



UNIVERSAL PICTURES Presents

A STUBER PICTURES Production

# YOUR HIGHNESS

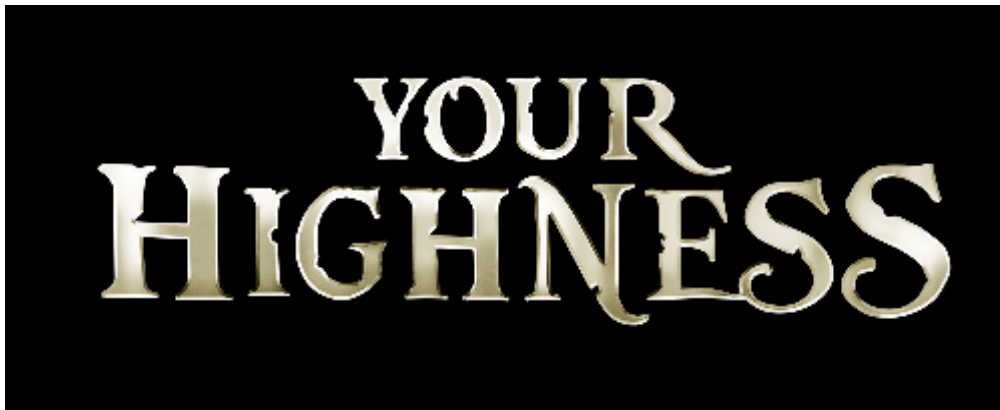
DANNY McBRIDE  
JAMES FRANCO  
NATALIE PORTMAN  
ZOOEY DESCHANEL  
JUSTIN THEROUX  
TOBY JONES  
DAMIAN LEWIS

Executive Producers  
DANNY McBRIDE  
ANDREW Z. DAVIS  
JONATHAN MONE  
MARK HUFFAM

Produced by  
SCOTT STUBER

Written by  
DANNY R. McBRIDE & BEN BEST

Directed by  
DAVID GORDON GREEN



### **Production Information**

The director of *Pineapple Express*, DAVID GORDON GREEN, invites you to get royally high and mighty with a comedy-adventure set in a fantastical world—***Your Highness***.

Throughout history, tales of chivalry have told of handsome knights who rescue fair damsels, slay dragons and conquer evil. But behind many of those heroes is a younger brother just trying to stay completely out of harm's way. DANNY MCBRIDE (*Pineapple Express*, *Tropic Thunder*) and JAMES FRANCO (*127 Hours*, *Pineapple Express*) are back together as two princes on a daring mission to rescue the heir apparent's fiancée before the Kingdom of Mourne falls into chaos.

Thadeous (McBride) has spent his life in the shadow of his older brother, Fabious (Franco), as the crown prince embarked upon epic journeys to inspire the people of Mourne. But when Fabious' fiancée, Belladonna (ZOOEY DESCHANEL of *(500) Days of Summer*, *Yes Man*), gets kidnapped by the evil wizard Leezar (JUSTIN THEROUX of *Miami Vice*, *Charlie's Angels: Full Throttle*) in order to fulfill an ancient prophecy, their father gives his deadbeat, hard-drinking son an ultimatum: Man up and help rescue her or get cut off.

Begrudgingly (and half-assedly) embarking upon his first quest, Thadeous joins Fabious to trek across the perilous outlands in search of his brother's one true love. Joined by the mysterious Isabel (Oscar® winner NATALIE PORTMAN of *Black Swan*, *No Strings Attached*), a warrior princess with a dark agenda of her own, the princes must vanquish horrific creatures and traitorous knights before they reach Belladonna and save

her from a fate worse than death.

As Thadeous reluctantly sets forth on his first quest with Fabious, their loyal menservants—Courtney (newcomer RASMUS HARDIKER), Julie (TOBY JONES of *Frost/Nixon*, *Infamous*) and Boremont (DAMIAN LEWIS of television's *Life* and *Band of Brothers*)—join them for the adventure. But as they grow to realize no one can be trusted, Fabious and Thadeous must gird their loins for possible betrayal.

If Thadeous can find his inner hero, he earns the respect of his brother and father and prevents destruction of their land. Stay a slacker and he will get front row seats to the dawn of an all-new Dark Ages.

Directed from an original screenplay by Danny R. McBride & BEN BEST (HBO's *Eastbound & Down*, *The Foot Fist Way*), *Your Highness*' creative team is led by producer SCOTT STUBER (*Couples Retreat*, *Role Models*).

The key behind-the-scenes team includes director of photography TIM ORR (*Pineapple Express*, *Observe and Report*), production designer MARK TILDESLEY (*28 Days Later*, *The Constant Gardener*), editor CRAIG ALPERT (*Pineapple Express*, *Knocked Up*), costume designer HAZEL WEBB-CROZIER (*Red Mist*, *Mickybo and Me*) and composer STEVE JABLONSKY (*Transformers*, *The Amityville Horror*).

McBride, ANDREW Z. DAVIS (*Role Models*, *Rush Hour 3*), JONATHAN MONE (*The Wolfman*, *Repo Men*) and MARK HUFFAM (*Mamma Mia!*, *The Hours*) serve as executive producers for the film.

## **ABOUT THE PRODUCTION**

### Medieval Gets Filthy:

### *Your Highness* Begins

The concept for *Your Highness* came about when Danny McBride and David Gordon Green were shooting Green's second feature film, *All the Real Girls*, in 2001. While on the set, the longtime friends, who had met at the University of North Carolina School of the Arts, would pitch each other crazy ideas for movies they imagined making one day.

Remembers Green: “Danny and I were working on *All the Real Girls* in North Carolina. I kept thinking how funny it would be to make a vehicle for him. He started rattling off some ideas, and his brain started going some pretty fun places. We tag teamed this idea of Danny in medieval times fighting dragons. We actually came up with the title that night, and then years later, Danny and Ben Best fleshed out an idea of what the story would be. It was always an obvious choice to put Danny in the movies, just because he is such a funny, charismatic, likeable guy who can say the most vile things and you still just laugh and think, ‘How sweet...’”

For the filmmaker, the epic comedy-adventure was a long time coming. He laughs: “*Your Highness* represents the 11-year-old me, who used to stay up late, sneaking in to watch dirty movies on cable. A lot of the movies that I was drawn to at that time were some pretty trashy sword and sorcery movies—movies that had a lot of boobies and violence.”

McBride agrees that there was a great deal of source material from his youth that served as their inspiration. He and Best wanted to tell this story from the perspective of the one guy who usually got the short shrift in epic quests, the one who was the least likely to be the hero. He explains: “This film was born from the movies we grew up on that we loved a lot: everything from *Conan the Barbarian* to *Deathstalker*, *Krull*, *Dragonslayer*, all these fantasy-action movies from the era. We wanted to do our own take on one of those films, but at the same time, not make a spoof.”

McBride elaborates upon their story’s protagonist: “Thadeous is motivated by banishment from the kingdom. He’s used to a very luxurious lifestyle where everything is thrown at him, but his father is at his wit’s end with him. So when tragedy strikes the kingdom and Fabious has to go make things right, the king forces Thadeous to go along on the journey, thinking that a good adventure will finally make Thadeous a proper prince.”

Almost a decade after they first met, both men had established themselves in a number of films. Indeed, the idea they had joked about so long ago began to take shape when McBride came to the attention of producer Scott Stuber and his team following his performance in the indie film *The Foot Fist Way*, which he wrote with Best and fellow university pal Jody Hill. And when Green’s critically acclaimed and commercially

successful *Pineapple Express* helped to make McBride a household name, the two old friends' long-gestating project received just the boost it needed.

One of the reasons Stuber was interested in developing the project was that McBride and Green had been honing their comedy together for more than a decade. "It was obvious that this story was hilarious and different than most comedies, which when blending genres, do so as a spoof," says Stuber. "We knew right away that Danny's talent went beyond being a comedic actor, and that he had great potential as a writer and overall filmmaker. He pitched us the concept of *Your Highness*, an action-adventure comedy, and out of that he wrote it and turned it into this wild movie."

The producer liked that McBride and Best's story paid homage to the fantastical epics of the '80s, while tipping its hat to a number of Monty Python films. What most surprised Stuber was that in the midst of all the bawdiness and ribaldry, there was a touching throughline to the story. "I loved the fact that at the end of the day, Thadeous just wants to earn the respect of his father and brother. He's been floundering for a long time, and now he finally has his shot to prove who he is capable of becoming by going on an epic quest. While he protests that it's absolutely the last thing in the world he wants, you see this glimmer of hope in him. Very few directors are capable of so seamlessly blending these elements, but we knew David would do it."

Stuber, McBride and Green wanted *Your Highness* to be in the style of the most awe-inspiring fantasy-adventures and discussed how best to create a sword-and-sorcery epic with royal princes, cruel villains and damsels in distress. The surreal mythical world was to be populated with weird and wonderful creatures...and even a couple of musical numbers for good measure.

Beyond that, McBride and Green would bring a clever twist to add to the genre, which was to introduce comedy by making the central character one who would not traditionally be featured in a serious action-adventure. They also liked making a number of concepts intentionally anachronistic in the film. From today's foul language to timeless wizard's weed, it was all part of *Your Highness*' charm.

Thadeous, a cowardly, egomaniacal prince, is the ultimate antihero for fans of R-rated comedy, a character with contemporary undertones who exists within this fantastical world. Thadeous is most unprincely in his behavior and he initially doesn't

care about anything apart from himself, not even the fate of the kingdom. He is lazy and likes to get drunk, smoke weed with the local dwarves and bed as many women as possible, all of which he feels entitled to in his position of royalty.

He has no desire to behave like the heir to the throne, his heroic and noble older brother, Fabious. But when Thadeous' privileged position is threatened by their father, who is exasperated with his laziness, he has no choice but to go with Fabious and the Elite Knights on their quest to save Belladonna, or he loses his princely privileges once and for all.

Explains Green of his decision to make a film that was inspired by the great fantasy-adventures, but not derivative of them: "From the director's point of view, I made a fun, adventure movie that you can laugh at consistently through the movie. We've never approached this as a typical comedy in terms of putting in jokes or setup and payoff or a lot of the typical comedic structure. We wanted to put together a movie that had great creatures and awesome action, adventure and romance and then weave fun, comedic opportunities out of that."

#### Hear Ye, Hear Ye:

#### Casting the Adventure

From the beginning, Green wanted the production to be comprised of the ideal cast to bring McBride and Best's screenplay to life, and not necessarily of actors who were known as comedians. He was also interested in finding performers whom the audience would expect to see playing it straight in a period piece. Knowing McBride would be playing the opposite of that would allow for the perfect contrast and for humor to arise out of the preposterous situation. It would prove fortunate that improvisation is always a part of a Green casting session.

Authenticity and attention to detail were meticulously planned for, and the action scenes would be accomplished with first-class stunts, supported by the special effects and visual effects teams brought on board. Elaborate sequences with carriages flipping over and characters flying through the air on wires were just a few of the situations the cast would find themselves in as production began.

The comedy would come naturally as the inept Thadeous realized he was completely out of his depth and ill equipped on all levels to survive...and dragged everyone along with him. As McBride explains: “People die on adventures. They’re dirty and not always comfortable, and those are things that Thadeous doesn’t like. He doesn’t want to go on some sort of quest where he could possibly die.”

When it came to casting the role of the chivalrous (read: perfect) Prince Fabious, James Franco was the natural choice for McBride, Green and Stuber. McBride explains their decision: “I loved my experience on *Pineapple Express*, and working with James was incredible. David and I knew that we wanted whoever was going to be in this film to have that same sort of appreciation for being in the moment and be willing to push it from there. That’s what David and I really like: We like executing what’s written, but at the same time, there’s almost more enjoyment with coming up with something right in front of the camera that you hadn’t laughed at before until right then.”

Green was pleased his other leading man from *Pineapple Express* was along for his next production. “When James goes off and does something that is unexpected, that’s when everybody wakes up and looks at him and thinks, ‘That’s right on the money,’” the director notes. “He was testing us in the early days to make sure that we were going to be ballsy enough for him, and we took him to the limit on this one.”

Franco was happy to get back to work with his two previous collaborators. He recalls: “I work really well with David and Danny. The script was funny, but I also understood the process and that it would just get even better. We had a working relationship that I could depend on.”

Despite Thadeous’ obvious disdain for his brother at the beginning of the story, Fabious is willing to see the best in his younger brother and believe in him, no matter the reality of the situation. Franco shares: “Because Thadeous is Fabious’ brother, he has always been willing to give him second, third and fourth chances. Then when they’re out in the wilderness on their own and suddenly Fabious has to depend on him, it changes Thadeous. He has to step up to the plate and live up to the expectations that Fabious has always had of him.”

The performer appreciated that the audience can laugh along at the princes’ quest since *Your Highness* plays with the tropes of fantasy epics. It also didn’t hurt that he gets

to sing for the first time on film. Franco notes: “This movie can get away with a lot more than other fantasy movies that take themselves seriously. Whether it’s the fight scenes, the mythology of the land, or how Fabious expresses his love for Belladonna, everything has this underlayer of comedy. Because of that, the audience has an excuse to not take everything so seriously.”

Before the courageous brother and the dimwitted one could embark on their quest, the filmmakers needed to secure a sexy female warrior, a mentally unstable wizard, a maiden locked in a tower and a couple of misfit servants for the production.

For the role of the beautiful but deadly warrior Isabel, Green and Stuber were certain of the actress who was ideal for the part, and approached Natalie Portman to take on the role. “When we were considering who could embody the iron will, beauty and medieval toughness of Isabel, it didn’t take long to realize that Natalie was our warrior princess,” remembers Stuber. “The actress had to be able to wield a weapon and deliver these hilarious lines without ever breaking character, and Natalie handled that with ease. Plus, she is quite the marksman with a short bow.”

Green explains what Portman offered the role of Isabel: “She almost became the comic relief, because she’s such a straight person in the movie and says such whacked-out things that you can’t imagine hearing Natalie say. We’ve taken this image of prestige and adorable and fashion-magazine-friendly version of her and shown the rough-and-tumble side of Natalie that’s willing to slit a few throats.”

For Portman it was a challenge she readily accepted, as she explains, “When I read the script I thought, ‘Okay, this sounds like an adventure, and it was hilarious and also insane. I was excited that they had thought of me for it because it wasn’t like anything I’d done before: a really big comedy and a character that was just a badass...so a great combination.’”

The actress shares how Isabel fits into the world of *Your Highness*: “Leezar is the focus of both Isabel’s quest and the princes’ quest. They’re trying to rescue Fabious’ kidnapped bride, and Isabel is trying to avenge the death of all her brothers. She’s very focused on her quest and knows she’s capable of taking all the people down that she needs to herself. Every person that she meets along the way is just an opportunity to further her goals, and the princes have some secret tools that she would like to have.”



Of his on-screen love, McBride jokes: “We’re really giving Natalie her big shot in this film, which is very kind of us.” He elaborates upon how Isabel’s story weaves into Thadeous’: “Isabel is a warrior who is also on her own quest—to avenge the death of her family. Thadeous has never met anyone like her. He’s used to the dumb chambermaids, and that’s not what Isabel’s about. So, that intrigues him and makes him want to be the type of dude that she would be into, a guy who has honor and nobility—things that are very far from Thadeous’ reach.”

For Fabious’ love interest, Belladonna, McBride and Green wanted an actress who would be able to play the fairy-tale archetype of a naive young woman who has been locked up in a tower for most of her life, but who would also be able to handle very raunchy comedy and has a fantastic singing voice...no small order. Zooey Deschanel had starred in Green’s *All the Real Girls*, alongside McBride, and was precisely the performer they were searching for to bring Belladonna to life.

McBride states: “When David discussed Zooey, it just seemed like a no-brainer. She’s always had a cool, unique sense of comic timing that we thought would play well into this idea of who Belladonna is. We wanted to make her a damsel in distress, but also demonstrate what not having human interaction would actually make someone like. Zooey captures that: It is beyond ditziness, and it’s just a total lack of understanding of how the world works. It’s the equivalent of Daryl Hannah in *Splash*, and Zooey nailed it.”

Deschanel discusses her reaction to working on a film she calls a “dirty *Princess Bride*.” She says: “I’ve worked with David and Danny before, and I was excited to work with them again. I think what makes *Your Highness* different from other movies that have set a certain tone for a period comedy is the mixing of the authenticity, the comedy and the boldness of the language. This is definitely the dirtiest movie I’ve ever done, but it’s also hilarious. It is a dirty medieval comedy that’s authentically portrayed in every aspect...except the language.”

Belladonna’s captor, the evil wizard Leezar, is the archenemy of the King of Mourne. Leezar has been brought up by his three Mother Witches—played by MATYELOK GIBBS, ANGELA PLEASENCE and ANNA BARRY—to fulfill a macabre and twisted destiny spelled out by an ancient prophecy. When the two moons

align, Leezar can impregnate his virgin bride with the child of a dragon and gain untold evil powers.

This antagonist is played by Justin Theroux, who knew after he read the script that he wanted the opportunity to be part of this surreal world McBride and Best had imagined. He liked that he'd be playing a medieval wizard with "middling to fair magical prowess." Theroux offers: "It's a movie that doesn't play by the normal comedic rules. I'm constantly surprised by the style of humor because the jokes come out of places where I'm never expecting them."

The performer appreciated that *Your Highness* was, at times, anachronistic. He says: "People walk through this surreal world that we've all seen replicated in other movies, but we've never seen people speak this way in these films or encounter contemporary situations. That's what makes it funny." That, plus Leezar's promise to his minions to provide them with "a bottomless trove of various psychotropic drugs" and the ability to deliver lines such as "By the two moons, let my manhood swell!"

The overall tone and look of *Your Highness* was never intended to poke fun at the fantasy genre. Therefore, quite accomplished British actors were called upon to take on key roles within the movie. Summarizes Stuber on the production's selection of such an accomplished group: "When we began casting the supporting roles, it was clear that we needed both seasoned veterans of British stage and screen, as well as stand-out up-and-coming performers from across the country. The collection of talent inspired us all to up our game. Plus, I am in absolute awe of some of the things that David was able to convince them to do."

To ensure that Green kept the film's authentic feel, he cast accomplished actor, director and writer CHARLES DANCE to play the princes' father, King Tallious, and respected performer Toby Jones as Fabious' trusted second-in-command, Julie. Jones was fascinated by Green's take on the material, a film in which he sees elements of *The Dark Crystal* and *Krull*. He describes his character, the very strange manservant of Fabious, as "one of the more mysterious characters I've ever played. He is slightly wild, certainly incompetent and occasionally viscous."

Fabious' right-hand man (pun intended) in battle is the battle-scarred head knight Boremont, who possesses a menacing metal claw in place of the hand he lost during

battle. British performer Damian Lewis was asked to come aboard and portray this tough. As Lewis explains: “I play Fabious’ best friend, Boremont. He’s a grizzled, superb warrior and will do anything for Prince Fabious.” Of his appendage, Lewis explains: “Boremont now has a metal claw encased in a housing unit across the top of the arm. This lethal, 12-inch dagger comes out and he use it as a knife.”

Julie’s archrival is Thadeous’ long-suffering manservant, Courtney, whose duty it is to cater to Thadeous’ many whims—from rubbing his feet to cleaning up after him whenever he is soiled. Though Courtney often directly suffers as a result of Thadeous’ misadventures, he remains loyal to his foppish ruler.

Courtney is played by Rasmus Hardiker, an up-and-coming young British actor, who welcomed the opportunity to work with a director and lead actor who encourage improvisation to perfect comedy. He notes: “It makes a piece more realistic and more funny when you are trying to think on your feet, as that’s often a human reaction in life. It builds up like this snowball effect of comedy.” Hardiker appreciated Green’s take on an epic fantasy, and he was even game when he learned that Courtney would be tarred and feathered in the film. He says of the genre twist: “You take a structure, but you just change the bricks and you make things ever so slightly different.”

When Hardiker came in to read for the part, Green, McBride and Stuber knew they had their man. Says Green: “When Rasmus came into an audition in London, it was just immediately clear that this guy with a very expressive face, caustic wit and great physical comedic agility could play off Danny and James really well and fill every frame with little background bits of strange, interesting behavior.”

Additional merry men in Thadeous and Fabious’ quest include SIMON FARNABY as Manious the Bold, DEOBIA OPAREI as Thundarian, and ZHAIDARBEK JUNGUZHINOV and NURLAN ALTAYEV as the Brothers Mein. These men have served Fabious for a long time, but they must prove their loyalty on this most dangerous of quests.

Along his journey, Thadeous will be forced to battle his way out of a dwarvish village populated with some very angry characters whom he’s done wrong and to fight the very creepy supervillain Martetee, played by JOHN FRICKER. If he loses, being banned from the Kingdom of Mourne will be the least of his worries.

“Magic, Mother\*&^%\$#”:

### Shooting in Ireland

It was only fitting that *Your Highness* shoot on location in a country steeped in folklore, myths and legends. After the filmmakers traveled to Northern Ireland to scout, they knew they had found the perfect country, with its myriad of natural settings—from emerald mountains and verdant forests to the rugged coastline that would offer Thadeous and Fabious gorgeous backdrops for their quest. Cinematographer Tim Orr would capture it all.

Shares Green of the decision: “Belfast was chosen as a location because it has a great workforce, massive soundstages and a beautiful, natural landscape that would bring scope to the movie. There were a lot of incentives to get us there, and it was a very pleasurable place to be. We brought a lot a people over from London, but many of the core technicians and artists were locals ready to roll up their sleeves, get a little muddy and whoop some ass.”

Ireland experiences more than its fair share of wet weather, as during the summer when *Your Highness* was lensed. Green chose to embrace the elements and the weather, be it blue skies or torrential showers. His attitude remained one of “we’ll use what the weather gives us.” This informed the medieval look created by production designer Mark Tildesley for the natural landscapes and sets. Indeed, the team could go 40 miles in any direction from Belfast and have settings as different as night and day—all completely breathtaking.

Many stunning and unusual locations were captured on camera as our heroes journey on their quest to save Belladonna. Sections of the spectacular Antrim coastline feature as a backdrop in the film, including the dramatic remains of Dunluce Castle, which sit upon a dark basalt outcrop framed by limestone cliffs, and the Giant’s Causeway, a World Heritage Site that has been featured in commercials, television and films—including *Hellboy II: The Golden Army*—and on the cover of the Led Zeppelin album “Houses of the Holy.”

Tollymore Forest Park provided the backdrop for many of the scenes shot in the forest. Over two days of glorious sunshine, the grounds of a National Trust property, Castle Ward, were transformed into the Dwarves Kingdom. Private land at Cairncastle was used for the backdrop as Thadeous, Fabious and the Elite Knights commence their quest on horseback and carriages. Shane's Castle provided many settings, from the catacombs where Thadeous and Fabious visit the Great Wise Wizard, through to the time in which Thadeous parties with the trolls and then decides to do some sheep chasing...

Marteetee's Forest Arena was built on a private estate just outside Belfast. A section of forestland was used to erect the immense wooden structure in which Fabious faced off against Dastardly (BEN WRIGHT) before a mysterious masked warrior arrived to try to kill Marteetee. In the process, she would become the recipient of Thadeous' unwanted affections.

Green describes this lair: "It's our centerpiece set—a big action sequence that kicks the movie into big action gear. At the cockpit of that scene is Marteetee." It took 15 people more than eight weeks to build and four weeks to dress the Marteetee set. The 2,845 square-foot set was built using 150 trees. A 101-foot wooden tunnel was integrated as the entry point for the prisoners into the arena, one actually woven by a local basket weaver. Almost 3,000 lengths of willow were used to make the mesh cages, which held 120 nearly naked extras barely dressed in loincloths and bikinis.

The medieval mining town of Muldiss Darton—where gem dealers congregate at night to sell their wares, along with many other weird and wonderful characters—was built 30 minutes away from Belfast in the village of Parkgate...within a quarry that had remained unused for many years. A vast amount of construction and intricate craftsmanship went into building this dark, mysterious set. A full-sized, working water wheel, a hand-laid stone temple and The Horse's Piss Inn (naturally) were just some of the impressive buildings handcrafted and constructed within the town.

A frequent Danny Boyle contributor, production designer Mark Tildesley was brought on to execute McBride and Best's vision of the world Green would create. He appreciated the challenge that the story would present, explaining: "The story starts off in this very European, pastoral castle world where this family has ruled and had this fantastic home. And it gets threatened by the dark, horrible, filthy, disgusting Leezar,

who is desperate to bring darkness to the world.” Still, he admits he was unprepared that he would be building a lair for the wizard that was “a crystal based on a tortoise penis.”

When the production designer was tasked to create the trading post where Isabel and Thadeous famously come to blows, he knew it would be a welcome challenge. Tildesley elaborates: “Originally Muldiss Darton was just a medieval town. Then, we started to think about a mining town because Parkgate was actually a mine itself. We looked to pictures of Brazilian mines with people crawling up the sides like ants covered in mud. So it became quite a dark, muddy, grimy mining town, a place on the quest where people would go and trade. Strangely enough, in our journey it becomes like the beginning of Middle-earth, moving away from the historical into the fantasy.”

Other sets were built on the stages in The Paint Hall, an imposing building within the historically renowned Titanic Quarter at Belfast Harbour, where the component parts of ships (including the actual Titanic) were once painted in climate-controlled conditions. Northern Ireland Screen now leases the facility for film and television production. *Your Highness* sets that were built on the stages include The Royal Courtyard and Great Hall where we first meet the King of Mourne, the Labyrinth in which the Minotaur nakedly terrorizes, and Leezar’s observatory and dungeon.

This permitted the production to have a space unlike anywhere else in the world. Ceilings that are more than 80-feet tall, and four individual cells that can be interconnected were available to shoot. An enormous castle set that feels like the inside of an actual castle allowed the company access to ride horses; indeed, the background seemed to go on forever.

Talented local craftspeople were involved in the construction of sets and the design and building of props; many who had not worked previously in the film industry transferred their skills to the tasks at hand. In keeping with the medieval period, these included boat carvers, drum makers, carpenters, stonemasons, glassblowers, a jewelry designer, a food technician who designed the medieval food and banquets, and a livestock owner who herded the longhorn cattle.

When it came to stunts, Franco and the Elite Knights were required to participate in extensive training for their action scenes. During prep and the shoot they were trained in horse riding, fighting and weaponry, and received stunt training—often working

alongside their stunt doubles—as well as participating in dance rehearsals for the wedding scenes.

Second unit director SIMON CRANE explains how McBride and Franco survived their carriage chase: “During the sequence where our goodies are being chased by the baddies on horseback, we ended up doing some waterskiing from the back of the carriage. It was a fun moment and a good piece of action—actually quite difficult to do. James did it really well; he was very good. As well, Danny had to jump from the carriage onto a horse as they were barreling down the road. Obviously, it was done in cuts, but he still had to jump on a moving carriage as it’s driving down the road. Danny was very good at it, and it was very funny.”

#### Naked Minotaurs and Stoned Wizards:

##### SFX and VFX

Longtime Guillermo del Toro collaborator, MIKE ELIZALDE and his award-winning creature effects house Spectral Motion were called upon to create the creatures for the film. They were challenged to take them one step further from the fantasy genre and push boundaries. As Elizalde proudly notes: “One of the great things about this movie is that it’s one of the few that I’ve had artistic license to create many of the creatures.”

In terms of their look and behavior, the creatures are both scary and comedic. Original characters created include the disgusting Cyclops and Fabious’ mechanical crow, Simon (in a nod to Bubo from *Clash of the Titans*). Mechanical designer LARRY ODIEN was tasked with creating Simon, the mischievous bird who serves as a familiar to Fabious. Odien likened it to “building a Rubik’s Cube from scratch.”

Elizalde explains the process of crafting the mechanical bird that took two puppeteers to control and served as an arch nemesis of Thadeous: “We took the design, broke it down into different elements that were evident in the drawings and put movement to those pieces. We had to not only sculpt the character, but then we had to take the sculpture and refine it in the form of an automotive model. We first sculpted it in clay, then took the casting from that mold, and then smoothed it out with sandpaper.

Then we created what we call ‘bucks’ for making vacu-formed pieces that made up all the elements of Simon: the wings, the body panels, the head, the beak, everything.”

Green admits that his favorite creature in the movie had to be the naked Minotaur. He shares: “It was very important to me to make this world as tangible as you could make it. As much as we needed to enhance with digital effects, I wanted to make things as practical as possible. The Minotaur suit that the guys over at Spectral Motion made for us worked phenomenally. It looks convincing as an animal, a monster and a sex offender.” He adds, dryly, “I have a feeling that just as much as my parents used to ground me for watching these kind of movies, they might ground me for making it.”

BRIAN STEELE served as the “in-suit” version of the Minotaur, and the actor had his fair share of sensory deprivation as the creature stumbles through his maze. Elizalde offers that his hat was off to the performer who wore the equivalent of “seven parkas in the middle of summer.” He commends: “To bring a performance to life and for it to be believable is a huge undertaking unto itself. When you add to that layers of foam latex, animatronics, everything else that is involved in wearing a creature suit, it’s amazing that the performance comes through as beautifully as it does.”

When it came time to imagining the Wise Wizard, Stuber, McBride and Gordon asked Elizalde’s team to create something no one had seen before. And did they deliver. Elizalde notes: “When he takes a hit from his pipe, I thought it would be cool if he had some sort of an element on his head that would fill up with smoke, and then he could blow it out of his mouth and nose. We created this jellyfish membrane that’s like a mushroom on top of his head. I got the idea from a drawing by my friend Wayne Barlowe. Then we changed the color palette of the Wizard from flesh tones to purples and pinks and made his eyes gold.”

Puppeteered by Larry Odien and MARIO TORRES, JR. and Elizalde, the Wise Wizard was not only intricate, he could get downright creepy with some of his requests of questers who were searching for hidden information. Laughs McBride: “There’s just a quality to the Wise Wizard that taps into something from my childhood: Watching humans interacting with weird creatures and puppets. Whenever there can be that mix up of fond childhood memories paired with the most vulgar and disgusting, that’s where the movie is in its sweet spot.”



The respected German special effects company Die Nefzers came onboard to shepherd the SFX, and the multi-award-winning Framestore in London to handle the intrinsic visual effects that would need to take place in postproduction.

MIKE MCGEE of Framestore shares one of the toughest VFX challenges of the shoot: “One of the main sequences for us was creating Marteetee’s five-headed hand serpent. We spent a lot of time brainstorming what this creature could be, and we came up with the idea for a five-headed creature. Then Danny said, ‘Wouldn’t it be great if this was a cross between a video game and an interactive piece where Marteetee puts his hand in the ground and controls this serpent like a video game?’

“That’s where the pot of goo came from,” McGee continues. “Then the challenge was getting this enormous creature into an arena and finding a way to kill it. We wanted the camera to be moving and handheld, because it should feel like an action sequence. The additional challenge of tracking the shots and then separating the actors from where the creature existed was a big one. Without using green screen, we had to hand draw around the actors to put the creature behind them. I feel it’s turned into a fantastic sequence.”

To make sure that the extras understood the fearsome monster to which their characters would be reacting, the team showed concept art of the hydra to the extras in groups of 15 to 20 people. This way, they had a visual reference format so when they were screaming and shouting in support or terror, it was to something that they could truly imagine. Rehearsals using a glowing light at the end of a fishing rod (to train their eyelines) also occurred for all the actors and extras.

For the sequences in which Fabious’ trusty companion, Simon, was required to fly, Framestore used a live-action, robotic bird in the shots. Later, whenever the bird was seen in flight, a computer-generated creature replaces Simon. In fact, the “computer bird” was an identical photo double of the live-action bird that was recorded.

No self-respecting evil wizard would live in a tiny tower. For Leezar’s lair, the production therefore needed a castle that was at least 200 feet tall. When the two moons joined and it was time for Belladonna to conceive the dragon child, it had to look quite terrifying. Knowing that they could never construct something that big, the Framestore team created a computer-generated building and a likewise animated roof for Leezar’s

fortress. They managed to create the illusion of a 200-foot tower with an impressive, opening ceiling. Now, evil could be fought and vanquished for good.

Draping Loincloths:

Costumes of the Film

Over the course of the production, 600 extras would need to be clothed in period-appropriate gear. The costume department had hundreds of costumes for the extras—from elaborate regal finery and barely there loincloths and bikinis to the weird and bizarre dark-hooded costumes of Muldiss Darton's denizens.

This was in addition to the individual styles of each principal cast member—from Thadeous' misguided fashion, Fabious' striking questing attire and Isabel's warrior princess costumes to Leezar and Belladonna's decorative costumes and the witches' red cloaks.

As costume designer Webb-Crozier describes: "It wasn't a script that you could be tame about. In order to make it funny, it was all or nothing. We've gone medieval but also into the '70s and '80s. There's a bit of French influence, a bit of Italian. It couldn't be done in a mild way, so I just went for it."

The two brothers had to be dressed quite differently. The designer shares: "We decided to make Thadeous' armor a bit more what a prince would wear if he was trying to look cool in armor. This is why his armor is over the top and very macho but not distressed at all because he never, ever went on a quest before. So, the difference is that one of them is always very broken down at the end. The other one just looks the part, but obviously hasn't seen any activity."

For the warrior Isabel, the designer respected that Natalie Portman doesn't wear leather and sought out an English dressmaker who specialized in synthetics. She explains: "I worked with Natalie to get a very tight fitting, very sexy warrior look that cheats the viewer because it isn't leather at all. We also put wee bits of gold on it, and we kept it as medieval as we could."

Belladonna dons a few more outfits in the production. The costume designer let her imagination run wild, as Belladonna is very much a simpleton who has never been

exposed to the outside world. Webb-Crozier imagined that Belladonna might have gone into Leezar's mothers' closets and thrown on anything to wear. However, she makes up for her bizarre choices by donning a gorgeous yellow and a lovely blue dress during the film.

As Green was inspired by '80s movies, he instructed the design team to make Leezar's look represent that period of film (as well as the medieval), allowing for a good deal of crossover. Enter David Bowie as inspiration. With feathered hair, high collars on his outfit and bits of gold on his costumes, there was no concern that Leezar would blend in too much. With up to eight or nine duplicates of her outfits at the ready, the designer was prepared.

To imagine the people of the medieval trading town of Muldiss Darton, Webb-Crozier crafted costumes with inspiration from original places...even the taxidermist shop. She explains: "If we're going back into medieval times, people used whatever they had that was available. They used the skins of animals for everything. They ate the animal, and then they used the skin to keep them warm, to sleep on, to hide themselves. That was why we used a lot of skins and animal heads—which fitted in very well with David's concept of staying really bizarre."

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Universal Pictures Presents A Stuber Pictures Production: *Your Highness*, starring Danny McBride, James Franco, Natalie Portman, Zooey Deschanel, Justin Theroux, Toby Jones, Damian Lewis. The music is by Steve Jablonsky, and the costume designer is Hazel Webb-Crozier. The film is edited by Craig Alpert, and its production designer is Mark Tildesley. *Your Highness*' director of photography is Tim Orr, and its executive producers are Danny McBride, Andrew Z. Davis, Jonathan Mone, Mark Huffam. The film is produced by Scott Stuber. It is written by Danny R. McBride & Ben Best. *Your Highness* is directed by David Gordon Green. © 2011 Universal Studios.

[www.yourhighnessmovie.net](http://www.yourhighnessmovie.net)

### **ABOUT THE CAST**

**DANNY MCBRIDE** (Thadeous/Written by/Executive Producer) first gained industry awareness with his starring role in David Gordon Green's *All the Real Girls*,

winner of the 2003 Special Jury Prize at the Sundance Film Festival. However, it was when he returned in 2006 with the Sundance Film Festival's smash-hit comedy *The Foot Fist Way*, that he became a known name in Hollywood and desired by its top producers and directors. McBride, who starred in and co-wrote the film with longtime friends and college classmates Jody Hill (*Observe and Report*) and Ben Best (*Superbad*), caught the attention of Will Ferrell and Adam McKay after it debuted at Sundance. The film was supported by Ferrell and McKay's banner, Gary Sanchez Productions, and released by Paramount Vantage. The *Los Angeles Times* proclaimed the film "is the sort of nimble oddball discovery that one wishes would come along more often," while *USA Today* remarked that "*Foot Fist* is more original and comical than such low-budget sleeper hits as *Napoleon Dynamite* and *Hot Fuzz*."

In 2008, McBride continued his success, starring opposite Seth Rogen (*Knocked Up*) and James Franco in *Pineapple Express*. The film, which was directed by Green and co-written by Rogen and Evan Goldberg (*Superbad*), centered on two buddies who get mixed up with a drug gang. The members of the Detroit Film Critics Society nominated McBride for Best Newcomer for his role as Red. Sony Pictures released the film in August and it opened No. 1 at the box office, earning more than \$100 million worldwide.

Immediately following the success of *Pineapple Express*, McBride was back on top of the box office a week later with the Paramount Pictures release *Tropic Thunder*. Directed and co-written by Ben Stiller, the film was No. 1 for two weeks in a row and earned more than \$100 million domestically. A star-studded cast joined McBride, including Stiller, Robert Downey Jr., Jack Black, Tom Cruise and Matthew McConaughey.

McBride has starred in such comedies as *Hot Rod*, *The Heartbreak Kid* and *Drillbit Taylor*, and starred opposite Will Ferrell in the action-comedy *Land of the Lost*.

McBride was recently seen starring in HBO's *Eastbound & Down*, which he wrote and executive produced with Hill and Best, along with executive-producing partners Ferrell, McKay and Chris Henchy. The show features McBride as Kenny Powers, a star pitcher whose self-destructive behavior knocks him out of major league baseball and back home to North Carolina, where he ends up teaching physical education

at the middle school he once attended. The show's second season recently aired and the first season is now airing in the U.K.

He recently wrapped *30 Minutes or Less* for director Ruben Fleischer and is currently filming the action-comedy *L.A.P.I.* for director Jody Hill.

Born in Statesboro, Georgia, McBride grew up in Virginia. He attended the University of North Carolina School of the Arts, where he received a BFA in filmmaking.

**JAMES FRANCO's** (Fabious) metamorphosis into the title role of TNT's biopic, *James Dean*, earned him career-making reviews as well as a Golden Globe for Best Performance by an Actor in a Miniseries or a Motion Picture Made for Television. He also received nominations for Emmy and Screen Actors Guild awards for this memorable performance. He earned a Film Independent Spirit Award nomination for his performance, alongside Sean Penn, in Gus Van Sant's *Milk*, and he was nominated for a Golden Globe for his role in David Gordon Green's comedy *Pineapple Express*, in which he starred opposite Seth Rogen. He is also known for his starring role as Harry Osborn in Sam Raimi's *Spider-Man* trilogy.

Franco was recently seen as famous poet Allen Ginsberg in Rob Epstein and Jeffrey Friedman's *Howl*. He also recently starred in Ryan Murphy's *Eat Pray Love*, alongside Julia Roberts, and was a part of an all-star ensemble cast in Shawn Levy's comedy *Date Night*. He can currently be seen starring in Danny Boyle's critically acclaimed drama *127 Hours*. This year, he will star in *Rise of the Apes*, the newest take on the *Planet of the Apes* franchise.

Franco's additional credits include George C. Wolfe's *Nights in Rodanthe*; Paul Haggis' *In the Valley of Elah*; Karen Moncrieff's ensemble drama *The Dead Girl*; Tommy O'Haver's drama *An American Crime*; John Dahl's *The Great Raid*; Robert Altman's *The Company*; *City by the Sea*, opposite Robert De Niro; and the Martin Scorsese-produced *Deuces Wild*. On television, he starred in the critically acclaimed series *Freaks and Geeks*.

Franco wrote, directed and starred in the features *Good Time Max* and *The Ape*. In 2010, *Herbert White*, a short film in which he wrote and directed and starred Michael Shannon, debuted at the Sundance Film Festival. *The Feast of Stephen*, also written and

directed by Franco, premiered and won a Teddy Award at the Berlin International Film Festival. Additionally, Franco directed *Saturday Night*, a documentary about the weeklong production of a *Saturday Night Live* episode, which premiered at SXSW in 2010 and opened in theaters in February 2011. His latest film he has written and directed, *The Clerk's Tale*, premiered at the Cannes Film Festival in May 2010. Franco plans to direct two feature films next year—an adaptation of Charles Bukowski's "Ham on Rye" and a biography on poet Hart Crane called *The Broken Tower*.

**NATALIE PORTMAN** (Isabel) most recently received her second Academy Award® nomination and first Best Actress win for her performance in Darren Aronofsky's critically acclaimed film, *Black Swan*. For her role, Portman also received a Golden Globe, a BAFTA, a Screen Actors Guild Award and Critics' Choice Movie Award.

This summer, she will appear in Kenneth Branagh's *Thor* portraying Jane Foster, Thor's love interest. The Marvel Studios film is slated for release on May 20, 2011. Following that, she will be seen in Spencer Susser's *Hesher*, starring Joseph Gordon-Levitt and Rainn Wilson. The film, which Portman also produced, is slated for release on May 13, 2011 by Wrekin Hill Entertainment/Newmarket Films.

On screen, Portman has starred in more than 25 films. She made her debut in Luc Besson's *The Professional*, and went on to star in *Heat*, *Beautiful Girls*, *Everyone Says I Love You*, *Mars Attacks!*, *Anywhere But Here* (for which she received a Golden Globe nomination), *Where the Heart Is*, *Cold Mountain*, *Garden State*, *Closer* (for which she received an Academy Award® nomination and won a Golden Globe Award), *Free Zone*, *V for Vendetta*, *Paris, Je T'aime*, *Goya's Ghosts*, *My Blueberry Nights*, *Mr. Magorium's Wonder Emporium*, *The Other Boleyn Girl*, *New York, I Love You*, *Brothers* and *No Strings Attached*. Additionally, she starred in George Lucas' *Star Wars: Episode I—The Phantom Menace*, *Star Wars: Episode II—Attack of the Clones* and *Star Wars: Episode III—Revenge of the Sith*. The prequels to the wildly popular *Star Wars* trilogy of the '70s and '80s rank among the top-grossing films ever produced worldwide.

On stage, Portman starred in Mike Nichols' Shakespeare in the Park production of *The Seagull*, opposite Meryl Streep, Kevin Kline and Philip Seymour Hoffman, and

James Lapine's Broadway production of *The Diary of Anne Frank*.

Behind the lens, Portman has taken turns writing, directing and producing. Her credits include *Eve*, which she wrote and directed, and tells the story of a young woman who ends up on her grandmother's date. The film debuted at the 2008 Venice International Film Festival and stars Lauren Bacall, Ben Gazzara and Olivia Thirlby. She also wrote and directed a short film for *New York, I Love You*, about a day in the life of a father and daughter in Central Park. The film, released in October 2009, showcased 12 filmmakers who each directed a vignette illustrating the universal theme of love within the five boroughs of New York City. Additionally, she executive produced and starred in Don Roos' adaptation of Ayelet Waldman's novel "Love and Other Impossible Pursuits," opposite Scott Cohen and Charlie Tahan. The film revolves around a young woman who tries to recover her marriage through her relationship with her stepson.

Portman is currently developing film projects through her production company, Handsomecharlie Films. Together with producer Annette Savitch, the company is focused on finding intelligent, accessible films across varied genres, as well as female-driven comedies. Upcoming projects include the film adaptation of *The New York Times* best-selling novel "Pride and Prejudice and Zombies," which is set up at Lionsgate and written by David O. Russell. Handsomecharlie Films is also partnered with Plan B Productions at Paramount Pictures to produce *Important Artifacts and Personal Property*, based on the book by Leanne Shapton, with Brad Pitt and Portman attached to star. Greg Mottola is writing the script for the film. Handsomecharlie's completed films include *No Strings Attached*, starring Portman and Ashton Kutcher and directed by Ivan Reitman, and *Hesher*.

Portman became the first Ambassador of Hope for FINCA, an international village banking microfinance program that provides small loans and savings programs to the world's poorest families so they may create their own jobs, raise household incomes and improve their standard of living, thereby reducing poverty worldwide. As the Ambassador of Hope, Portman has proven to be a globally aware and dedicated individual who supports the work of FINCA through her advocacy and visits FINCA international programs in countries such as Guatemala, Ecuador and Uganda. She has also met with high-level United States members of congress to lobby for support of

international microfinance funding.

A Harvard graduate with a degree in psychology, Portman has also studied at The Hebrew University of Jerusalem, where she learned Arabic and Hebrew and studied the anthropology of violence and Israeli history.

**ZOOEY DESCHANEL** (Belladonna) is an entertainer in every sense of the word, who brings the classical leading lady back to the modern audience with her old-fashioned charm. Lauded as timeless, vintage and ethereal, Deschanel's recent projects, *(500) Days of Summer*, opposite Joseph Gordon-Levitt, and Warner Bros.' *Yes Man*, opposite Jim Carrey, have cemented her place as a mainstream presence with a handle for nuance.

Cinemaphiles have long known Deschanel for her breakout performance in Cameron Crowe's ensemble film *Almost Famous*, opposite Billy Crudup, Kate Hudson and Frances McDormand, and *All the Real Girls*, for which she received a Film Independent Spirit Award nomination for Best Female Lead. Indie film buffs often cite Deschanel's depth in films like *The Good Girl*, with Jennifer Aniston, and *Eulogy*, with Debra Winger and Ray Romano, and kids of all ages fell in love with her memorable theatrical and vocal performances in the Jon Favreau Christmas classic *Elf*, opposite Will Ferrell.

In 1999, Deschanel made her feature-film debut in Lawrence Kasdan's ensemble drama *Mumford*. She played the loveable sidekick Kit in *Failure to Launch*, with Matthew McConaughey and Sarah Jessica Parker, and starred in the box-office hit *The Hitchhiker's Guide to the Galaxy*, with Sam Rockwell, Mos Def and John Malkovich.

Deschanel was seen in the Walt Disney film *Bridge to Terabithia*, based on the Newbery award-winning children's novel, and she provided the voice of a surfing penguin, alongside Shia LaBeouf and Jeff Bridges, in the animated hit movie *Surf's Up*. She also co-starred in the Warner Bros. film *The Assassination of Jesse James by the Coward Robert Ford*, opposite Brad Pitt and Casey Affleck, in addition to the independent films *Live Free or Die*, with Aaron Stanford; *Gigantic*, with Paul Dano; *Flakes*, with Aaron Stanford; *The Go-Getter*, with Lou Taylor Pucci; *The Good Life*, for



writer/director Stephen Berra; and Adam Rapp's *Winter Passing*, opposite Will Ferrell and Ed Harris.

She starred, with Mark Wahlberg, in the 20<sup>th</sup> Century Fox thriller *The Happening*; in *Abandon*, for director Stephen Gaghan; in *Big Trouble*, for director Barry Sonnenfeld; and in the hit Syfy channel Emmy Award-nominated miniseries *Tin Man*.

In addition to Deschanel's on-screen work, she has also earned rave reviews and popular acclaim for her collaboration with M. Ward on her band She & Him. Pitchfork Media said, "She & Him has given Deschanel her best role yet, one that shows off her charm and intelligence to best effect—one that she is essentially writing for herself." Music has always been a passion for Deschanel, and her band has produced two albums: "She & Him: Volume 1" and "She & Him: Volume 2." The albums boast 21 original songs written by Deschanel and four covers of some of her personal favorites. Additionally, the band has sold out tours in the U.S., the U.K. and Europe.

Deschanel's music has only added to her performance tapestry. Her latest album, "She & Him: Volume 2," debuted at No. 6 on the Billboard Top 200 and was one of the most critically acclaimed albums in 2010.

**JUSTIN THEROUX** (Leezar) is an accomplished writer and director, as well as a film, television and stage actor. Theroux first gained industry notice with his unforgettable performance as director Adam Kesher, opposite Naomi Watts and Laura Harring, in David Lynch's *Mulholland Dr.*

Theroux was most recently seen on the small screen as John Hancock in HBO's award-winning miniseries *John Adams*, alongside Paul Giamatti, Laura Linney and Tom Wilkinson. He also starred in David Lynch's *Inland Empire*, Zoe R. Cassavetes' *Broken English* and David Wain's *The Ten*.

As a writer, Theroux's most recent credit is *Iron Man 2*, for Paramount Pictures and Marvel Comics, which was released last summer. Directed by Jon Favreau and starring Robert Downey Jr., Gwyneth Paltrow, Don Cheadle, Mickey Rourke, Scarlett Johansson and Samuel L. Jackson, *Iron Man 2* is the sequel to the blockbuster *Iron Man*. Prior to *Iron Man 2*, Theroux teamed up with Ben Stiller to write and executive produce DreamWorks' *Tropic Thunder*, starring Stiller, Robert Downey Jr., Jack Black, Nick

Nolte and Matthew McConaughey. The film earned Downey an Academy Award® nomination for Best Supporting Actor.

Theroux's directorial debut, *Dedication*, was released by The Weinstein Company and debuted at the 2006 Sundance Film Festival. Theroux developed the script with writer David Bromberg. The film stars Billy Crudup, Mandy Moore, Tom Wilkinson and Bob Balaban.

Theroux's numerous film credits include *The Baxter*; *Strangers With Candy*; *Charlie's Angels: Full Throttle*; Mary Harron's *American Psycho* and *I Shot Andy Warhol*; Ben Stiller's smash-hit comedy *Zoolander*; Greg Berlanti's romantic comedy *The Broken Hearts Club: A Romantic Comedy*; and *Romy and Michele's High School Reunion*. Theroux's television credits include a recurring character on HBO's acclaimed series *Six Feet Under*, guest spots on *Alias* and *Sex and the City*, and many other network shows.

Theroux began his acting career in New York theater. He starred opposite Philip Seymour Hoffman in *Shopping and Fucking*, followed by *Three Sisters*, with Calista Flockhart, Billy Crudup, Jeanne Tripplehorn and Lili Taylor. Theroux's most recent theater role was at Lincoln Center in Frank McGuinness' *Observe the Sons of Ulster Marching Towards the Somme*. For his performance, Theroux was honored with a Lucille Lortel Award as well as the Boston Theater Critics Association Award for Best Male Actor.

Theroux lives in New York City.

**TOBY JONES** (Julie) won a London Critics' Circle Award for his performance as Truman Capote in Douglas McGrath's 2006 biopic *Infamous*. He has also been recognized by The London Critics' Circle with nominations for his work in *The Painted Veil*, as well as for his roles in two political dramas—Karl Rove in Oliver Stone's *W.* and Swifty Lazar in Ron Howard's *Frost/Nixon*. In addition, he shared a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture for *Frost/Nixon*.

Jones has a number of upcoming films in 2011 including Joe Johnston's *Captain America: The First Avenger* and Steven Spielberg's motion-capture film *The Adventures*

of *Tintin: The Secret of the Unicorn*, based on the classic comic strip by Hergé. Jones has recently finished work on *Tinker, Tailor, Soldier, Spy* and *My Week With Marilyn*.

Jones recently voiced the role of Dobby the House Elf in the blockbuster *Harry Potter and the Deathly Hallows: Part 1*. He first lent his voice to the role in *Harry Potter and the Chamber of Secrets*. His recent film work also includes several independent films including *City of Ember*, produced by Tom Hanks; Jon Amiel's *Creation*; and *What's Wrong with Virginia*, which premiered at the 2010 Toronto International Film Festival. Among his other film credits are Frank Darabont's *The Mist*, Peter Greenaway's *Nightwatching*, Michael Apted's *Amazing Grace*, Stephen Frears' *Mrs. Henderson Presents* and Marc Forster's Oscar®-nominated *Finding Neverland*.

An award-winning stage actor, Jones won a Laurence Olivier Award for his performance in the West End comedy *The Play What I Wrote*, directed by Kenneth Branagh. He reprised his role in the Tony-nominated Broadway production of the play. His work in London's West End also includes Simon McBurney's production of *Measure for Measure* and, more recently, *Parlour Song* and *Every Good Boy Deserves Favour*.

On television, Jones co-starred with Helen Mirren in HBO's acclaimed miniseries *Elizabeth I*. His credits also include such long-form projects as *Mo*, *The Old Curiosity Shop*, *The Way We Live Now*, *In Love and War* and *Victoria & Albert*. Last year, he was seen in guest roles on *Doctor Who* and *Agatha Christie's Poirot*.

In some 35 years as an actor, **CHARLES DANCE** (King Tallious) has amassed an impressive body of work in all media, from title roles with the Royal Shakespeare Company to major work in London's commercial theater, including *Good, Long Day's Journey Into Night*, with Jessica Lange, and *Shadowlands*, for which he received The London Critics' Circle Award for Best Actor. His television credits include the award-winning miniseries *The Jewel in the Crown*, for which he received a BAFTA nomination for Best Actor; *Rebecca*; *The Life and Adventures of Nicholas Nickleby*; *Fingersmith*; *Bleak House*, for which he received an International Emmy nomination and won the Broadcasting Press Guild Award for Best Actor; *Consenting Adults*, about the groundbreaking Wolfenden report of 1957, which resulted in the decriminalization of

homosexuality; *Dickens' Secret Lover*, a documentary about Charles Dickens' turbulent personal life; and a television adaptation of "Going Postal" by Terry Pratchett.

His major film credits include *Plenty*; *White Mischief*; *Good Morning, Babylon*; *The Golden Child*; *Alien*<sup>3</sup>; *Last Action Hero*; *Hilary and Jackie*; *Michael Collins*; *Starter for 10*; Robert Altman's *Gosford Park*; *Kabloonak*, for which he received the Best Actor Award at the Paris Cinema International Film Festival in 1996; *The Perfect Disagreement*, directed by Antoine de Caunes; and *The Contractor*, with Wesley Snipes.

His debut as a film director and writer was the hugely successful *Ladies in Lavender*, with Dame Judi Dench and Dame Maggie Smith, both of whom were nominated for European Film Awards. He has recently starred in the television series *Trinity* and *Merlin* and is soon to appear in Roland Joffé's new upcoming film *There Be Dragons* and HBO's *Game of Thrones*.

**DAMIAN LEWIS** (Boremont) was recently seen as the complex and offbeat detective Charlie Crews in NBC's drama series *Life*. He will also be seen in Showtime's *Homeland* as U.S. Marine Sgt. Scott Brody.

Born in London, Lewis attended the Guildhall School of Music & Drama. After leaving Guildhall, Lewis joined the British theater community and appeared in a number of plays between 1993 and 1998, primarily as a member of the Royal Shakespeare Company. During that time, he was in Ralph Fiennes' *Hamlet* on Broadway and played Hamlet in London. He returned to the London stage for the 2003/2004 season, opposite Helen McCrory, in *Five Gold Rings* at the Almeida Theatre, and starred in the National Theatre's 2005/2006 production of Ibsen's *Pillars of Society*.

Lewis first came to the attention of American audiences with his Golden Globe-nominated performance as World War II hero Major Richard D. Winters in the HBO miniseries *Band of Brothers*. He also starred as Soames Forsyte in seasons one and two of the acclaimed British production *The Forsyte Saga*.

Lewis' other television appearances include the BAFTA-winning BBC miniseries *Warriors*, BBC's *Hearts and Bones* series and in *Jeffrey Archer: The Truth* as the title character. In 2005, he starred in the World War II miniseries *Colditz* and portrayed Benedick in the BBC's updated, *ShakespeaRe-Told* version of *Much Ado About Nothing*.

Lewis has starred in three films that were shown at the Cannes Film Festival: *Brides*, *Chromophobia* and the critical hit *Keane*, directed by Lodge Kerrigan. He has also starred in Philip Haas' *The Situation*, Lawrence Kasdan's *Dreamcatcher*, Rupert Wyatt's *The Escapist* (with Brian Cox and Joseph Fiennes), *Alex Rider: Operation Stormbreaker* and *The Baker*, which he also produced.

Rising British star **RASMUS HARDIKER**'s (Courtney) film credits include *Huge*, *Faintheart*, *Lesson 21*, *I Want Candy*, *Magicians* and *Starter for 10*.

His television credits include *Documental*, directed by Justin Theroux; *Lead Balloon*, with Jack Dee; *Saxondale*, with Steve Coogan; and the sketch show series *The Wrong Door*. His television movie appearances include *Micro Men* and *The Rotter's Club*.

Hardiker currently performs several voices on Disney's upcoming animated series *Groove High*.

## **ABOUT THE FILMMAKERS**

**DAVID GORDON GREEN** (Directed by) garnered the Best First Film Award from the New York Film Critics Circle and the Discovery Award at the Toronto International Film Festival for his directorial debut, *George Washington*. The film also landed on the annual top-10 lists of Roger Ebert, *The New York Times* and *Time*.

Since his debut film, his other credits include *All the Real Girls*, *Undertow*, *Snow Angels*, *Pineapple Express* and the HBO series *Eastbound & Down*. Green is currently in postproduction on his upcoming film *The Sitter*, for 20<sup>th</sup> Century Fox.

Green, a graduate of the North Carolina School of the Arts, was born in Arkansas, raised in Texas and resides in Austin, Texas.

**BEN BEST** (Written by) is co-creator, co-writer and executive producer of HBO's *Eastbound & Down*, along with Danny McBride and Jody Hill. In the show, Best appears as the character Clegg, and the show also stars McBride, Steve Little and Katy Mixon.

Best also co-wrote and appears in *The Foot Fist Way*, with McBride. The film premiered at the Los Angeles Film Festival and screened at the Sundance Film Festival in 2006. In 2008, Will Ferrell and Adam McKay's production company, Gary Sanchez Productions, distributed the film in the U.S.

As an actor, Best was also seen in *Superbad*, *What Happens in Vegas*, *Observe and Report* and *Land of the Lost*.

**SCOTT STUBER** (Produced by) is one of the busiest and most successful producers working in Hollywood today. His company, Stuber Pictures, has been based at Universal Pictures since 2006.

Recent Stuber Pictures releases include *Love and Other Drugs*, directed by Edward Zwick and starring Jake Gyllenhaal and Anne Hathaway; *Couples Retreat*, featuring Vince Vaughn, Jon Favreau and Jason Bateman; and *The Wolfman*, starring Benicio Del Toro, Emily Blunt and Anthony Hopkins.

Stuber is currently in production on the live-action feature *Battleship*, based on Hasbro's naval combat board game, directed by Peter Berg and headlined by Liam Neeson, Taylor Kitsch, Alexander Skarsgård, Rihanna and Brooklyn Decker; the thriller *Safe House*, starring Denzel Washington and Ryan Reynolds, directed by Daniel Espinosa (*Snabba Cash*); and the epic period film *47 Ronin*, written by Chris Morgan (*Wanted*), starring Keanu Reeves and directed by Carl Rinsch. Starting this spring, he will go into production on the comedy *Ted*, written and to be directed by Seth MacFarlane and starring Mark Wahlberg.

Stuber's first production under the Stuber/Parent banner, summer 2006's romantic comedy *The Break-Up*, starring Vince Vaughn and Jennifer Aniston, grossed more than \$200 million at the global box office. That summer also saw the release of the comedy hit *You, Me and Dupree*, starring Owen Wilson and Kate Hudson. These two comedies were followed by Peter Berg's critically acclaimed film *The Kingdom*; the Martin Lawrence comedy *Welcome Home Roscoe Jenkins*; and the David Wain hit *Role Models*, starring Paul Rudd and Seann William Scott.

During Stuber's eight years at Universal—five of which he spent running worldwide production with Mary Parent—he was responsible for many of the studio's

critically acclaimed and commercially successful films, including *King Kong*, *Jarhead*, *A Beautiful Mind*, *Seabiscuit*, *Cinderella Man*, *Munich*, *Meet the Parents*, *Meet the Fockers*, *The Bourne Identity*, *The Bourne Supremacy*, *About a Boy*, *The 40-Year-Old Virgin*, *8 Mile*, *Spy Game*, *The Family Man*, *The Nutty Professor*, *Nutty Professor II: The Klumps*, *The Mummy* franchise, the *American Pie* franchise, *The Fast and the Furious* franchise, *Friday Night Lights*, *Bring It On* and many others. More than 20 of the films Stuber supervised have grossed more than \$100 million domestically.

**ANDREW Z. DAVIS** (Executive Producer) is currently producing the thriller *Now*, directed by Andrew Niccol and starring Justin Timberlake, Amanda Seyfried and Cillian Murphy.

Davis was an executive producer of the Universal Pictures comedy *Role Models*, starring Paul Rudd and directed by David Wain. He was a producer of the blockbuster comedy *Rush Hour 3* and executive producer of *Rush Hour 2*, both directed by Brett Ratner and starring Jackie Chan and Chris Tucker. Prior to that, he executive produced Universal's *Red Dragon*, starring Anthony Hopkins, Edward Norton and Ralph Fiennes, and *The Family Man*, starring Nicolas Cage and Téa Leoni, both directed by Ratner; the critically acclaimed coming-of-age drama *Love & Basketball*, directed by Gina Prince-Bythewood and starring Omar Epps, Sanaa Lathan and Alfre Woodard; the megahit *Enemy of the State*, starring Will Smith and Gene Hackman; and *Love Affair*, starring Warren Beatty and Annette Bening. Davis also produced the action film *Volcano*, starring Tommy Lee Jones and Anne Heche. His other producer credits include *Lost Angels*, *Sid and Nancy* and *Tapeheads*.

Davis served as head of production for Stuber Pictures and was executive vice president of production at MGM. Earlier in his career, he was an executive at The Walt Disney Company before signing an independent production deal with the studio under his own banner, Andrew Davis Productions.

Davis is a graduate of the University of Southern California School of Cinematic Arts.

**JONATHAN MONE** (Executive Producer) recently served as an executive producer on Stuber Pictures' *Repo Men*, starring Jude Law and Forest Whitaker, and the action-horror film *The Wolfman*, starring Oscar<sup>®</sup> winner Benicio Del Toro, Oscar<sup>®</sup> winner Anthony Hopkins and Golden Globe winner Emily Blunt.

Currently an executive vice president at Stuber Pictures, Mone previously worked as an associate producer on two successful sports dramas for Disney: 2004's *Miracle*, starring Kurt Russell, and 2006's *Invincible*, starring Mark Wahlberg.

A graduate of Middlebury College, Mone currently lives in Los Angeles.

Since 1983, **MARK HUFFAM** (Executive Producer) has been active in the film industry and has worked as a producer for more than 10 years. Huffam's first major producing credit was on Steven Spielberg's *Saving Private Ryan*, which starred Tom Hanks and won five Oscars<sup>®</sup> at the 1998 Academy Awards<sup>®</sup>. In recognition of his own contribution to the film, Huffam shared a Directors Guild of America Award for Outstanding Directorial Achievement in a Motion Picture that year.

In 2000, Huffam co-produced the highly acclaimed *Quills*, starring Geoffrey Rush and Kate Winslet, which was nominated for three Oscars<sup>®</sup> and four BAFTAs. In 2001, he produced *Captain Corelli's Mandolin* for Working Title Films, which was directed by John Madden and starred Nicolas Cage and Penélope Cruz.

In 2002, Huffam teamed up with Scott Rudin to produce *The Hours*, directed by Stephen Daldry and starring Nicole Kidman, Julianne Moore and Meryl Streep. The film received nine Academy Award<sup>®</sup> nominations and Kidman went on to win the award for Best Actress for her role as Virginia Woolf.

In 2003, Huffam produced Working Title's highly successful *Johnny English*. The film, starring Rowan Atkinson, grossed \$147 million at the worldwide box office and picked up a number of nominations, including Best Comedy Film (2003 British Comedy Awards) and Best British Film (2004 Empire Awards). In 2004, he again joined forces with Tim Bevan and Eric Fellner at Working Title to produce the film version of the popular '60s television series *Thunderbirds*.

Also in 2004, with Stephen Daldry on board as an executive producer, Huffam produced *Mickybo and Me*, a project he developed with writer/director Terry Loane.



Filmed in Northern Ireland and starring Julie Walters, it won awards and acclaim at the Irish Film & Television Awards in 2005, and at festivals around the world.

In 2005 and 2006, Huffam was involved in the highly successful *Goal!* series, set in the world of international soccer. He produced the first two films of the trilogy for Milkshake Films and Buena Vista Pictures.

In 2007, he produced Universal Pictures' *Mamma Mia!*, the film version of the popular stage musical, which starred Meryl Streep, Pierce Brosnan and Colin Firth. It was a worldwide smash hit and went on to accumulate more than \$600 million at the box office.

In 2008, Huffam established Generator Entertainment with Simon Bosanquet to develop and produce a cutting-edge slate of genre films. Generator's films to date include the horror-thriller *Red Mist*, the coming-of-age drama *Cherrybomb*, with Rupert Grint, and the supernatural thriller *Ghost Machine*.

In 2009, Huffam produced the pilot for the HBO television series *Game of Thrones*, which is based on the first volume from the series of "A Song of Ice and Fire" fantasy books by George R.R. Martin.

At the start of 2010, Huffam produced Nick Hamm's *Killing Bono*, under the Generator slate and in conjunction with Salt Company and Greenroom Entertainment. The film starred Ben Barnes, upcoming Irish actor Robert Sheehan and the late Pete Postlethwaite. In summer 2010, Huffam and HBO produced the first season of the *Game of Thrones*. It was shot in Northern Ireland and Malta and stars Sean Bean, Lena Headey and Jason Momoa. Both *Game of Thrones* and *Killing Bono* will be released in April 2011.

Huffam is currently executive producer on the upcoming film *Prometheus*, which will be directed by Ridley Scott. Filming will commence in mid-2011 at Pinewood Studios.

A native of North Carolina, **TIM ORR** (Director of Photography) studied cinematography at the North Carolina School of the Arts School of Filmmaking. He was nominated for an Independent Spirit Award for his first feature, *George Washington*,

directed by David Gordon Green. In 2001, he shot Peter Sollett's award-winning *Raising Victor Vargas* and the Sundance Film Festival award winner *All the Real Girls*.

Before relocating with his family to Los Angeles in the spring of 2006, Orr spent several years in New York working on numerous independent feature films and commercials. Some of his other feature credits include *Dandelion*, for which he was nominated for an Independent Spirit Award, *Imaginary Heroes*, *Undertow*, *Little Manhattan*, *Trust the Man*, *Come Early Morning* and *Off the Black*.

Orr's work was also seen in David Gordon Green's *Snow Angels* and *Pineapple Express*; Mike White's *Year of the Dog*; Clark Gregg's *Choke*; Sean Anders' *Sex Drive*; Jody Hill's *Observe and Report*, with Seth Rogen; HBO's *Eastbound & Down*, with Danny McBride; *Bloodworth*; and *Salvation Boulevard*, starring Jennifer Connelly and Marisa Tomei.

Orr's work will next be seen in David Gordon Green's *The Sitter*, starring Jonah Hill and Sam Rockwell.

**MARK TILDESLEY** (Production Designer) co-founded the Catch 22 Theatre Company and directed, designed and performed in its productions. He continued designing for the theater and worked on numerous productions for the New Vic Theatre (under the direction of Michael Bogdanov) and at the Royal Opera House.

His feature film credits as production designer encompass notable collaborations with several directors. He recently completed work on Lone Scherfig's *One Day*, starring Anne Hathaway, Jim Sturgess and Patricia Clarkson. His other recent work includes Michael Winterbottom's *The Killer Inside Me*, Richard Curtis' *Pirate Radio* and Mike Leigh's *Happy-Go-Lucky*.

Tildesley won a British Independent Film Award (BIFA) for *Sunshine*, his third film with Danny Boyle, which followed *28 Days Later...* and *Millions*. His other films with Michael Winterbottom include *I Want You*, *With or Without You*, *Wonderland*, *The Claim*, *24 Hour Party People* and *Code 46*. The last two films earned Tildesley BIFA nominations.

His other films as production designer include Fernando Meirelles' *The Constant Gardener*, Roger Michell's *The Mother* and Juan Carlos Fresnadillo's *28 Weeks Later*.

**CRAIG ALPERT** (Edited by) previously worked with David Gordon Green on the hit comedy *Pineapple Express*. Alpert is currently working with Green on the *The Sitter*, which is slated for a summer 2011 release. He has also collaborated with Judd Apatow on *Funny People*, *Knocked Up*, *Pineapple Express* and *The 40-Year-Old Virgin*. Alpert edited *Yes Man*, which starred Jim Carrey, and *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, which starred Sacha Baron Cohen. He served as an additional editor on Jay Roach's *Meet the Fockers*.

Alpert got his start as an assistant editor on such films as *Toy Story 2*, *The Matrix Reloaded* and *Austin Powers in Goldmember*. In 2007, Alpert was selected by *The Hollywood Reporter* as one of three film editors spotlighted in its "Next Generation: Crafts" special issue.

**HAZEL WEBB-CROZIER** (Costume Designer) has worked extensively in film and television in a career that spans 25 years. Her film credits include Richard Attenborough's *Closing the Ring*, *Red Mist*, *How About You...*, *The Mighty Celt*, *Mickybo and Me*, for which she won an Irish Film & Television Award for Best Costume Design, and *The Boys & Girl From County Clare*. Her work was seen in the coming-of-age drama *Cherrybomb*, with Rupert Grint, and the supernatural thriller *Ghost Machine*.

Webb-Crozier's other credits include a number of television series and movies.

**STEVE JABLONSKY** (Music by) composed the score for director Michael Bay's 2007 film *Transformers* and its hit sequel, *Transformers: Revenge of the Fallen*, and is currently working on the third installment of the blockbuster franchise, *Transformers: Dark of the Moon*. Jablonsky also composed the music for Bay's 2005 futuristic thriller *The Island*. Jablonsky worked with Michael Bay's Platinum Dunes on the original music for the horror remakes *A Nightmare on Elm Street*, *Friday the 13<sup>th</sup>*, *The Hitcher*, *The Texas Chainsaw Massacre* and *The Amityville Horror*. Jablonsky also composed the original score for the Japanese anime film *Steamboy*, directed by legendary filmmaker Katsuhiro Ôtomo, the man behind *Akira*.

On television, Jablonsky's music can be heard every week on the smash-hit ABC series *Desperate Housewives*. He also composed the score for the award-winning telefilm *Live From Baghdad*, as well as several series including *Threat Matrix* and ESPN's *SportsCentury: The Century's Greatest Athletes*.

Jablonsky developed his career as a film composer and collaborated with such noted composers as Hans Zimmer and Harry Gregson-Williams. He has written additional music for such films as *Bad Boys II*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *Armageddon*, *Tears of the Sun*, *Pearl Harbor*, *Hannibal* and *Deceiver*.

As the world of video games becomes more sophisticated with each passing year, the need for exciting, innovative music has grown with it. Jablonsky's striking melodies can be heard in such top-selling games as *Gears of War 2*, *Prince of Persia: The Forgotten Sands*, *Transformers: The Game* and *Command & Conquer 3: Kane's Wrath*. He recently composed the score for *The Sims 3*, the latest sequel in the top-selling *Sims* franchise, and is set to score *Gears of War 3*.

He has also composed for commercials for products such as Chevrolet, Coca-Cola, the U.S. Army and Marlboro. Scoring the BMW short film *Hostage* for director John Woo is one of Jablonsky's highlights.

**CAST**

Thadeous	DANNY McBRIDE
Fabious	JAMES FRANCO
Courtney	RASMUS HARDIKER
Isabel	NATALIE PORTMAN
Julie	TOBY JONES
Leezar	JUSTIN THEROUX
Belladonna	ZOOEY DESCHANEL
King Tallious	CHARLES DANCE
Boremont	DAMIAN LEWIS
Manious the Bold	SIMON FARNABY
Thundarian	DEOBIA OPAREI
Royal Advisor	B.J. HOGG
Mothers	MATYELOK GIBBS
	ANGELA PLEASENCE
	ANNA BARRY
Maiden	AMBER ANDERSON
Skinny Prisoner	STUART LOVERIDGE
Marteetee	JOHN FRICKER
Second Knight	RUPERT DAVIS
Warlock	JULIAN RHIND-TUTT
Great Wise Wizard	MARIO TORRES
Head Knight	NOAH HUNTLEY
Dastardly	BEN WRIGHT
Hooded Witches	SUSIE KELLY
	ROMA TOMELTY
	BRIGID ERIN BATES
	EILISH DORAN
	RENE GREIG
Tiniest One	KIRAN SHAH
The Barbarian	SIMON COHEN
Dwarf King	GRAHAM HUGHES
Brothers Mein	ZHAIDARBEBK JUNGUZHINOV
	NURLAN ALTAYEV
Daronius the Swift	DAVID GARRICK
Trolls	DORIAN DIXON
	DARREN THOMPSON
	DAVID THOMPSON
Minotaur Performer	BRIAN STEELE
Ranger	BEN WILLBOND
Dwarf Executioner	PHIL HOLDEN
Dwarf Man	CHRIS BURKE
Dwarf Woman	SINEAD BURKE
Timotay Dungeon Master	TOBIAS WINTER
Pale-Skinned Beauty	PAIGE TYLER
Forest Women	RHIAN SUGDEN
	AMII GROVE
	MADISON WELCH
Regina	IGA WYRWAL
Narrator/Soul of the Maze	CHARLES SHAUGHNESSY

**CREW**

Directed by	DAVID GORDON GREEN
Written by	DANNY R. McBRIDE & BEN BEST

Produced by	SCOTT STUBER
Executive Producers	DANNY McBRIDE ANDREW Z. DAVIS JONATHAN MONE MARK HUFFAM
Director of Photography	TIM ORR
Production Designer	MARK TILDESLEY
Edited by	CRAIG ALPERT
Visual Effects Supervisor	MIKE McGEE
Costume Designer	HAZEL WEBB-CROZIER
Music by	STEVE JABLONSKY
Casting by	GAIL STEVENS CDG
Unit Production Manager/Co-Producer	PETER McALEESE
Unit Production Manager	ANDREW Z. DAVIS
First Assistant Director	CHRIS NEWMAN
Second Assistant Director	RICHARD GOODWIN
Production Sound Mixer	CHRIS GEBERT
Re-Recording Mixers	CHRIS JENKINS FRANK A. MONTAÑO
VFX Producer	GARY THORP
Supervising Art Director	GARY FREEMAN
Set Decorator	DOMINIC CAPON
“A” Camera Operator	GERRY VASBENTER
Makeup Designer	TINA EARNSHAW
Key Hair Designer	NANA FISCHER
Key Makeup	PAMELA SMYTH
Script Supervisor	MORAG CAMERON
Gaffer	STEVE COSTELLO
“A” Camera Grip	RUPERT LLOYD PARRY
Construction Manager	TOM MARTIN
Supervising Sound Editors	DARREN KING YANN DELPUECH
Choreographer	STUART HOPPS
Assistant Choreographer	LYNNE COSTENBARDER
Location Manager	ANDREW WILSON
Production Supervisor	LISA DRAYNE
Art Directors	TOM McCULLAGH PAUL KIRBY DAVE WARREN
Set Decorator Art Director	STUART ROSE
Assistant Art Directors	PATSY JOHNSON DAN MAY
Standby Art Director	MARK LOWRY
Storyboard Artist	JAESON FINN
Storyboard/Concept Artist	WILLIAM SIMPSON
Concept Artists	NORMAN WALSH PETER POPKEN
Draftsmen	OLIVER CARROLL DAVID DORAN WILL COUBROUGH GARY JOPLING
Junior Draftsmen	BETHAN JONES LAURA NG
Art Department Coordinator	ALANNA RIDDELL
Art Department Researcher	WILLIAM NEWTON
Art Department Assistants	NIALL McEVOY

Production Buyers	SARA JO BAUGH SHANE BUNTING ALICE FELTON
Drape Master	CHRIS SEDDON
Assistant Set Decorator	SIÂN ALAW JONES
Property Master	DAVID BALFOUR
Assistant Property Master	JOHN WELLS
Property Supervisor	ROB HILL
HOD Prop Sculptor/Mould Maker	DUNCAN McDEVITT
Property Model Maker	COLIN CHILDS
Chargehand Standby Props	PAUL STEWART
Standby Props	DARREN LYTTLE
Chargehand Dressing Props	MARK GEESON
Dressing Props	DAVID CHEESMAN
Chargehand Prop Hand	RICHARD MAGENNIS
Prop Hands	IVAN NESBITT DAVEY CARSON KEVIN McCABE JIM BARR MICHAEL CULLEN NEIL McNALLY CHRIS MOORE ROBERT HUFFAM DON PAUL STURGEON
Assistant Prop Makers	SAM JONES LAUREN YOUNG
Prop Painter	KEVIN FRASER
Prop Carpenter	BILL REID
Prop Sculptor Modeller	STEPHEN McCLURE
Prop Storeman	MARLON COLE
Creature Effects Created by	SPECTRAL MOTION, INC.
Creative Effects Consultant	MARY ELIZALDE
Production Supervisor	BRIAN WALSH
Illustrators	CONSTANTINE SEKERIS JANGWOON ANDREW IM ALEJANDRO PALMA
Puppeteer/Animatronic Technician	LARRY ODIEN
Animatronic Technicians	JURGEN HEIMANN SCOTT MILLENBAUGH ROBERT MANO KYLE MARTIN ROB CAPWELL MARK SETRAKIAN
Key Creature Sculptors	NORMAN CABRERA MARIO TORRES TASHIRO KIYA
Creature Sculptors	GLEN EISNER JAMES McLOUGHLIN CHRISTOPHER GARNAAAS
Creature Fabrication Department Head	CLAIRE FLEWIN
Creature Fabricators	FREDERICK FRALEIGH CLAUDIA HARDY JUNKO KOMORI TARA LANG
Creature Paint Department Head	TIM LARSEN
Creature Painter	NEIL WINN

Simon Fabricator	JOSHUA CAMERON
Creature Seamer	STEVE KUZELA
Creature Foam Department Head	ROLAND BLANCAFLOR
Creature Foam Technicians	CASS McCLURE TIMOTHY ESTES MARK VINIELLO
Molding & Lifecasting Department Head	BRENT BAKER
Molding & Lifecasting Technicians	DAVID PERTEET DARIN BOUYSSOU BRIAN RAE
Minotaur Hair Crew	SYLVIA NAVA DIANA YUNSOO CHOI
Winged Boar Crew	AUDREY KLEIN BERNIE EICHHOLZ
Creature Technician Staff	DEBORAH GALVEZ JAMES PATTERSON MARIA KRUSE MATT ULLMAN LACY McGARRY
“B” Camera Operator	MARK MILSOME
“C” Camera Operators	DAMIEN ELLIOTT MARK GARRETT
Focus Pullers	MATT WINDON HARRY BOWERS
Camera Loaders	JULIAN BUCKNALL ANDY GARDNER ALISON LAI
Central Loader	JAMIE JACKSON
“B” Camera Grip	DAVE McANULTY
Best Boy Grip	TIM CRITCHELL
Video Playback Operator	GRACE SWEENEY
Video Playback PA	LISA TRINDER
Boom Operator	DEREK HEHIR
Cableman	TERENCE McDONALD
Additional Editor	COLIN PATTON
Assistant Editors	RAY NEAPOLITAN JIM CARRETTA
U.K. Assistant Editors	LINDSEY MORROW HELEN SHERIDAN
Visual Effects Editor	CATHERINE CHASE
Post-Production Assistant	KORTNEY RUBOTTOM
Editing Facilities	YELLOW MOON
Sound Editors	BARBARA DELPUECH JOEL SHRYACK SHAUGHNESSY HARE KIM DRUMMOND
Assistant Sound Editors	MIKE McKONE E. NILES KLINE
VFX Consultant	RODNEY MONTAGUE
VFX Coordinators	PAUL MOLLES HELEN SLOAN
VFX Assistant	NIALL McEVOY
Makeup Artists	AISLING NAIRN SUSIE O’SULLIVAN
Hairdressers	TERESA HINTON JILLY GREEN



Natalie Portman's Hair & Makeup	LISA PICKERING
Costume Supervisors	EILEEN KASTNER DELAGO
Assistant Costume Designer	LIZZIE LAWSON
Costume Design Assistants	RACHAEL WEBB-CROZIER
Crowd Supervisor	MARK FERGUSON
On-Set Costume Assistants	KERRY GOODING
Costume Buyer	LOUISE ALLEN
Costume Workroom Supervisor	DULCIE SCOTT
Breakdown Supervisor	CAROLYN MARSTON
Principal Dresser	DONNA HUGHES
Costume Coordinator	EDEL McCARRON
Costume Assistants	SARAH TOUAIBI
	CLAIRE LOH
	ENDA KENNY
	KATHRYN TART
	NICO SWEENEY
	NANCY McKENNA
	CAMILLE MOOHAN
	HEATHER LONG
Crowd Costume Assistants	STEPHEN O'RAWE
	SUSAN POLLARD
	RACHAEL FORDE
	TIMOTHY WHITE
	CLAIRE SNODDY
	EMMA LOUGHRIDGE
Workroom Chief Cutter	CRAWFORD McKENZIE
Costume Cutter	ANNA ROBBINS
Seamstresses	SARAH McCORMACK
	MELANIE CHARMICHAEL
	MARGARET PESCOTT
	CAROLINE DILLON
Costume Armour Supervisor	SIMON BRINDLE
Costume Senior Armourer	NICKY JONES
Costume Armourers	MARK MILLER
	RAY WIDDOWSON
Fabricator	BECKY JOHNSON
Casting Associate	COLIN JONES
Casting Assistant	TOBY SPIGEL
Financial Controller	ANDY HENNIGAN
1 <sup>st</sup> Assistant Accountant	FRANCES RICHARDSON
Payroll Accountant	SAMMY HORTON
Assistant Accountants	JACKIE GILBEY
	BETTY AINSLIE
	TANYA RUBY
Accounts Assistants	STEPHEN McCONNELL
	CLAIR HANSON
	ALEKSANDRA KAMINSKA-OMOZIK
Post-Production Accountants	JIM HAJICOSTA
	MONICA PEREZ GELBMAN
Shipping Coordinator	CATHY MOONEY
Location Coordinator	LISA BYRNE
Assistant Location Managers	ROBBIE BOAKE
	BARRY KEIL
	CHRIS MYERS
Unit Manager	DAVE MACK
Studio Maintenance	BARRY MAXWELL

Assistant to Mr. Green	THOMAS McMILLAN
Assistants to Mr. Stuber	NICHOLAS NESBITT
	SHANNON CREEN
Assistant to Mr. McBride	BRANDON JAMES
Assistant to Mr. Davis	ASHLEY BOWEN
Assistant to Mr. Mone	DAVID JOO
Assistant to Mr. Huffam	ALEX BOYD
Assistant to Ms. Portman	KATIE GIBSON
Travel Production Assistant	MICHELLE BURNS
Accommodation Production Assistant	STACEY QUIGLEY
Makeup Assistant	LAURA POLLOCK
Assistant Script Supervisor	ANDREA BAMFORD
Extras Coordinator	CARLA MERCER
2 <sup>nd</sup> 2 <sup>nd</sup> Assistant Director	CIARA TINNEY
3 <sup>rd</sup> Assistant Director	ADAM PHILPOTT
Key Set PAs	RICHARD WILSON
	PAUL GEORGE
Key Office PAs	JORDAN CAMPBELL
	ZARA HAMILL
	LUCY McCUTCHEON
Production Consultant	JEFF FRADLEY
Production Assistant	WILL MELDMAN
Stand-ins	CIARAN COLTON
	DARREN MURRAY
	AMY WHITSON
Standby Carpenter	RAY GINNAME
Standby Painter	BOBBY GEE
Standby Rigger	SEAN McKEOWN
Standby Stagehand	LIAM TAYLOR
Construction Coordinator	BRIAN MARTIN
Construction Sculptor	EMMA JACKSON
HOD Carpenter	DANNY O'REGAN
Supervising Carpenters	COLE DOHERTY
	DAVE ABBOTT
	DAVID LOWRY
	JOHN O'BRIEN
HOD Painter	ADRIAN START
Supervising Painters	MATT START
	PAUL WILTSHIRE
Chargehand Painter	MICHAEL WEAVER
HOD Plasterer	STEVE TRANFIELD
Supervising Plasterers	ANDY TOMBS
	PETER BLACK
	RICHARD McCARTHY
Chargehand Plasterer	DESSIE O'NEILL
HOD Rigger	PETER HAWKINS
Supervising Rigger	DAVE WELLER
Chargehand Riggers	KEITH PERRY
	HUGO WILKINSON
Rigging Gaffer	TOM GATES
Best Boy	PHIL HURST
Chargehand Electrician	TERRY ROBB
Electricians	PAUL BATES
	CALLUM MILNE
	EWAN EPTON
	GRANT McLEAN

Chargehand Electrical Rigger	SCOTT NAPIER
Rigging Electricians	STEVE CASEY
	STUART FARMER
	FRANK McCONNALOGUE
	LENNY O'BRIEN
	ARTHUR DONNELLY
Lighting Desk Operator	JAMIE FLETCHER
Armourer	TOMMY DUNNE
Horse Master	HERNAN ORTIZ
Assistant Horse Master	CHRIS MANGER
Groom	MIGUEL CALLERJON GALLINDO
Local Horse Liaison	FELICITY PIERCE
Stunt Coordinator	PAUL HERBERT
Assistant Stunt Coordinator	MARK SOUTHWORTH
Stunts	HELEN BAILEY
	RICHARD BRADSHAW
	MICHAEL BYRCH
	ROB COOPER
	TALILA CRAIG
	TRACEY EDDON
	ANDY GODBOLD
	ROB HUNT
	PHILIP LOWRY
	MARK ANTHONY NEWMAN
	CHARLIE PAWLETT
	JUSTIN PEARSON
	CC SMIFF
	LYNDAL SMITH
	RYAN STUART
	IAN VAN TEMPERLEY
	ANDY WAREHAM
	SIMON WHYMAN
	DAVID WILLIAMS
	WILLIAM WILLOUGHBY
	LEONARD WOODCOCK
Stunt Wireman	BOB SCHOFIELD
Stunt Office Coordinator	EIMER O'HARE
Head Greensman	JON MARSON
Greens Supervisor	PETER HOOPER
Greens Chargehand	GABOR BIRO
Greensman	MICHAEL GIBSON
Unit Publicist	RACHEL KENNEDY
Stills Photographer	FRANK CONNOR
Dialogue Coach	BRENDAN GUNN
Etiquette Coach	LYNNE WILLIAMS
Videographer—EPK	DARIUS SHAHMIR
Cast Trainer	MAEVE McLoughlin
Spanish Translators	JAUME CASTAN PINOS
	AVARO PEREZ
Russian Translators	INESSA ADLER
	JULIA JAKOVLENA
Unit Nurse/H&S Officer	TRACY FERGUSON
Construction Medic	STUART FERGUSON
Health & Safety Officers	SEAN BAILEY
	AISLING THOMPSON
Asset Representative	KAREN BATLEY

Transportation Coordinator	ALAN CROZIER
Transportation Captain	MAURICE BROWN
Transport Facilities	G&H FILM & TELEVISION SERVICES
Catering by	SIMPLY GOOD FOOD
Re-Recording Mix Tech	BILL MEADOWS
Stage Engineer	DAVE BERGSTROM
ADR Mixers	JEFF GOMILLION
	PAUL DRENNING
	ALAN FREEDMAN
ADR Recordist	PHILLIP ROGERS
Foley Artists	JOHN SIEVERT
	STEFAN FRATICELLI
Foley Recordists	RANDY WILSON
	RON MELLEGHES
	KEVIN SHULTZ
Foley Editor	TRENT RICHMOND
Foley Assistant	RYAN LUKASIK
Foley Recorded at	JRS PRODUCTIONS
ADR Voice Casting	CAITLIN McKENNA
Additional Voices	RAJIA BAROUDI
	EDITA BRYCHTA
	DAVID COWGILL
	ALAN DALE
	NEIL DICKSON
	ROBIN ATKIN DOWNES
	JEAN GILPIN
	PETER LAVIN
	CAITLIN McKENNA
	GRAHAM McTAVISH
	PAULA JANE NEWMAN
	PHIL PROCTOR
	MOIRA QUIRK
	PETER RENADY
	CLIVE REVILL
	DARREN RICHARDSON
	NEIL ROSS
	DWIGHT SCHULTZ
	ALAN SHEARMAN
	JULIAN STONE
	PEPPER SWEENEY
Music Editor	KATRINA SCHILLER
Pre-Record Music Coordinator	BECKY BENTHAM
Pre-Record Arrangements	PAUL ENGLISHBY
On-Set Musicians	FERRIS JAY
	CHRISTIAN SAMUEL BURKE
	THOMAS ANNANG
	WILSON MAGWERE
	DICK GLASGOW
	SABINA GLASGOW
Percussion	SATNAM RAMGOTRA
Ethnic Winds	PHIL AYLING
Guitars	GEORGE DOERING
Music Contractor	DECRESCENT/ROTTER
Score Recorded & Mixed by	JEFF BIGGERS
Assistant Mix Engineer	DANIEL KRESKO
Score Recorded at	NEWMAN SCORING STAGE, 20 <sup>TH</sup> CENTURY FOX

Scoring Crew	DENIS ST. AMAND TIM LAUBER TOM STEEL GREG DENNEN STACEY ROBINSON RICH WHEELER PAUL WERTHEIMER
Score Mixed at Orchestration	REMOTE CONTROL PRODUCTIONS Y. SUZETTE MORIARTY PENKA KOUNEVA GEOFF STRADLING FRANK MACCHIA BOOKER WHITE
Music Preparation	NICK GLENNIE-SMITH
Score Conducted by	LARRY MAH
Digital Recordist	SALLY STEVENS
Vocal Contractor	CLAY DUNCAN
Ambient Music Design	LISBETH SCOTT
Solo Vocalist	
Technical Score Advisor & Additional Programming Singers	NATHAN WHITEHEAD JOAN BEAL CINDY BOURQUIN ERIC BRADLEY REID BRUTON JOANNA BUSHNELL AMICK BYRAM ELIN CARLSON ALVIN CHEA SHERIDAN FLETCHER AMY FOGERSON SCOTT GRAFF STEPHEN GRIMM STEVEN HARMS WALT HARRAH SHERI IZZARD LUANA JACKMAN ELISSA JOHNSTON BOB JOYCE JON JOYCE TERI KOIDE MICHAEL LICHTENAUER VIRENIA LIND RICK LOGAN SUSIE STEVENS LOGAN GUY MAEDA DONNA MEDINE HOLLY PITRAGO FAITH RIVERA SALLY STEVENS CARMEN TWILLIE DICK WELLS GERALD WHITE
Main & End Titles by	PICTURE MILL
Digital Intermediate & Opticals	TECHNICOLOR
Digital Film Colorist	MICHAEL UNDERWOOD
DI Producer	BOB PEISHEL

DI Editor  
Lighting Equipment by  
Chapman Camera Dollies

EVERETTE WEBBER  
PANALUX LTD  
PANAVISION GRIP & REMOTE SYSTEMS

2<sup>nd</sup> Unit

2<sup>nd</sup> Unit Director  
Production Manager  
Production Coordinator  
Helicopter Pilot  
Aerial DOP  
Camera Tech  
Safety Coordinator  
1<sup>st</sup> Assistant Director  
2<sup>nd</sup> Assistant Director  
3<sup>rd</sup> Assistant Director  
DP/ "A" Camera Operator  
"B" Camera Operator  
"A" Camera Focus Puller  
"B" Camera Focus Puller  
Clapper Loaders

Video Playback Operator  
Video Playback Assistant  
Standby Carpenter  
Standby Rigger  
Script Supervisor  
Costume Supervisor  
Costume Standby  
Gaffer  
Best Boy  
Electricians

Generator Operator  
Key Grip  
"B" Camera Grip  
Rigging Grip  
Crane Operator  
Remote Head Operator  
Location Unit Manager  
Key Makeup Artist  
Key Hairdresser  
SFX Supervisor  
SFX Senior Technicians

SFX Technicians

Sound Mixer  
Boom Operator  
2<sup>nd</sup> Stunt Coordinator  
Stunt Wire Supervisor  
Stunt Wire Assistant  
Transport Captain  
Facilities Captain  
Paramedics

SIMON CRANE  
DONALD SABOURIN  
MARK DEVLIN  
MARC WOLFF  
JOHN MARZANO  
J. GLYNN WILLIAMS  
STEVE NORTH  
TERRY MADDEN  
TERENCE MADDEN  
STEPHEN DARRAGH  
FRASER TAGGART  
PETER FIELD  
STEVE BURGESS  
ERIC GREENBERG  
NOAH ELI DAVIS  
DÁIRE MAC AN TSAOIR  
MARTIN WARD  
RILEY GARRETT  
JOE PAUL  
PAUL TOMAN  
LYNDA MARSHALL  
DAVID CRAIG  
RACHAEL FORDE  
MARTIN SMITH  
GREG THOMAS  
EUGENE O'SULLIVAN  
BRETT McCURM  
LEE ELDRED  
JOHN FLEMMING  
GLYNN HARRISON  
KEITH MANNING  
IAN TOWNSEND  
TIM DEAN  
DEE GLENHOLMES  
KERRY SKELTON  
NATALIE REID  
GERD FEUCHTER  
JENS SCHMIEDEL  
CLAUDIUS RAUCH  
OTTO SCHLOSSER  
ANDREAS HERBERG  
HANNES JUNG  
RONAN HILL  
SIMON KERR  
ROB INCH  
DAVE WILLIAMS  
NEIL CARR  
JEFF BROWN  
TOM HAMILTON  
ANTHONY McCULLOUGH

Catering by	KIERAN BRADY
Animation & Visual Effects by	TANG SANDWICH EXCELLENCE
Visual Effects Supervisor	FRAMESTORE
Visual Effects Producer	ROB DUNCAN
CG Supervisor	CHARLES HOWELL
Animation Supervisor	BEN WHITE
Digital Environment Supervisor	KEVIN SPRUCE
Animators	MARTIN MACRAE
	BRAD SILBY
	MARIANO MENDIBURU
	ARDA UYSAL
	JAMES FARRINGTON
	KEVIN O'SULLIVAN
	EMMA EWING
	LINA KOUZNETSOVA
	ELWALEED SULIMAN
Lead TDs	BERTRAND BRY-MARFAING
	ALAN WOODS
TDs	RACHEL WILLIAMS
	JEFF NEWTON
	RAFAEL MORANT
	KEANAN CANTRELL
	PAUL BEILBY
	MARK OSBORNE
	SIMON CARLILE
Lead Effects Artists	MARK WAINWRIGHT
	NOAH TAYLOR
	ROBERT KOLBEINS
	ALEXI WAJSBROT
Effects Artists	CARLO VOLPATI
	HORACIO MENDOZA
	BEATRIZ LORENZO
	ROBERT O'NEIL
	CIARAN DEVINE
	FERNANDO DOMINGUEZE SERRANO
	MARTIN SAWTELL
	NARDEEP CHANDER
	TOM NIXON
Lead Compositors	SELCUK ERGEN
	ADRIAN METZELAAR
	SIRIO QUINTAVALLE
	TOM BASKAYA
	SAM OSBORNE
	CHRIS ZEH
	JARNAIL BHACHU
	DAVID SHERE
Compositors	KATE WINDIBANK
	BRUCE NELSON
	TARA WALKER
	LUKE DRUMMOND
	BEN AICKIN
	JOHN PECK
	ANDREW HOGDEN
	RYAN MULLANY
	PATRICIA LLAGUNO
	ANGELO PERROTTA

	BJARNI ROBERT BRAGASON
	KATARZYNA ANCUTA
	DAVID AULDS
	HEATH BAKER
	HOWARD PROTHEROE
	MANUEL PEREZ
	ANUJ ANAND
	ALED PROSSER
	JAYE KREBS
	GIULIANO VIGANO
	KATHERINE DURANT
	THEODOR GROENEBOOM
	MELISSA REA
	ADAM AZMY
	CLAUDIA LECHEN
	ERAN DINUR
	ELLA BOLIVER
	ADRIANO MULE
	MARK GOSTLOW
	GIACOMO MATTEUCCI
	FREDERIKKE GLICK
	CORRINA WILSON
Digital Matte Painter	DAMIEN MACE
Modellers	RONAN CARR FANNING
	JEREMY BERRUEL
Rigger	RIKKI KNIGHT-TREMBATH
Lead Texture Artist	DAREN HORLEY
Texture Artists	PATRICK MUYLKENS
	JEAN-DAVID SOLON
Visual Effects Line Producers	CHLOE HARRISON
	DANIELLE MORLEY
	RICHARD OLLOSSON
Visual Effects Coordinator	EOIN HEGAN
Visual Effects Editor	ROB WOIWOD
Asst. Visual Effects Editors	LUKASZ BUKOWIECKI
	TABITHA DEAN
Digital Grading Artist	CHARLIE HABANANANDA
Lead Rotoscoping Artists	MARC RICE
	HELEN CARR
Rotoscoping Artists	EMMA BOWLER
	ROB GARNER
	IAN MATHEWS
	NOEMIE CRUCIANO
	JEANETTE MONERO
Lead Matchmovers	DALE ROSTRON
	MIKE THOMPSON
Matchmovers	JAMES HARMER
	WILL BURDETT
	RYAN PILCHER
	CHRIS HARDMAD
Pipeline TDs	ROBIN REYER
	LORENZO ANGELI
Systems Support	BEREN LEWIS
Additional Supervision	IVAN MORAN
Special Effects by	NEFZERS SPECIAL EFFECTS



Special Effects Supervisor	ULI NEFZER
Set Foreman	BERND RAUTENBERG
Workshop Foreman	WOLFGANG HIGLER
Breakaways Foreman	HERBERT BLANK
Senior Technician Rigging	MICHAEL LUPPINO
Senior Workshop Technician	JUERGEN THIEL
Senior Set Technicians	MICHAEL RUDNIK
	CHRISTOPH GARTLACHER
Senior Set Technician Rigging	NORMAN ERNST
Pyro Technician	NICK MORTON
Set Technician	VINCENT KIVLEHAN
Workshop/Rigging Technician	ALBERT WHITESIDE
Workshop Technicians	LIAM CLARKE
Assistant Coordinator	ROBERT WRIGHT
Assistant Buyer	COLIN HOLMES
SFX Coordinator	KLAUS MIELICH
Visual Effects by	LOLA VISUAL EFFECTS

“TANZ NACHTANZ”  
“LA VOLTA”  
“PROPINAN DE MELYOR”  
“COURENTE”  
Arranged by Paul Englishby

“JULIE’S LUTE”  
“ISABEL’S PANFLUTE”  
Written by Paul Englishby

“GREATEST QUEST”  
Written by Cyrus D. Shahmir  
Produced by Cyrus D. Shahmir and Steve Jablonsky

“HORSE PISS TAVERN”  
Written by David Wingo and Jeff McIlwain

Filmed at the Paint Hall, Belfast, and on location in Northern Ireland.  
Produced with the support of financial incentives provided by Northern Ireland Screen.  
Chief Executive – Richard Williams  
Head of Production – Andrew Reid  
Legal Services – Damian McParland, Millar McCall Wylie

Northern Ireland Production Services – Generator Entertainment Limited  
Makeup provided by M•A•C Cosmetics

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—*your highness*—