

GLORY ROAD

ABOUT THE PRODUCTION

*“It’s not about talent, it’s about heart.
It’s about who can go out there and play the hardest. They’re not going to give us
anything, so you’ve got to go out there and you’ve got to take it.”*

—Coach Don Haskins

For Don Haskins, the dream was always about winning: winning with guts, heart and grit; winning with self-respect; and winning even when the odds were completely stacked against you. What Haskins didn’t know in 1966—when he was just a small-town family man trying to make an indelible mark in his first job as a collegiate basketball coach—is that his underdog team’s incredible victory would transcend sport and change not only his life and the lives of his players, but the country itself.

Haskins and his scrappy Texas Western Miners were unwittingly about to revolutionize basketball and the American landscape. It was still a time of innocence in the United States, yet the country was on the verge of major social changes when Haskins decided to play an all-African-American opening lineup at the NCAA championships against the all-white juggernaut of the University of Kentucky Wildcats. Haskins did it to win. But his bold decision would help break down barriers of segregation that affected every segment of society and set a new course for the future as his team did the one thing they could to prove themselves to a watching world: they played their hearts out.

From Walt Disney Pictures, in association with Jerry Bruckheimer Films, and based on a true story, comes GLORY ROAD, the inspirational story of a man who would let nothing stand in the way of victory, not even decades of inequality.

Josh Lucas (“Sweet Home Alabama,” “A Beautiful Mind”) stars as Coach Don Haskins, whose strident belief in finding players of fire and skill—and then instilling in them the qualities of teamwork, discipline, devotion and respect—had a profound effect on the game of basketball and the lives of everyone he touched. Derek Luke (“Antwone Fisher”) plays Bobby Joe Hill, the rebellious but unstoppably talented guard from Detroit who became the team’s star player. Starring as Haskins’ ultimate rival, Adolph Rupp, the notoriously brash coach of the Kentucky Wildcats, is Academy Award® winner Jon Voight.

Jerry Bruckheimer (“Pirates of the Caribbean: The Curse of the Black Pearl,” “Remember the Titans,” “Pearl Harbor,” “Armageddon”) produces under his Jerry Bruckheimer Films banner. Director James Gartner makes his feature-film directorial debut, after working for years on innovative commercial campaigns, and Christopher Cleveland & Bettina Gilois penned the script. The film’s executive producers are Mike Stenson and Chad Oman (“National Treasure,” “Bad Boys II,” “Pirates of the Caribbean: The Curse of the Black Pearl,” “Pearl Harbor,” “Black Hawk Down,” “Remember the Titans”) and Andy Given (“Alexander the Great,” “T3: The Rise of the Machines,” “National Security,” “Basic”).

Also starring in GLORY ROAD as the long-shot Texas Western Miners are a cast of exciting newcomers including Mehcad Brooks as Harry Flournoy, Mitch Eakins as Dick Myers, Alejandro Hernandez as David Palacio, Samuel Jones III as Willie Worsley, Schin A.S. Kerr as David Lattin, Alphonso McAuley as Orsten Artis, Austin Nichols as Jerry Armstrong, James Olivard as Louis Baudoin, Damaine Radcliff as Willie Cager, Al Shearer as Nevil Shed and Kip Weeks as Togo Railey. Emily Deschanel plays Mary Haskins and Tatyana Ali plays Tina, the love interest to Bobby Joe. Red West and Evan Jones also star as the assistant coaches.

The film's creative team includes directors of photography John Toon, ACS and Jeffrey L. Kimball, ASC ("Mission: Impossible II," "Top Gun"), Oscar[®]-nominated production designer Geoffrey Kirkland ("Angela's Ashes," "Mississippi Burning," "The Right Stuff"), costume designer Alix Friedberg ("A Lot Like Love," "Around the Bend," "Cursed") and Oscar[®]-nominated editor John Wright, A.C.E. ("The Passion of the Christ," "Rollerball," "X-Men").

I. T E A M W O R K: THE TRUE STORY BEHIND GLORY ROAD

In 1965, on the heels of the landmark Civil Rights Act passed by Congress, American sports were on the cusp of change—but they needed a bold catalyst. Basketball in particular was quickly gaining in popularity, speeding up and shifting in style, especially as new celebrity players such as Wilt Chamberlain were changing the face of the NBA. Yet there remained the question of finding the new talent that would fuel the game's future. The truth was that college basketball, like other collegiate activities, was still mired in unjust policies of segregation and racial inequality—and opportunities were still being denied to some of the country's most thrilling and undiscovered athletic talents.

Don Haskins, who was just another tough-talking, hard-driving high-school basketball coach, seized the opportunity to fulfill his personal quest to become a champion when Texas Western hired him as their coach. To create a team with the greatest chance at victory, Haskins believed he should recruit the best raw talent he could—no matter what their race, background or life story.

As early as the late 1950s Texas Western University (now renamed University of Texas at El Paso) began to offer athletic scholarships to a limited number of African American players. In the 1960s, that policy was kicked into high gear by Haskins, who, despite being a complete unknown, came to Texas Western ready to prove himself as a coach of unique vision.

Searching for authentic talent and the hunger to win, Haskins aggressively recruited in a color-blind fashion, heading into the inner cities of Detroit and New York, where basketball was still a hotly contested, up-tempo street game. Ultimately, Haskins forged an integrated team that was, in a rare change for a Southern university, predominantly black. Once he had assembled his explosively talented but inexperienced team, Haskins drove his athletes with his notoriously tough but heartfelt coaching methods to give every game—and every challenging situation in their lives—their all.

In 1966, Haskin's and the team's brutally hard work began to pay off big-time. In an incredible season of victories, the Miners won 27 games and lost just one, the same record as their equally fierce rivals in the NCAA championships: the all-white University

of Kentucky Wildcats. As the championship game got under way, in front of packed stands and a national television audience, Haskins made a decision that would alter everything: he chose to play an all-black starting lineup. Though the Miners were considered a long shot, their tenacious rebounds, precision shooting and unflagging spirit spurred them to a victory so stirring that no one who saw it would ever forget it.

The amazing triumph did more than excite the fans. It helped shift the national perception of African-American athletes and bring about the widespread desegregation of college sports. In turn, the desegregation of sports helped to spread greater equality throughout American society. Haskins, who continued to be an inspirational and winning coach, became a hero. Admired by his peers for his courage and his larger-than-life personality, he was elected to the Basketball Hall of Fame in 1997.

Yet few people today know the story of Don Haskins and the dream-come-true NCAA victory—a story that producer Jerry Bruckheimer felt was one of the great classics of American history when he first heard about it years ago from NBA star Pat Riley. When Bruckheimer had the opportunity to obtain the rights to Haskins' story, he was thrilled to bring this largely unknown tale of courage and grit to the screen.

“What’s so interesting about Don Haskins is that he wasn’t looking to make any kind of statement. He simply was driven to win,” says Bruckheimer. “Yet in making winning his priority, he changed history. Prior to Haskins’ heartfelt decision to have an all-African-American starting lineup at the championship game, there were many opportunities missed by gifted athletes. Haskins’ actions inspired a lot of players to go on and have illustrious NBA careers. He was an amazing person who had an indelible impact on a lot of lives.”

Bruckheimer continues: “I think this is an especially important story to tell today because a lot of kids no longer realize how hard the players and coaches in the ’60s had to fight to bring them the incredible opportunities that exist now.”

In developing the story of the 1966 NCAA championship into a feature film, Bruckheimer always saw it as being much broader than simply a “sports drama.” He saw it as being about the human drive to excel.

“Don Haskins is a fascinating character: a hard-charger and a tough personality who demanded a lot from the people around him,” observes Bruckheimer. “He understood something very key—which is that to become a champion it takes a lot of character and a lot of hard work. That is what lies at the heart of this story,” says Bruckheimer.

Bruckheimer’s production team was equally excited by the material. “We felt that any story that was so inspirational, surprising and true would resonate deeply with audiences,” says executive producer Mike Stenson. Adds executive producer Chad Oman, “There are a few iconic moments in sports that made a difference in history—and this is one of them. But it’s also a very human story about a young coach who came out of nowhere and discovered he had something great to give.”

Executive producer Andy Given, who grew up in El Paso and knew Don Haskins and his family, saw the film as a dream come true. “I have wanted to see this movie made since I was a kid,” he says. “I always knew it would make a great movie—it was a moment that became almost a kind of emancipation proclamation for sports—but it took someone like Jerry Bruckheimer to get it made.”

When director James Gartner came on board, he, too, began to see Haskins story in a larger light. “The real story of *GLORY ROAD* is what happens off the basketball court,”

notes Gartner. “One of the original players from the team once said, ‘We didn’t break down all the doors, but we opened some,’ and that is why this story is so important to tell.”

Bruckheimer had been chasing after Gartner to make a feature film for years, having been highly impressed with Gartner’s directorial work in advertising. The veteran producer believed Gartner had the right sensibilities for GLORY ROAD’s mix of ’60s innocence, hard-charging sports action and moments of human inspiration. “James has been directing touching, wonderful commercials for years, and he has a real moral vision that matched the story. He also has a very unique visual style that is really important to this picture because it combines authenticity, heart and humor,” says Bruckheimer.

When Bruckheimer approached him, Gartner had never even heard of Don Haskins, but he soon was completely taken with his story. “For me it wasn’t just another script, but a true story about an important time in America’s history,” he says.

For Gartner, tackling a real page out of recent U.S. history in his first outing as a film director was a thrilling challenge. “The journey of making GLORY ROAD has been incredibly rewarding,” he says. “Obviously we took some artistic license as this isn’t intended to be a biopic, but nevertheless I felt a tremendous responsibility to capture the true essence of Haskins’ story. This story is beloved by so many, from the streets of El Paso where it took place, to parents telling their children the tale as a bedtime story. Just as Jackie Robinson broke the color barrier in baseball, in many ways Don Haskins and his team did the same for basketball.”

II. DISCIPLINE: **ABOUT THE CHARACTERS AND CAST OF GLORY ROAD**

THE COACH: Josh Lucas as Don Haskins

The heart of GLORY ROAD is the story of the unstoppable drive and courage of Don Haskins—so it was key from the beginning to find the right young actor to portray the green but passionately ambitious coach whose love of winning spurred major changes in the game of basketball and the equality of college sports. The filmmakers unanimously agreed that Josh Lucas, the rising young star who came to the fore in “A Beautiful Mind” and “Sweet Home Alabama” and who has appeared most recently in such films as “Stealth” and “An Unfinished Life,” had a palpable connection to the essence of Haskins—his ability to be at once intimidating, demanding, merciless and also incredibly inspirational.

Says Jerry Bruckheimer: “Josh Lucas was the right man to play Don Haskins. There is an intensity to him and, most importantly, he knows how to motivate other actors and he threw himself into the role with complete devotion.”

Director James Gartner adds, “From the very beginning, Josh was sensitive to what he needed to do to bring Don Haskins to life on screen. An actor must bring their individual personality to a role, and Josh did a fabulous job making this character his own.”

Lucas was stunned when he learned the story of GLORY ROAD and was moved by Haskins’ role in it. “I don’t think a lot of people realize that basketball was so segregated until this point,” says the actor. “There were basically all-black leagues and all-white leagues. If it was an integrated team, then the couple of black players sat on the bench

most of the time. In this atmosphere, Texas Western beating Kentucky was more than just a game—it was a turning point in society and an exciting moment in history most people know very little about.”

He continues, “The cool thing about Haskins is that he was basically color-blind. He never understood why white players couldn’t play against black players and vice versa. It made no sense to him. He just wanted to find the best players he could recruit—no matter who they were or where they were from, as long as they had that potential. It was as simple as that to him.”

Lucas dove headlong into Haskins’ life and times, researching every possible aspect of life in 1960s Texas. His trailer on the set was lined with more than 700 pictures of Haskins, the team as well as general news clippings from the era.

Lucas even gained thirty-five pounds during production to better emulate the famously bear-like body type of Haskins during his coaching days. “Haskins was addicted to basketball, so I knew if I was going to play him successfully, I had to start sharing that philosophy,” the actor says of his approach.

To further get into the role, Lucas began coaching the other cast members during their intensive basketball practices, running drills on the court with no mercy just as Haskins once did. He knew he had to assert his authority over the team even before the cameras started rolling—even if it meant temporarily getting tough with his fellow actors.

But the softer side of Haskins comes out in his home life with his children and his wife, Mary, who always believed in him and spurred him towards the greatness he achieved. To play Mary, the filmmakers chose Emily Deschanel, the star of Fox’s new series “Bones” and whose film credits include “Cold Mountain” and “Spider-Man 2.” Says Deschanel, “Mary and Don had such a unique relationship, and to this day you can still see the softness and warmth between them. Throughout the film you can see Don being the disciplinarian coach that he was, but he wasn’t that tough when he came home. I think every person needs someone in their life to keep them humble and grounded. That is what Mary did for Don.”

Ultimately, Lucas says that Haskins has become the most complex and interesting character of his screen career. “I loved playing Don because there’s so much duality to him. He was complex, intimidating, rip-roaringly funny and honest to a fault. He could spew rattlesnake venom but at the same time he was this totally generous bear of a personality who was gracious with everybody. Don Haskins is a figure of mythic status, not just in El Paso, but around the world, and I feel really proud and honored to have had this chance to play him.”

Executive producer Andy Given, who knows Don Haskins personally, was especially impressed by Lucas’ performance. “Having grown up with the Haskinses and having spent time with Don and his sons in my childhood, I have to say I think Josh Lucas nailed the part. It was uncanny.”

THE STAR PLAYER: Derek Luke as Bobby Joe Hill

Bobby Joe Hill, the feisty guard from Detroit who helped lead his Texas team to a historic victory in 1966, was once called by Don Haskins the greatest competitor he ever knew. To portray the star player, who was also coined “Rebel” by his teammates, the filmmakers turned to one of today’s most promising new screen stars, Derek Luke, who won widespread acclaim for portraying the inspiring title role in “Antwone Fisher.”

Luke was immediately drawn to the role—and to the idea of playing a young man who demonstrated true passion in life both on and off the court. “Bobby Joe’s fun-loving spirit and confidence shined no matter what he did. That is what made him such an amazing player and also makes him such a great character,” he says. “I loved the story of GLORY ROAD because it’s about so much more than basketball. It’s about the lives of the coach and the players and it’s about finding that potential to go beyond what you thought was possible.”

Luke was also acutely aware of how very different times were for an African-American basketball player attending college in the South in the mid 1960s. “The truth is that Bobby Joe truly thought Don Haskins was fibbing when he asked him to be one of the starters for the Miners,” notes Luke. “In those days black players spent a lot of the time on the bench; they weren’t allowed to express themselves on the court. And to think that a coach wanted him to come to Texas and be the number-one ball handler on the team? You have to understand, that was an incredible dream come true for Bobby Joe. He understood what it meant.”

Though Luke had never played basketball seriously before being cast as Hill, he immediately went into crash training, spending sweat-soaked hours day and night working on his free throws and footwork—and demonstrating an intensity and focus he seemed to share with his character. “In a way, I thought of this movie as almost an action film, in that I knew I would have to commit just as much physically as I did emotionally,” he explains. “That was the real challenge.”

On the set, Luke’s depth of devotion to his character, the game and the story’s resonance in today’s world became an inspiration to everyone. “Nobody has heart like Derek Luke,” says director Gartner. “He brought himself fully to this role.”

THE RIVAL: Jon Voight as Coach Adolph Rupp

When Don Haskins and his team made it to the NCAA championships, they knew they were about to face down the toughest possible opponents—the highest-scoring team in the nation and four-time national champions, the University of Kentucky Wildcats, and their equally driven coach, Adolph Rupp. Rupp had developed a reputation for being brash, arrogant, ruthless and nearly unbeatable. Though he passed away years ago, Rupp remains a controversial figure whose role in basketball’s segregation is still debated.

In the original GLORY ROAD script, the character of Rupp had only a few lines of dialogue but once Academy Award[®]-winning actor Jon Voight was cast in the role, and demonstrated an uncanny mastery of Rupp’s unique personality, the part was expanded.

Bruckheimer states, “I believe Jon Voight listened to hundreds of hours of tape on Rupp. As he did in ‘Ali’ with Howard Cosell and with Franklin D. Roosevelt in ‘Pearl Harbor,’ he became an expert at copying mannerisms and voice patterns, bringing Adolph Rupp fully to life.”

Adds one of the film’s basketball consultants, Tim Floyd, “I think the people in Kentucky are going to be knocked out when they see Voight’s dead-on portrayal of Rupp.”

There are still unanswerable questions about Rupp’s true personal beliefs, but Voight was determined to play the character with veracity. Says James Gartner, “Jon handled the part of Rupp with great sensitivity. It is still a big question mark what Rupp’s feelings were towards black basketball players playing in white schools and we may never know.

Yet Voight captured the essence of Rupp as a coach in every look and gesture. That was what we needed.”

For Voight, accuracy was the aim. “I felt a responsibility to represent Adolph Rupp as he was in that moment,” he says. “He was one of the greatest coaches of our lifetime, and many admired his skills despite what was thought about his social views. He was also part of this great story in which Don Haskins shows that sometimes we do big things in life and don’t realize the importance at the time. And that is greatness.”

Voight made the decision to stay in character on set the entire time, which only added to the high-wire atmosphere when shooting the championship game. Recalls Josh Lucas: “When I realized that Voight was going to be Rupp at all times, I decided I would look right back at him as Haskins. That really set the tone of true tension that existed between these two world-class coaches.”

THE DREAM TEAM: Casting the Texas Western Miners

Just as Don Haskins devoted himself to recruiting talented players for his Texas Western Miners, so, too, did GLORY ROAD’s filmmakers head out on an intensive hunt to cast the roles of the famously flashy team with a fresh and exciting young cast. The challenge was clear from the start. “We had to find a cast who were both convincing athletes and actors, two talents in one,” say Jerry Bruckheimer. “We had to first test their athletic ability and then see if they felt honest in front of the camera.”

Bruckheimer suggested that the filmmakers hold open basketball calls across the country to search for new talent. Calls were held in Los Angeles, New Orleans, and New York by basketball coordinator Mike Fisher, who had worked with Bruckheimer coordinating football on “Remember the Titans.” Fisher weeded out potential candidates by asking those auditioning to dunk the ball as soon as they walked in the room, hoping this would expose their raw talent. Once some skill with the ball was established, the filmmakers looked for uncanny matches with the personalities of the real-life players. For this, Bruckheimer turned to veteran casting director Ronna Kress with whom he worked on “Remember the Titans” and “Pirates of the Caribbean: The Curse of the Black Pearl.”

For example, Al Shearer, who plays the charismatic Nevil Shed, demonstrated the same playful and mischievous personality, known to television audiences from his on-air MTV hosting, that so many came to love in Shed. Schin A.S. Kerr who plays the Miners’ big center David Lattin, played professional ball overseas so he had the athletic skills—but he won the part for real when he read for Jerry Bruckheimer and nailed the tough-guy persona that was a trademark for his character. Damaine Radcliff, who plays Willie Cager, was found in an open basketball casting call in New York. Radcliff had been playing ball on the streets since he was a child and had dreams of acting, but never thought an open casting call would merge his two passions in a major motion-picture debut. Mehcad Brooks, who portrays forward Harry Flournoy, hadn’t played basketball since he was an all-state player in high school, but remembered his father telling him about the Texas Western victory as a bedtime story. And so it went, until the entire team was formed.

Says Jerry Bruckheimer, “So now we had our team, a bunch of kids from all over the country who had never met before, and we had to mold them into a group of champions. Wow, did we have our work cut out for us.”

III. SKILL: BASKETBALL BOOT CAMP AND A VISIT FROM DON HASKINS

With the cast recruited, the next task was turning this ragtag group of athletes and actors into a team resembling the nation's hottest basketball talents. Three weeks before shooting began on *GLORY ROAD*, the filmmakers shipped the actors off to an intensive basketball boot camp in New Orleans. No matter how experienced or inexperienced the actors—whether they were pro ball players or hadn't picked up a ball in years—they were all treated equally and put through their paces with an endless series of drills and fundamentals designed to create a real sense of teamwork. Panting and grunts filled the gymnasium every day, as a sea of Chuck Taylor Classic Converse High Tops squeaked across the wood floor.

Along with Mike Fisher, the basketball boot camp was run by Tim Floyd, current coach of University of Southern California's Trojans and former NBA coach for the Chicago Bulls and New Orleans Hornets. Floyd had worked as an assistant to Don Haskins for nine years so he could share inside knowledge with the cast about how it really was and push them into the kind of top performances Haskins demanded.

Fisher and Floyd agreed early on that this would be no Hollywood-style boot camp. There were no special privileges granted to anyone, and the guys were run ragged each and every day of camp as if basketball were the only thing that mattered. There were also no worries about hurting the actors' feelings with tough talk and pointed critiques. Instead, there was a deliberate effort to make the practices just as brutally hard as Haskins did for the Miners in the '60s.

One particular practice was quite special: the day Don Haskins himself showed up to meet the cast, share his remembrances of the period and, best of all, give the actors a taste of his inimitably uncompromising coaching style.

As practice began, Jerry Bruckheimer, Josh Lucas and the cast of players gathered around Haskins in a circle as the Hall of Fame coach reminisced to each actor about his real life character, giving each unique inspiration. Then, Haskins announced, "Let's play ball."

He did not hold back, spewing such typical phrases of fierce love at the awed actors as "What are you looking at?" and "You look like you are standing in mud. Pick up your feet and move." But Haskins also demonstrated another essential truth at the heart of his character—he was, underneath it all, a man who cared deeply about his players. Forty years later, Haskins revealed that he was still able to inspire a group of young men to want nothing more than to make him proud.

Throughout the inspirational practice with Haskins, Josh Lucas stuck like glue to the coach's side, watching his every move and word, and gaining further insight. Lucas comments, "He was just fascinating to watch—the way he used his psychology, his powers of intimidation, his humor. Most of all, I was impressed by how he used his incredible knowledge of basketball every single moment on the court. I realized that no matter how harsh he seemed, he was always teaching."

Says Jerry Bruckheimer: "With Don Haskins taking the time to meet and coach our cast, and Mike Fisher and Tim Floyd on board helming our basketball department, I think we had the best inspiration possible."

In addition to regular practices, the cast also had to work out the complex choreography for seven different basketball games. To help prepare, the cast members watched footage of some of the old Miners' games, including the championship game against Kentucky. They perused historical photographs of their characters and they worked closely with Fisher and Floyd, studying choreographed storyboards of each play that would be recreated for the film.

Surprise visits from real-life 1966 Miners Nevil Shed, Jerry Armstrong, David Lattin, Willie Cager and Willie Worsley, added further up-close-and-personal insights.

Before the boot camp began, some of the cast had strong basketball skills and no acting experience; others had strong acting experience but limited basketball skills. Now, as the cast began to grow closer, an exchange took place in which the secrets of one man's specialty were shared with another, and...a team was born.

Sums up Bruckheimer, "These kids really bonded with one another. Of course we worked them hard and that helped to bring them closer. I guess they even hated our basketball advisors for a while because they worked them so hard. But that was all part of trying to make a movie that feels so real, the audience is swept up in the story."

IV. WINNING: RECREATING THE GAME THAT CHANGED EVERYTHING

The story of *GLORY ROAD* culminates in a pivotal scene for which Jerry Bruckheimer and James Gartner marshaled all their artistic resources—the 1966 NCAA championship game that changed history and was the pinnacle of all that Don Haskins hoped to achieve. The game had to be at once authentic and exciting, full of both the palpable tension and poetry in motion that made the David-and-Goliath matchup a nail-biting classic.

The production began by tracking down rare homemade footage that still existed of the game, as well as photographs from Texas Western yearbooks and over 30 priceless rolls of photographic film shot by *Sports Illustrated*. These helped to give the filmmakers a richer visual perspective of what happened during the game and what it looked like to the world.

Collaborating closely with directors of photography John Toon and Jeffrey L. Kimball, Gartner hoped to capture in the game both an authentic essence of 1966 as well as dynamic basketball moves that would speak to today's love of slick, fast-paced, tightly competitive action.

Attempting to shoot the beloved game with fresh eyes, the camera team used a number of innovative rigs to follow the action firsthand—and sometimes used as many as five cameras at once. Kimball notes, "We rigged a 'flying camera' above the basketball court sidelines that could slide on a thick wire as fast as gravity. We also built a skateboard dolly to capture action low to the court floor and a rickshaw type of rig so you could literally run up and down the court with the players. These techniques, along with cameras on cranes that looked right down into the basketball hoop, provided us with some very exciting footage."

Meanwhile, production designer Geoffrey Kirkland was also faced with the task of bringing to life mid-'60s college life in all his designs for *GLORY ROAD*. He worked closely with the art department in recreating the stadium atmosphere, right down to the

signage and banners that were exact replicas of those used during the game. Even the old-fashioned electronic scoreboards were duplicated.

Gartner wanted the overall color palate of the film to feel very primal and earthy, echoing the environs of El Paso with its vibrant Mexican heritage. But he also wanted Kirkland to imbue the film with a fun sense of nostalgia. “When you remember things from the past, those memories are influenced by old photographs and old pictures that are not colorful. We wanted to capture that kind of black-and-white, sepia feeling but without ever being drab,” says Kirkland.

Because of scheduling delays due to the looming Hurricane Ivan, a location for the big game had to be found at the spur of the moment. The filmmakers settled on a livestock show arena at the Louisiana State University campus in Baton Rouge. The floor of the arena was dirt, so Kirkland constructed his own vintage basketball court made of wood. By this point, he had become an expert in converting modern gymnasiums back to a '60s period look—and had even forged a special “traveling” wood floor that could be quickly installed in different arenas for scenes of the Miners on the road.

Kirkland knew that every detail would count. “In other sports, arenas tend to be so huge so you can hide things seen in the background,” he observes, “but a basketball arena is like a small theater in the round. You can see everything. It is very intimate.”

Comments Jerry Bruckheimer: “It was really important to me that the film capture 1966 very authentically. Geoffrey Kirkland did a superb job as production designer and brought a lot of high-quality realism to the film.”

Also adding to the realism was the period clothing designed by costume designer Alix Friedberg. Friedberg focused not only on the vintage basketball uniforms but also on the more formal clothing of those watching in the stands, right down to thick-rimmed black glasses for the men, cat-eyed glasses for the ladies, dazzling vintage jewelry, high-heeled pumps and brown leather loafers.

Friedberg was especially thrilled to have people who were there to witness the event giving her firsthand information. “From Don Haskins himself to the library at Texas El Paso, everyone just opened their doors to us. We were so fortunate to have this authentic information to create from,” says Friedberg.

Friedberg and Gartner made the unusual decision to have the Miners’ uniforms evolve during the course of the film, the colors becoming richer and warmer as the young men develop their unsinkable bonds as a team and work against the odds towards victory. They started with the authentic 1966 Texas Western uniform.

“I was so lucky because one of the players still had his original jersey from 1966 and let me borrow it to track down the mill that created the fabric,” explains the production designer. “The mill was more than cooperative and they dusted off the machines they hadn’t used for over thirty years and recreated the original jerseys for our movie. They used the exact yarn, the same pattern. Seam for seam, they are perfect replicas.”

The resulting uniforms were a surprise to contemporary fans of the NBA. Says Jerry Bruckheimer, “When you look at the player uniforms from *GLORY ROAD*, you suddenly realize how wardrobe has changed for basketball in the last forty years. There was nothing oversized. Things fit snug back then, right down to the Chuck Taylor Classic Converse.”

The challenges of going back in time also extended to the prop department, which had to make sure that even the concession cups would resemble the Coca-Cola design of

1966 and that the floor reporters would be tapping away on authentic Royal and Smith-Corona typewriters. Every detail was straight out of an old newsreel depicting the historic championship game.

How real did the GLORY ROAD set ultimately feel? Coach Pat Riley, formerly of the Los Angeles Lakers and now president of the Miami Heat, who had played for the Kentucky Wildcats in the 1966 championship game, said he felt catapulted back in time when he visited the set. Riley comments: "It was clear from the moment they walked on the court the Miners had presence. More presence than us Wildcats. This is what won them the game. Coming to the set of GLORY ROAD was the first time I had met Don Haskins. It was strange and wonderful exchanging stories about the game almost forty years later. It was like it had happened yesterday."

GLORY ROAD: **ABOUT THE CAST**

JOSH LUCAS (DON HASKINS)

POSITION: THE COACH

STATS: After playing college basketball for Oklahoma A&M, Haskins coached high-school basketball in Texas. He was hired to coach the Texas Western Miners in 1961, winning the NCAA championship in 1966. He later served as assistant coach for the USA Men's Basketball team at the 1972 Munich Olympics, was enshrined to the Hall of Fame in 1997 and retired in 1999 with an overall record of 719-353.

After displaying exceptional range, diversity and intensity for more than a decade, Josh Lucas continues his emergence as one of Hollywood's most engaging talents. Lucas recently completed production on Wolfgang Petersen's 1972 remake of "The Poseidon Adventure," retitled "Poseidon." Lucas stars opposite Mia Maestro, Kurt Russell, Richard Dreyfuss and Emmy Rossum.

Lucas was most recently seen in the Sony action film "Stealth" opposite Jamie Foxx, Jessica Biel and Sam Shepard in addition to Lasse Hallström's "An Unfinished Life" opposite Robert Redford and Jennifer Lopez. Earlier this year, Lucas completed a successful run on Broadway, starring in the revival of Tennessee Williams' "The Glass Menagerie" opposite Jessica Lange and Christian Slater. Lucas played the pivotal role of the "Gentleman Caller."

In 2004, Lucas starred opposite Christopher Walken and Michael Caine as a mild-mannered single father in the Warner Independent film "Around the Bend." In stark contrast, Lucas was also seen as the dangerous escaped convict who terrorized his estranged family in "Undertow," directed by David Gordon Green, released by United Artists. In 2003, Lucas co-starred opposite Val Kilmer in the controversial crime thriller "Wonderland." That same year, Lucas also starred opposite Jennifer Connelly in Ang Lee's "Hulk."

During the summer of 2002, Lucas starred in Andy Tennant's box-office smash, "Sweet Home Alabama," opposite Reese Witherspoon. He also co-starred that year in the Oscar®-winning Ron Howard-Jonathan Glazer film, "A Beautiful Mind."

Additional film credits include: “The Deep End,” “American Psycho,” “Session 9” and the Academy Award®-nominated “You Can Count on Me.” Lucas’ film debut was in “Alive,” directed by Frank Marshall. Lucas’ theater credits include “Corpus Christi” at the Manhattan Theatre Club, “What Didn’t Happen” by Chris Shinn at the Mark Taper Forum and “The Picture of Dorian Grey” at the Los Angeles Theatre Center.

DEREK LUKE (BOBBY JOE HILL)

POSITION: GUARD

JERSEY NUMBER: 14

HOMETOWN: DETROIT, MICHIGAN

STATS: Hill led the Miners as highest scorer in three of five of the NCAA 1966 championship games.

Derek was last seen starring in the Peter Berg-directed film “Friday Night Lights,” opposite Billy Bob Thornton for Universal Pictures. The film was a success in the box office and hugely successful in its DVD and VHS sales.

Handsome and gifted with a winning grin, Derek Luke was relatively unknown except for appearances on the television series “Moesha” and “The King of Queens.”

During the casting process for “Antwone Fisher” (2002), Luke’s determination and perseverance paid off when he caught the attention of the film’s first-time director, Denzel Washington, amongst hundreds of other young hopefuls. A New Jersey native and former employee at the Sony Pictures gift shop (where he sold candy for five years), Derek auditioned for the role of Antwone Fisher five times over a four-year period before he finally won the starring role that marked his big break into feature films, playing the real-life black sailor who must overcome his rage over the traumas of his youth. The young actor was heaped with critical accolades for his emotional, vulnerable performance.

Derek was next seen starring in “Biker Boyz” (2003) opposite Laurence Fishburne and Kid Rock, playing a rookie African-American motorcycle street racer hoping to dethrone the reigning champ.

Luke also starred in the critically acclaimed independent film “Pieces of April,” written and directed by Peter Hedges (“What’s Eating Gilbert Grape”), opposite Katie Holmes and Patricia Clarkson. He also starred opposite Val Kilmer in the David Mamet feature “Spartan” for Warner Bros.

Derek recently returned from South Africa after shooting his next feature as the star of director Phillip Noyce’s “HotStuff,” alongside Tim Robbins, which was produced by Anthony Minghella & Sydney Pollack.

AUSTIN NICHOLS (JERRY ARMSTRONG)

POSITION: FORWARD

JERSEY NUMBER: 52

HOMETOWN: EAGLEVILLE, MISSOURI

STATS: Played in 24 games in 1965-66. Armstrong led the Texas Western Miners in free throws with a 21 of 24, .875 average.

Austin recently completed filming two back-to-back indie films. He is starring in "House of Usher," a contemporary adaptation of Edgar Allen Poe's short story. In this film, he stars opposite Izabella Miko and plays the character of Rick Usher, a dark, contemporized adaptation of the short story's Roderick Usher. Austin also just wrapped "Lenexa, 1 Mile," a film about four best friends living in a small town.

Last year was a busy one for Austin, who was seen in two feature films: Twentieth Century Fox's hit film "The Day After Tomorrow," opposite Jake Gyllenhaal, and the Universal feature "Wimbledon," opposite Kirsten Dunst and Paul Bettany.

Nichols, who hails from Austin, Texas, moved to Los Angeles to study creative writing at USC. He received his bachelor of arts in English while simultaneously pursuing a career in acting. It was not long before Hollywood took notice. Nichols got his start with recurring roles on HBO's "Six Feet Under" and Fox's drama "Pasadena," opposite Alison Lohman.

In addition to acting and writing, Nichols comes from an impressive athletic background. He was ranked third in the world in water-skiing and won the Pan American championship '97. He also enjoys golf, tennis and horseback-riding, the latter inspired by his Texas upbringing and an obsession with John Ford. Nichols is a cinephile, who admires Hal Ashby and Sam Fuller.

Nichols currently resides in Los Angeles, California.

MEHCAD BROOKS (HARRY FLOURNOY)

POSITION: FORWARD

JERSEY NUMBER: 44

HOMETOWN: GARY, INDIANA

STATS: One of the top rebounders in the nation, Flournoy produced both offensively and defensively for the Miners, averaging 10.7 boards per game and 8.3 points per game, respectively, during 1965-66.

With a coveted role on one of the most popular hit television shows and an upcoming film, Mehcad Brooks is a talented young actor who will become a breakout star this year.

He has recently been added to *Daily Variety*'s upcoming "Ten Young Actors to Watch" feature.

Brooks has joined the cast of the award-winning ABC drama "Desperate Housewives," playing the role of Alfre Woodard's character's son in the newest family to move to Wisteria Lane. His character (Matthew Applewhite) first appeared on the final two episodes of last season, and he will continue on the show throughout the current season, which premiered in September 2005. The mystery surrounding his character and family will become one of the focal points of the new season.

An athlete himself, Brooks grew up in Austin, Texas, where he was an all-state basketball player in addition to playing football and baseball. He was accepted into Yale University, but instead attended the University of Southern California to study at its prestigious School of Cinema-Television. He also modeled during his high-school and college years. His first breaks came as guest-starring roles on "Malcolm in the Middle," "Boston Public," "One on One" and "Cold Case." He also starred in the Disney television movie "Tiger Cruise."

Brooks currently resides in Los Angeles.

ALPHONSO McAULEY (ORSTEN ARTIS)

POSITION: GUARD

JERSEY NUMBER: 20

HOMETOWN: GARY, INDIANA

STATS: One of the double-figure scorers for the Miners, Artis averaged 12.6 points per game and 86.3% from the line.

Alphonso McAuley was born in New Haven, Connecticut, but spent his young adult years out west in California. A graduate of Cal State University, Alphonso studied radio, television, film and Afro-ethnic studies. He performs improv and stand-up comedy in clubs and for many special engagements across Southern California. Alphonso got his start doing various stage plays throughout Los Angeles. He has appeared in over 30 commercials, and has had guest- and co-starring roles in television shows such as "It's Not About Me," the pilot "The Moron Channel," "Boston Public" and "Joan of Arcadia."

Alphonso's "big break" came last year when he landed the coveted role of "Bucky," one of the Fat Albert Gang, in the feature film "Fat Albert."

In addition to acting, McAuley plays the trumpet, flugelhorn and piano; writes comedy; and, though he did play some basketball in high school, says his game has improved considerably since his role in GLORY ROAD.

DAMAINE RADCLIFF (WILLIE “SCOOPS” CAGER)

POSITION: FORWARD

JERSEY NUMBER: 10

HOMETOWN: NEW YORK CITY, NEW YORK

STATS: Cager played in 27 of the 29 games during the 1965-66 campaign. He scored in double figures six times for the season.

When Bronx-born Damaine Radcliff heard they were holding an open casting call for basketball players in New York City, he was the first in line when the doors opened. Having played basketball in his neighborhood playgrounds since he was three years old, Damaine was not the least bit intimidated when GLORY ROAD basketball coordinator Mike Fisher asked him to do a slam dunk first thing. Fisher was so impressed by Radcliff's natural basketball abilities that he moved him on to the next step in the audition process immediately.

GLORY ROAD marks Damaine's film debut though it has always been a dream of his to get into acting or play professional ball. Damaine says it's a dream come true to be starring in GLORY ROAD, which combines his two most favorite pastimes. He has also had various guest-starring roles on TV. Damaine recently completed Disney's upcoming "Music High."

AL SHEARER (NEVIL SHED)

POSITION: FORWARD

JERSEY NUMBER: 32

HOMETOWN: NEW YORK CITY, NEW YORK

STATS: Played in every game and showed a magical shooting touch with .494 from the field and .755 from the line.

Al Shearer grew up in Dayton, Ohio, and attended Howard University in Washington, D.C. Always known to his peers as the class clown, while a senior in college, he was a disc jockey on a morning radio show that attracted a lot of attention regionally because of Al's unusual flair for comedy.

Shearer was interested in being an on-air television correspondent and, one day, waltzed into the vice president of entertainment's office of Black Entertainment Television (BET) while he was in the middle of a meeting and told him he had found his next on-air star. Al's determined and gutsy approach paid off and he was cast as Hits in the incredibly successful BET series "Hits from the Streets."

Many know “Aly-Al’s” comedic ways from his starring role on the groundbreaking hit MTV series “Punk’d,” as well as his VJ MTV exploits year-round on shows like “TRL” and “Direct Effect.”

Al has been seen in the feature film “How High,” in which he plays a pickpocket mute named “I Need Money” using physical comedy techniques reminiscent of Charlie Chaplin to win over his audience. He also had a supporting role in Bille Woodruff’s “Honey,” starring Jessica Alba and Mekhi Phifer.

Al is currently in development with Fox Searchlight on a buddy comedy co-starring his friend Dax Sheppard.

Al enjoys racing four-wheelers in his free time and has brushed up on his basketball-playing for GLORY ROAD, having had not picked up a ball for the past eleven years.

SAM JONES III (WILLIE WORSLEY)

POSITION: GUARD

JERSEY NUMBER: 24

HOMETOWN: NEW YORK CITY, NEW YORK

STATS: Played in all 29 games, shooting 71.9% from the line, and scored double digits in 10 games. Worsley averaged 8 points and 4 rebounds per game.

Sam Jones III grew up in Boston and has been seen in such films as David Goyer’s “Zig Zag,” playing the lead as an autistic teenager opposite Wesley Snipes, John Leguizamo and Oliver Platt. Jones also starred in Richard Murray’s “Snipes” opposite rapper Nelly.

Most recently, Sam has been recurring on “ER,” playing the son of Danny Glover’s character and brother of Mekhi Phifer’s character. Jones played Pete Ross, Superman’s best friend on the hit WB series “Smallville.” Jones has guest-starred on such television series as “C.S.I.,” “The Practice,” “Judging Amy,” “NYPD Blue,” “Pensacola,” “Pacific Blue” and others. Sam also stars in the upcoming television movie “For One Night,” which premieres on Lifetime in February, and will appear on The WB’s “7th Heaven.”

In his free time, Sam enjoys spending time riding his motorcycles.

SCHIN A.S. KERR (DAVID LATTIN)

POSITION: CENTER

JERSEY NUMBER: 43

HOMETOWN: HOUSTON, TEXAS

STATS: “Daddy D,” as many called him, led the team with 114 personal fouls. Scored in the double figures 24 times out of the 29 games played.

Schin A.S. Kerr comes from a basketball family and has been playing basketball since he was three years old. His character is a very physical player called “Big Daddy D.” His father and uncle, who are twins, played college ball for Colorado State University and actually played against Texas Western’s David Lattin when he was on deck for the Phoenix Suns. His uncle, Floyd Kerr, was recently named one of the top 100 most influential people in basketball in the July 2004 issue of *Sports Illustrated* and now holds a position as athletic director at Morgan State University in Baltimore. His sister, Chloe Kerr, also plays ball for the University of Southern California and his brother, Lloyd Jr. plays football at the University of Tennessee and also played in Italy, China and Kosovo.

Schin attended Loyola University in Chicago and went on to play professional international ball with seasons in Kosovo, Italy and China. He went to the Los Angeles open basketball casting call for GLORY ROAD after hearing about it through a disc-jockey friend who was promoting the casting call on the radio.

KIP WEEKS (TOGO RAILEY)

POSITION: GUARD

JERSEY NUMBER: 30

HOMETOWN: EL PASO, TEXAS

STATS: Though he spent much of the 1965-66 season on the bench, Togo was well respected by his fellow teammates.

Kip Weeks spent much of his youth moving from place to place with a father who was in the foreign service. In high school, he was involved in drama and was on the basketball team, though he was benched most of the time. Before committing to acting, Kip held many exciting fly-by-night jobs, from ski instructor to tending bar at a resort in Key West. After moving to Wilmington, where there is a vibrant acting community, Kip began performing in regional theater, improv and independent films.

He broke out with a short film he made, entitled “Waiting for the Finncannons,” which tells the story of a struggling actor trying to get in to see the Finncannons, a well-known family of casting directors based in Wilmington. It was this film that brought Kip to the attention of GLORY ROAD’s filmmakers.

MITCH EAKINS (DICK MYERS)

POSITION: GUARD

JERSEY NUMBER: 40

HOMETOWN: PEABODY, KANSAS

STATS: Having suffered a knee injury, Myers played in 14 games of the 1965-66 season. However, he was vital to the team when he was on the court.

While in high school, North Carolina native Mitch Eakins was featured in the Merchant Ivory film “A Soldier’s Daughter Never Cries,” opposite Leelee Sobieski. In high school, he also participated in theater competitions nationally and even internationally in his senior year in Edinburgh, Scotland, at the Fringe Festival. Mitch also acted in commercials and student films while majoring in film at the University of North Carolina, Wilmington. He makes his feature-film debut in GLORY ROAD, with all his high-school basketball drills paying off in the role of Dick Myers. After GLORY ROAD, Eakins landed one of the lead roles in a feature film called “Boxboarders!”

Mitch lives in Santa Monica and spends a lot of time chasing surf up and down the coast.

ALEJANDRO HERNANDEZ (DAVID PALACIO)

POSITION: GUARD

JERSEY NUMBER: 15

HOMETOWN: EL PASO, TEXAS

STATS: As reserve guard, Palacio played in 15 games, collecting 14 points and 8 boards.

Alejandro Hernandez, who makes his feature-film debut as Palacio, is a graduate of the University of Texas, El Paso, where he now lives, having spent his younger years in Torreon, Coahuila, Mexico. Hernandez went to an open-call audition for GLORY ROAD in El Paso. He made the cut and went on to win the role.

JAMES OLIVARD (LOUIS BAUDOIN)

POSITION: FORWARD

JERSEY NUMBER: 54

HOMETOWN: ALBUQUERQUE, NEW MEXICO

STATS: Played in 16 games during the 1965-66 season, grabbing 20 rebounds and holding a .386 shooting average.

Born in Baton Rouge and raised in New Orleans, Louisiana, James Olivard started playing ball at the age of five. After playing at Brother Martin High School and then at Loyola University in New Orleans, James attended an open basketball casting call for GLORY ROAD held at the University of New Orleans, where he won the role of Baudoin. GLORY ROAD marks his acting and film debut.

JON VOIGHT (ADOLPH RUPP)

Jon Voight (Academy Award[®] winner and four-time Oscar[®] nominee) is still remembered for his role in the 1969 classic “Midnight Cowboy,” which brought him his first Oscar[®] nomination, and for his Academy Award[®]-winning portrayal of Luke Martin in “Coming Home.” In the nearly 40 years of his career, Jon has proven himself as both leading man and as one of America’s most versatile character actors.

Mr. Voight can currently be seen as the legendary coach Adolph Rupp in the Jerry Bruckheimer hit GLORY ROAD, and will soon be seen in Chris Kane’s “September Dawn” with Lolita Davidovich, which just wrapped filming. Jon was seen last year in the highly successful “National Treasure,” with Nicolas Cage. He has been featured in “Pearl Harbor” and “Lara Croft: Tomb Raider” (starring his daughter, Angelina Jolie), and he has starred in “Mission: Impossible,” “Varsity Blues,” “Enemy of the State,” and “Anaconda.” Other feature-film credits include Francis Ford Coppola’s “The Rainmaker” (Golden Globe[®] nominee), “The General,” “Deliverance,” “Runaway Train” (which earned him a third Academy Award[®] nomination and a Golden Globe[®]) and “The Odessa File” and “The Champ.”

Jon made his Broadway debut in “The Sound of Music.” In 1966, he starred opposite Robert Duvall in the acclaimed revival of Arthur Miller’s “A View from the Bridge.” He later starred in “A Streetcar Named Desire” at L.A.’s Ahmanson Theatre.

On television, Voight received unanimous critical accolades for his portrayal of the late Pope in CBS’ “Pope John Paul II” and starred in Hallmark’s celebrated “The Five People You Meet in Heaven.” He co-starred in NBC’s “Uprising,” the true story of the Warsaw ghetto, and in “Jack & the Beanstalk: The Real Story,” a miniseries for CBS. Jon has starred in “Chernobyl: The Final Warning,” “The Last of His Tribe” (which earned him a Cable Ace Award) and the miniseries “Return to Lonesome Dove.” He made his directorial debut with the Showtime cable movie “The Tin Soldier,” which won several awards internationally, including “Best Children’s Film” at the Berlin Film Festival.

Mr. Voight is a humanitarian who has been an advocate for American Indian rights and has worked on behalf of Vietnam veterans. He is currently active in a continuing

effort to airlift children from the contaminated areas of Chernobyl, and he supports all charities of all races and religions.

EVAN JONES (MOE IBA)

Evan Jones grew up in College Station, Texas. After landing several lead roles in play productions offered through the college campus, Jones decided to pack up his bags and head to Los Angeles to pursue his acting career.

Shortly after arriving in Los Angeles, he landed roles in several commercials and television shows such as “The Guardian,” “ER,” “The District” and “Going to California.” He also played the lead role in the MOW titled “The Book of Ruth,” opposite Christine Lahti and Nicolle Tom.

Jones’ feature-film work includes several independent films; “Going Greek,” “Social Misfits” and “Wishcraft,” as well as some big studio films; “Mr. 3000,” directed by Charles Stone, III, and the critically acclaimed “8 Mile,” where he played Eminem’s sidekick, Cheddar Bob.

Jones can be seen alongside Academy Award® winner Jamie Foxx in “Jarhead,” directed by Sam Mendes. Jones plays the comic-relief character of Fowler.

RED WEST (ROSS MOORE)

Red West was born and raised in Tennessee. He was, and still is, a natural athlete and was involved in all sports, football being his favorite. He made the All-Memphis team in high school, and in his college days, his team went undefeated and played in the Junior Rose Bowl in Pasadena. While attending Humes High School in Memphis, he met a guy destined to become a legend, Elvis Presley. Red traveled with Elvis in the early days on one-nighters in the South, Louisiana Hayride, etc. They hung out, enjoyed singing both contemporary and gospel tunes informally at home and were lifelong friends.

Red got his start in film on “Spartacus” and appeared in most of Elvis’ films. He got his break when cast as Andy Micklin in “Black Sheep Squadron,” co-starring with Robert Conrad on the popular NBC series. He went on to do three pilots with Robert Conrad and appeared in countless guest-starring roles on TV and MOWs throughout the 1970s to the present. Red has enjoyed success in feature films as well, counting among them his two personal favorites, characters Buddy Black in Francis Ford Coppola’s “The Rainmaker” and Ross Moore in GLORY ROAD, directed by James Gartner.

Throughout his lifetime, music has played a major role in Red’s life. He has written 11-million and more sellers for Elvis, among them: “If Everyday Was Like Christmas” (double platinum), “Separate Ways,” “If You Talk in Your Sleep (Don’t Mention My Name...),” “That’s Someone You’ll Never Forget,” “You’ll Be Gone,” “Seein’ Is Believin’” and “Holly Leaves and Christmas Trees.”

Red has also written hits for Pat Boone, Ricky Nelson, Ronnie Milsap, Petula Clark, Gary Puckett & The Union Gap, Dorsey and Johnny Burnette and Little Milton. He just completed a gospel song, “Don’t Start Me Talkin’ ’bout Jesus,” in which several top gospel groups have expressed an interest.

Red and his wife, Pat, divide their time between Los Angeles and their ranch in Tennessee.

EMILY DESCHANEL (MARY HASKINS)

An actress with talent and tremendous poise, Emily Deschanel has quickly built an impressive list of credits, challenging herself with each new role.

Deschanel currently stars on Fox's "Bones" with David Boreanaz. Executive produced by Barry Josephson ("Hide and Seek," "Ladykillers") and Hart Hanson ("Joan of Arcadia," "Judging Amy"), the darkly amusing drama features Deschanel as Dr. Temperance Brennan, a forensic anthropologist who writes novels as a sideline and has an uncanny ability to read clues left behind in a victim's bones. Consequently, law enforcement calls her in to assist with murder investigations when the remains are so badly decomposed, burned or destroyed that the standard identification methods are useless.

On the big screen, Deschanel has amassed a number of credits, including Anthony Minghella's "Cold Mountain," John Lee Hancock's "The Alamo," Sam Raimi's "Spider-Man 2," Stephen Kay's "Boogeyman" and Jane Weinstock's "Easy."

Deschanel's television credits include guest-star appearances on "Crossing Jordan," "Providence" and "Law and Order: SVU." In addition, she appeared in Stephen King's miniseries "Rose Red."

A member of the Interact Theatre Company, Deschanel's recent theater credits include the roles of Emily in "Our Town" and Natasha in "Three Sisters."

Deschanel was born in Los Angeles and received her BFA in Theater from Boston University.

TATYANA ALI (TINA MALICHI)

A show-business veteran at the age of seventeen, Tatyana Ali is best recognized by television audiences as Ashley, the youngest daughter in the Banks household on NBC's hit comedy "The Fresh Prince of Bel Air."

Although her entertainment industry background is varied, Tatyana's roots are in television, where she landed a regular role on Public Television's "Sesame Street" at the age of four-and-a-half.

Following her four-year stint on "Sesame Street," Tatyana won a starring role on Broadway in the Pulitzer Prize-winning "Fences" with James Earl Jones. With rave reviews to her credit, she won the attention of Eddie Murphy and was cast as his sister in the 1987 motion picture Eddie Murphy's "Raw." Her next film appearance was the following year in "Crocodile Dundee II."

Tatyana put her vocal talents to work and twice captured the junior vocalist competition on "Star Search." This attention earned her a role in the television pilot "Wally and the Valentines," where Tatyana sang and danced. And, a few years later, she recorded her first album, "Kiss the Sky," which featured the hit single "Daydreamin'."

Television quickly became home to Tatyana, who began having recurring roles on "The Cosby Show," "All My Children," "Hawk" and the British series "Family Album." She served as co-host on the successful NBC "Sports Illustrated for Kids" and also co-starred with Jaleel White on the "Jaleel White Special." Tatyana was also a co-host on the NBC teen series "Brains and Brawns" and co-hosted with Alan Thicke on "TV's Funniest Kids." She did guest roles on NBC's "In the House" and "Living Single" and starred in an NBC movie-of-the-week, "Kids of the Woods." She recently completed a

film for Paramount called “Kiss the Girls” in which she plays Morgan Freeman’s character’s daughter.

Tatyana is a member of the Arts and Entertainment Committee of UNICEF and spends much of her free time working with the organization. She participated in the historic World Summit for Children, held at the United Nations in 1990, and the “Day of the African Child,” an annual event that focuses on the progress and needs of African children.

A native New Yorker and the eldest of three sisters, Tatyana credits her culturally diverse upbringing (her mother is from Panama, her father from Trinidad) with instilling in her some of the qualities necessary to succeed as an actress. “Being exposed to the different customs from both my parents allowed me to see things in many different ways,” she says, “which I think is an important aspect of being a performer.”

Tatyana is an avid tennis player and she also enjoys horseback riding and swimming.

Tatyana was twice nominated for the NAACP Image Award, for 1993 and 1994, and won the award in 1995 for Outstanding Youth Actor. In addition, she received the 1995 *Hollywood Reporter* Young Star Award for Best Actress in a Comedy Series.

GLORY ROAD: ABOUT THE FILMMAKERS

JERRY BRUCKHEIMER (PRODUCER)

Great stories, well told. They can be for audiences in darkened movie theaters or home living rooms. They can feature great movie stars or introduce new talent. They can be true adventure, broad comedy, heartbreaking tragedy, epic history, joyous romance or searing drama. They can be set in the distant or recent past, an only-imagined future or a familiar present. Whatever their elements, though, if they begin with a lightning bolt, they are stories being told by Jerry Bruckheimer, and they will be great stories, well told.

The numbers—of dollars and honors—are a matter of often-reported record. Bruckheimer’s films have earned worldwide revenues of over \$13.5 billion in box office, video and recording receipts. In the 2005-6 season he has nine series on network television, a feat unprecedented in nearly 60 years of television history. His work has been acknowledged with 35 Academy Award® nominations, five Oscars®, eight Grammy Award® nominations, five Grammys®, 23 Golden Globe® nominations, four Golden Globes®, 43 Emmy® Award nominations, seven Emmys®, 16 People’s Choice nominations, six People’s Choice Awards, and numerous MTV Awards, including one for Best Picture of the Decade.

But the numbers exist only because of Bruckheimer’s uncanny ability to find the stories and tell them on film. He is, according to the *Washington Post*, “the man with the golden gut.” He may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of “Bonnie and Clyde” created for Pontiac, was noted for its brilliance in *Time* magazine and brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, not yet 30, he was at the helm of memorable films like “Farewell, My

Lovely,” “American Gigolo” and 1983’s “Flashdance,” which changed Bruckheimer’s life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next thirteen years.

Together, the Simpson/Bruckheimer juggernaut produced one hit after another, including “Top Gun,” “Days of Thunder,” “Beverly Hills Cop,” “Bad Boys,” “Dangerous Minds” and “Crimson Tide.” Box-office success was acknowledged in both 1985 and 1988, when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988 the Publicists Guild of America named him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced “The Rock,” re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. “The Rock,” named Favorite Movie of the Year by NATO, grossed \$350 million worldwide and was Bruckheimer’s last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with “Con Air,” which grossed over \$230 million, earned a Grammy[®] and two Oscar[®] nominations and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures’ megahit “Armageddon,” starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide and introducing legendary rock band Aerosmith’s first number-one single, “I Don’t Want to Miss a Thing.”

By the end of the millennium, Bruckheimer had produced “Enemy of the State,” starring Will Smith and Gene Hackman, and “Gone in 60 Seconds,” starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; “Coyote Ugly,” whose soundtrack album went triple platinum; and the NAACP Image Award-winning “Remember the Titans,” starring Denzel Washington. His peers in the Producers Guild of America acknowledged his genius with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar[®] nominee “Pearl Harbor.” Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar[®] for Best Sound Editing, it earned over \$450 million worldwide and has topped \$250 million in DVD and video sales.

“Black Hawk Down,” the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars[®] and rave reviews.

And then, in 2003, Bruckheimer unveiled “Pirates of the Caribbean: The Curse of the Black Pearl.” Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, making it Bruckheimer’s highest-grossing film, earning five Academy Award[®] nominations and spawning two upcoming sequels.

Since then, The Films That Begin With The Lightning Bolt have included “Bad Boys II”; the raucously funny “Kangaroo Jack,” a family film that won an MTV Award for

Best Virtual Performance for the kangaroo; “Veronica Guerin,” starring a luminous Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and “King Arthur,” with Clive Owen starring in the revisionist retelling of the Arthurian legend.

In 2004, “National Treasure,” starring Cage and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, opened to cheering audiences and grossed more than \$335 million worldwide.

Could the master film storyteller make the same magic in 47 minutes for the living-room audience? Apparently. As *Time* magazine recently wrote, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.”

Bruckheimer brought the power of the lightning bolt to television in 2000 with “C.S.I.,” starring William Petersen and Marg Helgenberger. It quickly became the number-one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, “C.S.I.: Miami” and “C.S.I.: NY,” helped catapult languishing CBS back to the top of the broadcast heap.

Also telling the stories and delivering viewers in huge numbers are Bruckheimer Television’s “Without a Trace,” “Cold Case,” “Amazing Race” and “Close to Home” on CBS; “E-Ring” for NBC; and, coming mid-season, “Modern Men” for the WB.

Bruckheimer has been successful in many genres and multiple mediums because he’s a great storyteller.

Look for the lightning bolt. The best stories are right behind it.

JAMES GARTNER (DIRECTOR)

GLORY ROAD marks the film directorial debut of James Gartner, who has had an illustrious career in advertising. From his very first job as a disc jockey to his current position as one of the top commercial directors in the world, Gartner’s philosophy has been to consistently focus on the quality of the work. Throughout the past twelve years, James has created an impressive body of work that includes worldwide clients such as AT&T, Coca-Cola, Pepsi and Visa, among others. His international experience ranges from such geographically diverse spots as Federal Express to the famous Visa “Burro” in Italy.

When Gartner graduated from Farris State University, Michigan, he immediately entered the world of entertainment and media. He began working as a disc jockey for a rock radio station, then started producing and writing radio commercials in association with Chuck Blore and Ken Draper. He subsequently joined Bonneville Communications in Salt Lake City, where he wrote and produced a variety of commercials and public service announcements for the Church of Jesus Christ of Latter-day Saints.

Gartner soon began directing projects, developing many classic storytelling spots driven by the emotions of everyday life and remembrances of childhood. He joined the newly formed Gibson Lefebvre Gartner (GLG), where his career began to flourish, catching the attention of numerous agencies throughout the nation. Within one year, James had been nominated and won his first of two Directors Guild of America Awards.

James’ copywriting background still drives him to remain quite involved in the initial conceptual stage. On numerous projects, James enters the creative process during the early elements, collaborating on preliminary ideas. AT&T “Beaches” is a prime example

in which James worked closely with the creative team from the original concept, together creating a touching story.

Although Gartner is primarily based out of Santa Monica, California, with additional offices in New York and Chicago, he resides in Traverse City, Michigan, with his wife Lauri and their three children.

MIKE STENSON (EXECUTIVE PRODUCER)

Mike Stenson is president of Jerry Bruckheimer Films for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films, including “Armageddon,” “The Rock,” “Crimson Tide” and “Dangerous Minds.” More recently, Stenson served as a producer on “Bad Company” and “Gone in Sixty Seconds” and as an executive producer on “Glory Road,” “National Treasure,” “King Arthur,” “Pirates of the Caribbean,” “Bad Boys 2,” “Veronica Guerin,” “Kangaroo Jack,” “Black Hawk Down,” “Pearl Harbor,” “Coyote Ugly” and “Remember the Titans.”

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor’s degree in economics and a master’s in business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles, where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production, including “Rush Hour,” “Instinct,” “Six Days, Seven Nights” and “Mr. Holland’s Opus.”

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer’s plan to expand the company’s film production schedule.

CHAD OMAN (EXECUTIVE PRODUCER)

Chad Oman is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, “Remember the Titans,” starring Denzel Washington for Walt Disney Pictures, and “Coyote Ugly,” starring Piper Perabo and John Goodman for Touchstone Pictures.

His executive producer credits include “National Treasure,” starring Nicolas Cage, and “King Arthur,” starring Clive Owen and Keira Knightley. He also executive produced the critically acclaimed “Veronica Guerin,” starring Cate Blanchett, as well as the blockbuster hits “Pirates of the Caribbean,” directed by Gore Verbinski and starring Johnny Depp; “Bad Boys II,” starring Will Smith and Martin Lawrence; “Black Hawk Down,” directed by Ridley Scott and starring Josh Hartnett; “Pearl Harbor,” starring Ben Affleck, Kate Beckinsale and Josh Hartnett; “Gone in 60 Seconds” starring Nicolas Cage,

Angelina Jolie and Robert Duvall, "Enemy of the State," starring Will Smith and Gene Hackman; "Armageddon," starring Bruce Willis and Ben Affleck; and "Con Air," starring Nicolas Cage and John Malkovich.

In addition to his work on JBF's many motion-picture projects, Oman also supervised production on several television projects, including ABC's drama "Dangerous Minds" starring Annie Potts and the ABC drama "Swing Vote" written by Ron Bass and starring Andy Garcia.

Prior to joining Simpson/Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production. Oman served as an associate producer on "Dumb and Dumber," starring Jim Carrey; executive produced Touchstone Pictures' "The War at Home," starring Emilio Estevez, Kathy Bates and Martin Sheen; and co-produced "The Desperate Trail," with Sam Elliot and "The Sketch Artist," starring Drew Barrymore and Sean Young. Oman produced "Hands that See," with Courtney Cox, and "Love, Cheat and Steal," with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles, where he studied screenwriting, and New York University, where he participated in the undergraduate film-production program. He was born and raised in Wichita Falls, Texas.

ANDY GIVEN (EXECUTIVE PRODUCER)

Andy Given is currently Senior Vice President, Production Administration at Columbia Pictures, and most recently was President of Physical Production for Intermedia Films in Los Angeles, an independent film production and distribution company with offices in Los Angeles, London and Munich. Given's responsibilities included all aspects of physical production from development through post-production. Films produced and supervised during his tenure at Intermedia included Oliver Stone's "Alexander the Great," "T3: The Rise of the Machines," "Laws of Attraction," "Basic," "Mindhunters," "Suspect Zero" and "Masked and Anonymous."

Prior to joining Intermedia in 2001, Given was co-producer on the Sony Pictures release "National Security." Given's executive career started at Universal Pictures where he worked from 1990 through 1999, ultimately rising to the rank of Senior Vice President of Physical Production. While at Universal, Given supervised over 50 feature films and, as Senior Vice President, was responsible for all below-the-line business affairs at the studio. Prior to joining Universal, Given worked on several feature films and over 100 commercials and music videos in capacities ranging from location manager to director.

An El Paso, Texas, native, Given and his wife Yoko have been married for seventeen years and they have two children, daughter Annie and son Eli. Given is a graduate of U.C. Berkeley and has been an Adjunct Professor at USC Film School for ten years. He also currently serves on the Executive Advisory Board for the College of Letters and Science at U.C. Berkeley.

CHRISTOPHER CLEVELAND & BETTINA GILOIS (WRITERS)

Screenwriter Christopher Cleveland has collaborated with such filmmakers as Michael Mann, William Friedkin, Robert DeNiro, Bob Zemeckis, Barbra Streisand, Norman Jewison, Taylor Hackford, John Badham, Brian Gibson and many more.

His wife, screenwriter and author Bettina Gilois, has worked with producers Joel Silver, Denise DerNovi, James Coburn, Arnold Kopelson, Lauren Shuyler Donner, and many others, as well as frequently collaborating with her husband.

They are each currently working on another film for Jerry Bruckheimer.

Between the two of them, they have penned more than forty screenplays.

They recently returned to Los Angeles with their two children, after spending ten years living between Santa Fe and their 8,000-acre cattle ranch in New Mexico.

JEFFREY L. KIMBALL, ASC (CINEMATOGRAPHER)

Jeffrey L. Kimball has been lending his talents to the world of film for more than thirty years. His diverse credits as cinematographer include “Star Trek: Nemesis,” “Stigmata,” “Wild Things,” “The Specialist,” “Curly Sue,” “Jacob’s Ladder,” “The Legend of Billie Jean,” “Paycheck,” “The Big Bounce,” F. Gary Gray’s “Be Cool,” John Woo’s “Windtalkers” and “Mission: Impossible II.” He has collaborated with director Tony Scott on “True Romance,” “Revenge,” “Beverly Hills Cop II” and “Top Gun.”

Born in Texas, Kimball first became intrigued with the world of film when he acquired an 8mm camera in the 1950s that he bought with points earned from his paper route. After graduating from North Texas State University, Kimball abandoned his notions of becoming a professional bass player and set out into the world of film, first as apprentice to still photographer Bill Langley.

Kimball now resides in Ventura County, California.

JOHN TOON, ACS (DIRECTOR OF PHOTOGRAPHY)

John Toon’s credits as cinematographer include Christine Jeff’s “Sylvia,” starring Gwyneth Paltrow as Sylvia Plath; Jeff’s earlier film “Rain,” shot in New Zealand; and Gregor Nichol’s “Broken English,” which won Best Film at the 1997 Venice International Film Festival. He also directed and filmed the documentaries “Drum” and “Line Honours,” which were award winners at the La Rochelle Festival. In addition, Toon is a highly regarded commercials cinematographer who has worked on a wide range of products around the world.

JOHN WRIGHT, A.C.E. (EDITOR)

Award-winning editor John Wright garnered an Oscar® nomination for “The Hunt for Red October” and received an Oscar® nomination and won a BAFTA award for his work on the hit thriller “Speed.” Wright won the A.C.E. Award for the documentary film “Life Goes to War” and also for the television series “Sarah, Plain and Tall.”

Wright began his career with David Wolper Production in 1968, working on documentaries such as “The Undersea World of Jacques Cousteau.” He then moved on to become a film editor and associate producer on several National Geographic specials.

His esteemed film credits include “The Passion of the Christ,” “X-Men,” “The Thomas Crown Affair,” “The 13th Warrior,” “The Rock,” “Broken Arrow,” “Die Hard with a Vengeance,” “The Last Action Hero,” “Necessary Roughness,” “Frances,” “Sea of Love,” “Only When I Laugh” and “Mass Appeal.”

GEOFFREY KIRKLAND (PRODUCTION DESIGNER)

Academy Award[®]-nominated and BAFTA Award-winning production designer Geoffrey Kirkland has an outstanding and eclectic list of film credits that include “The Life of David Gale,” “Angela’s Ashes,” “Desperate Measure,” “Space Jam,” “Renaissance Man,” “Come See the Paradise,” “Mississippi Burning,” “Leonard Part Six,” “Wildfire,” “Captain EO,” “Birdy,” “The Right Stuff,” “War Games” (visual consultant), “Shoot the Moon,” “Fame,” “Foxes,” “Midnight Express,” “Bugsy Malone,” “After the Sunset,” and many others.

Kirkland attended the Royal College of Art in London majoring in film and television. After graduating, he worked for BBC television and also worked on many commercials for such clients as Pepsi, Levi’s, Apple, Federal Express and Nike, among others, that featured such talent as Madonna, Ray Charles, Michael Jordan, Larry Bird and many more.

ALIX FRIEDBERG (COSTUME DESIGNER)

Alix Friedberg has served as costume designer for “A Lot Like Love,” Wes Craven’s “Cursed,” “Around the Bend,” “The Hot Chick,” “Eight Legged Freaks” and “But I’m a Cheerleader.” She was assistant costume designer on “Gone in Sixty Seconds,” “Office Space,” “Instinct,” “Poodle Springs,” “Homefries” and “Father of the Bride II.” For television, Alix has lent her talents to “Without a Trace” and “CSI: Crime Scene Investigation.”

A native Angeleno, Alix attended the Fashion Institute of Design and the Otis Parsons School of Design in Los Angeles.

TREVOR RABIN (COMPOSER)

Since scoring the blockbusters “Armageddon,” “Enemy of the State,” “Deep Blue Sea,” “Gone in 60 Seconds,” “Remember the Titans” and “National Treasure,” Trevor Rabin has secured his position in the first rank of popular film composers, demonstrating an unsurpassed ability to involve the audience in the films he scores.

Rabin is part of a new group of film composers who hail from the world of rock music. A member of the rock group YES since 1983, Rabin played guitar for the group and wrote most of the material on the group’s best-selling album, “90125,” including the number-one single, “Owner of a Lonely Heart.” He also penned the majority of the songs and served as co-producer on YES’ next album, “Big Generator,” which sold over 2 million copies worldwide. Rabin also wrote or co-wrote all the songs, played every instrument but drums, produced and engineered almost all of his solo work.

Rabin was born in Johannesburg, South Africa, where he studied classical piano and was trained as a conductor and arranger. His first professional band performed original anti-apartheid songs, and his family was heavily involved in anti-apartheid activities—Sidney Kentridge, his father’s first cousin, is the lawyer who pressed charges against the South African government on behalf of Steven Biko’s family after his death. Rabin later founded a band called Rabbit, which became the most popular South African rock band in history, rivaling the Beatles in the scale of their local popularity.

Rabin has shown his diversity with the comedic scores to “Kangaroo Jack” and “The Banger Sisters.” He created a spectacularly epic score for Bruckheimer’s “Armageddon” and provided an intricate, unnerving electronic score for the techno-thriller “Enemy of the State.” At the opposite end of the spectrum was a lyrical orchestral score for the

Michael Keaton family film “Jack Frost.” For the documentary “Whispers,” he returned to his roots, drawing on traditional African instrumentation, rhythms and vocal performances. Rabin’s fans enjoyed the excitement of “Bad Boys 2,” “The Great Raid” and “Coach Carter” and are awaiting the release of his next film, Disney’s GLORY ROAD, for which Rabin collaborated with Alicia Keys.