

## THE MATADOR

### About the Production

*“The margaritas always taste better in Mexico...”*  
—Julian Noble

For writer-director Richard Shepard, hotel lobby bars and the encounters in them have been the setting and theme for several of his short stories and movie scripts. “My initial impetus was a story about two complete strangers who meet in a bar,” says Shepard. “The thing about hotel bars is that you can tell the absolute truth about yourself with the safety net of knowing you are never going to see the person again. It’s the perfect set-up for a good story.”

For Shepard, that story was taking two disparate men—one an average businessman abroad and the other, an international hit man—and crossing their paths to see where the characters went. The result, Shepard explains, was to take a frequently clichéd character, the hit man, and make him “off kilter,” much the way the film *SEXY BEAST* took the heist film and made it a character-driven story.

“I was very inspired by *SEXY BEAST*. It took the ‘one last heist’ genre and re-invented it by stressing character over action. After I saw that film, I thought, ‘Hey, maybe there’s a way to tell a hit man story without falling into the clichés of that genre as well,’” Shepard says. “While there’s action and suspense and hopefully a lot of tension involving the hits, this film is also at its heart a comedy. And a warm one at that.”

The film’s title, *THE MATADOR*, was inspired by Julian Noble, a burned-out killer. “I, by a rule, hate hit man films. I know where they are going. I know all the beats,” says Shepard. “But I love them as well, because I happen to enjoy an international story involving guns. My goal with the script to *THE MATADOR* was to write a hit-man film I’d actually like to see.”

“Films like this are not easy to do,” says producer and actor Pierce Brosnan, who portrays Julian Noble, a hit man on his way out. “It’s about keeping a balance, keeping it serious, real, dramatic, truthful and yet obscuring it at the same time. Richard Shepard has drawn it well and when the writing is good, all you have to do is just follow the words, use a bit of imagination and keep it as simple as possible.”

“I’ve never read a story like that before with such an unpredictable plot,” says producer Beau St. Clair, Brosnan’s producing partner at their company Irish DreamTime. “*THE MATADOR*’s got a very good plot that doesn’t let you know where things are going. So, you are continually surprised within the story.”

“In many ways, this film looks and feels like a genre movie, but Richard took those archetypal characters and evolved them,” says producer Sean Furst. “They become

three-dimensional in the script. We read tons of scripts as any producer does, and if something comes along that hooks you and carries you through and is begging to be discovered, that's when you know it's something you want to become involved in."

Brosnan agrees the screenplay was a page-turner. "I didn't know where the story was going," he says. "I loved the audacity of the character and ultimately, the heart of the story. You feel for these characters. Julian's been killing for years and while he's lost his soul, somewhere deep down in the catacombs of his heart, there's a flame. He's at a cross roads in his life with choices to make."

"It's kind of a character piece about two very different men who happen to find themselves in very similar moments in their lives," adds producer Bryan Furst. "They happen to meet at this very critical point and end up turning each others' lives around. They're very different men coming from very different places, but somehow because of their vulnerability at this particular time, they sort of gravitate towards each other, and ultimately end up pulling each other out of their respective crises in a sort of funny and exciting manner."

Actually the script almost never made it to Brosnan. "I wrote it to make it on digital video for 250 grand," says Shepard. "I wrote the most outrageous character I could (in Julian Noble), because I figured it would never get made in Hollywood."

Shepard's agent sent the script to Brosnan and St. Clair's company Irish DreamTime, as a writing sample. "But before you know it, I'm getting a call from Pierce saying he wants to produce and star in it," says Shepard. His little \$250,000 digital feature got a whole lot bigger. "Yet it still maintains its edgy script. It's still a character driven story. I think that's why it attracted Pierce in the first place," says Shepard.

Brosnan's production company, Irish DreamTime, and the Furst brothers' company, Furst Films, had both gravitated towards Shepard's screenplay almost simultaneously and quickly joined forces. The Furst brothers had just gotten the rights to Shepard's screenplay and were thrilled Brosnan wanted to play Julian Noble. When Brosnan and St. Clair took it to Stratus Film Company, the movie was fast-tracked.

And, as the producers quickly discovered, the actors responded just as positively to the material. "Richard Shepard had written a script that was very believable, had great plausibility to it and was just kind of surprisingly emotional and funny," says Greg Kinnear, who portrays Denver-based businessman Danny Wright. "It had a whole culmination of things that I really followed in the script. It felt very human to me, the idea of this character, this very regular person heading off to a foreign country and coming across somebody who's not part of his life, not part of his universe and how those two people might interact."

As co-star Dylan Baker, who plays Julian's "fixer" Mr. Lovell, observes crossing boundaries and going over the limits is often part of the experience of traveling. "There's something about meeting in a tropical place that's different from home, where inhibitions

kind of go away,” he says. “Sometimes, you say things you normally wouldn't say. And you start thinking about doing things that you would never do if you were at home.”

“I wanted to create someone who had the best values, the most decency I think people have in them,” says Shepard. “Danny loves his wife, he's honest and struggling, at a real cross roads in where Julian could help him succeed. The Wrights are at a point where a lot of couples are, where their money is drying up, their hope is drying up and they need some good luck. So when Danny and Julian meet, Danny allows himself to think ‘Well, this could be the answer to my problems, if I am willing to go there.’ I was interested in doing a movie about good people who are just pushed to the point where to save their marriage, save their life, what would they do?”

“This film takes flight a little bit, it moves up and out of the routine,” says actor Philip Baker Hall, who plays Mr. Randy, Julian's mentor and boss. “Not just because of the novelty of the story, but because I think Richard is trying to do something in terms of his observations about the human condition. The quality of the writing was really impressive. It kind of knocked me out when I read it. It's rare to find material that has such substance to it.”

Whether it's waiting for the plane at the gate, or having just one drink in the bar before heading upstairs to your hotel room, everyone, especially those traveling alone, understands just how a chance meeting or incident can lead to all sorts of wild adventures.

“I liked how their relationship evolved in a very real way,” says Kinnear. “Their initial encounter is in a hotel lobby, a quick hello that leads to a conversation that leads to a shared experience and that leads to a friendship.”

Brosnan is equally intrigued by the premise. “I really like the strangers meeting in the night, who find an unlikely salvation in each other,” says Brosnan. “Julian is so whacked out when he meets Danny, he doesn't know which end is up. He meets this rather innocent guy who's really suffering great pain and has no luck, and is trying to do the best he can. For the first time, I think Julian feels this tickle, this shade of guilt and within that window, a friendship begins.”

As Shepard explains, “Danny is the catalyst for Julian to actually feel something, which he has not been able to do for about twenty years. Anyone who kills for a living has to turn themselves off emotionally and that's deadening. A very simple friendship, which starts by accident, awakens some of Julian's emotions.”

The resulting vulnerability, which both men reluctantly reveal while pushing their luck and limits, brought surprising moments. “The movie's turned out to be much more comedic than I ever anticipated because Greg and Pierce did their jobs really well,” says St. Clair. “I think that because the movie is very unpredictable and has dark thriller aspects to it, the comedy is what we're all going to hang on to through the wild moments.”

## HIT MAN ON THE WAY OUT: MEET JULIAN NOBLE

*"I'm a big fan of 'the gotta pee' theory of assassination."*  
—Julian Noble

For Brosnan, playing a professional killer in *THE MATADOR* was far different from the polished, elegant secret agent 007 in the blockbuster film series. "I loved playing this character. Richard Shepard, gave me a gift, a real jewel at just the right time in life, I guess. The freedom that he has allowed me has been invigorating, liberating. It's been a romp."

"This is, in a sense, the anti-Bond," says Bryan Furst. "This film takes fearless, almost blank consciousness and has him reflect upon this crazy life of international intrigue and murder. Self-reflection in most spy movies is generally kind of brushed over. This is a story about a man who actually does these things and is coming to a point where he's starting to reflect on these things. James Bond is obviously the highly romanticized version of that life. So, it ended up being really perfect when we imagined Pierce as Julian."

While Brosnan's comfort with handling a gun may provoke some familiarity, but it is the potent mixture of viciousness and self-loathing which Brosnan pours into Julian that makes all the difference. "He's a mad, discombobulated, arrested development guy," Brosnan says. "But you just feel for him, especially in the third act, while he's invading the quiet of lives of Danny and Bean."

"With Danny, it plays to the comedy because Julian is so far out there that Greg's character becomes our eyes and ears, reacting to Julian as we might," says Shepard. "It's the darkest version of a man like Bond. It's the complete opposite end of the sort of smooth and perfect superhero. Julian is a man who has no one, he's lonely, sad, a real mess. While he's audacious, it's because he doesn't have normal relationships, he doesn't know how to act in those social situations. The tragedy of Julian is definitely something I'm interested in."

It was also the type of material, Brosnan says, "that makes you get out of bed in the morning wanting to push yourself as far and fast as you can. And at night, you go to sleep dreaming of the character and what the next day will bring."

"Pierce completely jumped into Julian and has gone into places that I've never seen him do before," says Shepard. "He's so funny and dark, so smart as an actor and he brings it all to Julian. Julian's a strange, dark, off-kilter guy and Pierce has achieved more with him than anything I had imagined. He gives Julian such twists and emotional comedy. There's a vulnerability that's refreshing."

“There's nothing more exciting to us than taking an actor and watching him play against type in a way that really surprises people,” says Sean Furst. “James Bond is a staple, and an actor playing him can't depart too far into the nether worlds. The idea that Pierce would be willing to be bold and dig deep and create a character that at times is very dark, is so terrific.”

“At the core there's a familiarity to this type of character, an assassin, a killer,” says St. Clair. “And yet there's a humanity to it that Pierce hasn't been able to access in terms of the other characters he's played before in this genre.”

Brosnan says he built his character first by finding his voice, then his walk. “There's a friend of mine who has this nasal kind of whine and combined that with the hard lives of lots of people from South London,” he says. “So, it began there. Then, I spoke to Cat Thomas, who is the costume designer, and she found these Italian retro sixties zip up Chelsea boots and that gave me the walk.”

From there, Brosnan says the other image that helped create Julian Noble was Samuel Beckett in *PHOTOGRAPH OF THE SUN*, where, “he's kind of like a jet dog,” Brosnan says. “He likes gold, he has money, it's always the externals. He has the women and the deeper and darker he gets into his life, the more strange it becomes until the killing leaves the blood on his hands. It's in the text, really.”

When Shepard, Brosnan and Thomas met to discuss Julian's look, all agreed the character would depart completely from his elegant *THE THOMAS CROWN AFFAIR* and Bond characters. “I looked at a lot of old pictures of Pierce, stuff from the eighties, where he actually did have a mustache, and there was just something so different about it,” says Thomas. “It fit this man who was past his prime, holding onto something he doesn't have anymore. Maybe, a little sleazy.”

“From the beginning, I wanted Pierce to have a mustache and a crew cut and in Cat's first meeting with me, she said, ‘I think he should have a mustache’ and I'm jumped ‘you're hired,’” says Shepard. “The best part was when we had a rehearsal in Los Angeles two weeks before shooting, and I had not seen Pierce in months, and he shows up with a crew cut and mustache. If you could have seen my smile that day, ‘cause I knew he was totally going to go for it.”

“I love his performance in this movie,” says St. Clair. “He's a very dark character, tormented, a killer, who is basically running out of steam, who's lost his way. I think Pierce inhabited this character from the beginning, from when he decided to do it. It's kind of electrifying to watch him play something so different and edgy.”

“This takes all of the James Bond imagery of Pierce and mixes it up in a churner and spits it out in a way that you've not seen him before,” says Kinnear. “He does some really interesting work in the movie.”

## LOOKING FOR A BREAK: DANNY WRIGHT

*“My luck... My luck has been so bad. If we don't get this job I don't know what I'll do. I think you're right—I'm afraid I might lose Bean.”*

—Danny Wright

Julian's chance at redemption proves particularly dangerous for him since “a hit man with emotions is not a very successful hit man,” Shepard says. “He's a guy who's had his whole life under complete control because he never let himself feel anything. He's an island, a rock. Yet, he meets Danny, who just has this open, honest way. It takes Julian by surprise that he wants to have a friend.”

Not only does Julian want to connect, but as Brosnan observes, the ever-opportunistic killer also spies Danny's vulnerability. “I think maybe I can use him if I help him with his problems. I think maybe I can bring him in to help me facilitate my work, since I am losing it,” Brosnan says. “Eventually, I really do lose it and I'm the vulnerable one, having to go back to him.”

“The most important thing for the actor who played Danny was to cast a great actor who has a level of humanity and comedy,” says Sean Furst. “Greg has all of that.”

Shepard says Kinnear was right there from the start. “Greg fit everything. He is an everyman,” says the writer-director. “He's easy to relate to, likeable, and has a lot of heart and soul. He has been great in everything he's done, and [he] fit perfectly into this movie.”

But, “most guys would play the everyman, and it's pretty much just that. They're sort of a flat portrayal,” says Bryan Furst. “Whereas Greg, because of his comedy chops, is able to read into what exists on the page. Just his inflections and the way he approaches saying these words and being this man, always making it enjoyable, is what makes him great.”

For Kinnear, taking two characters on “opposite ends of the universe who reach a strange connection” on a 48-hour journey through Mexico City, proves an irresistible combination of humor and pathos.

“Their relationship is a bit of a tight rope,” says Kinnear. “And it begins in this exotic locale. There are moments of great truth and then there are moments where you just want both of them to walk away from each other very quickly. Maybe ‘run’ is the word I'm looking for.”

Brosnan was impressed with Kinnear from the start. “Like most people, I discovered Greg on ‘Talk Soup,’ and you knew the guy was funny and the next thing you know, this guy is showing up in movies, alongside my heroes: Nicholson, De Niro,” says Brosnan. “And he's stolen thunder from those guys, because he's bright, smart, funny. He's got heart, a great sense of timing and great sense of self-deprecation.”

“You can't ask for better guys to work with than Greg and Pierce” says Hope Davis (Bean Wright). “Pierce is an absolute gentleman—a real pleasure to work with and Greg is lovely. He's extremely meticulous and he watches out for everything, for everybody's job on the set.”

“They're yin and yang,” says Shepard. “They're very funny guys—Greg and Pierce—and they really try to lift up one another.”

“Danny is a dynamic foil for Julian,” says Bryan Furst. “Pierce's character is completely outrageous and has no censor, no filter, will say or do anything and Danny plays against that, bringing a consistent level of sanity to the film.”

“What Greg brings as a performer are many layers and shades of color to his character,” says St. Clair. “It allows Pierce a chance to play a scene in different ways.”

#### KEEP ON LOVIN' YOU: BEAN

*“Aren't we fucking cosmopolitan? Having a trained assassin stay overnight. Letting heartbreaking lies roll over us like a summer breeze.”*

—*Bean Wright*

For Kinnear, working alongside Davis was all the preparation he needed for his role. “Richard Shepard cast this beautiful woman who just radiates, glows and has such a presence,” he says. “There's great strength in Danny and Bean's relationship and Hope's a very strong woman. She's exactly what this character needed. She is at the emotional core of everything that's going on in this relationship between Julian and Danny.”

Davis became involved in *THE MATADOR* early on. “Hope came to an early script reading to play the part of Bean and about half-way through the read, I think we all kind of looked at each other and it became clear,” says Shepard. “From then on it was Hope and only Hope for the role. She's one of the best actresses working today. When I think about this cast, I have to pinch myself.”

“Hope was someone that we always wanted,” says Brosnan. “Her character kind of permeates the story, even when she's not on screen. By the time you get to the third act, she's this angel that appears to Julian. She's just lovely and Hope—bless her heart—was with child, so it was very dramatic for her. She's a real trooper.”

“Much like the way in which Greg Kinnear brings levity to his character, every line Hope says somehow is funny,” says Bryan Furst. “We were honored to have her come to the table reading and right after that, Pierce really locked onto Hope and so did Richard.”

Very early on, she somehow was able to cull humor out of moments that was totally unexpected.”

“Besides our principal actors, we've got Philip Baker Hall, Dylan Baker and Roberto Sosa,” says Shepard. “We've taken advantage of the enormous talent in Mexico and the grace and posture of these guys.”

Sean Furst adds: “It's the smaller characters who give a movie life. They help you to create the world that your character lives in. We're fortunate to have really fantastic character actors who make these characters three-dimensional and the film more dynamic. Actors such as Dylan Baker and Philip Baker Hall add such texture and flavor to the film that only someone like that could contribute.”

Dylan Baker worked previously with Shepard on his film, OXYGEN; with Brosnan on THE TAILOR OF PANAMA; and with Philip Baker Hall on A GENTLEMAN'S GAME. He describes his role of Lovell as “a little mysterious. It's Lovell's job to travel around the world, find the appropriate person, get the message conveyed and take off back to his family, wife and kids and sit around the television and eat popcorn.”

Hall, who worked previously with Brosnan on the film LIVEWIRE, says he not only likes Mr. Randy's name, it was a chance to play a great ‘bad guy.’ “I've played a lot of secretaries of defense, judges, bank presidents, lawyers and roles like that,” Hall says. “So, an opportunity to do what is probably a really, really bad guy, I don't get that chance very often.”

Unlike other characters he's played, “I felt Mr. Randy was an actual, living breathing person,” Hall says. “Something about him jumped off the page for me. I was anxious to do it.”

“Mr. Randy is the father figure for Julian,” says Brosnan. “He's got this voice that comes from his feet up and his face shows so much character. Philip is brilliant to work with in a scene.”

Hall believes his character followed a similar path as Julian. “They can't have normal relationships really, so it seems natural that the men who are in this together see each other as family,” Hall says. “I think over the years a father-son relationship has developed between them. He once was the hit man, like Julian, and moved up to his present level.”

## MEXICO CITY AS A CHARACTER

*"See! You really haven't seen Mexico City till you've seen the bullfights."*  
—Julian Noble

Another key character in the story is the location of Mexico City, where Danny and Julian meet. “This is the second film that I've done in Mexico,” says Shepard. “I feel very at home here 'cause I'm from New York and Mexico City reminds me of New York City.”

“Mexico is a fascinating place,” says Kinnear. “It feels like a hundred different cultures, having all sort of chaotically clashed with one another and created this interesting, vibrant place. Mexico City plays a character in the movie. Much of the film takes place in Mexico City and there's something very powerful about that foreign element, that loss of place.”

Brosnan found Mexico City surprisingly familiar. “You have a working community, which is not unlike Ireland,” Brosnan says. “Being Irish is like being Mexican, in many ways. The people are earthy, they have the same religion, oppression and conflict. Both have deep pride, big hearts that can never pull us under. For me, it's been an incredibly creative time. I've been painting... set up a studio in the hotel. I've been writing, too, and that comes from work. That comes from a place of contentment, when your creative juices are flowing. It was great to feel Mexico in my blood.”

Shepard cites the city's art scene, cultural warmth and diversity as factors in making Mexico so compelling. “It's the size of Los Angeles, but with the population of New York times four,” he says. “It's huge and that vitality of the city, you can see it in our film, you can feel it, the actors felt it on the streets.”

The danger of a big city like Mexico City is part of its allure. “Danny is at a place in his life where he is very confused,” says Kinnear. “He's lost and this is the kind of city where you get lost and are never sure exactly where you're at.”

“Being in Mexico City has definitely informed the acting and filmmaking,” says Bryan Furst. “Being surrounded by things that are unfamiliar and places that are unfamiliar, I think has sort of untethered us all bit and allowed the characters to evolve.”

Pearson had been to Mexico before and knew they could achieve a variety of looks there. “I have a series of color palette meetings and all the department heads sit down,” says Pearson. “We discuss for hours on end in detail, every scene, what color meant to that scene, what the spaces mean. We knew we wanted to keep those pallets very simple, right across the board. It will still feel like a very colorful movie, but if you look at each particular frame, I think it's more about what's not there than what is there that will give it strength.”

“Mexican crews are great. They're hard working, funny and passionate,” says Shepard. “The reward in being there is a new and vibrant way to look at things. I think our film captures the energy of Mexico.”

The natural vibrancy of Mexico and the Latin culture permeates all levels of the film, influencing the look and light. “[Director of Photography] David Tattersall's lighting is

delicate in a way that's bold, if that makes sense," Pearson says. "He's brave, but subtle. Everything's thought out carefully. He's a fantastic collaborator."

Tattersall, whose credits include *THE GREEN MILE* and *STAR WARS (EPISODES I, II and III)*, helped Shepard create the film's lush, vibrant look while facilitating the director's desire for lots of coverage and unusual angles. "David did *DIE ANOTHER DAY* with Pierce and he's an incredibly accomplished cinematographer and I felt really blessed that he wanted to work on the film," says Shepard. "He's fast and the movie looks great. We've had to accomplish a lot and create different countries, different times—winter in Denver, summer in Mexico. David's had his work cut out for him and he's done a terrific job."

# # #

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A Furst Films  
Irish Dreamtime  
Production

A  
Film By  
Richard Shepard

Pierce Brosnan  
Greg Kinnear  
Hope Davis

“THE MATADOR”

Philip Baker Hall  
Dylan Baker  
Adam Scott

Casting By  
Amanda Mackey Johnson, C.S.A.  
Cathy Sandrich Gelfond, C.S.A.  
Wendy Weldman, C.S.A.  
Sig De Miguel

Co-Producer  
Ricardo Del Rio  
Stephen Break

Costume Designer  
Catherine Thomas

Music Supervisor  
Frankie Pine

Music By

Rolfe Kent

Editor

Carole Kravetz-Aykanian

Production Designer

Rob Pearson

Director of Photography

David Tattersall, B.S.C.

Executive Producers

Bob Yari

Mark Gordon

Executive Producers

Adam Merims

Andreas Thiesmeyer

Josef Lautenschlager

Andy Reimer

Produced By

Pierce Brosnan

Beau St. Clair

Produced By

Sean Furst

Bryan Furst

Written and Directed By

Richard Shepard

Unit Production Manager Adam J. Merims

Production Manager (Mexico) Arturo Del Rio

First Assistant Director Richard L. Fox

Cast (in order of appearance)

Julian Noble Pierce Brosnan

Radio DJ Arlin Miller

Young Denver Fling Azucena Medina

Ten Year Old Boy Jonah Meyerson

Ten Year Old Boy's Mother Wiveca Bonerai

Danny Wright Greg Kinnear

Carolyn "Bean" Wright Hope Davis

Phil Garrison	Adam Scott
Genevive	Portia Dawson
Skinny Mexican Man	Roberto Sosa
Hotel Bartender 1	Antonio Zavala
Shooting Stand Owner	Ramon Alvarez
School Girl	Luz Maria Molina
Mr. Randy	Philip Baker Hall
Cantina Turista #1	Carolyn Horwitz
Cantina Turista #2	Rachel Schwarz
Hotel Bartender 2	Jorge Robles
Hotel Lobby Musicians	Trio Los Rivera
The Matador	Israel Tellez
Fat Man	Guillermo Ruiz
Fat Man's Girlfriend	Hanny Saens
Flirting Woman at Outdoor Café	Gabriela Goldsmith
Vienna Fling	Claudia Lobo
Australian Bar Waitress	Maureen Muldoon
Budapest Ballerinas	Berenice Alvarado
	Adriana Davila
	Silvia Ehnis
	Deborah Rocha
	Karla Salvador
	Isabel Villa
Lovell	Dylan Baker
Manila Target	Arturo Echeverria
Young Julian in Manila	Ramon Valverde
Mr. Stick	William Raymond
Additional Matadors	Alejandro Amaya
	Jose Luis Angelino
	Guillermo Capetillo
	Humberto Flores
	Jose Mauricio Morett
	Federico Pizarro
Executive in Charge of Production	Robert Katz
Co-Producers	Brad Jenkel
	Gerd Koechlin
	Manfred Heid
Associate Producers	Amanda J. Scarano
	Susanne Bohnet
Art Director	Marcelo Del Rio
Set Directors	Carlos Gutierrez
	Patrice Laure
On Set Dressers	Terry Lalos
	Jose Moreno
Set Dressers	Jose Luis Cuevas

	Hugo Preciado
	Augusto Echeverria
Set Dressing Assistant	Luis Fernando Lopez
Property Masters	Neil Gonzalez
	Celso Pena
On Set Property Master	Antonio Mata
Property Man	Jorge Rodriguez
Property Assistants	Fernando Acevedo
	Jose Luis Jimenez
Aircraft Mockup	Jets & Props
Aircraft Technician	David Myers
1 <sup>st</sup> Assistant – A Camera	Wilma Gomez
2 <sup>nd</sup> Assistant – A Camera	Gustavo Castillon
1 <sup>st</sup> Assistant – B Camera	Raymundo Verde
2 <sup>nd</sup> Assistant – B Camera	Alan K. Contreras
Steadicam Operator	Colin Hudson
Camera & Steadicam Operator	Gerardo Manjarrez
Additional Steadicam Operator	Alejandro Arrioja
Camera Loader	Eliseo Orozco
Video Assist Operator	Carlos Silva
Video Assist Assistant	Amanda Medina
Stills Photographer	Daniel Daza
Sound Mixer	Santiago Nunez
Boom Man	Ernesto Munoz
Cable Man	Joel De La Rosa Ramirez
Production Supervisor	Amanda J. Scarano
Production Coordinator	Sue-Allen Villalva
Script Supervisor	Maury Carvajal
Assistant Production Office Coordinator	Ernesto Garabito
1 <sup>st</sup> Assistant Director (Mexico)	Frederic Henocque
Key 2 <sup>nd</sup> Assistant Director	Marco Polo Constandse
Unit Manager	Pablo Buelna
Assistant Unit Manager	Emmanuel Cabare
Unit Chief	Victor Solorio
Travel Coordinator	Clauia Valdez
Office Key Production Assistant	Arturo Saldivar
Office Production Assistant	Claudia Rosete
Office Receptionist	Andrea Araiz
Gaffer	Fernando Moreno
Best Boy Electric	Antonio Sanchez
	Raul Palacios
Lighting Technicians	Carlos Sanchez
	Edgar Ambriz
	Ignacio Sanchez
	Ramon Acosta
Rigger Electric	Jose Luis Sanchez

Key Grip	Jesus Rodriguez Barajas
Dolly Grip	Jesus "Kimba" Romero
Best Boy Grip	Felipe Morales
Grips	Juan Guzman
	Manuel Rodriguez
	Miguel Angel Sanchez
	Pascual Alvarado
Rigger Grips	Carlos Mendoza
	Raul Cortes Martinez
	Ricardo Covarrubias
Special Effects Coordinator	Jorge Farfan
Snow Effects Coordinator	William Pape, Ice FX
Snow Effects Assistants	Russell Hajek
	Ricardo Romero
Costume Consultant	Katherine Huang
Wardrobe Supervisor	Jaime Ortiz
Assistant to Costume Designer	Mara Imelda Castanon
Key Costumer	Ma. Elena Lopez
Wardrobe Assistants	Edgar Neri
	Ambar Palacios
	Fernando Hernandez
Seamstress	Ma. Del Carmen Delfin
Key Make Up Artist	Bron Roylance
Make Up Artist	Sandra Migueli
Make Up Assistant	Raquel Bussey
Key Hairstylist	Rick Provenzano
Hairstylists	Esther Lomeli
	Lourdes Delgado
Head Accountant	Jerry Fitzgibbons
Production Accountant (Mexico)	Arturo Romero
1 <sup>st</sup> Assistant Accountant	Gerardo Arellano
Assistant Accountants	Ma. Dolores Acosta
	Salvador Melgoza
	Angelica Gallicia
Graphic Designer & Art Assistant	Gabriela Preciado
Story Board Artists	Joseph Strachan
	Juan Carlos Manjarrez
Draftsman	Alina Tellez
Art Assistant	Alejandro Medina
	Martha E. Garcia
	Ligia Ornelas
Camera Painter	Enrique Lechuga
Head Mural Painter	Talia G. Yanez
Mural Painters	Jonas Gonzalez
	Victor Hugo Jacome
Art Swing Gang	Esteban Cardenas

	Jose Mtz. Cruz
	Juan Carlos Chavez
	Joel Romo
	Jose A. Herrera
	Michael Humpfrey
	Isidoro Garcia
	Julian Navarro
	Marco A. Tello
Location Manager	Omar Arias
Locations Supervisor	Alexandra Cardenas
Casting (Mexico)	Carla Hool
Casting Services (Mexico)	Bazooka Films
Extras Casting	Jorge Guerrero
Extras Casting	Edna Arriola
Production Publicist	Erik Bright, Insignia, Inc.
Public Relations (Mexico)	Patricia Zavala
Press Liaison (Mexico)	Roberto Castaneda
EPK & Making-Of (Mexico)	Jade Films
	Antonio Zavala, Victor Zavala
Assistant to Pierce Brosnan	Nicola Conlon
Asst to Ricardo & Arturo Del Rio	Paula Sosa
Asst to Richard Shepard and Adam Merims	Bernardo Mora
Irish Dreamtime Coordinator	Chris Charalambous
Irish Dreamtime Production Executive	Angelique Higgins
Furst Films Production Associate	Shauna Phelan
Translator	Federico G. Madrazo
A.N.D.A. Delegate	Abel Casillas
Spanish Dialogue Coach	J. Ignacio Perez
Choreographer	Columbia Moya
Horse Wrangler	Rocio Ortega, Racho Los Pirules
Animal Handler	Larry Casanova
Key Set Production Assistant	Patrick Heyerdahl
Set Production Assistants	Carlos Canales
	Maria Dioni
	Dadis Quintos Dimitrova
Pierce Brosnan's Stand-In	Juan Carlos Gruber
Greg Kinnear's Stand-In	Florence Vitse
Hope Davis' Stand-In	Zsu Szkurka
Stunt Coordinator	Julian Bucio
Utility Stunts	Juan Carlos Olalde
Transportation Coordinator	Ricardo Diaz
Transportation Captain	Enrique Diaz
Picture Car Coordinator	Charly Romero
Drivers	Angel Escobedo
	Rodolfo Diaz
Genny Operator	Alejandro Casas

Set Security Supervisor	Norberto Nava, Safe Filming
Cast Security	Rolando Solis, Vance International
Set Security Coordinator	Armando Lopez
Bodyguards Coordinator	Bruno Hernandez
Security	Michael Taylor
	Cesar Garcia
	Cesar E. Ceron
	Carlos D. Morales
	Erick Nava
	Pete Gonzalez
	Danny Hernandez
	Victor M. Soto
	Hugo Esparza
Security Driver	Mario Olivares
Construction Coordinator	Alberto Billasenor
Freelance Construction Foreman (A)	Rodolfo Mtz Mijares
S.T.y.M. Union Foreman	Margarito Lopez
S.T.y.M. Union Key Carpenter	Felix Perez
S.T.y.M. Union Key Painter	Saul Rosales
S.T.y.M. Union Physician	Roberto J. Reyna
S.T.I.C. Union Head Carpenter	Elias Tagle
S.T.I.C. Union Painter	Jesus Flores
S.T.I.C. Union Physician	Ma. Concepcion Morales
Warehouse Keeper	Luis Alfonso Aldrete
Greens Person	Juan Manuel De La Fuente
Catering	Clemente Mesinas, Cletus Catering
	Christian Quiroz
	Roberto Ayala
Set Medic	Fernando Ocampo
Safety Coordinator	Wilebardo Bucio
Assistant Art Director	Enrique Echeverria
Art Department Supervisor	Alisarine Ducolomb
Art Department Coordinator	Laura Monica Gonzalez
Post Production Supervision and Services provided by	Visionbox Media Group
Post Production Producer	Chris Miller
DI and Visual Effects Producer	Lulu Zezza
Post Production Supervisor	Susann Jones
Post Production Coordinator	Bill Newcomb
First Assistant Editor & Assistant Editing	Blake Maniquis
Editing Intern – Los Angeles	Beth Barnette
Editing Intern – New York	Jenifer Sapanski
Post Production PA	Tamika Andre
Visual Effects by	Intelligent Creatures
Visual Effects Supervisor	Lon Molnar

Visual Effects Producer	Wendy Lanning
Visual Effects Project Manager	Pauline Burns
3D Artists	Peter Dydo Jason Maher Margarida Leong Wayne Traudt
3D Technical Lead	Ethan Lee
Digital Matte Artist	Jim Maxwell
Digital Fusion Artists	Greg Astles Mohammad Ghorbankarimi Jamie Hallett Jason Kolodziejczak Lev Kolobov Louis Kim Sam Lee Laurence Lok
Post Production Sound Services by Re-recording Mixers	Skywalker Sound, a Lucasfilm Ltd. Company Gary A. Rizzo
Supervising Sound Editor	Brandon Proctor
Sound Designer	Richard Hymns
ADR Supervisor	David C. Hughes
Dialogue Editor	Gwendolyn Yates Whittle
Sound Effects Editors	Ewa Sztompke-Oatfield Addison Teague
Foley Editor	Stuart McCowan
Assistant ADR Editor	Jonathan Null
Foley Artists	Jessica Belfort Rankin Dennie Thorpe Jana Vance
Foley Mixer	Ellen Heuer
Foley Recordist	Frank Rinella
Recordists	George Patterson Jr. Ronald G. Roumas
ADR Mixers	Brian D. Magerkurth Howard London
ADR Recordist	Eric Thompson
Voice Casting	Chris Navarro
Loop Group	Barbara Harris Karissa Corday Judith Durand Irma Garcia-Sinclair Andrea Gaspar Endre Hules Daamen J. Krall Tonyo Melendez

	Arlin Miller
	Daniel Mora
	Carlos Moreno Jr.
	Vivianne Nacif
	Levi Nuncz
	Anna Quirino-Miranda
	Raul Reformina
	Tanya Vidal
Music Editor	Jose Yenque
Assistant Music Editor	Nick South
Synthestration by	Alice Wood
Programming by	Stephen Coleman
Score Mixed by	Trevor Gilchrist
Digital Intermediate by	Scott Cochran and Trevor Gilchrist
DI Producer	Laser Pacific Media Corporation
DI Colorist	Brad Reinke
DI Data Operations	Mike Sowa
DI Paint Supervisor	Jeff Charles
DI Editor	Corrine Pooler
DI Compositors	Linda Williams
	Mike Castillo
	Ken Littleton
Post Production Accountants	Steve Wright
	Kelli Gillam
	Mindy Beck
Title Design by	Laura Atkins
Titles Produced at	Susan Bradley Film Design
End Titles	Custom Film Effects
Color Timer	Scarlett Letters
Negative Cutter	Mato
Rights and Clearances	JR Media Services, Inc.
	Entertainment Clearances
Travel Services Provided by	Cassandra Barbour/Laura Sevier
US Insurance Broker	Travelcorps, Julie Shapiro
Production Counsel	Buckley Norris, AON/Albert G. Ruben
Production Services (Mexico)	Michael J. Linowes Esq., Linowes &
Panavision (Mexico)	Burkin
Electrical & Grip Equipment (Mexico)	Art in Motion – Mexico, S.A. de C.V.
Insurance Services (Mexico)	Tratafilms, S.A.
Customs Broker (U.S.)	Revolution 435 A&C
Immigration Lawyer	L. Carrillo y Asociados
Expendables	Packair
Helicopter Services	Enriqueta Gijon
Additional Photography Supervisor	Enrique Garcia
2 <sup>nd</sup> Unit D.P. & B Camera Operator	Pedro Barroeta, Scala, S.A.
2 <sup>nd</sup> Unit Assistant Director	Bryan Furst

C Camera Operator Guillermo Rosas  
1<sup>st</sup> Assistant Camera – 2<sup>nd</sup> Unit Jorge Riggen  
2<sup>nd</sup> Assistant Camera – 2<sup>nd</sup> Unit Santiago Navarrete  
Constantino Jimenez  
Yari Film Group Fernando Diaz  
Production Executives

Staff Coordinator Shelly Strong  
Post Production Executive Erin Eggers  
Executive in Charge of Music Ian Watermeier  
Post Production Manager John Portnoy  
Business & Legal Affairs Executives Richard Glasser  
Louise Runge  
Finance Executive Daniel Stutz  
Assistant to Bob Yari Meredith Grindlinger  
Assistants to Mark Gordon Deborah Wettstein  
Andrea Hanson  
Assistant to Neil Sacker Lindsey Liberatore  
Assistant to Daniel Stutz & Conor Copeland  
Meredith Gringlinger Rick Gold  
Equity Pictures Legal Advisor

Catherine Cappa  
Robert R. Jesuele  
Courdert Brothers, LLP  
Nocoletta Tartarotti

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“Holiday in Mexico” footage licensed by Turner Entertainment Co.  
Budapest footage courtesy of Larry Dorn Associates/World Backgrounds.

“A Town Called Malice”

Written by Paul Weller

Performed by The Jam

Courtesy of Polydor Ltd. (U.K.)

Under license from Universal Music Enterprises

“1, 2, 3, 4”

Written by E. Acevedo, J. De La Cueva, D. Ganz, J. Lede, B. Meyer

Performed by Titan

Courtesy of EMI Mexico

By Arrangement with EMI Film & TV Music

(Contains a sample of “Satan’s Theme” performed by Satan’s Pilgrims, Courtesy of MuSick Recordings, by arrangement with Bug)

“Querre Que”  
Performed by Trio Los Rivera

“Dorado”  
Written by Daniel Indart  
Performed by Mariachi La Estrella  
Courtesy of LMS Records

“No Te Rajes”  
Written by Daniel Indart  
Performed by Mariachi La Estrella  
Courtesy of LMS Records

“Bandido”  
Written by Daniel Indart  
Performed by Mariachi La Estrella  
Courtesy of LMS Records

“A Mi Guitarra”  
Written and performed by Daniel Indart  
Courtesy of LMS Records

“(Yo Te Amo Mucho) And That’s That  
Written by Xavier Cugat, Ervin Drake, Sam Stept  
Performed by Xaviar Cugat & His Orchestra  
Courtesy of Warner Bros. Pictures

“Garbage Man”  
Written by Interior and Rorshach  
Performed by The Cramps  
Courtesy of Capitol Records  
Under License from EMI Film & Television Music

“Bahia Blanca”  
Written by Daniel Indart  
Performed by Ramon Stagnaro  
Courtesy of LMS Records

“Cielo Andaluz”  
Written by Rafael Gascon

“Malaquena”  
Traditional  
Produced by Nick South

“It’s Not Unusual”  
Written by Gordon Mills and David Reed

Performed by Tom Jones  
Courtesy of Tom Jones  
Courtesy of Decca Music Group Limited  
Under license from Universal Music Enterprises

“Amparito Roca”  
Written by Jaime Texidor

“Hunt Quartet-Adagio”  
Written by Joseph Haydn  
Courtesy of Exteme Music

“In the Wee Small Hours of The Morning”  
Written by Bob Hilliard and David Mann  
Performed by Dave Van Norden  
Produced by Martin Blasick

“Heat of the Moment”  
Written by John Wetton and Geoffrey Downes  
Performed by Asia  
Courtesy of Geffen Records

“All These Things I’ve Done  
Written by Brandon Flowers, Dave Keuning, Mark Stoermer, Ronnie Vanucci Jr.  
Performed by The Killers  
Courtesy of The Island Def Jam Music Group  
Under license from Universal Music Enterprises  
And Courtesy of Lizard King Records

“El Matador”  
Written by Flavio Cianciarulo  
Performed by Los Fabulosos Cadillacs  
Courtesy of Sony BMG Music Entertainment (Argentina) S.A.  
By arrangement with Sony BMG Music Licensing

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Portia Furst

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Thomas Lind

Allen Lulu

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Billy Morrisette

Lynne Osborne

Lloyd Phillips

William Henry Knives

Anna Roth

Elliot & Elana Rosenblatt

Neil Sacker

Pietro Scalia

Russell Soloway

Jonathan Stern

Maura Tierney

# # #