

IFC Films

Crusader Entertainment, LLC

presents

a David Anspaugh film

THE GAME OF THEIR LIVES

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SYNOPSIS

In the spring of 1950, the United States was extended an invitation to compete in the World Cup in Brazil. Faced with budgetary restrictions and no official soccer team to call their own, the U.S. set out to recruit players in the soccer hotbed of St. Louis, Missouri, where they found a group of young friends with no professional or international playing experience, only an unabashed love of the game. Leaving behind their wives, girlfriends and families for New York, Frank Borghi, Harry Keough, Gino Pariani, Frank ‘Pee Wee’ Wallace and Charles “Gloves” Colombo joined Philadelphian Walter Bahr, Haitian-born New Yorker Joe Gatjeans and additional East Coasters for a short 10-day training period in which these young men from different races, religions and backgrounds were forced to see past one another’s differences and become a full-fledged team.

With the odds considerably against them both abroad and at home, the U.S. team arrived in Rio with little training and even less fanfare. After a crushing defeat by Spain in the World Cup opener, the Americans expected more of the same when they arrived to play England’s highest-ranked team, which included such all-time soccer legends as Stan Mortensen and Billy Wright, on June 19, 1950. But then something remarkable happened: the Brazilian fans’ lack of support for England, the pre-tournament favorite, buoyed the Americans on and this team of underdog athletes, who never knew real victory and true glory in all their humble lives, clung to their patriotism and their love of a sport, and scored a victory that did more than just provide an upset defeat—it opened the door for soccer in the United States. The American World Cup team of 1950 would

soon quietly return to their families and jobs, treasuring this historic victory, which would forever be known to them as THE GAME OF THEIR LIVES.

Crusader Entertainment, LLC, presents a David Anspaugh film, THE GAME OF THEIR LIVES, starring Gerard Butler (THE PHANTOM OF THE OPERA), Wes Bentley (AMERICAN BEAUTY, FOUR FEATHERS), Gavin Rossdale (“Bush” lead singer), Jay Rodan (TNT’s “Caesar”) and Zachery Ty Bryan (“Home Improvement”). Directed by David Anspaugh (HOOSIERS, RUDY), the film co-stars John Rhys-Davies (THE LORD OF THE RINGS trilogy), Costas Mandylor (HITTERS, THE PLEDGE), Louis Mandylor (MY BIG FAT GREEK WEDDING), Jimmy Jean-Louis (TEARS OF THE SUN, HOLLYWOOD HOMICIDE) and Terry Kinney (HBO’s “Oz”). Based on the book written by Geoffrey Douglas, which was based on a true story, THE GAME OF THEIR LIVES was directed by David Anspaugh (HOOSIERS, RUDY) and adapted for the screen by screenwriter/co-producer Angelo Pizzo (HOOSIERS, RUDY). The film was produced by Howard Baldwin, Karen Baldwin, Ginger T. Perkins and Peter Newman. William J. Immerman and Greg Johnson executive produced with Nick Morton and Ira Deutchman as co-producers.

ABOUT THE PRODUCTION

“You want to know why soccer is the world’s greatest sport? I’ll tell you why. Because all you need is the ball and an open space. You don’t need fancy equipment or special fields; you don’t have to be big or strong or tall. It’s the most democratic of all the sports. The people’s game. Your people’s game. And America’s game in the future.”

- from THE GAME OF THEIR LIVES

Though it seems as if practically every town in America today has some kind of junior or adult league, there was a time only decades ago when the game of soccer wasn’t played by people all over the United States but instead existed mainly as an international game, one usually only played in America by club teams in heavily ethnic neighborhoods. The game was so far off the American radar, in fact, that when the World Cup—the most popular sporting event in all of the globe—extended an invitation to the U.S. to compete in the 1950 tournament in Brazil, our nation had no team on hand, despite the fact that only twenty years earlier when the Cup was first established, America had not only participated but made it to the semi-finals.

THE GAME OF THEIR LIVES tells the remarkable true story of how the United States was finally able to answer the World Cup’s call in 1950 by compiling a team whose odds of making it to the tournament seemed utterly impossible, while winning was barely considered an option. Most of the players were recruited from “the Hill,” an Italian-American neighborhood in St. Louis, Missouri, and the rest were plucked from the East Coast, with very few having any professional or international experience. In fact, the U.S. showed so little faith in their team that they barely raised enough funds to buy them

uniforms for the big game. With only a few weeks to train and defeat seeming inevitable after losses to Italy in a World Cup warm-up and Spain in the World Cup opener, no one was particularly optimistic when the U.S. went up against the highest-ranked team from England on June 19, 1950; in fact, the American team was considered such a joke in the world of soccer that the betting crowd didn't even bother to set odds on the U.S.'s chances in the first round games.

But buoyed by the heart and skill of those players from Missouri—goalie Frank Borghi, full-back Frank Colombo, forward Gino Pariani, mid-fielder Frank “Pee Wee” Wallace and half-back Harry Keough—along with half-back Walter Bahr and, especially, center-forward Joe Gategens, a Haitian born dishwasher living in New York, the U.S. not only withstood the pressure of the British team, including the legendary Stan Mortensen, but delivered a victory that would be considered one of the most triumphant wins in World Cup history.

With its inspiring tale of an unlikely team battling seemingly unbeatable odds, *THE GAME OF THEIR LIVES* seemed like a natural fit for director David Anspaugh and screenwriter Angelo Pizzo since both have collaborated on successful films about sports before: the hit 1986 basketball drama *HOOSIERS* starring Gene Hackman and Dennis Hopper, and 1993's critically-acclaimed *RUDY* starring Sean Astin as an underdog in the world of college football. Yet, they still had a difficult time getting *THE GAME OF THEIR LIVES*, adapted from Geoffrey Douglas' book, off the ground. “Originally, no one in Hollywood wanted to make this movie; no big stars, no high concept,” Anspaugh remembers, “but Crusader Entertainment saw the strengths, the spirit and the heart of the story.”

Crusader Entertainment, LLC, formed by producer Howard Baldwin and Phillip Anschutz in 2000 and dedicated to telling inspirational sports and adventure stories, had initially approached the filmmakers based on their strong movie track records with interest in doing a film about soccer, but Anspaugh and Pizzo had declined since they were not personally familiar with the sport and could not find the right story to base the film around. But Pizzo kept the idea in the back of his mind and finally found his inspiration on a trip back to his hometown of Bloomington, Indiana. “I was back home and I ran into the soccer coach at Indiana University,” Pizzo remembers. “I asked him if he knew any good American soccer stories. He leapt up from his chair and said, ‘I know the greatest soccer story of all time!’” The coach, of course, told Pizzo the story of the 1950 U.S. World Cup team. “It hit me right there that it would make a terrific movie,” recalls Pizzo, “And the reason was that I, as a non-soccer fan, would be interested in seeing that film.”

The two facets of the story that really connected with the filmmakers were, according to Pizzo, “the fact that this team was assembled in a kind-of scattershot way and at the last minute. They only had ten days to practice and then they only had ten days to play the number one team in the world, England, at the World Cup. The second thing that probably appealed to me more had to do with my own heritage, as there were three of the original members from St. Louis who were Italian-Americans. The whole team was sort of a melting pot, a representation of the waves immigration in the 20th Century had over this country. And I thought it was a great metaphor for what America is all about: how very disparate groups of people came together and overcame their natural

differences in the beginning. They blended into something more powerful than their individual interests to become something very special.”

Anspaugh believes the ideas of teamwork and collaboration central to the film were present in the actual filmmaking process. “I don’t think I’ve ever done it like this before,” he says, “maybe in any sport. I can say that after 23 years of doing what I am doing as a director, I have been fortunate enough to be proud of everything that I have put my name on no matter what size or what the budget constraints were. While it was way too early to know what we had [while filming], it was an experience I will never forget.”

Crucial to this sense of camaraderie is the longtime professional relationship that Anspaugh and Pizzo enjoy. “We have a unique way of working together,” Pizzo explains. “We’re kind of an old married couple. We have our fights and disagreements, but we have the same sensibilities about a lot of things. We both grew up in small towns in Indiana. We were friends at college. And we have a second sense of what each other needs artistically from the other.”

“The only thing is,” Anspaugh laughs, “I want to see the tables turn one day. I want to see Angelo direct a movie that he has written with thousands and thousands of people in crowd scenes and large games and everything else. It’s always easy for him to just plug that out on a computer. It takes him about ten seconds. Shooting the big game takes ten days, and we had to do it in five.”

Casting a true story

THE GAME OF THEIR LIVES takes place in the spring of 1950, when the United States had been invited to participate in the World Cup but had delayed holding

try-outs for soccer players around the country due to budgetary limitations and internal disagreements. As a result, they decided to hold one try-out in St. Louis, since it was considered the hotbed for soccer in the country.

The film focuses on several of the players from that St. Louis neighborhood who made the team, most notably Frank Borghi (Gerard Butler), the goalkeeper, who tried out despite the chance that success would keep him from running his family's funeral home; Harry Keough (Zachary Ty Bryan), a local postal worker; Gino Pariani (Louis Mandylor), recently married and initially unwilling to leave his new bride in order to play; their good friend Charles "Gloves" Colombo (Costas Mandylor); and Pee Wee Wallace (Jay Rodan), a loudmouth with a penchant for partying. This group, along with Walter Bahr (Wes Bentley), a halfback from Philadelphia, and Joe Gaetjens (Jimmy Jean-Louis), a Haitian-born kitchen worker who Borghi and Bahr recruited at the last moment in New York City, and four other players whom the U.S. had deemed the best players on the East Coast, went on to become the team whose victory against the British would mean soccer would enjoy a long and fruitful existence in America.

"Some of them had international experience," Pizzo notes, "but it was unlikely that a group thrown together like this could beat a team like England. They had practiced together, it was their national sport and they had been to a lot of international competitions. It was like, in a baseball analogy, a Class D team going up against the Yankees, and beating them."

To ensure that the film was as true to its original source as possible, Pizzo talked with four of the five living players on the phone while writing the screenplay and preparing for filming. He was pleased to find that they were willing to not only share

their memories but also give endless details regarding the experience, and that they would continue to do so all through production. “There were a lot of people who told the original players that they wanted to make a film of their lives so they never really believed it,” Pizzo recalls, “then the cameras and crews moved into St. Louis and it became very real for them. So real, that Keough, Pariani and Borghi were on the set daily, as a reminder of why this film was being made, sharing their experiences and their opinions with the receptive crew. Soon their entire families came by to observe and they too became part of the extended filmmaking family.”

Since the real-life members of the team were so involved in helping to bring their story to the big screen, casting the right men for the roles was essential. The filmmakers eventually went with several up-and-coming actors to play the parts, notably Gerard Butler, who recently played the lead in Joel Schumacher’s screen version of Andrew Lloyd Webber’s *THE PHANTOM OF THE OPERA*, as Borghi; Wes Bentley, who made a splash in the Academy Award-winning *AMERICAN BEAUTY* and also starred in *THE FOUR FEATHERS*, as Bahr; Louis Mandylor of *MY BIG FAT GREEK WEDDING* as Pariani; Costas Mandylor, whose resume includes TV’s “Picket Fences” and *THE PLEDGE*, as Colombo; and Zachary Ty Bryan from TV’s “Home Improvement,” as Keough. “I had pictures of them [the characters in real-life], but I really didn’t get a sense of who they were in person until we cast our actors,” Pizzo explains. “So the first thing I was looking for was a sense of look, presence, personality, character and how they measured up to our choices for the actors. And we were amazingly fortunate that we were right on with all the people we cast.”

Anspaugh, Pizzo and the producers also cast such notable character actors as John Rhys-Davies, from the INDIANA JONES and LORD OF THE RINGS trilogies, who plays the resilient and strong-willed manager of the newly formed 1950 American soccer team, and Patrick Stewart as Dent McSkimming, the only American reporter who was at the 1950 World Cup and narrates the film in the present day (actor Terry Kinney plays McSkimming as a young reporter). Gavin Rossdale, the lead singer/songwriter for the popular British rock group “Bush” makes his motion picture acting debut as English soccer great Stan Mortensen, who greatly underestimates the abilities of his American foes at the end of the first half of the World Cup.

In addition to the pressure of finding actors who would resemble their real-life counterparts, the filmmakers also faced the daunting task of making sure that their cast was up to the physical requirements of the script. “It was a really long road to production,” producer Ginger T. Perkins recalls. “It was a long process to cast the film because everyone was so determined that it be authentic in terms of the soccer playing. We interviewed every possible actor that could play soccer and held try-outs in six cities. And we had about 4,000 soccer players show up to audition for extras roles at the same time so they could play against the auditioning actors.”

“Injuries had been one of our biggest worries from day one,” the director adds. With the help of soccer consultant Eric Wynalda, a three-time soccer World Cup veteran and Hall of Famer, the production put together an experienced staff of trainers and physical therapists to keep the players in the best shape possible. “What impressed me the most,” Anspaugh says, “is that this very eclectic group of actors/soccer players who come

from different backgrounds, very different levels of experience both on and off the field and in acting came together as a real solid team and unit.”

Capturing the St. Louis Spirit

It was obvious early in the shoot that the people of St. Louis care about soccer—and that they hold this story dear to their hearts. “When we first put the word out for extras in St. Louis, over 8,000 people showed up,” Anspaugh remembers. “There’s a pride in these people, who all know this soccer story. They have an understanding of the game and it’s in their faces.”

Eventually, 2,000 people from St. Louis were able to work as extras during the making of the film. This almost did not happen, however, since it was initially believed that it might be financially beneficial to take the film to Canada. Anspaugh and Pizzo, who had benefited from telling the stories of HOOSIERS and RUDY by shooting where they actually happened, convinced Crusaded Entertainment that the energy and honesty of the local people who knew the story would enhance the quality of the film. The filmmakers’ determination, supported by a \$500,000 tax credit offered by the state of Missouri, kept the domestic portion of the film in St. Louis, with Jerry J. Jones, the Director of the Missouri Film Commission and J. Kim Tucci, who represented the city’s interests.

As a result, the filmmakers were able to use several notable St. Louis locations including Marquette Park, the Italian-American section of the city referred to as “The Hill,” the St. Louis Women’s Club, the Calvary Cemetery; the Missouri Athletic Club,

Soldan High School field, the Kodak building, Union Station and the Casa Loma Ballroom.

THE GAME OF THEIR LIVES was shot in 49 days on a small budget that director Anspaugh says forced the filmmakers to be “without any wriggle room.” Still, Perkins believes that everyone involved outdid themselves in terms of the production. “We had to take a Canadian budget and shoot it in the U.S., but our production value is tremendous,” she says. “We had to be very creative, and I think it brought out the best in a lot of us to make something we are really proud of without throwing money at the problem to fix it. It was more a matter of rethinking where scenes were shot to save money and being very clever with wardrobe, production design—and relying on the kindness of strangers.”

One of the areas where the filmmakers were determined to be the most accurate was in portraying what soccer equipment looked like in 1950. To replicate the sport, soft brown leather soccer balls, some with laces, were shopped around the world, and the production designer, Linda Burton, and prop master, Mike Carrillo, finally found a manufacturer in Pakistan where 200 balls were ordered. Costume designer Jane Anderson started her research with George and Peggy Brown at the archives of the Soccer Hall of Fame in Oneonta, New York. The uniform fabric was originally a cotton and durene blend, which was a very warm, heavy knit with a bit of sheen. It was considered a “temperamental” fabric in that it didn’t hold its shape or color and is no longer manufactured. For the film, Anderson had a California manufacturer create a heavy cotton knit that replicated the feeling of the period for the uniforms and the socks.

At this time in soccer competition, the players' shoes were leather and the cleats were actually nailed into the soles. Players from that time would complain about blisters and bleeding, as the nails would cut their way through the soles. Each player was responsible for the repairs and maintenance of his shoes, adding the skill of cobbling to their survival in a match. As an accommodation to the actors and to their feet, the cleats of the movie shoes were screwed into the bottom sole with the addition of a heavier inner sole. The soccer shoes, even with the adjustment, were never considered comfortable, providing an ongoing painful challenge during the filming of the soccer action.

If the challenges of recreation of props and locations in St. Louis proved to be difficult, they were nothing compared to filming the 1950 World Cup tournament in Rio, particularly in terms of budgetary reasons, since Brazil requires every U.S. production to be teamed with a local production crew. "We thought about going to Puerto Rico for the second half of the shoot, but we wouldn't benefit from the exchange rate, and it really doesn't look Brazilian enough for our needs." Perkins says. "[In Brazil], we benefit from the rate and from the great prices on hotels. We had already made a lot of friends down there (before the move) and hired department heads in Brazil with great backgrounds who did a lot of work."

The film's primary location in Rio was The Fluminense Futebol Clube, which doubled for the Belo Horizonte Stadium, where the game actually took place, but which had been recently renovated by the city and deemed too modern for filming purposes. The Fluminense Club was originally founded on July 21, 1902, only eight years after Charles Miller had introduced soccer to the country. The Laranjeiras Stadium was constructed for the Fluminense Club in 1905, and expanded and re-inaugurated in 1919

with a capacity for 12,000, but they had kept the period feel of the original. The field was build adjacent to the presidential residence at the time, which was called the Palacio Isabel. Now the palace is used by the Rio State Governor and is known as the Palacio Guanabara.

The Fluminense Club has won the greatest number of Carioca Championships, with 28 Rio state titles to its name, in addition to being the World Champion of 1952. The team is often referred to locally as the tricolor for the team's three colors of red, green and white. In fact, the Club takes its team so seriously that walking on the soccer field when it's not in use is a very guarded honor, one that proved to be a difficulty for the camera crew while filming the big game.

The filmmakers used various other locations around Rio for shooting including the Museu Aeo – Espacial in the city of Merechai, outside of Rio. One of the key airplanes used for an interior sequence was the Viscount VC-90, which had originally been Brazil's presidential plane. The airfield doubled as the Belo Horizonte Airport and a joint Brazilian/American military installation welcomed the team. The magnificent Copacabana Palace Hotel on the beach provided a wonderful greeting for the arriving team in the film. Streets in the city center and downtown area, such as Rua Senado, Rua Gomes Freire and Avenida Rodriguez Alves were utilized during the quieter weekends, and for the nightclub sequences, Travessa Do Comercio, right around the corner from the ultra-modern Stock Exchange bulding, was dressed for a 1950s samba space.

After the Victory

THE GAME OF THEIR LIVES ends with the hard-earned win of the U.S. team against the British and special appearances by several members of the team who are still alive. Remarkably, after this glorious moment in their lives, many of the players went back to Missouri and continued their daily routines, knowing that what they had done had changed sports in America forever.

Frank Borghi, the original goalkeeper, continues as the executive director of the Borghi Funeral Home in St. Louis, a position he has served for more than 25 years. His modest response to that day in 1950 was that “the guys slaved hard and just out-hustled the English.” Walter Bahr, the left halfback for the team, went on to coach Penn State for almost 20 years. Bahr is arguably more famous as the father of two National Football League kickers—Chris Bahr, who played for the Cincinnati Bengals, Los Angeles Raiders and San Diego Chargers, and was named the North American Soccer League Rookie of the Year in 1975; and Matt Bahr, who has kicked for the Pittsburgh Steelers, Cleveland Browns, New York Giants and the Philadelphia Eagles.

Harry Keough, who was the right fullback on the team, returned to coach the St. Louis University soccer team, taking them to a national title. His son, Ty, played for the San Diego Sockers and is currently a television commentator for ESPN Cable. Keough is currently a retired U. S. Post Office employee. Gino Pariani, the team’s inside right, is now a retired freight dockworker.

Even over fifty years later, the men recognize the impact of the 1950 game. “At the time,” Bahr remembers, “I didn’t realize how big a victory it really was. We weren’t that familiar with the World Cup. The United States wasn’t familiar with the whole

concept of the World Cup. As the years went by, the significance of that victory has become more important.”

“It just shows you the game was one in a million,” Keough adds. “We would have been happy with a 2-0 loss because we would have thought, gee, they could have walked all over us. In our wildest dreams we didn’t think we’d ever win. I mean that, on our team, I think anybody would tell you that. We just thought ‘We’ll do the best we can and hope for a good result.’”

Of course, taking risks and basking in unlikely victories are elements that are true not just to sports but filmmaking as well, and Anspaugh and Pizzo’s careers have made them extremely familiar with both worlds—and experts in crafting tales of underdogs beating considerable odds. “We don’t consciously look to do inspirational movies or feel-good movies,” Anspaugh reflects on his collaborations with Pizzo, particularly *THE GAME OF THEIR LIVES*. “We see this as more of a remarkable story. I don’t know how inspiring it is, we’ll leave that for individuals to take that away for themselves. Maybe Angelo and I are just drawn to those kinds of stories. As guys from small towns in middle America who had ambitions of making movies in Hollywood—which we did against all odds—maybe, we’re naturally drawn to that kind of a story.”

About the Cast

GERARD BUTLER (Frank Borghi) made his motion picture debut in Miramax's highly acclaimed MRS. BROWN, in which he played Billy Connolly's brother, Archie Brown, alongside Judi Dench. He went on to play the character Jacko, a bungling and childish psychotic criminal in the black comedy FAST FOOD, and then starred opposite Tara Fitzgerald in the two-part BBC psychological drama "Little White Lies."

Butler was recently seen in the title role of Joel Schumacher's Golden Globe-nominated film adaptation of Andrew Lloyd Webber's THE PHANTOM OF THE OPERA. He also starred as Angelina Jolie's ex-boyfriend in the summer smash TOMB RAIDER II: THE CRADLE OF LIFE and in the film version of Michael Crichton's extraordinary adventure TIMELINE. The Richard Donner film, which also stars Paul Walker and Frances O'Connor, explores time travel as a group of archaeologists excavate a French medieval stronghold.

Butler's numerous other film credits include the film version of Chekhov's THE CHERRY ORCHARD, Vadim Jean's ONE MORE KISS, HARRISON'S FLOWERS, SHOOTERS, WES CRAVEN'S DRACULA 2000, and REIGN OF FIRE. Butler starred in the USA Network's miniseries in the title role of "Attila The Hun" and in the prestigious 6-part ITV series "The Jury."

In December 2001, Butler was honored to win the "Spirit of Scotland Award for the Screen." It made the actor from Glasgow very proud.

WES BENTLEY (Walter Bahr) first earned moviegoers attention as the troubled high school drug dealer opposite Kevin Spacey, Annette Bening and Chris Cooper in Sam Mendes' Academy Award-winning black comedy *AMERICAN BEAUTY*. For his work on the film, Bentley received the awards for Male Breakthrough Performance from the National Board of Review (which also cited the film as Best Film of 1999) and the Most Promising Newcomer from the Chicago Film Critics Association. He also shared the Best Ensemble prize awarded by the Screen Actors Guild.

Bentley also appeared alongside Oprah Winfrey in Jonathan Demme's epic drama *BELOVED*, and starred opposite Sarah Polley and Nastassja Kinski in Michael Winterbottom's *THE CLAIM*. Most recently he starred in Shekhar Kapur's *THE FOUR FEATHERS* with Heath Ledger and Kate Hudson. Additional film credits include *SERENDIPITY LANE*, *THREE BELOW ZERO* and *HALFWAY TO PLEASANTVILLE*.

Born and raised in Jonesboro, Arkansas, Bentley attended New York's prestigious Julliard School, where he starred in several stage productions, including "Henry IV, Part I" and "The Weavers."

While **GAVIN ROSSDALE (Stanley Mortensen)** did a cameo in the fashion comedy *ZOOLANDER*, he considers *THE GAME OF THEIR LIVES* as his motion picture acting debut and plans are in the works for additional film work. The lead singer/songwriter for the popular British rock group *Bush*, Rossdale plays the role of English soccer great Stanley Mortensen, who let his team underestimate the Americans until they scored that first goal at the end of the first half.

Born in Kilburn, London, Rosedale was learning guitar and performing in local British bands by the time he was a teenager. After a few failed band attempts, he met up with Nigel Pulsford in 1992 and, soon after, *Bush* was formed. Their first album, “Sixteen Stone,” went platinum many times and they became one of the most popular British bands in American history—touring the world more than once and selling out wherever they went. Three more studio albums and one remix album followed. In the summer of 2002, Rosedale released his first solo song “Adrenaline” for the movie XXX. A new Bush album is in the works.

COSTAS MANDYLOR (Charley “Gloves” Columbo) was born in Melbourne, Australia, to Greek parents and moved to Greece when he was 16 years old to pursue a career in soccer. He became a midfielder for Panathiniakos, and after a few seasons, moved back to Australia where he joined the Australian National League. After suffering a career-ending injury, Mandylor moved to America to pursue a career in acting. His first role was the brother of a Greek-Jewish boxer, played by Willem Dafoe, imprisoned in Auschwitz in the true-life drama, TRIUMPH OF THE SPIRIT.

Mandylor appeared as Kenny in the Emmy Award-winning series “Picket Fences,” in addition to starring in the series “Players” and in the title role of “Secret Agent Man.” He recently starred in the television movie “Just Desserts,” a Hallmark Hall of Fame project, which was directed by Kevin Connors. He played an Italian pasty chef alongside Lauren Holly, Brenda Vaccaro and David Proval.

Mandylor’s other credits include the role of Frank Costello in MOBSTERS, SOAP DISH, THE DOORS, Showtime’s “Bonanno: A Godfather’s Story,” “Sanctuary”

with Melissa Gilbert and Kathy Baker, a cameo in Sean Penn's THE PLEDGE, Showtime's "Resurrection Blvd.," and in the "Law and Order" movie of the week, "Exiled" with Chris Noth. He also caught the passionate eye of the Samantha Jones character (Kim Cattrall) on "Sex and the City" as a Franciscan Friar (aka Friar F*ck).

LOUIS MANDYLOR (Gino Pariani) came to America from Melbourne, Australia, to visit his older brother Costas and curiosity led him to try acting classes. He quickly got bit by the bug and shortly thereafter made his acting debut on the acclaimed television series "China Beach" as a drunken Australian soldier. Feature films soon followed with NECESSARY ROUGHNESS, an adult version of THE BAD NEWS BEARS set in the tough milieu of football. The film starred Scott Bakula and Hector Alizondo. Mandylor co-starred in THE QUEST with Jean Claude Van Damme, MAFIA, JACK OF HEARTS, SUCKERS and PRICE OF GLORY with Jimmy Smits where he was granted an opportunity to show off his boxing abilities, and DOUBLE DECEPTION, an action film starring Udo Kier.

Most recently, he co-starred in MY BIG FAT GREEK WEDDING as Nick, the brother of Nia Vardalos' character. He reprised that role in the CBS series "My Big Fat Greek Life," based on the successful movie.

Mandylor was a season regular on "Martial Law" and "Down the Shore," co-starred in the HBO Film "Renegade Force," and guest starred on "Friends," "Nash Bridges" and "Charmed," as well as "Grace Under Fire" and "Can't Hurry Love." When he's not acting, Mandylor paints, makes films (his short film "My Brother Cicero" won an award at the New York Underground Film Festival), and created and produced a TV

pilot for Tribune called “Underworld.” A competitive fighter in Australia, he regularly practices martial arts including mui thai (Thai kickboxing).

ZACHERY TY BRYAN (Harry Keough), born and raised in Aurora, Colorado, got his start as an actor doing commercials and print work in Denver before landing the role of the oldest son Brad on the hugely successful sitcom “Home Improvement.” He has since starred in FIRST KID opposite Sinbad, TRUE HEART co-starring Kirsten Dunst, THE RAGE: CARRIE II, LONG SHOT, BIG FOOT: THE UNFORGETTABLE ENCOUNTER, MAGIC ISLAND, SLAMMED, HELD FOR RANSOM and RUSTIN.

Bryan’s films for television have included “Principal Takes a Holiday” for Disney, and the CBS movie-of-the-week “Plainsong,” with Aiden Quinn and Rachel Griffiths. He has had a recurring role on “Boston Public” and has guest starred on “Philly,” “ER,” “Touched by an Angel,” “Family Law,” “Picket Fences,” “Promised Land,” “The Fresh Prince of Bel Air,” “Thunder Alley” and “Smallville.”

But Bryan has always been passionate about soccer. He made it to the Regionals in the prestigious Olympic Development Program, and his semi-pro team, The Clairemont Stars, took 2nd place at the Nationals and then took 2nd place twice at the well-respected Dallas Cup. In addition to playing the game, he hosted a soccer video “Let’s Play Soccer,” produced by ESPN, and wrote the forward for the Simon Schuster book, “All American Girls,” which is dedicated to women’s soccer.

JAY RODAN (Pee Wee Wallace) was born in South Africa, and his childhood was spent on four continents, which the actor claims helped him develop a chameleon-

like approach to his work. Rodan made his feature film debut opposite Samuel L. Jackson as a mad artist in Kasi Lemmons' CAVEMAN'S VALENTINE for Jersey Films and Universal Pictures. He was also seen as a naïve young Texan lieutenant taken prisoner in Russell Mulcahy's WWI drama "The Lost Battalion" for A&E Cable.

Rodan recently gained recognition with American audiences for his pivotal roles as an Italian prince in Bernardo Bertolucci and Clare Peploe's THE TRIUMPH OF LOVE, in which he starred opposite Ben Kingsley and Mira Sorvino for Paramount Classics, and as a deaf painter in Franco Zeffirelli's CALLAS FOREVER, opposite Jeremy Irons. He was recently seen in the French film MONSIEUR N, opposite Richard E. Grant as an English officer investigating the death of Napoleon, and as Marc Antony opposite Richard Harris, Christopher Walken and Jeremy Sisto in Uli Edel's "Julius Caesar" for TNT Cable.

JIMMY JEAN-LOUIS (Joe Gaetjens) has the coveted role of the American player that makes the single goal that goes down in history as America's first soccer win. A Haitian-born playing the role of a Haitian, Jean-Louis was raised in Paris and spotted for a Coca-Cola commercial while he was dancing in a Parisian nightclub, which led to a career as an international model traveling to Milan, New York, London and Paris. Participation in the Barcelona production of an enormously popular theatrical event called "La Belle Epoque" gave him confidence and encouraged Jean-Louis to come to America and break into acting, which he did almost immediately with roles in two major studio films. First, he was hired for a role in Jean Claude Van Damme's DERAILED and

followed that up with a breakthrough role in Doug Liman's critically acclaimed *THE BOURNE IDENTITY* with Matt Damon.

And before the actor could take a breath, he was hired in the pivotal role as Gideon in the adventure drama *TEARS OF THE SUN* starring Bruce Willis and directed by Fuqua, and then as Lena Olin's sophisticated friend in the comic caper *HOLLYWOOD HOMICIDE* starring Harrison Ford and Josh Hartnett, directed by Ron Shelton.

JOHN RHYS-DAVIES (Bill Jeffrey), who plays the resilient and strong-willed manager of the newly formed American team in *THE GAME OF THEIR LIVES*, began acting in Shakespeare's plays at the age of thirteen at Truro School in Cornwall, England. By the time he had graduated from the then-new University of Anglia, where he founded the University Dramatic Society and starred at the acclaimed Maddermarket Theatre in Norwich, he had created an impressive amateur resume. He taught for a year before spending two years at the Royal Academy of Dramatic Art (RADA), graduating in 1969. He then worked in repertory theatres throughout Britain and the Royal Shakespeare Company.

Rhys-Davies made his feature film debut in Don Siegel's *THE BLACK WINDMILL*, starring Michael Caine, where he was blown up before the title sequence. His eighty-plus film credits include *VICTOR*, *VICTORIA*, *RAIDERS OF THE LOST ARK*, *THE LIVING DAYLIGHTS* and *INDIANA JONES AND THE LAST CRUSADE*. For his role as Gimli the Dwarf in Peter Jackson's Academy Award-winning *LORD OF THE RINGS* trilogy, he and the rest of the principal ensemble received the

Screen Actors Guild award for Best Performance by a Cast for their work on the final installment of the film, THE RETURN OF THE KING. His performance in that extraordinary trilogy is clearly a professional highlight and source of great pride.

For television, Rhys-Davies was nominated for his performance as Rodrigues in “Shogun,” starring as Professor Arturo in “Sliders” and is remembered for performances in “I, Claudius” and “The Naked Civil Servant.”

TERRY KINNEY (Dent Mcskimming) portrays the actual St. Louis Post-Dispatch reporter in THE GAME OF THEIR LIVES, who followed the new American team, reporting on them even when the newspaper would no longer cover his expenses. One of the original founders of Chicago’s prestigious Steppenwolf Theater, Kinney has performed and directed there, and currently serves on its Executive Artistic Board.

His extensive film work includes SEVEN MINUTES TO HEAVEN with Jennifer Connelly, NO MERCY opposite Kim Basinger and Richard Gere, QUEENS LOGIC with John Malkovich and Linda Fiorentino, LAST OF THE MOHICANS opposite Daniel Day-Lewis, THE FIRM opposite Tom Cruise, DEVIL IN A BLUE DRESS opposite Denzel Washington, FLY AWAY HOME with Anna Paquin, SLEEPERS opposite Dustin Hoffman and Brad Pitt, HOUSE OF MIRTH, SAVE THE LAST DANCE and the father of the boy brutally murdered in HBO Films’ “The Laramie Project.”

Additional work in television includes the CBS miniseries “Murder Ordained,” the ABC series “Thirtysomething, “JFK: Reckless Youth,” “Critical Choices” and he recently completed an impressive six seasons as the character “Tim McManus” on the critically praised HBO series “Oz.”

JOHN HARKES (Ed McLenny), one of the most recognizable and popular players in U.S. soccer history, recently retired from Major League Soccer. He spent the 2003 MLS season as a co-host of MLS Wrap on Fox Sports World. One of the first players ever signed to MLS, he was assigned to D.C. United, where he captained that club to the first two MLS Cup Championships in 1996 and 1997. Active in the League's first seven seasons, Harkes made 90 appearances for the U.S. National Team and scored six goals for his country, playing in the 1990 and 1994 World Cups. Never straying too far from the sport he loves, Harkes has embarked on a broadcast, and television and film-acting career. *THE GAME OF THEIR LIVES* marks his motion picture debut.

RICHARD JENIK (Joe Maca) always excelled in soccer and it was his pathway, with full scholarship, to Old Dominion University. He was graduated with a Bachelor of Science in Sports Medicine. But the boy from Delanco, New Jersey, dreamed about acting since he was five and astounded the audience, overcoming a speech impediment, in his school production of "The Big Bad Wolf." He continued to build his confidence on stage with his high school production of "Grease" as Sonny.

After college, Jenik moved to Seattle, Washington, to study acting and to work in repertory theater. He moved to Los Angeles and landed a co-starring role in the popular daytime show "Port Charles." Jenik also appeared on Tim Allen's popular sit-com "Home Improvement" and has had a recurring role on "The District."

NELSON VARGAS (Clarkie Sousa) started playing soccer when he was 8 years old in his native Holyoke, Mass. His family moved to Cali, Colombia, for a short while before moving again to Miami where Vargas joined his first team at 12. He joined the under-17 World Cup in 1991 in Italy, where Vargas' team placed fifth. On their return, Vargas was called up to the Men's National Team as one of the all-time youngest hires. His playing in the under-20 World Cup in Australia earned him a spot on the 1996 American Olympic Team.

Playing attacking midfield, Vargas turned professional and joined the Tampa Bay Mutiny for two years before moving on to spend three years with the Miami Fusion. His teammate on the Fusion was Eric Wynalda, who became the soccer consultant on *THE GAME OF THEIR LIVES*, bringing Vargas along with him. Prior to his work on this film, Vargas has appeared in commercials for PowerAde and All Sport health drinks.

NINO DA SILVA's (Eddie Sousa) earliest memory of playing soccer was at 5 or 6 years-old when he scored what he felt was a great goal, except no one on his team was cheering or high-fiving. It appears, more from his father's recollection the goal was scored into his own team's net. Da Silva's father, Nilton "Batata" Da Silva, was an outstanding professional soccer player, who played on the teams that won the Brazilian Championship and the Atlantic Cup, in which all of South America competes. Before retiring to coach, "Batata" played for the Los Angeles Lazers for three years and the Chicago Strings for another three years.

The family, that originally called Santos, Brazil, home, move from Mexico to Los Angeles, where the young Da Silva joined the American Youth Soccer Organization.

When the family moved again to Chicago, Da Silva joined the Chicago Sockers F. C., which won the 1994 under-16 Nationals in West Palm Beach.

Da Silva finished high school, and as one of the youngest players hired, he joined the Kansas City Wizards for three seasons. He moved on to one season with the MetroStars in New York, and then three seasons with the Kansas City Comets. While playing for the Comets, Da Silva and some of his teammates heard about the auditions for soccer-playing extras in St. Louis, and they decided to give it a try.

After THE GAME OF THEIR LIVES wrapped, the actor/soccer player joined the San Diego Sockers and is exploring his acting options in Los Angeles.

About the Filmmakers

DAVID ANSPAUGH (Director) made his feature film directorial debut with *HOOSIERS*, written by Angelo Pizzo. The nostalgic college basketball drama starring Gene Hackman and Dennis Hopper, earned him an Independent Spirit Award nomination. He went on to direct *FRESH HORSES* with Molly Ringwald and Andrew McCarthy, and then re-teamed with writer Pizzo for *RUDY*, the true story of a college student who overcomes many obstacles, especially his short stature, to achieve his dream of playing football in one game for Notre Dame. Other feature film credits include *MOONLIGHT AND VALENTINO* starring Gwyneth Paltrow and Whoopi Goldberg and *WISEGIRLS* starring Mira Sorvino and Mariah Carey.

Even before attending USC's School of Film and Television, Anspaugh began shooting 16mm sports films while at the University of Indiana. After four years of teaching high school in Colorado, Anspaugh moved back to Hollywood and began a career in television, working his way up to multi-Emmy Award status as producer of "Hill Street Blues" and as director of many hit shows including "Miami Vice," "Hill Street Blues" and "St. Elsewhere."

ANGELO PIZZO (Screenwriter/Co-producer) is the writer/producer of *HOOSIERS* and *RUDY*, both directed by David Anspaugh. After earning his Bachelor of Arts at the University of Indiana, Pizzo went on to attend the University of Southern California School of Film and Television. He worked at Warner Bros. in the story

department and at Time Life Films as vice president of Feature Film Production. Pizzo has also produced three movies of the week and two pilots.

WILLIAM J. IMMERMANN (Executive Producer) is currently the Senior Executive Vice President & Chief Operating Officer of Crusader Entertainment. He started his career in the motion picture industry at American International Pictures as both a Business Affairs and Production Executive. He next joined Twentieth Century Fox as Vice President in charge of Business Affairs and was subsequently promoted to Senior Vice President of Fox's feature film division. He represented Fox on the board of directors of the Motion Picture Association of America and the Association of Motion Picture and Television Producers. Thereafter, Immerman had an exclusive production agreement with Warner Bros. He next formed Cinema Group and was Chairman of the Board and President of the company, which was the first motion picture company to raise startup money from Wall Street. He was also Vice Chairman of Cannon Pictures. Immerman has also practiced law as a senior entertainment attorney with the law firms of Barash & Hill, Kenoff & Machtinger, and, most recently, The Law Offices of William J. Immerman. Immerman is a member of the Academy of Motion Picture Arts and Sciences and serves as an arbitrator for the American Film Marketing Association. He has acted as Executive Producer or Producer of over ten films.

GREG JOHNSON (Executive Producer) has had an eclectic career that has ranged from investment banking and corporate finance to international film distribution, independent production and teaching. Between 1997 and 2000, he was a partner in New

York based production company Redeemable Features. Redeemable completed seven motion pictures including Nancy Savoca's 24 HOUR WOMAN, which was released by Artisan Entertainment, and 54 for Miramax. He produced LULU ON THE BRIDGE, starring Harvey Keitel, which opened the Certain Regard section of the 1998 Cannes Film Festival. Johnson returned to Cannes in 2001 with the premiere of THE CENTER OF THE WORLD, his third motion picture with director Wayne Wang.

From 1984 until 1991, he served in various capacities at Vestron Inc., the largest independent video distributor at that time. At Vestron, he assembled financing packages for such projects as DIRTY DANCING, one of the most profitable independent releases of all time. After Vestron, he began producing motion pictures that could be financed on a reduced risk basis by forging unique partnerships between the producers, financiers, and the creative talent.

The first such production was Wayne Wang's SMOKE. The picture went on to win numerous festivals and awards including the Silver Bear at the 1995 Berlin International Film Festival and the German Film Prize as the Best Foreign Language Film of 1996. The film grossed nearly \$40 million in theatres worldwide. The same team collaborated on BLUE IN THE FACE - the world's first "instant" movie. Budgeted on a shoestring and shot spontaneously without a script, the picture was an artistic and financial success.

In 2002, Johnson founded a new company, Gotham Sales, dedicated to arranging worldwide distribution for quality independent features. Gotham was responsible for negotiating US distribution for the hit documentary STEP INTO LIQUID through Artisan Entertainment. A frequent panelist at film industry events and festivals, Johnson

also teaches the popular seminar “The Business of Film” at Yale. Johnson has a B.A. from Bowdoin College and received an MBA from the Yale School of Management in 1984. He lives in Connecticut with his family.

HOWARD BALDWIN (Producer) formed Crusader Entertainment with Philip Anschutz in March of 2000. Prior to his current role as President and Chief Executive Officer of Crusader Entertainment and producer of THE GAME OF THEIR LIVES, Baldwin founded and ran the film production company Baldwin/Cohen Productions (BCP). Since its inception in 1985, BCP has developed and produced several films with major studios. This works include: FLIGHT OF THE NAVIGATOR, HOOSIERS, SPELLBINDER, SUDDEN DEATH and MYSTERY, ALASKA. Prior to his career in film, Baldwin was integral in the formation and ownership of several sports franchises. He started the Hartford Whalers NHL hockey franchise and helped form Prism New England Sports Channel. Baldwin was Chairman of the Board and Owner of the two-time NHL Stanley Cup Champions, the Pittsburgh Penguins.

Prior to **KAREN BALDWIN’s (Producer)** executive career in the film industry, in which she has been instrumental in the development of stories and screenplays, she hosted her own sports-oriented talk show, “Ahead of the Game,” in Hartford, Connecticut. In addition, she has acted in a number of stage, film and television productions. As a writer, her credits include “Eyewitness to Murder,” “Sudden Death,” “Redline,” “Seeing Red,” “Indian Neck” and “Hot.” Ms. Baldwin obtained her bachelor’s

degree in psychology from Holy Cross College, where she was a member of Phi Beta Kappa.

GINGER T. PERKINS (Producer) is an award-winning theatrical producer and, since 1983, has produced for the Edinburgh Festival Fringe, running a professional company and a mentoring program for children and young adults. She served on the National Board of Women in Theatre, worked as a consultant for the Utah Media Center and the U.S. Film Festival (now Sundance) and was the director of marketing for Cannon Pictures. In 1993, she formed Frantic Redhead Productions to develop her own projects. She produced CHILDREN ON THEIR BIRTHDAYS for Crusader and is also producing THE GAME OF THEIR LIVES and ADVENTURES IN DARKNESS for the company. Her other producing credits include ALL TIED UP and BABY LOVE.

PETER NEWMAN (Producer) was the first to have discovered the written material that became the source of THE GAME OF THEIR LIVES. His feature film credits as the executive producer include THE BEAUTIFUL KID, WASHINGTON HEIGHTS, BALL IN THE HOUSE, WHEN THE SKY FALLS, THE SECRET OF ROAN INISH, ZEBRAHEAD, LORD OF THE FLIES and Spalding Gray's SWIMMING TO CAMBODIA. As a producer, Newman's credits include INTERSTATE 60, THE CENTER OF THE WORLD, THE 24 HOUR WOMAN, LULU ON THE BRIDGE, STRIKE, SPACE TRUCKERS, BLUE IN THE FACE, SMOKE and DOGFIGHT.

BRIAN E. FRANKISH (Supervising Producer) was most recently the executive producer/UPM for Irwin Winkler's LIFE AS A HOUSE and served as the associate producer/UPM for Rob Minkoff's STUART LITTLE. He served in the dual capacities of executive producer/UPM on FLIGHT OF THE INTRUDER, executive producer/UPM on FIELD OF DREAMS, and associate producer/UPM on IN THE MOOD. He was the First Assistant Director: Second Unit on JOY RIDE in Australia, First Assistant Director on the television film "Incident at Roswell," and the First Assistant Director: North Carolina Second Unit for THE FUGITIVE.

BILLY HIGGINS (Line Producer/Unit Production Manager) served as the UPM and co-producer on Ms. Perkins' CHILDREN ON THEIR BIRTHDAYS for Crusader, and as the unit production manager on David Anspaugh's 1993 film RUDY. He recently served as the executive producer on HONEY, was the producer on NEW PORT SOUTH, co-producer of SIMON BIRCH and served as the Chicago UPM on Michael Mann's film ALI. His other feature film credits include as UPM ON HIGH FIDELITY, THE STRAIGHT STORY, FOLKS and HEAVEN IS A PLAYGROUND. His television credits as either UPM or producer include "Jonathan Stone: Threat of Innocence," "In the Company of Darkness," "When Secrets Kill," "Night Sins," "The Prosecutors," "The Buried Secrets" and "A Kidnapping in the Family."

TOM BRAINARD (Associate Producer) earned a degree in Film Theory from the University of Colorado and worked on AIR FORCE ONE, starring Harrison Ford, before joining Crusader Entertainment at the company's inception in the spring of 2000.

Splitting his time between acting and production, Brainard has served as Production Associate and has had roles in the Crusader/Epiphany films JOSHUA and CHILDREN ON THEIR BIRTHDAYS. For THE GAME OF THEIR LIVES, he served double duty as both actor and Associate Producer. He appears as Lt. Thomas Baldwin, who greets the American soccer team on behalf of the U.S. Military.

Born in Copenhagen, Denmark, **JOHNNY E. JENSEN (Director of Photography)** has been the cinematographer on the feature films WISEGIRLS starring Mira Sorvino and Mariah Carey, THE LADIES MAN starring Tim Meadows and Billy Dee Williams, MORGAN'S FERRY starring Billy Zane, Kelly McGillis and Henry Rollins, ROSEWOOD directed by John Singleton and starring Jon Voight, Ving Rhames and Don Cheadle, GRUMPY OLD MEN starring Jack Lemmon, Walter Matthau and Ann-Margret, RAMBLING ROSE starring Laura Dern, and three other films directed by Martha Coolidge: ANGIE starring Geena Davis, Stephen Rhea and James Gandolfini, THREE WISHES starring Patrick Swayze and Mary Elizabeth Mastrantonio, and LOST IN YONKERS starring Richard Dreyfuss and Mercedes Ruehl. He was also responsible for the second unit camera work on BRINGING DOWN THE HOUSE and for the additional photography on LIFE AS A HOUSE.

As a director, Jensen helmed the television movie of the week, "The Ditchdiggers Daughter," the series pilot for "The Lazarus Man" and the series "The Cape." Some of Jensen's credits for director of photography on television include "Dragnet," "Two Against Time," "The Ponder Heart," "Flamingo Rising," "L.A. Sheriff's Homicide" and "Opposite Sex."

ERIC WYNALDA (Soccer Consultant) is a three-time World Cup veteran and Hall of Famer, he is the USA's all-time leading scorer with 33 goals, translating into at least one goal for the U.S. in each of the last ten years. Wynalda, a forward, was born in Fullerton, California, and played youth soccer with the U. S. National Team and on the first team to go All-State for three years at Westlake Village High School in California. A graduate of San Diego State University, Wynalda is currently playing for the Major League Soccer's New England Revolution. He can also be seen in *THE GAME OF THEIR LIVES* in a cameo performance as an English player during the World Cup game.

LINDA BURTON (Production Designer) was the production designer for the Robert Duvall's highly-acclaimed *THE APOSTLE*, *WISE GIRLS*, *BULLY*, *OPEN SEASON* and *THE LAST SUPPER*. In addition, her numerous television credits include "Mafia Doctor," "Two Against Time," "The Other Side," "On the Edge," "L.A. Sheriff's Homicide," "Freedom Song," "Hope" and "Dark Angel." As an actress, she appeared in *RED SKY AT MORNING*, *THE OTHER MAN* and *BOB & CAROL & TED & ALICE*.

MICHAEL ATWELL's (Art Director) feature film credits as art director include *BIKER BOYZ*, *THE NEW GUY*, *THE MEXICAN*, *THE PRIME GIG*, *UNDER SUSPICION*, *CRAZY IN ALABAMA*, *VERY BAD THINGS*, *THE MASK OF ZORRO*, *MAD DOG TIME*, *TO GILLIAN ON HER 37TH BIRTHDAY* and *PIE IN THE SKY*. Atwell started in the business as a construction foreman for *A RIVER RUNS*

THROUGH IT, LOVE POTION NO. 9, AND THE BAND PLAYS ON, STARGATE and MR. HOLLAND'S OPUS.

DAVID SMITH's (Set Decorator) feature film credits include DARK BLUE, THE WOOD and KEY EXCHANGE, while the range of his work for television includes "Dragnet," "Gideon's Crossing," "NYPD Blue," "LA Law," "The Guardian" along with the MOW's "Hope" and "The Marla Hanson Story."

JANE ANDERSON (Costume Designer) was honored with the Costume Designer Guild Award (Period/Fantasy) for her work on the first 11 episodes of "American Dreams" for NBC. Anderson had worked with the director/writer team of David Anspaugh and Angelo Pizzo on the feature films HOOSIERS and RUDY, as well the Anspaugh-directed television projects; The ABC mow "Swing Vote" starring Andy Garcia and Kate Nelligan, the Universal mow "The Company of Darkness" starring Helen Hunt and Stephen Weber and "The O'Henry Short Stories" starring Art Carney. Her other feature film credits include FINDING HOME for director Lawrence Foldes starring Louise Fletcher and Genevieve Bujold, and director William Bindley's MADISON starring Bruce Dern. Anderson had designed costumes for several episodes of "Judging Amy" and for the pilot of "James Elroy, L. A. Sheriff's Homicide," as well as supervising designer for "Entertainment Tonight," "The John & Leeza Show" and "The Tonight Show with Joan Rivers." Anderson was the designer/owner of a company, Couture Knitwear, which had created innovative knitwear.

ROBERT EBER (Sound) won the Cinema Audio Society Award for Best Production Sound for A FEW GOOD MEN, which also earned him an Academy Award nomination for Best Production Sound. Eber was also nominated by the Motion Picture Sound Editors for his work on ERASER.

Eber started his career in the film business as a camera assistant on several Roger Corman films, after graduating from Cal State at San Jose (BA in Advertising and Marketing) and Golden Gate University (MBA in Business). He worked as a film editor (in the office of Charles and Ray Eames), as a special photographic assistant for DAYS OF HEAVEN, and as a director of photography for Saul and Elaine Bass on the title sequences for WAR OF THE ROSES and CAPE FEAR.

Eber's first feature film as a sound mixer was the outrageous documentary THIS IS SPINAL TAP. His numerous feature film credits include STAND BY ME, WHEN HARRY MET SALLY, MISERY, CITY SLICKERS, THE AMERICAN PRESIDENT, GHOSTS OF THE MISSISSIPPI, COYOTE UGLY, AMERICA'S SWEETHEARTS, DARK BLUE and ALEX AND EMMA. His television work includes the series "Buffy the Vampire Slayer" and "Danny."

Eber lives near the beach in Santa Monica, California, with his wife Maureen Muldaur and their dog, Tigger.

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CRUSADER ENTERTAINMENT, LLC

The mission of Crusader Entertainment, LLC is to create inspirational, historical, sports and adventure films that offer compelling and positive messages to our audience. We believe that gratuitous violence, drug and tobacco use, sex and profanity will obscure the positive message we wish to impart, compromising the entertainment and commercial value of our projects. Since we are committed to reaching viewers of all ages, we will make only films that are G-rated or, in some instances, PG or PG-13. Similarly, our television projects will be suitable for general audiences.

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