

Disney  
**S E C R E T A R I A T**

***“The story is about heart — Secretariat’s and the heart of the woman who owned him. Both were greater than anyone imagined.”***

— Randall Wallace, Director

Everyone needed a hero. They got two. One is a massive, chestnut-colored horse, known to his friends and family as Big Red. Everyone else will call him Secretariat. The other, a self-described Denver housewife, is less recognized, but she is as gallant and charismatic as her steed. Her name is Penny Chenery Tweedy, and her faith in this horse will galvanize the nation, revolutionize horse racing and, ultimately, change her life’s course entirely.

Based on the remarkable true story, “Secretariat” chronicles the spectacular journey of the 1973 Triple Crown winner. Housewife and mother Penny Chenery Tweedy (Diane Lane) agrees to take over her ailing father’s Virginia-based Meadow Stables, despite her lack of horse-racing experience. Against all odds, with the help of veteran trainer Lucien Laurin (John Malkovich), she manages to navigate the male-dominated business, ultimately fostering the first Triple Crown winner in 25 years and what may be the greatest racehorse of all time.

“Secretariat” also stars James Cromwell as Ogden Phipps, a wealthy financier and an integral figure in the racing community in the ’70s; Dylan Walsh as Jack Tweedy, Penny’s very traditional and highly skeptical husband; Dylan Baker as Chenery’s brother; Margo Martindale as Chenery’s assistant; Nelsan Ellis as Secretariat’s groom; and real-life jockey Otto Thorwarth as Secretariat’s jockey, Ron Turcotte. Also appearing in the film are Kevin Connolly and Eric Lange, who play the reporters who initially recognize Secretariat’s potential.

“The story is about heart — Secretariat’s and the heart of the woman who owned him. Both were greater than anyone imagined,” says director Randall Wallace, who is the Oscar®- and Golden Globe®-nominated screenwriter of the global hit “Braveheart.” “I believe that when Secretariat was running the last of his races, he was no longer running against other horses; he was running for the joy in becoming who he was meant to be.”

Filmmakers tried not to veer from the facts of the story, but Wallace makes clear that he didn’t want to make a documentary account of Chenery’s life. “I have worked on many historical subjects as a filmmaker and I have a saying: Let’s not let the facts get in the way of the truth. The way I see that is, in making a movie, you are making an impressionistic painting. You are choosing which facts to highlight and which facts to omit. Inevitably, by making that choice, you are writing a story from the stark facts of journalism to the vivid majesty of myth. So in this story, what people are going to feel is the deeper truth of what Secretariat and Penny accomplished.”

The film, shot on location in Louisiana and Kentucky, is produced by Mark Ciardi and Gordon Gray, who founded Mayhem Pictures (“The Rookie,” “Miracle,” “Invincible”).

Mike Rich ("Finding Forrester," "The Rookie," "Radio") wrote the screenplay. The creative team also includes Academy Award®-winning cinematographer Dean Semler ("Dances With Wolves," "We Were Soldiers," "Apocalypto," "2012"), production designer Tom Sanders ("Saving Private Ryan," "We Were Soldiers," "Apocalypto," "Eagle Eye"), costume designers Michael Boyd ("Gettysburg," "We Were Soldiers") and Julie Weiss ("Time Traveler's Wife," "Shanghai"), and editor John Wright ("X-Men," "The Passion of the Christ," "Apocalypto," "The Incredible Hulk"). Nick Glennie-Smith ("We Were Soldiers") composed the score.

"Secretariat" hits theaters on Oct. 8, 2010.

### **THE MAKINGS OF A MOVIE** **Big Red to the Big Screen**

Known as a "superhorse," Secretariat captured the imagination of people around the world — not just horse-racing enthusiasts; his powers transcended anything that had been seen before, winning the holy grail of racing, the Triple Crown, in heart-pounding fashion. A triumvirate of races open only to 3-year-old horses, the Triple Crown begins with the famed Kentucky Derby, a 1 1/4-mile "Run for the Roses." The "middle jewel" in the Crown is the 1 3/16-mile Preakness Stakes, the "final jewel," the 1 1/2-mile Belmont Stakes. Secretariat didn't make it easy on himself. He lost the Wood Memorial, the last big race before the Kentucky Derby, causing supporters and detractors to doubt his prospects. He took the lead at the Kentucky Derby and the Preakness only after running dead last for most of those contests. Finally, at Belmont, he literally hit his stride, winning by a record-pulverizing 31 lengths.

"ESPN compiled a list of the 100 top athletes of the 20th century and Secretariat was 35th — and the only non-human on that list," says producer Mark Ciardi. "That's how unbelievable his presence was. What makes it really interesting is going underneath that story. We knew we had the ending, but not many people know about Penny's story, and that was incredibly compelling to us."

Ciardi and producer Gordon Gray, who collectively form Mayhem Pictures, have a history of chronicling iconic and uplifting sports events in movies, from "The Rookie" to "Miracle" and "Invincible." "Secretariat" began when screenwriter Mike Rich, who wrote "The Rookie" and "Miracle," approached Mayhem about the legendary thoroughbred.

"He is a big fan of horse racing, and he approached us with the idea of doing a film about Big Red, and of course, we loved the story and thought it was a great idea," Ciardi says. "Mike felt like he had found a way in, which was through Penny's story. Sports movies typically follow the journey of an underdog, but with Secretariat, on the surface, that element didn't exist as much, though certainly the horse had some issues to overcome to win the Triple Crown. But, really, it's her story as much as the horse's, and she definitely had to overcome steep odds to succeed."

Of course, in order to bring the tale to the big screen, Ciardi and Gray needed Chenery's blessing. Known as The First Lady of Horse Racing, Chenery had been approached before and she had turned them all down.

"Many, many people approached Penny and tried to make this story, but she held on to her rights for a long time," Ciardi says. "We got very lucky. She liked Disney and the team we put together. And she was very involved in the movie, from the early

conversations through production. To have her be a part of it was very important to us, and she was tremendously excited about it.”

Chenery was so supportive, in fact, that she agreed to be an extra in the film during the scene in which Secretariat wins the Kentucky Derby, filmed at Churchill Downs.

The producers turned to director Randall Wallace to tackle the film’s mixed bag of action and emotion. “We feel very fortunate that we got in Randy, not only a fantastic director who only does projects he is very passionate about but also an A-plus screenwriter. I mean, he wrote ‘Braveheart.’ His clear, real enthusiasm for this story was evident from the start and only increased throughout production,” Ciardi says.

## **IT ALL STARTED WITH A COIN TOSS**

The fact that Secretariat’s story began with a coin toss is extraordinary enough. But the real irony is that the woman who became the owner of the world’s greatest racehorse actually lost the fabled flip. Lucky for her.

Christopher Chenery had struck a deal with Ogden Phipps, the preeminent, wealthy horse owner and breeder. A coin toss would determine who’d get first pick of two foals produced by Phipps’ stallion Bold Ruler and Chenery’s mares Hasty Matilda and SomethingRoyal. By the time of the all-important toss, Penny Chenery was in charge. Phipps won the toss, making what most deemed the obvious choice, leaving Chenery with the yet-unborn horse that would become Secretariat. She’d had her eye on that foal all along, and time would prove her right.

James Cromwell, who portrayed Phipps, says he was outsmarted by Chenery. “He was damn sure of himself, in terms of the decision he’d made in that coin toss. These guys who had the best advice and the most money, basically, they got suckered by a housewife. She made a great choice, took a risk but had a better understanding of the bloodlines than he did.”

## **FINDING THE EMOTION**

“What was so brilliant [about the movie] was the portrayal of the real people,” says Chenery, “the hope and humor we had on this adventure with this amazing horse. I feel like everyone involved told our story with warmth and intelligence.”

It was the emotional core of Penny and Secretariat’s story that attracted Wallace. And there was definitely a richness of emotional terrain to plumb. “Horses speak to our primal nature,” says the director. “When all is said and done, this is a story about a tremendous horse. But, beyond that, I wanted to understand and experience the way this unique animal had affected people who themselves were special. All my life, I have been intrigued by the mechanism and the moment of transformation: What happens when what we call a miracle occurs? What happens when someone, in this case a horse, does something that no one else has ever done or that they themselves have never done? What happens when someone stops doubting and starts believing? And this story is full of those moments.”

Specifically, he adds, Penny Chenery undergoes a remarkable transformation that is just as magnificent, bold and inspirational as her horse Secretariat’s. “What’s at stake in the story of Secretariat is something that is fundamental to everybody. Destiny comes knocking on the door of Penny Tweedy. She had given up her dreams of a

career. She had become a mother of four, a wife, a prominent member of her community. But when her father becomes ill and her mother dies, destiny knocks on her door and says, 'Penny, here is an opportunity to do something.' And it was something that nobody else believed that she could do. That was something else that inspired me about this tale — that time and again, she is told that she can't do this, that this isn't her identity, that she's a housewife. And she keeps reinventing herself, tackling issues in a manner that allows her to make her way in what was a man's world at the time. She's a mastermind financially, but most of all, she's a leader," Wallace says.

Chenery demurs. "It didn't occur to me that I was a woman in a man's field. I just thought I had the best horse," she says.

Indeed, Chenery was more prepared than most women in the 1970s to take over the family business and step into the Byzantine world of horse racing. She attended Smith College and graduated with a Bachelor of Arts, but it was her father who encouraged her to continue her education — and not just for learning's sake. "I had been brought up as part of a family that was meant to take over Dad's business, and I was equipped to do it," says Chenery. "After college, I wasn't married and wasn't working in the horse business and my father said, 'Well, you need to go to school and learn something that will help you get a job.' I went to the Graduate School of Business Administration at Columbia. You really have to have a product you believe in and the resolve that you can do it. I worked very hard and was very determined — and I didn't really look at what the men thought of it."

"Secretariat" brings that spirit to the big screen, showcasing the power of the human (and animal) spirit. But according to Wallace, "Secretariat" has an even greater significance. "I think this movie is about transcendence, about people and animals achieving more than anyone thought possible," he says. "It has an inspiring theme and story — it's the powerful story of a horse and a woman who did what no one believed could be done. And it reminds us of the miracle of life, how life is bigger than we believe it can be."

### **FILLING THEIR SHOES**

#### **Filmmakers Tap Veteran Actors — Human and Equine — to Tell the Tale**

The filmmakers kept the spirit of the story top of mind when it came to casting "Secretariat." Says producer Gordon Gray, "We were very lucky to assemble an amazing cast that helped bring the story of Secretariat to life."

Diane Lane was called on to play the extraordinary Penny Chenery. "I think I fell in love with Diane when I saw her many years ago in 'A Little Romance,'" director Wallace confesses. "What she brings to this role is authenticity. She is breathtakingly beautiful, and yet, you feel that she could be someone you know. She is accessible as well as inspiring, ideal, and yet she seems so tangible. I think those dualities were important aspects in bringing Penny as a character to the screen."

Much of Lane's research involved spending time with Chenery. "Penny is straight ahead," says the actress. "She is comfortable in her own skin, certainly with the passage of time. And, wow, at first, I was really nervous to meet her — in a healthy way. I knew that it must be unbelievably surreal to meet the person who is going to portray you in a film. We wound up really enjoying each other's company. The stories we got

into — mother stories, daughter stories, sibling, wife, all the roles women play in life that Penny is and was at that time of her life. I felt very empowered by her trust in me.”

Chenery was certainly a fan of Lane’s. “I am honored and delighted to be portrayed by such a skillful, perceptive actress who is also a lovely person,” she says.

A confessed horse-racing novice, Lane soaked up all as much as she could from Chenery, even sitting with her to watch the footage of Secretariat’s Triple Crown races.

“The name Secretariat immediately conjured up the excitement and uniqueness of that horse,” says Lane. “I remember him from my childhood. It was so much fun to do the research, to talk to the people who were part of his life, to feel the glory of the presence of that horse. What’s nice about it too is that humans can be ambitious, greedy and desirous of victory and accolades. But all judgment is removed with Secretariat—his triumphs are pure.”

Lane adds that as a child, she was a huge equine fan — and the little girl inside her was thrilled to be a part of the movie. “I always had a fascination with horses, from the time I was a little girl, to the point of having a fantasy life that involved horses. Some people have an imaginary friend; I had an imaginary horse. Dad would spend the 13 bucks to drive me out to Queens so I could ride some barn sour nag in a circle, which was the thrill of my month. I fell in love with horses as a little girl and I still love them.”

Lane got to know her four-legged costars. The production relied on about five horses to play Secretariat — four thoroughbreds and a quarterhorse, plus one trick horse who worked less regularly. Each had a different Secretariat skill — one excelled at running; another, like Secretariat, enjoyed posing for cameras. “There was one favorite of mine named Longshot,” says Lane. “He was just a sweetheart. He was patient and available and not a rascal. I realized something about horses I had heard all my life but it just clicked. All horses really do have their own personality. They like you or they don’t, just like people.

“There was one horse named Trolley Boy,” Lane continues. “He liked to chew the bit loudly during my close-ups. It was really funny. It cracked me up all the time — and right out of the scene.”

Like Lane, John Malkovich, cast as trainer Lucien Laurin, has an affection for Secretariat. “I followed Secretariat’s story when I was a young man,” says the actor. “I was 19 and I really loved watching that horse. It was such a magnificent animal, unbelievably beautiful and powerful. It’s always nice to see something that close to perfection, a reason to celebrate. I remember all the races very well. Oddly enough, the weekend of the Preakness, the second of the big Triple Crown horse races, I thought, ‘Oh, I bet all of the Secretariat races are on YouTube.’ Of course, they are, and I started watching them again, even before I had heard about this film. I spent half the day because I loved that horse and loved to watch him.”

Wallace was delighted to work with Malkovich, noting that “Lucien Laurin is a role unlike any he has ever played. He’s an amazing force on a movie set; he inspires everyone on the cast and crew. It was just a joy to see him play this man who has so many colors and dimensions.”

The real Lucien Laurin was a former jockey and, therefore, a much smaller man than Malkovich. But Malkovich’s portrayal of Laurin received high marks from Chenery. “He is such a strong actor that he makes it easy for me to forget what Lucien was like.



The old Lucien was small, fiery and French, and John is definitely not small! John has built a convincing new Lucien,” she says.

Malkovich has experience riding horses in films and approaches them in a forthright, gentle, unassuming manner. He took time to talk to and get to know all the horses but does not romanticize them. “I like horses very much, but I wouldn’t trust one even remotely as far as I could throw one,” Malkovich says with a smile. “The stimuli they respond to are completely different from what we respond to. You can sit on a horse all day, shooting scenes with people applauding — all sorts of noise — and they don’t even blink. But suddenly, they see a garbage bag out of the corner of their eye three kilometers away, and they go completely insane. You must have a healthy respect for these animals, even as you admire them.”

James Cromwell and Fred Dalton Thompson were tapped to play Ogden Phipps, the horse owner and breeder who lost Secretariat in a coin toss, and Bull Hancock, owner of Claiborne Farms, one of the most famous and respected thoroughbred horse farms.

Cromwell says he was only peripherally aware of Secretariat when the real-life events unfolded. “I had just gotten back to the country after hitchhiking around the world,” he says. “I vaguely remember watching the Wood Memorial — which he lost — but he was only a horse to me. Later on, of course, I knew exactly who he was—quite a feat to win those three races. He was one of those incredible athletes who just inspire you, especially since he felt like the underdog after Wood. I heard that people cried when he came around that turn at the Derby, and you really get choked up, even now, watching it. And the fact that he was owned by this woman who really fought the old boys’ club is incredible.”

“Secretariat” marks Thompson’s first movie since leaving politics to return to acting. “At its heart, it is a very exciting, human story, something I’d like my kids to see,” says Thompson. “It’s inspirational, especially to see a woman do what this one did. It wasn’t a foregone conclusion that she would be successful, and yet she persevered, she and this horse. Hancock was a friend of the family who befriended Penny when she was going through the trials and tribulations.”

While Thompson remembers the Secretariat frenzy in 1973, he was a little busy with other events of the day. “I was the counsel on the Watergate Committee. I was the guy who asked Butterfield the question, ‘Is there a taping system in the White House,’ lo those many years ago. So, my attention was elsewhere, although, obviously, I was aware of what was happening with Secretariat. The entire nation was.”

Otto Thorwarth was cast to play Ron Turcotte, the man who rode Secretariat to greatness. Thorwarth, a real-life jockey, impressed filmmakers with his acting abilities. “Otto became one of the most delightful finds of this whole film,” says Wallace. “He walked in and looked me in the eye, and I knew that minute he was going to be Ronnie Turcotte. He was fearless. And beyond that, there was a joy about that fearlessness.”

Adds producer Mark Ciardi, “We made a deliberate effort early on to cast real jockeys. We didn’t want an actor out there faking it. We wanted to tie the jockey into the action seamlessly, to completely embody the character. It’s not easy to also find someone who, when the camera rolls, can say the lines and stand up to John Malkovich and Diane Lane, but we found that guy.”

As it turns out, there was a point in Thorwarth's life that foreshadowed his role in "Secretariat." "The associate pastor at my church told me I would ride a champion," says Thorwarth. "At the time, I was riding at one of the smallest tracks in the United States, and it was really hard to wrap my mind around that, but I believed him. So when I went to the audition for this role, a friend of mine commented how Secretariat was a champion, and a bell went off. So, from the very first audition, I had this sense that it was my role."

Ron Turcotte, now paralyzed after a riding accident, is still a reserved fellow with a kind soul. He was perfectly suited to Secretariat, who, it seems, shared a similar temperament. Secretariat was an enormous alpha horse who Turcotte says "had a personality of his own. He was the boss. He was a big, tough horse — all body, big torso, muscular — weighed about 1,200 pounds. But he never let on that he was so huge and strong. He never raised a leg to kick you, or if he bit you, you'd know he was playing. He never got spooked."

Thorwarth shared many of his scenes with Nelsan Ellis, who, as Secretariat's groom Eddie Sweat, had to care for and lead Secretariat around, often with Thorwarth in the saddle, which occasionally put the actors in tricky situations. "Whenever anything happened with the horses that wasn't planned," says Ellis, "most often Otto and I were in the crossfire. Otto would do his best to control the situation, but I had the horse by the lead and I was right next to it. I'd think, 'I have to hold this horse down; I will not let him throw Otto.' You have to take care of your fellow actor."

Eddie Sweat died in 1998 but is forever immortalized in a life-sized statue at the Kentucky Horse Park in Lexington. Ellis researched his character by reading and watching interviews with Sweat, who was at every race Secretariat ran. The groom, who embraced the wild sartorial options available in the early 1970s, was easy to spot, says Ellis. "He had lots of colors, plaids and stripes, all at the same time. And the pants were so high and tight that my gait was altered a bit in the movie."

While Sweat's garb features dark blues, reds and bright greens, Malkovich's Laurin also favored the loud colors, especially pink and peach tones. The two actors made a colorful sight when paired in the same scene.

Another key member of Secretariat's family is Miss Elizabeth Ham, Chenery's stalwart assistant and confidante. Margo Martindale played the indefatigable Miss Ham, who, as much as Penny, was responsible for keeping Chris Chenery's dream alive, and as Martindale learned, she was not to be taken lightly. "Miss Ham was Christopher Chenery's personal assistant for 35 years, and she was the executor of his estate. He left part of Secretariat to her," says the actress.

Penny's father Chris is played by Scott Glenn, who worked with Diane Lane on her second movie. "Chris Chenery is a self-made wealthy industrialist, a businessman who was also a passionate horseman. We are introduced to him via flashbacks, his connection with the horses and his farm, the lessons he taught his daughter — how to buy a horse, his philosophy of life, that is, you're only a winner if you think you are, and what other people say doesn't really matter. He tells her to run her own race."

Recognizing the severity of her father's illness, Penny changes and charges towards her destiny. So does her daughter Kate, played by AJ Michalka. Michalka, known to many as half of the sister singing duo Aly & AJ (now known as 78violet), is such an avid horse enthusiast and was so keen to work on "Secretariat" that she

pushed an international record release and promotion in order to portray Kate Tweedy. “I am the youth ambassador for Return to Freedom,” says Michalka, “which was founded to protect, preserve and raise awareness of wild mustangs. I’ve always been a horse lover and when I was younger, an avid rider. Horses are very spiritual to me. They’re very inspirational, strong yet gentle and have the ability to trust.”

Bill Nack and Andy Beyer were two reporters who avidly covered the Secretariat spectacle. Nack, who wrote for Newsday, went on to write for Sports Illustrated and continues to work for ESPN. Beyer, inventor of the revolutionary Beyer Speed Figures (a sophisticated, arithmetical and very detailed horse-race handicapping mechanism), wrote for the Washington Daily News and has been the Washington Post’s horse-racing columnist since 1978. Both have written several books. Filmmakers called on Kevin Connolly and Eric Lange to portray the duo, respectively.

“I grew up in Long Island, and Newsday is like our hometown paper,” Connolly says. “Bill covered all our local teams, and I was definitely aware of him; everyone knew him. I’ve played real people before but never anyone who is still alive. He’s a great guy and super knowledgeable about everything, not just horse racing. He’s done it all.”

Lange says Beyer was equally equipped to cover the sport. “He was a bit of a gambler who was fascinated with horse racing, a really brilliant guy overall. His Beyer Speed Figure equation is a standard now.

“I am also mesmerized by horses, so it was definitely fun to play Andy,” Lange adds. “My uncle used to race horses, and when he passed away, we inherited his horses. The size and the majesty of them, their beauty and power, and hearing them run, there’s nothing like it.”

Dylan Walsh plays Jack Tweedy, Penny Chenery’s very traditional and highly skeptical husband. “I think Jack is a guy who has a 1950s way of looking at the way a family should be,” says Walsh. “In his view, the woman should be at home to cook the meals and take care of the kids, so this is really taxing on him. What’s interesting for me is the turn that happens when he starts to realize that she needed to do this. She spent 18 years being a housewife and now she’s reinvented her life and followed her dream and he has to try and respect that.”

The impressive cast of “Secretariat” includes Dylan Baker as Chenery’s brother.

### **OFF TO THE RACES**

#### **Filmmakers Take Audience for a Ride**

When it came to recreating Secretariat’s infamous races, director Randall Wallace did not want to merely restage the storied races; he wanted to bring audiences onto the track, inside the races themselves. To make this happen, he called on cinematographer Dean Semler’s ingenious camerawork and wrangler Rusty Hendrickson’s tireless choreography of horses and jockeys.

“Horses are so romantic that it’s tempting to film them in a romantic and remote way,” says Wallace. “Our intention from the very beginning of this movie was for the audience to experience the races as a participant, rather than a spectator. I want audiences to feel that they are in the races, experiencing the thunder, the excitement, the chaos and the violence.



“Dean is the Rembrandt of cinematographers,” continues the director. “He is also game for anything. The idea of filming the races in this visceral way excited him. He didn’t jump to any conclusions about how it should be done, but he was sure it could and would be done. You would think that the cutting-edge cinematographer would insist on the most expensive and elaborate equipment, and Dean was prepared to use all that. But he also wanted to experiment with a small, lightweight camera that we could put on the end of a stick and get right into the races. What that enabled us to do was to feel Secretariat as a character, to feel Secretariat’s experience as well as the jockey’s. Movies are an exercise in finding those moments that define an identity of a person or, in this case, a horse. If we could be there with Secretariat, we would be that much closer to understanding who he was. Dean’s camerawork was a critical part of allowing that to happen.”

This consumer camera, affectionately known as the Ollie cam by the cast and crew, takes 7 minutes of video that is of a high enough caliber to seamlessly match the footage taken by the much more sophisticated but bulkier digital camera. Although the intrepid camera crew relied on the professional model for the bulk of the filming, even hanging it outside trucks that raced alongside the horses, the Ollie cam got much closer to the action, sometimes inches away from pounding hoofs, heaving torsos and churning legs.

## **A HORSE, OF COURSE**

The horses, of course, were Rusty Hendrickson’s domain, and if they were at all camera-savvy, it is due to his efforts. There were between three and five Secretariats throughout the movie, and at one point, 36 horses were utilized at once to recreate a race. Even more impressive, many of these horses had never been in a movie before “Secretariat.” Some were discovered through an online casting call.

Says Hendrickson, “Owners e-mailed their photographs and I reviewed them. I was looking for three main qualities in the horses used to portray Secretariat: looks, temperament and soundness. A calm attitude was particularly key, since multiple takes would clearly be involved. Racing experience was not a necessity, and they didn’t have to be thoroughbreds — Secretariat’s short back and round hip were reminiscent of American quarter horses. Trolley Boy came to the movie by way of a Secretariat Look-Alike contest, held at the Secretariat Festival in Paris, Kentucky.”

Once the horses were assembled, Hendrickson had about a month to get to know them and to figure out their various strengths as athletes and actors. In addition to Secretariat, Hendrickson had to find suitable Shams, the great horse who ran second to Secretariat in the Triple Crown contest. And he had to have multiple horses who could serve the various Secretariat needs throughout the shooting day.

“We basically had two principal-camera horses,” says Hendrickson. “One portrayed Secretariat as a 2-year-old, and one that was a little bigger portrayed him as an older horse. We didn’t race them a lot; we kept them quiet, using them on the tracks individually so they wouldn’t get competitive and fractious. We had to have about four doubles for all the racing footage since they couldn’t all run all day. Every day we’d sort of handicap the horses to figure out who was the slowest Secretariat that day or the stronger Sham. If the sequence needed Sham to be in front of Secretariat, then we

would match horses accordingly. And we of course had days where we needed stronger Secretariats and weaker Shams.”

The real Secretariat had a bright-red coat, three distinctive white socks and a white stripe and star on his face. His doppelgangers shared his chestnut coloring, but to replicate the rest, Lisa Brown, an experienced wrangler, painstakingly painted his markings on all the horses early in the morning, before cameras rolled. Her easy-going manner allayed any trepidation the horses might have had about their makeup ritual.

### **ON LOCATION IN KENTUCKY AND LOUISIANA** **Behind-the-Scenes Team Hits Its Stride**

“Secretariat” was filmed in three different cities: Lexington and Louisville, Ky., and Lafayette, La. All three towns, at various points, stood in for Virginia, New York and Denver and collectively became the Aqueduct, Saratoga, Pimlico and Belmont racetracks. Only Churchill Downs, home of the famed Kentucky Derby, played itself.

#### **THE COIN TOSS**

Filmmakers shot the coin-toss scenes at Spindletop Hall, in Lexington, Ky. A sprawling, 40-room mansion built in the classical style in 1935, it was a technological marvel with a phalanx of enormous pillars, heavy bronze doors and hidden baffles and hollows in its curved walls, all to accommodate a massive Kimball pipe organ. The scene took place in the library, which features mahogany walls, a marble Tudor mantel and massive crystal chandeliers. A giant camera captured the scene from above, suspended on a jerry-rigged collection of ladders, apple boxes and trusses.

#### **THE RACE IS ON**

The company spent a week at Churchill Downs recreating pieces of Secretariat’s run for the roses, following a week at Keeneland racetrack, where, among other things, the cast and crew reenacted Secretariat’s amazing Belmont win.

For director Randall Wallace, filming at the storied racetrack Keeneland and the legendary Churchill Downs was key. “It was impossible for me to think of shooting this film without being in Kentucky,” he says. “We certainly availed ourselves of everything Keeneland had to offer, including its amazing collection of documents and records on horse racing and Secretariat. But to go to Churchill Downs — I’d been there once and it was a magical experience, and I knew we had to have it for this film.”

Of course, Churchill Downs is not exactly as it was in the early 1970s. But the famous spires still inspire, and production designer Tom Sanders, the art department and the visual effects team managed to take the paddocks and the track back in time. It was an amazing experience for the entire cast and crew, but for Otto Thorwarth, it was particularly enlightening.

“I was very familiar with Keeneland and Churchill. I rode at both places for the first 6 years of my career, twice a year. But I definitely got a different perspective when we filmed there. For all my time at Churchill, I never set foot inside the grandstand. But when we shot there, I saw parts of Churchill Downs I’d never seen before. When we were shooting crowd scenes, I walked up and watched and took a tour of the

grandstands, went through all the levels. I had never been off the first floor, really,” Thorwarth said.

In fact, those crowd scenes in Kentucky, perhaps the nation’s capitol of horse aficionados, attracted as many as 800 extras, all eager to support Secretariat some 20 years after his death. Their enthusiasm touched and inspired Wallace, who routinely invited them into the filmmaking process. “We had budgeted for large CGI shots in Kentucky, but so many people turned out to be in the crowd, we were able to do much of that in camera,” says the director. “I’m from Tennessee, so I felt a real connection to them. I told the extras in Kentucky that we were probably all cousins. I asked them to sing ‘My Old Kentucky Home,’ which I had not imagined would be in the movie, but they sang it with heart. They became a living part of the shot. They brought so much excitement to the race. Those people made the stadium rock with energy.”

## **SUMMONING THE SEVENTIES**

The film’s 1970s time period made for a colorful bunch of extras—neon greens and oranges, peasant and mini skirts, plaids and polka dots, bell bottoms, leather vests and assorted hats and shaggy hairstyles. But because of the rarefied settings—Churchill Downs, for instance—the flamboyant commingled with the more streamlined, classic look of the moneyed horse set. For Diane Lane’s wardrobe, costume designer Julie Weiss chose a palette and silhouette that were more reminiscent of Brooks Brothers and Jackie Onassis.

Weiss says the wardrobe instantly transformed Lane. “It is very rare that you watch somebody become the character during a fitting,” says Weiss. “And the camera loves her.”

As much as possible, costume designer Mike Boyd based the rest of the cast’s wardrobe on the attire their characters actually wore. For instance, Miss Ham favored a distinctive blue and white dress—Secretariat’s colors! “We looked at as many original photos as possible and tried to replicate what everyone wore,” Boyd says. “We noticed that Miss Ham wore the same dress for all three races in the Triple Crown. She must have been superstitious, like many athletes with a lucky charm they rely on. I pointed this out to Randy and to Margo and they both wanted to go with that dress. In this case, truth was stranger than fiction.”

## **VICTORY**

Another authentic piece of Secretariat history also graced the movie — the actual silver Triple Crown trophy, on loan from the Kentucky Derby Museum. “The trophy we used in the scene when Secretariat wins Belmont and thus the Triple Crown was the actual one that will be given to the next Triple Crown winner,” says prop master Dave Gulick. “It was produced in 1978, after Affirmed won the Triple Crown, in preparation for the next winner. Unfortunately, there hasn’t been one since then. Cartier made the silver trophy, and it literally had to be handled with gloves. Even though it was 31 years old, it was brand-new.”

The production made use of the seemingly endless tiers of seats above the tracks at Keeneland and Churchill Downs, primarily to film the scenes of audience reactions to wide shots of the races. This, of course, included the wild response to Secretariat’s Belmont win. In 1973, Chenery, as can still be seen on YouTube,

spontaneously threw her arms up in a joyous victory gesture, and Diane Lane recreated the moment — in front of one very important member of the crowd: Filmmakers had called on Chenery herself to be part of the iconic scene. Though 87 at the time, she jumped at the opportunity. And it tickled her to no end to watch “herself” respond to the horse’s triumph. “I wouldn’t have missed it for the world,” she says.

### **CUE THE MUSIC**

#### **Orchestral Score, Emotional End-Credit Song Provide the Finishing Touches**

Wallace called on Nick Glennie-Smith to create the score for “Secretariat.” “The music ranges from big and warlike — almost tribal — for the races,” says Glennie-Smith, “to very small and intimate to follow the story.”

According to the composer, the 32-cue score was recorded with an 80-piece orchestra. “I write everything on a computer, and it’s always such a thrill to hear the music come alive with real players.”

But when it came to the end-credit song, director Randall Wallace called on his own songwriting experience to craft “It’s Who You Are.” “I began working on the song as part of my own private journey to see the heart of the story,” says Wallace, who pursued a career in the music industry before switching his focus to film. (He later teamed up with Glennie-Smith to write the end-credit song for “We Were Soldiers,” “Mansions of the Lord.”)

In a film that’s about the greatest racehorse of all time and the journey he sparked, “It’s Who You Are” was written, says Wallace, to “address the question: what is the heart of victory?”

But the director didn’t know who’d actually sing “Secretariat’s” end-credit song until cast members read through a scene in which Penny’s daughter Kate, portrayed by AJ Michalka, is in a musical pageant that her mother is sadly unable to attend. “During the pageant,” says Wallace, “Kate sings ‘Silent Night,’ and at the read-through AJ sang it full voice.” Wallace was impressed; he later asked Michalka, who’s perhaps best known as half of the pop/rock duo Aly & AJ (now known as 78violet), to sing the song. They recorded the demo at Dockside Studios in Maurice, La.

“We had a blast recording ‘It’s Who You Are,’” says Michalka. “Musically there is such an amazing vibe in Louisiana, so to lay down a version of the song at a beautiful studio overlooking a river is something I’ll never forget. Randall got out his guitar, I got on the piano and we shared a kum-ba-yah moment.”

### **ABOUT THE CAST**

**DIANE LANE (Penny Chenery)** continues to flourish as one of Hollywood’s premier talents and leading ladies. After garnering SAG, Golden Globe® and Oscar® nominations, and being hailed as Best Actress by the New York Film Critics and National Society of Film Critics for her turn as an adulterous wife in the 2002 critically acclaimed Adrian Lyne film “Unfaithful,” Lane has top-lined a diverse slate of independent and major studio releases, helmed by some of the world’s most renowned directors.

Lane's filmography includes the acclaimed Francis Ford Coppola films "The Outsiders," "Rumble Fish" and "The Cotton Club." Her credits include George C. Wolfe's "Nights in Rodanthe" opposite Richard Gere; Gregory Hoblit's thriller "Untraceable"; John Madden's "Killshot"; Doug Liman's "Jumper"; Allen Coulter's "Hollywoodland" with Ben Affleck and Adrian Brody; the comedy "Must Love Dogs" with John Cusack; the drama "A Walk on the Moon" (earning Lane an Independent Spirit Award nomination); the Audrey Wells romantic comedy "Under the Tuscan Sun" (resulting in a Golden Globe® nomination); Wolfgang Peterson's "The Perfect Storm" with George Clooney and Mark Wahlberg; the successful adaptation of Willie Morris' childhood memoir "My Dog Skip"; the critically acclaimed independent feature "My New Gun"; "Hardball" opposite Keanu Reeves; "Chaplin" for director Sir Richard Attenborough; Peter Masterson's independent drama "The Only Thrill" opposite Diane Keaton, Sam Shepard and Robert Patrick; the Warner Bros. political thriller "Murder at 1600" opposite Wesley Snipes; Coppola's "Jack" opposite Robin Williams; and Walter Hill's epic western "Wild Bill" with Jeff Bridges.

On television, Lane has appeared in a wide range of roles in acclaimed made-for-TV movies and miniseries, including TNT's "The Virginian" opposite Bill Pullman, "A Streetcar Named Desire" opposite Alec Baldwin and Jessica Lange, and her Emmy®-nominated role in the CBS series "Lonesome Dove" opposite Robert Duvall. She also starred opposite Gena Rowlands in the Hallmark Hall of Fame drama "Grace & Glorie" for CBS. In 1994, Lane starred opposite Donald Sutherland, Cicely Tyson and Anne Bancroft in the CBS epic miniseries "The Oldest Living Confederate Widow Tells All" based on the best-selling novel by Allan Gurganus.

The daughter of drama coach Burt Lane and singer Colleen Farrington, Lane answered a call for child actors at La Mama Experimental Theater at the age of six. She won a role in Andrei Serbescu's unique version of "Medea" and subsequently appeared over the next 5 years in his productions of "Electra," "The Trojan Women," "The Good Woman of Szechuan" and "As You Like It," both in New York and at theater festivals around the world. After performing in Joseph Papp's productions of "The Cherry Orchard" and "Agamemnon" at Lincoln Center in 1976-77, Lane starred at The Public Theater in "Runaways" and made her film debut opposite Sir Laurence Olivier in George Roy Hill's "A Little Romance" in 1978.

Lane is an ambassador for Neutrogena®, a worldwide leader in the development of highly effective, dermatologist-recommended skincare and cosmetics.

With a body of work spanning more than 25 years, **JOHN MALKOVICH (Lucien Laurin)** is one of the most compelling minds in entertainment. His celebrated performances span the range of thought-provoking indie films to big-budget franchises while taking on the roles of actor, director, producer and artist.

John recently finished shooting "Transformers 3" with director Michael Bay, opposite Shia LaBeouf, and has wrapped a number of highly anticipated films for 2010 and 2011. These include "Red" for Summit Entertainment, in which he stars opposite Bruce Willis, Helen Mirren and Morgan Freeman.

Malkovich was seen in the Coen brothers' comedy "Burn After Reading" as part of a stellar ensemble featuring Brad Pitt, George Clooney, Frances McDormand and Tilda Swinton. The film premiered at the 2008 Venice Festival. He also reteamed with



Clint Eastwood in the critically acclaimed film "The Changeling," alongside Angelina Jolie and Amy Ryan, produced by Ron Howard and Brian Grazer's Imagine Entertainment. In the film, Malkovich portrays an activist reverend who champions the poor and disenfranchised.

Other credits include Gilles Bourdos' "Afterwards"; Sean McGinly's "The Great Buck Howard," which had its premiere at the 2008 Sundance Film Festival; "Disgrace," an independent about a Cape Town professor who, after having an affair with a student, gets caught up in a mess of post-apartheid politics; Robert Zemeckis' "Beowulf," opposite Angelina Jolie; and Brian W. Cook's "Color Me Kubrick." He also starred in Raoul Ruiz's "Klimt," Liliana Cavani's "Ripley's Games," Jane Campion's "The Portrait of a Lady," Gary Sinise's "Of Mice and Men," Bernardo Bertolucci's "The Sheltering Sky," Stephen Frears' "Dangerous Liaisons," Steven Spielberg's "Empire of the Sun," Paul Newman's "The Glass Menagerie" and Roland Joffe's "The Killing Fields."

Malkovich has twice been nominated for the Academy Award® for Best Supporting Actor — for Robert Benton's "Places in the Heart" (1985) and for Wolfgang Petersen's "In the Line of Fire" (1994). His performance in "Places in the Heart" also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won the New York Film Critics Circle Award for Best Supporting Actor for Spike Jonze's "Being John Malkovich."

In 1998, Malkovich joined producing partners Lianne Halfon and Russ Smith to create the production company Mr. Mudd, whose debut film was the celebrated feature "Ghost World," directed by Terry Zwigoff. In 2003, Malkovich followed this up with his own feature directorial debut, "The Dancer Upstairs," starring Academy Award® winner Javier Bardem. Other Mr. Mudd credits include "The Libertine," starring Johnny Depp and Samantha Morton, and "Art School Confidential," also directed by Zwigoff and written by screenwriter/cartoonist Dan Clowes. In 2008, Mr. Mudd landed its biggest box-office and critical success with "Juno," starring Ellen Page, Jennifer Garner and Jason Bateman. The film, distributed through Fox Searchlight, received an Academy Award® for Best Original Screenplay (Diablo Cody) and three nominations for Best Motion Picture, Best Actress (Ellen Page) and Best Director (Jason Reitman). Malkovich also served as executive producer on the documentary "How to Draw a Bunny," a portrait of artist Ray Johnson, which won the Jury Prize at the 2002 Sundance Film Festival and the Prix de Public at the famed Recontre Film Festival in Paris. The film was also nominated for an Independent Spirit Award for best documentary in 2003.

Malkovich's mark in television includes his Emmy® Award-winning performance in the telefilm "Death of a Salesman," directed by Volker Schlöndorff and co-starring Dustin Hoffman. Other notable credits include the miniseries "Napoleon" and the acclaimed HBO telefilm "RKO 281," both of which garnered Malkovich separate Emmy Award nominations.

Between 1976 and 1982, Malkovich acted in, directed or designed sets for more than 50 Steppenwolf Theatre Company productions. His debut on the New York stage in the Steppenwolf production of Sam Shepard's "True West" earned him an Obie Award. Other notable plays include "Death of a Salesman," "Slip of the Tongue," Sam Shepard's "State of Shock," and Lanford Wilson's "Burn This" in New York, London and Los Angeles. He has directed numerous plays at Steppenwolf, including the celebrated "Balm in Gilead" in Chicago and Off-Broadway, "The Caretaker" in Chicago and on

Broadway, and “Libra,” which Malkovich adapted from Don LeLillo’s novel. Malkovich’s 2003 French stage production of “Hysteria” was honored with five Moliere Award nominations, including Best Director. In addition to his film directorial debut on “The Dancer Upstairs,” Malkovich has directed three fashion shorts (“Strap Hangings,” “Lady Behave,” “Hideous Man”) for London designer Belle Freud. He recently received a Moliere Award as Best Director for his production of Zach Helm’s “Good Canary in Paris.” As a guiding member of Chicago’s landmark Steppenwolf Theatre Company, Malkovich — as a producer, director and actor — has undoubtedly had a profound impact on the American theater landscape.

**DYLAN WALSH (Jack Tweedy)** may be best known for his starring role as Dr. Sean McNamara in the hit series “Nip/Tuck.” The series has received critical acclaim season after season and continues to push the envelope, captivating audiences worldwide. Walsh has tackled some of Hollywood’s most challenging roles, making him one of the most sought-after actors today.

He stars in “The Stepfather” opposite Sela Ward. Writer J.S. Cardone and director Nelson McCormick of the box-office success “Prom Night” teamed up again for the horror project. A remake for the 1987 classic starring Terry O’Quinn, the film follows a seemingly normal man who wants the perfect family and chooses to eliminate his wife and child when they don’t measure up.

Walsh was also seen in the off-beat romantic comedy “Just Add Water” opposite Danny DeVito, Justin Long and Jonah Hill. The film follows the dead-end life of Ray Tuckby until he gets some encouragement from a stranger. Ray changes his life and begins to pursue his child love, a local-market checkout girl. The film premiered at the 2008 Slamdance Film Festival.

Walsh’s film credits include the Warner Bros. feature “The Lake House” opposite Sandra Bullock and Keanu Reeves; the indie film “Edmond” opposite William H. Macy, Julia Stiles and Joe Mantegna; “Bloodwork” with Clint Eastwood; the blockbuster hit film “Congo” with Laura Linney; “We Were Soldiers” with Mel Gibson; and the critically acclaimed “Nobody’s Fool” with Paul Newman. His work also includes the films “Jet Boy,” “Power Play” for director Joseph Zito, and the independent film “Par 6,” directed by Grant Heslov.

Additional television credits include “The Lone Ranger” and a recurring role on “Everwood.” He was the star of “Brooklyn South,” appeared in the HBO film “Final Voyage” and was seen in the Lifetime movie “More than Meets the Eye: The Joan Brock Story.”

Born in Los Angeles, Walsh spent the first 10 years of his life in Africa, India and Indonesia as both of his parents were in the Foreign Service. After his 10th birthday, the family settled in Annandale, Va., a suburb of Washington, D.C. He made his professional acting debut while still in high school, appearing with prestigious theater companies at the Arena Stage and the Studio Theatre. Although he was an English major at the University of Virginia, Walsh spent most of his time in the theater department. During his summers, he performed with the Heritage Repertory Company, appearing in such classics as “A Midsummer Night’s Dream,” “Curse of the Starving Class,” “Romeo and Juliet,” “Death of a Salesman” and “Our Town.” He made his film debut in John Boorman’s “Where the Heart Is.”

Walsh currently resides in Los Angeles with his wife and three children.

**DYLAN BAKER (Hollis Chenery)** was born in Syracuse, N.Y., and spent his childhood in Lynchburg, Va. Upon graduation from Georgetown Prep School in Rockville, Md., he attended William and Mary College, where his interest in the theater was born. He earned a BFA at Southern Methodist University in Dallas and his MFA at the Yale School of Drama. While at Yale, he appeared on stage in such Yale Repertory productions as "Rum and Coke," "Tartuffe," "About Face" and "Richard III."

Baker was honored with an IFP Gotham Award and an IFP West Independent Spirit Award nomination for his starring role as Bill Maplewood in the critically acclaimed film "Happiness," directed by Todd Solondoz. Additional feature film credits include "Revolutionary Road," "Hide and Seek," "Rick," "Spider-Man 2," "Spider-Man 3," "Head of State," "How to Deal," "Road to Perdition," "Changing Lanes," "The Cell," "Along Came a Spider," "Random Hearts," "Requiem for a Dream," "Celebrity," "Trick 'R Treat," "Simply Irresistible," "Disclosure," "Planes, Trains and Automobiles," "The Long Walk Home," "Delirious," "Let's Go to Prison," "Fido," "The Hunting Party," "When a Man Falls in the Forest," "Across the Universe," "The Stone Angel," "Diminished Capacity."

Baker's television credits include Tom Hanks' HBO miniseries "From the Earth to the Moon," Stephen Bochco's courtroom drama "Murder One," "Drive," "Book of Daniel," "The Pitts," "Feds," HBO's "The Laramie Project," the CBS Movie of the Week "The Elizabeth Smart Story," the NBC series "Kings" and a recurring role on ABC's "Ugly Betty." This season he was nominated for an Emmy® for a guest appearance on the hit CBS show "The Good Wife."

Baker earned Tony® Award and Drama Desk Award nominations for his role as The Prince in the Broadway production of "La Bête" and an Obie Award for his performance in the Off-Broadway production "Not About Heroes." He starred in "Sea of Tranquility" at the Atlantic Theatre Company and received rave reviews for his role in the Off-Broadway production of "Homebody/Kabul" at the New York Theatre Workshop. Most recently, Baker was seen on Broadway in "Mauritius," David Mamet's "November" and Yasmina Reza's "God of Carnage."

Audiences will recognize **MARGO MARTINDALE (Miss Ham)** for the many memorable characters which she has created on film, television and the stage. Notable among her film roles are Hillary Swank's mother in "Million Dollar Baby," Alexander Payne's segment of "Paris Je T'aime, Walk Hard: The Dewey Cox Story," "Orphan," and Grandma Ruby in "Hannah Montana: The Movie." Additionally, she was seen in "Dead Man Walking," "Marvin's Room," "Lorenzo's Oil," "The Hours," "Nobody's Fool" and "Twilight," with Paul Newman and many more.

Television audiences remember her as Nina, the next-door neighbor of Eddie Izzard and Minnie Driver's in "The Riches." Other television credits include "Hung," "Dexter," "100 Centre Street," "Medium," "Mercy" and the "Lonesome Dove" miniseries. She was nominated for a Tony® Award for her Broadway debut in "Cat on a Hot Tin Roof" opposite Ned Beatty. Off-Broadway, she created the role of Truvy in the original production of "Steel Magnolias." She was also seen on the New York stage in "The Miss Firecracker Contest," "Always," "Patsy Cline" and a host of others. Her upcoming films

include "The Winning Season," "Win Win," Horton Foote's "Main Street," "Forged" and "Scalene."

In his current role as Lafayette on the HBO vampire saga "True Blood," **NELSAN ELLIS (Eddie Sweat)** is undeniably charismatic and entertaining. The show is already a certified and award-winning hit.

Ellis appears in the Paramount feature film "The Soloist" opposite Robert Downey Jr. and Jamie Foxx. In addition, he appears in the upcoming "The Express" for Universal Pictures.

Ellis' other television credits include the Fox Television series "The Insider" for producer Brian Grazer; the HBO film "Warm Springs" opposite Kenneth Branagh, Cynthia Nixon and Kathy Bates; and "Veronica Mars" for the UPN Network.

Born in Chicago, Ellis moved to Alabama at a young age and was raised in Bessemer, a largely poor and black suburb of Birmingham. At 14, he returned to Chicago and attended Thornridge High, which proved to be an oasis within a hard and bustling city, due to its emphasis on arts education. It was at Thornridge where Ellis discovered his passion for acting and where he flourished.

In addition to acting, Ellis found another interest in writing and, while attending Juilliard, wrote the semi-autobiographical play "Ugly," which was performed at the school. For his efforts, he received the Martin Segal Award from the Lincoln Center. "Ugly" was also performed at the Fringe Festival, Storm Theatre and the Santa Monica Playhouse.

Professional jockey **OTTO THORWARTH (Ronnie Turcotte)** makes his acting debut in "Secretariat." At 16, Thorwarth had no thoughts of race riding when he picked up a part-time job walking hots for Frank Brothers at Oaklawn Park. But he discovered an innate rapport with horses and was encouraged to ride.

Thorwarth rode at Oaklawn and on the Kentucky and Ohio circuits from 1991 through the mid-1990s, earning titles at Ellis Park, Beulah Park and River Downs. He then moved to the East Coast, where he successively rode first call for Neil Howard, John Servis and Richard Small. He returned to the Midwest in the late 1990s and was especially successful at Remington Park.

After a two-year break, he returned to the sport, eventually becoming the leading rider at Beulah. He returned to Turfway for the 2008 Winter/Spring Meet. After leading that year's Fall Meet standings from the first day, he missed the title when Brian Hernandez Jr. topped him by one win on the last day of the meet. He has more than 1,300 wins and earnings of more than \$13.6 million. He has 13 stakes wins, including the 2008 Weekend Delight at Turfway, and one graded event, Ellis Park's 2004 Gardenia Stakes.

**FRED DALTON THOMPSON (Bull Hancock)** has had one of the most unusual and interesting careers on the American scene today. It has encompassed the law, politics, radio, television and motion pictures.

Thompson first appeared on screen in the film "Marie" in 1985, portraying himself in the fact-based story of a high-profile public corruption case he handled in Tennessee. Since then, he has appeared in numerous movies, including "No Way Out," "In the Line

of Fire,” “Die Hard II,” “Days of Thunder” and “The Hunt for Red October.” Recently, he became known for his portrayal of New York District Attorney Arthur Branch on the Emmy® Award-winning NBC television drama “Law & Order.”

Thompson served 8 years as a senator from Tennessee, and in 2008 sought the Republican nomination for President of the United States.

Prior to his election, Thompson maintained law offices in Nashville and Washington. Earlier in his career, he served as an Assistant United States Attorney in Tennessee. In 1973, he was appointed by Senator Howard Baker to serve as Minority Counsel to the Senate Watergate Committee where Thompson first gained national attention for leading the line of inquiry that revealed the audio-taping system in the White House Oval Office. He detailed his Watergate experience in his Watergate memoir, “At That Point in Time.” In his recent book “Teaching the Pig to Dance,” he humorously recounts his growing-up years in a small Tennessee town.

He currently hosts “The Fred Thompson Show,” a daily radio talk show produced by Westwood One. He resides in McLean, Va., with his wife, Jeri, and daughter Hayden and son Sammy.

Born in Los Angeles, actor and activist **JAMES CROMWELL (Ogden Phipps)** is the son of actress Kay Johnson and John Cromwell, a blacklisted director who served as one of the first presidents of the Directors Guild. His stepmother, Ruth Nelson, was a noted stage and film actress and a founding member of the New York Group Theater.

Cromwell followed in the family footsteps, heading to the South after the Freedom Rides to join the Free Southern Theater, an integrated company that toured the South. He was also a member of the Student Non-Violent Coordinating Committee, and in the seventies, joined the Committee to Defend the Panthers, an organization set up to defend The Panther 13.

Cromwell has directed at resident theaters across the country and was the founder and artistic director of his own company, Stage West, in Springfield, Mass. He also codirected a short film, which was shown at the London Film Festival.

After returning to Hollywood, Cromwell received a Best Supporting Actor Oscar® nomination for his memorable performance as Farmer Hoggett in the smash hit “Babe.” Cromwell’s motion picture work includes “L.A. Confidential,” “Space Cowboys,” Frank Darabont’s critically acclaimed “The Green Mile,” “The General’s Daughter,” “Snow Falling on Cedars,” “The Bachelor,” “The Sum of All Fears,” DreamWorks SKG’s “Spirit: Stallion of the Cimarron,” Stephen Frears’ Oscar®-nominated film “The Queen” and Oliver Stone’s “W.” He has earned Emmy® nominations for his work on the HBO original series “Six Feet Under,” the HBO movie “RKO 281” and the NBC drama “ER.”

Cromwell has also performed in many revered plays, including “Hamlet,” “The Iceman Cometh,” “Devil’s Disciple,” “All’s Well That Ends Well,” “Beckett” and “Othello”—presented in many of the country’s most distinguished theaters, including the South Coast Repertory, the Goodman Theatre, the Mark Taper Forum, the American Shakespeare Festival, Center Stage, the Long Wharf Theatre and the Old Globe. He played A.E. Houseman in the American premiere of Tom Stoppard’s “The Invention of Love” at A.C.T. in San Francisco.

In addition to his work with countless charities and initiatives, Cromwell has served as a board member for both SAG and AFTRA and as Secretary Treasurer of SAG.



**SCOTT GLENN (Chris Chenery)** appears in the upcoming “Magic Valley” and “Sucker Punch.”

He followed 2008’s “Nights in Rodanthe” with a comic turn in “Surfer Dude” alongside Matthew McConaughey, Woody Harrelson and Willie Nelson and ended the year with a starring role in the Oliver Stone biopic “W” as the controversial Donald Rumsfeld.

Glenn starred in the blockbuster hit “The Bourne Ultimatum,” the independent adventure comedy “Camille,” Richard LaGravenese’s drama “Freedom Writers” and the 2004 film noir “Puerto Vallarta Squeeze,” based on the novel by Robert James Waller. He also starred in Lasse Hallstrom’s acclaimed drama “The Shipping News,” the satire “Buffalo Soldiers,” Antoine Fuqua’s “Training Day” and the action thriller “Vertical Limit.”

After more than 20 years pursuing a career as a novelist, poet and journalist, Glenn launched his acting career with a number of Off-Broadway productions, including “Fortune & Men’s Eyes” and “Collision Course,” and spent the late 1960s in traveling theatrical productions across New York City.

Relocating to Hollywood, he won small parts in Robert Altman’s “Nashville,” some of Roger Corman’s low-budget specials and Francis Ford Coppola’s “Apocalypse Now” before making his big-screen starring debut alongside John Travolta in the 1980 classic “Urban Cowboy.” Other major film roles soon followed, including Robert Towne’s “Personal Best”; John Frankenheimer’s “The Challenge”; Philip Kaufman’s “The Right Stuff,” in which Glenn appeared as astronaut Alan Shepard; Lawrence Kasdan’s western “Silverado”; John McTiernan’s Oscar®-winning adventure “The Hunt for Red October”; Jonathan Demme’s Oscar®-winning “The Silence of the Lambs”; Stuart Rosenberg’s “My Heroes Have Always Been Cowboys”; Ron Howard’s acclaimed “Backdraft”; the epic fantasy adventure “Tall Tale”; the dark comedy “Reckless”; Edward Zwick’s wartime drama “Courage Under Fire”; Ken Loach’s festival favorite “Carla’s Song,” a love story set amidst the guerrilla war in Nicaragua; Clint Eastwood’s “Absolute Power”; and Sofia Coppola’s “The Virgin Suicides.”

Glenn’s credits include numerous network and cable movies and guest-starring roles in a wide range of hit television series over the past three decades. He recently starred in the A&E biographical drama “Faith of My Fathers,” NBC’s “Homeland Security” and the Hallmark Hall of Fame productions “Gone but Not Forgotten,” John Gray’s “The Seventh Stream” and “A Painted House,” based on John Grisham’s novel. He starred in the 1994 Showtime noir thriller “Past Tense” and has twice portrayed Sgt. Daniel Muldoon in Showtime’s “Naked City” films. He served as narrator on three episodes of “The American Experience.”

A lifelong member of The Actors Studio, Glenn made a triumphant return to Broadway as Pale in Lanford Wilson’s “Burn This” and off-Broadway in “Dark Rapture” and the critically acclaimed “Killer Joe,” for which he earned a Drama Desk Best Actor nomination and a special honor at the Drama League Awards presentation. He also starred in Arthur Miller’s final play, “Finishing the Picture,” at the Goodman Theater in Chicago, for which Miller wrote a scene for him.

Glenn has been married to artist Carol Schwartz since 1967. The Glenns are active supporters of numerous charities, including the Naval Special Warfare

Foundation for families of fallen servicemen and The Delta Society, which helps train and sponsor service and therapy dogs.

A young actor who has already displayed a sure hand at both comic and dramatic roles, **KEVIN CONNOLLY (Bill Nack)** is rapidly establishing himself as a talent on the rise.

Connolly will soon direct the comedy “Adrenaline,” penned by up-and-coming screenwriter Justin Ware. The story follows a buttoned-up corporate boss who gets sucked into his crazy assistant's scheme of seducing women by staging heroic acts.

Connolly was most recently seen in the sixth season of the HBO hit series “Entourage,” gaining notice as Eric, the best friend and manager to a young actor whose film career is in its heady first stages. The show has been nominated for a Golden Globe® for Best Television Series — Comedy. The seventh and final season will premiere in June 2011.

Connolly also has a pilot order from Fox to produce a skit comedy show entitled “Inside Jokes” with Merv Griffin Entertainment. The show is already in production and is in the same vein as Fox’s “In Living Color” and “MadTV.”

He starred in 2009’s “He’s Just Not That Into You” opposite Jennifer Connelly, Drew Barrymore, Jennifer Aniston, Ginnifer Goodwin, Justin Long and Bradley Cooper. Ken Kwapis directed the film, based on the best-selling book that is a social commentary about modern-day relationships and how men and women often misconstrue the intentions of the opposite sex. He also shot a cameo in Katherine Heigl’s film “The Ugly Truth.”

Connolly directed the indie feature “Gardener of Eden,” a dark comedy centering on alienated youth in suburban New Jersey. The film is produced by Leonardo DiCaprio, Brad Simpson and Allen Bain and stars Lukas Haas and Erika Christensen. The film premiered at the 2007 Tribeca Film Festival. Connolly made his directorial debut with the 2003 short “Whatever We Do,” starring Robert Downey Jr., Amanda Peet and Zooey Deschanel. The film premiered at the Sundance Film Festival.

Connolly was also seen on screen in “The Notebook” with Ryan Gosling and Rachel McAdams. Directed by Nick Cassavetes, the big-screen adaptation of Nicholas Spark’s best-selling novel featured an old-fashioned romantic story of the struggles of a young couple trying to reconnect after being separated by circumstance. The film became a hit as it was quickly embraced by audiences and critics alike.

Additional feature film credits include “Alan & Naomi,” “The Beverly Hillbillies,” “Angus,” “John Q” opposite Denzel Washington, “Antwone Fisher” directed by Washington, and “Rocky V” with Sylvester Stallone.

Connolly became a familiar presence as Ryan, part of the always struggling and challenged Maloy family in the comedy series “Unhappily Ever After.” In addition, he has also appeared in numerous episodic television shows and TV movies, among them recurring roles on “First Years” and “Great Scott,” guest-starring appearances on “Wings,” and roles in the movies-of-the-week “Kids Killing Kids” and “Up, Up and Away.”

**ERIC LANGE (Andy Beyer)** is originally from Cincinnati, Ohio, and graduated from Miami University with a BFA in Theatre. Lange recurs on Showtime’s hit series “Weeds” and was previously known for his recurring arc on ABC’s “Lost” as the volatile

Dharma scientist Radzinsky. Recently, Lange starred alongside Al Pacino, Susan Sarandon and John Goodman in the HBO film “You Don’t Know Jack,” playing the impassioned attorney who convicts Jack Kevorkian (Pacino). Other notable TV appearances include “Modern Family,” “Law & Order: SVU,” “Entourage,” “Criminal Minds,” “Dark Blue,” “ER” and “The West Wing,” among others. Lange was also the lead of the miniseries “Twenty-Six Miles.”

On the big screen, he starred in “Bondage” opposite Illeana Douglas as well as “Killer Moves,” the movie adaptation of the play “The Mating Dance of the Werewolf,” originally produced at the Rubicon Theatre Company. Lange’s stage work includes “Driving Miss Daisy” at the Rubicon Theatre, which earned him an Ovation Award nomination, as well as “A Streetcar Named Desire,” also at the Rubicon. Lange’s Los Angeles stage work includes “Ugly’s First World at the Actors’ Gang,” “The Normal Heart” at the Hudson Backstage Theatre and “Asylum” at the Court Theatre. When not acting, Lange composes music and checks his e-mail.

**AJ MICHALKA (Kate Tweedy/Singer, End-Credit Song “It’s Who You Are”)** has a successful career as an actress, musician, and songwriter. In 2008, The Hollywood Reporter gave her an impressive honor, naming her one of the “Top 25 performers under 18 that will be shaking up Hollywood.”

Michalka was recently seen in “The Lovely Bones” alongside Mark Wahlberg, Rachel Weisz and Saoirse Ronan. The film, directed by Academy Award®-winning director Peter Jackson, is an adaptation of the best-selling novel about a young girl who has been murdered and is watching over her family and friends from heaven. Michalka is also working on another album with her sister Aly Michalka. The duo is now known as 78violet.

Michalka starred in the CBS series “The Guardian” for two seasons as well as the Fox series “Oliver Beene.” She has also starred in the Disney Channel film “Cow Belles” as well as the Disney pilot “Haversham Hall.” In addition, Michalka starred in the MTV original movie “Super Sweet Sixteen: The Movie.” She’s had roles in the independent feature films “Slow Moe,” “Penelope” and “Woodpeckers.”

Michalka has already released two hit albums with Hollywood Records. As part of the rock/pop duo Aly & AJ, Michalka and her sister Aly became platinum-selling recording artists. In 2006, Aly & AJ were nominated for their first American Music Award. They have also written or co-written all of the songs on their two hit records, and their holiday release “Acoustic Hearts of Winter” was one of the best-selling Christmas albums of 2006. Their hit single “Potential Breakup Song” was noted in Time magazine as one of the Top 10 Songs of the Year for 2007 and has been RIAA-certified, with sales of more than a million downloads.

In 2006 and 2007, Aly & AJ had two consecutive sold-out tours, headlining amphitheatres and arenas across the United States, as well as international success in Japan and the UK. The duo has also contributed to the soundtracks for the films “The Game Plan,” “Herbie Fully Loaded,” “Ice Princess” and “Bandslam.”

Penguin Books published a four-book series for tweens called “Aly & AJ’s Rock ‘n Roll Mysteries.” Aly & AJ have also partnered with Performance Designed Products (PDP) to launch a line of video-game accessories targeted toward female gamers. The accessories debuted last year with a signature line of guitar controllers compatible with Wii, “Guitar Hero” and “Rock Band.” Michalka supports the Elizabeth Glaser Pediatric Aids

Foundation and Race to Erase MS. In addition, she is the Youth Ambassador for Return to Freedom, a non-profit wild-horse sanctuary. Previously, she was a co-chair of the AmberWatch Foundation, an organization that promotes child safety and awareness.

### **ABOUT THE FILMMAKERS**

**RANDALL WALLACE (Director)** is unique among Hollywood filmmakers; his movies have been both critical award winners and tremendous commercial successes. Combined, his four films have grossed nearly \$1 billion at the theatrical box office, garnering numerous accolades including the Academy Awards®' prestigious Best Picture Oscar®.

Wallace wrote the Academy Award® winner "Braveheart" and the blockbuster "Pearl Harbor." He also wrote, directed and produced the critically acclaimed "We Were Soldiers" and "The Man in the Iron Mask." For his work on "Braveheart," he received the Writers Guild of America Award for Best Original Screenplay as well as Academy Award® and Golden Globe® nominations. Wallace is also the New York Times best-selling author of seven novels and the lyricist of the acclaimed hymn "Mansions of the Lord," performed as the closing music for President Ronald Reagan's national funeral.

In 1999, Wallace founded Wheelhouse Entertainment with the purpose of creating original films, music, video games and books for a worldwide audience based on the classic values of love, courage and honor.

Mayhem Pictures is a feature film and television production company headed by **GORDON GRAY and MARK CIARDI (Producers)**. Based in Santa Monica, Calif., the company possesses a first-look production deal with Walt Disney Studios Motion Picture Group. Its current pact with the studio, with which it has been affiliated since 2002, runs through August 2011.

Mayhem has established an indelible brand for quality entertainment in just over seven years. Its imprint remains most pronounced in the sports drama genre, having produced the critically acclaimed and commercially successful feature films "The Rookie" (2002), starring Dennis Quaid, and "Miracle" (2004), starring Kurt Russell. That streak was extended in August 2006 with the release of "Invincible," starring Mark Wahlberg. All three are distributed through Walt Disney Pictures.

Mayhem's thriving collaboration with Walt Disney Studios continued with the release of "The Game Plan," the hit family comedy starring Dwayne "The Rock" Johnson, which opened No. 1 for two consecutive weeks at the domestic box office and grossed nearly \$148 million worldwide. Mayhem continued its successful collaboration with Dwayne Johnson with the Fox-released family comedy "Tooth Fairy," which has grossed \$112 million worldwide. Most recently, Gray and Ciardi were inducted as members of the Academy of Motion Picture Arts and Sciences (AMPAS).

**MIKE RICH (Written By/Executive Producer)** collaborated with producers Mark Ciardi and Gordon Gray on the movies "The Rookie" and "Miracle." Other films include "Radio," starring Ed Harris and Cuba Gooding Jr., "Finding Forrester" and "The Nativity Story," which he also executive-produced.

Rich was born in Los Angeles but spent the majority of his childhood growing up in eastern Oregon. He became interested in radio broadcasting during his high school years and used his on-air abilities to help pay his college tuition at Oregon State University.

Rich began his news-anchor career at KREM-FM in Spokane and worked his way to KGW in Portland before settling at KINK-FM, also in Portland. It was three years into that stint that he began dabbling with a screenplay idea that was sparked by an on-air interview dealing with America's classic authors. The result was Gus Van Sant's drama "Finding Forrester," starring Sean Connery.

**BILL JOHNSON (Executive Producer)** executive-produced DreamWorks' hit comedy "I Love You, Man," starring Paul Rudd and Jason Segel, and the family film "Dreamer," starring Kurt Russell and Dakota Fanning. He executive-produced the Warner Bros. comedy "Malibu's Most Wanted" and the Nicholas Sparks' romantic drama "A Walk to Remember." Johnson co-produced Walt Disney Pictures' "The Kid," starring Bruce Willis, and the Touchstone/Spyglass production "Instinct," starring Anthony Hopkins and Cuba Gooding Jr. Additionally, Johnson co-produced the Twentieth Century Fox romantic drama "A Walk in the Clouds," starring Keanu Reeves, and served as associate producer on the hit comedy "My Best Friend's Wedding," starring Julia Roberts, and the spoof "High School High" with Jon Lovitz, all for the Zucker Bros.

Johnson also worked as unit production manager on Gore Verbinski's hit horror thriller "The Ring," starring Naomi Watts, and Joel Schumacher's "A Time to Kill" with Samuel L. Jackson and Matthew McConaughey.

**DEAN SEMLER (Director of Photography)** won an Academy Award® for his work on Kevin Costner's epic of the American West, "Dances With Wolves." One of the world's most accomplished cinematographers, Semler has photographed a wide range of productions both in his native Australia, the United States and around the world.

Semler began his career at a local television station, photographing news stories. This led to a nine-year stint at Film Australia, where he made documentaries and anthropological films for educational and research purposes. His first credit as a feature cinematographer was "Let the Balloon Go" in 1976.

In Australia, Semler served as cinematographer for "Hoodwink"; the now classic futuristic thriller "The Road Warrior," which earned him an AFI nomination and its follow-up, "Mad Max Beyond Thunderdome"; "Razorback" (for which he won an Australian Film Institute Award); "The Coca-Cola Kid"; "The Lighthorsemen"; and "Dead Calm," for which he received an AFI award. His US credits include "Young Guns" and "Young Guns II," "Cocktail," "Farewell to the King," "City Slickers," "The Power of One," "The Three Musketeers," "The Cowboy Way," "Waterworld," "The Bone Collector," "Nuttty Professor II: The Klumps," "Heartbreakers," "Dragonfly," "We Were Soldiers," "XXX," "Bruce Almighty" and "The Alamo."

Semler also filmed Roland Emmerich's end-of-the-world epic "2012"; Ed Harris' "Appaloosa," starring Renée Zellweger and Viggo Mortensen; "Get Smart" starring Steve Carell and Anne Hathaway; and the comedy "I Now Pronounce You Chuck and Larry," starring Adam Sandler, Kevin James and Jessica Biel. Other projects include



Mel Gibson's "Apocalypto," for which he received an ASC nomination; the romantic comedy "Just My Luck," starring Lindsay Lohan; the box-office hit "Click," starring Adam Sandler, Kate Beckinsale and Christopher Walken; and "The Longest Yard," starring Adam Sandler, Chris Rock and Burt Reynolds. He also worked with director Rob Cohen on the action-adventure sci-fi thriller "Stealth."

For television, Semler photographed "Return to Eden" in Australia and, in the US, "Passion Flower." He also served as cinematographer and second unit director of the television miniseries "Lonesome Dove" and "Son of the Morning Star."

During the filming of "XXX," it was announced that Semler was the recipient of a Member in the General Division of the Order of Australia, appointed by Her Majesty Queen Elizabeth II for services to the arts, an honor bestowed upon him by his fellow countrymen.

**TOM SANDERS (Production Designer)** previously collaborated with director Randall Wallace on "We Were Soldiers" and served as production designer on "Braveheart," directed by Mel Gibson, which Wallace wrote. Sanders also served in the same capacity on Gibson's "Apocalypto." Sanders received Academy Award® nominations in Art Direction for his work on "Saving Private Ryan" and "Bram Stoker's Dracula." Other film credits include D.J. Caruso's "Eagle Eye"; "The Edge of Darkness" starring Mel Gibson and directed by Martin Campbell; "Rumor Has It"; "Mission Impossible II"; "Father's Day"; "Assassins"; and "Days of Thunder." As art director, his credits include "Hook," "Naked Tango" and "Revenge." He was visual consultant on "Timeline" and directed the "About Face" episode for HBO's successful series "Tales from the Crypt."

**JOHN WRIGHT, A.C.E. (Film Editor)** previously edited "The Hulk," starring Edward Norton and Liv Tyler, Mel Gibson's films "Apocalypto" and "The Passion of the Christ," "X-Men," "The Thomas Crown Affair" and "Die Hard: With a Vengeance." His work on "Speed" and "The Hunt for Red October" earned him Academy Award® nominations. He won ACE Awards for "Life Goes to War: Hollywood and the Home Front" and for "Sarah, Plain and Tall," the latter for which he also won an Emmy®.

**MICHAEL T. BOYD (Costume Designer)** previously collaborated with director Randall Wallace on "We Were Soldiers." Additional features include "Gettysburg," "Chasers," "McHale's Navy" and Robert Rodriguez's "The Faculty." His television credits include "Son of the Morning Star," for which he received an Emmy® Award (alongside Cathy Smith and Bud Clark); "Buffalo Soldiers" and "Sally Hemings: An American Scandal," both directed by Charles Haid; "3: The Dale Earnhardt Story," directed by Russell Mulcahey for ESPN; Ridley Scott's miniseries "The Company"; "Sex and Lies in Sin City" for Peter Medak; and Steven Spielberg's acclaimed miniseries "Into the West," for which he earned a Costume Designers Guild Award and Emmy Award nomination.

**JULIE WEISS (Costume Designer)** is a seasoned costume designer with credits including "Shanghai," "The Time Traveler's Wife," "Blades of Glory," "Bobby," "Hollywoodland," "The Ring," "Auto Focus," "Frida," "Hearts in Atlantis," "The Gift," "American Beauty," "The Edge," "It Could Happen to You," "Steel Magnolias," and a

number of other film and television projects. She was nominated for an Academy Award® for both “Frida” and “Twelve Monkeys.” A multiple Emmy® nominee, Weiss earned the award twice for her work on the small screen: “A Woman of Independent Means” (Outstanding Individual Achievement in Costume Design for a Miniseries or a Special) and “The Dollmaker” (Outstanding Costume Design for a Limited Series or a Special).

**RUSTY HENDRICKSON (Stunt Coordinator/Horse Wrangler)** has worked as an animal wrangler on a host of films, including “Jonah Hex,” “3:10 to Yuma,” “Flicka,” “Seabiscuit,” “The Ring,” “The Patriot,” “The Horse Whisperer,” “Something to Talk About,” “Wyatt Earp,” “Far and Away” and “Dances With Wolves.”

A diverse range of musical influences inspired the scores of **NICK GLENNIE-SMITH (Composer)**. He began his career as a chorister at the age of 8 at New College in Oxford England. Citing the Beatles as his earliest musical heroes, Nick left school in the 70s with an education in classical music and passion for electronics and rock ‘n’ roll. He went on to tour with Gryphon, a London rock band playing medieval instruments.

As a top session musician in London in the 80s, he contributed to a string of hits by such artists as Phil Collins, Tina Turner and Paul McCartney. Roger Water’s 1990 concert “The Wall” at the Berlin Wall featured Nick on keyboards. With colleagues Stanley Meyers (“The Deer Hunter”) and future Oscar® recipient Hans Zimmer, he composed and recorded jingles for London agency Air Edel and library albums for KPM at his Chelsea recording studio, “Snake Ranch.” A collaboration with songwriter Kenny Young (“Under the Boardwalk”) and Vic Copper-Smith (producer of the band “The Jam”) led to “Gentlemen Without Weapons,” a studio band pioneering the use of sampled sounds from nature to create a pop-oriented album with an environmental slant. It was critically acclaimed and led to the creation of an environmental charity “Earth Love Fund” which was presented with the UN Global 500 award for an outstanding contribution.

Glennie-Smith’s first foray into scoring for film began in London, assisting Stanley Meyers. In 1991, he moved to L.A., where he began a lengthy collaboration with composer Hans Zimmer as co-composer, arranger and conductor for films such as “The Lion King,” “Crimson Tide,” “Gladiator,” “Mission: Impossible II” and “Hannibal.”

As a featured composer, his credits include the 1996 “The Rock” and “The Man in the Iron Mask” (1997). Most recently, Glennie-Smith has completed work on such films as “We Were Soldiers,” “A Sound of Thunder” and “Ella Enchanted.”

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