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WALT DISNEY  
PICTURES PRESENTS

# morning light

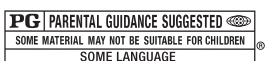


A True-Life Documentary

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PICTURES PRESENTS

# morning light

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WALT DISNEY PICTURES

Presents

A ROY E. DISNEY PRODUCTION

# MORNING LIGHT

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 Co-Produced and  
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 ADR Editor . . . . . BARBARA DELPUECH  
 Supervising Sound Effects  
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 Shore Support . . . . . MATTHEW CASSIDY  
 BETSY CROWFOOT  
 JOSEPH FANELLI  
 WAYNE LEEMING  
 MICHAEL ROBINSON  
 JEFF RUBIN  
 Crew of Hokule'a . . . . . NAINOA THOMPSON  
 KAINA HOLOMALIA  
 WAIMEA MCKEAGUE  
 FRANCIS (LONO) KEALOHA  
 TIMI GILLIOM  
 ATTWOOD MAKANANI  
 JACK RONEY  
 ANELA K. L. BENSON  
 PETER RONEY  
 Crew of Cheyenne . . . MARK FEATHERSTONE  
 NANCY SCUKA  
 J.D. SCOTT  
 PETER HOGG  
 KEVIN ALLWARDEN  
 LOREN FEATHERSTONE  
 DAVE THOMPSON  
 Physical Trainers . . . . . ROY P. DISNEY  
 JANELLE PETALVER  
 Nutritionist . . . . . SHERI KELLER DISNEY  
 House Moms . . . . . AMY HAINES  
 DEVON KELLY  
 JANIE HANSEN

MUSIC

“La Bas”  
 Written and performed by Sternklang  
 Licensed courtesy of dbut records  
 By arrangement with TONO  
 “21 And Invincible”  
 Written by Andrew McMahon  
 Performed by Something Corporate  
 Licensed courtesy of Geffen Records  
 Under license from Universal Music Enterprises  
 By arrangement with Left Here Publishing  
 “California [Part II]”  
 Written and performed by  
 Mason Stewart Jennings  
 Licensed courtesy of Architect Records  
 By arrangement with  
 Mystical Pony of the Stars Music  
 c/o Affiliated Music Publishing  
 “To Earth With Love”  
 Written by Nick Crowe, Cliff Jones,  
 Nigel Hoyle, James Risebero  
 Performed by Gay Dad  
 Licensed courtesy of  
 London – Sire Records Inc./ Warner Music U.K.  
 By arrangement with  
 Warner Music Group Film & TV Licensing  
 and EMI April Music, Inc.  
 “In The Waiting Line”  
 Written by Sophie Alexandra Jessica Barker,  
 Henry Binns, Sam Hardaker  
 Performed by Zero 7  
 Licensed courtesy of  
 Quango/Palm Pictures LLC.  
 By arrangement with Universal Music Corp.  
 on behalf of  
 Universal/MCA Music Ltd/  
 Universal-Polygram Int. Publ., Inc.  
 on behalf of Universal Music Publ. Ltd

“Everybody’s Happy Nowadays”  
 Written by Peter Shelley  
 Performed by Buzzcocks  
 Licensed courtesy of EMI Records Ltd.  
 Under license from  
 EMI Film & Television Music  
 By arrangement with  
 Universal Music – MGB Songs  
 on behalf of Complete Music Ltd.

“Angel”  
 Written by Robert Del Naja,  
 Horace Keith Hinds, Grantley Marshall,  
 Andrew Lee Isaac Vowles  
 Performed by Massive Attack  
 Licensed courtesy of Virgin Records Ltd.  
 Under license from  
 EMI Film & Television Music  
 By arrangement with  
 Universal-Songs of Polygram Int., Inc.  
 on behalf of Universal/Island Music Ltd. /  
 Universal Music – MGB Songs on behalf of  
 Universal Music Publ. MGB Ltd.

“Sun/ Rise/ Light/ Flies”  
 Written by Sergio Pizzorno  
 Performed by Kasabian  
 Licensed courtesy of SONY BMG MUSIC  
 ENTERTAINMENT (UK) Limited  
 By arrangement with  
 SONY BMG MUSIC ENTERTAINMENT  
 and EMI Blackwood Music Inc.

“Sugarman”  
 Written by Sixto Rodriguez  
 Performed by  
 David Holmes presents The Free Association  
 Licensed courtesy of Mercury Records Limited  
 Under license from Universal Music Enterprises  
 By arrangement with Songs of Universal, Inc.  
 on behalf of Interior Music Corp.

“Everyone’s A VIP To Someone”  
 Written by Ian Parton, Laura Nyro, Fred Neil  
 Performed by The Go! Team  
 Licensed courtesy of  
 Memphis Industries Limited, London  
 exclusively licensed to SONY BMG MUSIC  
 ENTERTAINMENT (UK) Limited  
 By arrangement with  
 SONY BMG MUSIC ENTERTAINMENT,  
 EMI Blackwood Music, Inc. and  
 Third Palm Music.

“Long Time Coming”  
 Written by Steve Manson, Robbie Kaine,  
 Jessie Fielding  
 Performed by Steve Manson, Robbie Kaine,  
 Jessie Fielding

“Miss Sunshine”  
 Written by Dan Pinnella, Ric Markmann,  
 Chris (Wag) Wagner, Alain Johannes,  
 Paul Crowder  
 Performed by Matter feat.  
 Alain Johannes & Paul Crowder  
 Licensed through  
 Tremolo Hair Piece (ASCAP) /  
 Extraordinary Chicken (BMI) /  
 Crowderville (BMI) /  
 Channel This Music (ASCAP)

“Welcome to the Journey”  
 Written by Dan Pinnella, Ric Markmann,  
 Chris (Wag) Wagner, Paul Crowder  
 Performed by Matter feat. Paul Crowder  
 Licensed through  
 Tremolo Hair Piece (ASCAP) /  
 Extraordinary Chicken (BMI) /  
 Crowderville (BMI)

All Music Composed, Recorded  
 and Produced by  
 MATTER

All Score Written by  
 DANNY PINNELLA/  
 Tremolo Hairpiece (ASCAP)  
 CHRIS (WAG) WAGNER/  
 Extraordinary Chicken (BMI)  
 RIC MARKMANN/  
 Tremolo Hairpiece (ASCAP)

Score Musicians

Drums, Percussion . . . . . PAUL CROWDER  
 Conductor, Cello,  
 String Arrangement . . . . . ADAM PETERS  
 Trombone . . . . . DAVID ROLLICKI  
 Clarinet, Flute . . . . . TRACY WANAME  
 Hawaiian Guitar . . . . . JOHN PINNELLA  
 Acoustic Guitar . . . . . RYAN KING  
 Programming . . . . . AYDIN ALLYEV  
 String Arrangement, Piano,  
 Hawaiian Guitar . . . . . DAN PINNELLA  
 Bass, Guitar,  
 Percussion . . . . . CHRIS (Wag) WAGNER  
 Bass, Guitar,  
 String Arrangement . . . . . RIC MARKMANN  
 Shaker . . . . . PAUL (Snake) PINNELLA

Section Quartet

Violin . . . . . ERIC GORFAIN  
 DAPHNE CHEN  
 Viola . . . . . LEAH KATZ  
 Cello . . . . . RICHARD DODD  
 Contrabass . . . . . DENISE BRIESE

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UNIV. OF HAWAII SAILING TEAM  
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# MORNING LIGHT

**Fifteen young sailors...six months of intense training...  
one chance at the brass ring.**

## ABOUT THE PRODUCTION

*“We’re not making a film about sailboat racing and we’re not making a film about a boat. It’s a story about a group of young adults sailing across an ocean, the obstacles they encounter and the bonds they form. It’s a story about becoming more than the sum of the parts.”*

~ Roy E. Disney, Conceiver, Producer, Executive Producer

“Morning Light,” an exciting true-life documentary, tells the inspiring story of a group of intrepid and determined young men and women—all under the age of 23—as they embark on life’s first great adventure. Racing a high-performance 52-foot sloop in the Transpac, the most revered of open-ocean sailing competitions, the crew of “Morning Light” matches wits and skills in a dramatic 2,500-mile showdown against top professionals. From their earliest training sessions conducted by world-class teachers through their test of endurance on the high seas, they form an unbreakable bond in the process of becoming a singular team that is greater than the sum of its parts.



“We’re not making a film about sailboat racing and we’re not making a film about a boat,” says producer Roy E. Disney. “It’s a story about a group of young adults sailing across an ocean, the obstacles they encounter and the bonds they form. It’s a story about becoming more than the sum of the parts.”

Based on an original idea by Thomas J. Pollack, “Morning Light” was conceived, produced and executive produced by Disney and Leslie DeMeuse; Morgan Sackett also produced. Mark

Monroe wrote and directed the film and Paul Crowder was co-producer and editor. Patrick Warburton (“Seinfeld,” “Rules of Engagement”) was tapped to narrate the film’s opening sequence.

Team members include Chris Branning, 21, of Sarasota, Fla., Graham Brant-Zawadzki, 22, of Newport Beach, Calif., Chris Clark, 21, of Old Greenwich, Conn., Charlie Enright, 22, of Bristol, R.I., Jesse Fielding, 20, of North Kingstown, R.I., Robbie Kane, 22, of Fairfield, Conn., Steve Manson, 22, of Baltimore, Md., Chris Schubert, 22, of Rye, N.Y., Kate Theisen, 20, of Socorro, N.M., Mark Towill, 18, of Kahalu’u, Hawaii, Genny Tulloch, 22, of Houston, Texas, Piet van Os, 23, of La Jolla, Calif., Chris Welch, 19, of Gross Pointe Park, Mich., Kit Will, 22, of Milton, Mass., and Jeremy Wilmot, 21, of Sydney, Australia.

**SAILING: MORE THAN A SPORT**

**Producers Disney and DeMeuse Eager to Share Their Passion for Sailing**

Sailing is more than a sport, say producers Roy E. Disney and Leslie DeMeuse. It’s a metaphor for life. That’s why the pair decided to recruit 15 young sailors to race a high-performance 52-foot sloop in perhaps the most revered of open-ocean sailing competitions, the Transpac. “We wanted to document the whole experience for everyone to see and feel as if they had the adventure themselves,” says Disney.

According to DeMeuse, sailing is a lot like life—only faster. “It’s almost like living in fast-forward,” says DeMeuse. “You’re going to have a lot of different conflicts and you have to figure out how to solve them—now. You can’t quit. You can’t jump ship in the middle of the ocean and there’s no rescue if you run into trouble—helicopters can’t reach you when you’re that far from shore.”

Both filmmakers are avid sailors, in fact, Disney’s love of the sport dates back five decades. “I started sailing when I was in my late 20s and have had a passion for it ever since,” he says. “Transpac is by far my favorite race. I first learned of it when I was working for a film editor in the ‘50s. He’d just come back from racing it and talked endlessly about it, instilling this romantic notion about sailing to Hawaii in my head.”

Disney went on to sail the race 16 times; his best finish was first place in 1999. His worst was in 1977 when he finished in 27th place after a harrowing 17-day journey.

DeMeuse, also a Transpac veteran, has spent 20 years producing TV shows for ESPN and other networks. She first sailed the Transpac at age 16—a dramatic experience. “The boat flipped upside down in the middle of the ocean,” she says. “I was down in my bunk and all I could hear was screaming and metal twisting and water coming in. Fortunately, we were all harnessed in, but we lost all kinds of gear—we were lucky we still had our mast.”

According to DeMeuse, the experience taught her an important lesson at a young age. “It was scary but we just dusted ourselves off and did what we were trained to do and got through it,” she says. “It had such an impact on my life at that age that we thought it would be a life-enhancing experience for other young people at such a pivotal time in their lives.”

So when Tom Pollack, a fellow sailing enthusiast, Transpac veteran and executive director of TP52 class yachts, shared his idea, their interest was piqued. “He said, ‘You need to put a bunch of young kids together and train them to race to Hawaii,’” says Disney. “The more I thought about it, the more I liked it and the more I began to think of the things we could do.” Disney and DeMeuse tapped Morgan Sackett as a producer for the film. “Morgan came to us

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early in the process,” says Disney. “We had the idea and we needed someone to come in and make it happen. Morgan has the ability to not only do that, but do it in a way that maintains the integrity of the project and satisfies the vision.”

Sackett called on Mark Monroe as writer and director of “Morning Light” and Paul Crowder as co-producer and editor of the film. The filmmakers were attracted to the pair for their recent documentaries that carried the kind of youthful flair that they wanted for “Morning Light.” “They saw the film as life’s first adventure,” says Sackett of Monroe and Crowder.

The fact that neither had any significant sailing experience was a surprising asset. “We said, ‘Look, we’re not sailors and we don’t want to make a sailing film for sailors,’” says Monroe. “We were interested in a people film that really has to do with the story more than the sailing.” Disney liked the approach. “I’m sure we could’ve found plenty of people who would know too much about sailing, just like we do, and not speak to the rest of the audience. But they represented the larger audience, they defended them, ensured certain sailing elements were defined for them, and ultimately told a story that will be meaningful to someone who’s never been sailing before.”

Adds producer Sackett, “They’re not sailors, so from the beginning they wanted to make a movie with universal appeal, a movie they could relate to; the approach really resonated with all of us.”

### **THE INSPIRATION FOR “MORNING LIGHT”**

#### **The Transpac: A Biennial Race that Started as a Bet Between Sailors**

The first Transpac—then known as the Los Angeles-to-Hawaii—took place in 1906 when sailor Clarence MacFarlane challenged his sailing cohorts to navigate the 2,225-nautical-mile course from the Los Angeles coast to the Diamond Head buoy in Honolulu, Hawaii. What began as a friendly challenge between sailors has become a biennial tradition. Today, the race attracts some of the most prestigious sailors in the world.

It’s no walk in the park, insists producer DeMeuse. “The Transpac is the longest distance between two shores and when you go out there you are on your own,” she says. “It’s certainly not the picture most people have in their minds about sailboat racing—people sitting around having cocktails on a boat sailing quietly into the sunset. These boats are racing machines and require constant attention—trimming and steering—to be at their fastest, and they’re noisy.” The race, which has been described as riding a derailed freight train, particularly during the final leg, takes nine days on average to complete—though weather, wind velocity and navigation decisions can add days to the journey. The record, set in 2005, is 6 days, 19 hours, 4 minutes and 11 seconds, knocking more than 19 hours off the previous record set by Disney’s *Pyewacket* in 1999.

But sailors race for more than glory. Since 1949, the coveted trophy taken home by the crew of the first boat to finish is a three-and-a-half by four-foot plaque of hand-carved Hawaiian koa wood known as the “Barn Door.” The “King Kalakaua Trophy” goes to the overall handicap winner and, according to Disney, is coveted by every boat in the fleet.

As veteran racers, Disney and DeMeuse shared a fascination with the history of the Transpac. In fact, in 2000, they produced a two-hour feature called “Transpac: A Century Across The Pacific,” documenting the first 100 years of the Transpac race. Still, Disney and

DeMeuse continued to seek opportunities to expose the sport to a wider audience. “We wanted to show the enormous amount of emotion that goes on in the course of the race,” says Disney. It was that desire that brought him to “Morning Light.”

### **THE SEARCH FOR SAILORS**

#### **Olympic Gold Medal Winner Robbie Haines Tapped to Launch Nationwide Search for “Morning Light” Team**

Committed to the idea of documenting a group of young people sailing across the Pacific, producers Disney and DeMeuse recruited longtime colleague Robbie Haines to help spearhead the effort. “I thought it was a unique opportunity to get a bunch of kids together and train them to sail across the Pacific,” says Haines.

The Olympic gold-medal winner (Los Angeles, 1984) and seven-time world champion has managed Disney’s sailing projects for 15 years and has competed in 13 Transpacs himself. Haines played a very prominent role throughout the project, overseeing recruitment, selection trials, training and communications among the sailing community.

Haines solicited potential candidates via yacht clubs, sailing centers, college sailing programs, sailing websites and e-mail networks. The nature of the project struck a chord with young, aspiring sailors from across the country:

nearly 550 applied. “We had helmsmen, bowmen, cockpit kids, boys, girls—all with different strengths and weaknesses,” says Haines. “Somehow we came up with 30 really, really cool kids as our finalists.”

The finalists were subsequently interviewed by phone and invited to Long Beach for the selection trials, which were held in August of 2006. In an effort to select just 15 for the ultimate “Morning Light” team, the 30 finalists were put through four days of rigorous yachting competitions designed to test their skills, leadership ability, compatibility and overall character. “We really wanted to see who the leaders were,” says Haines. “The ultimate criteria to make the top 15 included whether they could be trained, how compatible they were with each other and whether they were real team players. Really, that was more important than sailing ability.”

DeMeuse adds, “You can train a team to sail across the ocean. What you can’t train them is character. And we looked a lot at character—who are these guys on the inside?”

#### The Chosen 15

**Chris Branning**, 21, of Sarasota, Fla., had extensive small-boat sailing skills, including offshore and buoy racing. “I grew up in Florida and have been on the water most of my life,” says Branning, who won two Laser National Championships and competed in three World



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Championships.

The student at the United States Merchant Marine Academy says he learned teamwork during his first year of indoctrination as a Plebe. “The stress, hardship and challenges that faced us during those times made us stronger individuals,” he says. “We knew we could not make it on our own.”

**Graham Brant-Zawadzki**, 22, of Newport Beach, Calif., is a Stanford University graduate. With less than two years’ sailing experience, he wasn’t sure if he’d make the “Morning Light” team. “It takes so long to get good,” says Brant-Zawadzki, who adds that he applied to the project “to learn everything and anything to improve and get on more boats in more races.”

The Orange County native is applying to medical school and is interested in neuroscience.

**Chris Clark**, 21, Old Greenwich, Conn., started sailing aboard his grandfather’s boat at just two weeks old. “I learned to walk by holding onto stanchions for stability,” he says.

But it wasn’t his lifetime of sailing that earned his spot on the team. “There are a lot of people with sailing experience,” he says. “You really have to love the sport to get everything out of it that it has to offer.”

Clark, who has a double major in geography and pre-med at University of Mary Washington, works part time as a firefighter paramedic.

**Charlie Enright**, 22, of Bristol, R.I., is a graduate of Brown University and a veteran sailor in the College Nationals. The grandson of a boat builder and the son of an avid sailor has been sailing since he was 6. “Sailing is what I like to do,” he says. “It sets my schedule, it dictates my social scene and has a hand in every aspect of my life.”

**Jesse Fielding**, 20, of North Kingstown, R.I., credits his love of sailing to where he grew up. “When your backyard’s the ocean, you start playing around on boats,” he says. “I feel a connection to the water—it makes me wake up every day and want to go sailing.”

Fielding believes it was more his gut instinct than his sailing experience that helped him earn a spot in the top 15. “I’m a versatile team player driven to find a successful solution,” he says. “That is what I think made me successful.”

**Robbie “Turtle” Kane**, 22, of Fairfield, Conn., started sailing at age 10 and says he’s always wanted to be a professional sailor.

Kane made the team with offshore sailing experience as a bowman and a strong will to learn. The landscape architecture major from the University of Rhode Island realized how eager he was to teach as well. “That’s what the sport’s all about,” he says. “You learn from someone—a mentor—and then you pass that knowledge down to someone else. That’s how the sport keeps going.”

**Steve Manson**, 22, of Baltimore, Md., became involved with sailing when he was selected for a summer job at Baltimore’s Downtown Sailing Center via Youth Works. He learned rigging, operating, docking and how to teach small keel boat handling. He became a U.S. Sailing Certified Instructor in 2004 and went on to teach inner-city kids to sail. Says Manson



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of the “Morning Light” project: “I’m always up for learning and doing new things. I’m definitely a team player.” In fact, Manson, who was not a strong swimmer during team trials, went through intense training to improve his skills prior to training.

United States Naval Academy member **Chris Schubert**, 22, of Rye, N.Y., has been sailing since he was a baby, cradled in a fruit hammock below the deck of his father’s boat. He first heard about the project from his sailing coach at the Naval Academy. “I thought a well-trained junior crew could really surprise all the old salts with their success,” he says. Since it’s not customary for midshipmen to take time off from school for external activities, he solicited coach Robbie Haines to convince the admiral to make an exception.

**Kate Theisen**, 20, of Socorro, N.M., grew up cruising on a sailboat in the Atlantic Ocean. “When I was 3, my family moved aboard a 41-foot Gulfstar sailboat which I continued to live on till I left for college.”

The astrophysics major from New Mexico Tech brought a unique perspective to the team. “People who haven’t done long-distance cruising are not really used to sailing upwind because you try to avoid that in a race. I’ve done it because sometimes you have to get somewhere.”

**Mark Towill**, 18, of Kahalu’u, Hawaii, was the youngest of the 30 finalists and grew up near the Transpac’s Hawaiian finish line. “As a junior sailor in Hawaii, I used to watch the boats come in after the Transpac finish. We were all so fascinated by the large boats and experienced crew. Back then, I never dreamed that I would be sailing in that race.” He plans to study environmental economics at Brown University.

**Genny Tulloch**, 22, of Houston, Texas, was named the Quantum Female College Sailor of the year at Harvard University. The three-year San Francisco resident says she grew up sailing small boats. “I started racing when I was 9.”

Says Tulloch of the “Morning Light” opportunity: “The entire experience of larger boats and bigger crews and more teamwork took me from a dinghy sailor to the world of ocean racing.”

A native of La Jolla, Calif., **Piet van Os**, 23, was a senior at the California Maritime Academy when he heard about “Morning Light.” But applying for the opportunity posed a problem since he was on a training cruise in Chile. “I convinced the captain to let me use the Internet on board—which was ridiculously expensive.”

The lifelong sailor can honestly say it’s in his blood. “My grandfather won the Transpac in ’61. I have pictures of myself as a little kid standing next to the Barn Door trophy.”

**Chris Welch**, 19, of Gross Pointe Park, Mich., was a sophomore at Michigan State when he applied for the “Morning Light” project. Though just 18 at the time, he’d already put in a lot of time on the water. “I had quite a lot of big-boat experience, including offshore, through racing and boat deliveries,” he says. “All of my sailing experiences encouraged me to keep striving for the best opportunities.”

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**Kit Will**, 22, of Milton, Mass., grew up on sailboats on Cape Cod, cruising with his parents as a toddler. By age 13, Will was skippering 420s on the race team. Still, he recognized the challenge of “Morning Light.” “While I was very confident in my sailing talent, I had no doubt that this race would push all of us to the extreme of our abilities and test our character. I knew it would be immensely rewarding, regardless of the final outcome.”

A native of Sydney, Australia, **Jeremy Wilmot**, 21, came to America to attend St. Mary’s College of Maryland. “I had been racing offshore in yachts since I was 10. I did my first delivery at 15, spending seven days at sea, and raced on the circuit around the world from then on.”

Wilmot tried to form a crew of young sailors himself prior to hearing about “Morning Light.” “I always believed a bunch of young sailors who were determined and keen to learn from each other could actually perform better than some of the superstars.”

### **TRAINING FOR THE TRANSPAC**

#### **Team Members Kick Off Six-Month Training Program Under World-Class Sailors**

Coach Robbie Haines headed up the training process and managed the team early in the project. Says team member Mark Towill, “Robbie Haines assumed a fatherly role for us. He was our head coach and organizer, but more than that, he cared about each and every one of us on a personal level.”

Adds producer DeMeuse, “The team called him Papa Bear. It’s so descriptive of Robbie. He’s a sweetheart. But as soon as he starts coaching, he really puts you through the drill.” Haines allotted six months to train the sailors for the Transpac and recruited world-class sailors to coach the team.

The young team was impressed with the level of training they received. Sailor Jesse Fielding says, “Every coach that came in taught us something different. They’re responsible for why we got to Hawaii in the fashion that we did.”

Described by Disney as the “world’s best and maybe the best-known racing navigator,” Stan Honey was initially brought in as a guest coach. But the team responded to his instruction so well, Haines, Disney and DeMeuse decided to keep him on throughout the training. “He’s such a natural teacher,” says Haines.

Team members agree. “Morning Light” navigator Chris Branning says, “He can take the most complicated thing and explain it so simply. And he’s so approachable.”

Teammate Genny Tulloch calls him her greatest mentor. “He never once got behind the steering wheel on the ‘Morning Light.’ He never once trimmed a sail. He was there to teach us navigation, tactical strategy and weather, and he did his job to the fullest.”

Honey has been sailing on Roy Disney’s boat Pyewacket since 1993 and sailed in his first Transpac when he was 20 years old. “The Transpac is the most sought-after of the ocean races,” he says. “Every runny-nose kid plans their sailing to try to end up being crew on a boat that’s going to do the Transpac.”

The Yale graduate was a master of many trades for the team—instructing them on everything from navigation, to repair, to technique, to safety—and doing so in a very professional manner. “I taught the fundamental navigation to the team, the kind of things everybody who sails offshore should know,” says Honey. “We had a written exam and the

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whole deal.”

With the help of a team of guest coaches, Honey and Haines prepared the team for the race of a lifetime.

### Time to Train

While they trained, the team was confined to tight living quarters. “It wasn’t just like, ‘Hey, I’m sailing today,’ it was, ‘Hey, I’m with this team 24 hours a day. This is what I’m here for,’” says teammate Chris Schubert.

Throughout the course of their six-month training program, the team was thoroughly educated in every aspect of sailing, including steering, trimming, grinding, handling, navigating and understanding weather conditions. They were also educated on preserving the ocean environment, and perhaps most importantly, safety.

“Safety was absolutely our number one priority,” says coach Robbie Haines. The team attended the very first International Safety at Sea seminar ever held in the United States. Navigation coach Honey, a member of the US Safety at Sea Committee, spearheaded the training, which included everything from



preventing skin cancer to survival during rough seas. Each of the team members needed solid swimming skills, which wasn’t an issue for most of the sailors. It was for one.

Team member Steve Manson says he wasn’t prepared for the swim test during the selection process. “On the big test day we were informed that we’d have to do the swim test in our clothes—in retrospect it makes sense because when a person falls overboard he’s not magically clothed in board shorts. For me, that was unexpectedly tough. After I almost drowned, I continued practicing swimming though I figured I was cut from the team. Then when I made the team, I became fueled to practice even harder.”

During training, Honey conducted several man-overboard drills, recruiting volunteers. The whole team was surprised when Manson raised his hand to jump off the side of the boat into the open ocean while the boat was sailing—all so his teammates could practice the drill of rescuing a fallen sailor. “There were a lot of firsts for him in this whole experience,” coach Haines says of Manson.

The training program was structured to feature intense training periods, followed by breaks. According to producer Morgan Sackett, the on-and-off training designed with the team members in mind actually allowed the production crew to continually reevaluate their game plan and try new equipment and techniques. “Throughout the training, we were putting our own strategies together,” he says.

Director Mark Monroe says the film presented more than its share of challenges. “Technically speaking, it’s difficult to document a story that takes place in the middle of the ocean,” he says. “But, more importantly, we wanted to be sure to find the real story, the

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authentic story—nothing manufactured—and find an entertaining way to tell that story.

“It’s tough, we were basically given 15 main characters to work with, that’s a lot in terms of telling a story in a limited amount of time,” continues Monroe. “Not knowing from the onset who our main players were was a major challenge. So we let them work it out—certain stories came to the forefront and those are what make up the bulk of the movie. They literally chose themselves.”

Team member Steve Manson was an early favorite of the filmmakers, given his unique blend of inexperience and will to learn. The others emerged throughout the training process, says director Monroe. “In some cases it was handed to us on a silver platter. Take Genny Tulloch. She, much by accident, became a focus of the film during a weekend getaway.”

Tulloch, one of just two women on the team and an instant standout in terms of skill and experience, decided to go snowboarding during a break in the training. She returned with a broken arm. “I thought ‘Morning Light’ would be over for me—game over,” she recalls. “It happened at the very top of the mountain, too, on one of my first turns. I fell down and I’m sitting there thinking ‘this hurts.’ But I convinced myself that it wasn’t broken and I got up and rode down the mountain.”

Tulloch was particularly concerned because the team was heading into a critical training session that would ultimately impact who played what roles in the race. “I missed our biggest training session because I was sitting on shore with swollen fingers and a huge cast all the way up to my armpit.”

But, according to filmmaker DeMeuse, Tulloch stuck with the team, continued to train and remained one of the group’s standouts. “She has maturity and perseverance,” says DeMeuse. “I could really relate to Genny—a girl in a sea of guys, literally. I have always been outnumbered by guys in the TV/filmmaking business. It’s not easy because you get a lot of riff from the guys and you have to have a thick skin. I admire Genny because she’s tough and stands her ground.”

Perhaps the toughest training mission involved an intense sail to Hilo and back. Says Disney, “They could’ve sailed to Hilo in 20 hours or so, but we made them stay out for three days of hard, hard sailing. That meant they had to go upwind and come back, then go upwind again. They had a rip in the main sail at one point. They had to cut the sail down and do some sewing to repair it. And the conditions were rough. It was brutal. Everybody was throwing up.” “That was a real lesson for the production team as well,” says producer Morgan Sackett. “It was rough enough to destroy some equipment so we had to rethink how we were going to do some things.”

### Choosing the Transpac Team

Though 15 were selected for the team, just 11 would be allowed to actually compete in the Transpac. And it wasn’t up to the filmmakers or the coaches who would make the cut. The decision was up to the team.

Following the arduous 200-mile downwind journey from Hilo Bay, producer Disney decided it was time to make the call. “We got them home that night and said, ‘Okay, this is the night.’ They had no preparation for it, no warning,” says Disney.

The first step of the process for the team was to select their skipper. Jeremy Wilmot was the unanimous selection. “He probably had more experience than anybody,” Disney says. “But

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he had more than that—a kind of a confidence that was clear to the entire crew.”

Adds fellow producer DeMeuse, “Jeremy was an all-around perfect skipper. It’s hard to be a leader when your team consists of people you consider your friends, but he brought the maturity and the humility to the boat that allowed him to be both skipper and friend.”

But Wilmot says he felt the pressure the instant he was selected skipper. “The hardest thing about picking the team is filling the last two spots.”

The 21-year-old led the selection process with his teammates, revealing the final 11 at 2:30 a.m. Joining Wilmot were Chris Branning, Graham Brant-Zawadzki, Charlie Enright, Jesse Fielding, Robbie Kane, Chris Schubert, Mark Towill, Genny Tulloch, Piet van Os, Chris Welch. Chris Clark, Kate Theisen, Steve Manson, and Kit Will were chosen as the alternates.

“Kit Will came to the team with experience and knowledge,” says director Mark Monroe. “He was certainly a viable contender for the race team, so when he didn’t make the cut, we were all shocked. Not as much as Kit, perhaps. It’s those moments that are unplanned, unprovoked that really showcase what these young sailors were up against and why it matters.”

Says Will, “I definitely did a little soul-searching to figure out what had gone wrong and what I hadn’t done to make the team. I completely misread the situation. It took a lot to stay in the game and keep working hard even though I felt terrible at the time.”

Will’s continued hard work paid off. Three weeks later, Wilmot made what was perhaps the toughest and perhaps most gut-wrenching decision of his “Morning Light” skipper experience. “I had to make a change,” says Wilmot. “But it was the right change.” Will was placed on the team, replacing the lesser-experienced Brant-Zawadzki.

The decision, a huge win for Will, simultaneously destroyed Brant-Zawadzki’s Transpac dreams. “So I didn’t get to go on the race,” he says. “The worst part about it was the fact that I didn’t get to have that experience with those guys. I was jealous that they all got to go and do it together, upset that I couldn’t be a part of it with them. I love those guys.”

### Ready at the Regatta

The climax of the “Morning Light” training was California’s Hogue Regatta. “It was our first regatta, our first race to show the world what we were made of,” says bowman Robbie Kane.

The team practiced for six days straight prior to the regatta. “It was the pinnacle of the experience for us, in terms of skill and teamwork,” says Kane. “We went onto that race course and we kicked ass. We didn’t even have to talk on the boat, we just knew where each one was coming from and we just knew how to anticipate the next move. We all gave 110 percent.” The team’s competitive potential was clear, says coach Haines. “They absolutely shined. And I knew right then, ‘Hey, these kids have a pretty good chance at the Transpac.’”



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## **THE RACE IS ON**

### **15 Young Sailors Embark on the Adventure of Their Lifetime**

*“This is going to be our first story. This is going to be our favorite story.  
How it all began...”*

~Jesse Fielding

The “Morning Light” team gathered in Long Beach in July of 2007 to take on the Transpac. “It is definitely an endurance test,” says coach Robbie Haines. “None of the kids had been in a race that long.”

The team certainly had the training and the desire to win the race, but the filmmakers knew it would take more than that. “It’s like a chess game,” says producer Leslie DeMeuse. “It’s not about sailing from point A to B. You really have to think about what you’re doing—the tactics that are involved are pretty complicated.”

Says director Mark Monroe, “The training was pretty intense for these kids, but it’s the race that really gets to the core of these people. They’re working together to try to accomplish something that’s not easy and that’s when your true character is exposed.”

Teammate Jesse Fielding says they boarded the Morning Light and left all egos on the dock. “The goal was so big that we had to share it—divide and conquer. It all goes back to team and using our team effectively to accomplish the goal.”

#### The Pacific High

About a day and a half into the race, the “Morning Light” team encountered its first major challenge, the Pacific High, a high-pressure zone in the path of the Transpac fleet. If a boat gets hung up in the Pacific High, it could be virtually motionless for days. “The farther south you go, the more wind you get,” says Haines. “But the farther south you go, the more miles you sail. It’s a gamble.”

The team started the race with a southern route planned. But the 2007 Transpac was an uncharacteristic navigational race with smaller high-pressure zones. “Everybody thought they would dissipate,” says Disney. “They didn’t. They just sat there like somebody nailed them to the ocean.”

After some hesitation, the “Morning Light” crew took a tremendous risk and chose the northern route. “Chris Branning and I found a spot where we could essentially go north without much of a drawback,” says co-navigator Piet van Os. “We wanted to split two highs. It was extremely nerve-wracking.”

Says skipper Jeremy Wilmot, “The majority of the fleet went north, but they went north a lot earlier than us so we were sort of stuck between two systems, pinballing up the middle, trying to fight our way out of it.”

The result was a virtual standstill, with very little wind. Says van Os, “We were pulling our hair out, looking at each other saying, ‘Did we just lose this race?’”

“This team had spent so much time learning to sail at high speeds and then they hit the race and everything was different,” says director Mark Monroe. “Nobody expected that. Everyone sort of looked at each other and thought, ‘Now what?’”

“The team had a mantra that seems to capture the essence of that moment,” continues

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Monroe. “If you go out there and everything works perfectly and you have the most gorgeous day, you’re not really learning anything. It’s when everything goes to hell and you’re faced with the unexpected—that’s when you start learning something about yourself, who you are and how you handle things.”

Still, the light air was a major cause for concern for the filmmakers. “At the time, I was really worried,” says Monroe. “I was on the chase boat in the middle of the ocean watching this dream team slogging along thinking, ‘We may not have much of a story here.’”

But, says the director, that would soon change.

### Flirting with the Competition

Despite a slow start, the Morning Light ultimately found the wind and about four days into the race, the team found something else: the competition. In an extremely rare mid-ocean



encounter, the Morning Light met up with competing boat Samba Pa Ti. “In a 2500-mile open-ocean race, it’s almost impossible to think that two boats, competing for the same trophy, in the same class, could be within sight of one another,” says producer Roy E. Disney.

But nevertheless, late one night, the green port light of the Samba Pa

Ti could be seen on the horizon. In no time, they were right alongside the Morning Light. “It was the freakiest thing,” says skipper Jeremy Wilmot. “A thousand miles off shore and we had a boat so close. I’d never heard of anything like this. It just blew my mind.

“When we sent in our position reports that morning, we both sent in the exact same position,” continues Wilmot. “There were a lot of radio calls saying, ‘Could you double check that? Samba and Morning Light have the exact same position?’”

“There was probably some point in time when we could’ve handed them a cup of coffee,” says teammate Chris Welch.

“They’re some of the best, world-class sailors out there,” says Wilmot of the Samba crew, a crew he says didn’t take the ‘Morning Light’ team very seriously. “In L.A., before the race, we got the feeling they were looking at us like they were watching a circus or something. But we earned their respect.”

Director Mark Monroe watched the encounter from the chase boat. “It was mind-boggling, incredibly exciting,” he says. “Then you wonder if all the cameras are operating properly, ‘Are we getting this?’”

“It was absolutely thrilling,” continues Monroe. “At that point we had e-mail communications with the production on land and I could e-mail them and say ‘We’ve got a film.’”

“We got a play-by-play from Mark on day six,” says editor and co-producer Paul Crowder who tracked the race from shore. “They tell us Samba is right behind the Morning Light as the sun is breaking the horizon. Then we hear that Samba overtakes them. Then suddenly, Samba drops the spinnaker and the Morning Light takes off again. They go neck and neck for three days.”

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Adds teammate Kit Will, “It was pretty thrilling to realize that we’d really come together as a team and learned so much that we could compete with professionals.”

The encounter with the other more experienced crew at nearly the midway point in the race assured the “Morning Light” team that they weren’t out of contention. Far from it. Within a few days, they could see the end in sight.

The team had practiced sailing the final 100-200 miles several times during training, says skipper Wilmot. “Once we could see some islands, everybody just switched into training mode. ‘We’ve done this before, this is a walk in the park.’ I couldn’t get anyone to sleep. Everybody just started coming up on deck. You could feel how anxious everyone was and it felt like we were coming home.”

Filmmakers spent hours planning to shoot the finish. “We wanted two helicopters in the air filming, two boats in the water, a crew at the dock and then it occurred to us that they could finish in the middle of the night,” says editor and co-producer Crowder. “We sailed out and put two huge floodlights on a catamaran to test the light in case it was a night finish. Nothing. Pitch black. So when we heard that they were due anytime between 2 and 6 a.m. the filmmakers in us were probably hoping for the latter, ‘Just wait for the sun to come up,’ which is wrong to say about a race, of course.”

After 10 days, 20 hours, 9 minutes and 13 seconds, the team arrived in second place (third place in the division with corrected time).

Says Crowder, “The boat crossed the buoy at 6:09 a.m. Sunrise was at 6:03. It was perfect, especially for a boat called ‘Morning Light.’”

“I was relieved. I was glad to tie the lines off at the dock,” says skipper Wilmot. “It was so hard.”

The Samba Pa Ti finished first, arriving in Hawaii just a few hours before the Morning Light.

“I think a group of 15 kids who race against a bunch of seasoned veterans—some of the top pros in the world—and actually sticking with the Samba Pa Ti most of the way, to have hung with those guys for that long is a great feat. And to be the second Transpac 52 to finish and end up third in our class, that’s incredible for a bunch of kids to come in and do that. Samba was the top boat, but it was filled with top sailors.”

“We basically handed a boat to a group of young sailors and captured what they could do with it,” says producer Morgan Sackett. “They were there to sail and they wanted to do well and do it the right way. The movie captures what really happened, how they worked together, how they handled disappointment, how they celebrated their accomplishments and how they dealt with the exhaustion surrounding a journey like that.”

“There’s a picture of us crossing the finish line—all standing there, fists pumped, just blown up with excitement,” says teammate Chris Schubert. “I was excited to make it to Hawaii with people who had become my best friends. It didn’t hit me till we had all the sails down and were motoring in, but we came a really long way.”

## **ACTION!**

### **Filmmakers Master the Art of Open-Ocean Production**

The task of filming “Morning Light” was as daunting as the race itself. According to director Mark Monroe, when the project began, filmmakers were unsure exactly how to

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document a story that's happening in the middle of the ocean. "This is a film about a race," says Monroe. "If something breaks along the way, you can't just stop production and fix it." Director of photography Josef Nalevansky was called on to help design the look of the film and the onboard camera system. He shot the land sequences, most of the training sequences and all of the helicopter footage.

Filmmakers tapped photographer Rick Deppe to ride along with the team, documenting their efforts day and night. Deppe was a sailor who became a cameraman so he had some idea of what he was getting himself into, and it was not an easy job.

"This was a Herculean task for anybody," says producer Morgan Sackett. "He had to run mikes for 11 people, there were nine cameras on the boat of one type or another. There were a lot of power issues. And it was really an around-the-clock job."

Editor and co-producer Paul Crowder agrees. "This guy is grip, cameraman, sound man, gaffer, best boy, he's everything. He's on every shift. He's hardly sleeping, he has to try to cover everything. And he still has the foresight to find and frame the perfect reveal shot for 'Samba' when it's right behind them."

From remote-controlled stationary cameras built into the boat to handheld cameras to a night-vision camera, the equipment needs ran the gamut as far as technology was concerned. "The higher quality the cameras were, the more power and the bigger they were, so we had quite a balancing act," says producer Sackett.

According to Sackett, the adjusted race results took the added weight of the camera equipment and the operator into account.

Filmmakers also employed a chase boat that followed the "Morning Light" team throughout the race, documenting its progress from a wider angle. "There are very few boats that could cross the ocean at the speed you need, based on previous Transpac races," says Sackett.

Fortunately, they found the perfect vessel, a 125-foot catamaran that was retrofitted into a power boat, and were able to build a platform for photography purposes. "We have a lot of shots in the movie that we shot on wide lenses from the platform, which was about 30 feet high," says Sackett. "It almost looks like a helicopter shot if you don't know any better."

Cameraman John Brooks filmed the race at sea onboard the chase boat.

Says director Mark Monroe, "All of the cameras really captured the story and the footage we have is beautiful."

Another challenge for the production team was audio, which was a concern considering the unpredictability of an entirely exterior shoot, much of it at high speeds. Says producer Sackett, "One of the things that worked better than we expected was the audio recording. We had a hard drive audio system on the boat that rolled almost the whole time. We spent a lot of time ensuring quality wind screens on the mikes and water-proof equipment."

Filmmakers gathered 600-700 hours of film by the end of the race. Editor and co-producer Paul Crowder spearheaded the task of going through the footage and piecing the story of the Morning Light together. "It was a massive process," says the editor.

Crowder had the added challenge of dealing with a variety of formats. "Basically, everything has to end up in one format in order to move forward," he says. "But when you've got hours and hours of footage, you can't just transfer everything, it would cost a fortune. So we had to choose what we wanted to use and transfer those."

Crowder says the film's music incorporates some well-known groups, including Zero 7 and

Something Corporate, as well as some specially scored tropically themed music. “We’re using a lot of island instrumentation and slack-key guitar,” he says. “We did all the percussion using bongos, timpani drums and big bass drums. We’re keeping it rhythmical and natural sounding.

“I really like what we’ve done with the music,” continues Crowder. “It connects the kids to the story to the race to the islands. The movie has rhythm.”

With help from three of the team members, Crowder produced an original song for the end credits. “It’s written by Jesse Fielding, Robbie Kane and Steve Manson. They came up with the riff during training and we asked them to come into the studio and record it. It’s called ‘Long Time Coming.’ Steve sings and the others play. It’s a nice production. Steve’s got quite the voice.”

From land or sea, Crowder says the production process was intense. “It’s the hardest film I’ve had to do on every level. The whole process was very similar to the journey these kids were doing. It was an unknown journey for us as well.”

But the end result was worth the effort, says the editor/co-producer. “It’s not a film about sailing,” says Crowder. “It’s about taking your first big step in life. It’s about taking your first journey to do something that changes you. We’ve all had that experience when you end up a different person than you were at the beginning. Everyone can relate to that.”

## **CHANGING LIVES** **The Impact of Morning Light**

“Morning Light” set out to do more than just sail the Transpac. “The storyteller in me, the filmmaker in me wants to say it changed their lives forever,” says director Mark Monroe.

For some, it inspired a continued passion for sailing. “If there’s a boat and it has sails and there’s water, I love it,” says teammate Kate Theisen. “I know now I’ll never lose that.” Robbie Kane and Mark Towill teamed up to sail in the 2008 Pacific Cup, an annual race that runs from San Francisco to Hawaii. Kane and skipper Jeremy Wilmot have their sights set on the Volvo Ocean race, among others, while Towill has joined the sailing team at Brown University. Genny Tulloch was given the St. Francis Award for Yachtswoman of the Year by the St. Francis Yacht Club. She plans to try out for the 2012 Olympic Games.



Some, like Steve Manson, were a source of inspiration. “He was always willing to step in and help out,” says teammate Chris Schubert. “I learned more from that kid about how to deal with people and how to really bust your butt than I’d ever learned before.”

Some learned how to be a leader. “I think that one thing I really learned throughout this thing is that sometimes, to be a good leader, you have to be able to follow,” says Towill.

But, overall, it seems the lessons learned had as much—or more—to do with life as with sailing. “My offshore game went from zero to hero,” says teammate Jesse Fielding. “But I



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think, more than that, the experience taught me I can do anything, really. We had some tough times and if I can get through those tough times in the ocean, I can get through anything.”

Adds Towill, “It’s magical and rewarding and satisfying to get together with a group of people your age and train and practice and think about something for so long—and then accomplish it. It was a really incredible, life-changing experience. I’m a better person now because of ‘Morning Light.’”

Concludes producer Disney, “We watched these kids grow up in the course of the year we spent with them. It really changes their lives. It changed ours along the way, too.”

### ABOUT THE COACHES

Coronado, Calif., native **ROBBIE HAINES** began sailing age 8 and made the Olympic team in 1976, 1980 and 1984. He earned the gold medal in sailing at the ’84 games in Los Angeles. The seven-time world champion sailor has competed in 13 Transpacs himself. Haines has been associated with No Sails for 35 years, and has worked with Roy E. Disney for 15 years as sailing master and project manager.

Skipper Jeremy Wilmot’s first order of business upon finishing the Transpac was finding Haines. “He just gave me a really big bear hug. I think that over the six months, we all became Robbie’s adopted kids. He taught me how to take my approach on the boat and carry it onto the shore, which has helped me after ‘Morning Light.’ I’m more organized with everything.”

Disney’s Pyewacket navigator for 15 years, **STAN HONEY** has held 15 records as a navigator, including fastest passage in the Transpac. He has navigated 21 Transpac races. Honey finished in first place in the 2005-2006 Volvo Ocean Race, was the winner of his class in Sardinia Maxi Worlds, Admirals Cup, several SORCs, the Bermuda Race, Antigua Race Week, Cork Race Week (twice), Miami to Montego Bay Race, St. Maartin Regatta and the Chicago Mackinac. He was nominated for Rolex U.S. yachtsman of the Year in 2006 and serves on the U.S. Safety at Sea Committee.

“The kids worked their butts off. And like many things in life, you get out of it what you put into it and I think those kids put a ton into it.”

**MIKE “MOOSE” SANDERSON**, named World Sailor of the Year in 2006, was an inspirational voice to the team. “He’s a Kiwi, a great sailor, tough and a great teacher,” says Disney. “The kids worshiped him.”

Sanderson, who skippered the winning boat in the 2005-2006 Volvo Ocean Race, spent a week with the young sailors. “I really found the team very hungry to learn and listen,” he says. “I wanted to make sure that I taught not only the technical side of ocean racing, but really how it can be your attitude and work ethic that makes a difference.”

Forty-year sailing veteran and eight-time world championship winner **MIKE HOWARD** tackled trimming and grinding for the team and how to synchronize the maneuvers. “Mikey, as he is always called, is big, strong, tough as they come,” says Disney. “He worked with the kids on how to position their bodies over a winch to get the most power into the action. As a human being on a boat like this, you are the horsepower. You need horsepower to move this, trim the sails, pull them up and put them down and so on. Strength is very important.”

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Howard has competed in two America's Cups and two Volvo Around-the-World races. He's the winner of the U.S. Team Admiral's Cup, the Trans Atlantic record holder (Mari Cha IV, 6 days, 17 hours) and the Pacific Cup record holder (Mari Cha IV, 5 days, 5 hours). He's competed in 16 Transpac races.

Says Howard, "It was a pleasure watching these young sailors grow and learn—young sponges trying to absorb all the information imparted to them. But the highlight was seeing their faces as they arrived to the dock—seeing that look in their eyes. All the hard work and time they put into one of the greatest adventures in their young lives. I've had that feeling 16 times crossing the finish line at Diamond Head. The feeling never leaves you."

According to Disney, **JERRY KIRBY** is one of the world's best foredeck guys. The Volvo Ocean Race veteran and Pyewacket alumni is "a terrific teacher and one of the world's best joke tellers," says Disney. "He can keep you in stitches for hours and still get his job done better than anybody."

**ROY P. DISNEY** also lent a hand during the training process, helping to guide the team from rookies to experienced sailors. Says the senior Disney, "RP, as we call him, is of course my son. We've sailed together since he was 17 and old enough to do the Transpac. He's a great helmsman, grinder and all-round sailor." Disney has 18 Transpacs to his credit, and in 1997, skippered the Pyewacket when she broke the 20-year-old Transpac elapsed-time record. He has also sailed in the America's Cup.

Teammate Graham Brant-Zawadzki says his greatest mentor was **DAVE TANK**, who took a personal interest in him throughout the training. "He just taught me so much about sailing, about boat repair and about how you're supposed to act—both on and off the boat." Tank is one of the world's premier ocean crew members, having sailed and raced worldwide.

Among the other prestigious coaches called on to train the "Morning Light" team were **CHUCK HAWLEY** (safety), **RALF STIETZ** (safety) and **JIMMY SLAUGHTER**.

### ABOUT THE FILMMAKERS

**ROY EDWARD DISNEY (Conceived by/Producer/Executive Producer)** is chairman of Shamrock Holdings, Inc., and a consultant to The Walt Disney Company, having previously served as vice chairman since 1984. He is also chairman of Trefoil Investors, Inc.

Disney has spent most of his adult life sailing and racing. Since 1987 he has owned a series of successful ultralight sloops, all called Pyewacket. The second Pyewacket, a much-and-often-modified Santa Cruz 70, at one time held all three mainland-to-Hawaii record passages: from Los Angeles (Transpac), from San Francisco (Pacific Cup), and Victoria, BC-Maui. She also won most of the major West Coast regattas, including Cal Cup and Big Boat Series, and still holds the Swiftsure Lightship race record.

The third Pyewacket, a Reichel-Pugh 75, held the Transpac elapsed-time record of 7 days, 11 hours, 41 minutes, 27 seconds. She was Boat of the Year in the Caribbean in 2002, set a new record from Newport, R.I., to Bermuda, and then became the first boat to ever break 24 hours for the Chicago-Mackinac Race, both records still stand. The current Pyewacket is an 87 Reichel-Pugh CBTF sloop that won Class A in the Caribbean Circuit in 2004, was second

to finish to Bermuda, and took regattas in Cork, Ireland, and the Rolex Maxi World Cup in Sardinia.

Disney is also active in promoting youth sailing, primarily through CISA, in Hawaii, California and Ireland. He is building a 60-foot Reichel-Pugh cruising sloop.

Disney was born in 1930 to Roy O. Disney and Edna Francis Disney. His father and his uncle, Walt Disney, co-founded the Disney entertainment business. He attended Harvard School and Pomona College, graduating in 1951 with a major in English.

Disney began his entertainment industry career in 1952 as an assistant film editor on the “Dragnet” TV series. He joined The Walt Disney Company in 1953 as an assistant film editor on motion pictures, including “The Living Desert” and “The Vanishing Prairie,” both Academy Award® winners.

As a writer and production associate, Disney received an Academy Award® nomination for his work on the short subject “Mysteries of the Deep” in 1959, and another in 2003 as producer for “Destino.” He went on to produce and direct 35 TV and theatrical productions, including the landmark 1968 documentary “Varda, the Peregrine Falcon,” before leaving in 1977 to become an independent producer and investor.

Disney serves on the board of trustees of California Institute of the Arts, the advisory board of St. Joseph Medical Center, and the board of Big Brothers and Big Sisters of Greater Los Angeles, Inc.

In 1993, he received the Winsor McCay Award from ASIFA-Hollywood. Disney was named a recipient of the 1999 National Catholic Education Association Elizabeth Ann Seton Award, which recognizes individuals who have made significant contributions to children and education. In 1999, he received the Henry Bergh Humane Award from the ASPCA, and in 2000, he was awarded the Inaugural Environmental Leadership Award from the Audubon Society.

**LESLIE DeMEUSE (Conceived by/Producer/Executive Producer)** grew up racing Lasers (14-foot sailboats) on the gusty San Francisco Bay. At the age of 15, she made her first ocean crossing on the 75-foot yacht “BLACKFIN” in the Transpac. Crossing the ocean at such a young age taught her invaluable lessons for life...and is a driving force behind “Morning Light.”

A 25-year TV and documentary filmmaker for ESPN, Prime Sports and PBS, DeMeuse won an Emmy Award® for a PBS special on the sailing documentary, “White on Water,” which was a lifestyle show dispelling the notion that sailing was only for the wealthy and that the sport that didn’t require a lot of skill. The documentary took viewers inside the sport of sailing and inside the hearts of people who love the ocean and love to sail.

DeMeuse’s television career started in 1985 when she and Phil Uhl co-founded Channel Sea Television, which provides television coverage for major yachting events around the world, including the America’s Cup, Kenwood Cup, Congressional Cup, Big Boat Series and many others. DeMeuse produces, directs and edits broadcasts for ESPN and other sports networks.

With a formal educational background in marketing and a bachelor of science degree from University of the Pacific, DeMeuse produces television commercial spots for broadcast advertisers, sponsors and non-profit organizations. She is also a specialist in producing personal profiles of sports and business figures. She was a profile producer for the long-

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running American Teacher Awards for ABC/Disney Channel, a segment producer for ON-SCENE Emergency response for FOX Television, and producer for the 14-show series for Prime Sports' "Road to the America's Cup."

Her love for sailing and the Transpac led to producing the two-hour documentary "Transpac: A Century Across the Pacific" with executive producer Roy E. Disney. "A Century across the Pacific" details the trails and tribulations of the longest running offshore sailing event in the world. It also gives a candid and personal look at the sailors themselves throughout 10 decades of sailing as well as the evolving history of Hawaii and its relationship with the mainland.

**MORGAN SACKETT (Producer)** sailed at the collegiate level with the University of Iowa. He serves as executive producer in the upcoming film "The Boys," and has served as a co-producer/associate producer for several television series, including "Seinfeld," "Watching Ellie," as well as several other feature films and comedy series for ABC, NBC, UPN and Disney.

**MARK MONROE (Writer/Director)** and **PAUL CROWDER (Co-Producer/Editor)** are known for the recent rock documentary "Amazing Journey: The Story of the Who." The pair also worked together on "Once in a Lifetime: The Extraordinary Story of the New York Cosmos."

Monroe was nominated for a WGA award for "Once in a Lifetime: The Extraordinary Story of the New York Cosmos." His credits also include producer/supervising producer roles on TV series including 30 episodes of "Beyond the Glory," featuring Walter Payton, Paul Pierce, Sammy Sosa and Kevin Garnett. TV credits also include "Behind the Music," "Fearless" and "American Gangster."

Crowder won the A.C.E. Eddie for Best Edited Documentary for the acclaimed 2004 surfing documentary "Riding Giants." His editing credits also include "Dogtown and Z-Boys." He served as editor on more than 50 episodes of "Behind the Music," including Tina Turner, Neil Diamond, Ozzy Osbourne, Run DMC and Oasis. TV credits also include "M\*A\*S\*H: The 30-Year Reunion," "A History of Stand-Up Comedy on TV," "Influences: From Yesterday to Today" and "The 70s: A Decade in Television."

**PATRICK WARBURTON (Narrator)**, well known for his portrayal of Puddy in "Seinfeld," has starred on the hit comedy "Less than Perfect," on the hit show "NewsRadio" and on the live-action series "The Tick." He's currently in his third season on the hit CBS comedy "Rules of Engagement" with David Spade, Oliver Hudson and Megyn Price. Warburton starred in the DreamWorks animated feature "Bee Movie" and in Disney's live-action comedy "Underdog." He also appeared in the independent feature film "I'll Believe You" with Fred Willard, Thomas Gibson and Chris Elliott.

Warburton appears in the upcoming independent film "The Civilization of Maxwell Bright," written and directed by David Beard. The film has won several festival awards; Warburton captured Best Actor at the Beverly Hills Film Festival, New York VisionFest and the Boulder International Film Festival. The film's other honors include Viewer's Choice at the Beverly Hills Film Festival, the Special Jury Award at WorldFest Houston and at the Florida Film Festival, Grand Jury Prize at the Florida Film Festival, and the Vision Award for David Beard at WorldFest Houston.

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Warburton played the character Rip Smashenburn in the animated series “Game Over,” the voice of Brock Samson in the animated adult series “The Venture Brothers,” the voice of Mr. Barkin on the Disney Channel’s “Disney’s Kim Possible,” and the voice of Joe on Fox’s popular animated series “Family Guy.” He also lends his voice to “Open Season,” “Happily N’ever After,” “The Emperor’s New Groove,” “Kronk’s New Groove” and “The Emperor’s New School.” Warburton serves as the voice of the Savior of the Universe in Disney’s animated Saturday morning TV series “Buzz Lightyear.”

Warburton started his television career on the sitcom “Dave’s World,” and originally guest-starred on “Seinfeld” as the painted-faced New Jersey Devils’ fan and Jerry’s mechanic. He also did commercial spots for American Express, Cadillac and M&Ms. Warburton starred in “The Woman Chaser,” which received critical acclaim at the prestigious New York Film Festival and The Sundance Film Festival, as well as opposite Sam Neill in “The Dish,” an Australian production about the first man on the moon. Barry Sonnenfeld directed Warburton in the half-hour comedy “The Tick,” and in the feature films “Big Trouble” and “Joe Somebody.” Warburton also appeared in “Scream 3” and “Men in Black 2.”

**TOM POLLACK (Idea by)** spent four years on the U.S. Sailing Team in the Flying Dutchman Class. The winner of several European Gold Cup regattas placed fifth in the 1988 U.S. Olympic Trials.

From 2001-2007, Pollack served as chief executive officer for TP52, founding and managing a professional grand prix sailboat racing circuit in Europe.

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