

WRATH OF THE TITANS

Sam Worthington, Ralph Fiennes and Liam Neeson star once again as gods at war in “Wrath of the Titans,” under the direction of Jonathan Liebesman.

A decade after his heroic defeat of the monstrous Kraken, Perseus (Worthington)—the demigod son of Zeus (Neeson)—is attempting to live quietly as a village fisherman and the sole parent to his 10-year-old son, Helius.

But unbeknownst to Perseus, a struggle for supremacy has been raging between the gods that will come to threaten his idyllic life. Dangerously weakened by humanity’s lack of devotion, the gods are losing hold of their immortality, as well as control over the imprisoned Titans and their ferocious leader, Kronos, father of the long-ruling brothers Zeus, Hades (Fiennes) and Poseidon (Danny Huston). The triumvirate had overthrown their powerful father long ago, leaving him to rot in the gloomy abyss of Tartarus, a dungeon that lies deep within the cavernous Underworld.

Now, Perseus cannot ignore his true calling as Hades, along with Zeus’ godly son, Ares (Edgar Ramirez), switches loyalties and makes a deal with Kronos to capture Zeus. The Titan’s strength grows as Zeus’ remaining godly powers are siphoned...and hell is unleashed on earth.

Enlisting the help of the warrior Queen Andromeda (Rosamund Pike), Poseidon’s demigod son Agenor (Toby Kebbell), and fallen god Hephaestus (Bill Nighy), Perseus bravely embarks on a treacherous quest into the Underworld to rescue Zeus, overthrow the Titans and save mankind.

Jonathan Liebesman directed the film from a screenplay by Dan Mazeau & David Leslie Johnson, story by Greg Berlanti & David Leslie Johnson & Dan Mazeau, based on characters created by Beverley Cross.

The film was produced by Basil Iwanyk, who also produced the previous hit “Clash of the Titans,” and Polly Johnsen. The executive producers are Thomas Tull, Jon Jashni, Callum McDougall, Kevin De La Noy and Louis Leterrier.

Sam Worthington leads the international cast, which includes Rosamund Pike, Bill Nighy, Edgar Ramirez, Toby Kebbell and Danny Huston, with Academy Award® nominees Ralph Fiennes (“The English Patient”) and Liam Neeson (“Schindler’s List”).

The behind-the-scenes team included director of photography Ben Davis; production designer Charles Wood; Academy Award®-winning editor Martin Walsh (“Chicago,”); and costume designer Jany Temime. The music is by Oscar®-nominated composer Javier Navarrete (“Pan’s Labyrinth”).

“Wrath of the Titans” also reunited several talents from the previous film, including Oscar®-nominated visual effects supervisor Nick Davis (“The Dark Knight”); Oscar®-nominated prosthetics supervisor Conor O’Sullivan (“The Dark Knight,” “Saving Private Ryan”); and Academy Award®-winning special effects and animatronics supervisor Neil Corbould (“Gladiator”).

A Warner Bros. Pictures presentation, in association with Legendary Pictures, a COTT Productions LLC – Furia de Titanes II, A.I.E. Co-production, a Thunder Road Film production, “Wrath of the Titans” is being distributed in IMAX 3D and RealD 3D and 2D worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

The film has been rated PG-13 by the MPAA for intense sequences of fantasy violence and action.

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ABOUT THE PRODUCTION

FEEL THE WRATH

“Wrath of the Titans” brings the battle back to the mythical land of gods and monsters in a fight of cataclysmic proportions, bigger and bolder than ever before. And for our hero, Perseus, this time it’s personal.

“It’s an amazing adventure that takes Perseus to places no mortal has been before and pits him against enemies the likes of which no man has ever faced,” states director Jonathan Liebesman, who embraced the opportunity to work in one of his favorite genres while telling a story about facing your destiny. That is something, he says, “We all have to do eventually, if not quite as heroically, as Perseus. The reason Greek mythology is so timeless is because it’s full of classic archetypes, as well as tragedy, comedy, betrayal, revenge. It’s got it all and it is part of our collective culture. Everyone knows Zeus and Hades; everyone knows what the Underworld is.”

Having survived his first encounter with the Underworld in Medusa’s lair ten years earlier, Perseus has tried to forget the demons of the past and live a tranquil fisherman’s life with his son. But he’s given no choice when the war comes to him, and despite trying to hide his demigod identity for years, he can no longer deny his birthright...or his place on the battlefield.

“On his first quest, Perseus had lost everyone that mattered to him and was out for revenge, so on some level it probably didn’t matter to him if he lived or died,” Sam Worthington, who once again plays him, recalls. “But now he’s matured, has a kid he loves dearly, and is content with his life. He sees the world differently; he doesn’t want that world to change.”

But change it will, due in part to his sense of obligation to his father, the king of the gods, Zeus. Liam Neeson, who returns to the role, says he was eager for the chance to explore in greater depth the bond between fathers and sons, and also brothers. “Jonathan and the writers wanted to mine the difficult relationships between Zeus and his sons, Perseus and Ares, and his complex history with Hades and their own father,

Kronos,” the actor notes. “That appealed to me greatly—the realism within a fantasy, the very human emotions driving this story that takes place in a fabled world.”

Ralph Fiennes, who reprises the role of Hades, adds, “I’ve always thought of the Greek gods as projections of human appetites and desires, especially when you think of our desire for immortality, eternal strength, eternal beauty and power. We can’t have those things, so we create these larger-than-life characters and fantastical stories.”

Also back on board for the epic adventure is producer Basil Iwanyk, who was thrilled to take on another mythological epic with new, even bigger beasts, with director Jonathan Liebesman at the helm. “Jonathan loved the material as much as I did and, like I did, he also thought it was really fun to run around Tenerife and Wales and the UK, staging full-scale battles and fighting monsters,” Iwanyk smiles. “His enthusiasm was infectious, and he really empowered the people around him, which brought out the best in everybody, cast and crew alike.”

Before a single sword could be raised, however, the script had to be penned. Iwanyk and fellow producer Polly Johnsen turned to scribes Dan Mazeau, David Leslie Johnson and Greg Berlanti to devise a death-defying quest for Perseus that would not just measure up to, but even exceed, his last one.

Mazeau says, “It was a really fun, collaborative process. Dave, Greg and I would sit down together for several hours a day, going through the research and figuring out what we would want to see on screen, because we’re all fans of that kind of material ourselves.”

According to Johnson, “In the mythology, Perseus’ greatest adventures come to an end after he saves Andromeda, which happened in the first film. We had to imagine what he did next, to invent a new adventure for him, in essence creating a ‘lost myth’ that feels as though it should be part of his mythos.”

“Ancient myths feel familiar and are relatable to all of us, which is why they last throughout the centuries,” producer Polly Johnsen observes. “The writers came up with one that fits right in—a relevant, relatable story that delves into the universal themes of love and hate between fathers and sons, and sibling rivalry. Then Jonathan brought his

gritty, realistic take to it which, combined with the huge fantastical elements, I think makes for the best of both worlds.”

“We tried to make an epic film in every sense of the word—an inspiring story with powerful themes, massive creatures, kinetic action sequences, spectacular settings and iconic characters played by an incredibly talented cast,” Liebesman says.

A HERO'S RETURN

“Wrath of the Titans” not only reunites Perseus with his godly father, Zeus, and duplicitous uncle, Hades, it was a reunion for the trio of actors who play them as well: Sam Worthington, Liam Neeson and Ralph Fiennes.

“I couldn’t imagine anyone else in these roles, so I was thrilled that they each came back to continue the tale,” Liebesman says.

Worthington says he was interested in exploring the changes in his character after a decade or so has gone by in Perseus’ life. “Unlike before, he is now reluctant to join the fight. It’s not an easy decision, and his hesitation really comes from trying to determine what he feels is right: does he leave his son to help his father, or stay with his son and leave his father to go it alone?”

“In Greek mythology,” Liebesman notes, “the gods always neglect their human families. They’re very selfish. Perseus, despite being a demigod, is trying to live a selfless life as a mortal, dedicated to raising his kid.”

Perseus’ initial choice seems to be an easy one: he’s a parent, he’s not going anywhere, no matter how badly Zeus pleads with him, no matter how many of his dreams Zeus haunts. But the decision is really taken out of his hands when the fight quite literally comes to him in the form of a terrifying, three-headed Chimera that attacks his village. Of course, by fighting the monster, it becomes clear to all—including his son—that Perseus is no ordinary fisherman.

Regardless of how badly Perseus may want things to go back to the way they were, it’s clear to him that they’re not going to—that Zeus was right, the world is

changing. It's a message the god of thunder and lightning has been trying to convey to his brother Hades as well, but his warnings have fallen on deaf ears.

"Jonathan was very intent on redefining the relationship between the gods, particularly Hades and Zeus," says Fiennes. "They've always had a difficult history, but this time it's really coming to a head. The gods' powers are diminishing as humankind is finding its own sense of self-worth. Hades has decided that the only way to maintain any kind of power—which for him equals immortality—is to release the eternal destructive force of his father, Kronos, from where he's been imprisoned for so long. Zeus is against this as he knows it will mean mass destruction, so the brothers are at odds from the beginning."

"Zeus realizes that the gods are weaker because it is time for humans to be strong," Neeson explains. "He sees the rightness of that, he understands this new world order, and he's okay with it. Unfortunately, he's unable to convince Hades, and his benevolence toward mortals leaves him open to his brother's old tricks."

Though onscreen enemies, Neeson and Fiennes are great comrades off camera, and enjoyed working together once more. "Ralph is a very dear friend, and it was terrific to have so many scenes with him this time around."

Occasionally, though, the seriousness of their roles got to the pair. "We burst out laughing a few times," Neeson continues, "because, well, there we were again in long wigs and beards and breast plates, me with my thunderbolt and he with his pitchfork."

Fiennes adds, "Liam and I had much more interaction in this film than in the last, and some really strong scenes to play, which we loved. And to be working with a friend is always a good thing."

Several new cast members joined the production in critical roles as well. Venezuelan actor Edgar Ramirez took on the part of Ares, embittered son of Zeus. Resentful of the attention he feels his father has bestowed on his half-brother Perseus, the god of war is out for blood.

Ramirez relished the role. “I grew up watching fantasy movies and always had a wish to be in one,” he reveals. “So to play Ares, one of the most prominent Olympian gods and, by definition, the greatest warrior ever, was a chance to fulfill that in a really fun way. Ares enjoys fighting for the sake of fighting; the heat of battle is what ignites this character. He’s violent and aggressive, with a very big ego, yet fragile in a way—his pride is easily deflated by what he perceives to be Zeus’ preference for Perseus, the son who never loved Zeus. Ares feels excluded, so when Hades presents him with an opportunity for revenge, he takes it.”

“Edgar had an incredibly passionate take on Ares. He really delved into the jealousy and passion and anger that have built up inside the god for so long,” Liebesman says.

Another slighted offspring of the gods is Agenor, Poseidon’s long lost son who has turned into quite the criminal. Needing his innate expertise on the seas, Perseus seeks out Agenor, and finds him rotting in Queen Andromeda’s battlefield jail.

The role of Agenor, who proves not only a surprisingly strong ally but also provides a fair amount of comic relief on the dangerous endeavor, is played by Toby Kebbell. “Toby was fantastic,” his director states. “He has an edge and a real biting wit that he brought to the character, and he and Sam had a terrific banter together. Even though Agenor and Perseus had never met before our story, they almost immediately feel like family—they’re cousins, after all—when we see them together.”

“My character has no interest in the gods or the fact that he’s a demigod,” Kebbell offers. “He’s been deserted by his father and so he’s turned his back on that world. Perseus brings him around to realizing that it’s their generation’s responsibility to take care of this mess with the powers that they possess. And even though Agenor is nonchalant about it, he knows he’s got an understanding of the sea, given to him by his father, Poseidon, and that Perseus will need him to win this fight. Secretly, he appreciates the respect Perseus has given him. No one else has ever given him that; everyone else just looks on him as a thief, which is fair because he is a thief.”

English actress Rosamund Pike plays Agenor's captor, Queen Andromeda. The princess of Argos in the previous film, Andromeda inherited the crown after the death of her parents, the king and queen, and has since become a warrior in defense of her kingdom, even as the world collapses around her.

Producer Iwanyk felt Pike's physicality was "perfect—rough and tough, but queenly at the same time. She exuded leadership but never lost her femininity. And she could go toe-to-toe with Sam."

"I liked Andromeda because she felt like a real heroine for girls," Pike shares. "I think boys have so many action hero role models in films, and there are fewer female characters like that. But Andromeda has changed a great deal from the end of the first film, when she was helpless and needed to be rescued. Now she's Queen of her country and leading her army in war. She's a fighter, and is going to make sure she never needs to be rescued again."

Once Perseus has gathered his forces—Agenor, Queen Andromeda and a few of her soldiers—they set off at sea, under Agenor's navigation, for the remote island home of Hephaestus. As the forger of Zeus' thunderbolt, Hades' pitchfork and Poseidon's trident (collectively known as the Spear of Triam), as well as the architect of the Titans' prison, Tartarus, Hephaestus has valuable knowledge that Perseus must obtain in order to save his father and the world from the wrath of Kronos. Once married to the beautiful goddess Aphrodite, the fallen god now lives alone, with only a few giant Cyclops and mechanical owl Bubo, back in another brief but memorable cameo, for company.

Hephaestus is played with a sense of demented delight by Bill Nighy, who delved into the blacksmith's background in order to fuel his character's ironic ire. "If you take the simple fact that Hephaestus was born lame, rejected by his parents, thrown from Mount Olympus and fell for *seven* days before he hit land in the middle of nowhere, well... I like the extremity of that," Nighy attests. "It was quite cool to play this put-upon guy. I mean, he did marry the goddess of love, but then she slept with everybody he knew. So he never had it easy. However, as an actor, if you're given the part of a long-

haired, scraggly-bearded demigod with a limp who invents a friend for himself, you're in pretty good shape, you know?"

"Bill brought such a breath of fresh air to Hephaestus, as well as a sense of fun and playfulness to the set," producer Johnsen remarks. "He was so lovely and he did so much with the character to express the humor in his otherwise serious scenes."

With Hephaestus' help, Perseus sets off on what he knows will be the most challenging battle of his life, one from which he might not return. As always, foremost in his mind are the safety and future of his son, Heli�s.

Because it's clear from the beginning that it's been just the two of them, Perseus and Heli�s, since Io's death, it was also clear to the filmmakers that they needed to find a young actor who would have that kind of chemistry with Worthington. "That relationship had to feel real," Iwanyk relates, "so Sam was very involved. Once we introduced him to John, they just clicked. Even though Sam has never played a father on screen before, he felt very protective of him and spent a lot of time with him, goofing around, having fun, which had a lot to do with making John feel comfortable."

"I love John Bell," Worthington says. "He's a great kid. And it was a tough role, because he's really the heart of the movie, which had to be established in a relatively short time. But he stepped up and he did a great job."

The young actor enjoyed being on the set—especially for the battle his character witnesses when Perseus fights the Chimera. "There were explosions happening all around, I got to jump and scream and get pushed around," he beams. "I even got some 'Clash rash,' which is what we called it when you fell over and got the grit from the ground stuck on you. Best part of making the movie!"

Rounding out the cast, Danny Huston once again appears as Poseidon, initially Zeus' only ally; Lily James plays Korrina, Queen Andromeda's handmaiden, who joins them on their quest; and Sinéad Cusack portrays Clea, the healer whom Perseus entrusts to educate Heli�s, and to look after him as Perseus embarks on the fight of his life.

HELL ON EARTH

As the title indicates, “Wrath of the Titans” called forth some mammoth and mythical adversaries to pit against Perseus: the multi-headed Chimera, three one-eyed Cyclops, an army of double-bodied Makhai, and one powerful, menacing Minotaur. His most formidable opponent is, of course, Kronos, the gargantuan, heretofore imprisoned Titan and father of Zeus, Hades and Poseidon, who is on the verge of breaking free and bringing hell down on the earth.

“There’s truly a smorgasbord of action to be had in this movie,” says visual effects supervisor and second unit director Nick Davis, who also worked on the first film.

The first foe Perseus meets is the Chimera, a fire-breathing beast with the heads of a lion and goat, dragon-like wings and a vicious snake’s head at the end of its tail.

“The main heads work in tandem, with one throwing out fuel and the other a haze of heat that ignites it,” Liebesman says of the brute that tears through Perseus’ village, a terrifying warning shot of things to come if he doesn’t take action.

The creature was primarily produced via CG, but the damage it created was a combination of visual and special effects. Neil Corbould, special effects supervisor on both this and the prior film, explains, “In order to keep the audience guessing ‘Was that real? Was that CG?’ I find it’s better to marry the computer elements with practical ones, for a more seamless end result. It allows the atmosphere you generate—in this case, bits of ash or other light materials—to interact with the actors as well. So the destruction brought about by the Chimera was achieved on set, and enhanced later by the visual effects team.”

“The Chimera descends on the village like a meteor and immediately starts ripping it apart,” Davis says. “There’s a huge pyrotechnical explosion, then the ground starts to crack, followed by a very elaborate, 400-foot trench blast that snakes its way through the town before blowing up a house and finally erupting out of a building. Then it really gets going.”

With the Chimera forcing his hand, Perseus is now committed to the battle to save Zeus and all of mankind from Kronos, and sets off to find a way into Tartarus,

catching a ride with an old friend: the winged horse Pegasus, who takes him to Queen Andromeda's encampment.

Once Perseus, Andromeda and Agenor are on their way, they sail off to find Hephaestus, whose remote island home is booby-trapped and heavily guarded by a group of 30-foot-tall Cyclops, one of Liebesman's favorite creatures in the film. Prosthetics designer Conor O'Sullivan provided the director with about 15 different maquette heads, and worked closely with Davis in the full body design, before they determined the final blueprint for the Cyclops.

"The biggest challenge was to get them to appear as photorealistic as possible. Well, as much as a one-eyed, 30-foot monster can be photorealistic," Davis smiles.

The filmmakers faced a similar undertaking with the Minotaur, who is made all the more terrifying by the fact that he can shape shift into any person or thing, but in his true form is monstrous, yet humanoid at the same time.

"We felt our Minotaur was more of a man who was deformed in such a way as to resemble a bull," Liebesman states. "He's the gatekeeper at the end of the labyrinth, basically a prisoner himself, who's been there, in the dark, for thousands of years, waiting for someone to try to get through. He's extremely violent and, at seven-and-a-half feet tall and resembling a bull in silhouette, I think when he comes into the light, he's something far scarier that you've ever imagined."

O'Sullivan says the design went through several phases. "Nick had done some early work in the States, and I had a few sculptors working on various maquettes, including Julian Murray, who did a beautiful image of a very humanoid-looking Minotaur." From there, they took his environment into consideration to create the full look. "He's lived in this dungeon, with everything rotting around him. He's filthy; his garments are dirty and disgusting. He's a nightmare in a way, and that's exactly what he needed to represent."

O'Sullivan's biggest challenge with the character was the horns. "They had to be practical. He had to be able to fight with them without them falling off. Securing them was tricky."

Stuntman Spencer Wilding, who played the beast, was covered head-to-toe. “I don’t think there was one part of him that was exposed,” O’Sullivan continues. “Spencer is very good in creature suits. We put feet, legs, torso, head, horns, hands, teeth and even contact lenses on him, so he was completely encased. It was a two-piece suit with a spine, made out of form latex in a traditional way, all fabricated to fit together.”

Heralding the emergence of Kronos from his ages-long confinement, legions of two-torso Makhai rage through the battlefield in a swarm of death and destruction. An invention of the film’s writers, they are warriors who had been sent to Tartarus and melded together by Kronos. “He created his own army by merging two tortured, warrior souls into one, and then sent them to wreak havoc on earth,” Liebesman relates.

“A volcano breaks, fireballs come out toward the armies, and from the impact of those fireballs into the ground emerge the Makhai, charging Perseus’ team,” Corbould illustrates.

“They are eight-foot-tall, two-headed, six-armed warriors who can run and roll and fight and jump with strength superior to any man,” Davis says. “But they are really just the prelude to the evil that’s about to come, the huge, final battle for Perseus, Zeus, Hades...everyone.”

The war comes to a climax as the over 1,500-foot Kronos bursts free of his bonds and begins to attack.

“Kronos created the world from chaos, and he wants to return the world to that state,” Liebesman notes. “What I love about him is that he reminds me of an atomic bomb when he hits the screen—this massive explosion with tons of volcanic debris flying off of him and setting fire to everything in his path.”

Davis adds, “Kronos has forever been this unstable, volatile force that the humans have unwittingly been sitting on, and as soon as Zeus’ strength fully empowers him, he erupts: rocks cascade off of him, the prison walls start to collapse and lava bubbles up from underneath.”

He goes on to describe the Titan king as having “human proportions, but he’s comprised of streams of solidified and molten lava that is constantly pouring off his body. He’s also covered in pyroclastic clouds that billow off of him, and as he moves, he hurls lava bombs toward the people below.”

Kronos was achieved entirely via CG, but that was no deterrent for Sam Worthington, who has become something of a master of fighting green screen beasts. For the actor, it’s all in a day’s work. “It’s simple: you have to believe in the world. When my nephew runs around pretending he is fighting monsters, it’s the same thing. As long as you commit and believe, then the audience will also commit and believe. We know it’s computer generated, because Kronos and Cyclops and Chimera don’t exist, but if I dive into the situation 100 percent, then hopefully the audience will follow and not be pulled out of the world.”

RETURN TO AN ANCIENT LAND

To recreate ancient Greece, the production team on “Wrath of the Titans” once again returned to the unique and exquisite landscape of the Canary Islands’ Tenerife, as well as locations in and around England’s Shepperton Studios, and the dark quarries of Wales.

“The Canary Islands gave us great contrasts, including the beautiful, blue sea, dusty landscapes and townscapes, wide open areas to stage a massive battle in the middle of a volcano... We just couldn’t have asked for more out of one locale,” Liebesman says.

Production designer Charles Wood found that the area blended well with his director’s vision. “Jonathan is a very graphic director, which was great for me because he was really able to give a sense of what he was envisioning. We discussed color reference, textural reference, and put together a broad palette to work from. He appreciates strong, clear-cut imagery, which is precisely what Tenerife offers,” he relates.

The coastal resort of Abades was chosen for the film's biggest set build: the bustling fishing village that is home to Perseus and his son, Helius, and the site of the Chimera's violent attack.

"We chose that particular spot because it has a lot of topography to it, with a clean vista looking out onto the ocean; it wasn't just flat space," Wood elaborates. "We took references from villages in Afghanistan, North Africa and the Middle East, where a lot of ancient cultures still exist."

From Wood's designs, the special effects team, headed by Neil Corbould, sculpted a selection of biscuit foam rocks for the buildings, many of which would be detonated using high pressure compressed air or pyrotechnic charges.

Liebman was thrilled with the transformation Wood and his team brought about. "Perseus lives on the outskirts of Greek life in a poor village. It's hardscrabble. The attention to detail that Charlie brought to every corner of every hut was inspiring, and I wanted to shoot every inch of what he created before we had to blow it up."

A short drive from Abades, Los Desriscaderos served as the location for the exterior of the intricate labyrinth leading to Tartarus. In addition, several scenes were accomplished within the volcanic national park of Mount Teide: Queen Andromeda's initial military encampment was built at Minas de San Jose; and Llano de Ucanca stood in for the spectacular exterior of the Mount of Idols.

Teno Rural Park, a volcanic mountain where erosion has shaped the current landscape of large, coastal cliffs, did double duty in the film: in the opening scene as the location of Io's seaside grave, and as the location where Perseus, Agenor, Andromeda and her soldiers board the majestic ship, the Nomos.

"The Nomos was featured in the first film," Wood says, "but it underwent some major cosmetic changes for 'Wrath.' We needed it to be longer, so we cut it in half, added about 20 feet in its beam, and then rebuilt it. We laid a new deck, redesigned the bow and stern and built two masts. The ship was constructed in Cornwall and then traveled to Tenerife by land and sea."

For a scene involving the ship at sea, the cast and crew boarded several boats, dropping anchor in front of the Los Gigantes cliffs, which offered a magnificent backdrop. “Los Gigantes has tremendous scale and mystery, having been formed by massive lava flows,” Wood says. “I have never seen anything more breathtaking.”

Before departing Tenerife, the visual effects team and a splinter second unit peeled off from the main unit to film several “journeying” shots over the Canaries’ Roque de Agando in nearby La Gomera, a magnificent volcanic dome formed five million years ago and one of the area’s most striking features. The additional footage was used not only for plates, but also for recreating CG backgrounds that would extend beyond the battlefield sequences the filmmakers would capture in Wales.

The remainder of the movie was filmed in the UK. In Surrey, England, the Redlands Wood became the Isle of Kail, the woodland home of Hephaestus and his fierce guards, the Cyclops. The production’s home base was located at Shepperton Studios, where the art department, costume department, visual effects workshops and editing were also situated. They utilized several soundstages there for set builds, including the labyrinth, the Minotaur’s lair, Hephaestus’ forge, the interiors of the Temple of Idols and Perseus’ hut, Agenor’s jail cell and the ultimate prison, Tartarus.

Perhaps no set called for a greater combination of design and function than the labyrinth. “The labyrinth was good fun,” Wood recalls. “It was tricky, though, because of all the moving parts and the fact that it needed to feel like a never-ending space. The special effects team did a tremendous job working out the mechanics of the set, helping us to create moments in the film when the characters walk over bridges and we see swirling cylinders, interconnecting corridors, and massive stone blocks moving all around them.”

“If there’s a horror movie element in this film, that is the labyrinth,” Iwanyk suggests. “It is the home of the Minotaur, and it preys upon your worst fears.”

Another fear-inducing site in the film is Tartarus, where Kronos is slowly breaking free as he absorbs the remaining power from Zeus, who stands chained and helpless thanks to the unholy alliance formed by Hades and Ares. Inspired by the artist John

Martin's paintings, which the director calls "turbulent and surreal," Liebesman had a very specific idea of how it should appear.

"To me, the Underworld has always been a dark representation of the inside of the earth. It's not really a cave; it's immense, with rounded surfaces above that are the underside of the oceans and mountains—almost a world within a world, with Tartarus at its very core. Looking at it that way, I think it gave us a lot of room to play with the design."

"We built a little piece of it," Wood says, "and the effects department came in to really capture the rest of the huge chasm of the earth that became our Underworld."

VFX supervisor Nick Davis enjoyed creating what he describes as "the bizarre, twisted, cathedral-like, 4,000-foot structure that is essentially a prison of stone from which Kronos, during the course of the film, breaks through and comes to life."

The production travelled to South Wales for the final two weeks of filming in order to shoot the explosive battle scene in which man takes on the ferocious powers of the Underworld. Andromeda's military camp at Argos was built at a slate quarry on the outskirts of Merthyr Tydfil, once the largest town in Wales. Coincidentally, the area has its own royal—and violent—history: it was named for Saint Tydfil, the daughter of King Brychan of Brycheiniog, who was slain in approximately 480 A.D.

"The final battle is massive," Iwanyk states. "We had hundreds of soldiers and horses, trebuchets and arrows flying. It's a fight to the finish between Kronos and his army of creatures, and the armies of mankind—the Spartans, the Athenians, the army of Argos—all there for the final stand. It's like the battle of Thermopylae or Stalingrad or any pivotal conflict. If we don't win here, life as we know it is over."

OUTFITTING AN ARMY

The expansive wardrobe for everything from a hero to fallen gods to an ancient Greek militia was created by costume designer Jany Temime. "I find Greek mythology quite interesting, but I've never worked in that period before, so I was excited to have such a perfect opportunity to learn more about it," she says.

Temime took her initial cues from the changes in the story that have taken place since we last saw Perseus and the gods, ostensibly ten years earlier. “When our film begins, the gods are no longer on top. They’ve been in decline because man has stopped praying to them, so I wanted to present them in a state of decay, while still capturing the different aspects of each one, and hinting at what they once were.”

Zeus’ decline was key for her. “He was the king of the gods, and now he’s losing everything. I chose ethnic silk with a lot of weight to it, which was magnificent but not glamorous. We draped it heavily, and did a hand-printing on it in gold leaf. From there, we damaged it as much as we could, leaving just a suggestion that it was, at one time, fantastic-looking.”

Having collaborated with him on four “Harry Potter” films, Temime was very familiar with what works for Ralph Fiennes, and had clear ideas for Hades. “Ralph can carry a cape like nobody else,” she says. “We chose soft skein leather, because I wanted something matte that would give off no reflection whatsoever. I found an illustration of a volcanic surface with holes, and used that to design the print for it. It was horrific, and though you hardly see it, he could feel it.”

Apart from the gods, the costume designer had other transformations to accomplish. “Taking an English rose like Rosamund Pike and turning her into a Greek warrior was really a challenge,” she declares. “I had to make her appear strong and capable, without hiding her femininity and beauty.” Temime started by addressing the armor. “I found it fascinating the way Greeks fashioned the shapes of muscles into their tunics and I thought, ‘Why should a man show the shape of his abs, but a woman not show the outline of her breasts?’ So, I took that sort of detailing and enhanced the contours of her body, which ended up looking very sexy and cute, but still powerful. We also did a handmade tie dye on her dress, which was silk, and which looked very authentic.”

Temime felt no detail was too small, whether it would read on camera or not, as long as it spoke to the character. “For Agenor, who we first meet in prison, we created a cape imprinted with reproductions of antique coins. So, while he has nothing, his cape

represents something of real value, much like the man himself. For Helius, who is obsessed with the gods and wants to be a war hero, we made him mini-armor with two pieces of metal, much as a kid would have done, and it went nicely with his little wooden sword.”

To design the clothing for Helius’ father, the hero at the center of the story, Temime took both the character’s personality and the physical requirements of the part into consideration. “Sam’s a very physical actor and it’s an extremely active role, so it was important that he had tremendous freedom of movement. Had I given him metal armor, it would’ve been hard for him to move, so leather was a must. From there, I incorporated both Greek and Japanese elements into it, to make it slightly different from all the others. I used a very rough silk that we dyed and damaged, and I went with a shade of blue because it evokes the color of the sea, and he’s a fisherman.”

For the bulk of the cast, Perseus included, Temime says, “Jonathan wanted everyone to look very rough and realistic. He always asked for more dirt, more damage. He wanted to show the result of having been at war for many years and living in a world where the gods no longer provide for the mortals.”

To dress the army of Argos, Temime adhered closely to her research. “I gave them the look of a real army, with the color red for their cape, made from old pieces of carpet that we found. All the tunics were hand-printed. All the armors, greaves, capes and helmets were hand-sculpted or handmade, for approximately 300 officers and guards and so forth. And we also did the Athenians and the Spartans. There were a lot of Greek soldiers,” she smiles, “a lot.”

Liebesman has high praise for Temime’s work. “Jany’s interpretation of the era was brilliant,” he says. “It was an enormous undertaking, and she and her team really outdid themselves, and exceeded my expectations at every turn.”

ACTION AND ARMS

“Wrath of the Titans” includes numerous epic action sequences featuring hundreds of characters fighting, with a wide range of weapons at their disposal. Stunt

coordinator Paul Jennings and supervising armourer Nick Komornicki both worked on the first film, and were eager to pick up where they left off, while upping the ante.

“You get to play with huge monsters and have big fights and jump around and pretend to be gods,” Jennings says. “It’s exciting and it’s great fun.”

Jennings also enjoyed teaming with Sam Worthington again. “Sam is terrific with action and loves to do his own stunts, and he brings a lot of his own ideas, which helps us create compelling sequences.”

This time around, though, Perseus has been living a peaceful, fight-free life, so Worthington and the filmmakers wanted to play him as a bit of a “rusty gunslinger. He hasn’t fought for ten years, his punches aren’t as efficient as they once were and he’s not as adept at swordsmanship as he used to be,” the actor observes. “I liked that he has a little catching up to do, it brought a different dynamic to it and it was more fun for me to play. Every punch he takes and every punch he gives hurts. He’s William Munny, but at 35.”

“Sam is an incredibly skillful physical actor who will throw himself against rocks, take after take, and never complain,” Liebesman laughs.

“Sam wants the action to be in his face as much as possible,” Iwanyk agrees. “The tougher it is, the more motivated he gets, and you feel it. He’s up for anything, and that empowers us as filmmakers, and sets a great tone for the rest of the cast and crew.”

“I think audiences demand it nowadays,” Worthington offers, “and I want the audience to stay with me and the film for the whole ride, so I try to do as much as I possibly can without hurting myself.”

Fortunately, Perseus did have some weapons to aid him, including the sword he carried on his quest years ago, as well as a small wooden dagger carved by his own son, Helius, which he brings along for luck. Komornicki and his team provided the soldiers and gods with over 1500 arms as well, including a variety made from lightweight aluminum, rubber, or metal inlay, and also created the large working trebuchets for the final battle scene.

A special sword was created for the god of war. “It had a very traditional, Bronze Age Greek blade,” Komornicki says. “On the handle were the symbols for Ares: the eagle and the woodpecker. Overall, it was fairly simple, rough and ready, something that should look like it’s been through a lot of battles.” The god also carries a fearsome piece dubbed “Ares’ War Mace,” which Komornicki describes as having “a large stone top, a bronze mace shaft and a spike in the bottom.”

The film’s most important weapon is the symbolic and deadly Spear of Triam. Comprised of three individual pieces Hepaestus forged for the gods, it consists of Zeus’ thunderbolt, Poseidon’s trident and Hades’ pitchfork. It is the only instrument ever known to have defeated Kronos, and Perseus must somehow gather all three pieces in order to have a chance against the Titan this time around.

In order to be more functional, Komornicki relates, “All three of the gods’ weapons can be shrunk down to small baton versions, so that if the god is not in a dangerous situation and doesn’t need the big fighting version, he can have a compact one to carry around.” Each one also had its own distinct qualities. “Hades’ pitchfork wouldn’t be shiny; it had to look a bit dirty and aged. Poseidon’s trident also had to appear aged and as though it’s been in sea water for a long time. Zeus’ thunderbolt was the trickiest to design, because it had to evoke that lightning shape, but be more practical than that would actually be.”

To enhance the moviegoers’ experience of the stunts and swordplay, the filmmakers chose to utilize a far more modern-day tool: 3D.

“We conceived the movie for 3D, choreographing shots and consulting our on-set stereographer between takes to ensure that we’d be able to use the technology to our greatest advantage,” Liebesman states.

“We were very careful at every stage to prolong shots, make the movement more dynamic, and avoid quick cuts,” director of photography Ben Davis elaborates. “With that in mind, and because we’d be converting in post, we were still able to shoot in Jonathan’s style, with lots of camera movement and handheld camera work, which we couldn’t have done with 3D cameras.”

Davis was also happy to be shooting on film, rather than in high definition. “If this had been a contemporary piece, then HD might have worked. But it’s a Greek epic. I wanted the texture and sensibility and realism that you get with film.”

Polly Johnsen says, “Every choice we made in the scripting and planning stages took the look and feel and 3D elements of the film into account, so that we could bring moviegoers a thrilling, emotional, edge-of-your seat experience in the theater.”

“People go to the movies to be transported to worlds they’ve only dreamed about,” Basil Iwanyk says. “I think that, with our creatures and our action and our scope and scale, it’s going to be exciting and immersive. The monsters and the fire and the dust and ash of the atmosphere are going to come right out into the audience. It’ll be crazy fun.”

Jonathan Liebesman adds, “When Kronos comes out of the screen, with comets of lava flying off of him, you’ll feel as though he’s coming right for you.”

At the same time, the director reflects, “There are a lot of powerful, emotional themes going through the movie which I hope will speak to people, and all of that happens in the midst of this epic war between mortals and gods and monsters.”

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ABOUT THE CAST

SAM WORTHINGTON (Perseus), one of today's busiest leading men, reprises the part he created in the 2010 hit "Clash of the Titans." He more recently starred in the title role of the dramatic thriller "Man on a Ledge." Worthington's upcoming films include Simon West's Iraq War drama "Thunder Run," with Gerard Butler, and the Australian film "Drift."

Worthington was catapulted to global stardom with his performance in the 2009 mega blockbuster "Avatar." Director James Cameron had hand-picked the actor to play the central role of Jake Scully in his groundbreaking science fiction adventure, which went on to earn more than \$2.7 billion worldwide, making it the highest-grossing motion picture of all time.

A native of Australia, Worthington graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. He began his career on the stage, appearing in a production of "Judas Kiss," directed by Neil Armfield for Company B at the Belvoir Street Theatre.

In 2000, Worthington made an auspicious feature film debut with a starring role in the Australian film "Bootmen." His performance brought him an Australian Film Institute (AFI) Award nomination for Best Actor. His subsequent Australian film credits include "Dirty Deeds," with John Goodman, Toni Collette and Sam Neill, for which he earned a Film Critics Circle of Australia (FCCA) Award nomination for Best Supporting Actor, and "Gettin' Square," with David Wenham. He also appeared in the World War II drama "Hart's War," starring Bruce Willis.

However, it was his layered performance in Cate Shortland's critically acclaimed and commercially successful 2004 film "Somersault" that brought Worthington international attention. He won an AFI Award for Best Actor and earned his second FCCA Award nomination. In addition, the film made a clean sweep of the year's AFI Awards, winning in all 13 film categories—a first in the awards' history.

Worthington went on to star in the title role of Geoffrey Wright's 2006 contemporary adaptation of Shakespeare's "Macbeth." He also starred with Christian Bale in McG's action thriller "Terminator Salvation." His additional film credits include John Dahl's "The Great Raid," and the independent features "The Debt," for director John Madden, and "Last Night," opposite Keira Knightley.

On the small screen, Worthington recently created huge buzz with an action-packed commercial for the videogame "Call of Duty: Modern Warfare 3," with Jonah Hill. His earlier Australian television credits include starring roles in two award-winning series: "Love My Way," and "The Surgeon." He also starred in the "Delivery Man" episode of "Two Twisted," an anthology series produced by Bryan Brown.

RALPH FIENNES (Hades) recently completed his portrayal of the evil Lord Voldemort in "Harry Potter and the Deathly Hallows – Part 2," the finale of the blockbuster film franchise. Fiennes had also played Voldemort in "Harry Potter and the Goblet of Fire," "Harry Potter and the Order of the Phoenix" and "Harry Potter and the Deathly Hallows – Part 1."

Upcoming, Fiennes stars in Mike Newell's screen adaptation of Charles Dickens' "Great Expectations," with Helena Bonham Carter and Jeremy Irvine, and in the highly anticipated "Skyfall," the next film in the Bond series, from director Sam Mendes. He recently made his feature film directorial debut with a contemporary version of Shakespeare's political thriller "Coriolanus," in which he also starred with Gerard Butler and Vanessa Redgrave. In 2010, Fiennes first played Hades in the hit "Clash of the Titans," with Liam Neeson and Sam Worthington.

Fiennes has been honored with two Academy Award® nominations, the first in 1994 for his performance in Steven Spielberg's Oscar®-winning Best Picture, "Schindler's List." Fiennes' chilling portrayal of Nazi Commandant Amon Goeth also brought him a Golden Globe nomination and a BAFTA Award, as well as Best Supporting Actor honors from numerous critics groups, including the National Society of Film Critics, and the New York, Chicago, Boston and London Film Critics associations. Four years later, Fiennes

earned his second Oscar® nomination, for Best Actor, in another Best Picture winner, Anthony Minghella's "The English Patient." He also garnered Golden Globe and BAFTA Award nominations, as well as two Screen Actors Guild (SAG) Award® nominations, one for Best Actor and another shared with the film's ensemble cast.

In addition, Fiennes won a British Independent Film Award, an Evening Standard British Film Award and a London Film Critics' Circle Award and earned a BAFTA Award nomination for his work in the 2005 drama "The Constant Gardener," directed by Fernando Meirelles. In 2008, he received dual British Independent Film Award nominations, both for Best Supporting Actor, for his performances in "The Duchess," for which he also received a Golden Globe nomination, and "In Bruges." In addition, he earned Emmy, Golden Globe and SAG Award® nominations for his work in the HBO movie "Bernard and Doris," opposite Susan Sarandon.

His long list of film credits also includes the award-winning drama "The Reader," with Kate Winslet; Kathryn Bigelow's Oscar®-winning "The Hurt Locker"; James Ivory's "The White Countess"; Aardman's Oscar®-winning animated film "Wallace & Gromit in The Curse of the Were-Rabbit"; "Red Dragon"; the Neil Jordan-directed films "The End of the Affair" and "The Good Thief"; David Cronenberg's "Spider"; Martha Fiennes' "Chromophobia" and "Onegin"; István Szabó's "Sunshine"; "Maid in Manhattan"; the animated "The Prince of Egypt"; "The Avengers"; "Oscar and Lucinda"; Bigelow's "Strange Days"; Robert Redford's "Quiz Show"; and "Wuthering Heights," which marked his film debut.

A graduate of the Royal Academy of Dramatic Art, Fiennes began his career on the London stage, including two seasons with the Royal Shakespeare Company (RSC). In 1995, Fiennes opened as Hamlet in Jonathan Kent's production of the Shakespeare play, winning a Tony Award when the production moved to Broadway. His subsequent theatre credits include "Ivanov," again under Kent's direction; the title roles of Shakespeare's "Richard II" and "Coriolanus"; Christopher Hampton's "The Talking Cure," in which he originated the role of Carl Jung; the title role in Ibsen's "Brand" at the RSC; and "Julius Caesar," playing Mark Anthony.

In 2006, he reunited with Jonathan Kent to star in Brian Friel's "Faith Healer," which opened in Dublin before moving to Broadway, where Fiennes earned a Tony nomination for his performance. In 2008, Fiennes starred in the West End debut of Yasmina Reza's play "God of Carnage." Later that year, he starred in Samuel Beckett's one-man show, "First Love," at New York's Lincoln Center, followed by Kent's production of "Oedipus," at the National Theatre in London. Fiennes returned to the West End in August 2011 to star in Shakespeare's "The Tempest," directed by Trevor Nunn.

LIAM NEESON (Zeus) is an award-winning actor who has been internationally recognized for his work in both major studio blockbusters and acclaimed independent features. He has been honored for his depictions of three very different real-life figures. Neeson received Academy Award®, Golden Globe and BAFTA Award nominations for his performance as Oskar Schindler in Steven Spielberg's 1993 Oscar®-winning Best Picture "Schindler's List." Three years later, he played the title role in Neil Jordan's biopic "Michael Collins," earning another Golden Globe nomination and winning an Evening Standard British Film Award and the 1996 Venice Film Festival's Volpi Cup for his impassioned portrayal of the Irish Republican hero. In 2004, Neeson starred as controversial sex researcher Alfred Kinsey in Bill Condon's "Kinsey," for which he garnered his third Golden Globe nomination and an Independent Spirit Award nomination, and won a Los Angeles Film Critics Award.

Neeson next appears in Peter Berg's actioner "Battleship," and he also will be seen in Christopher Nolan's much-anticipated action thriller "The Dark Knight Rises." Earlier this year, he starred in Joe Carnahan's thriller "The Grey," which topped the box office in its opening weekend. His recent film credits also include Jaume Collet-Serra's thriller "Unknown"; Paul Haggis' thriller "The Next Three Days"; the actioner "The A-Team"; the mythological epic "Clash of the Titans"; and the thriller "Taken," as well as the indie films "Chloe," directed by Atom Egoyan, and "After.Life."

Neeson is also well known to film fans for his work in two blockbuster film franchises: playing the role of Jedi Master Qui-Gon Jinn in “Star Wars: Episode 1 – The Phantom Menace,” and the enigmatic Henri Ducard in Christopher Nolan’s “Batman Begins.” In addition, Neeson lends his distinctive voice to the character of Aslan in “The Chronicles of Narnia” films: “The Lion, the Witch and the Wardrobe,” “Prince Caspian” and “The Voyage of the Dawn Treader.”

Born in Ireland, Neeson began acting in 1976 with the Lyric Players Theatre in Belfast, and made his professional debut in Joseph Plunkett’s “The Risen People.” After two years, he joined the famed repertory company of Dublin’s Abbey Theatre, appearing in their production of Brian Friel’s “Translations.” He later won a Best Actor award for his performance in Sean O’Casey’s “The Plough and the Stars” at the Royal Exchange Theatre in Manchester, England.

In 1980, director John Boorman spotted Neeson as Lennie in John Steinbeck’s “Of Mice and Men,” and cast him in the Arthurian epic feature “Excalibur.” During that decade, Neeson played a wide range of characters in such films as Roger Donaldson’s “The Bounty”; Roland Joffe’s “The Mission”; “Lamb,” in the title role; Andrei Konchalovsky’s “Duet for One”; “A Prayer for the Dying”; Peter Yates’ “Suspect”; “The Good Mother”; and “High Spirits,” which marked his first collaboration with director Neil Jordan.

Neeson’s subsequent film work includes Sam Raimi’s “Darkman”; “Crossing the Line”; “Under Suspicion”; Woody Allen’s “Husbands and Wives”; John Madden’s “Ethan Frome,” playing the title role; Michael Apted’s “Nell,” with Jodie Foster and Natasha Richardson; “Rob Roy,” as the title character; Barbet Schroeder’s “Before and After,” opposite Meryl Streep; “Les Miserables”; Kathryn Bigelow’s “K-19: The Widowmaker”; Martin Scorsese’s “Gangs of New York”; Richard Curtis’ ensemble hit “Love Actually”; Ridley Scott’s “Kingdom of Heaven”; and Neil Jordan’s “Breakfast on Pluto.”

Throughout his career, Neeson has returned to the stage. He made his Broadway debut in the 1993 revival of Eugene O’Neill’s “Anna Christie,” for which he garnered a Tony Award nomination. In 1998, he played Oscar Wilde in David Hare’s play

“The Judas Kiss,” which opened in London’s West End and later moved to Broadway. He returned to Broadway in 2002 to play Proctor in Sir Richard Eyre’s acclaimed production of Arthur Miller’s “The Crucible,” opposite Laura Linney, earning a second Tony Award nomination and a Drama Desk Award nomination. Neeson also starred in the 2008 Lincoln Center Festival presentation of Samuel Beckett’s “Eh Joe,” directed by Atom Egoyan and produced by Dublin’s Gate Theatre.

ROSAMUND PIKE (Queen Andromeda) has quickly emerged as a contemporary and multifaceted actress having earned international acclaim for both her stage and film roles. Pike recently wrapped production on Christopher McQuarrie's Crime Drama “One Shot,” opposite Tom Cruise. The film is set for release in February 2013.

Pike was recently seen in the spy comedy “Johnny English Reborn,” a sequel to the 2003 hit film. She appeared opposite Rowan Atkinson, and Gillian Anderson and Dominic West also starred, with Oliver Parker directing. Pike also was recently seen in David Frankel's comedy “The Big Year,” with Owen Wilson, Jack Black and Steve Martin.

In 2010, Pike starred in the dramatic film “Made in Dagenham,” with Sally Hawkins, Miranda Richardson and Bob Hoskins, based on the 1968 strike at the Ford Dagenham car plant. She was later nominated for a 2011 London Critics’ Circle Award for British Actress in a Supporting Role for her work in the film. Pike also starred in “Barney's Version,” opposite Paul Giamatti and Dustin Hoffman. The film premiered at the Venice Film Festival and went on to receive rave reviews at the Toronto International Film Festival. Pike’s work in the film earned her a 2011 London Critics’ Circle Award for British Actress of the Year. She was also recently seen in the BBC movie “Women in Love.”

Pike received critical acclaim for her work as Helen in Lone Scherfig’s Academy Award Nominated Film “An Education,” with Peter Sarsgaard and Carey Mulligan. Received well at the Sundance Film Festival in 2009, “An Education” continued to garner critical acclaim with Academy Award®, Golden Globe, BAFTA and Film Critics nominations, and a win for Best Foreign Film at the Independent Spirit Awards.

In 2004, Pike starred in Laurence Dunmore's film version of "The Libertine," opposite Johnny Depp, playing the wife of Depp's Earl of Rochester. Pike was recognized for her extraordinary performance, receiving the 2005 British Independent Film Award for Best Supporting Actress. The film also starred John Malkovich and Samantha Morton.

Pike also starred alongside Keira Knightley, Brenda Blethyn and Dame Judi Dench in the film adaptation of the classic Jane Austen novel "Pride and Prejudice," directed by Joe Wright. She earned critical acclaim and received a 2006 London Film Critics' Circle Award for her portrayal of Jane Bennett.

She played alongside Ryan Gosling and Anthony Hopkins in the legal thriller "Fracture," directed by Gregory Hoblit. She also starred in Jeremy Podeswa's independent film "Fugitive Pieces," which opened the 2007 Toronto Film Festival. Pike starred in "Surrogates," opposite Bruce Willis, and then segued to the independent film "Burning Palms," written and directed by Christopher Landon; the film depicts five darkly comic and controversial tales of life in Los Angeles. Cast in her first major film as an iconic Bond girl at the age of 21, Pike starred with Halle Berry and Pierce Brosnan in "Die Another Day."

With starring roles in cinema, throughout her career Pike continues to return to her roots in theatre on the London stage. She has starred in "Gaslight" at the Old Vic Theater in Patrick Hamilton's Victorian thriller, The Wyndham Theatre's production of "Madame de Sade," with Judi Dench, and The Royal Court Theatre production of "Hitchcock Blonde," directed by Terry Johnson. With its enormous success, the play was moved to the Lyric Theater in London's West End. Pike also began 2010 by starring as the title role of the UK touring production of "Hedda Gabler," a performance for which she received rave reviews.

BILL NIGHY (Hephaestus) is an award-winning actor of the stage and screen. His more recent film work includes the blockbuster "Harry Potter and the Deathly Hallows – Part 1," in the role of Minister of Magic Rufus Scrimgeour. Nighy earlier won a BAFTA

Award, a London Film Critics Circle Award, and an Evening Standard British Film Award for his performance as an aging rock star in Richard Curtis's 2003 ensemble comedy hit "Love Actually." He also won a Los Angeles Film Critics Award for his collective work in that film, as well as "AKA," "I Capture the Castle" and "Lawless Heart."

His long list of film credits also includes "Wild Target," with Rupert Grint and Emily Blunt; "Pirate Radio," which reunited him with Richard Curtis; Bryan Singer's "Valkyrie," with Tom Cruise; Richard Eyre's "Notes on a Scandal," for which he earned a London Film Critics Circle Award nomination; "Underworld" and "Underworld: Evolution"; Fernando Meirelles' "The Constant Gardener," garnering a British Independent Film (BIF) Award nomination; "Lawless Heart," which brought him a BIF Award nomination; and "Still Crazy," for which he won an Evening Standard British Film Award. He is also unrecognizable as the tentacled pirate captain Davy Jones in "Pirates of the Caribbean: Dead Man's Chest" and "Pirates of the Caribbean: At World's End," and lent his voice to several animated features, including "Flushed Away."

Also well known for his work on the small screen, Nighy recently earned a Golden Globe Award nomination for Best Actor for his performance in the BBC television movie "Page Eight," directed by David Hare and produced by "Harry Potter" producer David Heyman. Nighy has worked several times with director David Yates, including the acclaimed BBC project "State of Play," for which he won a BAFTA TV Award for Best Actor. Yates also directed him in the BBC telefilm "The Young Visitors," and HBO's "The Girl in the Café," which brought him a Golden Globe Award nomination for Best Actor in a Television Movie or Miniseries. He later won a Golden Globe in the same category for his performance in the 2005 telefilm "Gideon's Daughter." His television work also includes dozens of series guest roles and longform projects, including the one for which he first gained attention, 1991's "The Men's Room."

Born in England, Nighy began his career on the British stage and has since earned acclaim for his work in numerous plays, including David Hare's "The Vertical Hour," "Pravda" and "A Map of the World." He has also performed in plays by other leading dramatists, including Tom Stoppard, Harold Pinter, Brian Friel, Anton Chekhov and Peter

Gill. He received an Olivier Award nomination for Best Actor for his performance in Joe Penhall's "Blue/Orange." On Broadway, he starred in the 2006 premiere of David Hare's "The Vertical Hour," directed by Sam Mendes.

EDGAR RAMIREZ (Ares) garnered acclaim for his performance in Olivier Assayas' "Carlos," which aired as a three-part miniseries on the Sundance Channel and was also released as a theatrical feature internationally. Ramirez's portrayal of Venezuelan revolutionary Ilich Ramirez Sanchez brought him Emmy, Golden Globe and Screen Actors Guild Award® nominations for Best Actor in a Miniseries or Television Movie. He also won a César Award for Most Promising Actor and received Best Actor nominations from the Los Angeles Film Critics, London Film Critics Circle, and National Society of Film Critics.

Ramirez is currently filming Kathryn Bigelow's thriller about the hunt for Osama Bin Laden, culminating with the perilous mission to capture or kill him. His upcoming films also include the French film "A Monkey on My Shoulder," opposite Juliette Binoche.

He previously co-starred with Benicio del Toro in Steven Soderbergh's Ernesto "Che" Guevara biopic, "Che – Part One," which premiered at the 2008 Cannes Film Festival. Ramirez's other recent film credits include the political thriller "Vantage Point" and Paul Greengrass's "The Bourne Ultimatum," with Matt Damon. He also starred in "Cyrano Fernandez," a Venezuelan-Spanish production based on the classic play "Cyrano de Bergerac." His performance in the film's title role brought him Best Actor Awards at the Amien International Film Festival and the Málaga Spanish Film Festival, where the film also won the Audience Award.

A native of Venezuela, Ramirez made his American film debut in Tony Scott's "Domino," opposite Keira Knightley and Mickey Rourke. His international film credits include "Ellipsis," "El Don (The Boss)," the short "La Hora Cero (The Magic Hour)," "El Nudo (The Knot)," "Yotama se va Volando (Yotama Flies Away)," "Punto Y Raya" (aka "A Dot and a Line") and "Anonimo (Anonymous)."

A native of Caracas, Venezuela, Ramirez grew up all over the world due to his father's job as a military attaché and, as a result, is fluent in German, English, French, Italian and Spanish. Initially intending to become a diplomat, he earned a degree in journalism, specializing in political communication. In 2000, before turning to acting full time, Ramirez was the executive director of Dale Al Voto, a Venezuelan organization akin to Rock the Vote.

Among his philanthropic interests, Ramirez was recently appointed a Goodwill Ambassador for UNICEF and is the first male celebrity to serve as a spokesperson for Senosalud.com, the largest breast cancer organization in Venezuela.

TOBY KEBBELL (Agenor) was most recently seen in Steven Spielberg's sweeping drama "War Horse." Upcoming, Kebbell stars in the action thriller "The East," with Ellen Page and Alexander Skarsgård.

In 2010, Kebbell starred in three very different films: Mike Newell's epic "Prince of Persia: The Sands of Time," starring Jake Gyllenhaal; Jon Turteltaub's "The Sorcerer's Apprentice," with Nicolas Cage; and Robert Redford's historical drama "The Conspirator," in which he portrayed President Lincoln's assassin, John Wilkes Booth.

Kebbell previously starred in "Control," Anton Corbijn's 2007 biopic about Joy Division singer Ian Curtis. For his portrayal of the band's manager, Rob Gretton, Kebbell won a British Independent Film Award (BIFA) for Best Supporting Actor and earned a nomination for a London Film Critics Circle Award. The next year, Kebbell co-starred in Guy Ritchie's acclaimed crime comedy "RocknRolla," with Gerard Butler, Idris Elba, Tom Wilkinson and Thandie Newton. Following his work in those films, he received BAFTA Award and Empire Award nominations.

His earlier film work includes "Wilderness," Woody Allen's "Match Point," Oliver Stone's "Alexander," and Shane Meadows' "Dead Man's Shoes," which marked his screen debut and brought him a BIFA nomination for Most Promising Newcomer.

On British television, Kebbell's credits include the longform projects "Black Mirror," "The Commander – Windows of the Soul," and the "Macbeth" segment of the

series “ShakespeaRe-Told,” as well as episodes of the series “The Street” and “Peak Practice.”

Kebbell has also performed on the London stage, including the plays “Enemies” at the Almeida, under the direction of Michael Attenborough, and the critically acclaimed “Journey’s End” at the Playhouse Theatre, directed by David Grindley.

DANNY HUSTON (Poseidon) is an award-winning actor known for his versatility and dramatic screen presence. True to Huston form, Danny is cultivating a storied career both in front of and behind the camera.

Known as a writer, director and producer, Huston got his start directing “Mr. North,” starring Anthony Edwards, Robert Mitchum and Huston’s sister, Anjelica Huston. Later, Huston gave his breakthrough acting performance in the independent film “Ivansxtc” and was nominated for Best Male Performance at the Independent Spirit Awards in 2003.

Huston’s other film credits include: “Birth,” directed by Jonathan Glazer, opposite Nicole Kidman; “Silver City,” directed by John Sayles; and Martin Scorsese’s “The Aviator,” starring Leonardo DiCaprio, for which the ensemble cast was nominated for a 2004 Screen Actors Guild (SAG) Award®. The following year, Huston received the Golden Satellite Award for Best Supporting Actor for his performance as Sandy Woodrow in Fernando Meirelles’ “The Constant Gardener,” and starred alongside Guy Pearce and Emily Watson in the critically acclaimed Australian western “The Proposition,” directed by John Hillcoat. He appeared in “Marie Antoinette,” directed by Sofia Coppola; “Children of Men,” from director Alfonso Cuarón; “Fade to Black,” in which he played Orson Welles, directed by Oliver Parker; “The Number 23,” from director Joel Schumacher; “The Kingdom,” directed by Peter Berg; “30 Days of Night,” from director David Slade; “The Kreutzer Sonata,” from director Bernard Rose; the comedy “How to Lose Friends and Alienate People,” directed by Robert Weide; the blockbuster “X-Men Origins:

Wolverize”; and he portrayed Samuel Adams in the award-winning HBO miniseries “John Adams.”

Huston’s 2010 films include Martin Campbell’s thriller “Edge of Darkness,” opposite Mel Gibson; Ridley Scott’s “Robin Hood,” starring Russell Crowe and Cate Blanchett; and the fantasy-action film from Sngmoo Lee called “The Warrior’s Way,” with Kate Bosworth and Geoffrey Rush. In Barry Levinson’s critically acclaimed, award-winning HBO film “You Don’t Know Jack,” Huston portrayed Geoffrey Feiger, Kevorkian’s lawyer, opposite Al Pacino.

In 2011, Huston appeared in Robert Redford’s “The Conspirator,” with James McAvoy, Robin Wright and Kevin Kline; “A Monster in Paris,” an animated film directed by Bibo Bergeron; and “Playoff,” directed by Eran Riklis and based on the life of Ralph Klein, the infamous Israeli basketball coach. His performance garnered him the 2011 Best Male Lead Performance Award at the Montreal Film Festival.

Soon to be released in 2012, Huston will be seen in Bernard Rose’s “Two Jacks,” opposite Sienna Miller and his nephew, Jack Huston; Ari Folman’s “The Congress,” with Harvey Keitel and Robin Wright; and Simon West’s “Stolen,” with Nicholas Cage.

Huston most recently completed production on his first television series, helmed by Mitch Glazer for STARZ network, entitled “Magic City.”

JOHN BELL (Helius) first appeared on the big screen in Vic Sarin’s “A Shine of Rainbows,” with Aidan Quinn and Connie Nielsen. Bell won Best Actor for his portrayal of Tomas at the Newport Beach Film Festival, and the movie also garnered awards at the Chicago International Children’s Film Festival and the Heartland Film Festival. He has since acted in the upcoming actioner “Battleship,” from director Peter Berg, and is currently shooting Peter Jackson’s “The Hobbit: An Unexpected Journey,” in New Zealand.

His first appearance on television was alongside David Tennant in the popular series “Doctor Who.” Bell won the role through a national competition. He later joined

the BBC comedy “Life of Riley,” and recently costarred in the critically acclaimed telefilm “Hattie.” He has a regular role in the BBC series “Tracy Beaker Returns,” and will next be seen on TV in the History Channel’s “Hatfields and McCoys,” a miniseries starring Kevin Costner, Bill Paxton and Tom Berenger, under the direction of Kevin Reynolds.

Bell was born in Paisley, Scotland, and has studied drama since the age of six. Now 14, he currently attends the Royal Conservatoire of Scotland.

ABOUT THE FILMMAKERS

JONATHAN LIEBESMAN (Director) most recently directed the hit sci-fi actioner “Battle Los Angeles.” He also directed “The Killing Room,” starring Timothy Hutton, Chloe Sevigny, Peter Stormare and Nick Cannon. The film premiered at the Sundance Film Festival, and later played at the prestigious Deauville Film Festival. “Darkness Falls” was his first feature film, which debuted at number one at the box office, and he directed “The Texas Chainsaw Massacre: The Beginning,” for producer Michael Bay.

Liebeman began his film career by writing and directing the award-winning short “Genesis and Catastrophe,” based on Roald Dahl’s short story. The film was screened at numerous film festivals, winning the Hollywood Film Festival’s Young Filmmaker Award and the Austin Film Festival’s Student Short Film Award. Liebeman later directed the short film “Rings,” which acted as a bridge between the features “The Ring” and “The Ring 2.”

Born and raised in Johannesburg, South Africa, he attended the South African School of Film and Drama before moving to the U.S. to study at New York University’s Tisch School of the Arts.

DAN MAZEAU (Screenwriter) grew up in Santa Rosa, California and majored in physics at UC Berkley before enrolling in the MFA screenwriting program at UCLA. In 2008, he was named one of *Variety’s* “10 Screenwriters to Watch.”

“Wrath of the Titans” marks Mazeau’s first screenplay credit. He has also worked on the screenplays for a number of projects in development, including “Jonny Quest” and “The Flash.”

DAVID LESLIE JOHNSON (Screenwriter) most recently wrote two episodes of AMC’s critically acclaimed horror series “The Walking Dead.” He had previously written Catherine Hardwicke’s fantasy thriller “Red Riding Hood.” His first feature screenplay credit was the horror thriller “Orphan,” directed by Jaume Collet-Serra and starring Vera Farmiga and Peter Sarsgaard.

Johnson attended The Ohio State University in Columbus, Ohio, and graduated with a Bachelor of Fine Arts Degree in Photography and Cinema. He began his career as a production assistant on Frank Darabont’s “The Shawshank Redemption,” which was filmed on location in Johnson’s hometown of Mansfield, Ohio, at the historic Mansfield Reformatory, where Johnson’s great-grandfather had been a prison guard. Johnson spent the next five years as Darabont’s assistant, using the opportunity to hone his craft as a screenwriter.

GREG BERLANTI (Story) most recently co-wrote and was a producer on the superhero actioner “Green Lantern,” starring Ryan Reynolds and Blake Lively.

He made his directorial debut in 2000 with the indie feature “The Broken Hearts Club: A Romantic Comedy.” In 2010, he directed the romantic comedy “Life as We Know It,” starring Katherine Heigl and Josh Duhamel, which grossed more than \$100 million worldwide.

As a writer, director and producer, Berlanti is the force behind several inventive and acclaimed television series, including “Everwood,” “Brothers & Sisters,” “Dawson’s Creek,” “Jack & Bobby,” and “Eli Stone,” for which he garnered a Writers Guild of America Award nomination.

Berlanti is currently producing four pilots—“Guilty” at Fox, “Arrow” at the CW,” “Golden Boy” at Warner Bros., and an unnamed comedy at CBS—and writing and

directing the event series “Political Animals,” starring Sigourney Weaver, which will debut this summer on USA.

BASIL IWANYK (Producer) recently produced the critically acclaimed drama “The Town”, directed by Ben Affleck, who also starred with Jeremy Renner and Jon Hamm. Among its honors, the film was named one of the top 10 films of the year by both the American Film Institute and the National Board of Review and also received Producers Guild, Writers Guild, and Critics’ Choice Award nominations. It was also a breakout film for Renner, who earned Oscar® and Golden Globe nominations for his performance.

Iwanyk has produced several film projects under the banner of his production company, Thunder Road Pictures, including the epic action adventure “Clash of the Titans,” which was one of the biggest hits of 2010, earning more than \$493 million worldwide. Recent Thunder Road projects also include the 2010 summer hit “The Expendables,” directed by Sylvester Stallone, who also joined the film’s action star ensemble, including Jet Li, Jason Statham and Bruce Willis; the Antoine Fuqua-directed crime saga “Brooklyn’s Finest,” starring Richard Gere and Don Cheadle; McG’s true-life drama “We Are Marshall”; and the Harrison Ford thriller “Firewall,” directed by Richard Loncraine.

Thunder Road’s upcoming projects include “The Seventh Son”, a fantasy adventure starring Jeff Bridges, and “The Expendables 2,” reuniting the cast under the direction of Simon West.

Iwanyk began his film industry career as an agent trainee at United Talent Agency. He joined Warner Bros. Pictures in 1995 as a creative executive, and was promoted to Vice President of Production two years later. During his tenure at the studio, Iwanyk was involved in the development and production of such films as Antoine Fuqua’s crime drama “Training Day,” starring Denzel Washington in an Oscar®-winning performance; Steven Soderbergh’s “Ocean’s Eleven”; and Christopher Nolan’s thriller “Insomnia.”

In 2000, Iwanyk became President of Worldwide Production at Intermedia Films,

overseeing a wide variety of projects, including “K-19: The Widowmaker”, “Terminator 3: Rise of the Machines,” Spike Jonze’s Oscar®-winning “Adaptation,” and Phillip Noyce’s Oscar®-nominated “The Quiet American.” Iwanyk started Thunder Road Pictures in 2004.

POLLY JOHNSEN (Producer) has a three-year first-look deal with Warner Bros., where she recently produced “Cats & Dogs: The Revenge of Kitty Galore” and the Kevin Smith-directed comedy “Cop Out,” starring Bruce Willis and Tracy Morgan. She also has a wide range of projects in development. In addition, Johnsen produced the indie feature “Ceremony,” starring Uma Thurman, which premiered at the 2010 Toronto Film Festival.

Prior to forming her own company, Johnsen was President of Warner Independent Pictures (WIP) from 2006 to 2008. She was responsible for production, marketing and distribution of the company’s slate of films, which included “The Painted Veil”; “A Scanner Darkly”; “For Your Consideration”; “In the Valley of Elah”; and the final picture to come out of Warner Independent Pictures, “Slumdog Millionaire,” which won eight Academy Awards®, including Best Director and Best Picture.

Before joining WIP, Johnsen spent nearly a decade at Warner Bros. Pictures. Joining the company as a creative executive in 1997, she ascended through the executive ranks. By February of 2006, she had risen to the post of Executive Vice President of Production and oversaw in her tenure the first four “Harry Potter” movies, “Superman Returns,” “Blood Diamond,” “I Am Legend,” “P.S. I Love You,” “Scooby-Doo,” “Scooby-Doo: Monsters Unleashed,” “Starsky & Hutch,” “The Perfect Storm” and “Three Kings,” among others.

Johnsen began her motion picture career at Jersey Films, where she was involved in such films as “Out of Sight” and “Erin Brockovich.” Prior to beginning her career in entertainment, she received her undergraduate degree in Chinese Studies from the University of California at San Diego, and lived and worked in Southeast Asia. Johnsen received her MFA from the University of Southern California’s Peter Stark Producing Program.

THOMAS TULL (Executive Producer) is Chairman and CEO of Legendary Pictures and has achieved great success in the co-production and co-financing of event movies. Since its inception in 2004, Legendary Pictures, a division of leading media company Legendary Entertainment with film, television and comics divisions, has teamed with Warner Bros. Pictures on such theatrical hits as Bryan Singer's "Superman Returns," Zack Snyder's "300," and "Watchmen," as well as Christopher Nolan's "Batman Begins" and the award-winning phenomenon "The Dark Knight," which earned in excess of \$1 billion worldwide.

More recently, this highly successful partnership produced such films as Ben Affleck's "The Town," Christopher Nolan's award-winning blockbuster "Inception," the worldwide hit "Clash of the Titans," and Todd Phillips' "The Hangover" and "The Hangover Part II," which is the highest-grossing R-rated comedy of all time. Legendary's upcoming films include Guillermo del Toro's "Pacific Rim," Nolan's "The Dark Knight Rises," completing the director's Batman trilogy, Bryan Singer's "Jack the Giant Killer," and Zack Snyder's "Man of Steel." Legendary is also developing a number of promising film projects in-house, including "Seventh Son," the Jackie Robinson biopic "42," "Godzilla," "Gravel," and a sequel to "300."

Before forming Legendary, Tull was President of The Convex Group, a media and entertainment holding company headquartered in Atlanta, on whose Board of Directors he also served. Tull is also a member of the Board of Trustees of the American Film Institute (AFI) and the Board of Directors of Hamilton College, his alma mater, and Carnegie Mellon University. He serves on the board of the San Diego Zoo and is a minority partner in the six-time Super Bowl champion Pittsburgh Steelers.

JON JASHNI (Executive Producer) oversees the development and production of all Legendary Pictures film projects and is President and Chief Creative Officer of Legendary Entertainment, a leading media company with film, television and comics divisions. He recently served as executive producer on such films as the mythological adventure hit "Clash of the Titans," Todd Phillips' top-grossing R-rated comedy "The

Hangover,” and Ben Affleck’s “The Town.” In addition, Jashni is producing Legendary’s upcoming film “Pacific Rim,” and is an executive producer on “The Seventh Son,” “Jack the Giant Killer,” the Jackie Robinson biopic “42,” and a sequel to “300.”

Prior to Legendary, Jashni was President of Hyde Park Entertainment, a production and financing company with overall deals at 20th Century Fox, Disney and MGM. While there, he oversaw the development and production of “Shopgirl,” “Dreamer,” “Walking Tall” and “Premonition.”

Before joining Hyde Park, Jashni was a producer on director Andy Tennant’s romantic comedy smash “Sweet Home Alabama.” Jashni’s collaboration with Tennant began with the fairytale “Ever After,” for which Jashni oversaw development and production as a senior production executive at 20th Century Fox.

Jashni also co-produced two Academy Award®-nominated films: the critically acclaimed drama “The Hurricane,” which garnered a Best Actor nod for star Denzel Washington; and a non-musical reinterpretation of “Anna and the King,” which starred Jodie Foster and earned two Oscar® nominations.

Jashni is a member of the American Film Institute and the Producers Guild of America. He holds a BS from the University of Southern California and an MBA from UCLA’s Anderson School of Management.

CALLUM McDOUGALL (Executive Producer) is a partner in Eighth Wonder Pictures, which is developing a slate of motion picture and television projects, including a feature film version of the iconic British television series “The Professionals.”

McDougall is also an executive producer on the upcoming Bond film “Skyfall,” being directed by Sam Mendes. He previously served as an executive producer on the recent Bond entries “Casino Royale” and “Quantum of Solace.” In addition, he was an executive producer on “Harry Potter and the Prisoner of Azkaban,” the third film in the blockbuster franchise.

McDougall entered the film industry in 1979, starting as a runner and then becoming a third assistant director on two “Pink Panthers” movies and “Monty Python’s

The Meaning of Life,” among other films. Moving up to second assistant director, he worked on more than 20 film and television productions, including the James Bond films “The Living Daylights” and “Licence to Kill”; “Air America”; “Gothic”; “The Muppet Christmas Carol”; “The Witches”; and Lucasfilm’s award-winning television series “The Young Indiana Jones Chronicles,” on which he also served as a unit production manager (UPM).

His credits as a UPM also include the Bond films “Goldeneye” and “Tomorrow Never Dies,” as well as “101 Dalmatians,” “Fierce Creatures” and the short “Alien Love Triangle.” In addition, he was executive in charge of production for DNA Films on a range of projects, including “Beautiful Creatures,” “Strictly Sinatra” and “The Final Curtain.”

McDougall began his producing career as a co-producer on “The Beach” and “Die Another Day.” He also produced the independent comedy “The Parole Officer.”

KEVIN DE LA NOY (Executive Producer) was an executive producer on “Clash of the Titans” as well as director Christopher Nolan’s worldwide blockbuster “The Dark Knight.” He also co-produced Michael Mann’s biographical crime drama “Public Enemies,” which starred Johnny Depp as legendary outlaw John Dillinger. Currently, he is an executive producer on the much-anticipated “The Dark Knight Rises,” the final film in Nolan’s Batman trilogy, opening July 20, 2012.

De La Noy’s other recent producing credits include serving as executive producer on “Blood Diamond,” starring Leonardo DiCaprio, Jennifer Connelly and Djimon Hounsou, under the direction of Edward Zwick. He had earlier collaborated with Zwick as the unit production manager on “The Last Samurai.” De La Noy also co-produced Richard Donner’s sci-fi thriller “Timeline,” and was an associate producer on Steven Spielberg’s award-winning World War II drama “Saving Private Ryan.”

In addition, he has been the unit production manager on such hits as “Ali,” “Titanic,” “Braveheart,” “Mission: Impossible” and “Mission: Impossible II.” His film work also includes serving as the production supervisor on “The Power of One” and as

the location manager on such films as “The Ghost and the Darkness,” “Black Beauty,” “The Secret Garden” and “1492: Conquest of Paradise.” He has also worked as an assistant director on a wide range of features.

LOUIS LETERRIER (Executive Producer) is currently directing the crime thriller “Now You See Me,” starring Woody Harrelson, Isla Fisher, Jesse Eisenberg and Morgan Freeman. He recently directed the worldwide hit “Clash of the Titans,” starring Sam Worthington, Liam Neeson and Ralph Fiennes, which earned more than \$493 million worldwide.

Leterrier previously helmed “The Incredible Hulk,” based on the Marvel comic and starring Edward Norton, Tim Roth, Liv Tyler and William Hurt; the actioner “Unleashed,” starring Jet Li, Morgan Freeman and Bob Hoskins; and “The Transporter” and “Transporter 2,” both written and produced by Luc Besson and starring Jason Statham.

Born in Paris, Leterrier developed a love for cinema at an early age, winning several awards for short films before turning 18 and leaving France to study film at New York University’s prestigious Tisch School of the Arts. He worked as a production assistant or second assistant director on such films as “Alien: Resurrection,” directed by fellow countryman Jean-Pierre Jeunet; Luc Besson’s historical epic “The Messenger: The Story of Joan of Arc”; and “Asterix & Obelix Meet Cleopatra,” adapted from the comic books and directed by Alain Chabat.

BEN DAVIS (Director of Photography) has served as director of photography on such feature films as Mikael Håfström’s “The Rite,” Stephen Frears’ “Tamara Drewe,” Matthew Vaughn’s “Kick Ass,” Gerald McMorrow’s “Franklyn,” Sharon Maguire’s “Incendiary” and Peter Webber’s “Hannibal Rising.” Davis’ work can also be seen in the short film “The Tonto Woman,” which received an Academy Award® nomination in 2008 for Best Live Action Short.

Davis is currently working on John Madden's "The Best Exotic Marigold Hotel," which marks his second collaboration with the director, having previously shot "The Debt."

CHARLES WOOD (Production Designer) began his entertainment industry career in 1991 as a visual effects art director, working on such projects as "The Fugitive," Peter Weir's "Fearless," "Under Siege" and "Army of Darkness." Segueing to design work, he has since collaborated on projects ranging from big studio movies to independent films. His credits include Joe Carnahan's "The A Team"; Andy Tennant's "Fool's Gold"; Michael Apted's "Amazing Grace"; "Flyboys," directed by Tony Bill; "Laws of Attraction"; "The Italian Job," directed by F. Gary Gray; "Get Carter" and "Mortal Kombat: Annihilation."

Wood earned an Emmy Award nomination in 2000 for the television movie "Geppetto" and a 2007 Satellite Award nomination for "Amazing Grace."

MARTIN WALSH (Editor) won an Academy Award[®] and an American Cinema Editors Eddie Award for his work on the 2002 smash hit adaptation of the Broadway musical "Chicago," directed by Rob Marshall and starring Renée Zellweger, Catherine Zeta-Jones and Richard Gere.

In 2010, Walsh edited two period epics: "The Prince of Persia: The Sands of Time," directed by Mike Newell and produced by Jerry Bruckheimer; and "Clash of the Titans," directed by Louis Leterrier. Walsh has collaborated three times with director Iain Softley, on the films "Inkheart," starring Brendan Fraser and Helen Mirren; "Hackers," which marked the major feature film debut of Angelina Jolie; and the Beatles biopic "Backbeat." Walsh also edited three films for director Peter Chelsom: "The Mighty," "Funny Bones" and "Hear My Song."

Walsh's additional credits include James McTeigue's "V for Vendetta," produced by the Wachowskis; Julian Fellowes' "Separate Lies"; "Thunderbirds"; Richard Eyre's "Iris"; "Strictly Sinatra"; "Bridget Jones's Diary"; "Mansfield Park"; "Hilary and Jackie"; "Welcome to Woop Woop"; "For Roseanna"; and "Feeling Minnesota."

JANY TEMIME (Costume Designer) has designed the costumes for six of the blockbuster “Harry Potter” films, most recently winning a Costume Designers Guild (CDG) Award for her work on the final film, “Harry Potter and the Deathly Hallows – Part 2.” She also created the costumes for “Harry Potter and the Prisoner of Azkaban”; “Harry Potter and the Goblet of Fire”; “Harry Potter and the Order of the Phoenix,” for which she received a CDG Award nomination; “Harry Potter and the Half-Blood Prince”; and “Harry Potter and the Deathly Hallows – Part 1.”

Temime has also served as the costume designer on two films due out this fall: Sam Mendes’ upcoming James Bond thriller, “Skyfall,” starring Daniel Craig, Ralph Fiennes and Javier Bardem; and Alfonso Cuarón’s sci-fi thriller “Gravity,” starring Sandra Bullock and George Clooney.

Temime earned a British Independent Film Award nomination for her costume designs for “High Heels and Low Lives,” starring Minnie Driver. She had earlier won a BAFTA Cymru Award for her work on Marc Evans’ “House of America,” and the 1995 Utrecht Film Festival’s Golden Calf for Best Costume Design for Marleen Gorris’ Oscar®-winning “Antonia’s Line.”

Her additional credits encompass more than 40 international motion picture and television projects, including Martin McDonagh’s “In Bruges,” starring Ralph Fiennes, Colin Farrell and Brendan Gleeson; Cuarón’s “Children of Men,” starring Clive Owen; Agnieszka Holland’s “Copying Beethoven,” starring Ed Harris; Beeban Kidron’s “Bridget Jones: The Edge of Reason,” starring Renée Zellweger; Werner Herzog’s “Invincible,” starring Tim Roth; Todd Komarnicki’s “Resistance”; Marleen Gorris’ “The Luzhin Defense”; Paul McGuigan’s “Gangster No. 1”; Edward Thomas’s “Rancid Aluminum”; Mike van Diem’s “The Character,” the 1998 Oscar® winner for Best Foreign Language Film; Danny Deprez’s “The Ball”; George Sluizer’s “The Commissioner” and “Crimetime”; Ate de Jong’s “All Men Are Mortal”; and Frans Weisz’s “The Last Call.”

NICK DAVIS (Visual Effects Supervisor / Second Unit Director) earned Oscar[®] and BAFTA Award nominations for his work on the acclaimed blockbuster “The Dark Knight,” for director Christopher Nolan. Davis also received BAFTA Award nominations for his visual effects achievements in Tim Burton’s “Charlie and the Chocolate Factory,” and the first two Harry Potter films, “Harry Potter and the Sorcerer’s Stone” and “Harry Potter and the Chamber of Secrets.”

More recently, Davis was the visual effects supervisor on “Clash of the Titans.” His credits in that post also include Wolfgang Petersen’s epic “Troy,” Jon Amiel’s “Entrapment,” Jeremiah Chechnik’s “The Avengers,” and Andrew Davis’ “Chain Reaction.” He also served as post production visual effects supervisor on Joel Schumacher’s “Batman & Robin” and “Batman Forever.”

Davis has also worked on the visual effects teams of a number of other films, including as a visual effects producer on Wes Craven’s “A New Nightmare” and the Andrew Davis-directed films “The Fugitive” and “Under Siege,” and technical supervisor on Peter Weir’s “Fearless.”

Davis graduated with a Bachelor of Arts in English and Politics from Oxford Brookes University. He is a member of the Academy of Motion Picture Arts and Sciences and BAFTA and has served on the BAFTA Visual Effects Nomination Committee.

NEIL CORBOULD (Special Effects Supervisor) won an Academy Award[®] for his work on Ridley Scott’s epic “Gladiator,” for which he also earned a BAFTA Award nomination. He also garnered Oscar[®] and BAFTA Award nominations for the special effects in Bryan Singer’s “Superman Returns.”

Corbould just received his seventh BAFTA Award nomination as the special effects supervisor on Steven Spielberg’s “War Horse.” He previously won BAFTA Awards for Spielberg’s “Saving Private Ryan” and Roland Emmerich’s “The Day After Tomorrow,” and earned nominations for “Vertical Limit” and “The Fifth Element.”

Corbould’s upcoming films include “Snow White and the Huntsman” and “Gravity.” His list of credits as a special effects supervisor also include “Defiance,”

“National Treasure: Book of Secrets,” “Blood Diamond,” “Kingdom of Heaven,” “The Mummy Returns,” “Black Hawk Down” and “Entrapment.”

Corbould was still in his teens when he began his career in special effects, gaining experience on Richard Donner’s “Superman” and working for Martin Gutteridge on such films as “The Elephant Man,” “An American Werewolf in London,” “Superman III,” “Little Shop of Horrors” and “Amadeus.” Among his other credits, he worked on three James Bond films: “A View to a Kill,” “The Living Daylights” and “Licence to Kill.”

JAVIER NAVARRETE (Composer) is an Academy Award® and Grammy Award nominee for his score the acclaimed Spanish-language fantasy “Pan’s Labyrinth,” directed by Guillermo del Toro.

His more recent film work includes the fantasy Western “The Warrior’s Way”; Jordan Scott’s directorial debut “Cracks”; Joe Dante’s horror thriller “The Hole”; and Iain Softley’s fantasy adventure “Inkheart,” starring Brendan Fraser and Helen Mirren.

Navarrete’s additional credits also include Alexandre Aja’s horror film “Mirrors,” starring Kiefer Sutherland; “His Majesty Minor,” directed by Jean-Jacques Annaud; “The Devil’s Backbone,” directed by Guillermo del Toro; and the romantic drama “Dot the I,” starring Gael Garcia Bernal. Additionally, he has scored more than 40 other features, documentaries and television movies in his native Spain.