

THE GREATEST GAME EVER PLAYED

ABOUT THE PRODUCTION

In the tradition of “Remember The Titans,” “The Rookie” and “Miracle,” from Walt Disney Pictures comes a real-life story of a long-shot dream that came true. *THE GREATEST GAME EVER PLAYED*, based on Mark Frost’s best-selling book, is the remarkable yet untold story of Francis Ouimet. Francis was a working-class immigrant kid who -- flanked by a 10 year-old caddie smaller than his golf bag -- started with nothing and came out of nowhere to break down the barriers and become America’s first golf hero nearly a century before Tiger Woods. In a world where it was believed only the wealthy and privileged could play, and win, at golf, it took an outsider to change the rules forever and prove that anyone with enough courage, grit and faith could achieve greatness.

It all came to a head at the 1913 U.S. Open. Suddenly, Francis found himself in an ultimate showdown of skill and spirit – he, the unknown upstart American, facing off against Harry Vardon, a U.S. Open winner and six time British Open champion (a record that still stands today) who was the sport’s undisputed champion. One was a towering idol, the other an impossible underdog – and their legendary battle would transcend sport to become an illustration of human determination at its best.

Bill Paxton directs this inspirational tale drawn from one of the most unexpected victories in history, bringing his own innovative visual perspective to the game of golf, reframing the 18-hole match-up as a riveting Western showdown between two scrappy gunslingers.

THE GREATEST GAME EVER PLAYED stars Shia LaBeouf (“Holes,” “Constantine”) as Francis Ouimet, the Massachusetts kid who, just three years after starting as a lowly caddie, found himself in all-out fight for the U.S Open title. Stephen Dillane (“The Hours”) stars as Harry Vardon – the genteel British champ who never expected to be challenged by a young American. The screenplay is by Mark Frost who wrote the acclaimed book of the same title, bringing to life the colorful characters of golf’s early history. The producers are Larry Brezner, Mark Frost and David Blocker. The executive producer is David A. Steinberg.

Says Bill Paxton: “This is a story that plays out against the excitement of the golf world but is about so much more. It’s about having true character, following your dreams and believing in yourself. Most of all, it’s about how the only way you really grow in life is by being tested.”

TEEING OFF:
THE TRUE FAIRY TALE OF FRANCIS OUIMET COMES TO THE SCREEN

In 1913, a 20 year-old kid named Francis Ouimet unexpectedly became an overnight American hero. In an electrifying standoff at golf's U.S. Open, he stunned American audiences by proving that golf wasn't just a game for the country club elite but a sport in which any American – no matter how youthful, how poor or how unknown - could aspire to triumph. It was to become one of those rare defining moments in sports history. Inspired by Francis Ouimet, the infant sport of golf soon exploded into one of America's most popular past-times and a source of dreams for numerous young heroes-in-the-making, all the way up to Tiger Woods and Annika Sorenstam.

But somehow Ouimet's fantastic story was mostly lost from American culture. Few people even knew his name until award-winning television-writer-turned-novelist Mark Frost ("Hill Street Blues") wrote a book about Ouimet that highlighted his classic battle on the green with British champion Harry Vardon and his friendship with the hooky-playing, grade-school caddy who talked him through the tournament. Frost's book was celebrated by critics not only as a heart-stopping sports drama but as a sweeping social history and an emotionally moving tale of a tireless underdog fighting his way to the top.

The tale also seemed to be rife with cinematic potential, especially because it was that rare true story of sports heroism that had never been told on screen before. Frost was inspired to adapt his book into a screenplay. "I realized that this story had all the elements that make for a compelling motion picture," says Frost. "It has an appealing hero, it has great villains, it has wonderful characters like Eddie Lowery, Francis's caddie—a trash-talking sixth-grader, who was literally engulfed by the golf bag he carried. It also captures a period in time that was a pivotal moment in American history. 1913 was just before our entry into World War I, when the country had an honesty about itself that I think is worth going back to and looking at again. And at its heart, this is a story of inspiration – about a kid who refused to give up his dreams and overcame all the obstacles standing in his way."

One person who was immediately moved by Frost's screenplay and the story of Francis Ouimet was accomplished film actor and rising director Bill Paxton, who made his feature film directorial debut in 2001 with the thriller "Frailty" and was now looking for a very different kind of project.

Not unlike Ouimet, Paxton had grown up chasing balls on a local golf course as a kid and watching the grandness of the country club world from a kid's wide-eyed, outsider's perspective. "I didn't become a great golfer like he did but I could really relate to Francis's story," says Paxton. "I could relate to this kid growing up in the shadow of a kind of Camelot and dreaming of the tournaments, of having his own caddie, of being a knight in his castle in a way. I saw it as an incredible fairy tale that Francis made come true through his own determination."

Paxton continues: "It's also a classic tale of an American underdog. Here was an immigrant kid growing up in Brookline, Massachusetts at the turn of the century – a time when if you were born working class you stayed working class. There was no crossing over into another social class because it just wasn't done. But Francis Ouimet decided to do things his own way and he changed things for everybody. He showed that it wasn't about how much money you had or who your father was. It's who you are inside that really counts."

Paxton was especially excited by the challenge of bringing a fresh and exciting new view to the game of golf, which has really been captured dynamically on screen. He approached the sport from a unique perspective – seeing it as a Western-style confrontation between dogged individuals ready to put everything on the line.

"I've always felt that golf was a very compelling and visual sport – and I thought there was a truly exciting movie waiting to be made about it," Paxton says. "My concept was to see the match between Francis and Harry as a kind of cowboy showdown between two men of great honor who are equally invested in winning. There's a little bit of a Tombstone vibe to the whole story in that you have all these characters coming together for the one event, like it's the OK Corral gun fight, and the feeling that it is going to change everything that comes after it."

Paxton's love of golf and creative ideas about how to approach the sport from an exhilarating cinematic POV rallied the producers around him as the right director for the film. "When Bill came in and started talking about the golf sequences, all of a sudden my ears perked up," says producer Larry Brezner. "He said, 'I'm going to shoot this like it's a Western or a Godfather movie. You're going to see shoot-outs in this thing.' That sold me on several levels. One, I realized this is a guy who thinks out of the box. And two, I felt confident that he was going to make a movie that I was really going to enjoy watching."

Although Paxton framed the story as a Western and a fairy tale, he was also strongly influenced by the very real legacy that Ouimet left behind – not only on the game of golf but on the world – most especially in the Ouimet Scholarship Fund. Based in Norton, Massachusetts, the fund continues to help disadvantaged kids pursue their dreams by providing scholarships to former caddies and golf course employees. "Visiting the Ouimet Scholarship Fund was very

inspiring to me,” says the director. “I met a lot of people who, no matter where they came from or what they had been though, had developed great class and great character. And that’s really what this movie is about.”

HITTING A BIRDIE:
CASTING SHIA LABEOUF AND STEPHEN DILLANE AS GREAT SPORTS RIVALS

To play Francis Ouimet, the filmmakers knew they were going to have to find a very unusual young actor – one capable of journeying back in time; of exploring a wide range of both deep emotions and uncanny physical skills; and of bringing to life a turn-of-the-century sports hero with his own wily yet gentlemanly character. They found what they were looking for in 18 year-old Shia LaBeouf whose memorable appearances in the acclaimed family film “Holes” first captivated audiences and who was most recently seen in the comic book thriller “Constantine” with Keanu Reeves.

For Bill Paxton, the rising star was a perfect match for the young but remarkably tough Francis Ouimet, whose natural talent fired him up to dream big from childhood. “We were looking for someone who could give you the feeling of still being a kid growing up and a yet also could be a fierce competitor who was able to take on these hardened champion golfers,” notes the director. “Shia had all those qualities. He and I talked a lot about how to capture the spirit of who Francis was. Francis was a selfless person with both a lot of humility and a lot of drive – and Shia did a great job of showing how he quietly faced up to adversity and became a great human being.”

LaBeouf was immediately drawn in by the Ouimet’s story and saw him as opening up doors for the superstar sports heroes of today. “What’s amazing is that Francis Ouimet was like the Michael Jordan or LeBron James of his day – he was in every single paper for weeks – but we don’t really know him now,” says the actor. “He was like a Robin Hood character who was idolized because he triumphed in this world that was supposed to be only for the rich. And he was such a gentleman. That’s what I loved about him when I first read the script, and that’s what I still love about him now. It was fun to go home after a day of playing Francis and think, I did something good today, even though I was just playing the guy who did.”

The only downside was that Shia had only modest prior experience with golf, so Paxton asked him to commit to a highly intensive training period of several months, during which he spent hours every day mastering his strokes and learning about the strategy and history of the game. The experience opened LaBeouf’s eyes to the fascinating complexities of golf. “I learned

that this is a really, really hard sport,” says the actor. “You have to be so deadly accurate and that takes an incredible mixture of a great swing and total mental focus, all of which takes an astonishing amount of hard work. I started out pretty terrible but I’m not too bad now!”

LaBeouf was also very clear on the idea that his character was about much more than his swings and his putts. He especially enjoyed Bill Paxton’s concept that Francis was essentially the young gunslinger trying to open up a new frontier in the sports world. “This is definitely a sports movie, but it’s also a film about an outsider who found the courage to take on the big guns,” the actor explains. “Francis was a caddie, which back then was the lowest of the low. Today caddies are more respected but in 1913 they were basically more like garbage boys! It was a shoot-out every time Francis stepped on the course and I thought that was a very interesting way to approach it.”

On the set, when Bill Paxton saw Shia dressed in his turn-of-the-century golfer’s outfit, he was amazed at the transformation. “He reminded me of the classic movie star John Garfield,” recalls Paxton, “with those liquid brown eyes and that great period style. There’s something very soulful about him but he’s also a very fun-loving guy and I think his wit and his sense of joy come through in the character of Francis.”

With Shia LaBeouf cast as Francis Ouimet, the filmmakers set out to find his rival – the equally intriguing Harry Vardon, who became Britain’s lauded golf champion but had his own story of struggle and overcoming the odds. Like Ouimet, Vardon started out as a caddie and an outsider before working his way into minor, then major, tournaments. Later, a bout with tuberculosis nearly ended his career, but Vardon persevered as one of the sport’s greats. In a sense, Francis and Harry carried out parallel lives of grit and determination that led up to their famous confrontation.

To play a man known for his ample charisma and confidence, the filmmakers chose Tony Award-winning actor Stephen Dillane. “To see an actor of Stephen’s experience and caliber, one of the great stage actors of our time, come into his own on this film was really exciting,” says Bill Paxton. “I thought he did an amazing job of playing this great English champion who is the real deal. I gave him the idea of playing it like Alan Ladd in ‘Shane’ and he really enjoyed that.”

Dillane was impressed that the story of *THE GREATEST GAME EVER PLAYED* sounded like a fable -- but was entirely true. “It’s amazing because you couldn’t make up these characters, these situations. Yet it is myth-like in a way because it’s a classic tale of the little guy making good and shaking up the empire,” he says.

As for the character of Vardon, Dillane sees him making an emotional shift during the course of the film’s story. “I think Vardon becomes somehow liberated by Francis,” observes

Dillane. “He sees the freedom with which Ouimet plays the game—and of course he sees that Ouimet isn’t playing for the money—and that somehow liberates Vardon from his own ghosts and from the anger he’s always felt at being excluded from the higher echelons of society.”

To further prepare for the role, Dillane, who was already a decent golfer, trained at the Knightsbridge Golf School, where Sean Connery was once coached on his golf skills before “Goldfinger.” “I looked at a lot of old films of Harry Vardon to try to get inside his swing and did a lot of observation of how sportsmen carry themselves,” he says. “I also tried to learn a lot more about why people get so passionate about golf and I’ve begun to understand that it’s all about a kind of pursuit of perfection, physical and mental perfection. I think someone like Vardon played to pursue the very limits of what humans can achieve.”

IN THE CLUBHOUSE: A SUPPORTING CAST OF HISTORICAL FIGURES

Surrounding Francis Ouimet and Harry Vardon in *THE GREATEST GAME EVER PLAYED* is an enchanting group of colorful characters from golf history portrayed by an ensemble of up-and-coming and veteran actors. One of the film’s most surprising characters is that of Eddie Lowery, Ouimet’s ten year-old caddie who first surprised then enchanted the crowds at the U.S. Open with his diminutive size while providing consummate inspiration to Francis.

Says Bill Paxton: “One of the great photographs in golf history is that of the 20 year-old Francis Ouimet walking up the fairway with 10 year-old Eddie Lowery. It’s an awesome picture and it reflects the unusual balance of power they had, where this 10 year-old kid was the one person who could keep this great golf talent in check. I’ve been fascinated by it ever since I got involved with this story and I really wanted to recreate that dynamic. I always felt Francis and Eddie’s relationship would be a big part of the soul of the film.”

To find a young actor capable of taking on the fast-talking kid who was barely taller than a golf club, the filmmakers began an extensive nationwide search which came to an abrupt end when Paxton met with New Jersey ten year-old Josh Flitter. “Josh and Shia read together and they had this wonderful sort of Mutt and Jeff quality,” he recalls. “Josh really wins people over and together the two of them were able to create this very real-feeling rapport.”

For Flitter, Eddie Lowery was a familiar personality. “He reminded me of me – someone who’s kind of short, stocky, funny and very, very determined,” the sixth-grader says.

Shia LaBeouf was thrilled with his pint-sized co-star. “Eddie Lowery was a hustler. He was like Dustin Hoffman in 'Midnight Cowboy,’” he explains. “He grew up to be a used car salesman and a multi-millionaire. He hustled his way into the U.S. Open. Harry Vardon, Ted Ray---all of them---looked at him, like, what? That's a kid? All I see is a moving bag of clubs with some shoes on it. And that's Josh. He's extremely small but he's tough and passionate, and he has a heart of gold. Eddie was able to hustle Francis into believing he could win, and Francis needed that. In a way, it's like my relationship with Josh. I could show up on the set and be tired, extremely tired, and I'd see Josh and he'd wake me up. He was my set therapist. He's so funny. I really love that kid, he's like my little brother.”

LaBeouf also felt a deep emotional connection to the actor who portrays Francis's hardheaded but loving father Arthur – Elias Koteas (“A Thin Red Line.”) “There were times when I'd be watching him perform and I'd have to turn away because I would find myself getting emotional and I knew I had to save that emotion for my own scenes,” Shia says.

Koteas took on one of the film's most challenging roles: that of an extremely hard-working father who loves his son so much that he doesn't want to risk seeing his dreams shattered. “I think the film is in part a love story between a father and a son,” Koteas comments. “We all have those moments where our parents aren't able to see our dreams and understand them and that's a big part of THE GREATEST GAME EVER PLAYED.”

He continues: “Arthur is very typical of an immigrant father who believes that there's a certain way things are done: you earn an honest wage, you feed your family and you mind your own business. It's a 'don't rock the boat' approach to things. And Francis has a very different, very optimistic view of things that I think you could say makes his father feel afraid. He loves Francis, he's very protective of him and just doesn't want to see him used and abused.”

Koteas especially enjoyed the chance to work with Shia LaBeouf. “I would put him at the forefront of the new wave of talent that's coming up right now,” he says. “His sense of pursuing the truth of what he's playing is palpable. He's honest, he's sensitive and he's a testosterone-driven 18 year-old at the same time.”

Also growing closer to the character of Francis Oiumet as he goes after his impossible-seeming dreams is Sarah Wallis, the upper-class rebel who falls in love with Francis despite his opposite social standing. Playing Sarah is newcomer Peyton List, who also won over Bill Paxton. “The minute she came in, Mark Frost and I were just smitten with her,” Paxton comments. “She brings such a regal and passionate presence to the movie.”

Adds producer Larry Brezner: “Peyton has the stunning look of a classic beauty from another time. She has all the class in the world, but she also makes it clear as Sarah that she doesn’t buy into the idea that she’s better than anyone else.”

In addition to the younger cast in *THE GREATEST GAME EVER PLAYED*, there are also a number of veteran actors who portray various real-life characters from the period, including George Asprey (“A.K.A”) as opinionated British golfer Wilfred Reid; Michael Weaver (“Club Dread”) as John McDermott, the first American to have won the U.S. Open; and Peter Firth (“Pearl Harbor”) as turn-of-the-century newspaper magnate Lord Northcliffe

Another larger-than-life character from golf’s colorful past portrayed in the film is that of golfing giant Ted Ray, who was the defending U.S. Open title holder in 1913, and a man who was as likely to be found in a bar as on the green. The role went to British screen star Stephen Marcus (“*Lock Stock and Two Smoking Barrels*”) who had a great deal of fun playing the boisterous legend. Marcus especially enjoyed learning how to play golf like a pro at the Knightsbridge School of Golf with Stephen Dillane. “They turned me from an absolute buffoon into someone who looks like a full-fledged world champion golfer,” he laughs. “I still can’t really hit the ball but I look like I can!”

Most of all, Marcus was drawn to the timeless themes of *THE GREATEST GAME EVER PLAYED*. “On the surface, it’s a fun sports story, but underneath, it’s about aspirations, about the haves and the have-nots, and about how sport teaches a young man how to accept the greatness of who he is without trying to be something else,” he summarizes.

FORE! **DESIGNING THE FILM TO TAKE A FRESH VISUAL LOOK AT GOLF**

With a line-up of highly versatile actors at his disposal, Bill Paxton turned his focus to the film’s design. Paxton wanted to imbue *THE GREATEST GAME EVER PLAYED* with a contemporary energy and dynamism that would really bring this classic story of sports heroism to life for today’s audiences. From the beginning, he and Mark Frost agreed that the visual focus of the film should be on the excitement of competition; on the almost mystical, gun-slinger quality of great golf play; and on the very real obstacles that one has to swerve past to attain an impossible dream.

“One thing we were absolutely certain about,” says Frost, “is that we didn’t want the movie to have that nostalgic, sepia-toned glow of so many period movies—the kind that make it look as though the film is being shot through a jar of honey. We wanted to take a different, grittier approach. Bill had a book of old depression-era WPA photographs called Bound for Glory that had really made

an impression on him. The photos were taken on early color Kodachrome film and they had a very stark, very realistic, feel to them. And this was the same kind of look we decided we wanted for the film.”

The director also hoped to approach shooting the game of golf from an original angle – using the big screen to highlight the game’s sense of suspense and human intrigue, much more so than is possible in television coverage. “I wanted to try to compress time and space on the golf course,” says Paxton. “A lot of the movies that have previously been made about golf have been caught up in the pastoral nature of the sport, but one of the things I was interested in is that it’s such a wild mind game. To me, it’s about one-upsmanship and psyching people out and just this incredible *intensity*. It’s made for cinema in that sense and that’s what we wanted to capture.”

Adds Frost: “The idea was to really get inside the game—to visualize it in ways that haven’t been attempted before.”

To go after the kind of visuals he had in mind, Paxton collaborated closely with director of photography, Shane Hurlbut, who previously brought a creative eye to shooting surfing in “Into the Blue” and baseball in the comedy “Mr. 3000.” In a coincidence that seemed to verge on fate, Hurlbut, without even having talked to Paxton about the film, brought the same book of Kodachrome photographs to their first meeting as Paxton had been looking at for inspiration. Hurlbut was hired on the spot.

In an attempt to capture the same kind of high-contrast resolution they’d admired in the photographs, Hurlbut chose the oldest film stock he could find to shoot THE GREATEST GAME EVER PLAYED. “The old Kodachrome doesn’t exist anymore,” he explains, “but the stock we used responds very much like it. It’s very unusual to shoot on stock this old, and I think that’s one of many things that sets this film apart.”

When it came to shooting the golf scenes, Hurlbut tried to bring the camera literally inside the fireworks going off in the player’s heads. “We tried to bring the cameras inside ‘the zone’—that place every golfer goes to focus,” he explains. “We wanted to show that Harry Vardon’s particular method of playing was to block out everything around him. People. Buildings. Trees. Everything. We used techniques in post-production to strip away his surroundings. Francis was different. He honed in on the pin and the hole, tried to pull them in closer to him, so we used zooming techniques to capture this. And then there was Ted Ray. There was no zone for that guy. He just hit the hell out of it. For this, we used the camera to ‘fly with the ball,’ to become it. At one point, we even take the viewer inside the ball, to show all its rubber bands vibrating, stretched to their absolute max.”

The results were exciting to cast and crew. Comments producer Larry Brezner: “You see angles of golf shots in this movie that you’ve never seen before. You see the ball moving like you’ve

seen a slow motion bullet move in thrillers. There are very few traditional golf shots like you see on television with a ball against a blue sky. Every shot in the film is very different and entertaining.”

Visual Effects Supervisor Dennis Berardi worked further with Paxton and Hurlbut to create the Western-style gunfight effects Paxton had envisioned. “The playoff sequence between Vardon and Francis is photographed very much like a shoot-em-out,” Berardi explains. “The timing and the sense of framing really echo that style. And then we go in with a tight, Sergio Leone-type close up to enhance this feeling.”

Contrasting with the tight intensity of the golfing action sequences are the sweeping period sets of François Séguin, who created two very different worlds for *THE GREATEST GAME EVER PLAYED*: the posh and polished world of the wealthy, high-living “Haves”; and the much grittier, grimmer, tougher world of the “Have Nots,” from where Francis Ouimet emerges.

“When Francis first enters the golf club he sees this whole fancy way of life that he immediately dreams he can be a part of one day,” notes Seguin. “It was important to really highlight the contrast between Francis’s two settings and to bring the extreme elegance of the golf world at that time to life.”

Séguin found himself designing a remarkable range of sets – from Francis Ouimet’s modest little Brookline house to Harry Vardon’s rustic English seaside cottage (which Séguin’s team built from scratch) to turn-of-the-century department stores and lavish country clubs. Throughout, he was inspired by the WPA photographs that Bill Paxton had brought him – with their vividly saturated bright colors and inky blacks. “He showed me these photographs from the 30s and 40s that had that Kodachrome look to them,” he recalls. “Bill was really seduced by those colors — so we created the palette for the whole film from those photos, which was an interesting challenge.”

Producer Larry Brezner found himself transported by Séguin’s design of the Brookline Country Club circa 1913. “Every detail was fascinating and there was so much research that went into it,” he says. “It had such a beautiful look that the club actually wanted to keep some of what we did!”

Costume designer Renée April also had a lot of fun exploring the stylish period – including the typical golf uniform of the day. It was a challenge that would take her around the world, as she scoured costume houses for authentic outfits of this rarely re-created era, from the sack-cloth knickers of a working-class American to the tweed English jackets of golf pros.

April enjoyed dressing Shia LaBeouf as Francis Ouimet, referring back to historical photographs of the 20 year-old hero to keep it real. “Shia’s clothes are typical of what a young poor kid would have worn. They’re very simple but it was a lot of fun fitting Shia because at first he was

quite surprised by the outfits and then we watched him grow more and more comfortable with them as he grew into the role,” she recalls.

The feminine fashions of the turn-of-the-century period were especially attractive to April. “That period is filled with really beautiful women’s clothing,” she notes. “Dressing Peyton List was like a dream to me. There are not very many young actresses of today who can wear a corset but she could do it comfortably. We put her in a lot of those linen suits so popular at that time in a blue that matches her eyes.”

She continues: “As in the rest of the film’s design, we were always trying to amplify the difference in social status between the characters. So you have people at the opera dressed up in jewelry and lace and tuxedos and then you have the poorer people who pretty much have one simple outfit. It was very challenging for my crew. One day we would be doing a very posh restaurant scene all in crème and black with big hats and then we would turn around and do an East End London bar with poor sailors and prostitutes the next day. I was very proud that my crew was able to do that so beautifully.”

Golf wear in 1913 was the polar opposite of what it is today -- rather than bright, easygoing, casual outfits, players donned heavy, constricting, formal wool and tweed suits. “I read the book that Harry Vardon wrote about golf and in it he talks about how one should always wear a jacket when you play golf because the restriction is good!” laughs April. “Nobody would go for that today but the tradition was to wear essentially what you would wear to go hunting, including a bow tie and a big tweed jacket that you could wear in the rain and the wind.”

For the actors, it was a challenge all its own. Says Shia LaBeouf: “The clothes the golfers wore back then were so constricting that it’s very hard to use a modern swing in which your arms move much more to the rear in a pendulum fashion. Playing this way in the typical 1913 outfit seems to give you red, chafing rashes on your shoulders and neck!”

Adds Stephen Marcus, who plays golf legend Ted Ray: “It’s amazing to me how they could have actually managed to play one round in these outfits. I think they must have gotten quite fit just moving around in this heavy clothing, especially in the rain.”

Further adding to the film’s atmosphere is the original score by Brian Tyler, who previously worked with Bill Paxton on “Frailty.” Tyler was thrilled to reunite with Paxton on this project. “This film is a great departure for him,” he says. “And for me, it was a completely different kind of feel for the music, something upbeat, inspirational and turn-of-the-century.”

The minute Tyler saw the film, he was inspired to begin writing, and the piece that emerged remained the primary theme for the film. “Before I was even home, I had ideas in my head,” he says. “I had to race back home, sit at the piano and start writing immediately. From

the start, I felt that sound of the film needed to be natural, organic – without any electronic or synthesized sounds. The concept was to harken back to films of the past with a very classic feel and a real orchestra.”

As he continued to develop the score, Tyler studied popular music from the turn-of-the-century period. “The American music of that time was really influenced by the influx of immigrants from Europe – so you have strains of Irish music and Russian music and French music in a lot of what you hear. Yet, when you combine it all, it sounds distinctly American,” he notes. “That was perfect for this story of an immigrant kid who becomes a great American.”

Ultimately, Tyler gathered an 80-piece orchestra – complete with strings, woodwinds, brass and one unusual addition, a booming Japanese Taiko drum -- to record his music. “I think the challenge with a film like *THE GREATEST GAME EVER PLAYED* is that you want to be right on with the emotion but also use the music to build suspense,” he summarizes. “You also have to hit elements that are as quick as a golf swing. It was a delicate balance.”

Says Bill Paxton: “Music was essential to this film because I knew that it was music that was going to help me to weave all the story’s different themes together. I think the score Brian wrote really captures *THE GREATEST GAME*. He did this wonderful medley that includes pieces with names like ‘Determination’ and ‘Yearning’ that really seem to get to the essence of hopes and aspirations and the sacrifices people make in going after their dreams. Brian’s music made a huge impact on the final film.”

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ABOUT THE CAST

Shia LaBeouf (Francis Ouimet) has quickly become one of Hollywood's most sought-after actors. He most recently appeared in *Constantine* opposite Keanu Reeves and Rachel Weisz, based on an adaptation of the D.C. comic *Hellblazer*; and in *I, Robot* opposite Will Smith for director Alex Proyas.

Prior to that, LaBeouf was seen in lead role in the Miramax/HBO Project Greenlight production *The Battle of Shaker Heights*, executive produced by Matt Damon and Ben Affleck. He was also seen starring opposite Cameron Diaz, Drew Barrymore, and Lucy Liu in the hit film *Charlie's Angels: Full Throttle*.

In 2003, LaBeouf made his big screen debut and won widespread acclaim starring opposite Sigourney Weaver and Jon Voight in Walt Disney Pictures' *Holes*. On television, he garnered praise from critics everywhere for his portrayal of Louis Stevens on the Disney Channel series *Even Stevens*, a role for which he was awarded a Daytime Emmy Award for Outstanding Performer in a Children's Series.

LaBeouf attended the Magnet School of Performing Arts at USC and currently resides in California with his family.

Stephen Dillane (Harry Vardon) 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, *Two If By Sea*, *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. He filmed *Kliment* in January/February 2005, opposite John Malkovich and directed by Raoul Ruiz. The filming of *Goal* followed.

Elias Koteas (Arthur Ouimet) was cast early in his career by director Francis Ford in both *Gardens of Stone* and *Tucker*. Koteas then landed the role in Peter Masterson's *Full Moon in Blue Water* and was later chosen for the lead role in Roger Cardinal's *Malarek*. His haunting performance as true-life journalist Victor Malarek earned Koteas the first of two Genie nominations (Canada's Oscar) for Best Actor.

Koteas broke out as an international sensation after his starring role in David Cronenberg's controversial *Crash*, and was recognized for his portrayal of a war-numbed commander in Terrence Malick's *The Thin Red Line*. Koteas' other film credits include *Novocaine*, *Harrison's Flowers* and the HBO original movie *Shot in the Heart*, in which he played notorious murderer Gary Gilmore. Koteas has worked on several occasions with Canadian director Atom Egoyan, starring in Egoyan's *The Adjuster*; *Exotica*, for which Koteas garnered a Genie nomination for Best Supporting Actor; and *Ararat*, for which he won the Genie for Best Supporting Actor.

Koteas also received notice for his co-starring roles in *Gattaca* starring Uma Thurman, Ethan Hawke and Jude Law; and Gregory Hoblit's supernatural thriller *Fallen* opposite Denzel Washington. Additional film credits include Bryan Singer's *Apt Pupil*; *Living Out Loud* with Holly Hunter and Danny DeVito; and Steven Shainberg's *Hit Me*, a modern noir adaptation of Jim Thompson's *A Swell Looking Babe*. Koteas' television credits include a co-starring role opposite John Turturro and Mary-Louise Parker in HBO's *Sugartime*, and Horton Foote's searing familial drama *The Habitation of Dragons*. Most recently Koteas starred in USA Network's Emmy nominated *Traffic: The Mini-Series*. Koteas has starred in numerous theater productions, including *Kiss of the Spider Woman* at the Yale Repertory Theatre and *True West* on Broadway, directed by Matthew Warchus.

Josh Flitter (Eddie Lowery), a New Jersey native, began acting when he was two and hasn't stopped since. Currently, Josh is seen every week on *Situation Comedy*, the reality show on BRAVO that is searching for the next hit sit-com. Produced by *Will & Grace's* Sean Hayes, Josh is the star of the pilot *Stephen's Life*, one of the two finalists on *Situation Comedy*.

Josh's other television credits include *Phil of the Future*, *All My Children*, *Ed*, *Henry Tammer: Prodigal Bully*, *My Life With Men*, *One Life to Live* and *Blues Clues*. He has also been seen on the small screen in numerous commercials, including a Toyota Sienna spot, and an Office Depot spot for which he won a Bobby Award. Josh recently finished shooting *Big Momma's House 2*, where he stars opposite Martin Lawrence. Other film credits include *Duane Hopwood*, which premiered at the 2005 Sundance Film Festival, and *Eternal Sunshine of the Spotless Mind*. When Josh is not acting, he enjoys playing hockey in the driveway with his dad and brother, bowling, playing video games, listening to his iPod, and playing with his two dogs, a beagle named Richter, and a bichon named Lucy.

Peyton List (Sarah Wallis) began her acting and modeling career when she was eight years old. The Baltimore native has appeared in a number of films, including *Enemy of the State* and *Washington Square*.

Her television work has included appearances on NBC's *Law and Order: Special Victim's Unit* and HBO's *Sex and the City*. She is perhaps best known to date for her long-running role as Lucy Montgomery on CBS's *As the World Turns*. A talented ballet dancer, Peyton studied with the School of American Ballet in New York City and starred in *The Nutcracker* with the Moscow Ballet.

Marnie McPhail (Mary Ouimet), originally from Portsmouth, Ohio, started her career at 14 as a Disney kid, playing 'Annie Edison' for 6 years, on the Disney Channels *The Edison Twins*. Marnie went on to appear in numerous films and TV shows, including leading roles in *The Piano Man's Daughter*, *Sugar*, *Hell On Heels: The Mary Kay Story*, *Tagged: The Jonathan Wamback Story*, *RFK*, *A Town Without Christmas*, *Nights Below Station Street*, *Star Trek: Voyager*, *Queer As Folk*, *Stolen Miracle*, *ER*, *X-Files*, *The Associates*, *Sleep Murder* and *Scared Silent* where she met her husband, actor Reed Diamond. They married October 8th, 2004 in Ireland. Currently Marnie can also be heard in lead voices on such cartoons as *Braceface*, *Jojo's Circus* and *King Russell*. Marnie lives in Los Angeles with her husband Reed and their dog George.

Stephen Marcus (Ted Ray) decided to become an actor at age 19 after failing to become a policeman and went to Drama School in London. His first job touring in children's theatre led him to his first film role as Moose in Stephen Frears' *My Beautiful Laundrette*. He followed this with the television comedies *Birds of a Feather* and *The Glam Detectives*. After working with Peter Chelsom on a commercial, Chelsom cast him as Gordon in *Hear my Song* opposite Ned Beatty. He went on to star opposite Timothy Dalton in *The Beautician and the Beast*, Robert Englund in *The Killer Tongue* and Richard Harris in *Savage Hearts*.

In 1996, Guy Richie offered Stephen the role of Nick the Greek in his film *Lock Stock and 2 Smoking Barrels*. Three years later the film was released and became the biggest British movie in the last 20 years and launched the careers of Nick Moran, Vinnie Jones, Guy Ritchie, Jason Statham, and Mathew Vaughn. This film led to more feature work and America started knocking on his door. Alan Parker had him do a small role in *Angela's Ashes*; Philip Kaufman asked Stephen to play Bouchon in *Quills* alongside Kate Winslett, Michael Caine, Joaquin Phoenix and Geoffrey Rush; and Richard Eyre called on him twice, for *Iris* opposite Judy Dench and *Stage Beauty* with Claire Danes and Billy Crudup.

His television credits include appearances on a number of British series: *The Hot Dogs of War*; *Our Friends in the North*, opposite Malcolm McDowell; *Dangerfield*; and *Kavanaugh QC*. Stephen has done a TV series for the USA and Canada called *Starhunter 2300*. He also played the co-lead in the BBC series *Cavegirl*, which shot for 6 months in the mountains of South Africa. He most recently wrapped the co-lead in the Disney Feature Film *Kinky Boots* and plans on making LA his home for the majority of the coming year.

Peter Firth (Lord Northcliffe) has had a distinguished career which has gained him notoriety with audiences worldwide. His extensive film credits include *Pearl Harbor*, *Chill Factor*, *Mighty Joe Young*, *An Awfully Big Adventure*, *Amistad*, *Shadowlands*, *The Pleasure Principal*, *The Hunt for Red October*, *Chain Reaction*, *Letter to Brezhnev*, *Tess*, *Equus*, and *Brother Son & Sister Moon*, directed by Franco Zeffirelli. In 1976, he won a Golden Globe Award for Best Supporting Actor for his portrayal of Lieutenant Stephen Croft in *Aces High*, a performance that also garnered him an Academy Award nomination.

Firth is no stranger to the Broadway stage, having performed the role of Mozart in *Amadeus*, under the direction of Peter Hall. Other theatre credits include *Spring Awakening*, *Romeo and Juliet*, and *Equus*, for which he received a Tony Award nomination.

His television work includes American projects like *That's Life* and *Magnificent 7*, for CBS; *Cracker*, for ABC; *Total Recall*, for Showtime; and *Prisoner of Honor*, for HBO. British television work includes *Spooks*, on which he was series regular, *Murder in Eden*, *The Laughter of God*, *Children Crossing*, *The Incident*, *Northanger Abbey*, *Aerodrome*, *The Flipside of Dominic Hide*, *Another Flip for Dominic* and *The Picture of Dorian Gray*.

George Asprey (Wilfred Reid) was most recently seen in the romantic comedy *The Wedding Date*. Previously, he starred as Lord Glendening in *A.K.A.*, a portrayal that gained him international critical acclaim and a BAFTA nomination. His first film appearance was in *Mary Shelly's Frankenstein*, directed by Kenneth Branagh. Other film credits include *Something Borrowed* and *Dead in the Water*.

Originally trained in the theatre, Asprey has appeared in countless stage productions, among them *The Good Companions*, *They're Playing Our Song*, *Dick Barton*, *Private Lives*, *A View from the Bridge*, *Pride and Prejudice*, *The Sound of Music*, *Scrooge!*, and *Guys and Dolls*. His television credits include *The Dying of the Light*, *Holby City*, *Secrets and Lies*, *Nancherrow*, *The Bill*, *Coming Home*, *An Independent Man*, *The Peter Principle*, *A Breed of Heroes*, and the *Trial and Retribution* series.

Max Kasch (Freddie Wallis) has appeared in movies since the age of two but took his first major role playing Zig Zag in the Walt Disney feature *Holes*. He has since co-starred alongside Billy Bob Thornton in the Sundance premiere *Chrystal*, and will soon be seen as T-Dog, a wanna-be white rapper, in *Waiting*; in Wes Craven's *Red Eye* and in the thriller *Forearm Shiver*. His strong ties to the theatre have given Kasch a wide range of experience and skills on which to draw from as a performer. In addition to his acting talent, Kasch is also an

accomplished guitarist, singer, and lyricist. His singing can be heard in the opening shot of the movie *Holes*.

Michael Weaver (John McDermott) most recently starred in Broken Lizard's outrageous comedy *Club Dread*. Before that he played Dwayne Mullet, the dim-witted, beer-guzzling redneck with a heart of gold, in the UPN comedy series *The Mullets*. He previously starred with the Broken Lizard comedy troupe in their runaway hit *Super Troopers*.

After attending director Mike Nichols New Actors Workshop in New York City, Weaver was involved in various off-off Broadway productions including *Geography of a Horse Dreamer* and *Urban Empire's Worldly Acts*, as well as work for the Upright Citizen's Brigade Theatre.

His television work includes a recurring role on *Providence* as well as guest-starring roles on *Law and Order* and *Law and Order: SVU*. Originally a singer and musician, Weaver released two records before turning to acting. He continues to play music and has recorded an album with his band, The New Black.

Veteran performer **Luke Askew** (Alec Campbell) previously worked with director Bill Paxton in his 2001 film *Frailty*. In his lengthy career, he has appeared in legendary films such as *Cool Hand Luke*, *Easy Rider*, and *The Green Berets*, and has worked steadily into the twenty-first century. His countless film and television credits include *South of Heaven*, *West of Hell*, *Vendetta*, *The Newton Boys*, *Traveller*, *The Friends of Harry*, *Savage*, *Frank and Jesse*, *Father and Son: Dangerous Relations*, *Back to Back*, *Dune Warriors*, *Bulletproof*, *White Dragon*, *Kung Fu: The Movie*, *The Warrior and the Sorceress*, *Wanda Nevada*, *Rolling Thunder*, *The Invasion of Johnson County*, *The Quest*, *A Matter of Wife and Death*, *Macintosh and T.J.*, *Posse*, *This Is the West That Was*, *Night Games*, *Manhunter*, *Slipstream*, *Pat Garrett and Billy the Kid*, *Magnificent Seven Ride*, *The Great Northfield Minnesota Raid*, *The Culpepper Cattle Company*, *The Glass House*, *Flareup*, *Will Penny*, *The Devil's Brigade*, and *Hurry Sundown*.

Matthew Knight (Young Francis Ouimet) is the youngest of a family of eight children working in show business. His poise, talent and exceptional memory skills have already led him to leading roles. He has appeared in the Canadian Film Centre's feature *Peep*, *1-800-MISSING* "Victoria" and *Big Spender*. He has also been seen on an episode of *Queer as Folk* and on the new *Kojak*.

Matthew was trained at the Stage Door Theatre, in its Hummingbird workshops, focusing on drama, dance and voice. He performed in the live improv presentation of *Mark Breslin's Fiftieth Birthday Party* and, in addition to excelling in a number of sports, is learning to play the drums.

Luke Kirby (Frank Hoyt) was trained at the National Theatre School of Canada, and after graduation, went on to roles in the miniseries *Haven* and director Lea Pool's feature film *Lost and Delirious*. Soon after, Luke was seen on stage in Toronto in *Geometry In Venice*, a performance that garnered him a nomination for Best Actor at the Dora Mavor Moore Awards. This was quickly by *Troilus and Cressida*, directed by Sir Peter Hall in New York City. He then the lead role in the recently released *Halloween 8: Resurrection* after which he returned to the world of theatre, first in Judith Thompson's premiere of *Habitat* at Canadian Stage followed by Daniel Brook's premiere of *The Good Life* at the Tarragon Theatre.

In the summer of 2002, Luke shot the lead role in Peter Wellington's feature film, *Luck*, in Toronto immediately followed by *Mambo Italiano*, shot in Montreal, working alongside Sarah Polley and Paul Sorvino. He ended the 2002 summer with a part that was written for him in the feature film *Shattered Glass*. Luke then played an actor playing Hamlet in the critically acclaimed TMN/Showcase mini-series, *Slings and Arrows*, featuring some of Canada's top actors. He most recently worked with one of Britain's top directors, David Yates, in a miniseries for Channel 4, *Sex Traffic*.

ABOUT THE FILMMAKERS

Bill Paxton (Director) has been flourishing over the past several years as both an actor and a filmmaker. Paxton made his feature directorial debut in 2002 with the critically acclaimed thriller, *Frailty*. The film, which starred Paxton, Matthew McConaughey, Powers Booth, and Matt O'Leary, received the National Board of Review's Special Mention for Excellence in Filmmaking.

Paxton has appeared in several blockbusters, accumulating worldwide box office numbers that surpass three billion dollars. In addition to Jim Cameron's *Titanic*, he starred with Tom Hanks and Kevin Bacon in Ron Howard's *Apollo 13* and in Jan de Bont's *Twister*. Paxton appeared as the tough Texas billionaire, trapped at 26,000 feet on K2 in the action-thriller *Vertical Limit*, directed by Martin Campbell. He also portrayed the captain in Jonathan Mostow's WWII submarine hit *U-571*.

Moving to Hollywood from Fort Worth, Texas, Paxton began his career as a set dresser on Roger Corman's *Big Bad Mama*. After working in the art department on several features, he decided to move to New York to study acting. Returning to Los Angeles in 1980, he met James Cameron while moonlighting as a set dresser on the low-budget sci-fi movie *Galaxy of Terror*. Subsequently he started landing acting jobs, first in B-horror movies (*Mortuary*, *Night Warning*) and later in studio films.

Paxton's critically lauded performance as the small-town sheriff in Carl Franklin's *One False Move* marked his emergence as a leading man. In 1998, Roger Ebert cited Paxton as best actor for his turn as Hank Mitchell in Sam Raimi's *A Simple Plan*. In addition, he received a Golden Globe nomination that year for his performance as Colonel John Paul Vann in HBO's *A Bright Shining Lie*.

Paxton's diverse filmography also includes *Streets of Fire*, *Trespass*, *Near Dark* and *Tombstone*; the comedies *Weird Science*, *Indian Summer*, *Broken Lizard's Club Dread* and this summer's *Thunderbirds*; and *Traveller*, a film he produced and starred in with Mark Wahlberg and Julianna Margulies.

In April, Paxton began filming the series *Big Love* for HBO in which he plays a polygamist living with three wives and assorted children in three houses at the end of a cul-de-sac in the Salt Lake City suburbs. It co-stars Jeanne Tripplehorn, Chloe Sevigny, Bruce Dern, and Harry Dean Stanton; the Producer is his *Apollo 13* co-star Tom Hanks. The show will begin airing in January.

Mark Frost (Writer/Producer) is the best-selling author of the non-fiction book The Greatest Game Ever Played, on which he based his screenplay for the film. Frost studied directing, and playwriting at Carnegie Mellon University. At the age of 20 he began his television career writing for the sci-fi classic *The Six Million Dollar Man*, after which he moved to Minneapolis and worked as Literary Associate at the Guthrie Theatre and playwright-in-residence at the Midwestern Playwright's Lab.

After writing and producing documentaries for PBS, Frost received a Writer's Guild Award and an Emmy nomination for his work as Executive Story Editor on the celebrated television series *Hill Street Blues*. His first feature credits came as writer and Associate Producer of *The Believers*, directed by John Schlesinger and starring Martin Sheen and Jimmy Smits. In 1989, he founded Lynch-Frost Productions with director David Lynch. Together they created and executive produced the legendary ABC series *Twin Peaks*, receiving four Emmy nominations and a Peabody Award. In 1990 he also created the groundbreaking documentary series *American Chronicles*. Twentieth Century Fox released Frost's critically acclaimed directorial feature debut, *Storyville*, a political thriller starring James Spader and Jason Robards, in 1992.

Frost's first novel, The List of Seven, became a national bestseller in 1994, and was published around the world in 26 languages. The sequel, The Six Messiahs, was published in 1996, with his third novel, Before I Wake, following in 1998.

In 1999, Frost created and executive produced *Buddy Faro*, starring Dennis Farina, for CBS. In 2001, he executive produced *All Souls* for Spelling Television and UPN. He recently published his fifth book, a biography of golfing great Bobby Jones, The Grand Slam.

As a partner in the personal management firm of Morra, Brezner, Steinberg and Tenenbaum Entertainment, Inc., **Larry Brezner** (Producer) has helped guide the careers of such comedy talents as Robin Williams and Billy Crystal. He found Robin in an acting class in Los Angeles. Billy Crystal was part of a comedy group in New York when Larry first discovered him and convinced him to move to California to pursue a solo career. In addition to personal management, Brezner has produced many feature films and T.V. programs.

Brezner's feature film work began when the firm produced the successful and wildly funny *Arthur* starring Dudley Moore. In 1987 two projects that Brezner was producing started production in the same week. Both films were represented at the Academy Awards: Robin Williams for his work in *Good Morning Vietnam*, and Anne Ramsey in a supporting role in *Throw Momma From the Train*, which starred Danny DeVito and Billy Crystal. Additionally, Brezner produced *The Burbs* with Tom Hanks in 1988, and the following year *Coupe De Ville*, directed by Joe Roth.

In his role as producer Larry has worked with many talented actors, including Charles Grodin and Martin Short in *Clifford*, Jeff Bridges, Sandra Bullock, and Kiefer Sutherland in *The Vanishing*, Bob Hoskins and William Peterson in *Passed Away*, Geena Davis and James Gandolfini in *Angie*, Richard Dreyfuss and Jenna Elfman in *Krippendorf's Tribe*, and Matthew Broderick and Alec Baldwin in *The Last Shot*.

He is currently in active development with projects at various studios including New Line and Disney.

David Blocker (Producer) also produced Bill Paxton's critically acclaimed directorial debut *Frailty*, a powerful thriller set against a Texas countryside where a serial killer leaves a perplexing trail of fear and death. The film, which stars Matthew McConaughey, Paxton, and Powers Booth, centers around one man's journey to put an end to a murderous rampage—all the while reliving his family's sinister secrets.

Blocker and Paxton originally teamed up on the independent feature *Traveller*. The two had been looking for a project to do together and found it in this unique story of a group of people who live a secret life in America. Directed by Jack Green, Clint Eastwood's longtime cinematographer, *Traveller* stars Paxton, Julianna Margulies, and Mark Wahlberg.

Before producing *Traveller*, Blocker began his association with HBO Pictures producing the Cable Channel's *Tyson: Fear and Fire*. *Tyson* starred George C. Scott as the boxer's mentor/trainer Cus Demato and Michael Jai White as Tyson. The film was directed by Uli Edel (*Last Exit to Brooklyn*, *Body of Evidence*).

Recently, Blocker produced *Dark Blue*, a film directed by Ron Shelton and based on author James Ellroy's novel. *Dark Blue* stars Kurt Russell, Ving Rhames and Scott Speedman and takes a look at a special unit within the Los Angeles police department and unfolds in the shadow of the Rodney King trial of 1992.

Additional producer credits include *15 Minutes*, starring Robert DeNiro and Ed Burns; *Breakfast of Champions*, starring Bruce Willis. He also earned the Emmy "Best Motion Picture Made for Television" for producing HBO's award-winning *Don King: Only In America*, starring Ving Rhames. Nominated for two Golden Globes and eight Emmy Awards, *Don King* also won the Emmy for Best Writing. Rhames won the Golden Globe for Best Performance. Director John Herzfeld, with whom Blocker later collaborated on *15 Minutes*, won the Director's Guild of America Award for Best Director. The film also won the Writer's Guild Award, the Broadcast Film Critics Award, and the coveted Peabody Award, the broadcast and cable industry's most prestigious honor.

Blocker has had a long association with internationally acclaimed director/writer Alan Rudolph. Their relationship began on the feature documentary *Return Engagement*, which followed a series of debates between the polar opposites Timothy Leary and Gordon Liddy. Since that time, Blocker has gone on to produce seven other films with Rudolph—*Choose Me*, *Trouble in Mind*, *Made in Heaven*, *The Moderns*, *Love at Large*, *Equinox*, and *Breakfast of Champions*. *Choose Me*, *Trouble in Mind*, and *The Moderns* were at the forefront of the American independent film movement in the 1980's.

Blocker also produced Michael Apted's *Blink* for New Line Cinema, starring Madeleine Stowe, Aidan Quinn, and Laurie Metcalfe as well as HBO's, *Tyson*. *Tyson* starred George C. Scott as the boxer's mentor/trainer Cus Demato and Michael Jai White as Tyson. The film was directed by Uli Edel (*Last Exit to Brooklyn*, *Body of Evidence*).

David Steinberg's (Executive Producer) credits include Writers Guild, Ace, Emmy and Grammy awards sprinkled throughout his twenty-plus years in the entertainment industry. Steinberg received a Writer's Guild Award and two Emmy nominations for *The Earth Day Special*; Ace Awards for producing *Robin Williams Live At The Met*; Billy Crystal's two specials *Don't Get Me Started* and *Midnight Train To Moscow*; Paula Poundstone's *Cats, Cops And Stuff*; as well as multiple Ace Awards nominations for TV specials over the years. He won the coveted Emmy Award for writing with Billy Crystal for the 1997 and 1992 Academy Awards and co-wrote all the Oscar telecasts hosted by Billy Crystal, including the 2000 Oscars. He was nominated for an Emmy for producing Billy Crystal's *Midnight Train To Moscow*. Steinberg won a Grammy for producing the *Robin Williams Live At The Met* album.

Some of his other television endeavors include producing the 1995 through 1998 *ESPY Awards* for ESPN and ABC, *Young Comedian Specials* for HBO and creating as well as producing the *Women of the Night* comedy series for HBO. Steinberg also produced the FOX television series *Good Grief* starring Howie Mandel and the Special TV's *All Time Classic Comedy* starring Martin Short. He produced the highly rated and critically acclaimed television special, *Judgment Day: The Ellie Nesler Story* for the USA Network and recently produced *The Trial Of Pete Rose* for ESPN.

As a partner in the personal management firm of Morra, Brezner, Steinberg and Tenenbaum, he has helped guide the careers of such talents as Robin Williams, Billy Crystal, Martin Short, Paul Rodriguez, Kids in the Hall, David Letterman and Robert Klein. Steinberg has been involved in the feature films *Good Morning Vietnam*, *Throw Momma From The Train*, *Coup De Ville* and *The Vanishing*. He was also nominated for an Emmy for Robin Williams' sold-out "live" tour and

produced the critically acclaimed *Robin Williams Live Live Live HBO Special*, which made history as being the most watched comedy special ever.

Raised in Milwaukee, Wisconsin, Steinberg graduated from the University of Wisconsin and migrated west to Los Angeles, in 1969. After mastering the advertising industry during a six week career at Carson Roberts, he went to work for a large public relations firm and several years later opened David Steinberg Public Relations where he was involved with the career of Sammy Davis Jr., Peter Sellars, James Coburn, Bill Cosby, Wayne Newton, Paul Anka and many others. He met with Buddy Morra and Larry Brezner through his representation of Melissa Manchester and it was the beginning of a successful partnership. David is married to actress Brynn Thayer, and has a 29 year-old aspiring director/son, Mason Steinberg.

Shane Hurlbut (Director of Photography), one of Hollywood's most innovative and sought-after cinematographers, shot the recent box-office smash hit *Mr. 3000* starring Bernie Mac. His additional cinematographer credits including the upcoming surf drama, *Into the Blue*, directed by John Stockwell; *Crazy/Beautiful* also directed by Stockwell; *Drumline* and *The Rat Pack*, directed by Rob Cohen for HBO. *The Rat Pack* was nominated for a 1998 ASC Award for Cinematography. He is currently shooting the romantic comedy *Something New*.

In addition to his work in feature films, Hurlbut has shot countless unforgettable commercials and music videos that range from Britney Spears HBO promos and television spots to videos for artists such as Cypress Hill, Tori Amos and Cracker.

Elliot Graham (Editor) attended New York University, Tisch School of the arts, double majoring in film and history. He has edited various music videos for such artists as Michael Jackson and Britney Spears. He cut the pilot episode of the Emmy-nominated medical drama *House*. In addition to THE GREATEST GAME EVER PLAYED, he has edited such films as *The Last Minute* for director Stephen Norrington, *X-Men 2* and the currently filming *Superman Returns* for director Bryan Singer.

François Séguin (Production Designer) is one of the film industry's leading production designer has won countless awards for his creative work. His credits include *Shattered Glass*, *The Barbarian Invasions*, *Levity*, *The Red Violin*, *Afterglow*, *Grace of My Heart*, *Mrs. Parker and the Vicious Circle*, *Mother Night*, *Love and Human Remains*, *Jesus of Montreal*, *One Police Plaza*, *Night Magic*, and *The Hotel New Hampshire*. His next film is Paul McGuigan's *Lucky Number Slevin* starring Josh Hartnett.

Renée April (Costume Designer) enjoys immersing herself in a multitude of genres and time periods in her costume designs and has won countless awards for her artistry. She is a frequent collaborator with production designer François Séguin. Her film credits include *The Day After Tomorrow*, *Confessions of a Dangerous Mind*, *Heist*, *Waking the Dead*, *Grey Own*, *The Red Violin*, *Mother Night*, *Mrs. Parker and the Vicious Circle*, *Map of the Human Heart*, *Black Robe*, *The Moderns*, *Children of a Lesser God*, and *Agnes of God*. Her work will next be seen in Darren Aranofsky's *The Fountain*.

Her television credits include *Tales from the Neverending Story*, *The Hound of the Baskervilles*, and *The Audrey Hepburn Story*.

Brian Tyler (Composer) teams up for the second time with director Bill Paxton following a successful collaboration on *Frailty*, Bill's directorial debut. Brian is an accomplished and award winning composer, classical conductor and songwriter. He got his start in music at a young age learning piano, drums, and guitar and toured extensively through his teens and early 20s playing in concert halls around the world. He scored the hit thriller *Constantine* starring Keanu Reeves as well as *The Hunted* starring Tommy Lee Jones for Academy Award winning director William Friedkin (*The Exorcist*) and *Timeline* for director Richard Donner (*Superman*) which was based on the novel by Michael Crichton. Tyler also wrote the music for Touchstone Pictures' upcoming drama *Annapolis* starring James Franco and Tyrese Gibson directed by Justin Lin.

Tyler's score for Bill Paxton's *Frailty* won the World Soundtrack Award in 2002 while his best selling score for *Children of Dune* reached #4 on the Amazon.com best seller charts as well as winning a BSO Spirit Film Music Award for "Best Score of the Year" in 2003.

He also composed music for the 2004 Olympics as well as being nominated for an Emmy Award for his score to *Last Call* starring Jeremy Irons and Sissy Spacek chronicling the life of F. Scott Fitzgerald. His score for *Godsend* starring Robert DeNiro and the #1 box office horror film *Darkness Falls* (winner of The BSO Spirit Thriller Score of the Year 2003) have received raves from magazines such as *Music from the Movies* who called Tyler "the hottest young composer in Hollywood" while *Film Score Monthly* named Tyler as "the future of film scoring" on the cover of their May 2004 issue. Tyler entered the business by scoring successful independent films such as *Six-String Samurai* and *Bubba Ho-tep*. He also composed the score for *Star Trek: Enterprise* and the critically acclaimed *Panic* starring William H. Macy and Donald Sutherland. Other credits include *Paparazzi* from 20th Century Fox and produced by Mel Gibson as well as the science fiction thriller *The Final Cut* starring Robin Williams and Jim Caviezel.

Tyler is a graduate of UCLA and Harvard University and was greatly inspired by his Academy Award winning art director grandfather Walter Tyler (*The Ten Commandments*).

Patrick Rousseau (Sound Mixer) brings a wealth of experience and talent to THE GREATEST GAME EVER PLAYED. He has worked extensively in Europe and America. His many credits include *Gothika*, *Wicker Park*, *The Barbarian Invasions*, *The Sum of All Fears*, *King's Ransom*, *Noel*, *Secret Window*, *Timeline*, *Heist*, *X-Men*, *Snake Eyes*, *Battlefield Earth*, *Waking the Dead*, *Affliction*, *Jacknife*, *Street Smart*, *The Hotel New Hampshire*, *Grey Owl*, *The Little Girl Who Lives Down the Lane*, *The Lucky Star*, *Angela*, *Dirty Tricks*, *Hollow Point*, *Jesus of Montreal*, *Bad Boy*, *Half a Lifetime*, *Faith of a Hunter*, and *It Rained All Night the Day I Left*

His European credits include *Witch Way Love*, with Jeanne Moreau; *Paroles et Musique*, with Catherine Deneuve; *Les Dame Galantes*, with Isabella Rossellini; *Blood of the Others*; *Blood Relatives*; *Violette Nozriere*, *La Menace*; *Girls*; and *The End of the World in Our Usual Bed in a Night Full of Rain*, with Giancarlo Giannini and Candice Bergen.

Réjean Goderre's (Hairstylist) elegant work has been seen in the feature films *Head in the Clouds*, *Wicker Park* and *Secret Window*, both of which he served on as Key Hairstylist. His many film and television credits include *The Blue Butterfly*, *Los and Delirious*, *The Intruder*, *Afterglow*, *Hollow Point*, *Voices*, *Dolores Claiborne*, *Mrs. Parker and the Vicious Circle*, *Love and Human Remains*, *Moody Beach*, *Voices*, *Dice*, *Nuremberg* (television series), and *Stardom*, in addition to a countless number of French and Canadian productions.

Micheline Trépanier (Makeup Artist) has distinguished herself as a standout Makeup Artist, working on a multitude of American and Canadian projects. She has worked many times with Robert Altman, and is a member of the Syndicat des Techniciens du Cinéma et de la Vidéo ud Québec. Her many film and television credits include *Secret Window*, *Confessions of a Dangerous Mind*, *The Room*, *The Moderns*, *The Dumb Waiter*, *Mrs. Parker and the Vicious Circle*, *Love and Human Remains*, *Map of the Human Heart*, *Jesus of Montreal*, *Washington Square*, *Kansas City*, *Georgia*, *Dolores Claiborne*, *The Intruder*, *Existenz*, *The Red Violin*, *Afterglow*, *Dr. T. and the Women*, *Nuremberg* (the television series), *Les Liasons Dangereuses* (television series), *Piggy Bank Blues*, and *Hotel New Hampshire*.

Dennis Berardi (Visual Effects Supervisor) has been a primary player in the North American visual effects industry for over a decade. In the early nineties, Dennis worked closely with IMAX and

the National Film Board of Canada to integrate new digital imaging systems both for live action and animated films. He helped form the motion picture digital opticals company Cine-Byte. In 1997, Dennis moved to Command Post Toybox, in Toronto, to establish a feature film Visual Effects department. During this time, he became the Visual Effects Supervisor for Tarseem's *The Cell* and David Fincher's *Fight Club*.

In 2001, Dennis founded Mr. X in conjunction with TOPIX—an award-winning commercial design and animation house. His recent projects include flying reindeer in the LeVar Burton feature film *Blizzard*, and a hoard of beaver descending upon a small town in *Men With Brooms*. Dennis has also worked with some of the most renowned talents in the business. His artistic collaboration with Academy Award-winner Stan Winston resulted in over 100 shots produced for the feature film *Wrong Turn*. Atom Egoyan recently tapped into Mr. X's resources to turn modern-day Alberta into 1914 Armenia through digital environments and enhancements for his award-winning epic *Ararat*.

Berardi's many credits include *Resident Evil: Apocalypse*; *Dawn of the Dead*, *New York Minute*, *Some Things That Stay*, *The Hunchback*, *Fly Away Home*, *The Sweet Hereafter*, *Souder*, *Cube 2: Hypercube*, *Prince Charming*, *Jason X*, *Thomas and the Magic Railroad*, *Keeping the Faith*, and *Superstar*.