

Dreamer

Inspired by a true story

“Dreamer: Inspired by a True Story” tells the story of a father who, for the love of his daughter, sacrifices almost everything to save the life of an injured racehorse and bring the promising filly back to her former glory. The film stars Kurt Russell (“Miracle”), Dakota Fanning (“War of the Worlds”) and Kris Kristofferson (“Lone Star”).

Ben Crane (Kurt Russell) was once a great horseman, whose gifts as a trainer are now being wasted on making other men’s fortunes. Soñador—called Sonya—was a great horse whose promising future on the racetrack is suddenly cut short by a career-ending broken leg. Considered as good as dead to her owner, who also happens to be Ben’s boss, Sonya is given to Ben as severance pay, along with his walking papers. Now, it will take the unwavering faith and determination of Ben’s young daughter, Cale (Dakota Fanning), to bring these two damaged souls together in a quest for a seemingly impossible goal: to win the Breeders’ Cup Classic. However, the true miracle might be that, in helping this injured horse, what they are actually healing is their own family.

Kristofferson stars as Ben Crane’s father, whose strained relationship with his son is bridged by their mutual hopes for Sonya. The main cast also includes Oscar® nominee Elisabeth Shue (“Leaving Las Vegas”), David Morse (“The Green Mile”), Freddy Rodriguez (HBO’s “Six Feet Under”), Luis Guzmán (“Traffic”) and Oded Fehr (“The Mummy”).

“Dreamer: Inspired by a True Story” was directed by John Gatins from his own screenplay, marking his directorial debut. Mike Tollin (“Radio”) and Brian Robbins (“Varsity Blues”) are the producers, with Ashok Amritraj, Jon Jashni, Bill Johnson, Stacy Cohen and Caitlin Scanlon executive producing. The film will be distributed domestically by DreamWorks Pictures, with Hyde Park Entertainment handling the international release.

ABOUT THE PRODUCTION

OUT OF THE GATE

True to the title of his film, writer/director John Gatins states, “This movie is about dreams. It is about the dreams of a young girl who idolizes her father, the dreams of a family that has fallen on hard times, and the dream they all share for the remarkable horse that unites them.”

“All the characters dream of different things,” notes Dakota Fanning, who stars as Cale Crane, the young girl whose belief in an injured racehorse puts her dreams into action. “My character dreams of being around horses with her father, to see her horse, Sonya, race to victory and, most of all, to help her family.”

Cale’s dreams turn into an unwavering faith in Sonya—whose full name, Soñador, means “dreamer” in Spanish—and it is that faith that causes her father to ignore his better judgment and put everything he has into rehabilitating the injured filly, who shows her own brand of courage. Kurt Russell, who stars as Cale’s father, Ben Crane, offers, “I think the process of bringing the horse back to health brings the family together—especially the father and daughter. Cale’s love of Soñador teaches Ben something that had been missing in his work, which happens to be training horses. Clearly, Ben had lost his ability to dream, but in letting his daughter live her dream, he is able to find it again.”

The son of a now-retired New York City police officer, John Gatins felt a special connection to the events of 9/11 and says that in the post-9/11 world, “I was looking to explore a world that was steeped in Americana, which I think horse racing really is. The first kernel of the idea was about this horse trainer who was down on his luck and maybe had one last chance to make it. Soñador gives him that chance.”

Gatins has written screenplays about football, basketball and baseball, but although “Dreamer: Inspired by a True Story” is his first film about horse racing, he reveals that his formative years were actually steeped in horses and horse racing. “When I was growing up, we lived near the Roosevelt horse farms in New York. I used to see them on the way to school. I was only ten when I went to the racetrack for the first time.

I always joke that this movie had a very long and expensive research process because I have been a big horse racing fan for so many years.”

Gatins continues, “The New York racing papers cover horse racing in a really amazing and elegant way. The way they describe the horses is as if they are talking about boxers or football players. They give them personalities, so the horses came alive to me as actual characters. I thought it would be great to make a movie about one of those characters. I began going to the racetrack and following the different horses like athletes, watching their careers as they started going for the Triple Crowns, the big races, the classics. These horses are bred to race; they are bred to be super athletes. What is truly remarkable to me is that two horses might have the same bloodlines and physical make-up, but some horses just have more heart and drive.”

Heart and drive is not just about winning races, however. Gatins affirms, “Being a race fan, I had heard some amazing stories about horses that came back from what should have been career-ending injuries. Mariah’s Storm was one such story that really stuck out in my mind.”

A promising filly, Mariah’s Storm was quickly building points towards a bid in the 1993 Breeders’ Cup—in which she would undoubtedly have been one of the favorites—when she suddenly fractured her left front cannon bone in the Alcibiades Stakes. Such a severe injury would normally spell the end of a racing career, but Mariah’s Storm’s owners and trainers did not lose faith. With care and patience, the fracture eventually healed, but the question of whether or not she would ever race again remained.

The question was soon answered. In September 1993, before her injury, Mariah’s Storm had won the Arlington-Washington Lassie, a Grade II stakes race for two-year-old fillies. After her recovery, in August 1994, she came back to win the Arlington Heights Oaks, a Grade III stakes race for three-year-old fillies. In September of the following year, she again confounded prognosticators by winning the Arlington Matron Handicap, a Grade III stakes race for three-year-old and older females, making her the only horse ever to win all three stakes races for her age class at Arlington. Her achievement was so unprecedented that there is now a race at Arlington Park named for her: the Mariah’s Storm Stakes. In 1995, Mariah’s Storm also won the Turfway Breeders’ Cup, upsetting the favorite, Serena’s Song.

Perhaps the most telling sign of Mariah's Storm's original promise has come in her progeny. She is the dam to several racing champions, the most notable of which is Giant's Causeway, the 2000 Horse of the Year and the sire of Noble Causeway who most recently raced in the 2005 Kentucky Derby and Preakness.

...AND THEY'RE OFF

Assembling the cast of "Dreamer: Inspired by a True Story" was something of a dream come true for Gatins. "It was an amazing experience to see the characters I created come to life when the actors arrived on the set," he states. "I looked around and thought, 'I wrote them, and now here they are.' It was very special."

Gatins acknowledges that the characters he initially envisioned had changed over the course of casting the film. "Originally, I had written three male roles: the grandfather, the father and the son. Then I saw Dakota Fanning in 'Man on Fire' and was blown away by her. I knew she would be great in the movie, so I changed the son to a daughter and was thrilled when she took the role. Then we got Kurt Russell on board as the father, and Kris Kristofferson to play the grandfather, Pop Crane. It all fell into place from there, and we ended up with an extraordinary cast. It was so much fun to work with actors who are so good, so versatile and have such great improv skills, because when you are working with horses, anything can happen."

When Gatins first approached Kurt Russell to play the role of Ben Crane, Russell recalls that he responded to the way the writer/director talked about the movie, as well as to the story. "I thought it was a very strong story about the dreams we all have and the choices we make to live them out or not. But what I especially liked about the movie was that it is a deeply generational story. These people are Kentucky horse people—this is what they do, and there's no getting around it. Working with horses has been handed down from the grandfather, Pop, to the father, Ben, and now to his daughter, Cale. In this movie, Cale is trying to connect with her father, but it is not until the horse, Soñador, enters this family's life that they begin healing old relationships and starting new ones."

Once on the set, Russell remarks that one of the greatest pleasures of working on "Dreamer" was acting alongside Dakota Fanning. "Dakota is one of the best actors I have ever had the opportunity to work with. She is nothing short of spectacular, with an ability that's second to none. I felt honored to work with her; she's that good."

A consummate actress, the young Dakota Fanning threw her all into learning about horses and horse racing for her role as Cale Crane. Fanning relates, “Cale grew up in Lexington, Kentucky—the horse capital of the world—surrounded by horse racing. But she’s never been exposed to horse racing herself, and she’s just itching to get out there with her dad. I had never been around horses that much, so I was happy to be able to train for a long time before shooting with the thoroughbreds and the other horses. I loved knowing all their names, their colors, their socks, and their stars and blazes. The more I learned, the more I wanted to know. I also learned everything I could about the saddles, bridles and halters.”

Fanning says she was especially thrilled to get into the saddle. “I learned to ride on a horse named Pablo, who was my favorite, and in the movie I ride Harbor Mist, who is one of the horses that played Soñador. He’s beautiful and was really fun to ride.”

It wasn’t long before Fanning shared her character’s great love of everything equine. “I just love horses now,” she enthuses. “They are so beautiful, and I just love to watch them run.” Fanning’s affinity for horses would not end with the filming of “Dreamer.” She had made it known that, after the movie wrapped, she intended to buy a horse of her own—a palomino. She would never get the chance. When filming ended, Russell presented his co-star with a magnificent palomino quarter horse, which she promptly named Goldie.

“There is no one like Dakota,” producer Mike Tollin states. “This is a young girl who has to make the audience believe that she could really take over as the owner of this horse. You get a sense that her character, Cale, has been taught for years about the racing business by her grandfather, Pop Crane. Dakota not only went to see the horses, she learned their histories. She could cite facts and figures from Triple Crown races and from Breeders’ Cup Classics. It was great to watch her come of age as a young horsewoman. She is remarkable.”

By contrast, Kurt Russell has owned horses all his life, so while he could relate to his character on that level, he offers that Ben Crane is missing one important quality in his dealings with both Soñador and Cale. “In this movie, I think the part of the equation that Ben is missing is belief. He is very business orientated with Soñador, whereas his daughter falls in love with her, and that love is felt by the horse. I have talked to a lot of trainers, and they all say it’s about the relationship. Some horses want to run for you,

others never become interested. Some horses don't know how to develop that relationship, and some trainers don't know how to find it. There are a million variables that make it fascinating.”

In the film, Ben Crane knows all the variables of training horses. What he lacks is an understanding of how to communicate with his daughter. He is also unable to heal the rift with his own father that has existed for many years. In truth, neither one of these two stubborn men knows how to bridge the gap.

Kris Kristofferson stars as Pop Crane, but even Gatins had no idea just how perfect the casting of Kristofferson was until he mentioned it to Russell. The actor laughed and said, “My whole life, people have told me I look like him.”

Kristofferson had a similar reaction. “I thought it would be interesting to finally play Kurt's father because so many people have said we look alike.”

Gatins attests, “The first time we saw Kurt and Kris in the same frame, we all looked at each other and said, ‘Why has nobody ever done this before?’”

Kristofferson remarks that family resemblances were not the only thing that drew him to the role of Pop. “I liked the script; I thought it had a lot of heart, and I loved the relationship between Pop and his granddaughter. I also love horses, so I liked that working together on Sonya's recovery is what revives Pop's relationship with his son. In the beginning, Pop tells them to put the horse down, but Ben's decision to rehabilitate Sonya ends up restoring Pop's fatherly pride.”

The rift between Pop and Ben Crane is not the only generation gap in the family. Ben's wife and Cale's mother, Lilly Crane, hopes that Soñador's arrival in the empty stalls of the Crane stable might forge the connection between Ben and Cale that Lilly knows her daughter wants and needs. Elisabeth Shue, who stars as Lilly, expounds, “My character's one goal in the movie is to get my family together and to get Ben and Cale to love each other the way she knows they can. Lilly is thrilled when Sonya comes because she sees how it affects Cale—how much she loves the horse and how it's changing her relationship with her father because they are finally spending more time together.”

Shue recalls, “The thing I loved most about the script was that it was about how a family going through hard times could heal themselves through the hopes and dreams they share, in this case for a horse. They have to face their fears and deal with their

problems as a family and learn that it's not about how much money you have or the clothes you wear. It's just about how much you love your family."

The Crane horse farm is also home to an extended family who also stake their futures on Soñador's recovery: Balon, the groom and an able horseman in his own right, and Manolin, the exercise jockey who must face his own fears if he is ever going to fulfill his dreams of returning to the racetrack.

Freddy Rodriguez, who plays the role of Manolin, notes, "Manolin got into a pretty bad accident early in his career and was forced by his own insecurities to give up racing. He let himself go and gained a lot of weight, so while Sonya is going through a rehabilitation, so is my character. He trains his butt off. It's a lot of pressure to be thrown into the Breeders' Cup after not racing for so long. It's a long shot, but he's willing to take it."

His character wasn't the only one in training. Rodriguez trained for weeks to look like a natural in the saddle. "I felt like I was in jockey school. I did a lot of research and hung out with the real jockeys. I wanted to soak everything in, but I had no idea how hard it is to be in that saddle and hold that position with the stirrups so high. My knees were in this awkward 'V' position and my ligaments were bending in ways they've never bent before," he laughs. "It was really grueling on my body; I used muscles I never knew I had."

Balon is portrayed by Luis Guzmán, who has had some experience with horses, but nevertheless found he had a few things to learn about the beauty of "the sport of kings." "I was thrilled when I got this script because it was a horse movie and I thought it would be a cool film to do. I have horses—I'm a mucking specialist back home in Vermont—but I still learned a lot about horses and horse racing. I used to watch races and just see the horse running. Being in this movie, I got to see how the jockey literally drives that horse. I got a better understanding of what's really involved in horse racing. I liked the whole premise of the story, too. Here is this animal that's broken down, but the story of what happens to her could just as easily apply to a human being, for that matter. Working together to get her back on her feet...you can't predict what's going to happen, but you know the outcome might be tremendous."

The outcome for the Crane family represents a missed opportunity for Ben's former boss, Everett Palmer, who handed Sonya over to Ben, assuming her broken leg

had rendered her worthless. In the movie, it is Palmer who best sums up Ben's fortunes by calling him "the best horseman with the worst luck." However, David Morse, the actor who plays Palmer, thinks that his character's words might actually reveal something about Palmer's own fears. "Palmer is a man who is haunted by what he doesn't have, and what he doesn't have is the instinct that Ben has, although he would never say it. In his head, he believes there is no way this filly could race again, let alone win a Breeders' Cup, but in his heart, he's afraid that Ben is really on to something with this horse."

HORSE AND RIDER

A very different casting process was involved in assembling the horses to play the pivotal part of Soñador. The film's lead horse wrangler, Rusty Hendrickson, and horse trainer Rex Peterson worked together to pick the right horse for each scene.

Hendrickson reveals, "The hero horse, Soñador, was actually played by several different horses, each with particular talents. We had two real racehorses, three trick horses and two cast horses. Some of the behaviors Soñador had to exhibit made certain horses harder to handle. At points, she had to react, pull back, rear up and paw at the air, etc. We used one horse to do all of those kinds of actions. Then we had what I considered to be the three main horses: Sacrifice, Harbor Mist and Go John."

"Horses are as individual as people," Peterson affirms. "What one horse might be good at, another can't do at all. When I started training, I had at least three horses to do every sequence in the movie. Then I would pick the best horse for the scene on the given day, depending on what the director was looking for."

Peterson worked with the different horses on mastering the actions that the role demanded. Even something as seemingly simple as having the horse lay down required training. Peterson also taught one of the Soñadors to carry Cale's backpack, while another one learned to follow Cale wherever she went "at liberty." Peterson explains, "A liberty horse is a horse I have no contact with through ropes, strings or anything. He goes where I direct him and does what I ask him to do based entirely on his confidence in me."

By far, Soñador's most important action was on the racetrack, and a gelding named Sacrifice was the horse who took over the role when Soñador had to explode from the gate and show a burst of speed down the stretch. Once a racehorse in his own right,

Sacrifice, whose grandsire was the renowned Mr. Prospector, is now retired and living the good life on a farm.

One of the most challenging actions required of Soñador involved, more precisely, a lack of action. When the Cranes make the decision to rehabilitate Sonya, the first thing they must do is get her up, but at the same time, keep all her weight off her broken leg. To do that, they hoist her up in a harness specially designed for lifting large animals. Modern versions of such rigs are often seen on television when large animals have to be rescued from precarious situations. However, John Gatins surmised that the harness used by the Cranes would be older, perhaps left over from Pop Crane's heyday as a breeder and trainer in the 1960s or '70s. Using a harness lent to the production by Hendrickson as a model, property master Guillaume Delouche had a copy of the rig custom made to look like an older version of the same. Peterson then had to train several of the horses to accept being in the harness. The horse who ended up taking to it the best was Harbor Mist.

In fact, Peterson managed to train the horses to handle every action the script required...except one. "Soñador is supposed to eat chocolate cake, but not one of the thoroughbreds wanted anything to do with chocolate cake; they wouldn't touch it. We finally got a quarter horse that would eat the cake. If you had told me at the start of the film that none of the thoroughbreds would eat the cake, I wouldn't have believed you, but none of them would," he laughs.

Hendrickson and Peterson also headed the team responsible for teaching both Dakota Fanning and Freddy Rodriguez to ride horses from scratch. "That's often the best way," offers Hendrickson, "because you have a clean sheet of paper to write on, so to speak. Both Dakota and Freddy progressed quite quickly."

Dakota began her training while still in Los Angeles under the tutelage of Lisa Brown, an instructor who specializes in training children to ride. Hendrickson says, "Dakota developed quite an affinity for the horses. Once she got to Kentucky, she continued her training with Rex Peterson, and eventually she progressed to the point that we were able to put her on Harbor Mist and some of the other thoroughbreds. Of course, we had to use a stunt double for some of her scenes in the movie—it wouldn't have been prudent to do otherwise—but there are several scenes where that's Dakota on top of Soñador."

Freddy Rodriguez trained mainly with expert horseman Mark Warrack to appear as if he'd been riding for years. Hendrickson notes, "We taught him the basics of riding first, before we put him in a racing saddle—like how to manipulate the horse's body with his legs down low. It created a better center of balance for him than to crink his legs up. After Freddy mastered that, we started shortening the stirrups every day until he was looking like a jockey. Eventually, he was able to gallop horses on the racetrack, but for the actual racing scenes, it was necessary to use a mechanical horse. It wouldn't have been safe for Freddy to ride a real horse in a field of racehorses."

For the safety of the actors, as well as for the horses, special effects supervisor Robert Vazquez and his team worked closely with mechanical horse designer Bruce Larsen to create a collection of mechanical "stunt doubles" for the horses in "Dreamer: Inspired by a True Story."

Larsen studied films of horses to capture their movement accurately, especially in the articulation of the head and neck. Vazquez's special effects team then installed the inner workings that set the mechanical horses in motion. In particular, a great deal of time was spent on the design and implementation of the "crashing horse" seen in the stunning moment when Sonya falls on the track, fatefully breaking her leg. Larsen offers, "The crashing horse had to have a lot of really fine twists and turns to it, and it had to hold up very well when it impacted the ground. It was a very quick scene, but we spent a lot of time to get it right. In the old days, they would have set a trip wire and tripped the horse, but the horse could be injured. You just can't do that. Also, when the horse went down there were other horses behind it. It all had to be set up very carefully to make sure we didn't injure any animals."

In addition to the mechanical horse, Larsen also had to create a horse that could be mounted on a camera car, which was used for close-ups of actor Freddy Rodriguez in the saddle. Larsen also manufactured another horse, nicknamed "Stuffy," which was basically an enormous stuffed toy to be used for scenes where the horse had to be lying down for long periods of time. Ensuring that no animal was harmed in even the making of the mechanical horses, their hair was all made from synthetic materials.

With the horses—both live and artificial—ready to go, Hendrickson worked with John Gatins to choreograph the three very different horse races seen in the film, including the climactic showdown at the Breeders' Cup Classic. He remarks, "Each race was

choreographed, broken down and discussed among the director, the cinematographer and myself. We developed a sort of playbook for the races, applying what I knew about their ability...who was fleet of foot and who was not.”

Shooting the thrilling Breeders’ Cup Classic put a great deal of pressure on the entire cast and crew, especially Gatins and his cinematographer, Fred Murphy. Murphy explains, “The horses can only go around once and then they need two days off, which made it a little more complicated. We had to make sure we had enough cameras to get it the first time, or we would have to wait two days to do it again.”

MAKING TRACKS

In preparing for the film’s racing sequences, Gatins and executive producer Stacy Cohen visited tracks all over the United States and Canada. They chose the renowned track at Keeneland to be the site of the film’s Breeders’ Cup Classic. A combination thoroughbred race course and sales company, Keeneland is located six miles west of Lexington in the heart of Kentucky’s famed Bluegrass Region.

“Lexington is the thoroughbred capital of the world,” says Gatins, “and Keeneland’s race track is a cathedral of the sport. It is an amazing place. We were shooting at Keeneland during the sales, which are attended by horse buyers from all over the globe. Everywhere you went, someone had another horse story. It was an incredible resource in the writing of the script.”

Producer Mike Tollin agrees. “The dream was to come to Lexington and then to go to Keeneland, which is the jewel of racetracks. The reaction from Keeneland was incredible. The president, Nick Nicholson, and the rest of his team were incredibly hospitable. D.G. Van Clief, Jr. and his staff at the Breeders’ Cup—and virtually the entire racing world that we tapped into—totally embraced this script.”

Racing’s richest event, the Breeders’ Cup is truly a movable feast. Each fall, a different North American track plays host to the Breeders’ Cup races in a unique and special way. Major tracks compete aggressively for the right to stage the championship program, and each year’s selection is eagerly awaited. At the same time, the revolving nature of the Breeders’ Cup ensures that it belongs to all of racing. That is exactly what its founders envisioned when they conceived of the Breeders’ Cup in 1982. Racing’s leaders wanted a vehicle to promote the sport—a showcase for its finest elements and a

grand finale to the racing season. The championship races became the cornerstone of a year-round program, which has allocated more than \$380 million to owners and breeders since the inaugural 1984 event at Hollywood Park. The Breeders' Cup has accomplished what its founders set out to do and more. It remains the definitive test of champions and has become one of horse racing's most recognizable and successful showpieces.

In addition to using Keeneland to stage the Breeders' Cup Classic, the film company also shot on actual stud farms, using their names and those of their horses. One of those was the internationally famous Ashford Stud in Lexington, Kentucky, which now serves as the American stallion division of Ireland-based Coolmore Stud. Some of their most famous stallions include Giant's Causeway, whose dam was Mariah's Storm and whose name is heard in the movie, and Grand Slam, who is featured in "Dreamer" as a possible ray of hope for the Crane family.

There are two other pivotal races seen in the movie. The first race, where Soñador breaks her leg and almost loses her life, took place at the Fairgrounds Racetrack, located close to New Orleans. Another race was set at the old Evangeline Downs, which was one of Louisiana's pioneer horse racing tracks.

Scenes at the Crane horse farm were also accomplished in Louisiana, where production designer Brent Thomas and his team converted a Louisiana farmhouse into the Cranes' Kentucky home. They also had to level a field adjacent to the house to build the stable from the ground up in what Thomas calls "a barn raising." Thomas comments, "The story takes place in Kentucky, but we found this interesting house on a hill in Louisiana, which was perfect for us. We also made some wonderful discoveries as we started working on the house. They had incredible vistas from the back, so we capitalized on that by adding a porch to the entire length of the back of the house."

Thomas also worked with costume designer Judy Ruskin Howell on the color scheme for the Cranes' home, which is subtly reflected in the Crane silks worn by Manolin.

Filming in Louisiana and Kentucky, John Gatins and Fred Murphy were able to take full advantage of the beautiful landscapes, which offered some unexpected bonuses. Murphy recalls, "Sometimes you'd show up in the morning and you'd see something you couldn't have planned or even imagined. It would be all foggy and the sun would be

coming through the fog, and you'd just say, 'Wow. Why don't we put the horse over there and just start shooting,' which we did."

Gatins states, "Fred was constantly trying to mine the landscapes and the weather and the natural light to achieve these beautiful shots. Brent built some wonderful sets and we were in those fantastic locations and Fred completely maximized them, so the look of the film has an authenticity that I believe will draw audiences into this world."

Gatins also hopes audiences will come away with an understanding that, in the racing business, "Dreamer" is not a name; it is a state of mind. "The main thing I discovered in talking with people who live and try to thrive in the horse racing game is that it's crazy," he asserts. "I mean, it's not the best way to try to make your living. There are tremendous risks; you really have to have dreams that are bulletproof...and some of these people really do. They've lived through big peaks and deep valleys, and they know there are never any guarantees. I see the Cranes as a family who once had that kind of belief in dreams, and along the way, they lost it. Now, through Soñador, they are finding a new way to strive for it."

Each generation of the Crane family has his or her own reasons for wanting to help Soñador. Ben sees it as a chance to put his family back on their feet financially. Pop sees it as an opportunity to reach out to his son. Cale, who idolizes her father, wants desperately to be a part of his world. Even Soñador shows an unbreakable spirit in coming back from an injury that should have ended her racing career and might even have taken her life. What none of them could have imagined was that their shared mission would mean much more than a chance to race against the best at the Breeders' Cup Classic...

Gatins reflects, "This movie has a lot of themes. It's about a horse; it's about horse racing; it's about a young girl... But, if I had to pick one thing, I would say it's about family. That's the theme that runs through the whole movie. We have three generations of this family, and they have struggled with money and with disappointment and defeat, but what they come to learn is, at the end of the day, family is what counts. It's the most important thing."

ABOUT THE CAST

KURT RUSSELL (Ben) is currently in production on “Poseidon,” a remake of “The Poseidon Adventure,” in which Russell is starring under the direction of Wolfgang Petersen.

Last year, Russell starred as coach Herb Brooks in the real-life drama “Miracle,” which chronicled the inspiring story of the underdog U.S. ice hockey team’s gold medal victory in the 1980 Olympic Games. His recent film credits also include “Sky High,” with Kelly Preston; Ron Shelton’s “Dark Blue”; Cameron Crowe’s “Vanilla Sky,” with Tom Cruise; and “3000 Miles to Graceland,” with Kevin Costner.

Russell made his film debut at the age of ten in the Elvis Presley film “It Happened at the World’s Fair,” marking the beginning of a career that now spans more than four decades. During his successful career as a child star, he appeared in ten Disney movies, including “Follow Me Boys!,” “The Computer Wore Tennis Shoes,” “The Barefoot Executive” and “The Strongest Man in the World.”

In 1979, Russell was cast as Elvis Presley in director John Carpenter’s acclaimed television biopic “Elvis,” earning an Emmy nomination for his remarkable portrayal of “the King.” Russell later reteamed with Carpenter on four films: “Escape from New York,” “The Thing,” “Big Trouble in Little China” and “Escape from L.A.,” the last of which Russell also co-wrote and co-produced.

Russell earned a Golden Globe nomination for Best Supporting Actor for his performance in Mike Nichols’ true-life drama “Silkwood,” opposite Meryl Streep and Cher. He subsequently starred in such films as Jonathan Demme’s “Swing Shift,” with Goldie Hawn; “The Mean Season”; “The Best of Times,” with Robin Williams; Garry Marshall’s “Overboard,” also opposite Goldie Hawn; Robert Towne’s “Tequila Sunrise,” with Mel Gibson and Michelle Pfeiffer; “Tango & Cash”; Ron Howard’s “Backdraft,” with Robert De Niro; Jonathan Kaplan’s “Unlawful Entry”; “Captain Ron”; “Tombstone”; Roland Emmerich’s “Stargate”; “Executive Decision,” with Halle Berry; “Breakdown”; and “Soldier.”

DAKOTA FANNING (Cale) most recently starred opposite Tom Cruise in Steven Spielberg's global blockbuster "War of the Worlds." Her recent film work also includes the thriller "Hide and Seek," in which she starred with Robert De Niro and Elisabeth Shue; the action thriller "Man on Fire," opposite Denzel Washington; and the independent film "Nine Lives," alongside Holly Hunter, Sissy Spacek, Robin Wright Penn and Glenn Close. She next stars as Fern in the big-screen, live-action adaptation of the children's classic "Charlotte's Web," coming to theaters next summer, also starring Julia Roberts, Oprah Winfrey and Robert Redford.

At the age of seven, Fanning became the youngest actor ever to be nominated for a Screen Actors Guild (SAG) Award for her performance as the devoted daughter of a mentally challenged man in "I Am Sam," with Sean Penn. In addition to her SAG Award nomination, Fanning also won the 2002 Critics' Choice Award for Best Young Actor. In 2005, she earned a Critics' Choice Award nomination in the same category for "Man on Fire," and also won an MTV Movie Award for Best Frightened Performance for her role in "Hide and Seek."

Fanning's additional film credits include "Uptown Girls," with Brittany Murphy; "The Cat in the Hat," opposite Mike Myers; "Trapped," with Charlize Theron and Kevin Bacon; and "Sweet Home Alabama," in which she had a cameo as a young Reese Witherspoon.

On the small screen, Fanning starred in Steven Spielberg's Emmy-winning miniseries "Taken," the Sci-Fi Channel's highest-rated show to date. She not only narrated all ten episodes, but starred as Alie, the half alien at the center of a drama that pits her character's parents against the government.

KRIS KRISTOFFERSON (Pop Crane) is an award-winning actor, singer and songwriter with more than 50 film roles to his credit. Early in his film acting career, he won a Golden Globe Award for Best Actor for his portrayal of John Norman Howard in "A Star is Born," opposite Barbra Streisand. Kristofferson more recently earned acclaim for his performance in John Sayles' "Lone Star." He also worked with Sayles in the films "Silver City" and "Limbo."

Kristofferson's other film credits include the trilogy of "Blade" films; the family film "Where the Red Fern Grows"; Tim Burton's "Planet of the Apes"; James Ivory's "A Soldier's Daughter Never Cries"; Brian Helgeland's "Payback"; Michael Cimino's "Heaven's Gate"; Michael Ritchie's "Semi-Tough"; Martin Scorsese's "Alice Doesn't Live Here Anymore"; and Sam Peckinpah's "Pat Garrett and Billy the Kid," to name only a few. In addition, Kristofferson earned an Academy Award® nomination for his composing work on Alan Rudolph's "Songwriter," in which he also starred with Willie Nelson.

A Grammy-winning singer and songwriter, Kristofferson has clocked more than a million miles in his tour bus over the past 35 years. In the early 1970s, he emerged as one of the most sought-after concert performers and songwriters of the time with songs like "Me and Bobby McGee," "Help Me Make It Through the Night," "For the Good Times," "Loving Her Was Easy" and "Why Me," among others. During the decades following, he has continued to tour several months of the year with his own band, and as one of the legendary Highwaymen, together with his friends Willie Nelson and the late Waylon Jennings and Johnny Cash. Last year, Kristofferson was inducted into the Country Music Hall of Fame.

ELISABETH SHUE (Lilly) was honored with an Academy Award® nomination for her performance in Mike Figgis' "Leaving Las Vegas," in which she starred opposite Nicolas Cage. Shue's poignant portrayal of a prostitute who has a doomed love affair with an alcoholic also brought her Best Actress Awards from the Los Angeles Film Critics, the Chicago Film Critics, and the National Society of Film Critics, as well as nominations for a Golden Globe Award, a Screen Actors Guild Award and an Independent Spirit Award.

Shue most recently starred in the thriller "Hide and Seek," with Robert De Niro and Dakota Fanning, and in the independent film "Mysterious Skin," which premiered at the 2005 Sundance Film Festival. Her list of film credits goes on to include Paul Verhoeven's "Hollow Man," opposite Kevin Bacon; the title role in John Duigan's "Molly"; Des McAnuff's "Cousin Bette"; Volker Schlöndorff's "Palmetto"; Woody Allen's "Deconstructing Harry"; Phillip Noyce's "The Saint," opposite Val Kilmer;

David Koepp's "The Trigger Effect"; Ron Underwood's "Heart and Souls," opposite Robert Downey, Jr.; "Soapdish," with Sally Field; Robert Zemeckis' "Back to the Future, Parts II & III," with Michael J. Fox; Roger Donaldson's "Cocktail," opposite Tom Cruise; Chris Columbus' "Adventures in Babysitting"; and John G. Avildsen's "The Karate Kid."

On television, Shue starred in the Oprah Winfrey Presentation "Amy and Isabelle." In addition to her work on the screen, Shue starred on Broadway in Richard Nelson's "Some Americans Abroad."

LUIS GUZMÁN (Balon) was a member of the ensemble cast of Steven Soderbergh's acclaimed drama "Traffic," which was honored with a Screen Actors Guild (SAG) Award for Outstanding Motion Picture Cast. The film marked Guzmán's third collaboration with Soderbergh, following "Out of Sight" and "The Limey," for which he received an Independent Spirit Award nomination for Best Supporting Actor. In addition, Guzmán has been recognized for his work in three films for director Paul Thomas Anderson, most recently winning an Imagen Award for his performance in "Punch-Drunk Love." He also shared in two SAG Award nominations received by the casts of Anderson's "Magnolia" and "Boogie Nights." Guzmán has also co-starred in two films for director Brian De Palma: "Snake Eyes" and "Carlito's Way"; and three films for Sidney Lumet: "Guilty as Sin," "Family Business" and "Q & A."

Guzmán has several films upcoming, including "Waiting...," "Carlito's Way: Rise to Power," "Disappearances" and "I Believe in America." His other film credits include "Lemony Snicket's A Series of Unfortunate Events"; "Anger Management," with Adam Sandler and Jack Nicholson; "Confidence"; "Welcome to Collinwood"; "The Salton Sea"; "The Count of Monte Cristo"; "The Bone Collector"; "The Substitute"; "The Cowboy Way"; "Mr. Wonderful"; "The Hard Way"; "Black Rain"; "True Believer"; and "Short Eyes," in which he made his feature film debut.

On television, Guzmán has had numerous guest roles on such series as HBO's "Oz," "Frasier," "NYPD Blue," "Homicide: Life on the Street," "Law & Order" and "Miami Vice." He has also appeared in several telefilms, including "Thin Air," "Mind Prey," "The Burning Season" and "In the Shadow of a Killer."

Born in Puerto Rico, Guzmán grew up in Manhattan and graduated from City College. He began performing in street theater and independent films.

FREDDY RODRIGUEZ (Manolin) is best known for his role in the award-winning HBO series “Six Feet Under,” created by Academy Award®-winning writer Alan Ball. Rodriguez earned an Emmy Award nomination and has won three Imagen Awards for his portrayal of Federico Diaz, the artful young mortician who is a whiz at reconstructing badly disfigured corpses. Together with the rest of the “Six Feet Under” cast, Rodriguez has also won two Screen Actors Guild (SAG) Awards and received two more SAG Award nominations for Outstanding Ensemble in a Drama Series.

On the big screen, Rodriguez is currently filming “Poseidon,” Wolfgang Petersen’s remake of the disaster epic “The Poseidon Adventure,” in which he again co-stars with Kurt Russell. Following that, he is next set to star in M. Night Shyamalan’s new film “The Lady in the Water,” with Paul Giamatti, Bryce Howard and Jeffrey Wright. Rodriguez’s upcoming films also include the crime drama “Harsh Times,” with Christian Bale and Eva Longoria; and “Havoc,” which was produced by the team behind the award-winning film “Monster” and will be released on DVD.

Rodriguez made his feature film debut in Alfonso Arau’s “A Walk in the Clouds,” and then starred in the Hughes brothers’ “Dead Presidents.” His subsequent film credits include “The Pest,” with John Leguizamo; “Can’t Hardly Wait”; “Payback,” with Mel Gibson; “Chasing Papi”; and the independent features “Pledge of Allegiance” and “Dallas 362.” He also starred in the HBO movie “For Love or Country: The Arturo Sandoval Story,” with Andy Garcia and Gloria Estefan.

Hailing from Chicago, Rodriguez starred at the age of 14 in the pilot production of Chicago’s Whirlwind Performance Company, a theater company comprised of at-risk youth. Because of his exceptional work with this group, he received a two-year scholarship to the summer arts program at Chicago’s Centre for the Gifted and went on to star in more than 20 Chicago-based theater productions.

DAVID MORSE (Palmer) will next be seen in Richard Donner’s crime thriller “16 Blocks.” As a cast member of Frank Darabont’s drama “The Green Mile,” Morse

shared in a Screen Actors Guild Award nomination for Outstanding Cast Performance. He also earned an Independent Spirit Award nomination for his work in the Sean Penn-directed drama “The Crossing Guard.” Morse had earlier starred in Penn’s directorial debut film, “The Indian Runner.”

Morse next stars in two independent features due out later this year: “Down in the Valley” and “Nearing Grace.” He includes among his many other film credits “The Slaughter Rule,” “Hearts in Atlantis,” “Proof of Life,” *Palme D’Or* winner “Dancer in the Dark,” “Crazy in Alabama,” “The Negotiator,” “Bait,” “Contact,” “The Long Kiss Goodnight,” “Extreme Measures,” “The Rock,” “12 Monkeys,” “The Good Son,” “Desperate Hours,” the remake of “The Getaway,” “Personal Foul” and “Inside Moves.”

Morse came to fame with his role as Dr. Jack “Boomer” Morrison in the Emmy-winning drama series “St. Elsewhere.” He more recently starred in the series “Hack.” He has also starred in such telefilms as “Diary of a City Priest,” “Murder Live,” “Tecumseh: The Last Warrior,” “Stephen King’s The Langoliers,” “Cry in the Wild,” “Cross of Fire,” “Brotherhood of the Rose,” “Winnie,” “Downpayment on Murder,” “Six Against the Rock,” “Place at the Table,” “When Dreams Come True” and “Prototype.”

An award-winning stage actor, Morse won Obie, DramaLogue, Drama Desk and Lucille Lortel Awards for his performance in the off-Broadway production of Paula Vogel’s Pulitzer Prize-winning drama “How I Learned to Drive.” He also won DramaLogue and LA Weekly Awards for his work in “Of Mice and Men” in Los Angeles. He made his Broadway debut in the role of Father Barry in “On the Waterfront,” and also appeared off-Broadway in such plays as “The Trading Post,” “Threads” and “A Death in the Family.” In addition, Morse starred in the Seattle Repertory’s world premiere of “Redwood Curtain,” and performed in more than 30 productions with the Boston Repertory Company.

ODED FEHR (Prince Sadir) first caught the attention of moviegoers with his portrayal of the mysterious warrior, Ardeth Bay, in the hit action thriller “The Mummy.” He later reprised his role in the even more successful sequel, “The Mummy Returns.” Following his success in both films, Fehr co-starred in the 2004 sci-fi thriller “Resident Evil: Apocalypse.”

In addition to his role in “Dreamer: Inspired by a True Story,” Fehr will also be seen on the small screen this fall in Showtime’s “Sleeper Cell.” In the much-anticipated new drama series, he stars as the charismatic leader of an underground terrorist group in Los Angeles. Fehr’s earlier television credits include leading roles on the NBC series “UC: Undercover” and the CBS drama “Presidio Med.” He has also been seen in the feature films “Deuce Bigalow: Male Gigolo” and, more recently, “Deuce Bigalow: European Gigolo.”

Born in Israel, Fehr relocated to Germany to pursue a career in business with his father. On a whim, he decided to sign up for a drama class, which changed his career plans. He went on to star in a production of David Mamet’s “Sexual Perversity in Chicago” and spent the next three years enrolled in the Old Vic Theatre School in Bristol, England. He later played the title role in “Don Juan Comes Back From the War,” presented at London’s Courtyard Theatre.

ABOUT THE FILMMAKERS

JOHN GATINS (Director/Screenwriter) makes his directorial debut with “Dreamer: Inspired by a True Story.” He has a growing list of credits as a screenwriter, including several collaborations with “Dreamer” producers Mike Tollin and Brian Robbins.

Gatins most recently co-wrote the Tollin/Robbins production “Coach Carter,” directed by Thomas Carter, and starring Samuel L. Jackson in the title role of the real-life high school basketball coach who put his team’s academic achievements above their athletic standing. He had first worked with Tollin and Robbins when he co-wrote the screenplay for the 1999 high school football drama “Varsity Blues,” starring James Van Der Beek and Jon Voight.

Gatins' screenwriting credits under the Tollin/Robbins banner also include the romantic comedy "Summer Catch," directed by Tollin, and the drama "Hardball," starring Keanu Reeves and Diane Lane under the direction of Robbins. In addition, he served as a co-producer on Robbins' comedy "Ready to Rumble." For television, Gatins created and was the executive producer on Tollin/Robbins' WB network pilot "Learning Curve."

A native New Yorker, Gatins was born in Manhattan, where his father was a New York City police officer. The family relocated to the Hudson Valley near Poughkeepsie, where Gatins grew up and later attended Vassar College. Following graduation, Gatins moved to Los Angeles to pursue an acting career, and soon landed starring roles in the independent horror sequels "Witchboard 2: The Devil's Doorway" and "Leprechaun 3." He also had smaller parts in several other productions before segueing to screenwriting on "Varsity Blues."

MIKE TOLLIN (Producer), a partner in Tollin/Robbins Productions (TRP), has produced a dozen feature films and currently has five primetime television series in production. Earlier this year, he produced the feature "Coach Carter," starring Samuel L. Jackson, which opened at number one at the box office. Previously, Tollin directed and produced "Radio," starring Cuba Gooding, Jr. and Ed Harris, which brought an NAACP Image Award to Gooding. Other films under the TRP banner include "Varsity Blues," "Hardball," "Big Fat Liar," and the Tollin-directed "Summer Catch."

Tollin also wrote, directed and produced the documentary "Hank Aaron: Chasing the Dream," which won a Peabody Award and was nominated for an Academy Award[®]. More recently, TRP produced "Hardwood Dreams: Ten Years Later," which was the sequel to their acclaimed 1993 documentary "Hardwood Dreams." Wesley Snipes served as narrator for both films, which explored the world of inner-city sports.

Tollin has won three Emmy Awards for his work on television. Along with partner Brian Robbins, Tollin is responsible for the WB's "Smallville," "One Tree Hill" and "What I Like About You," as well as "Inconceivable," a new drama for NBC, and "Crumbs," a new comedy for ABC. TRP also produced ABC's "I'm With Her," and "Arli\$\$," for HBO. In addition, they have produced a number of series for Nickelodeon,

including “All That,” now in its tenth season, “Kenan & Kel,” “The Amanda Show,” and “Sports Theater with Shaquille O’Neal.” TRP is also part of the team that created “SlamBall,” which is currently being re-launched as a national sport.

Tollin is on the boards of Common Sense Media and Children Now, two groups that focus on kids and media and, together with Robbins, recently launched the Los Angeles chapter of the Chasing the Dream Foundation, which awards scholarships to underprivileged youth.

BRIAN ROBBINS (Producer) is partnered with Mike Tollin in Tollin/Robbins Productions (TRP). As a director, Robbins recently wrapped principal photography on the remake of “The Shaggy Dog,” starring Tim Allen, Kristin Davis, Danny Glover and Robert Downey, Jr. He also directed and produced “The Perfect Score,” starring Scarlett Johansson. Robbins’ other credits as a director include “Varsity Blues,” which topped the box office for two weeks, and “Hardball,” starring Keanu Reeves. He was a producer on the Tollin-directed release “Radio,” starring Cuba Gooding, Jr. and Ed Harris.

TRP also produced “Coach Carter,” starring Samuel L. Jackson in the title role, which debuted at number one in its opening weekend in January 2005. Other films produced under the TRP banner include “Summer Catch” and “Big Fat Liar.” In addition, they produced the documentary “Hank Aaron: Chasing the Dream,” which won a Peabody Award and was nominated for an Academy Award[®]. TRP also produced the 1993 documentary “Hardwood Dreams,” which earned praise as a gripping look at inner-city sports. They more recently produced the sequel, “Hardwood Dreams: Ten Years Later.” Both films were narrated by Wesley Snipes.

Robbins won a Directors Guild of America Award for his work on the Nickelodeon show “Sports Theater with Shaquille O’Neal.” He is also responsible for five primetime television series presently in production. Three of those air on The WB: “Smallville,” “One Tree Hill” and “What I Like About You.” TRP is also currently producing “Inconceivable,” a new drama for NBC, and “Crumbs,” a new comedy for ABC. Their other television series projects include ABC’s “I’m With Her”; “Arli\$\$,” for HBO; and several Nickelodeon series, including “All That,” now in its tenth season,

“Kenan & Kel” and “The Amanda Show.” They are also part of the team behind the creation of “SlamBall,” which is currently being re-launched as a national sport.

Robbins and Tollin were honored by Girls, Inc. in 2003, and recently launched the Los Angeles chapter of the Chasing the Dream Foundation, which awards scholarships to underprivileged youth.

ASHOK AMRITRAJ (Executive Producer) is the Chairman and CEO of Hyde Park Entertainment. He most recently produced the upcoming romantic comedy-drama “Shopgirl,” starring Steve Martin and Claire Danes, which, along with “Dreamer: Inspired by a True Story,” premiered at the 2005 Toronto Film Festival. His other recent credits as a producer include the romantic comedy “Raising Helen,” starring Kate Hudson; the action drama “Walking Tall,” starring The Rock; the smash hit comedy “Bringing Down the House,” pairing Steve Martin and Queen Latifah; Brad Silberling’s drama “Moonlight Mile,” starring Dustin Hoffman, Susan Sarandon, Holly Hunter and Jake Gyllenhaal; and Barry Levinson’s crime comedy “Bandits,” starring Bruce Willis, Billy Bob Thornton and Cate Blanchett.

Since the founding of Hyde Park Entertainment in 1999, Amritraj has grown the company into a cutting-edge option to the more traditional Hollywood studios. It is one of the few independent companies capable of developing, producing and co-financing projects, as well as handling international sales and marketing. The company has a first-look deal with Twentieth Century Fox and a second-look deal with The Walt Disney Company, with the goal of producing four major films per year. Among their future film projects are “Premonition,” “The Persuaders,” “Trap for Cinderella” and “Wallflower.”

Over the past 20 years, Amritraj has produced or executive produced more than 90 films. His film “Jeans” was selected by the Film Federation of India as the country’s sole nomination for Best Foreign Film at the 1998 Academy Awards®. The nomination earned Amritraj the title of “Spirit of India’s Man of the Year,” and he also received the “Pride of India” Lifetime Achievement Award.

In addition, Amritraj is on the Foreign Film Board of the Academy of Motion Picture Arts and Sciences, serves on the board of the British Academy of Film and

Television Arts in Los Angeles, and sits on the International Council for the Emmy Awards.

Before beginning his film career, Amritraj was a professional tennis player who competed in every major tournament, including Wimbledon and the U.S. Open, during his nine-year career.

JON JASHNI (Executive Producer) is currently the President of Hyde Park Entertainment, and most recently served as a producer on the upcoming romantic comedy-drama “Shopgirl,” scripted by and starring Steve Martin. Both that film and “Dreamer: Inspired by a True Story” premiered at the 2005 Toronto Film Festival and have openings in October. Other recent Hyde Park releases include the comedy “Raising Helen,” starring Kate Hudson; the remake of “Walking Tall,” with The Rock; and the breakout hit “Bringing Down the House,” starring Steve Martin and Queen Latifah.

Just prior to joining Hyde Park in late 2002, Jashni was a producer on the hugely successful romantic comedy “Sweet Home Alabama,” starring Reese Witherspoon, Patrick Dempsey and Josh Lucas. Produced for a modest \$35 million, the film still holds the record for the top-grossing September opening and went on to earn over \$125 million domestically.

Jashni also co-produced two Academy Award[®]-nominated films: Norman Jewison’s “The Hurricane,” for which Denzel Washington earned a Best Actor nod; and Andy Tennant’s “Anna and the King,” starring Jodie Foster, which received two creative nominations. Jashni had earlier collaborated with Tennant when, as a production executive at Twentieth Century Fox, he oversaw the development and production of the Cinderella story “Ever After,” starring Drew Barrymore and Anjelica Huston.

Jashni was previously partnered with Irving Azoff in the production company Giant Pictures. Their association resulted in the production of the aforementioned “The Hurricane,” “Jack Frost” and “The Inkwell,” which Jashni executive produced. Jashni’s partnership with Azoff followed a two-year stint at Columbia Pictures, where he was involved in the development and/or production of such films as “Groundhog Day,” “Mo’ Money,” “Stephen King’s Sleepwalkers,” “Bram Stoker’s Dracula” and “Fools Rush In.” He began his career at The IndieProd Company, where he assisted in the physical

production of “Air America,” “Mountains of the Moon,” “Roxanne,” “Punchline” and “Quicksilver.”

BILL JOHNSON (Executive Producer) previously executive produced the comedy “Malibu’s Most Wanted” and the romantic drama “A Walk to Remember.” He also co-produced Jon Turteltaub’s hit comedy drama “The Kid,” starring Bruce Willis, and Alfonso Arau’s romantic drama “A Walk in the Clouds,” starring Keanu Reeves. Johnson served as an associate producer on the comedy hit “My Best Friend’s Wedding,” starring Julia Roberts, Cameron Diaz and Rupert Everett, as well as the comedy “High School High.”

In addition, Johnson has worked as a unit production manager on such films as Gore Verbinski’s hit horror thriller “The Ring,” starring Naomi Watts; Jon Turteltaub’s “Instinct,” starring Anthony Hopkins and Cuba Gooding, Jr.; and Joel Schumacher’s “A Time to Kill,” with Samuel L. Jackson and Matthew McConaughey. He is currently in Tokyo, filming the upcoming action sequel “The Fast and the Furious 3.”

STACY COHEN (Executive Producer) served for the last five years as Senior Vice President of Production at Gaylord Films/Pandora. During her tenure, she oversaw development and production on a varied slate of feature film projects. She is now working as an independent producer, based in Los Angeles.

In addition to “Dreamer: Inspired by a True Story,” Cohen also produced another fall release: “Duma,” a drama about a boy and a cheetah, directed by Carroll Ballard and starring Hope Davis, Campbell Scott, Eamonn Walker and Alex Michaletos. During her five months on location for that film, Cohen had the opportunity to direct the second unit in Botswana’s Okavango Delta, one of the wildest and most remote places on earth. Cohen also executive produced the drama “White Oleander,” starring Michelle Pfeiffer, Renée Zellweger, Robin Wright Penn and Alison Lohman.

Before joining Gaylord Films/Pandora, Cohen worked for four years with Hunt Lowry as the Vice President of Development for his production company. Previous to that, she served in a variety of production capacities on such independent features as

Robert Altman's "The Player" and Bryan Singer's "Public Access," which won the Grand Jury Prize at the 1993 Sundance Film Festival.

Born in Queens, New York, Cohen graduated from Harvard College, where she wrote her thesis on Frank Capra and his film "It's a Wonderful Life."

CAITLIN SCANLON (Executive Producer) is currently the President of Pounce Pictures, with films in development at several different studios. Prior to founding Pounce, Scanlon was President of Production at Tollin/Robbins Films, the motion picture arm of Tollin/Robbins Productions (TRP). During her tenure at TRP, Scanlon executive produced the drama "Radio," starring Ed Harris and Cuba Gooding, Jr., and "Coach Carter," starring Samuel L. Jackson.

Scanlon had previously served as a Senior Vice President at Beacon Communications. While there, she executive produced the smash hit "Bring It On," starring Kirsten Dunst, which Scanlon developed from a pitch. Produced for \$11 million, "Bring It On" earned acclaim from critics and audiences nationwide and went on to gross more than \$68 million at the domestic box office. At Beacon, Scanlon also produced "Trippin'," and was a production executive on the Oscar[®]-nominated true-life drama "The Hurricane," starring Denzel Washington, and "Sugar Hill," starring Wesley Snipes.

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

FRED MURPHY (Director of Photography) is currently shooting the comedy "R.V.," starring Robin Williams under the direction of Barry Sonnenfeld. He recently lensed the thriller "Secret Window," starring Johnny Depp, which marked Murphy's third collaboration with director David Koepp, following the feature "Stir of Echoes" and the television movie "Suspense." Murphy had earlier received Emmy Award nominations for his work on the longform television projects "Witness Protection" and "The Final Days."

Murphy was nominated for an Independent Spirit Award for his cinematography on the feature "The Dead." His film credits go on to include "Freddy vs. Jason," "The Mothman Prophecies," "October Sky," "Dance With Me," "Metro," "A Family Thing,"

“Murder in the First,” “Jack the Bear,” “Fresh Horses,” “Hoosiers,” “The Trip to Bountiful,” “Eddie and the Cruisers,” “Heartland” and “Girlfriends.” Murphy also worked with director Paul Mazursky on four films: “Faithful,” “The Pickle,” “Scenes From a Mall” and “Enemies: A Love Story.” In addition, he was the co-cinematographer (with Henri Alekan) on “The State of Things,” which won the Golden Lion at the 1983 Venice Film Festival.

BRENT THOMAS (Production Designer) previously served as the production designer on such films as the recent remake of “Walking Tall,” “Return to Me” and “Free Willy 3.” Presently, he is working on the drama “Catch and Release,” starring Jennifer Garner under the direction of Susannah Grant.

In addition, Thomas has worked on a number of critically acclaimed television projects, including the telefilms “Door to Door,” “You Know My Name,” “The Baby Dance,” “The Long Way Home” and “Northern Lights.” He earned a Genie Award nomination in his native Canada for his work on “Captains Courageous.” His television credits also include “Sirens,” “Mixed Blessings,” “Broken Trust” and the revival of the series “The Outer Limits.”

Apart from his work as a production designer, Thomas won awards at the Houston Film Festival and the Columbus International Film Festival for “Passage,” an experimental film he both produced and directed.

DAVID ROSENBLOOM (Editor) earned an Academy Award[®] nomination (shared with William Goldenberg and Paul Rubell) for his editing work on Michael Mann’s award-winning drama “The Insider.” He most recently edited Peter Berg’s acclaimed high school football drama “Friday Night Lights.” His other film credits include Roger Donaldson’s “The Recruit”; “Hart’s War,” “Frequency” and “Primal Fear,” for director Gregory Hoblit; the Mimi Leder films “Pay It Forward,” “Deep Impact” and “The Peacemaker”; David Anspaugh’s “Moonlight and Valentino,” “Rudy” and “Fresh Horses”; and William Friedkin’s “Blue Chips.”

On television, Rosenbloom received an Emmy Award nomination for Best Editing on the series “I’ll Fly Away.” He also edited such television projects as “Class of

'61," "In the Company of Darkness," "Quiet Killer," "Under the Influence," "Do You Remember Love," "Behind Enemy Lines," "Brotherly Love" "Gambling's White Tiger," and the series "Miami Vice" and "Hill Street Blues."

In addition to his editing work, Rosenbloom has directed episodes of the series "NYPD Blue," "Melrose Place," "Reasonable Doubts" and "Hill Street Blues."

JUDY RUSKIN HOWELL (Costume Designer) has designed the costumes for a broad range of films, most recently including "Guess Who" and Woody Allen's "Melinda and Melinda." She has worked with director Tom Shadyac on four films, beginning with "Liar Liar," and followed by "Patch Adams," "Dragonfly" and "Bruce Almighty." Howell has also served as the costume designer on three Billy Crystal starrers: "City Slickers," "City Slickers II: The Legend of Curly's Gold" and "Forget Paris," the last of which Crystal also directed.

Howell made her feature film debut on Oliver Stone's acclaimed Vietnam War-era drama "Born on the Fourth of July," starring Tom Cruise. Her subsequent film work includes Nora Ephron's "Sleepless in Seattle," starring Tom Hanks and Meg Ryan; Bruce Joel Rubin's "My Life," with Michael Keaton and Nicole Kidman; Alfonso Arau's "A Walk in the Clouds," starring Keanu Reeves; Forest Whitaker's "Waiting to Exhale," starring Whitney Houston, Angela Bassett and Loretta Devine; Albert Brooks' "Mother," with Brooks and Debbie Reynolds; Robert Redford's "The Horse Whisperer"; and Boaz Yakin's "Remember the Titans," starring Denzel Washington.

JOHN DEBNEY (Composer) earned an Academy Award® nomination earlier this year for his score for Mel Gibson's film phenomenon "The Passion of the Christ." Debney's music will next be heard in the animated films "Chicken Little" and "The Barnyard." He also recently scored Jon Favreau's upcoming film fantasy "Zathura." He had previously collaborated with Favreau on the hit holiday comedy "Elf."

Debney has worked repeatedly with several other noted directors, including Garry Marshall on "The Princess Diaries," "The Princess Diaries 2: Royal Engagement" and "Raising Helen"; Robert Rodriguez on "Spy Kids," "Spy Kids 2: Island of Lost Dreams,"

“Sin City” and “The Adventures of Sharkboy and Lavagirl in 3-D”; and Tom Shadyac on “Liar Liar,” “Dragonfly” and “Bruce Almighty.”

His extensive film credits go on to include “The Pacifier,” “Swimfan,” “The Scorpion King,” “Snow Dogs,” “Jimmy Neutron: Boy Genius,” “Scary Movie 2,” “Cats & Dogs,” “Heartbreakers,” “The Emperor’s New Groove,” “End of Days,” “Inspector Gadget,” “Paulie,” “I Know What You Did Last Summer,” “The Relic,” “Little Giants” and “Hocus Pocus,” to name only a portion.

A three-time Emmy winner, Debney has also composed extensively for television. He won his first Emmy Award in 1991 for the music for the series “The Young Riders,” for which he had been Emmy-nominated the previous year. In 1994, he won another Emmy for Best Main Title Music for the adventure series “SeaQuest DSV.” Three years later, he earned dual Emmy nominations for Best Main Title Theme and Best Music Composition for the television pilot “The Cape,” winning the latter. His television credits also include the telefilms “Running Mates,” “In Pursuit of Honor,” “Kansas,” “For Love and Glory,” “Praying Mantis” and “Class of ’61,” and the series “The Pretender,” “Doctor Who,” “Sisters,” “Star Trek: Deep Space Nine” and “Star Trek: The Next Generation.”

RUSTY HENDRICKSON (Lead Horse Wrangler) has handled and trained horses in the film industry for more than 15 years. He recently served as the head wrangler on the acclaimed movie “Seabiscuit,” which told the real-life story of the legendary racehorse who inspired the nation during the Great Depression.

His first film as a head trainer and wrangler was Kevin Costner’s Academy Award®-winning Best Picture “Dances With Wolves.” He has since served as the head wrangler on Lawrence Kasdan’s “Wyatt Earp,” Charles Haid’s “Riders of the Purple Sage,” Robert Redford’s “The Horse Whisperer” and Roland Emmerich’s “The Patriot.” He has also worked with horses on such films as Randal Kleiser’s “White Fang,” Ron Howard’s “Far and Away” and Gore Verbinski’s “The Ring.”