

EXTRAORDINARY MEASURES

CBS Films' *Extraordinary Measures* is inspired by the true story of John Crowley, a man who defied conventional wisdom and great odds, and risked his family's future to pursue a cure for his children's life threatening disease.

SYNOPSIS

From his working class roots, John Crowley (BRENDAN FRASER) had finally begun to taste success in corporate America. Supported by his beautiful wife Aileen (KERI RUSSELL) and their three children, John is on the fast track. But just as his career is taking off, Crowley walks away from it all when his two youngest children, Megan and Patrick, are diagnosed with a fatal disease. With Aileen by his side, harnessing all of his skill and determination, Crowley teams up with a brilliant, but unappreciated and unconventional scientist, Dr. Robert Stonehill (HARRISON FORD). Together they form a bio-tech company focused on developing a life-saving drug. One driven to prove himself and his theories, the other by a chance to save his children, this unlikely alliance eventually develops into mutual respect as they battle the medical and business establishments in a fight against the system – and time.

But, at the last minute, when it appears that a solution has been found, the relationship between the two men faces a final test – the outcome of which will affect the fate of John's children.

CBS Films Presents a Double Feature Films Production *Extraordinary Measures* starring Brendan Fraser (*Crash, Gods and Monsters*), Harrison Ford (*Indiana Jones and the Kingdom of the Crystal Skull, What Lies Beneath*) and Keri Russell (*August Rush, Waitress*). The film is directed by Tom Vaughan (*What Happens in Vegas, Starter For 10*). Robert Nelson Jacobs (*The Water Horse, Chocolat*) wrote the screenplay, which was inspired by the book The Cure by Pulitzer Prize-winning writer Geeta Anand. The producers are Michael Shamberg, Stacey Sher and Carla Santos Shamberg (*Freedom Writers, World Trade Center, Erin Brockovich*). Harrison Ford and Nan Morales are executive producers. The director of photography is Andrew Dunn, BSC. The production designer is Derek R. Hill. The film is edited by Anne V. Coates, A.C.E. and the music is by Andrea Guerra. CBS Films' debut release, the film will open in theaters on January 22, 2010.

This film has been rated PG by the Motion Picture Association of America for Thematic Material, Language and a Mild Suggestive Moment.

www.extraordinarymeasuresthemovie.com

FINDING AN EXTRAORDINARY STORY

For years, Harrison Ford and producers Michael Shamberg, Stacey Sher, and Carla Santos Shamberg had been seeking a project on which they could collaborate. Six years ago that search ended, when Ford read Pulitzer Prize-winning writer Geeta Anand's Wall Street Journal article, and later Anand's book entitled The Cure: How a Father Raised \$100 Million – and Bucked the Medical Establishment – in a Quest to Save His Children, on John Crowley and the Crowley family. Captivated by multiple themes, Ford recognized the makings of a movie in this compelling material.

“I thought Geeta’s book had something to say about personal courage, initiative, parents’ love, and the power to overcome extraordinarily difficult circumstances,” remembers Ford. “If we could wrestle this into the shape of a movie, we would be bringing a story to the screen which would enrich people’s lives.”

The producers agreed. Here was an opportunity to share an engaging, truthful story filled with emotional and physical obstacles – a story framed by one family’s crusade to overcome great adversity. “What struck us about John is that he’s a real-life hero,” says Shamberg. “He went on a courageous journey and risked everything, along with his wife Aileen, to do what was best for their children.”

The Crowley family’s story would be perfectly at home at Double Feature Films, Shamberg and Sher’s production company. A number of successful films inspired by real life subjects adorn the company’s notable filmography including *Erin Brockovich*, *Freedom Writers* and *World Trade Center*.

“The best true stories read like fiction and Geeta’s book was definitely no exception,” notes Sher. “You think, ‘Nobody would buy this if it wasn’t true or, as with our film, inspired by true events.’”

Though the Crowley family had already grown comfortable relating their story to Anand, there was some initial hesitation when Hollywood came calling.

“My dad was a cop and my mom was a waitress,” says John Crowley. “I didn’t grow up in the Hollywood scene so I was a little skeptical at first. But the producers had done some wonderful films and have some very unique experiences in producing films inspired by real life stories so that made us more comfortable. And also Harrison was involved from day one which made the project all the more attractive.”

With the Crowleys on board, a collaborative effort to bring the story to the screen was about to begin.

TWO MEN, ONE MISSION: THE SCIENCE OF ADAPTING THE STORY FOR THE SCREEN

Turning this family's journey and The Cure into a two-hour feature presented a delicate balancing act. The timeline of events, which encompassed several years, had to be condensed and yet the story still needed to engage audiences in the arduous, groundbreaking scientific process that saved the Crowley children. The task would indeed be both challenging and rewarding. The producers met with Academy Award-nominated screenwriter Robert Nelson Jacobs and quickly realized they had found the right person to adapt the story.

"He had written *Chocolat*," notes Santos Shamberg. "He's a very sensitive writer. The process of turning Geeta's book and the Crowleys' story into a movie would be quite a long process. Robert came up with a good script within a year, which is very lucky."

"There are several things that moved me creatively and emotionally to tell this story," says Jacobs. "I was very drawn in by this family. They deal with adversity with a lot of grace and humor. I think that's an important story to tell."

Jacobs found Anand's book to be an invaluable resource and the journalist/author to be "extremely generous with sharing her research." But Jacobs also immersed himself in his own extensive research of the family.

Though the film's main emphasis was to capture the family's extraordinary journey to overcome the odds, Jacobs also felt it important to reinforce that this was a family in a day-to-day routine.

As Jacobs perceives, "The triumph of this family would only be magnified by also showing the chinks in the armor, the same vulnerabilities and frailties and flaws that any other family has. All parents need to make decisions about what's in the best interest of their kids. For the Crowleys these were literally life and death decisions."

Compressing the story's timeline of events included assessing how to best represent the numerous people who assisted John in his development of the drug that would save his children. "There were many people who helped John along the way, from scientists to business men. And there were a number of doctors for whom John raised money," explains Jacobs. "We composited all of these people into one character – Dr. Robert Stonehill. John is very 'straight ahead,' and Dr. Stonehill marches to the beat of his own drum. I realized that putting the two of them together would make sparks fly. It would create a lot of dramatic tension."

Ford (who both stars and serves as executive producer on the film) saw Dr. Stonehill as an intriguing opportunity both in storytelling and as an actor. "He's a composite of people who played different parts in the Crowleys' story but, for me, he's also a composite of things I've observed in my research. He represents aspects of a scientist, and also aspects of a loner, an iconoclast," explains Ford. "And his relationship with John Crowley is an interesting kind of relationship for me as an actor. Their relationship is sometimes contentious, not at all smooth, but there are also moments of co-joined purpose. It's a complicated dynamic."

"It's two men with a mission; one to save his family, the other to prove he's right," elaborates Shamberg. "Two men against the system; I don't think you can go wrong when you have underdogs fighting for something right. And, given the current health care debate, the public seems particularly primed to root for characters who take control of important issues, such as this one, that affect the fate of their loved ones."

It is important to understand 'orphan drugs' to understand how the work of these two characters progresses. The Orphan Drug Act of 1983 was passed to encourage the development of drugs that have a small market due to their treatment of 'orphan diseases' (defined in the U.S. as a disease that (a) affects less than 200,000 persons in the U.S. or (b) affects more than 200,000 persons in the U.S. but for which there is no

reasonable expectation that the cost of developing and making available in the U.S. a drug for such disease or condition will be recovered from sales in the U.S. of such drug*). Under this law, companies that develop an 'orphan drug' may sell it without competition for 7 years (there are also tax incentives). Pompe Disease is an 'orphan disease' and the drug that John Crowley and Dr. Stonehill develop through the course of this story falls under this 'orphan drug' status. The market potential for an 'orphan drug' can be enormous because of the general high cost of these drugs per patient (individual yearly treatment can cost hundreds of thousands of dollars a year), which insurance often covers. This explains how John and Dr. Stonehill are able to raise venture capital and ultimately sell out to a larger pharmaceutical company (Zymagen).

To build Stonehill's character while authenticating the science in the script overall, Ford and Jacobs turned to experts in the field for help and credibility.

"I've been gratified by the willingness of the science community to help us work out ways to get the story more correct on a scientific level," says Ford. "In particular, to work out a way of representing the scientific process which is largely practiced in the head."

Finding ways to give physical form to this cerebral process was necessary to tell the story, yet the scientific dialogue was important both for accuracy and as a window into Stonehill's character. "When you see Harrison explaining the science, it's really the subtext that's important - you see a scientist who is passionate about what he's doing," says Jacobs. It was crucial for Ford and Jacobs to really understand the nuances of the science to then simplify the process for the audience's understanding.

One scientist who was instrumental in this research was Dr. Hung Do who worked with John Crowley from very early on and continues to work with him to this day. The filmmakers spent a considerable amount of time with Do, who consulted on the film from story development through production. He also shed light on what it was that John

Crowley brought to the table for the scientific community that upped the level of motivation for a notoriously stoic (albeit by definition) group of individuals. “He made it about much more than research,” says Do. “This was his kids’ lives. That really brought it to a whole other level for us scientists.”

For all of the factual research and timeline compression, the emotional component and spirit of the family was indeed the foundation of this script. Jacobs worked tirelessly to build a screenplay that conveyed both the physical and spiritual journey for all involved.

“You have to give real credit to Bob Jacobs,” says Shamberg. “He took the essence of what was poured into each juncture over years and years, and made it dramatic by compressing timelines and combining characters.”

Years of success as a screenwriter and positive feedback from the filmmakers did little, however, to ease Jacobs’ nerves once it came time to deliver the script to the Crowleys for their read.

“This film is really the first that I’ve written that’s inspired by a true story and a real family,” says Jacobs. “It was important to honor the spirit of that family. So it meant a lot to me when the Crowleys read the script and said ‘Yeah, you had to fictionalize in places, and you had to change the timeline, but we feel like you’ve captured the spirit of our family.’ That was probably the nicest compliment that I’ve ever received as a screenwriter.”

* From U.S. Food and Drug Administration website

FINDING AN INSPIRED DIRECTOR

It was 2006 and the coming of age film *Starter For Ten*, by a young director named Tom Vaughan, was creating a lot of buzz. Shamberg, Sher and Santos

Shamberg went to a screening in Los Angeles. “Tom demonstrated a perfect sense of tone, subtlety and emotion, as opposed to sentimentality. And a wonderful sense of humor,” recalls Sher.

A meeting with Vaughan was set at Double Feature Films. With Robert Nelson Jacobs’ script recently receiving the stamp of approval, the producers gave Vaughan a draft of *Extraordinary Measures* to read.

“When I read the script I immediately had great confidence in the power of the story,” says Vaughan. He was struck by the messages of faith and hope, exemplified through the Crowley family’s own unfaltering fortitude when it appeared all the choices had run out. “The story really gripped me from beginning to end. And it kept surprising me. It had twists and turns that I didn’t see coming, and that’s refreshing.”

Ford’s attachment as Dr. Stonehill was also a draw for Vaughan. “It seemed such a perfect fit for him. It felt like something I hadn’t seen him do before. I knew he’d be great in the role.”

Santos Shamberg notes that a certain familial connection to the scientific field may have also drawn Vaughan to the material – “His dad is a scientist so, from a very early age, Tom has had a real understanding of what it means to spend one’s life researching.”

Vaughan’s approach to the material was directly in line with the rest of the team’s vision. “The trick with a movie like this is to make it as entertaining as possible, but not to make it so emotionally unbelievable that you throw the feelings in people’s faces,” says Shamberg. “We knew Tom could achieve that. He’s just really good at that type of filmmaking.”

CASTING A FAMILY UNIT

With Ford set to play Dr. Stonehill, finding the right actor to play John Crowley was essential. “With a dramatic film like this, the balance of the cast is very, very important,” explains Vaughan. “The characters of John Crowley and Dr. Stonehill are very different but have to come together to achieve their common goal. It was important to find someone who could go head to head with Harrison on screen.”

The filmmakers had admired Brendan Fraser’s dramatic work in such films as *Gods and Monsters* and *Crash*. They knew he had the stature to play John Crowley so they sent him the script.

Fraser saw *Extraordinary Measures* as a unique opportunity: “I’ve made a lot of different kinds of movies, but I think this one stands apart from other work I’ve seen come my way. Sometimes in life the answer is ‘no’ and sometimes it’s the right answer, the answer you have to live with. But John Crowley actually said, ‘No is not acceptable. I’m going to find a way to turn no into a maybe, and then maybe into a yes.’ If he was going to go down, he was going to go down swinging. Those are the ear markings of a true hero.”

Harrison, Tom, and Brendan got together and had a work session. As Sher recalls there was “instant chemistry.”

A big thumbs up to the casting choice of Brendan came from John Crowley, himself (who has a small cameo in the film, ironically portraying one of the businessmen to whom Crowley and Stonehill pitch for funding). “Brendan is terrific. He’s capable of playing such a range of emotions, going from a serious businessman and entrepreneur, to being a dad, to being a husband. He’s uniquely suited to the role.”

Fraser felt honored to have the opportunity to bring John Crowley to the screen. He was also thrilled by the opportunity to work with Harrison Ford. “He’s the actor I was inspired by, like so many legions of actors were. He was the individual who singularly inspired me to say ‘I want to be on screen,’” Fraser beams. “You need someone in the

back of your mind to call a role model; someone you would hope to one day emulate in the type of choices you make. For me, it was primarily Harrison. He's a great guy and I've thoroughly enjoyed working with him. I feel I'm better for it because I've learned a lot of things from him along the way."

Ford found Fraser to have the perfect attributes for the role of John Crowley. "Brendan brings understanding and great capacity to the telling of this story. We're very lucky to have him."

Though the film is largely driven by John Crowley and Dr. Stonehill, Aileen Crowley is in many ways the third hero of the story. "Aileen Crowley said 'I will take care of the children and give them a normal life, while you go out and start the company. That will be our deal together,'" explains Shamberg. "She acts every day like a normal mother but under the surface she's very tough."

Vaughan knew the casting of this role was crucial: "It's a tough role. There is a version of this story where Aileen and the domestic side get sidelined since the two men on their mission is more prominent. I needed to make sure I had an actress who was powerful enough and had the chops to show all aspects of the domestic side of the story, including all the subtleties and the humor which are very important."

They found the perfect actress to play Aileen in Keri Russell.

"Keri was the first person we met," says Sher. "We weren't casting the part yet, but she had read the script and was really moved by it. We loved her. We couldn't get our meeting with Keri out of our minds. We finally just said to her 'We know we met you first and we weren't even going through our process yet but we really want you.'"

"The first time I read the script, it was incredibly emotional," recalls Russell. "To want something is one thing, but to go after it and create it, it's incredible. Every parent knows that no matter if your kid has a cold or the flu, or in this case a very rare disease,

you want to do something for them. The fact that these parents acted on that instinct to this extent is extremely moving.”

Aileen was thrilled with the casting choice. “How could I not be? She’s beautiful, so sweet and nice. She spent an afternoon just hanging out with the kids, getting to know them. She didn’t have to do that.”

“It’s a movie that asks a lot of the actors,” says Vaughan. “It requires them to run through a whole range of acting abilities and skills and it all has to be grounded in truth and reality.” Vaughan is quick to praise his cast’s professionalism, dedication, and range of emotional depth. “It was critical to choose the right people for these multi-layered roles. If you don’t have the right people in your movie, then it’s very hard to direct them to give the right performance. And we got really lucky with Brendan, Harrison and Keri – and the children are phenomenal.”

The casting director saw approximately 800 kids before they landed on Meredith Droeger for Megan Crowley (the Crowleys’ daughter). They saw hundreds more for John Jr. and Patrick (the other two Crowley children), for which they cast Sam M. Hall and Diego Velazquez respectively.

John Crowley found Meredith Droeger especially convincing. “Megan has an incredibly dry wit and sarcastic sense of humor. Meredith captures that perfectly well. She also convincingly conveys Megan’s strength and determination.”

THE CROWLEYS ON SET

The Crowley family flew to Portland during production for a set visit. “It was very important to all of us making this film that the Crowleys be a part of this experience,” says Sher.

Vaughan recalls that he had early apprehension in meeting the film's subjects: "I was slightly wary because we're telling an 'inspired by' story; our film is not a documentary. But the Crowleys were very good about understanding all of that. They are a remarkable family, and remarkable people to spend time with."

Their presence on set also allowed Vaughan to witness the family's dynamic first hand and infuse the film with that energy. "There's lots of banter within the family and I think there's a danger if I hadn't met them, and got to know them on some level, that I might have been too precious and delicate in my approach to the material. So knowing them made my approach to the film very robust. The film has passion and lots of drama, and that comes directly from the Crowley family."

THE PRODUCTION LANDS IN THE PACIFIC NORTHWEST

It was December 2008 when Tom Vaughan arrived in Portland to sub-freezing temperatures and a record breaking 18.9 inches of snow, one of the worst snowstorms in Portland's history. He was meeting executive producer Nan Morales for a 2-day scout. Nan had recently shot in Oregon and thought the Pacific Northwest could work out perfectly for *Extraordinary Measures*. And, since the film was *inspired by* the Crowleys' story, the filmmakers had the freedom to place the film geographically to their liking (the Crowleys actually hail from New Jersey). Tom and the producers saw the area's potential almost instantly.

"I think it was the scope," says Morales. "There are so many layers to Portland – suburbia to high rises. You can stand in a building and see the city, and then beyond that you'll see a river, and beyond that you'll see Mt. Hood. Oregon has many different looks: beaches, mountains, and desert areas."

A geographic location with varying looks was required as the story takes place across a number of states. In the film, the family lives in Portland, but John travels to Nebraska and Chicago, and the family eventually ends up in Seattle.

Vaughan and Production Designer Derek Hill needed to differentiate between the locations for geographic accuracy but also to reflect the different stages of John Crowley's journey.

"Part of the challenge visually was to demarcate the different stages and to take an approach that would help tell the story with clarity," explains Vaughan. "We worked very hard, for example, to show the physical differences between John Crowley's home in Portland and Stonehill's world in Nebraska. John walks out on his good job in the downtown Portland area, and the next thing you know he's driving up a deserted road in the middle of Nebraska and arriving at Stonehill's house. He's just thrown his whole life off track and bet it on this guy. Portland is a warm domestic place at the start of the movie and the colors and design had to reflect that. And then Nebraska is a very alien place for John's character. The scenes in Nebraska emphasize the state's flatness and that there's a lot of space and far less people so you get a sense of John's alienation."

Set Decorator Denise Pizzini, who collaborated closely with Hill to carry out Tom's vision, recalls how dressing the different Crowley homes required visually showing their changing economic status but also their consistent commitment to remain a grounded family. "We show them upgrade a little but we maintain the same warm family feel to each space. We didn't want it to feel like overnight they got all this money and they went out and bought a bunch of fabulous stuff. So we used a lot of the same furniture to dress these various sets. And there were always toys all over the place."

When John and Aileen Crowley visited the sets, they were in awe of the similarity of the houses and neighborhoods chosen for filming to the places they actually lived in during their journey. From a Wilshire Park Craftsman-style home, to an exquisite home

with a breathtaking valley view in Lake Oswego, to a contemporary beach house on the gorgeous, sprawling and rugged Oregon coast in Manzanita Beach. They felt the film was right on the money.

Oregon and the surrounding Pacific Northwest offered many locations that were a perfect fit. One of the biggest draws of the area was the 177-acre Nike World Campus in Beaverton. It served as Zymagen Pharmaceutical, theoretically located in Seattle. The Nike campus proved to be a perfect choice and had never before been shot. The production team worked hard to transform Nike's unique campus into an alternative reality that was cold and sterile. Pizzini reveals the reasoning behind this, "It was important for the space to look impersonal and formal to make John and Dr. Stonehill feel uncomfortable and out of place. The offices and labs were made to look very monochromatic with cold, hard surfaces to the point where we even painted anything bronze to look more silver-gray. Anything to take the softness away. And we also tied in the exterior of Nike which is very angular and geometric."

The brand new Columbian office building in Vancouver, WA was dressed and shot as the interior of the Zymagen offices. In addition to serving as a key interior location, the Columbian proved a significant resource for Pizzini. She recalls, "When you are representing big offices, you need multiples of many things, especially furniture. We ended up renting the furniture, including cubicles, from the Columbian to use in another location. It was a great help."

In addition to office furniture, the production required a large amount of lab and medical equipment. Pizzini shipped this equipment in from manufacturers and vendors from all over the country. Everything had to be as authentic as possible. Judging by the response from actual researchers and doctors present on set, it appears the production succeeded in hitting that mark. "Dr. Hung Do and others just couldn't believe it. They said 'We can actually start doing experiments here!'" notes Pizzini.

Another key location was the Oregon Health and Science University, which is a center for Pompe treatment. Not only were OHSU doctors consultants on the film, but patients and their families were also consulted and asked to be part of scenes shooting in the hospital. Pivotal scenes were shot in OHSU's corridors and on the Skyway that connects OHSU with the VA Hospital. During filming, the hospitals remained fully operational. OHSU even provided a perfect spot for a visit by Governor Ted Kulongoski. He welcomed the *Extraordinary Measures* production to Oregon and held a press conference for local media.

A FAMILY CHANGED FOREVER

It was winter of 1998 and John and Aileen Crowley were growing concerned that their baby daughter Megan wasn't crawling. At the recommendation of their pediatrician, they took her to a neurologist. Within a month of that appointment, the Crowleys' life changed forever. At fifteen months old, John and Aileen's daughter Megan was diagnosed with Pompe Disease, a very rare genetic disorder which causes a deficiency in the enzyme that breaks down glycogen. The build up of glycogen causes muscle weakness throughout the body, affecting the skeletal muscles, diaphragm, nervous system, liver, and heart. Pompe Disease is a "cousin" disease of muscular dystrophies and a number of other neuromuscular diseases such as Lou Gehrig's Disease. "The [Doctors] told us it was a serious disease," recalls John. "They told us it was a fatal disease."

For John and his wife Aileen, it seemed like nothing could get worse. Then they received the call a few months later, after Megan's diagnosis, informing them that their newborn son, Patrick, had also been afflicted with the deadly disease. John relates, "Within a couple of months, we learned we had two kids who probably wouldn't live to be two – it was heartbreaking" (they would later learn that the life expectancy for the hybrid infantile/juvenile genetic form of Pompe that Megan and Patrick have is 'up to 9 years').

The family was told there was little that could be done. There was no cure and the pace of scientific research on Pompe Disease had been slow, too slow for the Crowley family. Pompe was an orphan disease which means, since it's rare, pharmaceutical and biotech companies don't have as much financial incentive to devote resources to finding a drug to cure it. The Crowleys started to research Pompe but felt constantly out of the loop while navigating the medical landscape, and they were running out of time.

And Megan and Patrick were progressively getting sicker. Day-to-day life was a struggle, living with Pompe. As their muscles weakened, swallowing, chewing and breathing grew more and more difficult and they were soon put on ventilators. They also couldn't walk .

A turning point came to John during one of Megan's hospital stays. Megan was profoundly sick; her heart had stopped three times in six weeks. John had almost given up hope. The defining moment came when Megan's eyes locked on John and Aileen. John recalls that, though she could not speak or smile, her little eyes spoke for her - "They told us she didn't want to quit. She wanted to fight. And from that moment on, we would too."

John and Aileen started their own business to develop treatment against Pompe. Though John had limited experience in the medical world, he allied himself with numerous scientists and doctors. Now John was faced with an incredible trade-off. His race to develop treatment to save his children required an enormous amount of time – time he could no longer devote to his stable, secure, well paying corporate job (which provided his family with vital health insurance) and precious time he could otherwise spend with his children. His new mission would also mean a lot of traveling, which would put a strain on his marriage. But John put all that aside and leaped. "I think I did my job, as a dad. I did what I had to do," says John.

Times did get tough for the Crowley family. John received a vote of confidence from his strongest ally - Aileen. "I had a lot of confidence in John," she remembers. "I knew he had done the research and homework, we just needed to give him our full support."

Eventually, John's business developed a drug that showed promising, positive results. John quickly pushed for Megan and Patrick to begin the treatment in clinical trials. However, hospital review boards were not ethically comfortable with John being

both a parent to the patients and executive of the company developing the drug. John made the decision easy for the boards. He resigned from his own company.

With this, the clinical study initiated and Megan and Patrick started receiving the life saving treatment. John was even able to push the button himself to begin the infusion on Megan, while Aileen pushed the button to start Patrick's.

John recalls that he hadn't seen his children smile in two years, an affect of Pompe's Disease. "After the first couple of months [of treatment], we started to notice Megan was smiling again. So this was the first sign to me that there was some hope." At the children's twelve week review, the Crowley's continued to see extraordinary results. John remembers looking at his daughter and telling her, "This means your heart is getting better. You're going to live to be an old lady." It was a moment filled with joy and exhaustion. "And then she looked at me – kinda gave me a thumbs up- then threw her arms around me," laments John.

"People always say, 'How can you do it?' and I respond 'How can you not?'" comments Aileen. "I think most people in this position would do anything they possibly could for their kids."

The number of people with Pompe Disease worldwide is estimated to be somewhere between 5,000 and 10,000*. In 2006, the FDA approved the enzyme replacement therapy treatment that John Crowley worked so tirelessly to see to clinical trial. Patients who are given this treatment at birth can see their lives prolonged and their quality of life significantly improved. Today, John Crowley is head of a new biopharmaceutical company called Amicus Therapeutics which is developing drugs for multiple rare genetic diseases.

As of Fall 2009, Megan is twelve years old and Patrick is eleven. They continue to fight the battle against Pompe Disease one day at a time.

* results according to www.unitedpompe.com

ABOUT THE CAST

Brendan Fraser (“John Crowley”)

Over the past two decades, Brendan Fraser has appeared in over 30 films, ranging from smart independent films to action-packed blockbusters.

In the summer of 2009, Fraser starred in and executive produced New Line/Warner Bros’ release *Journey to the Center of the Earth in 3-D*, which grossed over \$100 Million domestically, and Universal’s *Mummy 3: Tomb of the Dragon Emperor* which grossed over \$400 million worldwide.

On the complete opposite end of the spectrum, Fraser recently starred in *The Air I Breathe*, a drama based on an ancient Chinese proverb that breaks life down into four emotional cornerstones: happiness, pleasure, sorrow and love. The film had its premiere at the 2007 Tribeca Film Festival and also stars Forest Whitaker, Andy Garcia, Sarah Michelle Gellar, Julie Delphy, Emile Hirsch and Kevin Bacon. It was released in February 2008 by Think Films.

Fraser has been in a string of some of the most successful independent films of the past decade including Lionsgate's Academy Award-winning Best Picture, *Crash*, directed by Paul Haggis, Phillip Noyce's *The Quiet American*, based on Graham Greene's 1955 thriller of the same name, and Bill Condon's *Gods and Monsters*, opposite Sir Ian McKellen and Lynn Redgrave.

Fraser's additional film credits include Walt Disney Productions' \$100 million smash hit, *George of the Jungle*, *Looney Tunes: Back in Action* for Warner Bros, Harold Ramis' *Bedazzled*, co-starring Elizabeth Hurley and Frances O'Connor, Henry O. Selick's *Monkey Bone*, Hugh Wilson's *Blast From the Past* with Alicia Silverstone, Christopher Walken, and Sissy Spacek, and the live-action *Dudley Do-Right* with Sarah Jessica Parker and Alfred Molina.

Fraser is also noted for his acerbic-witted role starring opposite Shirley MacLaine in Richard Benjamin's *Mrs. Winterbourne*, and his performances in Les Mayfield's *Encino Man*, Robert Mandel's *School Ties*, Alek Keshishian's *With Honors*, Michael Lehmann's *Airheads*, Michael Ritchie's *The Scout* and his critically acclaimed performance in Showtime's "The Twilight of the Golds."

Fraser's diverse theatre roster includes his 2001 appearance at the Lyric Theatre on Shaftesbury Avenue, in London in the West End production of Tennessee Williams' "Cat on a Hot Tin Roof." Directed by Tony Award winner Anthony Page, Fraser played the role of 'Brick' opposite Frances O'Connor as Maggie Pollitt. Brendan received high praise for his work as the anxious writer in John Patrick Shanley's "Four Dogs and a Bone" at the Geffen Playhouse in which he co-starred with Martin Short, Parker Posey, and Elizabeth Perkins for director Lawrence Kasdan.

Born in Indianapolis and raised in Europe and Canada, Brendan has been dedicated to honing his craft since an early age of 12 and began attending theater when his family lived in London. He attended high school at Toronto's Upper Canada College and received a B.F.A. in acting from the Actor's Conservatory, Cornish College of the Arts in Seattle.

Harrison Ford ("Dr. Stonehill"/Executive Producer)

Over the course of his career, Harrison Ford has become one of the most popularly acclaimed actors of our time. His body of work includes 41 feature films, eleven of which have exceeded \$100 million each at the box office. Through his starring roles in such cinematic blockbusters as the *Star Wars* and *Indiana Jones* trilogies, *The Fugitive*, *Air Force One* and *Patriot Games*, he has come to embody the quintessential American hero for moviegoers around the world.

An Oscar and Golden Globe nominee for his performance in the suspense thriller *Witness* (1985), Ford also earned Golden Globe nominations for his starring roles in *Sabrina* (1995), *The Fugitive* (1993), and *The Mosquito Coast* (1986). The National Association of Theatre Owners named him Star of the Century in 1994. People Magazine picked Ford as “The Sexiest Man Alive” in 1998 and that same year, he won the People’s Choice Award as Favorite Motion Picture Actor. In 1999, he won the People’s Choice Award as Favorite All Time Movie Star and, again, in 2000 they named him Favorite Motion Picture Actor. Also in the year 2000, he received the prestigious Life Achievement Award from the American Film Institute. In 2002, the Golden Globes honored him with the Cecil B. DeMille Award for Lifetime Achievement.

Born in Chicago, Ford attended Ripon College in Wisconsin before moving to Los Angeles to pursue an acting career. He began as a contract player with Columbia Pictures, making his film debut in the crime drama *Dead Heat on a Merry-Go-Round* (1966).

In 1973, after a three-year hiatus from the screen, George Lucas cast him in *American Graffiti*, which sparked the initial relationship that led to his casting as the cocky rebel starship pilot Han Solo in *Star Wars* (1977), the film that shattered all box office records and made Ford a household name. He went on to star in *Hanover Street* (1978) and *The Frisco Kid* (1979), and had cameo roles in *Apocalypse Now* (1979) and *More American Graffiti* (1979), before being cast by Steven Spielberg as intrepid adventurer *Indiana Jones in Raiders of the Lost Ark* (1981). The movie became another of the highest-grossing films of all time.

Between the *Star Wars* sequels *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983) and the *Raiders* sequels *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989), Ford starred in a number of other memorable films. In *Blade Runner* (1982), he delivered a gritty performance as a cop in

the nihilistic future of L.A. He earned critical acclaim and an Oscar nomination for his role as a cop on the lam, hiding out in Amish country, in *Witness* (1985). Ford followed that with starring roles in *The Mosquito Coast* (1986), *Frantic* (1988) and *Working Girl* (1988).

Throughout the 1990's and 2000's, Ford continued forging strong roles in films, such as the heroic ex-CIA agent Jack Ryan in *Patriot Games* (1992) and *Clear and Present Danger* (1994), a doctor wrongly convicted of murdering his wife in *The Fugitive* (1993), a deeply committed New York City cop in *The Devil's Own* (1997) and President James Marshall in *Air Force One* (1997). Some of Ford's other credits include *Six Days, Seven Nights* (1998), *Random Hearts* (1999), *What Lies Beneath* (2000), *K-19: The Widowmaker* (2002), *Hollywood Homicide* (2003), *Firewall* (2006) and *Indiana Jones and the Kingdom of the Crystal Skull* (2008).

Strongly committed to environmental concerns, Ford is actively involved in a number of conservation groups and has participated in numerous Public Service Announcements. He has received numerous awards for this work.

With his enthusiasm for flying and being an avid pilot, Ford has served as Chairman of the Experimental Aircraft Association (EAA) Young Eagles Program since March 2004, teaching children about flying. He has flown several hundred children in his De Havilland Beaver plane. In January 2009, he was honored with a Living Legends of Aviation Legacy Award for his commitment to aviation.

Keri Russell (“Aileen Crowley”)

Keri Russell, a familiar face to audiences worldwide, has starred in a number of major motion pictures, independent films and television shows. Most recently audiences saw Russell star in the Buena Vista Pictures film *Bedtime Stories* opposite Adam Sandler.

Russell received rave reviews for her starring role in the Fox Searchlight romantic comedy *Waitress*. Russell has starred in a number of major motion pictures including *The Girl in the Park*, *August Rush*, *Mission Impossible III*, *The Upside of Anger*, *We Were Soldiers*, *Mad About Mambo*, *The Curve*, *Eight Days A Week* and in the independent film *Leaves of Grass* opposite Edward Norton and Susan Sarandon which premiered at The Toronto Film Festival this fall.

Russell first garnered attention when she starred in the title role in the hit television series "Felicity." Just four months after the show's acclaimed premiere on the WB, Russell was honored with a Golden Globe Award for Best Performance by an Actress in a Drama Series.

Russell's television credits include the mini-series "Into the West," executive produced by Steven Spielberg and directed by Simon Wincer, and the Hallmark Hall of Fame Presentation "The Magic of Ordinary Days."

In 2005, Russell starred in the off-Broadway production of Neil LaBute's play "Fat Pig" alongside Jeremy Piven.

Jared Harris ("Dr. Kent Webber")

Having played key roles in over forty films, Jared Harris' chameleon-like ability to morph from one character to another has garnered him great praise and kept him in the company of some of today's most creative filmmakers. Some of his most notable roles include Captain Mike in David Fincher's critically acclaimed *The Curious Case of Benjamin Button* with Brad Pitt and Cate Blanchett (the cast of the film was nominated for a 2009 Screen Actors Guild Award), Andy Warhol in *I Shot Andy Warhol*, and the guitar-playing lothario Russian cab driver in Todd Solondz's *Happiness*. Harris is currently starring on AMC's award-winning drama "Mad Men." He recently wrapped the independent feature film *The Ward* directed by John Carpenter.

The son of famed Irish actor Richard Harris and the middle of three brothers, Harris was born in London. He was educated at Duke University where he majored in drama and literature. After graduation, he studied at the Central School of Speech and Drama and then went on to become a member of the Royal Shakespeare Company.

Harris' first screen appearance was in 1989's *The Rachel Papers*. He quickly went on to earn a reputation for playing a variety of unique and riveting characters including an intellectually-challenged street cleaner in Wayne Wang and Paul Auster's *Smoke and Blue in the Face*, a truculent fur trapper in Jim Jarmusch's *Dead Man*, Tom Cruise's boozing, n'er-do-well brother in *Far And Away* and a sleazy Russian cab driver in Todd Solondz's *Happiness* for which the cast received the 1999 National Board of Review Acting Ensemble Award.

Jared won critical recognition for his riveting portrayal of influential American Pop artist Andy Warhol in the acclaimed *I Shot Andy Warhol*. For his work in Michael Lindsay-Hogg's film *Two Of Us*, Harris received further critical acclaim. SOMA magazine reported that his performance as John Lennon opposite Aidan Quinn's Paul McCartney "is virtually impossible to think of as an act." Telegraph Magazine raved "Jared Harris, portraying Henry VIII as a rock-star king, is an astonishingly powerful presence" in the BBC's improvised version of *The Other Boleyn Girl*. Anita Gates of the New York Times said "Jared Harris is becoming one of the most fascinating actors around" citing his performances as the unassuming school teacher in way over his head Michael Radford's *B. Monkey* opposite Asia Argento and as the flamboyant performance artist come drug dealer and in Burr Steers' *Igby Goes Down* with Kieran Culkin, Ryan Phillippe, Claire Danes and Jeff Goldblum. Commenting on Harris recent work as the wily Napoleonic-era Captain Anderson in the critically acclaimed BBC2's epic mini-series *To The Ends of the Earth*, The Independent's James Rampton states "he has the innate capacity to grab your attention without even speaking."

Harris thrives on changing from character to character and period to period. He has gone from present day uber sleazy television tabloid journalist alongside Adam Sandler in *Mr. Deeds* to the 1960s, playing Al Alvarez in Catherine Jeff's Sylvia Plath biopic *Sylvia* opposite Gwyneth Paltrow and Daniel Craig, to 1950s in Mary Harron's *The Notorious Betty Paige*, where he plays an underground erotica pornographer to a present day partying rocker in M. Night Shyamalan's *Lady in the Water*. In the BBC film *Coup!*, Harris took on a more leading man look to play Simon Mann, a wealthy British aristocrat, who in true *Ocean's Eleven*-like fashion organized a coup to take over Equatorial Guinea in 2004. The case achieved notoriety because one of the innocent financial backers of the project was Sir Mark Thatcher, son of British ex-PM Margaret Thatcher.

Jared has performed in some of New York and London's most renowned theater companies including the New Group's Obie Award winning production of Mike Leigh's "Ecstasy," the New Jersey Shakespeare Company's experimental production of "Hamlet," in which he played the title role, the Almeida Theatre's production of Tennessee William's bittersweet comedy "A Period of Adjustment," and the Vineyard Theater's production of "More Lies About Jerzy." Harris made his American stage debut as Hotspur in the New York Shakespeare Festival's "Henry IV, Parts 1 & 2." He then went on to perform with the company in the both the acclaimed version of "Tis Pity She's A Whore" and "King Lear."

Courtney B. Vance ("Marcus Temple")

From Harvard to Hollywood, award-winning actor Courtney B. Vance has graced the stage and screen with a remarkable passion, talent, and intellect.

Vance appears in ABC's new series "Flash Forward" based on the sci-fi novel by Robert J. Sawyer from creator David Goyer and Brannon Braga.

Vance was recently seen in the final season of NBC's landmark series "ER" playing successful financial executive "Russell Banfield." This marked Vance's return to NBC, where, for five seasons, he starred on the hit series "Law and Order: Criminal Intent." Vance was the recipient of an NAACP Image Award nomination for Outstanding Actor in a Drama series for his portrayal of Assistant District Attorney Ron Carver.

He also starred with Forest Whitaker in 2009 as the overbearing father ("Mr. Randolph") in the upcoming release of Tim Story's *Hurricane Season*, a true story about a basketball team assembled in the aftermath of Hurricane Katrina. He was also seen in last year's Toronto Film Festival selection *Nothing But the Truth* opposite Kate Beckinsale and Matt Dillon directed by Rod Lurie. Courtney is also now the voice of the NFL. Recognizing Courtney's distinct voice, the league hired Courtney to record numerous spots for this current NFL season and when you see a commercial for the NFL, you are hearing Mr. Vance's voice.

Drawing from his deep passion for great material and extensive experience, Vance and his wife Angela Bassett have formed Bassett/Vance Productions. As their first venture the two have partnered in optioning the novel Erasure by Percival Everett, and brought on Dwayne Johnson-Cochran to write the adaptation of the dramatic comedy, now entitled *United States*. The film will mark Academy Award nominee Angela Bassett's directorial debut and is nearing production.

A graduate of Harvard College and the Yale School of Drama, Courtney headed to New York upon graduation and quickly established himself on the New York stage being honored with a Tony Award nomination for his performance in August Wilson's Pulitzer Prize-winning play "Fences." Vance received a Theater World Award and Clarence Derwent Award as a seductive con man passing himself off as Sidney Poitier's son in John Guare's "Six Degrees of Separation." Vance was also the recipient of an Obie Award for his inspired work in South African playwright Athol Fugard's "My

Children! My Africa!" He returned to the stage in 2005 for a well-received run as "Walter Burns" in John Guare's stage adaptation of "His Girl Friday" at Minneapolis' renowned Guthrie Theater.

Vance's talents have also translated well on the big screen in such films as Penny Marshall's *The Preacher's Wife* with Whitney Houston and Denzel Washington, Clint Eastwood's *Space Cowboys* with Tommy Lee Jones, James Garner, Donald Sutherland, Robert Altman's *Cookie's Fortune*, John McTiernan's *The Hunt for Red October* as well as Disney's *The Adventures of Huck Finn*.

Other distinguished performances include his portrayal of 'John Williams' in Showtime network's "Blind Faith" in which he starred opposite Charles S. Dutton. His performance earned him an Independent Spirit Award nomination. He was also nominated for a Cable Ace Award for Best Actor in August Wilson's "The Piano Lesson" and co-starred opposite Laurence Fishburne and Andre Braugher in HBO's Emmy Nominated production of "The Tuskegee Airmen." He also shared the screen alongside Jack Lemmon and George C. Scott in "Twelve Angry Men," also for Showtime.

Vance is a native of Detroit, Michigan and is a man who believes firmly in giving back to the community. He is the Ambassador for the Boys and Girls Clubs of America and he and his wife Angela Bassett are also U.S. Ambassadors for UNICEF. Courtney and Angela currently reside in Southern California with their twin son and daughter. The pair recently completed their first book, *Friends: A Love Story*, chronicling their story about healthy relationships.

Meredith Droeger ("Megan Crowley")

Meredith Droeger recently had a supporting role in the feature film *Lac Du Flambeau*. Last winter she made her theatrical stage debut in "Macbeth" at the regional Tony award-winning Chicago Shakespeare Theatre. She began performing at the age of

six and has several film, television, theatre, commercial, and voice-over credits to her name. Meredith appeared in “The Beast” starring Patrick Swayze and did a short film called *Train Town* that won Best Narrative Short in the Chicago Film Festival.

Droeger was born and raised in Chicago and loves playing tennis, soccer, basketball, and improving her juggling and bike riding skills. Her very best friend is her older sister Abigail.

Diego Velazquez (“Patrick Crowley”)

Diego Velazquez is making his feature film debut in *Extraordinary Measures*. He has the unique distinction of having auditioned as a local Portlander and was cast in this leading role as a young local actor.

Velazquez was 4 years old when he appeared in his first commercial and has grown up around film and TV shoots.

Velazquez was born in Portland, Oregon and loves music, movies, skateboarding, reading comic books, and playing with his 2 dogs and pet rat.

Sam M. Hall (“John Crowley, Jr.”)

Sam M. Hall, who was nine years old at the time of filming, is from Louisville, Kentucky where he attends St. Francis of Assisi Grade School. Sam's first love is music. He enjoys playing piano, guitar, and drums. He loves composing and song writing and anything dealing with The Red Hot Chili Peppers. He is also an avid soccer player and loves to draw and read.

Hall and his younger sister Madeleine have always enjoyed creating sketch comedies and playing original characters. In 2009, they ventured to LA to pursue their love of acting. Other than a cable commercial for Trix Cereal, Hall's role as John Jr. is his first.

Patrick Bauchau (“Eric Loring”)

Patrick Bauchau, a versatile character actor who maintains a busy schedule in both Europe and the United States, was born in Brussels, Belgium. Bauchau won an academic scholarship to Oxford University, where he received a degree in Modern Languages. In the early '60s, Bauchau became interested in film, and worked as an assistant to French filmmaker Eric Rohmer; this led to Bauchau being cast as Adrien in Rohmer's 1967 moral tale, *La Collectionneuse*.

After *Tuset Street* (also released in 1967), Bauchau moved away from acting, as he built furniture and worked with Salvador Dali, constructing large pillow-like animal sculptures.

In 1980, Bauchau re-launched his film career in Robert Kramer's *Guns*, and in 1982, Wim Wenders cast him in the leading role of his drama *Der Stand Der Dinge*. Bauchau made his American film debut in Alan Rudolph's typically eccentric romantic comedy *Choose Me*. Bauchau scored an impressive role in Michael Tolkin's superb drama *The Rapture*, and four years later the same director gave him a meaty role in the satire *The New Age*. In 1996, Bauchau was cast in the television series “Kindred: The Embraced” as a patriarch of the living dead; while the series lasted only a few weeks, it did lead to the series regular role of Sydney in another series, “The Pretender.”

He won notable roles in such films as *Clear and Present Danger*, *The Cell* and *Panic Room*, as well as the independent features *Twin Falls Idaho* and *The Secretary*.

Bauchau was a series regular playing the blind seer Lodz on the HBO hit show “Carnivale” and recurred in “Revelation” and ABC's “Alias.” He can be seen guest starring on numerous television shows including “House” and “24” among many others.

Bauchau recently completed *Boy Culture* and *Wisteria*, both in which Bauchau plays the starring roles; and, he appears in *Inconsolable*, *9 Lives Of Mara* and many

more. In 2009 Bauchau stars in the TV shows “Numb3rs” and “Castle” in the USA and appears in leading roles in Roland Emmerich’s *2012* and in the Polish Brothers film *Manure*.

When not busy with acting, Bauchau lives in Los Angeles and Paris, where he is an avid gardener and art collector.

ABOUT THE FILMMAKERS

Tom Vaughan (Director)

Born and raised in Scotland, Tom Vaughan began his film career as a teenager. Earning money from appearing on a TV drama, Vaughan bought a video camera to pursue his burgeoning interest in filmmaking. He spent the rest of his teenage years re-making his favorite movies starring his friends and family. After studying drama at Bristol University, Vaughan moved to London and started making short films. His first short film, *Super Grass*, executive produced by Mike Leigh’s producer Simon Channing Williams, went on to win a distribution deal with Richard Linklater’s *Dazed and Confused*. The film played in theaters across the UK as well at film festivals and was bought by Film Four and shown on national and international television.

With casting director Stephanie Duala, Vaughan ran an acting workshop at the Holburn Centre for Performing Arts from which came the ideas and characters for his next short film, *Box*. A devised piece set around a phone box over one night in London, the film caught the attention of the organizers of a Levi’s sponsored short film program. Vaughan’s comedy *Still Buzzin’* became the first film made under this scheme and was shown at festivals around the world. It too won a theatrical distribution deal, this time in front of Richard Linklater’s movie *Suburbia*. On the strength of *Still Buzzin’*, ad agency St. Luke’s approached Vaughan to produce a short film they were producing as part of a

campaign for BBC Radio 1. The resulting film, *Plotless*, was again shown at cinemas across the UK and the four TV spots shot as part of the production went on to win Vaughan a Creative Circle Award for Best Newcomer. This led to further success in UK commercials. He was named by Campaign as one of the UK's Hottest Directors and was selected as part of Saatchi & Saatchi's New Directors' Showcase at Cannes.

Film Four fully financed Vaughan's next short film *True!*, a period drama based on a game theory problem, and he took time out of commercials to direct the hit TV show "Cold Feet". Since then, Vaughan has successfully balanced incredibly busy parallel careers directing commercials with TV dramas. This included, among other projects, a four hour period adaptation for the BBC starring Bill Nighy, Anna Massey, Stephen Moore and Laura Fraser called "He Knew He Was Right," based on the book by Anthony Trollope.

His first feature film was the coming of age comedy *Starter for Ten*, based on David Nicholl's best-selling book of the same name. Set in an English college town in 1985, *Starter for Ten* starred a host of then new British talent including James McAvoy, Rebecca Hall, and Dominic Cooper. The film was financed by HBO Films and BBC Films and produced by Tom Hanks and Sam Mendes.

The success of *Starter for Ten* led to Vaughan being asked to direct Cameron Diaz and Ashton Kutcher in the hit comedy *What Happens in Vegas*. Released in the summer of 2008, the movie was a huge commercial success, making \$220 million at the worldwide box office. The producers of *Extraordinary Measures* also approached Vaughan after seeing *Starter for Ten* back in early 2007 and he was attached to the project.

Michael Shamberg (Producer)

Michael Shamberg is a partner in Double Feature Films with Stacey Sher. Shamberg and Sher have produced a number of movies inspired by true stories including *Freedom Writers*, *World Trade Center*, the Academy Award-nominated *Erin Brockovich* (along with Carla Santos Shamberg), and *Man on the Moon*. Shamberg's other credits that were inspired by true stories are *Eight Seconds* and *Heartbeat*.

Shamberg has also produced Academy Award-nominated films *Pulp Fiction* and *The Big Chill*. Among his other credits are the hits *Along Came Polly*, *Garden State*, *Get Shorty* and its sequel *Be Cool*, and *A Fish Called Wanda*. In addition, he and Sher produced the science-based thriller *Gattaca*.

Shamberg currently resides in Los Angeles.

Stacey Sher (Producer)

Stacey Sher is a partner in Double Feature Films with Michael Shamberg. She has produced such Academy Award nominated films as *Erin Brockovich* and *Pulp Fiction*. In 2007, she and Shamberg produced *Freedom Writers*, starring Hilary Swank, written and directed by Richard LaGravenese, about a young teacher who inspires her class of at-risk students to learn tolerance, apply themselves, and pursue education beyond high school. *Freedom Writers* was chosen as the 2007 recipient of the Humanitas Prize. Their film *World Trade Center*, starring Nicholas Cage, Michael Pena, Maria Bello, and Maggie Gyllenhaal, directed by Oliver Stone, is based on the true story of John McLoughlin and William J. Jimeno (the last two men rescued from Ground Zero), their families, and the rescuers who found them. *World Trade Center* was chosen for the 2006 Christopher Award.

Sher is a producer on the hit Comedy Central show "Reno 911!: Miami" currently in its sixth season. Sher's other credits include the 2005 Independent Spirit Award

winning *Garden State*, *Along Came Polly*, *Out of Sight*, *Reality Bites*, *Get Shorty* and its sequel *Be Cool*, *Gattaca*, *Camp*, *Man on the Moon*, *Living Out Loud*, *How High*, *Feeling Minnesota*, *Caveman's Valentine*, *Matilda*, and *Skeleton Key*.

Sher and Shamberg were honored by the ACLU for their commitment to films and television that are empowering, inspirational and thought provoking, dealing with issues from public safety to education, social justice to censorship. Sher is also the recipient of the 2002 Mary Pickford Award from the USC School of Cinematic Arts and the 2000 Women in Film Independent Vision Award.

Stacey currently resides in Los Angeles.

Carla Santos Shamberg (Producer)

Carla Santos Shamberg is currently the Executive Vice President of Double Feature Films. In addition to *Extraordinary Measures*, Santos Shamberg has set up, developed and executive produced films including the Academy Award-nominated *Erin Brockovich*.

For her achievements, Santos Shamberg was awarded with the 2000 Environmental Media Association Award and currently serves on the Board of the Environmental Media Association.

Harrison Ford (Executive Producer)

*See ABOUT THE CAST

Nan Morales (Executive Producer)

Nan Morales most recently executive produced Dimension Films' *Youth In Revolt*, starring Michael Cera as well as *Management*, starring Jennifer Aniston and Steve Zahn for Sidney Kimmel Entertainment.

Morales' executive producer credits also include *The Marc Pease Experiment*, starring Ben Stiller and Jason Schwartzman, for Paramount Vantage; *Year of the Dog*, written and directed by Mike White and starring Molly Shannon for Paramount Vantage and Plan B; and *Freedom Writers* for Paramount Pictures, directed by Richard LaGravenese and starring Hilary Swank. Morales also co-produced the box office hit *Coach Carter* for Paramount Pictures, directed by Thomas Carter and starring Samuel L. Jackson. Morales was previously Vice President of Feature Production Management at Paramount Pictures, where she supervised the box-office hits *Lara Croft: Tomb Raider*, *Save the Last Dance*, *Sleepy Hollow*, *Runaway Bride*, *Election*, *Face/Off*, *In & Out*, *Star Trek: First Contact*, *Primal Fear*, and *Clueless*.

Jordana Glick-Franzheim (Associate Producer)

Jordana Glick-Franzheim was an associate producer on the feature film *Youth In Revolt*, starring Michael Cera, for the Weinstein Company; *Management*, starring Jennifer Aniston and Steve Zahn for Sidney Kimmel Entertainment; *The Marc Pease Experience*, directed by Todd Louiso and starring Ben Stiller and Jason Schwarzman, for Paramount Vantage; and *Freedom Writers*, written and directed by Richard LaGravenese and starring Hilary Swank, for Paramount Pictures.

Josh Rothstein (Associate Producer)

Josh Rothstein is currently Vice President of Double Feature Films. Rothstein, who has been with the company since 2005, began at Double Feature as assistant to Stacey Sher. Prior to Double Feature, he was at William Morris. He is a graduate of Vanderbilt University.

Karen Willaman (Associate Producer)

Karen Willaman is currently Chief Accounting Officer at DreamWorks Studios. Previously, she was the Chief Accounting Officer at 2929 Entertainment and Landmark Theatres. While at Double Feature Films, Willaman was Chief Operating Officer and Chief Financial Officer, after beginning as its Vice President of Operations and Finance. She has her MBA and B.S. in Accounting from the University of Southern California.

Robert Nelson Jacobs (Screenwriter)

Robert Nelson Jacobs grew up in the Pocono Mountains of Pennsylvania. He graduated from Yale University, where he received the Curtis Literary Prize for his short fiction, and he later earned a master's degree from the Iowa Writers' Workshop. He began his career as a writer of short stories that were published in little, prestigious magazines and generated little, prestigious income.

His love of movies brought him to California, where it took a number of years for his writing to finally start paying the rent. Jacobs' script for the film *Chocolat* was nominated for an Academy Award for best adapted screenplay. His other produced screenplays include: *Out to Sea*, *Dinosaur*, *The Shipping News*, *Flushed Away*, and *The Water Horse: Legend of the Deep*.

Andrew Dunn, BSC (Director of Photography)

Andrew Dunn was born in London, England. He's loved telling stories through the medium of film for as long as he can remember. He joined the BBC as an editor, continuing to develop and shoot his own projects. While practicing his craft as a cinematographer, he has been nominated for 5 British Academy Awards, and won 3, as well as the prestigious London Evening Standard Award for Technical Achievement and The British Society of Cinematographers' Best Cinematography Award.

He has worked with many notable directors such as Stephen Frears, Richard Eyre, Martin Campbell, Nicholas Hytner, Robert Altman, Mick Jackson, Andy Tennant, Bill Forsyth and Dennis Potter.

His most notable films are *Edge of Darkness*, *L.A. Story*, *The Bodyguard*, *The Madness of King George*, *The Crucible*, *Gosford Park*, *The Count of Monte Cristo*, *Hitch*, *Sweet Home Alabama*, *Miss Potter* and most recently *Precious*.

Comedy or Drama, there is still a strict philosophy behind whatever Dunn does – and it's all a part of how he approaches each picture, how he finds ways to support the story. It starts with immersing himself in the story, understanding the director's vision, then communicating with the other departments to be absolutely sure of the best tools to use to bring everything together for each sequence, and then into a whole. It's about finding a visual language to support the story, no matter what genre it is. He is comfortable going from comedies like *Hitch* or *Ever After*, to thought provoking stories like *Stage Beauty*, *The History Boys* and an intense drama like *Precious*. He is also comfortable moving between the independent world, where artists are basically allowed to create their project, knowing they need to produce with limited resources and a great passion for the story and big studio productions where more resources are available.

Dunn spends his time between homes in the South West of England and Los Angeles with his wife Emma, and his two children, Max & Grace.

Anne V. Coates, A.C.E. (Editor)

Academy Award winner for David Lean's *Lawrence of Arabia*, Anne V. Coates was born in Reigate, Surrey, England. Her first love was ballet, which later turned to horses, setting her sights on being a race horse trainer. Then she fell in love with movies, and after a short time as a nurse, she managed to get a job in religious films.

She worked as a projectionist, sound assistant and began sending films out to churches, and repairing them on their return the old way – with scrapers and glue!

Coates finally managed to get a job as an assistant in the cutting rooms at Pinewood Studios by slightly exaggerating her experience. After working for a few years as an assistant editor, she got a big break on cutting all the second unit sequences on Walt Disney's *Robin Hood*, and soon after that, she was offered the job on *Picwick Papers* as editor.

Among the films she edited in England are *The Truth About Women*, *The Horse's Mouth*, *Tunes of Glory*, *Lawrence of Arabia*, *Becket*, for which she received an Academy Award nomination and an A.C.E. nomination, *Young Cassidy*, *The Bofors Gun*, *The Eagle Has Landed*, *Murder on the Orient Express*, for which she received a BAFTA nomination, *The Elephant Man*, for which she received an Academy Award nomination, an A.C.E. Award nomination, and a BAFTA nomination, *Greystoke, The Story of Tarzan and the Apes*, *Ragtime*, and *Those Magnificent Men in their Flying Machines*. She produced and edited *Medusa Touch*. She also worked with David Lean as an editorial consultant on the 1989 restoration of *Lawrence of Arabia*.

Coates moved to Los Angeles in 1986 where she continued editing such films as: *Raw Deal*, *Master of the Universe*, *I Love You to Death*, *What About Bob?*, *Chaplin*, *In the Line of Fire*, for which she received an Academy Award nomination, an A.C.E. nomination, a BAFTA nomination, and winner of the British Editors Society Award, *Congo*, *Out to Sea*, *Out of Sight*, for which she received an Academy Award nomination, and A.C.E. nomination, *Passion of Mind*, *Erin Brockovich*, for which she received a BAFTA nomination, *Sweet November*, *Taking Lives*, *Catch and Release* and *The Golden Compass*.

Coates was awarded the A.C.E. Career Achievement Award in 1995, The Women in Film Crystal Life Achievement Award in 1997, and the Women in Film Channel 4 Lifetime Achievement Award in 2001.

Coates was married to the late director Douglas Hickox. Her two sons, Anthony and James, are directors and her daughter, Emma, is an editor. In 2005, Coates was honored with the Order of the British Empire, and in 2007 was a BAFTA Academy Fellow recipient.

Deena Appel (Costume Designer)

Deena Appel has explored a diverse range of time and style in the varied costumes she has designed for both feature films and television.

Appel has received numerous accolades and set many trends with her original designs for each of the three *Austin Powers* films: *Austin Powers: International Man of Mystery*, *The Spy Who Shagged Me* and *Austin Powers in Goldmember*. She also collaborated with Powers' Director Jay Roach on *Mystery, Alaska*, starring Russell Crowe, centering on a small Alaskan town's love of their Saturday hockey game.

Appel most recently designed the romantic comedy, *License To Wed* starring Robin Williams, John Krasinski and Mandy Moore. She had the pleasure of pairing with Sandra Bullock for the dramatic love story, *The Lake House* (also starring Keanu Reeves) and the comedic sequel *Miss Congeniality 2: Armed and Fabulous*. The multifaceted Farrelly Brothers' film, *Stuck on You*, was an unusual love letter to conjoined twins, and Harold Ramis' devilish *Bedazzled* covered a broad spectrum of fantasy worlds with stars Brendan Fraser and Elizabeth Hurley. For the retelling of H.G. Wells' classic, *The Time Machine*, Appel created the historical period costumes for all of the 1899 sequences. In *Now and Then* she focused on the innocence of a small town in

1970. A Hutterite colony became the backdrop for *Holy Matrimony*, while rodeo was the arena for John Avildsen's *8 Seconds*.

Appel's television credits include HBO's "Weapons of Mass Distraction," "A Mother's Instinct," "A Kiss to Die For," "Indecency" and Diane Keaton's directorial debut, the 1930's drama, "Wildflower," starring Patricia Arquette.

Appel also serves on the Executive Board of the Costume Designers Guild and as the Editor/Photo Editor of The Costume Designer magazine.

Derek R. Hill (Production Designer)

Derek R. Hill recently served as production designer on Oliver Stone's *W* prior to his work on Sean Penn's acclaimed feature *Into the Wild*. It was Hill's fourth collaboration with Penn; his association began on Penn's directorial debut *The Indian Runner*, *The Crossing Guard* and he continued to work with the actor on his film *Hurlyburly*, directed by Anthony Drazan. Hill has an equally long relationship with Oliver Stone. He was set decorator on Stone's *Born on the Fourth of July* and *Talk Radio*, and art director on *JFK* and *Any Given Sunday*. His most recent work as art director was on *Pirates of the Caribbean: The Curse of the Black Pearl*.

Hill has worked on more than 50 films in his career and has many television credits, including the award-winning television series "House," for which he received an Emmy nomination for his production design.

John Pritchett (Sound Mixer)

John Pritchett is one of the industry's leading sound mixers. *The Green Hornet* directed by Michel Gondry, marks Pritchett's 90th movie. Pritchett was nominated for an Academy Award in 2003 for *Road to Perdition*, and again in 2006 for *Memoirs of a Geisha*. He also received a BAFTA nomination in 2007 for *There Will Be Blood*.

Discovered by director Robert Altman while working as a recording engineer in Dallas, Texas, Pritchett made seven pictures with Altman, including *The Player*, *Short Cuts*, and *Kansas City*. He was the second soundman in Hollywood to go digital, with Altman's *Short Cuts* in 1993. Known for his successful working relationships with some of Hollywood's most creative directors, Pritchett has made four movies with director Lawrence Kasdan, including *Wyatt Earp*, and *French Kiss*; four with writer-director David Mamet, including *The Spanish Prisoner* and *State and Main*; two with writer-director Paul Thomas Anderson, including *Magnolia* and *There Will Be Blood*; and two films for Oliver Stone: *World Trade Center* and *W*. He was also the sound mixer on such hits as *The Break-Up*, *Miss Congeniality*, *French Kiss* and *Dirty Dancing*.

Pritchett is known for his expertise in handling complex technical requirements during production, including music, as with the ongoing jam session he recorded during *Kansas City* and with the songs he edited to fit *Dirty Dancing*. While working on the 2006 film, *World Trade Center*, Pritchett mixed gigantic sound effects with dialogue and because of the difficult situation the actors were in – trapped beneath rubble, he also extracted one actor's performance from his close-up and replayed it so only one actor had to be in the scene.

Pritchett, who was born in Santa Monica, California, is currently based in Austin, Texas. He is a member of The Academy of Motion Picture Arts and Sciences, The Screen Actors Guild and the Cinema Audio Society.

John Richardson (Art Director)

John Richardson began his career as a construction manager working with the great architects of New York. After ten years in the field, he decided to transfer those skills to the stages of Hollywood. He intended on splitting his years between Livingston, Montana and Los Angeles, though that plan is rarely met.

Richardson has spent the past sixteen years as an Art Director. He thoroughly enjoys the constant challenges of his daily tasks as well as the endless opportunities for adventure, travel and most of all, learning. The opportunity to work with skilled and talented filmmakers like Rick Baker and Barry Sonnenfeld on *Men in Black II*, Sean Penn on *Into The Wild* and Oliver Stone on *W*, has been like a graduate degree in filmmaking and the fulfillment of a lifelong dream to have a career in movies.

From 1992-1994, he ran Richardson Construction as construction manager in the Livingston, Montana area. From 1985-1992 he served as Project Supervisor for Clark Construction, a deluxe, high end Manhattan construction management company, specializing in architecturally significant projects.

From 1990-1991, Richardson was assistant basketball coach at Columbia University. He received a B.A. in Economics and English in 1984 from Rutgers University.

Richardson is a member of Art Director 800, Construction Coordinators Local 44 CCA, Local 339 (Montana), and the Screen Actors Guild. He is the founder of the Livingston (Mt.) Film Festival (1993-Present) and was a board member of Trout Unlimited from 1992-1995 in the Livingston, MT Chapter.

Denise Pizzini (Set Decorator)

Denise Pizzini is a member of the Academy of Motion Picture Arts and Sciences, and a founding member of the Set Decorators Society of America. Denise has decorated a wide variety of major motion pictures, including *Thirteen Days*, *The Italian Job*, *Life as a House*, *Be Cool*, *School for Scoundrels*, *The Express* and most recently *The Proposal* starring Sandra Bullock and Ryan Reynolds.

Pizzini is also an award-winning Production Designer, having received the Ariel Award for Best Art Direction for *Like Water for Chocolate*. In addition to a variety of

television projects, Pizzini also designed the films *Still Breathing*, *Thick as Thieves*, *10 Items or Less* with Morgan Freeman, and the cult Sundance hit, *Black Dynamite*, soon to be released by Sony Pictures.

Dr. Hung Do (Lab Technical Advisor)

Dr. Hung Do is currently the Director of the Discovery Biology Department at Amicus Therapeutics, a New Jersey biopharmaceuticals company. He has a PhD in medical biochemistry and genetics with extensive training in the areas of protein synthesis, folding, and trafficking. Dr. Do uses this knowledge and experience to better understand how inherited DNA mutations effect the resultant proteins which lead to reduced biological activity and ultimately disease. He and his colleagues utilize this information to develop new therapeutic approaches for various genetic diseases including Pompe disease.

Dr. Do was introduced to Pompe disease in 2000 at a pharmaceutical company where he was then working. It was also at such company where Dr. Do met John Crowley, the company's CEO, and learned about John's desperate search for a treatment for his kids Megan and Patrick. The company was firmly committed to working around the clock and to do everything humanly possible to develop an effective medicine for John's children and others afflicted with Pompe disease. The company made substantial progress towards this goal in a very short time and was ultimately acquired by another pharmaceutical company that was also developing a drug for Pompe disease. Dr. Do stayed on for the next 4 years as the project leader for the second generation drug.

Dr. Do rejoined John Crowley at Amicus Therapeutics in 2005. He currently leads the discovery research at Amicus developing small molecule treatment approaches for various lysosomal storage diseases including Pompe. These compounds are designed

to aid mutant proteins to fold more stably and efficiently and thereby increase cellular biological activity for individuals afflicted with these metabolic diseases. Dr. Do and his colleagues are now utilizing similar strategies to develop novel treatments for other diseases such as Parkinson's.

Melanie Sanders RN, BSN, CPN (Pompe Technical Advisor)

Melanie Sanders is a pediatric registered nurse and the staff educator for the Pediatric Acute Care units at OHSU Doernbecher Children's Hospital in Portland, Oregon. Her current role includes providing bedside nursing to children admitted to inpatient units, educating parents and caregivers about their child's diagnosis and specialized care needs. In addition to providing on-going professional development to the staff on her units, she also contributes to training new nursing staff.

Before becoming a nurse in 2003, Sanders worked for several years as a social worker. She was involved in programs that provided care to children in foster care and those with developmental disabilities.

