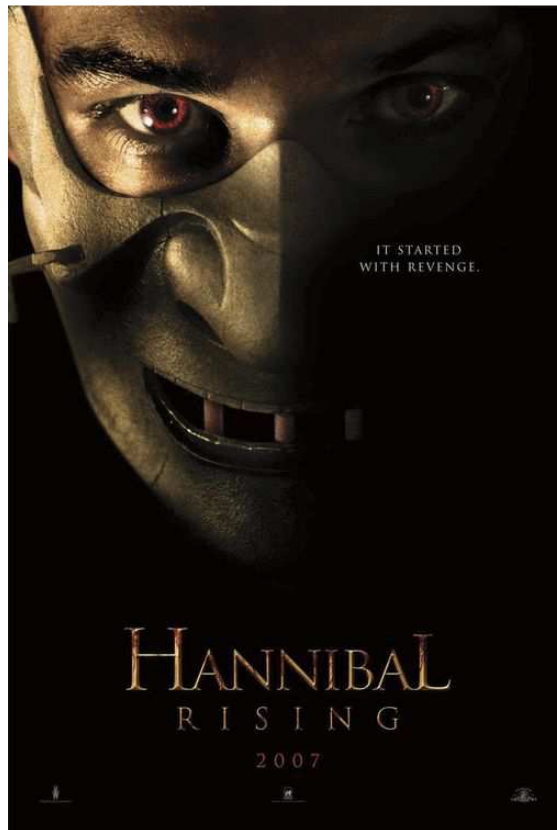




Dino De Laurentiis

Presents



Production Notes

Running time: 121 minutes

Rated R by the MPAA

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SYNOPSIS

In RED DRAGON we learned who he was. In SILENCE OF THE LAMBS we learned how he did it. Now comes the most chilling chapter in the life of Hannibal Lecter – the one that answers the most elusive question of all - why?

HANNIBAL RISING marks the first time in the award-winning series that best selling author Thomas Harris (“Red Dragon,” “Silence of the Lambs”) writes the screenplay – reaching back to explore the origins of Lecter’s rage, terror and savagery.

The story begins in Eastern Europe at the desperate end of World War II. For many it was no longer a conflict of nations but one of individual survival – at any cost. A young Hannibal watches from only steps away as his parents violently die, leaving his cherished young sister in his care. This horrific moment will soon pale in comparison to the atrocities he is forced to witness, changing him forever.

Alone and without any means of support, he is forced to live in a Soviet orphanage that once served as his family’s beloved home. He flees to Paris to find his uncle has died but his beautiful and mysterious Japanese widow, Lady Murasaki (Gong Li) welcomes him. Even her kindness and love cannot soothe the nightmares and sorrows that plague him. Showing a cunning aptitude for science he is accepted into medical school, which serves to hone his skills and provide the tools to exact justice on the war criminals that haunt him day and night. This quest will ignite an insatiable lust within a serial killer who was not born, but made.

Gaspard Ulliel plays the fearsome Lecter, alongside Gong Li, Rhys Ifans and Dominic West. Peter Webber (GIRL WITH A PEARL EARRING) directs.

CAST

Hannibal.....GASPARD ULLIEL
Lady Murasaki.....GONG LI
Grutas.....RHYS IFANS
Kolnas.....KEVIN MCKIDD
Inspector Popil.....DOMINIC WEST
Dortlich.....RICHARD BRAKE
Milko.....STEPHEN WALTERS
Grentz.....IVAN MAREVICH
Pot Watcher.....GORAN KOSTIC
Paul the Butcher.....CHARLES MAQUIGNON
Father Lecter.....RICHARD LEAF
Mother Lecter.....INGEBORGA DAPKUNAITE
Young Hannibal.....AARON THOMAS
Mischa.....HELENA-LIA TACHOVSKA

FILMMAKERS

Director.....PETER WEBBER

Screenplay.....THOMAS HARRIS

Producers.....DINO DE LAURENTIIS
MARTHA DE LAURENTIIS
TARAK BEN AMMAR

Co-Producers.....CHRIS CURLING
PHIL ROBERTSON
PETR MORAVEC

Director of Photography.....BEN DAVIS

Production Designer.....ALLAN STARSKI

Editor.....PIETRO SCALIA, ACE
VALERIO BONELLI

Costume Designer.....ANNA SHEPPARD

Music.....ILAN ESCHKERI
SHIGERU UMEBAYASHI

Casting.....LEO DAVIS

Make-up Designer.....MAURIZIO SILVI

Hair Designer.....FERDINANDO MEROLLA

HANNIBAL RISING

Genesis

“When I made RED DRAGON, I did a promotional tour around the world. In every city people asked me the same questions: “Why does Hannibal Lecter become a monster? Why does he become a cannibal? And at some point I started to think, well, they’re interesting questions. Maybe we should do a movie about the young Hannibal and see what happened to him, why he became a monster.”

Dino De Laurentiis, Producer

Hannibal Lecter is a cultural icon. Possibly the most famous anti-hero ever created. Brilliant, charming and evil, he grips the popular imagination like no other villain. His creator, the reclusive American writer Thomas Harris, introduced him to the world as a minor, though significant, character in the menacing novel Red Dragon published in 1981. Harris is widely acknowledged as one of the world’s most skillful writers of psychological thrillers. His complex, brilliantly written stories are remarkable; not just for their spine-chilling horror, but also for the way they create empathy for the cunning, ruthless serial killer. Red Dragon quickly became a best seller. Producers Dino and Martha De Laurentiis spotted the potential in the story and were the first to bring Hannibal to the screen in the 1986 Michael Mann thriller MANHUNTER.

MANHUNTER was a cult success, but it was the 1991 movie SILENCE OF THE LAMBS which brought Hannibal into the mainstream. Directed by Jonathan Demme, the taut, terrifying narrative collected five Oscars, including Best Picture, Best Actor for Anthony Hopkins and Best Actress for Jodie Foster. Following SILENCE OF THE LAMBS, Dino and Martha De Laurentiis returned to the Hannibal franchise when they produced the massive box office hits HANNIBAL in 2001 and the remake RED DRAGON in 2002, with Anthony Hopkins starring in both.

It was fitting, therefore, that they were the drivers behind the new story. “We were inspired by a passage in the novel Hannibal,” Martha explains. “We found a two page sequence about Mischa, Hannibal’s younger sister, which hinted at reasons for Hannibal’s violence and suggested the opening of the story.”

The couple knew they had to get Thomas Harris on board and approached him with the idea. Although initially hesitant about re-entering the universe of his most famous creation, the writer found himself so absorbed by the idea that he wanted to write the screenplay as well as the novel. “How could we refuse?” says Martha.

Once they had a short treatment of the story, director Peter Webber was brought onto the project. “Peter was on our wish list from the beginning,” Martha says. “We wanted to go with a young, hungry director for this project. GIRL WITH A PEARL EARRING

showed that he could tell a story visually and we could see from some of his TV work in the UK, that he had the right edginess.”

Webber was looking for his next project after his extraordinary feature debut, the hugely acclaimed, award winning, *GIRL WITH A PEARL EARRING*. He was thrilled by the idea of tackling the Hannibal legacy. “After the film, I was inundated with lots of scripts where no one really says anything, where people stare at each other across rooms, and lots of films about dead painters - Leonardo, Caravaggio - you name it and they’ve all landed on my doorstep! I realised that was really not what I wanted to do; I was very proud of that film, but I don’t want to make carbon copies of it forever and ever. It was really a film about love and this is a film about hate. I thought this was really a great opportunity to keep myself fresh and interested, doing stuff I’d never done before.”

“This story is about the birth of a monster, the creation of the character, so Hannibal is at the centre of it, whereas in the previous films, he’s always been tangential,” continues Webber. “In *SILENCE OF THE LAMBS*, he has something like 18 minutes of screen time. In this film he is on screen 90% of the time. What’s more, in the previous films, he arrives on screen as a monster. For me, what’s interesting is seeing how this character came to be who he is.”

Thomas Harris is renowned for his detailed research and can take up to ten years to develop one of his blockbuster novels. Webber found the writer’s knowledge was a huge support as the film progressed. “He’s got such an amazing, detailed imagination. He is able to tell you what colour the curtains are in a certain scene, what the furnishings were, all these details - he just has an encyclopaedic mind. The other thing that’s fascinating about Harris is that he used to be a crime journalist, so each of the rather grisly murders in this film are all based on specific crime scenes that he attended.”

The two men developed a close creative relationship, with Webber visiting Harris in Miami to work on the script. “It’s actually hard to get him out of the house; he is a private man. So it was a privilege to be admitted into his home,” says Webber. Their exchange of ideas continued throughout the production: “We were in constant communication on the phone. Every evening when I got back, I wrote him emails as I prepared for the next day. I have a problem with this line, I want to change this or that.”

Martha De Laurentiis confirms the immense value of the writer’s close involvement: “Thomas was always accessible and we always kept him updated on what we were doing. He certainly did so much more than a screenwriter or an author normally does. It wouldn’t be *HANNIBAL RISING* without Thomas Harris’ constant input.”

There was still a real challenge in conveying the complexity of the storytelling in just 16 weeks of shooting. “Every thing that Hannibal does needs screen time to create impact,” Martha explains, “You can’t shoot tension and all of the delicious details of the character quickly, you can’t do it in two shots, you need time to establish it, get closer and enjoy it, setting all that up, so it honors the screenwriter and the screenplay.”

One of the issues they had to deal with was how to manage the audience's engagement with the savage serial killer. Webber says: "Can you be sympathetic towards a psychopathic murderer? I'm interested in building something that is psychologically complex, where you are taken on a journey and have feelings for someone. I would say that in our film maybe you don't have as much sympathy for Hannibal at the end as you do at the beginning, but you do understand why he ends up the way he does. Maybe that's what's true about all tragedies – it's about that fatal flaw in a character, the one thing that brings a great person to their knees."

For Webber, HANNIBAL RISING was the most ambitious project he'd undertaken: "The scale of this one is very different. We've got big battle scenes, a number of murders. The budget is considerably bigger than my last film and so there's a much greater sense of responsibility." However, he was undaunted by the challenge. "The tone of the story is different but you are using the same tools; you just use them in a different way."

THE CAST OF HANNIBAL RISING

Casting the central role of young Hannibal was critical to the film. Producer Dino De Laurentiis describes how they searched for a long time to find the right person: “We couldn’t find a face with the right kind of mystery. We needed a young guy who looked like he could kill, but also someone who could be charming.”

Gaspard Ulliel had already completed *A VERY LONG ENGAGEMENT* when he came to Dino De Laurentiis’ attention. “I saw the face of this young star and I thought this is it! We met with Gaspard in Paris, Peter did a screen test with him at my house and it was all up there on the screen, his intensity, his look. I remember I said ‘Gaspard, you were born to be Hannibal Lecter!’”

Peter Webber was just as certain: “It comes down to a gut feeling. I watched Gaspard’s screen test and I thought, this is the only person that I am compelled to watch for two hours. There’s something very special about him. He’s got something dark.” This instinct was confirmed as they began preparing the character together. “We sent him to a morticians because I wanted him to really understand how it feels to work with dead bodies,” explains Webber. “He enjoyed it so much that he wanted to go back for a second day! It was at that moment I realised I’d made the right decision. There is just something that little bit damaged about him, which is just fantastic!”

Ulliel was aware from the first that he would be judged against previous incarnations of the role. “To walk in Anthony Hopkin’s footsteps is a very daunting prospect,” he admits. “I watched the other films a lot and looked at how he moves and performs- how he blinks his eyes. I learnt many things from watching his performance, but I soon realized that the job was not to imitate him exactly, even if it was right to take some of the small details from his performance and add them to this character.

“I had to try and find the character within me and make it different,” he continues. “We are dealing with a different person. He’s much younger, he hasn’t experienced the same things, he hasn’t been hardened by his time in prison at this stage. I was also interested in the real evolution of the character. We see him discover his dark side through his medical training as well as through his first murders. There is a crescendo during the movie as he finds killing and eating people addictive. So, by the end of the film, I am getting closer to Anthony Hopkin’s way of thinking and speaking as Hannibal and I take more from his performance.”

For Ulliel, the biggest challenge was the relationship between Hannibal and Lady Murasaki. “In the three previous Hannibal films, you see Hannibal in lots of different situations, but rarely in contact with a woman in this way, having those kinds of feelings. It appears like a romance, but it is much more. He learns a great deal from Lady Murasaki and there is a real exchange. She helps to build his character and is the only comfort to him through his childhood. I wanted to bring over this complexity of feelings. I was prepared for the killing scenes, as I’d thought hard about them. It was the first thing

I worked on. The more simple scenes are somehow harder for me - to come back and use simple dialogue and actions for the everyday Hannibal.”

Ulliel prepared for the role with his own research into the character’s motivation and found that Hannibal had an unusual psychology for a serial killer. “I read the three books by Thomas Harris and I also read a number of books about serial killers that were written by criminal profilers. They were hard to read, really shocking, but interesting too. Hannibal behaves in a different way than most serial killers, whose attacks are often linked to sexual meaning and feelings. There is usually some element of sexual relief, which is absent from Hannibal’s killings.”

Webber also helped with the research, Ulliel continues, “Peter gave me some DVDs of films which illustrated the atmosphere he wanted. He also had me look at some Asian samurai sword movies as there are some scenes in this film which are very Japanese in context.”

Ulliel was guided through the challenging murder scenes by the careful preparation and choreography of stunt coordinator Lee Sherwood. “I start putting the fights together on day one,” Sherwood explains. “I also get the actors involved, because every one of them will have their way of doing something, they’ll want to do it left-handed or right-handed or they’ll want to move in a way that they feel fits with their character. We get them involved in the action at the very early stages and I must say that the actors on this film have all been very, very good to work with.”

Playing the mysterious Lady Murasaki is Gong Li, China’s most famous actress. Gong Li made her name working with the renowned director Zhang Yimou on such films as RED SORGHUM and RAISE THE RED LANTERN. She continued to perform in internationally acclaimed Chinese films throughout the 1990s, recently moving to Hollywood in MEMOIRS OF A GEISHA. Producer Martha De Laurentiis is enthusiastic about their star: “Gong Li is able to emote in her face, in her eyes, she doesn’t need words. She’s the kind of film actress that you only come upon once in a decade, someone who has great depth of intelligence combined with incredible ability as an actress, as a film star.”

Following her acclaimed performance in MEMOIRS OF A GEISHA, Gong Li is at ease playing another Japanese character: “The most important thing for me is the character of the woman; whether she is Japanese or Chinese is not important to me. It’s all about the character that I am playing and in this case how strong and interesting a woman she is.”

“She is a very mysterious woman,” she continues. “She is lonely but also strong. She is able to gain so much strength from her culture, for instance in the way that she worships the armor of her ancestors every day. She has her good side as well as her bad side. She understands Hannibal and what they have in common is a painful background. She knows that Hannibal has suffered a lot in his childhood and she has also suffered. She tries to use her good side to bring him out of his darkness. The problem is that it is too late.”

Like the rest of the cast, Gong-Li feels proud to be part of the iconic Hannibal legacy: “I have seen all of the other Hannibal films. My favorite is SILENCE OF THE LAMBS, especially the performances of Jodie Foster and Anthony Hopkins. I just really appreciate how they use their eyes to convey so much. I really like this film and have seen it many, many times.”

Peter Webber almost lost Gong Li because of scheduling difficulties. “Gong Li was shooting MIAMI VICE which overran and we had to change our schedule,” says Webber. “It caused all sorts of problems but it was worth the wait. Every minute that she is on screen is a moment of truth and beauty. She’s so subtle but so strong. She is an actress who is at the top of her powers.”

Amongst the other members of the powerful cast is versatile Welsh actor Rhys Ifans (ENDURING LOVE, VANITY FAIR) who plays Grutas, the leader of the army deserters that kill Hannibal’s sister. “I think the other men in the gang are victims of the war but Grutus is a psychopath,” says Ifans. “He doesn’t have any remorse at all about killing the little girl, whereas the other guys might. He relishes handing out punishment and pain. It is a dark world, but Peter gives it a grace. It starts as a war film and then it goes into film noir. I think it is a graceful film and that’s obviously due to Peter and also Ben Davis the director of photography. It is beautifully lit and there are a lot of really wonderful shadows to step in and out of, it feels good.”

He is equally positive about the casting of Hannibal: “I think the choice of Gaspard is brilliant. You could not, and should not, be looking for a young Anthony Hopkins, but Gaspard has certainly brought to it the sense of mischief that Hopkins had. I think this is the key to Hannibal Lecter. He is charming and a man of taste and he certainly does have that kind of aristocratic air about him, which is very scary.”

THE LOOK OF HANNIBAL RISING

The look of the film was always going to be hugely important in conveying the tension and trauma of the story. Director of Photography Ben Davis, whose credits include *IMAGINE ME AND YOU* and *LAYER CAKE*, was responsible for translating Webber's ideas into a visual style. "The great thing about this film is it has so many different textures," says Davis. "It has different seasons, different moods, and different time periods. Also our lead character changes fundamentally from the beginning to the end, so the look of the film shifts with him."

The story gave Davis the opportunity to explore different moods, something he relished: "Visually the film follows Hannibal's journey, starting in Lithuania in the war, which is a very dark time in his life, reflected in a very dark, de-saturated, grainy look. There are a lot of shadows, a lot of blacks. Then he escapes Eastern Europe, crosses the border, and comes into post war France. It's very claustrophobic at the beginning and then opens up when he escapes. We are outside for the first time, so there are more wide shots to convey a sense of freedom. And because that seems to me to be the only part of his life which is in any way nice, the colors become warmer."

The final, violent crescendo of the film was a creative challenge to light. "It's a sort of a descent into insanity, which is reflected in style, as the film becomes more and more film noir. Peter is a fantastic choice of director for this project because he has, like Gaspard, a sense of the macabre about him. There are scenes in the film that need to be handled very subtly and he's done that, and he's brought something new to the Hannibal films. There's a subtlety to his approach which is key."

Ben Davis' lighting skill is certainly appreciated by the performers. "Ben is a great cinematographer," says Ulliel, "the light is amazing. This is really important in a film like this, because it creates the atmosphere of suspense and fear."

Production designer Allan Starski, who won an Academy Award for his work on *SCHINDLER'S LIST* and received numerous nominations and awards for *THE PIANIST*, was charged with creating the look of the film. Starski took his first inspiration from the script: "Thomas Harris' knowledge is fantastic and this really helped me because his descriptions are so good."

Both Webber and Starski wanted to introduce as much reality as they could into the scenes of the Second World War. Webber explains: "Our props look real. For example, the Russian tank looks shabby, it's got a bike tied to the back of it, it's got cans of paint. It's not nice and pristine which is what you often see in war movies. Allan grew up in Poland during the communist era and he's old enough to remember the world war. That's great because he can bring that level of authenticity to the film."

Starski's concern over authenticity even influenced how he had the sets painted. "Lady Murasaki's Paris apartment is very elegant but it's her father's apartment and we should believe that it has history," he explains. "Therefore even the walls must be true to the

history and look like they were painted eight years ago not four days ago. I want to show the process of aging with the layers of paint.”

This striving for perfection was appreciated by the performers, as Stephen Walters, who plays Milko, explains: “Being surrounded by such authentic sets really helps the actors. For my death scene in the water tank, they filled the tank with body parts. That creates a reality before you’ve even started acting. The attention to the detail is amazing.”

That focus on authenticity was shared by costume designer Anna Sheppard, re-teamed with Allan Starski following her Oscar-nominated work on *SCHINDLER’S LIST* and *THE PIANIST*. For the character of Hannibal, subtlety was the key. “Gaspard’s got the most amazing face and he plays a lot with his eyes so the costumes on him are different enough to show his change of age but not to distract from his performance. We used the costumes and the make-up to show how Hannibal’s character develops as the film progresses. When Hannibal first arrives in France, we kept a boyish look and used a lot of light colours and original clothing from the fifties, but when he goes to Paris his clothes become more streamlined and more severe. The last sequence is played just in a black polo neck, which really shows off his face and his slicked back hair. He looks very menacing.”

Sheppard was delighted to be dressing Gong Li. “We used a very stylised Japanese element in her dressing gowns, the shape of her kimono. I managed to find some original kimonos from the forties. The moment we move from the chateau, which was her husband’s home, to the family home in Paris, she becomes a very chic Parisian, and the older Japanese element practically disappears.”

Gong Li’s busy schedule did present some challenges: “It was quite nerve racking because I met her just once when I went to Miami to discuss her character, then I didn’t see her until she arrived on set,” explains Sheppard. “All her costumes were made without fittings, so there were a lot of alterations. I was dreading it slightly, but she was fantastic, putting on costumes she had never seen and then going straight out on scene - it worked out perfectly.”

Peter Webber is keenly aware that however individual the performances and however unique the look of the film, *HANNIBAL RISING* will be measured against the films that have come before it. “There are things both in the script and the performances where we tip our hats to those previous films, but the nature of this film is very different,” he says. “It’s a European story rather than an American story, it’s not a psychological thriller in the same way, it’s more of a suspenseful drama - more of a Gothic Western than the others. I hope that what we do is something quite separate and quite distinctive.”

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CAST BIOGRAPHIES

GASPARD ULLIEL – Hannibal Lecter

At an early age, Gaspard Ulliel completed summer studies at Cours Florent. After finishing high school he went on to study cinema at the University of Saint-Denis.

Ulliel's acting career began in television and short films before landing a small role in *BROTHERHOOD OF THE WOLF* starring Monica Bellucci and Vincent Cassel.

His first breakthrough role was in Michel Blanc's *SUMMER THINGS* with Charlotte Rampling, for which he won the Prix des Lumieres for Best Newcomer and the Golden Star for Best Newcomer. His next major part was as Emmanuelle Beart's lover in *STRAYED*, directed by Andre Techine.

He followed this with *TULSE LUPER SUITCASES*, directed by Peter Greenaway, starring Isabella Rossellini and Franka Potente.

Ulliel was the lead opposite Audrey Tautou in Jean-Pierre Jeunet's *A VERY LONG ENGAGEMENT* for which he received a French Cesar for Best Newcomer. Feature films that followed were Rodolphe Marconi's *LE DERNIER JOUR*, Richard Dembo's *LA MAISON DE NINA*. He recently completed Laurent Boutannat's *JACQUOU LE CROQUANT*.

Next Ulliel will be seen in the forthcoming *PARIS, JE T'AIME*, a collection of love stories by 20 filmmakers – Ulliel stars in director Gus Van Sant's story.

GONG LI – Lady Murasaki

Gong Li has been called China's Greta Garbo, and the similarities are obvious. Like the legendary Swedish actress, she has an almost otherworldly beauty and a remarkable acting range; her two score movie credits to date continue to explore new ground. Also like Garbo, Gong is an intensely private woman who struggles to balance her desire for privacy with the publicity that her profession and art entail.

Born in Shenyang in December 1965, she grew up in Jinan, the daughter of an economics professor. A music lover from early childhood, Gong dreamed of a singing career, but when she failed to gain entrance to China's top music school in 1985, she opted for the Central Drama Academy in Beijing, from which she graduated in 1989.

Gong's presence was quickly noticed. While still a student, she was cast as the female lead in *RED SORGHUM* (1987), the debut feature by Zhang Yimou. The film launched

two careers. Along with the film itself, which won the Golden Bear at the Berlin Film Festival, Gong's performance, as the meek bride who becomes a powerful woman after her husband's death, won international acclaim. Gong quickly went on to become one of China's (and international cinema's) leading young actresses of the '80s and '90s. Physically slender and demure looking but possessing a naturalistic verve and strength on screen, Gong embodies a new generation of Chinese women, brought up amid old traditions but reaching towards feminist values.

Gong was linked with Zhang both professionally and romantically for several years. He directed her in some of the most memorable Chinese films of the last decade—*JU DOU* (1990); *RAISE THE RED LANTERN* (1991); *THE STORY OF QUI JU* (1992) for which she won Best Actress at the Venice Film Festival; *TO LIVE* (1994); and *SHANGHAI TRIAD* (1995). She has also worked with other Chinese directors, particularly Chen Kaige, with whom she has collaborated in three highly regarded features—*FAREWELL MY CONCUBINE*, which won the 1993 Palme d'Or at Cannes, *TEMPTRESS MOON* (1996), and *THE EMPEROR AND THE ASSASSIN* (1999).

Along the way, her work has garnered critical acclaim and awards around the world. She served as a member of the jury at the 50th Cannes Festival in 1997 and presided over the jury at 2000's Berlin Festival. She has lent her name to campaigns for children's and environmental protection, and in this capacity, on 10 May 2000, Gong Li was named UNESCO Artist for Peace in Paris by the Director-General of UNESCO, in recognition of her dedication to the organization's ideals and aims. In August of the same year, she was nominated as Ambassador of the United Nations Food and Agriculture Organization (UNFAO). She has also served as a consultant on various matters to the Chinese government.

In early 2001, she was the only Chinese actress chosen by the Chinese Government to be the image of the China Olympics. She traveled to Moscow with the Chinese Olympic Committee, led by the Vice Premier, for the successful bidding of the 2008 Olympics to be held in Beijing.

The glamorous actress is the face of L'Oreal cosmetics in Asia, and one of People magazine's "Most Beautiful People."

BREAKING THE SILENCE (2000), her first collaboration with director Sun Zhou, won her the Best Actress award at the Montreal Film Festival, the ninth China Golden Rooster Film Festival and China Hundred Flowers Film Award. It was chosen as the special screening film for the 2000 Berlin International Film Festival. *ZHOU YU'S TRAIN*, a contemporary Chinese love story, was her second film with Sun Zhou.

In 2004, she joined the filming of *EROS*, an anthology of three films directed by Steven Soderbergh, Michelangelo Antonioni and Wong Kar-Wai. The same year, the Cannes Film Festival named the Wong Kar-Wai romantic, science-fiction, drama *2046*, in which Gong Li appeared more majestic than ever, as an official selection.

In 2005, Gong Li debuted in her first American movie, captivated by Rob Marshall's offer to play in the adaptation of the novel *Memoirs of a Geisha* by Arthur Golden. She recently appeared in the American movie adaptation of Michael Mann's television series MIAMI VICE. In 2006 she will appear in CURSE OF THE GOLDEN FLOWER.

RHYS IFANS – Grutas

Rhys Ifans was born 22nd July 1968 in Ruthin, Wales. He was educated at the Guildford School of Music and Drama and began performing in youth theatre at 13. In his later teens he sang lead vocals with neighborhood friends who later became the rock band Super Furry Animals. Rhys has appeared in several other rock videos including the Stereophonics, Catatonia and more recently Oasis.

In 1999 Rhys won international recognition for his scene-stealing performance as Hugh Grant's scruffy housemate in the hit NOTTING HILL, directed by Roger Michell. Rhys has since appeared in films as diverse as the Adam Sandler-helmed LITTLE NICKY, Lasse Hallstrom's THE SHIPPING NEWS, HOTEL, directed by Mike Figgis, HUMAN NATURE, directed by Michel Gondry, THE 51ST STATE, with Robert Carlisle and Samuel L Jackson and ONCE UPON A TIME IN THE MIDLANDS, directed by Shane Meadows.

He recently played the lead opposite Miranda Otto in DANNY DECKCHAIR, directed by Jeff Balmeyer.

Rhys has also made a number of stage appearances including ACCIDENTAL DEATH OF AN ANARCHIST, at the Donmar Warehouse, directed by Robert Delamere, VOLPONE at The National, directed by Matthew Warchus and UNDER MILK WOOD, also at the National and directed by Roger Michell.

Most recently Rhys has lent a menacing turn to his portrayal of Jed in Roger Michell's ENDURING LOVE based on Ian McEwan's disturbing best-selling novel. This year also saw him in Mira Nair's VANITY FAIR and in early January 2005 Rhys played the lead role in NOT ONLY BUT ALWAYS, a Peter Cook biopic for Channel Four, which earned him a BAFTA Television award for best actor.

His latest films include CHROMOPHOBIA with Penelope Cruz and Kristin Scott-Thomas, directed by Martha Fiennes and FOUR LAST SONGS, directed by Francesca Joseph. Rhys is currently shooting RESTRAINT OF BEASTS with Pawel Pawlikowski and THE GOLDEN AGE, directed by Shekar Kapur.

Rhys plays Don Juan in Patrick Marber's new play DON JUAN IN SOHO at the Donmar Warehouse, directed by Michael Grandage.

DOMINIC WEST – Inspector Popil

Dominic West trained at the Guildhall School of Music and Drama. He went on to perform in many theatre productions including the hugely popular “De La Guarda” at London’s Roundhouse theatre, “The Silver Tassie” At The Almeida, Peter Hall’s season at the Old Vic, “Design For Living” on Broadway, “As You Like It,” opposite Helen McCrory and Sienna Miller at the Wyndhams Theatre and Tom Stoppard’s “Rock N Roll” at the Duke of York Theatre, directed by Trevor Nunn.

West can currently be seen as Detective James McNulty in HBO’s gripping television crime show THE WIRE.

West has recently completed production on the feature film 300 for Warner Bros, and starred alongside Julianne Moore in THE FORGOTTEN. Other film credits include MONA LISA SMILE with Julia Roberts; ROCKSTAR starring Mark Wahlberg and Jennifer Aniston; 28 DAYS with Sandra Bullock; James Ivory’s SURVIVING PICASSO with Anthony Hopkins and Julianne Moore; and Richard Loncraine’s RICHARD III starring Ian McKellan, Jim Broadbent, Maggie Smith and Annette Bening.

KEVIN McKIDD – Kolnas

Kevin McKidd will soon be seen in THE LAST LEGION, produced by Martha de Laurentiis, Raffaella de Laurentiis and Tarak Ben Ammar, directed by Doug Lefler. Kevin takes on the role of Wulfila, starring opposite Colin Firth and Ben Kingsley.

Kevin has recently completed filming the second series of the successful historical drama ROME, in which he plays a lead role as Lucius Vorenus, opposite Ciaran Hinds, Lindsay Duncan and James Purefoy. This installment chronicles the rise of the ancient Roman Empire through the eyes of two foot soldiers and is due to air in the US on January 14, 2007 and in the UK on BBC a week later. A BBC and HBO co-production, the first series was written by Bruno Heller and part directed by Michael Apted.

In 2005 Kevin played the supporting role of the English Sergeant in the Ridley Scott’s feature KINGDOM OF HEAVEN, starring opposite Orlando Bloom, Jeremy Irons, Liam Nesson and Eva Green. Kevin’s debut film role was as the gentle Tommy in the hugely influential film TRAINSPOTTING, based on the Irvin Welsh novel, and also starring Ewan McGregor, Johnny Lee Miller and Robert Carlyle. In the same year he played the vicious gang leader Malky Johnson in Gillies Mckinnon’s critically acclaimed SMALL FACES. Other film credits to date include HIDEOUS KINKY and REGENERATION both also directed by Gillies McKinnon, DAD SAVAGE, SOFT TOUCH (Acid House Trilogy), BEDROOMS AND HALLWAYS (playing a lead role as the lovelorn, thirty-something Leo), TOPSY TURVY (directed by Mike Leigh), DOG SOLDIERS, MAX, NICHOLAS NICKLEBY, 16YRS OF ALCOHOL, for which he was nominated for Best

Actor at the British Independent Film Awards 2003, ONE LAST CHANCE, AFTERLIFE and DE-LOVELY.

His television work is equally as vast, including ELIZABETH, THE VIRGIN QUEEN for the BBC, GUNPOWDER, TREASON AND PLOT (Box TV), for which he was awarded the Best Actor at Fipa D'or Biarritz festival 2004, ANNA KARENINA (Channel 4), RICHARD II (BBC2) and the BBC Scotland production THE KEY.

On stage, Kevin was given the Gulliver Award in 1994 for his part in "The Silver Darlings" at the Citizen's Theatre in Glasgow. He also went on to play Richmond in the Royal Shakespeare Company's version of "Richard III", and had the title role in Almeida's West End production "Britannicus" at the Almeida, which followed onto Broadway. It was for this role that he won the Ian Charleston Award in 1998. Other productions include "Tis' Pity She's a Whore", where he played opposite Jude Law at the Young Vic, and "Far Away" at the Royal Court (directed by Stephen Daldry.)

RICHARD BRAKE – Dortlich

Richard Brake has appeared in such films as Stephen Norrington's DEATH MACHINE, Anthony Minghella's COLD MOUNTAIN, Christopher Nolan's BATMAN BEGINS and Steven Spielberg's MUNICH.

Richard can also be seen in Brian De Palma's BLACK DAHLIA, opposite Josh Hartnett, Scarlett Johansson, Hilary Swank and Aaron Eckhart. He also co-starred with The Rock in DOOM.

STEPHEN WALTERS – Milko

In addition to appearances in numerous television series, Stephen Walters has appeared in television mini-series such as THE VIRGIN QUEEN and the critically acclaimed BAND OF BROTHERS. His feature film credits include PLUNKETT AND MACLEANE, THE 51ST STATE, MEAN MACHINE, LAYER CAKE, REVOLVER and Christopher Nolan's BATMAN BEGINS and THE INTIMIDATION GAME.

IVAN MAREVICH – Grentz

Ivan's credits include the role of Tsar Nicholas in Stephen Poliakoff's television mini-series THE LOST PRINCE, as well as a featured role in Stephen Fry's feature film BRIGHT YOUNG THINGS.

GORAN KOSTIC – Pot Watcher

Goran Kostic has appeared on both the large and small screen. His television credits include episodes of the series SPOOKS, THE BILL and FOYLE’S WAR. Goran’s feature film credits include John Hay’s THE TRUTH ABOUT LOVE and James Breese’s BENJAMIN’S STRUGGLE. Goran also has a lead role in the upcoming Alfonso Cuarón film CHILDREN OF MEN, co-starring Clive Owen, Julianne Moore, and Michael Caine.

CHARLES MAQUIGNON – Paul the Butcher

Charles Maquignon’s feature film credits include Lars Von Triers’ MANDERLAY, BROTHERHOOD OF THE WOLF starring Vincent Cassel and Monica Bellucci, and AN AMERICAN WEREWOLF IN PARIS starring Julie Delpy.

FILMMAKER BIOGRAPHIES

PETER WEBBER – Director

Peter Webber attended the film school at Bristol University.

Webber has directed award-winning documentaries on subjects ranging from composer Richard Wagner to crash test dummies to creatures of the deep sea. He later went on to direct the controversial Channel Four miniseries, *MEN ONLY*, charting the decline into crime and debauchery of the formerly respectable members of a five-a-side soccer team. His next drama, BBC's *THE STRETFORD WIVES*, starred Fay Ripley in a tale of women's revenge on men, before being invited to direct Series 4, Episode 6 of *SIX FEET UNDER*.

Webber's debut feature film *GIRL WITH A PEARL EARING*, starring Colin Firth and Scarlett Johansson and was a huge success earning 3 Academy® Award nominations, 2 Golden Globe nominations and 10 BAFTA nominations. The film received many awards at international film festivals including the Hitchcock d'Or and the Audience Award at the Dinard Film Festival.

Webber's filmography is available on www.pfd.co.uk.

THOMAS HARRIS – Writer

Thomas Harris began his writing career covering crime in the United States and Mexico, and was a reporter and editor for the Associated Press in New York City. His first novel, Black Sunday, was published in 1975, followed by Red Dragon in 1981, The Silence Of The Lambs in 1988, and Hannibal in 1999.

DINO DE LAURENTIIS – Producer

As a producer and presenter of motion pictures, the career of Dino De Laurentiis spans over 65 years. Dino's remarkable contribution to cinema, both in Europe and in the United States, is unprecedented. He helped transform the very image of Italy and its people immediately following WWII through pioneering filmmaking collaborations with such directors as Federico Fellini, Roberto Rossellini, Vittorio De Sica, Michelangelo Antonioni, and others.

Following the war, the people and art of Italy, Germany and Japan were largely isolated from the rest of the world for obvious reasons. Their film industries, which prior to the war had thrived, were at a standstill, with morale low and funding tight at best. Dino,

realizing that films genuinely serve as “ambassadors to the world,” virtually invented the concept of foreign pre-sales and the practice of the selling of rights territory-by-territory to finance his pictures. (Pre-sales are now an established method for independent filmmakers to finance their films and make their dreams realities). Subsequently the studios started sharing risks by partnering with each other and splitting the rights to their movies.

Dino was able to reach across European borders, creating the concept of cultural co-productions and forming production partnerships with countries that only a year or so before had been at war with his own.

These films energized Italy’s movie industry, heightened national pride, and opened the door to new relations with the rest of the world. Fellini’s *LA STRADA* and *NIGHTS OF CABIRIA*, both produced by Dino, won Academy Awards for Best Foreign Language Film. *LA STRADA*, in fact, won the very first Best Foreign Language Film Oscar in 1956. The next year, Dino’s film *THE GREAT WAR*, directed by Mario Monicelli, was nominated for Best Foreign Language Film and went on to win the Golden Lion at the Venice Film Festival. Shortly thereafter, the Italian government awarded Dino the prestigious *Cavaliere Del Lavoro* for his contribution to launching Italian cinema worldwide. To this day, he is the only producer to hold this highest of civilian honors.

Dino’s films continued to expand in importance and scope. In the sixties, he attracted to his Rome-based studio, Dino Citta, major stars such as Audrey Hepburn, Henry Fonda, Ava Gardner, Elizabeth Taylor, Jane Fonda, Bette Davis, Robert Mitchum, Richard Harris, George C. Scott, Peter O’Toole, Orson Welles, Anthony Quinn, Van Heflin, Kirk Douglas and many others, and such major US directors as John Huston (*THE BIBLE*), King Vidor (the epic *WAR AND PEACE*), Roger Vadim (*BARBARELLA*), Edward Dmytryk (*ANZIO*) and Martin Ritt (*FIVE BRANDED WOMEN*). As an Independent filmmaker, Dino gambled on moving his enterprises to the US where he wasted no time in expanding even further his considerable contributions to the world of global cinema. Important, powerful films followed such as *THE VALACHI PAPERS*, *SERPICO*, *THREE DAYS OF THE CONDOR*, *THE SHOOTIST*, *THE SERPENT’S EGG*, *BUFFALO BILL*, *KING KONG*, *RAGTIME*, *CONAN*, *DEAD ZONE*, *DUNE*, *THE BOUNTY*, *YEAR OF THE DRAGON*, *MANHUNTER*, *BLUE VELVET*, *CRIMES OF THE HEART*, *BEDROOM WINDOW*, *BOUND*, *BREAKDOWN*, *U-571* and *HANNIBAL*. His last project was the *SILENCE OF THE LAMBS* prequel *RED DRAGON*, directed by Brett Ratner and starring Anthony Hopkins, Edward Norton, Ralph Fiennes, Harvey Keitel, Emily Watson and Philip Seymour Hoffman.

Early 2007 will see the release of three of De Laurentiis’ current projects: *HANNIBAL RISING*, *THE LAST LEGION*, directed by Doug Lefler and starring Colin Firth, Sir Ben Kingsley and Aishwarya Rai, as well as *VIRGIN TERRITORY*, starring Hayden Christiansen, Mischa Barton and Tim Roth and based on the Italian literary classic, *The Decameron*.

Dino has launched the careers of many young talented directors. As a risk-taker, an innovator and a tremendously energetic and creative independent producer, he has always

insisted on providing opportunities to directors, emphasizing their creative freedom while offering the great production values of a major studio. The directors he has worked with include Sydney Pollack, Sidney Lumet, Milos Forman, Bruce Beresford, Michael Cimino, David Lynch, Luchino Visconti, Ingmar Bergman, Robert Altman, Terrence Young, John Milius, David Cronenberg, William Friedkin, Michael Crichton, Frank Pierson, Don Siegel, Roger Donaldson, Curtis Hanson, Michael Mann, Peter Bogdanovich, Ridley Scott, and young directors John Dahl, Larry and Andy Wachowski, Jonathan Mostow and Brett Ratner.

In total, Dino has produced, presented, financed or distributed more than 600 films. As a pioneer in building studios around the world, he has built four major facilities: Dino Citta' in Rome, North Carolina Film Studios which is now Screen Gems Studio, Village Roadshow Studios in Australia and the De Laurentiis studio in Ouarzazate, Morocco. He has been responsible for films that have been commercial as well as critical successes. All told, his productions have earned 4 Academy Awards, 30 Academy Award nominations, and have been recognized with close to 100 different awards worldwide, including the Palme d'Or for Best Film and 3 Golden Lions for Best Film at the Venice Film Festival. At the Oscars ceremony 2001, Dino was awarded the prestigious Irving G. Thalberg Award.

Dino's philosophy is and always has been that the best movies are made by supporting and championing the director to the fullest possible extent. He believes that discovering and nurturing new talent, from directors to writers to actors, is one of a producer's most important contributions. His passion about the projects he becomes involved with, as well as the entire creative filmmaking process, has made him one of the most prolific producers of all time. Above all, he is a passionate filmmaker, never giving up on his vision for making movies the world wants to see. He is, without a doubt, one of the film industry's most influential independent producers – a legend!

MARTHA DE LAURENTIIS – Producer

After graduating from Ball State University, producer Martha De Laurentiis began her film career, which spans over 30 years, in New York as an assistant auditor on the NBC miniseries, THE DRAIN CURSE for Martin Poll. Producer Frank Marshall recognized her talents and hired her as his assistant for Paramount's WARRIORS and for the next three years she continued working in NY production. Martha met Dino De Laurentiis in 1980 while working as his New York Production Accountant on RAGTIME, directed by Milos Forman.

After the completion of RAGTIME, Martha became the head of administration for Dino De Laurentiis Productions where she oversaw the financing of Stephen King's DEAD ZONE, AMITYVILLE II and AMITYVILLE III. FIRESTARTER marked her arrival as associate producer, which led her to producing more films including Stephen King's CAT'S EYE and SILVER BULLET, DATE WITH AN ANGEL, BEDROOM WINDOW, Stephen King's MAXIMUM OVERDRIVE and RAW DEAL with Arnold

Schwarzeneger, along with three CBS mini-series Stephen King's SOMETIMES THEY COME BACK, SOLOMON AND SHEBA and SLAVE OF DREAMS.

In 1983, Martha established her company, the Dino De Laurentiis Company and in 1984 together with Dino, built the North Carolina Film Studios in Wilmington, NC of which she was president through 1988. In the five years as president, twenty-seven films were shot locally in Wilmington, establishing North Carolina as the second leading filmmaking state in the country. In 1986, they expanded to the Gold Coast in Australia building a studio complex, which is currently the Warner Bros/Village Roadshow Studios. In 2003, Martha and Dino began construction on a major film studio in Ouarzazate, Morocco, which is now completed and operational, including vast back-lot and sets from Ridley Scott's KINGDOM OF HEAVEN.

Together with Dino, DDLC has produced more than thirty films including the Oscar-nominated CRIMES OF THE HEART, David Lynch's BLUE VELVET, Michael Mann's MANHUNTER, Michael Cimino's YEAR OF THE DRAGON and DESPERATE HOURS, BREAKDOWN starring Kurt Russell, the critically acclaimed BOUND, U-571 starring Matthew McConaughey, HANNIBAL directed by Ridley Scott and RED DRAGON starring Ed Norton and Anthony Hopkins.

Along with HANNIBAL RISING, 2007 will see the release of DDLC's THE LAST LEGION, directed by Doug Lefler and starring Colin Firth, Sir Ben Kingsley and Aishwarya Rai. Audiences can also look forward to VIRGIN TERRITORY, starring Hayden Christiansen, Mischa Barton and Tim Roth, based on the Italian literary classic, The Decameron. This current slate of films is produced in conjunction with Quinta Communications and will be released by The Weinstein Company in the USA.

Martha is President of the West Coast Advisory Board for the Jason Foundation, whose mission is the prevention of teenage suicide. She is currently serving on the Ball State University Advisory Board Alumni Association, The North Carolina School of the Arts Board of Visitors, The Los Angeles Women's Leadership Council, the Harvard Kennedy School of Government Women's Leadership Board and on the board of the international organisation, Save the Children.

TARAK BEN AMMAR – Producer

Tarak Ben Ammar was born in Tunisia to a prominent family, including his father who held several ministerial posts and his uncle, Habib Bourguiba, the first President of the Republic of Tunisia.

Tarak Ben Ammar is a graduate of Georgetown University. He put Tunisia on the entertainment industry map with his company Carthago which included a production entity and studios, which Ben Ammar built. He convinced a number of US producers to film their projects in Tunisia and participated in the production of international movies, including major blockbusters such as George Lucas' STAR WARS and Spielberg's RAIDERS OF THE LOST ARK.

Having learned from such prestigious teachers the basics of film making, he went on to produce or co-produce between 1980 and 1990 over 50 pictures, ranging from commercial French comedies (TAIS-TOI QUAND TU PARLES, DEUX HEURES MOINS LE QUART AVANT JÉSUS CHRIST, etc...) to prestigious pictures such as Zefirelli's LA TRAVIATA and Roman Polanski's PIRATES.

After this first part of his career as a film producer, Tarak Ben Ammar decided to devote more time as an investor and a strategic adviser to major media players.

In 1990, he formed with Mr Silvio Berlusconi, whom he met in 1983, a company called Quinta Communications. Quinta Communications has been used as a vehicle for a number of investments and as a production and distribution company.

Quinta co-produced with Lux Vide such TV series as JESUS OF NAZARETH and THE BIBLE. It also produced in 2002 FEMME FATALE, directed by Brian de Palma. The company also engaged in trading of audiovisual rights, acquired from US producers and sold to European Broadcasters.

In 1996 and 1997, Quinta managed and produced Michael Jackson's international 'History' concert tour and his multi-platinum album 'Blood on the Dance Floor'.

More recently, Quinta and Ben Ammar had enormous success as the distributor of Mel Gibson's THE PASSION OF THE CHRIST in fifteen major worldwide territories.

Quinta Group continues to produce large budget projects such as THE LAST LEGION, VIRGIN TERRITORY and HANNIBAL RISING, all in association with the De Laurentiis company

Mr Ben Ammar was awarded the "Legion d'Honneur" in 1984 by President François Mitterand for his cultural contributions. He has four children and resides in Paris.

CHRIS CURLING – Co-Producer

Chris Curling is a prominent and respected independent producer based in London with excellent connections in every sector of the business, both in the UK and the rest of Europe.

In 1990 he founded his own company, Zephyr Films, which specialises in international co-productions of British qualifying films. Over the last three years he has produced more than ten films.

Chris' first film of the year will be PENELOPE, to be directed by Mark Palansky. A co-production with Scott Steindorff's Stone Village Pictures and Reese Witherspoon's Type A Films, the film will star Christina Ricci and Reese Witherspoon.

Following that will be Gillian Armstrong's Houdini film DEATH DEFYING ACTS, which he is producing with Marian Macgowan. Kirk D'Amico, Dan Lupovitz and Marcis Nassatir are executive producers.

2007 will see the release of THE LAST LEGION, a film directed by Doug Lefler and starring Colin Firth, Sir Ben Kingsley and Aishwarya Rai and a co-production with Dino and Martha De Laurentiis and Tarak Ben Ammar.

Following this will be the third of his trio of films in conjunction with DDLC and Tarak Ben Ammar; VIRGIN TERRITORY, starring Hayden Christiansen, Mischa Barton and Tim Roth and directed by David Leyland. The film is a modern take on the Italian literary classic, The Decameron.

Last year Chris executive produced David Mackenzie's new film ASYLUM for Paramount, starring Ian McKellen, Natasha Richardson and Marton Csokas. The film was in competition at the 2005 Berlin Film Festival. He was also a producer on Mike Binder's latest film THE UPSIDE OF ANGER starring Kevin Costner and Joan Allen, for Media 8 and Fine Line.

He can be in the first film of Richard E. Grant, the coming of age comedy, WAH-WAH, starring Gabriel Byrne, Emily Watson, Julie Walters, Miranda Richardson and Nicholas Hoult as the adolescent boy growing up in colonial Africa.

Chris is a member of the European Producer's Club and ACE. He also serves on PACT's film committee and BSAC's Co-Production working group.

PHILIP ROBERTSON – Co-Producer

Phil Robertson is a director of Zephyr Films, a London-based independent production company, which he has run in partnership with fellow producer Chris Curling since 1995. He has a successful track record in the production of feature films for the international market, specialising in British qualifying co-productions.

Phil is currently co-producing both VIRGIN TERRITORY and THE LAST LEGION, with the De Laurentiis Company. Doug Lefler directs THE LAST LEGION, with Colin Firth and Sir Ben Kingsley featuring and both are scheduled for release in late 2006-early 2007.

Also nearing production at Zephyr Films are Gillian Armstrong's Houdini film DEATH DEFYING ACTS for Myriad Pictures, and MY ITALIAN STORY, which is directed by Barry Levinson and will star Antonio Banderas and Isabelle Huppert.

PETR MORAVEC – Co-producer

Petr Moravec's has produced several feature films including Roman Polanski's OLIVER TWIST starring Sir Ben Kingsley, Peter Hyams' A SOUND OF THUNDER starring Ed Burns and Catherine McCormack, and Andy Cadiff's CHASING LIBERTY starring Mandy Moore.

BEN DAVIS – Director of Photography

Ben Davis' career has ranged from short films through to commercials. His sharp eye and talent was noticed by many and he was soon working as cinematographer on his first feature, MIRANDA, starring Christina Ricci, John Hurt and John Simm. He then went on to work for Matthew Vaughn on his impressive LAYER CAKE starring Daniel Craig. This was followed by Oliver Parker's upcoming romantic comedy IMAGINE ME AND YOU starring Lena Heady. His most recent feature is the Dino De Laurentiis Company production, VIRGIN TERRITORY, with Hayden Christensen, Mischa Barton and Tim Roth.

ALLAN STARSKI – Production Designer

A hugely successful production designer in his native Poland, Allan Starski still resides in Warsaw from where he travels the world to lend his talents to international filmmakers.

In 1993 he designed the sets for Steven Spielberg's SCHINDLER'S LIST, for which he was awarded an Oscar, a BAFTA nomination and the Los Angeles Film Critics Association Award for Best Production Design.

In the past decade he has designed the sets for numerous international movies, the most notable being WASHINGTON SQUARE, the Polish film PAN TADEUSZ for which he won the Polish 'Eagle' Award, THE BODY and THE PIANIST, Roman Polanski's award-winning story of courage and survival in the Warsaw ghetto of World War II. His work on this production won him a French 'Cesar' Award and another Polish 'Eagle' Award.

His recent credits are OLIVER TWIST, another Polanski collaboration starring Ben Kingsley, THE I INSIDE and EUROTRIP.

ANNA SHEPPARD – Costume Designer

An established costume designer in her native Poland, where she worked as Anna Biedrzycka through the '70s and '80s, Anna Sheppard moved to England in the late '70s. After working with Agnieszka Holland on TO KILL A PRIEST, she became

internationally recognised when Steven Spielberg chose her to costume SCHINDLER'S LIST, for which she was nominated for an Oscar and a BAFTA Film Award for Best Costume Design.

This painful period of history was revisited when she designed the costumes for Roman Polanski's award winning THE PIANIST, her work being recognised with a Polish 'Eagle' Award and nominations for an Oscar and a French 'Cesar' Award. Sheppard's collaboration with Polanski continued on his most recent film, OLIVER TWIST.

Sheppard lives in London and works in Europe and the US. She has a range of credits including WASHINGTON SQUARE, DRAGONHEART (SATURN nomination for Costumes), THE OGRE, THE VERY THOUGHT OF YOU, WISDOM OF CROCODILES and Michael Mann's Academy® Award nominated contemporary drama, THE INSIDER, starring Al Pacino and Russell Crowe. She returned to the subject of World War II when Steven Spielberg and Tom Hanks asked her to design the costumes for their mini-series, BAND OF BROTHERS. Her recent credits include SAHARA, SHANGHAI KNIGHTS and AROUND THE WORLD IN 80 DAYS, the last two with Jackie Chan.

PIETRO SCALIA – Editor

Pietro Scalia's many feature film credits include Rob Marshall's MEMOIRS OF A GEISHA, starring Ziyi Zhang, Gong Li and Michelle Yeoh; John Dahl's THE GREAT RAID, starring Benjamin Bratt and James Franco; Gus Van Sant's GOOD WILL HUNTING, starring Robin Williams, Matt Damon, Ben Affleck and Minnie Driver; Sam Raimi's THE QUICK AND THE DEAD, starring Sharon Stone, Gene Hackman, Russell Crowe and Leonardo Di Caprio; and Oliver Stone's JFK, starring Kevin Costner and Tommy Lee Jones and for which Pietro won a Best Editing Academy Award in 1991. Pietro has also worked with Bernardo Bertolucci on two occasions, 1996's STEALING BEAUTY and 1993's LITTLE BUDDHA. He has also edited several films directed by Ridley Scott, including HANNIBAL, GLADIATOR (Academy Award nominated) and BLACK HAWK DOWN (for which he won his second Academy Award for editing).

VALERIO BONELLI- Editor

Valerio Bonelli's numerous credits include the following feature films: MEMOIRS OF A GEISHA (Associate Editor), REDMEANSGO, ODESSA...ODESSA (Special Jury Prize, Berlin Film Festival and Official Selection, Sundance), FOUNTAIN OF LOVE, BREAKING OUT, JEALOUSY, THE LOOK OF HAPPINESS, FRUITS OF THE EARTH, JIMMY RIDDLE, NAPKIN, THE CHESS BOARD and Ruggero Di Paola's LA MADRE. Bonelli was 1st assistant director on Bernardo Bertolucci's THE DREAMERS, and was Assistant Editor on Ridley Scott's HANNIBAL, BLACK HAWK DOWN (*Assistant Editor, Documentary Footage*) and GLADIATOR (AVID Assistant

Editor). His documentaries include MACAO, THE IMPORTANCE OF BEING ELEGANT, LIFE ON THE TRACKS (both for the BBC) and THIS IS A TRUE STORY.

ILAN ESHKERI-Composer

Ilan is currently composing the score for "Stardust," Matthew Vaughn's adaptation of Neil Gaiman's fantasy novel, starring Clare Danes, Robert De Niro and Michelle Pfeiffer. Ilan's relationship with Vaughn began with the box office hit "Layer Cake," starring Daniel Craig. Ilan was nominated in the category of "Discovery of the Year" at the World Soundtrack Awards for this score.

Other recent feature film scores include FilmFour's "Straightheads," starring Gillian Anderson, and "Virgin Territory," a romantic comedy directed by David Leland, starring Hayden Christensen, Mischa Barton and Tim Roth.

Ilan has also worked with various songwriters. He has written string arrangements for Badly Drawn Boy's songs in "Something's Gotta Give" and worked with Bernardo Bertolucci on a song for "The Dreamers." Ilan has been on tour supporting David Gilmour and more recently programmed and arranged strings on Gilmour's hit solo album "On An Island."

SHIGERU UMEBAYASHI- Composer

Shigeru Umebayashi (UME) was born in Kita-Kyushu, Japan in 1951. He launched his music career during the Japanese new wave movement in the 80s as the leader of the rock band "Ex" and has composed numerous songs for many Japanese artists. In 1984, the opportunity arose to work as a film composer when he produced a song for Japanese actor, Yusaku Matsuda (BLACK RAIN). In addition to composing, he directed the film MOGURA and the play "Hae," based on an original story by Gii Do Mopassan.

UME's work has been recognized internationally for original music for IN THE MOOD FOR LOVE, written and directed by Wong Kar Wai (originally composed as "Yumeji's Theme") and for 2046, also by Wong.

He has worked with writer/director Zang Yimou as music producer and composer on GOLDEN FLOWER (2006) and HOUSE OF FLYING DAGGERS (2004) for which he composed the song "Lovers," sung by world-renowned opera singer Kathleen Battle.

In 2006 he composed original music for JET LI'S FEARLESS (Ronny Yu, USA), THE DARK SEA (Roberta Torre, Italy) and CHARLESTON ZA OGNJENKU (Uros Sojanovic) Serbia).

He produced and composed music for the upcoming films BLOOD: THE LAST VAMPIRE (2007) for producer Bill Kong (JET LI'S FEARLESS) and ABSURDISTAN (2007) for German director Veit Helmer.

CREDITS

Directed By
PETER WEBBER

Screenplay By
THOMAS HARRIS

Based On The Book BY
THOMAS HARRIS

DINO DE LAURENTIIS PRESENTS

IN ASSOCIATION WITH
QUINTA COMMUNICATIONS AND INGENIOUS FILM PARTNERS

HANNIBAL RISING

Produced By
DINO DE LAURENTIIS
MARTHA DE LAURENTIIS
TARAK BEN AMMAR

Co-Producers
CHRIS CURLING
PHILIP ROBERTSON
PETR MORAVEC

Executive Producers
JAMES CLAYTON
DUNCAN REID

Line Producer
GUY TANNAHILL

Associate Producer
LORENZO DE MAIO

Director of Photography
BEN DAVIS BSC

Production Designer
ALLAN STARSKI

Edited By
PIETRO SCALIA, ACE
VALERIO BONELLI

Costume Designer
ANNA SHEPPARD

Music By
ILAN ESHKERI
SHIGERU UMEBAYASHI

Supervising Sound Editors
OLIVER TARNEY MPSE
EDDY JOSEPH MPSE

Casting By
LEO DAVIS

Cast
In Order Of Appearance

HANNIBAL 8YRS	AARAN THOMAS
MISCHA	HELENA – LIA TACHOVSKÁ
FATHER LECTER	RICHARD LEAF
NANNY	MICHELE WADE
LOTHAR	MARTIN HUB
MOTHER LECTER	INGEBORGA DAPKUNAITE
BERNDT	JOERG STADLER
SS MAJOR	TIMOTHY WALKER
GRUTAS	RHYS IFANS
DORTLICH	RICHARD BRAKE
KOLNAS	KEVIN McKIDD
MILKO	STEPHEN WALTERS
GRENTZ	IVAN MAREVICH
POT WATCHER	GORAN KOSTIC
RADIO OPERATOR	RADEK BRUNA
LECTER COOK	OTA FILIP
GERMAN SERGEANT	VÁCLAV PÁCAL
TANK COMMANDER	SEON ROGERS
TANK CREWMAN 1	JAROSLAV PŠENIČKA PAVEL KRÁTKÝ PETR HNĚTKOVSKÝ
HANNIBAL	GASPARD ULLIEL
MONITORS	TOBY ALEXANDER LADISLAV HAMPL
HEADMASTER	JOE SHERIDAN
CHEF	DOMINIQUE BETTENFELD
LADY MURASAKI	GONG LI
SERGE	JOS HOUBEN
MARIELLE	NANCY BISHOP
BUTCHER BROTHERS	ZDENĚK DVOŘÁFEK MIROSLAV NAVRÁTIL
PAUL THE BUTCHER	CHARLES MAQUIGNON
VEGETABLE DEALER	VLADIMÍR KULHAVÝ
INSPECTOR POPIL	DOMINIC WEST
CHIEF OF POLICE	DENIS MENOCHET
MORTICIAN	JAN NEMEJOVSKÝ
MORTICIAN'S ASSISTANT	VÁCLAV CHALUPA
POLYGRAPH OPERATOR	MARTIN HANCOCK
POPIL'S ASSISTANT	TOMÁŠ PALATÝ
FIRST POLICEMAN	MATTHEW BLOOD-SMYTH
ONLOOKER	JAROSLAV VÍZNER
PROFESSOR DUMAS	HUGH ROSS
FEMALE STUDENTS	ELSA MOLLIE LINDA SVOBODOVÁ

PRISONER LOUIS	PAUL RITTER
PRISON DOCTOR	ROBERT RUSSELL
RUSSIAN SOLDIERS	IVO NOVÁK
	DALIBOR PAVELKA
DESK OFFICER	TODD KRAMER
DRUNKEN MAN	JOHN EARLY
DORLICH'S DESK SERGEANT	DMITRIJ MATUS
SNEAKY OFFICER	BRIAN CASPE
HEADWAITER	VÍTĚZSLAV BOUCHNER
MADAME KOLNAS	BEATA BEN AMMAR
KOLNAS'S SON	ROBERT KAY
KOLNAS'S DAUGHTER	VANESA NOVÁKOVÁ
CAPTAIN	MAREK VAŠUT
TATTOOED THUG	MILOŠ KULHAVÝ
DIETER	PAVEL BEZDĚK
FIRST WOMAN CAPTIVE	VERONIKA BELLOVÁ
MUELLER	MARKO IGONDA
MAID	LANA LIKIC
EVA	PETRA LUSTIGOVÁ
SECOND POLICEMAN	MICHAL HAVELKA
HERCULE	JIŘÍ ŠUBRT

Stunt Coordinator	LEE SHEWARD
Stunt Coordinator (CZ)	JARDA PETERKA
Stunt Double to Gaspard Ulliel	GEORGE COTTLE

	Stunt Doubles	
ZUZANA DRDÁČKÁ	PETR SEKANINA	PAVEL MYSLÍK
IVAN MAREŠ	MONIKA PODZIMKOVÁ	MICHAL GRUN
	BLANKA JAROŠOVÁ	

	Stunts	
ZDENĚK HORA	JIŘÍ FIŘT	RENÉ HÁJEK
MARTIN ENGL	JIŘÍ KRAUS	JIŘÍ HORKÝ
DIMO LIPITKOVSKÝ	FRANTIŠEK DEÁK	RUDOLF BOK
JAN LOUKOTA	PETR TEJMAR	PAVEL HULINKO

Production Associates	BRIGITTE SEGAL GUENDALINA PONTI
Supervising Art Director	NENAD PEČUR
Makeup Designer	MAURIZIO SILVI
Hair Designer	FERDINANDO MEROLLA
Production Accountant	JO POND
Production Sound Mixer	MARK HOLDING
Music Editor	DASHIELL RAE
Ilan Eshkeri Music Produced by	GOHL MCLAUGHLIN
Digital Visual Effects Supervisor	ALAIN CARSOUX
Executive In Charge Of Special Effects	EDOUARDO VALTON
Etic Films Head Of Production	VERONIKA FINKOVÁ
Production Manager (UK)	MARK MOSTYN
Unit Production Manager (CZ)	ONDŘEJ SLÁMA
Unit Manager	VERONIKA SLÁMOVÁ
Production Manager (UK)	MARK MOSTYN
First Assistant Director	BEN HOWARTH
First Assistant Director (CZ)	MARTIN ŠEBÍK
Second Assistant Director	SAMANTHA SMITH
Second Assistant Director (CZ)	MARTINA GOTTHANSOVÁ
Third Assistant Director	MIRANDA COLMAN
A Camera Operators	MIKE PROUDFOOT NIC MILNER
B Camera Operator / Steadicam Operator	JULIAN MORSON
A Camera Focus Pullers	ROBERT DIBBLE SAM RENTON
B Camera Focus Puller	CLIVE PRIOR
A Camera Second Assistant	RAMI BARTHOLDY
B Camera Second Assistant	ZDENĚK MRKVIČKA
Central Loader	VÁCLAV KAREŠ
Dolly Grip A Camera	TONY TURNER BILL GEDDES
Dolly Grip B Camera	JAN REHANZL
Video Assists	ZOE WHITTAKER RONALD TELINGER
Script Supervisor	LAURA GOULDING
Dialect Coach	CLIFFORD DE SPENSER
Interpreter for Gong Li	FLORA DRE
Production Coordinator	PATSY DE LORD
Production Coordinator (London)	KELLY HOWARD-GARDE
Assistant Production Coordinator	VERONIKA LENCOVÁ
First Assistant Editor	RALPH FOSTER
Second Assistant Editor	ANDREW HAIGH TOM HARRISON-READ PETER LAMBERT
Prague Assistant Editor	MARTIN HUBÁČEK TAMARON GREENE
Sound Effects Editors	JAMES HARRISON MPSE JACK WHITTAKER
Dialogue Editor	SUE LENNY
Foley Editor	ALEX JOESPH
Sound Editors	STUART MORTON MICHAEL FENTUM

Assistant Sound Editor	DAVID MACKIE
Foley Artists	PAUL HANKS IAN WAGGOTT
Foley Recorder at	UNIVERSAL SOUND
Sound Editorial Support	CAROL JONES
Additional Music Editing	JOHN WARHURST
Sound Re-recorded at	AUDIS DE BOULOGNE STAGE 9
Re-recording Mixers	VINCENT ARNARDI MIKE PRESTWOOD-SMITH VINCENT COSSON
Assistant Re-recording Mixer	JULIEN PEREZ
Sound Recordists	PHILIPPE DONGÉ RODOLPHE DUHAMEL
Foley Mixers	PHILLIP BARRETT SIMON TRUNDLE
ADR Recordist	JAMIE RODEN
Assistant Production Coordinator	VERONIKA LENCOVÁ
Accommodation Captain	ŠÁRKA CIMBALOVÁ
Production Secretary	MIRKA ŘEZNÍČKOVÁ
Production Assistants (London)	JAKE COOK ILARIA BUCCIERI
Assistant to Peter Webber	MICHAEL SMID
Assistant to Tarak Ben Ammar	NORA TOUIL-MAKACI
Office Runners (Prague)	VÁCLAV ŠRÁMEK LADISLAV SZABÓ
UK Producer's Assistants	KATHERINE ARMFELT LUKE CAREY
Manager to Gong Li	CHRISTOPHE SENG
Post Production Coordinators	SIOBHAN BOYES ALEXANDRA MONTGOMERY
Senior Art Director	JINDRA KOČÍ
Assistant Art Director	MILENA KOUBKOVÁ
Standby Art Director	ROMAN ILLOVSKÝ
Art Department Coordinator	KATEŘINA VAN GEMUNDOVÁ
Assistants to Production Designer	MICHAELA FORMANOVÁ JANA EVANS
Art Department Assistant	AARON WOOD
Set Designers	MAREK KUKAWSKI ZUZANA ČIŽMÁROVÁ
Draughtsperson	DAVID WOOD STEFAN KOVACIK
Junior Draughtsperson	DAVID TROJAN
Graphic Designer	ALICE BARTOŠOVÁ "RUSALKA"
Storyboard Artist	TEMPLE CLARK
Model Maker	JAN MULLER
Set Decorator	JUDY FARR
Set Decorator (CZ)	KAREL VAŇÁSEK
Assistant Set Decorator	CORINA BURROUGH
Production Buyer	JUDY DUCKER
Production Buyers (CZ)	KLÁRA VARADIOVÁ MARTINA TER-AKOPOWÁ
On Set Artist	JAN BLAŽÍČEK
Assistant to Set Decorator	MARKÉTA BOČKOVÁ

Set Decoration Interpreter	BARBORA KELBICHOVÁ
Key Greensman	FRANTIŠEK ČUPITA
Greensmen	MAREK VANC
	DAVID MULLER
Drapesmen	RENÉ GRAF
	KAREL ŠESTÁK
Property Master	BARRY GIBBS
Supervising Propmaster	DARRYL PATERSON
Property Buyers (CZ)	MILAN JANOŠTÍK
	MILAN BÁBIK
Charge Hand Standby Property	MITCH NICLAS
Standby Property	GRAHAM DALE
	RADAN KAPINOS
	DAVID GOSPODARCZYK
Leadman Set Dressers	ROY CHAPMAN
	JOHN BOTTON
	JASON TORBETT
Set Dressers	GRAHAM CHALK
	CARL PETERS
Property Storeman	JIRÍ HRUBEŠ
Asstitant to Storeman	MICHAL ABRAHAM

	Set Dressers	
ALEŠ SÝKORA	JAN GARBACZEWSKI	JAROSLAV FIALA
JAROMÍR VAVERKA	LUKÁŠ LEHOŮČKA	PETR MAROUŠEK
	PAVEL HARTMANN	

Practical Spark	PAVEL HOFFMANN
Property Painter	SAMIHA MALEHOVÁ
Property Interpreters	BÁRA BAROVÁ
	BĚLA CHYLÍKOVÁ
Action Vehicles Coordinator	DAN MICHL
Animal Handler	OTA BAREŠ

THE COSTUMES WORN BY THE ACTORS GONG LI AND RYS IFANS
ARE PRODUCED BY FENDI

Assistant Costume Designer	JANE CLIVE
Wardrobe Supervisor	DARYL BRISTOW
Wardrobe Supervisor (CZ)	VĚRA MÍROVÁ
Wardrobe Master	PETER PAUL
Assistant to Costume Designer	MICHELLE WICKLAND
Costumier / Assistant	
to Wardrobe Supervisor (CZ)	MIREK FANTYŠ
Costume Department Assistant	ANTONIA KRASKOWSKI

	Costumiers	
KAROLÍNA JÍROVÁ	MARIE CHARVÁTOVÁ	JITKA ŠVECOVÁ
KATEŘINA POLANSKÁ	ALENA KOUCKÁ	LADISLAV PROCHÁZKA

Additional Costumier	PETR PLUHAŘ
Military Costumier	GARY LANE
Master Tailor & Chief Costume Maker	WEI QIANG LIANG
Chief Tailor	TOMÁŠ SÝKORA

Seamstresses

MILENA ADAMOVIÁ	HELENA VITOULOVÁ
	JIŘINA ŠVANCAROVÁ
	GABRIELA KOLÁČKOVÁ
Chief Breakdown Artist	SARAH MOORE
Breakdown Artist	MICHAL KREJČA
Costume Department Interpreter	BÁRBORA WILDOVÁ
Key Make-up Artist	VINCENZO "ENZO" MASTRANTONIO
Make-up Artists	POLLY-ANNA EARNSHAW
	LAURA TONELLO
Makeup Designer	MAURIZIO SILVI
Hair Designer	FERDINANDO MEROLLA
Key Hairdresser	ANGELO VANNELLA
Hairdresser	GIULIANO MARIANO
Make-up & Hair Artists	MILAN VLČEK
	IVANA NĚMCOVÁ
Armourers	MILOŠ STEHLÍK
Prosthetics by	ANIMATED EXTRAS
Chief Designer	PAULINE FOWER
Prosthetics Make-up Artist	BARRIE GOWER
HOD Mould Maker	JAMIE LOVINO
HOD Sculptor	LUKE FISHER
HOD Painter/Finisher	WALDO MASON

Prosthetics Technicians

MATTHEW SMITH	BARRY BEST	ROD HAMLIN
JIMMY SPARROW	SIMON ROSE	MAX PATE
TRACEY O'BRIEN	CON McCLUSKEY	ELAINE BEST
MARIA CORK	JONATHAN BEAKS	NICK WILLIAMS

Sound Maintenance	PETER EUSEBE
Sound Assistant	TOMÁŠ ČERVENKA
Key Grip (CZ)	KAREL CHARVÁT
Grips	HYNEK JECHA
	STEFAN STEFANOV
Gaffer	MICHAEL McDERMOTT
Gaffers (CZ)	VÁCLAV "ENZO" ČERMÁK
	DAVID KŘÍŽ
Best Boy	STEVE DAVIS
Best Boy (CZ)	MARTIN MYŠKA
Basecamp Genny Operator	JIŘÍ ČERNÝ
Set Genny Operators	ROLAND SCHAFFER
	VRÁŤA VOŠIČKA
Dimmer Operator	DARRYL POLK

Electricians

RADEK KUZDAS	JIŘÍ HORYCH	PETR PROCHÁZKA
JOSEF VALTA		VLASTIMIL PLUCAR

Rigging Gaffer Crew One	MIRO ŽILA
Rigging Gaffer Crew Two	JIŘÍ NAVRÁTIL

ROMAN VALEŠ	Rigging Electricians Crew One	MIROSLAV JAROMĚŘSKÝ	PETR JIRÁČEK
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IGOR MURČO

JAN ŠIMEČEK

	Rigging Electricians Crew Two	
VLADIMÍR CHOLASTA	TIBOR DEMČÁK	DAVID GREGOR
DAVID TREJBAL	VÍT VONDRÁČEK	JOSEF KOŠUT
	JIŘÍ NOSEK	

Set Production Assistants	MARTIN CÍGLER
	MIROSLAV MÍKA
Set Production Assistants / Floor Runners	GREGORY TANNAHILL
	LUCA ESCRIVA DE LAURENTIIS
Set Production Assistant for Gong Li	OLINA EDNEY

Lock-up

Karel Kohlíček	Petr Jelínek
Ladislav Řezanina	Martin Flégr

	Location Managers	
JIŘÍ KREJČÍŘ	JAROSLAV VACULÍK	PETR BAŠTÁŘ

Assistant to Location Manager	VLADMÍR SEIML
	PETRA HORÁČKOVÁ
Basecamp Assistants	LUKAS JUJKL
	VACLAV DYTRYCH
Accountant (UK)	RON FORDER
Accountant (CZ)	MARCELA JAHODOVÁ
First Assistant Accountant (UK)	JANE TROWER
First Assistant Accountant (CZ)	VERONIKA SKARLANDTOVÁ
Assistant Accountants (UK)	NON JONES
	HAYLEY LYON
Assistant Accountants (CZ)	IVA LUKEŠOVÁ
Cashier	TOMÁS KRIESL
Input / Filing Assistant	TOMÁS MASOPUST

Special Effects UK

Special Effects Supervisor	PAUL DUNN
Floor Supervisor	TERRY GLASS
Lead Technician	NICK FINALYSON
Senior Technician	DAVID KEEN
	COLIN UMPSELBY
Senior Pyrotechnician	CHARLES ADCOCK
Senior Wireman	COLIN RABY
Wireman	MICHAEL FOX
Special Effects Coordinator	WILMA DUNN

	Technicians	
CHARLIE OLSEN	CATHERINE HART	RUSSELL PRITCHETT

GEORGE DUNN

WARWICK BOOLE
Engineers
SANDER ELLERS
CHRIS HAYES
CARL NEVILLE

Junior Technicians JAMES DUNN
ANDRE SAMUELS
SFX Assistants SAM BLACK
BRIAN McINARLIN

Special Effects (CZ)

Lead Technician ONDREJ NIEROSTEK
Lead Pyrotechnician ROMAN TUDZAROFF Sr
Senior Technician RUDOL TUDZAROFF
Technician KAREL ŠOLC
Pyrotechnician ONDŘEJ HRNČÍŘ
PAVEL SÁGNER
Engineers MARTIN MOTL
JAN MORO
Assistant Technician JAN KANDLER
Special Effects Coordinator ZUZU MILFORT
HOD Scenic Painter JOHN ROBERTS

Scenic Painters

ALAN SEABROOK
DAVID MEEKING
JIŘÍ ČIHÁK
MILOŠ ČERNÝ
LIBOR MICHÁLEK
STANISLAV SUVA
MILAN JAROŠ
MICHAL ORTCYKR
ALOIS BURÁN

Scenic Painter / Interpreter BARBORA RUZICKOVÁ
Standby Carpenter MIROSLAV CYPRYÁN
Standby Stagehand MAREK FRIRSH
Standby Rigger JIŘÍ CTVRTECKA
Standby Painter VLADIMÍR KORANDA "PUPÍK"
Construction Swing Gang LIBOR DATEL
VÁCLAV ČERNÝ
Transportation Coordinator JIŘÍ "EFFA" KOTLAS
Assistant Transportation Coordinator JIŘÍ ZÁVESKÝ
Associate Casting Director MELISSA HOLM
Casting Director (CZ) NANCY BISHOP
Asst to Casting Director (CZ) OLGA ZÁHORBENSKÁ
Extras Casting Director JIŘÍ HRSTKA
Chaperone and Tutor ELIZABETH EVERY
Kendo Teachers VLADIMÍR HOTOVEC
FRANTISEK PERGLER
Set Nurse EVA DVORÁKOVA
Nurse for Painters / Second Unit Nurse RUZENA VLKOVÁ
Health & Safety Representative FAITH JENKINSON

Catering EDUARD RABAN
 Unit Publicist MOIRA HOULIHAN
 Stills Photographer KEITH HAMSHERE
 Behind The Scenes Film Maker TONI LAZNIK
 Publicity Consultants DENNIS DAVIDSON & ASSOCIATES
 Main and End Titles Design MAT CURTIS, AP

Digital Visual Effects DUBOI
 Special Effects Manager JUDITH BRUNEAU
 Special Effects Assistant EMMANUELLE CARLIER
 Digital Visual Effects Coordinator STÉPHANE DITTO MAMODE

	2D Digital Artists	
JOEL PINTO	GEORGES TORNERO	GUILLAUME LE GOUEZ
DANIEL TRUJILLO	NICOLAS KERMEL	ANTOINE LHOULLIER
CYRILLE BONJEAN	SERGEI LOURIE	CORENTIN DE SAEDELEER
PERRINE MICHEL	AMÉLIE GUYOT	BÉNÉDICTE PREAULT
YANN LAGOUTTE	SÉBASTIEN RAME	JÉRÉMIE LEROUX
DAVID BROCHARD	GHISLAIN RIO	EMMANUEL LE COUBRE

	Inferno Artists	
FABRICE FAURE	GEORGE TORNERO	XAVIER FOURMOND

	3D Animators	
BRUNO LE PROVOST	SÉBASTIAN ROSSI	PIERRE GENIN
SÉLIM MONDZIE	ERIC LETOURNEUR	FABIEN GUILIANI
LEE SULLIVAN	BRUNO SOMMIER	ROMAIN RICO
	HUGO ARCIER	

	Mattee Painters	OLIVIER COULON
		ISABELLE RAMNOU
		DAMIEN MACE
	Video Assistants	BRUNO SOMMIER
	Research and Development	OLIVIER TUBACH
		CYRIL PICHARD
		BAPTISE SANSIERRA
		ALEXANDRE PARENT
	Network	PHILIPPE CHOTARD
		MIN WEBER
		JULIEN BENNEGAZY
	Scanning	CHRISTOPHE BELENA
		TINA LIN
		ABDEL ALI KASSOU
		GABRIEL POIRIER
	I/O Data Managers	THOMAS JODEAU
		NOLWENN MOIGN
	Negative Preparation	CORALIE BOULAY

LORIANE LUCAS
Digital Intermediate by FRAMESTORE CFC
Colourist ASA SHOUL
Additional Colourist BRIAN KRIJGSMAN
Producer SARAH MICALLEF
Executive Producer JAN HOGEVOLD
Head of Digital Lab BEN BAKER
Digital Grading Assistant ANNABEL WRIGHT
Scanning and Recording Manager ANDY BURROW

Scanning and Recording
DAN PERRY PAUL DOOGAN JASON BURNETT
JOE GODFREY

Data Operators
VISHAL SONGARA DAN VICTOIRE SIMON WESSELY

Retouch and Restoration
LOUIE ALEXANDER ADAM HAWKES AARON LEAR
SAVNEET NAGI STUART NIPPARD NICK STANLEY
O'DEAN THOMPSON

Film Mastering Engineers KEVIN LOWERY
YAN JENNINGS

Digital Lab Engineers JEROME DEWHURST
IAN REDMOND
ERIC D'SOUZA

Editorial DONNA SMITH

Music Performed by LONDON METROPOLITAN ORCHESTRA

Conducted by ANDY BROWN

Soprano Solos by CLAIRE BOOTH

Music Recorded and Mixed by STEVE MCLAUGHLIN

Music Recorded at ABBEY ROAD

Engineer LEWIS JONES

Ilan Eshkeri Score Mixed at NORTH POLE

Arranging and Programming by ANDREW RAIHER

SCOTT SHIELDS

CHAD HOBSON

Orchestrations by JULIAN KERSHAW

NICK INGMAN

Additional Programming and Orchestration by ANDREW RAIHER

SCOTT SHIELDS

CHAD HOBSON

Orchestrations by JULIAN KERSHAW

NICK INGMAN

Additional Programming and Orchestration by CHRISTOPH BAUSCHINGER

NATALIE HOLT

Music Preparation by VIC FRASER
Music Production Coordinator ELISA KUSTOW
Music Clearances IAN NEIL
Shigeru Umebayashi Score Mixed by ANDY RICHARDS at OUT OF EDEN
Production Consultant LUCIO TRENTINI

Harbottle & Lewis LLP
ROBERT STORER CHARLIE GOLDBERG

Ingenious Film Partners
Production Executive PAULA JALFON
Accounting Executive MARK FIELDING
Legal & Business Affairs ALISON BRISTER

DDLC
DDLC Production Executive STUART BOROS
Sales Agent PAMELA PICKERING
Executive Assistant ROBERTA SHINTANI
DDLC Assistant ROBERT BENAVIDES, Jr

Tarak Ben Ammar's Office
Chief Operating Officer FARID DJOUHRI
Communication Director MICHEL PASCAL
Post Production and Distribution Coordinator SOPHIE VERLIERE
Legal Advisor CÉLIA CORNIL VIAL

Quinta Accountants PASCALINE ASSIHOU
MARC PAUTREL
Production Assistant LUTFIYE AYDIN
Quinta USA PAUL ROSENBLUM
Production Auditors MALDE & CO., SIRISH MALDE
DDL of Italy CAROLA VIGLIOCCO
Insurance Services by AON / ALBERT G. RUBEN
INSURANCE SERVICES INC.
RICHARD EISENBERG
CZ Insurance Services ČESKÁ POJIŠŤOVNA
Completion Guarantors FILM FINANCES LTD
Legal Clearances BELLWOOD MEDIA LTD
Camera, Grip & Video Playback Equipment JOE DUNTON & COMPANY
Grip Equipment TONY TURNER
Steadicam Equipment OPTICAL SUPPORT LTD
Additional Camera Equipment VANTAGE FILM PRAGUE
Lighting Equipment AFM LIGHTING LTD
Editing Equipment HYPERACTIVE
Laboratory (UK) / Film Processing TECHNICOLOR
Laboratory (CZ) BARRANDOV STUDIO
FILMOVÉ LABORATOŘE

Telecine TECHNOLOR CREATIVE SERVICES
Negative Cutting PROFESSIONAL NEGATIVE CUTTING
Sound Editorial by SOUNDELUX
Travel Services SKY MEDIA TRAVEL

Second Unit

Second Unit Director / DoP SHAUN O'DELL
First Assistant Director DAVID CAIN
Unit Managers MIROSLAVA TAYLOR
VÁCLAV MOTTL
Script Supervisor KAZI KOPECKÁ
Set Production Assistants JAKUB KADLEC
LUCIE BURIANOVÁ
Art Director On Set JIŘÍ HYBEŠ
Standby Construction DALIBOR TVRZNÍK
Standby Property LUKÁŠ LEHOUČKA
Camera Operator JAKUB DVORSKÝ
First Assistant Camera DAN BALZER
Second Assistant Camera MARTIN MARYŠKA
Video Operator MICHAL CHADIMA
Gaffer JAROMÍR SIMEK
Electricians IVAN KSANDR
SLÁVEK GALLUS
Key Grip ROMAN HODEK
Grip MILOS KABELA
Sound Maintenance MARTIN LONEK

Additional Unit

Camera Operator / Director of Photography ERVÍN SANDERS
1st Assistants Camera LENKA DIMITROVOVÁ
LADISLAV HRUBÝ
2nd Assistant Camera STANISLAV VALEŠ

PENSYA O STALINE
(A. Alexandrov and S. Alymov)
Public Domain

EIN MÄNNLEIN STEHT IM WALDE
(E. Humperdinck)
Public Domain

Performed by Sonja & Peter Lorenz
Produced by Musikwerkstatt Tett nang

EIN MÄNNLEIN STEHT IM WALDE
(E. Humperdinck)
Public Domain

PRELUDE IN A MINOR BWV 543
(J.S. Bach)
Public Domain

Performed by Byron Janis
Transcribed by Franz Liszt

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GOLDBERG VARIATIONS BWV 988
Variation No. 1 - Aria
(J.S. Bach)
Public Domain
Performed by Glenn Gould
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