



LEAP OF FAITH PRODUCTIONS and LONGELINE PRODUCTIONS present

THE DARK HORSE

STARRING CAROL ROSCOE SEÁN G. GRIFFIN KATHRYN MESNEY HAYNES BROOKE
ELEANOR MOSELEY TERRY EDWARD MOORE MARK DIAS
CASTING JODI ROTHFIELD, CSA and HEIDI WALKER GLASGOW LINE PRODUCER HEATHER MURPHY
DIRECTOR OF PHOTOGRAPHY NEIL HOLCOMB PRODUCTION DESIGNER CHARLES ARMSTRONG
COSTUME DESIGNER DORIS BLACK EDITOR BEN DOBYNS PRODUCED BY LARRY ESTES
WRITTEN BY CORNELIA DURYÉE MOORE & JOHN JACOBSEN
DIRECTED BY CORNELIA DURYÉE MOORE

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The Dark Horse

The Story of the Film

Brief Synopsis

The Dark Horse is a dramatic story of struggle and redemption. Hearing the news that her father is suffering with dementia, Dana, a thirtyish Seattle ballet teacher, reluctantly returns to her childhood home on Orcas Island to discover that it is threatened with foreclosure. To save the farm and the family, she must tame her mother's dangerous Friesian horse and ride him to victory in the year's biggest dressage competition. She must also reconcile her warring brothers, and heal a broken heart.

Full Synopsis

After a day at work teaching ballet in Seattle, Dana McSpadden returns home exhausted. Her elder brother Finn calls her, upset, telling her there is something wrong with her father, so Dana returns to Orcas Island against her better judgment, as she and her mother have been warring for a long time.

Her brother Finn picks her up at the ferry dock, and as they drive past the home fields, Dana sees her mother's "latest rehab project", Taliesin, a gorgeous and intimidating black

Friesian horse. At a very awkward dinner that night, her father, Fiach, makes a few nonlinear statements, and Dana begins to suspect dementia. The window in the kitchen is broken from when he threw a hoof pick through it in a fit of anger.

Dana discovers that her father has been intercepting the mail and hiding it, and that her parents are far, far behind on their bills. The bank is going to foreclose on the farm in a month. She calls her seedy lawyer brother, Bran, and he and his wife Cathy, and their three children arrive, and the dinner table is crowded and tense. Bran immediately wants to sell the farm, but Gwen and Finn, wants to keep it in the family. Bran and Finn have hated each other ever since Bran stole and married Cathy, Finn's girlfriend at the time, fourteen years ago. They have not spoken since.

Gwen introduces Dana to Taliesin, a horse that she bought cheaply because he had been mistreated, and hurt some people. He is the horse Gwen has dreamed of all her life, and she is excited to show him, now that he is fit again.

Fiach is convinced that one of his inventions will save the farm. He works feverishly in his secret workshop to complete his masterpiece. He sends Bran and Finn on many errands for parts. On one such errand, they are forced to speak to one another for the first time in ten years.

Dana goes up to the high knoll, the only place near the house to get cell phone reception, and calls the city. She hears that the dance studio is in trouble without her; she has to get back to town.

Dana's mother, riding Taliesin, is bucked off, just two weeks before the big year-end show. She breaks her arm, and begs Dana to ride him for her, but Dana refuses. When Dana was a teen, Gwen had demanded that Dana show horses, and Dana had broken her foot in a fall, ending her beloved dance career. She has never forgiven her mother. They argue. Gwen shouts that Dana is a quitter as Dana storms off the farm, driven to the ferry by Martin, the farm's horse trainer, and Dana's long-lost love.

On the way down the road, Dana sees that Taliesin has broken out of his paddock and is running loose. She yells for Martin to stop the car, and jumps out to head Taliesin off. She tells Martin to catch him as she is too intimidated, and Martin tells her that Taliesin won't let men handle him. He hands her a lead rope and she gets the courage to catch the horse. The horse gently breathes on her, melting some of her fear.

With Martin teaching her, Dana begins to learn to ride again, and it is a rocky road. There are many falls and arguments. But Dana begins to find balance on the big black horse. She works hard to relearn riding, and to memorize the dressage tests necessary to compete in the big year-end show. Dana rediscovers the beauty of the place - two hundred acres, much of it coastline - and the thought of losing it galvanizes her into action. She must win the show, sell the horse, and save the farm.

Fiach's dementia worsens. The only person he is comfortable with is Dylan, Bran and Cathy's youngest child, who has autism. They seem to speak a special language.

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Cornelia Duryée Moore Writer/Director

Cornelia Moore is a writer, director, actor, casting director, choreographer, and acting coach. Her short film, "Dancing With You", has screened at 14 film festivals, winning at Gloria Film Festival and Genesis Software. She has worked on many Seattle features and shorts, including, most recently, "Expiration Date", "Zombies of Mass Destruction", "The Book of Zombie", "The Gamers: Dorkness Rising", "Demon Hunters", "November", and "An Eye for an Eye".

She enjoys working with Dead Gentlemen Productions, and has filled many roles on their sets. As a writer, she has been mentored by Madeleine L'Engle, her Godmother, since the early 1980's, and has adapted two of Madeleine's novels into screenplays: "Camilla" and "Love Letters of a Portuguese Nun", which was a finalist in the First Glance Screenplay Competition.

She has also written original screenplays, including "The Curse of the Scottish Play." She attended "Act One: Writing for Hollywood" in New York, and "The Film School" in Seattle, where she worked with

Biographies

The Production Team

Rick Stevenson, Tom Skerritt, Stewart Stern, John Jacobsen, and Warren Etheridge. She won the Page-to-Screen Screenplay Contest at 911 Media Arts in Seattle.

Cornelia co-founded the Seattle Shakespeare Festival, directed there, and served as its casting director for seven years. She runs a production company called Kairos Productions in Seattle, which produces theatre and film. A classically-trained actor/director, she has directed on stage for twenty years.

Favorite memories from several decades of theatre work: a featured role in the recent film "Zombies of Mass Destruction", appearing with son Tallis in Book-It Repertory Theatre's "Peter Pan", dancing pregnant with Bill T. Jones' company, and on the T.V. show Northern Exposure, choreographing on members of New York City Ballet, playing Lettice in "Lettice and Lovage", Titania in "A Midsummer Night's Dream", and Isabella in "Measure For Measure".

She is raising her two sons, Tallis and Theo, with her husband Terry Edward Moore. She rides horses (is learning to joust), and is a member of Women in Film.



Larry Estes Producer

Larry began his corporate career acquiring videodisc rights for release on RCA's SelectaVision VideoDisc system. In 1984 he became Senior Vice President of Feature Film Acquisitions at RCA/Columbia Pictures Home Video. From 1987-93 he developed and operated an arm of Columbia TriStar Home Video's acquisition program, specializing in quality independent feature film development and financing. His films at CTHV includes Steven Soderbergh's "Sex, Lies and Videotape", Patrick Sheane Duncan's "84 Charlie Mopic", Allison Anders' "Gas Food Lodging", Carl Franklin's "One False Move" (co-starring and co-written by Billy Bob Thornton), John Sayles' "City of Hope" and "Passion Fish", Neal Jimenez & Michael Steinberg's "The Waterdance", Mike Binder's "Crossing The Bridge", Bob Goldthwait's "Shakes The Clown", John Turturro's "Mac", Stacy Cochran's "My New Gun", Philip Haas' "The Music of Chance", Keva Rosenfeld's "Twenty Bucks" (produced by Karen Murphy) and Anthony Drazan's "Zebrahead".

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Synopsis Continued

Fiach closets himself in his workshop, trying to complete one last amazing invention to sell in time to save the farm.

Dana is bucked off and runs off in anger, saying Taliesin is too difficult to ride. Bran shows a realtor and potential buyers around the farm, upsetting everyone. Finn and Bran fight about selling the farm.

That afternoon, Cathy leaves Dylan on the beach with Fiach while she goes to make dinner. Finn and Cathy meet on the beach trail

and he tries to get her to revive their relationship, but after giving in for a brief moment to his kiss, she leaves, saying she never wants to be alone with him again.

Dana goes into Fiach's shop, looking for her father, and finds only a pile of unrelated things. There never was an invention. Fiach and Dylan don't show up for dinner, and the whole family goes looking for them. In an all-night search, the island community comes out to look for the pair. In the morning, Dana finds Fiach and Dylan in a cave and summons her brothers to help. Fiach goes to the hospital in Bellingham, where Gwen keeps vigil until he awakens and asks her to go to Dana.

At the dressage horse show, Dana is thrown from a rearing Taliesin, and hurts her ankle. Gwen arrives and tells her it is not her fault. Dana gets the courage to ride despite the pain, and rides a lovely freestyle test, dancing again, triumphant. The crowd goes wild. Dana wins the class. A rich woman approaches, asking if she can buy Taliesin. The family goes to the warm-up arena to watch her try the horse out. But Taliesin's gaits are too big for her inexperience. She apologizes and leaves.

The family weighs their remaining options and comes closer together as they choose path to the next phase of their lives.

About the Cast



Carol Roscoe (Dana)

Carol Roscoe is a Seattle resident, where she works full-time as an actor and director. In addition to commercials, corporate video and voice-overs, her work has been seen at the Intiman, Book-It Repertory, Seattle Shakespeare Company, Seattle Repertory, ACT, 14/48 and the Seattle Children's Theater, and as a director at Seattle Public Theater, Arts West, Seattle Children's Theater and Theater Schmeater among others.

She has appeared on stages in Chicago, DC, NYC, Phoenix and Tucson. *The Dark Horse* is her second feature film. Carol debuted in *The Gamers: Dorkness Rising*.

Training: M.F.A. from the Academy for Classical Acting at the Shakespeare Theatre at George Washington University.



Séan G. Griffin (Fiach)

In a career spanning 40 years and over 140 theatrical productions, Sean has been seen on Broadway 6 times and in most major regional theaters across the country as well as national and international tours. Locally he has been seen at The 5th Avenue Theatre, The Seattle Rep, Intiman, ACT, The Empty Space and Seattle Children's Theater.

Films: *The Book of Stars*, *A Different Kind of Winning*, *The Secret Files of J. Edgar Hoover*, *Sleep Tight*, and *November*.

He has appeared on television in such shows as: *Ally McBeal*, *ER*, *Malcolm in the Middle*, *Girlfriends*, *Northern Exposure* and *Murder She Wrote*.

Sean now makes his home in Seattle with his wife Bernie who is the Director of Theater Advancement for The 5th Avenue Theatre and they both enjoy spending time with Ava and Jack – Sean's grandchildren.

When Sean isn't acting, he spends his free time painting and reading good books.

Kathryn Mesney (Gwen)

Kathryn Mesney has worked in film, television and theatre for thirty five years. Originally from New York, she and has lived on the west coast since 1976. In addition to her work as an actor, Kathryn is also a core faculty member in the Professional Actor Training Program at Cornish College of the Arts, where she has taught since 1978. She recently completed her training in Somatic Experiencing, through The Foundation for Human Enrichment.

Larry Estes Continued

He was responsible for supervision of more than 60 movies during his time there.

In 1992 Estes accepted the Independent Feature Project/West "Findie" award and was named one of the 100 Most Influential People in the Entertainment Business by both Entertainment Weekly and Premiere Magazines. Before joining ShadowCatcher Entertainment in 1998, he produced "Coldblooded", "Santa Fe", "The Mating Habits Of The Earthbound Human", and six science-fiction films for Showtime Networks. At ShadowCatcher he produced the landmark Native American film "Smoke Signals" and was an Executive Producer of "The Book of Stars" and "Getting to Know You".

In 1999 in an internationally televised ceremony, he accepted The Christopher Award for producing "Smoke Signals". The other motion pictures awarded at that ceremony were Maya Angelou's "Down In The Delta", Roberto Benigni's "Life Is Beautiful", and Steven Spielberg's "Saving Private Ryan".

In 2000, he co-founded the independent feature film distribution company Outrider Pictures, where he served as co-chairman until mid-2001. He returned to producing in 2001 with Sherman Alexie's debut as writer-director, "The Business of Fancydancing".

He currently serves as Executive Producer of "The Heart of The Game", a popular new Seattle-based documentary feature that recently premiered at the 2005 Toronto Film Festival and was the first film acquired for distribution by the new incarnation of Miramax Films.



Director's Statement

by Cornelia Duryée Moore



The Dark Horse has been a labor of love from start to finish. I first got the idea two years before filming, when I heard that a much-beloved 200-acre piece of property on Orcas island was due to be sold. I asked the owners of the land if I could film there, and they all agreed to give us three precious weeks in May to do our very best, within our limited budget, to capture this utterly unique place on film.

The story occurred to me because of my life philosophy, which has always been to make lemonade of the lemons life hands you. Several things that happen to Dana, the protagonist in the movie, have roots in my own life experience. I lost my dancing career due to injury, regrouped, and became an actor/director. I also learned that while I could no longer dance, I could ride a horse who dances - "Cobus", the equine star of the film, is the horse that I am privileged to ride. My father suffered from Alzheimer's for 8 years, before succumbing to it in 2001. All that time my mother was at his side, tenderly caring for him. That is in the movie, that love that never gives up. I have also been ill in my life, and my husband of twenty years has stood by me, and it has not been an easy road for him.

The kind of love that lasts - that is the kind of love he has for me. That is in the film.

Everyone in our entirely local crew and cast believed with us that we could make a movie full of light on a very small budget. It was an ambitious film to make, and it was miraculous

how the seven faithful, patient investors took the leap of faith with us. We had horse stunts, divers, and crowds, we took over Bear Creek Farm for three days, virtually shutting down their operations, to simulate a dressage horse show. We used five Monroe area farms for the horse footage; there was only one shot with horses on Orcas, because it was so expensive to get horse trailers onto the island and to put them up. We used four different farms on Orcas as well, and every farm owner let us shoot there for free, may they be forever blessed.

Our only Seattle location was The Wannabee Café. Without the generosity of all the owners of horses and farms and restaurants, this movie would not have been possible. The horse community of Washington, and the residents of Orcas Island, rallied behind the project and gave it their all.

I chose to shoot on film because, in 2006, there was no better medium in my opinion. We used a glorious Kodak stock that was discontinued right after we wrapped; luckily Tamia Diaz, our Second Unit DP, wise in the ways of filmmaking, bought 5 extra rolls to store in case of reshoots. The reshoots occurred 13 months after the original shoot, and there the rolls were in her basement, thank God.

All the characters are named for Celtic demigods and -goddesses. I am Celtic, and I know the Celtic temperament well. In my mind this family is a warring tribe of powerful Celts, trying to find peace in the face of their naturally

passionate personalities. The last name of the family, McSpadden, comes from one of my husband's many Scottish ancestors.

Three of the actors rode our equine star, Cobus, in the movie: Carol Roscoe, who played Dana, Kathryn Mesney, who played Gwen, and Jane Jones, who played Jane the Prosperous Woman. And Mark Dias had to handle the horse from the ground in the film. All three actresses had ridden before, but it had been awhile. We had a Natural Horsemanship class for the actors who would handle the horse, and riding lessons for Carol and Kathryn. They were all very game, and brave, considering that Cobus is nearly 17 hands tall. He is a Friesian, a breed known for its gentleness and tractability, and he was completely wonderful throughout the shoot: he put up with hot days, with strange situations like swooping cranes and nighttime bareback gallops, and with the crew's reaction to his rampant gorgeousness, which led us to make the rule that only his trainer and his actor riders/handlers could touch him. Otherwise he would have been continually mobbed by adoring cast and crew. He is a very special horse, talented and forgiving and willing. His excellent trainer, Lynne Salewski, worked very hard to prepare him for the shoot. When we cast him he was only four years old, and under Lynne's instruction he prospered in the four months that she trained him before the shoot. There could not have been a better horse for the role.

I wrote the script for a year and a half, off and on, with many rewrites, but in the final three weeks before shooting I had story meetings with Stewart Stern, and brought John Jacobsen on to help with the final rewrite, and his contributions were very helpful. They were two of my five teachers at thefilmschool (www.the-filmschool.com) in Seattle. John also plays an extra in the scene in the Wannabee Café.

It has been an honor working with the wondrous producer Larry Estes throughout the development, filming, and post-production processes. Without him, there would be no movie. I still have to pinch myself when I count the blessings I have been given in Larry, in Ben Dobyns as an editor, and in so many other brilliant, hardworking Seattle filmmakers. I could not be more grateful for the wonderful tribe we have making independent film in Seattle.

BIOGRAPHIES continued

Haynes Brooke (Finn)

As an actor, in addition to extensive regional theater work, Haynes Brooke's screen credits range from feature films such as Contact and Fried Green Tomatoes to roles in MOWs, sit-coms, episodic, daytime drama, industrial films, and commercials. He has worked in Iceland, Prague, Germany, and all over the U.S., with such people as Jodie Foster, Whoopi Goldberg, Tim Allen, Mathew McConaughey and Robert Zemeckis. Recent film and television appearances include Nip/Tuck, Medium, American Zion, The Lutefisk Wars, and E-Ring. He is one of the leads in the new web series High Speed Dating, written and directed by Terry Rossio, writer of Shrek and Pirates of the Caribbean. At the moment Haynes is best known to many as "The Sun" in the ongoing national commercial campaign for Jimmy Dean.

Haynes graduated from Emory University in Atlanta, where he studied writing under playwrights Frank Manley and Oyamo and performed in Emory's professional Equity Theatre. He spent a semester abroad in Japan, and was an inaugural recipient of Emory's full Woodruff Scholarship and a finalist for the Rhodes Scholarship. Haynes completed a two-year Professional Actor Training Program at the Alliance Theater and since has worked continually as an actor, director, playwright, and songwriter.

In Atlanta, Haynes spent two seasons as an Equity company member of the Academy Theater, where favorite roles included Rev. Hale in The Crucible and Mike in Sam Shepard's A Lie of the Mind. He was also Resident Director of the Academy's new play program. His play White Man Blues was produced as part of the Atlanta New Play Project, and he co-wrote, with Clark Taylor, Texcalibur. In Seattle, Haynes's first solo show, Maxley on the Bluff, was produced as part of the New City Playwright's Festival, where it won Best of the Fest.

In the Los Angeles theatre scene Haynes continues to appear in leading roles in world premiere plays where, in a remarkable coincidence, he is also the playwright. His most recent play, The Compound Dog, premiered at L.A.'s Eclectic Company Theatre – the follow-up to his musical Chicken City which played to sold-out houses at Tim Robbins' Actors' Gang Theatre during the Edge of the World Theatre Festival. The

Gang also produced his play Progressive Chain Bowling, which extended amid critical raves. Other recently produced plays include Godfather Death, nominated for both an LA Weekly award and a Garland Award as "Best Adaptation," and his acclaimed solo show Art Explained. His recent short film, LUI 400, screened at Sundance in 2007.

Eleanor Moseley (Cathy)

Eleanor Moseley is a Seattle native and long-time member of SAG, AFTRA, and Equity. Re-entering the pursuit of acting work after years off to raise children, recent theater roles include leads in Steeplechase Productions' French-language "Nous Etions Assis" and "L'Atelier." Prior film work includes a short film, "Eye for an Eye," directed by Cornelia Moore, "Someone to Watch Over Me," "Ryan's Hope," "The Secret of My Success," and commercials and industrial film. At StageArts Theater, she produced and starred in "The Only Game in Town," its first New York revival since the original Broadway production.

Other favorite roles include Susy Hendrix in "Wait Until Dark," Allison the beauty queen wanna-be in "Just Like Sisters," Celimene in "The Misanthrope," and Rosalind in "As You Like It." She trained at the Neighborhood Playhouse and HB Studios in New York, ACT in San Francisco, and is a Magna Cum Laude graduate of Princeton University. Acting studies have continued in Seattle with John Jacobson and Arne Zaslove. Dance training includes Spectrum and Velocity Dance; Alvin Ailey, Steps, and Luigi in New York; and the Centre de Danse du Marais in Paris. Married with three children, Eleanor is a fund-raiser for a variety of non-profit organizations related to arts and education.

Terry Edward Moore (Bran)

Terry Edward Moore has appeared in films as diverse as Expiration Date and Punchline. In Seattle area theaters: he has played Scrooge three times (and Marley once) in A Christmas Carol at ACT, where also appeared in Miss Witherspoon (as all the men), and in Arcadia.

He has appeared in Art and Pygmalion at Seattle Repertory Theater, at the 5th Avenue Theater in 1776, at Intiman in Peter Pan, at Book-It Repertory Theater in Waxwings, Howards End, and Cry, the Beloved Country, as the Major General in Pirates of

Penzance at the Village Theater, Alan Turing in Breaking the Code at Alice B. Theater, as Dr. Stockman in An Enemy of the People, Rev. Morrell in Candida, Lord Peter Wimsey in Busman's Honeymoon, and the title role in JB at Taproot Theater, as well as work for Steeplechase Productions, the Bathhouse Theater, Portland Repertory Theater, Seattle Children's Theater, Center Stage, and Seattle Shakespeare Festival.

The Seattle Times labeled his performances in An Enemy of the People, Howards End and as Billy in Billy Bishop Goes to War at the Bathhouse as "stellar performances" in their respective years. He has also performed and/or directed at theaters in New York, Minneapolis, New Hampshire, Massachusetts, Arizona, and Indiana.

Mark Dias (Martin)

Mark Dias moved to Seattle from Hawaii, where he worked for Hawaii theater for youth, Manoa Valley theater, and was Artistic Director for the Offstage Actors group, where he directed Burn This, Bodies, Rest, and Motion and Jeffrey. He also had a recurring role in the Very short lived TV show, One West Wakkiki. Appearing as Rookie Cop, Vincent Allegro!

After working in L.A. and New York, Mark moved here to play Tony in Tony n' Tina's Wedding, and now has been in Seattle off and on for the last ten years, working locally in both film and Theater, for The Seattle Shakespeare Fest. The Empty Space, The Group, and the Village Theater. In a bit of Film Festival Irony- After never having a film at SIFF in the ten years he's lived and worked here, Mark has two in the festival this year. Along with 'The Dark Horse' he appears in the Rufus Sam Williams thriller 'Butterfly Dreaming' with Andrew Bowen and Missy Crider.

Corina Boettger (Catrina)

Corina has been acting and singing for 10 years, performing in over 20 stage performances. Held leading roles such as Annie and Oliver. Sang in a talent contest and was over all winner of all categories. Has done voice over work and 2 industrial videos. She is receiving ongoing excellent training in Seattle and Los Angeles.

Her most recent work includes The Pillow Man at The ACT Theatre, a role in the feature film Akeelah and the Bee, a principal role

in the feature film *The Dark Horse*, and the lead role in a Chapman University film. Has just been accepted into the improv school Groundlings in LA!

Tallis Moore (Rees)

Tallis Moore's film credits include the featured role of Drazuul in *The Gamers: Dorkness Rising* for Dead Gentlemen Productions, *Expiration Date*, and an industrial for Microsoft. Seattle theater credits include four years in ACT's *Christmas Carol*, as Young Scrooge and various Cratchits.

He has also appeared in *An Enemy of the People* at Taproot Theater, *Peter Pan and Cry*, the *Beloved Country* at Book-it, and *Love's Labor's Lost* at Wooden O. He has also performed with Pacific Northwest Ballet in *The Nutcracker*, *Sleeping Beauty*, and *Cinderella*. At the Bush School he recently played Macbeth.

Jeremy Weizenbaum (Dylan)

Jeremy began working in film in 2006 with two professional shorts, and "*The Dark Horse*" is his first feature-length film. In 2007 he flew with the King's Players as John Darling in "*Peter Pan*." For ACT's 2007 season he returned for his third production of "*A Christmas Carol*," most recently playing Young Scrooge and Peter Cratchit.

His first professional stage role was in February 2005 as Young Morten Stockman in "*An Enemy of the People*" at Taproot Theatre. He fills his summers with musical theatre at Taproot Acting Studio and Seattle Children's Theatre, performing in many plays, including "*Little Shop of Horrors*," "*The Music Man*," "*Fiddler on the Roof*," "*Seussical*," "*Jane Eyre*," and "*Les Miserables*." Jeremy is an eighth grader at TOPS School in Seattle.

John Jacobsen, Co-writer

The Dark Horse represents just one of the recent produced scripts John has contributed to in the past several years. His career has encompassed direction, writing and production of feature films, films for television, short films, commercials, television shows and documentaries. He has worked with such stars as Bill Pullman, Sandra Bullock, Eli Wallach, Marcia Gay Harden, Scott Bakula, Peter Boyle, among others.

Around the Fire, which he directed, won top prize at the Giffoni Film Festival, and his short

films also have received awards at the Aspen Film Festival and the Houston International Film Festival.

Jacobsen has also directed more than 20 stage productions regionally and in New York, worked as an assistant on Broadway to legendary director Hal Prince as well as the legendary documentary filmmaker Charles Guggenheim, directed for the Emmy award-winning Kennedy Center Honors, was the head of the Film and Television Department at UCLA Extension, is the Vice President of the ACT Theatre, and is the President of TheFilmSchool which he co-founded. John lives in Seattle where he writes, directs, teaches acting and writing, and wrangles his three teenage sons with his beautiful wife, Pia.

Ben Dobyns, Editor and Co-Producer

Ben Dobyns is a Seattle-based filmmaker. He began his career with *Dead Gentlemen Productions*, where he has served as Director of Development for seven years, as well as directing two features and producing several more for the company, including the worldwide cult hit "*The Gamers*."

A film instructor at the Tacoma School of the Arts from 2002-2004, he now works full time on motion picture production, aside from the occasional guest lecture at the Seattle Art Institute. Recent credits include editing and co-producing "*The Dark Horse*," directing the short film "*November*," and working as an assistant director on several critically acclaimed features, including "*Battle in Seattle*," "*Zoo*," and "*Perfect Sport*."

Ben also provides consultation and workshopping services for screenwriters on a regular basis and has written three feature screenplays. In addition to his film work, Ben recently collaborated on the development of the "*Demon Hunters*" game and directed its companion movie, which was published in May of 2008 by Margaret Weis Productions.

Heather Murphy, Line Producer

Heather Murphy brings 23 years of Hollywood Film making experience to this project. She has worked as a Producer, Production Manager and Production Coordinator. Projects have included everything from Steven Spielberg's "*Always*," and Kennedy & Marshall's "*Snow Falling on Cedars*," to a myriad of Television and Commercial work.

She also line produced a German film called "*Letter to Bill Gates*" and the U.S. portion of the IMAX film "*Legends of the Sky*" and is currently producing and directing several projects for Comcast and has an Egyptian film and an American Western in development.

She has done several seasons of the Emmy winning reality T.V. series "*The Amazing Race*", as well as work on a couple of other Emmy winners "*Six Feet Under*" and "*Grey's Anatomy*". Heather has worked with the likes of Danny Devito, Alan Rudolph, David Lynch, Barry Levinson, Alan Parker and Cameron Crowe to name a few. Heather began her film career in the early '80's in a fertile Seattle film making climate and has also worked in L.A. at Castle Rock and Lantana Studios. She is actively involved with her daughter and the U.S. Campaign for Burma's shooting of 30 celebrity P.S.A.'s in an effort to free Aung San Suu Kyi -- the worlds only imprisoned Nobel Peace prize winner.

Neil Holcomb, Director of Photography

Neil Holcomb has been behind the scenes in the entertainment business for over 22 years with credits that include 50 feature film and television productions and hundreds of national and regional commercials.

The long list of features Neil has done includes: *Year of the Dragon*, *Blue Velvet*, *Dirty Dancing*, *Stargate*, *Independence Day*, *Singles*, *Sleepless in Seattle*, *Robocop II*, *National Treasure (1 and 2)*, *Skeleton Key*, *The Island*, *Failure to Launch* and *What Happens in Vegas* to name just a few.

Over the past ten years, Neil has established himself as a versatile cinematographer. He began shooting industrials and infomercials for clients such as: Microsoft, Weyerhaeuser and Nintendo and Envision Response and then collaborated with Seattle Writer/Director Thom Harp on three short films: *Driver's ED*, *8 Minutes to Love*, and *Fortune Hunters*. All three of these films were well received in the Film Festival circuit, with *Fortune Hunter's* winning a Golden Space Needle Award.

Most recently, Neil shot two full-length features; Corrie Moore's lyrical and stirring *The Dark Horse* on Orcas Island, WA and David Russo's bizarre dark comedy *The Immaculate Conception of Little Dizzle*, shooting nights in Seattle.

Charles Armstrong, Production Designer

Born in Texas, raised in rock-n-roll bands, and educated on the sets of dozens of films (some terrific; some terrible), Charlie began his film career carrying pool tables in the snow. After twenty-five years of making movies, he's still willing to carry pool tables, "But only if it furthers the story."

He's worked at every position in the Art Department; set dresser, props, construction, special effects, scenic art-even food styling! Charlie is passionate about storytelling, and looks upon film making as a complex puzzle just waiting to be solved.

"Make a list, then check off each item as you complete it...then make another list..." Charlie's resume is long (and varied): David Lynch, Gus Van Sant, Isabel Coixet, Chris Eyre, Sherman Alexie -- these are but a few of the stellar filmmakers Charlie has worked with.

Doris Black, Costume Designer

Doris Black has been working as a freelance costume designer in the Seattle area ever since she moved here to go to graduate school at the University of Washington in 1994. She fell in love with the area and decided to stay. Originally her focus was on working in theater but over the years she has branched out into film. She discovered that she greatly enjoys the medium and the collaborations it produces. She has designed the costumes for feature movies *Dark Horse*, *Police Beat*, *Cthulhu*, and *It's Not You, It's Me* and shorts *Combustible Chef* and *Anybuddy Home*. She did the costumes for *Shut Eye* which is part of this year's *Fly* filmmaking challenge. She was the costume consultant for *Zoo*.

She has designed for many different theaters including *Intiman*, *Seattle Shakespeare Company/Wooden O*, *Village Theatre*, *Theatre Nohgaku*, *Taproot*, *Book-It*, *Civic Light Opera*, *Tacoma Actor's Guild*, theatre simple and *The Seattle Men's Chorus*.

Doris finds great satisfaction in introducing students to the design process. She has taught and designed for the University of Puget Sound, *Bush School* and *Youth Theatre Northwest*.

She also works for *periodcorsets.com*, a company that produces period undergarments such as corsets, bustles, and panniers for stage and screen. The company has clients ranging from the *Metropolitan Opera* to *Madonna*.

Doris lives just north of Seattle with her husband Steve and their twins Fiona and Nathaniel. She loves to balance out the hard work of making a living as a freelance designer with spending time with her family and traveling around the region hiking and camping.

Tamia Diaz, Associate Producer

Tamia knew that she would spend her life dedicated to the visual arts when she was 13, when her father handed her his 35mm still camera. She spent most of her high school time in the photo lab, developing black and white film and printing it. She studied Physics and Photography at the University of Colorado, where she scored a job working in the film department. She was soon in her first production course, which led to the next production course.

Film seemed to be the most appropriate and compelling marriage of her two interests, the two Physics and Photography. Her two mentors at the university were avant-garde film maker Stan Brakeage and his co-worker Jerry Aronson, who shot a documentary about Alan Ginsberg. These people sparked an interest in film and the beats that drove Tamia to look for more. After college she took an intensive foundation film course at Vancouver Film School, where she shot a documentary and directed a short in 16mm. VFS gave Tamia a taste for Directing, but not one for shooting. She felt like she needed to explore that side of filmmaking the most.

Tamia has various interests in film, having worked with Corrie on *Dark Horse* as a producer, and DP on a few of Corrie's shorts as well as second unit DP for "Clutch" directed by Jay Rowlands. She is not afraid of post production either, tackling the editing on "An Eye for an Eye", a short directed by Ms. Moore. She is currently an IATSE 600 camera assistant, checking out all the new cameras in their non-idle state and working on the development of a period piece for the *IWW*.

Dawn Tunnell, key makeup artist/hair stylist

Dawn has 11 years of professional experience working in fashion, film, print, and television industries. She began her career with a focus on fashion, beauty, and commercial print work, but her need to always grow and expand as an artist eventually brought her to film. Since then, she has keyed 8 feature films, gotten very

little sleep, and learned to use a walkie.

Some of the people she has worked with include Val Kilmer, Oscar Award winner Cloris Leachman, Oscar and Emmy nominated Minnie Driver, Tori Spelling, Natasha Lyonne, Wil Wheaton, a bunch of Hall of Famers from the NFL, a governor or two, and some other people on T.V. you might recognize from the likes of "Lost", and "Prison Break".

Lynne Salewski, Dressage Trainer

Lynne Salewski began her riding career at the tender age of 9, and by the time she was 12 announced to her parents that this is what she was going to do for the rest of her life. At this point her father has given up hope that she would 'outgrow' it.

She rejoiced when she found the sport of eventing, because it is one of the few where a 12-year-old can ride a stallion. She was long-listed at the age of 14 for the North American Junior Championships. After spending 5 years competing young horses through Preliminary level, she participated in a clinic that put her on her life's path. Tad Coffin was the first person to make Dressage something more than that phase one had to endure to get to go cross country.

Lynne attended The Westmoreland Davis International Equestrian Institute in Leesburg, VA in 1988, where she graduated with honors. She was invited back as an Associate Instructor for the 1989-90 school year. While there, she studied under Tad Coffin, Raul deLeon, Bertalan deNemethy, Jack Le Goff, and Gunner Ostergaard. The program offered students the opportunity to immerse themselves in Classical Horsemanship under the direction of true masters.

Since that time Lynne has devoted herself to the principals of harmonious work with horses through understanding the physical language of riding. Her students enjoy her positive, can-do attitude, as do the horses she trains. She has had many competitive successes throughout her riding career. In 2005 she captured the Morgan Grand National Championship for First Level, aboard Christine Laine's SGP Raizin Kane.