

WILD HEARTS

can't be broken

WALT DISNEY PICTURES presents "WILD HEARTS CAN'T BE BROKEN" A MATT WILLIAMS Production A STEVE MINER Film GABRIELLE ANWAR
MICHAEL SCHOEFFLING and CLIFF ROBERTSON Music by MASON DARING Production Designer RANDY SER Executive Producer OLEY SASSONE Written by MATT WILLIAMS & OLEY SASSONE Produced by MATT WILLIAMS Directed by STEVE MINER
G GENERAL AUDIENCES All Ages Admitted   Distributed by BUENA VISTA PICTURES DISTRIBUTION, INC.  IN SELECTED THEATRES
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CAST

Sonora Webster	GABRIELLE ANWAR
Al Carver	MICHAEL SCHOEFFLING
Dr. Carver	CLIFF ROBERTSON
Clifford	DYLAN KUSSMAN
Marie	KATHLEEN YORK
Mr. Slater	FRANK RENZULLI
Arnette	NANCY MOORE ATCHISON
Aunt Helen	LISA NORMAN
Clarabelle	LORIANNE COLLINS
Miss Simpson	ELIZABETH HAYES
Mrs. Ellis	LAURA LEE NORTON
Photographer	MICHAEL J. MATUSIAK
Reporter #1	JEFF WOODWARD
Reporter #2	DAVID MASSRY
Attractive Girl	CHERI BROWN
Stagehand	DAVID DWYER
Little Girl	HALEY AULL
Preacher	ED L. GRADY
Kid #1	KATY MATSON
Kid #2	WENDY BALL
Kid#3	SAM AULL
Kid #4	CARSON AULL
Farmer #1	BOYD PETERSON
Farmer #2	GENE WALKER
Wrangler	LOWELL D. SMITH
Doctor	RICK WARNER
Candy Man	MARK JEFFREY MILLER
Stunt Double Sonora	SHELLEY PETERSON BOYLE
Stunt Double Marie	CHERRI REIBER
Steel Pier Band	SWING TIME ORCHESTRA
ADR Voice Group	THE LOOPYS
	SANDY HOLT
	MIMI MAYNARD
	HOLLY KANE
	RANDY KIRBY
	AMY LEVY
	TONY POPE
	WAYNE POWERS

All animal action was monitored by The American Humane Association, which commends the production company for its care and concern in handling the horses and for the precautions taken to protect them.

TECHNICAL CREDITS

Directed by STEVE MINER
Written by MATT WILLIAMS
 & OLEY SASSONE
Produced by MATT WILLIAMS
Executive Producer OLEY SASSONE
Director of Photography DARYN OKADA
Production Designer RANDY SER
Edited by JON POLL
Co-Producer ROBIN S. CLARK
Music by MASON DARING
Costume Designer MALISSA DANIEL
Casting by MARY GALE ARTZ
Unit Production Manager ROBIN S. CLARK
First Assistant Director MATT EARL BEESLEY
Second Assistant Director DAVID FUDGE
Associate Producer SARAH BROCK
Art Director THOMAS FICHTER
Set Decorator JEAN ALAN
Assistant Set Decorator MICHELE D. POULIK
Leadmen PATRICK T. CASSIDY
 DAVID W. FORD
Set Dressers TED HARDWICK
 STEPHANIE WALDRON
 SCOTT HENDERSON
 ROGER NALL
Costume Supervisors TRACY BAYNE
 JOHNNY FOAM
Costumer JENNIFER MORRISON
Makeup Artist DAVIDA SIMON
Hairstylist BEATRICE DeALBA
Makeup and Hair Assistant GLORY NEAL
Camera Operator DULCE "CANDY" GONZALES
First Assistant Camera JEREMY BRIGGS
 KARL C. OWENS
Second Assistant Camera BRETT GATES
 GARY D. GATEWOOD
 PHILIP E. DANN
Script Supervisor MABLE LAWSON-McCRARY
Sound Mixers STEVE AARON
 GLEN TREW
Boom Operators DAVID M. O'DELL
 MARK ZIMBICKI
Associate Editor GREG HAYDEN
Assistant Editor MARK GOLDMAN
Apprentice Editor MARSHA MOORE
Music Editing SEGUE MUSIC
Supervising Music Editor STEVE McCROSKEY
Sound Editing ECHO FILM SERVICES
Supervising Sound Editors DAVID McMOYLER
 TERRI RODMAN
Sound Editors CHRISTOPHER ASSELLS

CHARLES R. BEITH, JR.
 BILLY B. BELL
 STEPHEN CALDWELL, M.P.S.E.
 PHILIP HESS
 A. DAVID MARSHALL
 RICHARD STEELE
 SCOT TINSLEY
 Assistant Sound Editors TOM NORTON
 GARY SHINKLE
 MARC VAN DER NAGLE
 ADR Editor KRISTI JOHNS
 ADR Mixers DOC KANE
 BRUCE BELL
 Foley Mixer GARY HECKER
 Foley Artists JILL SCHACHNE
 TIM CHILTON
 Editing Facilities by BIG TIME PICTURE COMPANY, INC.
 Gaffer DANNY ECCLESTON
 Best Boy Electric STEVEN D. SPALLONE
 Key Grip CHARLES JOHN BUKEY
 Best Boy Grip K.C. PIERSON
 Dolly Grip JEFFREY SHERMAN KUNKEL
 Grip THOMAS C. COOK
 Property Master BRUCE MINK
 Assistant Property Master PETER TOSTI STEPHENSON
 Special Effects Coordinator DAVID K. PHILLIPS
 2nd 2nd Assistant Director O. ALEX KRAMARCHUK
 Stunt Coordinator DAVID B. ELLIS
 Assistant to Mr. Williams HELEN MACDONALD
 Assistant to Mr. Miner NOA MELDY
 Set Designers TONY FANNING
 JAMES A. KINNEY
 Construction Coordinator LARS PETERSEN
 Construction Foreman STEVEN C. VOLL
 Scenic Artists CAROLE LEE DAVIS
 LESLIE DICKER
 Head Painter KITTY DORIS
 Craft Service BLANCHE SYPHER
 Location Manager SPENCER M. CLARKE, JR.
 Assistant Location Manager SAM HOLLAND
 Production Coordinator NANCY ROSING
 Production Secretary CHERI BROWN
 Key Production Assistant JOHN D. KUBERSKI

 Production Assistants RICHARD PLASTIK
 CRAIG S. FRISBY
 KATHLEEN "BO" BOBAK
 CHRISTI L. BOUKNIGHT
 MELISSA D. HOWE
 HAMILTON HOLT
 CAROLYN COBIA

Production Accountant	SHARON S. PERL
First Assistant Accountant	DIANE M. SENIW
Dialect Coach	FRANCIE BROWN
Still Photographer	JIM BRIDGES
Transportation Coordinator	B.R. BURKHART
Transportation Captain	SCOTT R. HUBACEK
Extras Casting	TONA B. HILL
Head Animal Trainer	CORKY RANDALL
Assistant Trainer	CHERRI REIBER
Wranglers	GENE WALKER
	LOWELL D. SMITH
American Humane Association	
Representative	JOHN E. FREED III
Horse Puppet Supplied by	THE CREATURE SHOP
Puppeteers	RICK LAZZERINI
	LISA A. DOERING
	DAVID A. NELSON
	RUSSEL SHINKLE
Re-Recording Mixers	JOHN REITZ, C.A.S.
	DAVID CAMPBELL, C.A.S.
	GREGG RUDLOFF, C.A.S.
Re-Recorded at	BUENA VISTA SOUND STUDIOS
Music Coordinator	MARYLATA E. JACOB
Music Scoring Engineers	MARK TANZER
	KYLE WESLOH
Music Score Mixed by	LEANNE UNGAR
Orchestrations	BILL ELLIOTT
	BILL NOVICK
	MARTIN BRODY
Visual Effects by	BUENA VISTA VISUAL EFFECTS
Visual Effects Supervisor	PETER MONTGOMERY
Visual Effects Producer	CAROLYN SOPER
Optical Supervisors	MARK DORNFELD
	KEVIN KONEVAL
Matte Artist	PAUL LASAINE
Effects Camera	ERIC PETERSON
Titles and Opticals	CINEMA RESEARCH CORPORATION
Color Timer	ROBERT KAISER

THE PRODUCERS WISH TO THANK

SOUTH CAROLINA STATE FILM OFFICE

SONGS

"Happy Days Are Here Again"

Written by Jack Yellen and Milton Ager
Performed by Mason Daring

"On The Boardwalk In Atlantic City"

Written by Mack Gordon and Josef Myrow

"Weren't So Bad What Used To Be"
Written by Mason Daring
Performed by Eula Lawrence

Color by CONTINENTAL FILM LABORATORIES, FLORIDA

Prints by TECHNICOLOR®

Lenses and PANAFLEX® Camera by PANAVISION®

Produced and Distributed on EASTMAN FILM

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"WILD HEARTS CAN'T BE BROKEN"

Production Information

Daydreams of love, adventure and stardom were the fantasies of every young girl growing up during the Great Depression, but for Sonora Webster (GABRIELLE ANWAR) those very same desires were her one-way ticket away from obscurity and the colorless existence of life in rural Georgia.

With the stubborn confidence of a young woman determined to prove that she can do anything she sets her mind to, Sonora answers a newspaper ad for a diving horse girl -- a fearless female brave enough to leap from a tower platform 40-feet high, astride a gallant horse, and plunge into a tank of water. However, much to Sonora's surprise, she isn't exactly anyone's ideal of what a champion diving girl looks like -- especially to W.F. Carver (CLIFF ROBERTSON) owner of the traveling stunt show.

Undaunted by Carver's immediate rejection, Sonora sets out to prove that although she may be young and untrained, she has star quality. And with the help of Carver's wayward son Al (MICHAEL SCHOEFFLING), she finally earns a place in the show -- and in Al's heart.

But the devotion that develops between the diving girl and Al, is soon put to the ultimate test when a long-standing feud between father and son drives the young man away. And with the same spirit and determination that makes her a legendary attraction at the famous Atlantic City Steel Pier, Sonora demonstrates that a love worth having is a love worth fighting for, in Walt Disney Pictures' inspiring new love story, "Wild Hearts Can't Be Broken."

Based on the true story of diving horse girl Sonora Webster, "Wild Hearts Can't Be Broken" is directed by Steve Miner and stars Gabrielle Anwar as Sonora, a brash young woman determined to prove that she has what it takes to become a diving horse girl; Michael Schoeffling as Al, whose love for Sonora enables her to overcome innumerable obstacles and Academy Award-winner Cliff Robertson as Dr. W.F. Carver, owner of a traveling show. The film is written by Matt Williams & Oley Sassone, produced by Williams and executive produced by Sassone. Buena Vista Pictures distributes.

For the role of W.F. Carver, the filmmakers felt strongly that someone of Cliff Robertson's caliber would be ideal. And when the much-honored actor agreed to accept the role, they were delighted. "It's not often that you get to work with an Oscar-winning star, let alone one who is as enthusiastic, hardworking and interested in the character as Cliff was," says director Steve Miner.

"Cliff brought much more depth to the role than was originally written," acknowledges producer/co-writer Matt Williams. "He brought a combination of the gruff frontiersman and a genuine vulnerability to the part."

"I experienced this character as a man in transition," notes Robertson. "At first one might think he's just an ornery old cuss. But if one understands the difficult economic times in which he lived, it becomes apparent that Carver had to be tough to survive. Underneath, he's really a decent human being. And the catalyst for the audience to see this is the young girl, Sonora."

Played by newcomer Gabrielle Anwar, the role of Sonora Webster called for a spunky, independent and versatile young actress. "The combination of the unique character, and also that this is a true story, is what interested me most about accepting this assignment," says Anwar. "It was such a fun-loving project to be involved in. So many scripts are dull and lacking in vitality. This was different, and I responded quite strongly."

"Gabrielle had a naiveté and innocence about her that was perfect for the part," notes Matt Williams. "Plus, she is an excellent horseback rider."

"This was a nice simple story with a lot of heart," reflects Michael Schoeffling who portrays Sonora's great love, Al Carver. "The discoveries that the characters make about their lives are very fundamental. There is a lot of innocence to the story."

Filmed entirely on location in South Carolina, "Wild Hearts Can't Be Broken" is a Walt Disney Pictures presentation in association with Silver Screen Partners IV. Buena Vista Pictures distributes.

ABOUT THE PRODUCTION

From the turn of the century through the 1930s, the Steel Pier in Atlantic City, New Jersey, was a bustling oceanside arcade featuring unconventional and often ridiculous stunts and novelty acts. "The Showplace of the Nation," as the Steel Pier was affectionately publicized, offered curious tourists incredibly popular -- but absolutely pointless -- attractions, such as marathon flagpole sitters, boxing cats, premature babies exhibited in glass incubators, dance-a-thons (one couple danced from May 26 to October 19, 1932), and even gut-wrenching contests in which participants consumed a blue plate special consisting of oysters, sugar, soap, watermelon and molasses.

But of all the peculiar -- albeit intriguing -- specialty exhibitions offered at the Steel Pier, the hottest and most enduring was the famous diving horses.

Ascending to the top of a 40-foot tower, via a long, graded wooden ramp, a dauntless steed, accompanied by a pretty rider, boldly jumped from a platform perch high above

awestruck spectators -- and plunged into a tank of water on the pier below.

For many years, this death-defying act was the emblem of Atlantic City, appearing on postcards, billboards, magazines and Movietone Newsreels. As for the horses, they apparently loved to dive. "The biggest problem was getting them to delay their leaps in order to build suspense," observed one rider.

"Somewhere in the back of my mind I knew about diving horses," recalls director Steve Miner who ultimately brought the inspiring story of Sonora Webster -- one of the most famous diving horse girls -- to the screen. "But I was only subconsciously aware of them. I really didn't know much about the act until I was given the script to read."

Sonora Carver's (née Webster) remarkable, true-life experiences as a diving horse girl were first revealed to screenwriter Oley Sassone over a period of several years beginning in the early 1980s. "I originally met Sonora while doing volunteer work at The Lighthouse For the Blind in New Orleans," recalls Sassone. "When we first met, Sonora was 77-years old, totally blind and living alone in a trailer with her seeing-eye dog. As I learned more about her astonishing life and what she had accomplished, I thought it would make a very interesting half-hour documentary film."

As Sassone further developed his story concept, he contacted Matt Williams, a college friend who had become a successful playwright in New York. Enthused about the notion of Sonora's life as the basis for a docu-drama, Sassone

received further validation of the project's worth from Williams.

"At first I said, 'What's a diving horse?'" recalls Williams of his introduction to the subject. "Oley started showing me newspaper clippings and telling me about the remarkable Sonora Webster, and I realized that he had something much more involved than a half-hour documentary. I suggested that it should be a full-length feature film."

However, Sonora was at first reluctant to allow Hollywood to tamper with the facts of her life. "It's hard to earn someone's trust if you can't see them and look into their eyes," observes Sassone. "She was understandably apprehensive about trusting a stranger with her story."

But as the young writer's friendship and honorable intentions became evident, Sonora relaxed and willingly allowed Sassone to tape record her story. "I spent a lot of time with Sonora, taking her to lunch and inviting her to my parents' house for holiday dinners," he fondly recalls. "She would sit at the table for hours telling incredible stories. She possesses a very meticulous memory."

"Oley then sent the audio tapes to me in New York," says Williams. "I listened to them, made notes on a yellow pad, added more questions to be asked, and mailed them back to him in New Orleans. When I finally met Sonora, I fell in love with her. She is so sweet, strong and funny -- all the things that makes a good character."

In addition to her remarkable memory, Sonora further helped the screenwriters by providing artifacts from the period of her fame, including storage trunks filled with advertising copy and historic documents pertaining to the famous Atlantic City Steel Pier. Along with reminiscences by her sister Arnette -- who was also a celebrated diving horse girl -- Sonora's collection of newspaper clippings and photographs also helped develop the visual look of the production.

"Although archival research revealed pictures depicting the diving tower and water tank of the 1930s, it was not exactly what we needed to construct for our purposes," says production designer Randy Ser, who had the Herculean task of engineering a tower and tank for the horses to dive into.

The parameters for Ser to complete his projects included seemingly impossible circumstances and an unthinkable deadline of only two weeks. In addition, it was immediately determined that the diving tower and tank would have to be built in such a way that it could be transported -- first to a ranch in Newhall, California where the horses were to be trained -- then, to the location sites in South Carolina where they would be reassembled for the shoot.

"For the tank, I began thinking about using a swimming pool or giant hot tub as a possible substitute," recalls Ser. "Then it dawned on me that perhaps water storage tanks would be suitable."

However, much to Ser's dismay, he discovered that these days large water tanks and silos are welded together as one solid piece, and cannot be taken apart for transporting to film locations. "I finally stumbled across the only company left in America that still manufactures tanks that are bolted together," Ser remarks.

After considerable planning, the custom-made tank that the production designer ordered for the film measured forty feet across, ten feet high and consisted of 15,000 pounds of steel, which would ultimately hold 88,750 gallons of water. "For safety, we had to know exactly how to engineer the tank to accommodate water displacement caused from a 900 pound horse and 100 pound rider dropping from a height of 10 feet," observes Ser. "We had to be careful that the tank didn't explode from the pressure."

The tower itself was another marvel of creative engineering for the production designer. "Randy deserves many gold medals pinned on his chest," says Matt Williams. "Not only did he make the tower and tank look like something from the period of the 1930s, he also had to take all the engineering factors into consideration. He anticipated every possible problem and solved them."

"Luckily, the tower was also designed to withstand 60 mph winds," comments Ser.

"We built our Atlantic City set in Myrtle Beach, South Carolina, and we happened to be shooting at the height of hurricane season," he recalls. "We constructed our sets right

on the beach and although we started out with beautiful weather, tropical storms started brewing -- three hurricanes simultaneously moved our way from different directions. Fortunately, the city, state and coastal commission kept letting us wait before insisting that we evacuate, and at the last possible moment before they were going to pull the plug on us, the storms were downgraded. The sun came out, and we repaired the damage incurred from 50 mph winds."

"We did have one horrendous four-day rain storm, the likes of which I had never seen before in my life," recalls director Miner. "The area had just gotten over the devastation caused by Hurricane Hugo, and the people were still psychologically scarred."

In addition to the all-important diving tower and water tank, the production required three primary location sets, circa 1932: a Georgia county fair, the Atlantic City Boardwalk, and the world famous Steel Pier. "We had a projected eight-week location shoot," remembers Miner, "so we had to find places that more or less already existed. We started looking in North Carolina but after days of driving around, nothing matched our visual concepts. Our location manager finally suggested the area around Orangeburg, South Carolina. Upon arrival in that little town we found that it contained practically everything we needed. In many ways, that area is in a time warp -- it hasn't changed very much since the 1930s. It was perfect for our needs."

An empty pasture the size of a football field was soon transformed into an authentic fairground complete with period rides and tents. "We researched fairs of that era and found items that would have been stocked in their concession booths," recalls Ser. "We wanted to give an accurate flavor of the period -- although sometimes we had to fudge a little. For example, our vinyl tents were aged to look like canvas."

"The most difficult challenge of designing this film was to make the world of the 1990s disappear, and the world of the 1930s reappear," observes Ser. "When we started bringing all the actors and extras on to the set, dressed in period clothing, if I walked far enough away so as not to hear 1990 conversation, it really did make another era come alive. That was exciting, fun and gratifying."

"The only thing we couldn't duplicate in Orangeburg was Atlantic City," notes Williams. "Then we found Myrtle Beach. After removing a couple of palm trees and building a lot of façades, we created our own Atlantic City."

But perhaps the biggest obstacle was obtaining a cast of diving horses -- because they don't exist in modern times! However, if there are any animal trainers in Hollywood who can achieve the impossible, it is wrangler Corky Randall and his protégé, Cherri Reiber. Randall's career as a trainer dates back to director King Vidor's classic 1946 western "Duel in the Sun," and extends to such recent films as "Three Amigos," "Silverado" and "Back to the Future Part III."

Initially uncertain how to go about teaching a horse to dive from a tower, Randall explains, "I flat out told the producers that nobody in the film business had done this before, so there weren't any methods and experiences to guide us. But I've done more difficult stunts, so as far as I was concerned, diving horses into a tank of water was not going to be a problem."

Starting from scratch, and under the supervision of the American Humane Association who video-taped every moment of the training process, Randall and Reiber spent six to eight weeks, every day, working with their equine actors, which consisted of six beautiful Arabian horses.

"We never jumped a horse the full 40 feet," says director Miner. "The highest dive was only 10 feet, but with certain special effects we make it appear much higher. I was really impressed with the professional approach of the trainers to make things safe. The horses didn't even require any special prodding to make the jumps."

"Our horses stepped right into the water without hesitation," Randall says. "The way we can tell that the horses enjoyed this is that they didn't require any urging. A horse that is not confident in what he is doing will refuse to jump, and a trainer can't make an animal do something it doesn't want to. The animal has to want to do the trick, or at least be interested in what you're trying to teach him, or it won't happen," he adds.

"Horses are like people," explains Sonora Carver, "some of them have nerve, some don't. We never had to use force to get our horses to dive. Riding for eleven years as a blind rider, I certainly wouldn't have trusted myself to a horse who was afraid. It would have been impossible to depend on one that didn't have the nerve -- and I trusted every one of my horses."

According to Lorena Carver, daughter of the famous W.F. Carver, quoted in Atlantic City: 125 Years of Ocean Madness, "Diving on the real Steel Pier wasn't as hard as it looked -- for the horse or rider. All the diving girl had to do was look pretty and not fear height or water. The horse knows what to do," she continued, matter-of-factly. "The biggest problem was getting them to delay their leaps in order to build suspense."

A popular axiom of the horse diving circuit advised, "You can lead a horse to water -- but you can't teach him showmanship!" Sonora Webster possessed a brilliant flair for showmanship, enough for both rider and steed. "There was not much competition from other shows," she notes. "Once in a while somebody would try to start a rival act, but their exhibitions never lasted too long because they didn't have the knack. Carver's show was the only really successful unit, and after I retired, my sister-in-law continued diving for many years. But when she grew old and retired, that was the end of diving horses."

ABOUT THE CAST

Born and raised in Laleham, a small village outside London, **GABRIELLE ANWAR** (Sonora Webster), began acting at age 15, when she was awarded a role in the BBC mini-series "Hideaway." A long list of television credits ensued, including featured appearances in "Voyage of the Dawn Treader," "Summer's Lease," "First Born," "Press Gang," "Jake's Journey," "Crossbow," "Black Sun" and the Jim Henson production of "Storyteller."

Starring in the mini-series "Mysteries of the Dark Jungle," with Verna Lisi and Stacy Keach, Anwar was also featured in the Paul McCartney video, "Pretty Little Head." Her feature film work includes leading roles in "Seaview," "Manifesto," in which she co-starred with Eric Stoltz and Alfred Molina, and the recently released "If Looks Could Kill," starring opposite Richard Grieco.

Currently Anwar is on location in Rome, filming a mini-series for European television entitled "Ivy," in which she plays the title role.

Now making her home in Los Angeles, Anwar is also the author of two books and an assortment of short stories.

MICHAEL SCHOEFFLING (Al Carver) was born in Philadelphia and attended Temple University there. After spending several years traveling and working throughout Europe and Africa, he

returned to the States and settled in New York City. Through mutual friends who were aspiring actors, he signed with an agent, and soon began his performing career.

Schoeffling made his feature film debut with a major role as the object of Molly Ringwald's affection in John Hughes' 1984 hit comedy "Sixteen Candles." He then went on to appear as Matthew Modine's spiritual friend in the wrestling drama, "Vision Quest." Other important roles followed including assignments in "Sylvester," "Bellizaire The Cajun," "Let's Get Harry" and "Slaves of New York."

Most recently, Schoeffling starred with Cher in "Mermaids," and was part of the ensemble cast in the critically acclaimed drama, "Longtime Companion."

A native of Chicago, Illinois, **KATHLEEN YORK** (Marie) began acting in children's theater when she was 6 years old. Embarking on a professional career while still in her teens, York appeared in Paul Zindel's Pulitzer Prize-winning drama "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" and Tennessee Williams' "The Glass Menagerie" both at the 11th Street Theater in her hometown. She then moved to Los Angeles where she accepted her first feature film role in "Winner Takes All."

A student of such renowned acting teachers as John Lehne and Robert Lewis, York has appeared in numerous motion pictures including "Flashback," "Tales From the Crypt," "Cold Feet" and "Checking Out." On television she has appeared in

the movies-of-the-week "Chase" and "This Child Is Mine," as well as two CBS drama specials: "Not My Kid" and "Thompson's Last Run" and the Discovery Channel program "Astronomy."

York's other Los Angeles stage credits include "Gemini," "The Real Queen of Hearts Ain't Even Pretty," "Acme Improv" and "Bury the Dead."

Currently a history major at the University of California at Berkeley, **DYLAN KUSSMAN** (Clifford) began acting in community theater when he was 11 years old. An alumnus of the Glendale Center Theater, Kussman first appeared professionally on an episode of the daytime drama "General Hospital." He then went on to accept roles on "Days of Our Lives" and the primetime situation comedies "Silver Spoons," "Day by Day" and "Married...With Children," as well as roles on such episodic programs as "Life Goes On."

Kussman made his feature motion picture debut in Touchstone Pictures' critically acclaimed "Dead Poets Society." He also starred in the made-for-television movie "BRAT Patrol."

Academy Award-winner **CLIFF ROBERTSON** (Dr. W.F. Carver) has enjoyed a long and auspicious career on stage and in motion pictures.

A native of La Jolla, California, Robertson made his feature film debut in Joshua Logan's critically acclaimed adaptation of William Inge's Broadway classic "Picnic."

Among his subsequent Hollywood films are "PT-109," in which he portrayed John F. Kennedy; "Autumn Leaves," "The Honey Pot," "The Devil's Brigade," "The Great Northfield Minnesota Raid," "J.W. Coop" (a film which he wrote, directed and starred in), "Out of Season," "Three Days of The Condor," "Obsession," "Class," "Brainstorm," "Star 80" and "Charly," for which Robertson won the 1969 Academy Award for best actor. He also starred in "Malone," "Shaker Run," "Too Late The Hero," "Gidget," "The Interns," "Sunday in New York," "The Pilot" and "The Naked and The Dead," among many others.

On Broadway, Robertson also starred in a critically acclaimed production of Tennessee Williams' "Orpheus Descending." More recently, he was a regular on the CBS television series "Falcon Crest," and he appeared on several classic "Chrysler Theatre" productions including "The Game" for which he was honored with an Emmy Award for Best Actor in a Dramatic Role, and "Return To Earth." For television's "Playhouse 90" he starred in "Man Without A Country," "My Father's House" and "A Tree Grows in Brooklyn." He also starred on "The Twilight Zone" and "The Key To Rebecca" a four-part mini-series based on Ken Follett's best selling book. He also portrayed Henry Ford in the mini-series "The Man and The Machine" and a PBS special "Ghosts of '87," as well as the movie-of-the-week "Dead Reckoning."

Robertson is currently filming Francis Ford Coppola's production of "Wind" for director Carroll Ballard on location in Australia. He also appeared in "Love Letters" on stage in

San Francisco and New York, and he is the corporate spokesman for AT&T.

ABOUT THE FILMMAKERS

Raised in Westport, Connecticut, **STEVE MINER** (Director) began his career as a production assistant on industrial films and later worked in all facets of post-production and production on educational films for the Time-Life Corporation. He later served as editor on several New York art films, which led to editing films for the National Hockey League.

Miner then formed his own production company to make industrial films, before moving to Los Angeles where he co-produced and edited two independent features: "Here Come the Tigers" and "Manny's Orphans," before accepting directing assignments.

Among Miner's most popular films as a director are "Friday the 13th, Part II" and its 3-D sequel, "Part III," (which he also produced), "Warlock" and the comedies "House" and "Soul Man."

In addition to his motion picture work, Miner has had a prolific career directing commercials for television, including advertising spots for McDonald's, Chevron, Ralston Purina, Mattel and the National Dairy Board. Miner received the Director's Guild of America award for directing the pilot

of the popular ABC series "The Wonder Years." He went on to serve as supervising producer and director for the show's 1988-89 season. He received two Emmy Award nominations, one for his direction of "The Birthday Boy" episode and the other for best comedy series.

His other television work includes directing the pilot and three episodes of the critically acclaimed "Elvis," which depicted Elvis Presley in his early struggling years.

MATT WILLIAMS (Producer/Co-Writer) is the award-winning creator/producer of such hit television shows as "A Different World," "Roseanne" and "Carol & Company," and was an Emmy Award nominee for his work as a writer on the top-rated NBC series "The Cosby Show."

The son of an Evansville, Indiana, assembly-line worker and homemaker, Williams originally wanted to be a director. He received his masters degree in both acting and directing at the University of New Orleans in 1975, then moved to New York where he became interested in playwriting. His first play, "Between Daylight and Boonville," received tremendous critical acclaim in its first New York production in 1980. Several of his one-act plays have received awards and have been produced in numerous theatres across the country, including "Bruce Lee is Dead...And I'm Not Feeling So Good Either," "Jason and the Nun," "The Best Tap Dancer in Valdosta" and "Stubborn Stains."

After co-creating the top-rated television hit "A Different World," Williams joined forces with Carsey-Werner

Productions to create "Roseanne." In 1989, he formed Wind Dancer Productions, Inc. and is currently developing other projects under that banner, including "Home Improvement" a new series for ABC starring contemporary comedian Tim Allen.

In addition, Williams is presenting a new play, "The Gravity of Honey," by Bruce E. Rogers, which will debut in the spring at the Tiffany Theatre in Los Angeles, starring his wife Angelina Fiordellisi.

A native of New Orleans, **OLEY SASSONE** (Executive Producer/Co-Writer) attended the University there as a theater major. In addition to his writing career, Sassone has had prolific experience directing music videos for such renowned rock stars as Eric Clapton and Bonnie Raitt, as well as other artists including Robert Cray and Gloria Estefan.

In addition to "Wild Hearts Can't Be Broken," which is his first produced screenplay, Sassone has other projects in various stages of production, including "Black Cornet," an inter-racial love story set in New Orleans. He recently directed an independent feature film about prison, titled "Inside."

Born in New York City, and raised in Miami, Florida, **RANDY SER** (Production Designer) attended Florida State University in Tallahassee where he was awarded a masters degree in theater in 1977.

Moving to Los Angeles, Ser immediately began working in the entertainment industry, first as the technical director for a small theater and then as a motion picture Art Director.

As production designer, Ser's numerous credits include "Darkman" (1990), "Casual Sex" (1988) and "Feds" (1988), among many others.

DARYN OKADA (Director of Photography) began his career as an award-winning still photographer before going on to shoot such live action films as the cult classic "Phantasm."

Born and raised in Los Angeles' San Gabriel Valley, Okada's other feature film credits as director of photography include "Boris and Natasha" for director Charles Martin Smith; "Phantasm II;" the title sequence for "The War of the Roses;" "Survival Quest;" "Stitches;" "The Balcony" and "Nomad Riders." He also served as Second Unit Director of Photography on "The Beastmaster."

In addition to his feature motion picture assignments, Okada photographed 12 episodes of the ABC television series "Elvis" for director Steve Miner, as well as "The Dave Thomas Comedy Special" co-starring Chevy Chase and Martin Short; and the ABC pilot "Checkered Flag." Okada is also distinguished for his impressive list of television commercials including advertising spots for Cherokee Apparel, J.C. Penney, Hawaiian Tropic, International House of Pancakes, Movietime Cable Network and Stiff Stuff, among many others.

Okada resides in Studio City with his wife, actress Sandy Heidt-Okada, and their 2-year old son Evan.

MALISSA DANIEL (Costume Designer) was born in Miami Beach, Florida, but raised in Los Angeles where she attended UCLA, the Art Center College of Design, and CalArts. In 1986 she received her certificate from CalArts in film and video and began working as a costume designer in the motion picture industry.

Her feature film credits as costume designer include "Slam Dance" (1986), "The Hidden" (1987) and "Bad Influence" (1989). She is currently creating costumes for director Ralph Bakshi's combination live action/animation film, "Cool World," starring Kim Basinger and Gabriel Byrne.

MASON DARING (Composer) began his career as a singer/songwriter performing on college campuses and coffee houses throughout his native New England. A graduate of Amherst College in Massachusetts, Daring became a lawyer before pursuing his musical career.

Director John Sayles first hired Daring to serve in both a legal and creative capacity for his film "Return of the Secaucus 7," which led to film score assignments on each of Sayles' subsequent projects. Those films include "Lianna," "Brother From Another Planet," "Matewan," "Eight Men Out" and "City of Hope."

Daring's other film composing credits include "Off and Running," "Dogfight," "Key Exchange," "Laserman" and "Little Vegas." He also created the theme music for several PBS series including "Nova" and "Frontline," as well as scores for the television mini-series and movies-of-the-week "Murder in Mississippi," "Day One," "Jenny's Song" and "Tender Places." He won an Emmy Award for his theme to the Group W Production of "Yankee Magazine."

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