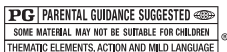


THE HITCHHIKER'S GUIDE TO THE GALAXY

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THE HITCHHIKER'S GUIDE TO THE GALAXY

About the Production

Space is big. You just won't believe how vastly, hugely, mind-bogglingly big it is. I mean, you may think it's a long way down the road to the drug store, but that's just peanuts to space.

—Douglas Adams, *The Hitchhiker's Guide to the Galaxy*

DON'T PANIC!

You are about to join the most ordinary man in the world on a most extraordinary space adventure across the universe to the furthest edges of irreverent sci-fi comedy in THE HITCHHIKER'S GUIDE TO THE GALAXY. So grab a good towel, stick your thumb out at the stars and get ready for a mind-boggling ride of cosmically funny proportions.

Twenty years in the making, THE HITCHHIKER'S GUIDE TO THE GALAXY brings the story that became beloved by millions—and a part of the world's pop cultural zeitgeist—at long last to the movie screen. Mix-mastering science fiction, comedy, adventure and philosophy into one original entertainment experience, acclaimed author and Renaissance man Douglas Adams' novel was always considered ahead of its time.

But now a new day has dawned on the story with this motion picture version that Douglas was intimately involved in creating prior to his tragic early death of a heart attack.

It all begins with Arthur Dent (Martin Freeman), a typical guy having a very bad day. Arthur's house is about to be bulldozed, his best friend turns out to be an alien and, to top things off, it appears that Planet Earth will be demolished in mere seconds to make way for a hyperspace freeway. Arthur's only chance for survival: hitch a quick ride on a passing spacecraft, with the help of his best friend Ford Prefect (Mos Def). Jetting off into the complete unknown, Arthur makes some major, mostly harmless, discoveries about the true nature of the universe. He finds that a towel is the most massively useful thing a person can carry. He uncovers the precise meaning of life. And he learns that the answers to everything anyone ever wanted to know—and plenty that no one in his right mind could possibly have

expected—are all to be found in one fantastically entertaining electronic book: The Hitchhiker's Guide to the Galaxy.

That's right. There's a guide to this crazy cosmos of ours—or at least that's the way Douglas Adams imagined it, and nothing has quite been the same afterwards. Indeed ever since Adams first wrote the story of Arthur Dent and his accidental discovery of the largest collection of cosmic wisdom this side of the Big Bang, The Hitchhiker's Guide to the Galaxy has been blowing minds, tickling funny bones and revealing to its fans just how fun Life, the Universe and Everything in it might turn out to be if only we could spend the weekend at the edges of time and space.

Propelled by a mischievous wit, populated by creatures unlike any ever dreamed up before, unafraid to poke fun at sci-fi traditions and yet featuring a thoroughly thought-provoking view of life's most gigantic mysteries, the world created by Adams soon became a powerful influence on pop culture. From physicist Stephen Hawking to former Beatle Sir Paul McCartney to fantasy filmmaker George Lucas, artists, scientists, philosophers and hipsters around the world fell in love with Arthur Dent and his uncanny adventures on the other side of reality. The story, which originally started as a radio series, went on to become a five-part trilogy of novels, a BBC TV series, a groundbreaking computer game, the subject of college courses and more. The only journey the story never made was to the movies. Until now.

Inspired by Adams' runaway creativity, the film version of The Hitchhiker's Guide to the Galaxy (a.k.a. "H2G2") pays homage to the spirit of irreverence and invention that have made this story so enduring. Using an eye-popping mix of state-of-the-art and old-school special effects, the film propels audiences—whether long-time fans or the as-yet uninitiated—right out of everyday reality and into a side-achingly alternate universe that plays by its own set of rules.

Says producer Roger Birnbaum: "We always felt that THE HITCHHIKER'S GUIDE TO THE GALAXY could be to science-fiction movies what Austin Powers was to James Bond: a loving send-up but also an incredible adventure all of its own. This wonderfully fresh version of the story pays tribute to the amazing creativity of Douglas Adams while providing a thrilling ride for a new generation being introduced to the great fun of The Guide for the very first time."

THE HITCHHIKER'S GUIDE TO THE GALAXY is directed by Garth Jennings, who makes his feature film debut after cutting his teeth as a founder of one of the UK's most innovative young production companies, Hammer and Tongs. Along with partner Nick Goldsmith, Jennings has been the creative force behind a visually dazzling array of music videos and commercials, including work with Blur, REM, Supergrass, and Pulp, and brings an outsider's sense of limitless possibility to the proceedings. The film's producers are Gary Barber, Roger Birnbaum, Nick Goldsmith, Jay Roach and Jonathan Glickman. The executive producers are Douglas Adams, Robbie Stamp

and Derek Evans, with Todd Arnow, Caroline Hewitt, and Rebekah Rudd co-producing. The screenplay is written by Douglas Adams and Karey Kirkpatrick, based on Adams' book.

The unforgettable characters that Douglas Adams cast off into space come to life through the work of an ensemble of actors that includes Sam Rockwell (“Confessions of a Dangerous Mind,” “Charlie’s Angels”) as the two-headed, three-armed president of the galaxy, Zaphod Beeblebrox; Mos Def (“The Italian Job”) as Ford Prefect, Arthur’s best friend; Zooey Deschanel (“Elf”) as Zaphod’s girlfriend, Trillian; Martin Freeman (“The Office”) as Arthur Dent; Bill Nighy (“Love Actually”) as the planet designer, Slartibartfast; and John Malkovich as religious cult leader Humma Kavula, an original new character created by Adams specially for this movie.

Also appearing in cameos are members of Douglas Adams’ family, including his daughter, brothers and sisters—as well as one of the original cast members of the radio series, Simon Jones (who played the original Arthur Dent).

A Little Guidance on The Guide: The Legacy of Douglas Adams and the Origins of H2G2

*In the beginning the Universe was created. This has made a lot of people very angry
and has been widely regarded as a bad move.*

—Douglas Adams

So, just what is THE HITCHHIKER’S GUIDE TO THE GALAXY and where did it come from, anyway?

In 1978, BBC Radio 4 listeners were treated to a spectacular new play unlike anything anybody had ever heard before. Part sci-fi space odyssey, part laugh-out-loud satirical comedy, and part inquiry into the nature of reality, The Hitchhiker’s Guide to the Galaxy managed to spin tales of robots, space oddities and intergalactic encyclopedias, all the while meddling in some pretty massive questions—What is the nature of the universe? How did the universe begin? What is reality? Can we know the meaning of life?—without ever taking itself too seriously. The author of the radio series was a young man by the name of Douglas N. Adams (proud that his initials spelled DNA)—who had studied English literature at Cambridge, had an intense fascination with the very edges of scientific discovery and was a comedy writer to boot, having worked with Monty Python member Graham Chapman. Convinced that there really ought to be some sort of manual or guide to the universe, Douglas soon realized there was little chance of finding one unless he wrote it himself.

Adams did just that, penning the improbable but unforgettable tale of Arthur Dent, who escapes an imminently exploding Planet Earth only to jet off into space on a sleek starship in his pajamas and robe. Luckily, Arthur soon discovers The Hitchhiker’s Guide to the Galaxy, which features some of the galaxy’s best advice—“DON’T PANIC!”—on its cover. The standard repository of all knowledge and wisdom, The Guide has advice which ranges from the supremely practical to the sublimely ridiculous.

Based on the success of the radio play, Adams was approached by a publisher who asked him to write a novel based on the play, and he quickly found himself a galactic star of the literary world. His book became a classic bestseller, and he would go on to write five more books in the series and to sell more than 15 million copies in the series before he died.

The Hitchhiker's books became more than just bestsellers; they were a cultural phenomenon in their own right. Fans debated them; reading groups pored over the ideas, invention and engaging humor; and even world-famous scientists such as the Darwinist Richard Dawkins and the theoretical physicist Stephen Hawking discussed them in the same breath as the latest scientific theories. Two of Douglas Adams' biggest heroes—John Cleese and Paul McCartney—went on to collaborate with Adams on other projects.

Adams would continue to be an innovator and original thinker—becoming an early proponent of the Internet and multimedia technology. In addition to his writings, he performed with the rock band Pink Floyd (a present for his birthday); designed interactive computer games; founded a multimedia company; started the “real” Earth edition of the guide at h2g2.com; and campaigned passionately on behalf of endangered species, especially the mountain gorilla and rhino.

Having turned The Hitchhiker's Guide to the Galaxy into a radio show, novels, a television series, computer games and more, Douglas Adams knew his book was destined one day to be a feature film. But first Hollywood had a little technological catching up to do. With the advent of digital movie-making, Adams watched as his sci-fi comedy extravaganza began to influence a whole new genre of Hollywood films. For nearly twenty years, he had battled with writing a screenplay. Finally, in 1998, Adams signed a deal with Disney and hunkered down to give it another try. Much to the world's shock, shortly after he finished his second draft for Disney, Adams died of a heart attack.

His friends and fans were devastated by the loss, hosting memorials worldwide in more than 15 countries, including the United States, Brazil, Germany and, of course, the UK. Since his death, two planetary objects have been named in Adams' honor: one entitled *Arthurdent* after his most famous character from The Hitchhiker's Guide to the Galaxy and the other named *Asteroid Douglasadams*.

Getting The Guide Off the Ground: The Search for a Team to Take on Douglas Adams' Vision

“The history of The Hitchhiker's Guide to the Galaxy is one of idealism, struggle, despair; passion, success, failure, and enormously long lunch breaks.”

—Douglas Adams

Douglas Adams once commented that the process of making a movie was “like trying to grill a steak by having a succession of people coming into the room and breathing on it.” Nevertheless, Adams always believed THE HITCHHIKER'S GUIDE TO THE GALAXY was destined to come to the screen. Still, there always remained one Ultimate Question at hand: who would be able to bring to life a film that was equal parts science-fiction extravaganza, no-holds-barred satire and whimsical view of the surreal side of an ordinary man's life?

In the wake of Adams' passing, that question loomed ever larger in the mind of Douglas Adams' long-time close friend and creative associate Robbie Stamp, who hoped to see his friend's long-lived dream come to fruition.

"Douglas had created this extraordinary galaxy of characters, ideas and concepts which had found their way into the hearts and minds of millions of people all over the world. It had spawned a book, TV shows, towel lines, you name it. But the one thing Douglas really strived for through much of his life was to get a movie made," explains Stamp, who previously founded a multimedia company with Adams and serves as an executive producer on the film.

"It was vitally important to him and something he struggled valiantly with for over 20 years. Douglas was always very, very clear that Hitchhiker's wasn't meant to be a static, singular work but something that was able to shift and change into different incarnations in different media and different times. The radio play was different from the novel, which was quite different from the computer game, etcetera. And the film, he knew, would be another reinvention of the story, with lots of stuff the fans would love but plenty of new ideas as well. Tragically, he was just starting to really get somewhere when his life came to an end."

Stamp continues: "After his death, I met with his family and we all felt that getting this movie made would actually be the most loving thing we could possibly do to pay tribute to Douglas. We wanted to prove him right about what a great movie Hitchhiker's could be. So we pressed ahead. Fortunately, the people at Spyglass Entertainment—along with Jay Roach (who was originally going to direct and ultimately became a producer)—were incredibly strong supporters of the idea. It was so heartening to see everybody's determination to continue on

and make a movie that Douglas would have been proud of. Spyglass and Jay Roach both played pivotal roles and, without them, there would never have been a movie."

A personal passion for the project among the producers kept it afloat, even when all seemed lost. "There's a great legacy to this story, but we also felt that it was one that would have tremendous appeal to today's audiences," explains

producer Gary Barber. "You get zapped into this world filled with comedy and adventure, faraway planets and alien creatures, yet it's like nothing else you've ever experienced before."

Adds producer Jonathan Glickman: "We always felt that Douglas Adams was the one who invented modern sci-fi comedy. Before 'Ghostbusters' and 'Men in Black,' there was The Hitchhiker's Guide to the Galaxy. When you look at so many movies made in the '80s and '90s, you can see they were inspired by Douglas Adams. And we wanted to bring to the screen the story that started it all."

The first thing the filmmakers set out to do was find a screenwriter who could take Adams' rough draft of the script and run with it. It was no easy task, since the wildly imaginative story was notoriously tough to translate into a typical three-act screenplay. Searching for someone who could think way outside the box, they chose Karey Kirkpatrick, based on the seamless blend of humor, heart and rapid-fire storytelling he had brought to the critically acclaimed animated feature "Chicken Run."

Kirkpatrick was flattered by the proposal, but his initial reaction, despite Adams' famous advice was, well, panic! Though he was aware of the book's influence, Kirkpatrick had never actually read it. Nevertheless, picking up the script fresh, he had such a blast that it immediately inspired him.

"I know there are those who will say 'Blasphemy!' to hear that I hadn't read the book before I was offered this job, but in fact I believe it gave me a huge advantage in approaching the material," says Kirkpatrick. "I simply had no preconceived notions in my head. Without any prior knowledge of the Babel Fish or Ultimate Questions or Vogons, I was able to see it for what it was: a blueprint for a wonderfully different kind of sci-fi adventure movie."

Kirkpatrick had his doubts about accepting this assignment. "My first thought was 'I can't write this because this writer was a genius and I don't readily put myself in that category.' I mean, Douglas Adams is the guy who wrote 'flying is easy, just throw yourself at the ground and miss!' I wasn't completely optimistic that I could write lines like that but I took the meeting anyway," he recalls.

"I mean, how can you not get excited by talking about torturous poetry and nuclear missiles that turn into a sperm whale and a bowl of petunias? Assignments like these don't come along every day. Actually, I realized that they never come along, so I took the job."

"Getting access to Douglas' computer hard drive was a thrill," says Kirkpatrick. "It was a rare treat to be able to peek into Douglas' creative process—and I worked many of his new ideas into the screenplay."

"There were some eerie similarities between us: both wannabe rock guitarists and world-class procrastinators, along with a love of satire and a belief that nothing is so sacred it can't be the subject of ridicule—just to name a few. The biggest difference, however, was that Douglas was an amazing conceptual thinker and I tend to be stronger with structure. This, as it turns out, was a stroke of good luck, because many of the concepts were already there of course; they just needed a tighter structure in which to thrive."

Kirkpatrick continues: "Never before have I been involved with a project where everyone seems to be aiming for a higher cause—doing the memory of Douglas Adams proud—which is great because it means egos get checked at the door. Each time the film enjoys some form of success along its way (getting a director, getting the green light, attaching cast, etc.), it is always bittersweet because we're happy to see what was Douglas'

life-long hope becoming a reality, but deeply saddened that he can't be here to enjoy it with us."

When it was completed, the filmmakers gave the screenplay their wholehearted stamp of approval. Says Robbie Stamp: "I remember I sat down to read the script, and the hairs started rising at the back of my neck. I realized this was it. It was utterly and recognizably Hitchhiker's, and yet it was also a tightly knit movie with a beginning, middle and end. All the brilliant comedy and invention were there, but the approach was one that would appeal to a much wider audience. Karey had succeeded in jumping the chasm that Douglas had faced again and again."

If finding a screenwriter had been a challenge, the producers feared that finding a director

to match Adams' visionary wit could take a cosmic search. But when they met with the up-and-coming duo Hammer and Tongs—also known as director Garth Jennings and producer Nick Goldsmith—the search became entirely unnecessary. Iconoclasts and culture mavens of a new generation, Jennings and Goldsmith worked out of a houseboat (just ten minutes from Douglas Adams' former residence) where they had forged some of the most visually inventive ads and music videos in recent history. Their off-the-cuff style of invention and their whip-smart collective wit immediately seemed a bull's-eye match for Adams' work.

"The choice of Garth Jennings as a director was remarkably easy," explains Roger Birnbaum. "Jay Roach ('Austin Powers,' 'Meet the Fockers') was going to initially direct but previous commitments materialized before we had a green light. So Jay had a conversation with director Spike Jonze ('Being John Malkovich'), who said he knew a young, very funny, very innovative director who was doing great work with videos and commercials in the U.K. On Spike's recommendation, we flew Garth to the U.S. When he came in ready to go with an armful of sketches and a head filled with terrific ideas about how to shoot the story, we all fell in love with him on the spot. It was unanimous that he and Nick were the perfect choice."

Adds Robbie Stamp: "Having spent a lot of time with Douglas, I am sure that he would have reveled in the lateral thinking and visual imagination that Garth and Nick bring to this project. I think he would have been very reassured by their sensitivity to language—not to mention their playfulness, wit and creative passion. I felt confident that Douglas' story was in very good hands indeed."

The filmmakers were also enticed by the idea that Hammer and Tongs were able to speak to a whole new generation and across cultures to fans all over the world. "We were looking for a director who would bring a strong global sense of youth and newness to the story," notes executive producer Derek Evans. "Nick and Garth bring that sense of effortless cool to the project. They don't have to try to be fun and stylish because it's implicit in their every move. They've got the energy, the enthusiasm and the visual brilliance to really bring Douglas' universe to life in a 21st Century way."

For Jennings and Goldsmith, the project was just the kind of thing they'd been looking for to sink their teeth into—big, creative and skewed towards the wilder side of life. "There just aren't very many stories like this, and we felt incredibly lucky to have it come our way," says Jennings, who first fell in love with [The Hitchhiker's Guide to the Galaxy](#) when he was a 9-year-old boy in Britain and was breathlessly caught up in Arthur Dent's adventures. "It felt as if not only did a few stars align in our favor, but the whole galaxy lined up and said, 'off you go then.'"

Goldsmith admits the pair did have a brief millisecond of misgivings: "There was one moment right at the start when we thought to ourselves, 'how do we do this tremendous story justice?' but I think we couldn't resist the idea that we had been handed an amazing opportunity that we should grab by the horns. We felt that as long as we passionately embraced the core of Douglas Adams' work—that unbridled intelligence and humor—we could take it almost anywhere."

Even Douglas Adams' family was won

over by the duo's unflagging fervor for completing Douglas Adams' dream. Says his sister, Jane Thrift: "Being quite loyal to Douglas, at first we were reticent. But when we met Nick and Garth, we saw the level of creativity, integrity and devotion. I always felt they had to prove themselves to me, but I walked away from the film set, thinking 'this is going to be an amazing movie' and 'oh my God, I'm so proud.'"

**Approaching The Guide:
Finding a Visual Style to Suit Life, the Universe and Everything**

*Nothing travels faster than the speed of light with the possible exception of
bad news, which obeys its own special laws.*

—Douglas Adams, *The Hitchhiker's Guide to the Galaxy*

As Garth Jennings approached the vast task of tackling THE HITCHHIKER'S GUIDE TO THE GALAXY, the good news was that he would be working with one of the most beloved stories of the 20th Century. The *bad* news was also that he would be working with one of the most beloved stories of the 20th Century.

Jennings and Goldsmith knew of course that millions of devoted fans would be watching their every move like hawks, but they decided to fearlessly proceed without ever looking over their shoulders. Of course, they wanted the fans' love and support. But in their view, there was no other way to do what Adams would have wanted—for them to do a bang-up job with the story's visual elements—without ignoring the pressure as much as possible.

"We knew there was always going to be this tremendous weight on us to be faithful to Douglas, but if we worried about that too much we could never have made the film," Goldsmith explains. "So Garth and I simply set out to make a really entertaining, funny, visually exciting movie based on these wonderful characters and story. Our number-one priority was to capture how smart and funny the book was, but we gave ourselves some freedom to play and be creative, which, of course, is a large part of what Douglas Adams was about."

Ironically, one of the biggest challenges of THE HITCHHIKER'S GUIDE TO THE GALAXY was in fact its incessant creativity. Douglas Adams had created such a complex and vibrant world that nearly everyone who ever read the book or heard the story on the radio most likely had a different view of what the whole thing would look like in pictures. For each individual, there was a different view of the Heart of Gold or the alien race of Vogons or the depressed robot, Marvin.

Explains Jennings: "Douglas had so many incredible ideas—funny, brilliant, wonderful ideas—and that's what millions who have read the books have fallen in love with. The big question was how to translate those original ideas into something just as visually unique. Obviously we can't capture the way every fan might have imagined Marvin or the Vogons—but we hoped they would at least get a kick out of our vision of it and enjoy it."

Before production started, Jennings undertook the massive job of storyboarding much of the movie, sketching out all the ideas he, Nick Goldsmith, Karey Kirkpatrick, Robbie Stamp and all the producers had been discussing for months on end. "I realized that the only way to get the production started would be to show everybody how on Earth we were going to create this hyper-real universe," says the director.

From the start, Jennings' vision for creating Adams' comical sci-fi universe was to mix

state-of-the-art animatronics with old-school film tricks that are so traditional they hark back to the silent-film era. It was a mix that he felt would boggle the mind, dazzle the senses and create visual jokes much in the same way Adams had done with words.

One thing the filmmakers did not want to do was *anything* typical of today's massive, effects-driven space dramas that have become filled with conventions that audiences expect and anticipate. "We've all been so saturated with special effects," notes Jennings. "So we thought it would be a shame if this movie was simply effects-driven. Of course, it's riddled with all kinds of different effects, but the main point is that the effects aren't there to blow your head off but are more part and parcel of the fun and inventiveness of the story. They always leave something to the imagination, which we felt was so very important to the universe Douglas Adams created. We didn't completely reject CGI—there's plenty of it, but we simply keep a lid on it, using it more to spice things up rather than depending on it, as our one and only tool. Mostly, we were on a mission to create some very weird and original stuff—and wild as what you see on the screen is, you ought to see the sketches we rejected!"

The duo was joined by a team ready and willing to go to creative extremes to bring their ideas to reality, most of whom had previously worked with Jennings and Goldsmith on music videos and commercials. Says Garth Jennings: "We felt it was essential to work with people who we already had a great collaborative relationship with so we could jump right into inventing things. Our team included Igor Jadue-Lillo as our very creative Director of Photography; Joel Collins, a highly original thinker, who served as production designer; and costume designer Sammy Sheldon, who tackled the highly unusual array of interplanetary outfits with a wonderful sense of fun."

Even for the many utterly alien creatures in the film, Jennings and Goldsmith favored physical reality over computer creations, deciding to use life-sized creations for such space-going species as the Vogons. Says Nick Goldsmith: "We knew it would be tough to do, but there's something about having real creatures there on the set that makes it so much more magical."

To help forge the movie's menagerie of life-forms, Jennings and Goldsmith brought in Jim Henson's Creature Shop, the renowned creature-creating team started by the late, great muppeteer Jim Henson. Jamie Courtier, the creative director of Henson's Creature Shop, was particularly thrilled to get this assignment. "It was a challenge we were really excited about taking on," he says. "There's so much humanity and spirit in Douglas Adams' work, and a hugely appealing sense of imagination and fun. Those are exactly the qualities that Jim Henson brought to the world and inspired in our company, to this day. The HITCHHIKER'S project and The Creature Shop was a marriage made in heaven!"

The *pièce de résistance* created by Henson's Creature Shop were the 7-foot-tall animatronic Vogons, complete with extensive facial controls that allowed them to be as expressive and sympathetic as any such monstrosities of runaway bureaucracy could ever be—all created through an amazing mix of clay, rubber, foam and human performance. For Jennings, Goldsmith and the entire cast and crew of the film, seeing the Vogons come to life was like watching the birth of a new species.

"The Henson creations were everything we had dreamed of," sums up Jennings. "What I really loved about them is that you can actually direct them like living, breathing actors. We were thrilled to see the artists at Henson just throw their hearts and souls into this project. I mean, you couldn't ask for more creativity." (For more on the contribution of Henson's Creature Shop, see the section below on Design Highlights.)

**Of Ordinary Men and Outrageous Aliens:
Finding an Ensemble of Comic Actors to Bring H2G2 to Life**

One of the things Ford Prefect had always found hardest to understand about humans was their habit of continuously stating and repeating the very, very obvious, as in It's a nice day, or You're very tall, or Oh dear you seem to have fallen down a thirty-foot well, are you all right?

—Douglas Adams, *The Hitchhiker's Guide to the Galaxy*

As the look of THE HITCHHIKER'S GUIDE TO THE GALAXY started to come together, yet another challenge lay on the horizon: the casting of some of literature's most beloved, yet highly unusual, characters, who range from a most ordinary man sent rocketing into space to a two-headed rebel of a galactic President to a depressed robot with a brain the size of a planet.

For director Garth Jennings, nothing was more important than finding the right band of hip, smart, merry eccentrics to pull off the tone of the project—and to bring to it a 21st Century sensibility. “I knew that no matter how inventive the script and design might be, it all had to come to life in the performances,” he says. “This cast that we put together is an extraordinary bunch of very weird and wonderful people—and in their own ways, they're a lot like their characters. But what's been most amazing to me is how well they work together. When you put them all in the same place, they are just brilliantly funny. They're chaotic, and directing them is a bit like supervising a children's tea party, but the results are very, very good.”

**Arthur Dent: An Incredibly Ordinary Man
in Outer Space (Played by Martin Freeman)**

It all begins with hapless Arthur Dent, whose bad day takes a dramatic turn when he is forced to leave his imminently exploding planet and take off for unknown stellar destinations on an incredible adventure with a frustrating lack of tea. To capture one of the most envied heroes in the sci-fi genre—yet also one of the most ordinary men in literary history—the filmmakers searched for a relatively unknown actor who could be at once unremarkable in a Dent-like fashion yet spectacularly funny.

They found what they were looking for in British comic star Martin Freeman, best known for his work in the runaway British comedy television hit “The Office.” “Martin may well be the most straightforward, typical man you could ever find,” says Jennings. “But there's also something very contemporary and edgy about him that helps move the story into our times.” Adds Nick Goldsmith: “Martin was right in tune with Douglas' sense of humor. The jokes that came out of his mouth sounded natural and never contrived. It takes a certain sort of person to be able to say, ‘I never could get the hang of Thursdays,’ and have the humor come through,

and Martin has that gift.”

Freeman saw the role as one no actor could possibly refuse. “I would say that getting the opportunity to play the last man on Earth is always attractive to an actor,” he surmises. “I quite fancied that.” The actor continues: “I also loved the story because it’s about so many things, some of them ludicrous and some of them profound. And a lot of the profundity comes from the ludicrousness and vice versa. In a way, I see it as being about what it’s like to be alive—to be alone, to be in love, to be flummoxed and to be amazed.”

Freeman found himself getting deeper into Arthur’s personal journey—as he moves from the ordinary to the beyond-belief. “Arthur’s quite an interesting character, because the world around him changes radically, leaving him to have to catch up,” he observes. “The rug is completely pulled out from under his feet in every way. He loses his planet. He falls in love. He realizes his friend is actually from outer space. So circumstances really force him to change as well. He starts out, of course, being the usual passive Englishman who keeps saying “what’s going on here?” to realizing he’s the one who needs to take control.”

Though Freeman was acutely aware that the novel’s legions of fans have very strong views on Arthur Dent, he, like the filmmakers, decided to try not to get caught up in any of the hubbub. “The more I read about Douglas Adams, the more I realized that these books and characters weren’t stone tablets for him. He knew it was a movable thing, that it would have to change with the times to a certain degree, and I think we all feel that we were very true to that,” he explains. “Really, I don’t think the spirit of the story has been changed one bit, but it’s been updated. What’s really cool is that I think that young people will still look at this story today and think, ‘yeah, that’s how I feel about the world, too.’”

Ford Prefect: A Savvy Alien Who Knows Where His Towel Is (Played by Mos Def)

Arthur Dent’s adventure begins the minute he finds out that his earthly best friend, Ford Prefect, is really an alien stranded on Earth and a roving reporter for The Hitchhiker’s Guide to the Galaxy longing to get back to his beat. (The name Ford Prefect, unbeknownst to most Americans, is that of an inexpensive British car. Douglas Adams noted that when Ford first came to Planet Earth, perhaps he named himself after what he thought was the dominant life form here!) It is Ford who helps to explain to Arthur such vital pieces of information as the importance of having a towel in such a tough universe and why it’s a good idea to stick a fish in your ear.

To play Prefect, the filmmakers made an unexpected choice in Mos Def, the popular hip-hop star who has already garnered numerous awards and critical acclaim on both stage and screen in his young acting career. “What I love about Mos Def in this role is that he is such a contrast to Martin Freeman,” comments Garth Jennings. “Whereas Martin plays your typical tightly wound Englishman, Mos is this very wise, very cool, very funny, very opposite foil for him.”

Adds Nick Goldsmith: “I cannot even think of Ford Prefect anymore without thinking of Mos Def. The chemistry between Mos and Martin is fantastic—they are like a new version of the Odd Couple!”

Mos Def was excited to hear about the project in the first place. “I love the book, it’s always been one of my favorites,” he says. “I love the theme of it—you know, ‘Don’t Panic!’ It’s about the idea that your curiosity should always be stronger than your fear. So when I heard that Douglas Adams had been involved with the script, I was very interested. Then, after meeting Nick and Garth, I was even more intrigued. I really admired their ambition. They were setting out to create a totally original world in their own unique way.”

When it came to playing Ford Prefect, Mos Def felt a definite kinship. “I think he’s a very straight-shooting, problem-solving, heroic kind of guy,” he says. “I mean, he’s part adviser, captain, philosopher, answer man and James Bond all rolled into one—you could say he has a lot of gears. He struck me as a guy who is very unafraid and just tells it like it is. He doesn’t get hung up on things, he doesn’t get flustered, he just sees the true nature of things as they are. And I think what Arthur likes about him is that he’s kind of this man-about-town who is very hip and smart and fits in where Arthur doesn’t.”

While some say the style of Douglas Adams’ humor is distinctly British, Mos Def found that the character appealed just as strongly to his own very American style. “To me, the great thing about this kind of humor is that it’s sharp and sweet and modern without ever being malicious,” he says. “I think there’s so much going on in this movie. Every person who sees the film, no matter who they are or where they’re from, will take away different laughs, different favorite lines and different crazy ideas they’ll never forget from it, which is a pretty cool thing.”

Zaphod Beeblebrox: A Galactic President With a Rock-Star Attitude (Played by Sam Rockwell)

Once in space, Arthur quickly develops a rivalry with the fugitive pilot of the spaceship that saves him: Zaphod Beeblebrox, two-headed President of the Imperial Galactic Universe and inveterate party animal. When the filmmakers chose Sam Rockwell to play the space oddity, they had no idea how seriously he would take the comical role. “He really was into it,” notes Garth Jennings. “Even his answering machine was done in the style of Zaphod. He was listening to all these out-there rock albums, like Queen and that sort of thing, and he just became more and more spectacularly deranged!”

Adds Nick Goldsmith: “We really lucked out with Sam Rockwell, because he brought an energy and imaginativeness we could never have imagined in our wildest dreams.”

Another fan of the book, Rockwell was dying to see what a modern team of filmmakers might do with Adams’ eternally intriguing story. “The jokes are really funny, but they’re also really relevant because so many of them are about the way that bureaucracy and incompetence and silliness are universal concepts that don’t just exist on Earth—they’re everywhere!” he says. “And of course, the ultimate message of it all is that love always saves the day, even at the end of the universe, which you can’t deny. So, when I met Garth and Nick, and they had so many smart and inventive ideas, it all really clicked for me.”

Rockwell was originally going to read for the part of Ford Prefect, but when he was offered Zaphod Beeblebrox, he was inspired to take the character in his own original direction. “I was

struck by this very strange idea for the character that Garth and Nick liked. The idea was to sort of combine Elvis Presley, Bill Clinton, and Freddy Mercury (from the rock band Queen) into this sort of rock-star-style President of the Galaxy. There's even a little George W. Bush in the character."

He continues: "I think Zaphod is this sort of obnoxiously appealing and annoyingly charismatic guy who presents this guise of being the coolest guy in the universe but is actually a big buffoon. The saying goes that two heads are better than one, but in Zaphod's case, it just seems to be double the trouble. He wants to be a deeper person, so that's why he's set off on this journey to find the Ultimate Answer—although, of course, it turns out that nobody knows the question. His main role is really to provide comic relief, so I thought it would be great to really go wild with him. Garth was wonderful because he really allowed me to personalize the role."

As with the other lead actors, Rockwell knew there would be a lot of curiosity from fans of the book to see what he would do with the character—but he wasn't about to let that affect his performance. "There's really only one way to take on a role like this, and that's to approach it as if it's never been done before and there are no preconceived notions in the audience's minds, even if there are!" he says. "It's very intense to think about how much the book is loved and how much Douglas Adams means to so many people—but the trick is to *not* think about it!"

Trillian: A Drop-Dead Gorgeous Astrophysicist With an Alien Boyfriend (Played by Zooey Deschanel)

In one of several evolutionary departures that Douglas Adams wanted to take from the original novel as it came to the screen, *THE HITCHHIKER'S GUIDE TO THE GALAXY* creates more of a romantic triangle between Arthur Dent, Zaphod Beeblebrox and the beautiful woman they both find themselves chasing to the ends of the universe: the mysterious earthling Trillian. For Adams, adding a love story was a way to heighten the story's emotional side, as long as the love story stayed true to the offbeat spirit of the characters.

To play Trillian, the only other earthling to survive the planet's explosion, the filmmakers searched for an actress with an offbeat but undeniable charm and found that mix in Zooey Deschanel ("Almost Famous"). Says Nick Goldsmith: "We fell more in love with Zooey daily. I think she has the classic, old-school movie-star quality that makes your heart just go crazy when you see her on the screen."

Deschanel, who had read the book as well, was taken aback by the screenplay. "I was shocked because it really managed to capture the humor that I remembered from the novel," she says. "The spirit was all there but it was adapted in a way that you could actually see it working on the screen, which I wasn't entirely sure was possible!"

When she met Garth Jennings, she felt even more assured of an exciting ride. "I really felt like Garth was representative of the most devoted fans of Douglas Adams. He loves this story so much that I just completely trusted his point of view and his ideas about how to bring this world to the screen in a way that people all over the world could enjoy it. Absolutely

everything was thought out in the most amazing detail, right down to the different languages the aliens speak.”

The character of Trillian, an intellectual powerhouse equally at home in fancy dress at a party, appealed tremendously to Deschanel. “She’s equal parts smart and tough, which I love,” she says. “I saw her as someone who had been sort of held back on Earth but really blossoms in space. The opportunities to do things like learn how to fly a spaceship is the greatest thing that ever happened to her—and then she also gets the chance to find out who she really is, which is something everybody’s looking for in life.”

Furthermore, Trillian gets to have two boyfriends from different ends of the galaxy. “I think the heightened romantic aspect in the screenplay really helps to ground the story and helps to tie together all these wonderful comic vignettes in a great way,” she explains. “Plus it was a lot of fun for me. I think Trillian sees Zaphod as this sort of good-time guy who is her ticket to outer space, but with Arthur, things aren’t quite that immediate. It’s only later that she realizes that there’s more to the galaxy than zipping around trying to figure out the Ultimate Answers. There’s also the old-fashioned notion of caring about another person. Their relationship becomes a beautiful thread that unites the whole film.”

The ultimate draw for Deschanel, however, was the ensemble cast. She summarizes: “We were like our own little Rat Pack! There was such a strong sense of collaboration, and we had a great chemical mixture of people bringing so many unique talents that it felt really good to be a part of it.”

Marvin: Warwick Davis and Alan Rickman Play a Robot in the Throes of Depression

Ever since fans first discovered [The Hitchhiker’s Guide to the Galaxy](#), one of the story’s most popular and beloved characters has always been Marvin the Paranoid Android, a robot built by Sirius Cybernetics Corporation as part of their mandate to create androids with GPP—Genuine People Personalities. Indeed, Marvin’s programming has produced some utterly human quirks that have made him entirely miserable. Douglas Adams once said that Marvin descended “from a long line of literary depressives, from A.A. Milne’s Eeyore to Jacques in Shakespeare’s ‘As You Like It.’”

Wherever he came from, Marvin’s perpetually pessimistic outlook on life struck a chord with fans everywhere. The celebrated rock band Radiohead even wrote a song entitled “Paranoid Android.” So the filmmakers knew fans would be especially curious about how he would be depicted.

To create Marvin, the filmmakers first approached production designer Joel Collins to come up with an original concept for the unhappy android that would avoid any robot clichés. Since Marvin is noted by Douglas Adams to have a brain the size of a planet, albeit a depressed one, Collins came up with a concept for a costume that would involve an enormous robotic head that sort of flops onto his neck in a typical

downtrodden expression. He also decided Marvin should be on the tiny side—and entirely too cute to be so down in the dumps.

“We were wondering what would add even further to his depression, and we thought ‘if everyone was looking down at you, that would only make it worse,’” explains Nick Goldsmith. “So we also decided to make him very small and also very cute, on the assumption that if you were just incredibly intelligent and remarkably depressed, it would be a nightmare to also look very cute!”

The design was ferried to Jim Henson’s Creature Shop which turned it into fiberglass reality. Now, with the 55-pound costume created, the diminutive, 85-pound Warwick Davis, who played the lead in the fantasy-adventure “Willow” and starred in “Star Wars: Return of the Jedi,” was cast to take on the physically demanding role of Marvin. Teetering under the weight of Marvin’s huge head, Warwick Davis was in constant danger of toppling over, but found a way to bring out the robot within.

Says Davis: “This is one of the most challenging projects I’ve ever worked on. I’ve done films where I’ve spent four hours in makeup, but this was harder. The suit weighed almost as much as I do, but it had to be a very controlled performance. It was so tricky for Marvin to move at all, at first I thought that ‘it’s no wonder he’s depressed!’ But after a while, it really began to come alive—the nuances and subtleties came out even underneath the costume. I discovered that Marvin’s performance had to come from within me, from my emotion. It wasn’t simply a matter of ‘operating’ the suit.”

Later, one of Hollywood’s most lauded actors, Alan Rickman, added the robot’s notoriously depressed voice to the proceedings. Says Nick Goldsmith: “It was a real thrill to record Alan Rickman. His voice just seems to be the ultimate match for this self-loathing robot.”

Rounding out the supporting cast is Bill Nighy (“Love Actually”) as the Magrathian planet designer, Slartibartfast, who had been asleep for five million years prior to getting an order to build a duplicate planet Earth; and, in a special appearance as a brand-new character created by Douglas Adams just for the film is John Malkovich as Humma Kavula, a religious cult leader with some surprises of his own.

Welcome to a Galaxy Where Nothing Is Ever Quite as It Seems: Design Highlights From H2G2

“Is there any tea on this space ship?”

—Arthur Dent

With the casting for THE HITCHHIKER’S GUIDE TO THE GALAXY completed, the ensemble found themselves on a set featuring other-worldly props, intergalactic design features and 7-foot-tall Vogons, among other inspiring creations. The actors soon found that Garth Jennings’ decision to create much of the film’s universe lovingly by hand was a boon for their performances. Says Zooey Deschanel: “It’s hard enough as an actor to have to pretend you’re riding on a spaceship or talking to a gigantic, poetry-reading alien—it makes it all even more remote if you’re doing it on a green screen, trying to imagine all this stuff! But in THE HITCHHIKER’S GUIDE TO THE GALAXY, we had much of the film’s funniest, weirdest stuff right in front of us, all feeling extremely real. It made a great difference—and I think audiences will react to that as well.”

Though many of the effects are physical, there are plenty of computer-generated images as well, including Zaphod Beeblebrox's second head, the annihilation of Planet Earth, and especially the character of Humma Kavula, who morphs into various incarnations as it is revealed that he's not quite what he appears to be upon first sight.

Included among the film's many visual design highlights are:

The Guide

The gadget at the very heart of *THE HITCHHIKER'S GUIDE TO THE GALAXY* is The Guide itself, the electronic book that contains just about every factoid and rumor on every possible subject, and a few impossible subjects, in the known universe.

For many of the book's fans, The Guide was one of Douglas Adams' most prophetic creations—one that predated cell phones, the Internet and especially online PDAs, like the Blackberry. It can be hard to remember that, when Adams first wrote about The Guide, nothing even remotely like it was in existence.

Though Garth Jennings wanted The Guide to be technologically dazzling, he always felt its main appeal would always be its ever-irreverent attitude in presenting information. "I think The Guide becomes a fantastic device for the audience because it's got such a unique personality and hilarious view of the universe," he says. "We thought the book's ideas would always be more exciting than its buttons or its interface. It's very much a character in the film."

Thus it was that Douglas Adams' good friend and acclaimed comic wit Stephen Fry was recruited to take on the voice of The Guide, providing it with just the amusing touch that makes it so unique. Says Robbie Stamp: "I always thought getting Stephen Fry was absolutely critical—he just has that precise mixture of high intelligence, acerbic wit and wry sense of authority that you expect from The Guide."

The physical look of The Guide was designed to be the kind of everyday, utilitarian tool you would stick in your backpack for a trek across the cosmos. The Guide's interface—filled with bold, bright, eye-popping graphics—was designed by the highly regarded British animation company Shynola.

"Shynola had a lot to live up to in designing The Guide entries, but they did an absolutely amazing job," says Garth Jennings.

Vogons

These bureaucrats of the universe, armed with awful poetry, were one of the most vital and challenging designs of the film. Though they are major characters in Douglas Adams' novel, no one was ever quite sure what they might look like in the flesh. The main description of them from Adams was that they were not "actually evil, but bad-tempered, bureaucratic, officious and callous." He went on to say: "They wouldn't even lift a finger to save their mother from the Ravenous Bugblatter Beast of Traal without a form signed in triplicate." So, from the beginning, Garth Jennings wondered: how does one translate *that* into a visually compelling outer-space creature?

Jennings worked closely with Jamie Courtier, creative director of Jim Henson's Creature Shop, to come up with a design that would turn Douglas Adams' ideas into something quite real. Courtier immediately latched on to how *familiar* Vogons are, even to 21st Century earthlings. "Vogons are basically useless, horrible creatures, who are good at absolutely nothing except that they happen to be running the universe," says Courtier, "and that's the underlying humor of the Vogons. They are very much like people that we know from our own world who are in charge but aren't exactly competent. We wanted to bring out that humor as well as make them a lot of fun and almost loveable, in their own horrifying Vagon way."

Ultimately, the filmmakers were inspired not by any previous monsters or extraterrestrials they had seen on screen but rather by the 18th Century cartoonist James Gillray—known in the art world as the "father of the political cartoon"—whose sharp, satirical drawings of fat-cat politicians, corrupted judges and often gruesome-looking members of the King's Court brought to the fore their human foibles and failings.

"The question came up—where do you go for aliens in the 21st century?—and the answer turned out to be the 18th century," laughs Robbie Stamp. "Gillray had drawn these huge, fat, beaknosed politicians with endless chins, and you just couldn't help but see the Vagon in them."

Garth Jennings continues: "So we took these really ugly portraits of judges and lords with fallen faces and added to them the greenish, walrusy description from the book to create a very unusual hybrid!"

Courtier's team then began sculpting early models. "We kept making them more decrepit and crooked-looking, and then one day, Garth finally said, quite simply: 'This is a Vagon.'"

Henson's Creature Shop went on to build a bevy of 7' 6" tall animatronic Vogons out of clay, foam and rubber. The heads of the Vogons that had the most "acting to do" contained 35 individual motors to drive their highly expressive faces. "We had a fantastic team of engineers who mapped out and installed the incredibly complex matrix of mechanisms concealed inside each Vagon head. Dozens of tiny electric motors are attached to the inside surface of the skin, and they become the muscles that create expression in the Vagon face," explains Courtier. "Bringing the faces to life with our computerized operating system is equally complicated."

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Each of the two hand controllers has more buttons than a cell phone, but we have amazing puppeteers who can play the controls like musical instruments and create extraordinary nuance and character.”

Courtier continues: “We auditioned extensively for the cast who wear the Vogon suits, and they worked with choreographer Peter Elliot to learn how to move in the lumbering, old, gout-ridden Vogon way. The performers described being in the suits as like being inside giant baked potatoes—and about as hot!”

When the freshly minted Vogons walked onto the set, the cast and crew were speechless. “I tell you, when you see one of those seven-foot Vogons coming at you, you can’t help but react,” says Robbie Stamp. “They really were a triumph because they looked so much like actual beasts. It made for an incredibly rich experience for the actors, as I think it will for the audience.”

For Garth Jennings, the puppets had their own strange beauty, despite their intentional ugliness. “I thought they were lovely because they’re just so full of character,” he says. “There’s something almost tragic about the Vogons the way we’ve depicted them—they’re deeply flawed and it shows. They aren’t just these big, weird creatures we have no feelings for. I think we have managed to make them beautifully pathetic.”

Meanwhile, for the Vogon ships, Jennings had another very Vogon vision: spacecraft built like concrete blocks. “There was a lovely description of them in the book that said the ships float in the air the way that bricks don’t, so we thought, ‘right, that’s pretty simple then.’ We knew that the Vogons would have a severe lack of imagination, so we just took that idea visually and went with it.”

The Heart of Gold

The spaceship that improbably rescues Arthur Dent and Ford Prefect from certain demise in the vacuum of space—known as the Heart of Gold—soon becomes their pathway to extraordinary adventures. Although Douglas Adams briefly mentioned that the spacecraft was sculpted in the form of a giant tennis shoe, the filmmakers all agreed that, as a visual joke, this just wasn’t going to work.

So they set about trying to come up with something that would be equally unusual but, at the same time, visually exciting in a modern way. Production designer Joel Collins was handed the imagination-testing task of coming up with the initial drawings. “What’s difficult is that we’ve all seen so many spaceships in so many movies over the years that audiences have basically grown bored with the whole idea,” he says. “The challenge then was to come up with a design that would look nothing like any of the spaceships everyone already knows but still could be filmed flying through intergalactic space as if it were a real craft!”

Ultimately, Collins, in conjunction with Jennings and Goldsmith, would design nearly 80 different ships, hoping for just the right design to emerge. “Some were very fantasy-oriented, some were quirky, some were sleek and hot-rod, and some were very simple,” he recalls. “We even had tried some in the shape of sneakers, just to give it a go. But ultimately, we took the best ideas and narrowed them down to what has become our Heart of Gold: a kind of flying porcelain teapot with a Ming-vase blue design around it. It’s a very muted and calming sort of spaceship—so it’s as if Arthur Dent has arrived at a very nice space hotel.”

With the design completed, it took nearly four and a half months to build life-size sets of the ship and all its accoutrements, from the Nutramatic machine that creates the food of

anyone's desires to the bar where Pangalactic Gargle Blasters are served. Then there were the 3,000 light bulbs that had to each be screwed in individually. The effect, however, was worth the effort.

"When I walked into the Heart of Gold for the first time, I felt like I was on P. Diddy's yacht," laughs Garth Jennings. "It really amazed us all. There was always this idea that it should feel like a palace, with a sweeping staircase and a grand balcony, and Joel created that feeling."

Jennings continues: "One of the most important things to us was that Arthur look completely out of place in the Heart of Gold, so we created this white, immaculate, space-age interior filled with ridiculous twists that makes him look completely wrong. Part of the visual concept of the film was that all the characters should look as if they've fallen into the wrong movie. It's only really at the end when Arthur is back on his own planet that he seems to fit—because he's finally grown up a bit and woken up to this new identity as an adventurer and a hitchhiker."

The Deep Thought Computer

Another iconic character in THE HITCHHIKER'S GUIDE TO THE GALAXY is Deep Thought—the mega-gigantic supercomputer that has spent 7 1/2 million years attempting to figure out the Ultimate Answer to Life, the Universe and Everything—which turns out to be, quite simply, 42. Though many fans have debated the cosmic significance of this number, the answer is not all that helpful until one knows the question!

In creating a new portrait of Deep Thought for the film, the filmmakers were inspired by another famously deep thinker—the bronze sculpture known as "The Thinker," created by the French master Auguste Rodin in 1880 as a heroic figure who sits with his head resting on his hand, dreaming, creating and coming up with answers. The other idea was to create a machine that would be "very, very large indeed," says Garth Jennings.

Adds Robbie Stamp: "Obviously Deep Thought has unfathomable computing power so the focus was largely on it being a massive creation. Of course, it was also built millions of years ago, so we added a kind of retro feeling to it. And it resides in this overgrown primordial jungle that provides an amusing contrast to Deep Thought's authoritative wisdom and powers of creation."

Zaphod's 2nd Head

In order to facilitate his run at the presidency, Zaphod Beeblebrox decided to split his brain into two heads. To make things even more unusual, in the screen version of THE HITCHHIKER'S GUIDE TO THE GALAXY, Zaphod's second cerebellum is hidden. This was an early decision made by screenwriter Karey Kirkpatrick and one that Garth Jennings felt worked. "We knew we didn't want a straightforward two-headed man," he says. "I thought the screenplay solved the problem brilliantly—by having Zaphod's second head hidden inside his first, and only popping up when things just can't be dealt with by the smooth-talking head. I love the idea and always thought it would be cool if his head was almost like a Pez dispenser."

Zaphod's second head was created through a carefully integrated mix of CGI and prosthetics. Explains Sam Rockwell, who plays Zaphod: "In a very odd twist, I sometimes had to wear a prosthetic mold of my own head on top of my head for the scenes where the second

head pops out! Other times, when they were going to add in the second head with CGI, I had to act with my eyes looking up at the ceiling. It was all very odd, but the final effect is just so much fun.”

The Whale

If one scene from *THE HITCHHIKER’S GUIDE TO THE GALAXY* had the production holding its breath, it was one of the most famous sequences from the novel, in which a nuclear missile is suddenly transformed by the Improbability Drive into an existentially burdened whale who plummets to the surface of the planet below. Explains Robbie Stamp: “I always saw this particular scene as a litmus test for the entire movie. I knew if we could pull this one off, we could do the whole thing. There are those who actually thought we shouldn’t even try to film it because it would never work. But I always felt that everything that is genius about Douglas Adams is going on all at once in this sequence: it’s surreal, it’s funny, it’s philosophical, it’s filled with the wonders of the natural world, and it’s entirely unexpected. And now I think it has become many people’s favorite moment in the movie.”

Although this scene could have been accomplished with CGI, Jennings instead opted to create it by shooting a highly detailed model sperm whale in free fall. Jim Henson’s Creature Shop built an 11-foot-long model of the typically 50-foot-long marine mammal that was dripping with character.

“The whale that the Creature Shop created was truly beautiful,” says Jennings. “We shot it with an in-camera effect so it looks like it’s falling through the sky, and later we added just a couple of effects shots. But essentially the whole whale sequence was shot in camera. It looks so realistic—to me it’s as if we had a skydiver trying to film the whale as he was plummeting with it!”

It was moments like these that seemed to capture why so many people—from the fans who clamored for a movie to be made, to the producers who stuck by the project even in the wake of death; from the actors who took a risk on playing unconventional characters, to the artists and puppeteers who devoted their every waking creative moment to forging a galaxy—had worked so passionately to bring *THE HITCHHIKER’S GUIDE* to the screen.

Perhaps Robbie Stamp sums up the feeling best of all: “Often, when I was on the set, looking at all these remarkable creations come to life and hearing the cameras rolling, I couldn’t help but think that my friend Douglas would have loved nothing more than to be there. He always said that this story should be a movie, and everybody involved seemed determined not only to prove him right but to do him proud.”

The Guide to The Hitchhiker's Guide to the Galaxy: Some Basic H2G2 Terms

*Ah, this is obviously some strange use of the word "safe"
that I wasn't previously aware of.*
—Douglas Adams, The Hitchhiker's Guide to the Galaxy

In order to travel safely through the uninged universe revealed in THE HITCHHIKER'S GUIDE TO THE GALAXY, it can help to have a glossary handy. So herewith, a few terms you'll encounter on the journey:

THE CHARACTERS

ARTHUR DENT

Planet of Origin: Earth

Species: Human

Arthur Dent is having a bad day—his house is being demolished to make way for a new freeway, he's learned that his best friend is from a different planet, and the girl of his dreams just hooked up with a total idiot. Still, it's not exactly the end of the world—that's not for at least another six minutes. It turns out (thanks to his alien best friend) that the end of the world is just the beginning...

FORD PREFECT

Planet of Origin: Vicinity of Betelgeuse

Species: Unknown

Ford Prefect, best friend of Arthur Dent, is actually an alien posing as an out-of-work actor. His real job involves compiling research for The Hitchhiker's Guide to the Galaxy. Stranded on Earth for 15 years, he finally gets the opportunity to leave when a most unpleasant alien race announces their plans to destroy the primitive planet. And because Arthur once saved his life (a long, slightly embarrassing story), Ford decides to return the favor and plucks his friend off Earth before its annihilation. Fortunately for Arthur, Ford is the perfect companion to have on a galactic adventure.

TRILLIAN

Planet of Origin: Earth

Species: Human

Trillian's tale is a simple one of girl meets boy, girl immediately ditches boy for alien president of the galaxy, girl meets boy again after Earth is destroyed (under very improbable circumstances), boy professes feelings for girl, girl plays hard to get, boy gives up, girl discovers she made a mistake with alien president of the galaxy.

ZAPHOD BEEBLEBROX

Planet of Origin: Betelgeuse Five

Species: Yes, Please

Cool, adventurous, arrogant, and dim-witted, Zaphod Beeblebrox is also the President of

the galaxy. He became President for the sole purpose of stealing the Heart of Gold spaceship—the most remarkable and unique ship in the history of the galaxy. Zaphod recently popped in to Earth to pick up a female companion (Tricia McMillan, a.k.a. Trillian), luring her away with that tried and tested line—“I’m from a different planet. Would you like to see my spaceship?”

MARVIN

Manufacturer: Sirius Cybernetics Corporation

Make: GPP (Genuine People Personalities)

Marvin is a new generation of robot, infused with GPP (Genuine People Personalities). Chronically depressed, Marvin finds little job satisfaction in his menial tasks, and he’s quick to remind others that he won’t enjoy them. To be fair, opening doors and fetching things can be a little dreary when you have a brain that can compute your personality problems to thirty decimal places, while predicting the weather of an entire planet. As a result of his gloomy disposition, he often worries that he is making those around him miserable as well.

PROSTETNIC VOGON JELTZ

Origin: Vogosphere

Species: Vogon

Prostetnic Vogon Jeltz is the commander of the Vogon Constructor Fleet and is not a pleasant sight, even for other Vogons. His dark green rubbery skin is thick enough for him to play the game of Vogon Civil Service politics, and play it well, and waterproof enough for him to survive indefinitely at sea depths of up to a thousand feet with no ill effects.

HUMMA KAVULA

Planet of Origin: Unknown

Species: Prophet

Humma Kavula is an intergalactic missionary with only the slightest grasp of sanity, which is, perhaps, the only pre-requisite necessary for becoming a megalomaniacal, religious cult leader. He can be found preaching to Jatravartid people of Viltvodle VI as they await the arrival of the big Handkerchief.

SLARTIBARTFAST

Planet of Origin: Magrathea

Species: Magrathean

Slartibartfast is a planetary construction engineer from the legendary world of Magrathea. Magrathea provided a luxury planet-building service for the most refined and—let’s face it—richest clientele in the galaxy. Magrathea catered to every taste. Slartibartfast is a real craftsman and sometimes views with dismay the newer, flashier planets. If truth be told, Slartibartfast would rather be left alone to build beautiful coastlines with intricate fjords. After all, he’s won awards for them.

THE UNIVERSE

THE GUIDE

The Hitchhiker's Guide to the Galaxy is exactly what it sounds like—a guide to everything you need to know about anything. The Guide is essential for anyone traveling through the Galaxy. Its easy-to-use interface and affordable price make it wildly popular. Ford Prefect logged his most recent update for The Guide under the entry for Earth. After 15 years of meticulous research, he was able to expand upon the entry from “Harmless” to “Mostly harmless.”

HEART OF GOLD

Have you ever thought, “I can't be everywhere at once?” Well, with the Heart of Gold Spaceship, you can! Travel everywhere in the galaxy at once, and then decide where to get off. Sound impossible? It's not—just improbable. So improbable, that the ship is powered by an Infinite Improbability Drive. The Heart of Gold improbably picked up two hitchhikers, Arthur Dent and Ford Prefect—rescuing them from certain death in the cold regions of space.

VOGONS

Vogons are bad-tempered, bureaucratic, officious, and callous. They are also responsible for destroying Earth in order to make way for an interstellar highway. Vogons are notorious for their cruel and unusual form of punishment—poetry readings. Vogon poetry is well known to be the third worst in the Universe, and it is common for audience members to gnaw off their own limbs to escape.

UNIVERSE

The Universe is big, REALLY BIG! You just won't believe how vastly, hugely, mindbogglingly big it is.

EARTH

Earth is a planet where it is not possible to be more than sixteen thousand miles from your birthplace which, in space terms, isn't very far at all. Earth was scheduled for demolition by a Vagon Constructor Fleet in order to build a hyperspatial express route. Populated by humans, mice and whales amongst other, less interesting species, The Hitchhiker's Guide to the Galaxy describes Earth as “Harmless.”

Needless to say, Ford Prefect has been able to expand on this entry during his fifteen years on Earth, and although some sub-editing has taken place, his newer and more comprehensive entry will soon grace the pages of The Guide.

The new entry reads as follows: “Mostly harmless.”

DOLPHINS

Man has always assumed that he is more intelligent than dolphins because he has achieved so much—the wheel, New York, wars and so on—whilst all the dolphins have ever done is muck about in the water, having a good time. But conversely, the dolphins had always believed that they were far more intelligent than man—for precisely the same reasons. Dolphins have long known of the impending destruction of the Planet Earth and have made many attempts to

alert mankind of the danger; but most of their communications are misinterpreted. For instance, the last-ever dolphin message was misinterpreted as a surprisingly sophisticated attempt to do a double-backwards-somersault through a hoop whilst whistling “The Star Spangled Banner,” but in fact the message was this: *So long and thanks for all the fish.*

TOWELS

A towel is about the most massively useful thing an interstellar hitchhiker can have. Partly, it has great practical value, but more importantly, a towel has immense psychological value. For some reason, if a strag (strag: non-hitchhiker) discovers that a hitchhiker has his towel with him, he will automatically assume that he is also in possession of a toothbrush, face flannel, soap, tin of biscuits, flask, compass, map, ball of string, gnat spray, wet-weather gear, space suit, etc. Furthermore, the strag will then happily lend the hitchhiker any of these or a dozen other items that the hitchhiker might accidentally have “lost.” What the strag will think is that any man who can hitch the length and breadth of the galaxy, rough it, slum it, struggle against terrible odds, win through, and still knows where his towel is, is clearly a man to be reckoned with.

42

The second greatest computer ever built took seven and a half million years to calculate the meaning of life and, in the end, announced that the answer was, in fact, 42. This made a lot of people very angry and was widely regarded as a bad move. The computer then explained that the problem was that nobody really understood what the question was in the first place. So another, even bigger, computer had to be built to find out what the actual question was.

POINT OF VIEW GUN

The Point of View Gun is a very unusual weapon—put simply, when you fire the gun at someone, they instantly see things from your point of view. It was invented by a group of housewives who had become utterly sick of ending every domestic argument with the words “you just don’t get it, do you?” The gun was immediately in huge demand by marketing agencies, governments and religions, but was deemed to be too dangerous in the wrong hands and so was locked away in a secret location to prevent it from ever being used again.

PAN GALACTIC GARGLE BLASTER

The Hitchhiker’s Guide to the Galaxy says that the best drink in existence is the Pan Galactic Gargle Blaster. It says that the effect of a Pan Galactic Gargle Blaster is like having your brains smashed out by a slice of lemon wrapped around a large gold brick. The Guide also tells you on which planets the best Pan Galactic Gargle Blasters are mixed, how much you can expect to pay for one and what voluntary organizations exist to help you rehabilitate afterwards. The Guide even tells you how you can mix one yourself, but for legal, health and safety reasons, we are unable to reproduce that information here.

INFINITE IMPROBABILITY DRIVE

The Infinite Improbability Drive is a wonderful new method of crossing vast interstellar distances in a mere nothing of a second, without all that tedious mucking about in hyperspace. Due to a sensational new breakthrough in Improbability Physics, as soon as a spaceship using

directed by Philip Seymour Hoffman. Rockwell has appeared in “Face Divided” as part of the EST Marathon series, as well as the Off-Broadway production of Mike Leigh’s “Goosepimples.”

MOS DEF (Ford Prefect), regarded as one of hip-hop’s most introspective and insightful artists, has shaped a career that transcends music genres and artistic medium. A child of hip-hop’s Golden Era, the native Brooklynite spent his childhood imbedded in the culture surrounding him as well as absorbing knowledge from across the artistic spectrum.

With the release of “Universal Magnetic” (1996), Mos became an underground favorite, leading to his legendary collaboration with Talib Kweli. The two formed Black Star whose debut album, *Mos Def and Talib Kweli Are...Black Star*, would become one of the most critically acclaimed hip-hop albums. Mos followed that release with his 1999 solo debut, *Black on Both Sides*, which was certified gold and credited by critics as bringing hip-hop back to its soapbox roots.

As with his music, Mos has demonstrated insight and passion with his acting career. Most recently, he was nominated for an Emmy® and won the Golden Globe® for his starring role in HBO’s “Something the Lord Made” and also starred in HBO’s “Lackawanna Blues,” directed by George C. Wolfe. On the big screen he starred in “The Woodsman” with Kevin Bacon.

His feature film credits include “The Italian Job,” “Bamboozled,” “Monster’s Ball” and “Brown Sugar,” for which he received an NAACP Image Award nomination. He also starred with Jeffrey Wright in the Tony-nominated, Pulitzer Prize-winning play “TopDog/Underdog” on Broadway under the direction of George C. Wolfe. He received an Obie Award for the off-Broadway play “Fucking A.” Mos Def also hosts the acclaimed HBO series “Russell Simmons Presents Def Poetry.” His other TV credits include guest roles on “Spin City,” “NYPD Blue” and “Chappelle’s Show.”

ZOOEY DESCHANEL (Trish McMillan/Trillian) is one of Hollywood’s most sought-after young actresses. Her recent films include the box-office smash hit “Elf” opposite Will Ferrell and the indie film “Eulogy” with Debra Winger, Ray Romano and Hank Azaria.

In 2003, Zoey starred in “All the Real Girls” for director David Gordon Green for which she received a nomination for an Independent Spirit Award for lead actress. Zoey was also seen starring alongside Don Cheadle in the independent feature “Manic,” which premiered at the Sundance Film Festival. In 2002, audiences had the opportunity to see Zoey in three films. She co-starred with Katie Holmes and Benjamin Bratt in the thriller “Abandon.” Before that she received rave reviews for her performance opposite Jennifer Aniston in “The Good Girl,” and earlier in the year, she co-starred in Disney’s ensemble film “Big Trouble” for director Barry Sonnenfeld along with Tim Allen and Rene Russo.

She made her feature film debut in 1999 in Lawrence Kasdan’s ensemble film, “Mumford,” and then co-starred with Billy Crudup, Kate Hudson and Frances McDormand in Cameron Crowe’s critically acclaimed film, “Almost Famous.”

Zoey will next be seen starring in “Winter Passing” with Ed Harris and Will Ferrell and

in “Flakes” opposite Aaron Stanford for director Michael Lehman.

Zooey is currently working on the animated feature “Surf’s Up” with Shia LeBeouf.

MARTIN FREEMAN (Arthur Dent) is best known to American audiences for his role as Tim Canterbury in the runaway hit BBC comedy series “The Office.” Freeman trained in the UK at the Central School of Speech and Drama. During this time Freeman regularly participated in amateur productions with the Young Action Theatre in Teddington, including an exchange trip to Kiev in Gorbachev’s USSR. Upon leaving college, he found work in several productions at the National Theatre.

Freeman’s other British television roles include Channel 4’s “Black Books,” “Charles II” and the ITV sitcom “Hardware.” His feature film credits also include playing Ricky C opposite Ali G in “Ali G Indahouse” and starring as John, the porn movie stand-in in “Love Actually.” He will next be seen in “Confetti,” a comedy about three couples trying to win a competition for the most original wedding, as well as “The Robinsons,” a 6-part comedy/drama series for the BBC in which he takes the title role.

BILL NIGHY’s (Slartibartfast) work in the theatre includes “A Map of the World” and “Skylight” (Barclays Bank, Best Actor) by David Hare, “Pravda” by Howard Brenton and David Hare, Harold Pinter’s “Betrayal,” “A Kind of Alaska” and “Landscape and Silence.” “Mean Tears” by Peter Gill, “Arcadia” by Tom Stoppard, “Blue/Orange” by Joe Penhall and “The Seagull” by Anton Chechov.

His films include “Still Crazy” (Evening Standard, Peter Sellers Comedy Award), “Lucky Break,” “Love Actually” (Peter Sellers Comedy Award, BAFTA, London and Los Angeles Critics Circle Award), “I Capture the Castle,” “Lawless Heart,” “Underworld,” “Underworld: Evolution,” “Shaun of the Dead” and “Enduring Love.”

TV credits include “Dreams of Leaving,” “The Mens Room,” “Absolute Hell” and most recently “The Lost Prince,” “People Like Us” and “State of Play” (Best Actor, BAFTA).

Bill has also enjoyed a lively and long radio career.

WARWICK DAVIS’ (Marvin) career as an actor came about purely by chance. In 1981 his grandmother heard a radio announcement calling for people under 4 feet tall to appear in the new “Star Wars” film, “Return of the Jedi.” Originally cast as a background artist, Warwick’s gestures were so characteristic of George Lucas’s vision of an Ewok that he was recast as Wicket, who became one of the film’s lead creature characters. Lucas went on to make two Ewok movies for ABC television, “Caravan of Courage” and “Battle for Endor.” Also in 1985, Warwick appeared alongside David Bowie in the fantasy film “Labyrinth.”

In 1987 Warwick joined with Ron Howard and George Lucas to take the lead role in the fantasy film “Willow,” co-starring with Val Kilmer. The film received a Royal premiere in the presence of The Prince and Princess of Wales. After the success of “Willow,” Warwick was cast in two series of the BBC television classic, “The Chronicles of Narnia.” He went on to star in the cult film series “Leprechaun” and in the popular television series “Gulliver’s

Travels,” and then, in 1997, he returned to that famous galaxy far, far away for “Star Wars: Episode 1—The Phantom Menace.” Warwick played no less than 3 roles in the film: he played Wald and Weazel and was honored to portray the famous Jedi Master, Yoda, for scenes where the character was required to walk.

His subsequent work includes the children’s films “A Very Unlucky Leprechaun” and “The White Pony”; the groundbreaking miniseries “The 10th Kingdom”; and the BBC sitcom “The Fitz.” In 2001, Warwick played two characters in the runaway hit “Harry Potter and The Sorcerer’s Stone”: Professor Flitwick and the Goblin Bank Teller. He went on to reprise the role of Flitwick in sequels, “Harry Potter and the Chamber of Secrets” and “Harry Potter and the Prisoner of Azkaban.” During that year, Warwick also worked on two BBC productions: Steve Coogan’s “Dr. Terrible’s House of Horrible” and “Murder Rooms.”

Warwick most recently starred as Oberon in Taylor Hackford’s acclaimed Ray Charles biopic “Ray.” He will next reprise the role of Professor Flitwick in “Harry Potter and The Goblet of Fire.”

ANNA CHANCELLOR (Questular) trained at the London Academy of Music and Dramatic Art. Her career has spanned theater, television and film.

Chancellor founded the Wicked Theater Company and produced “The Nativity,” “The Birthday of the Infanta,” “Cinderella,” “Sleeping Beauty” and “Peter Pan.” Her list of theatrical credits included “Boston Marriage,” “King Lear,” “Faithless,” “Real Inspector Hound,” “The Prisoners of War” and “Stanley,” for which she was nominated for Best Actress in a Supporting Role for the 1997 Laurence Olivier Awards.

She appeared in various British TV series including “Spooks, Fortysomething,” “Pride & Prejudice,” “Kavanagh Q.C.” and “The Vice.”

Chancellor also worked on several films including “Four Weddings and a Funeral,” “What a Girl Wants,” “Crush,” “The Dreamers” and “Agent Cody Banks II.”

ALAN RICKMAN’s (voice of Marvin) film appearances include “Die Hard,” “The January Man,” “Closetland,” “Truly Madly Deeply” (BAFTA nomination), “Close My Eyes” (Evening Standard Film Actor of the Year), “Robin Hood: Prince of Thieves” (BAFTA Award), “Bob Roberts,” “Mesmer” (Best Actor, Montreal Film Festival), “An Awfully Big Adventure,” “Sense and Sensibility” (BAFTA nomination), “Michael Collins” (BAFTA nomination), “Dogma,” “Judas Kiss,” “Dark Harbor,” “Galaxy Quest,” “Blow Dry,” “The Search for John Gissing,” “Play,” the “Harry Potter” series, and “Love Actually.”

Theatre includes appearances for the Royal Court Theatre in “The Seagull,” “The Grass Widow” and “The Lucky Chance”; the Royal Shakespeare Company in “Les Liaisons Dangereuses” which transferred to London’s West End and Broadway (Olivier and Tony nominations for Best Actor); “Antony and Cleopatra” at the National Theatre; “Hamlet” at Riverside Studios; and “Tango at the End of Winter” at the Edinburgh Festival and West End (Time Out Award for Best Actor). Most recently, he appeared in “Private Lives” in the West End and on Broadway (Variety Club Award for Best Actor, Olivier, Evening Standard and Tony nominations for Best Actor).

For HBO he previously appeared in “Rasputin” (Emmy,[®] Golden Globe[®] and SAG Awards[®])

for Best Actor).

He also directed “The Winter Guest” for the West Yorkshire Playhouse and the Almeida Theatre London and then directed the film version which won Best First Feature at the Venice Film Festival and Best Film at the Chicago Film Festival.

DAME HELEN MIRREN (voice of Deep Thought) is one of today’s most respected actresses whose work includes a wide range of consistently challenging roles. Her current slate of projects include “Shadowboxer” opposite Cuba Gooding Jr., the thriller “Awake” and the upcoming television drama “The Queen.” She was recently seen starring on the London stage receiving outstanding reviews for her performance in Eugene O’Neill’s “Mourning Becomes Electra.”

Mirren starred in Showtime’s “The Roman Spring of Mrs. Stone” and “The Passion of Ayn Rand,” for which she won an Emmy® and received Golden Globe® nominations. Helen added another brilliant performance to an accomplished body of work that includes her British Academy Award-, Emmy®- and Golden Globe®-winning role as Detective Chief Inspector Jane Tennison in the critically acclaimed PBS series “Prime Suspect.”

As a member of the Royal Shakespeare Company, Mirren has portrayed most of the classic theatrical roles, including Ophelia, Cressida, Lady Macbeth, Nina in “The Seagull” and the title role in August Strindberg’s “Miss Julie.” Helen also returned to the stage starring opposite Stuart Townsend in Tennessee Williams’ “Orpheus Descending” at London’s Donmar Warehouse and opposite Sir Ian McKellen in August Strindberg’s “Dance of Death.”

Her other film credits include: “The Clearing” opposite Robert Redford; Garry Marshall’s “Raising Helen”; “Calendar Girls,” for which she received a Golden Globe® nomination; “Gosford Park” starring opposite Maggie Smith for which she received a SAG Award® as well as Golden Globe®, BAFTA and Academy Award® nominations; starring opposite Jack Nicholson in the Sean Penn-directed “The Pledge”; “Last Orders”; “Teaching Mrs. Tingle”; “Some Mother’s Son”; “The Madness of King George” (Best Actress, Cannes Film Festival; Academy Award® nomination); “Cal” (Best Actress, Cannes Film Festival); “Mosquito Coast,” opposite Harrison Ford; “The Long Good Friday,” opposite Bob Hoskins; “Excalibur”; “Comfort of Strangers”; “Pascali’s Island”; and Peter Greenaway’s controversial “The Cook, the Thief, His Wife and Her Lover.”

In addition to her acting talents, Helen made her directorial debut, directing a short entitled “Happy Birthday” for Showtime’s “Directed By” film series. She has also associate produced the television miniseries “Painted Lady” and the film “Some Mother’s Son.” Mirren currently divides her time between London, New York and Los Angeles.

STEPHEN FRY (narrator) was born in 1957 and educated at an unfeasibly large number of educational establishments, most of which rapidly tired of him. At Cambridge University, however, he met and worked with, amongst others, Emma Thompson and Hugh Laurie, a lifelong friend and comedy partner. Fry’s first play “Latin!” received a Scotsman Fringe First Award and has subsequently been performed around the country. “The Footlights” revue he wrote and performed with Thompson, Laurie, and Tony Slattery was televised by the BBC. There followed “Alfresco,” a comedy series for Granada (along with Laurie, Thompson, Ben Elton, and Robbie Coltrane), three series of “Blackadder” with Rowan Atkinson (and Hugh Laurie again), four series of “A Bit of Fry and Laurie with Hugh Laurie” (both for the BBC) and

also with Hugh, and four series of “Jeeves and Wooster” for Granada TV and WGBH Boston.

He hosts the BBC quiz show “QI” (about to record its third series in May 2005), has completed two series of “Absolute Power,” co-starring John Bird, for the BBC and appeared in numerous single dramas for television, including most recently “Tom Brown’s Schooldays.”

As a stage actor he performed in Alan Bennett’s “Forty Years On,” Michael Frayn’s “Look, Look,” and Simon Gray’s “The Common Pursuit and Cell Mates” (a run cut inexplicably short). He won a Drama Circle Award and a Tony nomination for his work on the revived musical “Me and My Girl” which ran for years and years on Broadway and in the West End.

His numerous film appearances have included award-winning performances in “Peter’s Friends,” “Wilde,” and “Gosford Park.” He wrote and directed “Bright Young Things” in 2003.

He has written four best-selling novels and an autobiography “Moab Is My Washpot” and is well-known amongst a younger generation as the reader of the audiobook versions of J. K. Rowling’s Harry Potter novels.

THOMAS LENNON (voice of Shipboard Computer), originally from Chicago, began his career as a graduate of NYU’s Tisch School of the Arts experimental theater wing. It was here that he co-founded the sketch comedy troupe “The State.” This group went on to critical success with their self-titled hit series on MTV, of which he was one of its stars, producers and writers. “The State” was nominated for a 1995 CableACE award for Best Comedy Series and ran for three seasons.

Lennon then created, produced and starred in Comedy Central’s “Viva Variety” which was an instant critical smash for the new network. The show garnered a CableACE nomination for Best Comedy Series in 1997 and, like “The State,” enjoyed three successful seasons. He has had guest roles on NBC’s “Friends,” “Jesse,” and “MDs” as well as having co-created and starred in the pilot “Hey Neighbor!” for Fox.

Lennon has appeared in the films “Memento,” “Out Cold,” “A Guy Thing,” “How to Lose a Guy in 10 Days” and most recently in “Taxi.”

Lennon has also built a strong career as a screenwriter with partner Robert Ben Garant. They have written the comedies “12 Days of Christmas” for Universal, “The Incredible Shrinking Man” starring Eddie Murphy for Imagine, “Taxi” with Queen Latifah for Fox and “Starsky & Hutch” starring Ben Stiller and Owen Wilson for Warner Bros. Tom is currently attached to star in “Balls of Fury” for New Line and Spyglass, which the duo also wrote.

Tom Lennon currently resides in Los Angeles and is the co-creator, Executive Producer, and star of the critically acclaimed Comedy Central show “Reno 911!” which just aired its second season.

JOHN MALKOVICH (Humma Kavula) is one of his generation’s leading actors and an important figure in world cinema. In 1976, Malkovich helped to make theatrical history when he co-founded the soon-to-be-famous Steppenwolf Theatre in Chicago. Seven years later, he won an Obie Award when the Steppenwolf production of Sam Shephard’s “True West” was brought to New York. His next New York theatrical appearance was on Broadway alongside Dustin Hoffman in the 1984 revival of “Death of a Salesman.” (This same production was transformed into a telefilm one year later, and Malkovich won an Emmy®)

for his portrayal of Biff Loman.) While he was working on Broadway, he made his film debut, playing a blind transient in “Places in the Heart,” which earned him an Academy Award® nomination. That same year, he had a starring role in the highly acclaimed “The Killing Fields.”

John Malkovich went on to be acclaimed for his portrayal of Vicomte de Valmont in “Dangerous Liaisons” and to receive both Golden Globe® and Oscar® nominations as a harrowing political assassin in “In the Line of Fire.” Maintaining his theatrical ties while tending to his successful film career, he appeared in the 1993 Broadway production “State of Shock” and has periodically returned to Chicago to both act and direct. Known also as an accomplished director and producer, he most recently directed and produced “The Dancer Upstairs” starring Javier Bardem. John Malkovich’s producing credits include “The Libertine,” “Ghost World,” “The Loner,” “The Fun Seller” and “Found in the Street.” He also is producing and stars in Terry Zwigoff’s forthcoming “Art School Confidential.”

His recent film roles include a comic turn in “Johnny English” and playing King Charles II in “The Libertine.” He will also be seen in the forthcoming “Color Me Kubrick” and will star as the artist Gustav Klimt in “Klimt” with Stephen Dillane.

About the Filmmakers

GARTH JENNINGS (Director) makes his directorial debut with THE HITCHHIKER’S GUIDE TO THE GALAXY. Since 1999, Jennings has been partnered with producer Nick Goldsmith in the innovative music video production and television commercial company Hammer and Tongs. Thirteen years and a ton of videos later, Hammer and Tongs is still going strong.

They are best known for music videos that include “Coffee & TV” for Blur, “Right Here, Right Now” for Fatboy Slim, “Pumping on Your Stereo” for Supergrass and “Imitation of Life” for REM. Along the way, they’ve put Jarvis Cocker on a stairlift, Joan Collins in a bathtub and picked up countless awards. Since entering the television commercial world, they have been equally successful in that arena.

GARY BARBER (Producer) founded Spyglass Entertainment with partner Roger Birnbaum, where they share the title of Co-Chairman and Chief Executive Officer. Spyglass released the blockbuster film “The Sixth Sense,” starring Bruce Willis and Haley Joel Osment. With its still-talked-about surprise ending, “The Sixth Sense” earned \$661 million worldwide and garnered six Academy Award® nominations, including Best Picture.

In the summer of 2003 Mr. Barber executive produced the highly acclaimed and Oscar®-nominated film “Seabiscuit,” directed by Gary Ross and starring Tobey Maquire, and the mega-hit “Bruce Almighty,” starring Jim Carrey and Jennifer Aniston, which grossed over \$485 million in worldwide box office and is one of the all-time blockbuster comedies.

Recently Spyglass produced the hit family-comedy “The Pacifier,” starring Vin Diesel and directed by Adam Shankman (“Bringing Down the House,” “The Wedding Planner”). Spyglass is co-financing and Barber is executive producer of the highly anticipated sequel “The Legend of Zorro,” starring Catherine Zeta-Jones, Antonio Banderas, and directed by Martin Campbell, as well as an adaptation of the best-selling novel, “Memoirs of a Geisha.”

helmed by award-winning director, Rob Marshall (“Chicago”).

Spyglass Entertainment’s motion picture slate also includes such critical and box-office successes as: “The Recruit,” starring Al Pacino and Colin Farrell and directed by Roger Donaldson; “Shanghai Noon” starring Jackie Chan and Owen Wilson; “The Count of Monte Cristo,” a remake of the classic Dumas novel starring Jim Caviezel, Guy Pearce, and Richard Harris; and “Keeping the Faith,” a romantic comedy starring Ben Stiller and Edward Norton. Barber also served as an executive producer on the hit film “Unbreakable,” written and directed by M. Night Shyamalan, starring Bruce Willis.

Barber has produced or executive produced over 45 feature films including “Ace Ventura: Pet Detective” and its highly successful sequel, “Ace Ventura: When Nature Calls”; the 1991 blockbuster, “Robin Hood: Prince of Thieves,” starring Kevin Costner; “Young Guns II”; and “Pacific Heights.”

ROGER BIRNBAUM (Producer) founded the production and finance company Spyglass Entertainment with partner Gary Barber, where they share the title of Co-Chairman and CEO. Their company develops and finances all of its projects independently, with such blockbuster hits as “The Sixth Sense,” “The Recruit,” “Bruce Almighty,” “Seabiscuit,” and recently the Vin Diesel family comedy “The Pacifier.” Spyglass is co-financing and Birnbaum is executive producer of two highly anticipated films this year: “The Legend of Zorro,” which is scheduled for release in the fall of 2005, as well as “Memoirs of a Geisha,” based upon the best-selling novel and releasing this December.

Formerly, Roger Birnbaum was Chairman of Caravan Pictures, where he produced “Rush Hour,” “Six Days/Seven Nights,” “Inspector Gadget,” “Grosse Pointe Blank,” “The Three Musketeers,” “Angels in the Outfield” and “While You Were Sleeping.” Prior to that, Birnbaum was President of Worldwide Production and Executive Vice President of Twentieth Century Fox where he developed such films as “Home Alone,” “Sleeping with the Enemy,” “Edward Scissorhands,” “Hot Shots,” “My Cousin Vinny,” “The Last of the Mohicans,” “Die Hard 2” and “Mrs. Doubtfire,” among others. When he was President of Production for United Artists, he developed the Oscar®-winning film, “Rain Man.”

Earlier in his career, he produced “The Sure Thing,” directed by Rob Reiner, and “Young Sherlock Holmes.” Prior to entering the film business, Birnbaum was Vice-President of A&M Records and Arista Records.

NICK GOLDSMITH (Producer) met director Garth Jennings in art college and, along with Dominic Leung, went on to form the highly successful music video production company Hammer and Tongs. Goldsmith directed several videos for the company before settling in his role as producer. Hammer and Tongs is the creative team behind such music videos as Blur’s “Coffee & TV,” Fatboy Slim’s “Right Here, Right Now” and Pulp’s “Help the Aged.”

JAY ROACH (Producer) has garnered a reputation as one of Hollywood's producer/directors with a magic comedic touch, having helmed a string of very funny and successful hits. Roach marked his directorial debut with the 1997 box-office hit "Austin Powers: International Man of Mystery," starring Mike Myers, following that with the blockbuster sequels "Austin Powers: The Spy Who Shagged Me" and "Austin Powers in Goldmember," with Myers twice reprising his role as the titular swinging spy. In between the second and third Austin Powers movies, Roach directed and produced the original worldwide success "Meet the Parents," which went on to gross more than \$300 million globally. Prior to "Parents," he also directed the wry and touching "Mystery, Alaska," written by David E. Kelly and Sean O'Byrne and starring an ensemble cast top-lined by Russell Crowe.

A graduate of Stanford University, Roach received his master's degree in film production from the University of Southern California. While at USC, his short-subject film "Asleep at the Wheel" was nominated for a student academy award.

Roach is President of Everyman Pictures, which is currently in post-production on the big-screen adaptation of Douglas Adams' popular *The Hitchhiker's Guide to the Galaxy*, with Roach serving as producer. He served as executive producer on the Adam Sandler-Drew Barrymore hit "50 First Dates." Roach also served as associate producer and wrote the story for the action-thriller "Blown Away," starring Jeff Bridges and Tommy Lee Jones. Additional credits include producing the provocative feature film "The Empty Mirror" and executive producing the political reality series "American Candidate." Future projects include producing and directing the features "Elling," "Used Guys" and "Saints and Sinners."

JONATHAN GLICKMAN (Producer) is responsible for the development and production of all Spyglass films. In 1993, Glickman joined Caravan Pictures as an intern, and by 1997, he had worked his way up to President of the company. During this time he helped to bring in such projects as "The Jerky Boys" and "While You Were Sleeping," serving as associate producer on both films. Later, Glickman executive produced "Grosse Pointe Blank" and Walt Disney's "Inspector Gadget." In addition, he also produced the international smash hits "Rush Hour" and its sequel "Rush Hour II."

In 1998, Glickman was named President of Production for Spyglass Entertainment. While at Spyglass, Glickman has produced "Shanghai Noon," "Count of Monte Cristo," "Connie & Carla," "Mr. 3000" and the 2005 family hit "The Pacifier."

Glickman, who is married to television writer Christy Callahan, graduated with honors in English from the University of Michigan and attended University of Southern California's Peter Stark program.

DOUGLAS ADAMS (Author, Screenplay, Executive Producer) was a complex and contradictory man. For example, he was best known for his books, even though writing books was one of his least favorite activities, because it usually involved him sitting alone in a room, bashing away at the keys, often with an impatient publisher sat literally in the next room. Douglas much preferred the involvement of a creative group activity, such as working on the "Hitchhiker" radio series for the BBC, even if some of the recording sessions did involve shutting a lot of the actors away in cupboards.

Douglas raised "being late" to an art form, once commenting that he loved the whooshing noise that deadlines make as they go by. He honed his writing (and lateness) skills while

working on the “Hitchhiker” radio series with John Lloyd and then moved on to the Hitchhiker novels and BBC TV series. In an effort to break free of the pressure he felt to write yet another Hitchhiker novel, Douglas created the character of Dirk Gently, an unorthodox detective who appeared in two novels, Dirk Gently’s Holistic Detective Agency, and The Long Dark Tea-time of the Soul. Douglas also pursued and nurtured his interest in nature, evolution and ecology while researching his non-fiction book, Last Chance to See, which, of all his books, he considered to be his personal favorite.

When he co-founded the company The Digital Village, it was partly to ensure that he could work on a variety of projects that interested him, that would whenever possible not involve him sitting on his own in a room tapping away on a computer keyboard. Many projects were researched and considered, including internet projects such as h2g2.com, video games, TV series, and of course, the film version of The Hitchhiker’s Guide to the Galaxy, which he had been trying to get made for more years than he cared to think about.

He had started work on a new book, provisionally titled The Salmon of Doubt, which he worked on for a number of years, the story and setting changing dramatically during this time. He felt that perhaps he had reacted too strongly to his dislike of the novel writing process and that maybe he should get back to writing books again. In April 2001, Douglas commented in an interview that because he had shied away from writing books, “the consequence of that is I have a huge backlog of story ideas, and now the sort of panic is, ‘Can I do them all in the rest of my career, given the speed at which they’re arriving at the moment?’” Douglas died just over a month later, on May 11th, 2001.

KAREY KIRKPATRICK (Screenplay) has writing credits that include “James and the Giant Peach,” “The Rescuers Down Under,” “Chicken Run,” “Honey We Shrunk Ourselves,” “The Little Vampire” and the soon-to-be-released “Charlotte’s Web.” He is currently writing and co-directing the computer-animated feature “Over the Hedge” for DreamWorks Animation, scheduled for release in May of 2006.

ROBBIE STAMP (Executive Producer) was the CEO of h2g2, formerly The Digital Village, the company he co-founded with the late Douglas Adams in 1995. The company created the computer game “Starship Titanic” and h2g2.com, the “Earth edition” of The Hitchhiker’s Guide to the Galaxy and was involved in television, mobile internet distribution, and e-commerce deals. Stamp is also Chairman and Founding Director of Handheld History, a new mobile audio guide company, presented by Stephen Fry and Joanna Lumley.

Earlier in his career, Stamp worked as a television producer on a series of documentary films on the environment, for Central Television’s flagship documentary series “Viewpoint” which won over thirty major international awards, including the Prix Italia.

Stamp has co-authored three books: *The Day War Broke Out*, *Trojan Horse* and *Top Guns and Toxic Whales*.

After university, Stamp worked at the National Theatre and traveled to India to work with Habib Travir and the Naya Theatre Company.

DEREK EVANS (Executive Producer) is Executive Vice President of Production at Spyglass Entertainment and is responsible for the acquisition, development and production of Spyglass films. He began his career in the motion-picture industry in 1995 working as an

assistant to producer Scott Rudin on such films as “Clueless,” “Sabrina,” “First Wives Club” and “Ransom,” among others. The following year, he was hired at Sandollar Productions (“Father of the Bride”) as an assistant/story editor. Within five months, Evans was hired as Creative Executive at Caravan Pictures where he helped develop films such as “Rush Hour” and was quickly promoted to Director of Development.

In 1998, Evans was named Vice President of Production at the newly created Spyglass Entertainment and brought “Keeping the Faith” to the company soon after. After finding and co-producing both “The Count of Monte Cristo” and “Reign of Fire,” he was promoted to Senior Vice President. Most recently, Evans was elevated to Executive Vice President and co-produced “Mr. 3000,” starring Bernie Mac. In addition to THE HITCHHIKER’S GUIDE TO THE GALAXY, he also developed and executive produced the current box-office hit “The Pacifier,” starring Vin Diesel.

Born in Boston, Massachusetts, Evans graduated with honors in Political Science from Union College.

IGOR JADUE-LILLO (Director of Photography) previously collaborated on numerous music videos and commercials with Garth Jennings. A native of Chile, Jadue-Lillo’s feature film credits include “Disco Pigs,” “The Low Down,” “Hairshirt,” “Football Stories” and “Valparaiso.”

JOEL COLLINS (Production Designer) reunites with director Garth Jennings on THE HITCHHIKER’S GUIDE TO THE GALAXY after their successful collaboration on music videos and commercials. Collins began his career with The Henson Creature Shop, beginning as a trainee on “The Flintstones” and moving on to creature designer on “The Neverending Story III.” He was prop designer on “Privateer 2: The Darkening.” As a production designer, Collins’ credits include “The Calcium Kid” and “Chasm.”

NIVEN HOWIE (Editor), while studying at college in the early 1980s, was part of a successful, local band and consequently believed he would follow a career in music recording. However, events led him to a job as a trainee editor in a film and video facility in Wardour Street. Because of his affinity with music, he very quickly established himself as one of the most sought-after music video editors in London. He soon added commercials to his portfolio, and it wasn’t long before his work began to win awards. In 1988 he directed his first music videos, which led him to work in New York, Los Angeles and Europe. He continued to edit for a few of his favorite clients, one of which, British filmmaker Julien Temple, asked him to edit his feature film “Bullet” starring Mickey Rourke, Tupac Shakur and Ted Levine. Niven never looked back.

In 1993 he edited Sting’s Grammy® Award-winning “Ten Summoners’ Tales.” In 1998 his work on “Lock, Stock and Two Smoking Barrels” earned him a BAFTA nomination and he was nominated for an Emmy® award in 2002 for his work on Paul McCartney’s “Back in the US.” Other films edited include “Dawn of the Dead,” “Godsend,” “Close Your Eyes,” “The Hole,” “Pandaemonium,” “The Filth and the Fury,” “Tube Tales,” “Lock, Stock and Two Smoking Barrels” and “Bullet.”

SAMMY SHELDON (Costume Designer), graduate of The Wimbeldon School of Art, began her distinguished career working with, amongst others, Garth Jennings on numerous commercials and promos. After transitioning into features with Assistant Designer credits on DreamWorks' "Gladiator" and Working Title's "Plunkett & Macleane," Sammy went on to design Ridley Scott's "Black Hawk Down," "Calcium Kid" with Orlando Bloom and Al Pacino's "Merchant of Venice" for which she received her second BAFTA nomination for Best Costume Design having previously been nominated for the BBC's "Canterbury Tales."

After *THE HITCHHIKER'S GUIDE TO THE GALAXY*, Sammy completed "The Kinky Boot Factory" starring Chiwetel Ejiofor and is currently in Berlin designing "V for Vendetta" for Warner Bros.

JOBY TALBOT (Composer) has been recognized by The Evening Standard, Broadcast and Campaign magazines as one of the "UK's hottest new artists" working in visual media.

He began writing and performing in the early '90s, joining Neil Hannon in the UK pop phenomenon, The Divine Comedy. The successful partnership produced seven albums for The Divine Comedy, Ute Lemper's critical masterpiece, Punishing Kiss and a live collaboration with Michael Nyman, which was awarded the Edinburgh Festival's Critics Choice in 1997.

Now highly in demand as a pop arranger, Talbot went on to work with artists such as Travis, Tom Jones, Paul McCartney and producer Nigel Godrich.

In 2000, Joby's score to the primetime comedy "The League of Gentlemen" won the Royal Television Society Award for Best Title Music and a series of high-profile commissions followed from BBC television. In the same year The British Film Institute asked Talbot to compose a new score for Hitchcock's silent classic "The Lodger," and the film together with the new score is performed regularly across Europe and in the States.

As a classical composer, Talbot has worked with all the major UK orchestras and has been commissioned by the prestigious BBC Proms Festival. His music is performed on an international platform by artists such as percussionist Evelyn Glennie and The King's Singers. Recently he formed his own performing ensemble who showcased work from his new album *The Dying Swan: Music for 1-7 Players* at the London Jazz Festival. John Schaefer at New York's Radio WNYC voted the album number 2 in his top 10 albums of 2003.

Following the tradition of the great British composers before him, Talbot now records full orchestral scores for film and television. "Robbie the Reindeer," produced by the BBC, was shown on television in the US (CBS) and the UK (BBC 1) on Christmas Day 2002, and his score to the BT Broadband "Burst Pipe" advertisement has been nominated by the MPA for Best Commissioned Music in an advertising campaign.

2004 was a landmark year for Joby Talbot. His first orchestral Proms commission Sneaker Wave premiered at the Royal Albert Hall on 2nd September and Classic FM in association with the PRS Foundation for New Music appointed Joby Talbot as their first-ever Composer-in-Residence. In addition to his original score for the Disney feature film *THE HITCHHIKER'S GUIDE TO THE GALAXY*, he has also written the music for the long-awaited film version of "The League of Gentlemen."

TODD ARNOW (Co-Producer) is currently the Co-Producer on "Poseidon" for director Wolfgang Petersen. Previously he served as Co-Producer on "Master and Commander," a Peter Weir film starring Russell Crowe, nominated for ten Academy Awards®. Arnov was the

Associate Producer/Unit Production Manager for the box-office hit “Harry Potter and The Sorcerer’s Stone,” directed by Chris Columbus and based on the popular series of children’s books by J.K. Rowling. Arnow was also the Unit Production Manager for Wolfgang Petersen’s “The Perfect Storm,” starring George Clooney and Mark Wahlberg, and he served in the same capacity for director Renny Harlan’s “Deep Blue Sea.”

As a production executive at Twentieth Century Fox, Arnow supervised production of such features as “Home Alone 2,” “Rapid Fire” and “Love Potion #9.” Prior to that, he served as production supervisor for Peter Weir’s “Green Card,” as well as “Dying Young,” “Working Girl,” “Big” and “Wall Street.” Arnow also worked on the films “Goodfellas,” “Predator,” “Lucas” and “Mrs. Soffel.”

As Vice President of Production for Post-Newsweek New Media, Arnow developed and produced internet and CD-ROM consumer products for Newsweek and The Washington Post Company. Previously, he was Vice President of Operations for New York-based RGA Digital Studios, where he supervised the day-to-day operations of live-action and visual effects production.

Arnow graduated from the Pingry School in New Jersey and later received a B.A. from the University of Denver.

He is a member of the Directors Guild of America and a member of the Academy of Interactive Arts & Sciences. Arnow and his family reside in Massachusetts.

CAROLINE HEWITT (Co-Producer) holds an extensive background within feature film and television production, with over 20 years of experience. As co-producer, Caroline has worked with many of Europe’s leading directors and producers on such feature films as “Bright Young Things,” “Deathwatch,” “The Old Man Who Read Love Stories,” “Les Miserables,” “Fools of Fortune,” and “Queen of Hearts.”

As Head of Production for FilmFour Ltd., Caroline supervised all feature films from development, shooting, post production through final delivery. Throughout her 18-month term, she oversaw the delivery of such films as “Charlotte Gray,” “Buffalo Soldiers,” “Crush,” “Lucky Break,” and “The Warrior.”

Hewitt, for over eight years, ran her own independent production company Strawberry Vale Films with her German partner Hans Geissendoerfer based in London. During this time, she produced “The Nine Lives of Tomas Katz,” the BAFTA-nominated short “Heartsongs,” “Mrs. Harris Goes to Paris,” “Loaded,” “The Fifth Province,” and served as Executive Producer on “Young Poisoner’s Handbook.”

Caroline’s career began as Line Producer for Working Title films “A World Apart” and “Wish You Were Here.”

REBEKAH RUDD (Co-Producer) is the Executive Vice President of Post Production at Spyglass Entertainment. Her responsibilities include overseeing all aspects of Post Production, Visual Effects and International Delivery for the company. She started her career as an assistant editor on such films as “Bill and Ted’s Excellent Adventures” and Disney’s “The Mighty Ducks.” After several years in the cutting room, she segued into supervising Post Production on Warner Bros.’ “Don’t Tell Mom the Babysitter’s Dead” and Disney’s “The Three Musketeers.” While on “The Three Musketeers,” Roger Birnbaum and Joe Roth asked her to join them at Caravan Pictures as their head of Post Production. She remained there two years, handling all aspects of Post Production on 12 films including “I Love Trouble,” “Angels

in the Outfield” and “Houseguest.”

She moved from Caravan to Steve Herek’s Disney-based Mud Pony Productions to join him as his Producing Partner. During her four years at Mud Pony she served as Associate Producer on “101 Dalmatians” and Co-Producer on “Holy Man.” Six years ago Roger Birnbaum and Gary Barber asked her to join them at their newly formed Spyglass Entertainment as Head of Post Production. Since coming to Spyglass she has also Co-Produced “The Count of Monte Cristo” and “Reign of Fire.”

SUSIE FIGGIS (Casting) has credits that date back to 1981. Her more recent credits include Garth Jennings’ *THE HITCHHIKER’S GUIDE TO THE GALAXY*, Tim Burton’s “Charlie and the Chocolate Factory,” Neil Jordan’s “Breakfast on Pluto” and Stephen Woolley’s “The Wild and Wycked World of Brian Jones.” Among many of her other credits: Chris Columbus’ “Harry Potter and the Sorcerer’s Stone”; Tim Burton’s “Sleepy Hollow”; Jane Campion’s “The Piano”; Roland Joffé’s “The Killing Fields”; Peter Cattaneo’s “The Full Monty”; Neil Jordan’s “Interview with a Vampire: The Vampire Chronicles” and “The Crying Game”; and Sir Richard Attenborough’s “Gandhi.”