

king arthur

LEGEND OF THE SWORD

Acclaimed filmmaker Guy Ritchie brings his dynamic style to the epic fantasy action adventure “King Arthur: Legend of the Sword.” Starring Charlie Hunnam in the title role, the film is an iconoclastic take on the classic Excalibur myth, tracing Arthur’s journey from the streets to the throne.

When the child Arthur’s father is murdered, Arthur’s uncle, Vortigern (Jude Law), seizes the crown. Robbed of his birthright and with no idea who he truly is, Arthur comes up the hard way in the back alleys of the city. But once he pulls the sword from the stone, his life is turned upside down and he is forced to acknowledge his true legacy.

Starring with Hunnam (FX’s “Sons of Anarchy”) and Oscar nominee Law (“Cold Mountain,” “The Talented Mr. Ripley”) are Astrid Bergès-Frisbey (“Pirates of the Caribbean: On Stranger Tides”); Oscar nominee Djimon Hounsou (“Blood Diamond,” “In America”); Aidan Gillen (HBO’s “Game of Thrones”); and Eric Bana (“Star Trek”).

Guy Ritchie (“The Man from U.N.C.L.E.,” the “Sherlock Holmes” films) directed the film from a screenplay by Joby Harold and Guy Ritchie & Lionel Wigram, story by David Dobkin and Joby Harold. The film is produced by Oscar winner Akiva Goldsman (“A Beautiful Mind”), Joby Harold, Tory Tunnell, Steve Clark-Hall, Guy Ritchie and Lionel Wigram. David Dobkin and Bruce Berman are executive producers.

Ritchie’s behind-the-scenes creative team included two-time Oscar-nominated director of photography John Mathieson (“Gladiator,” “The Phantom of the Opera”), Oscar-nominated production designer Gemma Jackson (“Finding Neverland”), editor James Herbert, costume designer Annie Symons, and Oscar-nominated VFX Supervisor Nick Davis (“The Dark Knight”). The music is by Daniel Pemberton.

Warner Bros. Pictures presents, in association with Village Roadshow Pictures, a Weed Road/Safehouse Pictures Production, a Ritchie/Wigram Production, a Guy Ritchie film, “King Arthur: Legend of the Sword.” It will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures.

For downloadable general press information: <https://mediapass.warnerbros.com>
www.kingarthurmovie.net

ABOUT THE PRODUCTION

From nothing comes a king.

Everyone knows the fabled Arthurian legend...or at least *thinks* they do. But in the hands of director Guy Ritchie, the tale takes on a decidedly gritty, modern edge and Arthur himself, not yet king, is instead a ruffian, a thoroughly reluctant hero compelled to discover his true destiny even as he fights against the very monarchy he is meant to rule.

“I think the best narratives take a man on a journey that transcends his limitations and allows him to evolve from his most basic nature into someone worthy of a bigger life,” says Ritchie, who also co-wrote and produced the film. “In our version of the story, Arthur’s life starts small: an urchin in a brothel, running the streets, learning to fight and dodging the law with his mates. Then the actions of others—some with good, some with not-so-good intentions—force him to expand his vision of who he could be.”

Charlie Hunnam, who stars in the titular role, says, “Guy has taken the classic hero’s journey and created an origin story with a very accessible Arthur for a new generation. Our Arthur has grown up fending for himself, rough and ready, carving out a little world where he’s a prince among thieves. But he’s no noble soul looking for a cause.”

Nevertheless, it’s looking for him, and as soon as Arthur comes into contact with Excalibur, that extraordinary piece of iron firmly embedded in granite, his life will change forever...like it or not.

“This is not your father’s King Arthur,” producer Akiva Goldsman echoes. “This isn’t a man faced with removing the sword from stone who is anxiously thinking, ‘Could it be me? Will it be me?’ This is a man who is thinking, ‘What the hell am I doing here? Don’t let this be me.’ In fact, he has no idea what accomplishing such a feat will even mean for him, but he suspects it won’t have a desirable outcome. And he would be right.”

While the presence of the famed Camelot was a must, it was producer/co-writer Lionel Wigram who suggested setting the bulk of this big actioner away from the castle, in a more

urban environment, and both men were drawn to an ancient version of England's capital: Roman London, which at the time was called Londinium.

Wigram states, "There have been many separate and differing versions of the King Arthur story, in which he has been everything from a Celtic warrior to a Roman centurion. The myth has endured and has been adapted to fit the requirements of each different time period in which it has been told. Given this rich tradition of interpretation, we felt that as long as we retained its essential thematic elements, we had license to come up with our own iteration of the story, to have some fun with the details in a way we hope will speak to today's audiences."

Of course, no King Arthur story would be complete without a bit of magic. Instead of dragons, however, the filmmakers wanted to create a new and unique mythical world, with "elephants longer than a football field and snakes as big as subway trains!" divulges co-writer/producer Joby Harold.

Feeling free to skirt around historical accuracy—the story is based in legend, after all—Harold envisioned a distinctive way to offset the grounded elements. "This is not your typical fantasy film. Fantasy is usually more lyrical, while this is much more textured, much coarser, and for me that is what makes it interesting as a fantasy landscape. We explore what it would be like to grow up one way only to discover your heritage is something else entirely. We give audiences the time to really get under Arthur's skin, but we counter that sense of reality with massive fantastical components."

Wigram says, "Joby went for the jugular, sprinkling in magic, spectacle and immense creatures and all that kind of fun, in order to give audiences an exciting and unexpected visual adventure to go on along with Arthur."

Adding to the unconventional is the fact that the era's most noted magician, Merlin, appears only briefly. Producer Tory Tunnell explains how the character influences the story despite his near absence: "Merlin has always brought the magic into Arthurian legend, but we wanted to paint a broader picture of the concept of magic in a way we haven't seen before. Imagine a backstory to Merlin's larger world, how the mages might have interacted within the mortal sphere, including the menacing side of their efforts. This is, after all, the medieval period through the Guy Ritchie lens, so you can expect to be surprised, and that's always exciting."

One of the story's enthusiasts for the darker arts is Vortigern, Arthur's uncle and the sitting king bent on keeping his place on the throne, no matter the cost. To bring the right

amount of gravitas to the ultimate villain, Ritchie turned to his “Sherlock Holmes” star Jude Law, who played the affable Dr. Watson.

“We had a great collaboration on both ‘Sherlock’ films,” Law recalls, “so when Guy approached me with a view to playing Vortigern, I was curious. He described the story as a way of looking at British folklore as opposed to history, and this character as a man who is battling his circumstances, his own ego, a devil within. I found that really intriguing and immediately looked forward to the process and to working with Guy again.”

Producer Steve Clark-Hall, who has worked with Ritchie on the director’s last five films, says that one of the things he finds most interesting is the way Ritchie approaches character. “Guy is very consistent in making sure the characters in his movies have a real appeal, whether they are good guys or villains. It was just as important to him that audiences be able to relate to Vortigern as to Arthur, because at the heart of all the epic action and giant monsters, it’s really the underlying dynamic between these two and the lengths to which either is willing to go to defeat the other that will determine their fate, and everyone else’s. That’s what makes the story so compelling.”

Ironically, Vortigern wouldn’t even be in this predicament if his ego and unquenchable ambition hadn’t driven him to seek out the “born king.” If he’d simply left well enough alone, would his nephew ever have learned who he really is? As Arthur himself readily attests, he never had any power, or any desire for it. So when he tells his uncle, “I am here, now, because of you—*you* created me,” Arthur can’t possibly know how the current king will act, nor can Vortigern trust Arthur to let things stand as they are, despite his claims.

“This is an Arthur who doesn’t aspire to greatness—fate throws it at him,” Ritchie says, “and he fights it, and pretty much everyone around him, every step of the way.”

And fight he does, in visceral action sequences that include spectacular displays of bows and arrows, battles of hack-and-slash swordplay, mad dashes through the grimy back alleys of the city, and a mix of martial arts and bare-knuckle fighting. It was all captured in stunning UK locations throughout Wales and Scotland and on the cavernous Warner Bros. Leavesden soundstages, and set to a pulsating score.

It all adds up to Ritchie’s “King Arthur: Legend of the Sword,” in which Excalibur reveals itself, and a man’s true calling along with it.

Behold, the man who pulled sword from stone!

Take a shrewd street thug with an irreverence for authority, yank him out of his barebones existence and surround him with otherworldly magic and colossal creatures, then advise him that he is, in reality, a king who must fight for his life, and you have Arthur—*né* Pendragon—a man meant to be a hero but struggling with his very identity, even as he attempts to stay alive.

“King Arthur: Legend of the Sword” introduces an Arthur who was raised in a brothel on what would definitely be considered the wrong side of town. Now he runs the back alleys of the city with his gang of friends, completely unaware of his true provenance. But as bad luck would have it, Arthur is shipped off to Camelot where he, like every man of a certain age, is put to a test: to pull a sword from a stone, a futile effort for most as only one man among them can complete the task. Finding him is the *true* test; passing that test is a death sentence. And in his rush to take his turn so he can return to his present life, Arthur quickly comes face to face with the one thing that can reveal to him the truth of his past and the possibilities for his future.

If only he wanted to know.

“As far as he knows, Arthur was always poor; he’s had to take anything he wanted, he’s never been given anything,” Hunnam offers. “When he grasps hold of Excalibur, it overpowers him in every way, and he rejects it and anything that comes with it. He doesn’t even take it seriously. He doesn’t want the responsibility.”

Not so for Hunnam, says Ritchie. “I’ll tell you what’s great about Charlie—everything. He worked very hard and he never moaned for a second, even though we asked him to do some pretty tough stuff. He’s a decent, kind, thoughtful and talented human being. I liked him at the beginning of production, I liked him more every day and I adored him by the end.”

The admiration went both ways. “This was the best experience on a film I’ve had so far, and that’s because of Guy,” the actor says. “I had a blast, and it was a great learning experience and a real period of growth for me. Guy makes decisions in real time, immediately coming up with a solution if something’s not working. The environment comes alive to him and he works with the actors in a very instinctual way. If I came up blank on any given day, he always had ten ideas.”

Not unlike Arthur, himself. A natural leader—much more so than he knew, as he’ll learn over the course of the film—the character is at once charmer and snake, protector and bully, and by necessity, thanks to his somewhat hand-to-mouth existence, a quick thinker.

“Arthur had to be immediately likeable for the unorthodox story to resonate,” Wigram says, “and Charlie’s so down to earth and such a good guy, and has such charisma, he jumped out at us right away. He really exuded the cockiness and confidence appropriate for the character, with the right combination of street lad bravado and vulnerability, and he came to set every day with an unflagging energy and a willingness to have a go at anything, which was just great.”

Just as Excalibur plays a part in leading Arthur to his fate, Hunnam reveals, “It was instrumental for me in crystalizing the dream I had of becoming an actor. I watched all the films about the Arthurian legend over and over again when I was about six or seven. I actually had an Excalibur that I carved out of wood so I could play Arthur. So, to then be on a set in a version of Londinium playing King Arthur for real was pretty wild.”

Having spent some ten years in the United States, the Newcastle native found acting *without* an American accent, and then determining the appropriate manner of speaking for the character, to be an unexpected, yet invigorating, challenge. “We talked a lot about what Arthur’s accent should be and decided that a received pronunciation, be it contemporary or historical, would be wrong. We then looked at having him speak like a cockney geezer and thankfully abandoned that, too,” he laughs.

“Since Arthur comes from royal blood and would have heard that elocution in early childhood, but then is thrust out on his own and exposed to a lot of street talk in the city, we put his accent somewhere in the middle,” Hunnam reflects, “somewhere between Vortigern’s posh-sounding talk and Arthur’s own cockney crew.”

As your power increases, so, too, do the forces that will oppose you.

When Vortigern discovers the born king really did survive, one of his closest advisors warns him: “You wanted a prophecy? This is your prophecy!” In other words? Careful what you wish for; search for the true heir to the throne and you just might find him.

Played with equal measures of dignity and desperation by Jude Law, Vortigern is a pretender to the throne who’s had to barter for his power all these years. He can almost taste his victory now it’s so close, now that he has Arthur under his roof at last.

Law reveals, “Vortigern rules through fear. He’s purging the country of mages and the old ways in order to harness the control solely for himself. But the way he came to rule preys on

his conscience, on his soul. It's very dark and very twisted. And over time, he's almost developed an addiction to the control, to his supremacy, so he's a man wrestling with his inner devil, that devil being his own ego. It doesn't matter that Arthur has no awareness of his own status; he's a perceived threat to Vortigern's delicate hold on the power he craves."

Ritchie notes, "We wanted Vortigern to be more than just a bad guy, and Jude isn't a predictable choice for the villain. I had total faith in him and he gave us a really layered bad guy who you love to watch."

Harold notes, "To see Jude peeling Vortigern apart very slowly is a great thing. There's a constant tension between what the character wants and what he needs and he is living in perpetual guilt, but he can't stop himself. He has sacrificed what he loves and will do it repeatedly because what he wants is more important."

Law adds, "Vortigern believes he is the righteous king, and he thinks Arthur, this peasant whippersnapper, can't possibly bring anything to the throne. Within the reimagining of this mythology, the writers were clearly curious about the layers to this character, and for an actor, those were good discussions to have. That, and stomping around in armor with hundreds of soldiers and dogs and men on black horses, made this film truly fun to be a part of."

Law worked with Hunnam several years prior, on the film "Cold Mountain." Law recalls, "In that film, Charlie played the villain and I was the good guy! He's a great actor, very collaborative, and has a solid work ethic."

During filming on "King Arthur," Hunnam became an even bigger fan of his co-star. "I think Jude is terrific, and I think his performance in this film is one of his best to date. He did sensational work."

The warning to Vortigern aside, it will take much more than a prophecy to see Arthur take his rightful place upon the throne. While a Resistance has been forming to support his ascension, it will be up to one exceptional young woman, The Mage, to help the born king see his way forward by forcing him to look back.

A sorcerer who practices an ancient craft, she is one of the few survivors of her kind, the majority having been exterminated or driven into hiding by Vortigern's thirst for power and his unholy alliance with the malevolent wizard Mordred. Especially attuned to nature, mages have special abilities that allow them to control other living creatures, including horses, birds of prey and snakes.

French actress Astrid Bergès-Frisbey, who plays The Mage, says, “The Mage finds Arthur really immature and self-centered, but she is constant and focused on the work she has to do in order for him to evolve into the king he needs to be. The evolution is his, he can’t reach it alone, and she is the key to his journey of accepting his destiny.”

Bergès-Frisbey did a good amount of research for the role, studying the legend and leaning on dialect coach Julia Wilson-Dickson. “She knew Gaelic, which was the base for The Mage’s incantations, and she helped me develop the unique way she speaks. I owe Julia a lot,” she says.

“Astrid infuses The Mage with a wonderful ethereal quality that truly evokes the mystical nature of the character, while also giving her an earthiness that speaks to her connection with the animals,” Tunnell observes.

Because The Mage travels primarily by horse, the actress spent hours riding, under the guidance of the production’s horse master, Daniel Naprous, and his sister, Camilla Naprous. “Because I was familiar with horseback riding, Camilla let me ride her personal horse for the movie. This horse was unbelievable, but it required me to train more. Since my character has a special relationship with animals, I enjoyed riding to build a closer connection to them.”

One of The Mage’s most critical tasks is to lead Arthur to an understanding of the intense images he sees in his dreams and whenever he holds Excalibur. Among them, he sees a very young boy in the arms of his father. But without context, how is he to know he is that young boy and that the father is—was—his own?

The pivotal role of Arthur’s father, the brave and just King Uther Pendragon, was filled by Eric Bana. “I’ve known Guy for a long time and was intrigued to see what his take on this world of fantasy and myth would be,” the actor says. “He’s terrific with action and my character gets straight into it. When we first see him, it’s almost as if we’ve arrived mid-beat into something that’s going on, and he’s got no time to waste; he’s got to get right into battle to defend his people.”

Despite the impressive throne crafted for the king, Bana says, “I saw it in the background when we did a big scene in the throne room on my first day, but I didn’t even get to sit in it!” Uther does, however, wield the sword Excalibur. “That was great, and lucky for me I’ve done sword fighting in films before, so knowing the basics, along with the additional training, gave me a leg up.”

One of Uther's most trusted advisors, Bedivere has been in hiding since his king's death some 25 years ago. Djimon Hounsou plays the leader of the Resistance who seeks a return to better times. "Camaraderie, solidarity, a sense of responsibility—these are big themes within the film," Hounsou relates. "My character, Bedivere, can see the big picture. He has been patiently waiting for the right time for rebellion, trusting that the born king will present himself before it's too late."

Having served Arthur's father faithfully, Bedivere also serves as something of an adviser to Arthur in the film. Hunnam and Hounsou also developed a close relationship. "I adore Djimon as an actor. He has a real presence about him and we bonded as soon as we were introduced. He is Arthur's mentor in the film but he is also a wonderful mentor in life."

"I love Djimon, he's just a spectacular chap," Ritchie raves. "I've known him a while but I was glad for a chance to work with him finally."

No stranger to medieval times, "Game of Thrones" veteran Aidan Gillen plays "Goose-Fat" Bill, a long-distance marksman with a bow and arrow that makes him the ideal assassin, and another valuable member of the Resistance. Like Bedivere, he has been cast into a half-life while waiting to overthrow Vortigern's rule.

"Bill's one of the gang but doesn't come from the streets. He's a gentleman but he's living as a fugitive, so he certainly knows how to handle himself," says Gillen. "Guy is great at portraying the camaraderie between men, and this film has a lot of that, as well as humor, adventure, mysticism and magic."

Ritchie states, "I always think men understand that frequency of other men, no matter where they come from. Culture, class, creed or color is irrelevant; they get one another's jokes and they just crack on. I suppose that's what we tried to do for this film, to come up with an amalgam of chaps like we all grew up with and see how they would fuse when sort of forced together. They have to get on because they have this common purpose."

Gillen worked with costar Hunnam on one of the latter's early acting gigs. "He was just 17 or 18 then, and it was great working with him again and seeing him now as a grown-up. Charlie's a great Arthur because he's got that youthful cheekiness along with a serious physical presence."

Other members of the Resistance include Freddie Fox as Rubio and Craig McGinlay as Percival. Kingsley Ben-Adir is Wet Stick and Neil Maskell is Back Lack, Arthur's right-hand men and fellow racketeers in Londinium, along with Bleu Landau as Back Lack's son, Blue, Tom

Wu as Arthur's fight master, George, and Michael McElhatton as Jack's Eye, the local Blackleg sergeant with whom Arthur has a "friendly" understanding.

At Camelot, Annabelle Wallis is maid Maggie, with Peter Ferdinando as Vortigern's advisor, the Earl of Mercia. Mikael Persbrandt plays the leader of the Vikings, Greybeard, who comes into conflict with Arthur. And a scar-faced, broken-nosed David Beckham appears in a cameo as one of Vortigern's Blacklegs standing guard over the proceedings around Excalibur.

Why does the sword reveal itself now?

As noted in the first few frames of the film, for centuries man and mage lived side by side in peace, until the rise of the mage sorcerer Mordred. Turning his dark ambition against man, he marches on the last remaining stronghold: Camelot.

With the castle and its surrounds under siege, the heir to the throne, still a toddler, floats quietly toward the city, tucked away in a tiny boat like Moses, safe from tyranny...for now.

For Guy Ritchie, it was the boy's destination that held the strongest attraction for him as a landscape for "King Arthur: Legend of the Sword." The origin story called for an unusual setting, one far from anything royal.

"I was always fascinated by the idea of Roman London and the lack of physical evidence of it that remains now," Ritchie relates. "Though it's arguably been the world's capital for two millennia, apart from maybe Constantinople and Rome, London is a victim of its own success and has obliterated much of its history. Very few people know that London was once Londinium, a thriving Roman city, most of which is 15 or 20 feet underground by now thanks to the sheer quantity of buildings that have been built on top of it. So we created our own version of it."

The film was lensed by Ritchie's director of photography from "The Man from U.N.C.L.E.," John Mathieson, and cut by James Herbert, marking the director's sixth project with the editor. "King Arthur" marks production designer Gemma Jackson's first outing with Ritchie, and she began with extensive research and by drawing a number of concept sketches. She gradually created a world inspired by history but still all its own, and one that would satisfy the demands of the story: a world where the ordinary sat comfortably alongside the fantastical. "You have to build a reality, the film's reality, which has ground rules that the architecture and

design abide by,” she says. “It has to be a consistent world that the audience will believe in. And also a world that includes 300-foot elephants and giant snakes.”

Built at Warner Bros. Studios Leavesden, three key sets, which ultimately served nine different purposes, provided Jackson with the greatest creative challenges and the most professional satisfaction: Londinium, Camelot and the Syrens’ cave. “Guy and Lionel wanted a kind of post-apocalyptic Roman London,” says Jackson. “It’s perhaps the 8th century, and the Romans have gone and the Saxons are living there. The whole place is falling apart.”

“The Londinium set is the biggest set I’ve ever seen, with a beautiful harbor behind it and spectacular interiors that really do justice to the ancient world,” Steven Clark-Hall says of the build.

Ritchie agrees. “Gemma’s one of those people I’m humbled by. She has extraordinary ideas and executes them flawlessly, and whenever I change my mind at the last minute, she smiles with great enthusiasm and finds the perfect way through.”

Contrasting with the ramshackle urban streets of Londinium is the imposing magnificence of Camelot, one of the chief design concerns for Jackson because of its mythological status. “It is so many things to so many people, so how to manifest the myth?” she posits. “The idea was that the whole palace is chipped out of a rock. We built it onto an existing hillside at Leavesden, which immediately gave it a sense of scale and geography. I could only build to a certain height, but the castle was drawn up in readiness for the VFX department to complete. There was a huge amount of scripted action entering and leaving the castle, so we built a 200-foot-long bridge, which meant that horses could genuinely get a good speed up.”

Jackson decided that the throne room in Camelot would be steeped in history, and took inspiration from the ancient palace of Sigiriya in Sri Lanka, the ruins of which stand atop a granite peak. Carved into the rock are a series of staircases and galleries emerging from a huge lion made of bricks and plaster, which give access to the site. Adorning the walls of the palace is a series of beautiful frescos.

To evoke that imagery, Jackson designed a huge stone interior space with towering columns. The set was ornately decorated, including two painted murals with vast gold leaf skies and windows made of intricate stone latticework. “The colors gave the light an ethereal glow as it shines through the lattice,” Jackson describes. “The latticework was computer generated, laser cut and then overlaid with polystyrene in the sculpture shop to give it the depth, and finally

plastered so it would look like stone. 'The elaborate throne sat within a deep blue cupola.' The whole set had a sense of Byzantium, one of Jackson's much-loved sources of stimulation.

Another key set at Leavesden was the Syrens' cave, a mysterious and terrifying rock world existing deep beneath the foundations of Camelot castle, where the magical forces are all-powerful. A chamber carved out of rock and accessible by a staircase leading down to a natural pool, it was illuminated by an opening far above, which was the mouth of the castle well. Lurking deep in the winding network of underground rivers are the Syrens: one creature that morphs into three parts, two parts beautiful, one horrendous. They are the evil spirits who promise Vortigern his power—but only after his sacrifice.

"The Syrens live off the blood of love," Ritchie clarifies. "They will give a person power in the material world proportionate to how much love that person is willing to sacrifice to them."

The 60-foot-deep cave that was built for the Syrens was then transformed into the remote place where Bedivere lives until he and his band of brothers can rescue Arthur and join his battle for power. "We built a shimmering underground lake," Jackson says, "and when we completed filming the scene, we emptied the tank. Using the rock set above, we then turned the space into a high-roofed grotto situated deep within the cliffs, where Bedivere and his gang hide out. Within the space, we built a complex wooden structure from trees and branches, to give some division to where everyone co-existed."

For the lands surrounding Camelot, location manager Amanda Stevens says, "Gemma and I felt that the landscape should be one with dramatic, barren vistas that wouldn't have changed for centuries, so the challenge was finding that in today's countryside, which has had centuries of partitioning and farming."

Stevens spent several weeks travelling the country until she honed in on an area in Wales called Snowdonia, which offered several different locations within a ten-mile radius of base camp. The site is designated of special scientific interest (SSI) by the UK's conservation charity, The National Trust. It took Stevens and her team six months to gain approval from the government's regional environment adviser, National Resources Wales, to build the story's required burial ground in Gwern Gof Isaf.

In stark contrast to Snowdonia, the Forest of Dean, which borders Wales and England, provided a divine backdrop for some of the Darklands scenes, where The Mage sends Arthur for a trial-by-fire discovery of his true heritage, as well as a spot for the exterior of Bedivere's

dwelling, ironically known locally as King Arthur's Cave. A vibrant mix of grassy woodland, rocks, hills and trees, the region is also home to the River Wye. The river was used for the end of a sequence in which Arthur and friends jump off the top of a mountain edge into the Vivian Quarry (accomplished in Snowdonia), emerging in the Wye. Additional Darklands scenes were captured on location in Scotland and the adjacent Isle of Skye.

"The level of detail and love and attention and skill that went into these sets was breathtaking," says Hunnam. "For me, stepping into these environments created a sense of real responsibility to up my game and make sure I did the best possible work, in order to do justice to the work that went into creating them."

Law observes, "The world they created at Leavesden and beyond was absolutely incredible, familiar but also completely new. It's rare to be on a film set with that kind of a build; the scale had to be embraced. It was exhilarating to be a part of."

An equal measure of devotion went into designing the costumes for the cast and its many extras. To dress Hunnam, Law and the rest of the company, costume designer Annie Symons says she began with historical reference, paintings and carvings, then "fucked it up a bit, made it sexier. We didn't want the old sackcloth look. I wanted to design clothing that wouldn't be too alien for younger audiences, but rather almost familiar. You have to believe in the people you're watching, and what they're wearing is a part of that. And, as Guy said, 'Make the characters look cool, give them a bit of swagger, and make the goodies look as interesting as the baddies.' Good notes!"

To that end, she went to Camden and Spitalfields, two top street markets in London, to photograph young people in their tribal youth looks. "I printed the photos out in black and white so that the colors weren't distracting, and started to analyze the shapes. Then I referred back to medieval costumes and tried to synthesize the two."

She was also guided by the imagery of the setting. "The Londinium of the film is multi-racial, multi-cultural, multi-everything, pretty much like London today is all washed in grey, black and smog. I wanted to create a bit of a world that wasn't completely medieval," she explains. "We had to find a visual language that fitted this story. So I also looked at Japanese, Chinese, Turkish and African clothes, especially their patterns, and abstracted a geometric city camouflage."

"I even went to the gym to see how the people training moved," she continues. "Arthur had to be able to move easily because he's all about action and I wanted to maintain simplicity in

his appearance, a medieval equivalent of jeans and a t-shirt. Those things came together quite well. He started off a boxer and there's still a vestige of the boxer in his boots, which are a mix between a boxing boot and a gladiatorial sandal."

Symons color charted her characters as well. For Arthur, she opted for a neutral palette with white shirts. "Working class boys in London always wear nice shirts, always clean, always ironed," she observes. His costumes featured natural linens and leather with a sheepskin coat. For Arthur's gilet—the lightweight jacket he wears throughout the film—Symons had her cutter make a padded, layered linen jerkin, into which she then punched holes and hand-stitched detail, and for which she fashioned a brass closure to give it a bit of flash. As the story progresses, Arthur dons a khaki camouflage campaign jacket, which he sports throughout the Darklands.

Arthur's natural shades counter his father Uther's court attire, which displays in true Camelot style the crown's extraordinary wealth through the use of rich golds, colors inspired by stained glass, and "precious" stones, such as emeralds and rubies. For Uther's brother and the man desperate to keep his crown, Vortigern, Symons chose a cool palette of greens, blues and silvers teamed with black leather. "Vortigern wears black tooled leather collarless tunics with black trousers and a stunning white fur cloak with embossed knee-high leather boots. The pewter-colored metalwork in his crown, buckles and armor is more engineered and more technologically advanced than the ancient craftsmanship of Camelot and Londinium. He also has an imposing full-length midnight blue velvet coat with a Nehru collar."

The designs for Vortigern's army, the Blacklegs, were influenced by cockroaches, "the hard, shiny, indestructible beetles swarming the streets, and their identities were hidden by sinister leather masks," Symons details.

The Mage's look is simple and elegant with dark hues to reflect her mysterious beauty. Symons designed a series of dresses in deep blues, greens and claret in clean A-line shapes with rough hems and a plaited suede belt, all worn under a blue hooded coat. The Mage's action wardrobe was based on a specially designed forest camouflage and incorporated embroidery of forest flowers and insects.

Symons and her team trawled fabric suppliers and costume houses all over Europe, and had fabric flown in from New York, Italy, France and Turkey. The woven wool they used was sourced specifically in Scotland and Yorkshire.

The costume department created all the embroidery, leatherwork, armor and jewelry—everything but the shoes, which were made by an independent English cobbler and fitted with special water-absorbing soles for the action sequences.

“The costume department was like an ancient village of artisan huts, full of specialists in leather, metal, millinery, dying, printing, embroidery, blacksmithing, sewing...” Symons recalls. “Almost everything was completely original, which is extraordinary, really. In (wo)man hours, it took two weeks to get a prototype jacket together, whether it was Arthur’s sleeved gilet or Maid Maggie’s hand-tooled, chalk leather intaglio bolero.”

It took considerably longer to handcraft the crowns, Highland cattle headdresses of the mage army, and the uber-feminine, floaty frocks for the females of the castle. “Hours and hours and miles and miles of plaited ribbons,” Symons recounts fondly.

It was a mage—Merlin—who gave you the great sword.

As he did Jackson and Symons, Ritchie provided a similar brief regarding historical authenticity to supervising armourer Tim Wildgoose, encouraging him to take inspiration from contemporary times and create something new and unique.

“There’s a distinct look to weapons from that era historically, but because this is mythology we could give it a slight twist. We tried to stick to methodologies that were possible at the time; for example, the shields aren’t historically accurate in terms of shape but they could have constructed them back then. We bent the reality slightly and came up with something that’s a bit more interesting than what was the standard of the time.

“It’s obviously a lot easier to make a sword in modern times than it was to make back then, because back then a sword would have been made in a forge,” he continues. “Steel would have been heated up until it was red hot and it would then be hammered out. It would take days and days to make a single sword blade by folding, hammering, shaping, grinding. Now we make a 3D model, put it into a computer numerical control (CNC) machine, and it will produce a blade in a couple of hours!”

The design of Excalibur was not so easy a task; it had to stand out from all the others. Wanting the blade to appear subtle and practical in its beauty, rather than elaborate and jewel-encrusted, Ritchie was also keen that the sword have a Damascus blade, which uses the method of layering carbonized steel and normal steel, making it both very hard and sharp and also very

flexible. The final piece Wildgoose created had etched into the blade the phrase “Take me up, Cast me away” in runic script.

For Arthur, Excalibur is not merely a fine piece of weaponry. Hunnam details, “One of the beautiful ideas relating to the sword is that it creates a circuit when you hold it with both hands. Energy passes through Arthur’s body, but the emotional trauma of his past blocks that energy, so Arthur has to use the sword to go through a catharsis, to flush the emotional trauma out of his system so that he can achieve the balance necessary to control the sword. It makes Excalibur very exciting as an instrument but also contributes to the arc of the character’s narrative.”

The armory team also made an open-front scabbard to show off the blade whenever Hunnam wore it. “The making of Excalibur was really a team effort,” says Wildgoose. “There were eight or nine people who contributed to different parts of it. One artisan made the blade. Another one etched the blade. Someone else made the hilt. Someone else made the handle. Another worker made the scabbard. A leather worker made the leather finishes. And someone else made the crystal to go in the end. We got the final sword done about four days before we started shooting, and it was incredibly satisfying to know so many hands went into crafting it.”

Forty copies of the sword were made, ten out of metal and 30 rubber stunt versions. In total, the team made upwards of 2,000 weapons, including swords, shields, spears and ballistas. The ballistas were, inevitably, not of the garden variety. “The ballistas we built were 14-feet high and 14-feet wide, weighing in at about a ton each, and we built four of them,” Wildgoose cites. “They were constructed of wood and steel, more or less how they would have been built back then. They were fully operational.”

The Blacklegs—Vortigern’s guards who protect the castle and patrol the streets of Londinium—carried batons inspired by modern riot police. “The Blacklegs carry a club or baton to keep the civilian population in line, as a sword is a bit more final. A baton is more threatening in a way, because they’re more likely to use it,” Wildgoose says.

To properly wield Excalibur and all the other weapons used in the film’s many impressive battles of varying size and style, the cast members were tutored by stunt coordinator Eunice Huthart and fight coordinator Mike Lambert.

Of course, the cast makes a big difference to any stunt coordinator’s job, and Huthart was grateful for the actors she was collaborating with on this film. “For a stunt coordinator, Charlie Hunnam is probably the dream guy,” she says. “There’s nothing he can’t do, and he is

so game and so creative. Same with Jude Law. When I read the script I always like to sort of get in with the characters, because whatever action I deliver, I want it to be character-related, and Jude embodied Vortigern exactly as I interpreted him.”

“I’d done a small amount of horse riding in the past,” says Hunnam, “but no sword fighting at all. It’s great to spend the day learning new skills and new talents as part of one’s job, so with all we had to do for ‘Arthur,’ it was pretty exciting.”

In terms of Arthur’s physicality, Hunnam, who put on 20 lbs. of muscle for the role, continues, “Guy and I talked a lot about him as a feral street kid, a starving wolf-type, with the idea that he had grown up fighting and that he had a hunger to him, but also an underlying nobility deep down. I was really intent on finding a physical way to show that. I’d done martial arts training and fight training in the past, and it does give you a certain confidence, so I spent a lot of time in the gym, not only for the physical effect but for the emotional effect that comes with throwing a thousand punches a day.”

While the street fights represent the story’s down-and-dirty realism, the movie grabs audiences right from the get-go with an awe-inspiring battle that pits King Uther and those loyal to him against the mages who are ruled by the infamous Mordred. This war occurs after a long-held peace between the two kingdoms has broken down.

“The Mage battle is on an enormous scale,” notes visual effect supervisor Nick Davis. “It involves 300-foot elephants that don’t exist attacking a castle that doesn’t exist, so there are a lot of elements to that. It was a big challenge to create the fantasy component while keeping it within the photorealistic, gritty world that these characters inhabit.”

In addition to creating elements that were never there, Davis’s team was required to enhance those that were, such as extending the city of Londinium beyond the sets designed by Jackson.

But one of the most crucial aspects of Davis’s job on this film was to help create the effects surrounding that all-important sword. “The relationship between Arthur and Excalibur was key,” he affirms. “The sword had to aid in the narrative as well as have a visual impact, and the challenge was balancing those two elements. Is the sword in charge, or is Arthur? As he develops control over it, that relationship changes, therefore the effects should reflect that. So, in every sequence the effects of the sword actually change as Arthur gets more in tune with Excalibur, and with himself.”

The Born King will come. It is inevitable.

As in every Guy Ritchie movie, the score and soundtrack play a critical role, and the filmmaker turned again to composer Daniel Pemberton, his musical counterpart on “The Man from U.N.C.L.E.” While there’s an edge to “King Arthur: Legend of the Sword” that’s definitely modern, the music had to be decidedly different.

“What matters to Guy and to me is to make a score that sounds like nothing else; that was the mission. We wanted to rewrite the rulebook for a film of this scale. Like pulling a sword out of a stone, just a bit harder,” Pemberton smiles.

“For ‘King Arthur,’ we wanted the music to feel visceral,” he continues. “There is so much rich imagery in the world of the movie: the dirt, the grime, the metal, the leather, the wood, the stones. I wanted to bring as much of this into the score as I could, and to capture everything from the struggle and fight of an orphan raised on the streets to the nobility of a leader who could change history. And with Guy, the usual rules don’t apply—in fact, no rules apply!”

To suit the period, Pemberton researched the world of early music enthusiasts who collect, make and play ancient instruments. “If it sounded like it could have existed 500 years ago, we tried to use it,” explained the composer. Among the unusual implements he discovered was the “wonderfully horrible Tromba Marina, a huge stringed beast from the 15th century”; an “impossible to tune Hurdy-Gurdy”; a Swedish Nyckelharpa; a Hardanger fiddle; a Vielle; and a device that earned the nickname throughout the production as “the toilet horn”; as well as rocks and a pair of chopsticks.

Pemberton and his equally game musicians were joined by vocalist Sam Lee as well as a vast hybrid of instrumentation both old and new. And the composer even used his own body—from hand and face slaps to distorted screaming and breathing—to try to create an inventively unique score unlike anything audiences have heard before.

“For me and I hope everyone I work with in the cast and crew, making movies is like watching movies: it boils down to wanting to have fun,” Ritchie surmises. “There are certain genres we loved as kids that we filmmakers feel can be done for a modern audience in a way that wasn’t possible back when we watched them. I hope that pulling that sword from the stone and going on a real hero’s journey with this ‘King Arthur’ can give today’s moviegoers the same pleasure we experienced in the theater when we were lads, but in a fresh and exciting new way.”



ABOUT THE CAST

CHARLIE HUNNAM (Arthur) has captured the attention of audiences and critics in both the United Kingdom and Hollywood with his versatility, talent and charisma.

For seven seasons, Hunnam starred as Jax Teller in FX's "Sons of Anarchy," the highest rated drama in the network's history. Since wrapping the show, Hunnam starred in James Gray's "The Lost City of Z," with Sienna Miller and Robert Pattinson. He most recently wrapped principal photography on a remake of "Papillon" for Michael Noer, with Rami Malek and Eve Hewson.

In 2015, Hunnam appeared in Guillermo del Toro's "Crimson Peak," alongside Mia Wasikowski, Jessica Chastain, and Tom Hiddleston. This was a reunion for Hunnam and del Toro who first worked together on "Pacific Rim." Prior to this, Hunnam starred in Jordan Roberts' comedy "3, 2, 1...Frankie Go Boom," alongside Chris O'Dowd, Lizzie Caplan and Ron Perlman; and also in Stefan Ruzowitzky's "Deadfall," with Eric Bana and Olivia Wilde. Together with Elijah Wood, Hunnam appeared in the independent film "Green Street Hooligans" about the violent world of soccer shenanigans. He then starred opposite Clive Owen in Alfonso [Cuarón](#)'s apocalyptic drama "Children of Men."

Hunnam made his film debut in the thriller "Abandon" and gained attention for his performance in the title role of the big screen adaptation of Charles Dickens' novel *Nicholas Nickleby*, which received a Golden Globe nomination for Best Picture. He next appeared as Bosie in the feature "Cold Mountain" for director Anthony Minghella, based on the best-selling novel by Charles Frazier.

On the small screen, Hunnam received audience and critical acclaim for his role in the hit British drama "Queer as Folk," and the FOX series "Undeclared," for Judd Apatow, early on in his career.

In addition to his acting talents, Hunnam completed his first screenplay, entitled "Vlad," and is developing the project along with Plan B Productions. He is also developing "American Druglord," based on a *Rolling Stone* article, with Plan B as well.

JUDE LAW (Vortigern) is a two-time Academy Award nominee and a BAFTA winner, and one of the most sought after talents in the acting world, winning awards for both his screen and theatre work.

Law returned to the Barbican in April 2017 in a new stage version of "Obsession," adapted from the 1943 film by neo-realist director Luchino Visconti. As the lead role of Gino, Law plays a

charming wanderer who engages in a passionate affair with a married woman, while plotting to murder her husband. The adaptation is directed by acclaimed Olivier Award-winning Dutch director Ivo Van Hove.

Premiering at The Venice Film Festival last year, Law can currently be seen in the new HBO miniseries “The Young Pope,” created and directed by Paolo Sorrentino, starring alongside Diane Keaton. In the eight part series, Jude plays Pope Pius XIII, the newly elected Pope struggling with new responsibilities. The show aired on Sky Atlantic in the UK.

Working with prolific director Michael Grandage for a second time, Law was seen in “Genius,” alongside Colin Firth, Nicole Kidman and Laura Linney earlier last year. The film chronicles Max Perkin’s time as the book editor of Scribner, where he oversaw works by Law’s character, the American novelist Thomas Wolfe.

Law’s recent projects include Paul Feig’s comedy “Spy,” with Melissa McCarthy, Rose Byrne and Jason Statham. He played the lead role in Kevin McDonald’s submarine drama “Black Sea” and featured in the award winning “The Grand Budapest Hotel,” directed by Wes Anderson. Prior to this, he played Karenin in Joe Wright’s “Anna Karenina” and alongside Rooney Mara and Catherine Zeta-Jones and starred in Steven Soderbergh’s final and highly acclaimed film “Side Effects.”

For his early performance as Bosie in the film “Wilde,” opposite Stephen Fry and Vanessa Redgrave, he won the London Film Critics Circle Award and the Evening Standard Award. His American film debut was in the futuristic “Gattaca,” opposite Uma Thurman and Ethan Hawke.

It was Law’s performance as the charming Dickie Greenleaf in the late Anthony Minghella’s “The Talented Mr. Ripley” that brought him to the attention of a worldwide audience and garnered him his first Academy Award and Golden Globe nominations, for Best Supporting Actor. He won a BAFTA Award for the role. He worked with Minghella on two further films: “Cold Mountain,” for which he was again nominated for Golden Globe and Academy Awards, this time as Best Actor, and the small-scale and intimate “Breaking and Entering.”

Law’s other films include Sam Mendes’ “Road to Perdition,” David Cronenberg’s “Existenz,” Clint Eastwood’s “Midnight in the Garden of Good and Evil,” Jean-Jacques Annaud’s World War II epic “Enemy at the Gates,” and Mike Nichols’ “Closer,” based on the original play by Patrick Marber, opposite Julia Roberts, Clive Owen and Natalie Portman. He starred in “Sky Captain and the World of Tomorrow,” with Gwyneth Paltrow, and played “Alfie” for director Charles Shyer. In addition, Law played supporting roles as Errol Flynn in Martin Scorsese’s Oscar-nominated epic “The Aviator,” and in “I Heart Huckabees, directed by David O

Russell. He starred with Sean Penn in “All the King’s Men” and with Cameron Diaz in “The Holiday.” In 2007, he produced and starred in “Sleuth,” with Michael Caine, directed by Kenneth Branagh and scripted by Harold Pinter and in 2008 he starred with Norah Jones in Wong Kar Wei’s first English language film, “My Blueberry Nights.” Also in 2008, he completed work on “Repo Men,” a futuristic thriller in which he starred with Forrest Whitaker for director Miguel Sapochnik. He stepped into the late Heath Ledger’s role in Terry Gilliam’s “The Imaginarium of Dr. Parnassus,” a role he shared with Johnny Depp and Colin Farrell.

Law played a telling cameo as a cross-dressing model in Sally Potter’s film “Rage,” which premiered at the Berlin Film Festival in 2009 and had huge success as Dr Watson in Guy Ritchie’s two “Sherlock Holmes” films starring Robert Downey Jr as Sherlock Holmes. He was also featured in Martin Scorsese’s “Hugo,” and in 2011 appeared in Steven Soderbergh’s “Contagion,” Fernando Meireilles’ “360” and voiced a role in the animated film “Guardians.”

Law’s theatre work has also been highly regarded, most recently in Michael Grandage’s “Henry V,” for which Law received huge critical acclaim. In 1994, he created the role of Michael in Jean Cocteau’s play “Les Parents Terribles,” for which he was nominated for the Ian Charleson Award for Outstanding Newcomer. The play was renamed “Indiscretions” when it moved to Broadway and where he received a Tony nomination for Outstanding Supporting Actor.

He has worked with director David Ian at London’s Young Vic Theatre, where he starred in “’Tis Pity She’s a Whore,” and also starred in Christopher Marlowe’s “Dr. Faustus” in a highly acclaimed performance. In 2005-2006, Law was closely involved in the fund-raising efforts for the major refurbishment of the Young Vic Theatre. In 2009, he took on “Hamlet” for the Donmar Theatre’s season in the West End, directed by Michael Grandage. The production and his performance were critically acclaimed and the play transferred to Broadway in September 2009, where it broke box office records for a production of Shakespeare. In February 2010, Law won the London Critics’ Circle award for the Best Shakespearean Performance and was nominated for both an Olivier and a Tony Award as Best Actor. In 2011, Jude returned to the stage at the Donmar Theatre in Eugene O’Neill’s “Anna Christie” and received rave reviews.

In 2007, Law was awarded the prestigious French Chevalier des Arts et des Lettres medal and in the same year won a César Award for his contribution to cinema. In 2012, he received the prestigious Variety Award at the British Independent Film Awards. He is an Ambassador for the charity Peace One Day.

ASTRID BERGÈS-FRISBEY (The Mage) made her English language debut as “Syrena” in 2011 in Jerry Bruckheimer’s highly anticipated sequel “Pirates of the Caribbean: On Stranger Tides,” directed by Rob Marshall and starring Johnny Depp.

Born in Barcelona to a Spanish father and a French-American mother, she grew up in Spain, France and the Dominican Republic, and moved to Paris at the age of 17.

In 2007, Bergès-Frisbey got her first major part, in Bernard Stora’s film for France 2, “Elles et moi,” alongside actors Danielle Darrieux and Adiafina Gil. Then she spent four months in Cambodia on an adaptation of Marguerite Duras’ novel *The Sea Wall*, directed by the Rithy Panh, where she worked alongside Isabelle Huppert and Gaspard Ulliel. In 2008, she made her stage debut at the Theatre Marigny in “Equus,” by Peter Shaffer.

Bergès-Frisbey has built an international career, starring in French, Spanish, Italian and American films. While delivering performances in these various languages, her additional credits include Daniel Auteuil’s remake of the classic “La Fille du Puisatier,” “Juliette,” Pierre Godeau’s first feature film, and she co-starred with Michael Pitt in Mike Cahill’s “I Origins,” which premiered at the Sundance Film Festival in 2014, winning the Alfred P. Sloan Feature Film Prize. She was recently seen in the short “The Driver,” Pitt’s directorial debut, alongside Pitt and Stephen Graham.

DJIMON HOUNSOU (Bedivere) is a two-time Academy Award nominee who has starred in a wide range of roles. Hounsou most recently played the role of Chief Mbonga in David Yates’ action adventure “The Legend of Tarzan,” alongside Alexander Skarsgård, Samuel L. Jackson, Margot Robbie, Jim Broadbent and Christoph Waltz. He will next be seen in Michael Carney’s drama “Same Kind of Different as Me,” with Greg Kinnear, Jon Voight and Renée Zellweger, in theatres in October. He is currently working on the documentary “In Search of Voodoo: Roots to Heaven,” and is lending his voice to “Blazing Samurai” in the role of Sumo. He will also lend his voice to “How to Train Your Dragon 3,” reprising the role of Drago from the animated hit “How to Train Your Dragon 2.”

Hounsou received his first Oscar nomination, for Best Supporting Actor, for his performance in Jim Sheridan’s “In America,” for which he also won an Independent Spirit Award. In addition, he shared in a Screen Actors Guild (SAG) Award nomination for Outstanding Motion Picture Cast for “In America.” He earned his second Oscar nod for his role in Edward Zwick’s “Blood Diamond,” with Leonardo DiCaprio. He also won National Board of Review and NAACP Image Awards, and received SAG Award and Critics’ Choice Award nominations for his work in the film.

Born in Benin, West Africa, Hounsou moved to Paris at the age of 13 to pursue a Western education. As an adult, he was discovered by fashion designer Thierry Mugler and subsequently modeled for and appeared in several iconic music videos for legendary photographer Herb Ritts and director David Fincher.

Small film roles followed before Hounsou's breakthrough performance as Cinque, the African who leads an uprising to regain his freedom in Steven Spielberg's "Amistad." Hounsou earned a Golden Globe nomination and won an Image Award for his performance in that film. He went on to star with Russell Crowe and Joaquin Phoenix in Ridley Scott's Oscar-winning Best Picture "Gladiator," for which he and his fellow cast members received a SAG Award nomination for Outstanding Motion Picture Cast.

Hounsou more recently appeared in the blockbusters "Furious 7" and "Guardians of the Galaxy." Among his other film credits are "The Vatican Tapes"; "Air"; Julie Taymor's screen adaptation of Shakespeare's "The Tempest," with Helen Mirren, Russell Brand, Alfred Molina and Chris Cooper; "Eragon"; Michael Bay's "The Island," with Ewan McGregor and Scarlett Johansson; Francis Lawrence's "Constantine," with Keanu Reeves; Jan de Bont's "Lara Croft Tomb Raider: The Cradle of Life," with Angelina Jolie; and Shekhar Kapur's "The Four Feathers," with Heath Ledger and Kate Hudson.

For television, Hounsou co-starred with Jason Patric in the 10-episode second season of FOX's psychological thriller event series "Wayward Pines," executive produced by M. Night Shyamalan and based on the best-selling book series by author Blake Crouch. Hounsou also voiced Black Panther in the BET animated series, based on the Marvel Comic of the same name. He earlier starred as a refugee who was seeking asylum in a memorable six-episode arc on "ER" and played a recurring role in the series "Alias," starring Jennifer Garner.

Apart from his acting work, Hounsou has been a celebrity ambassador for Oxfam. In 2009, he opened the UN General Assembly in New York with a speech about the impact of climate change on developing nations. He also appeared before the U.S. Senate on behalf of the Runaway and Homeless Youth Act and participated in a hearing and summit for the International Arms Ban Treaty.

AIDAN GILLEN (Bill) is known for playing strong and morally complex characters, integral to culturally relevant narratives, from a cunningly manipulative medieval statesman in "Game of Thrones," to an ambitious, American politician in "The Wire." Born in Dublin, Gillen is a Tony and Screen Actors Guild (SAG) Award-nominated actor with a career spanning two decades.

In 2011, Gillen joined the main cast of HBO's groundbreaking series "Game of Thrones," and has portrayed Petyr "Littlefinger" Baelish for all six seasons. His role garnered him an Irish Film and Television Award nomination and two SAG Award nominations in the category of Outstanding Performance of an Ensemble in a Drama Series. The show has received back-to-back Primetime Emmy Awards for Outstanding Drama Series. The seventh season will premiere this July.

Gillen will next be seen opposite Debra Winger in A24's "The Lovers," which will release on May 5. He is currently in production on the third installment of the "Maze Runner" films, "Maze Runner: Death Cure," which releases in early 2018.

Gillen joined the main cast of HBO's acclaimed series "The Wire" in 2004, portraying Tommy Carcetti for three seasons. For this role, he received an Irish Film and Television Award for Best Actor in a Lead Role in Television. Gillen played Stuart Alan Jones in the ground-breaking Channel 4 television series "Queer as Folk" and its sequel, for which he received a British Academy Television Award nomination for Best Actor.

Gillen played crime boss John Boy in the acclaimed Irish crime-drama "Love/Hate," for which he received his third Irish Film and Television Award nomination and second win in 2011. That same year, he won the Best Actor award at Milan Film Festival for his performance in "Treacle Jr.," also picking up a Best Actor nomination at the British Independent Film Awards. Gillen also received an Irish Film and Television Award for Best Actor in 2014 for his portrayal of Charles J Haughey in the RTE Studios mini-series "Charlie."

His past film credits include: "Sing Street," "Maze Runner: The Scorch Trials" "Shadow Dance," "Cavalry," "Blitz," "Shanghai Knights," and Terry George's "Some Mother's Son." His film "Pickups," which he wrote, produced and starred in, premiered at the 2017 Dublin Film Festival.

An accomplished stage actor, Gillen was nominated for an Irish Times Theatre Award for his portrayal of Teach, in the Dublin Gate Theatre's 2007 production of David Mamet's "American Buffalo." That same year, he played Richard Roma in the West End production of "Glengarry Glen Ross." In 2004, he was cast in the Broadway production of "The Caretaker" and earned a Tony nomination in the category of Best Featured Actor in a Play for his performance.

ERIC BANA (Uther) was first introduced to American audiences in the title role of Mark "Chopper" Read in the feature film "Chopper," which premiered at the 2001 Sundance Film Festival and was then released in the U.S. to critical notice after its Australian success. Bana earned awards from the Australian Film Critics Circle and the Australian Film Institute for his performance.

Bana was seen co-starring in Ridley Scott's "Black Hawk Down" as Delta Sgt. First Class "Hoot" Gibson, one of a group of elite U.S. soldiers, opposite Josh Hartnett, Ewan McGregor and Tom Sizemore. The war epic, produced by Jerry Bruckheimer, is based on journalist Mark Bowden's best-selling account of the 1993 U.S. mission in Mogadishu, Somalia. Following the U.S. release, Bana starred in the Australian comedy "The Nugget," a film which he portrays a working class man whose life is suddenly changed by discovering a "nugget" that provides him, and his two friends, with instant wealth.

Shortly thereafter, Bana starred Bruce Banner in "The Hulk," for director Ang Lee, based on the Marvel Comics character. He was also featured as Hector the Prince of Troy in "Troy," for director Wolfgang Peterson. The film was based on Homer's *The Iliad* and co-starred Brad Pitt and Orlando Bloom. The following year, he starred in Steven Spielberg's critically acclaimed "Munich," about the aftermath of the 1972 Munich Olympics.

Bana also appeared as the title role in the Australian film "Romulus, My Father," based on Raimond Gaita's best-selling memoir, which premiered at the Toronto Film Festival. Next, he starred in "Lucky You," opposite Drew Barrymore. Following this, Bana starred as Henry Tudor, opposite Natalie Portman and Scarlett Johansson, in "The Other Boleyn Girl."

Bana co-starred in J.J. Abrams' blockbuster hit "Star Trek" as the villain, Nero. He was also featured in the Judd Apatow film "Funny People," opposite Adam Sandler, Seth Rogen and Jonah Hill; "The Time Traveler's Wife," opposite Rachel McAdams, based on the best-selling novel by Audry Niffenegger; the action thriller "Hanna," opposite Saoirse Ronan and Cate Blanchett; "Deadfall," opposite Olivia Wilde and Charlie Hunnam; "Closed Circuit," opposite Rebecca Hall; and "Lone Survivor," opposite Mark Wahlberg, Taylor Kitsch and Ben Foster.

His first film as a director, the drama documentary "Love the Beast," had its U.S. premiere at the Tribeca Film Festival in 2009, starring Bana, Jay Leno, Dr. Phil and, from BBC's "Top Gear," Jeremy Clarkson. The film explores the meaning of his 25-year-long relationship with his first car, and the importance of the bonds that form through a common passion.

Bana was most recently seen starring opposite Ricky Gervais in "Special Correspondents," a satirical comedy that Gervais wrote and directed for Netflix; "Deliver Us from Evil," from producer Jerry Bruckheimer; and "The Finest Hours," opposite Chris Pine, Casey Affleck and Ben Foster. He will next be seen in "The Secret Scripture," opposite Theo James and Rooney Mara and directed by Jim Sheridan.

ABOUT THE FILMMAKERS

GUY RITCHIE (Director/Producer/Screenplay) is an accomplished storyteller who has been entertaining audiences with his dynamic cinematic style for nearly two decades.

His recent credits include directing the acclaimed blockbusters “Sherlock Holmes” and “Sherlock Holmes: A Game of Shadows,” starring Robert Downey Jr. as the famed detective and Jude Law as his trusted colleague. Ritchie brought a fresh perspective to the legendary detective, based on an original story/comic book by Lionel Wigram, inspired by the classic tales of Sir Arthur Conan Doyle. The films were produced by Joel Silver, Wigram, Susan Downey and Dan Lin.

Most recently, Ritchie directed “The Man from U.N.C.L.E.,” a fresh take on the hugely popular 1960s television series starring Henry Cavill, Armie Hammer, Alicia Vikander and Hugh Grant. Ritchie wrote the screenplay with Wigram, and served as a producer.

Ritchie and Wigram solidified their partnership with the launch of the production company Ritchie/Wigram, in 2011. The company’s first feature was “The Man from U.N.C.L.E.” In addition to feature films under the Ritchie/Wigram banner, the company recently signed a multi-year exclusive development deal with Endemol Shine to develop original scripted franchises for the global television marketplace.

Ritchie began his career in Britain’s film industry in 1993 as a runner on Wardour Street, working his way up to a director of music videos and commercials. In 1995, he wrote and directed his first short film, “The Hard Case,” about four cockney guys raising money to enter a card game, which formed the basis for his first feature film.

Ritchie made his writing and directing feature film debut with “Lock, Stock & Two Smoking Barrels.” Made on a modest budget of \$1 million and breathing new life into its genre, the film premiered at the 1999 Sundance Film Festival, became one of the UK’s biggest hits and remains a favorite. Spotlighting Ritchie’s knack for casting and discovering talent, the film launched the careers of several actors, including Jason Statham. The London Film Critics Circle named Ritchie the British Screenwriter of the Year for the film, which also received a BAFTA Award nomination for Best British Film.

His additional films include: the hit “Snatch,” written and directed by Ritchie and set in the London criminal underworld, it featured the ensemble cast of Jason Statham, Dennis Farina, Vinnie Jones, Benicio del Toro and Brad Pitt; co-writing and directing the crime thriller “Revolver,” with an all-star cast including Jason Statham, Ray Liotta, Vincent Pastore, Mark Strong and André Benjamin; and writing and directing “RocknRolla,” which Ritchie won the Best British Film Award at the 2009

Empire Awards along with being selected to premiere at the 2008 Toronto International Film Festival. Its stellar cast featured Gerard Butler, Tom Wilkinson, Thandie Newton, Mark Strong, Idris Elba, Tom Hardy, Toby Kebbell, Jeremy Piven and Chris “Ludacris” Bridges. It was produced by Joel Silver, Susan Downey, Steve Clark-Hall and Ritchie.

In addition to his feature work, Ritchie’s diverse directing credits include a short film starring David Beckham, for his H&M line; the short film “Star,” featured in Series 1 of the popular BMW series “The Hire”; and the short film for Nike, “Take It to the Next Level,” which follows the rise and fame of an up-and-coming Dutch footballer. Featuring the industry’s best players, the promo was an ambitious undertaking for Ritchie going on to win a Gold Lion at the 2008 Cannes International Advertising Festival.

AKIVA GOLDSMAN (Producer) was raised in Brooklyn Heights, New York, and received his bachelor’s degree from Wesleyan University, attending the graduate fiction writing program at New York University.

His feature writing credits include “The Client,” “Batman Forever,” “A Time to Kill,” “Practical Magic,” “I, Robot,” “Cinderella Man,” “I Am Legend,” “The Da Vinci Code,” “Angels & Demons,” “Insurgent,” “The Fifth Wave,” “Rings” and the upcoming “The Dark Tower,” scheduled for release in July 2017. He also wrote “A Beautiful Mind,” for which he won an Academy Award, Golden Globe, and Writers Guild of America (WGA) Award.

Goldsman also served as executive producer on “Paranormal Activity 2” “Paranormal Activity 3” and “Paranormal Activity 4.” Under his Weed Road Pictures banner, Goldsman has produced “Deep Blue Sea,” “Constantine,” “Mr. & Mrs. Smith,” “Hancock,” “Fair Game” and “Lone Survivor.”

Goldsman has worked in television as a consulting producer, writer, and director on the television show “Fringe,” for which he garnered a Saturn Award and a Hugo Award nomination. Goldsman executive produced the Syfy miniseries “Childhood’s End” and also serves as an executive producer on the WGN original drama series “Underground,” which is currently airing its second season, and the upcoming “Star Trek: Discovery” for CBS.

Goldsman’s feature directorial debut, “Winter’s Tale,” starring Colin Farrell, Jessica Brown Findlay, Jennifer Connelly, Will Smith and Russell Crowe was released in February 2014. He most recently directed the sci-fi horror film “Stephanie” for Blumhouse Productions.

JOBY HAROLD (Producer/Screenplay/Story) is an English screenwriter, director, and producer who runs Safehouse Pictures with his producing partner, Tory Tunnell. The company was co-founded in 2005 and currently has a first-look deal at Warner Bros.

Since moving the company out to Los Angeles in 2008, Harold's Safehouse Pictures has become known for making splashy entertainment with big unique worlds, great characters, and relevant themes. After writing and producing "King Arthur: Legend of the Sword," Harold went on to write a new take on the Robin Hood legend, which he and Tunnell are also producing with Otto Bathurst directing and Taron Egerton, Jamie Foxx, Jamie Dornan, and Ben Mendelsohn starring. The film will be released in March 2018. The duo has also set up a number of films around town including projects in development at several major studios.

Harold also produced "My Blind Brother," starring Adam Scott, Nick Kroll and Jenny Slate, which was the highest selling film out of SXSW 2016 and was released in the fall of 2016. In TV, Harold's Safehouse is on the second season of the award winning show, "Underground," which has become the flagship show for WGN.

Previously, Harold executive produced and wrote on "Edge of Tomorrow," starring Tom Cruise and Emily Blunt. Harold also wrote and directed "Awake," starring Hayden Christensen, Jessica Alba, Terrence Howard, and Lena Olin, which Tunnell also produced.

TORY TUNNELL (Producer) is a Los Angeles-based producer who runs Safehouse Pictures with her producing partner, Joby Harold. The company was co-founded in 2005 and currently has a first-look deal at Warner Bros.

Since moving the company out to Los Angeles in 2008, Tunnell's Safehouse Pictures has become known for making splashy entertainment with big unique worlds, great characters, and relevant themes. After writing and producing "King Arthur: Legend of the Sword," Safehouse's Joby Harold went on to write a new take on the "Robin Hood" legend for Lionsgate, which Tunnell is also producing, with Otto Bathurst directing and Taron Egerton, Jamie Foxx, Jamie Dornan, and Ben Mendelsohn starring. The film will be released in March 2018. The duo have also set up a number of films around town, including projects in development at several major studios.

Tunnell also produced "My Blind Brother," starring Adam Scott, Nick Kroll and Jenny Slate, which was the highest selling film out of SXSW 2016 and was released in the fall of 2016. In TV, Tunnell's Safehouse is on the second season of the award winning show "Underground," which has become the flagship show for WGN.

Originally based in New York, Tunnell began her career producing independent features, including: “Holy Rollers,” starring Jesse Eisenberg and Justin Bartha, which premiered at Sundance Film Festival; “Trumbo,” starring Liam Neeson, Michael Douglas, Joan Allen, Nathan Lane, and Donald Sutherland, which premiered at the Toronto Film Festival; and “Awake,” written and directed by Joby Harold and starring Hayden Christensen, Jessica Alba and Terrence Howard.

STEVE CLARK-HALL (Producer) is currently in post production on Peter Kosminsky's “The State” for Channel Four and National Geographic. He recently produced Guy Ritchie’s “The Man from U.N.C.L.E.,” and previously served as a co-producer on Ritchie’s worldwide hit “Sherlock Holmes,” and executive producer on its sequel, “Sherlock Holmes: A Game of Shadows.” He first collaborated with Ritchie as a producer on “Revolver,” and later produced the director’s acclaimed action comedy “RocknRolla.”

Clark-Hall began his career at the BBC, leaving in 1972 to set up his own production company, Skyline Films. One of the early suppliers of programming to Britain’s Channel Four, Skyline produced over 300 hours of television programs before moving into feature film production in the early 1990s.

Among his most recent projects, Clark-Hall executive produced director Ravi Kumar’s historical drama “Bhopal: A Prayer for Rain” and director Andy Goddard’s biographical drama “Set Fire to the Stars,” about Dylan Thomas. He also served as a producer on the 2013 NBC horror series “Dracula.”

Clark-Hall’s credits include the films “Separate Lies,” directed by Julian Fellowes and starring Tom Wilkinson, Emily Watson and Rupert Everett; Kenneth Branagh’s “The Magic Flute”; “Love and Other Disasters,” starring Orlando Bloom, Gwyneth Paltrow and Brittany Murphy; and “Body Armour,” starring Chazz Palminteri. In addition, he produced the Channel Four telefilm “Britz,” directed by Peter Kosminsky, which won the BAFTA TV Award for Best Drama.

Clark-Hall also co-produced “Man to Man,” starring Joseph Fiennes and Kristin Scott Thomas; and the true story “Calendar Girls,” starring Helen Mirren and Julie Walters. His additional film producing credits include “Saving Grace,” starring Brenda Blethyn; William Boyd’s “The Trench,” starring Daniel Craig; “Still Crazy,” starring Stephen Rea and Bill Nighy, which earned a Golden Globe nomination for Best Picture – Comedy or Musical; Alan Rickman’s “The Winter Guest,” starring Emma Thompson; “Love and Death on Long Island,” starring John Hurt; Gillies Mackinnon’s “Small Faces”; and Derek Jarman’s “Edward II.”

LIONEL WIGRAM (Producer/Screenplay) was responsible during his tenure at Warner Bros. Pictures for acquiring J.K. Rowling's *Harry Potter* books for the Studio and was involved with the blockbuster franchise from the very beginning, overseeing all eight films in the series, first as a production executive and then as an independent producer.

He most recently returned to J.K. Rowling's Wizarding World to produce the worldwide box office success "Fantastic Beasts and Where to Find Them," alongside David Heyman, Steve Kloves, and J.K. Rowling, who also wrote the screenplay. David Yates directed the film starring Eddie Redmayne, Colin Farrell, Katherine Waterston, Samantha Morton, Dan Fogler, and Ezra Miller.

Prior to that, he co-wrote and produced the action adventure "The Man from U.N.C.L.E.," starring Henry Cavill and Armie Hammer. The film marked his third collaboration with director Guy Ritchie, and the first venture of their joint production company Ritchie/Wigram Films.

Previously, Wigram was a producer and co-wrote the story for Ritchie's "Sherlock Holmes," teaming Robert Downey Jr. and Jude Law as the legendary detective and Watson, respectively. He was also a producer on the sequel, "Sherlock Holmes: Game of Shadows."

Wigram also served as a producer on "Seventh Son" and an executive producer on "August Rush" and "Legend of the Guardians: The Owls of Ga'hoole."

As a studio executive, Wigram championed such films as "Three Kings," "Charlotte Gray" and "The Big Tease."

Prior to joining Warner Bros., Wigram spent ten years working in the independent world, both as an executive and as a producer. He ran Renny Harlin and Geena Davis's company and worked for Shep Gordon and Carolyn Pfeiffer at Alive Films. Wigram's first job in Hollywood was as a runner for producer Elliott Kastner. He worked his way up, eventually producing several low-budget films for Kastner in partnership with Cassian Elwes.

Growing up in England, Wigram was educated at Eton College and Oxford University, where he was a co-founder of the Oxford Film Foundation.

DAVID DOBKIN (Executive Producer/Story) most recently directed the first three episodes and executive produced AMC's hit series "Into the Badlands." He is also an executive producer on Netflix's upcoming animated series "Green Eggs and Ham." Theatrically he produced the box office hit "Vacation," starring Ed Helms, Christina Applegate and Chris Hemsworth under his Big Kid Pictures banner.

Previously, Dobkin directed and produced the drama “The Judge,” starring Robert Downey Jr., Robert Duvall and Billy Bob Thornton. Duvall received both Oscar and Golden Globe nominations for Best Supporting Actor.

Dobkin revived the R-rated comedy genre in 2005 when he directed the summer blockbuster “Wedding Crashers,” starring Vince Vaughn and Owen Wilson. The romantic comedy about two buddies who sneak into weddings to pick up women grossed more than \$285 million worldwide at the box office.

Dobkin made his feature directing debut with the 1998 dark comedy “Clay Pigeons,” which marked his first collaboration with Vaughn. The film also starred Joaquin Phoenix and Janeane Garofalo. Dobkin then proved his ability to combine action and comedy in the hit film “Shanghai Knights,” with Owen Wilson and Jackie Chan.

In addition to his feature film success, Dobkin is an award-winning commercial and music video director. He won a Bronze Lion at the Cannes Film Festival for his Sony PlayStation spot, “Bell,” and he recently directed the smash hit phenomenon music video for Maroon 5’s “Sugar,” which has become one of the top ten viewed videos in history with close to 2 billion views. Other artists he has directed music videos for include Tupac Shakur, Elton John, John Lee Hooker, Sonic Youth, and Blues Traveler, to name only a few. He won an MTV Music Video Award for Best Dance Video for Coolio’s “1, 2, 3, 4.”

A native of Washington, D.C., Dobkin graduated with honors from New York University’s (NYU) Tisch School of the Arts in 1991, with a BFA in film and television. He began his career six years earlier as an assistant to the production manager on John Schlesinger’s “The Believers.” While pursuing his film studies at NYU, he worked in development for Warner Bros. His NYU thesis film, “52nd St. Serenade,” won several national and international awards, including a 1992 CINE Golden Eagle Award and a Gold Award at the Edinburgh Film Festival.

BRUCE BERMAN (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company has successful joint partnerships with Warner Bros. Pictures and other major studios to co-produce a wide range of motion pictures, with all films distributed in select territories around the world by affiliates in Australia, New Zealand and Singapore and in all other territories by Warner Bros. Pictures and other major studio partners, respectively.

Under the Village Roadshow Pictures banner, Berman has executive produced such recent hits as Clint Eastwood’s “Sully,” starring Tom Hanks; George Miller’s “Mad Max: Fury Road,” starring Tom Hardy and Charlize Theron; “San Andreas,” starring Dwayne Johnson; Clint

Eastwood's "American Sniper," starring Bradley Cooper; and "The LEGO® Movie," directed by Phil Lord and Christopher Miller.

His upcoming projects include Steven Spielberg's "Ready Player One," based on the bestselling book by Ernest Cline; and "Ocean's 8," directed by Gary Ross and starring Sandra Bullock, Cate Blanchett, and Anne Hathaway.

Berman has also served as executive producer on such films as Baz Luhrmann's "The Great Gatsby," starring Leonardo DiCaprio; Guy Ritchie's hit action adventure "Sherlock Holmes," starring Robert Downey Jr. and Jude Law, and its sequel, "Sherlock Holmes: A Game of Shadows"; the acclaimed drama "Gran Torino," directed by and starring Clint Eastwood; "The Matrix Reloaded" and "The Matrix Revolutions"; Eastwood's "Mystic River," starring Sean Penn and Tim Robbins in Oscar-winning performances; the "Ocean's" Trilogy, with all-star casts led by George Clooney and Brad Pitt; and "Training Day," for which Denzel Washington won an Oscar.

The initial slate of films under the partnership with Warner Bros. included such hits as "Practical Magic," starring Sandra Bullock and Nicole Kidman; "Analyze This," teaming Robert De Niro and Billy Crystal; "The Matrix," starring Keanu Reeves and Laurence Fishburne; "Three Kings," starring Clooney; "Space Cowboys," directed by and starring Clint Eastwood; and "Miss Congeniality," starring Bullock and Benjamin Bratt.

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978 and worked his way up to a production Vice President at Universal Pictures in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President, and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989, and in 1991 was named to the post of President of Worldwide Theatrical Production, which he held through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as "Presumed Innocent," "GoodFellas," "Robin Hood: Prince of Thieves," the Oscar-winning Best Picture "Driving Miss Daisy," "Batman Forever," "Under Siege," "Malcolm X," "The Bodyguard," "JFK," "The Fugitive," "Dave," "Disclosure," "The Pelican Brief," "Outbreak," "The Client," "A Time to Kill," and "Twister."

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

JOHN MATHIESON (Director of Photography) most recently teamed with Guy Ritchie on the director's summer 2015 release "The Man from U.N.C.L.E." He also was director of photography on James Mangold's "Logan."

Mathieson is one of a group of filmmakers who emerged out of the music video industry of the late 1980s and '90s. He came up through the traditional camera ranks and worked as a camera assistant to Gabriel Beristáin for several years.

Mathieson was first recognized in 1998 for his work on the music video "Peek-A-Boo," by Siouxsie and the Banshees. Mathieson honed his craft through the 1990s, shooting numerous television commercials and music videos for artists including Madonna, Prince and Massive Attack. He collaborated with John Maybury, director of Sinead O'Connor's music video "Nothing Compares 2 U," going on to photograph Maybury's award-winning film "Love Is the Devil: Study for a Portrait of Francis Bacon," in 1998.

In the mid '90s, Mathieson photographed two feature films for director Karim Dridi, for which he later received the Legion of Honor's Chevalier by the French government. He came to the attention of Tony Scott while shooting television commercials for the London-based company RSA Films. After working as visual effects cinematographer on "Enemy of the State" for Tony Scott in 1998, Mathieson photographed the film "Plunkett & Macleane" in 1999 for Jake Scott. Having seen Mathieson's work on "Plunkett," Ridley Scott invited him to work on his next project, beginning a regular collaboration between the two. Mathieson has photographed four films for Ridley Scott: "Gladiator," "Hannibal," "Kingdom of Heaven" and "Robin Hood."

In 2001, he was nominated for an Academy Award for his work on "Gladiator" and won the BAFTA Award for Best Cinematography in the same year. His second Oscar nomination came in 2004, for "The Phantom of the Opera," directed by Joel Schumacher. Mathieson's other feature film credits include Marc Evans' "Trauma," Stephen Woolley's "Stoned," "K-Pax," "Brighton Rock," "Burke and Hare," "X-Men: First Class," Mike Newell's "Great Expectations," and "47 Ronin."

Mathieson is a member of the British Society of Cinematographers.

GEMMA JACKSON (Production Designer) was nominated for an Academy Award for Best Achievement in Art Direction as well as a BAFTA Award for Best Production Design for Marc Forster's "Finding Neverland," starring Johnny Depp, set in Peter Pan creator J.M. Barrie's England. In 2008, she was honored with the Australian Film Institute AFI Award for Best

Production Design for Gillian Armstrong's thriller "Death Defying Acts," starring Guy Pearce and Catherine Zeta-Jones.

Jackson's designs for television have also garnered multiple accolades. In 2008, she won an Emmy for Outstanding Art Direction for HBO's critically acclaimed miniseries "John Adams," starring Paul Giamatti and Laura Linney; and again in 2012 for her production design on the hit series "Game of Thrones." She has also been nominated for an Art Directors Guild Excellence in Production Design Award for "Finding Neverland," and won for her work on "John Adams" and twice for "Game of Thrones," in 2012 and 2013. She was recently nominated for a BAFTA for her production design on the acclaimed UK series "Fortitude."

Jackson has had collaborative relationships with many directors, including designing most recently for Richard Eyre's thriller "The Other Man" and Eyre's acclaimed "Iris"; David Mamet, with whom she has worked on three films, "Spartan," "State and Maine" and "The Winslow Boy"; "The Borrowers" and "Huck Finn" for Peter Hewitt; and Neil Jordan's "The Miracle" and "Mona Lisa."

Her other films include "Bridget Jones's Diary" and "Bridget Jones: The Edge of Reason," Mikael Salomon's "A Far Off Place," John Sayles' "Limbo," and Chen Kaiges "Killing Me Softly."

Born in England, Jackson graduated from St. Martin's School of Art before completing a post-graduate course in theater design. She is married to fellow production designer Andrew McAlpine.

JAMES HERBERT (Editor) has worked with director Guy Ritchie on a variety of projects, most recently including the global blockbusters "Sherlock Holmes" and "Sherlock Holmes: A Game of Shadows," and "The Man from U.N.C.L.E." Their previous collaborations include the features "RocknRolla" and "Revolver," the documentary "The Ego Has Landed," and the ABC television pilot "Suspects."

Herbert previously served as editor on director Doug Liman's action thriller "Edge of Tomorrow." His additional film credits include "Gangster Squad"; the independent features "The Sweeney," for director Nick Love; "Echelon Conspiracy"; "Lesbian Vampire Killers"; the remake of the 1974 cult classic horror film "It's Alive"; the thriller "Devil's Harvest"; the comedy "Dirty Sanchez: The Movie"; and Paul Verhoeven's internationally acclaimed World War II drama "Black Book."

As an assistant editor, Herbert's credits include "Sahara," starring Matthew McConaughey and Penelope Cruz; Wolfgang Petersen's "Troy," starring Brad Pitt; "Peter Pan," directed by P.J.

Hogan; Jan de Bont's "Lara Croft Tomb Raider: The Cradle of Life," starring Angelina Jolie; the James Bond film "Die Another Day"; and Tony Scott's "Spy Game," starring Robert Redford and Brad Pitt.

ANNIE SYMONS (Costume Designer) began her career in costume at the age of 14, skipping off after school to work in the local theatre. After graduating from Hornsey School of Art with a degree in Fine Art (painting, performance and filmmaking) she cut her teeth in Film & Costume Design at the National Film and TV School, financing this part of her education by working at the London Palladium.

She then designed several shorts and features for the British Film Institute with some of the UK's most innovative and creative directors. During this period she was simultaneously designing for commercials, music videos, a fashion company in Italy and running her own label, Manifest.

Since then, Symons has gone on to design many film and television productions, including "Worried About a Boy," for which she received a BAFTA TV Award and Royal Television Society (RTS) Award for Best Costume Design; "Crimson Petal & the White," for which she received an RTS Award for Best Costume Design; and "Great Expectations," which garnered her an Emmy Award for Outstanding Costumes and an RTS Award for Costume Design. She also received BAFTA TV nominations for Best Costume Design for "Doctor Zhivago," and "Da Vinci's Demons." Her other television credits include "The Hollow Crown," "Dracula" and the series "The Terror," which is currently in production. Her other film projects include "The Woman in Black 2: Angel of Death," "Glorious 39" and "Love is the Devil: Study for a Portrait of Francis Bacon."

DANIEL PEMBERTON (Composer) is an Ivor Novello-winning and multi Golden Globe and BAFTA Award-nominated composer who has been regularly cited as one of the most exciting and original new voices working in modern film scoring today. Pemberton was nominated this year for a Golden Globe Award – Best Original Song for the track "Gold," performed by Iggy Pop and from the film of the same name, for which he also composed the score, directed by Stephen Gaghan and starring Matthew McConaughey. The previous year he was nominated for Golden Globe Award – Best Original Score for Danny Boyle's "Steve Jobs," starring Michael Fassbender and Kate Winslet.

His previous collaboration with Guy Ritchie on "The Man from U.N.C.L.E." was widely critically lauded for its bold writing and innovative arrangements earning him, alongside the features "Steve Jobs" and the Cannes Palm D'Or nominee "Mal De Pierres," a nomination for Film

Composer of the Year at the 2016 World Soundtrack Awards. He was previously honored as Discovery of The Year at the World Soundtrack Awards in 2014 for his work on “The Counselor,” as well as the features “Blood,” “In Fear,” and “Cuban Fury.”

Having worked in British television for over two decades on countless Emmy and BAFTA Award-winning dramas and documentaries, including “Peep Show,” “Complicit,” “Upstairs Downstairs,” “Dirk Gently,” “Prey,” “Space Dive,” “Occupation,” “Desperate Romantics” and “Hiroshima,” his big break into feature films came after Ridley Scott was so impressed with Pemberton’s debut film score in 2011 for the period supernatural thriller “The Awakening,” that he hired the composer to score his feature “The Counselor.” The pair collaborated again on Scott’s first directorial foray into television, “The Vatican,” and recently on the Watergate thriller “Felt,” produced by Scott, directed by Peter Landesman and starring Liam Neeson.