



I THE KID WHO WOULD BE KING

Old school magic meets the modern world in the epic adventure THE KID WHO WOULD BE KING. Alex thinks he's just another nobody, until he stumbles on the mythical Sword in the Stone, Excalibur. Now, he must unite his friends and enemies into a band of knights and, together with the legendary wizard Merlin, take on the wicked enchantress Morgana. With the future at stake, Alex must become the great leader he never dreamed he could be.

A Twentieth Century Fox presentation and a Working Title and Big Talk Pictures production, THE KID WHO WOULD BE KING stars Louis Ashbourne Serkis, Tom Taylor, with Rebecca Ferguson and Patrick Stewart. The film also

stars Dean Chaumoo, Rhianna Dorris and Angus Imrie. Written and directed by Joe Cornish, the film was produced by Nira Park, Tim Bevan and Eric Fellner, with James Biddle and Rachael Prior serving as executive producers.

ABOUT THE PRODUCTION

Based on one of the most famous myths of all time, THE KID WHO WOULD BE KING approaches the legend of King Arthur and his knights in a completely new way, bringing it into the modern world and making it relevant for contemporary audiences.

The seed for THE KID WHO WOULD BE KING has been growing in the mind of writer-director Joe Cornish since he was a child, beginning in 1982 when he saw John Boorman's 'Excalibur' and Steven Spielberg's 'E.T.' Both films had a big impact on the young Cornish, inspiring the beginnings of his idea for a film about an ordinary boy who discovers The Sword in the Stone.

Cornish recalls, "All through my teenage years I drew a little cartoon on my school books of the sword Excalibur coming out of a bathtub – the juxtaposition of the domestic and the modern with the ancient myth. Then I put the idea aside, but it's slowly been gestating ever since."

Cornish went on to co-write, direct and star in the long-running British comedy series 'The Adam and Joe Show.' He then wrote and directed his first feature 'Attack the Block' which earned multiple international awards, including the Audience Award at South by Southwest Festival and a BAFTA nomination. Shortly after, alongside Edgar Wright, he wrote the story and screenplay for Marvel's 'Ant-Man' as well as 'The Adventures of Tintin' for Steven Spielberg and Peter Jackson, before eventually returning to his ever-alluring modern-day Sword in the Stone.

Researching for the script, Cornish and producer Nira Park visited schools and asked the pupils how familiar they were with King Arthur and the legend of Excalibur. They found that the children were familiar with the image and idea of Excalibur – that whoever was able to pull the sword from the stone became king – but they were confused about how that fitted in with today's British royal family.

Cornish adds “they knew of the sword but not its repercussions, and I thought that was a cool and interesting place to build from.”

Cornish continues, “The idea behind this movie is that myths and legends like the story of King Arthur don’t have a huge amount of basis in historical fact. They’re written and rewritten to suit the needs of the time, and in fact, it’s important that different generations rewrite legends anew for themselves. So when I wrote this script, that was at the forefront of my mind, that I could take what I wanted from existing mythology and use it in the way that I wanted – because that’s what Mallory did, that’s what French poets did, that’s what everybody who followed has done with the Arthurian legend – it’s there for all of us to interpret in our own way.”

The heart of the film is based on the chivalric code that the wizard Merlin teaches young Arthur in the legend. This is the set of laws that King Arthur’s knights abided by, which dictated earnest moral behavior – honoring the people you love, persevering, refraining from offense and telling the truth. In the film, Cornish takes that moral code and applies it to modern kids, to see what its value is in today’s world.

He explains, “The kids in this movie go on a journey from being a little bit rough-and-tumble, rude and angry with each other, to a place where they understand the value of that basic moral code and apply it to their modern world. I hope that as well as being an epic action adventure movie full of fun, comedy, and emotion, that there’s also a message for kids that explains the value of these ancient ideals, that they might have some relevance to the way we live today.”

Cornish’s vision for the magic in the film was very clear — he wanted it to feel practical, physical and real-world — as though kids could actually perform it in their own homes. Says the writer-director, “The magic in THE KID WHO WOULD BE KING isn’t the sort of sparkly, spangly, escapist magic that we’re used to seeing in fantasy films. Instead of romanticized ancient spell books and magic wands, our magic is much more physical and practical. When something transforms in our movie you can really feel it. When our Merlin performs magic, it’s by intricate combinations of hand movements that create a physical impact on the characters and environment nearby.”

Bringing the Characters to Life

With a script in place, Cornish and Nira Park held auditions all over the UK to find actors to portray the young knights at the heart of the film. Cornish envisioned his lead character of Alex as a modern kid on the cusp of adolescence who – feeling like a nobody – is starting to become a little cynical about the world around him.

Cornish expands on this theme: “I think when you’re at that age, you are trying to figure out what the world is and what you have to do to get ahead in it. You start to see a connection between what kind of circumstances you’re born into and where you might end up. So, at the beginning of the movie, when Alex gets punished after trying to save his friend from being bullied, he realizes that however righteous and noble you try to be, the world can still be unjust.”

When he finds the sword in the stone, the books Alex has read about the myth of Excalibur convince him that he’s the once and future king. But possessing the sword doesn’t actually help him that much. Says Cornish, “It’s not as if the government is suddenly going to acknowledge his position, it’s not as if there isn’t already a royal family. And the immediate obstacle in front of him is to deal with these undead knights that rise up out of the ground and try to take the sword from him. So he’s a perfectly normal kid who’s suddenly thrust into this massive adventure, while also trying to fill the shoes of King Arthur, who himself found Excalibur when Britain was a lost and leaderless place. Part of the Arthurian legend is that, through drawing the sword, he unites the country and turns enemies into allies.”

Finding the right young actor to handle all this was a difficult job. Cornish recalls, “For the role of Alex, we saw loads and loads of kids, and we came down to about two or three. But then Louis Ashbourne Serkis entered the audition process, and he just blew everybody away, because he was so detailed, so unmannered, so natural in the way he performed.”

He continues: “He’s very cool, Louis. He doesn’t flaunt his talent, but when you call action, something magical happens. Even at the first audition, he looked

calm and detached, but then as soon as the camera rolled, it just started happening."

Says Ashbourne Serkis about his character, "Alex lives with his mum and she can't really spend that much time with him because she has to work. He's quite disillusioned because his dad's left them, and he and his one friend Bedders get bullied at school. He thinks there's no hope, and life's not going to get any better - he's just another nobody kid. But then obviously when he stumbles across the sword everything changes."

Bedders, Alex's best friend, is based on Sir Bedivere, one of King Arthur's most loyal knights. Bedders is completely devoted to Alex and very earnest. Whereas Alex is full of doubts and quite cynical, Bedders is still very much a kid. He still believes in all the fantasies and legends of childhood fiction, and is desperate for them to be real. When they actually become real, he's both thrilled and terrified.

The writer-director explains, "Bedders is the kid that clings onto childhood when all his friends are turning their backs on that and heading into adulthood. He's the sort of friend you might suddenly find yourself a little bit embarrassed by when you start to enter adolescence. He is vulnerable and sweet, but over the course of the story transforms into a kick-ass hero."

Dean Chaumoo, with no prior acting experience, was cast in the role after delivering an emotional monologue from 'Stand by Me' and reducing everyone in the audition room to tears. "It's exciting and risky to give a very young, inexperienced actor a big part like that," says Cornish.

Lance and Kaye, who start out as bullies, are inspired by the legendary Sir Lancelot and Sir Kaye. Cornish says, "In Arthurian legend, Lancelot is quite a confused character. He's this incredibly capable knight, who can't find an adversary worthy of him in battle, until he comes across Arthur. Only then does he find somebody who is worthy of his loyalty. But he ends up betraying Arthur by having an affair with his wife Guinevere and in so doing causes Camelot to disband. Like Lancelot, our Lance is also confused – a combination of loyalty, betrayal, heroism, and dastardliness. He has poise and good looks, but he doesn't

know what to do with his power, so he misuses his attributes for evil. He bullies people and is pompous and arrogant, following this bad path all the way through to the middle of the movie, where he realizes how foolish he's been. The presence of the sword and the adventure they're on make him figure out the error of his ways and he ultimately becomes one of Alex's most loyal knights."

To portray Lance, the filmmakers needed to find a young actor capable of embodying a multi-layered character full of contradictions.

Recalls Cornish, "Tom Taylor was really interesting in his audition, because he's very handsome, but he's also very goofy. He's got this kind of awkwardness and silliness about him. Even though he looks very striking and poised, he can be awkward and self-conscious. So, he brought a cool, comic energy to what might otherwise have been a more straightforward bully."

Taylor found qualities in Lance he could relate to. He says, "At the beginning of the film he's a bully, but there are reasons why. His parents are absent and just send him money. That's how his parents have always shown their love to him, so at school he just goes around bullying kids for money because that's the only way he knows how to feel like anything."

Like the Sir Kaye of legend, Cornish fashioned his Kaye as someone who is arrogant and haughty but also sycophantic. Beholden to Lance, she is afraid to assert her intelligence and become independent in her own right.

Says Cornish, "Kaye is a clever girl, who doesn't really get the chance to express that until later in the story when she realizes that Lance has drawn them both down this dead-end path. So, she emerges as somebody who is using her talents for bad purposes, realizes the error of her ways, and becomes an extremely capable, brave, and loyal knight by the end of the movie."

Kaye required an actress who could express strength and vulnerability as well as a forceful personality through her performance. The writer-director says, "Rhianna Dorris is a really talented young actress. She has an incredible presence, very self-assured and confident, and even when she doesn't say anything, she has this very strong connection with the camera."

Dorris explains, “Kaye was this strong female, very blunt and straightforward, but really she’s just a normal teenage girl. She doesn’t really care about what you have to say in a conversation, she just says what she says, and walks away. She has her cheeky moments, and she’s got a lot of attitude.”

Arthur’s teacher, the wizard Merlin, is among the most famous characters in literature and the prototype for many characters in popular culture, including Obi-Wan Kenobi as well as Dumbledore and Gandalf. Like the legendary Merlin, the film’s Merlin is a combination of energies — he’s incredibly wise and mystical but also playful and a little bit subversive, capable of lying, manipulating and tricking you.

Merlin has been represented on screen many times, and as Cornish explains: “We wanted to do something different with him, and one of the interesting elements in the myth is the fact that he lives backwards in time. That has been interpreted in different ways, but the way I wanted to approach it was literal – that the older he becomes, the younger he physically is.”

To that end, two actors were needed to play Merlin in *THE KID WHO WOULD BE KING*, one to portray him as a young wizard and another when he’s older. Cornish elaborates: “If Merlin wants to really ram a point home, or have authority around the kids, he transforms into his older self, where he has real gravitas. In his old incarnation, he has authority that he doesn’t necessarily have in his younger form.”

He adds, “Adult Merlin is a very important character in the movie, because he has to have real presence and charisma. He appears in moments of great crisis, when the kids need to be inspired, frightened, or emboldened by the presence of an authoritative, grown-up wizard.

We knew we wanted somebody with all those qualities, and one of our very first thoughts was Sir Patrick Stewart. We’re used to seeing him play very wise characters, but we’ve never seen him as this sort of slightly flea-bitten, down at heel, scruffy looking wizard. When I first met Sir Patrick to talk to him about the part, I told him that this was a very different incarnation of Merlin, that this was a character that arrives in the world naked, who acquires a hodgepodge of clothes,

someone you would perhaps mistake for a homeless person or a tramp if you saw him without knowing who he was. He immediately found the idea very appealing.

When Sir Patrick turned up on the set, it was an absolute thrill. And because of who he is, he brought all those energies that the script requires. The look on our young actors' faces when they were in a scene with him had all the sort of adulation and respect and excitement that you need for the narrative, without having to act it. It just happened naturally."

He continues, "The other cool thing about Sir Patrick is, of course, he's in John Boorman's 'Excalibur,' which is, for me, the ultimate Excalibur movie. He plays Sir Leondegrance who's one of the knights that tries and fails to first pull the sword from the stone before young Arthur succeeds. So it was very cool for that to come full circle."

Stewart recalls, "When I was sent the script, I was immediately intrigued by the whole notion of transferring what is usually looked on as a medieval piece, into modern day, and that the great legendary heroes of the Arthurian stories were children, who are tasked by the young Merlin to take over and challenge the powers of darkness, which are threatening to wreck the United Kingdom."

For the veteran actor, the morality and humanity of the mythology is very powerful. He explains that the legend of King Arthur is "high romance, in the historic sense of romance. There is one of the world's great love stories, that of Guinevere and Arthur, and Guinevere and Sir Lancelot. I think I was drawn to Mallory's book for the same reason that I was drawn to Shakespeare when I was a teenager. The language was so vivid and unusual, and yet very characteristic of the period he was writing about. That, and the whole philosophy of how the power of good can triumph over evil. How in the world – and this is in Mallory – you have to be on the lookout for those people or creatures who seek to destroy all that is good. The morality of these stories have always had a strong impact on me. Also, even though they are probably somewhat larger than life heroic figures, there is a great and detailed humanity about them."

Stewart continues, "One of the big attractions of this project was that I would be working with another actor who was playing the same role, which I don't think

I've ever done before. I was fascinated with that, so early on I did some work with Angus. We met, and we had a few little experiments that we tried. We both found a passage of Shakespeare that we knew by heart, and so we spoke it in unison, with each one of us trying to imitate the other's voice. I'd never done anything like that before, and it was a fascinating exercise."

The filmmakers found their young Merlin, Angus Imrie, through the audition process. Says Cornish, "Angus is incredibly talented and really charismatic, and he inhabits this part brilliantly. To play this incredibly wise, clever, old character at the age of 22, means that you have to have those same qualities just behind your eyes so that when you perform the scene, we really believe it. Angus put a massive amount of work into the role and has that authentic charisma and authority that the character needs."

Before filming started, Imrie decided to complete the 20-mile walk that the young knights undertake in the movie, from Bodmin Moor to Tintagel. He camped alone on the moor overnight so that he could start walking as soon as the sun came up. He spent all day walking without a map and finally arrived in Tintagel, where he discovered Merlin's Cave and went for a swim in the sea. Imrie explains "I wanted to get a sense of the landscape, because it's so important for Arthurian legend, Tintagel and Cornwall, I think. Funnily enough, when we filmed it, I really sensed this kind of pagan, ancient land."

One of the most vivid characters in the legend is the sorceress Morgana – King Arthur's half-sister and illegitimate offspring of a magical birth. Because she has had her inheritance and the sword taken away from her, she becomes evil, jealous, and covetous of the sword, which she believes is rightfully hers. Morgana is trapped by Arthur and Merlin underground, bound into the bowels of the Earth by magic, where she remains dormant for centuries.

In Cornish's script, goodness is diminishing in the world. People are becoming more selfish, and nations have grown increasingly divided. It is this shift towards darkness, as well as a total solar eclipse, that gives Morgana the strength to break free and return. When she discovers the sword has come back, she immediately wants it, and seeks to destroy whoever has it.

Cornish says, “There’s an expectation these days for villains to have terrific complexity, and to be very sympathetic, which sometimes robs them of a certain level of menace that I remember from movies when I was a kid. So I was excited to have a character who has her reasons for being evil, but is essentially a bad person, with these terrifying abilities to shape-shift and transform into other creatures. Also, she thinks she’s going to have a very easy time, because she’s fighting kids, but doesn’t really bargain for the strength and perseverance of the army of young knights that assembles to fight her.”

Rebecca Ferguson was shooting on ‘Mission Impossible - Fallout’ with Simon Pegg – a long-time friend and collaborator of Cornish and Park – who suggested Cornish approach her about playing Morgana. She admits, “I didn’t have time to read the script before I met up with Joe at a little café. We sat down, and he went through the entire script for an hour-and-a-half, mimicking, doing all the voices for all the characters, sometimes standing up and portraying the entire film, and finally I looked at him and said, ‘I haven’t read the script. You have me.’ Literally, I signed onto it there and then, with no contract and having not read the script.” She continues: “Joe has been working on this story for so many years – it’s been his dream project, which means he is burning with desire every time he talks about it.”

Cornish was delighted that Ferguson was attracted to the role. “We were very lucky that Rebecca really responded to the material and was excited to play this larger than life role that involved her putting on elaborate prosthetics and transforming into these crazy creatures – breathing fire and flying, and fighting an army of kids. I think she really relished and enjoyed the experience, taking it very seriously and working incredibly hard on her physical movement. She gave us a huge amount of time and energy, above and beyond the call of duty, and has a phenomenal presence and charisma in the movie. I think she’s pretty scary.”

Achieving the Look of the Characters and the Film

Cornish was very specific about how each of the characters in THE KID WHO WOULD BE KING should look and wanted his young knights to be grounded

in reality. For that reason, he enlisted the services of Jany Temime, who designed the costumes for six of the Harry Potter films. Temime chose medieval colors, like dark red and blue for the knights' school uniforms and silver for their armor, blending 12th century form with contemporary designs. For Young Merlin, who arrives naked into the world, she had to create a costume made up of items he has had to pick up along the way, from a Led Zeppelin t-shirt and too-short trousers that he takes from a school boy, to yellow booties and a long coat that he nabs from a chicken shop. The overall look is modern with a nod to the medieval. Old Merlin wears an identical costume, but one that is aged and colorized differently, with an identical design on his coat to Morgana's dress which establishes a link between the two ancient characters.

Morgana's appearance when she's imprisoned underground was conceived as a combination of prosthetics and special effects to create a unique blend of veins and vines across her body, with a pre-Raphaelite, translucent feel. When she separates herself from the subterranean tree, the roots and vines magically curl to create a dress, which is wet and dirty yet beautiful – a kind of haute couture piece of art.

Says Temime, "Morgana has to cut herself free. So, I started doing some embroidery onto tulle and then little by little we found a way to give the effect of roots. Then we added some slick, grimy pieces of root onto her costume, and immediately it became more realistic and less pretty, less romantic. It was still very beautiful, but it had something tragic and a little bit disgusting, which helped for the character very much."

Ferguson adds, "It's a three-hour ritual every morning, and it's just incredible seeing Morgana take shape. We have all this incredibly intricate tattoo work, that's supposed to look like oozing tidal veins being pumped and soaked within my body."

Morgana's long-dead medieval henchmen, the Morteis Milles, are brought back to life with lava in their veins. Although they were achieved through visual effects, Cornish wanted to make the experience as real as possible for the cast members interacting with them. So stunt performers were dressed in illuminated suits and given light-up swords which cast fiery light on the real environments.

When they were on horseback, they rode real steeds in order to provide the effects team with the correct physicality and presence in the space, while offering a feel of authenticity for the actors to perform against.

While there have been many films which explore Arthurian legend, Rebecca Ferguson says, "I had never seen the story of Arthur as a modern piece, with up-to-date young kids in hoodies and sneakers, with modern, makeshift armor on top of it. It's a fantastic mixture of old and new, clashing and complimenting in a way which is lovely."

Location Manager Jason Wheeler explains, "Joe has had the formations of the characters and the ideas for the look in his head since he was a teenager. And the more time I spent with Joe and Marcus [Rowland, Production Designer], talking about ideas, locations, design, and the look of the film, the more nuggets came from him, because they've been in his mind for so long. It was exciting to make the movie of someone who, as a young boy, imagined these characters and these scenarios, from a legend that we're all familiar with, and to help him interpret that."

Adds Rowland, who worked previously with Cornish on 'Attack the Block,' "Because Joe's lived with this story for quite a long time, he was interested in every detail. It was very obvious when we started exploring locations that he had pictured it in his head already, and we tried to work with the images that he already had. Joe's always had a strong instinct for the way it should look and the way the action should be laid out."

Says Cornish, "There are places in this movie where you just think you're in a real space, and little do you know that it's all been conjured out of thin air by Marcus Rowland. There are so many different environments and textures and moods, and Marcus did it all."

To shoot the film, Cornish felt confident he could entrust his vision with Bill Pope, who served as Director of Photography on 'The Jungle Book,' 'The Matrix' trilogy, and two 'Spider-Man' movies, among many others. He explains: "Bill is incredibly fast and talented. He's so good that I can just forget about him and get on with directing and trust that everything I need will be there, and be beautifully lit."

THE KID WHO WOULD BE KING was shot over 17 weeks at Leavesden Studios, Cornwall, Somerset, Surrey, and London, in the winter of 2017-2018.

Several sets were built at Leavesden Studios, on the outskirts of London, one of the biggest builds being Morgana's underworld. It took 10 weeks to construct, using timber which was then covered in plaster before specialist sculptors were brought in to add intricate the detail. In terms of the design, Production Designer Marcus Rowland explains, "The subterranean set was focused on the column of roots and stone from which Morgana emerges, so she was the focus of that environment, and all of it stems from her. We imagined that the cave was carved out by lava, so that's the motivation for having a fluid nature to it. There was a whole structure of rivulets flowing through the cave, so it felt like it was active and dangerous."

Meanwhile, Location Manager Wheeler and his team also had to find a school to film numerous key scenes from the film. After looking at nearly 1,500 schools around the country to find the perfect Dungate Academy, they landed at the Ark Academy in Putney. Its exterior is a classic example of a 1960's design, but inside, it's a contemporary, modern academy school.

It was important to Cornish that the film was grounded firmly within Great Britain and its history. He says, "If you leave the cities in this country, you find yourself quickly stumbling upon an incredible ancient castle or some extraordinary Roman ruin. The whole history of the evolution of culture and society in this country is still present in all these places."

Among the many historic locations where they filmed were Bodmin Moor, in the village of Minions, The Hurlers Stones, Dozmary Pool, Tintagel Castle, and Tintagel town, Cornwall.

While much of the action set in Dozmary Pool was created on a set at Leavesden, Cornish was beguiled by the actual location.

He explains, "Dozmary Pool is located on Bodmin Moor, and it is one of the places which the Lady of the Lake is said to have inhabited. It's unusually high above sea level for there to be a body of water. It's neither a pond, nor a lake, but it sits in the middle of the grass as if it's been plonked there. You can really imagine

a hand with a sword coming out of it. The first time I visited, there was a very heavy mist. You couldn't see the edges of the lake, so you couldn't tell how big it was, or how deep, and it had this ethereal atmosphere. That really struck me, and we recreated that in the film."

Cornish was also very excited to film on Glastonbury Tor, which he describes as: "An incredibly cinematic, beautiful, man-made hill – part burial mound and part who knows what – with these crazy, beautiful contours, that has an extraordinary history, and is very tied into biblical and Arthurian mythology. There's a whole culture of mysticism and exoticism based around it but hasn't really been seen in a movie before now."

ABOUT THE CAST

LOUIS ASHBOURNE SERKIS (Alex) – In addition to THE KID WHO WOULD BE KING, Louis' most recent roles include the voice of Peter in Studio Ponoc's 'Mary and the Witch's Flower' and 'Mowgli: Legend of the Jungle.' His other film work includes 'The Current War' and 'Alice Through the Looking Glass,' in which he played the Young Hatter.

His TV credits include the regular role of Douggie Archer in BBC mini-series 'SSGB,' Robert in 'Taboo,' created by Tom Hardy, and 'Endeavour' for ITV in the UK.

Louis was also the voice of Noddy in the animated TV series 'Noddy, Toyland Detective' from 2016-2017.

TOM TAYLOR (Lance) was named a 2016 Screen Star of Tomorrow at just 15 years old.

He was last seen on the big screen as one of the leading roles in the adaptation of Stephen King's 'The Dark Tower' alongside Idris Elba and Matthew McConaughey. Tom played an 11-year-old who discovers another dimension beyond our own and befriends a gunslinger played by Elba. 'The Dark Tower' sees the two of them embark on a quest to find the fabled dark tower.

Tom is perhaps best known for the role of Tom Foster in the award-winning psychological drama 'Doctor Foster'. The first season of the BBC One miniseries was nominated as Best Mini-Series at the 2016 BAFTAs, as well as winning a National Television Award in 2016 for New Drama and a TV Choice Award in 2016 for Best New Drama. Tom reprised his role for the second series which aired in 2017.

Tom has previously been seen in 'The Last Kingdom' (2015) alongside Alexander Dreymon as well as TNT's 'Legends' (2015) developed by Howard Gordon and starring Sean Bean.

Golden Globe®-nominated actress **REBECCA FERGUSON** (Morgana) first caught the attention of international audiences playing the iconic Queen Elizabeth in the hit BBC/STARZ series 'The White Queen'. The months that followed established her as a one-to-watch actress.

Rebecca was most recently seen reprising her role of Lisa Faust in the latest installment of the 'Mission Impossible' series, 'Mission: Impossible – Fallout,' starring Tom Cruise, Simon Pegg, Henry Cavill, and Vanessa Kirby.

It was recently announced that Rebecca will star opposite Chris Hemsworth and Tessa Thompson in Sony's 'Men in Black' spinoff. Directed by F. Gary Gray, the cast will also include Liam Neeson, Les Twins, Kumail Nanjiani, Rafe Spall, and Emma Thompson, and the film will begin filming soon. It was also announced she is set to appear in 'Doctor Sleep,' the sequel to 'The Shining.' She will star alongside Ewan McGregor and the thriller will be directed by Mike Flanagan.

Last year saw Rebecca in 'The Greatest Showman' alongside Hugh Jackman, Zac Efron and Michelle Williams. Directed by Michael Gracey, the story concerns American showman P.T. Barnum, founder of the circus that became the famous travelling Ringling Bros. and Barnum & Bailey Circus. Rebecca played Swedish soprano 'Jenny Lind', who travels to America at the invitation of the P.T. Barnum. The film was released in December 2017. She was also seen in sci-fi film 'Life' which premiered, and closed out, the 2017 SXSW Festival. Rebecca starred with Ryan Reynolds and Jake Gyllenhaal as astronauts on the International Space Station, who, after retrieving a sample from Mars, discover that it displays signs of life, and proves to be more intelligent than expected. She also starred alongside Michael Fassbender and Charlotte Gainsbourg in 'The Snowman.' The film, directed by Tomas Alfredson, follows the disappearance of a woman whose pink scarf is found wrapped around an ominous-looking snowman. The film was released last October.

2016 saw Rebecca starred in 'The Girl on the Train,' in which she played the role of Anna opposite Emily Blunt, Luke Evans and Justin Theroux. The plot follows the story of a woman named Rachel, who goes on a train to New York. She

witnesses the "perfect" couple, Scott and Megan. But one day, havoc ensues this couple, and Rachel becomes involved in their drama/ murder mystery of Megan Hipwell. The same year, Rebecca took on the role of Kathleen in Stephen Frear's *Florence Foster Jenkins*, starring alongside Meryl Streep and Hugh Grant. Written by Nicholas Martin, the film tells the true story of Foster Jenkins, a New York heiress, who dreamed of becoming an opera singer, despite having a terrible singing voice. Rebecca played the dual lead roles of Katya and Lauren in Shamim Sarif's *'Despite The Falling Snow'* with Charles Dance and Sam Reid. Set against the backdrop of Cold War Moscow, the story is of a female spy who steals secrets from an idealistic politician—and falls in love with him. Shot in 2014, the film was released in March 2016.

In 2015, Rebecca starred in the hugely successful 'Mission Impossible' franchise entry *'Mission Impossible: Rogue Nation,'* for which she received a Critics Choice Award nomination. She took on the role of Ilsa Faust opposite Tom Cruise, Simon Pegg and Jeremy Renner.

In December 2014, Rebecca was seen in the role of Dinah in Lifetime's television miniseries *'The Red Tent,'* based on Anita Diamant's bestselling novel of the same name. The two-part drama tells the story of the 12 tribes of Israel as seen through Dinah's eyes. Rebecca starred opposite Minnie Driver, Iain Glen and Morena Baccarin.

In 2013 Rebecca took on the role of Erigenia in Brett Ratner's *'Hercules'* starring alongside John Hurt, Dwayne Johnson and Ian McShane. She also completed filming Ridley Scott's *'The Vatican'* for Showtime, in which she starred alongside Matthew Goode, Kyle Chandler and Sebastian Koch. Earlier that year Rebecca starred in the lead role of Elizabeth Woodville in the hit BBC drama series *'The White Queen.'* The 10-hour epic was an adaptation of Philippa Gregory's vivid bestselling historical novel series "The Cousins' War", in which her co-stars include Max Irons and Janet McTeer. For her portrayal of Elizabeth Woodville, Rebecca was nominated for a Golden Globe® for Best Actress in a Miniseries or Television Film. 2013 also saw the release of the highly anticipated Swedish indie *'VI'* which was directed by Mani Masserat.

Rebecca was born in Stockholm to a Swedish father and British mother. She grew up in Stockholm and attended Sweden's famous music school – Adolf Frederick. Rebecca started her career at the age of 15 when she was offered the lead in a daytime drama series called 'Nya Tider.' Other credits include the lead in Richard Hoberts' 'One Way to Antibes' which won the audience award at the European Union Film Festival 2012 in Toronto. That same year she was also nominated as a Rising Star in Sweden.

PATRICK STEWART (Adult Merlin) is one of the most acclaimed performers working today, with numerous and varied roles on both the stage and screens big and small. For his work, he has been awarded multiple Golden Globe®, SAG®, Emmy®, and Tony® nominations.

Stewart will also soon be seen on Claude Lalonde's 'Koda,' opposite Katie Holmes and Giancarlo Esposito. The drama centers around a famous pianist (Stewart) struggling with stage fright, who must overcome his fear to honor a promise to a deceased friend.

In addition, Stewart will also be joining Elizabeth Banks' reboot of 'Charlie's Angels,' starring alongside Kristen Stewart, Naomi Scott and Ella Balinska. On television, Stewart is set to reprise his iconic role as Captain Jean-Luc Picard in the new 'Star Trek' series for CBS All Access, more than two decades after the syndicated favorite wrapped its run. The new series will be an exploration of the next chapter of Picard's life.

In 2017, Stewart returned as Professor Charles Xavier in the X-Men epic 'Logan,' which premiered at the Berlin Film Festival that year. Stewart created the role in the first installment of the franchise in 2000 and has since played the role in seven of the 'X-Men' films. He received rave reviews for his performance including a Critics Choice nomination, perhaps his last in the series.

His many, diverse film credits include Jeremy Saunier's 'Green Room,' for which Stewart received critical acclaim for portraying the leader of a northwestern neo-Nazi troupe; Damian Harris' 'Wilde Wedding;' a dance instructor in 'Match'; Professor X in 'X-Men,' 'X-Men 2,' 'X-Men: The Last Stand,' 'X-Men Origins,

'Wolverine' and 'X Men: Days of Future Past,' the narrator in Seth MacFarlane's 'Ted' and 'Ted 2,' 'King of Texas,' 'Jeffrey,' 'Dune,' 'Excalibur,' 'L.A. Story,' 'Robin Hood: Men in Tights,' 'Conspiracy Theory,' 'The Lion in Winter' (Emmy® nomination); 'I, Claudius,' 'Moby Dick' (Emmy® nomination); and 'Tinker Tailor Soldier Spy'.

Perhaps best known as Captain Jean-Luc Picard on 'Star Trek: The Next Generation,' Stewart has enjoyed a successful television career, having recently produced and starred in the Starz comedy 'Blunt Talk' as Walter Blunt, a British import intent on conquering the world of American cable news. The half-hour comedy executive produced by Seth MacFarlane and Jonathan Ames ran on the cable network for two seasons, ending in 2016. Stewart's performance earned him a Golden Globe® nomination for Best Performance by an Actor in a Television Series - Musical or Comedy, as well as a Critics' Choice nomination. Other television credits include Seth MacFarlane's animated 'American Dad,' and an Emmy®-nominated turn on Ricky Gervais' 'Extras'.

A three-time Olivier Award winner, Stewart recently reunited with Sir Ian McKellen in Harold Pinter's 'No Man's Land,' which they previously performed at the Berkeley Repertory Theatre in California and on Broadway in Fall 2013. This was part of their 'Two Plays in Rep,' which also included a reprisal of their production of Samuel Beckett's 'Waiting for Godot,' which they performed to critical acclaim on London's West End in 2009. Directed by Sean Matthias, the 'Two Plays in Rep' on Broadway which earned stellar reviews and two extensions due to popular demand.

On Broadway and West End stages, Patrick has also appeared in 'A Life in the Theatre,' 'The Master Builder,' 'The Ride Down Mt. Morgan' and 'The Tempest'. For his acclaimed solo production of 'A Christmas Carol,' Stewart played over 40 characters, garnering an Olivier, Drama Desk and What's on Stage Award. For his performance in the title role of 'Macbeth,' which he played at Chichester, London, BAM and then on Broadway, he earned a Tony Award® nomination and won the Best Actor Award in the Evening Standard Theatre Awards.

Stewart is an Honorary Associate Artist with the RSC, having appeared in over 60 productions including 'Hamlet,' opposite David Tennant, which earned him an Olivier Award, and 2005 repertory productions of 'Antony and Cleopatra' and 'The Tempest'. In 1978, he won an Olivier Award for his performance in Peter Brook's production of 'Antony and Cleopatra' and was nominated for his role in 'The Merchant of Venice'. He also appeared in the now legendary Peter Brook production of 'A Midsummer Night's Dream'. Additional recent credits include Edward Bond's 'Bingo' at the Young Vic and Chichester Festival Theatre, and as Shylock in a 2011 RSC production of 'The Merchant of Venice,' directed by Rupert Goold.

In the 2001 New Years' Honors list, Her Majesty Queen Elizabeth II conferred on Patrick the order of the Officer of the British Empire (O.B.E.) and in 2010 Patrick received a knighthood for his services to Drama. In March of 2017, Stewart was honored with the Empire Legend Award for his outstanding career achievements at the Empire Awards in London.

DEAN CHAUMOO (Bedders) is 13 and was born in Auckland. He attends King's College School in Wimbledon where he is a Double Scholar (Drama and the Cayley Scholarship for Mathematics). Other notable academic achievements include; 2018 Prize for Latin, 2017 Drama Award, a commendation for the Year 4 Drama Monologue Competition and on several occasions, Dean has received the Headmaster's Medal. He enjoys film making, astronomy and horse riding alongside acting and has represented his school in football and rugby. Dean also enjoys languages and is currently studying Latin, Greek and Mandarin.

THE KID WHO WOULD BE KING is his first professional acting role.

RHIANNA DORRIS (Kaye) has trained at D&B School of Performing Arts from a young age. Within this period, she has been fortunate enough to gain lots of professional experience in TV and theatre.

Rhianna's TV credits include the role of Penny in CBBC's 'The Secret Life of Boys'. Rhianna also has an array of experience within London's West End; she

has played Alice in 'Matilda' at the Cambridge Theatre, Violet Beauregarde in 'Charlie and the Chocolate Factory' at Theatre Royal Drury Lane and the role of Tallulah in 'Bugsy Malone' at the Lyric Hammersmith.

Rhianna is delighted to be making her feature film debut playing the role of Kaye in THE KID WHO WOULD BE KING. She would like to thank her family for all of their support and D&B for the opportunity and guidance.

ANGUS IMRIE's (Young Merlin) most recent credits include the role of Jake in series two of 'Fleabag' written by Phoebe Waller-Bridge, the role of Prince Arthur in Starz' new television drama 'The Spanish Princess' and the role of Malcolm Panks in the feature film 'Pond Life' which was directed by Bill Buckhurst.

His television credits also include BBC productions of 'The Hollow Crown' and 'Father Brown,' as well as a recurring role in 'Kingdom,' opposite Stephen Fry, for ITV, when he was in his early teens.

In the theater, Angus performed at Shakespeare's Globe in 2015, in productions of 'Richard II' and the world premiere of 'Nell Gwynn'. He has also appeared in an adaptation of Herman Melville's Moby Dick, entitled 'The White Whale,' which was performed on the canal at Leeds Dock.

A graduate of LAMDA (the UK's oldest drama school), he appeared in numerous theater productions, including the title roles in 'Macbeth' and 'Uncle Vanya'.

Angus also has numerous radio credits, most notably the recurring role of Josh Archer in BBC Radio 4's 'The Archers,' the world's longest-running radio soap opera.

Angus won Spotlight's Most Promising Actor in 2014 for his performance in his university production of Jim Cartwright's 'Road,' that they then took to the National Student Drama Festival. He was also a finalist for the 2017 Alan Bates Award, which is run by the Actors Centre for all graduates of drama school.

Brought up in London, Angus then went to the University of Warwick to read English literature and theater studies, before attending LAMDA, from where he graduated in 2017.

DENISE GOUGH (Mary) made UK headlines in 2016 starring in Duncan MacMillan's award-winning play, 'People Places and Things,' which earned her an Olivier Award and a Critics Circle Theatre Award for Best Actress.

Last year, the Irish-born actress starred in multiple projects on stage and screen. She returned to the National Theatre in a new production of Tony Kushner's multi-award-winning two-part play 'Angels in America,' starring opposite Andrew Garfield, Nathan Lane, James McArdle and Russell Tovey. She also starred in: the film 'Colette,' alongside Keira Knightley and Dominic West; a new BBC Two thriller, 'Paula;' John Ridley's six-part mini-series 'Guerrilla' for Showtime and Sky Atlantic; BBC Two's drama 'Apple Tree Yard;' and the feature film, 'Steel Country'.

Her stage credits include: Dominic Dromgoole's production of 'The Duchess of Malfi,' at the Sam Wanamaker Playhouse Theatre; 'Adler and Gibb,' at the Royal Court; the Lyric Hammersmith's production of 'Desire Under the Elms' (for which she won the 'Most Promising Newcomer' at the Critics Circle Theatre Awards); the Bush Theatre's production of 'Our New Girl' (for which she earned a nomination for the Evening Standard Theatre Awards 'Outstanding Newcomer'); The Arcola's production of 'The Painter;' Conor McPherson's 'The Birds;' The Royal Court's 'Oh Go My Man;' the RSC's production of 'Ahasverus;' 'The Plough and the Stars;' 'The Birds at the Gate' in Dublin; 'The Grouch' at the West Yorkshire Playhouse, 'Someone Else's Shoes' at Soho Theatre; 'Everything is Illuminated' at Hampstead; 'The Kindness of Strangers' at the Liverpool Everyman Theatre; 'Robbers' at the Tristan Bates Theatre; 'Jesus Hopped the 'A' Train' at Trafalgar Studios; 'Six Characters in Search of an Author' at the Chichester Festival Theatre; and 'As You Like it' and 'By the Bog of Cats' at the Wyndham Theatre.

Denise's film credits include Ridley Scott's 'Robin Hood,' Ken Loach's 'Jimmy's Hall,' the BAFTA nominated '71' from director Yann Demange, 'Hollows,' 'Complicit,' 'The Kid,' 'Desire' and 'Lecture 21.'

Her television credits include series three of the BBC drama 'The Fall,' Sky's hit comedy 'Stella,' 'Likely,' 'What Remains,' 'Cuffs,' 'New Tricks,' 'Musketeers,'

'Titanic: Blood and Steel,' 'Waking the Dead,' 'Silent Witness,' 'Tom Hurndall,' 'Messiah V,' 'The Commander,' 'Inspector Lynley Mysteries,' 'Tell Me Lies' and 'Lucky Man.'

Outside of her theatrical career, Denise has been an enthusiastic supporter of ERA (The Equal Representation for Actresses) a collective of actresses that want to see women represented on screen, in television and theater in equal measure to men.

ABOUT THE FILMMAKERS

JOE CORNISH (Writer/Director) is an award-winning writer, director and comedian based in the UK.

Cornish first appeared as co-writer, director and lead performer on 'The Adam and Joe Show' which ran for four seasons on Channel Four TV.

He went on to write and direct his first feature 'Attack the Block' for Big Talk Productions and Film 4. The film earned multiple international awards, including the Audience Award at South by Southwest and a BAFTA nomination.

Along with writing partner Edgar Wright, Joe co-wrote the story and screenplay for Marvel's critically acclaimed 'Ant-Man,' starring Paul Rudd, as well as 'The Adventures of Tintin' for Paramount Pictures, Steven Spielberg and Peter Jackson.

NIRA PARK (Producer) Park is best known for her collaborations with Edgar Wright, having produced all of his work over the past two decades, their partnership began with the award-winning television series 'Spaced'. This also marked the beginning of their long-standing collaborations with Simon Pegg and Nick Frost, which continued with the cult comedy 'Shaun of the Dead' for which Park received a BAFTA Outstanding Debut Award nomination and was subsequently named as one of Variety's 10 Producers to Watch. The film was the first instalment of Wright's iconic 'Three Flavours Cornetto Trilogy' ('Shaun of the

Dead,’ ‘Hot Fuzz,’ ‘The World’s End’), all starring Pegg and Frost. Park went on to produce Wright’s ‘Scott Pilgrim Vs The World’ and most recently the Academy Award-nominated and BAFTA-winning ‘Baby Driver’, which was released in June 2017 to huge critical acclaim and has grossed over \$225M worldwide.

Park has worked closely with Joe Cornish over the years, their relationship beginning with the SXSW Audience Award-winning and BAFTA Outstanding Debut-nominated feature ‘Attack the Block’. In addition to working with unique artists such as Wright and Cornish, Nira has produced: Greg Mottola’s ‘Paul,’ written by and starring Pegg and Frost; Ben Wheatley’s multi-award winning black comedy ‘Sightseers,’ which premiered at Cannes; Jeremy Lovering’s critically-acclaimed psychological horror ‘In Fear,’ which premiered at Sundance and was nominated for a British Independent Film Award; ‘Cuban Fury,’ starring Nick Frost, Chris O’Dowd, and Rashida Jones; ‘Man Up,’ written by Tess Morris and directed by Ben Palmer and starring Simon Pegg alongside Lake Bell, which premiered at Tribeca and won Best Comedy at the 2016 National Film Awards; and Sacha Baron Cohen’s action comedy ‘Grimsby.’

Park has also produced numerous television series including three series of the double BAFTA award-winning sitcom ‘Black Books’, as well as ‘Free Agents’ which she spear-headed alongside Sharon Horgan for Channel 4. Park also acted as executive producer on the US adaptation of ‘Free Agents’ for NBC starring Kathryn Hahn and Hank Azaria and was an executive producer on ‘Friday Night Dinner’ and the BAFTA award-winning ‘Him & Her’.

Nira Park founded award-winning UK film and television production company Big Talk in 1995. She left the company in July 2018 to set up a new venture with Edgar Wright and Joe Cornish.

TIM BEVAN (Producer) is Co-Chairman and Co-founder of Working Title Films, one of the world’s leading production companies, which he partners with Co-Chairman Eric Fellner. Working Title, formed in 1984, has made over 100 films that have grossed over \$6 billion worldwide. Their films have won 13 Academy Awards® (for Joe Wright’s ‘Darkest Hour,’ Tom Hooper’s ‘The Danish Girl,’ James

Marsh's 'The Theory of Everything,' Tom Hooper's 'Les Misérables,' Joe Wright's 'Anna Karenina,' Tim Robbins' 'Dead Man Walking,' Joel and Ethan Coen's 'Fargo,' Shekhar Kapur's 'Elizabeth' and 'Elizabeth: The Golden Age,' and Joe Wright's 'Atonement') and 37 BAFTA Awards and numerous prestigious prizes at the Cannes and Berlin International Film Festivals.

Bevan and Fellner have been honored with the Producers Guild of America's David O. Selznick Achievement Award in Theatrical Motion Pictures, the PGA's highest honor for motion picture producers. They have been accorded two of the highest film awards given to British filmmakers; the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film [BAFTA] Awards and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have also both been honored with CBEs (Commanders of the British Empire).

The company's commercial and critical hits include 'The Interpreter,' 'About a Boy,' 'Notting Hill,' 'Elizabeth,' 'Fargo,' 'Dead Man Walking,' 'Bean,' 'High Fidelity,' 'Johnny English,' 'Billy Elliot,' 'Four Weddings and a Funeral,' 'Bridget Jones's Diary,' 'Bridget Jones: The Edge of Reason,' 'O Brother, Where Art Thou?,' 'Love Actually,' 'Shaun of the Dead,' 'Pride & Prejudice,' 'Nanny McPhee,' 'United 93,' 'Mr. Bean's Holiday,' 'Hot Fuzz,' 'Elizabeth: The Golden Age,' 'Burn After Reading,' 'Frost/Nixon,' 'Atonement,' 'Senna,' 'Tinker Tailor Soldier Spy,' 'Contraband,' 'Anna Karenina,' 'Les Misérables,' 'About Time,' 'Rush,' 'Two Faces of January,' 'Trash,' 'Everest,' 'Legend,' 'The Programme,' 'The Danish Girl,' 'Grimsby,' 'Hail Caesar!' 'Bridget Jones's Baby' and 'Baby Driver.'

Working Title's recent releases include 'The Snowman,' directed by Tomas Alfredson and starring Michael Fassbender, Rebecca Ferguson and Val Kilmer; 'Darkest Hour,' directed by Joe Wright and starring Gary Oldman, Lily James, Ben Mendelsohn and Kristin Scott Thomas; 'Victoria and Abdul,' directed by Stephen Frears and starring Judi Dench and Ali Fazal, '7 Days in Entebbe,' directed by Jose Padilha and starring Rosamund Pike and Daniel Bruhl, 'King of Thieves,' starring Michael Caine, Jim Broadbent and Ray Winstone; 'Johnny English 3,' starring Rowan Atkinson, 'Mary Queen of Scots,' directed by Josie Rourke starring Margot

Robbie, Saoirse Ronan and Joe Alwyn; and the Netflix series 'Gypsy' starring Naomi Watts, Billy Crudup and Karl Glusman.

ERIC FELLNER (Producer) is the Co-Chairman of Working Title Films with partner Tim Bevan. Together they have made more than 100 films that have grossed over \$7.5 billion worldwide. Their films have won 13 Academy Awards® (for Joe Wright's 'Darkest Hour,' Tom Hooper's 'The Danish Girl,' James Marsh's 'The Theory of Everything,' Tom Hooper's 'Les Misérables,' Joe Wright's 'Anna Karenina,' Tim Robbins' 'Dead Man Walking,' Joel and Ethan Coen's 'Fargo,' Shekhar Kapur's 'Elizabeth' and 'Elizabeth: The Golden Age,' and Joe Wright's 'Atonement') and 37 BAFTA Awards and numerous prestigious prizes at the Cannes and Berlin International Film Festivals.

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BILL POPE, ASC (Director of Photography) is an American cinematographer, best known for his work on Sam Raimi's films, 'The Matrix' trilogy with the Wachowski siblings and on Edgar Wright's films.

Pope began his career directing music videos before moving to feature film projects. His first notable work was Raimi's 1990 superhero homage 'Darkman' which starred Liam Neeson in the title role. Pope went on to work with Raimi numerous times, lensing multiple films in the 'Spider-Man' trilogy and the cult movie 'Army of Darkness' in 1992.

In 1999 he worked on one episode of the high school series 'Freaks and Geeks' and the same year he began work on the high-flying international hit 'The Matrix,' later completing the sci-fi film's two sequels, 'The Matrix Reloaded' and 'The Matrix Revolutions'.

Continuing his penchant for big-budget action movies with the feel of comic books, Pope landed a job as director of photography on 2008's 'The Spirit,' based on the golden-age superhero created by Will Eisner. Since then, Pope has gone on to film 'Men in Black 3' and 'The Jungle Book' in addition to Edgar Wright's 'Scott Pilgrim vs the World,' 'The World's End' and Wright's most recent feature, 'Baby Driver' in 2017.

MARCUS ROWLAND (Production Designer) previously collaborated with writer/director Joe Cornish on 'Attack the Block'.

He has worked extensively with Director Edgar Wright on features including 'The World's End,' 'Scott Pilgrim vs. the World,' 'Hot Fuzz,' 'Shaun of the Dead' and most recently 'Baby Driver'. He also worked with Edgar on the cult comedy series 'Spaced'. Other credits include John Moore's 'I.T.'.

Rowland has forged a hugely successful commercials career collaborating with several renowned production companies and directors, most recently collaborating with Riff Raff Films and Director Wes Anderson for H&M, for which he received a British Arrows Award.

JONATHAN AMOS, ACE (Film Editor) has worked on a number of feature films including Edgar Wright's 'Baby Driver' and 'Scott Pilgrim vs. the World'; Sony Pictures' 'Grimsby,' directed by Louis Letterier; 'A United Kingdom,' directed by Amma Asante; Joe Cornish's 'Attack the Block'; and the Nick Cave feature documentary '20,000 Days on Earth.'

Jon's awards include a 2018 BAFTA® win and a 2017 Critics Choice Award as Best Editor for 'Baby Driver,' which also saw him Oscar®-nominated; a 2010 San Diego Film Critics Society Award for Best Editing for 'Scott Pilgrim vs. the World,' for which he was also nominated for Best Editing of a Feature at the Annual ACE Eddie Awards in 2011; and the Editing Award for World Cinema Documentary at the 2014 Sundance Film Festival, for '20,000 Days on Earth.'

PAUL MACHLISS, ACE (Film Editor) started his career in the UK cutting music documentary films. He originally collaborated with Edgar Wright on both series of the cult hit television show 'Spaced' and went on to cut the BAFTA®-winning comedies 'Black Books,' 'The IT Crowd' and 'Peep Show'; three of the UK's most popular and successful sitcoms from the last decade. More recently, he cut the pilot for multi award-winning and critically acclaimed comedy drama television series 'Fleabag' and for Edgar Wright, Paul has cut the feature films, 'Scott Pilgrim

vs. the World' (Eddie Nomination), 'The World's End' and 'Baby Driver,' the latter earning him both an Oscar® nomination and a BAFTA® win for Best Editing. Paul is originally from Australia, but has lived and worked in the UK for many years.

NICK ANGEL (Music Supervisor) was director of A&R for Island Records from 1990-99 where he signed PJ Harvey, Elbow, Pulp, Vic Reeves, Talvin Singh, The Orb, Jah Wobble, Apache Indian and Lewis Taylor.

He also organized music for films including 'Young Americans,' 'In the Name of the Father,' 'Face' and 'Notting Hill.' From 1999, he became head of music for Working Title, supervising everything from 'Billy Elliot,' 'Atonement,' 'Bridget Jones's Diary,' 'Bridget Jones: The Edge of Reason,' 'Tinker Tailor Soldier Spy' to 'Shaun of the Dead' and 'Hot Fuzz.' Outside projects included 'The Take,' 'Attack the Block,' 'Shaun The Sheep' and 'The Pirates In the time of Misfits!' Recent projects include 'Paddington 2,' 'Yardie' (Idris Elba's first film as a director), 'Bridget Jones's Baby,' 'Eye In The Sky,' 'Johnny English Strikes Again' and 'Grace Jones: Bloodlight and Bami.' Current projects include 'How To Build a Girl,' 'The Days of Bagnold Summer' and 'Brassic.'

Nick has a publishing company, Salvation Music, and was a founder of Raindog Films, the new production company set up by Colin Firth and Ged Doherty.

ELECTRIC WAVE BUREAU [EWB] (Music) is an artists collective founded by musical director Mike Smith, artist Suzi Winstanley, Nelson De Freitas and musician Damon Albarn dedicated to composing and sourcing music for film, television, radio and online.

Recent projects include Broken, Ravenous, 101 Reykjavik and Ordinary Decent Criminal as well as short films Bionic, Tell Tale and Sargeant Slaughter.

JANY TEMIME (Costume Designer) designed the costumes for the Harry Potter films 'Harry Potter and the Prisoner of Azkaban,' 'Harry Potter and the Goblet of Fire,' 'Harry Potter and the Order of the Phoenix,' for which she received a

Costume Designers Guild Award nomination; 'Harry Potter and the Half-Blood Prince,' and the two-part 'Harry Potter and the Deathly Hallows'. She was awarded the Costume Designers Guild (USA) Award 2012 for Excellence in Fantasy Film.

Temime recently designed Paul McGuigan's 'Film Stars Don't Die In Liverpool' starring Annette Bening, Jamie Bell, Julie Walters and Vanessa Redgrave, and Morten Tyldum's sci-fi adventure 'Passengers,' starring Jennifer Lawrence, Chris Pratt, Michael Sheen and Laurence Fishburne.

She designed Sam Mendes' latest Bond movie, 'Spectre,' starring Daniel Craig, Monica Bellucci, Ralph Fiennes, Christoph Waltz and Lea Seydoux and previously worked on 'Skyfall,' starring Daniel Craig, Judi Dench and Javier Bardem. She also designed Alfonso Cuarón's multiple Academy Award winning sci-fi thriller 'Gravity,' starring Sandra Bullock and George Clooney.

Temime's other credits also include Martin McDonagh's 'In Bruges,' starring Ralph Fiennes, Colin Farrell and Brendan Gleeson; Alfonso Cuarón's 'Children of Men,' starring Clive Owen; Agnieszka Holland's 'Copying Beethoven,' starring Ed Harris; and Beeban Kidron's 'Bridget Jones: The Edge of Reason,' starring Renée Zellweger.

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

Temime's additional credits encompass more than 40 international motion picture and television projects, including Werner Herzog's 'Invincible,' starring Tim Roth; Todd Komarnicki's 'Resistance;,' Marleen Gorris' 'The Luzhin Defense;,' Paul McGuigan's 'Gangster No. 1;,' Edward Thomas's 'Rancid Aluminum;,' Mike van Diem's 'The Character,' which won an Oscar® for Best Foreign Language Film; Danny Deprez's 'The Ball;,' George Sluizer's 'The Commissioner' and 'Crimetime;,' Ate de Jong's 'All Men Are Mortal;,' and Frans Weisz's 'The Last Call.'

SHARON MARTIN (Hair and Makeup) started her make-up career working in the theater. This opened the door for her to work with British music legends Soul II Soul. Her huge creative talent has taken her around the world and lead her from the glamorous world of pop music into an ever-evolving career as an exceptionally versatile designer for film and television.

Martin went on to work with Forest Whitaker on his Oscar winning performance for 'The Last King Of Scotland' and was shortlisted for an Oscar nomination for her Makeup Design on 'Snow White and the Huntsman'.

Her film career has taken her around the world, working the last few years in locations such as Prague, South Korea, Canada, USA and Nigeria to name but a few, building on and inspiring Sharon's love for story-telling.

Martin has enjoyed collaborations with directors such as Woody Allen, Anton Corbijn and most recently Gore Verbinski.

Her TV work earned her a BAFTA nomination for her Hair and Makeup Design on the adaptation of Zadie Smiths 'White Teeth' starring Naomi Harris and James McAvoy.

Her latest credits include makeup and hair design for the forthcoming 'A Cure for Wellness' as well as the 80s crime thriller 'Infiltrator' starring Bryan Cranston and Diane Kruger.

Martin's long list of film credits also include 'Blood Diamond,' 'Prince of Persia,' 'Pirates of the Caribbean: On Stranger Tides' and most recently, personal hair and make-up artist on Marvels 'Dr. Strange' for Rachel McAdams and Chiwetel Ejiofor, to name but a few.