well as features for View Askew (CHASING AMY), Killer Films, Hart Sharp Entertainment and GreeneStreet Films. His work as a camera operator includes the feature MANHATTAN MIDNIGHT and for television QUEER EYE FOR THE STRAIGHT GUY, THE ISAAC MIZRAHI SHOW, and THE CUT with Tommy Hilfiger. As a D.P., working in both film and HD, Learan has photographed numerous features including INDIAN COWBOY, THE FORGOTTEN, FOSSIL FIGHT, A PERFECT FIT, THE INSURGENTS and THE SPEED OF LIFE as well as countless shorts, music videos and commercials. He has worked with Kevin Smith, R/GA, HBO, TCM, MTV, VH1, ABC, Nickelodeon, Oxygen Media, Voom Networks, Panasonic, Verizon, Starbucks, AMEX and Nike. Learan lives in New York City with his wife and two sons.

Jim Klein (Editor) has been an independent filmmaker since 1971. As a producer/director, he has two Academy Award® nominations for best feature documentary (SEEING RED and UNION MAIDS) along with national television broadcasts and numerous international screenings of five other feature documentaries. He has edited four narrative features, including Radtke's last work, THE DREAM CATCHER. He has also edited numerous feature documentaries, including SCOUT'S HONOR, which won the Audience and Freedom of Expression awards at the 2001 Sundance Film Festival, and most recently A LION IN THE HOUSE, which premiered at the 2006 Sundance Film Festival and has just been nominated for a 2007 prime time Emmy Award® for exceptional merit in non-fiction filmmaking.

Susan Magestro (Production Designer) has worked on seven feature films including the award winning HEAVEN'S FALL and LITTLE ATHENS. She attended UW-Madison and UCLA's Entertainment Studies program, trained with seasoned production designer Joel Schiller (THE GRADUATE) and holds both Bachelor's and Master's degrees. She worked for years with at-risk youth and brought those sensibilities with her when designing THE SPEED OF LIFE. Susan also volunteers her design skills for New Mexico PSA's and is a member of New Mexico Women in Film. She is currently a member of IATSE Local 480 and resides in Santa Fe, NM.

CAST BIOS

JEREMY ALLEN WHITE as "SAMMER"

Jeremy Allen White began his professional acting career as "Jem" in Brave New World Repertory's production of TO KILL A MOCKINGBIRD. He also worked in Ethan Canin's BEAUTIFUL OHIO, directed by Chad Lowe and starring William Hurt and Rita Wilson. Television roles include CONVICTION and LAW AND ORDER and he's also been seen on national commercials. Jeremy recently had a leading role in Rob Meyer's award winning short film AQUARIUM and just completed filming for Antonio Campos' first feature AFTER SCHOOL. He is a student at Professional Performing Arts School in New York City and lives in Brooklyn. THE SPEED OF LIFE is his first leading role in a feature film.

PETER APPEL as "FRANK"

Peter Appel has a long standing career in theater that includes the New York Shakespeare Festival, Playwrights Horizons, Second Stage, Yale Repertory, and Voice and Vision. His work in television includes NYPD BLUE, LAW AND ORDER, CURB YOUR ENTHUSIASM, BIG APPLE, THE COSBY SHOW and the new series THE KILL POINT. His film work includes EVERYBODY WINS, DAYS OF THUNDER, PRESUMED INNOCENT, BASIC INSTINCT, LEON (THE PROFESSIONAL), REGARDING HENRY, MAN OF THE HOUSE, BIG NIGHT, SIX WAYS TO SUNDAY, EXTREME MEASURES, SLEEPERS, ROGER DODGER, TADPOLE, ARRANGED, DELIRIOUS and a leading role in THE SPEED OF LIFE. Peter Appel lives in New York City.

EDWARD SEAMON as "JERRY"

Edward Seamon has been active in theater and film for almost 50 years. He's been on Broadway three times, including roles in THE AMERICAN CLOCK by Arthur Miller and THE TRIP BACK DOWN by John Bishop. Off Broadway credits include numerous productions with Circle Rep, among them TALLEY AND SON by Lanford Wilson. He's also worked extensively with The Pearl Theater Company and Roundabout productions of Ibsen's THE MASTER BUILDER and GHOSTS, and Steinbeck's OF MICE AND MEN. His film work includes THE DEVILS ADVOCATE with Al Pacino and Keanu Reeves and THE ROSARY MURDERS with Donald Sutherland, and his television roles include the Emmy Award® winning production of SEPARATE BUT EQUAL with Sidney Poitier. Ed Seamon lives in New York City.

JUSTIN SOTO as "DUKIE"

Justin Soto has starred in numerous theater productions in school including musicals and comedies. He is currently studying the drums and performing in numerous concerts. Since his experience in THE SPEED OF LIFE, Justin's main objective is to attend a performing arts high school to pursue acting. Justin is 14 years old and lives in New York City. THE SPEED OF LIFE is his first role in a film.

SAMANTHA HOSIE-LEUNG as "WEEN"

Samantha Hosie Leung has attended public, private and acting schools in the New York area, including Dwight-Englewood School and The American Academy of Dramatic Arts. Samantha is active in school plays and choirs. In addition to her acting interests, she is also active in playwriting, poetry and photography. She is fluent in Cantonese and just spent the summer in

Taipei, where she's been studying Mandarin as well. Samantha is 13 years old and lives in New York. THE SPEED OF LIFE is her first role in a film.