

"FAR AND AWAY"

Production Notes

The land was ours before we were the land's.
She was our country more than a hundred years
Before we were her people. . .
Such as we were, we gave ourselves outright.
-- Robert Frost, "The Gift Outright"

For two young people, Joseph Donnelly and Shannon Christie, there was no greater prize imaginable than the chance to possess their own land. It was a dream that ran like fire in their blood.

The Ireland of their birth was a beautiful but divided country: tenant farmers like Joseph began at last to rebel against the cruel rents and evictions imposed by their landlords--men like Shannon's father, who governed from remote estates and never saw the land they owned.

Joseph and Shannon become unlikely travelling companions and escape to America for a new beginning: starting out with nothing but their dreams, discovering the strength of their courage and ingenuity along the way, and heading west to win freedom and opportunity in the great Oklahoma land rush.

It was an adventure that could only happen in America.

Directed by Ron Howard, "Far and Away" stars Tom Cruise and Nicole Kidman in a romantic adventure from Imagine Films



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Entertainment and Universal Pictures. Also co-starring are Thomas Gibson, Robert Prosky, Barbara Babcock, Colm Meaney and Eileen Pollock. Written for the screen by Bob Dolman (based on a story by Dolman and Howard), the film is produced by Brian Grazer and Ron Howard, with Todd Hallowell as executive producer, Dolman as co-producer and Larry DeWaay as co-producer/unit production manager.

Starring as Joseph Donnelly is Tom Cruise, an actor who in the course of ten years has risen to become one of the entertainment profession's leading artists (in such films as "Risky Business," "Top Gun," and "Born on the Fourth of July"). Taking the role of Shannon Christie is Nicole Kidman, one of Australia's favorite actresses, best known in the U.S. for her compelling performances in "Days of Thunder," "Dead Calm" and "Billy Bathgate."

"'Far and Away' is romantic, emotional and even whimsical at times," says Howard. "It's about the strange twists of fate that guide us to our destiny. It's the type of story that we all wish had happened in our family."

Although both Shannon and Joseph were born in Ireland, they came from entirely different worlds. "They could never have accomplished the things they did in Ireland," says screenwriter Bob Dolman. "They were both prisoners of the class system. Joseph was a tenant farmer kept in poverty by the landed classes, and Shannon grew up in a world where no

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woman--however well-born--could ever hope to control her own destiny."

The voyage to America changed everything. Swelled by the second wave of immigrants in 100 years, Boston in 1892 was just hitting its stride as one of the country's great metropolises. It was also, like many a powerful industrial city, racked by poverty and corruption. Raised in privilege, Shannon was determined to succeed, but ill-prepared to survive in such a world. For Joseph, however, new challenges brought new opportunities.

Growing up on the farm, Joseph learned to use his fists. And there was nothing Boston loved more than an Irish boxer. This was an age when prizefighters like John Sullivan battled it out with their bare fists for more than thirty rounds at a time. Almost overnight, Joseph is raised to a new kind of American aristocracy. For a time, the dream of land nearly fades.

In the end, however, the ambition that brought Shannon and Joseph to America draws them inevitably to the Oklahoma territory. As they discover, the race they run is not always to the swift; but, through enterprise, determination --and a few miracles--they earn at last the chance to fulfill their dreams.

"Far and Away" is the first feature film ever to be photographed with the new Panavision Super 70 camera equipment, using 65mm stock recently developed by Eastman

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Kodak. The result is a visual experience that matches the breadth and scope of "Far and Away," whose sweeping narrative spans some of the most beautiful landscapes in the world: from the haunting west coast of Ireland to the crowded streets of Boston to the majestic plains of the American West.

Although Ron Howard, Bob Dolman and Brian Grazer have been developing "Far and Away" for eight years, the inspiration for the project goes back much further, to the early days of Howard's childhood.

"I was just four years old, on my first transatlantic flight from New York to Vienna, for my first movie role in 'The Journey,'" says Howard. "I fell asleep on the way. When I woke up, I looked out and we were flying over this beautiful green island." When the plane landed in Ireland to refuel, Howard ventured out for a moment. An airport worker tousled his hair and said, "You look like you belong here. Maybe you should stay."

Over the years, Howard developed an avid interest in stories of his family's immigrant past. A product of the American melting pot, Howard can trace his bloodlines back to Dutch, English, German and even Cherokee Indian roots. But it was the romance of his Irish ancestors that continued to sway his imagination over the years.

Three of Howard's great-grandparents took part in the 1893 Cherokee Strip Land Race in Oklahoma. When he was six

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years old, his great-grandmother showed him a scrapbook full of newspaper clippings about this dramatic chapter in American history, which now forms the centerpiece of "Far and Away."

"There's a point in the script where Joseph's father says, 'Land is a man's very soul,'" says Howard. "That's why I was so deeply moved by these family stories: these were people who cherished the land, and they were willing to risk everything they had for the chance--however slim--to claim a small piece of it for themselves."

In 1983, Howard directed a TV pilot written by Bob Dolman. Both of them confessed a dream to make a film about Ireland. One night, Howard was at a concert of the traditional Irish group The Chieftains (whose music can be heard in "Far and Away"). He was touched by a tragic song about a couple in love, torn apart when one of them departed for America.

That same night, Howard resolved to make a film about Irish immigrants to America from the last century. As he and Dolman began their collaboration, it became clear that the Oklahoma land rush would play a pivotal role in their story.

Dolman followed textbooks on American and Irish history for some time; but the turning point in the script's development was reached when he discovered a cache of

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letters written by a 19th-century woman on her way to meet her husband in Oklahoma.

"The letters breathed fresh life into what easily could have become dry and laborious research," says Dolman. "They were funny, exciting, tender and courageous, and the film is driven by the success and the eccentric adventures of these two beautiful young people, now long gone."

"We get this very grim perspective on people from a hundred years ago, only because of the photographs we have," Dolman continues. "In those days, you had to hold a pose for over a minute. Who could keep smiling for that long? So of course everyone looks like the faces on Mount Rushmore. But people on the frontier enjoyed life. Their lives were so full of hardships, they couldn't afford not to have a sense of humor."

Howard likewise developed a keen sympathy for his human subjects. "It's easy to be daunted by the hugeness of the events that are covered in this film. That's why we wanted to keep the focus on the human level. The people who immigrated to this country and settled the West didn't always start out as remarkable individuals--the adventures they lived made them remarkable."

Howard's father Rance, who plays a small role in the film, is impressed by how his son has translated their family's real-life stories to the screen: "My grandfather

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was like Joseph--a man of the land. My grandmother was more like Shannon--worldly and sophisticated."

The script for "Far and Away" was developed over the course of eight years. These were eventful years for Ron Howard: his career as a director of feature films, launched by "Grand Theft Auto," "Night Shift" and "Splash," helped lead to the creation of Imagine Films Entertainment, an independent production company Howard co-founded with Brian Grazer, whose career as a producer has included such films as "Splash," "Parenthood" and last year's hit "My Girl."

Active pre-production for "Far and Away" began even as Howard and Grazer's last collaboration, the Imagine/Universal hit "Backdraft," was in principal photography. Casting the film's lead roles required a turn of events that was no less serendipitous than Joseph and Shannon's voyage to America.

"Almost from the beginning, Tom Cruise was the person I visualized in the role of Joseph," says Howard. "We first talked about the project in 1983, after he'd already made a big hit with 'Risky Business.' I thought he'd be perfect, but I harbored little hope that we'd actually get him for the film. In 1986, when 'Top Gun' came out and broke \$100 million, *little* hope became *no* hope."

As it happened, the script reached Cruise in 1989, at a time when he was already looking for a strong romantic vehicle. Cruise felt an immediate kinship with the brash,

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enterprising Joseph Donnelly, and expressed his enthusiasm to Howard during a visit to the set of "Backdraft."

Meanwhile, Brian Grazer had already been pitching Nicole Kidman for the role of Shannon. "Ever since 'Dead Calm,' I knew we had to find a leading role for her," says Grazer. "She was everything we wanted Shannon to be--poised, assured, focused--and, as we later discovered, she has a wonderful sense of comic timing."

By the time Cruise was approached for the film, Kidman had already been moved to the top of Howard's list. "Tom had mentioned that he enjoyed working with Nicole Kidman on 'Days of Thunder.' I told him that was an interesting coincidence, since we we already wanted her to play Shannon," says Howard. "When I told this to Brian, he said, 'Ron, will you read a newspaper once in a while? Don't you know they're dating?'"

"It would be hard to think of a better on-screen pairing than Tom and Nicole in any case," says Grazer. "Individually or together, they shine in these roles."

As in all his feature films, Cruise prepared for the role of Joseph with a singleminded passion for detail: in "Taps," he worked out for months to beef himself up for his role as a hyper-aggressive military cadet; in "Born on the Fourth of July," he immersed himself in the world of handicapped veteran Ron Kovic, painstakingly learning the hardships of maneuvering in and out of wheelchairs.

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says Cruise. "But once the cannon sounded, he was as steady as a Ferrari's engine.

"As soon as we took off, there was a cloud of dust, and I couldn't see a thing--all I could hear was the echo of the stampede in my ears. For a moment, I was completely caught up in what was happening. I began to sense what a monumental event the real land rush actually was."

"This was the kind of scene that 65mm film was famous for at its height," says director of photography Mikael Salomon. "Big land, big sky, big crowds. That was the way it had to be, because wide-format film just wouldn't work without sufficient light. With the new lenses and film stocks being developed, plus the lightweight cameras we used on 'Far and Away,' we can do anything--interiors, low-light scenes--with a depth and richness that have never been seen before."

Many of these scenes were realized in Ireland, where production moved after the completion of the land rush sequences. The spectacular house and gardens of the Kilruddy Estate, built in 1651, served as the home of Shannon Christie's family (the house was built by the 2nd Earl of Meath--like the Christies, a Protestant landlord).

With a little refurbishing, Irish production designer Allan Cameron was able to transform a quarter-mile section of Dublin's historic Temple Bar district into the streets of old Boston. Part of the Guinness Brewery was used as Joseph

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Though preparation for the role of Joseph was less physically daunting, it proved no small challenge. Many who see "Far and Away" may be surprised to hear Cruise speaking with an Irish accent--an authentic working-class dialect he carefully studied with the help of dialect coach Tim Monich, which Cruise continued to polish over the weeks of production in Ireland.

Principal photography began on May 28, 1991, three days after the release of "Backdraft." Billings, Montana doubled for the Oklahoma territory of 1893. The land run sequences were staged on July 8 and 9, a massive operation involving over 800 extras on 400 horses and 200 wagons on a "set" over a quarter of a mile wide. Working on a 12,000-acre ranch, the production company was housed in a city of tents, which functioned as a fully independent community during the shoot.

Starting with a cannon shot (as did the real Cherokee Strip land rush), all parties took off at once as the cameras rolled--one of the most memorable scenes of its kind, and certainly one of the largest exterior scenes ever captured on film.

To Cruise, the experience of riding in the land rush scenes seemed to carry him away to another time and place. "My horse, Greenbroke, was very much like Joseph's horse in the film--a free spirit, headstrong and a bit cantankerous,"

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and Shannon's port of entry into the U.S. The beauty of "Far and Away's" final location, however, required no human embellishment at all.

South of Limerick is the Dingle Peninsula, one of the westernmost points of Ireland. It is a country frozen in time: as in Joseph Donnelly's lifetime, horse-drawn carts make their way across dirt roads, and thatch cottages ring the coastline. The centuries that have passed since Ireland's conversion to Christianity have hardly left their mark--making it the ideal setting for the opening scenes of "Far and Away."

"Looking at this countryside, it is astonishing that the immigrants of the last century actually wanted to leave," says Howard. "But, beautiful as it was, it was land they didn't own. And if there's anything stronger in Irish blood than the love of land, it's their spirit of independence. That's what brought them to America."

In many ways, the conclusion of principal photography in Dingle has brought Ron Howard back to his beginnings: in his first glimpse of Ireland as a child, the inspiration for "Far and Away" was sown. Years later, scouting locations over Ireland by helicopter, Howard was filled with a deep sense of nostalgia.

Yet, though the film finds its beginnings in legends of the past, its story is one that looks not backward, but ahead.

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"In some ways, this is a grand, old-fashioned film, the kind of movie you grew up with but don't often get to see nowadays," says Howard. "What we've done is to put a new twist on that classic vision, to create a story for a modern audience. A different kind of movie."

"Audiences are challenging us to make better films," says Grazer. "All of us have to dig a little deeper inside of ourselves, and do better. That's why we're so proud of what we've achieved with 'Far and Away.' Because of our commitment to the highest level of entertainment, to the best in film and sound technology, we can offer moviegoers a theatrical experience they've never seen before."

"'Far and Away' is a new beginning," says Howard.

ABOUT THE CAST

Over the past decade, TOM CRUISE (Joseph) has emerged as one of the most accomplished actors of our time, one whose performances have brought him both critical and public acclaim--earning him a Golden Globe Award, an Academy Award nomination and a People's Choice Award for Best Actor for his haunting portrayal of war-scarred veteran Ron Kovic in "Born on The Fourth of July." In less than a decade, his films have grossed more than \$1.5 billion worldwide.

Cruise first attracted attention as a headstrong young military cadet in 1981's "Taps." Two years later, his

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starring role in "Risky Business" demonstrated his ability to command a wide audience. His portrayal of Maverick in the highest grossing film of 1986, "Top Gun," created a nationwide sensation. In 1990, Cruise's film "Days of Thunder"--his first on-screen collaboration with "Far and Away" co-star Nicole Kidman--became the highest-grossing race-car film in cinematic history, with a cumulative gross of \$195 million worldwide.

Cruise has earned the accolades of peers and public alike for his collaborations with many of the entertainment profession's most distinguished filmmakers: with Paul Newman in Martin Scorsese's "The Color of Money," opposite Dustin Hoffman in Barry Levinson's Academy Award-winning film "Rain Man," and with five-time Academy Award winner Oliver Stone in "Born on the Fourth of July"--a performance which earned Cruise an Academy Award nomination for Best Actor.

One of Australia's best-known young performers, NICOLE KIDMAN (Shannon) first came to the attention of American audiences with her critically acclaimed performance in the psychological thriller "Dead Calm." She co-starred with Tom Cruise in the 1990 international box-office hit, "Days of Thunder." This year, she was featured opposite Bruce Willis and Dustin Hoffman in the screen version of E. L. Doctorow's

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Pulitzer prize-winning novel, "Billy Bathgate," for which she received a Golden Globe nomination.

Born in Hawaii, Kidman spent her childhood in Australia and began a successful film career at the age of fourteen in "Bush Christmas." In 1985, when she was only seventeen, Kidman became an overnight sensation in Australia for her award-winning performance in the acclaimed mini-series, "Vietnam." Between films, she continued to hone her craft at the St. Martin's Youth Theatre in Melbourne, the Australian Theatre for Young People in Sydney and the Philip Street Theatre, where she learned voice, production and theatre history.

Kidman won her plum role in "Dead Calm" over a pool of many of the film community's most established actresses. She received special notice both for her technical virtuosity and her visceral emotional presence.

THOMAS GIBSON (Stephen), who plays Shannon's suitor and manager of Christie's estates, is a newcomer to feature films. Having graduated from the Juilliard School Drama Division in 1985, Gibson has spent the last seven years working mostly on New York's theatrical stages on and off Broadway.

In productions by the New York Shakespeare Festival, he has starred in "Henry IV" (Parts I and II) as Prince Hal, as Malcolm in "Macbeth" with Raul Julia, as Count Orsino in

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"Twelfth Night" and as Proteus in "The Two Gentlemen of Verona" with Elizabeth McGovern.

Gibson has performed in premieres of many new plays by playwrights David Hare, Howard Brenton, Romulus Linney, and Anna Cascio and is active in theater groups committed to the development of new plays.

Audiences may also recognize Gibson from his television work. Daytime appearances include stints as Sam Fowler on "Another World" and as Derek Mason on "As The World Turns." Gibson also appeared in the mini-series "The Kennedys of Massachusetts" and the mini-series version of Gore Vidal's, "Lincoln," starring Sam Waterson and Mary Tyler Moore.

ROBERT PROSKY (Daniel Christie) plays Shannon's father, an eccentric but essentially kindly landlord who is not always aware of what is being done in his name. Christie is sympathetic to Joseph at heart, and endeavors to understand his daughter's restlessness as well.

Prosky is best known for his roles on screen and as Sgt. Stanislaus Jablonski on "Hill St. Blues," though he has spent most of his professional career on stage.

Prosky has two Tony Award nominations for his work in "Glengarry Glen Ross" and "A Walk in the Woods." Other Broadway credits include "Moonchildren," "A View From the Bridge," "Pale Horse, Pale Rider" and "Arms and the Man."

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Proskey has spent over 25 years at the Arena Stage in Washington, D.C. where he has taught acting and appeared in over 150 plays: as Willy Loman in "Death of a Salesman," "Twelfth Night," "An Enemy of the People" and the title role in "Galileo." In the company's tour of the Soviet Union, he played the stage manager on "Our Town," which gave him the opportunity to reprise the first role he had at age 15 in a high school production.

In 1980 director Michael Mann cast him as the intimidating mobster in "Thief" with James Caan and suddenly Proskey was in demand for the big screen. Other film credits include "Outrageous Fortune," "Big Shots," "The Lords of Discipline," "Christine," "Monsignor," "The Keep," "Hanky Panky," "The Natural," "The Great Outdoors," "Things Change" and "Broadcast News."

BARBARA BABCOCK (Nora Christie) appears as Shannon's mother, a model of decorum who can't quite understand why her daughter feels trapped in such luxurious surroundings.

Babcock is one of the industry's most versatile actresses. She earned an Emmy Award for Best Actress for her memorable role as the lusty Grace on "Hill St. Blues." She has also been a series regular on "The Law and Harry McGraw" and "The Four Seasons." She has guest starred on scores of television programs, including "China Beach,"

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"Golden Girls," "Murder, She Wrote," "Wings" and the original "Star Trek" series.

On screen, she co-starred in "Heart of Dixie," "Happy Together," "That Was Then, This Is Now," "The Lords of Discipline," "The Black Marble," "Bang The Drum Slowly," "Day of The Evil Gun," "Gypsy Moths" and "Heaven With A Gun." On stage, Babcock recently starred in "Passion" at the Mark Taper Theatre, with Mildred Natwick in "The Torchbearers," the noted off-Broadway production of "Nature of The Crime" and the Los Angeles productions of "Charley's Aunt" and "Auntie Mame."

COLM MEANEY (Kelly) is featured as the Boston ward boss who takes in Joseph and Shannon when they arrive in Boston. A native of Dublin, Meaney made a sudden splash in films with his work in "Dick Tracy," "Come See The Paradise," "Die Hard II" and the Alan Parker film, "The Commitments." Forthcoming is his role in the remake of "Last of The Mohicans." He currently can be seen as O'Brien on television's "Star Trek: The Next Generation."

ABOUT THE FILMMAKERS

RON HOWARD (Director/Producer/Story) has been involved with feature films and television programming as a writer, producer, actor and director for many years. Born in

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Duncan, Oklahoma, he made his acting debut at the age of 18 months in a Baltimore production of "The Seven Year Itch," and his first screen appearance in "The Journey" when he was four years old. As a child actor, he appeared in "The Music Man" and the long-running television series "The Andy Griffith Show." He also starred in the popular television series "Happy Days," and drew favorable reviews for his performances in "American Graffiti" and "The Shootist."

Howard directed his first feature film, "Grand Theft Auto," in 1978, when he was 23 years old. This began a string of popular hits, ranging from domestic comedy to science-fiction/fantasy: "Night Shift," "Splash," "Cocoon," "Gung Ho," "Willow" and, in 1989, "Parenthood." Last year he directed "Backdraft," which received four Academy Award nominations and was one of the highest-grossing films of the year.

Together with Brian Grazer, he is a founder and chief executive officer of Imagine Films Entertainment, Inc., a public company that independently produces theatrical feature films. Since Imagine went public in 1986, Howard has served as executive producer for "No Man's Land," "Vibes" and "Clean and Sober." In 1989 Howard produced Imagine's "The 'burbs," starring Tom Hanks.

Howard currently resides in Connecticut with his wife and four children.

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BRIAN GRAZER (Producer) was recently honored as NATO/Showest '92 Producer of the Year. In addition to "Far and Away," he serves as producer on the upcoming Universal release "Housesitter," a romantic comedy starring Steve Martin and Goldie Hawn directed by Frank Oz, and "Boomerang," a comedy starring Eddie Murphy.

Mr. Grazer also produced the recent sleeper hit "My Girl," starring Macaulay Culkin and Anna Chlumsky, as well as "Backdraft," "Kindergarten Cop," "The Doors" and "Parenthood."

Co-chairman (with Ron Howard) and CEO of Imagine Films Entertainment, Inc., Grazer has established himself as a creative producer with a sharp eye for new talent. He has helped launch the film careers of such stars as Michael Keaton, Tom Hanks, Meg Ryan, Daryl Hannah, John Candy, Johnny Depp and, most recently, Anna Chlumsky.

Grazer, whose keen sense of story earned him an Academy Award nomination for "Splash," has harnessed his talent for combining story with stars to produce three top-ten box office hits: "Parenthood," starring Steve Martin, "Spies Like Us," starring Chevy Chase and Dan Aykroyd, and "Splash," starring Tom Hanks and Daryl Hannah. Grazer's other films include "Clean and Sober" (Michael Keaton), "Night Shift" (Michael Keaton and Henry Winkler) and "Real Genius" (Val Kilmer).

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BOB DOLMAN (Screenwriter/Co-producer) has been associated with Ron Howard since 1983, when Howard directed Dolman's NBC pilot "Little Shots." Soon after, they started discussing preliminary ideas for the project that would later become "Far and Away."

In the meantime, Dolman wrote the film "Willow," directed by Howard in 1986, and was also a staff writer on "WKRP" and "SCTV." The last of these brought Dolman two Emmy Awards for writing. In 1988, Dolman conceived and produced the Showtime series "Poison."

TODD HALLOWELL (Executive Producer) started his career as assistant art director (and photo double for Ron Howard) on Roger Corman's "Grand Theft Auto," Howard's directorial debut in 1977.

He subsequently was an art director on "Back To The Future," "Down and Out in Beverly Hills," "Fletch," "Cloak and Dagger" and the pilot for "Miami Vice." He was also production designer for the films "Tough Guys," "Burglar," "Adventure in Babysitting," "The Dream Team," "Vital Signs" and "Parenthood."

On "Backdraft" he served as second unit director and associate producer. He also was the second unit director on "Adventures in Babysitting" and directed the feature film "Love or Money" starring Timothy Daly.

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LARRY DE WAAY (Co-producer) served as co-producer for "Backdraft" and was executive producer on "The Hunt For Red October," "Next of Kin" and "Yentl," co-producer of "Hamburger Hill" and "Electric Dreams," and was the producer of "The Dogs of War."

After serving as a location manager for such films as "The Russians Are Coming, The Russians Are Coming" and "Hallelujah Trail," DeWaay joined Norman Jewison's company in 1971 and worked as production supervisor for such films as "Fiddler on The Roof," "Jesus Christ Superstar," "Rollerball," "FIST" and "...And Justice For All."

MIKAEL SALOMON (Director of Photography) has, in less than five years in the United States, become one of the most respected and sought after cinematographers in the film industry. His reputation was further enhanced by his recent camera work on Ron Howard's "Backdraft."

A native of Denmark, Salomon received an Academy Award nomination in 1990 for his work on "The Abyss." Other credits include, "Always," "Arachnophobia," "Torch Song Trilogy," "Zelly and Me" and the HBO movie, "The Man Who Broke 1000 Chains," for which he won an ACE Award.

Starting his career as a camera assistant in Denmark, Salomon was the director of photography on his first feature at age 19. In addition to a short stint at a Danish film school, he was a cinematographer on over 40 films, including

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"Wolf at the Door," starring Donald Sutherland as Gaugin;
"Flying Devil," for which he received a Danish Academy Award
and "Early Spring," for which he won the Spanish award,
Mejor Fotografia. Salomon also shot a British film in
Yugoslavia called "Stealing Heaven."

Over the last three decades, the name of JOHN WILLIAMS
(Composer) has become virtually synonymous with motion
picture music.

His film career began in 1961 with the music for "The
Secret Ways." In the early 1970's, he created gripping and
suspenseful scores for popular "disaster" films such as "The
Poseidon Adventure," "Earthquake" and "The Towering
Inferno."

A master of every genre and emotional nuance, Williams
has composed many of the most familiar themes in movie
history, including "Jaws" and "Star Wars" (both of which
earned him Academy Awards for Best Original Score), "Close
Encounters of the Third Kind," "Dracula," "Superman," "E.T.
the Extra-Terrestrial," the "Raiders of the Lost Ark"
trilogy, "The River" and "Born on the Fourth of July." For
many years he also served as conductor of the Boston Pops
Orchestra.

DANIEL HANLEY and MICHAEL HILL (Editors) have worked
with Ron Howard since the late 1970's, when both were

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assistant editors on Howard's movies-of-the-week "Cotton Candy" and "Skyward." They later served as the editors for "Night Shift," as well as a number of Howard's other films, including "Splash," "Cocoon," "Gung Ho," "Willow" and "Parenthood." Other feature credits include "Backdraft," "Armed and Dangerous," "Pet Sematary" and "Problem Child."

JACK T. COLLIS (Production Designer/Montana) received an Academy Award nomination for "The Last Tycoon." He previously worked with Ron Howard on "Cocoon," "Splash" and "Night Shift." His other films include, "Flight of The Intruder," "Next of Kin," "Alien Nation," "The Running Man," "Star Trek IV," "Crossroads," "National Lampoon's Vacation," "Tex," "Paternity," "The Four Seasons," "The Long Riders" and "The Jerk."

ALLAN CAMERON (Production Designer/Ireland) won a British Academy Award for Best Design for "Edward and Mrs. Simpson" and was nominated for the film "1984." Other film credits include "The Honorary Consul," "Lady Jane," "The Fourth Protocol," "Highlander," "Air America" and Ron Howard's "Willow."

JOANNA JOHNSTON (Costume Designer) began her career in the entertainment industry with the international costumers Bermans and Nathan. Her credits include "The French

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Lieutenant's Woman," "Death on the Nile," "Tess," "Evil Under The Sun," "Indiana Jones and the Temple of Doom," "The Color Purple," "Out of Africa," "Who Framed Roger Rabbit," "Indiana Jones and the Last Crusade" "Back to the Future Part II" and "Back to the Future Part III." Her work will next be seen in the upcoming Universal comedy "Death Becomes Her," a Bob Zemeckis film starring Goldie Hawn, Meryl Streep and Bruce Willis.

Tom Cruise. Nicole Kidman. Imagine Films
Entertainment Presents A Brian Grazer Production. A Ron Howard Film. "Far and Away." Music by John Williams.
Costumes Designed by Joanna Johnston. Co-Producers, Larry DeWaay and Bob Dolman. Film Editors, Michael Hill and Daniel Hanley. Production Designed by Jack T. Collis and Allan Cameron. Director of Photography, Mikael Salomon, A.S.C. Executive Producer, Todd Hallowell. Story by Bob Dolman & Ron Howard. Screenplay by Bob Dolman. Produced by Brian Grazer and Ron Howard. Directed by Ron Howard. A Universal Release.

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