

RADIO

INSPIRED BY A TRUE STORY

SYNOPSIS

Radio is a dramatic and uplifting tale inspired by true events that focus on the mentoring relationship between a high school football coach (Ed Harris) and Radio (Cuba Gooding, Jr.) -- who his mother describes as "the same as everybody else, just a little slower than most" -- and how their unique friendship ultimately transforms the entrenched attitudes of a small South Carolina town.

James Robert Kennedy (Gooding, Jr.) -- nicknamed 'Radio' because of his vintage radio collection and his love of music -- is a loner in Anderson, South Carolina, pushing his ever-present grocery cart up and down the streets. He speaks to no one and is rarely spoken to, until one day, Coach Harold Jones (Harris), one of the town's most respected men, and coach of the popular high school football team, befriends him.

Radio is suspicious at first. But Coach Jones is persistent, even enlisting the help of Radio's mother (S. Epatha Merkerson). Jones' friends and family are taken aback as well since, until he met Radio, all his energies were poured exclusively into football.

Slowly, Coach Jones earns Radio's trust and opens up a new world to him. He invites Radio to help out at football practice and during games and to sit in on his classes at school, despite the initial misgivings of Principal Daniels (Alfre Woodard). He also champions him to the football players, the students and faculty. Coach Jones' life is also enriched by Radio, from whom he learns to value friendship and family ties as much as he does coaching football.

Still, there are those in town who believe that Coach Jones' devotion to the young man is distracting him from his duties as head coach of the football team. There are several attempts to have Radio barred from the classroom and, after his mother's untimely death, remanded to a mental-health facility.

Coach Jones valiantly fights off these efforts, but he is finally forced to make a difficult decision, which will impact both his growing friendship with Radio and his career as a football coach.

Revolution Studios Presents A Tollin/Robbins Production *Radio*, a Columbia Pictures release. The film stars Academy Award® winner Cuba Gooding, Jr. as Radio and four-time Academy Award® nominee Ed Harris as Coach Harold Jones. The cast also includes Academy Award® nominee Alfre Woodard as Principal Daniels, S. Epatha Merkerson as Maggie Kennedy, Radio's mother and three-time Academy Award® nominee Debra Winger as Linda Jones, Coach Jones' wife.

The film is directed by Mike Tollin and written by Mike Rich. Mike Tollin, Brian Robbins and Herbert W. Gains are the producers. The executive producers are Todd Garner and Caitlin Scanlon. The director of photography is Don Burgess, ASC. The production designer is Clay A. Griffith. The film is edited by Chris Lebenzon, A.C.E. and Harvey Rosenstock, A.C.E. The casting is by Margery Simkin. The music is by James Horner. The costume designer is Denise Wingate. The music supervision is by Laura Wasserman.

Radio has been rated PG for Mild Language and Thematic Elements

ALL ABOUT "RADIO"

The story of *Radio* is essentially about a great friendship that develops between two men who, through their example, touch the hearts and minds of everyone around them.

In 1996, director/producer Mike Tollin picked up the latest issue of Sports Illustrated while on a ski vacation and read an article by award-winning writer Gary Smith entitled Someone to Lean On. As soon as he was finished, he was compelled to seek out the rights to the story and begin developing it as a feature film.

Tollin has always been a passionate sports enthusiast, which provided a springboard for his early career as a filmmaker. He was nominated for an Oscar® and received a Peabody Award for his documentary *Hank Aaron: Chasing The Dream*. He received several Emmy awards for his documentary work, created other sports-themed films (*Varsity Blues*, *Hardball*) with his partner Brian Robbins and made his feature film debut with the baseball comedy *Summer Catch*.

His interest in Gary Smith's article, however, went beyond his immersion into the world of sports. In 1990, Tollin had led a group of 12 Special Olympians on a trek up Mt. Kilimanjaro -- an expedition that would result in an Emmy Award-winning film, while opening Tollin's eyes to the remarkable courage and inner strength of mentally challenged individuals.

Smith's touching and expertly written piece is a portrait of a mentally challenged man, James Robert Kennedy, nicknamed 'Radio,' who, for more than 40 years, has been Anderson, South Carolina's most beloved citizen. In the early 1960s, Kennedy began hanging around the McCants Jr. High athletic field in Anderson, where he was befriended by the Junior Varsity coach Dennis Patterson and volunteer assistant coach (and later JV coach) Harold Jones. Soon after, he also began to visit the Varsity field at T.L. Hanna High School where James Fraser was then head coach.

Though Radio was extremely shy and inarticulate, the coaches at McCants and Hanna cultivated a friendship with him. His love of music earned him the nickname 'Radio' and his love of food helped him overcome his initial timidity -- the coaches and players initially coaxed him with snacks and Cokes.

One of the coaches who formed a lifelong bond with Radio was Harold Jones, who along with Patterson, eventually went on to work at Hanna High. Jones became Hanna's track coach, assistant Varsity football coach and, eventually, head Varsity football coach in the 1980s. Radio was one of the school's most avid sports fans and attended most of their events, particularly the football games. Radio also began to sit in on classes at Hanna as an honorary student, a practice he continues to this day, winning the admiration and affection of several generations of students and faculty.

For Smith, a National Magazine Award winner and one of Sports Illustrated's most celebrated writers, Radio's story affirmed his faith in the bonding power of sports. "Radio's story reminds you that great things can transpire through sports. Barriers can be broken down and strong friendships forged."

Interestingly, Smith continues, the competitive world of high school sports is one of the places that mentally challenged people have found a home in America. In doing research for his article about Radio, Smith was surprised to discover that in

many schools across the country, men like Radio are welcomed and embraced. "In a good number of schools, there were similar types of guys with some kind of disability, and these little towns and their teams invited them in to help out. There was one guy who would ring a cowbell every time his team got a home run in baseball. They always found some way to make these men a part of the team."

For director Tollin, Radio's story was filtered through his own personal experience. The Kilimanjaro trip, he says, changed him forever. "Here we are, climbing Mt. Kilimanjaro, 19,000 feet above sea level with a dozen so-called 'handicapped' people who ended up being the most courageous, most inspiring, life-affirming individuals we'd ever met."

Radio's life and his effect on the town of Anderson, South Carolina, had similar resonance. "Ultimately, it's not a story of how the townspeople helped Radio, but how *he* enriched *their* lives," remarks Tollin.

After contacting Smith about the rights to the article, Tollin flew to South Carolina to meet with the author, Harold Jones and his wife Linda. He later learned that there had been many other inquiries about securing the rights to Radio's story, but Tollin had been the only person invited to meet Harold and Linda Jones. After speaking with him at length, and based on what they knew of his work, Tollin earned the Jones' approval. "I think they responded to the fact that I didn't intend to portray any of the characters, Radio included, as idealized human beings, but rather as men and women with real limitations and how they rise above them."

Once the rights had been secured, Tollin hired screenwriter Mike Rich (*Finding Forrester*, *The Rookie*) and set about transforming the magazine article into a dramatic motion picture. One of the critical challenges in turning this story into a movie, according to Tollin, was "to ensure that Radio retained his dignity throughout, that he always has a source of pride and self-worth and that he was treated with not just affection, but also respect."

While Radio has been an institution in Anderson for more than 40 years, and had relationships with several coaches, for dramatic purposes the filmmakers decided to consolidate the story to a one year period and to focus on Radio's Hanna High experience, in particular his relationship with Coach Jones.

The story was designed not to be a literal translation of Radio's life, but rather a dramatically sound depiction of his relationship with the citizens of Anderson, South Carolina. Radio has been openly embraced by many in the town, though along the way there were also struggles and tensions, some of which were incorporated into the screenplay. "It was important to show that the acceptance of Radio into the community had its setbacks and that some of the initial trepidations were not, on the face of it, unreasonable. But with time, patience and an open heart, those barriers were broken down," says Tollin.

The script that emerged is a work of fiction that captures the essence of the town's connection with Radio and his abiding friendship with Coach Jones. "What we decided to do," explains Tollin, "was to take a year right in the middle of this sweeping four decades, and show the convergence of events that led to Radio becoming an integral part of society in this small town. We intentionally wanted to be vague about it "because the film is loosely inspired by Radio's story, which has gone on for so many years and continues to this day. That gives it a timeless quality and allowed us to focus more on the development of the relationship between the two central characters. Rather than make a biography, I see *Radio* as a story about two very different men who are united by their humanity."

Five years after reading the magazine article, Tollin's passion and dedication to the story of Radio finally paid off. Revolution Studios founder Joe Roth and one of his partners, Todd Garner, offered to finance the project. Garner, Revolution's head of production, thought the lead role would be a perfect fit for Oscar® winner

Cuba Gooding, Jr., with whom he had worked on several other projects. "When Todd mentioned Cuba as Radio, Brian (Robbins) and I both lit up," Tollin relates.

Gooding was impressed by some of the footage he viewed of the real Radio. "The man has an abundance of energy, but different from the kind of energy I had in movies like *Jerry Maguire*. In a very open and uncensored way, he demonstrated a great joy in being alive, and that pleasure was infectious to all those around him. I couldn't wait to get into that mindset."

Ed Harris read the script and was intrigued by the role of coach Harold Jones, but it wasn't until he met Tollin that he committed. Tollin remembers, "We spent an hour and a half talking about the parallels between being the head football coach and being a filmmaker." Harris, who had recently made his directorial debut with *Pollock*, recalled how difficult it was balancing his family and the all-consuming nature of film directing. "That's the challenge of having a passion that extends way beyond working hours," says Harris. "Your family supports you and they understand your commitment, but at some level they can't help but feel somewhat excluded. Coach Jones went through the same emotions with his family."

Filling the two main roles with such esteemed actors set the bar high for the rest of the principal characters and Tollin enlisted casting director Margery Simkin to round out the cast with actors who could hold their own opposite Harris and Gooding.

Because Principal Daniels has only a few scenes in the film, Tollin was concerned about his ability to attract a major talent like Alfre Woodard. She not only agreed to meet with him, but from the moment she walked into the room, she seemed enthused about his vision for the project. As it turns out Woodard's sister is a high school principal, Tollin says. "And Alfre had a very good idea of what Principal Daniels' concerns and challenges would be as a black woman

principal in that period just after integration. She would have to be able to cater to several different constituencies. She would always be juggling others' concerns while trying to be true to herself."

The role of Linda Jones was offered to three-time Best Actress Oscar® nominee Debra Winger, who met with Tollin and assured him that her main interest as an actress was in creating compelling and multi-faceted characters who served the story, regardless of how much screen time they are allocated. She immediately set to work to bring her imprint on the role of Linda Jones. "Debra shook things up a little bit," Harris says. "She had her own thoughts about the character, playing Linda as someone who is moving forward into the latter part of the 20th century as her own woman. At the same time, she brought a great deal of warmth to Linda, particularly in terms of her love and support for Harold and her daughter."

The part of Mary Helen Jones, says Tollin, was sought after by a number of prominent young actresses. In the end, however, Tollin decided on a stage performer, 22-year-old Sarah Drew, with no feature film experience. After he viewed her audition tape, she came in and read for the part. As soon as she'd finished I knew she was the one," says Tollin. "She had a sincerity and warmth that I knew would come through to the audience."

For Drew, who is making her screen debut, *Radio* was one of her first professional auditions and she was surprised when her agent called to tell her she'd been cast after only one reading. At the time she was aboard a train on her way to another audition. "I got so excited that I called, three or four-- no, it must have been seven or eight -- different people. By the end I had everyone on the train asking me, 'What's the movie with Ed Harris? What's your name? We'll be looking for you.'"

Riley Smith, who portrays the star athlete Johnny, had worked with Tollin and his partner Brian Robbins before. "Brian and I did a pilot for WB in which Riley had played a major role," says Tollin, "so we knew he had the chops and the appeal. Oh, and he has a pretty great jump shot too."

ABOUT THE STORY

The characters of Radio and Coach Jones first meet at the heart of Anderson, South Carolina – the high school football field. "Football gives a town a certain identity," observes Harris, "especially if you have a good team and a winning tradition. So there's a lot of pride involved. In Anderson, they turn out big time for high school football."

But *Radio* doesn't focus on the sport as much as on the title character, a man of childlike purity who brought joy to this sports-minded community, according to Gooding. "I have two boys, six and eight. And whenever they do anything and get into trouble, their reactions are so innocent and so genuine. That is the quality that Radio has. Whenever he encounters an obstacle, he never has any animosity. He doesn't hold a grudge. He's all about unconditional love."

Tollin could have fashioned a dramatic feature around how Radio grows as a result of his relationship with Coach Jones, he says. "But the core of the story is more complex than that," he argues. "In the end, Coach Jones learns just as much about life from Radio. It's really a story of two characters who inspire one another, two men who grow as a result of their relationship."

Meeting Radio is the beginning of a journey for Coach Jones, who learns that there is more to life than the Friday night game. "Here's a man who just loves being the head football coach of a big high school," according to Harris. "It's

pretty much all he lives for. Emotionally, however, he's withdrawn. His wife, Linda (Debra Winger), tries to get through to him, to tell him he's missing out. But her words seem to fall on deaf ears. Then this man Radio appears and just melts his heart. Radio opens up something inside of Coach Jones that has long remained dormant."

The relationship between the two men evolves slowly and, initially, has its setbacks, Tollin relates. "At first Radio is mistrustful, because his interaction with society has mostly consisted of being ridiculed or ignored. So he's retreated from life, rather than endure any more hurt."

The only person Radio completely trusts is his mother, Maggie (S. Epatha Merkerson), who is also skeptical of Coach Jones' intentions. "Maggie is a very strong willed, loving woman," Tollin continues. "And she really wants to know, 'Who is this guy and what's his interest in my son?'"

Coach Jones also meets with some initial resistance from Principal Daniels (Alfre Woodard), who expresses concern that Radio is being used as a glorified mascot. She also worries about the impact of Radio's presence on the student body, their parents and the faculty, according to Tollin. "I think her heart is always in the right place. But because of her responsibility as a principal, she has to take a step back and be pragmatic. It was important to have a positive character who also has doubts about whether Radio will fit into the larger society. She represents the quiet voice in all of us who would like to do right by others but isn't always sure how to achieve it."

There are other barriers in the evolution of the friendship between Radio and Coach Jones. Criticism of Radio's presence begins to permeate the traditional post-game "press conferences" at Del and Don's barbershop. The most negative voice is that of Frank Helton (Chris Mulkey). The purpose of these sessions, according to Mulkey, is for the coach to explain his game strategy. "But the

listeners are not supposed to tell the coach what to do. In so doing, Frank crosses the line. He takes it to a personal place.”

Frank’s motivation is his ambition for his son Johnny (Riley Smith), Hanna High’s star athlete, and that may explain his son’s hostility toward Radio as well, says Smith. Jealousy could be another reason. “No matter how well Johnny does, he doesn’t receive the kind of attention Radio gets from Coach Jones,” Smith continues. “I think every star athlete is hungry for the coach’s approval. And Johnny feels he’s always second to Radio in Coach Jones’ eyes.”

The tension at Del and Don’s builds over time. “Jones senses that things are coming to a head,” says Tollin, “and he’s forced to make a pretty bold decision in order to ensure Radio’s place in the community.”

A FIRST-CLASS ENSEMBLE

Tollin praises *Radio* screenwriter Mike Rich for crafting a lean, emotion-filled tale. “Mike has a gift for telling a story that’s moving and dramatic yet restrained. He also brings a touching human dimension to even the minor characters.”

The subtlety of the screenplay posed a great challenge for the director, “because everything is not necessarily spelled out in black and white,” says Tollin. “That left me a great deal of freedom to work with the actors, particularly Gooding and Harris.”

Because Gooding was filming another movie, shooting on *Radio* began without him. For three and a half weeks, Harris worked mainly on dealing with the community’s resistance against Radio.

“And then, on day 18, Cuba shows up and wow – here’s Radio,” Tollin recalls. After shooting Radio’s solo scenes, Gooding and Harris finally began to work together. “And what a treat that was,” Tollin smiles. “There’s this scene in the diner where Coach Jones watches Radio eat. For some reason, I kept thinking of the scene in Michael Mann’s movie *Heat* where Al Pacino and Robert DeNiro sit down and meet on screen for the first time. Here were two giant actors working together right in front of me. It was a very special moment. There was such respect, professionally and personally, between Cuba and Ed. They both fully embraced the power of the story. For me it was an absolute privilege to watch these guys take the scene to a whole new level. Every day they surprised me.”

Though both actors come at acting from different directions, their divergent styles perfectly complemented one another. “Cuba’s got a certain lightness about him,” observes Harris, “a youthful quality that comes across in Radio’s attempts to understand things and in his exuberance. Cuba captured all that perfectly.”

For Gooding, one of the best aspects of playing Radio is that he had very little dialogue. As an actor who likes to work on instinct, Gooding found the experience liberating. “It was heaven,” he laughs. “I might cut all my lines out of the rest of my movies. There’s such paranoia when you have a big dialogue scene, because you’re trying to get the performance right and make sure you don’t forget your lines. With Radio I just focused on his reactions. And it’s such a treat not to worry about how to say my next line.”

Gooding developed the character of Radio while he was still shooting his previous film. He and Tollin had many discussions, but Gooding also did some work on his own. One of the actor’s ideas for the character was to alter his look, says producer Herbert W. Gains: “One thing about Cuba, as everybody knows, is that great smile and that terrific set of teeth. He wanted to change that and we tried several different versions before we were satisfied. The rest of it – the

mannerisms, the body language, the way he walks and holds his head – all that came from within. It's the hallmark of a great actor."

"It was amazing how he could switch in and out of character," says Sarah Drew. "I would have thought that doing a character like Radio required all your concentration. When a scene began, his entire body language changed and he became another person. Then, when the director yelled cut, he was Cuba again."

As a young actress, Drew was also fascinated to observe Harris' transformation. "Ed was very intense. He spent a lot of time focusing, going off and having some time apart."

"Ed is very thorough," adds Tollin. "And he's an amazing collaborator. For three weeks we went over the script from beginning to end before the other actors came in. Then we rehearsed it all again. When the other actors were gone and it was just the two of us, we sat down and did it all over again, page by page. He was always asking questions. 'What does he really mean by this? What do you want me to do here? How does this connect with the other scenes?' Not only did he learn a great deal, but it was very instructional for me as well."

That unflagging work ethic continued throughout the production. "Ed was always asking 'What else can I do? What else can I try?' When people talk about actors with courage, this is what they're talking about -- the courage to take chances and to miss, but to find something in the process that's even better."

Drew, who had never set foot on a set before, found Harris welcoming and supportive, despite his concentration as an actor. "I was a little nervous, because I had never done this. And Ed was so encouraging. The first night I worked, when we finished the first shot, he came up to me and said 'Can I have everyone's attention. This is the first take in the future career of Sarah Drew.' And everyone applauded."

Throughout the rest of the shoot, Harris served as her mentor, always happy to spend time working with her. "He's such a team player, giving in every interaction. It was so easy to act with him, because even when he's off camera, he's giving his all."

Harris returns the compliment. "I just tried to make Sarah feel comfortable and focus on what she was doing as her character and not worry about anything else. If there was something I could help her with technically, then I'd say something. She was really good and a truly delightful person."

Smith says that working with Harris "is like getting paid for the best acting lesson of your life." One of the difficult aspects of film acting for a young actor, he says, is that there is rarely any continuity in the way the movie is being shot. Through observation he picked up some of the techniques Harris uses to make scenes more immediate. "Before a scene, Ed was always talking about what he just did. Or he'd actually be talking 30 seconds before the scene was about to start, discussing what had just happened. He'd go over the dialogue out loud. The second day I was filming, the cameras start rolling and Ed is talking to me – saying lines that weren't even in the scene. I thought, 'What is he doing?' And all of a sudden they call action and there he is doing the scene. Then I started catching on, and I thought, 'I like this.' It's so great to understand right before a scene where you are, where you've been and where you're going."

For his part, Gooding provided occasional doses of levity that helped break the tedium. With 5,000 extras filling the football stadium and everybody cold and losing energy, Gooding would suddenly run out onto the field and show off his break dancing moves or rip his shirt off. He could always be counted on to rev up the crowd, according to Drew, who recalls a particularly memorable incident during the scene in which Radio is tricked into walking into the girls' locker room. Drew and the other young women in the scene were slightly nervous because

they were only wearing towels or underwear. Gooding broke the ice by turning the tables on them: "About the seventh or eighth take, he burst in wearing nothing but little black underwear. We all just died," she laughs. "He was so comfortable with his body. It was wonderful!"

ABOUT THE PRODUCTION

Because *Radio* is a story about life in a small Southern town, one of the biggest casting searches was for the ideal location – one that dovetailed with both the artistic and practical considerations of filmmaking.

The town of Anderson, South Carolina, where the movie takes place, was eliminated from the competition because it has undergone a great deal of modernization in the past 30 years. A number of other Southern hamlets were considered. Each had one or two proper locations. But there were always compromises that had to be made. For instance, a town in the vicinity of Atlanta had a good high school. But because it was a working school, the production would only be able to use it on weekends. Nonetheless, Tollin, producer Herbert W. Gains and production designer Clay A. Griffith were pretty much settled on the town -- despite the inconveniences it presented -- when a representative for the South Carolina Film Commission said she had one more place that might work.

As they pulled into Walterboro, which is situated about an hour from Charleston, Tollin, Griffith and Gains were excited to see that it offered almost every location they needed. There was an old high school that is now part of the University of South Carolina, which just happened to be next to an empty gym. There was also an empty jail and an empty bank. When they arrived at the football stadium, a block away, Gains recalls, "We walked around and met on the 50-yard line and,

in unison, we said 'This is it!' When writer Mike Rich arrived he was amazed at how much the town matched his set descriptions, even down to the diagonal parking across the street from the barbershop. It was ideal that we wound up in South Carolina since it was a South Carolina story.”

The sleepy town of Walterboro was as compact as the back lot of a studio. No location was more than a five-minute drive from the other. And a newly constructed apartment complex provided comfortable housing for the crew.

Griffith had recently worked down south on *Sweet Home Alabama* and had also explored and photographed other southern towns as research for *Radio*. The fact that Walterboro seems somewhat entrenched in the past perfectly suited his design concept for the film. "I was looking for a town that was a blank slate, because we had a limited art department budget," he says. "I had always had this kind of small rural town in mind, though I never thought I'd actually find it.”

Griffith chose the small town of Walterboro, South Carolina, for the filming for its simplicity in architecture that has been unchanged since the 50s. It allowed him to redefine Walterboro and make it appear as if it were a current 70s intimate town. The effect was achieved by redressing the entire main street with signage and shop fronts reminiscent of the period. Griffith also was given free range to architecturally alter existing buildings and change the color palate of the buildings to illustrate the flair and style of the '70s.

Griffith's grandfather had been a pharmacist in a small town in Tennessee, and the film afforded him the opportunity to recreate his pharmacy as one of the storefronts. Along with the pharmacy, Griffith created a barbershop, ice cream parlor and Laundromat, among others. "What's amazing," says Griffith, "is that back in the 70s there were individually owned businesses as opposed to today's commercialization. That allowed me to give the shops a lot more character. This

picture was a very personal design endeavor for me. It really gave me a chance to pay homage to a part of my family that grew up in small southern towns."

Walterboro welcomed the production, pleased with the excitement of having a film in their backyard and the influx of business that the production brought to town. The residents of Walterboro served as a resource for wardrobe and set decoration. In the storage space for one of the local stores, there was a wealth of untouched 1970s clothing, which the wardrobe department gladly incorporated into the film. Says Gains, "Our intent was to really become part of the community and partner with everybody in it, rather than just coming in and taking over. We knew that we were guests in Walterboro, and we wanted to be good guests. I encouraged the crew to use the local merchants and support them in any way they could. One of the most popular daily stops for the crew members was the "Books and Espresso" shop on Main Street, which they ran to for their latte and cappuccino fix."

In addition, many Walterboro citizens served as extras on the film, lending an authenticity to the production, particularly in the use of local residents in the background of the post-game barbershop "press conferences."

Some of the townspeople volunteered as extras, others were "discovered." "This elderly gentleman was just walking through town on his way to the post office when Mike (Tollin) stopped him and asked if he'd like to be in the movie – right now. He agreed. But first he had to call his wife to tell her that he had not gotten lost on his way to the post office but that he was about to make his acting debut," Gains laughs.

"The man became a running character in the barbershop scenes. He just had this great, great face. We found many other great faces and used them to help portray the characters of this small community."

The Walterboro population proved to be insufficient for the football stadium scenes, which required as many as 5,000 extras, who were bused in from all over South Carolina including the town Anderson.

Another aspect of the production requiring authenticity was the presentation of athletes. Since much of the action is played out on a football field or in a high school gym, the sports teams needed to look real. But finding skilled athletes who looked like they were of high school age (and moreover, of high school age in the 70s) was not an easy task. The production couldn't use real high school players because they were in school. College athletes were also out since they would lose their NCAA eligibility to play sports if they accepted a professional assignment.

Gains and Tollin turned to their longtime collaborator, sports coordinator Mark Ellis, with whom they'd worked on *Varsity Blues*, and subsequently *Hardball*, *Summer Catch* and *The Perfect Score*. Ellis' other credits include *Jerry Maguire*, *The Rookie* and the upcoming film about the 1980 U.S. Olympic hockey team, *Miracle*. Ellis decided to cast and train a basketball and football team especially for the film using local talent. He advertised in local newspapers, TV and radio stations within a 300-mile radius of the production, offering athletes the chance to get paid to play basketball and football in a major Hollywood motion picture. Potential applicants were told to stop cutting their hair – immediately – to more accurately reflect the look of the 70s.

Approximately 1,500 young men showed up for the auditions to fill the 65 spots on the football team and 25 on the basketball team. They came from as far away as California and Florida, as well as Georgia, North Carolina and South Carolina. The first round of auditions was an interview process. Those who made the first cut were invited to join the week-long team tryouts. Players were eliminated until the finalists were whittled down to the most talented. "We were looking for some of the best young players out there, and luckily we found them," says Ellis. "We

got some arena football players and some high school players who'd played in Europe as well as a bunch of college Division I players."

The different size of contemporary athletes and players from 30 years ago was another big issue Ellis had to confront. "Our research shows a stark difference between today's players and athletes back then," he says. In 1975, if a high school football player weighed more than 200 pounds he was considered huge. Now even quarterbacks weigh 200 pounds. So, I had to take a lot of football players and re-teach them to play other positions, which is not as easy as it sounds. The same was true in basketball. We had to find shorter guys and put them in positions they'd never played before."

Finding and training the players was only one aspect of presenting games onscreen. The plays in the film required specific choreography for the camera. Tollin, screenwriter Mike Rich and director of photography Don Burgess frequently conferred with Ellis to tell him the specifics they wanted for each scene.

"Once we started talking about how we anticipated the football plays to look, I started sketching them out," says Ellis. "I'd put the plays on the computer so that I had a good idea of where each of the 22 football players and 10 basketball players would be. It was kind of like choreographing a big dance sequence."

Ellis also had some good sources to help him create plays that would be true to the period, including the real Coach Jones. "Mike and I sat down with him and asked him about the formations he used as well as the line-ups and cadence calls. All that was incorporated into the scenes."

After the plays had been carefully plotted, the athletes rehearsed for Tollin. "They'd do it half speed and full speed until they were all hitting their marks and it was blocking out properly," Ellis continues. "Afterwards we would look at it. Then

Mike, Don and I would sit down and figure out where the cameras would be placed inside the action. It was important to them that we really get inside the action and let the audience feel the emotions and the intensity of the games.”

Even though the playing was being staged for the camera, Ellis contends “the guys were getting real action out there – full speed. There is no way to fake football. It has to be real, and the athletes understood that. It took several weeks of training camp to get it right.”

The training was especially important since the athletes were required to play within the confines of multiple camera and Steadicam operators -- often as many as four on the field or court. “The training was essential for the athletes to help maintain their focus,” says Ellis. “We weren’t playing games that went on for a couple of hours. We were shooting 12 hours a day in December in South Carolina. The temperature was below freezing two nights in a row and we were going at it until 4 o’clock in the morning. If they’d lost focus or intensity, somebody could have gotten hurt.”

And yet, even with meticulous preparation, there was always an air of unpredictability about the games, Ellis continues. “The players were instructed never to stop playing because you never know where that ball is going to bounce. And that’s another reason we needed great athletes. They had to be flexible. I have an old saying: 'Ugly is sometimes good.' The scene doesn't always have to look crisp and clean and neat. Sometimes it gets a little chaotic, but you can get some great shots out of that. Luckily, Mike and Don gave us the flexibility to make some of the necessary moves on the field with the camera so we got something good out of every take.”

In having Ed Harris as his onscreen coach, Ellis had the advantage of an actor who was an athlete and former star high school football player and baseball

player in Tenafly, NJ. "I was a pretty good student, but I really lived for athletics," Harris recalls.

"He took a great deal of the burden off me," says Ellis. "You could look at Ed and tell he had played ball and was good at it. You could read it through the camera. And that helped a great deal. When the players got tired of me yelling at them and trying to motivate them, I'd look over my shoulder and there would be Ed saying, 'O.K. guys, we're almost home. One more take. Let's go for it.'"

ABOUT THE CAST

CUBA GOODING, JR. (Radio) is one of the most charismatic and captivating performers on the screen today. His remarkable versatility, combined with the unique depth he brings to his roles has made him one of the most sought-after actors of his generation.

Gooding's critically-acclaimed, Academy Award®-winning portrayal of the extroverted pro football player 'Rod Tidwell' in the smash-hit feature film *Jerry Maguire* propelled him to the forefront of the entertainment industry. The role earned him additional honors, including the Screen Actors Guild Award, the Chicago Film Critics Award, the Broadcasters Film Critics Award, the Blockbuster Entertainment Award and the American Comedy Award, all for Best Supporting Actor. He was also cited with the prestigious ShoWest Award, presented by the nation's exhibitors, in the same category and received a nomination from the NAACP Image Awards for Outstanding Actor.

Prior to *Jerry Maguire*, Gooding had already established his presence in feature films with a number of impressive credits. He made his motion picture debut as the star of John Singleton's searing coming-of-age-drama, *Boyz N The Hood*, in

1991. He earned rave reviews and an NAACP Image Award nomination for his portrayal of a 17-year-old high school student in that film. A year later, he was featured in the Oscar®-nominated film *A Few Good Men* co-starring Jack Nicholson, Tom Cruise and Demi Moore. Gooding was honored as the NATO/ShoWest Newcomer of the Year for his performance.

Gooding segued directly from *Jerry Maguire* into another critically acclaimed role in the award-winning *As Good as It Gets* co-starring Jack Nicholson, Helen Hunt and Greg Kinnear for director James L. Brooks. He then went on to star opposite Robin Williams in *What Dreams May Come*, *Instinct* co-starring Anthony Hopkins, the action-thriller *Chill Factor* and the independent thriller *A Murder of Crows* co-starring Tom Berenger, on which Gooding also served as producer.

Recently, Gooding starred opposite Robert DeNiro in *Men of Honor*, the true story of Carl Brashear, the Navy's first African-American deep-sea salvage master diver. Gooding also starred in the Jerry Bruckheimer epic film *Pearl Harbor* directed by Michael Bay.

Gooding has also appeared lately in the hit comedies *Snow Dogs* and *Rat Race* as well as *The Fighting Temptations* opposite Beyoncé Knowles.

ED HARRIS (Harold Jones) was recently nominated for an Academy Award® for Best Supporting Actor and a Golden Globe for his role opposite Meryl Streep in *The Hours*, based on the Pulitzer Prize-winning novel by Michael Cunningham. Harris received the Screen Actors Guild Award for Best Supporting Actor and was nominated for both an Academy Award® and a Golden Globe for his role as Gene Kranz in *Apollo 13*.

He earned an Academy Award® Best Actor nomination for *Pollock*, his acclaimed directorial debut, in which he starred as the pioneering abstract expressionist Jackson Pollock. The film had its world premiere at the Venice Film Festival,

followed by a North American debut at the Toronto Film festival and the prestigious Centerpiece slot at the New York Film Festival. *Pollock* co-starred Marcia Gay Harden, who won the Best Supporting Actress Oscar® for her portrayal of Pollock's wife Lee Krasner. The film also featured Harris' wife, actress Amy Madigan, in the role of Peggy Guggenheim.

Recently, Harris received much praise for his role as mysterious government agent William Parchet in Ron Howard and Brian Grazer's Academy Award®-winning *A Beautiful Mind*. He has also starred opposite Jude Law in Jean-Jacques Annaud's *Enemy at the Gates*, opposite Anne Heche in Agnieszka Holland's *The Third Miracle* and opposite Julia Roberts and Susan Sarandon in *Stepmom* for director Chris Columbus. For that performance, together with his performance in Peter Weir's critically acclaimed *The Truman Show*, he won the 1998 National Board of Review award for Best Supporting Actor. Harris also won a Golden Globe Award and received another Oscar® nomination for Best Supporting Actor for *The Truman Show*.

Harris has also starred opposite Sean Connery and Nicolas Cage in the Simpson-Bruckheimer action blockbuster *The Rock* and appeared in the political thriller *Absolute Power* with Clint Eastwood and Gene Hackman.

Harris' other films include *Borderline*, *Knightriders*, *The Right Stuff*, *The Firm*, *Just Cause*, *Glengarry Glen Ross*, *State of Grace*, *The Abyss*, *Jackknife*, *To Kill a Priest*, *Walker*, *Sweet Dreams*, *Alamo Bay*, *A Flash of Green*, *Swing Shift*, *Under Fire* and *China Moon*. He was recently seen in *Buffalo Soldiers* opposite Joaquin Phoenix, *Masked & Anonymous* and *The Human Stain* with Anthony Hopkins.

His television credits include HBO's "The Last Innocent Man," "Running Mates" and Showtime's "Paris Trout." Harris and Madigan co-produced and co-starred in a critically acclaimed adaptation of Zane Grey's "Riders of the Purple Sage,"

which premiered on TNT in January 1996. Harris was nominated for a Screen Actors Guild Award as Best Actor for his performance and, for their roles as both actors and producers of "Riders of the Purple Sage," Harris and Madigan were presented with the prestigious Western Heritage Wrangler Award for "Outstanding Television Feature Film."

Harris is currently starring in the central role in HBO's adaptation of Richard Russo's best-selling novel "Empire Falls." The film's all-star cast includes Paul Newman, Helen Hunt, Joanne Woodward, Robin Wright Penn and Philip Seymour Hoffman.

Born in Tenafly, New Jersey, Harris attended Columbia University for two years and then attended the University of Oklahoma, where he began to study acting. In 1973, Harris moved to California and entered the California Institute of the Arts, graduating with a Bachelor of Fine Arts degree.

Harris made his New York stage debut in Sam Shepard's "Fool for Love," for which he earned the 1983 Obie Award for Outstanding Actor. Harris earned a Tony nomination and the Drama Desk Award for his Broadway debut in George Furth's "Precious Sons."

In the fall of 1994, Harris appeared off-Broadway in the New York Shakespeare Theater's production of Sam Shepard's "Simpatico" and won the Lucille Lortel Award for Best Actor. Harris returned to Broadway in the fall of 1996 for a limited-run engagement opposite Daniel Massey in Ronald Harwood's acclaimed drama "Taking Sides."

ALFRE WOODARD (Principal Daniels) has recently starred in *The Core*, *The Singing Detective*, Lawrence Kasdan's *Mumford* and Wesley Snipes' production of *Down in the Delta* directed by Maya Angelou. She provided the voice of a lemur named Pilo in *Dinosaur* and narrated the animated *John Henry*.

Woodard received four acting awards for her performance in the HBO production of "Miss Evers' Boys" including a Golden Globe Award, a Cable ACE Award, a Screen Actors Guild Award and an Emmy Award for Best Actress in a television mini-series or movie.

She recently received an Emmy nomination for "The Practice" and Golden Globe nomination for her performance in Showtime's "Holiday Heart." She has also starred in the telefilm "The Member of the Wedding" and was previously seen in *Star Trek: First Contact* and the thriller *Primal Fear* opposite Richard Gere.

Woodard starred in the ensemble film *How to Make an American Quilt* and Spike Lee's family drama *Crooklyn*. She co-starred in the television adaptation of Jonathan Swift's "Gulliver's Travels." Woodard's starring performance in the Hallmark Hall of Fame production of August Wilson's play, "The Piano Lesson," earned her a Best Actress Award from the Screen Actors Guild and an Emmy Award nomination. In 1984, Woodard received an Academy Award® nomination for her performance in Martin Ritt's *Cross Creek*.

Her other starring film projects include John Sayles' *Passion Fish*, Morgan Freeman's South African drama *Bopha!* starring Danny Glover and Ron Underwood's comedy *Hearts and Souls*. Additional film credits include *Grand Canyon*, *Scrooged*, *Miss Firecracker* and Robert Altman's *Health*. She made her motion picture debut in Alan Rudolph's *Remember My Name*.

A three-time Emmy Award® winner, Woodard was first honored in 1984 for her performance as the grieving mother of a child killed by a police officer on the acclaimed television series "Hill Street Blues." Her second and third Emmy® nominations followed in consecutive years for the PBS production "Words By Heart" and for her continuing role on the popular series "St. Elsewhere."

She won her second Emmy Award for her portrayal of a rape victim on the pilot of "L.A. Law," the same year she was nominated for John Sayles' telefilm, "Unnatural Causes." Other recent Emmy® nominations came in 1988, again for "St. Elsewhere," and in 1990 for the long-form production of "A Mother's Courage: The Mary Thomas Story." She was also honored with an ACE Award for her portrayal of Winnie Mandela in the HBO presentation "Mandela" starring Danny Glover.

This winter Woodard will be appearing on Broadway in "Drowning Crow."

S. EPATHA MERKERSON (Maggie) is a native of Detroit and earned a Bachelor of Fine Arts degree from Wayne State University. She has since won critical acclaim for her work in theatre, television and film. Merkerson recently completed her 10th season as 'Lieutenant Anita Van Buren' on NBC's acclaimed hit drama "Law & Order." She also recently appeared in *The Rising Place* with Gary Cole and Mark Webber and opposite Jennifer Lopez in Kevin Smith's *Jersey Girl*. Merkerson has performed on and off Broadway in productions including the 1990 Pulitzer Prize-winning "The Piano Lesson," for which she received a Tony and Drama Desk nomination for Best Actress. She received a 1991 Obie Award for her work in the Young Playwrights Festival's production of "I'm Not Stupid" and a 1999 Helen Hayes Award for her role in "The Old Settler" in Washington, D.C.

Merkerson's other feature film credits include *Random Hearts* with Harrison Ford, *Terminator II: Judgment Day*, *Jacob's Ladder*, *Navy Seals* and *Loose Cannons* with Gene Hackman.

Prior to "Law & Order," Merkerson was a series regular on "PeeWee's Playhouse," where she played 'Reba The Mail Lady,' Dick Wolf's "Mann and Machine" and the "Cosby" spin-off "Here and Now" with Malcolm Jamal Warner. She also appeared in the pilots "Elysian Fields" and "Moe's World." She has

made guest appearances on "The Cosby Show," "Equal Justice" and most recently, "Frasier" as the psychiatrist for Daphne Moon (Jane Leeves).

Ms. Merkerson co-starred in numerous television movies, including "A Mother's Prayer" with Linda Hamilton, "An Unexpected Life" and "It's a Girl Thing" with Stockard Channing. In 1998, she reprised her role as 'Lt. Van Buren' for the NBC movie "Exiled" with Chris Noth.

Ms. Merkerson and her husband divide their time between New York City and Maryland.

DEBRA WINGER (Linda) has been acknowledged as one of the screen's finest actresses since her stunning breakthrough in *Urban Cowboy*. Her roles in *Shadowlands*, *An Officer and a Gentleman* and *Terms of Endearment* all garnered Winger Academy Award® nominations as well as praise from critics and others.

Born in Cleveland, Ohio, Winger later moved west with her family. After college, Debra began taking acting lessons, which led to local workshop productions. Not long after, she made her feature film debut in *Thank God It's Friday*, followed shortly by *French Postcards*. But it was her co-starring role with John Travolta in *Urban Cowboy* that brought her to the world's attention.

Winger went on to co-star with Nick Nolte in *Cannery Row*, and worked again with her long time friend and mentor James Bridges in *Mike's Murder* before winning an Oscar® nomination for her performance opposite Richard Gere in *An Officer and a Gentleman*. Her second Oscar® nomination came for her role in *Terms of Endearment*.

Ms. Winger's films of the 1990s include Bernardo Bertolucci's *The Sheltering Sky*, *Leap of Faith* with Steve Martin, *Forget Paris* with Billy Crystal and *Wilder*

Napalm with Arliss Howard and Dennis Quaid. Winger received a Golden Globe nomination for her role in *A Dangerous Woman* and her third Oscar® nomination for her performance in *Shadowlands* with Anthony Hopkins.

After a six-year hiatus spent appearing on stage at the A.R.T., touring with the London Symphony and teaching at Harvard University, she most recently produced and co-starred in *Big Bad Love*, which was written and directed by Arliss Howard. She will soon be seen in *Eulogy*, directed by Michael Clancy, starring opposite Kelly Preston and Ray Romano.

ABOUT THE FILMMAKERS

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MIKE TOLLIN (Director/Producer) is an Academy Award® nominee and Peabody Award winner for his documentary *Hank Aaron: Chasing the Dream*. He made his feature film directorial debut with the baseball comedy *Summer Catch* starring Freddie Prinze, Jr. and Jessica Biel. Tollin also directed the award-winning film *Hardwood Dreams* narrated by Wesley Snipes. He served as producer on *The Show* and the hit films *Varsity Blues* and *Hardball* starring Keanu Reeves and Diane Lane -- all of which were directed by his partner Brian Robbins. Tollin also produced *Big Fat Liar* starring Frankie Muniz and the upcoming *The Perfect Score*, also directed by Robbins.

Tollin has been honored with three Emmy Awards as a director and producer. He is currently producing several television series including, "I'm With Her" for ABC, "Smallville," "One Tree Hill" and "What I Like About You" for the WB. He also served as an executive producer of the HBO comedy "Arli\$\$" and as executive producer and co-creator of Nickelodeon's hit shows "All That," "Kenan & Kel," "Cousin Skeeter" and "The Amanda Show" as well as TNN's sports series "SlamBall."

A founding member of Children Now and Common Sense Media, Tollin has a well-established track record of working to positively influence children's lives. He and partner Brian Robbins have made youth-oriented programming a primary focus of their work.

MIKE RICH (Written by) was born in Los Angeles but spent the majority of his childhood growing up in eastern Oregon. He became interested in radio broadcasting during his high school years and used his on-air abilities to help pay his college tuition at Oregon State University.

Rich began his news anchor career at KREM-FM in Spokane and worked his way to KGW in Portland before settling at KINK-FM, also in Portland. It was three years into that stint that he began dabbling with a screenplay idea that was sparked by an on-air interview dealing with America's classic authors. The result was Gus Van Sant's drama *Finding Forrester* starring Sean Connery. Rich subsequently wrote the screenplay for the hit baseball drama *The Rookie* starring Dennis Quaid. Next up for Rich is another sports-drama, *Miracle*, starring Kurt Russell.

Rich lives in Portland with his wife, Grace, and their three children Jessica, Caitlin and Michael.

BRIAN ROBBINS (Producer) most recently directed and produced *The Perfect Score* starring Scarlett Johansson and Erika Christiansen.

In 1993, while producing the award-winning *Hardwood Dreams*, Robbins partnered with its director Mike Tollin to form Tollin/Robbins Productions. Some of the films made under the banner include *Hank Aaron: Chasing the Dream*, which was nominated for both an Academy Award® and an Emmy and received a Peabody Award as one of the year's best documentaries. *Hardwood Dreams*, narrated by Wesley Snipes, won the prestigious Crystal Heart Award, a Cine

Golden Eagle and the NBPC's Prized Pieces Award. *The Show*, which was one of the highest grossing documentaries of the year, spawned a platinum-selling soundtrack album.

Other recent Tollin/Robbins films – all of which Robbins directed -- include *Hardball* starring Keanu Reeves and Diane Lane, *Ready to Rumble* with David Arquette, Oliver Platt and Scott Caan and *Varsity Blues* starring James Van Der Beek and Jon Voight. Robbins is a co-creator and executive producer on Nickelodeon's "All That," "Kenan & Kel" and "Cousin Skeeter." He directed the pilot episode for the WB series "Popular" and served as a co-writer and director on the DGA and Cable ACE Award-winning Nickelodeon show "Sports Theater With Shaquille O'Neal." Robbins is also an executive producer of the successful HBO comedy "Arli\$\$" and the WB's "Smallville."

Robbins recently produced *Big Fat Liar* with Frankie Muniz, Paul Giamatti and Amanda Bynes.

HERBERT W. GAINS (Producer) previously collaborated with Tollin/Robbins as executive producer on *Summer Catch* and *Hardball* and also served as co-producer of the company's *Varsity Blues* and *Ready to Rumble*. Gains served as executive producer on the recent comedy *Orange County* and the action film *Cradle 2 the Grave* with Jet Li. He was credited as co-producer on *Daylight* and *Dragonheart*. He will next serve as executive producer on Revolution Studios' comedy *Little Black Book*.

Previously, Gains was the production manager for films such as *The Negotiator* and *Mouse Hunt*. As assistant director, he worked on a variety of films, including *Natural Born Killers*, *Heaven & Earth*, *Point Break*, *Pacific Heights*, *Dragon: The Bruce Lee Story*, *Dirty Dancing* and *The Fan*.

TODD GARNER (Executive Producer) joined Revolution Studios as a partner in

May 2000. He is responsible for overseeing all aspects of development and production for the company's motion pictures. Garner also served as an executive producer on *XXX* and *Anger Management* and will serve as a producer on the upcoming *Cheer Up* starring Tommy Lee Jones.

In its first three years of operation, Revolution Studios has released 18 films including *America's Sweethearts*, *Black Hawk Down*, *XXX*, *Anger Management* and *Daddy Day Care*. Upcoming releases for 2003 include the powerful suspense thriller *The Missing* from Academy Award® winners Ron Howard and Brian Grazer, starring Tommy Lee Jones and Cate Blanchett, and the live-action fantasy adventure *Peter Pan*, which is a co-production between Universal Pictures, Columbia Pictures and Revolution Studios.

In 2004, Garner will oversee the development and production of such films as the comic book action adventure *Hellboy* starring Ron Perlman, Selma Blair and John Hurt, the romantic comedy *13 Going On 30* starring Jennifer Garner and Mark Ruffalo, the supernatural thriller *The Forgotten* starring Julianne Moore and the inspirational drama *Willie*, starring Ice Cube.

Prior to joining Revolution Studios, Garner served as Co-President of the Walt Disney Company's Buena Vista Motion Picture Group. Among the highly successful films he oversaw were *Pearl Harbor*, *Gone in 60 Seconds*, *Remember the Titans* and *The Waterboy*. Prior to that, Garner was Executive Vice President (1998-99) of Buena Vista Motion Picture Group. Garner began his ten-year association with Disney as a Creative Executive at Touchstone Pictures in 1990 and was subsequently promoted to Director of Production, Vice President of Production (1995-96) and Senior Vice President of Production (1996-98).

Prior to joining Disney, Garner worked at Paramount Pictures in finance. He began his professional career as a freelance videotape editor with credits on several commercials and music videos.

CAITLIN SCANLON (Executive Producer) is currently the President of Feature Production at Tollin/Robbins Pictures, a production company with such recent credits as *Varsity Blues*, *Big Fat Liar* and the WB Network's "Smallville." Previously, Scanlon served as Executive Vice President of Production at Artisan Entertainment and was Senior Vice President at Beacon Communications. At Beacon, Scanlon was executive producer on the hit comedy *Bring It On* starring Kirsten Dunst and Eliza Dushku. Scanlon also produced *Trippin'* for Beacon and USA Films and was the production executive on *Sugar Hill* starring Wesley Snipes, as well as the Academy Award® nominated *The Hurricane*. Early in her career, Scanlon was a development executive at Castle Rock Entertainment, where she worked on *When Harry Met Sally*.

A native of Brooklyn, New York, Scanlon graduated from Barnard College with a degree in English Literature and European History.

DON BURGESS, ASC (Director of Photography) received an Academy Award® nomination for his work with Robert Zemeckis on the hit film *Forrest Gump* starring Tom Hanks. Burgess most recently served as director of photography on the upcoming *Polar Express*, also featuring Hanks, and on *Terminator 3: Rise of the Machines*.

Burgess' numerous film credits include the feature films *Cast Away*, *Spider-Man™*, *What Lies Beneath*, *Contact*, *Evening Star*, *Forget Paris*, *Richie Rich*, *Blind Fury*, *Under the Boardwalk*, *Mo' Money* and *Josh and S.A.M.* Also for Zemeckis, Burgess previously shot second unit photography on the last two installments of the *Back to the Future* trilogy as well as on *Batman* and *Backdraft*.

For television, Burgess and Zemeckis collaborated on the Zemeckis-directed episode of HBO's "Tales from the Crypt" entitled "Yellow," which earned Burgess a Cable ACE Award nomination. His other television credits include "Breaking

Point," for which he earned an ACE Award, and "The Court Martial of Jackie Robinson," for which he received an ASC Award nomination.

CLAY A. GRIFFITH (Production Designer) is a celebrated production designer whose credits include *Almost Famous*, *Sweet Home Alabama*, *Domestic Disturbance*, and *Prozac Nation*. As set decorator his credits include *Dirty Dancing*, *Mystic Pizza*, *Pacific Heights*, *Singles*, *Sleepless in Seattle*, *Grumpy Old Men*, *City Slickers II*, *Junior*, *Seven*, *Jerry McGuire*, *As Good as it Gets* and *Stuart Little*.

CHRIS LEBENZON, A.C.E. (Edited by) is known as a top editor of high-profile Hollywood films, including some of the biggest hits of the last decade. Shortly after graduating from Stanford University, where he obtained a bachelor's degree in communications, Lebenzon began his career by editing independent, low-budget films. His first major feature credits were *Wolfen* and *Weird Science* for director John Hughes.

Lebenzon began his long and fruitful association with producer Jerry Bruckheimer on Tony Scott's *Top Gun*, for which he received an Academy Award® nomination. Since then, Lebenzon has edited such Bruckheimer productions as Scott's *Beverly Hills Cop II*, *Days of Thunder*, *Crimson Tide* (for which he received his second Academy Award® nomination) and *Enemy of the State* as well as the Michael Bay blockbusters *Armageddon* and *Pearl Harbor*; Simon West's *Con Air* and Dominic Sena's *Gone in 60 Seconds*. Lebenzon also edited *Revenge* for Tony Scott.

For director Tim Burton, Lebenzon has edited *Batman Returns*, *Ed Wood*, *Mars Attacks!*, *Sleepy Hollow* and *Planet of the Apes*. Lebenzon also edited Martin Brest's critically acclaimed *Midnight Run* and Rob Cohen's *XXX*.

HARVEY ROSENSTOCK, A.C.E. (Edited by) won the American Cinema Editors

(ACE) Award and received an Emmy nomination for the telefilm "A Killing in a Small Town." He received ACE nominations for *Scents of a Woman* and the telefilm "Paris Trout."

His other film credits include *The Emperor's Club*, *In Enemy Hands*, *Summer Catch*, *Chain of Fools*, *My Dog Skip*, *Flubber*, *Kiss the Girls*, *Grace of My Heart*, *Mother*, *Losing Isaiah*, *Tombstone*, *A Dangerous Woman*, *Curly Sue* and *Dead Heat*.

Rosenstock's credits for sound and dialogue editing include *Big Ball*, *The Golden Seal*, *Magic* and *Just Tell Me What You Want*. He was assistant editor on *The Golden Seal*, *Equus*, *The Missouri Breaks*, *Serpico* and *Dog Day Afternoon*. He was a supervising editor on *Killer: A Journal of Murder*.

JAMES HORNER (Music) is one of the most celebrated modern film composers. Having created the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and two Golden Globes for James Cameron's *Titanic*. In addition, he has earned five Academy Award® nominations, four Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 ("Somewhere Out There") and 1998 ("My Heart Will Go On").

In April 1998, Horner's *Titanic* soundtrack completed an unprecedented run of 16 weeks at #1 on Billboard's Top 200 Album Chart, setting a new record for the most consecutive weeks at #1 for a score album. It remains the largest selling instrument score album in history, having sold nearly 10 million copies in the United States and more than 26 million copies worldwide. The multi-platinum sequel soundtrack album, "Back to Titanic," featured additional music from the film as well as several new compositions Horner based on themes from his original score.

Known for his stylistic diversity, Horner's other recent film credits include *Beyond Borders*, *House of Sand and Fog*, *Enemy at the Gates*, *Dr. Seuss' How the Grinch Stole Christmas*, *The Four Feathers*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask of Zorro*, *Deep Impact*, *The Devil's Own*, *Ransom*, *Courage Under Fire*, *To Gillian on Her 37th Birthday*, *The Spitfire Grill*, *Braveheart*, *Apollo 13*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha*, *The Pelican Brief*, *The Man Without a Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The Rocketeer*, *Glory*, *In Country*, *Field of Dreams*, *Honey*, *I Shrank the Kids*, *The Land Before Time*, *Willow*, *An American Tail*, *The Name of the Rose*, *Cocoon*, *Gorky Park*, *48 Hours* and *Star Trek II*.

Having collaborated with many of Hollywood's most noted and successful filmmakers -- including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Lasse Hallström, Norman Jewison and Francis Ford Coppola --, Horner recently garnered both Academy Award® and Golden Globe nominations for Best Original Score for Ron Howard's Oscar®-winning *A Beautiful Mind*. Upcoming is Howard's thriller *The Missing* and Mel Gibson's *The Passion*.

DENISE WINGATE (Costume Designer) has had the opportunity to bring her talents to the worlds of film, television, music videos and theater. She most recently designed the costumes for *Novocaine* starring Steve Martin, Helena Bonham Carter and Laura Dern, *Soul Survivors* starring Casey Affleck, Wes Bentley and Eliza Dushku, *Blue Streak* starring Martin Lawrence and Luke Wilson, *Judas Kiss* starring Simon Baker and Gil Bellows, *The Last Time I Committed Suicide* starring Thomas Jane, Keanu Reeves and Adrien Brody as well as *The Sweetest Thing* and *Cruel Intentions*, both directed by Roger Kumble.

Other film credits include *She's All That*, *Life During Wartime*, *The Alarmist*,

Perfect Lady and *Touch Me*. She served as assistant costume designer for such films as *Backdraft* and *American Me* with Edward James Olmos.

Next up for Wingate is *A Cinderella Story* starring Hilary Duff.

For television, Wingate designed for “Melrose Place” for four years along with such shows as “Models, Inc.,” “Almost Perfect,” “Middle Ages,” “Shannon’s Deal” and the telefilm “Out of Season.”

Her theater and music video credits include “The Jones Boy” for the 3rd Street Theater, for which she won a Dramalogue Award for Best Costumes, and “The Bangles World Tour” Video in 1989.

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