

Synopsis

From acclaimed director **Terry Gilliam** (**The Fisher King**, **Twelve Monkeys**), comes *The Brothers Grimm*, the adventure of legendary fairytale scribes, Will and Jake Grimm (**Matt Damon** and **Heath Ledger**), two brothers who travel around the Napoleonic countryside vanquishing monsters and demons in exchange for quick money. But when the French authorities figure out their scheme, the con men are forced to contend with a real magical curse when they enter an enchanted forest where young maidens keep disappearing under mysterious circumstances. Many of their renowned fairytales including Cinderella, Little Red Riding Hood and Hansel & Gretel are masterfully woven into the story, as the Brothers Grimm are forced to confront all that their imaginations have brought to life in this epic battle between fantasy and reality.

Terry Gilliam directs THE BROTHERS GRIMM from a screenplay by Ehren Krueger and stars Matt Damon, Heath Ledger, Jonathan Pryce, Lena Headey, Peter Stormare and Monica Bellucci. The producers are Charles Roven and Daniel Bobker.

This film is rated PG-13 and is approximately 118 minutes.

ABOUT THE PRODUCTION

*No Curse We Can't Reverse;
No Spell We Can't Break
No Demon We Can't Exterminate*

Once upon a time there lived two dashing but diametrically opposed brothers, cynical Will and Jacob the dreamer, who became known far and wide as THE BROTHERS GRIMM. The brothers roamed the land collecting and spreading fairy tales – tales of danger and mystery that to this day enchant and terrify people of all ages with hair-raising stories of magical good battling epic evil and ordinary humans confronting the eternal riddles of monsters, mystical beasts and wicked witches. Indeed, the Brother Grimm brought forth the yarns responsible for some of the world's wildest dreams and darkest nightmares for centuries.

Of course, the Grimm's fairy tales are simply highly entertaining stories that only the gullible and the superstitious believe in – hoaxes of a sort. They're certainly not for real. *Or are they?* Now, visionary filmmaker Terry Gilliam – who created the unforgettable visual worlds of “Brazil,” “Twelve Monkeys” and “The Fisher King” – creates a rip-roaring adventure for the legendary story-telling siblings that will bring them face-to-face with a cursed village in which the most wild and fabled fantasies have become . . . *reality*. Casting two of today's most charismatic screen stars, Matt Damon and Heath Ledger in roles unlike anything they've done before -- as the brothers who start out as frauds and unwittingly become heroes -- Gilliam combines elements of comedy, fantasy, horror and romance in an epic quest and forges an outrageous adventure inspired by some the best-known tales ever told.

“Fairy tales are my kind of world -- the world of fantasy and extraordinary things,” says Terry Gilliam of why he decided to tackle the production of THE BROTHERS GRIMM. “We ended up with a script I really believed in. The idea was that if you could create very real characters in a real world then, when these strange and scary fairy tale

elements begin to intrude and take over, the audience will believe in this world completely and have a lot of fun exploring it.”

From the start, Gilliam chose to go beyond the factual lives of the Brothers Grimm to create an escapade for them that nevertheless is richly inspired by their smart, frightening and endlessly compelling stories. He explains: “We owe the real Brothers Grimm a lot of thanks for the film but the story isn’t about their historical lives. We’ve basically created a *fairy tale about them*, in which they, at first, appear to be hip and heroic guys traveling from village to village ridding them of trolls, witches and all kinds of fantastical nightmares -- but we quickly learn it is all a clever con. Meanwhile, Napoleon’s Army, which has invaded Germany, is trying to ensnare the brothers and stamp their kind out. But soon they are all caught in a world that is exactly like the tales the Grimms have been collecting. In the end, the fairytales have become real and reality has become entwined with fantasy.”

Paying homage to both the grandness and ghoulishness of the Grimm legacy, Gilliam playfully weaves throughout the film’s non-stop action recognizable threads from some of the most popular Grimm fairy tales that have been read and loved around the world. “Red Riding Hood, Hansel & Gretel, Rapunzel – there are references throughout the movie to those Grimm fairy tales that are most familiar to the audience,” the director notes. “Although there are actually several hundred Grimm fairy tales, we wanted to stay with the ones that really resonate in people’s imaginations.”

Most of all, the film celebrates the very *spirit* of these dark stories– with their high-octane, psychologically suspenseful mix of contrasting magic and fear, wonder and vengeance, comic enchantment and blood-curdling evil. “Fairy tales have always been the way the world exercises its fears and its darkest imaginings and, also the way it sustains its belief in happy endings,” Gilliam observes. “I believe fairy tales were always meant to be a little dangerous and disturbing, to stir things up. Perhaps the idea is that if you survive through enough fairy tales, you’re prepared for the real world.”

The true Brothers Grimm had a similar belief about the undeniable power and entertainment value of these tales. Living in the tumult of 19th Century Germany, they were immersed in a time when superstition and mythology were battling it out with rationalism and modern ideas. It was a time of radical changes in the previously remote and primal German countryside, as the Napoleonic Army invaded Germany - bringing with it the reason-based beliefs of the Age of Enlightenment. When Enlightenment collided with a way of life based on myth and ancient stories, sparks flew – and it was

this incendiary conflict that Gilliam hoped to capture on screen as the Brothers Grimm head to the village of Marbaden believing more in hoaxes than in horses that can swallow children.

“I was very interested in the great conflict between the belief in fantasy and the ideas of the Enlightenment, which actually became quite rigid in its own lack of belief in anything mysterious,” notes Gilliam. “We made that a real part of the story. And of course the conflict goes on today.”

Also at the heart of the story are the bonds that can tie brothers together – and sometimes tear them apart. Will and Jacob Grimm are entirely opposite in their personalities and philosophies, yet when they arrive in the cursed village of Marbaden, their mutual attraction for the same woman soon complicates the already spooky proceedings.

“These are two brothers who clearly love each other and also despise one another at times and they have a very intense sort of brotherly relationship,” Gilliam observes. “Will is the charmer – he walks into the room, the girls look to him and he can have anything he wants. Jake on the other hand is caught up in this belief in storybook princesses and is searching for the ultimate romance. And Lena Headey, who plays the trapper Angelika, is the perfect for the two brothers.”

Most of all THE BROTHERS GRIMM was a chance for Gilliam to delve into the darkest depths of his own imagination to bring to life a pitch-black, humor-laden universe woven of menacing forests, looming castles, lurking wolves and cryptic beasts with his trademark cinematic originality and flourish. The concept was to create an initial raw, 19th century reality for the Grimms – and then warp it into a surreal dream world from which they cannot seem to escape.

“We realized from the beginning that in order to have the film truly look like a fairy tale that we couldn’t shoot it in a real forest or a real village because nothing quite like it existed -- we were going to have to build it all. So we created nearly everything from scratch, built castles and barns, brought an entire forest of trees into a soundstage, trained ravens and horses, crafted hundreds of models – and it was by far the largest production which I’ve ever done,” sums up Gilliam.

***A CHARISMATIC PAIR OF GRIMMS:
MATT DAMON AND HEATH LEDGER AS WILL AND JACOB***

The thrilling quest of THE BROTHERS GRIMM starts with the comical and compelling brothers themselves – one, a hard-nosed, savvy con artist trying to make a living in the hard times of Germany under Napoleonic invasion; the other, a wide-eyed dreamer who still believes in a magic fables and happily ever after. Both will have their beliefs tested as they head into the cursed village of Marbaden. To bring their adventure to life in a *larger-than-life* way, Terry Gilliam sought out two accomplished actors who he hoped would surprise him in every way.

“Matt and Heath were obviously the heart of the movie for me,” explains Gilliam, “but at first I thought Matt would play Jake because he’s usually more of an introspective and sensitive character and Heath would play Will because he’s usually cast as the straight-ahead hero. But then Matt came into our first meeting and said he wanted to play Will. I wasn’t sure about it at first, but then Heath came to me and said ‘Well, I’d like to play Jake.’ And then I realized that this was absolutely the right thing because I love to cast against type and turn things completely around. And it worked because they are both very surprising in these roles and it’s not what you’ve seen before from either one.”

Gilliam continues: “I’ve never seen anyone work as hard as Matt did to become a character so unlike who he really is, and also so unlike any character he’s played before. His entire bearing is completely different and I hope the audience will respond with the same excitement that I did to it. And Heath is someone who the world is used to seeing as a more conventional hero but here you see that he also has another kind of nervous, quiet side to him that’s very intriguing. Like Matt, he simply wouldn’t give up until he got the role right. They were both very impressive.”

Matt Damon jumped at the chance to work with Gilliam. “I think every actor wants to work with Terry, he’s so visually creative and so passionate about everything he does,” he says. “And to be handed such incredible material as THE BROTHERS GRIMM on top of that was a godsend. I thought it was very dark and very funny and it’s not at all like anything I’ve done before. It’s a fairy tale, of course, but it’s also got elements of a quest movie, of an action-adventure, of horror, of comedy and even romance.”

The fictionalized character of Will Grimm, a smart and cynical trickster who is unprepared for a world in which fairy tale situations become real, instantly intrigued Damon. “Will’s pretty much in the storytelling business for the financial gain and fame,” Damon observes. “And as a result, he is very unwilling to believe that forests can really be enchanted. He thinks there has to be some kind of a scam involved and it takes his brother to get him to see that there are things in this world that can’t be explained, that are simply and truly magical.”

He also was quite taken with the way the brothers’ relationship shifts as they encounter the mystifying events that unfold in the village of Marbaden. “I have a brother myself and was struck by how the script seemed to offer a really honest treatment of a sibling relationship, and how the dynamic between Will and Jacob is constantly in flux and changing, which is the way it really is between brothers.”

To further seal that ineffable fraternal bond, Damon and Ledger spent hours hanging out with one another on the set. Comments Damon: “We simply spent a lot of time talking and having beers at the end of the day – because that’s the sort of stuff that really creates an authentic feeling of brotherhood.”

Though Damon read up on the life and times of the true Brothers Grimm to prepare for the movie, he quickly realized that his character was a departure from the historical figure of Wilhelm. “The real Grimm Brothers were amazing German scholars and incredible patriots who collected these stories so that the German people could be proud of their folk history and not believe that it was as barbaric as they were being told,” he notes. “They were pretty incredible people who were quite influential in many different ways – and they worked together until the end of their lives. But obviously, their autobiography is an entirely different story than this adventure. This movie takes a much more fun and lighthearted angle on who they were to get deeper inside the essence of fairy tales they made so famous.”

Like Damon, Heath Ledger was instantly enchanted by the prospect of working with Gilliam. “I’ve always thought he has a brilliant mind,” says the actor. “He elevated this project to a whole other level and he inspired us – inspired this kind of eccentric, daring quality out of everyone involved in the film. The whole production felt very new and different and fun.”

Especially new and different for Ledger was the personality of Jacob Grimm, the twitchy storyteller who finds that the enchanted worlds he has always secretly believed in really exist. “This role was a real opportunity to leap out of my skin,” Ledger says.

“It’s a comic role and Terry gave me the gift of allowing me to feel comfortable and free enough to go to extremes and really express myself. I had the time of my life doing it.”

Ledger also had a blast trying to attain an instant blood relationship with Matt Damon. “It’s a real personal process, how you become someone’s brother in a flash,” comments Ledger. “We tried out a lot of different ways to synchronize with each other, how to smile like each other, laugh like each other. We observed each other’s characteristics and movements to make those similar. But the idea was always to have some similarities and a lot of really huge contrasts – as brothers so often do.”

For their fellow cast-mates, the performances of Damon and Ledger set the tone for the film. Sums up Jonathan Pryce: “We were all extremely impressed with Matt and Heath, who brought so much commitment to their roles, and worked so well together. They brought a huge energy to this already wildly creative world that inspired everyone.”

FROM OFFICERS TO SORCERERS: AN ALL-STAR CAST JOINS THE BROTHERS GRIMM

Surrounding Will and Jacob Grimm on their journey are an assortment of remarkable characters – ranging from political buffoons to ravishing backwoods trappers to chillingly wicked witches – for whom Gilliam assembled an all-star cast made up of some of theatre and cinema’s most gifted actors

Reuniting with Terry Gilliam after memorable roles in Gilliam’s classics “Brazil” and “The Adventures of Baron Munchausen’s,” is two-time Tony Award winner Jonathan Pryce, playing the key role of General Delatombe, the French governor who has imposed his imperious rule on the German countryside where The Brothers Grimm have been plying their so-far fraudulent trade in demon hunting and exorcisms.

After reading the script for THE BROTHERS GRIMM, Pryce was convinced that this story that probes the very nature of what is scary, funny and unforgettable in storytelling, was perfect Gilliam territory. “I think everybody who read the script felt that this was a natural Terry Gilliam film, because it’s a big, big picture filled with all kind of invention and it involves all the subjects that have always interested Terry: magic, the supernatural and the whole notion of story-telling,” says Pryce. “The film was filled with the kind of larger-than-life images that Terry can create – but it’s also a little different for him because it’s the most purely fantastical adventure he’s ever done.”

In taking on the role of the somewhat dastardly Delatombe, Pryce brought his trademark theatricality to it. “I think Terry’s joy in employing people like me and Peter Stormare, who come from a theatrical background, is that we’re fairly fearless in not worrying about going-over-the-top,” he notes. “And we trusted in Terry to pull us back from that brink. Still, his two main directions on this film were always pretty much the same: *funnier and darker.*”

Pryce describes his uptight character as having four main interests in life: “Delatombe is interested in repressing the people, suppressing the people, and in finding a very good meal,” he laughs. “And then of course he is also interested in keeping tabs on those pesky Grimms – which is what leads us all into this incredible and unexpected adventure.”

Pryce’s Delatombe also has a most unusual sidekick – the hilariously and ineptly heinous henchman who hails from Parma, Italy: Cavaldi. Playing Cavaldi is Peter Stormare, the Swedish born actor who began his career on the stage under the direction of Ingmar Bergman and moved on to appear in some of Hollywood’s most acclaimed films of recent years.

Stormare grew up on Grimm in his native Scandinavia – and knew right away that Terry Gilliam could bring them to life as no one else ever had. “The real Grimm fairy tales have a darkness and a mischievousness that kids both love and fear and no one has really captured that on screen. Terry has that trend-setting Monty Python humor, that dark, sharp, witty humor, and when you put that together with the Grimm tales it’s a great mix,” he says. “I knew it would be really fascinating to take part in this world and the role of Cavaldi is a great one.”

Stormare continues: “I especially liked that the story is about how people become ensnared and entrapped in the stories they tell, by their own myths and legends.”

Cavaldi himself soon becomes wrapped up in the Grimm’s enchanted tales, despite his assignment to extract the truth from them with his monstrously malevolent, yet decidedly ineffective, wickedly engineered machinery. Stormare developed a great affection for the unusual character that has built a tremendously inventive chamber of horrors that, despite its devilish looks, has a bark far worse than its bite. Though he is one of the film’s most dodgy characters, Cavaldi also brings in some of the film’s most playful black comedy.

“Cavaldi is a great character because he has all the elements of a living human being. He’s not simply evil and he’s certainly not just good,” the actor comments. “He can be funny, he can be moving, he can be mysterious and he can be brutal. Terry explained him as being like this demon who torments and inspires the Brothers Grimm throughout their quest.”

The role also gave Stormare a chance to work closely with Matt Damon and Heath Ledger, which he describes as a unique pleasure. “I’ve worked with a lot of great actors, but I’ve never met two more devoted young stars than Matt and Heath. They both really had to have a lot of guts to come into this world that is entirely unlike reality.”

Matt Damon got a particular kick out of Stormare’s performance as Cavaldi. “Cavaldi is such a funny, funny character,” he says. “He’s supposed to be this famous interrogation artist from Italy, but he also has a lot of fear inside himself. He’s someone who is all at once hilarious and dangerous -- and Peter rides that balance extremely well.”

Adds Terry Gilliam: “Cavaldi is a villain but he’s in the vein of a comical villain and he eventually turns out to be very heroic, in fact. The key was not to make him so buffoonish that he wouldn’t be threatening and also not to make him so awful that he couldn’t be funny. Being a brilliant actor, Peter loved the challenge. He’s expansive, he’s theatrical and he’s outrageous. And together, Peter and Jonathan Pryce make for a wonderful act.”

THE BROTHERS GRIMM also offers a stunning romantic beauty who cannot be resisted and an eternally evil sorceress who must be defeated. Playing the ravishing local tracker Angelika is rising young British actress Lena Headey, while the 500 year-old Mirror Queen is portrayed by international screen sensation Monica Bellucci.

Terry Gilliam was particularly taken with the character of Angelika as an alluring loner and a woman ahead of her time. “In many ways, she’s sort of the first liberated woman in her village. No woman has ever left before and she’s not only gone off, but also gone to the University in the city. She’s sort of caught between these two worlds – on the one hand she’s used to a certain kind of practical reality and on the other she’s convinced that she lives in a world that is absolutely, undeniably cursed,” he explains. “The actress playing her had to be not just beautiful but also tough and independent – and Lena brings that very strong presence to it. It’s also a very physical part because she rides, she shoots arrows, and she has to have the aura of this strange mystery woman who refuses to play by the Grimm’s rules.”

Lena Headey especially enjoyed being the kind of woman who's willing to take on the boys, in this case the Brothers Grimm. "She's a savvy country girl and she thinks Will and Jacob are a pair of fools from the city who believe they can waltz in with their educated ways and clear this whole supernatural business up," she explains. "But then everything goes crazy."

Meanwhile, Angelika unwittingly drives a wedge between the brothers who both begin to fall for her primal charms. "I think Will and Jacob are curious about Angelika and she's equally curious about them," Headey observes. "She highlights something different in each of them and then Will and Jacob begin to see something different in one another and that causes all kinds of trouble."

Despite her character's skepticism about the Brothers Grimm, Lena Headey couldn't have been more pleased about the chance to form a romantic triangle with Matt Damon and Heath Ledger. "They're absolutely gorgeous and I was very happy," she laughs.

Most of all, Headey enjoyed the chance to go beyond the normal boundaries of reality. "It's just so great to be able to go completely into that world you believed in as a kid," she says. "I used to read the Grimm's tales when I was a child, so it's really cool to suddenly be inside of one. And the way that Terry Gilliam and the crew have created it, it's sort of like how you would see a dream, yet clearer and funnier and even spookier."

Finally, in one of the most enchanting roles of them all, Monica Bellucci takes on Marbaden's own fantastically wicked witch: The Mirror Queen, the 500 year-old immortal ruler who will stop at nothing to attain the eternal beauty that eludes her. Bellucci couldn't resist either the role or the film. "I'm a big fan of Terry Gilliam and have loved all his films," she says. "It's also a great cast with these two very strong and funny actors, Matt and Heath, as the Brothers Grimm. And most of all I love that it takes place in a fantasy world of monsters, witches and wicked queens."

Bellucci was not afraid to dive into the darkest of dark sides for the role. She continues: "Playing an evil queen, I felt that there can be so many nuances. I didn't want to play her as simply mean but rather as someone whose fate has become quite sad. She's going to live forever but little by little she's becoming old and decrepit – so there's something very tragic about her and that's part of what interested me."

Bellucci found her character to have many real elements, despite her magical nature. "I think many women would be ready to cast a spell to gain eternal youth and

beauty,” she notes. “I think that’s one of the wonderful things about the Grimm stories—sometimes it is through feats of imagination that you can best see reality.”

THE LOOK OF GRIMM: ABOUT THE FILM’S DESIGN

To forge a look that would combine a riveting realism with the fantastical and frightening, Terry Gilliam brought the production of *THE BROTHERS GRIMM* to the fanciful city of Prague and the medieval countryside of the Czech Republic. Yet, even here, he could not find the exact right village to forge the utterly enchanted realm of Marbaden. Gilliam wanted a cavalcade of imagery – mirrors, labyrinths, beastly apparitions and chiaroscuro effects – to make Marbaden a village with a definite difference from any other.

So Gilliam recruited up-and-coming production designer Guy Dyas – who previously tackled the complex and critically acclaimed designs for “X2: X-Men United” -- to construct the entire 25-building village from scratch. Together, the two developed a contemporary design aesthetic inspired by the shadowy whimsy of 19th century expressionism and the classical, lavishly detailed, black—and-white ink illustrations that often accompany fairy tale books. Gilliam also wanted to take full advantage of the oddities of the natural world. “Look at the real world, at what trees are like,” he observes. “They’re strange and often terrifying. You don’t have to always invent – sometimes you can just look to nature. The look of this film was a balancing act between the artistic and the natural all squished together.”

The task faced by Dyas was enormous – building an entire 19th century German town complete with a church, bakery, bridges, stables and pathways; and an enchanted forest replete with rocks, a brook and towering trees all on a Czech soundstage – but he quickly realized there was no other choice. “We could never have found a village like the one we created,” he notes. “And building from the ground up really allowed us to push all the boundaries.”

For Dyas, working with Gilliam was the culmination of a long-held dream. “I’ll always remember the impact of seeing ‘Brazil’ for the first time because it was such a visual masterpiece and really opened my eyes to the possibilities for production design,” he recalls. “I knew working with him was going to be an incredible experience.”

The production designer spent more than a year developing endless ideas, sketches and preliminary designs. He began by immersing himself in Grimm fairy tales – reading tale after tale and perusing the work of numerous artists from the Golden Age of fairy tale

illustrations – when artists used light, shadow and sheer imagination to create unforgettable images of the fantastical. Inspired by these emotional and beautiful drawings from the past, Dyas began to draw the most important locales in THE BROTHERS GRIMM. In addition to the village of Marbaden, Dyas also began to sketch such unusual locations as Delatombe's Torture Chamber, the Rapunzel-like Tower of Charot and Cavaldi's elaborate luxury Chariot.

Prior to construction, he and Gilliam scoured the Czech countryside for old timbers riddled with worm-rot to build the village houses. The production also hauled in more than 700 trees to replant in a concrete backlot – creating an astonishingly real fake forest that could be manipulated with lights and cameras in a way no real forest ever could. "I'm obsessive about textures and finishes and things like that and Guy is brilliant with that," says Gilliam.

The village and forest were then built in intense weeks of rapid-fire construction on the Barrandov studio backlot. Harkening back to traditional building methods, Dyas and Gilliam brought in traditional stonemasons, carpenters, thatchers and wood carvers to add to the feeling of an authentic setting. Outside of the soundstages, the production utilized several authentic locales in the Czech Republic, most notably Krivoklat Castle in central Bohemia – a regal and imposing 12th century tower considered one of the oldest and most historically significant castles in the castle-lined Czech Republic. Other Czech "castle towns" utilized include Kacina, Kutna Hora and Ledec.

"You couldn't ask for a more perfect location for this film than the Czech Republic," says Dyas. "It wasn't even the locations themselves so much as the constant inspiration they provided. Walking through Prague in the snow with all its original architecture we had the sense of going back in time to another world and that was very influential."

For the actors, the sets became a treasure trove that sparked their imaginations further. Says Matt Damon: "When you walked onto Guy Dyas' sets, you were immediately pulled into an entirely alternate world. They were just massive in scope and amazing in their feeling – and transported you in wonderful ways."

Seamlessly woven into this supernatural world are the extravagantly detailed costumes of Academy Award winner Gabriella Pescucci ("Age of Innocence," "Charlie and the Chocolate Factory," "Van Helsing") and Carlo Poggioli ("Van Helsing") – a duo who previously collaborated with Terry Gilliam on the Oscar-nominated costumes for "The Adventures of Baron Munchausen." Their designs for THE BROTHERS GRIMM run the gamut from authentic 19th century German menswear and peasant garb to darkly whimsical

fantasy creations, including the lavish, heart-red dress Monica Bellucci dons as the Mirror Queen.

Meanwhile capturing all the film's visuals – real and surreal -- is innovative director of photography Newton Thomas Sigel, who previously lent his distinctive eye to such acclaimed contemporary films as "The Usual Suspects" and "Three Kings," among others. Adding further touches of magic and mystery to THE BROTHERS GRIMM is the folk-inspired musical score by Dario Marianelli ("Pride and Prejudice," "I Capture The Castle").

Yet even as his team worked tirelessly to create an aesthetic, visual and musical sense of dreams, nightmares and enchantment on the screen, Gilliam still hoped to leave much of the film's excitement to the imagination – the audience's imagination, that is. "I always believe when I am making a film that 90 percent of what is seen should be in the shadows so that the audience is doing the imagining," explains Gilliam. "The work of the cast and crew is to provide the hints and let them fill in the rest. I want the audience to be put through their paces, to be truly frightened and moved. The less we show and the more we imply, the better it is."

This same philosophy also came to bear on the film's special effects, which ultimately number some 750 shots. "The visual effects team's job was to bring to life all the ideas that couldn't be accomplished practically – making the trees walk, turning wolves into woodsmen, manipulating ravens, depicting a horse swallowing a child and aging Monica Bellucci backwards from 500 to 25, for example," explains visual effects supervisor Kent Houston.

Perhaps the most difficult effect to achieve was that of the film's fairy-tale-inspired wolf – yet it was one central to the film's design. "In a movie about enchanted forests, there has to be wolf!" proclaims Terry Gilliam. Kent Houston adds: "Our wolf is not necessarily a wolf as you know it, but a very unusual beast with its own very specific characteristics and details that took a lot of ingenuity to bring to life."

Houston collaborated closely with Gilliam throughout the film, trying to stay inside the director's notoriously facile mind. As he puts it: "Our main mission was to realize as completely as possible the wild images that Terry has in his head, using all available technologies to create his world for the audience."

A NOTE ON THE REAL BROTHERS GRIMM

In THE BROTHERS GRIMM, Matt Damon and Heath Ledger star as a fictional Will and Jacob Grimm setting off on an incredible adventure into the dark heart of fairy tales. Though the film does not follow the historical lives of the Brothers Grimm, it remains deeply indebted to the real Brothers Grimm and their tireless belief that stories would always be a vital means of exploring humanity's most compelling fears and undying sense of wonder.

The actual Brothers Grimm – Jacob Ludwig Carl Grimm and Wilhelm Carl Grimm – were born one year apart on the cusp of the 19th century in Hanau, Germany. They later moved to a turreted stone house in Steinau, a small city that surrounded a 16th century castle. Following in their lawyer father's footsteps, the nearly inseparable brothers both went on to study law at the University of Marburg. It was there that they first began to collect folk and fairy tales – ancient tales passed down orally from mothers to children and full of rogues and royalty, wolves and witches, stepmothers and servant girls and all manner of magical situations and moral dilemmas. The brothers came at these tales out of their fascination with language, folk history and German culture. In the hopes of preserving a way of life that was under threat, they devoted themselves more and more to discovering, writing and publishing the tales they gathered from German peasants.

In 1812, though they were at the time near destitute, the Grimms published their first book of fairy tales – Children's and Household Tales – and went on to publish more than 200 tales in the coming years. Their endlessly influential collection would ultimately include the stories that would later becoming known as "Cinderella," "Sleeping Beauty," "Little Red Riding Hood," "Hansel & Gretel," "The Frog King," "Snow White," "Rapunzel" and "Rumpelstiltskin." Their final collection, known as Grimm's Fairy Tales, has been translated into an incredible 160 languages.

Today, these stories are an indelible part of pop culture and have been transformed into nearly every form of media – from opera to movies to rock music to fashion. The very style of their writing and structure of their tales has influenced children's literature for well over a century and has had an indelible impact on fantasy filmmaking.

Wilhelm Grimm died in 1859, with his brother following him four years later in 1863 – yet they will continue to live on through the stories that bear their name and the indelible marks they have left on the human imagination.

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ABOUT THE CAST

MATT DAMON (Will Grimm)

Matt Damon is one of Hollywood's most sought-after talents. He will next star for director Martin Scorsese on "The Departed" alongside Leonardo DiCaprio and Jack Nicholson. This fall he will star in "The Good Shepherd," which will co-star Robert DeNiro who also directs. Most recently the talented and versatile actor completed shooting the geopolitical thriller "Syriana" for director Stephan Gaghan. The film, which has been produced by Section Eight Films for Warner Bros., will be released this year.

Audiences recently saw Damon reprise his roles as Linus Caldwell in "Ocean's Twelve" for director Steven Soderbergh and as Jason Bourne in the box office hit "The Bourne Supremacy," the second installment in the series following "The Bourne Identity." He has also been seen with Greg Kinnear in the Farrelly Bros. comedy "Stuck On You," in "Gerry" for director Gus Van Sant, in "The Legend of Bagger Vance" for director Robert Redford and in the film version of the Cormac McCarthy book "All the Pretty Horses" for director Billy Bob Thornton. In 1999, Damon starred in Anthony Minghella's "The Talented Mr. Ripley" for which he received a Golden Globe nomination for Best Actor. That same year he rejoined Chasing Amy director Kevin Smith and pal Ben Affleck in Dogma, a film about a pair of outcast angels.

In 1998, he won an Academy Award for Best Original Screenplay with longtime friend Ben Affleck for the critically-acclaimed drama "Good Will Hunting," a coming-of-age story about a young mathematical genius who, due to his upbringing in inner-city Boston, can't live up to his potential. Damon also earned an Academy Award nomination for Best Actor for his work in the title role. In addition, both he and Affleck received a Golden Globe Award for their screenplay, and Damon also garnered a Golden Globe nomination for his performance. In the same year, Damon starred in the title role of the World War II drama "Saving Private Ryan" for Academy Award-winning director Steven Spielberg and in John Dahl's "Rounders." In 1997, Damon made a cameo appearance in Kevin Smith's "Chasing Amy" and in the same year, he starred as an idealistic young attorney in Francis Ford Coppola's "The Rainmaker," based on the best-selling novel by John Grisham.

But Matt Damon is no overnight sensation. He first gained the public's eye in 1996, when he gave a vivid performance in "Courage Under Fire," in which he portrayed a guilt-ridden Persian Gulf War soldier. The versatile young actor made his feature film debut in 1988 in the well-received "Mystic Pizza." He went on to star in the TV movie "Rising Son" and gained further attention when he returned to the big screen as a preppy in "School Ties." For director Walter Hill, Damon appeared in "Geronimo: An American Legend"; and he appeared in "The Good Old Boys," directed by Tommy Lee Jones for TNT.

In 1998, Damon and Affleck partnered with Good Will Hunting Associate Producer and longtime friend Chris Moore to form Pearl Street Productions, now known as LivePlanet. LivePlanet created and oversees, Project Greenlight™, where filmmaking hopefuls submitted their original scripts to Affleck, Damon and Moore via an Internet competition. A 13-episode documentary series chronicling the making of the "Project Greenlight" independent feature

film, debuted on HBO in December 2001 and the film, "Stolen Summer," was released in March 2002. The second Project Greenlight film, The Battle of Shaker Heights opened in select theatres in August 2003 and was featured on HBO in a 13-episode documentary series chronicling the making of the film. The third Project Greenlight is currently underway with the film "The Feast" due for release from Dimension Films in 2005 and Bravo set to chronicle the making of the film in a 9-episode series due to begin airing in April 2005.

Damon, who attended Harvard University, first gained acting experience at the American Repertory Theatre as well as other Boston-based theatre venues.

HEATH LEDGER (Jacob Grimm)

Heath Ledger was most recently seen in "The Lords of Dogtown" for director Catherine Hardwicke. He recently wrapped the Australian production "Candy" opposite Geoffrey Rush as well as "Casanova" for director Lasse Hallstrom. Later this year, Ledger will be seen in "Brokeback Mountain" for director Ang Lee starring opposite Jake Gyllenhall.

A native of Australia, Ledger has been making waves in the Hollywood entertainment community since moving to the United States in the late 90's. It was in Ledger's hometown of Perth, Australia, where his acting career took flight. At the age of ten, he enrolled in the local theatre company and, while performing on stage, began landing roles on such Australian television series' as "Clowning Around," "Bush Patrol," "Corrigan," "Ship to Shore" and "Home and Away."

He was also a member of two highly reputable Australian theatre companies, the Globe Shakespeare Company and the Midnight Youth Acting Company. While he performed on stage, he also completed co-starring roles in a number of independent films: "Black Rock," "Paws" and "Two Hands," in which he starred opposite Bryan Brown and was directed by Gregor Jordan. In 1997 Ledger landed a starring role in his first American television series, "Roar," for Universal and FOX television, which filmed in Queensland, Australia. It was directly after this series that he landed his first American talent agent and decided to make his move to the United States.

Other film credits include "Four Feathers" for director Shekar Kapur, Twentieth Century Fox's "The Order," and Columbia's "A Knight's Tale." He was also seen opposite Billy Bob Thornton and Halle Berry in the critically acclaimed "Monster's Ball" for Lions Gate, in "The Patriot" opposite Mel Gibson, in the Touchstone release "10 Things I Hate About You", and most recently in "Ned Kelly" for Working Title Films.

JONATHAN PRYCE (General Delatombe)

Jonathan Pryce has long been a dominant player both on the stage and on the screen. On the stage, he has played musical comedy as well as dramatic roles to considerable effect. He originated the role of The Engineer in "Miss Saigon" and was recently a celebrated Professor Higgins in the Royal National Theatre production of "My Fair Lady," directed by Trevor Nunn. Jonathan Pryce studied at the Royal Academy of Dramatic Art and has appeared with the Royal Shakespeare Company where he played Macbeth and Petruchio in "The Taming of the Shrew."

In films, recent successes include Juan Peron in Alan Parker's film "Evita," starring Madonna in the title role; as Elliott Carver, the principal villain in the Bond thriller "Tomorrow Never Dies"; and as Dr. William Rivers in "Regeneration," from Pat Barker's novel about the First World War, for which he was nominated for Best Actor by the British Independent Film Awards. His early film credits include "Voyage of the Damned," "The Ploughman's Lunch" and "Something Wicked This Way Comes." It was Terry Gilliam's nightmare comedy "Brazil" in 1985 that made Pryce a household name.

Pryce also appeared in Gilliam's "The Adventures of Baron Munchausen" and was Al Pacino's potential client in "Glengarry Glen Ross." Martin Scorsese cast him in "The Age of Innocence" and he played Lytton Strachey in "Carrington," written and directed by Christopher Hampton, which won him the Best Actor award at Cannes Film Festival and The Evening Standard Award for Best Actor.

On Broadway, he won Tony awards for "Comedians" and "Miss Saigon" and in London the Olivier Award for his "Hamlet" and again for "Miss Saigon." He also garnered an Emmy nomination for Outstanding Supporting Actor in "Barbarians at the Gate."

In 2002, BAFTA Wales awarded him with a Special Award. Most recently, Pryce was seen opposite Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightly in the highly successful "The Pirates of the Caribbean." He will next be seen in the film's sequel, "The Pirates of the Caribbean II."

LENA HEADEY (Angelika)

Lena Headey is one of the latest in an illustrious line of British actresses to graduate from the English Rose school of Acting into the realm of full-bodied contemporary roles. Headey first came to the attention of audiences in 1992, when she played the younger version of Jeremy Irons' wife in "Waterland." Headey's turn as a sexually adventurous schoolgirl in the film led to her being cast as a sexually adventurous maid in Merchant Ivory's "The Remains of the Day" in 1993. More period adventure followed that same year in "The Summer House." After another stint as a corseted virgin in "The Jungle Book" (1994), Headey finally got to take part in the latter half of the 20th century in "Loved Up" (1995), in which she played an Ecstasy-saturated raver. That same year, she took part in ITV Granda miniseries, "Band of Gold," in which she further distanced herself from her period past by portraying a lesbian prostitute.

The actress returned to period drama in Marleen Gorris' adaptation of Virginia Woolf's "Mrs. Dalloway" (1997), which cast her as the younger version of the title character's best friend. More contemporary work subsequently came her way in Antonia Bird's "Face." She also starred in the romantic fantasy "The Man with Rain in His Shoes" with Penelope Cruz and Douglas Henshall.

She also appeared in the made-for-TV "Merlin" and "Onegin," the latter of which featured her as Liv Tyler's sister. More recently, Headey crossed over into the realm of teen drama with "Gossip," starring opposite Kate Hudson and Joshua Jackson; and starred in "Aberdeen," a road movie set in Norway and Scotland and also starring Ian Hart, Charlotte Rampling, and Stellan Skarsgård.

PETER STORMARE (Cavaldi)

Swedish-born actor/director Peter Stormare has an international flare that sets him apart from other performers. Working non-stop as of late, Stormare recently wrapped production on “Unknown” and previously starred in “Constantine” with Keanu Reeves and “Birth” with Nicole Kidman.

In addition, this fall Stormare can also be seen starring in the new Fox television drama “Prison Break,” executive produced by Brett Ratner.

Stormare has consistently worked with exceptional directors throughout his career. He appeared in Penny Marshall’s “Awakenings,” Steven Spielberg’s “Minority Report” and “The Lost World: Jurassic Park,” the Coen brothers’ “Fargo” and “The Big Lebowski,” Joel Schumacher’s “8MM” and Michael Bay for “Bad Boys II” and “Armageddon.” Other work includes Lars Van Trier’s “Dancer in the Dark,” Lasse Hallstrom’s “Chocolat,” Wim Wenders’ “Million Dollar Hotel,” John Woo’s “Windtalkers,” Jonas Akerlund’s “Spun” and Kevin Donovan’s “The Tuxedo.” Other television credits include the CBS telefilm “Hitler: The Rise of Evil,” “Watching Ellie and memorable guest appearances on “Joey” and “Seinfeld.”

He began his acting career in his native land at the Royal National Theater of Sweden under the direction of the legendary Ingmar Bergman where he performed leading roles in “Long Day’s Journey Into Night,” “Miss Julie,” “King Lear” and “Hamlet.” It was while performing “Hamlet” in New York that Stormare was embraced by American audiences and was sought out for his first American feature role. He sustained his work in theater appearing in productions at the Actors Studio and the Public Theater and he became the associate director of the Globe Theater in Tokyo, all while continuing his film work.

Inspired by his passion for music—specifically The Beatles, The Clash and Nirvana—Stormare formed a band called “Blonde From Fargo,” in homage to his breakout role. The five-member rock and roll band includes the guitarist from Roxette, the drummer from Alanis Morissette and the bass player from Slash’s Snakepit, with Stormare writing all of the music and playing guitar. The band has performed at Lebowsky-Fest as well as touring North America and Europe.

MONICA BELLUCCI (The Mirror Queen)

Monica Bellucci first attracted international attention with her sizzling performance as Malèna, the beautiful young widow who turns a small Italian village upside down in the 2000 film “Malèna” by Giuseppe Tornatore. At that point Bellucci had already been a major star in Europe for several years, a great beauty whose depth as a performer was well known. In fact, she was celebrated as a female icon for years before she began performing, launching a successful career as a model while still a pre-law student at the University of Perugia. Her black and white TV commercial for Dolce & Gabbana stimulated pulse rates around the world.

Bellucci succeeded where most fashion models fail, establishing herself as a respected, international actor who dares to mix genres. Her feature film credits include “The Brotherhood of the Wolf”, “Dobermann”, “Asterix: Mission Cleopatra”, “Under Suspicion”, “The Matrix Reloaded”, “The Matrix Revolutions”, “The Apartment”,

“Irreversible”, “Remember Me My Love”, “Tears of the Sun”, “The Passion of the Christ”, “Spy Bound”, “She Hate Me.”

Bellucci has been nominated for two Saturn Awards, an MTV Movie Award, a Teen Choice Award, a Donatello award (Italian equivalent of the Oscar,) a Cesar Award (French equivalent of the Oscar) and she won the Italian Silver Ribbon Award in 2003 for her role in “Remember Me My Love.”

After a year hiatus due to the birth of her daughter, Deva, Bellucci recently finished working alongside Gérard Depardieu on renowned French director, Bertrand Blier’s new film “How Much Do You Love Me”, scheduled for release at the end of the year.

ABOUT THE FILMMAKERS

TERRY GILLIAM (Director)

Terry Gilliam first came to recognition in 1969 as the only American member of the “Monty Python’s Flying Circus” TV Series, part of collaboration with Terry Jones, Mike Palin, Eric Idle, John Cleese and Graham Chapman. Gilliam was responsible for writing, crafting the animated sequences and occasionally performing for what became a wildly popular television show. His first feature film “Monty Python And The Holy Grail” was co-directed with Terry Jones and was soon followed by his solo directorial debut, “Jabberwocky.” Gilliam then went on to direct “Time Bandits,” a surreal journey through history led by a small boy and several dwarves, featuring John Cleese.

After directing the “Crimson Permanent Assurance” opening sequence of “Monty Python’s Meaning of Life,” he made what many consider his masterpiece: “Brazil,” starring Robert De Niro. In addition to critical praise and a Los Angeles Film Critics’ award for Best Film, Gilliam received an Academy Award® nomination for Best Original Screenplay. It was four years before he directed “The Adventures of Baron Munchausen,” a return to historical fantasy. This was followed by “The Fisher King” starring Jeff Bridges, which earned him a Golden Globe nomination for Best Director. The film also won the Silver Lion at the Venice International Film Festival.

In 1995 Gilliam returned to the director’s chair with the star-studded science fiction epic “12 Monkeys,” which premiered at the Berlin International Film Festival. He went on to make “Fear and Loathing in Las Vegas,” an adaptation of Hunter S. Thompson’s 1971 novel, for which he also wrote the screenplay. The film starred Johnny Depp and Benicio Del Toro and was invited to screen in competition at the 1998 Cannes Film Festival. In 2000, Gilliam started production on his lifelong dream, “The Man Who Killed Don Quixote,” collaborating with Depp for a second time. Unfortunately, severe problems led to the production being shut down within the first weeks of filming, against his wishes. He most recently completed the children’s fantasy “Tideland.”

EHREN KRUGER (Writer)

Ehren Kruger is a native of Alexandria, Virginia and a 1993 graduate of New York University’s Tisch School of the Arts. He received the Academy of Motion Picture Arts and Sciences’ prestigious Nicholl Fellowship in Screenwriting in 1996 for his original screenplay “Arlington Road,” which was produced by Sony Screen Gems and Lakeshore Entertainment, directed by Mark Pellington, and starred Jeff Bridges and Tim Robbins.

His other credits include “The Skeleton Key,” directed by Iain Softley and starring Kate Hudson, Gena Rowlands and Peter Sarsgaard; “The Ring,” directed by Gore Verbinski and starring Naomi Watts; “The Ring Two,” directed by Hideo Nakata; “Reindeer Games,” directed by John Frankenheimer and starring Ben Affleck and Charlize Theron; “Scream 3,” directed by Wes Craven and starring Neve Campbell and Courteney Cox and “Impostor,” which he co-wrote, directed by Gary Fleder and starring Gary Sinise.

He is a resident of San Francisco and is presently in pre-production on his adaptation of Annette Curtis Klause's novel "Blood and Chocolate" for Lakeshore Entertainment and director Katja von Garnier.

CHARLES ROVEN (Producer)

Distinguished by over two decades as a producer of motion pictures which have collectively grossed \$1.7 billion worldwide, Charles Roven is co-founder of Atlas Entertainment and its affiliated company Atlas/Third Rail Management, which in 1999 became part of Mosaic Media Group, an integrated multimedia film, television and management company where he serves as a founding principal.

Most recently Roven produced "Batman Begins" which opened as number one in the US box office and currently with only two weeks in release has grossed over \$300-million worldwide. Roven also recently executive produced Universal Studios' family comedy "Kicking and Screaming" starring Will Ferrell which opened to over \$20 million in US box office. Previously Roven produced the \$275-million-plus worldwide box office hit "Scooby-Doo," starring Freddie Prinze Jr, Sarah Michelle Gellar, Matthew Lillard and Linda Cardellini and its sequel, "Scooby Doo 2: Monsters Unleashed" which also opened number one at the box office. He is currently in post-production on HBO's Untitled anachronistic musical, starring the Grammy award-winning musical artists Outkast (Andre 3000 and Big Boi.)

Roven is one of the industry's most diverse filmmakers. Previously, as an independent producer, he shepherded such films as "Cadillac Man," "Johnny Handsome," "The Blood of Heroes," "Made in the USA" and his first project, "Heart Like A Wheel." Spearheading a broad slate of projects, Roven has overseen production or served as a producer of "Final Analysis," "Honey, I Blew Up The Kids," "Cool Runnings," "Man's Best Friend," "Sister Act 2: Back in the Habit," "Angus" and the Oscar nominated and Golden Globe winning "Twelve Monkeys," his previous collaboration with Terry Gilliam which grossed over \$180 million in worldwide box-office. Roven also produced "Fallen," "Bulletproof Monk," the \$200 million fantasy romance "City Of Angels"; as well as the highly acclaimed post-Gulf War tale "Three Kings."

Roven took the reins of Atlas after an eight-year partnership with music manager Robert Cavallo, who left in 1998 to become chairman of Buena Vista Music Group and Hollywood Records. The company's success also benefited from the talents of Roven's now deceased wife, Dawn Steel, who joined the venture from her former post as president of Columbia Pictures. Roven began his career as a talent manager, subsequently bringing an attuned sensibility of working with artists to the realm of production.

DANIEL BOBKER (Producer)

Daniel Bobker has teamed with "The Brothers Grimm" screenwriter Ehren Kruger on several current and upcoming projects, including "The Skeleton Key," directed by Iain Softley and starring Kate Hudson, Gena Rowlands, and Peter Sarsgaard; and the motion picture adaptation of Annette Curtis Klause's novel "Blood and Chocolate," starring Agnes Bruckner for Lakeshore Entertainment.

Bobker began his career in book publishing, where he cultivated relationships with numerous book and magazine editors and writers in both New York and London. This background provided prime access to distinct literary material well suited for feature films. Editorial stints at prominent publishing houses Farrar, Straus and Giroux and HarperCollins included work on an unusual combination of both adult and children's titles, as varied as William Steig's now ubiquitous favorite *Shrek!* and Nobel Prize-winning poet Seamus Heaney's *Collected Poems*.

NEWTON THOMAS SIGEL (Director of Photography)

Newton Thomas Sigel began his creative life as a painter and experimental filmmaker. After studying painting at the Whitney Museum in New York, he turned his attention more towards filmmaking. His short avant-garde films evolved into documentaries, often filmed in conflictive zones the world over. Two of the films he worked on were nominated for Academy Awards®, with one, "Witness To War," going home a winner.

This work caught the attention of Hollywood in the likes of the famous cinematographer Haskell Wexler. Wexler gave Sigel the opportunity to photograph his first feature film, "Latino," a story of the war in Nicaragua based on Sigel and Yate's own experiences there. "Latino" was the beginning of a string of feature film achievements for Sigel as a cinematographer, among them "The Usual Suspects," "Three Kings," "X-Men," "Confessions Of A Dangerous Mind," "Fallen" and "X2." His work will next be seen in "Superman Returns."

Sigel also directed the HBO feature film, "Point Of Origin." Starring Ray Liotta and John Leguizamo and co-directed the documentary "When the Mountains Tremble" with Pamela Yates.

GUY HENDRIX DYAS (Production Design)

Guy Dyas began his career working in Japan as an industrial designer for Akio Morita and his Sony Corporation. He moved to Tokyo shortly after graduating with a Masters Degree in Industrial Design from the prestigious Royal College of Art in London. While living in Japan, Dyas quickly became one of the most active and noticeable new members of the international design world. Some examples of his designs can be found on display at the Design Museum in London and at the Wakita Museum of Art in Tokyo.

In 1994 Dyas' passion for filmmaking and an invitation from Industrial Light and Magic (ILM) to join their creative team as an art director, encouraged him to move to the United States and devote himself entirely to film production. Since then, Dyas has worked as a concept artist on "King Arthur," "Planet of the Apes," "The Matrix: Reloaded," "Vanilla Sky" and "Pearl Harbor." He was assistant art director on "Swordfish" and "The Cell," visual consultant on "A Sound of Thunder," and VFX art director on "Twister." He made his debut as production designer on "X2: X-Men United" and is currently designing "Superman Returns."

GABRIELLA PESCUCCI (Costumes)

Gabriella Pescucci has designed costumes for numerous film, television, opera and theater productions. She received an Academy Award for her costumes in Martin Scorsese's "The Age of Innocence" and an Oscar nomination for Terry Gilliam's "The Adventures of Baron Munchausen." Other film credits include "Les Miserables," "Dangerous Beauty," "Cousin Bette," "The Scarlet Letter," "Indochine," "The Name of the Rose," "Once Upon a Time in America," as well as Fellini's "Prova d'orchestra" and "La Città delle donne." Pescucci's recent films include Tim Burton's "Charlie and the Chocolate Factory," "Van Helsing" "William Shakespeare's A Midsummer Night's Dream," "Le Temps retrouvé," and "Secret Passage."

Pescucci has designed costumes for productions of such operas as Norma, Manon Lescaut, Il Trovatore, La Traviata, La Bohème and Pagliacci, among many others. Her theater costuming credits include productions of "Mahagonny," "Napoli Chi Resta e Chi Parte," "Fior Di Pisello" and "Strano Interludio."

CARLO POGGIOLI (Costume Designer)

Carlo Poggioli's work for Anthony Minghella's "Cold Mountain" received a BAFTA Film Award nomination for Best Costume Design (shared with Ann Roth). His ongoing collaboration with costume designer Gabriella Pescucci includes work on such features as Terry Gilliam's "The Adventures of Baron Munchausen," "Splendor," "Indochine," "The Scarlet Letter," "Dangerous Beauty," "Les Miserables," "William Shakespeare's A Midsummer Night's Dream" and the recent "Secret Passage" and "Van Helsing." Poggioli also recently designed costumes for John Irvin's "The Grooming" and the sci-fi thriller "Doom."

Poggioli also designed costumes for the features "Il Giardino dei ciliege (The Cherry Orchard)," "Il Lungo silenzio," and "Marquise." His television work includes costumes for "Falstaff," "The Mists of Avalon" (receiving an Emmy nomination for Outstanding Costumes for a Miniseries, Movie or Special), "Jason and the Argonauts" and "Nina, o sia La pazza per amore."

Poggioli's additional feature film credits include serving as assistant costume designer on "The English Patient," "OcchioPinocchio," "Per amore, solo per amore" and "La Voce della luna." He also served as associate costume designer on "The Talented Mr. Ripley."

DARIO MARIANELLI (Composer)

Dario Marianelli was born in Pisa, and studied piano and composition in Florence and London. After a year as postgraduate composer at the Guildhall School of Music and Drama, where he was also the chairman of the Contemporary Music Society, he received a scholarship from the Gulbenkian Foundation for a course held by Judith Weir and Lloyd Newson at Bretton University College, on the subject of Composition and Choreography. Other scholarships allowed him to go to Germany for a series of

workshops on European Film Music, and to spend three years at the National Film and Television School, from which he graduated in 1997.

Over the last few years Dario has written music for several feature films, TV dramas, documentaries, animations, theatre, contemporary dance and concerts. His film credits include Asif Kapadia's "The Sheep Thief" and "The Warrior," Tim Fyewell's "I Capture the Castle" and Michael Winterbottom's "In This World." His work will be heard in the forthcoming "Pride and Prejudice" starring Keira Knightley, Michael Caton-Jones' "Shooting Dogs" and Peter Cattaneo's "Pobby and Dingan."

He has written orchestral pieces for the BBC Symphony Orchestra and for the Britten-Pears Orchestra, vocal music for the BBC Singers, and incidental music for the Royal Shakespeare Company. In 1997 Dario won the Benjamin Britten International Composition Prize; his music has been broadcast on BBC Radio3 and performed at a variety of festivals and concerts.