

KING ARTHUR

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
INTENSE BATTLE SEQUENCES, A SCENE
OF SENSUALITY AND SOME LANGUAGE

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kingarthurmovie.com

"KING ARTHUR"

CAST

Arthur CLIVE OWEN
Lancelot IOAN GRUFFUDD
Tristan MADS MIKKELSEN
Gawain JOEL EDGERTON
Galahad HUGH DANCY
Bors RAY WINSTONE
Dagonet RAY STEVENSON
Guinevere KEIRA KNIGHTLEY
Merlin STEPHEN DILLANE
Cerdic STELLAN SKARSGÅRD
Cynric TIL SCHWEIGER
Jols SEAN GILDER
Horton PAT KINEVANE
Bishop Germanius IVANO MARESCOTTI
Marius Honorius KEN STOTT
Alecto LORENZO DE ANGELIS
Fulcinia STEFANIA ORSOLA GARELLO
British Scout ALAN DEVINE
Ganis CHARLIE CREED-MILES
Lucan JOHNNY BRENNAN
Merlin's Lieutenant DAVID MURRAY
Mental Monk NED DENNEHY
Obnoxious Monk PHELM DREW
Third Monk DES BRAIDEN
Cerdic Scout MALACHY MCKENNA
Cerdic Officers BRIAN MCGUINNESS
PATRICK LEECH
Bishop Decoy BOSCO HOGAN
Woad (Killed by Lancelot) DAVID WILMOT
Roman Commander LOCHLANN O'MEARAIN
Mercenaries PAUL MCGLINCHEY
DESSIE GALLAGHER
Arthur's Mother MARIA GLADKOWSKA
Young Arthur SHANE MURRAY-CORCORAN
Agustus DAIRE MCCORMACK
Vanora DAWN BRADFIELD
Scottish Village Girl LESLEY-ANN SHAW
Mangled Saxon JOE MCKINNEY
Woad Advisor GERRY O'BRIEN
Cerdic Bodyguard BRIAN CONDON
Monk DONNCHA CROWLEY
Saxon CHICK ALLEN
Young Lancelot ELLIOT HENDERSON-BOYLE
Lancelot's Father CLIVE RUSSELL
Lancelot's Mother STEPHANIE PUTSON
Roman Officer GRAHAM MCTAVISH

FILMMAKERS

Directed by ANTOINE FUQUA
Written by DAVID FRANZONI
Produced by JERRY BRUCKHEIMER
Executive Producers MIKE STENSON
CHAD OMAN
NED DOWD
Director of Photography SLAWOMIR IDZIAK
Production Designer DAN WEIL
Edited by CONRAD BUFF, A.C.E.
JAMIE PEARSON
Costume Designer PENNY ROSE
Music by HANS ZIMMER
Casting by RONNA KRESS, C.S.A.
MICHELLE GUISH
Unit Production Managers HOWARD GIBBINS
SEAMUS MCINERNEY
First Assistant Director BRUCE MORIARTY
Second Assistant Director KAREN RICHARDS
Special Effects Coordinator NEIL CORBOULD
Associate Producers PAT SANDSTON
MORGAN O'SULLIVAN
JAMES FLYNN
PAUL TUCKER
Stunt Coordinator STEVE DENT
Sword Master MARK RYAN
Stunts Department
Coordinator MATTHEW SAMPSON
Irish Stunt Arranger JOE CONDREN

STUNTS

Young Lancelot Double RYAN QUAYLE
CARLO ANTONIONI
BRUCE CAIN
RICARDO CRUZ
ROBERT INCH
PETER MILES
C. C. SMIFF
PETER WHITE
EUGEN ALONSO YENES
GEORGE BRANCHE
NICKOLAS CHOPPING
VALTER DI FRANCESCO
STEPHANE LELIEURE
DOMINIC PREECE
REG WAYMENT
LEONARD WOODCOCK
Executive In Charge
of Production for JBF KRISTIEANNE REED
Post Production Supervisor TAMI GOLDMAN
Production Secretary for
Jerry Bruckheimer Films WYNN PETERSEN
Post Production Assistant HEIDI PSYK

| | | | |
|---|--|--|--|
| Executive Assistant to Mr. Bruckheimer | ROBERTA "RO" GORSKI | Camera Operators | CIARAN BARRY FIONN COMERFORD JÖRG WIDMER |
| Assistants to Mr. Bruckheimer | JILL WEISS JOHN CAMPBELL JUSTIN SPERANDEO DANIEL CAMINS | Arri Camera Technician | STEFAN BAUR |
| Assistant to Mr. Stenson | ED WALTON | Cable Camera | LEO BAUMGARTNER |
| Assistant to Mr. Oman | LINDA KRAUSS | Video Coordinator | PETER HODGSON |
| Production Coordinator | MARIA COLLINS | Video Operator | ROB HAMILTON |
| Assistant Production Coordinator . . . | DOROTHY MCDONNELL | Video Assist | JOHN MAGUIRE |
| Second Second Assistant Director . . . | RAYMOND KIRK | Video Trainees | DARA BYRNE FRANCIS TAFFE |
| Script Supervisor | JEAN BOURNE | Aerial Camera | JOHN MARZANO |
| Supervising Art Director | ANNA RACKARD | Associate Costume Designer | JOHN NORSTER |
| Assistant Art Directors | YANN BIQUAND COLMAN CORISH CONOR DENNISON BRENDAN RANKIN BETTINA VON DEN STEINEN | Assistant Costumer Designer | COLLEEN KELSALL Costume Design Team |
| Set Decorator | OLIVIA BLOCH-LAINE | Costume Supervisor (UK) | KENNETH CROUCH |
| Construction Coordinator | RUSS BAILEY | Costume Supervisor (Ireland) . . . | RHONA MCGUIRKE |
| Concept Artists | KAMEL TAZIT PETER POPKEN | Assistant | SOPHIA SPINK |
| Storyboard Artists | JIM MAGDALENO LIONEL POUCHARD | Unit Publicist | KATE BOWE |
| Art Department Administrator | JANA EVANS | Stills Photographer | JONATHAN HESSION |
| Locations Supervisor | MANUS HINGERTY | Set Costumers | MARK F. HOLMES ADAM ROACH CIARA MCARDLE UNA TOWELL |
| Locations Managers | DOUGAL COUSINS NIALL MARTIN | Chief Cutters | FRANK SIMON LYNDIE MACINTYRE |
| Key Locations Coordinator . . . | GEORGINA O'CONNOR | Seamstresses | ANN STOKES ANNIE O'MAHONY BREDA DAVIS MARION BOCHMAN SHEILA FAHY |
| Locations Department Coordinator | NIAMH CLANCY-GALE | Set Seamstress | BREEGE FAHY |
| Assistant Location Managers | EIMEAR CLONAN INGRID GOODWIN EOIN HOLOHAN SEAMUS PORTER | Costumer Construction | RICHARD DE'ATH |
| Production Contoller | BOBBIE JOHNSON | Chief Dyer (UK) | CLARE CARTER |
| Production Accountant | DAVID MURPHY | Chief Dyer (Ireland) | STEVEN GELL |
| First Assistant Accountant | GILLIAN CODY | Ager/Dyers | CAROLINE HUGHES SARAH MOORE CAROL BETERA ANNE MARIE REGAN |
| Assistant Accountants | JENNIFER GRIFFIN ORLA COLLINS MIRIAM MCLOUGHLIN BECKY JOHNSON | Set Ager/Dyer | CAITRIONA NI THREASAIGH |
| Accounts Assistants | DEBBIE MURPHY SARAH SMITH FIONNUALA O'SULLIVAN | Costume Department Coordinators | CIARA MCGOWAN MONA BENJAMIN |
| Production Accountant (UK) | TONY MILLER | Costume Assistant Coordinator . . . | CLAUDIA CIMMINO |
| Post Production Accountant | DAVID MURPHY | Italian Costume Liaison . . . | FABRIZIO CARACCILO |
| Production Secretary | SUSAN HOLMES | Costume Researcher | DEBBIE SMITH |
| | | Crowd Wardrobe Master | RON MAWBEY |
| | | Wardrobe Assistants | ELIZABETH DANN PHIL MATTHEWS |

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|---|---|--|---|
| Wardrobe Assistants (Stunts) | DAVID CROUCHER JUDITH DEVLIN GABY ROONEY | Assistant Editors | SINÉAD MCGOLDRICH ANNA-MARIA O'FLANAGAN LIONEL JOHNSON |
| Costumer Illustrator | DARRELL WARNER | Apprentice Editor | LINDA NARTY |
| Leather Tailor | LIAM RODDEN | Post Productions Assistant | AARON HORN |
| Leather Tailor's Assistant | KELVIN FEENEY | Special Effects Coordinator | CORINA ROSCA |
| Leather Tailor's Trainees | NEIL CRAWFORD JOHN SNEE | Special Effects Assistant Supervisor | DAVID BRIGHTON |
| Key Make-Up Artist | AILBHE LEMASS | Special Effects Floor Supervisors | CLIVE BEARD ANDY WILLIAMS |
| Make-Up Artists | LYNN JOHNSTON JANE HOPE-KAVANAGH | Special Effects Workshop Supervisor | STEPHEN CULLANE |
| Make-Up Artist (Mr. Owen) | DORKA NIERADZIK | Irish Special Effects Supervisor | BRENDAN BYRNE |
| Assistant Make-Up Artists | AUDREY DOYLE SHARON DOYLE MARTINA BYRNE AISLING NAIRN | Special Effects Buyer | MANEX EFREM |
| Key Hairstylist | DEE CORCORAN | Lead Senior SFX Technicians | ANDY SMITH ALAN YOUNG PETER WHITE |
| Hairdressers | EILEEN BUGGY SANDRA KELLY | Senior SFX Technicians | RICHARD BROWN IAN CORBOULD PAUL CORBOULD COLIN UMPSELBY DAVID WATKINS SHAUN RUTTER DAVID POOLE KEVIN NOLAN MICHAEL KEARNS |
| Hair Stylist for Ms. Knightley | SARAH LOVE | SFX Technicians | BRUCE ARMSTRONG CLIFFORD CORBOULD CAIMIN BOURNE JABIN DICKINS JAMES MURRELL JEAN-NICOLAS ROUSSEL KIERAN REED LEE RIDER MARC DAVIS MARK HOWARD PAT REDMOND SIMON QUINN STUART HEATH ANDREW WARNER ANDREW NOLAN MARTIN FITZPATRICK PAUL BYRNE |
| Boom Operators | MITCHELL LOW CONOR O'TOOLE ORIN BEATON | Special Effects Assistant Technicians | MARGARET COLLIS ALISTAIR WILLIAMS |
| Best Boy | JOHN MARTIN O'FLATHARTA | Assistant FX Technicians | DAVID RODDHAM JONATHAN BARASS GORDON CAVE DANIEL WILLIAMS |
| Best Boy (Floor) | GARRET BALDWIN | Special Effects Operator | JIM LUMSDEN |
| Gaffer | JAMES MCGUIRE | Special Effects Technician/Buyer | GAVIN MURRAY |
| Rigging Gaffer | NOEL CULLEN | | |
| Rigging Best Boy | KIERAN DEMPSEY | | |
| Supervising Practical Electrician | JOHN CARR | | |
| Chargehand Practical Electrician | DAMIEN HEFFERNAN | | |
| Practical Electricians | MICK FRAWLEY MICHAEL MOONEY WILLIAM CONNELLY | | |
| Key Grip | HEIKO JOERKE | | |
| Grips | JOHN DUNNE RICHARD EGAN DAVE KEITHS HELKO KL_NDER CHRISTIAN SCHEIBE | | |
| Dolly Grips | MICHAEL MÜLLER PHILIP MURPHY | | |
| Remote Head & Crane Technician | HANS LEHNER | | |
| Post Production Supervisor (U.K.) . . . | ALISON ODELL | | |
| First Assistant Editors | CAROLE KENNEALLY SARAH BREWERTON | | |

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|---|--|---------------------------------------|--|
| Special Effects Technician/Driver . . . | JAMES CARROLL | Supervising Sound Editors . . . | EDDY JOSEPH, M.P.S.E. LON BENDER |
| Special Effects Trainees | EANNA GALLAGHER NATHAN MERREN AMANDA CARROLL | | |
| Special Effects Office Trainee. | SIOBHAN NI LAIGHIN | Re-Recording Mixer | ADRIAN RHODES |
| Lead Senior | | Assistant Re-Recording Mixer . . . | NEIL COLLYMORE |
| Snow Technician | MARTIN MCLAUGHLIN | ADR Supervisor | COLIN RITCHIE M.P.S.E |
| Senior Snow Technicians | DELROY REID DAVID THOMAS | Foley Supervisor | ALEX JOSEPH |
| Snow Technicians | STEPHEN MULLIGAN STEPHEN MURRAY CIARAN FOGARTY KEVIN O'NEILL | Sound Effects Editors | OLIVER TARNEY JAMES HARRISON FRANCIS WARD LINDSAY SUE LENNY JAMES MATHER |
| | | Dialogue Editors | STEVE SCHWALBE IAIN EYRE |
| Prosthetics and Make-Up Effects Supervisor | NEIL CORBOULD | Foley Editor | HARRY BARNES |
| Assistant Prosthetics FX Supervisor. . . | STEVE PAINTER | Assistant Sound Editors | RICHARD FORDHAM SIMON CHASE ALISTAIR HAWKINS STEVE BROWELL GHILLAN BEDFORD |
| Special Effects Prosthetics Floor Supervisor . . . | DARREN ROBINSON | Sound Editing Services | SOUNDELUX LONDON |
| Prosthetics Coordinator | BEVERLY AUSTIN | Additional Recording | RICHARD LEWIS TOM JOHNSTON JOHN FITZGERALD MATT GOUGH |
| Buyer/Senior FX Technician | NORMAN BAILLE | ADR Mixers | PETER GLEAVES TED SWANSCOTT |
| Animatronics Designer | CHRISTOPHER HOWES | Foley Artists | PETER BURGIS RICKY BUTT ANDI DERRICK |
| Head Sculptor | DAVID BONNEYWELL | Mixers | ED COLYER NIGEL HEATH |
| Sculptors | MARIA CORK ANDREW GARNER COLIN JACKMAN ANTHONY PARKER JAMES PARDOE JUSTIN PITKETHLY MATTHEW O'TOOLE PETER HAWKINS ROB MAYOR JOSHUA WESTON CLIFFORD WALLACE REZA KARIM | Foley Recording | SHEPPERTON STUDIOS HACKENBACKER AUDIO POST PRODUCTION |
| Finisher | WALDO MASON | Re-Recording Services | DE LANE LEA FUTURE POST |
| Model Makers | BILL TURPIN COLIN SHULVER DAVID MUNDIN | Voice Casting. | BRENDAN DONNISON – MP VANESSA BAKER |
| Mould Designer | ROBIN SCHOONRAAD | Crowd ADR | LYPS INC. |
| Modelers | BRIAN BEST TRISTAN SCHOONRAAD | Music Editor | MICHAEL HIGHAM |
| Prosthetics Assistant | DANIELLE MACCAULAY | Assistant Music Editor | JUSTINE ANGUS |
| Prosthetic Trainees | ALEXANDRA PAINTER DEMETRIS ROBINSON OLIVER JARLETT | Featured Vocal Performance by | MOYA BRENNAN |
| Sound Mixer | PETER J. DEVLIN, C.A.S. | Additional Music by | NICK GLENNIE-SMITH RUPERT GREGSON-WILLIAMS |
| Supervising Sound Mixer | KEVIN O'CONNELL | Orchestra Conducted by | NICK GLENNIE-SMITH |
| | | Choir Conducted by . . | RUPERT GREGSON-WILLIAMS |

Choral Music
Arranged by RUPERT GREGSON-WILLIAMS
ALISTAIR KING
Music Recorded by NICK WOLLAGE
GEOFF FOSTER
Music Mixed by AL CLAY
Technical Assistant MARK WHERRY
Musician Contractor ISOBEL GRIFFITHS
Music Coordinator BECKY BENTHAM,
HOT HOUSE MUSIC LTD.
Orchestra Leader GAVIN WRIGHT
Choral Music Preparation ALISTAIR KING
Choir Mistress JENNY O'GRADY
Choir METRO VOICES
Music Recorded at . . . AIR LYNDHURST STUDIOS and
ABBEY ROAD STUDIOS
Music Mixed at AIR LYNDHURST STUDIOS
Studio Managers ALISON BURTON and
COLETTE BARBER
Per M. Zierhut
Assistant Engineers JAKE JACKSON
OLGA FITZROY
ADAM NOBLE
JIMMY MCLUCKIE
Additional Arrangements MEL WESSON
Music Preparation . . . VIC FRASIER and ANN BANARD
Recording / Mixing Gear
provided by . . . GEARBOX (Sound and Vision) LIMITED
Property Master PAUL HEDGES
Assistant Property Master TONY NICHOLSON
Armourer (Ireland) JOHN MCKENNA
Supervising Armourer (UK) TOMMY DUNNE
Archery Armourer (UK) STEPHEN RALPHS
Concept Models & Weapons LUKE FURLONGER
Assistant Construction Managers MANUS DALY
MARTIN HAYES
NICKY MACMANUS
Construction Administrators AMANDA MOOR
CATHERINE FITZGERALD
Construction Researcher JULIE BUSER
Assistant Set Decorator EMER MACAVIN
Drapes Persons JACQUES KAZANDJIAN
CAROLINE PLATIAU
Graphic Artists LAURENCE O'TOOLE
KENNETH CARROLL
H.O.D. Prop Maker GRAEME BIRD
Prop Sculptor KEVIN O'BOYLE
Senior Prop Makers SUSANNA BAUER
RIAD KARIM
Prop Makers ROBERT CLARKE
MARC DOWDS
Assistant Prop Makers JENNI COONEY
LEONIE PRENDERGAST
BEVERLY RANGER
Costumer Prop Maker DAVID BETHELL
Assistant Prop Maker JULIE MURNAGHAM
Trainee Costume Prop Maker ENDA KENNY
Production Buyer JENNY OMAN
Fire Coordinator (Ireland) KEVIN KEARNS
Fire Coordinator (UK) DAVID DEANE
Greensperson KAY HARTIGAN
Greens Dressing PATRICK BYRNE
SEAMUS KELLY
PHILIP MURPHY
Lead Scenic NATHALIE SARRET
Scenic Artists STEPHANIE VINCIGUERRA
MARTINE CASSI
MARGUERITE OTS
LAURENT MORON
Dressing Foreman ALAIN DARTHO
Catering HOT BUNS CATERING
Catering Manager TARA O'SULLIVAN
Catering Team AINE BRADBURY BOWES
LIZ McDONAGH
TRACY O'NEILL
Chef GARY WALSH
Assistants to Mr. Fuqua JOSH DRAGGE
KAT SAMICK
Visual Consultant to Mr. Fuqua . . . CHRIS ACHILLEOS
Assistant to Mr. Dowd ADRIAN DEVANE
Dialogue Coach MEL CHURCHER
Irish Casting by NUALA MOISELLE
FRANK MOISELLE
Casting Associate COURTNEY SHEININ
Casting Assistant ELIZA LADENSOHN
London Casting Associate GABY KESTER
Travel & Accommodation
Coordinator ELAINE NICELL
Travel & Accommodation Assistant . . . MIRIAM CAHILL
Key Office Production Assistant UNA SPILLANE
Production Assistant RUTH DRURY BYRNE
Production Assistants (Ireland) LIEN-IRE YONG
NIALL HEERY
DAMON SILVESTER
Production Runner LAURA MCGUIRKE

| | | | |
|---|-------------------------------|--|------------------------|
| Military Advisor | HARRY HUMPHRIES | Compositors | JAUME ARTEMAN |
| Historical Consultant | JOHN MATTHEWS | | RICHARD BAKER |
| Research Consultant | LINDA A. MALCOR | | MURRAY BARBER |
| | | | GERT VAN DERMEERSCH |
| Transport Captain | EAMONN MURPHY | | GUY ELSON |
| Transport Department | | | SANJU GUPTA-TRAVIS |
| Administrator | ADRIENNE GREENHALGH | | SAMUEL B. JØRGENSEN |
| Unit Driver for Mr. Fuqua | MICHAEL PHELAN | | ZOE LAMAERA |
| Unit Driver for Mr. Owen | LAURENCE SMITH | | RICHARD LITTLE |
| Unit Driver for Mr. Winstone | GARY HOPWOOD | | THOMAS LOEDER |
| | | | MERRIN MCLEOD |
| Health & Safety Officer | JACK ROGERS | | MARY NELSON |
| Health & Safety Assistant | CATHY HANDELMAN | | GUSTAF NILSSON |
| Construction Nurse | TERESA GANTLY | | STUART PARTRIDGE |
| Nurse | AINE DOHERTY | | HANNAH PEIRCE |
| Location Nurse | OLIVE DRYNAN | | CRISTINA PUENTE RABA |
| Unit Nurses | RUTH MCMAHON | | KAREN WAND |
| | TRUDI MCHUGH | | WENDY WHALEY |
| Physical Trainer | ED CHOW | Inferno Artists | PHILIPPE "FALAP" AUBRY |
| | | | GRANT CONNOR |
| Main Title Design. | RUSHES POST PRODUCTION | | MICHAEL ILLINGWORTH |
| | JONATHAN PRIVETT | | SARAH NORTON |
| | DUNCAN MALCOLM | | BEN TURNER |
| End Titles | CINEIMAGE | Modeling Department | SAM LUCAS |
| Negative | | | MARKO SCHÖBEL |
| Cutting by | PROFESSIONAL NEGATIVE CUTTING | Animation Department | DIMITRI BAKALOV |
| | | | INA HURST |
| Visual Effects by CINESITE (Europe) Ltd | | | KEVIN MODESTE |
| | | | FERNANDA MORENO |
| Visual Effects Supervisor | MATT JOHNSON | Lighting Department | SEBASTIEN BEAULIEU |
| | | | TYSON CROSS |
| Visual Effects Producer | MARTIN GABRIEL | | MERCHE DELGADO ROMERO |
| Executive | | | MICHAEL GROBE |
| Producer | COURTNEY VANDERSLICE-LAW | | MATTHEW HENDERSON |
| Production Development | GILL ROBERTS | | JING JING LIU |
| Visual Effects Coordinators | JULES SENIOR | | KNUTH MÔDE |
| | HELEN JUDD | | ARTEMIS OIKONOMOPOULOU |
| | SARA PECK | TDs | KATHERINE BOUGLAI |
| Digital Effects Supervisor | DOTTIE STARLING | | SIMON BUNKER |
| Sequence Supervisors | WARWICK CAMPBELL | | FREDRIK LIMSÅTER |
| | DOUGLAS HARSCH | | SIMON MADDOCKS |
| | MATTHEW MAUDE | | ALEXANDER SAVENKO |
| | THRRAIN SHADBOLT | | TOSHI SHIOZAWA |
| | ALEX SMITH | | HOLGER VOSS |
| | CHRISTIAN ZEH | Head of Tracking | GRANT HEWLETT |
| Senior Compositors | MARK BAKOWSKI | Tracking Department | JONATHAN MILLER |
| | BEN MORGAN | | MANU GARCÍA |
| | CATHERINE NELSON | | PETER GODDEN |
| | ANDY ROBINSON | | MARC STEVENSON |
| | CAMPBELL ROSE | | ALLAN TORP JENSEN |
| | CARLO SCADUTO | Head of Digital Matte Painting | DAVID EARLY |
| | SIMON STANLEY-CLAMP | | |
| | JAN TÖNSMAN | | |

Digital Matte Painters LINO KHAY
 GUREL MEHMET
 CHRISTOPH UNGER
 PATRICK ZENTIS
 Head of Rotoscoping PETRA STUEBEN
 Rotoscopers STEVE BARNES
 LORING DOYLE
 SANDRO HENRIQUES
 KAY HODDY
 AREK KOMOROWSKI
 ALEX MEIN SMITH
 TARA WALKER
 Digital I/O KATHY WISE
 GARETH MURPHY
 LEE CHIDWICK
 MARK NEWPORT
 JOE ARNOLD
 MIKE BRYANT
 IAN COPELAND
 OLIVER FALDO
 EMIL JERSLING
 Colour Grader ANDREW JEFFERY
 Production Manager DAN PETTIPHER
 3d Manager TIFFANY CULLUM
 Production Support CLIVE HAWARD
 KEITH BARTON
 RICHARD GARNISH
 ANNA PRIVETT
 CHRIS LEARMONTH
 Scanning and Recording VENETIA PENNA
 MARK SUM
 JOHN BENN
 MARK BUSCHBACHER
 Production Accountant KATE GRIFFIN

Digital Intermediate
 Provided by ONE POST (LONDON)
 Manager at One Post PAUL JONES
 Additional Digital Colourist ROB PIZZEY
 Digital On-Line Editor ROB GORDON
 Digital Intermediate Producer MATT ADAMS
 Digital Intermediate Technologists PHILIP CREW
 BRUCE EVERINGTON
 RICHARD MCCARTHY
 Scanning MARTIN SOUTHWORTH
 PAUL ARNEIL

SECOND UNIT

Second Unit Director KIRK GARDNER
 Production Manager JANE MCNALLY
 Production Coordinator GILLIAN FLOOD
 Production Trainee MICHELLE MULLEN
 First Assistant Director ANTHONY AHERNE

Second Assistant Director CHARLOTTE SOMERS
 Third Assistant Director SEAN GRIFFIN
 Trainee Assistant Directors JOHN RINGROSE
 JONATHAN SHAW
 Camera Operators MAREK RAJCA
 LAURENCE MANLY
 Key Grip ANTONIN GENDRE
 Grips PASCAL DELAUNAY
 JOHN CONNON
 Camera Trainee BRIAN DUNGAN
 Script Supervisor JEANETTE MCGRATH
 Location Manager PETER CONWAY

**UK CREW ICE LAKE BATTLE & UK RESHOOTS
 (OPENING SCENES)**

UK Line Producer SELWYN ROBERTS
 Production Coordinators HERMIONE NINNIM
 ANGELA PYLE
 Assistant Production Coordinators MIRANDA MARKS
 EVE SWANNELL
 Production Runners ALEX HODGSON
 EMILY CHITTELL
 OLIVIER WENNINK
 Assistant Accountants JON MILLER
 CLAIRE KENNY
 Accounts Assistant DOUGAL CADIOU
 Supervising Art Director (Ice) LYNNE HUITSON
 Production Designer PAUL CROSS
 Senior Art Director RAYMOND CHAN
 Stand-by Art Director STEPHEN CAMPBELL
 Set Decorators KATIE LEE
 CELIA BOBAK
 Construction Manager STUART WATSON
 Production Buyer GILL DUCKER
 Prop Masters ALLEN POLLEY
 ALFIE SMITH
 First Assistant Director KIERON PHIPPS
 Second Assistant Director (Crowd) GEOFF DIBBEN
 Third Assistant Directors MATTHEW HANSON
 RHYS SUMMERHAYES
 Third Assistant Director (Ice) TIM DAUKES
 Assistant Director (Crowd) OSCAR BEUSELINCK
 Dialect Coach JILL MCCULLOUGH
 Casting KATE DOWD
 LOUISE CLOUTER
 Casting Assistant KIRSTY KINNEAR
 Location Managers WILLIAM DARBY
 TERESA DARBY
 Unit Manager NICK WALDRON
 Camera/ Steadicam® Operator VINCE MCGAHON
 Dolly Grips JAMES BOORER
 DAVE DRAPER
 Grip (Ice Unit) DAVID CADWALLADER

Video Assist JEREMY NATHAN
 BRIAN STRANGE
 BRONWEN OWEN
 Video Assist (Ice Unit) DAVID GRAHAM
 Aerial Cameraman SIMON WERRY
 Helicopter Pilot PETER HALL

UNDERWATER UNIT

Cameraman MIKE VALENTINE, BSC
 Sound Mixer JOHN RODDA
 Armourer NICHOLAS KOMORNICKI
 Construction Managers STUART WATSON
 ROB BROWN
 Supervising Rigger ROY ELSTON
 Diving Supervisor DAVID SHAW
 Divers PETER McCLUE
 PETER HARCOURT
 GUY DRAYTON
 GARRY TURNBALL
 Health & Safety Advisor DAVID DEANE
 Medical Cover PROMED
 WELSH AMBULANCE SERVICE NHS TRUST
 Farm
 Animal Handlers PAM WEAVER, ALMOST HUMAN
 Transport Coordinator GERRY TURNER
 Transport Captain SIMON HUDNOTT
 Catering ANGLIA CATERING
 CREW CATERING LTD
 Security LEW MORGAN
 TONY DENHAM

“Song Of The Exile”

Lyrics and Arrangement by Caitlin Matthews

“Amergin’s Invocation”

Composer- Lisa Gerard & Patrick Cassidy
 Courtesy of Sony/ATV Music Publishing Australia

“Tell Me Now (What You See)”

Written by Hans Zimmer and Moya Brennan
 Produced by Trevor Horn and Mel Wesson
 Performed by Moya Brennan
 Courtesy of Universal Music International



EQUIPMENT AND SERVICES

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 (Ireland) MATHERSON ORMSBY PRENTICE
 Lighting Company. ARRI LIGHTING
 Post Production Script SAPEX SCRIPTS
 Sound Transfer. ARDMORE SOUND
 Telecine Transfer WINDMILL LANE STUDIOS
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 for the IRISH FILM INDUSTRY provided by
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 and
 PINEWOOD STUDIOS, LONDON, ENGLAND

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“KING ARTHUR”

PRODUCTION INFORMATION

*Let me sing with inspiration
Of a man born of two nations
Of Rome and of Britain
Declaring his kingly rule and rightful place
Among the defenders of the Wall.*

-6th century A.D. Celtic poem

From producer Jerry Bruckheimer (“Pirates of the Caribbean: The Curse of the Black Pearl,” “Black Hawk Down”), director Antoine Fuqua (“Training Day”) and writer David Franzoni (“Gladiator”) comes Touchstone Pictures' / Jerry Bruckheimer Films' “King Arthur,” a spectacular, epic tale of one man’s destiny to become king.

Historians have thought for centuries that King Arthur was only a myth, but the legend was based on a real hero, torn between his private ambitions and his public sense of duty. A reluctant leader, Arthur (Clive Owen) wishes only to leave Britain and return to the peace and stability of Rome. Before he can, one final mission leads him and his Knights of the Round Table – Lancelot, Galahad, Bors, Tristan, and Gawain – to the conclusion that when Rome is gone, Britain will need a leader to fill the vacuum – someone not only to defend against the current threat of invading Saxons, but to lead the isle into a new age. Under the guidance of Merlin, a former enemy, and the beautiful, courageous Guinevere (Keira Knightley) by his side, Arthur will have to find the strength within himself to change the course of history. Thrilling adventure, edge-of-your-seat action and historical grandeur come together in this unique look at the origins of one of the greatest legends ever told.

ABOUT THE FILM

“‘King Arthur’ is the definitive story of the leader and warrior who emerged to lead the Britons against the Saxons. It is the story of the man who became King Arthur,” says Jerry Bruckheimer, producer of “Pirates of the Caribbean: The Curse of the Black Pearl” and “Black Hawk Down.” “That’s what excited me about this film – it’s a new look at a tale that we thought we were familiar with. The truth is that King Arthur lived in a much earlier time period than you see in most of the movie versions –

the Dark Ages. David Franzoni worked out a new approach to the subject matter that offered a more historically accurate story of King Arthur.”

“There’s a moment in history that we can actually pin down,” Franzoni recalls. “There is a name and there is a battle. The name was Lucius Artorius Castus and the battle was the Battle of Badon Hill. This battle changed the face of Britain and created a legend which has survived for generations and has been reinvented many times. I thought it was a great opportunity to go back and try to find out what these people were like and to tell their story realistically.”

“I love going to the movies and watching big, epic films and I also love making films that change your perception through telling a story in a much more realistic way,” Bruckheimer explains. “That is what ‘King Arthur’ does; it tells you the true story about what was going on during that period.”

“This is ‘King Arthur’ as ‘The Wild Bunch,’” says Franzoni. “The Sarmatian cavalry or knights were the last Roman Special Forces unit with Artorius Castus as their commander; they are assigned one last mission in enemy territory. All around them, the Roman Empire is pulling out and collapsing. These men have ruthlessly and brutally suppressed everyone around them for the sake of Rome. There’s blood all over them and their bond is that blood. It’s a bond of what they have done and what they have known.”

To capture the unromantic, harsh essence of “King Arthur,” Bruckheimer sought Antoine Fuqua, director of “Training Day,” a starkly realistic police drama set on the streets of Los Angeles. “I had been a fan of Antoine’s for many years through his videos and commercials,” says Jerry Bruckheimer. “He did a video for us for ‘Dangerous Minds’ and I always wanted to do a movie with him.”

Fuqua, a native of Pittsburgh, grew up with the myths and movies of King Arthur and the Knights of the Round Table. “I grew up watching stories like ‘King Arthur’ – the big, epic historical movies,” Fuqua says. “Through the years, I have studied mythology and related matters and specifically the legend of King Arthur. As a kid, I used to play knights with my friends and then as an artist, I wanted to make a film like this. When the opportunity came through Jerry Bruckheimer to do this film, I didn’t hesitate to make it.”

“I think Jerry thought I was the right guy for this film because I believe this movie is gritty – you can actually taste and smell the violence and death. You can feel the cold and the despair. It’s very apocalyptic. In the world at

that time, there wasn't a lot of hope – hope is what Arthur represents.”

This was to be the basis of “King Arthur”: an action drama that charted the bloody adventures of King Arthur and his band of knights. “It’s much more reality-based as opposed to the fantasy,” says Fuqua. “It excited me because it’s King Arthur as you’ve never seen him before. What appealed to me was that it was based on a sense of a reality. There was historical research done and there were some facts we found that we didn’t know before. It’s thrilling to discover that there is this hero that you grew up with who actually really existed. That’s exciting.”

Despite his life-long interest in Arthur and the Knights, Antoine Fuqua had never heard of Castus until he read Franzoni’s script. “I didn’t know anything about Artorius or the Sarmatian knights,” he says. “But after reading the script, Jerry and I got together and we did quite a bit of research. We flew to England, visited Hadrian’s Wall and spoke with some Arthurian experts, including John Matthews. I also visited the museums to see what the knights wore. As I researched, I found out that people of any nation who had been conquered by the Romans could have become knights. And I also found out that chivalry didn’t exist then; these guys were very much about blood, guts, and no glory. These guys were fighting every day in the mud and the cold weather. They must have been the toughest guys alive.”

“I believe that ‘King Arthur’ will give people a sense of the reality of the man; the person behind the legend,” says Antoine Fuqua. “Arthur wasn’t just a legend, he was a real man: someone who sacrificed himself to become a leader and earned the right to be called King.”

“The reality of it is that it only takes one person to stand up and fight against evil,” Fuqua continues. “‘King Arthur’ is essentially about good against evil; it’s basic mythology. You have to face the demons, you have to slay the dragons. You cannot run away. To me it’s important that we stand up as individuals, as human beings. We have to face evil.”

“You can’t run away from who you are,” concludes Fuqua. “It only takes one person to step up and be ready to do battle and you’ll be surprised at how many people will follow you. That’s why I respond to this kind of material. Take ‘Training Day’ and Ethan Hawke’s character: someone had to stand up to Alonzo at some point. Otherwise you get beat down and we get dictators. As an actor, Clive Owen gets to the heart of what Arthur is about.”

“Arthur is the one who feels a sense of unfairness, a sense of responsibility to intervene and make the world a fair place. The knights, as loyal as they are to him, are

much more like military machines – they want to do their thing and move on,” says Owen. “But that’s why Arthur is the leader – they all recognize that there’s something different about him and they can’t help themselves from following him. Arthur has a line in the film: ‘You have your deeds, but deeds are meaningless unless they serve some higher purpose.’ That’s really what shapes Arthur: everything he does has to be for the greater good.”

ABOUT THE STORY

The story of “King Arthur” began many years ago, when screenwriter David Franzoni first heard about the Roman commander named Lucius Artorius Castus. “This was before I became a professional screenwriter,” Franzoni says. “I used to hang out at the library, and I picked up some student’s paper that mentioned him as the possible genesis of the Arturian legend. It stuck with me.”

Castus was sent to Britain by Marcus Aurelius, leader of Rome, which controlled the western world.

“Usually, when there’s a great myth, there’s a great source,” adds Franzoni. The screenwriter was unusually involved in the making of the film, on-set every day was always ready there if the actors had a question about their characters or if the designers wanted to check the authenticity of their plans.

“If all David had done was to provide his excellent screenplay, it would have been enough... but he was way more involved than just that,” says Bruckheimer. “He was in the trenches, on the set. He has a personal investment in this movie. He was generous with his time and with the information in his head. I think that kind of commitment really inspired the rest of the cast and crew to achieve something great.”

“It’s David’s script – his take on the King Arthur legend – that really got me interested in this project,” says Fuqua, “and his commitment to the project inspired me. I think it’s important for the screenwriter to be involved with the film, and I’m glad that David was so gung-ho to jump in with both feet. It made for the best possible production.”

“David Franzoni is a combination of mad genius and historian,” says Mike Stenson. “We had been talking about various ideas for about a year and suddenly he asked if we would be interested in the *real* story behind the King Arthur mythology. That was quite a hook!”

“Working with David Franzoni is a dream come true,” says Chad Oman. “He’s a tireless researcher, a talented writer, and he’s incredibly generous with his time, always available to give his opinion or answer a

question. It made for a very smooth production of his incredible screenplay.”

Franzoni took the outline of his story from history: in Eastern Europe, in what would become Russia, there exists a warrior race that serves as one of Rome’s constant and formidable adversaries, called the Sarmatians. They existed on the fringes of the Roman Empire until, in 175 A.D., they lost a key battle to Marcus Aurelius in the area of present-day Vienna. Marcus Aurelius offered the survivors a choice: fight for Rome or die. The Sarmatians chose to switch their allegiance to the Empire and were incorporated into the Roman army, with one unit sent to Egypt and another dispatched to Britain. These expert horsemen and professional soldiers patrolled these outposts for years, with fathers handing down their roles to sons, in exchange for peace with the government.

By the 5th Century A.D., Rome’s light has begun to fade. Barbarian hordes attack the fringes of the vast empire. In Britain, the Saxons prepare to attack from the north and east.

A Sarmatian cavalry unit under the command of the half-Roman, half-British Lucius Artorius Castus, is assigned to protect Britain from the barbarian Saxons who were encroaching from beyond the great dividing line of Hadrian’s Wall. Castus’s crew, including Lancelot, Gawain, Galahad, Bors, Tristan, and Dagonet, were a tough, merciless outfit, hated and feared by the native Woads, who were under the command of a mysterious shaman and guerrilla leader called Merlin.

Into this midst, Franzoni weaves the tale of one last deadly assignment for Arthur and his battle-hardened troop, a daring search-and-rescue mission, before they can return to the safety of Rome. Together with his troops, Arthur travels north through Woad country and deep into the heart of enemy territory. His mission is to rescue Marius, a Roman nobleman and his family, ahead of the advancing Saxon forces. After the rescue, the human convoy, including Guinevere and a number of Briton women and children, head south to Hadrian’s Wall – which marked the end of the Roman empire – all the time one step ahead of the pursuing Saxons lead by their merciless commander, Cerdic. En route, Arthur is persuaded by Guinevere that he and his knights are all that lie between the pillaging Saxons and the massacre of thousands of innocents.

Ultimately, Arthur and his knights make a stand in a pivotal battle that would decide the future of Britain. The Battle of Badon Hill was a ferocious and bloody encounter between the massed forces of the Saxons, funneling down from the North, and Arthur at the head of the Sarmatian knights and the Britons. The outcome of

this battle was to prove critical to the future of Britain. It was also the moment when Arthur realized his true destiny and fueled the birth of a legend.

ARTHUR AND GUINEVERE

From the beginning Jerry Bruckheimer and Antoine Fuqua were intent on assembling an international cast that was true to the historical strands of their story. “I felt that it was appropriate for the subject matter to try and keep it as authentic as possible,” says Jerry Bruckheimer. “One way of doing that is to have representatives from various countries be part of this story.”

In order to assemble some of the finest actors from Ireland, England, Europe, and Australia, Bruckheimer and Fuqua enlisted the services of veteran casting director Ronna Kress (“Pirates of the Caribbean: The Curse of the Black Pearl,” “Remember the Titans”). “I wanted a whole new, fresh idea on the screen, and I wanted that reflected in the actors,” says Fuqua. “I wanted guys that were European, who were familiar with the history of the subject matter. ‘King Arthur’ is their story: it’s about a guy who is half-British, half-Roman. I sometimes think it hurts to see a famous face playing a role such as King Arthur when there are talented people who can give the role a certain authenticity.

“If you have a big star in the role, you’re expecting Arthur to do what he does,” Fuqua explains. “With a face who’s a little less well-known, you don’t know what will happen to any one of them. They are much more human.”

The leading English actor Clive Owen was cast as Arthur, the commander of the Sarmatian knights. “I saw Clive in ‘Croupier’ a few years ago and thought he was a really interesting and talented actor,” says Jerry Bruckheimer. “I wanted to figure out something to work with him on and then this came along and we thought it was just right for him. He has an authority and presence on screen that is just perfect for ‘King Arthur.’”

“Clive brings a lot of intensity, a lot of internal struggle, and a bit of mystery, all of which are perfect for Arthur,” says Fuqua. “I wanted a leading man who had presence, power, grace, and ability to pull it off, and when I met Clive, I just couldn’t get him out of my head.”

Owen’s interest was piqued not only by “King Arthur’s” epic scale and narrative sweep, but by the character details and in particular the ambiguous nature of Arthur. “This movie is a journey of how Arthur changes, how he becomes a man of his own people,” Owen says. “In other words, Arthur discovers who he is. I have

always seen this film as ending where the myths begin. There is a huge battle at the end of the film and it is at this point that Arthur becomes a leader and the stories really begin. So his character arc is that of a man who faces up to who he is and takes on the responsibility of himself and of his people.

"I'm intrigued by the duality of Arthur's upbringing," says Owen. "He feels Roman, but as Rome changes and pulls out, he comes to identify with his British side more and more. As his beliefs and faith are challenged, he changes accordingly."

English actress Keira Knightley ("Pirates of the Caribbean") plays Guinevere, a tough, tenacious Briton who is very much a product of her time. Jerry Bruckheimer immediately suggested Knightley as the warrior. "Keira was fresh, extremely beautiful and a wonderful actress in "Pirates of the Caribbean," he says. "She did an amazing job in that movie, it was a huge hit for us and we wanted to bring her back." For Jerry Bruckheimer, the young woman was ideal to play the beautiful, Machiavellian Guinevere, a woman who is driven by an overwhelming ambition to liberate her people and will do just about anything to realize her goals.

"Keira is amazing," agrees Antoine Fuqua. "She just lights up the screen. Jerry told me about her because he had worked with her on 'Pirates of the Caribbean.' Then I met her and she was tough and funny and just a great person. When I put her in the film, she just blew me away. Her transformation from this young, spunky girl to this amazing lady is incredible. And Keira is as tough as nails. She did most of her own stunts. She worked out every day, got herself in shape, and never complained even when she got those bumps and bruises. I was more concerned than she was and would ask if she was all right or needed a doctor. But she was like, 'I'm OK!' and would walk right back onto the set. I was like, 'Wow!'"

Knightley admits that Guinevere is equally adept at manipulating Arthur to her cause as she is in the art of archery or the garrotte. "She's no damsel in distress," says Knightley. "The only Guinevere we've ever seen is someone who gets passed from man to man and doesn't have much to say about it. Our Guinevere is a lot tougher than that. She's a fighter, a warrior, as much as any man – and she does have something to fight for. That's based on historical fact – the women did fight on equal standing with the men. That's never really been shown before."

"She would terrify me," she says. "In fact, I hope that she will terrify everyone. We do show that there is a soft side to her; there has to be a soft side, but I think that has to be suppressed when there is a cause to fight."

In addition to the unusual part, the chance to work with her co-stars proved an attraction as well. "Clive Owen is remarkable," Knightley says. "He's been great, and so has Ioan Gruffudd – in fact, everyone fits their parts. I've got seven hunks in leather; what more can a girl ask for?"

THE KNIGHTS

Welsh actor Ioan Gruffudd plays Lancelot, Arthur's right-hand man and deadly killer. "Lancelot doesn't know anything else except being trained to be a killer," says Gruffudd. "He is incredibly loyal, he's passionate and arrogant and cocky. He knows that he is incredibly skillful with his swords. I also believe that he is honest, he does show fear, and he is incredibly disappointed and torn between his loyalty to Arthur and his freedom when they have to go on this last mission. Because of his love for Arthur, he does start to grasp what Arthur is about and why he is committed to going on this final assignment."

"Lancelot is Arthur's knight of knights," says Owen, "and closer to Arthur than any of the others. If Arthur is always thinking about the bigger picture, his idealistic view of the way the world could be, Lancelot is the grounded one, the realist, always questioning Arthur. He even questions whether Arthur should be asking the knights to go on this last mission – but, of course, he follows Arthur nonetheless."

Ray Winstone plays the pugilistic Bors, a fierce fighter, who is also the veteran of the pack: the oldest of the knights. "His specialty is hand-to-hand combat," says Winstone. "He is down and dirty and all that fancy swordplay is really his thing. He fights with his axe and his fists. He likes getting in there but he is getting a bit old. He is slowing up a bit, a lot like me and he hurts a lot more. Bors has 5 children and 3 wives and could be kind of a big shot in his own town."

In casting of the remaining knights, the filmmakers turned to Hugh Dancy ("Ella Enchanted") as Galahad, Joel Edgerton ("Ned Kelly") as Gawain, Mads Mikkelsen ("Wilbur Wants to Kill Himself") as Tristan, and Ray Stevenson ("At Home With the Braithwaites") as Dagonet. "All these guys are great actors," observes Antoine Fuqua.

For Jerry Bruckheimer and Antoine Fuqua, these knights are the kernel of the story: specialized killing machines who are prepared to give up their lives for each other and Arthur. Each knight has his own story, but as a unit they are virtually unstoppable.

"At that time, in the fifth century, the knights were the closest things to a police force," says Antoine Fuqua. "Then you have these guys, the 'Magnificent Seven' or the

'Dirty Dozen' or whatever you want to call them. These knights are tough guys and they are unpredictable as well. They would be walking around armed all the time, not knowing what is going to happen at any moment. They live in a world lit by fire, and they are out there in the elements. Rome came in and civilized the area by building these forts and Hadrian's Wall, but once you are outside that wall, you're free game."

The Newcastle-born actor Ray Stevenson was cast as the formidable Dagonet: a traditionalist with a strong code of honor. "Dagonet comes from the old order of knights," he says. "He knows that Arthur is the future; without him as a leader, they would just be a band of mercenaries. Dagonet is a quiet observer of things and he has a sense of place and time. He knows that we are reaching a major fulcrum in history but doesn't know what it is. He is someone who believes more in action than dialogue. Dagonet is a consummate warrior even down to the clothes he wears. You get hold of someone's face and can smash it into his studded jacket, which he uses to great effect as a close-quarter weapon."

Danish actor Mads Mikkelsen assumed the part of the mysterious and deadly Tristan. "Tristan is a lone wolf," he explains. "He's the scout so that means he spends a lot of time by himself, with just his hawk as company. He doesn't believe in any god. He likes killing; he finds it interesting, and that is probably why some of the other knights find him a little disturbing. He is almost psychopathic, but you have that in almost every war. When you have spent 20 years of your life killing, I don't think you're that noble any more. He would care about the other people in his group, but not that much. He would care about the fight first of all."

The youngest of the knights is Galahad, a fighter who dreams that some day soon he will return to his homeland. Hugh Dancy believes this is what impels his character. "Galahad is the youngest and the most passionate about returning home as he remembers it the clearest: it is still fresh in his heart. He probably doesn't have the same sense of family, of belonging to the group that the older guys like Bors would have. Bors has a family of his own in England and for Galahad that is a betrayal of his dream of returning home, a dream that he has nurtured in order to survive the situation that he is in."

For Gawain there is no such dream of homeland. As Joel Edgerton sees it, Gawain's home is on the field of battle. "When Gawain hits the battlefield he's keen to take as many lives as possible and if he dies that's all right too," says Edgerton. "The one piece of research that came to me, via another source, is that Gawain historically had two brothers. In my own imaginings I had the idea that both

of those brothers had died on the battlefield, so that the lives that I am taking are the payback for them and if I die on the battlefield I'll be with them. So there's a certain acceptance of his destiny."

THE ANTAGONISTS

The acclaimed Swedish actor Stellan Skarsgård ("Insomnia") was cast as the ruthless Cerdic, the commander of the invading Saxon forces. "Antoine is a very talented director, not only visually, but also in terms of character development and working with actors," says Skarsgård. The actor was intrigued by Cerdic, a man for whom the end always justifies the means, even if that could mean killing his own son. "Cerdic is intelligent, but he is also very pragmatic and he is evil," says Skarsgård. "But at that time in the Dark Ages, if you had any power and wanted to survive you had to be pretty ruthless. This is almost one thousand years before Machiavelli; it was pretty tough times."

Stephen Dillane ("The Hours") was cast as Merlin, the mysterious leader of the Woads who eventually joins forces with Arthur and his knights against a common enemy. Merlin is a master of guerrilla warfare, a leader who has trained his fighters to melt into their natural environment after each, short savage attack.

THE PRODUCTION DESIGN AND COSTUMES

It was imperative for Bruckheimer, Fuqua, and Franzoni that, in telling this mythmaking chapter in the life of King Arthur, all details would ring true to the period and the place. With that in mind, the set locations were sourced throughout Ireland in the counties of Kildare and Wicklow; the set detail was fine-tuned to 5th Century Britain; very little Computer Generated Imagery (CGI) was used to replicate historical locations; and the costumes were designed to reflect the fashions of the day.

"We were always trying to base it on true historical evidence as much as possible," says Jerry Bruckheimer. "In recreating the Battle at Badon Hill, it was imperative that we recreate it as best as we know how. Since this was the Dark Ages, there was not much written about it, but based on the information that we had and with our set designers, our cinematographer, and with our stunt co-ordinators, we worked out a way to photograph it that hopefully will show the way it actually happened."

To corroborate the true-to-life emphasis of the script, the priority in terms of the production design of 'King Arthur' was realism. This was to be a set that reflected the harsh naturalism of 5th Century Britain, with the major pieces constructed to exacting detail. Central to production design was Hadrian's Wall, the massive man-made division between Roman Britain and the barbarian North that stretched for 73 miles across the country, from Wallsend-on-Tyne in the East to Bowness-on-Solway in the West.

To prepare to build the largest set ever built in Ireland, Antoine Fuqua and production designer Dan Weil traveled to the north of England to study the real Hadrian's Wall. From the outset both men were intent on relying on as little Computer Generated Imagery (CGI) as possible. Their Hadrian's Wall, which is featured in over 50% of the movie, was going to be real. "It had to be real," says Antoine Fuqua. "Everybody relies so much on CGI; we wanted to do whatever we could so that when the actors walked on the set, they could feel the reality. I wanted people to walk on the wall and I wanted to be able to put the camera up there."

The recreation of Hadrian's Wall was built in Ballymore Eustace, County Kildare. This life-sized version of Hadrian's Wall is 950 metres long and 35 feet high at its highest points. It is a double-sided structure featuring a 10-foot-wide walkway on top allowing the soldiers to patrol the wall. The structure is also punctuated with a series of turrets and incorporates a massive military fortress, home to both Roman legionnaires and local Britons. Its enormous main gate is 20 feet wide and 16 feet high. "The detail starts at the beginning of the wall and finishes at the end," says Dan Weil.

At the peak of its construction, the crew working on the wall totaled 300. By mid-July, 2003, both the wall and the fortress were complete and the cameras moved in. The fortress is an amalgam of various designs, and is essentially an army barracks, complete with the infrastructure that such a compound requires including shops, inns, market stalls, and residential quarters.

Assiduous attention to detail was paramount in all aspects of the set design. In addition to the Hadrian's Wall set, two Native villages were built in their entirety in Glenmalure, County Wicklow: one on the top of a mountain and one, the Marius estate, in a valley. Real thatch was used for the cottages and real stone was used in the construction of the peasant dwellings. "Any time we could use material that existed at the time, we did," says Dan Weil.

The centerpiece of the knights' hall was the legendary round table: a symbol of equality and

egalitarianism. It is 28 feet in diameter with a space in the middle to accommodate a brazier. Forty seats circle the table, whose surface is made from pressed copper and inlaid with elaborate scrollwork.

For costume designer Penny Rose ("Pirates of the Caribbean: The Curse of the Black Pearl"), the challenge of 'King Arthur' was the challenge of the Dark Ages. Very little is known about the costume of 5th-Century England. "It is not called the Dark Ages for nothing: there is very little visual on it," says Rose. "But we used the famous Danish book (*The Bog People* by PV Glob) that found the clothes in the peat dating from about the year 400 A.D. in Denmark. That gave us a pretty good indication of the cut."

Rose employed three researchers who worked for six weeks, sifting through material at the British Museum and most significantly at Sutton House, a museum in Yorkshire.

Rose also worked closely with Antoine Fuqua and the writer David Franzoni. It was Franzoni who suggested that she contact a professor at the University of California who specialized in tribes in the years prior to the 5th century. Armed with this research, Rose and her team set to work. They traveled to Italy and Spain to source the various costumes and furs. Some, like the standard issue Roman centurion, could be bought off the rack from various warehouses. Others involved a certain amount of ingenuity and wizardry with a sewing machine.

For Rose, there were four principal factions to dress: the Sarmatians, the Romans, the Saxons, and the Woads. "I started off on the premise that I had to give those four groups a very definite identification," she says. "For example: when I was buying furs, I decided early on which furs which group would have and I didn't allow the others to have any of those. So if I said that the bears, the boars, and the wolves were the Saxons, then I used smaller, less impressive skins for the Woads."

For the movie, the key group are the Sarmatians: King Arthur and his knights, who in Rose's words look a little bit like "fifth century rock stars." The knights had two basic sets of clothing: their everyday dress and their battledress. In each case their look was a hybrid of Roman and their homeland in Eastern Europe. "What we tried to achieve with the individuals is that they retained a little bit of their history and they also gathered other things en route in their adult life," says Rose. "The seven of them are kind of fifth century rock stars. They should look sexy and strong and dynamic and interesting. Each one of

them is completely individual in their performance and their look. They are kind of like the 'Magnificent Seven' but are very, very individual."

Dressing King Arthur posed a particular problem for Rose. "Arthur and Guinevere have always been portrayed in a medieval context. Obviously, I had to take Arthur and Guinevere away from that medieval vision. In terms of historical accuracy in movies, 'Braveheart' perhaps comes closest, but I'm not sure that even that film was dirty enough. These people didn't have different clothes, whoever they were – whether kings or paupers. They had five or six pieces of garments and they just threw them on and wore them for years."

Rose worked closely with the actors, assessing what clothes they felt comfortable with and listening to their suggestions. As King Arthur, Clive Owen had just one request for his wardrobe. "I wanted Arthur to wear a pair of black leather trousers," he says; Rose gave him the trousers.

Otherwise, Arthur's costume was decided by his history. "The assumption was that Arthur had clung onto the visual identity of his dad and that he was very Roman" says Rose. "So Arthur's look is based on a Roman look. He has got metal sections in his armour and quite a lot of leather. He has got a big burgundy coloured cloak that is like his signature piece and in his battle armour he looks definitively Roman."

Though Lancelot and Galahad match Arthur's Roman dress, Rose concedes that her decision on Bors and Dagonet's look was arrived at as a direct result of meeting the two actors who play the knights. "The two Rays (Winstone and Stevenson) had no hair and were both big lads. It evolved that they came from a similar village," says Rose. "Physically, they looked the same, so we decided less metal and more butch, tough stuff for them. In fact, the fastest one to dress was Ray Winstone. We just tried three costumes and he knew immediately. He simply said, 'This is good for me.'"

The remaining two knights, Tristan and Gawain, reflected a completely different look again. "Tristan and Gawain were long-haired, long-coated, hippie types," says Rose. Both Joel Edgerton and Mads Mikkelsen were made up to look like deadly, long-haired, 5th Century killers.

Rose had worked previously with Keira Knightley on "Pirates of the Caribbean: The Curse of the Black Pearl." "Keira was absolutely heaven to work with," she says, as both worked through various wardrobe combinations that would effectively define Guinevere. "We first find Guinevere in the dungeon on Marius' estate where she is literally in rags," says Rose. "She is then given a dress by Marius' wife. After that we had her adopting a

battledress, a sort of warrior-princess look. She is wearing trousers and a Woad harness accoutrement and also a lot of armbands. She is laden with many weapons including a bow and a garrotte but she doesn't wear heavy armor or a breastplate."

For the classic Roman soldier look, Rose could buy straight off the rack. "The Romans are very historically depicted," says Rose. "In the movie, I have different types of Romans. I have adapted the Roman soldiers who look after the fort where Arthur lives because they are living in a cold climate. So we have added trousers and neck-pieces just to nod at the difference in temperature. Then there are the mercenaries who look after Marius' group. They are slightly different again because (a) they are mercenaries and (b) we feel that they are more like a thug's private army so they didn't need quite such a nod in the direction of Rome. My last group of Romans are the real bona fide Romans who accompany the bishop. These are the absolutely classic Roman soldier version."

For the Saxons the look was more savage and scruffier: a barbarian cocktail that reflected the size of the men. "The Saxons are very big, ferocious-looking men," says Rose. "We dressed them in strong leather, with lots of layers and great big furs. We made about a hundred of those outfits and rented others and put it all together in a different way."

In sharp contrast to the Saxons are the Woads, guerrilla fighters who strike suddenly and melt back into the undergrowth just as quickly. As such they are a highly mobile unit that rely heavily on camouflage, live off the land and utilise the natural cover provided by their hinterland. In creating their functional and distinctive look, Rose decided to use blue body paint allied to a minimalist and rustic costume. "The Woads have this blue body paint which is worked out in intricate designs and I manufactured all of those," Rose says. "But it is a fine line that they don't look like cavemen or barbarians. We started to make a combination of harnesses, braces, sarong and trouser shapes, all very roughly hewn out of leather. I wanted the actual base material to be something from the woods but we have ended up pretty much with mainly suede and leather. We called it the 'eat and wear range,' so that they kill it, eat it, and put it on."

WEAPONS OF WAR... IN 400 A.D.

"There isn't a single person in 'King Arthur' who doesn't carry a weapon," says armourer Tommy Dunne. "Everybody is armed: even Guinevere is armed to the teeth." In "King Arthur," that means 400 Saxons, 150

Roman soldiers, and up to 175 Woods. Even the villagers, using their agricultural elements as weapons, get involved in the action. Each faction fights in a distinctive way and with highly varying arsenals.

Harry Humphries, a specialist in international security and the training of tactical units, was special military advisor on "King Arthur." The former Navy SEAL had previously worked on "Black Hawk Down" with Jerry Bruckheimer and with Antoine Fuqua on "Tears of the Sun." "Warfare hasn't changed through the years," says Humphries, who describes himself as the "technical conscience" of the military sequences. "The concepts of warfare today are exactly as they were in 5th-century Britain," says Humphries. "They all used various versions of conventional warfare or unconventional, or guerrilla, warfare. The only difference is that the toys have changed but the tactics are essentially the same."

Humphries was part of the team that researched the fighting techniques of the various factions in "King Arthur." "The Saxons were very disciplined, very Germanic in their way of doing things," he says. "They marched in relatively fine formation, not as exact as the Roman centurions, but they were regimented and had tactics. They often fought behind a shield wall, and enticed the enemy to come to them. As long as this shield wall held up the fighters behind the wall were able to decimate the attacking enemy. It was a war of attrition."

The Sarmatians were a hybrid military animal, adapting to the Roman style of fighting when they arrived in Britain and yet retaining a certain distinctive Eastern code. "The knights have some sort of 'wild' interpretation of how Roman warfare was conducted," Humphries continues. "The Romans were not guerrilla fighters; they had a tactic about them. The knights are led by a Roman leader with his own singular fighting style, but they also tend to have their own unique individual bent."

In short, they operated like a special forces unit. "Antoine's interpretation is that they are like a SEAL unit," says Humphries. "We try to make sure that their mentality and fighting spirit is in that vein, as opposed to fatalistic or very courageous warriors selflessly giving up their own lives for the sake of others."

"The warrior mindset has never changed," continues Humphries. "It is based on primitive instincts that we still have today in our society. The warrior mind is still here in modern-day society where some of us are warriors and some of us are not. There is always that element that will selflessly give their own lives for the sake of others and that's what the warrior is all about: fighting what they perceive to be evil."

Just as the four main factions – the Sarmatians, the Romans, the Saxons, and the Woods – had to be costumed based on separate characteristics, so too did Dunne have to arm each group separately. These required weaponry specific to their military lineage, but the Sarmatian knights' weaponry was of a highly technical and individualistic design. "The knights are like a special forces unit with high-tech equipment while all the rest are pretty much standardised military outfits," says Tommy Dunne.

Arming the various factions, Dunne had to stick fairly rigidly to the guidelines of the day. For the Romans, the armaments were already well known from history books and popular culture. "We are familiar with the Romans' shield, their spear and their sword, and the way it is worn," Dunne explains. "These are very much the weaponry of a classic military fighting unit."

Of all the fighting men, it is the Sarmatian knights who carry the greatest arsenal with each of the men, incorporating up to sixty pieces of individual weaponry. In addition, each knight wields his own distinctive arsenal.

"With the knights, we wanted to get a distinctive look that would be appropriate to each of them," says Tommy Dunne. "We decided that each knight would have a long sword, a short sword, daggers, axes, larger axes, shields, and a lance. The knights' specialized weaponry reflects their complex history: Roman influence, Eastern aspects, and Celtic motifs. For the movie, each knight has, in total, an armoury of approximately sixty pieces, including their spare fighting weapons."

Of the knights weapons the best known is Excalibur, the most famous sword in history. Dunne and the weapons-makers, in collaboration with Fuqua and Arthurian expert John Matthews, spent weeks on its design and decoration. "Excalibur, Arthur's sword, was designed from a drawing based on Celtic motifs," says Dunne. "The blade bears an inscription, written in Ogham, an ancient form of Celtic lettering that says: 'Defender of the Land.' It is the ultimate sword."

But it was important to emphasise this ultimate weapon was not charged with special powers. For Clive Owen, this weapon was only as good as the man who welded it and the knight who wielded it. "It's not a magic sword," he says. "Arthur is a superb fighter – it's the way he uses the sword that's more important. This film is not about the myths or the legends. Excalibur is his chosen, trusted weapon, and it gets invested with a power he gives it."

Arthur's right-hand man, Lancelot, rides into battle with a pair of swords sheathed in scabbards that ride on his back. "Lancelot has two matching swords that he wears on his back and pulls them out over his shoulders,"

says Dunne. "He fights in a spectacular, two-handed cut-and-thrust style."

Perhaps the most distinctive knight, in terms of his fighting style, is Tristan. "Tristan is unique in one respect," says Dunne. "He is thought to have an oriental influence so he has got this curved sword like a sabre, an oriental style sword. He also has these throwing knives that are built into his chest plate."

The evolution of Bors fighting style came through the actor who plays him: Ray Winstone. "We knew that Ray had been a boxer and we decided to get him something special," says Dunne. "So we combined the idea of a kukri with a knuckleduster featuring punching spikes. Bors can do more with these weapons than the entire unit can do together."

Of the other knights, Galahad's speciality is a shield that doubles up as an attacking weapon. "It is a small, razor shield that he uses in a slashing fashion," says Dunne. "He uses that to great effect with his axe." Gawain uses a small but deadly axe; but it is his mace that is his most effective weapon. "He manipulates this spiked mace with deadly dexterity," says Dunne. "Do not get in the way of his mace."

As befits his size, Dagonet's principal weapon is a giant broadsword, which he wields two-handed.

The two other principal characters are Guinevere and Merlin, the mystical leader of the Woads. Guinevere, who is well-versed in the look (including the blue body paint) and the fighting techniques of the Woads, is a formidable adversary. "She is an expert archer and uses quite a different number of bows, from the reed curve to the traditional full-length long bow," says Dunne. "Her weapons would be very much based on the Woads. She has short swords, a dagger, and a garrotte." Rather than magic, Merlin relies on a more traditional way of defending himself: a good old-fashioned sword. "We built him a sword that he carries in a special tasselled scabbard that has amazing lattice-work rich with Celtic motifs," says Dunne.

The Woads operated as a guerrilla unit, masters of hit-and-run encounters. As such, they travel light. "Their weapons are bordering on Celt in their design," says Dunne. "They would have a battleaxe, a dagger and a short sword. Their axes would be small, personalized ones and they would be skilled archers. They were guerrilla fighters, able to blend into the countryside and they travelled fast and light. They have woven willow pattern shields and their belts are likewise. They scavenged and salvaged everything from the battlefield."

Up against the Woads are the invading Saxons, "a well-oiled fighting machine." Like the Romans, the

Saxons' look and weaponry is well documented historically. "They had a particular-sized shield," says Dunne. "They had specific weapons and wielded a large axe. A skilled axeman could do a lot of damage in the ranks, wielding the axe in a figure-eight rotation. They were hardened warriors."

TRAINING THE KNIGHTS FOR BATTLE

Before they started shooting "King Arthur," the actors spent time in England learning the skills of horse riding, as well as the choreography of fighting and the art of using various weapons. This was later followed by a two-week boot camp stint in Ireland, just prior to the commencement of principal photography in June 2003.

Stunt coordinator Steve Dent ("Cold Mountain") oversaw the training of the actors at his base in Rickmansworth, just outside London. "We quickly found out how good the actors were at riding and we assigned each of them to a particular horse," Steve Dent explains. "Everyone can become competent if they have enough lessons. Of course, some of the actors needed more training than others."

One of those was Clive Owen, who had to start from square one. "I couldn't ride at all," says Owen. "I had done a bit of riding on films, but that was only for a few days. If you ask an actor if he can ride, he'll say yes every time. As soon as I got the part, I started lessons straight away – five days a week for seven weeks. Arthur is supposed to be a good horseman, so a big part of the acting challenge is how you feel and look and present yourself on horseback."

Not only did the actors have to be competent horsemen, they also had to fight while riding in full battle-dress. For Antoine Fuqua, the key to the action sequences was having the knights on full alert at all time, so the mounted knights are in constant motion, always ready to fight and to defend themselves at a moment's notice. Consequently, this dynamism had to be part of each actor's horse-riding skills. "Antoine has got this thing in this movie where the horses are constantly moving; they are never settled," says Owen. "He wants the energy, the momentum. We are always in dangerous situations, there's always a sense of urgency which means the horses are constantly moving, in a sense dictating the rhythm of the scene. The challenge is dealing with what the horse does meanwhile delivering the dialogue. Having spent a lot of time learning to ride, I got very comfortable wielding a sword in one hand and riding with the other."

Keira Knightley spent time in Rickmansworth where she learned to ride and kept up with the men at boot camp. “I did archery and sword-fighting and a lot of boxing,” she enthuses. “Boxing was good practice, to learn how to get my center of gravity down so that I look more like a fighter and less like a ballet dancer. It did help, but when you have six foot four tall stuntmen hurling themselves at you, you tend to get your center of gravity down quite far.

“I did all my own fights,” she says. “Of course, I did have a stunt double, but if you are shooting an action movie it’s really boring if you don’t do your own action. I wanted to do as much as possible. All of those fights are me.”

Despite playing the title role in the adventure period drama “Horatio Hornblower,” Ioan Gruffudd had never experienced the intensity of preparing for an epic of the scale of “King Arthur.” He loved it, especially boot camp. “Every morning we’d ride the horses for a couple of hours, have a bit of lunch and then we’d do archery, practice fighting and do some weight-training. It was just like a boy’s own adventure really. We also did a lot of social training in the evening and then come back the next day and work it all off again.”

Before “King Arthur,” Ray Winstone had learned to ride for his role in “Cold Mountain.” “I understand now why John Wayne walks like he did,” he deadpans. “But I love it. It’s like being a kid – you’re done up as a knight, riding about on a horse with all the swords and all that. It’s like being seven again.”

Because of other commitments, Winstone didn’t attend boot camp. “I didn’t have a chance to go to boot camp, thank God, because I’m 47 years of age!” he laughs. “But it kind of makes sense. Bors isn’t supposed to be the fittest man in the world; he couldn’t be as fit as these young guys. People used to die before the age of 47 in those days.”

Ray Stevenson had previously done some horse riding for the TV show “Drover’s Gold,” but was still a bit rusty getting back into the saddle. “I had done nothing of this scale, which involves fighting from horseback and one-hand western style riding,” he says. “But it’s the best gym in the world, big boys with toys. You tell your friends that you did two sword fights this morning, rode a horse into battle and all that, but at the end of the day you are knackered.”

Mads Mikkelsen admits that he had never been on a horse before. “On film you only ride for thirty yards and shoot it and do it again so it’s not the same as boot camp, which was great fun. It was like going out to this great

playground every day and getting paid for it. It was useful in terms of bonding with the actors and with the horses.”

Joel Edgerton’s previous movie, “Ned Kelly,” involved a number of weeks riding around the Australian bush on horseback. “I had also done a bit of horse riding when I was a kid, about ten or eleven, in the pony club. For ‘Ned Kelly,’ I learned a lot, but ‘King Arthur’ took everything to another level. But I got comfortable on the horse. We spent almost every day on horseback; in fact, it was pretty rare to be off a horse.”

Weeks of dedication paid off for both the actors and stunt coordinator Steve Dent. “For me, the hardest shot in the movie was when all seven of them were galloping across a field with about five cameras on them,” admits Dent. “Of course, when they ride like this, all the horses are competing and it is dangerous. But it worked and it worked brilliantly.”

“I’d done little bits of archery before, but certainly no knife- or axe-fighting,” Knightley says. “I loved every second of it, and got rather good at it.”

ENERGY AND DENSITY: SHOOTING THE BATTLES

“This is a picture that has more challenges than usual,” says veteran cinematographer Slawomir Idziak (“Black Hawk Down”). “It is an action movie, but it’s also a historical piece, a costume film. Ultimately, the action drives the film, and Antoine had specific ideas about how he wanted to film it. It was an interesting experience.”

No sequence required more of the director and cinematographer than the film’s climactic battle, Badon Hill. The Battle of Badon Hill was the last and most significant of Arthur’s 12 victories over the Saxons. That crushing defeat routed the invaders and left them in disarray for years afterwards. To capture the ferocity of what was a bloody and primal encounter, Antoine Fuqua spent five weeks shooting one of the most brutal battles ever put on film.

At certain moments during shooting of the climactic battle, there were more than 19 cameras recording the action all over the battlefield – which would become a challenge for Academy Award®-winning editor Conrad Buff (“Titanic”). Apart from the mounted cameras, camera operators dressed as extras and shot intense scenes from the thick of the action. “We had cameras everywhere,” says Antoine Fuqua. “There were cameras on shields, cameras on swords and even cameras on horses. I wanted the audience to be in it, to be as deep in the action as possible, in an organic way without special

effects. We talked about ways of making it unique, making it interesting and as entertaining as possible. So we created different cameras. It was great fun but hard as hell.”

“The action movie is a genre kind of movie in which two words are important to remember: energy and density,” says Idziak. “In your everyday routine of working with the camera, you cannot forget these two words. In ‘King Arthur,’ to get more energy than usual, we shot the action scenes using many cameras which worked totally independently in the background. They shot some beautiful footage which I know will make the picture stand out on the big screen – it’s not like anything you’ve seen before. The result is a rich, colorful film with a look all its own.”

ABOUT THE CAST

English-born actor **CLIVE OWEN** (Arthur) studied at the Royal Academy of Dramatic Arts. Two years after leading RADA, at the age of 24, Owen was parachuted into the public consciousness when he played sharp-suited wheeler-dealer, Stephen Crane in the TV series, “Chancer.”

He followed that mainstream success with a number of strong acting performances, most notably in “Close My Eyes,” in which he played a character who was having an incestuous relationship with his sister, and later in “Bent,” in which he played a gay man in Nazi Germany.

Throughout the 1990s, Clive Owen switched between stage and screen. On stage, he appeared in “The Philanderer,” “Design for Living,” and “Closer,” while on-screen there were a number of winning roles, including “Century,” “An Evening with Gary Lineker,” and the title character, Nick Sharman, in the TV series “Sharman.”

Owen played the lead role of DCI Ross Tanner in a quartet of full-length TV features “Second Sight” which was a popular and critical success in both the UK and the US (where it aired on PBS).

After his compelling performance as Jack Manfred in “Croupier,” a sleeper hit in the US in 2000, Clive Owen’s star was firmly in the ascendancy. Robert Altman cast him in the award-winning period drama “Gosford Park” and he appeared alongside Matt Damon in “The Bourne Identity.” In the past three years, he has played The Driver in a series of high concept BMW advertisements (“Hire”) and has also played on stage in a West End production of “A Day in the Death of Joe Egg.”

He was most recently seen in the feature films “Beyond Borders” with Angelina Jolie and “I’ll Sleep When I’m Dead,” which reunited him with “Croupier” director Mike Hodges.

Since she played the tomboyish Juliette in the hit comedy “Bend It Like Beckham,” **KEIRA KNIGHTLEY**’s (Guinevere) rise has been meteoric. After playing the role of Lara in the TV mini-series “Doctor Zhivago,” the London-born actress went on to star opposite Johnny Depp in the swashbuckling adventure drama “Pirates of the Caribbean: The Curse of the Black Pearl.” After wrapping “King Arthur,” she starred opposite Adrien Brody in the upcoming “The Jacket” directed by John Maybury.

Knightley, who is the daughter of playwright Sharman MacDonald and the actor Will Knightley, first acted in school and youth club productions. She made her movie debut as Natasha Jordan in “A Village Affair” and followed that with parts in “Innocent Lies,” “Treasure Seekers,” and “Coming Home.” But her first major role was as a handmaiden to Queen Amidala in “Star Wars: Episode I – The Phantom Menace.” Since then, she has been seen in the TV mini-series “Oliver Twist,” “Princess of Thieves,” and the psychological thriller “The Hole.” After “Bend it Like Beckham,” she appeared in Gillies MacKinnon’s “Pure.”

Knightley was most recently seen as part of an impressive ensemble cast that included Colin Firth, Hugh Grant, Laura Linney, Liam Neeson, Alan Rickman and Emma Thompson in Richard Grant’s “Love Actually.” She will next star opposite Jude Law and Jim Broadbent in “Tulip Fever,” to be directed by John Madden.

IOAN GRUFFUDD (pronounced YO-an GRIFF-ith) began acting in his teens in his hometown, Cardiff, Wales. At 18 he enrolled at The Royal Academy of Dramatic Arts in London and upon graduation, began working almost immediately in the United Kingdom. It was his title role in the Emmy Award-winning miniseries, “Horatio Hornblower,” that earned him international acclaim with both fans and critics. His previous film credits include “Titanic,” “102 Dalmatians,” “Solomon and Gaenor” (nominated for an Academy Award® for Best Foreign Language Film) and Jerry Bruckheimer’s “Black Hawk Down.”

Gruffudd currently resides in Los Angeles.

STELLAN SKARSGÅRD (Cerdic) is a versatile actor who began his career with the Royal Dramatic Theatre in Stockholm, working with notable directors, such as Alf Sjöberg and Ingmar Bergman. He has appeared in numerous films, including: “Ronin,” “The Unbearable Lightness of Being,” “The Hunt for Red October,” “Good Will Hunting,” “Amistad,” “The Ox,” “Breaking the Waves,” “Insomnia,” “Passion of Mind,”

"Taking Sides," "City of Ghosts," and, most recently, "Dogville." He recently completed shooting Paul Schrader's "Exorcist: The Beginning." Stellan Skarsgård has been honoured with numerous awards from the Swedish motion picture industry and the Berlin, Telluride, Chicago, and San Sebastian Film Festivals.

STEPHEN DILLANE's (Merlin) most recent films have included "The Hours," playing Leonard Woolf, and "Spy Game." Previous films include Zeffirelli's "Hamlet" and Michael Winterbottom's "Welcome to Sarajevo." On stage he has appeared many times at the National Theatre in London - in "Dancing at Lughnasa" and "Angels in America" among others. He played Uncle Vanya and Hamlet in the West End and won a Tony Award for Tom Stoppard's "The Real Thing" on Broadway.

RAY WINSTONE (Bors) was born in Hackney in the East End of London. He started boxing at the age of twelve and was three times London Schoolboy champion and fought twice for England. He studied acting at the Corona School before being cast by director Alan Clarke as Carlin ("the Daddy") in "Scum." This BBC Play production made Winstone's name and since then he has appeared in numerous TV series and movies. After playing a starring role in Franc Roddam's "Quadrophenia" and being cast by Ken Loach in "Ladybird, Ladybird," Gary Oldman gave Winstone the lead role in his gritty, biographical drama, "Nil By Mouth." Winstone was mesmerising as Ray, an award-winning performance that led to a succession of challenging roles including Dave in the gangster movie "Face" and Dad in Tim Roth's disturbing drama, "The War Zone." He also played in the comedy drama "The Mammy" and "Fanny & Elvis" before delivering one of the finest performances of his career opposite Ben Kingsley in "Sexy Beast."

His movies since then include "There's Only One Jimmy Grimble," "Last Orders," "Ripley's Game," and "Cold Mountain." Ray Winstone's notable TV series over the past twenty years include "Robin of Sherwood" (in which he played Will Scarlet), "Birds of a Feather," "The Ghost Busters of East Finchley," "Our Boy" (for which he earned an RST award for Best Male Actor), "Births, Marriages and Deaths," "Lenny Blue," and the title role in "Henry VIII."

From his AFI-nominated performance in the movie "The Hard Word" to his AFI award-winning performance in the TV series "The Secret Life of Us" and his hailed performance in the stage production "King Henry V," Melbourne-born actor **JOEL EDGERTON** (Gawain)

has proved to be one of the most promising actors of his generation. After graduating from the University of Western Sydney (where he studied drama), Edgerton made his name in Sydney theatre ("Blackrock," "Dead White Males," "Third World Blues") while getting minor roles in such films as "Praise," "Erskineville Kings," and "Sample People." He made a major impact as the scaffolder Will in the critically acclaimed TV series "The Secret Life of Us" and after a small part in "Star Wars: Episode II – Attack of the Clones," he impressed as a short-fuse criminal in "The Hard Word" and as Aaron Sherritt in "Ned Kelly." He also appeared in "The Night We Called It a Day" and will appear in "Star Wars: Episode III." Also an accomplished writer, Joel has collaborated with his brother, writer/director Nash Edgerton, on a number of projects.

TIL SCHWEIGER (Cynric), a native of Freiburg, Germany, has worked as an actor, producer, editor and director and is beginning to become well-known in America. His many roles in this country include "In Enemy Hands," "Lara Croft: The Cradle of Life," "Driven," "Judas Kiss," "SLC Punk!," the television film "Joe and Max," and "The Replacement Killers." Since his film debut in "Manta, Manta," he has appeared in a wide range of movies and TV series including "Lindenstrasse," "Der Bewegte Mann," "Die Kommissarin," "Bunte Hunde," "Das Superweib," "Das Maedchen Rosemarie," and "Die Halbstarcken." In 1997, he wrote, produced and starred in "Knockin' On Heaven's Door." His most recent movies are "Raumschiff Surprise Periode I" and "La Vraie vie des Dalton." Among the movies he has directed are "Der Eisbar" and "Auf Herz und Nieren."

HUGH DANCY (Sir Galahad) is a quickly rising young British star who most recently played Prince Charmont opposite Anne Hathaway in "Ella Enchanted." Other recent screen credits include the romantic thriller "Tempo" opposite Melanie Griffith and Rachel Leigh Cook and in Ridley Scott's critically acclaimed war drama "Black Hawk Down."

Born in Stoke-on-Trent, Staffordshire, England, Hugh was first cast in the British television series "Trial & Retribution II," followed by BBC's "Dangerfield" and an appearance in "Kavanagh QC." Dancy was then chosen to portray the title role for the new Hallmark/TNT production of "Charles Dicken's David Copperfield," going on to star in the second series of Granada Television's popular "Cold Feet" and the BBC adaptation of "Madam Bovary."

Dancy also portrayed D'Artagnan in "Young Blade," followed by the feature "The Sleeping Dictionary," filmed

on location in Sarawak. On stage, Dancy has starred in "Billy and the Crab Lady" at the Soho Theatre and "To The Green Fields Beyond," directed by Sam Mendes.

RAY STEVENSON (Dagonet) was born in Newcastle, England and worked in a number of UK TV shows and series over the past decade. These include "The Return of the Native" for Hallmark, "Band of Gold," "The Tide of Life," "Drover's Gold," "City Central," "Making Love in the 21st Century," "Holby City," "At Home With the Braithwaites" (in which he played Graham Braithwaite), "Dalziel and Pascoe," and "Murphy's Law." On stage he has appeared in "Cracked" at Hampstead Theatre, played Christ in "The York Mysteries," and was in the Royal Court production of "Mouth To Mouth." He recently played a leading role in "The Duchess of Malfi" at the National Theatre. Prior to "King Arthur," he starred in the TV movie, "Green Eyed Monster."

The Copenhagen-born actor **MADS MIKKELSEN** (Tristan), who began his professional career as a gymnast and dancer, has worked steadily in theatre, television and film to become the top male star in Denmark. A graduate of Århus Theatre School, Mikkelsen has subsequently appeared onstage in several productions, including Romeo in "Romeo and Juliet," directed by Lars Kaalund. Mikkelsen also starred in the police series, "Unit 1," which garnered an International Emmy Award for Best Drama Series. Among his many distinguished and varied film roles, Mikkelsen is best known for his starring role in Susanne Bier's "Open Hearts" for which he was nominated for Best Actor for the Robert (Danish Academy Award) and Bodil (Danish Film Critics' Award) in 2003 and won the Best Actor Zulu Award in 2002. His other film credits include "I Am Dina," opposite Gérard Depardieu, "Shake It All About," "Flickering Lights" and "Wilbur Wants To Kill Himself." In Mikkelsen's upcoming film, "Pusher 2," which is scheduled for a Christmas release in Europe, he reprises his role as a low-life pusher/junkie in the much-anticipated followup to the 1996 success, "Pusher." Mikkelsen will also appear in the dark comedy, "Green Butchers" (to be released in the U.S. by Newmarket), for which he was nominated for a Bodil for Best Actor in 2004.

ABOUT THE FILMMAKERS

Filmmaker **ANTOINE FUQUA** (Director) has established himself as one of the foremost talents of his

generation. Through his diverse body of work, he has achieved his goal of making highly stylized films that resonate thematically and personally with audiences. In "Tears of the Sun," Fuqua's fourth feature, Bruce Willis plays Lt. Waters, a Navy SEAL who is sent to Nigeria on a search-and-rescue mission. When the missionary doctor he is meant to save (played by Monica Bellucci) refuses to abandon the refugees under her care, Waters is forced to shun his orders in favor of the dictates of his conscience. Revolution Studios released "Tears of the Sun" on March 7, 2003.

Fuqua confirmed his place as a young director of unique vision and craft with the release of Warner Bros.' "Training Day." Shot entirely on location in Los Angeles, "Training Day" chronicles one brutal day in the life of a corrupt cop (Denzel Washington, who won an Academy Award® for his performance) and his earnest young trainee (Ethan Hawke, who was also nominated for an Academy Award®). Intense, powerful and visually dynamic, "Training Day" shines an uncompromising light on the urban drug underworld.

Fuqua is also set to produce "Family Reunion" with his wife, Lela Rochon ("Waiting to Exhale," "Any Given Sunday"), and Darryl Quarles for Warner Bros. Lela will star in the film, which explores relationships within black families. Additionally, he is working on "Bloods," a film for Castle Rock that was adapted from Wally Terry's novel that explores the Vietnam experience of black soldiers who died in record numbers during America's first fully integrated war. Fuqua recently announced an exclusive deal to produce and direct new projects for Universal Television, and he is also executive producing a television pilot for ABC.

Fuqua revealed an impressive stylistic flair with his debut film, Columbia Pictures' "The Replacement Killers," featuring international action star Chow Yun Fat and Academy Award® winner Mira Sorvino. "The Replacement Killers" was followed by Warner Bros.' comedic thriller "Bait," starring Jamie Foxx and David Morse.

A native of Pittsburgh, Fuqua studied engineering at West Virginia University before moving to New York in 1987 to direct music videos. After forming his own production company, Reel Power, he directed his debut short, "Exit." Before long, Fuqua's visual and narrative sensibility made him one of the industry's most sought after music video and commercial directors. His credits include television commercials for Miller Genuine Draft, Reebok, Toyota and Sprite, and music videos for a wide array of artists, including Arrested Development, Prince, Stevie Wonder and Toni Braxton. Fuqua won an MTV Award for Best Rap Video and two prestigious Music Video

Production honors (The Young Generators Award and The Sinclair Tenenbaum Olesiuk and Emanuel Award) for his video for Coolio's "Gangsta's Paradise."

Fuqua currently lives in Los Angeles with his wife, actress Lela Rochon Fuqua and daughter, Asia Rochon Fuqua and enjoys frequent quality time with sons Zachary and newborn Brando.

JERRY BRUCKHEIMER (Producer) signature lightning bolt identifies every one of his productions, and whether you're in a dark theatre looking up at a 70-foot screen or your own home watching a 27" picture, you know when you're looking at a Jerry Bruckheimer Production. One of the most successful producers of all time, he is a filmmaker and now a television mogul who loves telling a story and delivers a visual feast unmistakably his own.

Bruckheimer's films have earned worldwide revenues of over \$13.5 billion in box office, video and recording receipts; and this season three of his network series were simultaneously listed in the Top 10, a feat heretofore unprecedented by any television producer.

Always a storyteller, Bruckheimer learned early how to keep a story moving. He had to. His first films were the 60-second tales he created as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of "Bonnie and Clyde" he created for Pontiac, was noted for its brilliance in *Time* magazine. It also brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, not yet 30, he was at the helm of memorable films like "Farewell, My Lovely," "American Gigolo" and 1983's "Flashdance" which changed Bruckheimer's life by becoming a sleeper hit (grossing \$100 million in the U.S. alone) and pairing him with producer Don Simpson, who would be his partner for the next 13 years.

Industry acclaim followed the box office success. In both 1985 and 1988, the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And, along with Simpson, the Publicists Guild of America chose him as 1988's Motion Picture Showman of the Year, a tribute he received again in 2003 when the Publicists Guild honored him for Showmanship in Television.

By 1995, Don Simpson and Jerry Bruckheimer were producing one hit after another. In that year alone, they were responsible for "Bad Boys," the Will Smith/Martin Lawrence film that was Columbia Pictures' highest grossing

movie of the year; Michelle Pfeiffer's acclaimed "Dangerous Minds"; and "Crimson Tide," the Denzel Washington/Gene Hackman adventure that, with "Dangerous Minds," topped Hollywood Pictures' box office slate.

In 1996, Bruckheimer produced "The Rock" starring Sean Connery and Nicolas Cage. The film broke new ground and continued established Bruckheimer traditions with a box office gross of nearly \$350 million worldwide. His casting of the film re-established Connery as an action star and created that same image for the intellectual Cage. "The Rock," named Favorite Movie of the Year by NATO, was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with "Con Air," a film that elevated Cage to the pantheon of international action heroes, and grossed over \$230 million. It also earned a Grammy and two Oscar nominations and brought its producer once more to the attention of the international industry, when, in 1999, he was awarded the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

In 1998 Touchstone Pictures released "Armageddon," starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. The outer space adventure, directed by Michael Bay, was the biggest movie of 1998, with box office grosses of nearly \$560 million worldwide. Its soundtrack album reached multi-platinum status and spawned Aerosmith's first #1 single, "I Don't Want to Miss a Thing," which was honored with an Academy Award nomination.

Bruckheimer's second hit of 1998 was the psychological thriller "Enemy of the State," starring Will Smith and Gene Hackman. Both a critical and box office hit, "Enemy" earned over \$225 million worldwide.

The year 2000 began with an acknowledgment of the highest order from his own peers as Bruckheimer received the David O. Selznick Award for Lifetime Achievement in Motion Pictures from the Producers Guild of America.

On the heels of this accolade, Bruckheimer released three films. The first, "Gone in 60 Seconds," starring Nicolas Cage, Angelina Jolie, Giovanni Ribisi, Delroy Lindo and Robert Duvall, was released in June. This update of the 1974 cult classic went on to blockbuster status, grossing over \$230 million worldwide. Later that summer came "Coyote Ugly," a romantic comedy from Touchstone Pictures about a young songwriter's wild adventures in Manhattan. Its hit soundtrack album, with songs written by Diane Warren and performed by LeAnn Rimes, spent over two years on the Billboard chart. The

single "Can't Fight the Moonlight" sold over 500,000 copies and the album went triple platinum in 2002.

In fall 2000, Walt Disney Pictures released "Remember the Titans" starring Denzel Washington. Inspired by the true story of the integration of a Virginia high school football team, the film touched audiences with its sensitive portrayals and moving story and earned the film the NAACP Image Award for Outstanding Motion Picture, and Washington the NAACP Image Award for Outstanding Actor in a Motion Picture. It also won nominations for People's Choice Awards as Favorite Dramatic Film, Favorite Movie and Best Actor and grossed over \$115 million in domestic box office receipts.

Over Memorial Day Weekend 2001, Disney opened the eagerly anticipated "Pearl Harbor," directed by Michael Bay and starring Ben Affleck, Josh Hartnett, Kate Beckinsale and Alec Baldwin. Hailed by World War II veterans and scholars as a worthy re-creation of the shock and horror of the surprise attack that brought the United States into the war, the film was nominated for three Academy Awards including Best Original Song for "There You'll Be," Best Visual Effects, and Best Sound and was the recipient of the Academy Award for Best Sound Editing. "Pearl Harbor" amassed over \$450 million in worldwide box office receipts and \$250 million in DVD and video sales, a figure that increases daily.

"Black Hawk Down," the story of the 1993 Battle of Mogadishu adapted from the best-selling book by Mark Bowden and starring Josh Hartnett, Eric Bana, Ewan McGregor, Tom Sizemore and Sam Shepard, opened to rave reviews and multiple award nominations. Director Ridley Scott was not only nominated for an Academy Award for his work, but also received nominations for a Golden Globe Award, a Directors Guild Award and an A.F.I. Award. The film itself garnered nominations from the A.F.I. and the National Board of Review as well as the History Channel. Editor Pietro Scalia won the Academy Award and was recognized with nominations from BAFTA and A.F.I. The picture was honored with the Best Sound Oscar as well as an Oscar nomination for Cinematographer Slawomir Idziak.

On June 7, 2002 Touchstone Pictures released "Bad Company" starring Anthony Hopkins and Chris Rock. The action/comedy, directed by Joel Schumacher, chronicled the efforts of a veteran CIA agent to transform a sarcastic, streetwise punk into a sophisticated and savvy spy in order to replace his murdered twin brother for a highly dangerous mission.

"Kangaroo Jack," a raucous comedy set in the Australian Outback, starring Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken, was

Bruckheimer's first collaboration with Castle Rock Pictures and reunited him with director David McNally. The hit family film was given an award for excellence by the National Film Advisory Board and was nominated for an MTV Movie Award for "Best Virtual Performance."

Released in the summer of 2003, "Pirates of the Caribbean: The Curse of the Black Pearl" told the story of a daring rescue mission aimed at reversing an ancient curse. Starring Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightley and directed by Gore Verbinski, this irreverent wink at the popular Disney theme park attraction not only revived the pirate movie, but re-imagined it all together. "Pirates of the Caribbean: The Curse of the Black Pearl" quickly gained fans worldwide and became the highest grossing live action film in the U.S. in 2003 as well as Jerry Bruckheimer's highest grossing film with box office receipts over \$630 million worldwide. The film earned five Academy Award nominations and became the highest grossing live-action film in Walt Disney Studios history. The film's star, Johnny Depp was honored with a Best Actor Award from the Screen Actors Guild and an Academy Award nomination for his portrayal of Captain Jack Sparrow.

The summer of 2003 also brought the long awaited reunion of Martin Lawrence and Will Smith with director Michael Bay in Columbia Pictures' "Bad Boys II." Also starring Joe Pantoliano, Gabrielle Union and Jordi Molla, the action comedy quickly surpassed the success of the original film and became Columbia Pictures' highest grossing film of the year.

"Veronica Guerin," the film based on the life of the Irish journalist murdered by Dublin crime lords, starring Cate Blanchett and directed by Joel Schumacher for Touchstone Pictures, premiered in the U.S. in October 2003. Released over the summer of 2003 in Ireland and having its North American premiere at the Toronto Film Festival in August 2003, "Veronica Guerin" has gained critical praise for the film and earned Cate Blanchett a Golden Globe nomination for her stunning portrayal of the heroic journalist.

In July 2004 Touchstone Pictures will release "King Arthur," a gritty revisionist take on the Arthurian legend penned by David Franzoni. The film stars Clive Owen as Arthur opposite "Pirates" headliner Keira Knightley as Guinevere and is directed by Antoine Fuqua.

Bruckheimer will again team with Nicolas Cage on the Jon Turteltaub-directed "National Treasure," a fast-paced action comedy set to be released in November 2004.

As Time magazine recently stated, "The most successful producer in film history...is on his way to becoming the most successful producer in the history of

TV." Bruckheimer brought the power of the lightning bolt to the small screen in the year 2000. The show "CSI" starring William Petersen and Marg Helgenberger as members of an elite forensic crime scene investigation unit in Las Vegas quickly won the loyalty of both critics and viewers and is currently the number one show on television. In 2001, "CSI" was honored with the TV Guide Award for Best New Drama, nominations for a Golden Globe and People's Choice Award for Best Dramatic Series, as well as four Emmy nominations. In 2002, "CSI" was honored with six Emmy nominations including Outstanding Drama as well as a Golden Globe nomination. In 2003, "CSI" averaged 25 million viewers a week and was nominated for another six Emmys. "CSI" became the most-watched show on television, an honor CBS has held only twice before in its history with "Gunsmoke" and "Dallas."

JBTV introduced two new dramas on CBS in the fall of 2002. The first, "CSI: Miami," starring David Caruso, is a spin-off of "CSI: Crime Scene Investigation." The second is "Without a Trace" starring Anthony LaPaglia as the leader of the FBI Missing Person's Unit in New York City. "CSI: Miami" and "Without a Trace" were the number one and two new dramas in 2002. "CSI: Miami" won the Emmy for cinematography and "Without a Trace" won two Emmys, one for art direction and the other went to Charles Dutton for outstanding performance in a guest-starring role. Also produced by JBTV and recently honored with the 2003 Emmy Award for Best Reality Show, "The Amazing Race," a contest in which twelve couples are sent around the world, was recently picked up for a sixth season on CBS. Bruckheimer Television continued the tradition of hit dramas with the Fall 2003 highest rated new drama "Cold Case," starring Kathryn Morris as a Philadelphia homicide detective seeking justice for unsolved murders, each filed away and labeled as a "Cold Case."

Jerry Bruckheimer Films and Television have been honored with thirty-five Academy Award nominations, five Oscars, eight Grammy Award nominations, five Grammys, twenty-three Golden Globe nominations, four Golden Globes, twenty Emmy Award nominations, six Emmys, eight People's Choice nominations, four People's Choice Awards, and numerous MTV Awards, including one for Best Picture of the Decade.

What these and the other projects on Jerry Bruckheimer's slate have in common is great characters playing out great stories, tales told with visual style and passion, cinematic adventures that engage audiences worldwide.

MIKE STENSON (Executive Producer) is president of Jerry Bruckheimer Films for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films including "Armageddon," "The Rock," "Crimson Tide," and "Dangerous Minds." More recently, Stenson served as a producer on "Bad Company" and "Gone in Sixty Seconds" and as an executive producer on "Pirates of the Caribbean: The Curse of the Black Pearl," "Bad Boys 2," "Veronica Guerin," "Kangaroo Jack," "Black Hawk Down," "Pearl Harbor," "Coyote Ugly," "Remember the Titans," and the upcoming "National Treasure."

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a master of business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production, including "Rush Hour," "Instinct," "Six Days, Seven Nights," and "Mr. Holland's Opus."

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer's plan to expand the company's film production schedule.

Upcoming is the action comedy "National Treasure," directed by Jon Turteltaub, starring Nicolas Cage, and set to be released November 24th, as well as the sports drama "Glory Road," directed by James Gartner and starring Ben Affleck.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, "Remember the Titans," starring Denzel Washington for

Walt Disney Pictures, and "Coyote Ugly," starring Piper Perabo and John Goodman for Touchstone Pictures.

His executive producer credits include the just completed Jerry Bruckheimer Films' "National Treasure" starring Nicolas Cage. He also executive produced the critically acclaimed "Veronica Guerin" starring Cate Blanchett, as well as the blockbuster hits "Pirates of the Caribbean" directed by Gore Verbinski and starring Johnny Depp, "Bad Boys II" starring Will Smith and Martin Lawrence, "Black Hawk Down," directed by Ridley Scott and starring Josh Hartnett, "Pearl Harbor," starring Ben Affleck, Kate Beckinsale and Josh Hartnett, "Gone in 60 Seconds," starring Nicolas Cage, Angelina Jolie and Robert Duvall, "Enemy of the State" starring Will Smith and Gene Hackman, "Armageddon," starring Bruce Willis and Ben Affleck, and "Con Air," starring Nicolas Cage and John Malkovich.

In addition to his work on JBF's many motion picture projects, Oman also supervised production on several television projects including ABC's drama "Dangerous Minds," starring Annie Potts, and the ABC drama "Swing Vote," written by Ron Bass and starring Andy Garcia.

Prior to joining Simpson-Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on "Dumb and Dumber," starring Jim Carrey, executive produced Touchstone Pictures' "The War at Home," starring Emilio Estevez, Kathy Bates and Martin Sheen, and co-produced on "The Desperate Trail" with Sam Elliot and "The Sketch Artist," starring Drew Barrymore and Sean Young. Oman produced "Hands That See" with Courtney Cox and "Love, Cheat and Steal" with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles where he studied screenwriting and New York University where he participated in the undergraduate film production program. He was born and raised in Wichita Falls, Texas.

NED DOWD's (Executive Producer) most recent work was as the executive producer on biopic "Veronica Guerin," the sci-fi epic "Reign of Fire," and the award-winning "Wonder Boys," with Michael Douglas. He was the co-producer of the critical and commercial hit comedy "Shanghai Noon" with Jackie Chan and Owen Wilson. He was producer of "The 13th Warrior" with Antonio Banderas and "State of Grace" with Sean Penn and Lip

Service. For Caravan Pictures, he was head of production on a number of major titles, including "Rocket Man," "Washington Square," "G.I. Jane," "Gone Fishin'," "Grosse Pointe Blank," "Powder," and "While You Were Sleeping." He worked as an assistant director on numerous titles, including "I'll Do Anything," "Dead Ringers," "Hoffa," "Other People's Money," "House of Games," and "Fool for Love."

DAVID FRANZONI (Written by) was nominated for an Oscar® for Best Original Screenplay for the stirring epic "Gladiator" and won the Academy Award® for best picture as a producer of that film.

In 1997, he scripted the powerful slavery drama for Steven Spielberg's "Amistad."

He wrote the story and screenplay for "Jumpin' Jack Flash."

He was awarded the George Foster Peabody Award, the Pen West Literary Award, the Cable Ace and was nominated for an Emmy for his acclaimed HBO adaptation of "Citizen Cohn," starring James Woods.

Among **SLAWOMIR IDZIAK's** (Director of Photography) nearly 40 credits is a wide range of films shot in various countries. In his native Poland, Idziak worked as a director of photography on a number of notable movies, but most memorably, three with the great director, Krzysztof Kieslowski: "A Short Film About Killing," "The Double Life of Veronique," and "Three Colors: Blue."

In the 1990s, he was the director of photography on "I Want You," "Weltmeister," "The Journey of August King," "Mannerpension," "Men With Guns," "Gattaca," and "The Last September." His first big budget action drama was "Proof of Life," which was followed by "Black Hawk Down." Idziak also teaches at many workshops and film schools throughout the world. For his work as director of photography, he has received many awards at international film festivals (Venice, Berlin, Prague, Auckland) and was nominated for an Academy Award® in 2002 in the best cinematography category for "Black Hawk Down."

Among **DAN WEIL's** credits as production designer are some of the most elaborate and entertaining French movies of the past two decades. In particular, his work with director Luc Besson realized a variety of worlds, from the natural beauty of "The Big Blue" to the gritty realism of "Nikita" and "Leon" to the stylish, nightmarish and sometimes comic future of "The Fifth Element." Weil's credits also include "Black Mic Mac," "Moitie-moitie," "Hors la vie," "IP5," "Total Eclipse," "Belle

Maman,” and “The Dancer.” Most recently, he worked on the espionage thriller, “The Bourne Identity.”

PENNY ROSE (Costume Design) received a BAFTA nomination for her work on director Alan Parker’s acclaimed “Evita,” starring Madonna. Rose is a long-time collaborator of Parker’s and has designed costumes for three of his other films: “The Road to Wellville,” “Pink Floyd: The Wall” and “The Commitments.”

Most recently she created the attire for “The Sleeping Dictionary,” written and directed by Guy Jenkins and starring Jessica Alba, Brenda Blethyn and Bob Hoskins and also worked on the hugely successful “Pirates of the Caribbean: The Curse of The Black Pearl,” starring Johnny Depp, Geoffrey Rush, Orlando Bloom, and Keira Knightley, for which she also received a BAFTA nomination.

Additional credits include “The Good Thief,” starring Nick Nolte and Tcheky Karyo for director Neil Jordan; “Just Visiting,” with Jean Reno, Christina Applegate and Christian Clavier; “Entrapment,” starring Sean Connery and Catherine Zeta-Jones; and Disney’s remake of “The Parent Trap,” starring Dennis Quaid, Natasha Richardson and Lindsay Lohan, directed by Nancy Meyers.

Earlier in her career, Rose designed costumes for Brian de Palma’s “Mission: Impossible” and has twice worked with director Lord Richard Attenborough: on “Shadowlands” and “In Love and War.” Her resume also includes Christopher Hampton’s “Carrington,” Vincent Ward’s “Map of the Human Heart,” Bill Forsyth’s “Local Hero,” Pat O’Connor’s “Cal,” Marek Kaniévská’s “Another Country” and Jean-Jacques Annaud’s “Quest for Fire.”

Rose was trained at the West End Theatre. She began her career working not only in the theatre, but also in television, designing for commercials where she first met Alan Parker, Adrian Lyne, Ridley and Tony Scott, and Hugh Hudson. She was born and raised in Britain, and is fluent in French and Italian.

“King Arthur” marks the 5th film collaboration for producer Jerry Bruckheimer and composer **HANS ZIMMER** (“Pearl Harbor,” “Black Hawk Down”). Zimmer won an Academy Award® for Best Original Score for Disney’s “The Lion King,” as well as a Golden Globe, two Grammys, and a Tony Award (for the film’s subsequent Broadway incarnation). For his outstanding score for Ridley Scott’s “Gladiator,” he won the Golden Globe and Broadcast Film Critics Award and received another Oscar

nomination. The album sold 3,000,000 units worldwide and spawned a followup album, “Gladiator: More Music From the Motion Picture.” The acclaimed composer also collected another 5 Academy nominations for his music on “Rain Man,” “As Good As It Gets,” “The Thin Red Line,” “The Preacher’s Wife” and “The Prince of Egypt.”

Among his diverse credits are scores for “Driving Miss Daisy,” “Mission: Impossible 2,” “The Road To El Dorado,” “Green Card,” “Spirit: Stallion of the Cimarron,” “Crimson Tide,” “The Rock,” “Matchstick Men” and most recently, Ed Zwick’s “The Last Samurai.”

Long recognized as one of Hollywood’s most innovative musical talents, the German-born artist first achieved success in the pop music world as a member of The Buggles. The group’s 1982 worldwide hit single, “Video Killed the Radio Star,” helped usher in a new era of global entertainment as the first music video aired on MTV. That same year, Zimmer entered the realm of film music through a collaboration with famed composer Stanley Meyers (“The Deer Hunter”) on the acclaimed drama “Moonlighting.” He continued his association with Meyers on such projects as Stephen Frears’ “My Beautiful Laundrette” and Nicholas Roeg’s “Insignificance,” learning the power of combining modern synthesized percussion beats with the melodies of classical music. After 15 collaborations with Meyers, Zimmer began his solo composing career with 1988’s “A World Apart.”

He went on to work with such respected filmmakers as Ron Howard (“Backdraft”), Peter Weir (“Green Card”), Mike Nichols (“Regarding Henry”), John Schlesinger (“Pacific Heights”), John Boorman (“Beyond Rangoon”) and Mimi Leder (“The Peacemaker”). He is a favorite of directors Penny Marshall (“A League of Their Own,” “Riding in Cars With Boys,” “Renaissance Man”) and brothers Ridley Scott (“Hannibal,” “Thelma & Louise,” “Black Rain,” “Black Hawk Down,” “Gladiator”) and Tony Scott (“Days of Thunder,” “Crimson Tide,” “True Romance,” “The Fan”).

Zimmer continues to break ground in the world of film music. A pioneer in the use of digital synthesizers, electronic keyboards and the latest computer technology, he is considered the father of integrating electronic sound with traditional orchestral arrangements.

JOHN MATTHEWS (Historical Advisor) has written and compiled over fifty books on the history and legends of King Arthur and has devoted much of the past thirty years to the study of Arthurian Traditions and myth in general. His best known and most widely read titles are: *The Book of Arthur*, *At the Table of the Grail*, and *Sir Gawain*. He was recently guest editor of the journal *Arthuriana* and his book *Celtic Warrior Chiefs* was a New York Public Library recommended title for young people.

John has been involved in a number of media projects, as both an advisor and contributor. He has taught at the Temenos Academy in London, St Hilda's College, Oxford, and at the University of Seattle in Washington. He has also worked in collaboration with the Joseph Campbell Foundation. He is currently completing work on two new projects, *King Arthur: Dark Age Warrior* and *Mythic Hero* and *Merlin: King Arthur's Great Councillor*.

KING ARTHUR: THE HISTORICAL CONTEXT

1: KING ARTHUR AND HIS KNIGHTS: THE LEGEND

For most people, mention of King Arthur and the Knights of the Round Table conjures up a romantic scene, with men dressed in shining plate armor and women in silk and satin - all set amid the splendor of the medieval castle of Camelot. For most, this imagery is the stuff of legend, and few know that Arthur really existed, that he lived more than 500 years before the first romantic tales of his adventures were written down, and that the reality is a far cry from the chivalrous tales of the Round Table.

"King Arthur" sets out to put the record straight, by taking us back to the 5th century, to the Dark Ages. There, stripped of the elaborate magic and romance of the medieval stories, a new but authentic image of Arthur and his men is presented - in a time of savagery and warfare, of darkness and doom, when a small band of heroes struggled to keep alight the fading light of Roman Britain, and to establish a new realm, ruled over by the descendants of two cultures - Roman and British. In this version there is no magic, no shining armor, and no Camelot. Instead we have a band of brave men, whose origins are in a far off land, who combine their incomparable fighting skills with those of the Romano-British, against a new and terrible enemy - the Saxons, invaders from across the sea, whose desire is to plunder the rich lands of Britain and to wipe out all memory of Roman civilization.

The Dark Ages are truly a very different time to the more romantic Middle Ages. This was an era of bloodshed and warfare, when petty leaders fought each other for the position of High King. At this time, after more than 300 years of occupation, the Roman Legions began to withdraw from Britain to defend their own increasingly beleaguered city. Chaos descended on Britain. Savage Picts attacked from the north beyond Hadrian's Wall, the fierce Scots from west across the Irish sea and the Saxons began raiding

deep into the country from the south and east.

Everything looked black for the Romano-British people. But one man, who would become King Arthur, rose to the challenge and made a spectacular stand against the invaders. He fought 12 great battles in which he smashed the Saxon army so utterly that they were rendered powerless for almost 40 years. These events were so shattering no one could forget them. Stories began to be told. They were added to and embellished again and again, with each age bringing in its own version. By the 15th century, a thousand years after the real Arthur lived, there were hundreds of stories in circulation. The Round Table, Excalibur, Merlin's magic, the love story of Lancelot and Guinevere and the quest for the Grail were all a part of a great epic cycle, involving heroes new and old. The legend of King Arthur became the most popular subject for storytellers throughout the Middle Ages, and in our own time it remains one of the most frequently worked subjects for historic study, fiction, drama and film. It continues to inspire us all with its rich panorama of heroism, love and human endeavour.

2: THE ROMANS IN BRITAIN

The Roman occupation of Britain lasted over 300 years - from A.D. 60 to A.D. 410. During this time the legions subdued and pacified the British population, until most levels of society were assimilated and civilized in Roman culture. However, in the borderlands, the legions fought a continual guerrilla action against the native British Celts, a proud warrior race who delighted in warfare and personal decoration with equal measure. While these dangerous adversaries hid in the hills and wild lands to the North and West, across the southern and central areas of the island Roman influence was strong. Roman villas (such as the one where the young Alecto is kept hidden in "King Arthur") dotted the landscape. These had underfloor heating, glazed windows and mosaic floors - luxury items which awed the native people as much as it caused them to despise their civilized conquerors.

The Roman legions, whose iron discipline and ordered methods of warfare made them a force few could overcome, left a powerful legacy on the native Britons, many of whom joined up and learned their conquerors warlike skills. In turn, many legionaries from other lands chose to settle in Britain, marrying native women and establishing a mixed race culture - the Romano-Britons. Sarmatian tribesmen in particular became deeply interwoven into the life and culture of the country.

When the Roman legions finally withdrew, leaving the country open to internal strife as local chieftains fought

for supremacy, the Romanized Britons turned to those who bore the heritage of both cultures. Men like Artorius, or Arthur, a child of Roman and British stock, were singled out to act as generals and governors of the beleaguered country. An ancient poem, dating from only a few years after Arthur's time, describes him as 'a man of two cultures', who fought at the Wall for the preservation of Britain. Such a man was Arthur, the inheritor of Roman civilization, government and the tactics of war, who led the last desperate stand against a new enemy, the invading Saxons.

3: THE SARMATIANS

The Sarmatians were a tribe of warriors from, roughly speaking, the area known today as the former Soviet republic of Georgia. They belonged to a group of roughly confederated tribes, including the Alans, the Izygets, the Ossytes and the Scythians, all of whom were impressive warriors and superb horsemen. In the 2nd century A.D. these wild tribes fought a deadly war against Rome. They were finally defeated by the Emperor Marcus Aurelius who, following the practice of stationing foreign troops in its most far-flung outposts, stationed some 3000 Sarmatian warriors in Britain. Most were stationed at a fort near the present day Lancashire town of Ribchester, but some went to Hadrian's Wall - in the belief that since they had no relatives North of the Wall they were unlikely to open the gates to family members. Archaeological evidence tells us of Sarmatian contingent at the fort of Camboglanna, long believed to be the site of Arthur's last battle at Camlan, and possibly the original Camelot. The Sarmatians established a tight-knit community at both sites, which archaeological evidence shows was maintained for some time.

The Sarmatians were permitted to keep their own customs, gods, and traditions, which included the religious practice of worshipping a sword stuck in a stone. In battle, they fought under the leadership of a Roman officer named Lucius Artorius Castus, a seasoned prefect who had distinguished himself in campaigns against the Izagetes. The Sarmatian troops fought under a wind-sock style banner shaped like a dragon and known as the Draco, which was said to roar when they rode into battle. Like the later Knights of the Round Table, they believed themselves to be all of equal status. Fierce and proud warriors, they reached an almost legendary status among the Native Britons and were remembered long after this time.

Evidence thus suggests that their powerful presence, including their beliefs and traditions, influenced the growing saga of the hero Arthur (also known as Artorius)

who lead a band of mounted warriors, fought under a dragon banner, and proved his superiority by drawing a sword from a stone.

Even this weapon, Excalibur, may derive from a Sarmatian source. An older name for it is Caliburn, ("White-steel") which in turn derives from chalybus ("steel") and eburnus ("white"). Curiously, a tribe of Sarmatian smiths from the area of the Caucasus were known as the Kalybes - suggesting that the very name of Arthur's sword may have originated with the warriors from across the seas.

From these unquestionable historical facts, we may conclude that the presence of the Sarmatians in Britain, and at the Wall, influenced the creation of the later Arthurian legends, and that Lucius Artorius Castus and his Sarmatian knights may well be the original King Arthur and the Knights of the Round Table. Arthur's success in defeating the Saxons lies in the mobility and shock-tactics of his mounted troops. By the early 5th century, even Roman legions were discovering that they needed mounted divisions to counter the barbarian hoards that began to threaten Rome. From them, they learned the use of the stirrup, which gives stability to the mounted warrior, enabling him to stand in the stirrup to thrust with sword and spear against barbarian infantry. The Sarmatians were well-versed in this form of warfare and almost certainly passed it on to their Roman masters.

4: LUCIUS ARTORIUS CASTUS AND HIS MEN: THE REAL ARTHUR AND THE KNIGHTS OF THE ROUND TABLE?

In "King Arthur," both the knights and their commander are descended from the original Sarmatian legionaries stationed in Britain. Their leader, Artorius Castus, is the offspring of a marriage between a Roman and a British woman. He may be either a descendant of the original Lucius Artorius Castus, prefect of the VI Vextrix Legion and commander of the Sarmatian warriors in exile, or simply a leader who took the name Artorius as a title. Interestingly, no record of a leader named Arthur or Artorius has ever been traced to the 6th century, when the historical Arthur is generally believed to have lived, leaving us with Lucius Artorius Castus as the only significant commander of this name in written history. Further evidence to support this is to be seen in an episode in which the original Lucius Artorius lead a contingent of the VI Legion in putting down a revolt in Brittany. During this time he bore the title dux (duke) which was later applied to Arthur (as Dux Brittanorum, Duke of Britain). While

these facts may be coincidental, all point to a number of historical parallels between the two men.

The names born by the knights in "King Arthur" are all drawn from traditional Arthurian stories, dating from several periods. Thus, Tristan derives from a hero called Drustan, who may well be an actual historic figure who lived in Scotland in the 5th or 6th centuries. Bors, Lancelot, Dagonet, and Galahad, are all familiar characters from the later medieval tales, though in "King Arthur" their roles are more in keeping with the Dark Age period. In the Medieval romances, Lancelot is the greatest of the knights, a warrior against whom no one can stand, whose doomed love for Guinevere was instrumental in bringing down Arthur's kingdom. In the film, he is still Arthur's right hand man, still a great warrior, and still in love with Guinevere. It is also possible that an earlier version of his name, Aancel or Ancelot, may derive from the Alan tribesmen, who were cousins to the Sarmatians.

In the original tales, Bors is Lancelot's cousin and a great fighter in his own right. One of the few knights to be described as married, he is a stalwart member of the Round Table Fellowship. Dagonet is usually described as something of a trickster, though here he is quicker with his weapons than his tongue. The character of Galahad probably diverges most from the traditional character, where he is a saintly knight, and the son of Lancelot. His character in "King Arthur" is again more in keeping with the violent times in which he lives.

5: THE PICTS / WOADS

In "King Arthur" the Picts, or Woads, are at first the bitterest enemies of Artorius and his men. Later, they become allies against a common foe, the Saxons, and Artorius marries Guinevere, daughter of the Pictish leader and herself their future leader.

The name Pict or pictus actually means 'the Painted People' probably deriving from their habit of tattooing themselves with tribal markings, using a blue dye produced from the woad plant to give them their fearsome appearance. This gives us the name for the Picts in the movie, where they are called 'woads' by the Romans – a typical way of referring to your enemies with an insulting term.

The Picts are among the most mysterious inhabitants of Britain. No one is really certain where, or even when, they originated, though most historians now believe they are the descendants of the indigenous people of Britain, and predate the Celts by several centuries. Certainly they were slighter in stature than the Celts and tended towards darker hair and skin colouring. There is

very little evidence for the existence of a Pictish culture before the 2nd century A.D., when they are first mentioned by the Romans as savage fighters who painted themselves blue. The main reason for the building of Hadrian's Wall was to keep them out of the rest of Britain.

The Picts are known to have existed well into the 9th century, when they disappeared from the pages of history almost as mysteriously as they had appeared. They left behind a list of the names of their kings, from which it has been possible to reconstruct a few words of the lost Pictish language, and some enigmatic carvings which may represent tribal markings. These can still be seen cut into stones all over modern day Scotland and are reflected in the tattoos designed for the Picts in "King Arthur." One theory even suggests that they were the actual descendants of the Sarmatian warriors stationed in Britain, which would certainly account for their difference in appearance from the rest of the native population.

6: MERLIN AND GUINEVERE

Merlin comes to us straight from the well of ancient myth. Though today he is best known as a magician and wonder-worker, in all the versions of his story he is first represented as a man of vision, a seer, who has insight into the future.

In "King Arthur" he is a seer and prophet. Men fear him. He has the power of life and death over his followers and is a legend in his own time. South of the wall, people fear him as a magician and sorcerer who can appear or disappear at will, a boogy man to frighten children. Along the wall and north of it he is known as a leader of his people, a formidable fighter and a visionary. He once loved a woman who later died or turned against him.

Guinevere, Merlin's daughter, is the future Queen of the Picts. As a woman she inherits the power through the matrilineal line. She is a warrior first and a woman second, but above all she is the Lady of the Lake, the true leader of the Picts. As Merlin's daughter she brings her own power and something of his vision. She may not be able to see the future but she shares Merlin's vision of a unified land and has her own innate sense of destiny. Her followers are fanatical and would follow her to death and beyond.

He knows what must happen for the good of the land. In "King Arthur" he seeks to bring about a union of the old native British bloodline, represented by Guinevere, and the Roman-British stock, represented by Arthur. As leader of the Picts, Merlin must make this happen if the land is to survive once the Saxons are beaten. He is thus represented not as a magician or sorcerer, but as man who fights for the freedom and survival of his people, perhaps

with the help of the Gods, and who seeks to manipulate lineages to create a new dynasty of kings.

7: THE SAXONS

The people referred to under the generic name Saxons actually came from several different areas of Europe. There were the Jutes and Angles from Denmark, the Saxons from North Germany, and the Fresians from North Holland. The Saxons probably began to sail westwards in search of a better homeland after a succession of bad harvests. After a series of coastal raids, a contingent of Saxon warriors were invited into Britain as mercenaries by the usurper around the middle of the 5th century. Tradition lists several of their leaders, including Cerdig and Cynric, who become Arthur's implacable foes in the movie.

Only the heroic opposition of the Roman-Britons, under the command of Arthur, prevented them from totally overwhelming the country. Instead, after the series of 12 battles fought across much of Britain, the Saxons eventually became settlers rather than invaders, founding several communities around the Eastern and Southern coastlines. There, they married into British families and so began to create the foundations for the nation which would later be known as the Anglo-Saxons.

8: THE CHURCH / PELAGIUS

The events described in "King Arthur" take place at a period of uncertainty and upheaval in the history of the Church of Rome. Its leaders were constantly convening new gatherings of Bishops to discuss matters of theology and belief, to determine once and for all the rules by which all Christians would live their lives. This caused a great deal of unrest among followers of the numerous factions which had gathered behind significant or greatly admired teachers. Two of the most outspoken were Augustine of Hippo and Pelagius. Essentially these two men represented diametrically opposed notions of how one should live a Christian life. Augustine, on the one hand, taught that all men were subject to the will of God. Pelagius, drawing on a heritage of Classical philosophy, taught that man had the freedom to choose the course of his life and that living life according to the natural laws of honor and goodness would assure any soul a place in Heaven. After a public debate in which the two men fought a bitter campaign to uphold their ideas, the Church council declared Pelagius' ideas heretical and banished him from Rome.

On the edge of the Roman Empire, and far from the central jurisdiction of the Church, Britain was already

considered to be a hotbed of heretical ideas, and since Pelagius was British and had lived there for some time, British Christians fell under suspicion of harboring heretical Pelagians, which they almost certainly did. The authorities sent the fiercely orthodox Bishop Germanus from Auxerre in Gaul, to root out heresy in Britain. He was not well received, and soon departed again. In time, however, Pelagianism was stifled in Britain and nothing further is known of the fate of Pelagius, though it is assumed that he was killed by his enemies in order to silence him.

Historically, we know nothing of Arthur's beliefs, other than that he was probably a Christian. The fact that he is represented as a Pelagian in the movie is wholly in keeping with his character. As someone devoted to the preservation of individual freedom as much as to the freedom of a nation, it would have been a natural choice.

9: LOCATIONS

Locations associated with Arthur are scattered all over Britain, from Cornwall in the South to Scotland in the North, Wales in the West and Northumberland in the East. Numerous places are said to mark the grave of Arthur, though a 6th century Welsh poem says 'Not wise the thought, a grave for Arthur,' showing how the native Britons refused to believe their greatest leader was really dead.

Generations of scholars have argued for the location of the main Arthurian sites. For example, Camelot is said to be in Somerset, or near Edinburgh, or in Wales. Many sites in Cornwall are associated with the more romantic imagery. Tintagel is the supposed birthplace of Arthur, though the famous castle perched on the cliffs above the sea is medieval. Nearby Dozmary Pool has long been described as the place where Arthur's legendary sword Excalibur was returned to the Lady of the Lake. But it is the sites of Arthur's battles that are most hotly debated.

The 7th century monk Nennius, who wrote the earliest document to mention Arthur, lists 12 great battles fought against the Saxons and the Picts. None of these sites can be identified with any certainty, though many scholars have tried to do so. The last and most significant battle is listed as taking place at Badon Hill. Several sites have been associated with this place, including a hill near Bath in Somerset, and the fortress of Caerleon in Wales. In the movie, it is located at Hadrian's Wall, which is in keeping both with the historical theories relating to Arthur in Scotland, and to the presence of other significant sites with Arthurian associations in the area. If Artorius and his men fought the Saxons at the Wall this is the likeliest site for the

great battle in which the Britons routed their adversaries so thoroughly that they were no longer a threat for the next 40 years.

The chief location in the movie is the Wall itself. Built at the order of the Roman Emperor Hadrian in the 1st century A.D. It took 10,000 men eight years to build and when it was finished it stretched for almost 73 miles at an average height of 15 feet, with a ditch of a further 20 feet on the inside. It stretched from the Solway Firth on the Western border of Scotland to the North sea, effectively cutting off the North of Britain from the rest of the island. The overall height was extended in places by the rising landscape to as much as 60 feet. Along its length were 12 forts, each containing a garrison of several hundred men. The purpose of the Wall was to keep out the Picts and Scots, who had withdrawn into the impenetrable wilderness of the Highlands, from where they raided constantly in the Roman held lands to the South.

Two other forts on the wall have significant connection with the story of Arthur. Camboglanna, now known as Birdoswald, has long been associated with the site of Arthur's last battle, against his son Mordred, which according to some of the oldest sources, took place at Camlan. Mortally wounded, the story relates how Arthur was carried to Avalon, there to be healed of his wounds and to sleep until called back in a time of great need. Interestingly, another of the forts along the Wall is called Avallana. It lies just 20 miles from Camboglanna - about the longest distance that a wounded man could be carried. The ruins of Hadrian's Wall still stretch from coast to coast today.

10: SOURCES & TEXTS

All the sources for Arthur date from several hundred years after he would have died. This makes it impossible to say with any certainty when he lived or even if he existed at all. However, the overwhelming circumstantial evidence supports a belief that a man called Arthur - or even more than one man with this name - lived in the 5th or 6th centuries and lead the Britons to victory against the invading Saxons.

The first documented source to mention Arthur by name is the 7th century monk Nennius, who compiled the *Historia Brittonum* (History of The Britons) from older sources. In this he describes Arthur as a leader of men rather than a king.

This is followed, in the 10th century, by the anonymous *Annales Cambriae* (Welsh Annals) which sets the Battle of Badon in the year 516 and says that here "Arthur carried the Cross of Our Lord Jesus Christ on his

shoulders for three days and three nights, and the Britons were victorious." This is usually taken to mean that Arthur's shield bore the likeness of Christ, an idea born out by other sources. Elsewhere, he is described as having the image of the Virgin Mary painted on the inside of his shield. This led to the portrayal of Artorius and his men in the movie carrying shields painted with more frightening and warlike images.

Other than these, there are numerous mentions of Arthur in the early poetry of the Welsh. Here he is always referred to as a yardstick against whom warriors are measured. A typical line about a hero reads: "Though he was no Arthur, he fought bravely..."

All this points to a growing popularity of stories about Arthur and his men. This was finally given full bodied manifestation in the early 12th century when a cleric named Geoffrey of Monmouth wrote the *Historia Regum Britanniae* (History of the Kings of Britain). Geoffrey's sources remain vague and are hotly debated to this day, but it is to this work that we owe the romanticized version of the Arthurian legend. Geoffrey clothed the fragmentary stories of the hero Arthur in the garb of the 12th century Norman feudal court of Europe. He made Arthur a King and gave him a vast empire to rule over. In this he consciously echoed the historical reality of the Norman Kings, who sought to prove their descent from Arthur to help legitimize their claims to the British throne.

Geoffrey's book became a bestseller of the time, with hundreds of copies being distributed (a big thing at a time when all books were copied out by hand). It instigated an avalanche of 'Arthurian' books which expanded the original stories, borrowing from ancient native British myths and legends to create an entirely new thing - the myths of King Arthur and his Knights of the Round Table. Through the late 12th and 13th centuries, stories new and old were added to the growing cycle. At the sophisticated French courts, writers like Chretien de Troyes retold the love stories of Lancelot and Guinevere and Tristan & Isolt, while others like Robert de Borron added the great spiritual theme of the Grail Quest. In the 14th century the vast cycle of stories were gathered into one huge book, known as the Vulgate Cycle, and this in turn became the source for the greatest medieval version of the Arthurian legends: Thomas Malory's 15th century epic *Le Morte Darthur*.

After this, interest in Arthur and his knights waned for a time, though Edmund Spenser's vast 16th century poem "The Faery Queen" featured Arthur as a character. It was not until the 19th century, with the publication of Alfred Lord Tennyson's cycle of poems "The Idylls of the King," that interest was revived. Tennyson's works became

favorite reading of Queen Victoria and Prince Albert, and this launched a spate on new Arthurian works not only in verse and prose, but also in art, with the Pre-Raphaelite brotherhood, especially William Morris and Edward Burne Jones producing dozens of memorable paintings on Arthurian themes.

With the dawn of the 20th century Arthur's star was in the ascendant, with hundreds of new novels, plays and poems pouring out every year. Major best-sellers have included *The Once & Future King* by T.H. White, *The Mists of Avalon* by Marion Zimmer Bradley, and Mary Stuart's *The Crystal Cave*. Arthurian cinema has not been slow to follow this, with dozens of movies appearing every year. All of these to date have chosen to follow the medieval and romantic aspect of Arthur; "King Arthur" is the first to focus on the true story of the Dark Age hero and his warriors.

DATES & SOURCES

CHRONOLOGY OF ARTHUR AND HIS TIMES

All dates are approximate and based on archaeological and documentary evidence.

A.D.

- 122 Construction of Hadrian's Wall begins.
- 175 Lucius Artorius Castus commands Sarmatian troops in Britain.
- 364 Picts and Scotti raid across the Wall; Irish pirates attack from the West.
- 410 Roman Legions Withdraw from Britain.
- 425 Vortigern invites Saxon mercenaries in Britain.
- 455 Ambrosius Aurelianus leads the Britons.
- 470 Arthur (Dux Bellorum/Duke of Battles) leads the British forces against the Saxons.
- 480 Battle of Mount Badon in which Arthur defeats the Saxons.
- 518 Battle of Camlan and Death of Arthur.
- 529 Gildas' *De Excidio Britanniae* written.
- 690 Nennius' *Historia Brittonum* written.
- 860 *Annales Cambriae* compiled.
- 1136 Geoffrey of Monmouth produces *Historia Regum Britanniae*.

- 1170-1191 Chretien De Troyes' Arthurian Romances appear.
- 1215-35 The Arthurian Vulgate Cycle compiled.
- 1484 Sir Thomas Malory's *Le Morte Darthur* published.
- 1590-95 Sir Edmund Spenser writes the *Faerie Queene*.
- 1859-1891 Alfred Lord Tennyson publishes *The Idylls of the King*.
- 1938 T.H. White's *The Sword in the Stone* published.
- 1981 John Boorman's *Excalibur* released.
- 1982 Marion Zimmer Bradley's *The Mists of Avalon* Published.
- 2004 Touchstone Pictures/Jerry Bruckheimer Film's *King Arthur* movie is released.

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