

APPALOOSA

*We've been all over out here. Virgil gets hired to settle things
down in towns that need settling, and I go with him.*
-- *Everett Hitch*

Oscar nominee Viggo Mortensen (“Eastern Promises”), four-time Oscar nominee Ed Harris (“Pollock”), Academy Award winner Renée Zellweger (“Cold Mountain”) and Academy Award winner Jeremy Irons (“Reversal of Fortune”) star in the Western “Appaloosa,” adapted from the Robert B. Parker novel.

Set in 1882 in the Old West territory of New Mexico, “Appaloosa” revolves around city marshal Virgil Cole (Harris) and his deputy and partner Everett Hitch (Mortensen), who have made their reputation as peacekeepers in the lawless towns springing up in the untamed land.

In the small mining community of Appaloosa, a ruthless, powerful rancher named Randall Bragg (Irons) has allowed his band of outlaws to run roughshod over the town. After the cold-blooded murder of Appaloosa’s city marshal, Cole and Hitch are hired to bring the murderer to justice.

While establishing new authority with equal parts grit and guns, Cole and Hitch meet provocative newcomer Allison French (Zellweger), whose unconventional ways threaten to undermine their progress and to destroy the two lawmen’s decade-old partnership.

New Line Cinema presents in association with Axon Films, a Groundswell Production of an Ed Harris film, “Appaloosa,” starring Viggo Mortensen, Ed Harris, Renée Zellweger, Jeremy Irons, Timothy Spall and Lance Henriksen.

The film was directed by Ed Harris from a screenplay by Robert Knott & Ed Harris, based on the novel by Robert B. Parker. Harris, Knott and Ginger Sledge

produced the film, with Michael London, Cotty Chubb, Toby Emmerich and Sam Brown serving as executive producers.

The behind-the-scenes team includes director of photography Dean Semler, production designer Waldemar Kalinowski, editor Kathryn Himoff and costume designer David Robinson. The music is by Jeff Beal.

“Appaloosa” reunites Ed Harris with a number of colleagues from his past films, including Viggo Mortensen (“A History of Violence”), Timothy Spall (“To Kill a Priest”), Lance Henriksen (“The Right Stuff”), and Timothy V. Murphy (“National Treasure: Book of Secrets”). Returning to collaborate with Harris from his feature film debut, “Pollock,” are costume designer David Robinson and editor Kathryn Himoff, as well as cast members Tom Bower and Robert Knott.

“Appaloosa” is being distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

ABOUT THE PRODUCTION

I don't kill people for a living, I enforce the law.

Killing is sometimes a by-product.

-- Virgil Cole

When Ed Harris embarked on a family horseback-riding trip in 2005, he brought Robert B. Parker's novel *Appaloosa* along for the journey. A character-driven tale about honor and camaraderie set against the backdrop of the Old West, the novel captured Harris's attention.

“I was immediately drawn to the relationship between Cole and Hitch. After I

read the first few scenes between these guys, I fell in love with their dialogue and their friendship,” says Harris. “These are two tough guys who’ve been riding together for more than 12 years and they just know each other. They don’t have to talk about their feelings necessarily, there’s an unspoken understanding between them. They’re very comfortable with one another and respect each other, and they have a great sense of humor together.”

Executive producer Michael London also gravitated to the source material. “I felt strongly about the novel from the first time I picked it up. There was something about the interplay between these two guys. There’s a traditional buddy movie at the core of the story.”

“What is most fascinating to me about the story is that it explores how Hitch and Cole’s friendship deals with the unexpected,” says producer Ginger Sledge. “It examines the potential for good and bad in each character.”

Realizing Parker’s novel was more than just a good read, Harris saw the cinematic potential and teamed up with Robert Knott to collaborate on the screenplay.

“We explored the ways friendship could be expressed on screen through both the silence and banter between Cole and Hitch—how each of them played such an integral role in supporting each other along the way, how they dealt with the fear of death or lack thereof, and how they understood each other’s needs,” remarks Knott, who also serves as a producer on the project.

In addition to writing the screenplay for “Appaloosa” with Knott, Harris made the decision to direct and produce the film. He also stars in the role of Virgil Cole.

“Ed is absolutely perfect for the part,” says author Robert Parker. “He looks the way I thought Cole would look. He has this economy of movement that Cole has. Ed has a distinct sense of self-containment; he’s never in a hurry, but he’s still a beat faster than most people. He also has a ‘he-does-what-he-sets-out-to-do’ kind of attitude, which is not unlike the character of Virgil Cole.”

“Ed brings an amazing strength of character that’s in every frame of the movie,” says executive producer Michael London. “He has a very powerful, quiet presence, which he brought to the character.”

In “Appaloosa,” Virgil Cole is an expert gunman who is committed to his trade as a man of the law. “Whether it’s the law that he brings to a town or the law of a territory, that is his life’s work,” offers Harris. “He believes in justice and in treating people fairly. He has a bit of a temper, but he’s also got a sense of humor about what he does. He’s a very loyal individual, and you see this in his friendship with Everett Hitch.”

Harris’s first and only choice for the role of Everett Hitch was Viggo Mortensen, with whom he’d shared the screen in “A History of Violence.”

“I had just finished reading *Appaloosa* at that time we shot ‘A History of Violence,’ and I gave it to Viggo and told him that I really wanted to make it into a film with him in it,” recalls Harris. “One of the greatest things about Viggo is his sense of loyalty. He’s a man of his word. Once he committed to the project, he was completely on board.”

“We see eye to eye,” says Mortensen of his experience working with Harris. Mortensen was also drawn to the subtlety in the screenplay’s dialogue and the friendship between two lawmen in the Old West. “I think Cole trusts Hitch more than anyone else in the world, specifically because Hitch is very honest with him, even when it’s difficult to bring certain things to Cole’s attention,” says the actor. “That is my definition of a good friend: somebody who is brave enough to tell you the truth even when it’s not what you want to hear.”

“Hitch really is the reason that Cole’s still alive,” says Harris. “The two met in a standoff between Cole and another gunslinger.” Needless to say, it was Cole and Hitch who lived to tell about it. “Hitch was originally trained at West Point, but he gave up the life of a soldier and wandered West. Then he met Cole, who was looking for a right-hand man in his peacekeeping business. Hitch saved Cole’s life, and Cole, in return, has given Hitch a life.”

While they have spent the last 12 years bringing peace to lawless towns, everything changed in Appaloosa, “in part because it was time for things to change, but mostly because of the influence of Allison French,” Mortensen suggests.

Oscar winner Renée Zellweger plays the role of Allison French, a beguiling widow who arrives in Appaloosa and immediately draws the attention of Virgil Cole.

“I was intrigued by the mystery surrounding the character of Allison French,”

states the actress. “Just from reading the script, there’s not a lot you can presume about her. Judging by the way she dresses and acts, you can probably guess that she’s a city girl and that she’s educated, but that’s about it. She simply rolls into town with a dollar in her pocket and a story about a deceased husband. You don’t know anything more, except that she plays piano and likes to be called Allie.”

Together, Cole and Hitch meet the young widow in a restaurant, but have very different impressions of the enigmatic newcomer. “Cole has never met anyone quite like Allie, so he becomes instantly fascinated,” says Harris.

On the other hand, Mortensen notes, “Hitch thinks that she’s a bit too forward; a bit too inquisitive for his taste. As soon as she starts asking all these questions, Hitch becomes a little wary of her. But Cole is immediately taken with her. Cole is someone who’s so dedicated to serving the law that he’s somewhat of a workaholic,” continues Mortensen. “So despite Hitch’s skepticism about Allie, he thinks it’s nice to see Cole let loose a little and have some fun. But as Cole and Allie’s relationship gets more serious, it becomes problematic. She seems to be too much of a distraction. And distractions can be dangerous for lawmen.”

Zellweger counters, “Allie is not all good or all bad, she’s somewhere in-between. I think you can empathize as she stumbles along and tries to make her way. I’ve never played a character like that, and I found it very rewarding. I love Allie’s determination. I love that she’s so weak, and yet she’s so determined to do the best that she can. She’s a survivor. I’ve kind of assumed that Allie is a graduate of the school of hard knocks. She is doing the best she can based on what she’s been taught during these times as a woman who’s not attached and has come upon hard times.”

“Renée brings vitality and honesty to the role of Allie and her own unique way of being,” remarks Harris. “I don’t believe that Allie is calculating. She’s not someone who is dark and mean-spirited. She is who she is.”

Another powerful character in “Appaloosa” is the local rancher Randall Bragg, who has gotten used to being above the law. Played by Oscar winner Jeremy Irons, “Bragg is a man who has a lot of connections and he’s out West trying to make his fortune by taking over the local copper mines around Appaloosa,” says the actor. “In the course of taking over this area, he allows his men to run riot in town.”

The time period and setting in which “Appaloosa” takes place appealed to the English actor. “The frontier men spoke with their guns,” Irons notes. “This was a time when the West was just beginning to be developed and the law was coming. Laws were added and changed so fast that suddenly you had to do things a certain way, which doesn’t sit well with a man like Randall Bragg.”

Mortensen adds, “It was a very interesting time. I looked into Southwestern history and the history of outlaws and lawmen, and there often appears to have been a very thin line between them. In fact, Cole and Hitch are not that far removed from the ‘outlaws’ that they’re up against. There’s not much difference between them in some moments; they both have displays of temper and violence.”

Rounding out the cast in “Appaloosa” are Timothy Spall, James Gammon and Tom Bower as Appaloosa’s aldermen; Lance Henriksen as Ring Shelton, a rival gun-for-hire who allies himself with Bragg; and Ariadna Gil as Katie, an insightful working girl who befriends Everett Hitch. Additionally, Harris made “Appaloosa” a family affair by casting his father, Bob Harris, in the role of Judge Elias Callison. They had previously worked together on “Pollock.”

We’d been keeping the peace together for the last dozen years or so. And as we looked down on a town called Appaloosa, I’d no reason to doubt that we’d be doing just that for the foreseeable future. But life has a way of making the foreseeable that which never happens...and the unforeseeable that which your life becomes.

-- Everett Hitch

As Harris and Knott wrote the screenplay for “Appaloosa,” they envisioned the fictional town in which the story takes place to be in New Mexico or Arizona. In fact, the filmmakers considered filming in Arizona, New Mexico and Texas before finally deciding on northern New Mexico.

Harris recalls, “I wanted to make a film that had the right scope to depict the magnificent country in which the story takes place—in the Southwest, in New Mexico. I thought Parker’s story deserved that. I always loved New Mexico. The Ford Ranch in

Santa Fe ended up being our best bet in terms of scenery and intangibles. It's a very film-friendly situation because a lot of production folks have moved from Los Angeles to New Mexico, so there's a ton of skilled craftspeople there. Aesthetically it was the best place to shoot. All you've got to do is get out here and experience it. Big sky. Hills. Desert. Quiet."

"Appaloosa" is director of photography Dean Semler's seventh film shot in New Mexico. "Santa Fe is ideal for shooting Westerns. You've got such a variety of landscapes," Semler says, referring to the state's picturesque offerings of tabletop mesas, sandstone buttes, high desert chaparral, alpine terrain and river basins.

Semler shot the film in anamorphic, wide-screen aspect ratio, often utilizing wide-angle lenses to capture the grand Southwestern panoramas. "We used a lot of beautiful still frames with landscapes and people in them. So we didn't isolate the background, we've included it, which was beautiful. We made the most of the landscapes and the characters in it," notes Semler.

"The color palette in New Mexico is really incredible on screen," observes Ginger Sledge. "Dean captured amazing vistas, with rich and saturated tones. You've got the vibrant blue sky and beautiful greens with shades of tan, pale pink and orange mixed in. This land is amazing."

"Appaloosa" was filmed from late September to early December 2007 in and around Santa Fe. Various locations included the multi-hued sandstone cliffs of Abiquiu and alongside the Chama River, where the autumn cottonwoods were turning golden. The town of Appaloosa was constructed on designer Tom Ford's Cerro Pelon Ranch in Galisteo. The scene where Bragg's men chase Cole and Hitch was filmed crossing the Rio Grande River near Algodones. While most of the film was shot in New Mexico, the production chose to shoot one climactic shootout in Austin, Texas, which doubled for the fictional town of Rio Seco.

In contrast to the rich hues of the New Mexican landscape, production designer Waldemar Kalinowski worked closely with Harris to bring the town of Appaloosa to life in a way that reflected the town's depressed condition.

"Appaloosa is experiencing a downturn in its economy, so we have a layer of what has been and what is," says Kalinowski. "We were very specific from the

beginning. It's not just a dirty little town in the middle of the West. It's a town that was established by the mining company."

To construct the town of Appaloosa, Kalinowski's team used a combination of wood, brick and adobe, a building material native to the Southwest. While most structures were mainly built with wood, some principal buildings, such as the Boston House Hotel and Saloon, were built with brick. The bank building has a stone façade, and both the mining company and church are adobe buildings.

Kalinowski covered the interior walls of the Boston House Hotel and Saloon with a present-day copy of opulent William Morris wallpapers, which were designed in England. "The William Morris wallpaper is very patterned and represent a visual idea having to do with the return to nature, and people interested in naturalism. Our wallpapers were produced in London and shipped to us."

Outfitting the characters in "Appaloosa" was the task of costume designer David Robinson, who scoured old photographs and Western antiques in his research. Robinson found similarities among men's fashion in the day and reasoned that the similarities stemmed from the practicalities of the situation. "For instance, you wear a bandana to keep your neck from chafing, and you'd wear a vest because it gives you that extra layer," the designer offers.

Additionally, the costume designer aimed to strike a balance between fashion and realism. "Photography at the time was a new invention, and those who had their photos taken were probably more dressed up than they normally would be for day-to-day life," Robinson notes.

In creating the costumes for Virgil Cole, says Robinson, "Cole has a classic style. He's often seen in a Prince Albert-style blazer jacket in charcoal gray along with black pants and striped period shirt. He's very no-nonsense. And everything is well-kept.

"Hitch is more down-to-earth. His colors are browns and greens," continues Robinson. "He's very practical, so when something rips, he just sews it up. He has a leather saddle strap that's been added to his jacket so his gun belt won't wear on his jacket."

Robinson designed, sketched and built all of the outfits for Zellweger's character, Allison French, in his costume shop. The designer points out, "Allie's not your typical

woman in a Western who's typically a sort of a prop. She's definitely a little bit more fashionable since she's coming from a big city. She's from an upper-middle class background, so we looked at more upscale fashion of the 1880s and based her wardrobe on that. Allie's outfits have a lot more color compared to everyone else's in Appaloosa. We first see her in a bronze and navy blue dress. Then she is seen in a variety of colors like green, burgundy, and her dresses are mostly silk." Of particular note, one silk-satin iridescent dress for Zellweger's character features an actual lace collar used in the 1880s.

Additionally, the modern cowboy hat was just being developed at this time, so the hats in "Appaloosa" feature rounded crowns or telescoped crowns, rather than dented crowns with curved brims, as on the modern cowboy hat.

Another key detail in the making of "Appaloosa" was the use of historically accurate firearms. The most noticeable gun in the film is Everett Hitch's eight-gauge—a rare weapon also called a "punt gun" or a "market gun." At 50 inches long and weighing more than 11 pounds, it's an intimidating weapon. The cumbersome eight-gauge was most often used while sitting on a swivel in a boat, to fire into large flocks of ducks or geese for food and feathers. Technically a shotgun rather than a rifle, the eight-gauge shoots a number of pellets or buckshot, which spread out as they come out of the muzzle. Virgil Cole's trusty pistol is a bone-handled Colt 45, vintage 1873.

Several dozen horses were used in the filming of "Appaloosa," mostly large, sturdy quarter horses, along with some appendix horses and mules. Head wrangler Rex Peterson studied old Frederic Remington paintings to research the horse tack of the 1880s. "The horses are being ridden with fancy period silver bits and bridles," says Peterson. "The American Indians are riding with plainer saddles and bridles."

Harris and Mortensen did their own riding, mounted on large, solid-colored bays and sorrels. "They're both excellent riders," says Peterson.

The steep mountainsides in the Abiquiu area demanded careful planning and intense focus for all involved. Viggo Mortensen recalls, "We did all the hardest stuff in the first week; climbing up steep hillsides with rocky terrain. Rex selected two very impressive steeds for Cole and Hitch to ride because when they first come into town, they want to make an impression. They come in on horses that are much bigger than the other ones in town."

“The image of Cole and Hitch riding into town in this fashion is classic Western iconography,” offers executive producer Michael London. “They’re two characters who set out to right a wrong. It sounds like a simple and obvious task, but they ultimately discover the nuances and complexities of the situation that make their jobs impossible to accomplish without compromising something along the way.”

“It’s not a revisionist Western,” states Mortensen. “It’s not a movie about 1882 seen through our eyes as much as it is a picture that’s without judgment of people as they seem to have behaved back then. The standards of behavior were very different. In some ways, there were higher standards of politeness and chivalry, but in other ways, people were much more direct and brutal towards each other. Neither Ed nor I, as the central male characters, are trying to justify the violence that comes with our jobs in this story, or to make our characters seem more heroic than they are.”

Harris concludes, “The most important thing to Robert Knott and me in writing the screenplay was staying true to Robert Parker’s intent. Once on set, we strove for truth in each character’s individual intentions and their relationships. Though we’re in the 1880s, human nature still dictates how people react and treat other people. Issues and conflicts of friendship, loyalty and betrayal are still very relevant today. To see it all come together with such a great team, I really couldn’t have asked for more. It’s been a tremendously rewarding experience.”

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ABOUT THE CAST

ED HARRIS (Virgil Cole/Director/Screenwriter/Producer) is an award-winning actor, who has also received acclaim for his work behind the camera.

A four-time Academy Award nominee, he garnered his most recent Oscar nod, for Best Supporting Actor, for his performance in Stephen Daldry's 2002 drama "The Hours," also earning Golden Globe, BAFTA and Screen Actors Guild (SAG) Award nominations in the same category. In 2001, he earned a Best Actor Oscar nomination for his portrayal of artist Jackson Pollock in "Pollock," which also marked his widely praised directorial debut. The film co-starred Marcia Gay Harden, who won an Oscar for Best Supporting Actress. Harris had earlier received Academy Award nominations as Best Supporting Actor for his work in Ron Howard's "Apollo 13," also gaining a Golden Globe nomination and a SAG Award; and Peter Weir's "The Truman Show," for which he won a Golden Globe and a National Board of Review Award and earned a BAFTA Award nomination.

Harris more recently co-starred with Nicolas Cage in the 2007 holiday season's blockbuster thriller "National Treasure 2: Book of Secrets." He also joined the ensemble cast of "Gone Baby Gone," the critically lauded directorial debut of screenwriter/actor Ben Affleck, based on the novel by Dennis Lehane. Harris's other recent film credits include the title role in Agnieszka Holland's "Copying Beethoven," and David Cronenberg's critically acclaimed drama "A History of Violence," for which he won a National Society of Film Critics Award for Best Supporting Actor.

In 2005, Harris starred with Paul Newman and Joanne Woodward in the acclaimed HBO miniseries "Empire Falls," directed by Fred Schepisi. Harris was nominated for Emmy, Golden Globe and SAG Awards for Best Actor for his work in the project, based on Richard Russo's Pulitzer Prize-winning novel.

Harris includes among his additional film credits "Winter Passing"; "Radio"; Ron Howard's Oscar-winning Best Picture "A Beautiful Mind"; "Buffalo Soldiers"; "Stepmom"; Sydney Pollack's "The Firm"; Phil Joanou's "State of Grace"; Agnieszka Holland's "The Third Miracle" and "To Kill a Priest"; Louis Malle's "Alamo Bay";

Karel Reisz's "Sweet Dreams"; Robert Benton's "The Human Stain" and "Places in the Heart"; and Philip Kaufman's epic "The Right Stuff."

On the small screen, Harris has been seen in such longform projects as "The Last Innocent Man," "Running Mates," "Paris Trout," and "Riders of the Purple Sage," for which he and his wife, Amy Madigan, as executive producers and stars of the film, were presented with the Western Heritage Wrangler Award for Outstanding Television Feature Film.

An accomplished stage actor, Harris made his New York stage debut in Sam Shepard's "Fool for Love," for which he earned the 1984 Obie Award for Outstanding Lead Actor. For his performance in the 1986 Broadway production of George Furth's "Precious Sons," Harris won a Drama Desk Award for Outstanding Lead Actor. He later starred in the 1996 Broadway premiere of Ronald Harwood's "Taking Sides." His other stage credits include productions of "Prairie Avenue," "Scar," "A Streetcar Named Desire," "The Grapes of Wrath," "Sweet Bird of Youth," and "Simpatico," for which he received the Lucille Lortel Award for Outstanding Actor.

In 2006, Harris returned to the New York stage to star in Neil LaBute's one-character play "Wrecks," at the Joseph Papp Public Theater. The production marked the play's U.S. debut, with Harris reprising the role he created for its world premiere at the Everyman Palace Theatre in Ireland.

VIGGO MORTENSEN (Everett Hitch) has consistently earned acclaim for his work in a wide range of films, most recently including "Eastern Promises," "A History of Violence" and the "Lord of the Rings" trilogy. This past year, he was honored with Academy Award, Golden Globe, Screen Actors Guild (SAG) and BAFTA Award nominations for Best Actor for his performance in "Eastern Promises," directed by David Cronenberg. In addition, Mortensen won a British Independent Film Award and several critics groups awards for his work in the film. He had previously collaborated with Cronenberg in the 2005 drama "A History of Violence," in which he starred with Ed Harris.

Mortensen earlier shared in a SAG Award, a Critics' Choice Award and a National Board of Review Award as a member of the ensemble cast of the Oscar-winning

Best Picture “The Lord of the Rings: The Return of the King.” He also starred in the previous two installments of the “Lord of the Rings” trilogy, “The Fellowship of the Ring” and “The Two Towers.”

Following “Appaloosa,” Mortensen has two more films due out this fall. One of these is “Good,” based on the play by C.P. Taylor, which explores the rise of National Socialism in Germany. The film will premiere at the Toronto International Film Festival. In November, Mortensen stars in “The Road,” John Hillcoat’s film adaptation of Cormac McCarthy’s best-selling novel about a father and son traveling down a post-apocalyptic road in search of safety.

Mortensen was born in New York City to an American mother and a Danish father. His family traveled extensively, however, and he spent most of his first 11 years living in South America. He later spent a few years living and working in Denmark. He began acting in New York, studying with Warren Robertson, and appeared in several plays and movies before moving to Los Angeles.

Mortensen made his feature film debut as a young Amish farmer in director Peter Weir’s “Witness” and has since delivered a steady string of memorable performances in more than 40 feature films. He has received praise from critics for his work in such films as “Alatriste,” “G.I. Jane,” “A Walk on the Moon,” “La Pistola de Mi Hermano,” “The Portrait of a Lady,” “Crimson Tide,” “Carlito’s Way,” “The Indian Runner” and “The Reflecting Skin,” to name only a few.

Apart from his acting, Mortensen is also an accomplished poet, photographer, and painter. In 2002, he founded Perceval Press, an independent publishing house specializing in art, poetry, and critical writing. Perceval’s mission is to publish texts, images, and recordings that might not otherwise be presented.

Most recently, Mortensen exhibited the photographic series “Skovbo” in Iceland, at the Reykjavik Museum of Photography, and “The Nature of Landscape and Independent Perception,” with George Gudni, at Bergamot Station in Santa Monica. Past shows include “Miyelo” at both the Stephen Cohen Gallery in Los Angeles and the Addison Ripley Gallery in Washington, D.C. Mortensen has also shown his work at the Robert Mann Gallery in New York City, as well as in New Zealand, Denmark, and Cuba. On October 18, his photographic exhibition “Sådanset” will open in Roskilde, Denmark,

at the Palæfløjen exhibition space. His books of photography and writing are available from Perceval Press.

RENÉE ZELLWEGER (Allison French) is an Academy Award-winning actress and multiple Oscar nominee. In 2004, she won an Academy Award for Best Supporting Actress for her work in Anthony Minghella's "Cold Mountain." In addition, she swept the Golden Globe, BAFTA, Screen Actors Guild (SAG), and Critics' Choice Awards for her role in the Civil War drama, based on the best-selling novel.

The year before, she had received a Best Actress Oscar nomination for her work in Rob Marshall's screen adaptation of "Chicago." For her performance as Roxie Hart, Zellweger also won a Golden Globe and a SAG Award, in addition to earning a BAFTA Award nomination, all for Best Actress.

She earned her first Academy Award nomination, for Best Actress, for her performance in the title role of "Bridget Jones's Diary," also earning Golden Globe, BAFTA and SAG Award nominations. Zellweger also received a Golden Globe nomination when she reprised her role in the 2004 sequel "Bridget Jones: The Edge of Reason." She was later Golden Globe-nominated for her portrayal of children's author Beatrix Potter in the 2006 biopic "Miss Potter," which she also executive produced.

In addition, Zellweger earned critical acclaim for her performance in Ron Howard's "Cinderella Man," in which she starred opposite Russell Crowe. She also lent her voice to the animated features "Bee Movie" and "Shark Tale." She most recently starred in the football comedy "Leatherheads," directed by and starring George Clooney.

Zellweger's upcoming films include "Chilled in Miami," opposite Harry Connick Jr., to be released in January 2009; and Richard Loncraine's "My One and Only," alongside Chris Noth, Kevin Bacon and Logan Lerman. In addition, she executive produced the Lifetime Original Movie "Living Proof," based on the true story of UCLA's Dr. Dennis Slamon's battle to keep drug trials afloat for the lifesaving breast cancer drug that he developed, Herceptin. Set to air on October 18, 2008, the film was produced by her "Chicago" producers, Craig Zadan and Neil Meron.

Born in Texas, Zellweger attended the University of Texas, where she took her first acting class. She began her career on television before making her feature film debut

in Richard Linklater's coming-of-age film "Dazed and Confused." She subsequently appeared in Ben Stiller's "Reality Bites"; "Love and a .45," for which she gained her first Independent Spirit Award nomination; "8 Seconds"; "The Return of the Texas Chainsaw Massacre"; "Empire Records"; and "The Whole Wide World," for which she received another Independent Spirit Award nomination.

In 1996, Zellweger gained international recognition when she starred in Cameron Crowe's "Jerry Maguire," opposite Tom Cruise. She went on to win a National Board of Review Award for Breakthrough Performance and earned a SAG Award nomination for Best Supporting Actress for her work in the film. Her additional film credits include starring roles in "One True Thing," with Meryl Streep; Neil LaBute's "Nurse Betty," for which she won her first Golden Globe Award; the Farrelly brothers' "Me, Myself & Irene," opposite Jim Carrey; "White Oleander," with Michelle Pfeiffer; and "Down with Love," opposite Ewan McGregor.

JEREMY IRONS (Randall Bragg), one of today's most respected actors, has been honored for his work on stage, screen and television. He won an Academy Award and a Golden Globe Award, and was named Best Actor by several critics organizations, for his chilling portrayal of Claus von Bülow in the 1990 true-life drama "Reversal of Fortune," directed by Barbet Schroeder. Irons more recently won an Emmy, a Golden Globe and a Screen Actors Guild Award for his performance as Robert Dudley in the Showtime miniseries "Elizabeth I," opposite Helen Mirren.

Irons' latest feature film work includes the fantasy "Eragon"; David Lynch's "Inland Empire"; Lasse Hallstrom's "Casanova," with Heath Ledger; Ridley Scott's "Kingdom of Heaven"; "Being Julia," opposite Annette Bening; "The Merchant of Venice," with Al Pacino; Franco Zeffirelli's "Callas Forever"; and Claude Lelouch's "And Now...Ladies and Gentlemen."

Irons began his acting career in the theatre in his native England at the Bristol Old Vic. He made his London stage bow in 1971 as John the Baptist in "Godspell." He was later honored with Tony and Drama League Awards for Best Actor for his Broadway debut in the 1984 production of Tom Stoppard's "The Real Thing." Returning to the

London stage, he most recently starred in the West End productions of “Embers” and “Never So Good,” at the National Theatre.

On the big screen, Irons first gained international attention for his role in Karel Reisz’s “The French Lieutenant’s Woman,” earning a BAFTA nomination for his performance opposite Meryl Streep. His early film credits also include Jerzy Skolimowski’s “Moonlighting”; David Jones’ “Betrayal”; the title role in Volker Schlöndorff’s “Swann in Love”; Roland Joffe’s “The Mission,” for which he received a Golden Globe nomination; and David Cronenberg’s “Dead Ringers,” for which he won a New York Film Critics Award and a Genie Award.

Irons counts among his additional film credits Steven Soderbergh’s “Kafka,” Louis Malle’s “Damage,” David Cronenberg’s “M. Butterfly,” Bille August’s “The House of the Spirits,” “Die Hard: With a Vengeance,” Bernardo Bertolucci’s “Stealing Beauty,” Wayne Wang’s “Chinese Box,” Adrian Lyne’s controversial drama “Lolita,” and “The Man in the Iron Mask.” He also lent his distinctive voice to the role of the villainous Scar in the animated hit “The Lion King.”

Irons has also worked extensively on television, most notably starring in the groundbreaking 1981 miniseries “Brideshead Revisited,” for which he received Emmy, Golden Globe and BAFTA Award nominations. His recent credits include such longform projects as Showtime’s “Fitzgerald” and the A&E movie “Longitude.”

TIMOTHY SPALL (Phil Olson) most recently appeared in Tim Burton’s film adaptation of the Stephen Sondheim musical “Sweeney Todd: The Demon Barber of Fleet Street,” the hit fantasy film “Enchanted” and Gillian Armstrong’s “Death Defying Acts.” He also played Wormtail in the *Harry Potter* films “Harry Potter and the Prisoner of Azkaban” and “Harry Potter and the Goblet of Fire,” and will reprise his role in “Harry Potter and the Half-Blood Prince” and “Harry Potter and the Deathly Hallows.”

Spall earned BAFTA Award nominations for his performances in the Mike Leigh films “Topsy-Turvy” and “Secrets & Lies.” He has also collaborated with Leigh in the films “Life is Sweet” and “All or Nothing.” His many other film credits include Adrian Shergold’s “Pierpoint,” in the title role; Brad Silberling’s “Lemony Snicket’s A Series of Unfortunate Events”; Edward Zwick’s “The Last Samurai”; Doug McGrath’s

“Nicholas Nickleby”; Cameron Crowe’s “Vanilla Sky”; Peter Cattaneo’s “Lucky Break”; Stephen Herek’s “Rock Star”; the Kenneth Branagh films “Love’s Labour’s Lost” and “Hamlet”; Bernardo Bertolucci’s “The Sheltering Sky”; Clint Eastwood’s “White Hunter Black Heart”; and Agnieszka Holland’s “To Kill a Priest.”

On the small screen, Spall received BAFTA TV Award nominations for his work in Danny Boyle’s “Vacuuming Completely Nude in Paradise,” Stephen Poliakoff’s “Shooting the Past” and the miniseries “Our Mutual Friend.” His additional credits include the telefilms “Oliver Twist,” “A Room with a View,” “Mysterious Creatures,” and Richard Loncraine’s “My House In Umbria.”

Spall began his career on the stage, spending two years with the Royal Shakespeare Company. He has also starred in a wide range of theatrical productions, including “This is a Chair,” for director Stephen Daldry; “A Midsummer Night’s Dream,” under the direction of Robert Lepage; “The Government Inspector,” directed by Matthew Francis; and Mike Leigh’s “Smelling a Rat,” to name only a few.

LANCE HENRIKSEN (Ring Shelton) is an acclaimed actor who has worked with some of the most prominent directors in the motion picture industry, including Steven Spielberg, James Cameron, Sidney Lumet and Sam Raimi.

Born in New York, Henriksen studied at the Actors Studio and began his career off-Broadway in Eugene O’Neill’s “Three Plays of the Sea.” One of his first film appearances was for director Sidney Lumet in “Dog Day Afternoon,” followed by Lumet’s “Network” and “Prince of the City.” Henriksen’s early film credits also include Steven Spielberg’s “Close Encounters of the Third Kind,” “Damien: Omen II” and Philip Kaufman’s “The Right Stuff,” in which he portrayed Mercury astronaut Walter Schirra, Jr. alongside Ed Harris in the role of John Glenn. James Cameron cast Henriksen in his first directorial effort, “Piranha Part Two: The Spawning,” followed by “The Terminator” and the sci-fi blockbuster “Aliens,” in which Henriksen memorably played the android Bishop. He reprised the role in “Alien³” and more recently appeared in “AVP: Alien vs. Predator.”

Henriksen’s additional feature credits include Kathryn Bigelow’s cult vampire film “Near Dark,” “Jagged Edge,” “Pumpkinhead,” “The Horror Show,” “Survival

Quest,” “The Pit and the Pendulum,” Bruce Robinson’s “Jennifer Eight,” Richard Rush’s “Color of Night,” “Powder,” “Jim Jarmusch’s Dead Man,” “Tarzan” and director John Woo’s first American film, “Hard Target,” for which Henriksen received a Saturn Award as Best Supporting Actor.

For television, Henriksen starred in Fox’s “Millennium,” created by Chris Carter of “The X-Files.” His performance garnered three consecutive Golden Globe nominations for Best Performance by a Lead Actor in a Drama Series, as well as a People’s Choice Award nomination for Favorite New TV Male Star. He also starred in the TNT miniseries “Into the West,” executive produced by Steven Spielberg, and was nominated for a Golden Satellite Award for his portrayal of Abraham Lincoln in the TNT original film “The Day Lincoln Was Shot.” Henriksen also had starring roles in the Emmy-winning PBS project “The Dark End of the Street” and two episodes of HBO’s “Tales from the Crypt,” “Cutting Cards” and “Yellow.”

TOM BOWER (Abner Raines) previously worked with Ed Harris in the film “Pollock.” A busy character actor, he has appeared in more than 60 feature film, but is perhaps most recognized for his role as Marvin, the janitor who helps John McClane defeat the terrorists, in the blockbuster “Die Hard 2.”

Bower’s additional film credits include “Gospel Hill,” “The Hills Have Eyes,” “North Country,” “The Badge,” “High Crimes,” “The Laramie Project,” “Hearts in Atlantis,” “The Million Dollar Hotel,” “The Negotiator,” “Nixon,” “Georgia,” “Clear and Present Danger,” “Raising Cain,” “True Believer,” “Distant Thunder” and “Beverly Hills Cop II.”

Bower has also been seen in numerous television projects, including “Riders of the Purple Sage,” with Ed Harris, as well as such television movies as “The Pennsylvania Miners’ Story,” “Monday After the Miracle,” “Buffalo Soldiers,” “Murder in the Heartland,” “Love, Lies and Murder” and “Dillinger,” to name only a few. He has also had guest roles on dozens of series, most recently including “Monk,” “Battlestar Galactica,” “Cold Case,” “NCIS” and “Law & Order.”

In addition, Bower has appeared in more than 80 theatrical productions. He is one of the founding members and is on the board of directors of The Loretta Theatre, which

also includes Harris, Amy Madigan, Holly Hunter, and Pulitzer Prize-winning playwright Beth Henley. Bower is also a lifetime member of The Actors Studio.

In 1981, Bower was invited by Robert Redford to be a resource actor at the Sundance Institute for film and television. He has remained active in the Institute since that time, and has served as a member of the Nominating Committee. Bower is also Chief Creative Officer for New Deal Pictures in Denver, Colorado, and is a member of the Advisory Board of Syracuse Film City Center. He has served on and is running for the National Board of Screen Actors Guild.

JAMES GAMMON (Earl May) is one of Hollywood's most prolific character actors with a film and television career spanning more than 40 years.

He has appeared in more than 60 feature films, including "Cold Mountain," "The Cell," "The Hi-Lo Country," "Point Break," "The Man in the Iron Mask," "The Apostle," "Natural Born Killers," "Wyatt Earp," "Major League," "Major League II," "Cabin Boy," "Leaving Normal," "Coupe de Ville," "The Milagro Beanfield War," "Ironweed," "Silverado," "Any Which Way You Can," "Urban Cowboy," "The Greatest," "Macon County Line," "A Man Called Horse" and the classic "Cool Hand Luke."

A familiar face to television audiences, Gammon was a regular on the series "Nash Bridges," playing the title character's father. He has also had guest roles on dozens of series, the latest including "Grey's Anatomy," "Monk" and "Crossing Jordan." His long list of television credits also includes a wide range of movies and miniseries, most recently including the telefilm "Jesse Stone: Sea Change," based on the Robert Parker novel, "What I Did for Love" and "Paradise."

ARIADNA GIL (Katie) was born in 1969 in Barcelona, and has appeared in more than 40 films. The daughter of a prominent lawyer, she studied singing, classical dance and violin as a child, and segued to theatre and television at age 17, following her appearance on the cover of an avant-garde magazine.

It was during this period, in 1986, that Bigas Luna noticed her and offered Gil her first film role, in "Lola." Her appearance opposite Javier Bardem in the comedy "Amo tu cama rica" brought her widespread recognition in 1991, a fame consolidated the

following year with Fernando Trueba's romantic comedy "Belle époque," in which she appeared alongside Penelope Cruz. It was while shooting the latter that she met her future husband, actor-director David Trueba, brother of Fernando.

Numerous Spanish and French box-office hits have followed: Fina Torres' "Mécaniques célestes (Celestial Clockwork)"; Vincente Aranda's "Libertarias"; Jacques Weber's "Don Juan"; Gerardo Vera's "Segunda piel"; Sergei Bodrov's "The Bear's Kiss"; Fabien Onteniente's "Jet Set"; Joaquin Oristrell's "Manifiesto"; Arturo Ripstein's "La virgen de la lujuria"; Fernando Trueba's "El embrujo de Shangai"; David Trueba's "Soldados de Salamina"; Guillermo del Toro's Academy Award-winning "Pan's Labyrinth"; Agustín Díaz Yanes' "Alatriste," in which she starred opposite Viggo Mortensen; Alberto Lecchi's "Una estrella y dos cafés"; David Trueba's "Bienvenido a casa"; Beda Docampo's "Quiéreme"; and, most recently, Agustín Díaz Yanes' "Sólo quiero caminar."

Gil holds a Degree of Dramatic Art from Theatre Institut of Barcelona and speaks Spanish, Catalan, French and English.

ABOUT THE FILMMAKERS

ED HARRIS (Virgil Cole/Director/Screenwriter/Producer) See bio in cast section.

ROBERT KNOTT (Screenwriter/Producer) is a third-generation actor whose grandparents had a traveling theater tent show that followed the wheat harvest in the 1930s. When the show closed, his family made camp in Oklahoma, where Knott was born and raised by actors, musicians and storytellers. Before enrolling as an art major at the University of Oklahoma, he worked for a decade on oil rigs in Texas, Alaska and the Middle East. Inevitably, his legacy drew him toward a professional life in theater and film, and he has enjoyed a rich and diverse career in all aspects of movie making for 25 years.

As an actor, Knott starred in “Swimmers” with two-time Tony winner Cherry Jones. The film premiered at the Sundance Film Festival and went on to win the New American Cinema Award at the 2005 Seattle International Film Festival. He starred in Robert M. Young’s comedy “Human Error,” based on Richard Dresser’s play, which also premiered at Sundance. His other feature credits include “Pollock,” directed by Ed Harris, Stephen Frears’ “The Hi-Lo Country” and Walter Hill’s “Wild Bill,” with Diane Lane and Jeff Bridges.

GINGER SLEDGE (Producer) most recently served as co-producer and unit production manager on the upcoming comedy-drama “The Great Buck Howard,” set for release in 2009. Previously, she was co-producer of the biographical skateboarding drama “Lords of Dogtown,” directed by Catherine Hardwicke, and unit production manager/line producer of Alexander Payne’s Oscar-winning “Sideways.”

She executive-produced the hit romantic comedy “Miss Congeniality,” starring Sandra Bullock. Sledge’s extensive feature credits also include the comedy “Mickey Blue Eyes,” starring Hugh Grant, and the romantic drama “The Only Thrill,” starring Diane Keaton and Sam Shepard, on which she served as unit production manager; the drama “Little Boy Blue” and Richard Linklater’s “SubUrbia,” on which she was line producer; and Christopher Guest’s acclaimed ensemble-driven comedy “Waiting for Guffman,” on which she served as unit production manager and line producer.

Additionally, her credits as location manager include the features “A Bronx Tale,” directed by Robert De Niro; Rob Reiner’s “North”; and “Night and the City,” directed by Irwin Winkler.

Sledge is a member of the Directors Guild of America and holds a Bachelors degree in Education from the University of Texas at Austin.

ROBERT B. PARKER (Novel) is a *New York Times* best-selling author who has published over fifty novels to critical acclaim. His titles include the popular Spenser novels and Jesse Stone books, all of which have been best-sellers since the late 1970s; his more recent best-selling novels have included *Sea Change*, *School Days* and *Appaloosa*.

Born and raised in Massachusetts, Parker attended Colby College in Maine, served with the Army in Korea, and then completed a Ph.D in English at Boston University. He married his wife Joan in 1956; they raised two sons, David and Daniel. Together the Parkers founded Pearl Productions, a Boston-based independent film company named after their short-haired German pointer, Pearl, who has also been featured in many of Parker's novels. The Parkers live in Cambridge, MA.

In 1971, Parker began writing his Spenser novels while teaching at Boston's Northeastern University. Soon his novels began appearing on *The New York Times* best-seller list. Parker's Spenser novels inspired the ABC series, "Spenser: For Hire." In February 2005, CBS broadcast its highly rated adaptation of the Jesse Stone novel *Stone Cold*, which featured Tom Selleck in the lead role as Parker's small-town police chief. Following that, CBS has aired three more telefilms based on Parker's Jesse Stone books: "Night Passage," "Death in Paradise" and "Sea Change."

Parker was named Grand Master of the 2002 Edgar Awards by the Mystery Writers of America, an honor shared with earlier masters such as Alfred Hitchcock and Ellery Queen.

MICHAEL LONDON (Executive Producer) is an Academy Award-nominated producer and the principal and founder of Groundswell Productions, an independent production and financing company formed in 2006 with a mission to create a thriving home for filmmakers with singular voices that reach broad audiences. The company's slate mixes films from established directors and emerging talent alongside comedies and genre films with an original sensibility.

Since its inception two years ago, Groundswell has produced two recent releases: "Smart People," directed by Noam Murro and starring Dennis Quaid, Thomas Haden Church, Ellen Page and Sarah Jessica Parker, and "The Visitor," from writer-director Tom McCarthy and starring Richard Jenkins. Groundswell has also completed production on several films, including Todd Louiso's "The Marc Pease Experience," starring Jason Schwartzman, Ben Stiller and Anna Kendrick; Gus Van Sant's "Milk," starring Sean Penn, Emile Hirsch, Josh Brolin and James Franco; and Rawson Marshall Thurber's "The Mysteries of Pittsburgh," based on the Michael Chabon novel and

starring Sienna Miller, Peter Sarsgaard and Jon Foster. The company recently wrapped principal photography on Andrew Jarecki's "All Good Things," starring Ryan Gosling, Kirsten Dunst, Jeffrey Dean Morgan and Frank Langella, and is co-financing Steven Soderbergh's "The Informant," starring Matt Damon.

Prior to founding Groundswell, London produced the Alexander Payne film "Sideways," which was nominated for five Academy Awards, including Best Picture, and won for Best Adapted Screenplay. The film also won two Golden Globes, including Best Picture – Musical or Comedy, and six Independent Spirit Awards, including Best Feature.

In 2005, London produced "The Family Stone," written and directed by Thomas Bezucha and starring Diane Keaton, Sarah Jessica Parker, Dermot Mulroney, Luke Wilson, Claire Danes, Rachel McAdams and Craig T. Nelson. London also produced Neil Burger's "The Illusionist," which premiered at the 2006 Sundance Film Festival and starred Edward Norton, Paul Giamatti and Jessica Biel.

Earlier in 2006, London teamed up again with Alexander Payne to produce "King of California," which was written and directed by Mike Cahill and starred Michael Douglas and Evan Rachel Wood. In 2003, London produced "House of Sand and Fog," starring Jennifer Connelly and Ben Kingsley, and "Thirteen," starring Holly Hunter and Evan Rachel Wood. Both films received Academy Award nominations and 2004 Independent Spirit Awards. "Thirteen" also won Best Director honors at the 2003 Sundance Film Festival.

Previously, London spent five years as a production executive at Fox, where he exited the studio as executive vice president of production. Film projects under his supervision at Fox included "Alien³," "Die Hard 2," "Sleeping with the Enemy," "Hoffa" and "The Sandlot." He started his career as a staff writer for the *Los Angeles Times* after receiving his undergraduate degree from Stanford University.

COTTY CHUBB (Executive Producer) successfully built a small business in New York selling fine art photography before moving to Los Angeles to start his career in film. As a producer and senior production executive since the mid-1980s, Chubb served stints at Pressman Film Corp. from 1988 to 1992; Alphaville from 1994 to 2003;

and Groundswell Productions from 2006 to 2007. Presently, he is producing the action thriller “Unthinkable,” directed by Gregor Jordan and starring Samuel L. Jackson.

Chubb’s recent producing credits include “Believe in Me,” starring Jeffrey Donovan, Samantha Mathis, Bruce Dern and Heather Matarrazzo; “Dark Blue,” starring Kurt Russell and directed by Ron Shelton; “Pootie Tang,” with Chris Rock; Kasi Lemmons’ directorial debut, “Eve’s Bayou,” starring Samuel L. Jackson; “Hoffa,” starring Jack Nicholson and directed by and co-starring Danny DeVito; Charles Burnett’s much acclaimed “To Sleep With Anger”; “Waiting for the Light,” with Shirley MacLaine and Teri Garr; and “Cherry 2000,” starring Melanie Griffith.

Chubb has also served as an executive producer on projects including Michael Almereyda’s upcoming “Tonight at Noon,” starring Chiwetel Ejiofor, Lauren Ambrose, Connie Nielsen and Rutger Hauer, and Alex Proyas’s “The Crow,” starring Brandon Lee. He associate produced the Taviani brothers’ “Good Morning, Babylon,” and executive produced such telefilms as “Banshee,” for the Oxygen Network, “Everyday People” and “Don’t Look Back,” for HBO, and “Avalanche,” for Fox, as well as the USA Network miniseries “Attila,” starring Gerard Butler.

Additionally, Chubb served as producer on “Stranded in Canton,” a documentary created from videotapes shot in 1973 by the noted American photographer William Eggleston. The film premiered at the 2005 Toronto International Film Festival, and will be available on DVD this year. He is also the executive director of the Eggleston Artistic Trust, which manages the work of Eggleston.

Chubb is a member of the Academy of Motion Picture Arts and Sciences, in the Producers Branch. He is married with two teenaged daughters.

SAM BROWN (Executive Producer) is Vice President of Production at New Line, managing acquisition, development and production of feature films. He most recently served as co-producer on the comedy “Harold & Kumar Escape from Guantanamo Bay,” starring John Cho and Kal Penn.

Brown also recently worked on Brett Ratner’s action comedy “Rush Hour 3,” with Jackie Chan and Chris Tucker; the thriller “Fracture,” starring Anthony Hopkins and

Ryan Gosling; and the fantasy feature “The Last Mimzy,” which was directed by New Line co-chairman Bob Shaye.

Brown’s upcoming film projects include “Pride and Glory,” starring Edward Norton, Colin Farrell and Jon Voight; and Mark Waters’ “Ghosts of Girlfriends Past,” starring Matthew McConaughey and Jennifer Garner.

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.

More recently, Semler lensed the hit action comedy “Get Smart,” starring Steve Carell and Anne Hathaway; the comedy “I Now Pronounce You Chuck and Larry,” starring Adam Sandler, Kevin James and Jessica Biel; Mel Gibson’s “Apocalypto,” for which he received an ASC nomination; the romantic comedy “Just My Luck,” starring Lindsay Lohan; “Click,” starring Adam Sandler, Kate Beckinsale and Christopher Walken; “Rob Cohen’s “Stealth,” starring Jamie Foxx and Jessica Biel; and “The Longest Yard,” starring Adam Sandler, Chris Rock and Burt Reynolds. Currently, he is working with director Roland Emmerich on the epic disaster film “2012.”

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 Australian Film Institute Award nomination, and its follow-up, “Mad Max Beyond Thunderdome”; “Razorback,” for which he won an AFI Award; “The Coca-Cola Kid”; “The Lighthorsemen”; and “Dead Calm,” for which he received an Australian Film Critics’ Award nomination. His American 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,” “Nutty Professor II: The Klumps,”

“Heartbreakers,” “Dragonfly,” “We Were Soldiers,” “XXX,” “Bruce Almighty” and “The Alamo.”

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

During the filming of “XXX,” 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.

WALDEMAR KALINOWSKI (Production Designer) recently designed “Kisses,” for Lance Daly in Dublin, and “Lost City,” for Andy Garcia in the Dominican Republic. His other projects include John Frankenheimer’s “Path to War,” Diane Keaton’s “Hanging Up,” and “Stigmata,” for director Rupert Wainwright. Prior to that, he designed “Dance with Me” and “Wrestling Ernest Hemingway” for director Randa Haines. His other credits include “Leaving Las Vegas,” “One Night Stand,” “Mr. Jones,” “Liebestraum” and “Internal Affairs,” all for director Mike Figgis; as well as L. Clare Peploe’s “Rough Magic”; Harold Becker’s “The Boost”; and Victor Salva’s “Powder.”

Apart from feature films, Kalinowski has designed numerous music videos, commercials, television projects, and stage installations.

Born in Austria and raised in Warsaw, Poland, Kalinowski attended the University of Warsaw to study physics and mathematics and completed his studies at the University of Illinois. He received his Masters of Fine Arts degree from California Institute of the Arts. His eclectic professional activities include a research project on heat and radiation shields for the first Lunar Lander in 1969, a series of performance-video installation pieces in the mid-seventies, a seven-year stint as a fashion and advertising photographer, and a continuing acting career, which began with a role in the 1978 feature “Heaven’s Gate.”

Kalinowski’s closest collaborator is his wife, Florence Fellman, an art historian with a master’s degree in 19th- and 20th-century European art. Since 1984, they have continued to work together as a production designer-set decorator team on most of

Kalinowski's projects. The couple have two children: daughter Alexandra, an aspiring opera singer, and son Ariel, a poet living in New York.

KATHRYN HIMOFF (Editor/Associate Producer) previously collaborated with director Ed Harris on his feature "Pollock." She has worked four times with director Ken Kwapis, on "License to Wed," "The Sisterhood of the Traveling Pants" and "Sexual Life," an independent film he wrote & directed, as well as the pilot episode of the Emmy Award-winning NBC comedy series "The Office." Additionally, she edited the pilot episode of the Golden Globe-winning ABC series "Ugly Betty."

Himoff's additional feature credits span a wide range of genres, and include the indie noir thriller "Lonely Hearts"; the documentary "Tibet: Cry of the Snow Lion"; the horror film "House of 1000 Corpses"; the thriller "Killing Zoe"; and Allison Anders' critically acclaimed drama "Mi Vida Loca."

Himoff has a degree in Theater from Boston University and a background in acting, as well as in story development. She has also served as an executive for several film production companies in Los Angeles.

DAVID ROBINSON (Costume Designer) has been costume designer on more than 25 feature films, including "Pollock," for director Ed Harris; "Zoolander," directed by Ben Stiller; Martin Brest's "Meet Joe Black"; "Donnie Brasco," for director Mike Newell; "The Basketball Diaries," directed by Scott Kalvert; "Looking for Richard," for director Al Pacino; "The Amityville Horror"; "People I Know"; writer-director Tamara Jenkins' 2007 comedy-drama "The Savages," starring Philip Seymour Hoffman and Laura Linney; and Griffin Dunne's romantic comedy "The Accidental Husband."

As an associate designer, he collaborated with noted costume designer Aude Bronson-Howard on such features as "Carlito's Way," "State of Grace," "The Cowboy Way" and "Scent of a Woman."

Robinson has also worked extensively in theater, with credits including "The Phantom of the Opera," for director Hal Prince. He also served as resident costume designer at the Maine State Music Theatre for six seasons.

JEFF BEAL (Composer) reunites with Ed Harris on “Appaloosa,” having previously composed the score for Harris’s feature film debut, “Pollock.” Beal most recently composed the score for the upcoming “Salomaybe?” directed by Al Pacino. His other film composing credits include the documentary “The Pixar Story,” “Ping Pong Playa,” “Spirit of the Marathon,” “He Was a Quiet Man,” “The Situation,” “The Fence,” “In the Realms of the Unreal,” “Love Is All There Is,” “Guy,” “The Passion of Ayn Rand,” “Harlem Aria,” and “No Good Deed,” for director Bob Rafelson.

A two-time Emmy Award winner, Beal won his first Emmy for the main title theme music for USA Network’s “Monk” and recently won his second Emmy for the original dramatic score on TNT’s telefilm “Nightmares and Dreamscapes: From the Stories of Stephen King.” Beal has also been Emmy-nominated five other times, including three nods for the HBO series “Rome” and one for “Carnivale.”

Beal’s additional television credits include the hit series “Ugly Betty,” “Medium” and “Family Law,” for producer Paul Haggis. He also composed the music for all four television movies based on Robert B. Parker’s Jesse Stone novels: “Stone Cold,” “Night Passage,” “Death in Paradise” and “Sea Change.” He has also scored such longform projects as “The Company,” “Pinochet’s Last Stand,” “The Wool Cap,” “Ike: Countdown to D-Day,” and Part Nine of the HBO miniseries “From the Earth to the Moon.”

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NEW LINE CINEMA presents

In Association with AXON FILMS

A GROUNDSWELL production

APPALOOSA

CAST

(In Order of Appearance)

Marshall Jack Bell.....BOBBY JAUREGUI
Randall Bragg..... JEREMY IRONS
Vince..... TIMOTHY V. MURPHY
Dean LUCE RAINS
Chalk..... JIM TARWATER
Bronc BOYD KESTNER
Joe Whitfield GABRIEL MARANTZ
Virgil Cole ED HARRIS
Everett HitchVIGGO MORTENSEN
Town Boy..... BENJAMIN ROSENSHEIN
Tilda CERRIS MORGAN-MOYER
Earl May.....JAMES GAMMON
Phil Olson TIMOTHY SPALL
Abner Raines.....TOM BOWER
Fat Wallis ERIK J. BOCKEMEIER
Bragg's Third Man FRED HICE
Bragg's Fourth Man..... NEIL SUMMERS

Wagon Driver..... TIM CARROLL
 Allison French..... RENÉE ZELLWEGER
 Chin BOUNTHANH XAYNHACHACK
 Katie.....ARIADNA GIL
 ClerkART USHER
 Teamster..... CLARK SANCHEZ
 Barber.....CLIFF GRAVEL
 Night Rider.....MIKE WATSON
 Clyde Stringer..... REX LINN
 Charlie Tewksbury.....CORBY GRIESENBECK
 Ring Shelton LANCE HENRIKSEN
 Mackie Shelton ADAM NELSON
 Judge Callison BOB HARRIS
 Mueller..... DANIEL T. PARKER
 Conductor ED PENNYBACKER
 Sharps ALVIN LUNAK
 Apache Elder..... MARTIN CONNELLY
 Young Brave..... DANNY EDMO
 Beauville Sheriff Russell.....ARGOS MACCALLUM
 Mexican Woman.....CYNTHIA HUERTA

Citizens of Appaloosa

CHARLENE ADAMS	ERNEST ANDREAS	HEATHER ANTONIO
DAVID BARD	IAN BELL	DANIEL JON BERGMAN
MARIA BETHKE	TODD BETHKE	MILES BLACKMAN
SCOTT BROOKS	MARTIN CALLAHAN	MABEL JIN CHIN
STEPHEN CHOMKO	CYNTHIA CLARK	LEONALDAN CODANTI
ROBERT COLBY	LOWELL CRAWFORD	JAKE CRELLIN
CHARLES CULBERSON	TIMOTHY DAVID	RACHEL DE LA TORRE
ROBERT DOW	FLYNN-BELLA ERICSON	CHUCK FERRAN
JACKIE FLEMING	DENNIS FOULKROD	CHRISTOPHER FRECHETTE
JIM GRANGER	RUBEN HADDIX	BRUCE HARDERS

NANCY ANN HIBBS	JERRALL HINDS	PERRY JASPER
NICK JOHNSON	TARYN JOHNSON	DALE KAPPY
GLEN KAPPY	JEFF KIMERLING	KIM KIMERLING
KEVIN KINSNER	DANIEL KRIEGER	XANDER LAIRD
NORM LEE	KERRY LEE	MICHAEL LENTE
LORETTA LEWIS	ISABELLE LEUSTIG	JENNAE LINNELL
SKIP LONG	DENISE LYNCH	LYNN MACRI
TOM MCFARLANE	DIANA MCGUERTY	HENRY MCKEIGHEN
DANI MCNUTT	DIANA MINFA	KIM MONTOYA
SYLVIE MORTENSON	ERNEST MOYA	KEVIN NEW
SANDY NICKAL	MICHAEL MAX NORRIS	FRANK NUNN
KYLE OSBORN	TREVOR OSBORN	DARA OSBORNE
HUNTER LEE PIMPARAPANA	MICHAEL NEAL POWELL	KRISTINE RAEI
MARVIN RATH	L.C. READ	STEVE RICK
BENJAMIN ROSENSHEIM	DAPHNE D. ROSS	TOM E. ROSTKOWSKI
RANDALL SAULS	DARRELL SCHMIDT	YVONNE SCHMIDT
CLAIRE SCHWEBKE	CECILY KUEHL SHANK	CAROL SIEBER
NATHAN SIMMONS	FRANKEY SINGZILAY	EDWARD SIPLER
CHLOE SLATOR	ISABEL SLATOR	FIONN THELEN
JOHN TURNER	ELIZABETH ANN TUTTLE	ARTHUR USHER
BAILEY WALTER	KRISTIN WALTER	MADELINE WALTER
	ALICIA WILLIAMS	

Apaches

J.C. AUGARE	KIELA BIRD
ANDERSON CHEE	BUD CONNLEY
ALEXANDRA EDMO	MATTHEW E. MONTOYA
WES TRUDELL	

Bragg's Men

MICHAEL CLARK HERMAN ENDITO JERRY FUENTES
JERRY HARDY LARRY HINSLEY ADAM HONEYFIELD
DAVID LEE JENSEN TOM JOHNSON TOM LARSON
LES SCHESSER FRANK SPENCER GREG STEVENSON
GIRARD SWAN

Stunt Coordinator MIKE WATSON

Stunts

BOBBY ALDRIDGE JAMES AUGARE
MARK BROOKS MARK DE ALESSANDRO
TONIA FORSBERG FRANK RAMON
ROD RONDEAUX MARK WARRACK

FILMMAKERS

Directed by..... ED HARRIS
Screenplay by..... ROBERT KNOTT & ED HARRIS
Based on the novel by ROBERT B. PARKER
Produced by..... ED HARRIS
ROBERT KNOTT
GINGER SLEDGE
Executive Producers..... MICHAEL LONDON
COTTY CHUBB
Executive Producers..... TOBY EMMERICH
SAM BROWN
Director of Photography..... DEAN SEMLER, A.C.S./A.S.C.
Production Designer WALDEMAR KALINOWSKI
Editor KATHRYN HIMOFF, A.C.E.
Music by..... JEFF BEAL
Costume Designer DAVID ROBINSON
Casting by..... JEANNE McCARTHY

Associate Producers..... NICOLE ABELLERA
 KATHRYN HIMOFF
 JANICE WILLIAMS
 CANDY TRABUCCO

Unit Production Manager.....GINGER SLEDGE
 First Assistant Director KAAREN F. OCHOA
 Second Assistant Director CHEMEN A. OCHOA

Production Supervisor MADS HANSEN

Post Production Supervisor NANCY KIRHOFFER

Art Director.....STEVE ARNOLD
 Set Designer THOMAS BETTS
 Art Department Coordinator HEIDI E. MAYFIELD
 Art Department Production Assistant EMILY LATTING
 Storyboard Artist.....DEREK GOGOL
 Set Decorator..... LINDA SUTTON-DOLL
 Leadman..... LELAN E. KEFFER
 On Set Dresser..... COLIN ZAUG
 Additional Set Designer MARK HITCHLER
 BuyerLINDA R. GORE
 Drapery ForemanDENNIS RIEWERTS

Set Dressers

CRAIG P. BRADLEY	LANCE CHEATHAM	GINGER DUNHILL
GRAHAM GRISWOLD	JAKE MINGENBACH	SCOTT PLUNKET

"A" Camera Operator/Steadicam OperatorRALPH WATSON
 "A" Camera First Assistant ANTHONY J. RIVETTI
 "A" Camera Second Assistant RODNEY SANDOVAL
 "B" Camera Operator RICHARD MERRYMAN
 "B" Camera First AssistantFRED MCLANE
 "B" Camera Second Assistant LIZA BAMBENEK
 "C" Camera Operator LYN LOCKWOOD
 "C" Camera First AssistantJOE PONTEICELLE
 "C" Camera Second Assistant ROBERT MANT
 Additional Camera Assistant COREY M. WEINTRAUB
 Camera LoaderJUSTIN HARTERY
 Still Photographer LOREY SEBASTIAN
 Sound Mixer JOHN PRITCHETT
 Boom Operator DAVID ROBERTS
 Cableperson COLE GITTINGER
 Video Assist Operators FREE SMALL BEAR
 JUSTIN GEOFFROY

 Production Accountant CHERYL KURK
 First Assistant Accountant KAREN A. YOKOMIZO
 Second Assistant Accountant RYAN HINTZ
 Payroll Accountant CATHY MARSHALL
 Accounting Assistant JEREMY WILCOX
 Construction Auditor TARA GREY
 Post Production Accountant ELIZABETH BERGMAN

 Production Coordinator SARA SCARRITT
 Assistant Production Coordinator FAITH STRONGHEART
 Travel Coordinator TARA NORRIS

 Second Second Assistant Director JAI JAMES
 Additional Second Assistant Director KATE BOYLE

Script Supervisor JOANNA KENNEDY

Chief Lighting TechnicianJIM TYNES

Best Boy Electrician..... DALE HOLEMEN

Electricians

DIEGO ARROYO	JOE BACHARKA	BRADLEY BARNES
THEODORE Y. BOTT	JACOB COTTRELL	JAMES A. GARCIA
JOHN JOLEAUD	TOR MATSON	DAVID MELHORN
STEPHEN MULLEN	ROBERT L. PALMER	ROLANDO SIMON-GOMEZ
	ERIC STILLIONS	

Rigging Gaffer..... LAMARR GRAY

Rigging Best Boy STEVE B. JONES

Rigging Electricians

MATT ERVIN	JACK JONES	THOMAS J. LOTT, III
MIKE PESCE	ALDUS REGISTER	TORN UYLONIS
	DANIEL S. VALERIO	

Key Grip..... WILLIAM PAUL

Best Boy Grip..... KURT KORNEMANN

“A” Dolly Grip JEFFERY HOWERY

“B” Dolly Grip MICHAEL CATANZARITE

Grips

MARK J. ANDERSON	JEFF BETTIS	BRENDON CLARK
TOM D'AMOUR	HARLAN ESPESET	TOBIN ESPESET
IAN HANNA	LEA E. MILLER	SOL SLAVIN
	SEAN WRIGHT	

Key Rigging Grip KIM HEATH
Rigging Best Boy Grip BRIAN MALONE
Remote Head Technical Grip TOM SHAUGHNESSY
Rigging Grips BENJAMIN LOBATO
COAD MILLER
Property Master KEITH WALTERS
Assistant Property Master JOHN C. CAMERON
Property Assistant DAVE BAUMANN
First Assistant Editor G.C. CUNNINGHAM
Editorial Assistant RICHARD LOWE
Post Production Coordinator DAVID TOWNSEND
Post Production Assistants BENJAMIN WISER

Post Production Sound Services by
WARNER BROS. STUDIO FACILITIES

Supervising Sound Editors CURT SCHULKEY
AARON GLASCOCK
Re-Recording Mixers JOHN REITZ
GREGG RUDLOFF
Additional Re-Recording Mixer AARON GLASCOCK
Dialogue Editors KIRA
JON METE
Sound Effects Editors PAUL BEROLZHEIMER
JAMES MORIOKA
PIERO MURA
Assistant Sound Editor JOHNNA CHISM
Supervising Foley Editor JOHN JOSEPH THOMAS
Foley Artists DAVID LEE FEIN
HILDA HODGES
Foley Mixer DAVID JOBE

ADR Mixers..... TROY PORTER
GREG STEELE
ALAN FREEDMAN

ADR Recordists JASON OLIVER
GREG ZIMMERMAN

Construction Coordinator..... BEN ZELLER
General Foreman CARL ZELLER
Shop Foremen ROBERT A. STURTEVANT
JIM GIL

Gang Bosses THOMAS STEVEN CHAPMAN
ERIC ARELLANES

Lead Scenic.....RANDY ORTEGA
Paint Foremen ROBERT ORTEGA
GEORGE A. KRUF

Standby Painter PAUL HARMAN
Greens Coordinator CRAIG AYERS
Greens Foreman BRIAN C. DENIKE
On Set Greensmen.....THOMAS L. CALDWELL
MICHAEL MATOVICH

GreensmenWESLEY B. CLAUNCH
ORLANDO ROBERT MONTOYA

Department Head Makeup TARRA DAY
Makeup Artist for Ms. Zellweger BRAD WILDER
Key Makeup Artist JULIE CALLIHAN

Additional Makeup Artists

KAREN MCDONALD VANESSA JARAMILLO
BOBBY JO COLEMAN ANGELQUE ORTIZ
LISA HILL

Department Head Hair.....MARY MASTRO

Hairstylist to Ms. Zellweger.....MARY MASTRO
Key Hairstylist.....GEORDIE SHEFFER
Assistant Hairstylists.....MARY LAMPERT
CARMEN JONES
Additional HairstylistsBERLINDA CANTU-LEWIS
HERB DEWING

Costume SupervisorROBIN MCMULLAN
Key Set CostumerLAURIE L. HUDSON
Costumer Principal Male Cast..... SCOTT HANKINS
Set Costumer.....ELIZABETH A. LANCASTER

Costumers

LAHLY POORE DEBORAH BLEVINS
MAUREEN O'HERON ALEAH AMES
SHANNON MONTOYA

Assistant Costume DesignerLEE HARPER
Costume Production AssistantBRENDA SMITH LEUSTIG
Head Dyer..... SUSAN L. MAYES
Dyer Assistants.....TRACY COLLINS
BREN COOK
Costume Cutter/FitterKAREN NASER

Seamstresses

DEBRA CHAPMAN ERICA CIAGLIA HERMINE KEOSSIAN
AGAPI PAPAS CARMEN TORRES PAULA TRUJILLO
Location Manager.....JONATHAN SLATOR
Key Assistant Location Manager..... GRANVILLE GREENE
Assistant Location Managers MARK TIZDALE
JASON BONNELL

Assistant to Mr. Harris JAVIER CHAPA
Assistant to Ms. Sledge JENNIFER K. MOSLEY
Assistant to Mr. London..... ELIZABETH GRAVE

Assistant to Mr. ChubbKERRY RUSSELL
Assistant to Ms. Zellweger.....SARAH MILLIKEN
Assistant to Mr. Irons.....ARTHUR ROSES
Camera Production Assistant.....JACOB WATSON
Key Set Production Assistant.....ISMAEL MARTINEZ
Set Production Assistants..... PAUL HARRIS
WALT MYAL
Production Office Assistants.....WINDY EARLS
DANIEL CONE, RICHARD HELLER
Production Assistants ROBERT VERTRESS
DAVID E. LYNCH
Casting AssociateJOANNE BLOOM
New Mexico Casting by ELIZABETH GABEL
New Mexico Casting AssistantKATY HOUSKA
New Mexico Extras Wrangler REBECCA STOVER
New Mexico Extras WranglerTHOMAS CAMPBELL
Special Effects Coordinator GEOFFREY C. MARTIN
Special Effects ForemanGARY PETERSEN

Special Effects Technicians

DAVID BACA DANIEL HOWE
PAULA MARTIN SEAN MCCORMICK
ABBIE DEAN MCCREAERY JEFF STROM
PETER ZARI

Unit Publicist.....WOLF SCHNEIDER
EPK.....MICHAEL MATTIOLI
JAVIER CHAPA

Set Medics

DOUG ACTON JEFFREY G. BACA
 DAVE BETHEL JENNIFER DICKEY
 NICHOLAS A. GONZALES DALE O'MALLEY
 NICHOLAS SALINAS

Construction Medics DIANE MINFA
 JAMES M. LEWIS

Ms. Zellweger's Piano Teacher CHRIS GLENNON
 Apache Language ConsultantSCOTT RUSHFORTH
 Stand-In for Mr. Harris RICHARD PAYTON
 Stand-In for Mr. Mortensen.....GIRARD SWAN
 Stand-In for Ms. Zellweger BREANNA ELLIS
 Stand-In for Mr. Irons.....TIM CARLSON

Catering By TREE HUGGER CATERING
 Head Chef.....DIRK LONG
 Assistant Chef MANUEL BARBOZA
 Pastry Chef/Breakfast CookCRISTIE SCHOEN
 Prep CooksSARA CARMEN ALVEREZ, JORGE ZUL, JR.

Craft ServiceLISA VAN ALLEN
 Craft Service Assistant ALLISON JANDREAU-HEIL

Transportation Coordinator..... CHARLEY BOB BURNHAM
 Transportation Captain LEE STEPP

Drivers

LINDA DANIELS ANDERSON RICHARD BERNIER
 GEORGE BROWN SAM J. CAMPBELL
 AL CANTU KELLY CARTER
 CLIFFORD CROUCH TONY DROSIS
 JESSE ESQUIBEL MARIO ESTARELLA
 JOSH FOLEY BILLY L. FRANK

ROY A. GRACE

MARGARET HICKMAN

Horse WranglerREX PETERSEN

Livestock Coordinator TIM CARROLL

Wranglers

JAMES A. AUGARE JESSE BRACKENBURY

CLETUS COTTON ALVIN LUNAK

TIM R. MUNCY REID OVERSTREET

ANNE RAPP ADRIAN SIMPSON-RIDDLE

CLAYTON STAMBAUGH

TRAIN UNIT

Train Coordinator.....RICHARD GRIGSBY

Historic Train by READER RAILROAD

Train Crew Engineer..... GARY BENSMAN

Fireman..... STEVE GREATHOUSE

Relief Engineer CHARLES GREATHOUSE

Relief Foreman GLENN ROWE

MechanicPERRY PHILLIS

Welder F. A. CLINGMAN

Production SafetyJEFF EGAN

American Humane Association Representative COLLEEN PORTH

Cougar Provided by LONE STAR WILDLIFE RANCH

Cougar Trainer GAYLE PHELPS

Second Unit Director ROBERT KNOTT

Second Unit First Assistant Director..... KATE BOYLE

Second Unit Director of Photography PHIL PFEIFFER

Second Unit Camera Operator DON REDDY

Second Unit Camera First Assistants J.P. PATIN • P.K.MUNSON

Second Unit Camera Second Assistants BRICE REID

FRANK PARRISH • INGRID HOWE

Second Unit Camera Loader DAVID BRINK
Second Unit Script Supervisor..... KAROLINE BOTA
Second Unit Key GripCHRIS ESPESET
Second Unit Dolly Grip OTIS MANNICK
Second Unit Sound Mixer.....ZACH SNEESBY
Second Unit Set DresserGINGER DUNNIER
Second Unit Key Craft Service DON DRAPER
Second Unit Craft ServiceQUENTIN DAY

AUSTIN, TEXAS UNIT

Second Second Assistant Director SUSAN JASSO
Additional Second Assistant DirectorKATHLEEN TULL
Assistant Production CoordinatorSTEPHEN LIGHT
Office Production Assistants..... SHERMAN DONEGAN, CAROLINE CONNER
Set Production AssistantSONIA V. TORRES
Accounting Clerks..... MOLLY MURRAY • JEREMY WILCOX
Accounting AssistantLUCY KIM ROBERTSON

“C” Camera Operator.....PETER SIMONITE
“C” Camera First AssistantP.K. MUNSON
“C” Camera Second Assistant..... FRANK PARRISH
“C” Camera Second Assistant.....KELLY BOGDAN
Extras Casting LETTY CHAVARRIA
Construction Coordinator..... TOM WARD
General ForemanJERRY KILBER
Lead Scenic..... RANDY WOODWARD
Scenic Foreman PAT MARTINE
Greens Foreman ERIC HENSHAW
Greensmen JASON SCHULTE • JIMMY DEWNARD
WALLACE R. SYMNS

Electricians

SCOTT CONN	JOH ESCHBERGER	MATT FLIEHLER
ROBERT JANECICA	JANET JENSEN	BRAD KEFFER
CAS LINCOLN	RAUL MELLO	BRANDON ROBERTS
Key Rigging Grip	FERRELL SHINNICK	
Best Boy Rigging Grip	JOSEPH VASQUEZ	
Gyro Head Technician	JAMES MARKS	

Grips

WILLIAM AMBROSE	ADAM FLORES	NEIL FRASER
CHIP HUNTINGTON	JASON KEENE	JONATHAN LEARY
DONIS RHODEN	PETER STOCKTON	STEVE URBAN
Medics	JOHN ARSZYLA	
	VICKI JOHNSON	
Property Assistant	KOEN WOOTEN	
Seamstress	ELSPETH L. MICKEL	
Additional Makeup Artist	KARA SUTHERLIN	
Leadman	SHANE PATRICK	
Set Dressers	JACK COLMENERO • APRIL CRUMP	
	DAVE MACDONALD • JEREMY REEVES	
Buyer	CARLA CURRY	
Key Craft Service	GRAHAM SONNENBERG	
Craft Service Assistants	ED NAVARRO	
	JEB A. LEMOS	
Wranglers	JASON M. OWEN	
	GIL DEAN, CODY HAYNES	
Locations Manager	MONICA WALTERS	
Locations Assistant	RUSTY NYE	
Transportation Captain	GREG FAUCETT	

Drivers

ANDY BOYD	THOMAS BUNKER	TRACY CRAYTON
BILLY JACK CUDE	FRED L. DAVIS	MARIO ESTARELLA
CECIL D. EVANS	STEVE GALLIEN	PEGGY GROUNDS
JANICE S. KNOX	DAVID MCAREE	CHUCK MONTGOMERY

JAMES W. NELSON

Music SupervisorDONDI BASTONE
Music Editor LISE RICHARDSON
Score Orchestrated and Conducted byJEFF BEAL
Music Engineers JEFF BEAL • JIMMY HOYSON
Orchestra Contractor DAVID LOW
Scoring Streamers Prepared byCRAIG PETTIGREW
Score Recorded at..... CAPITAL RECORDS
MANY ROOMS MUSIC

Featured Musicians

JEFF BEAL GEORGE DOERING
BRIAN KILGORE DAVID LOW
ANDY MARTIN SID PAGE
JIM THATCHER

Visual Effects by PACIFIC TITLE & ART STUDIO
Visual Effects Supervisor..... MARK FREUND
Visual Effects ProducerLADD LANFORD
Visual Effects Associate ProducerEMILY FENSTER

Digital Intermediate by

EFILM

Digital Intermediate Colorist STEVE BOWEN
Digital Intermediate Producer CHRISTIAN PREJZA
Digital Intermediate EditorLISA TUTUNJIAN
Digital Intermediate Colorist Assistant..... CATHERINE ROWE
Assistant Digital Intermediate ProducerSTEPHEN BYRNE

“Streets of Laredo”

Performed by Kate Jewell

“Camptown Races”

Written by Stephen Foster

Performed by Kate Jewell

“Hanon Exercises”

Written by Charles-Louis Hanon

Performed by Kate Jewell

“Tenting Tonight on the Old Camp Ground”

Written by Walter Kittredge

Performed by Kate Jewell

“Goodbye, Old Paint”

Performed by Renée Zellweger

“You’ll Never Leave My Heart”

Written by Jeff Beal and Ed Harris

Produced by Jeff Beal

Performed by Ed Harris

“Scare Easy”

Written by Tom Petty

Performed by Mudcrutch

Courtesy of Reprise Records

By arrangement with Warner Music Group Film & TV Licensing

Title Design by THOMAS COBB

Saddles and Gunleather DAVID CARRICO

Cameras by PANAVISION

Camera Dollies by CHAPMAN LEONARD STUDIO EQUIPMENT

Grip and Electric Equipment

furnished by TM MOTION PICTURE EQUIPMENT RENTALS
Video Playback by HD NEW MEXICO

Security by ASSOCIATED SECURITY INDUSTRIES

Avid Editing Systems provided by ORBIT DIGITAL

Rights and Clearances ENTERTAINMENT CLEARANCES

LAURA SEVIER
CASSANDRA BARBOUR

Business and Legal Affairs DAVID BOYLE

STEVEN MONTGOMERY
SHARON STEINHAUSER
RYAN CHEEVERS

GROUNDSWELL PRODUCTIONS

Chief Executive Officer	MICHAEL LONDON
President	BRUNA PAPANDREA
Chief Operating Officer	JONATHAN FISCHER
Head of Physical Production	JANICE WILLIAMS
Sr. Vice President, Production	DANIEL PIPSKI
Vice President	JULIANA FARRELL
Production Executive	FRANCEY GRACE
Assistant to Michael London	ELIZABETH GRAVE
Assistant to Bruna Papandrea	BRINTON LUKENS
Assistant to Jonathan Fischer	ERIC BORJA
Assistant to Daniel Pipski	ASHLEY BURLESON

Completion Guaranty provided by FILM FINANCES

Dolby Sound Consultant BRYAN PENNINGTON

Insurance

Provided by.....DEWITT STERN OF CALIFORNIA INSURANCE SERVICES

The Producers wish to thank

SCOTT WANNBERG
DANIELLE PANABAKER
JOSH RENFREE
DARLENE ANDERSON
LUSTER BAYLESS ♦ UNITED AMERICAN COSTUME
IKE BEHAR
JENNIFER & DON BLOCK
SUZANNE BROWN ♦ HOTEL SANTA FE
CELLI CRAWFORD
STEVE DAVIES ♦ LITTLE RIVER TREES, NORMAN, OKLAHOMA
TODD DAVIS ♦ THE MANAGEMENT GROUP
VINCENT FLAHERTE & MIKE PAPAC ♦ CINEMA WEAPONRY
PETER HERZIG
SCOTT GAREN
JOE GARERI
DON GRAY
JOSH LIEBERMAN, RICK KURTZMAN & ROEG SUTHERLAND
MOKUBA
NATIONAL MUSEUM OF THE AMERICAN INDIAN
J.D. NOBLE ♦ MONTE TRISTI COSTUME HAT WORKS
KATHERINE OGDEN ♦ HIGH FLYING EVENTERS
CATHERINE OLIM
JOHN RANGEL
DONALD RUBINSTEIN

STEVE & AMY TREMPER ♦ CERRO PELON RANCH
IMOGENE HUGHES ♦ BONANZA CREEK RANCH
AL BACA ♦ ALGODONES PROPERTY
CARSON NATIONAL FOREST
HOPE ATTERBURY ♦ PALOVISTA RANCH
REIMER'S RANCH
ERIC GARNER ♦ RIO CHAMA STATE RECREATION AREA
THE SINGLETON FAMILY ♦ SAN CRISTOBAL RANCH
SANTA FE NATIONAL FOREST

ROB FINE ♦ SANTA FE SOUTHERN RAILWAY
DAVID DUTTON ♦ U.S. ARMY CORPS OF ENGINEERS ABIQUIU LAKE PROJECT OFFICE
LISA STROUT & JENNIFER SCHWALENBERG
NEW MEXICO FILM OFFICE
THE STATE OF NEW MEXICO

In Memory of
ED PENNYBACKER
1927 – 2008

No. 44389



Color and Prints by Deluxe

Released on Kodak



American Humane Association monitored the animal action.
No animal was harmed.

(AHAD 01023)



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GROUNDSWELL PRODUCTIONS

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