

“I’ve spent muddy days watching young lads beat the hell out of each other. But once in a while, there’s one that comes along and lifts your heart.”

--Glen Foy in “Goal! The Dream Begins”

GOAL! THE DREAM BEGINS

Production Information

Like every kid, Santiago Munez has a big dream. But unlike every kid, he’s given the rare opportunity to make that dream come true—if he’s willing to put his fears aside, travel thousands of miles from home, and hold his own with some of the best in the world. The intense pressure and personal sacrifice prove costly for Santiago on his quest—but will they be enough to keep this gifted, determined young athlete and fledgling hero from his ultimate “Goal”?

When Santiago crossed the border into America at the age of 10, he had two things in his possession: his football and a tattered picture of the World Cup. Working menial jobs while growing up in Los Angeles, Santiago’s (Kuno Becker) passion was playing football. Convincing his father that he could be an international football star was another story: “There are two types of people in this world,” declared the elder Munez, “People in big houses, and people like us who cut their lawns and wash their cars.”

But when Brit Glen Foy (Stephen Dillane), an amiable former football player and sometime scout spots Santiago at a local L.A. match, he recognizes a deft, fast and brave footballer—the kind of talent that the glamorous English Premier League Club, Newcastle United, is hungry for.

Now thrust into a foreign land where football is a religion and Newcastle’s St. James’ Park its cathedral, this young American must prove that he’s got the grit and the game to win a contract with one of the most prestigious football clubs in the world. Muddy fields, cold winds and crunching blows from teammates—not to mention personal woes, injuries, and the temptations of life in the fast lane—are just a few of the obstacles Santiago must overcome to triumph in the heady, heart-pounding world of international football.

Directed by Danny Cannon, “Goal! The Dream Begins” stars up and coming Latino actor Kuno Becker. Some of the hottest representatives from the world of football also appear in the movie, including David Beckham, Zinedine Zidane, Raul, and Newcastle United’s Captain Alan Shearer.

Milkshake Films and Buena Vista Pictures International present “Goal! The Dream Begins” directed by Danny Cannon. The screenplay was written by Dick Clement and Ian La Frenais. The film is being produced by Mike Jefferies and Matt Barrelle of Milkshake Films and executive produced by Peter Hargitay. With Co-Producer Danny Stepper and Associate Producer Allen Hopkins.

The film also stars Alessandro Nivola, Stephen Dillane, Anna Friel, Marcel Iures, Sean Pertwee, Lee Ross, Stephen Graham, Kevin Knapman, Cassandra Bell, Kieran O’Brien, Tony Plana and Miriam Colon.

The talented creative team includes cinematographer Michael Barrett, editor Chris Dickens, production designer Laurence Dorman, costume designer Lindsay Pugh and composer Graeme Revell.

About the Production

The cinema has given audiences scores of beloved, inspiring films about sports, from “Rocky” to “Raging Bull” to “Miracle.” Producers Mike Jefferies and Matt Barrelle wondered why Hollywood hadn’t yet spawned a great football movie.

“We’ve seen a myriad of tremendously successful films that use sport as a backdrop—films about baseball, basketball, golf, you name it—and it just seemed incredible to me that the world’s biggest sport—and, in fact, the biggest form of content on television today—has never been the subject of a decent movie,” says Jefferies.

It was in 2002, when Jefferies and Barrelle were at the World Cup in Japan, that their idea really began to take shape. Barrelle then spent a year researching the movie industry in general and the intricacies of this film in particular. They also got American Danny Stepper in on the venture.

The project was gathering steam. “It seemed like a no-brainer to us,” explains Jefferies. “If we could make a film that resonated on a dramatic level about this kid’s

story, and create something really engaging that has appeal beyond a sporting audience, so that it can cross over demographics, territory, gender... we'd have something really exciting," says Jefferies.

Novices to show business, Jefferies and Barrelle had the opportunity to sit down with an Oscar®-winning director and pick his brain. As a result of the meeting, Barrelle, Jeffries and Stepper boarded a plane to Paris to meet with officials at the *Fédération Internationale de Football Association*—better known around the world as FIFA.

"We met with FIFA to gain access," explains Jefferies. "We wanted to be able to use these football properties, be able to film in stadiums and receive clearances, to be able to mitigate the problems we might have with licenses or image rights. We needed FIFA to hold our hand and help us navigate those channels."

Cementing the deal with FIFA was critical to securing the involvement of the squads and enhancing the authenticity of the film. "Doing a deal with FIFA was incredibly important to us, and doing deals with the teams and actual players was critical as well," explains Barrelle. "We wanted to use real teams because the fans really know what's going on, and football fans are obviously the most fanatic fans in the world. You can't cheat them. We didn't want to do that, and hopefully you'll see that on the screen."

After considering several teams, the filmmakers opted to go with Newcastle United—based in a one-club town where footballers are gigantic stars—as the featured team in the film. "Newcastle appealed to us for many different reasons," explains Mike Jefferies. "They've got very passionate, devoted fans. It's like a religion up there. They've got a tremendous stadium, and they're known for very attacking football. We also met our creative requirements in that the city's very cinematic."

The Toon Army—the nickname for supporters of Newcastle United, no matter where their origin, often including people from well outside the UK—"really care if Newcastle wins or loses. The place erupts afterwards, and the town is electric," says Barrelle.

Furthermore, Newcastle is up north, which made for an even stronger contrast with Santiago's balmy hometown, Los Angeles. "Plus the crowd is just incredibly passionate, which was fantastic in terms of footage, and capturing that on film was really important to us," says Barrelle.

Once they chose Newcastle, the producers had to approach the team and secure its cooperation. The producers traveled to the area to have a look around.

With its grey clouds and fanatical supporters, the filmmakers decided Newcastle was perfect. The squad was amenable to participating in the film. “They loved the idea of exposing their brand around the world,” says Matt Barrelle. “They understand the commercial aspects of boosting the brand—the more money they have, the more money they can spend on players. The better players they have, the more they win.

“They understood what a Hollywood film could do for Newcastle United,” adds Barrelle. “We made a deal pretty quickly with them.”

Jefferies says establishing trust with Newcastle Chairman Freddy Shepherd was the key to their successful relationship. “They knew we understood that their core activity is playing professional football games. We had to be completely respectful of that and work around it,” he says. Filmmakers refrained from filming the players during training on days before a game. Newcastle’s manager had to agree to everything.

“We also had to be very respectful of the boundaries, literally the physical and the logistical ones. We couldn’t go over on a match day; we couldn’t distract the players. But before and after games they were very accommodating. They really got excited about this, and they see the potential. Newcastle and FIFA put every resource at our disposal,” praises Jefferies.

The ease of the relationship reflected the overall professionalism of the squad. “Newcastle United is a good example of very close knit, professionally run team,” observes Barrelle. “If things work together on the field, they work together in other aspects as well. We were very fortunate to work with Newcastle.”

With the infrastructure in place, including the full cooperation of Newcastle United and FIFA, the filmmakers sought a director. They found him in 36-year old Brit Danny Cannon, who most recently was executive producer of the hugely popular “CSI” series on American television.

Growing up in Luton, Cannon was enamored with football. “Professional football players impress me enormously,” he explains. “They always have, even when I was a kid. They are brilliant at what they do.”

The producers had the utmost confidence in their choice of a leader to helm this sprawling production. “This is an incredibly artistic film; what Danny is doing creatively has never been done in any sports film. We’ve seen films about horse racing and golf and everything else, but no one’s done a film about the world’s biggest game,” says Danny Stepper. “So when we set out to do that, not only was it ambitious, but the way we were actually filming the action was incredibly ambitious. This is a film that only Danny can deliver.”

With a director in place, the filmmakers turned to veteran scribes Dick Clement and Ian La Frenais, the Emmy- and BAFTA-winning team behind the screenplays for such films as “The Commitments” and “Still Crazy” and the HBO television series “Tracey Takes On...”

The duo came aboard relatively late in preproduction. “We met with Mike Jefferies and Danny Cannon,” recalls Clement. “We got the go-ahead to write a draft not long after that.”

La Frenais is originally from the City of Newcastle, and both writers live in L.A., so they were well educated about their subject.

“We understand the city where it’s set,” says La Frenais. “We understand what football means in a sociological sense. We get it.”

But for the screenwriters, the story transcended the football field. “Everybody understands the story of a kid coming from nowhere, dragged out of his environment and being a fish out of water,” says Clement. “Everybody understands what is at stake, what Santiago is aiming for.”

A large question still loomed on the horizon: who would play the role of the endearing and talented central character, Santiago Munez?

“We wanted to cast somebody that wasn’t already a huge superstar,” says Matt Barrelle. “It was also really important for us to find a guy who looked like an athlete, was a very good actor, and had that Hispanic/Spanish/Argentinean/Mexican look for his heritage. We also wanted someone who had a charismatic presence on camera, and who

looked really innocent. Santiago comes across as very cheeky and innocent in the film, which is really important.”

It was a tall order, and only a truly unique talent could fill it. But Mexico-born actor Kuno Becker fit the bill. An up and coming actor, Becker is one of Mexico’s most recognized stars in the international Hispanic television market.

“Having a good actor that was really credible was most important to us,” says Barrelle. “We figured we’re making a movie here, not running a sports team. A lot of other sports films have gone for a professional sportsman rather than a good actor.”

The filmmakers auditioned a large cross section of actors. “We auditioned Hispanic actors, all of whom could play football,” says Jefferies. “It was tough out there! We were very, very lucky to find Kuno. He was a perfect mix for us.”

“Kuno is an amazing kid on many different levels,” comments Danny Stepper. “Personally, he is just a great guy. We wanted to surround ourselves with people that were just good to work with, and he’s great. And he’s a good footballer, which is important. To be credible he had to be a good football player.

“Finally,” concludes Stepper, “from what the girls tell me, he’s a pretty good-looking kid. He’s a great choice for us.”

Kuno earned the respect and admiration of his director as well: “Nobody works harder than Kuno. He trained hard, played hard, rehearsed over and over and brought so much of himself to the part. He has an extraordinary talent. You haven’t heard of him yet, but you won’t be able to stop talking about him. Star quality. Completely,” says Danny Cannon.

For the 27-year-old Becker, the process has been a whirlwind. “It’s been crazy,” he says. “I learned so much every day. We tried to make it look as real as possible. I hope its working!”

Becker’s fellow actors weren’t oblivious to the huge burden on his shoulders. “I felt for Kuno as soon as I met him, because I knew it was a huge undertaking to come to a different country when he doesn’t know anyone, and to go straight to Newcastle and be put with all the real players to train,” says Anna Friel, who plays Santiago’s love interest. “It’s incredibly daunting for anybody, and I think he’s handled it incredibly well. And he

doesn't complain—he's one of the few actors you'll ever meet that literally will never moan about anything. It's very admirable."

The filmmakers then sought to back up Becker with a stellar supporting cast. Similar to the ensembles of the "Lord of the Rings" and "Harry Potter" films, the filmmakers "wanted to make it about the story, not the actors. That was really important to us—having really talented, no-fuss actors around Kuno," explains Matt Barrelle. "We wanted to take away from who the actors were and really make a go at the story of 'Goal! The Dream Begins' the kid's odyssey."

American actor Alessandro Nivola came aboard to play Gavin Harris, whom Nivola describes as "the new signing. I'm a very expensive player, with expensive tastes and a habitually wild attitude toward my career and my personal life."

"Gavin provides a sort of bad education for Santiago, but he also has real respect for the guy's talent and he keeps sticking his neck out for him. Gavin is one of those people who often do the right thing by accident which makes for a lot of comic situations. He has a combination of mischief, charm and the ability to get away with murder and have people still like him," adds Nivola.

Nivola loved that the character was a lovable rogue. "Anytime that you get a chance to surprise an audience and do something unexpected, it's always something to really latch onto as an actor," says Nivola.

Glen Foy, the ex football player from Scotland who played for Newcastle years ago, suffered an injury and then became a bit of a football talent scout, is played by Stephen Dillane. Dillane explains how his character stumbles upon diamond-in-the-rough Santiago: "Glen's watching his grandson play football, and he spots this young Mexican-born player called Santiago and likes the look of him. He's very excited by how he plays, so he contacts Newcastle and gets Santiago over for a trial. He brings the boy into his house, looks after him for a while and sees him through a few ups and downs and eventually takes him on, becomes his agent," explains Dillane.

The actor recognizes that Foy has multiple reasons for recruiting Santiago: “If you do a job and you’ve been excited by what’s possible and you see the potential in somebody, you want to see it flower,” explains Dillane. “I guess there’s also a kind of egocentric thing—you want to be the one that is responsible in some way for giving the kid the opportunity to fulfill his promise.”

Anna Friel, who was in the early months of a pregnancy during filming and by her own admission has never been to a football match, came on board as Santiago’s love interest, Roz. She was impressed by the script: “It flowed very well; it was a nice story with endearing and sympathetic and tangible and accessible characters that all linked together in quite a substantial, believable way,” says Friel. “It seemed different from other sports movies I’ve seen.”

Roz quickly becomes Santiago’s love interest after they meet in the hospital and, according to Friel, “temperatures rise. She’s taking his blood pressure, so there’s a lot of flirtation from the very beginning.”

If Roz gels with Santiago, she bristles with the flashy Gavin. “She thinks Gavin is a poser,” explains Friel. “She’s not all into the Gucci and spending money. She’s very down to earth and very unimpressed with fame, which is why I think Santiago’s drawn to her. She’s a nurse; she leads quite a simple life. She’s not a huge football fan and thinks most footballers are jerks, but she changes her mind when she meets Santiago.”

Sean Pertwee took on the role of football agent Barry Rankin. “Barry’s a shark. He’s self-obsessed; he’d poach anyone from anyone. He’d do anything to get by, to make ends meet really,” says Pertwee.

Barry is the typical agent, who “has the right suits, the right girls, the right cars,” says Pertwee. “He has two guys that he hangs around with, basically to pull girls in, give the boys whatever they want... booze, drugs. He’s a bit of a rotter, really.”

Danny Stepper points out that while Barry’s “the sleazy agent, and he does all the things that sleazy agents do,” he is essential to Santiago’s success. “Barry does hold the keys to the key positions of football, and Glen’s trying to negotiate through that to help Santiago find his way in the world of football.”

Cassandra Bell, who admits she “knows nothing” about football, plays Christina, the girlfriend of Gavin Harris. Bell found the character a refreshing change of pace.

“I see her as a strong, sophisticated lady, which is quite unusual for a girlfriend of a footballer. She knows what she wants. She loves her boyfriend dearly; she puts up with quite a bit to a certain extent because she loves him so much,” says Bell. “She knows what this is all about, so she’s been in this situation for quite a while. It’s just a question of how long she can put up with certain things.”

Of course, when Bell took the role, she had visions of a wardrobe full of tight tops and plenty of makeup. “I was quite surprised,” says Bell. “It’s refreshing to turn it around a little bit and see her as a stronger woman and not the usual, stereotypical girlfriend.”

The veteran footballer, who gives Santiago a rough time, Hughie McGowan, is played by Kieran O’Brien. “It’s nice to play a hard nut,” smiles O’Brien.

O’Brien’s character is ruffled when Santiago arrives on the scene. “McGowan has been in Newcastle a while and he’s coming towards the end of his career. He can’t make it back into the first team. This young upstart, Santiago, comes along and he’s got all the tricks. Everything’s going to go for him. Hughie doesn’t like it, and it puts his nose out of joint.”

McGowan then wants to see if Santiago’s really good enough for the team.

“In the end, of course, he is good enough for the team and I think you see that Hughie appreciates that and just wants to win,” observes O’Brien. “He’s not a bad guy. He wants everyone fighting for the club, and however he needs to go about that is what he will do.”

Tony Plana joined the cast as Herman Munez, Santiago’s father and a significant influence in his life. At first Herman doesn’t support Santiago’s dreams of achieving something more than just a steady income from his father’s gardening business.

“Herman had to go to extremes to get his family to America. He doesn’t quite connect with the idea of Santiago dreaming any higher than he should,” explains Plana. “It’s really about a struggle between Herman’s very limited dreams about just having his own business and maybe making it to the next socio economic level and Santiago, who has dreams of making it to the top in the football world.”

Herman is a man who has been left by his wife; he’s mother and father to his family. His mother, Mercedes (played by Miriam Colon, rounding out the cast), is the

‘mother’ in the family. “It’s a bit of a twist on the dynamic of family. It makes for some interesting fireworks,” says Plana.

Also part of the cast are Marcel Iures, Lee Ross, Stephen Graham, and Kevin Knapman.

With a cast in place, it was time to hit the field. But first, all football-playing actors would undergo rigorous football training under football consultant and choreographer Andy Ansah. Ansah’s experience combines twelve years of hands-on experience as a professional football player in England and six seasons in various production positions on the highly successful English drama “Dream Team.”

Even director Danny Cannon underwent training. “To get myself in shape, I trained for five weeks, three times a week with some of the actors who were semi professionals who played really well in the minor leagues,” says Cannon. “I didn’t let them know I was the director at first. I think they figured it out pretty quickly when I was the oldest there and the worst player by far. Seriously, I liked training with them because I thought if I’m going to go out there and push them around all day, then at least I’ll do basic training with them and gain their respect first.”

Kuno Becker’s training, for obvious reasons, was more intense. He trained for five weeks, four or five hours a day, and also did physical training in the gym. Some actors were trained by Newcastle’s youth coach, who brings all the young players up through the system. It gave many of the actors who might have played in their younger days a chance to relearn and master the fundamentals of the sport.

“I played football in school, but it’s nothing like playing professionally,” says Becker. “Not that I’m playing professionally now—I’m just trying to improve my technique a little bit and learn the basics, to make it look real.”

Becker did have a double, Danny xxx, who has praised the young actor for his improvement. “It’s hard,” says xx. “Speaking to Kuno, it’s obvious he really never played much soccer in his life. But he’s really improved.”

For Alessandro Nivola, the two weeks of training was a dream come true. “I got more than I ever imagined from the experience,” he says. “It was sort of a boyhood fantasy. It was great because I was able to go back to basics again and do all the simple things and learn to do them really well.”

Orchestrating the entire training effort was Ansah, who made the entire cast look like pros. They couldn’t be more thankful for Ansah’s skills. “I’ve got to give a lot of props to Andy for executing all the things I needed,” says Cannon, who also relied on Ansah for much of the football choreography.

“Without Andy, I think this would be impossible because he knows how to play football, and he has a mind for the shots that we needed,” continues Cannon. “He’s very patient, very nice, very honest, so it’s very easy to work with him. He knows what we’re doing and he knows football.”

“Anything that you see on the field is because of Danny Cannon, the governor, and Andy Ansah,” explains Kieran O’Brien.

“Andy’s a good guy. He taught me so much. All the people in Newcastle too,” says Kuno Becker, who suffered several minor injuries and general aches and pains from the intense training, along with his fellow cast members. “When I first got there they started to teach me everything—how to pass a ball, how to run with the ball. They’ve been so good for me.”

Despite all of the preparation, “I don’t think anything could prepare the guys for what they had to go through in terms of playing with real players,” says Matt Barrelle. “It’s a huge leap from a game on a Saturday afternoon to playing professionally, and these guys do it every day—plus the weight training every night, the special diet. It’s stepping up from being an actor who can play football to being a footballer—that is a huge thing.”

A hectic shooting schedule for principal photography began January 29, 2005. For producer Mike Jefferies and the other filmmakers, it was a momentous occasion. “It was

a three-year journey to get from conception to the first time somebody filmed a scene,” says Jefferies. “That was a big moment.”

“For years we’d been pushing this through... it was amazing to be here, and to see how far we’ve come and to see how far it’s going. It’s been an incredible journey,” echoes Danny Stepper.

Production on the rags to riches tale began in Newcastle, where the unit shot in the actual St. James’ Park and surrounding facilities. “We shot some fantastic footage in the training room, in the weight room with [Newcastle United captain] Alan Shearer and the guys there,” says Matt Barrelle. “All the players were up for doing this.”

As for the action on the field, Cannon wanted to capture the beauty of the game and also its warrior-like quality. It would be the first time a film unit has shot in a live Premiership game, so the effort required the cooperation of a number of entities and some logistical maneuvering. The production inked a deal with Sky TV to secure some space around the grounds to ensure good camera positions.

“We wanted to shoot it like we wanted to shoot it—really enclosed, like it’s not been shot before,” says Matt Barrelle. “We didn’t want to grab the TV footage and reuse that again, and try and blow it up. We wanted to have our own cameras capture the action.”

Capturing this brand of fast-paced action wasn’t easy, as Danny Cannon can attest. “It’s quite an undertaking when you have seven cameras all shooting different things at once at a real game, then days or weeks later shooting the close-ups and pieces of drama with non-players.”

Each game had a different tempo, and its own challenges. “Chelsea was about Kuno’s first experience of the big game, so that’s the way we shot it—like the first interpretation, first glimpse of the size of football,” says Cannon. “In a later game, Santiago gets his first chance to start. How should he feel? Should we be in his shoes, or outside looking in? You want to plan ahead but a football game is about spontaneous action, it’s unpredictable, so you just have to wing it and get the pieces you need bit by bit.”

Once the footage is on film, the action sequence is then recreated a day or two later. “We bring back some actual players playing the match in Newcastle,” says Matt

Barrelle. “We also bring back the actors and replace some of the players with the actors and put them in the middle with the action and recreate the actual goal that was scored, or the goal that was nearly scored. It looks pretty amazing.”

Working with Kuno also necessitated a bit of sleight of hand cinematography. “I worked together with Danny, Andy, my double and everybody to make it look real,” explains Becker of his role in the process. “The key was to try to make it look as real as possible.”

Perhaps the most difficult aspect of the Newcastle shoot had nothing to do with football. “The hardest thing has been the weather in Newcastle,” says Cannon. “The unforgiving weather has beaten us up a little bit. It’s incredibly hard work, just staying out in the snow and the sleet and the rain and the hail in these sub-zero temperatures, motivating people to play harder and act more intensely when they just want to put their coats back on.”

Even the manufactured conditions were barely tolerable. “We were shooting for two days with the rain machine from seven in the morning to, it felt like about nine at night. Ten-hour shoots two days running, under these rain machines, with the wind blowing,” says Kieran O’Brien. “I saw grown men cry over those two days. There were a lot of cold hands and feet. But it looks amazing.”

Actors that were far less involved with the action on the field sympathized with their fellow thespians. “Hats off to the boys on this because Newcastle is very cold. Sometimes the guys have been outside in minus five for ten hours just solidly playing football in the freezing cold, so all respect to them,” says Anna Friel.

As a result of the brutal conditions, Danny Cannon was as much a cheerleader as a director. “You are trying to capture the same amount of energy and the same amount of skill that’s in a real football game. You try and get as emotionally involved,” he explains. “That’s been the hardest part for me—keeping everyone energized, keeping that intensity, keeping that need to win. Plus, you’re trying to make your actors look like they deserve to be in the Premiership. I lost my voice a few times directing from the terraces. Some things never change, I found myself shouting the same things I shout to my team on match days.”

Despite the weather, the “inside access” the production afforded was a thrill for cast and crew, who are also fans.

“Just standing on the sideline for the Liverpool game and watching the players warm up and come out and warm down afterwards was great. The athleticism, the skills, what they’re able to do with a ball—just standing there was breathtaking,” says Stephen Dillane. “We had a game of football on the Newcastle indoor training field that was good fun. It’s been a thrill. I’m a fan, so it’s been great just to be around it.”

The use of St. James’ Park during real games was another delight for the cast. “It was amazing,” echoes Kuno Becker. “Being in this stadium with fifty two thousand people and filming a scene was unbelievable. Football players are used to it—and that’s why I think they cannot just leave the game, because of that feeling.”

Working with the real football stars that made cameos in the film was equally exciting. Real Madrid midfielder David Beckham, one of the sport’s most well known talents, made an appearance playing himself in the film. “David was great,” praises Danny Cannon. “There was no pretension to him. He’s a very likeable guy. He was very open, and you’re 90 percent of the way there when you’re open like that—you can be yourself, relax. He did a great job.”

For Kuno Becker, working with Beckham was “awesome. Can you imagine shooting something with him? It was a lot of fun, and I think the audience is going to get into it more because we have a lot of the real players involved.”

If anyone feared the production would distract the real Newcastle United squad as filming took place around them during the heart of their season, they needn’t have. “They won five in a row while we were up there,” says Matt Barrella. “It was great for us that Newcastle was winning while we were shooting. The atmosphere was fantastic, and we came up with some fantastic footage. Everybody was very nice to us around the town.”

After a stop in London for the filming of some party scenes and scenes at Gavin’s flat, and filming at Pinewood Studios, the production moved to Los Angeles for the last two weeks of filming.

The sunny breezes of the West Coast weren’t just a welcome change for the cast and crew...they were essential to the story. “Having the sun in L.A. was very important

for us, because we needed the contrast,” Barrelle points out. “The sun here, the grey gloomy clouds of Newcastle.”

The unit shot at the Pacific Design Centre in West Hollywood. The production also shot at a mansion in Beverly Hills, among other locations.

For the football scenes, the production worked with players from Hollywood United Football Club. “The Hollywood United Football club is made up of a lot of English footballers who live in and around L.A. They all congregate and come together,” explains Andy Ansah.

* * *

As principal photography came to a close, the cast had time to reflect on the experience, and give kudos to their team captain, director Danny Cannon.

“We were so lucky to have him because it’s so hard to find somebody that really loves and knows everything about football, and is a good director,” says Kuno Becker. “That combination is rare, and we had it here.”

The film required a director who could inject juice into the action scenes while understanding the nuances of the dramatic material. “This is not just a football movie,” says Stephen Dillane. “It’s about a hero who comes through and succeeds. He resists the temptations and goes through his trials and tribulations. It shows how much you’ve got to hold yourself together to get through everything and what’s required to actually achieve something, however talented you are.”

“You can watch football and soccer on TV any day,” says Kuno Becker. “This film is more about telling a story. Even if you don’t like football it doesn’t matter because you’re going to like the film. It’s a story about universal feelings.”

“What we wanted to do with ‘Goal! The Dream Begins’ was create a story that really moved people,” says Mike Jefferies. “We wanted to make people excited, make them sad, make them thrilled, make them laugh—and football happens to be the backdrop.”

The filmmakers hope the film—and the football—make a splash in the U.S. market. “Soccer is the number one participation sport in the U.S.,” points out Mike Jefferies. “So the base needed to grow it is there, and the numbers. The level of interest is high—it’s about cracking the media market here in the U.S.”

“Professional soccer is not marketed as much as the NBA and NFL,” says Danny Stepper. “But now, with the tremendous work that has been done by major league soccer and hopefully the work of our movie and the work that FIFA is doing in the U.S., there’s hope. The climate is perfect. I mean, the game is incredible, and if people can see the game on the scale and magnitude that we see it in Europe, how can they not love it?”

“We hope to crack the U.S. market,” says Matt Barrelle. “I mean, America needs a good football film. Anything we can do to help is our pleasure.”

About the Cast

Kuno Becker (Santiago Munez) is one of Mexico's most recognized stars in the international Hispanic television market.

Last year was a very busy year for Kuno, as he starred in the feature film "The Nomad," a historic epic set in 18th century Kazakhstan. He finished principal photography in the late fall of 2004 in Kazakhstan with Ivan Passer directing from a script by Rustam Ibragimbekov. The executive producer was Milos Forman. The film tells the story of Mansur, played by Becker, who is destined to one day unite the three warring tribes of the country. The film co-stars Jay Hernandez and Jason Scott Lee.

In 2003, Kuno starred in two feature films. The first was Academy Award[®]-winning writer/director Christopher Hampton's "Imagining Argentina," alongside Antonio Banderas and Emma Thompson. Following that project, he starred in the romantic comedy "Isla Bella," opposite Esai Morales and Charlotte Anaya. A release date has not yet been set.

Becker made his big screen debut in the Fox Searchlight Pictures film "Lucia, Lucia" (AKA "La Hija de Canibal") opposite Cecilia Roth, which opened in select cities in the summer of 2003. The film continued the extraordinary new wave of Mexican cinema stars and was the follow-up project of acclaimed writer/director Antonio Sano ("Sexo, Pudor y Lágrimas").

Kuno is best known on television as the brooding rich son in the hit show "Soñadoras," a role that propelled him to teen heartthrob status from his adoring fans across the U.S. and Latin America.

Becker has won Mexico's prestigious Heraldo Award, as well as the Califas de Oro Award, given to the best young actors in Mexico. He twice has been named "Best Young Actor" by *Eres* magazine (*Teen People* of Latin America) and has graced the covers of numerous magazines.

Born and raised in Mexico City, Becker studied the violin at the Mozarteum of Salzburg, Austria from the age of six and went on to become an accomplished violinist.

At 17 he decided to change routes and become an actor. He later graduated from Televisa's prestigious Center for Artistic Education in Mexico.

Stephen Dillane (Glen Foy) trained at the Bristol Old Vic Theatre School. His early theatre work included repertory seasons at Belgrade Theatre, Coventry, Contact Theatre, Manchester and Chester Gateway Theatre. Leading roles at the National Theatre followed with Archer in "The Beaux' Stratagem," Gerry Evans in "Dancing at Lughnasa," Edmund Tyrone in "Long Day's Journey Into Night," and Prior Walter in "Angels In America," followed by "Hush" written by April D'Angelis at the Royal Court. He won the Richard Burton Shakespeare Globe Award in 1995 for the title role in "Hamlet" at the Gielgud Theatre directed by Peter Hall. He played Clov in "Endgame" at the Donmar Warehouse directed by Katie Mitchell, Artie in "Hurlyburly" at the Old Vic, and the title role of "Uncle Vanya" for the Royal Shakespeare Company at the Young Vic, again directed by Katie Mitchell. He returned to the Donmar Warehouse to play Henry in Tom Stoppard's "The Real Thing," for which he won Best Actor at the Evening Standard Theatre Awards in 1999. He then played Tony in "Our Late Night" by Wallace Shawn at the Royal Court, directed by Caryl Churchill. He returned to "The Real Thing" for a limited run in the West End prior to Broadway where it played at the Barrymore Theater. On Broadway, Dillane won the Best Actor Tony Award in 2000, the Best Actor Drama Desk Award in 1999/2000, and the Theatre World Award in 2000, and was nominated for the Best Actor Outer Circle Award in 2000. He returned to the West End to play George in "Life After George" directed by Michael Blakemore. In 2002 he played Alexander Herzen in the Tom Stoppard Trilogy "Coast of Utopia" at the National Theatre directed by Trevor Nunn. Most recently he performed a one-man show of "Macbeth" at the Redcat Theatre in Los Angeles, directed by Travis Preston, which he will perform again at the Almeida Theatre in London in October/ November 2005 and in Sydney and Adelaide for the Australian Festival in February/ March 2006.

Dillane's leading roles in films include Franco Zeffirelli's "Hamlet" opposite Mel Gibson as Horatio, "Stolen Hearts" (known as "Two If By Sea" in America), "Firelight" directed by William Nicholson opposite Sophie Marceau, "Welcome to Sarajevo" directed by Michael Winterbottom with Woody Harrelson and Marisa Tomei, "The

Darkest Light” directed by Simon (“The Full Monty”) Beaufoy and Bille Eltringham, “Ordinary Decent Criminal” opposite Kevin Spacey and Linda Fiorentino directed by Thaddeus O’Sullivan, and “The Parole Officer” written by and starring Steve Coogan. In 2001 he filmed starring roles in four films: Charles Harker in “Spy Game” directed by Tony Scott, Charlie in “The Truth About Charlie” directed by Jonathan Demme, Simon in “The Gathering” directed by Brian Gilbert and Leonard Woolf in “The Hours” directed by Stephen Daldry. “The Hours” was nominated for Outstanding Performance by a Cast in a Motion Picture at the 2003 SAG Awards.

In 2004, Dillane starred in “King Arthur” for Disney directed by Antoine Fuqua, in which he played Merlin; the role of Mr. Allen in “Haven” directed by Frankie Flowers, and Martin in “Nine Lives” directed by Rodrigo Garcia which premiered at Sundance in 2005 and will be released in the US in October 2005. In the summer of 2004 he filmed the leading role of Harry Vardon in “The Greatest Game Ever Played” directed by Bill Paxton for Disney, which will also be released in the fall of 2005. He filmed “Klimt” in January/February 2005, opposite John Malkovich and directed by Raoul Ruiz. The filming of Goal followed.

Alessandro Nivola’s (Gavin Harris) first professional leading role earned him a Drama Desk Award Nomination for his performance opposite Helen Mirren on Broadway in Turgenev’s “A Month in the Country.” The following year he drew critical acclaim and a Blockbuster Award Nomination for playing Nicolas Cage’s paranoid genius younger brother in John Woo’s “Face/Off.” A series of roles in English movies followed, establishing him as one of the few Americans capable of playing British characters from all regions and classes. He starred as a Hastings fisherman opposite Rachel Weisz in Michael Winterbottom’s “I Want You,” played the charming cad in the Patricia Rozema adaptation of Jane Austen’s “Mansfield Park,” and the romantic King Ferdinand of Navarre in Kenneth Branagh’s musical film of Shakespeare’s “Love’s Labour’s Lost.” Back in the U.S. he starred opposite Reese Witherspoon in “Best Laid Plans,” and played leading roles in “Jurassic Park 3” and Mike Figgis’ “Time Code.” He returned to the theater to play Orlando to Gwyneth Paltrow’s Rosalind in “As You Like It” at Williamstown, before being reunited with Helen Mirren in Peter Jan Brugge’s film

“The Clearing,” where he played Robert Redford’s son. Last year, he earned an Independent Spirit Award Nomination for his performance as the rock singer Ian McNight in Lisa Cholodenko’s “Laurel Canyon.” Apart from seducing both Kate Beckinsale and Frances McDormand in the film, he recorded the character’s songs himself, prompting Vogue magazine to write, “he sings Brit pop well enough to get a record deal.” His upcoming films include “Junebug” which premiered in competition at the 2005 Sundance Film Festival, as well as at Cannes and will be distributed by Sony Pictures Classics. In the autumn he will star opposite Selma Blair in a film adaptation of the Martin Amis novel “Success” before heading to Madrid to begin “Goal 2.” In August, he has the honor of being on the jury for the 2005 Edinburgh Film Festival. He is a graduate of Yale University with a BA in English.

Stage, screen and theatre actress, **Anna Friel** (Roz Harmison) has garnered awards and critical acclaim on both sides of the Atlantic. After a busy 2004 in the US (opposite Rob Lowe in the CBS one off romantic comedy ‘Perfect Strangers’ and winning over audiences as defense attorney Megan Delaney in Barry Levinson’s gritty courtroom drama “The Jury” for Fox), Anna finished off the year shooting “Niagara Motel,” for Gary Yates in Canada before returning to Cornwall in her native England to play Eddie Griffin’s melodic Irish sweetheart in ‘Irish Jam’. 2005 kept Anna firmly in the UK...at the beginning of the year she announced her pregnancy, filmed ‘GOAL’ and then gave birth to a beautiful baby daughter Gracie Ellen Mary on July 9th with partner, actor David Thewlis.

Born in 1976 in North West England, to language teaching parents, Anna grew up speaking fluent French. She first joined Oldham Theatre Workshop in 1989, performing in numerous productions in theaters across England. The following year, she was cast on the BBC series "In Their Shoes," and also starred in Alan Bleasdale's critically acclaimed mini-series "G.H.B."

During the next two years, the teenager amassed a long string of UK television credits that led to a gritty regular role, that of Beth Jordache, on the phenomenally popular series "Brookside." During her last year on "Brookside" she garnered the coveted National Television Award for Best Actress, after which a number of fantastic television

performances followed—including her much admired depiction of Bella Wilfer playing opposite Steven Mackintosh in Charles Dickens' "Our Mutual Friend."

In 1995, Friel made her first foray into the world of feature film with Stephen Poliakoff's movie "The Tribe," starring opposite Joely Richardson and Jeremy Northam. Other films followed including "The Stringer," "The Land Girls"—in which she starred alongside Rachel Weisz and Catherine McCormack—"Rogue Trader" with Ewan McGregor, "A Midsummer Night's Dream" with Kevin Kline and Michelle Pfeiffer, "Sunset Strip," "Watermelon," Barry Levinson's "An Everlasting Piece," "The War Bride," for which she was nominated for a Genie Award for Best Performance by an Actress in a Leading Role; the critically acclaimed "Me Without You" and the recent time-travel adventure for Paramount, "Timeline."

In 1997, Friel returned to the stage at the Almeida Theatre in "Look Europe" with Harold Pinter. Two years later, she starred on Broadway in Patrick Marber's "Closer," alongside Ciaran Hinds, Rupert Graves and Natasha Richardson, and was honored with a Drama Desk Award for Outstanding Featured Actress in a Play as well as Special Achievement Award for an Ensemble Performance. More recently she starred in the London stage play "Lulu" at the Almeida for which she received the Helen Hayes Award for Outstanding Lead Actress in 2002.

Marcel Iures (Erik Dornhelm) is one of Romania's most highly acclaimed actor with many awards to his name including Best Actor Award for two years running. He has appeared in such films as "Interview with the Vampire", "Mission: Impossible", "The Peacemaker", "Hart's War" and the recent release "Layer Cake". Among his most noted Romanian films are "The Last Messenger", "The Oaktree", "Society's Pillars", "The Big Holiday". The Duel" and "Romanian". He recently finished filming "Le Vicaire" for director Costa Gavras, "The tulse Luper Suitcase" for director Peter Greenaway and "Isolation" for director Billy O'Brian.

Sean Pertwee (Barry Rankin) is a popular voice-over artist. He has also appeared in a number of feature films, including "Greyfriars Bobby," "The Last Drop," "The

Prophecy,” “Dog Soldiers,” “The 51st State,” “Equilibrium,” “Love, Honour and Obey,” “Soldier,” “Event Horizon,” “Swing Kids” and “Prick Up Your Ears.”

Lee Ross (Bluto) has starred in “Secrets and Lies,” “Dockers,” “Dreaming of Joseph Lees,” “Rogue Trader,” “Vigo,” “Metroland,” “Island on Bird Street,” “Hard Men” and the Oscar[®]-winning “The English Patient.”

Ross has mastered such dialects as Liverpool, Birmingham, Northern and Southern Irish, Scottish, Yorkshire, and West Country. In addition to being a composer, he plays drums, bass and rhythm guitar and sings baritone.

Stephen Graham (Des) has starred in the films “Beyond the Sea,” “The Inside,” “Gangs of New York,” and “Snatch.” He also appeared in the critically acclaimed miniseries “Band of Brothers.”

Kevin Knapman (Jamie Drew) has appeared in the films “Revenge Tragedy,” “The Last Post,” “Going Off Big Time,” “Stray Dogs,” “Black Eyes,” “Bantams,” “The Golden Collar,” “Jakes Progress,” “Blood on the Dole” and “Priest.”

Kevin is currently based in Liverpool.

Kieran O’Brien (Hughie Magowan) recently completed Michael Winterbottom’s film “Nine Songs,” and “New Tricks” for the BBC.

The British actor’s other credits include “24 Hour Party People” and “Virtual Sexuality.” On American television, he appeared in the acclaimed miniseries “Band of Brothers” and the Hallmark presentation “Jason and the Argonauts.”

British actress **Cassandra Bell** (Christina) has starred in “Rabbit Fever,” “Caught in the Headlights,” “My Life in Films,” “Piccadilly Jim,” “Cold & Dark,” “Dead Fish,” “Mile High,” “Fallen Angels,” “Keen Eddie” and “Mindhunters,” directed by Renny Harlin.

Tony Plana (Herman Munez) was educated at Loyola-Marymount University in Los Angeles, where he earned a bachelor's degree through the Honors Program in Literature and Theater Arts, graduating *magna cum laude*. He received his professional training at the Royal Academy of Dramatic Art in London. Plana starred as the widowed, Mexican-American patriarch, Roberto Santiago, in Showtime's landmark, groundbreaking hit series "Resurrection Boulevard," for which he received 2001 and 2002 ALMA award nominations for best actor. It was the first English speaking weekly series in the history of television to be produced, written, directed and starring Latinos. "Resurrection Boulevard" was the first of its kind to be renewed for three seasons on a television network.

Having co-directed and co-produced the film "A Million To Juan" with Paul Rodriguez, Plana celebrated his solo directorial debut in December 2000 with "The Princess and the Barrio Boy." It represents the first Latino family film to be produced by Showtime and stars Academy Award® nominee Edward James Olmos, Maria Conchita Alonso, Pauly Shore, and two of Plana's co-stars from "Resurrection Boulevard," Marisol Nichols and Nicholas Gonzalez. The film received two 2001 ALMA award nominations for Best Made for Television Movie and Best Ensemble Acting and won the 2001 IMAGEN award for Best Made for Television Movie. Plana's television episodic debut was 2001's "Resurrection Boulevard's" "Saliendo," which garnered critical acclaim, receiving a GLAAD award for best dramatic episode of the year and a SHINE award. He has directed several episodes of Nickelodeon's hit series, "The Brothers Garcia," winning an Imagen Award for its third season finale, "Don't Judge a Book by Its Cover." He just completed directing an episode of "Greetings from Tucson" for the Warner Brothers Network.

Plana is also the co-founder and executive artistic director of the East L.A. Classic Theatre, a group comprised primarily of Hispanic American theatre professionals. The East L.A. Classic Theatre is dedicated to serving the Latino community through educational outreach programs to primary and secondary schools and through bilingual productions of traditional and contemporary classics.

Miriam Colon (Mercedes) was born in Puerto Rico and was the founder of the Puerto Rican Traveling Theater in New York City. Her credits include “All the Pretty Horses,” “For Love or Country: The Arturo Sandoval Story,” “Gloria,” “Sabrina,” “The House of the Spirits,” and “Scarface.” She also had recurring roles on the daytime dramas “The Guiding Light” and “One Life to Live.”

David Beckham (himself) is a hugely popular English footballer born in Leytonstone, London. He is a midfielder for Real Madrid and captain of the English national team. He is noted for the quality of his crossing and ability to hit free-kicks and corners, particularly long-range free-kicks. He is married to former Spice Girl Victoria Beckham, with whom he has three sons.

Beckham started his career at Manchester United, where he spent over a decade. In 2003, he became a member of Real Madrid.

About the Filmmakers

Danny Cannon (director) came to film producer Jerry Bruckheimer’s attention after the film producer saw his debut feature film, “The Young Americans.” When Bruckheimer made his foray into television, he wanted to bring cinema to the small screen and thought of Cannon.

Cannon, who grew up in **Luton**, began his career as a theatre actor. While working with a small repertory company, he directed several short films featuring his fellow actors. Acclaimed film director Alan Parker saw Cannon’s work and championed the young director (he was just 19) in “BBC Showreel,” an annually televised competition. After Cannon took first prize, Parker persuaded him to enroll at the prestigious National Film and TV School.

In addition to “The Young Americans,” starring Harvey Keitel and Viggo Mortensen, Cannon has also directed “Judge Dredd,” starring Sylvester Stallone, “Phoenix,” starring Ray Liotta, Anjelica Huston, and Giovanni Ribisi, and “I Still Know

What You Did Last Summer,” starring Jennifer Love Hewitt and Freddie Prinze, Jr. Cannon has also directed a number of commercials and music videos.

After directing the pilot for “CSI: Crime Scene Investigation,” he stayed on as a producer and writer, going on to do pilots for both “CSI: Miami” and “CSI: New York.” In four years “CSI” has grown into the most successful television franchise ever and has garnered 3 Emmy and 3 Golden Globe nominations and won 3 People’s Choice Awards.

Prior to founding Milkshake films in 2001, **Mike Jefferies** (producer) excelled as an entrepreneur and business executive in the media and entertainment industries.

Jefferies has an extensive career in international media having founded European based Mondiale Corporation Group in 1990. He conceived, built, and then sold this London-based media group to the Daily Mail Group in 1999 after winning the HRH Queen’s Award for Export. Subsequently Jefferies moved to the US in 2000 where he founded the successful B2B media group Line 56, which he also successfully sold via a management buyout in early 2001.

Prior to joining Milkshake Films in 2002, **Matt Barrelle** (producer) established his career as an entrepreneur and investor specializing in the building and commercialization of business ventures in the sports, media technology and entertainment industries.

Barrelle aggressively expanded then prepared for sale the Australia and Hong Kong listed corporate telecommunications firm Davnet Telecommunications (billion dollar valuation). After this, Barrelle founded and was CEO of the publicly listed TSE group, a global sports and entertainment services company.

Barrelle has also gained the following qualifications: Masters of Business (England), Property & Economics Degree (Australia) and Justice of the Peace accreditation (Australian Government). Barrelle was also a guest speaker on the conference circuit given his experience in project and transaction financing, marketing and M & A in the entertainment and media industries.

Danny Stepper (Co-Producer) is an expert in brand building and integration through entertainment content. A skilled marketing and sales leader with strong customer management/relationship experience and a proven track record of profit creation, Danny makes his movie producing debut with “Goal! The Dream Begins”

Stepper earned his Masters Business Administration from Pepperdine University in Malibu, California. He is bilingual, having studied at the Colegio Magisterio, San Sebastian, Spain and the Instituto De Lingua Espanol, San Jose, Costa Rica.

Stepper worked for several years for the Coca-Cola Company, rising through the ranks to eventually become national director.

Swiss-born **Peter Hargitay** (executive producer) was instrumental in raising two-thirds of the financing for “Goal! The Dream Begins”

Hargitay began his career in Public Relations and formed his own consultancy network in 1981 in Zurich. He then branched out to 12 European countries over time and became a leading adviser for crisis communication in Europe. In the 1980s, Hargitay entered the publishing industry in Zurich by launching the first bilingual lifestyle magazine. As Hungary’s first Honorary Consul to Zurich and Zug cantons in Switzerland, Hargitay launched the first financial and stock market weekly in Budapest.

Hargitay also branched out into entertainment. He produced and was involved in several West End musicals, including “KING,” a big-budget production about Martin Luther King; “A Little Night Music;” and “Five Guys named Moe.” He sold his group of companies in the mid 1990s and retired in the Caribbean.

Hargitay returned to Europe in 2001 and has been an adviser to personalities of relevance in the world of football since 2002. In this role, he provided “Goal! The Dream Begins” with vital access to FIFA, The FA, The FA Premier League, UEFA, AC Milan, Newcastle United and other leading clubs, as well as Adidas and, through FIFA Marketing and TV AG, virtually all other FIFA sponsors. Hargitay negotiated the terms of the FIFA endorsement and the commercial rights exploitation agreement (brand, trademarks) as well as the contract with UEFA, and secured the support of The FA and through that, SKY TV. All this was facilitated by his role as Special Adviser to the FIFA

President, whose hands-on support and ongoing help proved to be a *sine qua non* for the entire project.

Hargitay was educated in Switzerland, London and Paris. He holds an MA in modern languages; minor subjects in international business law, business and psychology. He also has a degree in communications and lectures communications at several European universities (post graduate level).

The Emmy- and BAFTA-winning writing team of **Dick Clement and Ian La Frenais** (screenplay) rank among Britain's most accomplished comedy writers. They have contributed several of the most enduringly popular comedy television series of the last three decades.

Clement and La Frenais also enjoyed significant success as writers for the cinema with their script for the cult film "The Commitments." Their other screenplays include "Still Crazy" and "Excess Baggage." They were also writers on the popular HBO television series "Tracey Takes On..."

Michael Barrett (director of photography) studied painting and printmaking at UCLA and film at Columbia University in New York. He received three ASC award nominations for his work on the CBS series "CSI: Crime Scene Investigation" and won an ASC award for the pilot episode of "CSI: Miami." His feature titles include the films "Safe Men," "The Suburbans," "75 Degrees in July," "Skeletons in the Closet," "Lone Star State of Mind," and the soon to be released "Kiss, Kiss, Bang, Bang," directed by Shane Black, produced by Joel Silver and starring Robert Downey, Jr. and Val Kilmer.

Laurence Dorman (production designer) has served as production designer on such films as "Asylum," starring Ian McKellan, Natasha Richardson and Martin Csokas; "Young Adam," starring Ewan McGregor, Tilda Swinton, Peter Mullan and Emily Mortimer; "Silent Cry," "Pandaemonium," and "Milk."

For television, Dorman's credits include "Perfect Strangers," "Bramwell," and "Coming Home."

Lindsay Pugh (costume designer) has served as costume supervisor on such notable films as the forthcoming “Charlie and the Chocolate Factory,” “Closer,” “The Village,” “Stepford Wives,” “Van Helsing,” “Cold Mountain,” “The Hours,” “The Man Who Killed Don Quixote,” “The Mists of Avalon,” and “Jason and the Golden Fleece,” among others.

Since **Graeme Revell** (composer) first appeared on the film scoring scene with his chilling score to the Australian thriller “Dead Calm,” he has gone on to score films for such high-profile directors as John Woo, Wim Wenders, Robert Rodriguez, Ted Demme and Michael Mann. Born in Auckland, New Zealand in 1955, Revell graduated from the University of Auckland with degrees in economics and politics.

A keen observer of both traditional ethnic music and natural sound, Revell started his scoring career after picking up on rhythms in patient vocalizations at an Australian hospital for the mentally ill, where he was working as an orderly. He incorporated recordings of the patients into his music in an early example of the creative use of sound, which would become a hallmark of his later work in motion pictures. His experiments with recordings of insects and industrial machinery led him to create the early industrial band SPK. The band’s unusual sound convinced directors George Miller and Philip Noyce to employ him on “Dead Calm,” on which he created a riveting atmosphere of panic and menace with hoarse breathing effects, tribal percussion and sampled choir. The music won Revell an Australian Oscar for best score.

For the end-of-the-Millennium thriller “Strange Days” he blended New Age effects with Middle Eastern sounds. Ghostly female vocals, piano and strings provided an appropriately ethereal, classically elegiac atmosphere for the visually dazzling cult thriller “The Crow,” for which Revell also collaborated with Jane Siberry on the ballad “It Can’t Rain All the Time.” He wrote a high-powered score in the classic horror mode for Robert Rodriguez’s South of the Border vampire film “From Dusk Till Dawn,” and has also proven himself more than capable of working in the swashbuckling style of Korngold and John Williams when the occasion demands it.

Other film credits followed: “The Basketball Diaries,” “Hard Target,” “The Hand That Rocks the Cradle,” “The Craft,” “Until the End of the World,” and “The Saint.”

Revell won the award for best music at the Venice Film Festival for his score to Wayne Wang's film "Chinese Box." He also completed the pulsating action score for the Samuel Jackson/Kevin Spacey suspense film "The Negotiator" and worked on Edward Zwick's intelligent examination of terrorism, "The Seige," Michael Mann's "The Insider," and the Warner Bros. science fiction thriller "Mars: Red Planet" before completing two dramas for Carl Franklin, "High Crimes" and "Out of Time."

In addition to scoring for the dark dramas for which he is known, Revell has shown remarkable diversity in other genres, including the Disney comedy "Double Take," Ted Demme's "Blow," David Twohy's WWII military thriller, "Below" and Michael Gondry's comical examination of the trappings of desire in a world where both nature and culture are idealized, "Human Nature." His widest audiences have found him scoring such blockbusters as Paramount's monster hit "Lara Croft: Tomb Raider," Andrew Davis' action thriller, "Collateral Damage" and Fox's "Daredevil."

Proving that his sound can successfully cross both genres and platforms, Revell scored the first season of "CSI: Miami," helping it to become an instant hit for CBS and Jerry Bruckheimer.

Revell's latest effort can be heard in the Mickey Rourke vignette for Robert Rodriguez's adaptation of Frank Miller's graphic novel series, "Sin City." His upcoming projects include again teaming up with Rodriguez for "The Adventures of Shark Boy and Lava Girl" in 3D, "Darwin Awards," starring Winona Ryder and Joseph Fiennes, and "Harsh Times" for writer/director David Ayer.

This year, Revell was honored with BMI's Richard Kirk Award for Career Achievement, a lifetime achievement award given annually to a composer for his outstanding work and contributions in motion picture and television music.

In recent years, **Andy Ansah** (football consultant/choreographer) has become the director's choice for football consulting and choreography. He has been contracted to work on projects worldwide.

Andy's consultancy combines twelve years of hands-on experience as a professional football player in England with six seasons in various production positions on the highly successful English drama "Dream Team." Andy's passion for the visual arts

began as a child and, following his successful football career, he has seamlessly merged his two loves: football and film. Andy's vast knowledge of the game of football and attention to every detail make him a vital part of the creative team and his signature "full frame choreography" aims to fill the screen with riveting, high intensity football action.

Ansah is a one-stop shop for all football-related elements of film and television and he is masterful at translating his passion for the game onto the screen.

Joseph S. "Sepp" Blatter (President of FIFA) was born in 1936 in the Swiss town of Visp, near the famous Matterhorn. He graduated from the Sion and St. Maurice colleges in Switzerland with a school-leaving certificate and then gained a degree as Bachelor of Business Administration and Economics from the Faculty of Law at Lausanne University. He was an active footballer from 1948 to 1971, playing for the Swiss amateur league in the top division. Blatter gave many years of service in various domains of world football, and was elected FIFA president in June 1998. Since 1999 he has also been a member of the International Olympic Committee.

During the course of his varied career, Blatter has received more than a dozen awards and distinctions. He lives in Zurich and has one daughter.

8/23/05