

## 1: Cowboy's Special Woman by Sara Orwig - FictionDB

*Cowboy's Special Woman* has 9 ratings and 0 reviews. *THE SEXY STRANGERS* fire on her ranch sent rodeo champ Jake Reiner blazing into Maggie Langford's li.

Their casting has been described as a meeting between James Bond and Indiana Jones. Limpet with Jim Carrey. Favreau investigated the project, [13] and in September, he joined as director. *A Game of Shadows*, [15] and later in the month, Daniel Craig was hired to replace him. The director compared Ford, in particular, with John Wayne in having "a sense of history" with the actor and the role. Writer Alex Kurtzman said, "We needed to make sure thatâ€”no pun intendedâ€”we tipped a hat to iconography of Harrison Ford and also presented the audience with a very different version. He provided Favreau with a collection of classic Western films. Orci said, "The first draft was very kind of jokey and broad and then it went very serious. You kind of swing back and forth between the two extremes and the tone until you find the exact right point where a Western and a sci-fi movie can really shake hands without it seeming unnatural. So, while the themes and the setting and many of the elements are a great inspiration, the story is completely adapted and translated for live action. Under the supervision of Shane Mahan, [43] Legacy Effects created practical puppet aliens and full scale alien speeders. New Deal Studios constructed a miniature of the paddle steamer that is seen upturned in the film. Kerner Optical built a miniature of the alien ship and bluescreen stand-ins. And it was a real unveiling of the creature, little by little, and using lighting and camera work and music to make it a very subjective experience. And so we tried to preserve that here. An alien with wounds covered in a yellow fungus. Details such as this were created to depict the creatures as frontiersmen facing adversity in an unfamiliar place. You were drawn into their world a bit and their idiosyncrasies had an immediate impact: But those details overwhelm certain design aspects, so I was striving to find some behavior that fit in well with the Western genre, where you have people in very arduous conditions fighting the elements. And I thought that the irony of all this was that the aliens turn up and it could be more exaggerated for them. Instead, Guyett said, they shot more areas in case portions of the shots were lost. In filming the gun battle between the cowboys and aliens, in which the aliens move at twice the speed of the humans, actors were required to ride through the scene on horseback and shoot at men in gray suits and three-foot-tall hats; they aimed at faces drawn by Jon Favreau on the top of the hats. The creatures were rendered in high resolution for close-ups; dirt and wounds were added to the aliens to emphasize the injuries they sustained in battle. After Favreau requested that the aliens experience a very unpleasant biological reaction to being wounded on Earth, the texture team created a yellow fungus-like look on the scars of the aliens. To design the fungus, texture supervisor Martin Murphy searched the Internet for real pictures of mold and growth on trees and eventually designed a "fried egg pattern". For the invasion of the town of Absolution, both practical laser lighting and fire effects were utilized, along with practical ships and effects enhancements. For a scene in which Jake and Ella ride on a speeder, the actors were filming on a practical mock-up against bluescreen; they were digitally replaced in wider shots. He said, "It was very well laid out, well planned, and there were a lot of discussions with a lot of actors who called me to task on things that seemed too convenient, so we made sure we earned each step. Favreau compared the film to the historical confrontation "in the frustration of not having the technology to allow you to prevail. Favreau also said of the premise, "It allows the cowboys and Native Americans to come together, which would be impossible had there not been a greater common enemy. It sets the Western up in a very classic way and then turns it on its ear. Favreau compared the gathering to *The Magnificent Seven* in facing seemingly insurmountable odds in their confrontation. Eddie Egan, the president of marketing at Universal Pictures, acknowledged the misconception and said, "The trailer is the first very public step in reconciling the tone of the movie with the more immediate effect of the title on its own. Hours before the American football game, Favreau used Twitter to link followers to the spot online. Entertainment Weekly reported, "It. Favreau explained that marketing would show "only a brief glimpse of the aliens of the title" before the film is released. He explained the withholding of certain elements, "I think there are enough visionary people involved with this film that there is an understanding that there is a personality that the marketing campaign

can take on as well as the film itself. For the comparatively low figure, the website cited that the marketing had not contextualized the film effectively and that hybridized Western films like *Jonah Hex* and *Wild Wild West* were not successful at the box office. Even the slightest goofiness, the tiniest touch of camp, and the whole thing would blow sky high. He added that "Ford, enlivened by dude garb, seems to enjoy himself in front of a camera for the first time in decades". The acting from the large cast is of a high standard, Craig and Ford were more or less born into their roles, and director Jon Favreau actually develops his characters and gives them things to do, instead of posing them in front of special effects.

### 2: NY Daily News - We are currently unavailable in your region

*She knew the cold reality of loving a hot-blooded cowboy who itched for the open road. But maybe she was the special woman who could warm Jake's hardened heart and convince him to stay forever. Free Preview Product Details.*

Take a look at the Dallas Cowboys Cheerleaders through the years. Everywhere across the country or around the world that any of these young ladies appear thousands of fans congregate looking for the opportunity for a photograph, an autograph, or a few moments to say hello. The Beginningâ€¦ The Dallas Cowboys have always had cheerleaders. Tex Schramm, the Cowboys general manager at the time, with his extensive background in television, recognized that professional football had become more than sports â€” it was sports entertainment. He knew that the public liked pretty girls. In , he tried hiring professional models for the sidelines. It was a disaster. The models were beautiful, but they were not athletes. More than 3 hours of exertion in the hundred degree heat of the sidelines had left them in worse shape after the game than the football players. But, the idea just would not go away. Models had not worked, but what about dancers? Worth Metroplex were managed by Dee Brock. They cheered on the football teams success all the way to the Super Bowl Championship. But, during the Cowboys preparations for the defense of their World Championship title in the season, a new idea was born. Tex talked the idea over with Dee and the decision was made to expand the established football tradition of sideline cheerleaders into a glamorous, choreographed squad of accomplished dancers that would serve as a counterpoint to the game itself. Dee recruited one of the top dancers in America, Texie Waterman, who also owned a dance studio in Dallas, to judge at the auditions and help create a squad of dancers to grace the sidelines of Texas Stadium. Sixty ladies attended that first audition. They spent their summer at Training Camp with Texie where cheers and chants were replaced with grand jetes and pirouettes. When the NFL season kicked off that fall, it was a major turning point in Cheerleader history. For the first time ever, anywhere, jazz dancing was blended with beauty and brought to a football fieldâ€¦and the Dallas Cowboys Cheerleaders were born. When Dee left to resume her graduate studies, Texie became the heart and soul of the new form of on-field entertainment. Her total commitment to professional creativity and disciplined dance execution found a new focus in sideline routines and field performances. As the Cheerleaders success grew, so to did the dozens of responsibilities for auditions, rehearsals, personal appearances, meetings, and all of the details required to put the group in top form on the football field. While Texie perfected the performance, Suzanne piloted the organization to world-wide renown. Shannon certainly filled the bill, and for the next decade built upon the performance foundation Texie had laid. During a break in the action at Super Bowl X in Miami, an astute television cameraman let his lens wander over to the sidelines, catching a row of lovely young women wearing their striking blue and white uniforms. One of the Cheerleaders caught his gaze and winked. It probably never occurred to her that she was on national television, but 75 million viewers â€” a full one third of the nation â€” were watching. The television appearances have continued throughout the years. The International Appealâ€¦ also brought the beginnings of the Dallas Cowboys Cheerleaders international activities. A performance at the Mirage Bowl football game in December of that year took the squad on a very successful day tour of Japan. Millions of Japanese took advantage of the opportunity to see them perform in theaters and parades across the country as well as on a number of national television programs. They also completed several commercials for Mitsubishi Motors Corporation during the trip. The Show Groupâ€¦ Wherever crowds gather, the Cheerleaders unique brand of entertainment and appeal has been sought after and much appreciated. As their reputation has grown, so too have the opportunities for these extraordinary young women to share their range of talents. Each year the most versatile and accomplished of the Cheerleaders are selected for this elite entertainment troupe. While the high-profile experiences of being a Dallas Cowboys Cheerleader are unique, for many of the members of the squad the most rewarding of their activities are in somewhat less glamorous surroundings. In , the U. The ladies performances were so enthusiastically received by the thousands of American troops serving their country so very far from home that a tradition was born. Through , the Cheerleaders, the DOD and the USO have since teamed up an unprecedented 77 times to boost the morale of the men, women, and families of our U. The one-hour variety shows bring standing ovations and

tears to the eyes of the audiences and the entertainers alike. The ladies have their meals in the mess halls and share in close conversations about the Cowboys, happenings in the States and loved ones at home. It is a special time. They have lent their support to the Susan G. The Individualsâ€¦ This unique group of young women has a deep responsibility: It is a basic concept of the organization that each person in the stadium or in the audience has a mental picture of their ideal girl â€” and the squad offers someone for each of them to identify with. As in the past, almost every phase of the American woman is represented: Some are single, some are married â€” several have children. Typically they range in age from 18 to 36, although there is no upper age limit. They are from small towns and big cities. Some have been performing for years with extensive dance backgrounds and some come to the Squad with no training at all, but have the gift of showmanship and the ability to learn. What they all have in common is the dedication to responsibility and commitment to excellence that being a Dallas Cowboys Cheerleader requires. Most are attending college or pursuing their chosen professional career. Some are homemakers and moms. From May until late July this elite corps rehearse almost every evening for four or more hours at a time under the critical eyes of their Director, Kelli McGonagill Finglass and Choreographer Judy Trammell. If a Cheerleader misses a rehearsal prior to a home game, she will not be allowed to perform at that game. Anyone with two unexcused absences prior to a home game is subject to being released from the squad. And while perfection is the common goal of each of the Dallas Cowboys Cheerleaders, excellence is the standard of the entire organization. Each girl is individually counselled on personal grooming, makeup, physical fitness and interpersonal communications. Cheerleaders receive training in etiquette, communications skills, media relations and fan mail. The DCC uniform may be worn only with the organizations specific authorization. The Uniformâ€¦ The uniform itself is a carefully guarded trademark and may not be duplicated in any way without the written permission of the DCC. The internationally recognized blouse, vest and shorts were originally designed by Paula Van Waggoner, of the Lester Melnick store in Dallas. Since first introduced with the formation of the squad in , there have been only six modifications to the uniform. In , the large buckled belt was left behind in favor of shorts with a more flattering cut. Each modification, after careful consideration by Director, Kelli McGonagill Finglass, was implemented to enhance the image that the uniform has represented from the very beginning â€” an image made all the more consistent through the efforts and dedication of Ms. Leveta Crager, who for twenty four years made and hand tailored every uniform worn by a Dallas Cowboys Cheerleader. That handcrafted uniform tradition continues under the watchful eyes and skilled hands of Ms. Both felt the intimidation of being among hundreds of beautiful, talented young women at their first audition. Both endured the long hours of rehearsals preparing their minds and bodies for the exacting precision expected of every performance. Both embraced the rewards of the truly unique experiences inherent in being a DCC. And, both have, from that foundation, grown to become the guardians of the past and the shepherds of the future. She leads the Cheerleaders with passion and dedication to be the best in the world in their field of entertainment. In doing so, the standards of measure are simple: Everything must improve each year. From costume design and licensing agreements to sponsorships and legal issues of employment, she must create programs that enhance the image of the DCC, while maintaining growth and development of the business. Under her stewardship, the Dallas Cowboys Cheerleaders have evolved from a highly valued operational expense of the football club to a self sustaining business enterprise with a world-wide reach. She is a Director who also serves as a disciplinarian, mediator, consultant and administrator in all facets of the operation. In she assumed her current role as Choreographer. Her relationship with the members of the Squad as both a teacher and trainer is based on high expectations buffered by her understanding nature. Her talents are displayed every time the Cheerleaders performâ€¦from the elaborately choreographed and costumed production numbers of the Show Group to sideline routines and halftime extravaganzas featuring hundreds of cast members. Together, Kelli and Judy are partners sharing a deep respect for each other and for the heritage and the phenomenon for which they are now responsible. The Traditionsâ€¦ Whether at a football game, a charity performance, or a sponsored autograph session, when a DCC appears in her uniform many hours have been spent in preparation and the DCC staff maintains protective control over the situation. Under the guidance of Ms. McGonagill Finglass hundreds of requests for interviews, photographs and appearances are carefully screened. Many of them must

## COWBOYS SPECIAL WOMAN pdf

be rejected for a variety of factors which make them unsuitable by DCC standards. All appearances are arranged by contract, and if the stipulations are not fully met, the Cheerleaders will not appear. If overnight travel is required at least one member of the administrative staff will always accompany the girls. They will travel in a group, return as a group and are not allowed to go out on their own at any time during the trip. Escorts, transportation, lodging, itineraries and all other details of the trip are agreed upon prior to departure and deviations are not permitted. All of the many precautions are to protect the image of the DCC as a whole and each Cheerleader as an individual. Their fans want and expect a first-class organization and first class young women representing that organization. Someone that they can admire and respect. The Dallas Cowboys are that kind of organization, and the Dallas Cowboys Cheerleaders are a reflection of that image. Now into their fourth decade they are as popular as ever—if not more so. There have been hundreds of media appearances in both national and local markets. There are now 5 different calendar products with DCC bringing cheer throughout the year and corporate show and appearance requests continue to come in from across the nation and around the world. Yet, through it all they remain committed to their long established standards of excellence and dedicated to the heritage of their tradition. Kelli McGonagill Finglass has probably come to know the mystique of the Dallas Cowboys Cheerleaders as well as anyone.

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